

Winter 2010
Arch 692

M1 STUDIO

Creativity is a type of learning process where the teacher and pupil are located in the same individual.

Arthur Koestler

An appreciation for beauty is simply an openness to the power of things to stir the soul. If we can be affected by beauty, then soul is alive and well in us, because the soul's greatest talent is for being affected. The word passion means basically "to be affected" and passion is the essential source of soul. The poet Rilke describes this passive power in the imagery of the flower's structure, when he called it a "muscle of infinite reception". We don't often think of the capacity to be affected as strength and as the work of a powerful muscle, and yet for soul, as for the flower, this is the toughest work and its main role in our lives.

Thomas Moore

Care of the Soul

Nowhere are we closer to the sublime secret of all origination than in the recognition of our own selves, whom we always think we know already. Yet we know the immensities of space better than we know our own depths, where - even though we do not understand it - we can listen directly to the throb of creation itself.

CG Jung 1928

The aim of this studio is to provide a creative and research based vehicle to investigate, explore and express the ambitions, scope and intent of your Masters thesis. The term is divided into a series of exercises arranged to support the exploration of both methodology and development for your work. Assignments are arranged to allow your energies to become increasingly focused on individual work so that by the end of the term you will have accumulated a concise overview or "first draft" of your thesis. While this document will obviously be preliminary and subject to change it is intended to serve as a foundation, structure and guide to future self directed thesis work.

1. I assume your thesis is meaningful to you and has value to the world. Your plans may or may not include sharing your completed thesis with the audience or jurisdiction that your work addresses.
2. My intention is to work as a facilitator supporting what you are exploring and to assist you in finding the best possible sources of expertise to develop your work.
3. This studio is seen as a place for experimentation. Please use the assignments to explore all aspects of your thesis topic.
4. Listening is of primary importance in this studio. Not only our ability to listen to one another but also to understand this skill is directly related to our ability to hear "the creative voice."
5. This Masters studio presumes that each student is operating an individual studio. Your ability to work independently and creatively in a disciplined way is seen as central and vital to the entire Masters enterprise.

SCHEDULE

Week	1	Tues. Jan 5	SEMINAR & M1 INTRODUCTION
		Thurs. Jan 7	Seminars
2		Tues. Jan 12	Seminars
		Thurs Jan 14	Seminars
3		Tues. Jan 19	Desk Crits
		Thurs. Jan 21	Desk Crits
4		Tues. Jan 26	P1 PRESENTATIONS
		Thurs. Jan 28	P2 INTRODUCTION
5		Tues. Feb 2	Seminar
		Thurs Feb 4	Seminar
6		Tues. Feb 9	Desk Crits
		Thurs. Feb 11	Desk Crits
7	February 15 - 19		READING WEEK
8		Tues. Feb 23	P2 PRESENTATIONS
		Thurs. Feb. 25	P3 INTRODUCTION
9		Tues. March 2	Seminar
		Thurs. March 4	Desk Crits
10		Tues. March 9	P3 PRESENTATIONS
		Thurs. March 11	P4 INTRODUCTION
11		Tues. March 16	Desk Crits
		Thurs. March 18	Desk Crits
12		Tues. March 23	Seminars
		Thurs. March 25	Desk Crits
13		Tues. March 30	Desk Crits
		Thurs April 2	Desk Crits
14		Tues. April 6	Desk Crits
		Thurs April 8	P4 PRESENTATIONS
		Friday April 10	Grading

All projects are due at 9.30 a.m. on the day of presentation as noted above. All projects will be assessed in terms of architectural quality, intellectual craft, the clarity with which they embody the concerns of the thesis, plus the care and quality of the execution of each assignment. All assignments are expected to communicate clearly without any need for additional explanation from the author. All students are expected to participate in presentations.

