



UNIVERSITY OF
WATERLOO

FACULTY OF ENGINEERING
SCHOOL OF ARCHITECTURE

Syllabus

ARCH 442/640: Contemporary Architectural Theory

Instructor: Dr Anwar Jaber, anwar.jaber@uwaterloo.ca

Office Hours: Friday 12:30-2:30, office 2011

Class Details: Fridays | 9:30 am – 12:20 pm | Main Lecture Theatre and Library Seminar Room

Teaching Assistant: Cassandra Lesage Fongue, cnlesagefongue@uwaterloo.ca

1. Territorial Acknowledgement

The University of Waterloo is located on the traditional lands of the Neutral, Anishinaabeg and Haudenosaunee peoples. The earliest peoples were hunter/gatherers of, whom we know only by the artifacts they left behind. The first people encountered by Champlain were the Cholonon “people of the deer” - peaceful Iroquoians. Their neighbours were the Neutral and Petun peoples, along with the Hurons farther north, and south the Anishnaabeg Missisaugas.

The University is situated on the Haldimand Tract, the land granted to the Mohawk of the Six Nations that includes 10 kilometres on each side of the Grand River in 1794 by George III. They came there in exile from their traditional lands in New York State. They reside now on the largest [by population] First Nations Reserve in Canada. They are the direct neighbors of Waterloo Architecture.

We also acknowledge the generations of settlers who have made their home here among us. Often they were looking for the refuge our native ancestors had prepared for them. (Text provided by William Woodworth Raweno:kwes, Elder in Residence)

2. Course Description

As architects, how could we understand our complex world today? This course introduces contemporary architectural theory through a critical lens. It questions the dominant theoretical

approaches that have focused on Western thought and offers a new perspective to address interdisciplinary currents in architectural and spatial thinking. The course focuses on larger cultural and socio-political issues and key currents of contemporary theory in relation to the contexts in which they were written. Through a critical postcolonial approach, the course offers a deeper understanding of such contemporary issues, including state building, wars and destruction, conflicts, heritage, migration and camps, and spatial resistance. It questions the role of architecture in emphasizing the living relationship and active connection between theory and social and material practices.

3. Learning Objectives

By the end of the course, students will be able to:

1. Develop an understanding of critical contemporary architectural theory.
2. Read contemporary architectural theory with a broad understanding of the social/
3. cultural/ political theories that underlie it.
4. Engage in debates about the relationship between contemporary architecture and its social and material context.
5. Address personal experiences and backgrounds of the students as researchers in the research process of their chosen subject.
6. Write an analytical paper on a related topic that critically engages with the course content.
7. Work independently in a group context.
8. Develop public speaking and analytical thinking through class presentations and group discussions.
9. Develop visual analytical skills through working on a visual illustrations as required.

4. Schedule and Reading List

Note: Bolded readings are mandatory for class discussion and weekly reflections.

Week 01	Sept 8 th	Introduction
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Course introduction. No readings.

Week 02	Sept 15 th	What is Architectural Theory?
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Nesbitt, K. (1996). Introduction. In *Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory 1965—1995* (pp. 16–70). Princeton Architectural Press.

Heynen, H., & Loosen, S. (2019). Marxism and Architectural Theory across the East-West Divide. *Architectural Histories*, 7(1), Article 1.

Heynen, H., & Wright, G. (2012). Introduction: Shifting Paradigms and Concerns. In *The SAGE Handbook of Architectural Theory* (pp. 41–55). SAGE Publications Ltd.

De la Vega de León, M. (2019). Modern to Contemporary: A Historiography of Global in Architecture. *CUADERNO DE NOTAS*, 20, 43–52.

Week 03	Sept 22th	Theory Exhibition
Assignment 1. See description below.		

Week 04	Sept 29th	Critical Theory: On (Post)Colonialism
Hosagrahar, J. (2012). Interrogating Difference: Postcolonial Perspectives in Architecture and Urbanism. In <i>The SAGE Handbook of Architectural Theory</i> (pp. 70–84). SAGE Publications Ltd.		

