

Masters Thesis Design Studio
Two Options, One Studio

M1

Sustainable Worlds or What Will Architects Do Now?

Designing the Ecologies of the New Daily Life

"To study everyday life would be a completely absurd undertaking, unable even to grasp anything of its object, if this study was not explicitly for the purpose of transforming everyday life."

Guy Debord, *Perspectives for Conscious Alterations in Everyday Life*

"Thus the new majority is born in a multitude of colors; normality is created out of the sum of many abnormalities. ... the new market of the majority can be described as a "matrix", made up of a brightly colored parking lot, a chessboard made up out of many different forms of conduct. ...

To go back to design, it is my impression that an era has come to an end. New problems are reaching maturity. And they are not at all the same as the old ones. ***The new era requires the ability to produce stable codes, many stable codes, many compartments of that matrix on which the new majority is based.***"

Andrea Branzi, *Domestic Animals*

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Class Schedule:

Tuesdays and Thursdays are a full or half
day of seminars, depending on the week

Office hours:

Tuesday or Thursday afternoon by appointment
on days with half day studio seminars

The M1 Thesis Term

First, a Couple of Bullet Points to Start You Off

- The Masters thesis is about you and your best work.
- The Masters thesis always looks for new thinking and challenges the accepted way of doing things. At its best, it is deeply skeptical by its nature.

There are many ways to do a Masters thesis in the UW Architecture programme. In this M1 studio, there are two options for thesis work, options that will take you forward into future terms:

1. You begin your best work as an individual exploration that you have been waiting a while to undertake.
2. You work with colleagues developing a broad ranging collective project that addresses a body of issues that are too large and complex for individual work. You find your individual piece of that collective work and run with it.

Basic Goals and Organization

The primary goal of any of the UWSA Arch 692 M1 studios is to initiate the multi-term work process of a Masters Thesis. This is an important term for the work leading to next, at least, two years. This particular M1 studio will organize the thesis development process as a design-based studio and will move forward in two short projects of design work, and culminate in one final project of compilation of thesis research and its visualization in a range of media. The last project will be accompanied by the writing of a brief M1 thesis report.

That third design project and M1 report, taken together, are intended to visually interpret and synthesize your initial design and research work and will mark the end of your M1 thesis preparation work. All of the term's projects will work together focusing the individual student's developing thesis and point the direction to more detailed research. The end result will create a visual product and thesis narrative that will take you into the following term and to will introduce you to any potential thesis supervisors, a crucial next step in that second term.

Remember, if you are not really beginning your thesis during this M1 term, you will run the risk of drifting going forward. This is not necessarily a bad thing but to drift from a point of confusion is not a good thing. To drift about while shaping a direction for your work is very good.

Finally, the two options outlined above will run in a blended form, with the work of individual students and the students working on the "Big Move" theses running together as a shared discourse. My belief is that the collective work of Option 2 will be a work of individual's sharing a broad project outline and will be as diverse in its purpose, scale and scope as the individual thesis work.

M1 Option 1:

On Personal Tendencies in Past Thesis Work

If you go to the library and wander through the past thesis books you will see that there are common lines running through the work that students have done to date. For me, the lines are evident not just from students whose theses I have supervised, but also from the wider range of students on whose committees I have served, and on the theses that I have occasionally just simply taken out and read. Those common lines noted above are drawn in a place where the architectural, urban, or landscape project is a restless one, a project that seeks in some form or process to directly engage in the larger issues of the world we live in, and often one which needs to redefine the very framework in which design takes place.

M1 studios (and subsequent theses) I have personally been involved in during the last few years of the Masters programme have reflected the desire by students to finally seek a more personal and challenging research and design identity. Frankly, by the time you get through 4B, you are ready for any type of practice. The thesis is up to you and you alone here.

Take note, however; because of your already well developed skills as an architect, thesis work at UW Architecture has become a deeply personal exercise, one driven by your inclinations and your ambitions. For students who have asked me to be their supervisor after M1, or to be on their committee, the work to date has been found in those theses:

- **returning** to a student's country of origin, itself going through profound changes,
- **renewing** natural ecosystem processes to a sane and central role in urban existence,
- **re-discovering** public life in the shapeless territories of our urban peripheries,
- **re-proposing** the re-alignments of urban lifestyles in abandoned urban centers,
- **re-examining** explosively expanding urban places in the global mega-cities of the developing world, cities seemingly so perverse in their scale and operation as to be without any hope of overarching comprehension.
- **re-conceiving** what architectural space (and its iconography and narratives) has become in our digital world of game spaces.