P1 THE SYMBOLIC IMAGE (25%)

*A sign is always less
than the thing it points to,
and a symbol is always more
than we can understand at first sight.*

*Therefore we never stop at the sign
but go on to the goal it indicates
but we go on with the symbol
because it promises more than it reveals.
CG Jung*

The start of a thesis presents many challenges. These include issues such as defining the scope and ambition of work to be undertaken as well as the need to become familiar with a wide range of readings and precedents that underpin the exploration you are about to begin. This exercise is intended to create an open and focused investigation of images pertinent to your thesis. The submission needs to take form of an image or images that symbolizes the intention, direction or goals of the thesis. Techniques such as bricolage, collage and photomontage may be relevant to your work.

A Symbol can be defined as the best possible expression for something unknown.

In particular we will be investigating the way in which architecture has the capacity to exist in both the built world and the symbolic world. This capacity of architecture to be experienced both as something ordinary and extraordinary will be a discussion point throughout the term.

Every psychological expression is a symbol if we assume that it states or signifies something more and other than itself which eludes our present knowledge.[Definitions," CW 6, par. 817.]

Jung distinguished between a symbol and a sign. Insignia on uniforms, for instance, are not symbols but signs that identify the wearer. In dealing with unconscious material (dreams, fantasies, etc.), the images can be interpreted semiotically, as symptomatic signs pointing to known or knowable facts, or symbolically, as expressing something essentially unknown.

The interpretation of the cross as a symbol of divine love is semiotic, because "divine love" describes the fact to be expressed better and more aptly than a cross, which can have many other meanings. On the other hand, an interpretation of the cross is symbolic when it puts the cross beyond all conceivable explanations, regarding it as expressing an as yet unknown and incomprehensible fact of a mystical or transcendent, i.e., psychological,

nature, which simply finds itself most appropriately represented in the cross. [Ibid., par. 815.]

Whether something is interpreted as a symbol or a sign depends mainly on the attitude of the observer. Jung linked the semiotic and symbolic approaches, respectively, to the causal and final points of view. He acknowledged the importance of both.

Psychic development cannot be accomplished by intention and will alone; it needs the attraction of the symbol, whose value quantum exceeds that of the cause. But the formation of a symbol cannot take place until the mind has dwelt long enough on the elementary facts, that is to say until the inner or outer necessities of the life-process have brought about a transformation of energy. ["On Psychic Energy," CW 8, par. 47.]

The symbolic attitude is at bottom constructive, in that it gives priority to understanding the meaning or purpose of psychological phenomena, rather than seeking a reductive explanation.

How are we to explain religious processes, for instance, whose nature is essentially symbolical? In abstract form, symbols are religious ideas; in the form of action, they are rites or ceremonies. They are the manifestation and expression of excess libido. At the same time they are stepping-stones to new activities, which must be called cultural in order to distinguish them from the instinctual functions that run their regular course according to natural law. ["On Psychic Energy," CW 8, par. 91.]

The formation of symbols is going on all the time within the psyche, appearing in fantasies and dreams. The aim is to make instinctive energy available for meaningful work and a productive life.

How we behave as individuals in regard to our inner world is just as important and may even be more important than how we behave in regard to our outer world. Jung's psychological theory is based upon the primary assumption that the human mind has both a conscious or outer realm and an unconscious or inner realm. Because we tend to live and function in our conscious world, it is here that we try to resolve our individual and societal problems using the same behaviour patterns over and over until they no longer fit the situation. Because of this, Jung believes that the resolution to conscious problems lies in the unconscious realm and as long as humans deny the contents of the unconscious they are also denying a fundamental part of themselves and society.

Every psychological expression is a symbol if we assume that it states or signifies something more and other than itself which eludes our present knowledge. [Definitions," CW 6, par. 817.]

Jung's primary interest in symbols lay in their ability to transform and redirect instinctive energy.

A symbol has no innate power, it's numinosity exists only in the emotions or unconscious of the individual.

Symbols of Transformation

CG Jung p.124

What are the myths of the 'night sea journey', of 'the wandering hero', or of 'the sea monster', if not the eternal knowledge of the sun setting and rebirth, transformed into images?

Edward Edinger

Adapted from Daryl Sharp "A Jungian Lexicon"

REQUIREMENTS

The list below outlines the minimum requirements for this submission.