Rabbat, N. (2018). The Hidden Hand: Edward Said's Orientalism and Architectural History. *Journal of the Society of Architectural Historians*, 77(4), 388–396.

Celik, Z. (1996). Colonialism, Orientalism, and the Canon. *The Art Bulletin*, 78, 202–205.

Spivak, G. C. (1994). Can the Subaltern Speak? In *Colonial Discourse and Post-Colonial Theory*. Routledge.

Said, E. (1978). *Orientalism*. Pantheon Books.

Hernandez, F. (2010). *Bhabha for Architects*. Routledge.

Bozdogan, S. (1986). Orientalism and Architectural Culture. *Social Scientist*, 14(7), 46–58.

Castillo, G. (1997). Soviet Orientalism: Socialist Realism and Built Tradition. *Traditional Dwellings and Settlements Review*, 8(2), 33–47.

Rabbat, N. (2012). What Is Islamic Architecture Anyway? *Journal of Art Historiography*, 6, 1–15.

Celik, Z. (1997). *Urban Forms and Colonial Confrontations: Algiers under French Rule*. University of California Press.

Week 05	Oct 6th	Settler Colonialism
Winston Bai (Director). (2020, December 6). <i>Learn about settler colonialism with Patrick Wolfe</i>. https://www.youtube.com/watch?v=xrEBcQLd4Vc		

Katz, I. (2022). Mobile Colonial Architecture: Facilitating Settler Colonialism's Expansions, Expulsions, Resistance, and Decolonisation. *Mobilities*, 17(2), 213–237.

Flahive, R. (2022). Settler colonialism within the settler state: Remaking the past through the built environment in Casablanca. *Settler Colonial Studies*, 0(0), 1–20.

No class	Oct 13 th	Reading week
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Week 06	Oct 20 th	States, Nationalism and Capital Cities
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Minkenberg, M. (2014). Introduction: Power and Architecture. In *Power and Architecture: The Construction of Capitals and the Politics of Space* (pp. 1–30). Berghahn Books.

Koch, N. (2010). The Monumental and the Miniature: Imagining 'modernity' in Astana. *Social & Cultural Geography*, 11(8), 769–787.

Cochrane, A. (2006). Making Up Meanings in a Capital City: Power, Memory and Monuments in Berlin. *European Urban and Regional Studies*, 1(1), 5–24.

Vale, L. (1992). *Architecture, Power and National Identity*. Yale University Press.

Yacobi, H. (2008). Architecture, Orientalism, and Identity: The Politics of the Israeli-Built Environment. *Israel Studies*, 13(1), 94–118.

Foucault, M. (2005). Panopticism. In N. Leach (Ed.), *Rethinking Architecture: A Reader in Cultural Theory* (pp. 336–347). Routledge.

Dovey, K. (1999). Chapter 1: Power. In *Framing Places: Mediating Power in Built Form*. Routledge.

Deleuze, G. (1992). Postscript on the Societies of Control. *October*, 59, 3–7.

Week 07	Oct 27 th	Conflict Tools and Infrastructures
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Graham, S. (2004). Cities as Strategic Sites: Place Annihilation and Urban Geopolitics. In S. Graham (Ed.), *Cities, War and Terrorism: Towards an Urban Geopolitics* (pp. 31–53). Blackwell Publishing Ltd.

Pullan, W. (2011). Frontier urbanism: The periphery at the centre of contested cities. *The Journal of Architecture*, 16(1), 15–35.

Pullan, W. (2013). Conflict's Tools. Borders, Boundaries and Mobility in Jerusalem's Spatial Structures. *Mobilities*, 8(1), 125–147.

