

**Design | equals | Theory | equals | Design**

**DRAFT COURSE SYLLABUS**

**Faculty**

Scott Sørli [scott.sorli@gmail.com](mailto:scott.sorli@gmail.com)



Labrador Retriever *photo: Seth Casteel*

**FERAL STUDIO**

The move from tamed to wild is feral.

This Masters of Architecture M1 studio examines rule systems, received conventions, structures of architecture, urbanism, and thought. We will be asked to consider these and more as tame, tamed, and taming; it is not insignificant that the term “domestic” shares an etymological root with “domesticated.”

This studio proposes that richer lives are to be lived and more generous communities to be shared by wilding social and cultural repressions. Among the questions we will be asked to address are: What are the accepted bounds of practice? What are the disciplinary strictures? What makes up institutional inertia? What taboos are unexamined? What ways of living are possible?

The design=theory=design studio will be coordinated with the theory=design=theory research seminar.

**1.0 COURSE DESCRIPTION**

There will be three design research components to the studio, each with an accompanying text.

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**1.1 Symptomatic Reading**

Each member of the studio will choose a mundane object and will produce a symptomatic reading of that object. Simply and straightforwardly describe it in a mapping of its world (mundos) what it is, how it's made, how it gets here, where it is bought, how it's used, what pleasure and pain it brings.

Sigfried Kracauer's analysis of photography as the go-for-broke game of history is the companion reading. Trace the object from what and where it is to how it got to where it is. This is not a history paper but rather a tectonic analysis: what is it made of? What are the chemical constituents? Where are these assembled? On what machinery? By whom? Where do the raw materials come from? How do they get there? How do we use it? What is its value? What joys does it provide? Whose sorrows does it cause?

Model the processes and the relationships. Render the transitional, non-visual forces as well as the physical and the material. The submission will be one complicated, multivalent 3-D drawing that tells it all, from the 1:1 scale of the object to the scales of the earth.

*Kracauer, Siegfried. "Photography," Theory of Film. New York: Oxford University Press, 1960.*

**1.2 Historical Materialism**

Now that we have eight objects, plus or minus, thoroughly explained, each member of the studio will take responsibility for curating an assembly of these objects into a place. What kind of a form holds these objects that seem incompatible on so many levels, yet all of which, and more, make up our world? What kind of strange planet brings a dog and water and steps and training and pink plastic together?

Careful consideration of the aim and purpose of the curatorial selection of the objects is important. Out of these objects a chosen constellation will form, and an institution will begin to coalesce.

Paraphrasing Benjamin, there is no architecture of civilization which is not at the same time an architecture of barbarism. Given a large site in the condition of tabula rasa, adjacent to an intense pre-existing urban condition, arrest the flow of thoughts in this small detail of our planet. Provide an urban plan that holds open a synthesis of this assembly while accommodating, altering, heightening its contexts. Plan for 750 people per hectare, an institutional program related to the chosen object(s), and a civic space. One perspective drawing and one model 1:500 or 1:1000.

*Benjamin, Walter. "Theses on the Philosophy of History," Illuminations. New York: Schocken Books, 1969.*

**1.3 Forensic Architecture**

Following from a reading of Weizman's definition of forensic architecture as "an approach that enables architecture to become a diagnostic technique, whereby immaterial forces are made manifest and thus proclaim themselves," each studio member will articulate a program for the civic space which is, on the surface, incompatible with the chosen institution.

The programs, relationships, activities and their imbrications will be free choices of each studio member, with the caveat that population density will be the medium of expression. How do the individuals, groups, and masses flow through their private lives, the institutions that they make up, and the civic events that they coalesce around?

Every social conflict and celebration of the day can be conveyed as elastic contours traced, and held up, and splayed open through these means. Rather than proposing solutions to "a problem," the strategy in this studio will be to en-richen through affirmative complexity. If the first assignment is of immanence, the second of transcendence, then this final assignment is of revelation. Standard submissions.