The emergent common ground in these thesis situations appears as a shared vision of an alternative Modern world, a new form of "shared code", to use architect and designer Andrea Branzi's term, for the increasing diversity inherent in our new century. Given the above, this M1 studio will directly engage in the personal and collective search for what Branzi calls "the matrix", his vision of a shared multivariate city and landscape. Such a search can directly engage the design projects of architecture, landscapes and urban places, and the objects we use daily. It can emerge in writing, analytical mapping and in model building however physical or abstract. The choices finally, in this school of architecture, are yours.

M1 Option 2:

The Structured Studio Option this Term or “The Big Move”

To me, personally, one of the main qualities of that common ground outlined above in the M Arch thesis is the recognition of a founding realism, the need to understand a place in its complex nature, and to see design as the pulling out of unforeseen organizations and solutions, and ultimately their shaping into projects that create another piece of those emergent identities.

Like the graduate studios of a more idealistic Modernist past, one can think of the Harvard GSD or Yale studios of the post WW2 decades or the urban studios of Columbia in the 1980s, there also should be a Masters option that also respects the importance of a broader, shared, mission for architecture. Such a Masters studio would be one which more directly gives form and identity to those variations of Branzi's new global normality. As a large number of UW Architecture students have already intuited, these are the conceptual territories that shape the issues shared today by urban places and landscapes throughout the world.

The “Big Move” in a Few Sentences

The “Big Move” is an effort by the many levels of government and governing Authorities encompassing the Greater Toronto Area and more, to push their urban region, some would say bio-region, into a future where a complete re-shaping of the “means to move about” will enhance the quality of life, the economic efficiencies and opportunities, and the ecosystem health and resilience of that region. There will be projects on the periphery, in the city centres, in the old abandoned industrial brownfields, in the increasingly obsolescent suburbs, and in the greenfield of the Ontario Greenbelt and the countryside beyond. There is a banquet of future work for the creative industries of architects, urban designers, landscape architects, artifact and product designers, artists and poets in this effort. This is an equivalent situation to that of the post WW2 years where young architects could unabashedly declare a mission to participate in the creation of a new, better, world.

Finding Your Thesis in This Big Project

You have the option to be part of a UW effort to participate in the “Big Move” and to do so with the support of the actors now pressing the initiatives forward in cities like Toronto, Hamilton, the KW region (including Cambridge), and the ring of urban communities around the GTA: Mississauga, Brampton, Vaughan, Burlington, Milton, Georgetown, Newmarket, Barrie, Pickering, Markham and more. Your individual work, as indicated above, can vary markedly to suit your wishes and we will help you facilitate finding a future supervisor to expand the work over the thesis period. It will be up to you to develop your thesis project within the broad framework.

Other Resources

At present Don McKay is developing an extensive lecture series on the theme of the “Big Move” and will be bringing in a

series of local, national and international speakers. This lecture series will be a part of the studio requirements and Don has also agreed to participate in project reviews of the Option 2 students and offer his general support over the term. As well we are still seeking further research funding opportunities in the School that will be tied to this work.

Don will also be developing a course for the winter term which will involve students in the mapping process for the region of the "Big Move" and will result in the creation of an atlas for the work ahead. Together, Arch 623 and the new mapping course will help you complete the elective course requirements for the Masters programme.

The Standard M1 Approach for both Options

Studio Objectives: Design for each individual student is intended as an iterative thesis development process that will move forward with the following objectives:

- **create** an initial thesis "presence" that generates further inquiry
- **carry** that developing thesis discourse forward
- **outline** a broader theoretical framework for the thesis
- **initiate research** on any necessary background information
- **expand or sharpen** the boundaries of the broader design universe of your ideas
- **initiate** a thesis narrative to guide and carry your research forward

Over the course of the M1 term it is intended that students will evolve clear goals, from initial clarification and identification of individual students' projects in the first project, to final development of a thesis discourse, information base, doctrine, and goals in a set of design tableaux.

