COMMUNICATIVE SPACE

Arch 692: Thesis Research and Design I Studio (TRD1) — Fall 2023
Instructor: Dr. Tracey Eve Winton <u>tewinton@uwaterloo.ca</u> ARC 2013
Tuesdays 9:30 am rear table in the Library / Thursdays 10:30 am rear table in the Library **Full Schedule p.10**

"The task and dilemma we are facing is how to reconcile the inventions and achievements of modern technology, which have already established their autonomy, with the conditions of human life, our inherited culture, and the natural world. We will find no answer in a naive belief that the difficulty can be resolved by subordinating all knowledge and different ways of making to instrumental rationality and technology. Whole areas of reality are not amenable to such treatment, and perpetuating the belief that they are merely deepens the dilemma. It is with such ideas in mind that we may turn to architecture and its latent capacity to harmonize different levels of reality, a phenomenon so clearly demonstrated in architectural history. The unifying power that architecture retains even today can be discovered again in the design process, where we find it possible to relate abstract ideas and conceptual structures to the concrete situations of everyday life. It is a part of our task to extend personal experience into the more public domain of shared reality, where it is possible to communicate not only between different levels of reality but also between different areas of culture. The aim is to create a continuum of relations, reciprocities, and comprehensible communication that can be succinctly described as a "communicative space."   — Dalibor Vesely

Territorial Acknowledgement

The Waterloo School of Architecture lies within the Haldimand Tract, treaty lands that were promised to the Haudenosaunee of the Six Nations of the Grand River, and sits within the traditional territory of the Neutral, Anishinaabe, and Haudenosaunee peoples, which includes six miles on each side of the Grand River.

Let's strive to consider what this means, what and how we can respectfully learn for our practices on this land. Indigenous dwelling relates to river systems rather than property lines, and to place-based knowledge. This model inspires us to focus on spaces and flows of movement, processes and narratives, ecological relations, time, matter, indices, traditions, settlement fabrics, architectural ecosystems over isolated objects.

Course Description

Thesis is from the Proto-Indo-European root *dhe-* to set or put; in the later Ancient Greek context, *thesis* meant "a proposition," or "a setting down, a placing, an arranging; position, situation…."

A thesis, starting from intuitive connections, a <u>hunch</u>, or a hypothesis (provisionary position), *takes up a position with respect to knowledge*, and *substantiates* it using research and design. It recognizes the context of architecture's discipline and profession, and makes a contribution to an aspect of discourse, something specific, to create *transferable knowledge*. Your subject matter should be meaningful and significant, offering motivation and inspiration for a long term project.

This term is dedicated to you preparing and developing the core of your architectural thesis, which will incorporate creative elements as well as rigorous and well-grounded research, drawing on and engaging with interdisciplinary fields of enquiry, so you can speak about architecture and enrich its culture, discipline, and profession. Your project should eventually develop enough complexity to resonate at multiple levels, scales, and carry its own discourse. TRD1 is the first stage of this work.

From now to December, you will carry out increasingly independent thesis work. From conceiving an appropriate research topic, exploring it in *depth* and *breadth*, expanding its context and contracting its focus, to actualize a robust outline for your thesis. Start with an initial *architectural investigation* into a research area — identify a pressing question, opportunity, problem, inspiration, or knowledge gap, and situate your project in relation to a context of existing works and practices with which it will enter a conversation. Your points of departure are concrete and specific.

To flesh out your area of interest, take initiative to identify and expand your inventory of resources and precedents, *enrich* and *define* your intellectual territory. Use architecture to tell a story, support arguments with persuasive evidence, translate abstract concepts into drawings, models, artifacts and designs, track processes and methodologies with analytical and critical reflections.

For your final book submission in December, you will have outlined your field, formulated and tested an appropriate methodology. Your goal is to complete an illustrated thesis proposition. Responding to your research question, and linked ecologically into knowledge networks, this detailed document ties together all your research, design, and analytical materials, to support and argue a coherent argument by adducing evidence to support your thesis and persuade your audience. Assigned projects and topics of seminar presentations offer you prompts and stimulations along the way, to investigate your topic from different angles, media, and viewpoints.

Arch 692 offers structure, feedback, stimulation, and discussion, but responsibility for complete, high quality thesis work lies with you. Alongside weekly check-ins, seminars, and projects, each student is responsible for continuously advancing their written book, which forms a major part of the submission for the M.Arch. degree.

Course Information

The professional degree M.Arch. thesis offers you a unique opportunity to immerse yourself in targeted learning and dynamic enrichment, *shape yourself as an architect*, and create a coherent body of work as a foundation for your own path in the field of architecture, the first step in your professional career. Do use imagination, self-motivation, and resourcefulness.

