

Arch 393/2018 Option Studio

CREATIVE INSTINCTS AND ARCHITECTURAL IMAGINATION

Humans did not discover fire - they designed it. The wheel was not something that our ancestors merely stumbled over in a stroke of good luck; it too was designed. The habit of labeling significant human achievements as "discoveries" rather than design discloses a critical bias in our western tradition whereby observation dominates imagination"

Nelson, Harold & Stolterman, Erik. "The Design Way - Intentional Change in an Unpredictable World" 2012 MIT Press

A condition of contemporary architecture that is both alarming and liberating is that there are fewer and fewer agreements about what constitutes "good design". Do we need a particular style? Should architecture try to help others? What is wasteful? What is wise? What can a building contribute to the world? The creative experience has always been intense and unpredictable but today's designer faces an ever-expanding range of options at every turn with no clear sense of cultural direction or support. I think the range of choices and lack of societal agreements have become a hallmark of contemporary architectural practice and have caused the centre of gravity of the creative act to shift from society to the individual. And this means that every designer now carries an increased burden to create authentically in order to deliver meaning and pleasure through the act of design.

The creation of something new is not accomplished by the intellect but by the play instinct acting from inner necessity. The creative mind plays with the objects it loves.
C.G. Jung

Though we live in a time of unprecedented access to technology, digitally based tools do not necessarily address issues of architectural awareness, insight or authenticity. This studio is focused on bringing a new range of tools to contemporary designers to address this issue. Ungraded experiential exercises techniques born directly from contemporary neuroscience and studies of creativity such as guided imagery and visualization will be used to access and guide creative design from first whisper of an idea through to presentation. Assignments will be used to develop a core sense of empathy for your creative work and to bring a new kind of awareness and resilience to your approach to design.

I think one of the important evolutions is that we no longer feel compulsively the need to argue, or to justify things on a kind of rational level. We are much more willing to admit that certain things are completely instinctive and others are really intellectual.

Rem Koolhaas

This studio posits that the built world and the inner world are inseparable and have the potential to touch us through the act of design. I think the reason it take so long

to become an architect is not only because we need to integrate technical know how into our work, but because we are expected to acquire a new imagination; *an architectural imagination*. Developing an architectural imagination and making it your own, is the centerpiece of this studio.

Of course, a culture as manically and massively materialistic as ours creates materialistic behavior in its people, especially in those people who've been subjected to nothing but the destruction of imagination that this culture calls education, the destruction of autonomy it calls work, and the destruction of activity it calls entertainment.

James Hillman

This studio takes the position that architects have historically had a significant role to play in this process and will have an increasingly important role to play in the outcome of this struggle though their capacity to propose, en-vision and create places where the tension between our need for what is wild and what is built can be cherished and come alive.

A Passion for Design

This studio is an invitation to create.

You are invited to use the assignments of this studio to explore your creative instincts and learn how they can best flourish and be expressed. The term is built around three interrelated exercises. The first assignment is research based and highlights the importance of story telling and narrative through the works of artists, architects and designers across a range of settings and events. The second project examines the power of creativity through a series of group-based projects based on the instincts of animals. The final and longest project of the term is a self-directed design project that explores the boundaries of architectural imagination.

P1 NARRATIVE

When architecture is at it's best you're coming up with something that is pure fiction.

Bjorke Ingels

Stories are compasses and architecture, we navigate by them, we build our sanctuaries and our prisons out of them, and to be without a story is to be lost in the vastness of a world that spreads in all directions like arctic tundra or sea ice. The Faraway Nearby

Rebecca Solnit

Cinematic is to film as Literary is to prose. It's not a measure of the quality or of beauty. It's mainly the application of a technique to impart an additional layer of meaning to the writing, performance and direction of the medium. Cinematic lifts the viewer to another, more profound point beyond the literal. Whether it is film, literature, verse, stagecraft, or other visual arts, techniques vary but they have the same purpose. They make the audience feel more than what is said. The quality of a good work of art is that it tells a truth without saying it...They draw the audience into completing the picture, thus making it their own. They persuade without pleading. They teach without lecturing.