1. Present an image or series of images that symbolically represent the intentions of your thesis. The symbol can be a two or three dimensional representation rendered in any media.
2. Research and report on a key aspect of the symbol you have chosen with emphasis on its meaning and discuss its importance to your thesis. (500 word essay required)
3. Select a poem, film or critical quotation from a text or work of fiction that embodies an aspect of the symbol you have chosen or relates to the work you have created. Discuss this decision in your essay.

P2 THE SETTING (25%)

I am trying to insist upon the uncaused, timeless aspects of culture: that it is marked mainly by surprise. Surprise, which means seized by the sudden, is a category of its own, not merely something new. Surprise offers more than novelty; the renewal it brings is a freshening, enlivening, blessing. To confuse novelty with spontaneity keeps us still within the framework of rational development, as if it were possible to develop a surprise. It seems surprise is genuinely so shocking and disruptive that it has to be tamed by comparisons with the known and old. How ready civilization is to disparage cultural surprises with words like "That's nothing new!" And how often those who would make culture try so hard to do something "new." But "new" and "old" are terms belonging to progressive civilization; they are curses when applied to culture. The soul is neither new nor old, or it is both at once, utterly fresh as each morning's dream, yet rooted in archaic patterns of eternal myths.

Culture does not so much evolve or decline. It seems rather to appear and disappear. For a while in this city, this quartier, this cafe, this theatre troop or little magazine, architecture team or graduate department there is a flourishing. Then it goes elsewhere. Its origins are mysterious and its endings

sometimes explosive, or accidental, or simply peter out. In this sense culture has more than linguistic affinities with the occult and the cult. The beginnings of my own field in Vienna and Zurich, and its later peculiar blooming in Paris show this combination of cult, occult and culture. Above all, it is a shared phenomenon in which the little groups involved are themselves surprised by their shared love for their common imagining, becoming soul brothers and soul sisters.

Think of the motley few in Elizabethan taverns who gave English its marvelous language, the few who made the German Romantic movement, think of the intellectuals in Vienna before World War I, of Mistra in the late middle ages, Ficino's academy, friends of the heart, in Florence in the 15th century that re-inspired cultures across Europe, Dada in Zurich, Bloomsbury, Silicon Valley, Black Mountain College, the painters, their critics, their women in Manhattan in the 1950s, the few friends who became the "Invisible College" that began the Royal Society. Think also of four young guys and their girls in a Liverpool garage. Small groups sharing each other's minds, madnenses and mattresses. The French Revolution began; it is claimed, with a conversation in a Parisian cafe. Did Liverpool, did Providence re-create themselves so surprisingly owing to a common inspiration within a small group? Did the renewal of these two cities arise from Athenian wise counsel alone, or was something else at work? Perhaps the general term "culture" is too civilized; perhaps there are only sub-cultures, counter-cultures, emerging cultures, lost cultures, and culture clashes. Perhaps the city that can pride itself on its culture will boast less of its symphony orchestra and foreign movie theatres, but rather of the mix of differences -- backgrounds, social experiments, distinct neighborhoods, historical remnants -- and of a general sense of possibility that here in this city something can begin, something generative, non-conforming, unhampered by the city as such, a place where Aphrodite or Dionysos or Poseidon, or any other of the immortals and the muses may alight awhile, and smile.

City, Soul and Myth

Lecture: James Hillman, June 7, 2005

Rhode Island School of Design

People live on the ridges because the valleys are rocky or brushy and have no level bottoms. In the Sierra Nevada, a good human habitat is not a valley bottom, but a wide gentle ridge between canyons.... The stratigraphy of rocks, layers of pollen in a swamp, the outward expanding circles in the trunk of a tree, can be seen as texts. The calligraphy of rivers winding back and forth over the land leaving layer upon layer of traces of previous riverbeds is text."