The Centrality of Design as Research: The studio will be a process of analysis and thesis development using design. There will be no initial period of general thesis research prior to design work. In most students' experience of past undergraduate studios there is a typical analytical prelude to a design's initiation. There will be no such period of analysis in this studio. Work in this studio will focus immediately on individual thesis-based project design and development from the beginning and this will be the working process throughout the term.

Finally, there will not be any building of architectural surrogates, like installations, in this studio unless your thesis is specifically about such work. If you wish to do such projects as part of a general architectural research, this studio is not for you. Students will do architectural projects using architectural conventions and practices: drawing, modeling, mapping and imaging. Such practice, however, will be greatly expanded theoretically in a complex systems approach such as will be developed in Arch 623, one which will be particularly focused on those design strategies which seek design as the creation of evolutionary self-organizing entities in the world we live in.

Teaching Approach (the Studio Professor's Role): In keeping with the small size of the M1 group and the individual nature of thesis

work in Option 1 and even in Option 2, the role of the studio professor will be to guide the student's more individualized design and research process. This will be done in the context of a weekly thesis seminar session encompassing the M1 class and extensive class participation in the critical discourse will be greatly encouraged. Office hours by appointment will be available for students who wish to discuss their thesis development individually and such discussions will be encouraged.

Arch 623 as a Mapping and Research Course: Arch 623 is strongly recommended as part of the M1 studio. Please see the Section on Arch 623 towards the end of this Introduction for this discussion.

World Architecture and the Mission for the Future

I want to briefly make a plea for a broad green approach for this M1 studio, one focused, if possible, on the issues framing our global ecosystems and how design might find a path to and through those issues?

Students in Option 1 who are still searching for a topic might consider one connected to a broader theme of global or local sustainability and green design. In undergraduate studio practice, we automatically ask each student to develop a green discourse for their individual thesis work, regardless of the individual design theme. Given today's world, it's just good architectural manners.

Architecture is rooted in the in the frames of reference that allow us to shape the world we live in, and has a working strategy that emerges from the operations possible on that world. Under our feet and in the air around us newly emergent forces are shaping a different type of city, a shifting in the nature of the urban region, and all this has the potential to shape a new type of global existence. The future may not be the city that we have anticipated in our Modernist dreams, or the one that has the politics and economy that will make us happier than our wildest dreams, but this world is "it". This newly forming "it" has become clear in particular in three overlapping global tendencies that have sharpened their presence in the last year and which will colour our life and work:

- The global economic collapse of 2008 to 2009 and its persistence
- The increasingly evident effects of global climate change and the concomitant collapse of global natural ecosystems under the pressure of the human world's encroachment on their basic underpinnings
- The collapse of global society's energy systems based on fossil fuels; a collapse that threatens the viability of city and agricultural life without even having to account for its impact on climate change

Taken together, the contemporary social, political and natural forces of a globalizing world are also usually too complex for today's architectural theories and practices, this despite the attempts to evoke and invoke them as aesthetic metaphors for today's correct styles of work. Most of what you have worked with as undergraduates comes from working paradigms that were theoretical and practical concepts developed at the foundation of our modern industrial culture and evolved further in the more conceptually linear and Modernist twentieth century corporate business frameworks. From such thinking we get "Dubai" and all of the global building that is, in the cold light of morning after the party, seen as a bit hyper-extended and foolish. As the expats

leave Dubai, leaving their car keys in their cars parked at Dubai airport, it's clear that we need more than the world's tallest tower and the outlandish marina subdivisions of "The World". Dubai of course is merely our metaphor for the global collapse of the grossly inflated bubble property markets which sustained the recent multi-decade boom in architecture and which now appear not to be returning.

So, what will architects do now?

Such doubt about the ability of world architecture's working procedures and formal discourse to handle the work of the early twenty-first century sits suspected and omnipresent in much of the subject matter of the projects that students propose as thesis work in the Masters programme at the School of Architecture. This is good.