*Weizman, Eyal. "Political Plastic," Collapse Volume VI. Falmouth UK: Urbanomic, 2010*

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#### 2.0 PROJECT OUTLINE AND SCHEDULE

The term will consist of one cumulative project, divided into six sub-projects, each graded individually. The date of the final thesis review is to be determined.

<b>Project 0</b>	<b>Introduction, Expectations, Goals and Desires</b> 1 week (September 11 – 13)	<i>5% of Final Grade</i>
<b>Project 1</b>	<b>Symptomatic Reading</b> 3 weeks (September 13 – October 4)	<i>25% of Final Grade</i>
<b>Project X</b>	<b>New York City Wilding</b> 1 week (trip October 4 – 16)	<i>5% of Final Grade</i>
<b>Project 2</b>	<b>Historical Materialism</b> 3 weeks (October 16 – November 1)	<i>25% of Final Grade</i>
<b>Project Y</b>	<b>MX Reviews — Agonism</b> 1 week (November 1 – 8)	<i>5% of Final Grade</i>
<b>Project 3</b>	<b>Forensic Architecture</b> 4 weeks (November 8 – December 3 plus)	<i>35% of Final Grade</i>

#### 3.0 Resource Materials

Resource materials, relevant site data, lecture pdf's and all course handouts will be available digitally on the course folder on UW-ACE.

##### 3.1 Books and Readings on Library Reserve:

Specific readings associated with each project will be placed on reserve in the Musagetes Library and will be identified in project handouts.

##### 3.2 Faculty Lectures

The conception and design of collective space, community infrastructure and individual community buildings has a rich history, and has emerged as a central concern of architecture and urbanism within the modern period. A range of issues central to our discussions this term may be presented in lectures and case studies given by the studio faculty. Each student is expected to attend all faculty lectures, to take notes, to ask questions and to engage in the discussed material during your desk reviews.

#### 4.0 Scheduling

ARCH 392 is scheduled as follows, however, studio sessions and reviews will inevitably run beyond 5:30 on occasion. Students are encouraged to ensure their availability and attendance at evening lectures and extended studio sessions.

*Tuesdays:* 9:30 a.m. – 12:30 p.m. & 1:30 p.m. – 5:30 p.m. *Thursdays:* 1:30 p.m. – 5:30 p.m.

##### 4.1 Participation

One of the principles of the Studio is that everyone be involved in a critical and speculative dialogue with regard to their own work and the work of others. The studio will involve both attentive consideration and discussion of the work as well as intensive building and making during which participation in the evolving dialogue is essential to a student's success. Capacity as a critic of the work of others is a fundamental skill that will be further developed by each student over the course of this term. Presence and contribution to all aspects of the studio discourse will be noted and evaluated by studio faculty during the course of the term (5%) *see* 4.3. Students *are required* to be in the studio during the above scheduled hours and to attend and participate in all scheduled reviews and events. Chronic absence will be sufficient reason to request withdrawal from the studio.

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**4.2 Evaluation**

Each assignment throughout the term will be assessed on the following basis:

- Ambition, clarity and appropriateness of the ideas manifest within the work.
- Architectural quality and technical resolution of the project.
- Precision and craft of drawings, models, and artefacts produced.
- Integrity in the development of the project from initial to final phase.
- Consistency and coherence of design ideas manifest in project execution.
- Graphic and verbal presentation of the work.
- Completeness of the work.

*The specific details for the evaluation of each project will be identified in individual project handouts. Faculty will do their best to publish grades in a timely manner.*

**4.3 Grading**

Students must complete *all* projects and assignments and obtain a passing average in order to receive credit for this course. *Failure to earn a passing grade in the final term design project will result in a failing grade for the term*, notwithstanding the cumulative mark from the preceding projects.