Practice of the Wild

Gary Snyder

"I had an impulse to cut open the earth...an initial violence that time would heal. The grass would grow back but the cut would remain...I didn't visualize heavy physical objects implanted in the earth; instead, it was as if the black

grown earth was polished and made into an interface between the sunny world and the quiet, dark world beyond, that we can't enter...I chose black granite to make the surface reflective and peaceful. The angle was formed solely in relation to the Lincoln memorial and the Washington Monument to create unity between the nation's past and present...Later when I visited, I searched out the name of a friend's father. I touched it and cried. I was another visitor and I was reacting to it as I designed it."

Maya Lyn (on the Vietnam Memorial in Washington D.C.)

REQUIREMENTS

The list below outlines the minimum requirements for this submission.

This assignment is concerned with gathering and identifying the physical and non-physical characteristics that inform your site. The physical aspects of site include mapping analysis of topography, environmental and meteorological information. The scope of these forces may work on our experience of place over very long periods of time. These aspects of site both narrowly define a place with concerns about address, entry and limits but also relate site to larger contexts, precincts and regions. Less easily measured are the cultural, political and historical contexts that shape the experience of a site. These forces may or may not be subject to change, and may operate across varying time spans. Finally, the most illusive terrain are the metaphysical aspects of site; those phenomena whose delicate and often subjective influences help determine the complex experience of place. Often these factors represent a composite reading that involves a blending of phenomena and senses. This subtle reading of site often satisfies our innate desire to understand where we are at; to give a place meaning.

The purpose of this assignment is to bring clarity, depth and precision to decisions regarding your thesis and its setting. If you have selected a physical site then ALL supportive documentation in the form of maps and site analysis is required. If your thesis is not yet physically site specific, then you are asked to perform analysis of the setting which may include historical, cultural, mythical, economic or historic investigations.

There are two alternative methods of presentation suggested plus an essay requirement for this submission.

1. Using the techniques of mapping, collage or site analysis, produce an "inner" and "outer" analysis of the "landscape" of your thesis. The maps, diagrams, images or modeling you produce should be directly related to the intent of your thesis.
2. Create an installation that conveys the above mentioned "inner and outer landscape" of your thesis.

3. Write a 500 word essay discussing the setting you have selected. Indicate how your setting or site will best support the investigations of your thesis.

P3 STRUCTURE, TYPE, PROGRAMME AND PRECEDENT (10%)

P3.1 Thesis, Research and The Presentation of Information

“Start the way you mean to go on.”

Anon

It will be extremely helpful to you to gather an overview of key terms, research practices and visual methodologies for initiating and organizing self directed thesis work.

Become acquainted with an overview of research techniques and methodologies. Explore and explain sources and stages of research with particular attention to techniques relevant to an architectural thesis.

Survey and be prepared to comment on visual techniques with an emphasis on understanding approaches to visual communication.

P3.2 Preliminary Research Outline

This assignment applies the findings of P3.1 to the thesis topic you have chosen. It is understood that this is a preliminary document. Its intention is to help crystallize, and provoke creative thinking and begin the process of defining and researching the scope and intent of your work. This document can be updated regularly through the term and beyond.

REQUIREMENTS

Prepare a research outline based on your current thesis proposal. Give your thesis a working title and rewrite your thesis proposal (200 words) updating your bibliography as required.

P3.3 Program Type and Precedent

But we must remember in the real world of technology, most people live and work under conditions that are not structured for their well being. The environment in which we live is much more structured for the well being of technology. It is a manufactured and artificially constructed environment, not what one might call a natural environment. While our surroundings may be a milieu conducive to production, they are much less a milieu conducive to growth.

Ursula Franklin

The Real World of Technology

The Jungian scholar Marie-Louise von Franz, writing about the significance of number, used an ancient Chinese story to illustrate a point. The essence of the story is as follows:

Two armies were engaged in a battle, which had reached a critical stage. One of the armies had eleven generals, and they held an emergency council in order to decide whether their army should attack or retreat. Each offered his opinion, three in favour of attacking and eight in favour of retreating. However, this was not a conventional vote in the 'democratic' sense we are familiar with. To the ancient Chinese, three is a number associated with unanimity. Therefore the eleven generals agreed that the faction in favour of attacking, despite their number being smaller, had *a more favourable* number, and that their opinion should be followed. The army attacked, and won the battle.