Weizman, E. (2004). Strategic Points, Flexible Lines, Tense Surfaces, and Political Volumes: Ariel Sharon and the Geometry of Occupation. In S. Graham (Ed.), *Cities, War, and Terrorism: Towards an Urban Geopolitics* (pp. 172–191). Wiley-Blackwell.

Corner, J. (1999). The Agency of Mappings: Speculation, Critique and Invention. In D. Cosgrove (Ed.), *Mappings* (pp. 213–252). Reaktion Books.

Leuenberger, C. (2016). Mapping Divided Cities and Their Separation Walls: Jerusalem Quarterly, Spring(65), 86–103.

Till, J. (2013). The Broken Middle: The Space of the London riots. *Cities*, 34, 71–74.

Weizman, E. (2006). Lethal Theory. *Log*, 7, 53–77.

Week 08	Nov 3rd	'Warchitectural' Theory, Violence and Post-War Reconstruction
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Coward, M. (2004). Urbicide in Bosnia. In S. Graham (Ed.), *Cities, War and Terrorism: Towards an Urban Geopolitics* (pp. 154–171). Blackwell Publishing Ltd.

Herscher, A., & Iyer Siddiqi, A. (2014). Spatial Violence. *Architectural Theory Review*, 19(3), 269–277.

Bădescu, G. (2017). Post-war Reconstruction in Contested Cities: Comparing Urban Outcomes in Sarajevo and Beirut. In J. Rokem & C. Boano (Eds.), *Urban Geopolitics: Rethinking Planning in Contested Cities* (pp. 17–31). Routledge.

Herscher, A. (2008). Warchitectural Theory. *Journal of Architectural Education*, 61(3), 35–43.

Agamben, G., Fabbri, L., & Fay, E. (2009). On The Limits of Violence. *Diacritics*, 39(4), 103–111.

Week 09	Nov 10th	Heritage and Memory
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Cesari, C. D. (2015). Post-colonial Ruins: Archaeologies of political violence and IS. *Anthropology Today*, 31(6), 22–26.

Viejo-Rose, D. (2015). Cultural heritage and memory: Untangling the ties that bind. *Culture & History Digital Journal*, 4(2), e018–e018.

Harrison, R. (2010). *Understanding the Politics of Heritage*. Manchester University Press.

Bevan, R. (2006). *The Destruction of Memory: Architecture at War*. Reaktion Books.

Bremner, L. J. (2007). Memory, Nation Building and the Post-apartheid City: The Apartheid Museum in Johannesburg. In N. Murray, N. Shepherd, & M. Hall (Eds.), *Desire Lines: Space, memory and identity in the post-apartheid city* (pp. 85–103). Routledge.

Week 10	Nov 17th	Spatiality of the Camps
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Katz, I. (2017). Between Bare Life and Everyday Life: Spatializing Europe's Migrant Camps. *Architecture_MPS*, 12(2), 1–21.

Watch: Designs for a Refugee Shelter Rooftop. (n.d.). Retrieved June 17, 2021, from <https://vimeo.com/406534207>

Martin, D., Minca, C., & Katz, I. (2020). Rethinking the camp: On spatial technologies of power and resistance. *Progress in Human Geography*, 44(4), 743–768.

Ramadan, A. (2013). Spatialising the refugee camp. *Transactions of the Institute of British Geographers*, 38(1), 65–77.

Week 11	Nov 24th	Other Voices: Spatial Resistance and Analysis
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Barclay, A., & Qaddumi, D. (2015, June 23). *On strategies of spatial resistance in Palestine*. OpenDemocracy. <http://www.opendemocracy.net/opensecurity/ahmad-barclay-dena-qaddumi/on-strategies-of-spatial-resistance-in-palestine>

Sharif, Y. (2017). *Architecture of Resistance: Cultivating Moments of Possibility within the Palestinian/Israeli Conflict—Design Research in Architecture*. Routledge.

Weizman, E. (2017). Part One: What is Forensic Architecture? In *Forensic Architecture: Violence at the Threshold of Detectability* (pp. 51–129). Zone Books.