**4.4 Deadlines and Extensions**

ARCH 692 project deadlines can only be extended in the case of illness and incapacity. Requests for such extensions must be made before the project deadline, as soon as is possible, using the *request for extension* form available from the front office. Your request must be accompanied by a medical certificate when necessary, and must be submitted to the ARCH 692 coordinator directly, and in person during studio hours.

Late submissions without approved extensions will lose 10% of project value per day.

If you choose to produce computer drawings for any portion of a project's submission requirements, you must make early paper backups of your drawings. Last minute printing problems, lost or corrupt files will not be accepted as an excuse for late submissions. All work in this course must be presented physically regardless of your preferred working methodology.

**4.5 Submissions**

All work must be presented as hardcopy drawings and models during scheduled project reviews. Drawings will be formatted as physical panels unless otherwise specified. Specific lists of the requirements of each project submission will be included with individual project handouts. In addition, digital submissions will be required as a means to archive the work of individual students throughout the term. Please provide all files in .pdf or .jpeg formats on CD or DVD labelled clearly for these submissions. Submissions will be collected by Studio Teaching Assistants on deadline dates identified on each individual project handout.

**4.6 Reviews**

Please note that reviews *are instructive and not evaluative*. It is therefore important for each individual to participate in both the review of their own work, and in the reviews of the work of fellow students. *Participation* in all Class Reviews, Seminars, Group meetings, is mandatory.

**4.7 Avoidance of Academic Offences**

**Academic Integrity:** To create and promote a culture of academic integrity, the behaviour of all members of the University of Waterloo is based on honesty, trust, fairness, respect and responsibility.

**Grievance:** A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read Policy 70 - Student Petitions and Grievances, Section 4, <http://www.adm.uwaterloo.ca/infosec/Policies/policy70.htm>

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**Discipline:** A student is expected to know what constitutes academic integrity, to avoid committing academic offenses, and to take responsibility for his/her actions. A student who is unsure whether an action constitutes an offense, or who needs help in learning how to avoid offenses (e.g., plagiarism, cheating) or about “rules” for group work/collaboration should seek guidance from the course professor, academic advisor, or the Undergraduate Associate Dean. When misconduct has been found to have occurred, disciplinary penalties will be imposed under Policy 71 – Student Discipline. For information on categories of offenses and types of penalties, students should refer to Policy 71 - Student Discipline, <http://www.adm.uwaterloo.ca/infosec/Policies/policy71.htm>

**Appeals:** A student may appeal the finding and/or penalty in a decision made under Policy 70 - Student Petitions and Grievances (other than regarding a petition) or Policy 71 - Student Discipline if a ground for an appeal can be established. Read Policy 72 - Student Appeals, <http://www.adm.uwaterloo.ca/infosec/Policies/policy72.htm>

**4.8 Communications with the Course Coordinator and Faculty**

During the course of the term, faculty may need to send communications to ARCH 692 students. It is required that you confirm your current active email address with the studio professor. From time to time you will receive general communications regarding studio business. It is expected that you check your email address regularly. For official purposes, material sent to these addresses will be understood to be received by students at the time of its transmission. Copies of all official correspondence will be archived for future reference.

From time to time, you may receive less formal correspondence from individual faculty members regarding various issues pertaining to individual projects, review schedules etc. over the course of the term. We ask that students do not use email as a means of communicating with faculty members around specific studio project matters or personal issues. We expect that all discussions around projects or any other matter requiring direction, confirmation or advice from faculty will occur *during scheduled studio hours and individual desk reviews*.

Any official correspondence that must be addressed to the studio coordinator in an emergency situation (*such as those referred to in Section 4.4*) can be addressed to Scott Sørli at [scott.sorli@gmail.com](mailto:scott.sorli@gmail.com); other e-mail communications are discouraged and will likely not receive response. There are no scheduled office hours for consultation beyond the 16 hours of weekly scheduled class time for these courses.

**4.9 Note for Students with Disabilities**

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

**5.0 [end document]**