In the face of the global anxiety created by the awareness of how close we are to collapse, in the focus of the M1 studio, the goal of architecture at all scales in the coming decades is proposed as supporting and shaping a set of broader goals:

- **the attempt to give a more complex shape to the built world truer to those forces**
- **to develop forms and strategies that seek to establish some form of common built identity shared by a wide ranging, informed, global community**
- **to use the remaining resources of the globe in a fair and effective way**
- **to create a sustainable society that does not compromise the freedoms of future generations to live safely, comfortably and creatively**

Probably the most urgent global forces acting on the buildings, landscapes and cities of the future are those which will increasingly place them in a situation of risk with respect to the natural ecosystems that give them their sustenance and shape their livability. These ecosystems have always underlain our urban communities and domesticated landscapes. They have often, however, through their processes of resource exploitation, betrayed the reasons for their very existence, and forced the kinds of wholesale abandonment of human places described by scientists and cultural historians like Jared Diamond in his book "Collapse".

Global landscapes are now littered with the remains of obsolete buildings, landscapes, and cities, much like the ruins that were constructed by societies long passed from today's scene. The political systems and historical technologies that made the older societies possible were usually not able to reverse the sudden, or even slow, collapses of their ultimate sustainability.

This seems also to be the momentum of our times. To answer such issues in our present architectural theory and practice is critical to ensure our own civilization's survival, and will become increasingly paramount in the near and more distant future.

The discourses of Sustainability and Green Design, at whatever the scale of endeavour, from region to personal artifacts, outline hopeful goals and processes that if followed, according to their proponents, will allow us to live and not risk a new collapse of that built-up world which today sustains our civilized existence. These two themes will focus us critically so that we may:

- **re-think building designs, building materials and building processes,**
- **imagine new ways of life both personal and collective, and the built forms that they will generate,**

- **examine the relationship of our society and its built forms to the natural world**

The emergent common ground, or shared ecological psychology, in the architecture, urban places and landscapes in these situations appears as an emergent vision of an alternative Modern world, a new form of locus, a Branzian collective code for the increasingly sustainable global societies of our new century.

The M1 Studio Projects

P1: Home will be a four-week project that asks students to develop their thesis in the form of a home. The site planning, the programme development, the scale or complexity of the dwelling is very open-ended in this studio, and will be determined by the vision inherent in the individual student's thesis proposal. This is the first design iteration of the thesis and is really up to you to define the content and scope of "home" in your thesis world.

Due date: Tuesday, 8 October, 25% of the final grade

P2: The Thesis Narrative will be a two week project and expand on work done in the house project. It will focus on evaluating and building the web of relationships which form the material origins and ecosystem processes of the individual student dwelling of the P1 project. The project will be much like the recent Pecha Kucha nights held in the School and will be a PowerPoint presentation following the Pecha Kucha rules, twenty slides, twenty seconds of story for each slide, total time of four hundred seconds for the presentation of the thesis narrative.

The students will tell their thesis stories here in whatever selection of visual or text materials they choose. Such references could be quite broad and range from architectural, urban or landscape urbanism projects, to speculative theoretical or narrative writing, photography, poetry and and drawing. The goal will be to develop, both in space and time, a fuller narrative framework and strategy of ecosystem sustainability, one that was initiated in the **P1 House Project**.

Due date: Tuesday, 22 October, 15% of the final grade

P3: The Content and the Information will emphasize the creation of the individual research framework for moving the thesis into the M2 term. The goal of the term is communication of the entire corpus of the student's research work in the most effective way. The end product of the project will be a set of visual Tableaux illustrating a co-ordination of the often-heterogeneous material a student has collected, and an M1 Report that a student can pass to a future supervisor as well as forming the first iteration of the eventual thesis document itself.

Due date: 18th and 19th of December, 50% of the final grade

The M1 Thesis Report will be produced coincidentally with P3 and is a preliminary thesis report which is intended to prepare them for the subsequent terms. The M1 report is described later in this course outline in its own section.

Due date: End of term (hand-in only), 10% of final grade

P1: Home

"Men can see nothing around themselves that is not their own image; everything speaks to them of themselves. Their very landscape is alive."

Karl Marx

The Home is Deeply Personal

The house as thesis is an old project, one done almost regularly in the history of the School. Its goal in the thesis has been not to design a good house as you tried to do early in your academic career. In your innocence as to the true nature of architecture you probably assumed as a first year student that the house was the "summum bonum" of any work you could undertake. You are wiser now and could probably design a really nice house but you are much more ambitious for your architectural work.

That ambition is why, in this studio, we are asking you to again design a good home, but this time animated not by your youthful naïve first year notions of architectural significance, but by the theme, subject, or place of your anticipated thesis work.