This studio involves connecting shared human values with our group's diversity, as individuals with common concerns thinking through things together: opening up ideas, careful listening to others, peer-learning, generous sharing, skill acquisition, collaboration, collective intelligence, crowd-sourcing information, decentralized inputs, co-existent orders, ground-up organization, active learning, expanding conceptual vocabulary, practicing critical thinking, analogical reasoning, poetics, metaphor, analytical skills, site-specific projects, observation, interpretation, formulating the right questions, close attention to details, craft, thick description, and primary source research.

We collectively explore in what ways we might formulate architecture to create knowledge, register events and histories, convey ideas, structure narratives, and articulate poetics. We aim to envision places, spaces and atmospheres that inhabitants and visitors experience as giving form to social, cultural, spiritual, environmental, and political settings. In this studio, architecture includes everything on the spectrum from history and symbolism to radiators and toilets. We approach research as interdisciplinary, multi-disciplinary, and design via transmedia, meaning opportunity to tell stories using multiple media arts in different 'channels' simultaneously.

During this phase of your thesis development, I encourage you to keep your work open-ended, opportunistic, and affirmative, as well as critical (in a positive sense) and synthetic, as you demonstrate the potential of design to form connections, to respond to, heighten, and engage with the environments, settings and circumstances of human experience.

Learning and design don't only happen at the desk or computer. Shift work away from screens by taking a sketchbook to a nearby park, "thinking on site" about architecture by walking around your neighbourhood, visiting art galleries, libraries, museums, modern and traditional buildings, etc.

Learning Objectives

You are building *yourself* this term, and as you design your thesis, what is at stake is your own edification. Your practical goals are to outline an area of architectural investigation, define research interests, situate them in a matrix of context, formulate a research question, identify intellectual allies and opponents, work iteratively on projects, actively engage in research, use secondary sources to find and study *primary sources*, identify common ground and shared concerns with others in (or beyond) the group, share resources, and present seminars which advance your understanding of *modern architecture's cultural context and discourses*. By this you'll acquire and refine critical thinking skills, enhance embodied awareness, formulate creative and collaborative ways of working, engage with others in high-level architectural discourse, and apply constructive criticism to colleagues' work-in-progress. By end of term you should be organized, prepared, well-informed, sensitive, practiced, and enthusiastic, ready with your own roadmap and a draught of your book, excited to work on your thesis project over the next 3 terms, research work that illuminates a potential professional career path, subject matters, and your own ways of working. Most importantly, you will work through a cultural history lens: identifying manmade elements to study deeply and critically, to analyze and understand as a precursor to design.

Studio Equipment

✅ Sketchbook

✅ Commonplace Book / Florilegium with lines or squares, used for research

✅ Small portable (pocket) notebook

✅ Tracing paper roll

✅ Large drawing paper in loose sheets

✅ Binder or folder to keep all printed, course related handouts together

✅ Pens, drawing pens, pencils

✅ Thesaurus and Dictionary

Communicative Space Studio Content

Communicative Space Thesis Research and Design Studio I is structured to offer support as you develop an architectural design thesis involved in *poetics*. Our studio's conceptual framework considers *culture* the medium through which we relate to others, history, and the natural world, and *architecture* a project to build *meaning* in the environment, storing memory and knowledge.

Weekly **schedule** includes work-in-progress desk crits, student-led seminars, talks, and short exercises, which over the course of the term you will revise and collate to form an outline and draught for your thesis document or book.

Student-led seminar work in this studio includes research into key artists, architects, concepts and movements in the development of a modern architectural language, the restoration to building design of vernacular architectural wisdom, cultural embodiment, pattern, order, and organicism. To understand architecture as a *communicative medium*, with meaningful *language* to be explored, augmented and mastered, our work draws widely on the arts and humanities, anthropology, mythology, representation, iconography, neuroscience, materiality, and cultural history.

Our core **readings** (done independently) are concerned with architecture's dimension of meaning, program in modernity, language and depth, restoring poetics (over aesthetics), placemaking and history, metaphor and other tropes, hermeneutics and phenomenology, and the use of discourse. Your task is to integrate and process ways of understanding architecture through culture, and incorporate these approaches into your own thesis work, drawing on *primary sources*, so that you elaborate and situate your project within a rich context of productive and provocative material.

Explorations are organized in four segments, in 2- and 3-week projects; two leading up to midterm reviews, and two following. P1 focuses on event, encounter, and narrative, and is called **House as Thesis**. P2 is a flatbed assemblage, describing a proxy site, titled **Re-reading the Evidence: Index, Clues, Traces, Fragments**. P3 is speculative architectural drawing, titled **Intellectual Territory, Overview from Key Positions**, and P4 is **Illustrated Thesis Proposal**: a comprehensive research outline i.e. your thesis book, including abstract, frontispiece, introduction, analytical materials, bibliography, literature review, precedents/case studies, images, and timeline to defense.

Like individual thesis topics, our **Seminars**, under the general title "**Foreign Objects,**" depend on full group participation, so be prepared to do a lot of talking and discussion in presentations.