Horace Dideu @ Asymco.com

There was no stopping the big dog once he took control, and on the theory he couldn't do any worse than I had done, I let him go. Besides, there seemed so much purpose in his actions and so much confidence in the way he was moving that I began to hope. Did he know the way back? What mysterious senses did he have that would enable him to find the way home through this stormy darkness across totally strange country? Or could he do it? Was I just hoping that he might, while in reality he was choosing the easiest ground over which to run? Because we couldn't become any more lost than we were already, I put my trust in him. ...Wrapped under a canvas tarpaulin, I waited that outcome of Yukon's leadership, not entirely believing that he would be able to guide us home that night, but praying that he would.
The North Runner (1979) R.D. Lawrence

Everything we experience in our environment can be said to exist on two levels. There is an obvious physical level which rests on our five senses where things are easily seen or touched and always obey the laws of gravity. But for all their sophistication and usefulness our senses can not fully explain our positive or negative reactions to places and artifacts. In order to better understand our reactions to the world we need to admit the possibility of a meta-physical level. Here things are less easily measured or touched and gravity plays no role. Yet somehow and somewhere these seemingly divergent levels, one clearly physical, the other meta-physical, dissolve and converge, giving artifacts, buildings and landscapes their meaning, narrative and “felt sense.” It is impossible to conceive of a world where these two qualities are not entwined and part of our development of an architectural imagination involves learning how and when to exploit and evoke the potential of these two realities. Both of these levels are real and inform our experience of architecture. The capacity of architecture to be experienced both as something measurable and immeasurable will be a discussion point throughout the term.

The first assignment calls for an investigation into the role narrative plays in creating, shaping and transmitting ideas. The purpose of the assignment is to imaginatively explore the way narrative can communicate insight, meaning and aesthetic experience. As Erik Stolterman states in “The Way of Design” design has many competitors such as economics, public policy and science and all of them have developed very strong arguments for themselves that challenge and potentially undermine the value of design. Learning to make strong arguments for design is important because it increases the potential for positive design outcomes

This assignment is built around a four steps: Investigate, Play, Test and Craft. The first step is research based. The challenge of research is to not get lost in “the five thousand facts” that accompany each topic but to uncover the underlying characteristics and essential qualities that inspire, fascinate and move you. While the range of research topics is wide it is important to remember we are investigating each topic through the lens of architecture. How is your topic meaningful to developing an architectural imagination? Additionally it is important to become familiar with etymology of your topics and where applicable the potential meaning as a symbol or it's role in mythology. The second step involves testing your insights, inspirations and

understandings and listening inwardly to any clues about how a story can form. Remember the rule at Pixar: “be wrong as fast you can...” This cycle involves playing with ideas and is usually filled with many trials and errors - a necessary part of the creative experience. The third step is to begin to storyboard your narrative. Storyboarding allows you to begin to test the projected arc, scope, structure and time element in your narrative. The storyboard allows you to quickly edit and assess different iterations and to learn to trust your decision making. Finally, the last step involves crafting your presentation, refining images, graphics, sound and narration so that it clearly expresses your ambitions and intentions. While it is an oversimplification of the creative process to speak about “four steps” - these are intended as a guide with the understanding they can happen unexpectedly in any order and at any time.

LANDSCAPE

The West of which I speak is but another name for the Wild, and what I have been preparing to say is, that in Wildness is the preservation of the World. ...

Henry David Thoreau

It is not by accident that the pristine wilderness disappears as the understanding of our own inner wild natures fades.

Women Who Run with Wolves

Clarrisa Pinkola Estes

Landscape Investigates:

geology, hydrology, ecological system, sonic quality and scaled mapping

What is the atmosphere?