Week 12	Dec 1st	Open session: Conclusion & Final Presentations
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Course conclusion, and final optional presentations. Details are below in assignment 7.

5. Class structure and groups

A typical class will include:

9:30-10:45	Lecture (Main Lecture Hall)
10:50-11:00	Break
11:00-11:45	Group discussions (Main Lecture Hall and Library Seminar Space)
11:45-12:30	Class-wide discussion (Main Lecture Hall)

There are three different student categories taking this course this term. These are (1) remote students: Venice students + exchange students, (2) On-campus undergraduate students, and (3) On-campus graduate students. Based on that, students will be divided into **18 groups** as explained in this table:

Students Categories	No. of students	Description	Number of groups required
Venice students + exchange students	17	These students will participate remotely. They will attend the lectures live online and are required to complete certain coursework, as explained in section (6).	3 groups: 1 group with 5 students, 2 group with 6 students.
On-campus undergraduate students	68	Undergraduate students taking the course in Cambridge, ON.	12 groups: 10 groups with 6 students, 2 groups with 4 students.
On-campus graduate students	18	Graduate students taking the course in Cambridge, ON.	3 groups: 6 students in each group.

You have the option to choose your own group. **Please make sure you sign up for a group after or during the first lecture using the signup sheet on Teams.** You are asked to stay in the same group until the end of the term.

6. Course Requirements and Assessment

Please find below the required assignments for this course:

Requirements	Grade % Remote students	Grade % On-campus students	Deadline
1. Theory exhibition (group work)	N/A	15%	Sept 22 nd
2. Final project: Spatial Analysis	45%	40%	
2.1 Project brief	10	10	Oct 22 nd
2.2 Poster	15	10	Nov 29 th
2.3 Paper submission	20	20	Dec 4 th
3. Group presentations and discussions	25%	15%	On-going
4. Reading reflections	20%	15%	On-going
5. In-class participation	N/A	10%	On-going
6. Attendance	10%	5%	On-going
7. Final presentations (optional)	5% extra, added to the final project	5% extra, added to the final project	Dec 1 st

7. Assignments' Guidelines

1. Theory Exhibition (group work, on-campus students only)

On September 22nd, we will be conducting a theory exhibition. Groups have the option to choose a key theoretical movement or research approach that has been common in understanding architecture and space. In groups, you will be asked to conduct research and answer the following questions:

2. What are the key principles of this movement or approach? How did it emerge?
3. Who are the key thinkers?
4. Where did it originate?
5. How does it relate to architectural or spatial thinking? Name key architects or scholars who adopted it in relation to architecture and space and why. Name architectural projects if possible.
6. Who objects to it? And why.

Each group is expected to:

1. Produce one panel (24 * 36 inches): This is a representation of your position as a group, a summary of your discussion and research together. It could include as many texts and images as you wish.
2. Present it to the class in no more than 6 minutes.
3. Submit the panel with a sheet containing at least ten references on the Learn site by the deadline below.

Groups are required to print their panels and bring them as a physical copy. We will first conduct a walking tour, and then each group will present its panel to the class. Presentations will be using the projector in the Main Lecture Hall. **Panels should be submitted online no later than September 21st. Check with the TA and ACM for printing deadlines.**

Grading criteria for assignment 1:

1. The research conducted is based on academic references such as academic papers and books, in addition to any other sources (such as magazines or random websites).
2. Research and discussion are critical in their approach and are not only historical or descriptive.
3. The presentation is clear and covers all aspects of the research.
4. The panel is visually balanced in terms of images, colours, fonts, negative/white spaces, and other aspects.