The story illustrates an approach to number which is almost completely alien to the Western mind. As von Franz constantly reminds her readers, number has both qualitative and quantitative aspects.

Ancient Chinese culture structured much of its thought, art, religion, architecture, social organization, *etc.* around 'qualitative resonances' between certain natural numbers and various types of situations, attitudes, structures, shapes, colours, animals, plants, character-types, bodily organs, *etc.* Viewed through the conceptual filters of the Western scientific mind this all looks very unfamiliar. There is no doubt that this way of thinking played a significant role in the development of Chinese civilization. But from our point of view, these resonances do not refer to anything 'real', so they are generally dismissed as a sinological curiosity of little importance.

At the other end of the spectrum, Western civilization has built itself entirely around the quantitative approach. Undertakings are generally based around things being stronger, bigger, older, cheaper, more profitable, or some other quantitative scaling of a category. It is worth remembering that Western mathematics has its origins in numerology or number mysticism, much as astronomy has its roots in astrology and chemistry in alchemy. The divergence of mathematics from number mysticism appears to have begun with the Pythagorean cult, although the circumstances surrounding this process are still very unclear. In any case, despite these origins, academic mathematics now denies all connections with any kind of numerology. It is regarded as little more than superstitious nonsense, at best of minor historical interest.

All science, engineering, and technology is based on (quantitative) mathematics. Economics, possibly the aspect of peoples' lives where number is most important, could almost be described as 'hyper-quantitative' - operating mathematically in a quantitative way, yet throughout its development referring less and less to quantities of anything physically real. Rather worryingly, the current trend globally seems to be leading towards the supremacy of quantitative-economic thought (i.e. maximising profit, minimising cost, etc.)

over all other forms of value-judgement.

To quote von Franz from *Number and Time* once again:

This one sided development has reached its peak today. For this reason Jung suggested coining the term "synchronicity," so that certain aspects of reality which are not included in the causal description of nature can be interpreted as synchronistic events without the necessity of regressing into an archaic form of magical-causal thinking. Similarly it seems to me desirable to introduce a new qualitative concept of number to complement our hitherto prevailing quantitative number concept without falling back into magical-numerological speculations on this account."

Marie Louise von Franz

Number and Time

We may well point to the idea of psychic reality as the most important achievement of modern psychology, though it is scarcely recognized as such. It seems to me only a question of time for this idea to be generally accepted. It must be accepted, for it alone enables us to do justice to psychic manifestations in all their variety and uniqueness. Without this idea it is unavoidable that we should explain our psychic experiences in a way that does violence to a good half of them, while with it we can give its due to that side of psychic experience which expresses itself in superstition and mythology, religion and philosophy. And this aspect of psychic life is not to be undervalued. Truth that appeals to the testimony of the senses may satisfy reason, but it offers nothing that stirs our feelings and expresses them by giving a meaning to human life. Yet it is most often feeling that is decisive in matters of good and evil, and if feeling does not come to the aid of reason, the latter is usually powerless. Did reason and good intentions save us from the World War, or have they ever saved us from any other catastrophic nonsense? Have any of the great spiritual and social revolutions sprung from reasoning – let us say the transformation of the Greco-Roman world into the age of feudalism, or the explosive spread of Islamic culture?

Modern Man in Search of a Soul

CG Jung

REQUIREMENTS

The list below outlines the minimum requirements for this submission.

This assignment has three components:

1. Identify your project relative to an architectural or urban "type to which your project belongs and describe your thesis in relationship to the historical evolution of the type.
2. Analyze your thesis in relationship to an architectural or urban precedent. Select two contrasting precedents pertinent to your thesis and discuss their relevance to your thesis.

3. Produce a preliminary program that quantitatively describes your thesis. This is understandably a speculative exercise at this stage of development and is intended to provoke examination of your thesis through the question of program.

This submission will draw upon text, diagrams and drawings. Minimum length of text for this assignment (part 1, 2 and 3)is 1200 words.