Home as Idea First

Houses in architectural history have a way of distilling the broader architectural ambitions of their era. Palladio's houses clarify what it means to be in Renaissance Italy as much as Le Corbusier's or Wright's houses are kernels of modern Paris or Chicago of the Industrial Age. Le Corbusier's Pavillon d'Esprit Nouveau was designed as an exhibition, as a piece of his city of the future, as a working house, and as a statement of his view of life and its objects. The same could be said today for Rem Koolhaas' Maison à Bordeaux, both for its specific programme, its spatial complexity, and its depiction of one type of hyper-modern pan-European future, that of the Lille project. In turn Peter Zumthor's 1990 Gugulan house renovation leads you to his Leis house. Together they clearly clarify the nature of Zumthor's practice for larger projects and also point to his difference with Koolhaas as to what matters in Europe.

This is a Really Open Exercise

Your task is to reiterate your long forgotten first year house design as an older and wiser practitioner and to use that design to distill the essence in the home of your thesis pre-occupations. Draw your home with rigour, with its representation focused on what is appropriate for your thesis at this early stage. Use the home design to discover any discourses about your thesis that you may not have noticed. Use the scale that is relevant to your work. You should even consider details. Have fun with this project, make mistakes but draw them out so they can be talked about. That is why you have so much time to do the home. This should be a bit of a tortured process. Do not do your work a disservice by considering or drawing it perfunctorily.

P3 and the Final M1 Tableaux

Among the various situationist methods is the **derive** [literally: 'drifting'], a technique of transient passage through various ambiances. The derive entails playful-constructive effects; which completely distinguishes it from the classical notions of the journey and the stroll.

In a derive one or more persons during a certain period drop their usual motives for movement and action, their relations, their work and leisure activities, and let themselves be drawn by the attractions of the terrain and the encounters they find there.

The element of chance is less determinant than one might think: from the derive point of view cities have a psychogeographical relief, with constant currents, fixed points and vortexes which strongly discourage entry into or exit from certain zones.

Guy Debord,
The Theory of the Derive,
International Situationniste 2, 1958

Detournement, the reuse of preexisting artistic elements in a new ensemble, has been a constantly present tendency of the contemporary avant-garde... the two fundamental laws of detournement are the loss of importance of each detoured autonomous element – which may go so far as to lose its original sense completely – and at the same time the organization of another meaningful ensemble that confers on each element its new scope and effect.

Guy Debord,
Detournement as Negation and Prelude,
International Situationniste 3, 1959

Despite the illusion of comprehensiveness that the sheer amount of information you generate in your reading and research, the transition to a design framework is not a linear one. Neither is the translation of a complex analytical structure easy when one seeks to shape specific projects such as buildings and landscapes. Despite a good start in analysis, and the best of intentions not to seek simple solutions for complex situations, it is easy to slide into old habits of linear thinking and hence, old solutions (or even worse, predetermined answers).

The Situationists, that group of European post WW2 avant-garde Surrealists, saw that information dilemma clearly and sought to create techniques to deliberately undermine that process of unquestioned or badly questioned points of view. Their work was deeply subversive in all aspects, artistic, social and political, to the point that they were intimately involved in the student and labour discords of 1968 that almost brought down national governments and reshaped the intellectual map of Europe and the world.

Detournement and the **Derive**, two of the Situationists' key methodologies for refiguring the perception and organization of a situation, are outlined in the quotes above and will be a significant part of the Project 3, working approach. The studio work can be seen as divided into three project situations, all of which will lead to the creation of the term's final product, a series of complex tableaux, each of which is an amalgam of the three specific tasks, and which is not a direct extrapolation to a one-dimensional solution.