What happens over time?

What natural forces are at work?

Who uses the place?

How is it ordinary? How is it special?

The values that society assigns to wilderness, nature and the built world are increasingly debated but there is no denying the modern era has seen species, habitats and livable places increasingly lost to the forces of industrialization and consumerism. From the global scale to the scale of our cities, from the scale of a neighborhood to the scale of the individual there is growing tension between the desire to promote productivity and consumption and the needs for meaningful places that allow individuals to experience pleasure, reflection and a deeper sense of belonging. The modern era has seen a sharp intensification of this struggle and it is now impossible to open a newspaper without bearing witness to environmental and psychological battles that challenge our ability to make and enjoy authentic places.

LANDSCAPE TOPICS

Wetland, Coral Reef, Sand Dune, Quarry, Glacier, Volcano, Farm, Ocean, River, Hot Spring, Cave, Meadow, Garden, Night Sky, Land Fill, Mountain, Island, Forest, Flood, Canyon, Valley, Tides

RITUAL

A commercial society whose members are essentially ascetic and indifferent in social ritual has to be provided with blueprints and specifications for evoking the right tone for every occasion.

Marshall McLuhan

The loss of material space leads to the government of nothing but time.

Paul Virilio

Ritual has its origins in religious practices where physical actions were seen to have symbolic importance. While we no longer live in a society dominated by religious beliefs, we continue to live lives filled with rituals. These rituals may be as simple as beginning our day with cup of coffee or the repeated actions that accompany the act of traveling. Through an investigation of rituals we want to try and unpack and examine the often unconscious way we move through the our daily lives in order to better understanding how design works and what design is. One framework for examining ritual is to look at the interdependent relationship that exists between a setting and an event. Just as a setting may influence an event so too an event may influence a setting. The second intention of examining ritual is to become aware of the powerful role that story telling plays in our ability to communicate creative ideas. In this assignment ritual is used as a kind of creative yeast from which a rich narrative can arise. And a rich narrative or a “good story” is often not only the first step in the process of creating an inspiring design, it is often inseparable from the way we understand the world. In this way a good story is uniquely both inspiring, comforting and creative.

Ritual Investigates:

What is the relationship between setting and event?

What is the role of time?

What job does the ritual perform?

How is it ordinary? How is it special?

What role does the ritual play in society?

RITUAL TOPICS

Cooking, Biking, Texting, Recycling, Border Crossing, Surveillance, Public Bath, Listening, Birth, Demolition, Performing, Conversation, Sleeping, Funeral, Hiking, Harvest, Protesting, Commuting, Craft, Construction, Shopping, Exercise

URBAN ARITIFACT

The life of our city is rich in poetic and marvelous subjects. We are enveloped and steeped as though in an atmosphere of the marvelous; but we do not notice it.

Charles Baudelaire

artifact (n.) 1821, *artefact*, "artificial production, anything made or modified by human art," from Italian *artefatto*, from Latin *arte* "by skill" (ablative of *ars* "art;" see *art* (n.)) + *factum* "thing made," from *facere* "to make, do" (from PIE root **dhe-* "to set, put"). The word is

attested in German from 1791. The English spelling with *-i-* is attested by 1884, by influence of the Latin stem (as in *artifice*). Originally a word in anatomy to denote artificial conditions caused by operation, etc.; archaeological application in English dates from 1885 (in German from 1875).

Cities have the capability of providing something for everybody, only because, and only when, they are created by everybody.

The Death and Life of Great American Cities
Jane Jacobs

Artifact Investigates: materiality, craft, performance, durability, affection and scaled mapping

How is meaning created by the built world?

What job does the artifact perform?

How has the artifact (ie. typology) evolved over time?

In the twenty first century the world is designed. Technology and population have the majority of the world's population living in cities. In so far as the city is designed, it is important to realize that it also "happens". Often the most remarkable urban experiences and phenomena are unexpected, unintended or simply unrepeatable moments that were never anticipated but rather come about through the rich layers and interdependencies of space, time and materiality that characterize great urban places.