Authorship: As a key goal of the thesis is to demonstrate mastery of theory and practice in the discipline of architecture, plagiarism will not be tolerated, and discovery of plagiarism in any project will be grounds for failure. Plagiarism means presenting work done by another agency as your own. This includes all text-to-image artificial intelligence as well as text to text such as ChatGPT. ChatGPT and similar programs frequently generate false information that looks real. For this reason, all bibliographic citations of websites, e.g. in footnotes, must be clickable links.

Projects

These encourage you to creatively explore ideas and subject materials around thesis, think laterally, metaphorically and critically, before synthesizing your work in the final TRD1 book. Everyone is expected to base their thesis research on studying relevant **cultural history artifacts**.

In project handout sessions, once we have discussed the assignment, you have time in class to work on sketching out your idea. **Assignments due on Learn, 8 pm the night before presentation.**

1. **House as Thesis / Thesis as House** (1 week) <u>September 07 - September 21</u>
   In this concept and situation mapping project, combining free association with directed historical research in a special way described in class, you generate a rich, dense web of influential ideas with which to define your intellectual territory and points of interest within it. Your goal is to tell one story in *organized narrative structure*, transformative encounter, decisive actions and events, and movement progression through space. **<u>Thick description</u>**, setting in physical detail. A story may use fiction in order to convey history.
   <u>Deliverables</u>: 1a) a *hand-drawn* key-words and ideas '<u>Mind Map</u>' (min. 11"x17") — scan it as a slide, and bring to projects discussion Sept. 12. 1b) Your house / thesis / story - the default is a set of plans at 1:100 or appropriate scale, with a title, call outs, and references.
   <u>Share your plans to the group on September 21</u>

During P1, in class crits ('Projects' in the schedule) will focus on *initiating* working strategies: "Projects: Aspects" "Projects: Precedents" and "Projects: Research." For **Projects: Aspects** bring your Mind Map, in which you identify **place** via a constellation of significant events, persons, landmarks, inventions, actions, histories, etc, around your expanded **site**. These can be from any time in history. You will be mining these contextual topics for conceptual materials to enrich your thesis. Association, imagination, connection, key relationships are all relevant. For **Projects: Precedents** bring your key shortlist of **proper name** precedent projects (illustrations) and reference texts. Write a paragraph or more to survey, summarize, and frame this collected material. Extract a few key quotations from authors who are your intellectual allies, and schema or details from key buildings. A growing catalogue in your commonplace book forms a seed for you to keep building a larger 'card index' of organized referents to philosophically support your work.

2. **Re-reading the Evidence: Index, Clues, Traces, Fragments**. (3 weeks) <u>Sept. 26—Oct. 17</u>
   This project is an exercise in analogical / metaphorical thinking. Make a sturdy flatbed assemblage, desk-top style, a proxy of your chosen site. On it, assemble, relate, and organize meaningful material elements, making a rich vocabulary of resonating references. It's not quite a scale-shifting architectural sample board, game board, or CSI-style evidence board, not exactly a Rauschenberg artwork, but it tells a dynamic story through poetic organicism, incomplete space, partial objects, *spolia*, mapping, unfinished processes, the battle between order and entropy, and traces in materials, fragments of a dream, visually embodying a story, differently from P1. It's not an altar, but its components are heterogenous, tangibly concrete, sensory, and significant. Allow your iterative process to register through traces of re-organization, the mark of the maker. A spatialized format lets you integrate pros and cons, conflicting terms of discourse, and create complexity.
   <u>Deliverables</u>: photography on slides of your horizontal construction as a whole and its details. Append a short descriptive text, half a page. <u>Presented at **Midterm Reviews** Oct. 17</u>

3. **Intellectual Territory, Overview from Key Positions**. (3 weeks) <u>October 19-November 14</u> **Mid-project PINUP: Oct. 31, 5-7pm** <u>TRD1 pinup for faculty supervisors. landscape-format thesis poster 24″x36″, with title, your name, images, references, and legible 350 word text.</u>

Make a *speculative* architectural drawing as a poetic form of knowledge creation. Use drawing as a laboratory for design, to explore representation and complexity of relation in your thesis topic and inquiry. Conceive in an open way a non-instrumental architectural drawing set that includes multimedia, printmaking, and collage <u>but not AI</u>. Begin drawing from art and architectural history, specific references and inspirations, borrowing techniques, medium, imagery, and iconography. The drawing communicates your key ideas at the level of art or craft, and in terms of forms and relationships. These should show intricacy and nuances in their representation. Consider potential architectural conventions of drawing, axonometrics, perspectives, worm's eye or bird's eye views, vignettes, guidelines, premodern and medieval drawings, imaginary catalogues, reverse perspectives, maps and mapping around the world, abstractions, catalogues, tracings and rubbings, prints, transfers, and so on.