Each student will create three P3 tableaux that will synthesize the materials developed in P1 and P2 as well as the research materials developed over the entire course of the M1 term. Each tableau will measure 30 by 40 inches, or its near

metric equivalent, and will be loosely based around a scene or vignette of the thesis architecture. The vignettes will be surrounded by a shaped representation of the thesis content and information. A typical tableau will be a kind of term **derive**:

- a walk through a term's investigations
- a kind of assemblage of writing statistics
- contemporary maps
- historical images and maps,
- conceptual and process diagrams
- plans and other drawings of buildings
- plans and other drawings of landscapes

There is no limit to the content of each tableau panel or the overall composition of the three together. Each tableau must, however, be anchored by its vignette which will offer one or a combination of images like but definitely not limited to the following suggestions (this is really very open-ended):

- **Daily Life in the Family**
- **Work and its Society**
- **Individuals at Play**
- **Personal Retreat or Spirituality**
- **Public Space and Civic Life**
- **Nature and its Incorporation into Daily Life**
- **Nature and its Systems Conserved**

How you sort out the interactions will be up to you depending on the direction you are led by your thesis development, and how you draw from materials developed in Arch 623, or by yourself for the surrounding situational description, is left up to you. It is expected that the results of the Tableaux, in whole or in part, will form a key part of a possible individual or collective publication.

Try to incorporate a skeptical attitude of Detournment, or overturning, of your previous design project or even your thesis; a situation which explores the "other" left outside of your thesis will also be an option but will be more subtle and difficult, a kind of creative undercutting of your work. The scale of the project is entirely dependent on your thesis but the original form should be clear as well as the strategy for its "turning around". Interlinked tableaux would favour conceptually complex situations that have become well-distilled representations of the status quo of your thesis situation.

The M1 Report

The M1 report is a preliminary thesis report which is intended to prepare students for subsequent terms, especially the second M2 term. All students will complete a studio thesis report that will contain the following content and information and not exceed twenty **pages**:

Abstract:

- A condensed summary describing the key aspects of the thesis including specialized topic description, terms of reference of the work, research, synthesis and conclusions. Its main purpose is for publication in Abstract Lists for reference by researchers. **The abstract should not be confused with the thesis introduction. Do not replace your introduction or thesis statement with this section.**

Table of Contents: in draft form to be built on during the rest of the thesis work

Introduction:

- start with a brief focused exposition of the thesis
- an outline of the thesis topic in its wider related area of discourse
- the theoretical framework of the discourse
- historical and locational context (if a site choice is relevant or an architectural project demands it)

Review of Literature and Analysis:

- an annotated reading list (this will eventually become your Bibliography) with a paragraph for each work outlining its relevance to the thesis
- a discussion of existing scholarship and precedents to the thesis issues that are out there
- an assessment of the data and information gathered to date
- the identification of issues and problems

Preliminary Synthesis of the Main Body:

5-6 pages including but not only:

- design work
- history and theory
- specific media
- development of ideas from the introduction
- emphasis to suit individual approach

This is anticipated to be the main body of the future thesis.

Appendices: a rough assembly of raw peripheral material pertaining to the thesis with any explanatory commentary. Your choice.

A one page work plan for M2

Arch 623: Ecological Design for Urban Landscapes

As well as the Arch 692 studio work, it's strongly recommended though not required that all students take the Arch 623 course, Ecological Design for Urban Landscapes. The 623 course work will have three goals related to the studio:

- **introducing** a theoretical basis for design work in complex ecosystems (defined in the broadest sense including culturally based systems)
- **creating** working methodologies to encourage design solutions as emergent self-organizing entities (and not pre-figured responses)
- **introducing** "big picture" tools in building complex systematic links for individual projects to the development of a green design regime and a goal set emphasizing the ecological sustainability of projects

The final Arch 623 course report will greatly assist individual students in building the broader framework and content of their thesis project:

- **they** can become well developed appendices, a kind of structured information annex for a lean, more focused, thesis
- **or, greatly expanded, they can become the main discourse** of the thesis itself, in such cases the project work becoming a kind of case study appendix to the main argument

Many examples of previous 623 reports will be made available for students to peruse. Please go online on the UW Architecture web site to the **Arch 623** course description to download a course outline for this course.

University of Waterloo Policies on Academic Behavior

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 www.uwaterloo.ca/academicintegrity/ 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, www.adm.uwaterloo.ca/infosec/Policies/policy70.htm. 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 [check www.uwaterloo.ca/academicintegrity/] to avoid committing an academic offence, and to take responsibility for his/her actions. 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, www.adm.uwaterloo.ca/infosec/Policies/policy71.htm. For typical penalties check Guidelines for the Assessment of Penalties, www.adm.uwaterloo.ca/infosec/guidelines/penaltyguidelines.htm.

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) www.adm.uwaterloo.ca/infosec/Policies/policy72.htm.

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.