2. Final project: Spatial Analysis

Your final project includes a 1000-1500 word research paper and a related poster. The whole point of this project is to be able to spatially analyze architecture and urban spaces in a critical manner, taking into consideration the cultural, socio-political and economic contexts. At the beginning, you **need to choose one site or project** that would be the main analytical piece in the essay. The main theme or topic for your paper should be related to the themes and lecture titles in this course. There are many ways for you to choose an appropriate topic and site, including:

1. Check the course schedule and reading list, do some initial research, and choose a topic.
2. Personal experience: If you have a family background or if you have visited a site or a country that you think is related to the themes introduced in this course, you can write about it. For example, if you have been to a war or conflict zone that is not mentioned in the course content, you can choose it as your site and write about it within the course themes.
3. General knowledge and curiosity: You may have had a conversation with someone or watched a movie about a certain country or site that resembles the themes introduced in this course. You could use that, too!
4. Talk to your instructor: If you have other sources of inspiration, let me know!

When choosing a topic, consider the scale of the paper. The required essay is extremely short. Therefore, you need to narrow down your options because your scale is small: you could write about a single architectural project, monument or a small site, but you cannot write about a whole country or three or four sites! You will need a lot of information at the beginning, but then you need to be specific. Choosing one site or project would be easier for you.

For graduate students only: If your thesis is related to the course themes, you are welcome to write your paper as a base for your thesis.

Once you made your decision, this assignment has three parts:

2.1 Paper brief

In this part, you are required to submit 2-3 pages that will serve as a plan for your paper. Include the following:

1. A title for your paper.
2. A 500-word introduction that ends with the research question that you will answer in the rest of the paper. Include proper citations.
3. A section titled 'spatial analysis' with a few sentences explaining what you will draw/analyze spatially in the paper: are you going to map? Collect images? Conduct archival research? Overlay images on top of each other? Create a model maybe? Be creative! Think about all the tools you use when you analyze a site and choose those that would fit your argument/research question.
4. One or two images.

5. Bibliography with at least 10 references, 5 of which, at least, should be academic references. **Deadline is October 22nd at 11:59 pm.**

Grading criteria for assignment 2.1:

1. The submitted document follows all the instructions mentioned above.
2. The scale of the suggested paper is manageable in a small essay.
3. The suggested topic is connected to the course contents.
4. The submitted document is written clearly, well-referenced, cited and images captioned.
5. The suggested topic is approached critically, and the suggested spatial analysis is well-connected to the text and overall approach.

2.2 Poster

Once the paper is almost complete, students are required to illustrate their thinking visually in a poster. The poster should introduce the topic of the paper, summarize it and clearly illustrate its critical approach, including your own drawings, mappings of collages of images... etc. The poster must be carefully crafted to present your own work. Poster size (24 * 36 inches) and must be submitted online on the Learn site by **Nov 29th 11:59 pm.**

Grading criteria for assignment 2.2:

1. The poster presents the paper accurately and clearly – all paper sections are either present or illustrated in the poster.
2. The poster is visually balanced in terms of images, colours, fonts, negative/white spaces, and other aspects.

2.3 Paper submission

Write a fully captioned paper taking into consideration following:

- a. Papers should be between **1000-1500 words (±10%)**.
- b. At least three references for the intended research should be from the bibliography list of the course, and 50% should be academic references (books and/or journal papers).
- c. Never cite a Wikipedia link in academic work. You could use Wikipedia as a tool to familiarize you with the topic and get you quick access to resources. You should then refer to these resources, check them and cite them. See the link below on 'why I can't use Wikipedia for my assignments?': <https://onesearch.library.utoronto.ca/faq/can-i-use-wikipedia-my-assignments>
- d. You should be referencing the weblinks, movies and other sources properly, just like you cite books. Depending on your referencing style (Harvard, MLA...etc.), please look up how to reference each source your use.

- e. Papers should be divided into sub-sections that include the following sections: introduction, the main body (which could be divided into multiple sections), and a conclusion. Papers should also include a bibliography section and a table of content and a main, cover page.
- f. The word count includes the main text, footnotes, and citations in the text. It does not include captions of images and the bibliography.
- g. Students are encouraged to use figures to explain their ideas. All figures should be numbered, referred to in the text and have captions.