<u>Deliverables</u>: architectural drawing set, with legends, graphic scales, figures where appropriate, or model(s) and/or composite artifacts. Share to the group on <u>November 14</u>

4. **Illustrated Thesis Proposal** (for final reviews) <u>November 16-December 12/13</u>

This **printed book** form of an illustrated essay and drawing portfolio synthesizes your term's work. It's the foundation for the significant, high-quality writing required in your masters thesis book. It clearly outlines your program of research, theoretical framework, intellectual allies, a **fully elaborated, written <u>architectural program</u> and <u>iconographic program</u>** for your site. Show cultural artifacts you have studied and analyzed, or site documentation. Include title, rewritten abstract, contents, introductory chapter, bibliography, analytical materials, e.g. case studies, site plans, analytic diagrams, schematic design.

Start by stating your **architectural investigation**, the question your thesis aims to open, or the knowledge gap it addresses, its scholarly and disciplinary context. Raise and articulate questions that arose from your research, even if they are not answerable, and organize your schema of work as **a draught for your thesis book**. Outline your methodology, provide a detailed timeline to your intended defense week. Include bibliography/references.

<u>For Final Reviews</u>: Plan and script 15 min. (max.) slide presentation, +/-1500 words. *Briefly* summarize process; focus on where you <u>are</u>. Outline your contributions and intentions.

<u>Deliverables</u>: format work-in-progress, written and visual, include <u>all exercises / projects</u>, as an organized, digital portfolio, submit on **Learn** the week following final reviews.

<u>Presentation slides</u> due <u>Tues. Dec. 11.</u> Present at Final Reviews, <u>Dec. 12 and Dec. 13</u>.

Course Requirements and Assessment

Distribution of Grading Value

Project 1	10
Project 2	20
Project 3	20
Project 4 Final Presentation & Portfolio Submission	30
Seminar Presentations (2 x 10%)	20

Passing Grade Requirement

This studio has a workshop / laboratory format. To pass TRD1 Studio and proceed to TRD2, you must attend all studio classes, discussions and reviews, complete all projects, exercises, and seminars to the satisfaction of faculty and critics, and receive a minimum grade of 60% on the final project. Studio course minimum passing grade is 60%. Participation will impact all grades.

CACB Student Performance Criteria

The M.Arch. program enables students to achieve the accreditation standards set by the Canadian Architectural Certification Board as described here. This course addresses the CACB criteria and standards that are noted on the Accreditation page of the School of Architecture website.

In order to pass the studio course and proceed to TRD2, the student must demonstrate:

- Mastery of architectural design based on cultural history research
- Ability to articulate a design process grounded in theory and practice,
- Understanding of design principles and methods, including research, drawing, iterative process;
- Critical analysis of architectural precedents in terms of spatial, temporal, and material order;
- Raise clear and precise questions; record, assess, and comparatively evaluate information;
- Ability to synthesize research findings and test potential alternative outcomes against relevant criteria, values, and standards;
- Reaches and represent well-supported conclusions related to a specific project or assignment;
- Can write, speak, and use visual media effectively to appropriately communicate on subject matter related to the discipline of architecture.
- Conceptual quality: clarity, precision, rigorousness, demonstration of insight, analysis, and synthesis; conceptual vocabulary; precedents and ideas.
- Depth and Ambition: substance and range of high quality research and creation, appropriate to a professional masters level.
- High quality craftsmanship: in communications, text, visual documents, graphics, design; legibility and coherence, choices and handling of materials and types of making.
- General criteria include completeness, and participation in the class (collegiality and contributions). These impact and affect the total grades assigned.

Your masters thesis is the capstone project of your professional degree in Architecture. By working assiduously week by week, you can produce a foundation of high quality work by end of term. Assessment is based on a comparative review of each project according to its stated goals and rubric, and as above, it reflects your conceptual ambition, legibility, appropriateness, clarity and rigour in design and research, ability to make fine distinctions, fertile process and methodology, well-understood broad context, reference and discourse, richness and depth; architectural quality, technical resolution; integrity in development of your project from initial to final phase; effectiveness and completeness of documentation, precision and clarity of its communication; industrious pursuit of your stated goals, in-depth knowledge of background and context, contribution to critiques of other projects, conceptual vocabulary, rationalizing drawings, and bringing new work to class every week. Qualitative verbal evaluation and critical feedback is provided orally via reviews of the assignments, by instructors, faculty, guest critics, and peers.

Thesis Book Contents

Whatever thesis you pursue, your document or thesis book demands excellence in the crafted writing, a large portion of the work, so your thesis will not rely on graphic and visual design materials alone. Your thesis must all be contextualized by writing: introduction, chapters building your argument, methodology, conclusion plus other elements — see below.

Lay out your thesis document in a **schema** in **Google Docs** and share (cc.) the link to me at my Google account, vague.terrain@gmail.com. You may need to authorize my reading access.

Abstract: condensed summary of your argument, with your theoretical framework.
Timeline to defense/review: schedule and work plan aiming for a specific defence week.

