

Architecture 120

Fall 2023

School of Architecture

AN INTRODUCTION TO ARCHITECTURAL IDEAS AND COMMUNICATIONS

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Time: Wed 2:00 pm to 5:30 pm

We acknowledge that the School of Architecture is located on the traditional territory of the Neutral, Anishinaabeg and Haudenosaunee peoples. The University is situated on the Haldimand Tract, the land promised to the Six Nations that includes 10 kilometres on each side of the Grand River.

Course Description as Found in the Undergraduate Calendar

This course offers a broad introduction to the evolution of ideas, principles, and vocabulary of architecture over time, establishing the concept that architecture conveys meaning through its own expressive language. It will familiarize students with the primary concepts of architecture; develop an awareness of the influences of architectural form; and introduce students to different modes of verbal and written communication, including the language of architectural criticism, analysis, and interpretation.

Learning Objectives

See course description.

Course Requirements and Assessment

Students are expected to attend the regular classes held on Wednesday afternoons, keep an individual illustrated notebook of the classes given in Arch 120 (1/2 of final grade), undertake a case study of a building undertaken as a group project (1/4 of final grade), and pass an examination on Kenneth Frampton's *Modern Architecture: A Critical History*, fifth edition (1/4 of final grade).

Topics & Schedule

Sep 06	Reflections on the Unnatural History of Man-Made Architecture.
Sep 13	Readings: Frampton, <i>Modern Architecture</i> , Part I, chapters 1-3. Presentation: The Architect: Craftsman, Professional, or God? (RJvP).
Sep 20	Readings: Frampton, <i>Modern Architecture</i> , Part II, chapters 1-5. Presentation: Anticipating the Next Thing: Environmental Degradation, Economic Inequity, and Identity (guest presentation by Emeritus Professor Donald McKay, UWSA). <i>This presentation is part of the school-wide sustainability initiative.</i>
Sep 27	Readings: Frampton, <i>Modern Architecture</i> , Part II, chapters 6-10. Presentation: How the Twain Do Meet: A Short History of the Future, Architecture and Indigeneity (guest presentation by Professor David Fortin, UWSA). Presentation: A Short Introduction to the Case Study (Vanessa Drmac and Lamees Al-Kebsi, Arch 120 TA).
Oct 04	Readings: Frampton, <i>Modern Architecture</i> , Part II, chapters 11-16. Presentation: The Architecture Student: Chapters from the History of Architectural Education (RJvP). Presentation: Beautiful Things We Missed in Traditional Architecture (Professor Salim Ferwati, Qatar University).
Oct 11	Reading Week: No Class.
Oct 18	Readings: Frampton, <i>Modern Architecture</i> , Part II, chapters 17-21. Presentation: Four Reasons Why Buildings Constructed in the Past Might Matter (RJvP).
Oct 25	Readings: Frampton, <i>Modern Architecture</i> , Part II, chapters 22-27. Presentation: On the Principle of Pickling (RJvP). Presentation: Cities and Conflict: Why Does Architecture Matter? (Dr. Anwar Jaber, UWSA).
Nov 01	Readings: Frampton, <i>Modern Architecture</i> , Part III, chapters 1-7. Lecture: Authority and Rebellion: A Note on the Controversial Crucible of the Canon (RJvP). Lecture: Revisiting the Canadian Canon (Elsa Lam, Editor, <i>Canadian Architect</i>).
Nov 08	Case Study Presentations 1

Nov 15	Case Study Presentations 2.
Nov 22	Hand-in of case study document. Lecture: On Libraries (RJvP). Lecture: The Real World Out There: Architect and Builder at Work (guest presentation by Paul Dowling, Dowling Architects / Build).
Nov 29	Hand-in of the journal, Sep 06-Nov 22. Lecture: On Size and Proportion (RJvP). Review: Frampton, <i>Modern Architecture</i> .
Dec 11	Architectural history exam 10:00 am main lecture hall.