P4 HOUSE AS THESIS (40%)

"...A house is the protection of a dreamer to dream in peace."

The Poetics of Space

Gaston Bachelard

Naturally, too, the doorknob could hardly be drawn in scale with the house, its function taking precedence over any question of size. For it expresses the functioning of opening, and only a logical mind could object that it is used to close as well as to open the door.

The Poetics of Space

G. Bachelard

Traditionally speaking anyone who says that consciousness has an effect on the physical world risks certain ostracisation for being unscientific. However, science has progressed to a point where the failure to understand consciousness and the mind limits our understanding of much of the world around us.

The Hidden Messages of Water

Dr. Masuro Emoto

For Jung, whose family included many architects, architecture was a potent symbolic vehicle for personal exploration, and a medium for connecting to something larger than himself. Jung regarded architectural construction like sculpting, viewing it as a process of revealing or uncovering preexisting patterns, elements, and ideas. He built the house in stages from 1922 to 1955, completing it six years before his death. Construction began with a simple but solid tower erected after Jung's mother passed away. Calling this tower the "maternal hearth," it provided refuge for Jung during an unstable time in his life. The house slowly expanded to a large complex of rooms and towers, and the completion of the final tower represented to Jung the achievement of psychic wholeness. This upper tower, whose interior surfaces were covered with symbolically charged paintings, was kept locked (as it still is today) and provided the most private, spiritual space for Jung. The grounds of the house are dotted with steles that Jung created to be part of the site. The images and texts Jung carved were elaborations upon inherent patterns that he recognized in the stone. Barrie argued that the stone carvings—and, by

extension, the house itself--represented Jung's way of rendering the problematic immobile, in order to achieve a sense of inner peace.

Review of Thomas Barrie Lecture

Graham Foundation, November 28, 2001

The House as thesis is an opportunity to use the familiar program and intimate scale of a house, as the vehicle to express and explore the architectural preoccupations that underlie your thesis. The House as Thesis may be thought of as a "test-bed" or a "working model" that allows for the experimentation and testing of the language, symbols, details and materiality that are fundamental to your thesis.

From the earliest modern period, the house has been instrumental in defining theoretical territory and self definition of a number of designers. We might recall John Soane's own house developed from 1792 over a period of 40 years, or the Red House by Philip Webb, built for William Morris and elaborated by his circle (1859). More recently we could mention Carl Jung's house in Bollingen (1923 - 1955), Luis Barragan's house (1940) in Mexico City, or Frank Gehry's own house (1979, remodeled 1992) or the ecological eloquence developed in a series of Australian houses by Glen Murcutt in the late 1980's. We also find in Steven Holl or Tadao Ando that the house has served as a pure and powerful starting point for the process of transcribing personal imagination into architecture; a process that carries through to their most recent larger scaled work. Through the experience of dwelling, the house, like the architectural thesis, may be seen as the place where we ultimately discover our own position.

REQUIREMENTS

The list below outlines the minimum requirements for this submission.

PART ONE: M1 First Draft

M1 First Draft is intended to be a summery of your M1 Studio using a research outline to structure your work. Your P1, P2, P3 & P4 images, drawings and texts should be used and updated as required. The completed text should act as a guide to future thesis work and be self-explanatory. Give your thesis a working title and update your bibliography. Suggested format 8 1/2x11.

Suggested Structure:

- Abstract
- TOC
- 1. Introduction and statement of the problem or issue you are addressing.
- 2. Review of literature (drawn from P2)
- 3. Precedents and Type (drawn from P3)
- 4. Proposal: House as thesis with explanatory text
- 5. Conclusions and future directions
- 6. Bibliography

PART TWO: House as Thesis

Drawing Requirements

The list below outlines the minimum requirements for this submission. You are responsible for choosing the best possible means of representing your thesis through this assignment. Before the final reviews please review with the studio coordinator your presentation decisions.

Parti and Precedent Images

A panel of images that illustrates both the creative development of House as Thesis, as well as significant and influential precedents .

Spatial Collage

Using any materials or media represent the principle interior space.

