

ARCH 690/MB  
January 2019

### Architectural Imagination and Imperfection

*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

*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.*

Stumbling on Happiness (2007) Vantage

Dan Gilbert

*There is a crack in everything, that's how the light gets in.*

Anthem, Lyrics (1992) Columbia CD

Leonard Cohen

### Architectural Imagination

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. In order to deliver meaning and pleasure through the act of design, a designer must create authentically.

*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

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. In this studio, 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.

*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

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 takes 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.

Imperfection

*I see the task of architecture as the defense of the authenticity of human experience.*  
Juhani Pallasmaa, *Encounters*

*It is easier to be better than you are, than to be who you are. The point here is that perfection belongs to the gods; completeness and wholeness is the most a human being can hope for.*

Addiction to Perfection  
Marion Woodman. (1982)

*...no wonder people get neurotic. Life is too rational, there is no symbolic existence in which I am something else, in which I am fulfilling my role, my role as one of the actors in the divine drama of life".*

CG Jung CW vol 18 p274 para 628

In this studio an understanding of imperfection arises from two different sources. One is found in the Japanese notion of Wabi Sabi. The other is located in the psychological idea of the shadow. Both approaches suggest a path towards an authentic relationship to materiality, nature and the human condition. Leonard Koren writes, "Wabi Sabi is

a beauty of things imperfect, impermanent, and incomplete: a beauty of things modest and humble; a beauty of things unconventional...”

Wabi sabi is a Japanese approach to aesthetics that finds beauty in imperfection. It values natural process and looks to nature for truth about the world. Traditional practices such as those found in the making of Boro Cloth, Kintsugi pottery or Ikibana flower arrangement are traditional Japanese practices that offer an alternative approach to our contemporary design ambition. While hundreds of years old, these practices seem particularly relevant today as our culture wrestles with our appetite for instant results, with a strong bias towards material consumption over maintenance and craft.

The second understanding of imperfection is found in the psychological idea of the shadow. This concept was developed by the psychologist Dr. C.G. Jung in the early 20<sup>th</sup> century. He posited that every human being and even entire societies have an unconscious dimension where the shadow resides. The shadow is an unaccepted part of our self ( or society ) that may be a force for positive or negative outcomes. Its integration in our conscious personality is considered an accomplishment of such significance that its inclusion or exclusion at either the personal or collective level can create a force for either great accomplishment or great destructiveness.

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 two interrelated exercises. The first assignment is research and design based and involves the design of a house that will serve as an introduction to the themes of the studio. Each student will be randomly assigned a visionary, a landscape and an artifact. The project highlights the need to distill research in order to create a narrative that can inspire and inform the design process. The second and longest project of the term is the design of a large urban park in downtown Toronto that explores the role of amenity and public space in the contemporary city.

**P1**

**House**

*Naturally, too, the door knob could hardly be drawn in scale with the house, its function taking precedence over any question of size. For it expresses the functioning of opening, and only a logical mind could object that it is used to close as well as to open the door.*

The Poetics of Space

R. Bachelard

*As for myself, I have tried to write in such places as an African mud hut (with a wet towel tied around my head), an Athonite monastery, a writer's colony, a moorland cottage, even a tent. But whenever the dust storms come, the rainy season sets in,*

*or a pneumatic drill destroys all hope of concentration, I curse myself and ask, "What am I doing here? Why am I not at the Tower?"*

Anatomy of Restlessness - A Tower in Tuscany  
B. Chatwin

The House is an opportunity to use the familiar program and intimate scale of a house, as the vehicle to express and explore your architectural preoccupations. The House may be thought of as a "test-bed" or a "working model" that allows for the testing of architectural ideas, communication, symbols, details and materiality.