Organize your book using the traditional craft of a scholarly thesis. While work-in-progress, your thesis outline will demonstrate formal structures of knowledge-creation, including the following:

Title and subtitle — people searching by keyword will use your title to find your research.
Frontispiece — an synoptic image that characterizes the world of your work
Table of Contents: serves to organize the components of your argument.
List of Figures (illustrations embedded in the text) — keep note of the author and source of anything you didn't make yourself. In your text, all images should be fully captioned - verbally describe what you see in the picture that is important to your including it.
Introduction (full chapter length) to thesis outlining key issues, historical and theoretical context.
Chapters vary but could be organized under these headings:
Design or drawing studies (if applicable)
· Analysis: summarize the position demonstrated by your project and discuss implications.
· Site Analysis - ecological, historical, mythological, symbolic, social, programmatic, etc.
· Precedents and Case Studies as well as other methodology described fully.
· Cultural History artifact studies
· Review of literature: an annotated reading list, key texts for your investigation, with summary notes on existing scholarship and preceding approaches. This review could include films, videos, websites and buildings.
· Bibliography: more literature references, from footnotes, etc. but without commentary.
· Conclusion: evaluate your results. Raise questions. Write near end, before defence.
Aim for 5,000-10,000 words. Your book at Defense, including images, should not exceed 150 pages. Faculty, committee, and readers may reject overly long, unedited work.

Writing an Abstract and your Vocabulary List

Your **abstract** is a summary of subject matter, your argument, and describes how your work fits into the bigger picture. Write it as a compact, independent document that can stand alone. Convey your thesis concisely, and outline your theoretical framework. Define the topic and your hunch, scope, connected disciplines. Include many key words and proper names as these will delineate your intellectual territory. Name key writers, architects, using precise vocabulary and precedents. In your Commonplace Book keep a running resource list of **conceptual vocabulary and key words**.

Seminars

> **"…intelligence is about connections. It is not a single, holistic, unitary system at all."**
> — Jean-François Gadeceau

The course is organized around graduate-led seminars that promote active discussion and exchange. The seminars contribute the studio's theoretical content and inspiration, raise questions, and stimulate debate, offering opportunity to refine your research and presentation skills. This approach requires engaged participation. We have two seminars in a row on different topics (each hosted by a different person in the group). <u>In our first week we will establish the seminar schedule.</u>

Over the course of the term, each student will host two seminars in total, on two different dates.

Architecture distinguishes itself in creating and communicating meaning. It takes place in a world whose meaning it reveals, creating a meaningful sense of place and story. By this grafting, architecture engages in a discourse with contexts, physical, spiritual, natural, cultural. Meanings are drawn from contexts and references, and located in poetics. Great architecture engages narrative, storytelling, which modulates elements of time, temporality, history, rhythm, and movement through space. The experience of <u>meaning</u> informs activities and habits of living well.

In this studio we leverage architecture in all its modes, to connect its various elements through design, with a view to finding and communicating meaning and setting the stage to foster future possibilities in our environment. We investigate architectural language and its capacity to shape space, and thus all of design, to culture, including arts and humanities. Art, the more mysterious dimension of architecture, involved in our experiences and memories, plays a key role in how we develop conceptual and critical vocabulary. We explore how architecture opens up and establishes the possibilities of meaning, by investigating its imprecise and porous boundaries and qualities shared with other practices, beings, and elements.

"Foreign Objects"

Everyone arrives in TRD1 with a topic. However, the iterative process of researching and designing shifts both your intellectual terrain and your perspective on it, revises your viewpoint, as the term progresses. Into this world of shifting territories and perspectives, encounters and affects, we bring the concept of **the introduced catalyst or 'foreign object'** like a sand-grain in the oyster, that provokes it to form the pearl — in this case through our seminar discussions, in which everybody actively listens and engages. The seminar topics are chosen to provide cultural background to modernist design, generate speculation and discussion, and provoke critical thinking and analysis.

As a seminar presenter, **starting at least <u>a week in advance</u>** (<u>not the night before</u>), <u>first consult with me</u>; to discuss how to focus your presentation, your plans on how to cover the material, and on finding critical articles or books, and image resources. Then research and read about your topic. Use <u>Google Images</u> or <u>Artstor</u> or <u>WikiArt</u> for images, or search museum websites. Use <u>Google Scholar</u> and <u>OMNI</u> libraries to find online scholarly essays. **Read the seminar description, and the grading rubric**. Ask for help or clarification; if you can't find a book, message the group, someone may have a copy. Use our "hive mind" and collective intelligence. Make a slide presentation to project or screen-share with the group. Talk for 20 minutes. Raise questions. Relate your topic to some aspect(s) of architecture, or some building(s). Upload slides to Teams afterwards.