Grading criteria for assignment 2.3:

- 1. The paper follows all the instructions mentioned above.
- 2. The paper is clearly written and cited, and the images are suitable for the discussion and are captioned.
- 3. The paper is engaging and critical in its analysis and demonstrates a close study of the subject. It could be adding a new understanding or approach, providing insightful discussion, and demonstrating the author's research abilities.

3. Group presentations and discussions

Students will break up into groups after each lecture for discussion. The discussion will take around 40-50 mins during which they are required to summarize their conversations in three key points. Once done, the students will come back again for a class-wide discussion to share their summaries. The best discussions are those that happen naturally, but you may use the following prompts to start the discussion:

- 1. Reading reflections submitted on Learn in the form of questions.
- 2. The reading for that week.
- 3. The contents of the lecture that sparked your interest or curiosity.
- 4. Anything else, like a book, an article, or even a video, that you think is related to that week's lecture theme?

Group discussions will take place in the following spaces:

- 1. Main lecture hall
- 2. Library seminar space

Groups must meet in those spaces. The instructor and the TA will be having a walk-through to facilitate discussions and take notes. **At the end of each class, students have until 2:00 pm to submit no more than half a page summarizing their key points to the Learn site.**

Grading criteria for assignment 3:

1. Students are present in person and engaged in group discussions.
2. Submission of half-page summary.
3. Participating in the class-wide discussion by sharing discussion summary with the class.
4. Criticality of discussion, depth of ideas and questions.

Note: Remote students are only required to meet criteria 2 and 4. As we navigate technology and hybrid learning, they do not need to be present for the class-wide discussion.

4. Reading reflections

You will receive readings from the instructor and/or the TAs, and you are required to read them before each class. You are also required to write and submit a reflection on these readings. **These reflections should be in the form of one question that you think should be discussed in the class.** Questions will be marked based on how critical they are. They should reflect what you think in an academic, intellectual manner. They should address the assigned weekly reading but could also go beyond and expand to address other related topics. You may also include visual material and references to other work that you think is related to the reading. **Questions should be submitted no later than 9:00 pm every Thursday.**

Stress Relief Policy: You are required to submit 9 reflections for this course. However, we learnt that life does not go as planned always. Therefore, you may skip one reflection and submit 8 to make things easier for you if you need it 😊

Note: Each reflection will receive two points if it meets the criteria below, one point if meets one, and zero if not submitted.

Grading criteria for assignment 4:

1. Submission of one reflection each week that includes a question.
2. Reflection is thoughtful, well-written, and makes a clear argument that uses the weekly reading material, or instructor's previous lectures, or peers' comments.

5. In-class participation (on-campus students only)

In-class participation is essential in this course. You are encouraged, and required, to ask questions and make comments during the class. The base of the discussion will be your reading reflections, lecture material and readings. Your participation must be critical and within the topic of the class. The TA's will take notes after each class, noting everyone's participation. Their notes, as well as the instructor's feedback, will be taken into consideration for your grade. Participation includes asking questions to the instructor and the group panel.

I understand that not all students feel comfortable expressing their ideas in public. Please note that there are no right or wrong questions, and you should not feel pressured to talk.

Sometimes, one small question opens a whole new window for discussion and shows a brand-new perspective. Your participation makes the course more engaging and offers you an opportunity to discuss your ideas and think critically. If you feel like you want to participate digitally, you could post a question in the course's Teams chat, or you could send it to me directly. If you have any issues, please feel free to reach out directly to the instructor.

6. Attendance

Your attendance and participation are part of your final assessment in this course. Please note that in addition to submitting your coursework, you must attend all the classes and group discussions in this course unless you have a specific situation that needs to be discussed with the instructor. Students are required to submit evidence if they need to be absent (i.e. plane ticket). Attendance will be taken at every lecture for the lecture and the group discussions. If you have religious holidays that will keep you away from class, these must be communicated with the instructor during the first two weeks of term.

