SYLLABUS: STUDIO FUN!

As its name suggests, Studio FUN is structured to foster **fun**, collaborative, and playful times; however, it is equally intended as a rigorous and exacting introduction to the **fun**damentals of architecture. Studio FUN posits that the greatest responsibility of architecture is to design delight, community, healing, and generosity into and to the world, i.e., to create beauty without causing harm. Design with the objective of providing joy, and to experience fun in the process, are the thematic objectives of this term. To excel in this studio will demand that you, in the infamous words of Charles and Ray Eames, "*take your pleasure seriously*."

In foregrounding fun, this studio does not turn a blind eye to the many crises currently facing our world and many to which architecture is complicit; in fact, it is precisely in the face of social and environmental destruction that we must, in the words of Brazilian educator Paulo Freire, "*maintain hope even when the harshness of reality may suggest the opposite*."

As your first introduction to architectural design, it is important to make clear that the primary pedagogical objective of this studio is learning how to learn, especially within the studio model. In his writing, Freire warned about the "banking" model of education, where the teacher "deposits" information into a passive student body. This approach is explicitly avoided in the studio model, as we choose to work through dialogue, entered into with mutual trust, respect, and care.

FACULTY FACILITATORS

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TEACHING ASSISTANTS

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TERRITORIAL ACKNOWLEDGMENT

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.

INTRODUCTION

ARCH 192 is the first in a series of design studios intended to develop design and representation skills, architectural literacy, and critical thought. Projects are organized around a sequence of three cumulative design explorations which serve as the primary vehicle for students to achieve course objectives. Each project focuses on a set of tasks that simultaneously develop conceptual, technical, and analytical skills, while introducing various approaches to design methodology, specifically two- and three-dimensional composition, transformational operations, and the exploration of the relationship between architectural space and its site and program. Students will be expected to reflect on and synthesize all lessons, identify their strengths and interests, then take risks by venturing beyond perceived minimum expectations.

COURSE GOALS AND LEARNING OUTCOMES

1. the conceptual, technical, critical, and analytical skills required to formulate, develop, evaluate, and articulate a coherent design proposal;

2. the ability to raise thoughtful and precise questions, reach well-reasoned and informed conclusions, and test them against relevant criteria and standards;

3. the ability and intuition to effectively manipulate basic architectural relations: form, space, structure, order, proportion, mass, surface, light, program, site, scale in relation to the human body, and an understanding of material properties;

4. the ability to apply the fundamental elements of architecture (walls, openings, floors, roof, and stairs) to design a building with clear and appropriate program and site relationships; and

5. the ability to effectively communicate an architectural idea at each stage of the design process verbally, and through two- and three-dimensional drawing and model.

6. _____

CACB STUDENT PERFORMANCE CRITERIA

The BAS/MArch program enables students to achieve the accreditation standards set by the Canadian Architectural Certification Board. This course addresses the following CACB criteria.

A1 – A: Design Theories, Precedents, and Methods
A2: Design Skills
A3: Design Tools
A4: Program Analysis
A5: Site Context and Design
A8: Design Documentation
B1 – A: Critical Thinking and Communication
B4: Cultural Diversity and Global Perspectives

INSTRUCTION

Instruction occurs through individual meetings between faculty and/or TAs and students, seminars, group pinups, and workshops. Each project will conclude with a formal review. The class will be divided into six sections, each working with a different faculty member, and rotating five times during the term. Within the common framework of the assignments, each instructor will provide additional pedagogical direction to their respective section.

SCHEDULE

Monday:	9:30 AM - 12:30 PM, 1:30 PM - 5:30 PM ET
Thursday:	9:30 AM - 12:30 PM, 1:30 PM - 5:30 PM ET

Students are required to be present and working for the duration of these scheduled hours. Repeated absences without cause will prompt a meeting with the studio coordinator and Undergraduate Office.

Students are also required to attend and participate in all scheduled reviews, and expected to attend all guest lectures and school events.

STUDIO

The studio is a place of work, study, and collaboration. A large component of individual development stems from the experience of and contribution to a collective and cooperative studio setting. The development of a healthy studio culture involves intensive drawing and making as well as a critical and speculative dialogue regarding one's own work and the work of others. Participation in this evolving dialogue is essential to a student's success, and the success of the larger body of the studio. The studio is a safe and inclusive environment in which all students can work without unnecessary harassment or distraction.