In addition to the presentations mentioned, the classes will include regularly returning exercises to develop key architectural skills like, for example, the ability to read architectural drawings, or analyze existing buildings.

Attendance

One of the most straightforward counsels how to achieve success in a complex and demanding world is the old three-part adage “Show up. Show up on time. Show up on time and prepared.” Therefore the TAs will record attendance within the first 30 minutes of each lecture. Unless you have a good written explanation for your late arrival 30 minutes or more after the beginning of the class, or absence, each lecture missed will lead to a penalty of 2.5 points of your final grade. The written explanation needs to be received by email within 24 hours after the beginning of the class missed.

Office Hours

I will keep office hours on Sep 13, Sep 27, Oct 25, Nov 8, and Nov 22 from 12:30 to 2:00 pm. Students are welcome to speak to me individually in my office, or we can meet in a small group in the library. Teaching assistants will keep office hours on Sep 20, Oct 4, Oct 18, Nov 1, Nov 15, Nov 29 from 12:30 to 2:00 pm.

On Keeping a Notebook

In 1966 author Joan Didion (1934-2021) published the now famous essay “On Keeping a Notebook” in the magazine *Holiday*, which she republished two years later in her bundle of essays *Slouching Towards Bethlehem*. This essay can be easily found on the internet, and I recommend that you will read the complete text, but here, as an encouragement, some quotes that suggest the key argument.

The point of my keeping a notebook has never been, nor is it now, to have an accurate factual record of what I have been doing or thinking. That would be a different impulse entirely, an instinct for reality which I sometimes envy but do

not possess. At no point have I ever been able successfully to keep a diary; my approach to daily life ranges from the grossly negligent to the merely absent, and on those few occasions when I have tried dutifully to record a day's events, boredom has so overcome me that the results are mysterious at best. [. . .] How it felt to me: that is getting closer to the truth about a note- book. I sometimes delude myself about why I keep a notebook, imagine that some thrifty virtue derives from preserving everything observed. See enough and write it down, I tell myself, and then some morning when the world seems drained of wonder, some day when I am only going through the motions of doing what I am supposed to do, which is write — on that bankrupt morning I will simply open my notebook and there it will all be, a forgotten account with accumulated interest, paid passage back to the world out there. [. . .] I imagine, in other words, that the notebook is about other people. But of course it is not. [. . .] Remember what it was to be me: that is always the point. [. . .] It is a difficult point to admit. We are brought up in the ethic that 10 others, any others, all others, are by definition more interesting than ourselves; taught to be diffident, just this side of self-effacing. [. . .] Our notebooks give us away, for however dutifully we record what we see around us, the common denominator of all we see is always, transparently, shamelessly, the implacable "I." We are not talking here about the kind of notebook that is patently for public consumption, a structural conceit for binding together a series of graceful pensées; we are talking about something private, about bits of the mind's string too short to use, an indiscriminate and erratic assemblage with meaning only for its maker. [. . .] It is a good idea, then, to keep in touch, and I suppose that keeping in touch is what notebooks are all about. And we are all on our own when it comes to keeping those lines open to ourselves: your notebook will never help me, nor mine you.

In this course we seek to instil a habit of keeping a notebook, and it makes sense to focus it on the lectures given, and both class discussions and conversations among peers on the issues raised in the course, or books read to broaden or deepen your understanding of related topics, or on the probably messy process of the group Case Study, which is a deliverable in the course. We expect you to take the exercise seriously, and hence we recommend that you purchase, or make, a notebook that has at least 120 pages, and of a minimum A5 size, or its North American equivalent of 5.5 by 8.5 inches. We expect that you make one entry for each particular class, which means that your notebook will contain at least twelve entries. An entry should be in the English language, hand-written in a legible manner, and contain *a minimum* of 150 words. In addition, it should contain *at least* one hand-drawn sketch that records some salient aspect of the material presented in class—after all we're in an architecture school.