7. Final Paper Presentations (optional with bonus grades!)

You have the option to boost your grades by presenting your paper to the class. Presentations should be no more than 20 mins long (or shorter, depending on the number of interested students) plus Q&A session. Your presentation should include texts and pictures and explain all parts of your essay. You are not required to read from your essay. This is a learning opportunity for you. If you would like to be included, please reach out to the TA. If you would like to present on any other topic that interests you and is linked to the course content, please feel free to reach out.

8. Course Delivery Platforms & Communication

To organize materials and communication outside of weekly in-person sessions, we will use the following:

LEARN – Official communication, work submission, and grade recording and release.

MS TEAMS – Used for supplementary discussions. Students will be added to the course team in the first week of class.

9. 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.

10. 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.

11. 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, and only if these have been officially submitted to the [Undergraduate Student Services Co-Ordinator](#) and accepted by the Undergraduate Office.

Students seeking accommodations due to COVID-19, are to follow Covid-19-related accommodations as outlined by the university here: (<https://uwaterloo.ca/coronavirus/academic-information#accommodations>).

12. Passing Grades

The standard minimum passing grade in each ARCH course is 50% with the following exceptions: the minimum passing grade is 60% for all studio courses (ARCH 192, ARCH 193, ARCH 292, ARCH 293, ARCH 392, ARCH 393, ARCH 492, and ARCH 493). Grades below the specified passing grade result in a course failure.

13. CACB Student Performance Criteria

The BAS/MArch program enables students to achieve the accreditation standards set by the Canadian Architectural Certification Board as described [here](#). This course addresses the CACB criteria and standards that are noted on the Accreditation page of the School of Architecture [website](#).

14. 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.

15. Equity, Diversity and Inclusion Commitment

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

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

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

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

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

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

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

Grievance: A student who believes that a decision affecting some aspect of their university life has been unfair or unreasonable may have grounds for initiating a grievance. Read [Policy 70, Student Petitions and Grievances, Section 4](#). When in doubt, please be certain to contact the department's administrative assistant who will provide further assistance.

Discipline: A student is expected to know what constitutes academic integrity to avoid committing an academic offence, and to take responsibility for their actions. [Check [the Office of Academic Integrity](#) for more information.] A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about "rules" for group work/collaboration should seek guidance from the course instructor, academic advisor, or the undergraduate associate dean. For information on categories of offences and types of penalties, students should refer to [Policy 71, Student Discipline](#). For typical penalties, check [Guidelines for the Assessment of Penalties](#).

In general, you are required to undertake work that you represent as yours by yourself, without copying or adapting work by other, with the exception of work that you derive from others and in turn credit to those others. 'Others' includes AI tools. All work derived from others must be appropriately cited.

AI Policy: Permitted in this Course with Attribution: In this course, students are permitted to use Generative AI Tools like ChatGPT and Midjourney to support their work. In order to

maintain academic integrity, students must disclose any AI-generated material they use and properly attribute it. This disclosure should include AI generation whether in whole or part, including images, designs, in-text citations, quotations, and references.

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

Caution: When using AI tools, it is important to be aware that the user data supplied might be utilized for training AI models or other purposes. Consequently, there is no guarantee that the information you provide will remain confidential. Instructors and students should exercise caution and avoid sharing any sensitive or private information when using these tools.

Examples of such information include personally identifiable information (PII), protected health information (PHI), financial data, intellectual property (IP), and any other data that might be legally protected.

Appeals: A decision made or penalty imposed under Policy 70, Student Petitions and Grievances (other than a petition) or Policy 71, Student Discipline may be appealed if there is a ground. A student who believes he/she has a ground for an appeal should refer to Policy 72, Student Appeals.

Note for students with disabilities: AccessAbility Services, located in Needles Hall, Room 1401, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with AccessAbility Services at the beginning of each academic term.

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

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