From the earliest modern period, the house has been instrumental in defining theoretical territory and self definition of a number of designers. John Soane's own house developed from 1792, or the Glass House by Philip Johnson (1949) or Luis Barragan's house (1940) in Mexico City, or Frank Gehry's own house (1979, remodelled 1992) or the ecological eloquence developed in a series of Australian houses by Glen Murcutt in the late 1980's are all examples of house as a vehicle for architectural imagination whose influence far exceeded the scale of the "house." Another dimension of influence is found in the work of Kengo Kuma. In his the work the house has served as a pure and powerful starting point for the process of transcribing personal imagination into architecture; a process that carries through to his most recent larger scaled work. Through the experience and exploration of dwelling, the house may be seen as the place where we ultimately discover and develop our own position.

It is important to remember that in spite of all of the world's current upheavals and uncertainties the fundamental experience of architecture remains largely unchanged. All buildings, regardless of their scale, materiality or complexity essentially begin in our imagination, evolving through a creative process that integrates design and detailing, orientation and light, methods of assembly and fabrication. The persistent qualities that govern the way we experience a place are not dependent on breakthroughs in technology, nor changes in political or professional legislation. They rest on rich and complex layers of memory interacting with the powerful way our senses have learned to "make sense" of place.

A Note on Un-built Architecture

*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

*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

It can be argued that the images associated with un-built 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 un-built projects that speaks to new possibilities of inhabitation or warnings about contemporary events or practices that may otherwise be overlooked. It is important to use this assignment to explore drawings that communicate the intentions of your work.

## VISIONARIES:

The “Visionaries” are individuals who have brought new ways of understanding our social, built and natural environments. Their work needs to be explored in conjunction with their lives to come to an understanding of their contribution to the human condition.

### Visionaries

*Mala Yousafzai, Jane Goodall, Matthew Ricard, Anthony Bourdain, Rachal Carson, Peter Wohlleben, Robin Kimmerer, Maya Angelou, Wade Davis, William Gibson, Jane Jacobs, Ai Weiwei*

Visionary begins with an investigation into:

What is their thesis?

What underpins their approach?

How has their work been influential?

*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

## LANDSCAPES

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 and soul. 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.

*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

*Our dreams recover what the world forgets*  
James Hillman, Animal Presences

*Too much of the animal distorts the civilized man, too much civilization makes sick animals.*

The Eros Theory, (1917) C.G. Jung, Collected Works V. 7 par.32

#### LANDSCAPES:

Flood Plain , Prairie, Ocean, River, Dessert, Island, Mountain, Riparian Zone, Canadian Shield, Forest, Wetland, Cliff,

Landscape begins with an investigation into:  
geology, hydrology, ecological system, atmosphere, sonic quality and scaled mapping

What happens over time?  
What natural forces are at work?  
Who uses the place?  
How is it ordinary? How is it special?

#### ARTIFACT

The training of architects at one time included a more rigorous hands on approach to materials, craft and the design of common objects. Many architects have designed furniture, textiles and every day objects. Belonging to this tradition is not nostalgia or critique but rather an attempt to learn from small scale problems.

*Often the hands will solve a mystery that the intellect has struggled with in vain.*  
CG Jung

...you cannot separate synthesis and analysis. There is no such things as big or small. All things have the same importance, the same seriousness wherever on the scale you regard things.”

Planning, a circular movement,  
Lennart Holm (interview)

#### Artifacts:

Ceiling Pendent Light, Table Light, Wall mounted Candle Stick Holder, Window, Fireplace, Desk, Outdoor bench, Front Door with door Handle, Tea Pot, Lounge Chair for napping, Book Shelf, Outdoor bed

#### Artifact investigates:

Amenity, Etymology, Precedent, Materiality, Craft, Assembly,

## P1 Assignment

Each student will be randomly assigned a “Visionary,” “Landscape”, and “Artifact.” Each category involves research that will be shared with the class in a brief presentation ( 20 slides 20 minutes) on Thursday January 17. The design of a house for the visionary in a landscape includes the design of a specific artifact. The scale, program and siting of the house needs to arise from the particular synthesized understanding of the creative forces of your visionary and the setting of the house. In this sense the goal should be to turn research into a compelling story or big idea that drives your design.