Every entry that meets these requirements will earn you 2.5 % of the final grade, and the ten entries with the highest marks will determine 25% of the final grade. As the notebook is a personal document, we do not judge the nature of its content, but its form and the effectiveness of the way it communicates, now to us who encounter it as a document written by another, and in the future to the writer him- / her- / them- / self. Each entry is to be submitted in pdf format to a dropbox at the course's website on LEARN by the end of the very day in which the class was conducted.

On the Friday following each class, the slides shown in the class will be posted on LEARN. With this material at hand, you are to expand on the notes made during class using this material with at least 100 words and an additional drawing. Please mark these expanded notes as such. At the end of the course, you will submit the physical notebook containing both the notes taken in class and the expanded notes. The notebook will then be marked as a whole. This mark will determine 25% of the final grade.

Case Study

A fundamental exercise in architectural education is the so-called case-study of a building, place, or thing that maps its physical, social, and conceptual aspects. As Donald McKay noted in his *An Introduction to Architecture*, which introduced an earlier version of Arch 120, which he taught a decade ago, a good case study consists of two parts: 1. a map of the cultural history of the topic under investigation, and 2. An illustrated account of its morphology. Here is a somewhat edited form of McKay's extremely useful prescription for a case-study:

- (1) MAP A CULTURAL HISTORY. This written and illustrated document provides an account of the building in its society, addresses its role in the world, its performance, the nature and circumstances of design and construction, and analyzes its character and form. Include the following information:
 - a. Name the name we know the building by
 - b. Address how we find this place in the world
 - c. Purpose how this building came about, the client
 - d. Location topography of the site, climate, built or natural context, etc.
 - e. Timeline when was it conceived, how long lasted the construction
 - f. Architect a brief biography
 - g. Narrative a brief cultural history of the building
 - h. Construction how is it made?
 - i. Bibliography annotated

Typically, the illustrations in this first part of the case-study are obtained from existing sources, such as books or magazines held in libraries. When scanning images, or downloading them from internet sources, be sure that the resolution is high enough for a good reproduction.

- (2) DRAW AN ILLUSTRATED ACCOUNT OF THE MORPHOLOGY. A set of plans, elevations, section and axonometric drawings, all made by the person(s) conducting the case-study, all at a recognized scale, and all diagrammatic (i.e. interpretative), are to document the following aspects of the building:
 - a. The relationship between building and place
 - b. The way the building accommodates its intended function(s) and represent its purpose
 - c. The form of the building, its parti and order

- d. The materials, construction and technology of the building.

These drawings will likely form a series, drawing out the development of the design.

The case study, which will determine 25% of the final grade, will be undertaken as a group project of between 5 and 7 people, and will be presented on November 8 and 15. Each presentation will receive critical feedback. The case study will be submitted on November 22 as an illustrated text printed in landscape format on 11 by 17 inch paper. The case study will be judged on the paper copy.

Architectural History

Architects continuously refer back in their work to significant historical precedents. There are four main reasons why architects ought to have a knowledge about architectural history:

1. buildings constructed in the past are the architect's patrimony and provide a source of examples to either imitate or avoid;
2. works of architecture that are ranked as works of art help us understand the dynamics of the creative process, and establishes the (albeit slippery) ideal of the architect as artist;
3. works of architecture are a presence in our world that need care and hence demand empirical investigation and description;
4. architecture can be understood as an expression of a cultural situation in a particular time and place, and thus set a standard for current practice.

In order to kick-off a lifetime of self-education in architectural history, you are required to read a by now classic study of modern architecture: Kenneth Frampton's *Modern Architecture: A Critical History*, fifth edition (2020). In seven classes, we'll touch on some of the key issues and buildings that Frampton discusses. At the end of the term, you will write a short exam in which you will be shown ten images of buildings discussed in Frampton's book. Of each of these buildings you will have to identify the following elements (if applicable):

1. name building
2. date (within 10 years)
3. location (city, country)
4. architect
5. type

This exam will determine 25% of the final grade.