COURSE DELIVERY PLATFORMS AND COMMUNICATION

Course delivery is in person and students are required to present physical work at each studio session. Several platforms will be used to supplement in person delivery for communication purposes and to organize and share course content.

> **LEARN:** Official communication, work submission, and grade recording and release.
> **MS Teams:** Repository of course documents, and regular communication.
> **Miro:** Virtual pin up space for the occasional sharing of precedents and work.

STUDIO SESSIONS

Studio sessions are opportunities to receive feedback specific to each student and each project. Studio faculty will not provide answers, but will offer advice and prompts to aid in the development of critical thinking; however, the project and the decisions are ultimately the student's responsibility. Students must have work to present at every session.

REVIEWS

Formal reviews of each student's work will be scheduled at the end of each project. It is important for students to participate in the review of their own work, as well as the reviews of their peers. These reviews are held publicly with the feedback intended to provide students with a deeper understanding of the strengths and areas for improvement in their work and the work of others, and to open broader discussions about architecture. Reviews are an important teaching and learning tool and all feedback is intended to be constructive and educational. Reviews are not evaluative. The review may not be a reliable indication of the project's final grade. Desk crits and reviews may not be recorded without the approval of the instructor.

ASSIGNMENTS

There is no single correct answer to a studio project, or a strictly linear or formulaic process to arrive at a solution. The skills and insights gained from previous studio projects and personal explorations, along with the theoretical, historical, and technical knowledge obtained across all courses are synthesized into cohesive propositions through a process of informed speculation.

There are four graded components to the term, each with a specific pedagogical focus providing a diversity of conceptual and technical strategies and practices. These assignments also provide opportunities for the development of representational tools, and with the support of ARCH 110, an understanding of the techniques and uses of orthographic, paraline, and perspective drawing. The term will culminate in the design of a small building to synthesize the skills acquired through earlier projects.

A schedule of important dates and deadlines is included at the end of this document. Students are required to document all assignments digitally and post them on the ARCH 192 LEARN site.

The grade breakdown for the assignments is as follows:

Project 1	Project 1	15%
Project 2	Project 2	15%
Project 3A	Project 3A	15%
Project 3B	Project 3B	55%

LATE WORK

Coordination of deadlines across all courses is carried out prior to schedule finalization. All projects are due at the specified time and date. Only in the case of a documented medical or personal reason will exceptions be made. 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.

PASSING GRADES

The minimum passing grade is 60% for all studio courses. Grades below the specified passing grade result in a course failure.

EVALUATION

Evaluation occurs in confidential sessions by the studio faculty working as a group, in which all critical aspects of each project are considered. The specific basis for the evaluation of each project will be identified in individual project assignments. In addition, grading will reflect student attendance, participation, commitment, effort, and improvement over the course. Students must complete all projects and obtain a passing average to receive credit for this course. Notwithstanding the cumulative mark from aggregate term projects, failure to earn a passing grade in the final term design project will result in a failing grade for the term.

COMMUNICATION WITH STUDIO FACULTY

Students are required to use their uwaterloo.ca account for all official academic correspondence, and check this email account regularly. Students should ensure that their LEARN account is active, and that notifications are turned on for all required remote course delivery platforms. Failure to read communications will not be accepted as an excuse for late, incomplete, or unacceptable work. Discussions concerning individual projects or any other matter requiring direction, confirmation or advice from faculty occur during scheduled studio hours. Due to different contracted teaching loads, the teaching team may not be available outside class hours. All official academic correspondence should be sent by email to the studio coordinator.

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 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 to find reasonable and fair solutions that respect the rights and workloads of students, staff, and faculty.

MENTAL HEALTH SUPPORT

We encourage you to seek out mental health supports as needed. Please reach out to Campus Wellness and Counselling Services. We understand that these circumstances can be troubling, and you may need to speak with someone for emotional support. Good2Talk 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 with 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. 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.

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.

UNIVERSITY POLICIES

Academic integrity: 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 or about "rules" for group work 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.