*If you give people facts without a story, they will explain it within their belief system. The best way to promote a new or different belief is not with facts but with a story.*  
Liminal Thinking  
Dave Gray

*Stories are compasses and in 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

## P1 REQUIREMENTS.

*Design is a matter of concentration. You go deep into what you want to do. It's about intensive research, really. The concentration is warm and intimate and like the fire inside the earth - intense and not distorted. You can go to a place, really feel it in your heart. It's actually a beautiful feeling.*  
Peter Zumthor

*Asking the proper question is the central action of transformation in fairy tales, in analysis, and in individuation. The key question causes germination of consciousness. The properly shaped question always emanates from an essential curiosity about what stands behind. Questions are the keys that cause the secret doors of the psyche to swing open.*  
Clarissa Pinkola Estés

In consultation and review with teaching staff, you will be encouraged to generate drawings, images and models that best express and explore your buildings intentions. I expect each student's project will generate a different approach to their presentation, depending on response to site, visionary and artifact. Annotated plan, section and elevation drawings continue to hold great value in communicating architectural decision-making. These drawings serve to link your work to all architectural projects and despite constant changes in building technology continue to serve as the template for built work. This presentation should include all material necessary to communicate your architectural intentions and support discussions in relation to the intentions of your project. The critical issues of the project need to be presented. Each student will be responsible for negotiating with staff, the precise

drawings, images, and models that best support their project.

This assignment may be explored through five steps: Investigate, Imagine, 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 you can study both the etymology of your topic and it’s 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 story board 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, and narrative so that it clearly expresses your ambitions and intentions. While it is an oversimplification of the creative process to speak about “five steps” - these are intended as a guide with the understanding they can happen unexpectedly in any order and at any time.

Suggested house scale 1:50.

Artifact scale to be determined in consultation with staff.

Massing Model required for house

P1 House Grading 30% of final grade

Narrative 30%

Development 30%

Craft and completeness of communication 40%

P1 Artifact 10% of final grade

P2 Pro Social Space: Rail Deck Park

*What is altruism and why is it important? Altruism’s significance comes not from its empirical frequency, which is relatively rare, but because its very existence challenges the widespread and dominant belief that is natural for people to pursue individual self interest...It thus becomes important to consider altruism not just to understand and explain the phenomena itself but to determine what its continuing existence reveals about limitations in the Western intellectual canon, limitations evident in politics and economics since Machiavelli and Hobbes, in biology since Darwin, and in psychology since Freud.*

Kristen R. Monroe. (1997) *The Heart of Altruism, Perceptions of a Common Humanity*"

*In the long history of humankind (and animal kind too) those who learned to collaborate and improvise most effectively have prevailed.*

Charles Darwin



*A city street equipped to handle strangers, and to make a safety asset, in itself, our of the presence of strangers, as the streets of successful city neighborhoods always do, must have three main qualities: First, there must be a clear demarcation between what is public space and what is private space. Public and private spaces cannot ooze into each other as they do typically in suburban settings or in projects. Second, there must be eyes upon the street, eyes belonging to those we might call the natural proprietors of the street. The buildings on a street equipped to handle strangers and to insure the safety of both residents and strangers, must be oriented to the street. They cannot turn their backs or blank sides on it and leave it blind. And third, the sidewalk must have users on it fairly continuously, both to add to the number of effective eyes on the street and to induce the people in buildings along the street to watch the sidewalks in sufficient numbers. Nobody enjoys sitting on a stoop or looking out a window at an empty street. Almost nobody does such a thing. Large numbers of people entertain themselves, off and on, by watching street activity.*

– Jane Jacobs, *The Death and Life of Great American Cities*

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

View:

<https://vimeo.com/193125533?outro=1&ref=fb-share>

When Metropolitan Toronto was created in 1954 it had a population of 1,117,470. Fifty years later it has more than doubled to 2,481,494, an average growth rate 4.4%. The GTA and Toronto are still growing. The population of the GTA is projected to grow by over 2.6 million to 7.45 million people by 2031. The City itself is forecasted to grow by 537,000 people from 2.463 to 3 million over this time period. According to the Toronto Official Plan, the Waterfront and Central Downtown are designated as key growth areas for Toronto.