Site Drawing

Illustrate both the specific context and the relationship of the house to site.

The site can be real or imagined.

Orthographic Drawings

Include plans, elevations, and sections at a scale best suited to your thesis intentions.

Thesis Materiality

Develop and present a critical detail or detail model that explores your thesis through a study of materiality and assemblage.

Recommended scale 1:10.

Model

Present a massing model which conveys the formal concerns of your thesis.

Text

A 500 word essay outlining the intent and scope of your house as thesis assignment.

M1 BIBLIOGRAPHY

P1 Symbol

R. Arnheim, 1988, The Power of the Center

J. Campbell, 1974, The Mythic Image

J. Campbell, 1949, The Hero With a Thousand Faces

J. Campbell, 1968, Creative Mythology

H. Ellenberger, 1970, The Discovery of the Unconscious

E. Gendlin, 1978, Focusing

S. Gowain, 1979, Creative Visualization

C.G. Jung, 1964, Man and His Symbols

E. Neuman 1959, Art and the Creative Unconscious

R. Otto, 1958, The Idea of the Holy

P2 Setting

Groundswell: Constructing the Contemporary Landscape MOMA 2005
J. Abrams, P. Hall 2006 Else/Where
Max Andrews, Land, Art: a Cultural Ecology Handbook 2006
M. Emoto, 2004, The Hidden Messages of Water
J. Corner 1999, Recovering Landscape: Essays in Contemporary Landscape,
Denis Cosgrove, 1999, Mappings
Bill Devall and George Sessions, Deep Ecology, 2001
R. Forman, Land Mosaics - The Ecology of Landscapes and Regions, 1995
A. Judith, Eastern Body Western Mind, 1996
G. Snyder, Practice of the Wild, 1990
The Culture of Nature, Alexander Wilson, 1991
A. Wall, Sacred Mirror, 1990

P3 Structure, Type, Programme

N. Pevsner, The Sources of Modern Architecture and Design (1968)
N. Pevsner, A History of Building Types (1976)
R. Koolhaas, SMLXL 1996
R. Sheldrake, The Presence of the Past, 1988
E. Tufte, The Visual Display of Quantitative Information, 2001
E. Tufte, Beautiful Evidence, 2006

P4 House as Thesis

A. de Botton, The Architecture of Happiness, 2005
G. Bachelard, The Poetics of Space 1994
Edward T. Hall, The Hidden Dimension, reissued 1992
R. Oldenburg, The Great Good Place, 1999
C. Marcus, House as Mirror of Self, 2006
Tanizaki, J. In Praise of Shadows, 1933

M1 STUDIO Guidelines and Official Business

One of the principles of Studio is that everyone is involved in a critical and speculative dialogue with regards to their own work and the work of others. Students are expected to be in studio on all studio days and to participate at all reviews and seminars. Chronic absence will be sufficient reason to request withdrawal.

A note on Evaluation:

Each project will be assessed on the following basis:

- Architectural ambition and appropriateness of the idea.
- Integrity in development from conceptual stage through to presentation.
- Resolution, craft, effectiveness of communication and completeness of documentation.

PLEASE NOTE:

Project deadlines can only be extended in cases of illness or incapacity.

Requests for such extensions must be made before the project deadline to the studio coordinator, using the Request For Extension form available from the front office, and accompanied by a medical certificate when appropriate.

Work submitted after the hand in date and time without a confirmed extension will be subject to a penalty of 5% reduction of the assessed grade and 5% per day there after, and after four business days a mark of zero will be recorded.

For example if a project is due at Monday at 5PM and it is handed in at 5.45PM on Monday a 5% penalty will result. If it is handed in on Tuesday at 9AM a 10% penalty will be assessed.

If your work depends on computer-generated presentation please make paper back ups of your work and plan your printing accordingly. Last minute printing problems will not be accepted as an excuse for late submissions. We urge you to manage your time wisely throughout the studio, as this is an expertise as valuable as any other skill taught at the school.

Avoidance of Academic Offenses: 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>

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> **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.