Vocabulary

Every field of human activity has vocabulary terms that are necessary for communicating practices and understanding ideas within the field. Architecture has also a significant vocabulary, much of which is embedded in the language of everyday experience, but some of which can be defined as jargon. In the English language, the noun “jargon” has a primarily negative meaning. Originally used denoting the inarticulate utterance of birds, or a vocal sound resembling it, it quickly came to refer to unintelligible or meaningless talk or writing, to gibberish, nonsense, and a debased form of language. By the mid 17th century it also came to be used by ordinary people to any mode of speech peculiar, in the definition of the OED, “to a particular set of persons, as the language of scholars or philosophers, the terminology of a science or art, or the cant of a class, sect, trade, or profession.” As you make your way into the world of architecture, you will have to absorb the vocabulary and jargon of the profession. The following (certainly incomplete) glossary or word list is thematically organized. You will be expected to show in both your journal and the written part of your case study a certain grasp of this vocabulary.

Architectural Styles

This list does not include architectural styles that are simply identified by means of a geographic or national adjective like, for example, Canadian architecture.

Art Deco	Egyptian Revival	Minimalist architecture
Art Nouveau	Expressionism	Modernism
Arts and Crafts		
	Façadism	Neo-[almost everything]
Baroque architecture	Functionalism	
Bauhaus	Futurism	Organic Architecture
Beaux Arts style		
Brutalism	Gothic architecture	Palladianism
	Gothic Revival	Performative architecture
Carpenter's Gothic	Greek Revival	Post-Modern
Classicism		
Colonial	High Modernism	Renaissance
Constructivism	High Tech	Rationalism
Critical Regionalism	Historicism	
Cubist architecture	International Style	Situationist architecture
		Supermodernity
Deconstructivism	Jugendstil	
De Stijl		Vernacular architecture
	Late Modernism	Victorian architecture
Eclectic		
Edwardian architecture	Mannerism	

Architectural Types

abbey	beach house	capitol
acropolis	belfroi	caravanseraï
agora	belvedere	carport
airport	bivouac	casern
amphitheatre	blast furnace	casino
apartment house	block of flats	castle
aqueduct	booth	castrum
arena	bouleuterion	catacomb
armory	brewery	cathedral
asylum	bridge	cave church
auditorium	brothel	cave dwelling
aviary	building	cave temple
	bungalow	cave tomb
bank	bunker	cemetery
baptistery	bunkhouse	cemetery chapel
bar		cenotaph
barn	cabin	chapel
barrack	café	chapter house
barrage	cafeteria	charnel house
basilica	campanile	charterhouse
bastion	campo santo	chop-house
bath house	canal	church
bazar	cantonment	churchtower

churchyard
 cinema
 circus
 cistern
 citadel
 city gate
 city hall
 city wall
 civic building
 clinic
 cloister
 cloth hall
 club house
 coach house
 coal power plant
 coffee house
 college
 columbarium
 community hall
 concentration camp
 concert hall
 condominium
 conservatory
 control tower
 convent
 coop
 cottage
 country house
 courthouse
 courtyard house
 cowshed
 crematorium
 cromlech
 crusader castle
 crypt
 curia
 curtain fortification
 custom house

dacha
 dairy
 dam
 dance hall
 department store
 dike
 diner
 donjon
 dormitory
 doghouse
 drawbridge
 drilling platform
 dungeon
 duomo

duplex
 exchange
 exhibition hall
 factory
 farm
 farm house
 fast-food restaurant
 fire station
 flat
 folly
 footbridge
 forge
 fortification
 fortress
 forum
 foundry
 fountain house

gallery
 gallows
 gaol
 garage
 garden
 garden house
 gas station
 gasometer
 gasworks
 gate
 gate house
 gatekeeper's lodge
 gazebo
 gloriette
 grain elevator
 grave
 graveyard
 greenhouse
 grillroom
 grotto
 guest house
 guild house
 gymnasium

hall
 hall church
 hammam
 hangar
 health resort
 hermitage
 heroon
 high school
 highrise

hippodrome
 holy sepulchre
 home for disabled
 hospice
 hospital
 hostel
 hotel
 hôtel de ville
 hôtel particulier
 hothouse
 house
 house chapel
 house church
 house of culture
 hovel
 hunting lodge
 hut
 hydro-electric dam