Toronto Official Plan 2007

The City of Toronto has stated its intention to encourage densification of the urban core. This policy is seen as part of a long range planning policy shift to reverse decades of suburban sprawl and develop more sustainable patterns of settlement. This project assumes that as the population of the urban core grows there needs to be a corresponding increase in the social spaces available for those living in the most dense precincts of the city.

*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

In December 2016, the City of Toronto formally declared it's intention to pursue the construction of a major new urban public space in the densest precinct of the city. The proposal rests on acquiring "air rights" that would permit a 22 acre public space to be built over an existing rail corridor. Historically, Toronto's rail corridor has traditionally served to separate the city from its historic and natural relationship with the waters edge. The proposed public space not only addresses this condition it also

set's a new precedent by prioritizing the importance of public space in an increasingly dense urban core. The final project of the term will be a design proposal for the "Rail Deck Park." We will be treating our project like a design competition searching for an architectural narrative that can inspire and mobilize the city to fulfill its ambition to enrich the public realm.

The final project is composed of three steps.

(A complete outline of program and requirements will be made at the time of P3 Intro.)

1. Research (Group Work):

History of Site

Site Conditions: Modeling and Mapping of Constraints, Opportunities and Adjacencies

Toronto's Cultural Events and Spaces

Precedents

2. First Draft

Pin up and review of Big Idea

3. Final Presentation

A Note From our Client

*"Architecture has to be greater than just architecture. It has to address social values, as well as technical and aesthetic value."*

*Sam Mockbee*

Our client is deeply concerned about the health of the planet and the health of its people. Our client wants to create a place that not only shelters, inspires and refreshes its users but also connects them to one another and the natural rhythms of the local climate. The Rail Deck Park exists as a year round hub for local residents, and welcomes visitors from the larger metropolitan community. The place needs to offer its occupants an atmosphere that leverages the rich variations of seasons and climate to create an architecture that is both sensuous, accessible and sustainable. Given that we "make sense" of the world through our eyes, smell, touch, taste and hearing, our client wants users to experience a refreshment of their senses through the every day use of the place. In creating your architectural narrative these experiences need to be considered in conjunction with materiality, cultural diversity and spatial experience. This project is an opportunity to enquire into the nature public space in the 21<sup>st</sup> century.

P2 Marking 60% of grade

40% Parti Ambition/clarity

30% Design Development

30% Craft of Communication

ARCH 690 Guidelines and Official Business  
Andrew Levitt [Alevit6071@rogers.com](mailto:Alevit6071@rogers.com) (Co-coordinator)

### A Brief Note on The Creative Design Process: Obstacles and Getting Stuck

In my experience creative work is a meaningful undertaking and naturally takes time to ripen and develop. The stress and pressure created by expecting to arrive instantly at a narrative is counter-productive. I encourage you to trust your creative instincts and stay true to your self during the creative process. Waiting for the perfect idea or perfect precedent is less useful than just jumping in and getting started. Proper sleep, exercise and eating well leads to resilience and in turn helps support the creative process. You know your work is going well when you enjoy what you are doing and find yourself learning as much from your mistakes as what rings true. Studio is scheduled Monday and Thursdays as follows:

9.30am - 12.30pm

1.30pm - 5.30pm

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.

Please make use of the University of Waterloo Writing Centre.

<https://uwaterloo.ca/writing-centre/workshops>

A note on Evaluation:

Projects will be assessed on the following basis:

1. Architectural ambition, coherence, 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 presentation.

All projects will be assessed in terms of architectural quality, intellectual craft, the clarity with which they embody the concerns of the project, plus the care and quality of the execution of each assignment. All assignments are expected to communicate clearly without any need for additional explanation from the author. All students are expected to participate in presentations.