URBAN ARTIFACT TOPICS

High Rise, Abandoned Building, Cafe, Monument, Subway, Public Space, Bridge, Hospital, Elevator, Museum, Airport, Autonomous Vehicle, Art Gallery, Water Treatment Plant, Theatre, Artificial Intelligence, Chapel, Theme Park, Parking Lot, Billboard, Hotel, Cemetery,

P1 Assignment and Requirements

Art is also about problem solving and it's obvious from the news, we have a little bit of a problem with problem solving. In my experience, the main obstacle to problem solving is an entrenched ideology. The great thing about making a movie or a piece of art is that that never comes into play. All the ideas are on the table. All the ideas and everything is open for discussion, and it turns out everybody succeeds by submitting to what the thing needs to be. Art, in my view, is a very elegant problem-solving model.

Stephen Soderbergh

Each student will be randomly assigned a "Landscape", "Ritual" and "Artifact" from which a story needs to be formed that communicates a narrative. Each presentation on Monday September 24 needs to be pre recorded, last no longer then 3 minutes and will be presented to the class without commentary using the media of your choice. The narrative may use images, drawings, text, maps, audio, and video. Due Thursday Sept 27 at 9.30AM, 8 1/2 x 11 - using diagrams, images and text to outline research and narrative development. (Maximum 12 pages)

P1 Grading 20% of final grade

Research 30%

Narrative 40%

Craft and completeness of communication 30%

P2 CREATIVE INSTINCTS

The instincts are a far better protection than all the intellectual wisdom in the world.

CG Jung

The early Celts believed in Thin Places, geographical locations in Scotland, throughout Ireland and the British Isles where a person experiences only a thin divide between past, present and future times; places where a person is somehow able, possibly only for a moment to encounter a more ancient reality within the present time; or places where perhaps only in a glance we are somehow transported into the future.

Wisdom of the Celtic Saints (1993)

Edward Sellner

Civilized man...is in danger of losing all contact with the world of instinct -- a danger that is still further increased by his living an urbane existence in what seems to be a purely manmade environment. This loss of instinct is largely responsible for the pathological condition of contemporary culture.

CG Jung

The way to maintain one's connection to the wild is to ask yourself what it is that you want. This is the sorting of the seed from the dirt. One of the most important discriminations we can make in this matter is the difference between things that beckon to us and things that call from our souls.

Women Who Run with Wolves (1996)

Clarissa Estes Pinkola

Groups will be randomly assigned. The vehicle for this exploration involves investigating the instinctual, biological and mythical life of an animal as well as an in depth examination of a symbol. These two endeavors are gathered into a single entity through the requirement to fabricate an installation/artifact that invites us to inhabit and explore the place where two worlds touch.

The best puppeteer after some years will actually see on stage what is happening as if he is himself was looking through the head of the puppet, looking out through the puppets eyes - he must learn to be in the puppet.

The Hand F. Wilson

"... the hand speaks to the brain as surely as the brain speaks to the hand."

What's Bred In the Bone (1988)

Robertson Davies

GROUPS

Crow, Beaver, Salmon, Bee, Wolf, Butterfly, Snake

A NOTE ON GROUP WORK

A hallmark of a healthy creative culture is that its people feel free to share ideas, opinions, and criticisms. Our decision making is better when we draw on the collective knowledge and unvarnished opinions of the group. Candor is the key to

collaborating effectively. Lack of candor leads to dysfunctional environments. So how can a manager ensure that his or her working group, department, or company embraces candor? By putting mechanisms in place that explicitly say it is valuable. One of Pixar's key mechanisms is the Braintrust, which we rely on to push us toward excellence and to root out mediocrity. It is our primary delivery system for straight talk. The Braintrust meets every few months or so to assess each movie we're making. Its premise is simple: Put smart, passionate people in a room together, charge them with identifying and solving problems, and encourage them to be candid. The Braintrust is not foolproof, but when we get it right, the results are phenomenal.