igloo
 inn

jail

keep
 kibitka
 kindergarten
 kiosk
 kraal
 kunstkammer
 kurhaus

laboratory
 labyrinth
 latrine
 laundry
 lazaret
 leper house
 library
 lighthouse
 limes
 linesman's cabin
 lock
 lodge
 lodgings
 log cabin
 loggia
 longhouse
 lookout
 lunchroom

madrasah
 maison de plaisance

mall	panorama	shelter
manor house	parish church	shop house
mansion	parish house	shopping centre
manufacture	parsonage	shot-gun house
market hall	parking garage	shrine
martyrion	parliament	signal tower
mastaba	passage	silo
mausoleum	pavilion	single family home
mausoleum	penthouse	sod house
meetinghouse	pergola	ski-jump
memorial	perron	skyscraper
menagerie	pheasantry	slaughterhouse
metro	philharmonic	smelter
mikveh	picture gallery	smithy
mill	pilgrims church	solar power plant
minaret	pillory	spa
mine	pinacotheca	sports hall
mint	pithead frame	square
mixed use building	plague house	stable
monastery	planetarium	stadium
monument	plant	stoa
mosque	plantation	storehouse
motel	pleasure dome	street
multi-housing	poorhouse	studio
museum	power station	stupa
music hall	primitive hut	subway
	prison	summer house
national museum	propylaeum	super highrise
necropolis	public toilet	suspension bridge
Nissen hut	pueblo	swimming pool
nuclear power plant	pyramid	synagogue
nymphaeum		
	radio tower	talayot
observation tower	railway station	tannery
observatory	ranch	tattersall
odeon	ranch house	tavern
office building	rectory	teahouse
office tower	refectory	tea-room
old-age home	refinery	teepee
opera house	research building	television tower
orangery	restaurant	tempietto
oratory	rooming house	temple
orphanage	roundhouse	tenement house
ossuary	rotunda	tennis court [jeu de paume]
outer bailey		tent
outhouse	sanatorium	tepee
	sawmill	terminal
pagoda	school	terrace house
palace	sepulchral chapel	theatre
palace of justice	sewage treatment plant	thermae
palazzo	shack	tomb
palazzo publico	shanty	tower
palestra	shed	town hall

town house
trailer
treasury
triumphal arch
triumphal column
tumulus
tunnel

university

viaduct

vicarage
villa
villa rustica
villa suburbana
villa urbana

water castle
water mill
water tower
waterworks
weigh-house

wigwam
windmill
winery
worker's club
workshop

youth hostel
yurt

ziggurat

Building Elements

aedicule
arch
attic storey

balcony
baldachin
baluster
battlement
bay
bay window
beam
blind arch
blind window
bracket
brise-soleil
buttress

canopy
cantilever
capital
casement
cat walk
ceiling
chimney-stack
ciborium
cladding
clerestory
coffering
column
compound pier
corbel
cornice
course
cove
cross-window
crossing
curtain wall

demi-column
diaphragm arch
dome
door
dormer window
dougong brackets
drip
drum

elevator
enfilade
entablature
entasis
escalator

fabric
façade
fan vault
festoon
fluting
foundation
frieze

gable
gallery
geodesic dome
girder
groin vault

hip
hyperbolic paraboloid roof
hypostyle

impost
intercolumniation
iwan

jamb

joists

lantern
lintel
load-bearing wall
log construction
louvre

mansard roof
megalith
membrane structure
mezzanine
moulding
monitor roof

oculus

parapet
pedestal
pediment
pendentive
pier
pilaster
pillar
pilotis
plinth
pod
podium
posts
profile

quoins

reveal
rib
rib vault
roof
rustication

sawtooth roof	string course	turret
shoji	tatami	tympanon
sill	tracery	
soffit	transept	vault
stair	transom	volute
stereobate	transept	
storey	tunnel vault	wall
		window