Our seminars create conversational spaces around artistic ideas, architectural meaning and beauty in relation to form, materials, narrative, poetics, ways of making and other concerns of cultural history, how and why specific forms or materials symbolize ideas and ways of being. All audience

Schedule	Date	Tuesday Morning 9:30	Tuesday Afternoon	Date	Thursday Morning 9:30	Thursday Afternoon
Week 1						
Week 2						
Week 3						
Week 4						
Week 5						
Week 6						
Week 7						
Week 8						
Week 9						
Week 10						
Week 11						
Week 12						
Week 13						
Week 14						
Week 15						

ARCH 692: Thesis Research and Design I | WINTON | Communicative Space | Fall 2023

members should take notes. Come prepared, take active roles in contributing to and participating in dialogues and discussions, bring to the table thoughtful and constructive criticism, questions, and ideas. As a seminar audience member, listen carefully and actively (like a guest critic), and formulate an open-ended or probing question (i.e. not a yes/no question) for the presenter.

Seminar Topics List - Paired for Presentations

The topic list with presentation dates will be presented in class. **You sign up for 2 topics**. In **each seminar session 2 people present related topics**, so discuss ideas together as you research your subjects. Consult the instructor together, in a pre-scheduled meeting, a week before your seminar to discuss your subject matter. The artists / architects / movements / themes listed, with books and essays, are *examples*, not prescriptive. Discuss and show concrete samples of artworks, use hi-res visuals; introduce works, ideas, conceptual vocabulary, questions, context, dates (years), and **trace connections to architecture:** analogies, similarities. Not biographies - don't get hung up on people / artists, and don't get distracted making graphics / timelines. You're learning to research, to present, to distil and share knowledge essential to the studio. Plan a presentation of 20 minutes (max 2500 words). Seminar topics cannot be moved, but presenters can trade places.

Course Time Zone

All dates and times in this document are in **Eastern Time** (Local time in Ontario, Canada). From Sept. 8 – Nov. 6 2022 times are indicated in Eastern Daylight Time (EDT, UTC—4:00) and from Nov. 6 – Dec. 31 2022, times are indicated in Eastern Standard Time (EST, UTC—5:00)

Class Meetings and Schedule Key

Regular studio meetings (in person in studio or the library, but possibly also on Microsoft Teams) are scheduled in advance, programmed to respond to the group's evolving progress. Everyone should be present throughout; attendance and engagement count for grades. Meetings normally start at **9:30 am.** Be punctual: arrive before the meeting time. **Check email** and **Teams messages** late on the night before and early morning on studio days for updates on meeting times or any other changes in program.

Projects means students present new work on thesis projects for feedback, about 20-30 minutes per person per week. You may be called on to present either Tuesday or Thursday; be ready. If you have no new work, bring something to talk about: a book, an object….

Seminars are normally in the morning: two seminars are presented in sequence, with a short break between them, each topic is followed by a discussion hosted and prompted by the two presenters.

Toronto Field Trips. The goal is to visit works of art and architecture in person, look at spatial sequence, form, detail, and materiality. It is potentially a research opportunity for seminar topics.

Current plan is two trips, one day each, meeting in Toronto (school does not provide transport).

It's recommended that students carpool and share driving and parking expenses. The Art Gallery of Ontario offers free admission if you are 25 and under. See their **website** beforehand to get the pass, and bring Photo ID with you on your visit. If you are 26 and over, admission for a full year (including all special exhibits) is $35. It's not a physical card but a bar code stored on your phone.

Meeting locations TBA. Wear **comfortable walking shoes**. Check weather forecast, pre-departure, and **dress for extensive outdoor walking** (even if it's raining). Bring pens, sketchbook (in a ziplock). Exchange phone numbers with others in case you get separated from the group.

Time, Schedule, Availability

Keep your schedule clear of conflicting commitments during scheduled Studio periods. Maintain availability for all individual and group meetings. Be in full attendance for Studio from 9:30 a.m. - 5 p.m. (with a lunch break!) on Studio days. Class focus is required: students should not engage in external work during meetings and lectures, and phones should be off or silenced to avoid distraction while in course meetings. Attend all scheduled events and meetings <u>punctually</u>.

If you are a teaching assistant in an undergraduate course, arrange with colleagues to cover missed material, and schedule your thesis project discussions and seminar presentations so you're in class.

Class Communication and Organization

Organize with your studio colleagues to choose a class representative. Having one person to coordinate and communicate will help with evolving details through the term. Check your **settings** on UW email, Learn, and Teams to make sure you get alerts and notifications for **all activity**.

Studio Members (15)

Name	Name	Email address

Tuning and attuning your inner and outer senses

This studio's approach to design research includes a long term strategy, meditation, that taps into your body's own regenerative processes as a basis for creative work. Do pay attention to how creativity already shows up in the course of our lives, in play, playfulness, ceremony, beauty, pleasure, and really inhabit those spaces, cultivate engagement. Do begin a daily practice to leverage neuroplasticity and recalibrate corporeal awareness. Attunement, away from technology, taking time in nature, self care in bodily practices, meditation, mindfulness, healthy sleep, healthy eating, and whatever daily exercise you prefer — an important, stress-busting biohack.

Remote Course Delivery Platforms & Communication

From time to time, we may need to connect <u>online</u> rather than in person. During remote learning, we use platforms to deliver, organize and share course content, learning and work. University of Waterloo provides tools that include **UW email**, **Learn**, **Microsoft Teams** for messages, Meetings and Seminars, **Zoom**, **Miro** and Whiteboard apps can be also used inside Teams.