Creativity Inc.

Ed Catmull

<https://www.fastcompany.com/3027135/inside-the-pixar-braintrust>

SYMBOL

The symbol is not a sign that veils something everybody knows. Such is not its significance: on the contrary, it represents an attempt to elucidate, by means of analogy, something that still belongs entirely to the domain of the unknown or something that is yet to be.

C. G. Jung

Jung defined a symbol as the best possible expression for something unknown. Jung's primary interest in symbols lay in their ability to transform and redirect instinctive energy. Because any animal can be seen as symbolic of the instincts they are introduced into this assignment to help understand how the creative instinct and the symbolic power of architecture co-exist. The industrialization of the world is a fairly recent phenomena and it is important to remember that at one time the animal world featured prominently in the mythology of every culture. While unconscious remnants of this practice remain, modern life has separated most people from their instincts. For example, the appearance of animals in our dreams is thought to symbolically point to our loss of instinct.

SYMBOLS

Vessel, Blanket, Border, Void, Horizon, Knot, Light

P2 ASSIGNMENT

IMPORTANT: PLEASE READ VERY CAREFULLY

Installations must not interfere with any life safety issues, such as exiting the building or in any way create a condition that might cause injury and must not damage school or public property. BEFORE you begin your work, the safety of your installation must be reviewed by staff. All installations MUST be enclosed by safety tape so they will not in any way present a danger to students or members of the public or impede existing exiting conditions. All installations MUST be approved by staff before any construction begins. If you have any questions about the safety of your work consult with staff before beginning.

Working in groups craft an installation or artifact that investigates and expresses the interaction of instincts and imagination. All presentations will take place at the site of your installation. The site must be on school property, either inside or outside the building and should be selected to support the intentions of your project.

All installations must be temporary with attention placed on understanding, interpreting and dissolving the meaning of the symbol with the instinctual quality of the animal. Each group is encouraged to bring the intelligence, energy and character of their respective animal into the design of their installation. Finally, each group will need to analyze the rituals, materiality and “landscape” of their site. Particular attention needs to be given to the way in which the installation will be experienced. Issues of ritual, craft and occupation will be discussed during P2. Due 9.30AM on Thursday October 18th.

A hardcopy 8 1/2 x 11 booklet needs to be submitted on October 22 at 9.30AM. The hand in document through drawings and photographs should document the process of conceiving and installing the project. Additionally, the symbol needs to be discussed in detail and its role in the installation fully expressed. Finally the animal and its influence in the assignment should be explained. The length of the text and amount of photographs and drawings and diagrams may vary but the booklet should be no more than 12 pages in length with bibliography.

P2 Marking 20% of Grade

40% Design (ambition, clarity of the idea and animal/symbol/site resolution)

60% Craft, Detail and Communication of Installation (skill and completeness)

P3 OPEN STUDIO

The greatest achievement of the human brain is its ability to imagine objects and episodes that do not exist in the realm of the real, and it is this ability that allows us to think about the future. As one philosopher noted, the human brain is an “anticipation machine” and “making future” is the most important thing it does.

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Dan Gilbert

E.L. Doctorow said once said that 'Writing a novel is like driving a car at night. You can see only as far as your headlights, but you can make the whole trip that way.' You don't have to see where you're going, you don't have to see your destination or everything you will pass along the way. You just have to see two or three feet ahead of you. This is right up there with the best advice on writing, or life, I have ever heard.

Anne Lamott, Bird by Bird: Some Instructions on Writing and Life

The imagination works with eyes open. It alters and is altered by what is seen. The problem is that if we admit this, then the relation between ideas and things turns mutable and inconstant. Such destabilization is bound to affect our understanding of architectural drawing, which occupies the most uncertain, negotiable position of all, along the main thoroughfare

between ideas and things. For this same reason, drawing may be proposed as the principal locus of conjecture in architecture.