Building Materials

adobe		slate
aggregate	iron	spolia
alabaster		
aluminium	lime	steel
asbestos	limestone	stucco
bamboo	marble	tabby
brick	mass timber	terracotta
	mortar	thatch
		tiles
canvas	particle board	timber
cast iron	pisé	travertine
cement	plastic	tufa
clay	plaster	
concrete	plywood	wattle-and-daube
copper	precast concrete	wood
		wool
drywall		
	rammed-earth	
earth	reinforced concrete	
engineered wood	rubber	
glass		
granite	sheet glass	

Design Culture Jargon

additive transformation		dimensions
affect	bricolage	disposition
alignment		elevation
allegory	circulation	<i>en loge</i>
<i>analytique</i>	colour	<i>esquisse</i>
<i>anciens</i>	composition	eurhythmy
architectural drawing	corner condition	
architectural expression	<i>charrette</i>	feng shui
architectural language	<i>critique</i>	
armature	cross-axis	golden section
articulation		
<i>atelier</i>	datum	hierarchy
axiality	degree of enclosure	history
axis	detail	horizon
axonometric	dimensional transformation	horizontal

icon	order of size	scale
inflection	ordinance	section
intersecting volumes	orientation	shape
	ornament	sign
	<i>parti</i>	size
juxtaposition	path	space
	perspective	spatiality
ken	perspectival	subtractive transformation
	plan	symbol
linear elements	planar elements	symmetry
	plastic number	
materiality	position	tabula rasa
meaning	projection	temporality
measure	promenade	texture
metaphor	proportion	the five orders
model		the Sublime
module	quantitative order	transformation
Modulor		
	rendering	vertical
narrative	<i>rendu</i>	view
	repetition	volume elements
optical refinement	rotated grid	
order		

Dyads, Triads, Tetrads, and a Pentad

Anthropological place – non place

arcuate – trabeate

central – peripheral

core – shell

discourse – apparatus

distance – neighbourhood

essential – decorative

figure – ground

formal order – organic growth

global – local

imitative – innovative

indigenous – vernacular

industrial – artisanal

inside – outside

lo-tech – high tech

mass – form

mass-produced – custom made

material – spiritual

monumental – ephemeral

multiplicity – unity

near – elsewhere

open – closed

overt – hidden

planar – curvilinear

planar – recessive

profane – religious

public – private

self-referential – open

signifier – signified

solid – void

stereotomic – tectonic

system – history

tangible – abstract

tectonic – chthonic

theory – practice

articles of faith – heresies – pluralism

cell – court – domain

labour – work – action

line – plane – volume

particular – universal – individual

utility – durability – beauty

utopia – dystopia – heterotopia

vernacular – technological – classical

workspace - walking-space - visual field

green – sustainable – low energy – low carbon

private – personal – communal – public

centralized – linear – radial – clustered – grid

Landscape

allee		paradise garden
arbor	flood resilience	parquette
	focal point	patch dynamics
basin	French drain	pergola
bioswales	French garden	phytoremediation
bosquette		picturesque garden
boulevard	gazebo	picturesque garden
bower	green-blue infrastructure	polyculture
		public park
cascade	habitat creation	
catch basin	hedge	re-wilding
climate adaptation		regenerative land practices
coastal adaptation	irrigation	retaining wall
contour		retention pond
	landforming	riparian zones
deck	landscape fabric	Romantic landscape
drainage	landscape garden	roof garden
dry garden		
	maze	site
ecological	microclimate	soil regeneration
ecological restoration		
ecological success	native	
environmental justice		water feature
esplanade	orchard	
exotic		xeriscape