### SELECTED BIBLIOGRAPHY

#### **Creativity,**

Ed Catmull, 2014, Creativity Inc.,

L. Fehmi, 2007, Open Focus Brain

Joseph Campbell, 1968, Creative Mythology,

S. Gowain, 1979, Creative Visualization

E. Gendlin, 1978, Focusing

M. Halpin, 1982, Imagine That!

E. Neuman 1959, Art and the Creative Unconscious

I. C.G. Jung, 1964, Man and His Symbols

J. Campbell, 1974, The Mythic Image

The Power of Myth DVD , Joseph Campbell, 1988

### **Architectural Imagination**

H. Nelson, E. Stolterman 2012, The Design Way,  
T. Heatherwick, 2012, Making  
R. Sennet, 2009, The Craftsman  
F. Wilson, 1999, The Hand  
T. Wirkkala, 2000, Hand, Eye, Thought  
M. Crawford, 2010, Shop Class as Soul Craft  
Solving Tough Problems, 2007, A. Kahane,  
The Inner Studio , 2006, A. Levitt

### **Imperfection / Wabi Sabi / Imperfection**

P. Ekman, Dalai Lama, 2009, Emotional Awareness  
M.L. von Franz, 1995, Shadow and Evil in Fairy Tales  
D. Goleman, 2007, Social Intelligence,  
C.G. Jung 1996, On Evil  
L. Koren, 2008, Wabi Sabi,  
L. Koren, 2015, Wabi Sabi - Further Thoughts  
A. Levitt, 2018, Listening to Design  
J. Moonbournette, 2012, How to Befriend your Shadow  
M. Ricard , 2016, Altruism  
G. Nakashima, 2012, Soul of a Tree  
G. Snyder, 1990, The Practice of the Wild  
Frans de Waal, 2011, The Age of Empathy

### **Urban Public Space**

J. H. Arendt, 1958, The Human Condition  
J. Habermas, 1991, The Transformation of the Public Sphere  
R. Fulford, 1995, The Accidental City  
K. Gehl 2010, Cities for People  
J. Gehl 2013, How to Study Public Life  
J. Jacobs, 1961, Life and Death of Great American Cities  
L. Mumford, 1961, The City in History  
R. Sennett, 1992, The Fall of Public Man  
P. Zucker, 1960, Town and Square  
[https://www.ted.com/talks/kio\\_stark\\_why\\_you\\_should\\_talk\\_to\\_strangers](https://www.ted.com/talks/kio_stark_why_you_should_talk_to_strangers)

<http://pruned.blogspot.com/>

[Vanishingpoint.ca](http://vanishingpoint.ca)

<http://territories.indigenousknowledge.org/>

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<http://designobserver.com/>

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<https://www.liverpool.ac.uk/heseltine-institute/our-work/health-and-wellbeing/prosocial-place-programme/>

<https://www.liverpool.ac.uk/media/livacuk/publicpolicypractice/Planning,for,Wellbeing.pdf>

<https://www.liverpool.ac.uk/media/livacuk/publicpolicypractice/Planning,for,Wellbeing.pdf>

Arch 690  
Winter 2019

SCHEDULE

Week

1	Monday. Jan. 7 Thurs. Jan. 10	STUDIO INTRO Seminars
2	Monday Jan 14 Thursday Jan 17	Seminars Research Seminars
3	Monday Jan 21 Thursday Jan 24	Desk Crits Desk Crits
4	Monday Jan 28 Thurs. Jan 31	Desk Crits Desk Crits
5	Monday Feb 4 Thurs Feb 7	P1 PRESENTATION P2 INTRO
6	Monday Feb 11 Thurs. Feb 14	Seminars Research Seminars
7	Monday Feb. 18	READING WEEK
8	Monday Feb 25 Thursday Feb. 28	Seminars Desk Crits
9	Monday March 4 Thursday March 7	Desk Crits FIRST DRAFT
10	Monday March 11 Thursday March 14	Desk Crits Design Exchange
11	Monday March 18 Thursday March 21	Desk Crits INTRO PRESENT / Desk Crits
12	Monday March 25 Thursday March 28	Desk Crits Desk Crits
13	Monday April 1 Thursday April 4 Friday April 6	Desk Crits Desk Crit P2 Hand In
14	Tuesday April 9	P2 FINAL REVIEW

## PLEASE READ CAREFULLY:

### Deadlines

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 thereafter, 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 5.45PM 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.