Robin Evans

This assignment is an opportunity to investigate and realize a design of your choice. The scale, site, materiality and focus of the project are to be determined by you with the support of staff. You can imagine this as an opportunity to test out a thesis you have about a place, cultural or theoretical issue or an architectural issue that impacts the built world.

Neuroscience, Guided Imagery and Visualization

This assignment rests upon creative methodologies drawn from neuroscience, the creative process developed at Pixar Studios and Mihaly Csikszentmihalyi's work on "flow". Creative design always involves making many decisions across a range of complex issues. In architectural education as design complexity escalates we naturally learn to access creative practices, philosophies and theories to solve evermore challenging problems. Visualization techniques can be very helpful in making design decisions but are often underdeveloped due to the "inner" nature of these practices. Over the last twenty years the field of neuroscience has generated significant research into these practices. In this assignment visualization and related "inner technologies" will be drawn into a more explicit and expressed position in order to bring their benefit into core design competency. Visualization, collaborative knowhow and haptic exercises will be used to explore alternative creative approaches to design decision making. Additionally a series of group exercises will be used to explore alternative approaches to design and the potential of group based decision making.

I listen to my inner ear and see what experiences I can call on to tackle a new building job... You make a start and then have to let go to find out where the material is taking you. I find it quite surprising how the images come up in my mind - sometimes its like the cinema. Its in moments like that where I am not in control that the essence of the design emerges. But also as the design progresses, it occurs that I wake up and find myself somewhere in the building and think to myself, that this wall or that door's not quite right. I don't have to do anything it just comes.

Peter Zumthor

Talking Architecture, 2008 Prestel, H. Rauterberg

A Note on Drawings and Models

Artistic creations perform for society much the same function as dreams perform for the individual. They are the mirror that reveals to us what we really are.

Edward Edinger

In Architecture, Landscape and Urbanism it can be argued that the images associated with unbuilt projects often have the power of built work to bring new ideas to both creative professionals and society. Indeed it is often the imagery associated with unbuilt projects that speaks to new possibilities of inhabitation or warnings about contemporary events or practices that may otherwise be overlooked.

P3 ASSIGNMENT

In consultation and review with teaching staff, you will choose a site and program. You will be encouraged to generate design drawings, images and models that best express and communicate the essential and particular intentions unique to your project. We expect each student will have a different approach to their presentation, depending on individual responses to drawings, mixed media, massing models. A complete outline of requirements will be made available at the start of P3 on Monday October 22.

P3 Marking 60% of grade
40% Parti Ambition/clarity
30% Design Development
30% Craft of Communication

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ARCH 393 Guidelines and Official Business
Andrew Levitt Alevit6071@rogers.com (Co-coordinator)

Studio is scheduled as follows:

9.30am - 12.30pm

1.30pm - 5.30 pm

One of the principles of Studio is that everyone is involved in a creative and speculative dialogue with regards to their own work and the work of others. Students are expected to be in studio on all studio days and to participate at all reviews and seminars. Chronic absence will be sufficient reason to request withdrawal.

Self-care is an important part of studio. Please ensure you rest, exercise and eat in a healthy way throughout the term. Your physical, emotional and mental health is the foundation for a successful studio.

A note on Evaluation:

Each project will be assessed on the following basis:

1. Architectural ambition, control of ideas, resolution and appropriateness of the idea.
2. Integrity in development from conceptual stage through to presentation.
3. Resolution, craft, effectiveness of communication and completeness of documentation.

STUDIO FEES

There is a \$25.00 studio fee for this course. This fee must be paid in the front office within the first two weeks of classes. Failure to pay this fee will result in the withholding of grades.

PLEASE NOTE:

Project deadlines can only be extended in cases of illness or incapacity.