Sometimes we need to record - you will be told, and the recording symbol can be seen on Teams.

STUDENT NOTICE OF RECORDING

The course's official *Notice of Recording* document is found on the course's LEARN site. This document outlines shared responsibilities for instructors and students around issues of privacy and security. Each student is responsible for reviewing this document.

Fair Contingencies for Emergency Remote Teaching

To provide contingency for unforeseen circumstances, the instructor reserves the right to modify course topics and/or assessments and/or weight and/or deadlines with due and fair notice to students. In the event of such challenges, the instructor will work with the Department/Faculty to find reasonable and fair solutions that respect rights and workloads of students, staff, and faculty.

Late Work and Absence

All assignments are due at the time and date specified, to fit the term review schedule, and your ability to continuously produce new work; the same is true for seminar presentations. You must complete and submit the various elements of TRD1 Studio work by their respective deadlines, and attend all presentations and critiques punctually. Grade penalties for lateness are assessed daily.

<u>A doctor's note is required to excuse absence or lateness because of illness.</u> In the case of illness or other special circumstance, you must notify the instructors and the program administrators (front office) as soon as possible and before the deadline in question.

Only in the case of a justified medical or personal reason will penalties be waived, and only if these have been officially submitted to the **Undergraduate Student Services Co-Ordinator** and accepted by the Undergraduate Office.

For verified health concerns, please discuss this with your instructor before submitting a Verification of Illness Form (VIF) to the Academic Services Coordinator and Associate Director, in the Undergraduate Office. Personal extenuating circumstances need to be communicated to your instructor who will coordinate with the Undergraduate Office as needed. This is not the same as the AccessAbility Accommodations or the short term absence process.

Information on COVID-19 is available **here.** Given the continuously evolving situation around COVID-19, students are to refer to the University of Waterloo's developing information resource page (**https://uwaterloo.ca/coronavirus/**) for up-to-date information on academic updates, health services, important dates, co-op, accommodation rules and other university level responses to COVID-19

Do keep rapid tests for COVID-19 on hand at home, as well as a supply of N-95 masks.
If you get Covid-19 symptoms, stay home; let everyone in studio know plus myself and any faculty or staff you have been in contact with. Take Vitamins C & D daily, wash hands, and stay healthy!

.Mental Health Support

Mental health starts with physical health, enough sleep, eating nutritionally dense food, sunlight for Vitamin D, daily meditation, and regular exercise. Unless you have contrary medical advice, try to take 20-30 minutes for self-care every morning that includes 5-10 minutes of meditation, and preferred fitness routine (e.g. Yoga, Tai Chi, Qi Gong, LTK, dance, walk the dog, run, swim.)

Mental Health Support

All of us need a support system. We encourage you to seek out mental health supports when they are needed. Please reach out to Campus Wellness (https://uwaterloo.ca/campus-wellness/) and Counselling Services (https://uwaterloo.ca/campus-wellness/counselling-services).

We understand that these circumstances can be troubling, and you may need to speak with someone for emotional support. Good2Talk (https://good2talk.ca/) is a post-secondary student helpline based in Ontario, Canada that is available to all students.

Equity, Diversity and Inclusion Commitment

The School of Architecture is committed to foster and support equity, diversity and inclusion. If you experience discrimination, micro-aggression, or other forms of racism, sexism, discrimination against 2SLGBTQ+, or disability, there are several pathways available for addressing this:

A) If you feel comfortable bringing this up directly with the faculty, staff or student who has said or done something offensive, we invite you, or a friend, to speak directly with this person. People make mistakes and dealing them directly in the present may be the most effective means of addressing the issue.

B) you can reach out to either the Undergraduate office, Graduate office, or Director (DirectorArchitecture@uwaterloo.ca). If you contact any of these people in confidence, they are bound to preserve your anonymity and follow up on your report.

C) You can choose to report centrally to the Equity Office. The Equity Office can be reached by emailing equity@uwaterloo.ca. More information on the functions and services of the equity office can be found here: https://uwaterloo.ca/human-rights-equity-inclusion/about/equity-office.

D) Racial Advocacy for Inclusion, Solidarity and Equity (RAISE) is a student-led Waterloo Undergraduate Student Association (WUSA) service launching in the Winter 2019 term. RAISE serves to address racism and xenophobia on the University of Waterloo campus with initiatives reflective of RAISE's three pillars of Education and Advocacy, Peer-to-Peer Support, and Community Building. The initiatives include but are not limited to: formal means to report and confront racism, accessible and considerate peer-support, and organization of social events to cultivate both an uplifting and united community. You can report an incident using their online form.

Academic integrity, grievance, discipline, appeals and note for students with disabilities. AI POLICIES.

Academic integrity: In order to maintain a culture of academic integrity, members of the University of Waterloo community are expected to promote honesty, trust, fairness, respect and responsibility. [Check the Office of Academic Integrity for more information.]