Spatial elements (interior)

aisle	corps de logis	partition
alcove	corridor	peristyle
ambulatory		piano nobile
apartment	dome drum	pinnacle
apse		porch
arcade	flying buttress	portico
atrium		post and lintel
auditorium	gable	
	glazing	quadrangle
basement		qibla
	hall	
carrel		radiating chapels
cantilever	mihrab	ramp
caryatid	minbar	room
cell	molding	rostrum
cellar		
chamber	naos	screen
chamfer	narthex	squinch
chancel	nave	stalactites
cloister		

trumeau
tympanum

vestibule

voussoir

Technology

barrier-free design
balloon framing
blocking
box crib

joint
joist

slab
skeleton construction
skirting
space-frame
stud

cant

lath
lift slab construction

damp proofing
diagrid

monocrete construction
mushroom construction

tensile construction
tie
timber-framing
trabeated architecture
trim

environmental design

post-and-lintel construction
precast concrete
prefabrication

universal design

falsework
girder

rafter
rim joist

voided biaxial slab

HVAC

Urbanism

accessibility
activity centre
adaptive re-use
amenity
arterial road

demolition
density
density
development

historic district
human scale

background building
barrier
blue space
boulevard
brownfield
building line

enclosure
encroachment
esplanade

land development
land use
landmark
lane
linear park

cardo
circulation space
conurbation
crescent
cul-de-sac

floor area ratio
freeway
garden city
genius loci
gentrification
glacis
green belt
green wall
green-belt
grid-plan

mall
master plan
Milesian layout
mixed-use
morphology

decumanus
piazza
place
place making
plan division
pueblo

redevelopment
regeneration
rehabilitation
residential

new towns

real estate

slum
square

perimeter block
streetscape
suburb
superblock
sustainable design

temenos
tenement block

terrace	urban fringe	walkability
town	urban renewal	wayfinding
transition design	urban tissue	wetland
	urbanism	
urban fabric	urbanization	zoning
urban form		zoning ordinance

Course Delivery Platforms & Communication

The course will be given in person. LEARN will be used for work submission, and grade recording, and additional communication outside of class hours. Microsoft Teams will be used as a course delivery platform in case the Covid pandemic forces us to switch to virtual classes.

COVID-19 Special Statement

Given the on-going 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.

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

Assignments that are handed in late will receive an initial penalty of 5% on the first calendar day late and a 5% penalty per calendar day thereafter. After 5 calendar days, the assignment will receive a 0%.

Only in the case of a justified medical or personal reason will these penalties be waived. 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.

Passing Grade

A passing grade in Arch 120 is 50%.

The So-Called “Small Print”

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

At the School of Architecture, we are committed to foster and support equity, diversity and inclusion. We recognize however, that discrimination does occur, sometimes through an isolated act of discrimination, but also through practices and policies that must be rewritten. If you ever experience discrimination and need to report on instances of micro-aggressions and other forms of racism, sexism, discrimination against LGBTQ2S+, or disability, please note that there are different pathways to report these instances:

- 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. If you do not wish to bring this up with this person directly, you are invited to reach out to the undergraduate coordinator (Amanda Dudnik), the undergraduate officer (Lola Sheppard) or the director (Maya Przybylski). If you contact any of these people in confidence, they are bound to preserve your anonymity and will be able to follow up on the report.
- C. You may also 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. 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

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 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 an academic offence, and to take responsibility for his/her 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

Generative artificial intelligence (GenAI) trained using large language models (LLM) or other methods to produce text, images, music, or code, like Chat GPT, DALL-E, or GitHub CoPilot, may be used for assignments in this class with proper documentation, citation, and acknowledgement. Recommendations for how to cite GenAI in student work at the University of Waterloo may be found through the Library:

https://subjectguides.uwaterloo.ca/chatgpt_generative_ai. Please be aware that generative AI is known to falsify references to other work and may fabricate facts and inaccurately express ideas. GenAI generates content based on the input of other human authors and may therefore contain inaccuracies or reflect biases.

In addition, you should be aware that the legal/copyright status of generative AI inputs and outputs is unclear. Exercise caution when using large portions of content from AI sources, especially images. More information is available from the Copyright Advisory Committee: <https://uwaterloo.ca/copyright-at-waterloo/teaching/generative-artificial-intelligence>

You are accountable for the content and accuracy of all work you submit in this class, including any supported by generative AI.

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.