Requests for such extensions must be made before the project deadline to the studio coordinator, using the Request For Extension form available from the front office, and be accompanied by a medical certificate when appropriate.

Work submitted after the hand in date and time without a confirmed extension will be subject to a penalty of 5% reduction of the assessed grade and 5% per day there after, and after four business days a mark of zero will be recorded.

For example if a project is due at Monday at 5PM and it is handed in at 6.45PM on Monday a 5% penalty will result. If it is handed in on Tuesday at 9AM a 10% penalty will be assessed. If your work depends on computer-generated presentation please make frequent paper back ups of your work and plan your printing accordingly.

Last minute printing problems WILL NOT be accepted as an excuse for late submissions. We urge you to manage your time wisely throughout the studio, as this is an expertise as valuable as any other skill taught at the school

Plagiarism is a complex issue in the field of architecture, as all architects are in some way influenced by the work of others. In student projects, the assessment of the degree to which another design has been copied may create cause for concern. In all cases, it is the obligation of the student to declare their sources. Failure to do so may be considered as an offence under policy 71.

Expectation of Academic Integrity

To create and promote a culture of academic integrity, the behavior of all members of the University of Waterloo is based on honesty, trust, fairness, mutual respect and responsibility.

Grievance: A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read Policy #70, Student Petitions and Grievances, Section 4. When in doubt please be certain to contact the department's administrative assistant who will provide further assistance.

Discipline: A student is expected to know what constitutes academic integrity, to avoid committing academic offenses, and to take responsibility for his/her actions. A student who is unsure whether an action constitutes an offense, or who needs help in learning how to avoid offenses (e.g., plagiarism, cheating) or about "rules" for group work/collaboration should seek guidance from the course professor, academic advisor, or the Undergraduate Associate Dean. For information on categories of offenses and types of penalties, students should refer to Policy #71, Student Discipline, For typical penalties check Guidelines for the Assessment of Penalties.

Appeals: A decision or penalty imposed under Policy #70 (Student Petitions and Grievances) (other than petitions) or Policy #71 (Student Discipline) may be appealed if there is a ground. A student who believes he/she has a ground for an appeal should refer to Policy #72 (Student Appeals).

Note for students with disabilities:

The Office for Persons with Disabilities (OPD), located in Needles Hall, Room 1132, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with the OPD at the beginning of each academic term.

ARCH 393
SEPTEMBER 2018
OPTION STUDIO

ARCHITECTURAL INSTINCTS AND IMAGINATION

SCHEDULE

Week 1			
	Thursday	Sept 6	STUDIO INTRO P1 ASSIGNED
Week 2	Monday	Sept 10	Group seminars
	Thursday	Sept 13	Group seminars
Week 3	Monday	Sept 17	Desk crits
	Thursday	Sept 20	Desk crits
Week 4	Monday	Sept 24	P1 REVIEWS
	Thursday	Sept 27	P2 ASSIGNED
Week 5	Monday	Oct 1	Seminar
	Thursday	Oct 4	Seminar
Week 6	Monday	Oct 8	No Class
	Thursday	Oct 11	No Class
Week 7	Monday	Oct 15	Seminar
	Thursday	Oct 18	P2 REVIEWS
Week 8	Monday	Oct 22	P3 ASSIGNED
	Thursday	Oct 25	Seminar
Week 9	Monday	Oct 29	Seminar
	Thursday	Nov 1	Desk crits
Week 10	Monday	Nov 5	PARTI REVIEW
	Thursday	Nov 8	Desk crit
Week 11	Monday	Nov 12	Desk crit
	Thursday	Nov 15	Desk crits
Week 12	Monday	Nov 19	Desk crits
	Thursday	Nov 22	Desk crits
Week 13	Monday	Nov 26	Desk crits
	Thurs	Nov 29	Desk crit
Week 14	Mon	Dec 3	Desk crit
	Fri	Dec 7	FINAL REVIEWS