Grievance: A student who believes that a decision affecting some aspect of their 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 an academic offence, and to take responsibility for their actions. [Check the Office of Academic Integrity for more information.] A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about "rules" for group work/ collaboration should seek guidance from the course instructor, academic advisor, or the undergraduate associate dean. For information on categories of offences and types of penalties, students should refer to Policy 71, Student Discipline. For typical penalties, check Guidelines for the Assessment of Penalties. In general, you are required to undertake work that you represent as yours by yourself, without copying or adapting work by other, with the exception of work that you derive from others and in turn credit to those others. 'Others' includes AI tools. All work derived from others must be appropriately cited.

AI Policy in regard to the use of artificial intelligence programs: Permitted in this Course with Attribution: In this course, students are permitted only under certain conditions to use Generative AI Tools like ChatGPT and Midjourney to support their work. A convincing argument must be made in writing, seeking approval for use of specific elements; however any project or thesis that relies substantially on AI tool generated images or text (in place of drawings or texts created directly by the student) is not acceptable. In order to maintain academic integrity, students must disclose any and all AI-generated material they use and properly attribute it. This disclosure should include AI generation whether in whole or part, including images, designs, in-text citations, quotations, and references.
The full extent of images and text passages should be cited. The following statement in assignments may be used to indicate general use of a Generative AI Tool: "The author(s) acknowledges the use of [Generative AI Tool Name], a model developed by [Generative AI Tool Provider], in the preparation of this assignment. The [Generative AI Tool Name] was used in the following way(s) in this assignment: [indicate, e.g. grammatical correction, gathering sources, generating specific images, etc.]."
Caution: When using AI tools, it is important to be aware that the user data supplied might be utilized for training AI models or other purposes. Consequently, there is no guarantee that the information you provide will remain confidential. Instructors and students should exercise caution and avoid sharing any sensitive or private information when using these tools. Examples of such information include personally identifiable information (PII), protected health information (PHI), financial data, intellectual property (IP), and any other data that might be legally protected.
AI Policy: Permitted in this Course Only with Attribution and Appendix

In this course, students are permitted only under certain conditions to use Generative AI Tools like ChatGPT and Midjourney to support their work. These conditions include disclosure and documentation in a process-based appendix.

In order to adapt your approach appropriately the quickly-evolving nature of these tools, discuss your proposed tool use with your instructor.

Disclosure
In order to maintain academic integrity, students must disclose all AI-generated material and properly attribute it. This disclosure must include AI generation whether in whole or part, including images, designs, in-text citations, quotations, and references. The full extent of images and text passages assisted and/or originating with Generative AI tools

must be cited. This approach complements but does not replace your obligation to produce original work for your assignments. The University's Policy 71 provides essential regulations that apply in parallel to this requirement.

Sample General Citation

The following statement in assignments may be used to indicate general use of a Generative AI Tool: "The author(s) acknowledges the use of [Generative AI Tool Name], a model developed by [Generative AI Tool Provider], in the preparation of this assignment. The [Generative AI Tool Name] was used in the following way(s) in this assignment: [indicate, e.g. grammatical correction, gathering sources, generating specific images, etc.]."

Process-based Appendix documenting AI use

If you use any AI tools for generating and/or editing your submission, document this use in an appendix that permits clear, efficient comparison of your final work with the AI generated version as follows:

- Indicate the prompts that you provided to the AI tool
- Provide a raw copy of the AI tool's generated material.
- Include captions for each part of the generated material identifying the particular material, indicating source and date.

Evolving Conditions, Potential for Amendment of Guidelines

In order to recognize the quickly evolving nature of AI tools, the right by the instructor and the School to amend guidelines listed within this course outline is reserved.

Caution

When using AI tools, it is important to be aware that the user data supplied might be utilized for training AI models or other purposes. Consequently, there is no guarantee that the information you provide will remain confidential. Instructors and students should exercise caution and avoid sharing any sensitive or private information when using these tools. Examples of such information include personally identifiable information (PII), protected health information (PHI), financial data, intellectual property (IP), and any other data that might be legally protected.

Appeals: A decision made or penalty imposed under Policy 70, Student Petitions and Grievances (other than a petition) 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: AccessAbility Services, located in Needles Hall, Room 1401, 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 AccessAbility Services at the beginning of each academic term.

Turnitin.com: Text matching software (Turnitin®) may be used to screen assignments in this course. Turnitin® is used to verify that all materials and sources in assignments are documented. Students' submissions are stored on a U.S. server, therefore students must be given an alternative (e.g., scaffolded assignment or annotated bibliography), if they are concerned about their privacy and/or security. Students will be given due notice, in the first week of the term and/or at the time assignment details are provided, about arrangements and alternatives for the use of Turnitin in this course.

It is the responsibility of the student to notify the instructor if they, in the first week of term or at the time assignment details are provided, wish to submit the alternate assignment.