AI Policy: The use of AI is permitted in this course with attribution. In this course, students are permitted under certain conditions to use Generative AI Tools like ChatGPT and Midjourney to support their work. To maintain academic integrity, students must disclose any AI-generated material they use and with proper attribution. 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. Please be aware that generative AI is also 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 and bad taste.

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 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.

SCHEDULE

WEEK 1

Thu Sept 7	PROJECT 1 ASSIGNED
	Desk crits

WEEK 2

Mon Sept 11	Desk crits
Thu Sept 14	Desk crits

WEEK 3

Mon Sept 18	Desk crits
	PROJECT 1 DUE (5:00 PM ET)
Thu Sept 21	PROJECT 1 REVIEW
	PROJECT 2 ASSIGNED
Fri Sept 22	**MONTREAL**

WEEK 4

Mon Sept 25	**MONTREAL**
Thu Sept 28	Desk crits

WEEK 5

Mon Oct 02	Desk crits
Thu Oct 05	Desk crits
	PROJECT 2 DUE (5:00 PM ET)

WEEK X

Mon Oct 09	**STUDY WEEK**
Thu Oct 12	

WEEK 6

Mon Oct 16	PROJECT 2 REVIEW
Thu Oct 19	PROJECT 3A ASSIGNED
	Desk crits

WEEK 7

Mon Oct 23	Desk crits
Thu Oct 26	Desk crits

WEEK 8

Mon Oct 30	Desk crits
	PROJECT 3A DUE (5:00 PM ET)
Thu Nov 02	PROJECT 3A REVIEW
	PROJECT 3B ASSIGNED

WEEK 9

Mon Nov 06	Lecture
	Desk crits
Thu Nov 9	Desk crits

WEEK 10

Mon Nov 13	Lecture
	Desk crits
Thu Nov 16	Desk crits

WEEK 11

Mon Nov 20	PROJECT 3B INTERIM REVIEW
Thu Nov 23	Lecture
	Desk crits

WEEK 12

Mon Nov 27	Desk crits
Thu Nov 30	Desk crits

WEEK 13

Mon Dec 04	**PROJECT 3B DRAWINGS DUE (11:59 PM ET)**
Wed Dec 06	**PROJECT 3B MODEL DUE (5:00 PM ET)**
Thu Dec 07	PROJECT 3B FINAL REVIEW

SECTIONS

A

Rebecca Boone
Indigo Chen
Isabela Decary
Samantha Guay
Ruby Izzard
Michelle Law
Emma Reese Luk
Tobi Osunsanya
Yingying Ren
Amaliya Smekhova
Felix Valette
Anan Wu
Evan Zheng

B

Kiran Bentley
Edwina Chen
Sophia De Graaf
Rayna Gorber Wakabayashi
Sara Ing
Yukyoung Kim
Katie Lin
Michelle Ling
Luisa Lu
Ben Norton
Sandra Raymond
Malak Salih
Thomas Tervit
Alexa Woodworth

C

Saban Alford
Nachelle Chan
Madeleine Cheng
Maia Girarado
Eric Huang
Julia Kenzap
Erin Laurie Lu
Sarah Lu
Xuanxuan Niu
Grace Rabishaw
Joud Sabeh
Mackenzie Taylor
Natasha Wong
Youjia Zhang

D

Rahmah Al-Ttaee
Colin Chan
Emily Cheng
Lara Filippone Santos
Julia Hodder
Aaishah Khan
Morgan Li
Eva Ziyi Long
Kathleen Melanson
Akshavi Premachandran
Natasha Roy
Cole Jeffrey Stevens
Julia Wajda
David Zhang

E

Asia Ahmed
Amelia Campoli
Julie Stephanie Chen
Eileen Feng
Rayna Hall
Aarya Joshi
Henry Li
Ryan Liu
Isaiah Mathew
Wanying Pei
Mikaylia Robinson
Shaan Sood
Aarja Virk
Rose Xu

F

Nawal Abdul
Yasaman Bozorg-Grayeli
Jack Chen
Rachael Du
Alicia Guo
Juan Jara Mejia
Guangwei Li
Ethan Liu
Santiago Mantey
Alivia Rose Parker Chen
Marko Ristovski
Grace Song
Isabella Vasilenco
Vivian Xie