

**ARCS (ARCU) 4304A [1.0 credit] Urbanism Studio 4: Global Perspectives**Instructor: Catherine Bonier / [catherine.bonier@carleton.ca](mailto:catherine.bonier@carleton.ca)

Guest Critic: Aron Chang, Civic Studio New Orleans

Tech Tutor: Ian Dayagbil

Image from *Beasts of the Southern Wild* (Dir. Benh Zeitlin, 2012)**Attendance during studio required.**

Asynchronous readings &amp; assignments.

Instruction Method: synchronous (real-time) via Zoom.

Office hours = meetings via Zoom.

Prerequisite: ARCU 3303, ARCU 3304, and 4<sup>th</sup>-yr standing BAS Urbanism  
Cross-list: ARCS 4107F. Precludes additional credit for ARCU 4909.**Winter 2021 / Southern Louisiana / Global Waters Studio**

Class meetings: Mondays and Thursdays 1:35-5:25 EST (January 11 – April 14)

<https://carleton-ca.zoom.us/j/95574607832>

*This studio takes the waters of Southern Louisiana as its starting point, examining the living things, systems, and structures that exist below, above, and within the Mississippi Delta's moving edges. At the same time, students will be studying similar systems at home, wherever they are for this semester of online learning. Comparisons between the student's home context and that of New Orleans will provide the basis for understanding and for design. This studio takes on urbanism from two simultaneous frameworks – the very small scale of living things and everyday elements, and the large scale of hydrological and infrastructural systems. By looking at big and small, at home and afar, we hope to achieve a broader global understanding of the ways that water shapes life and settlement.*

*Water is used in Canada and in Louisiana as a place to dump waste, as a cleaning fluid, as power to make electricity, as a resource for drinking, as an amenity for viewing and recreation, as the basis for industry and fisheries, and of course as a habitat for complex and vital ecosystems. Floods, storms, drought, sea-level rise, glacier melt, habitat loss, petrochemical contamination – these things come to mind when we think of water – but it is still, unavoidably, the basis for all life and culture. All of these layered and sometimes conflicting relationships to water exist in cities.*

*This studio will take up the topics of vulnerability and justice. There are similar patterns of climate change and increasingly volatile weather events from the Arctic to the Gulf of Mexico, and the two places are directly linked by mutual trade, pipelines, and other petro-paths. Whether in Neskantaga First Nation in northern Ontario, where a boil-water advisory has been in place since 1995, or in "Cancer Alley" between Baton Rouge and New Orleans, local communities suffer real harm because of the systems and policies entwined with water management.*

*Water is the starting point, as the mobile, changing ground for life and livelihood – for cultivation and extraction, but also for celebration and settlement. Students are asked to use their own curiosity and imagination to define a project driven by water.*

Students will develop an understanding from the very small to the very large, compiling visual catalogs\* while creating stories and animations that link big and small scales along watery paths. *Sketchbooks!* will be important. Students will be asked to sketch between classes, as well as to post shared images to a class collective sketchbook.

Workshops and tutorials will be offered to assist students with visualization skills. Timing will be arranged at the start of the term, likely setting up sessions for Thursday evenings.

\**Visual Catalog* = compilation of research, drawings, sketches, diagrams, maps, sections, and animations – thoughtfully composed to draw connections, understand relationships, and ask questions.

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**Preliminary Studio Schedule** – please note, this schedule may be modified by the instructor.

\* Dates in blue are weeks for which no formal studio assignments will be due.

### Module 01 – from here to the Delta – research, reading, drawing, mapping, systems storytelling

Students will work in groups and individually to understand different elements of water movement and management – and how even the smallest elements tie into large-scale systems and shape ways of living. Students will start to learn about Louisiana, while drawing connections to elements and systems in their local area.

01/ January 11 & 14 // *Intro charrette and group Figma sketchbook – small elements and big systems*

*tech tutorial on zoom: Illustrator, Rhino refresher, lines, layers, maps, Figma animation*

02/ January 18 & 21 // *Narrative research drawings, sections, & storyboards*

*tech prerecorded tutorial: Animated sections – AfterEffects (or other available method)*

03/ January 25 & 28 // *Canada to Gulf / drawing systems & connections / stories & animated sections*

*tech prerecorded tutorial & zoom session: ArcGIS map for Adobe CC (optional GIS shapefile>Ghop>Rhino)*

04/ February 01 & 04 // *Visual research catalogs / tying it all together & forming questions for Nola*

**05/ February 08 & 11 // Module 1 Reviews and Discussion**

\*BREAK\* February 15<sup>th</sup> through 19<sup>th</sup>

### Module 02 – New Orleans Immersion

During the virtual studio visit to New Orleans, students will participate in 3 weeks of study, with workshops and video interviews facilitated by Aron Chang of Civic Studio New Orleans and the Water Leaders Institute.

06/ February 22 & 25 // *Morphology and control / discussions, readings, films, drawing workshop*

07/ March 01 & 04 // *History and politics / drawing workshop and community roundtable*

08/ March 08 & 11 // *Language and representation / sharing and discussions*

### Module 03 – Delta Imaginations

During the final 5 weeks, students will use the techniques they developed in the first 2 modules to develop a new set of policies, technologies, or principles to imagine a different future for one of the water regions they studied this term, or for another delta city for which they can demonstrate a depth of existing research. Projects should reflect on the ways proposed changes and designs might shape the experiences and social systems of the people of that delta over an imagined time scale. Final projects may be completed individually or in groups.

**09/ March 15 & 19 // Proposals for final projects presented & developed**

10/ March 22 & 25 // *Working week / develop research and sketches / meet with instructors*

11/ March 29 & April 01 // *Narrative drawings / imagining & drawing a story based on water, site, and community*

12/ April 05 & 08 // *Sections & system animations / In-house review of final project*

13/ April 12 // *Work on final projects*

**April 15 // Final Review / +potential for second review date to present to New Orleans community partners**

**April 27 // Last day for submitting work / upload Final Research & Design Catalogs and Video**

## Studio Framework

For the first month, students will focus on design research, working in teams to understand life along Louisiana's waters at a range of scales, from tiny crawfish to deep-sea oil drilling rigs. Simultaneous to this study, students will look at small moments of water movement and management in a site near their home. If water links their studies to other global cities, students can follow their curiosity to draw those sites into their drawings and animations. After winter break, students will participate in a three-week New Orleans immersion, a series of workshops coordinated by Aron Chang of Civic Studio New Orleans and the Water Leaders Institute.

Students can choose to work independently or with a partner for their final five-week project, proposing their own site and program, or choosing from a list of prompts. Students will propose a set of policies, principles, and/or technological and environmental changes with drawings, vignettes, animations, and sections at key areas. The emphasis will be on creative imaginations anchored in changing fluid conditions.

We will use Zoom and Teams for course meetings and communication during classes. Figma software will be used to share graphic work, sketch, collage, drawings, and to conduct design reviews. Assignments and other shared resources will still be shared via the official CULearn course interface. This course presumes competence with GIS, Rhino, Illustrator, Photoshop, & Adobe CS. Additional tutorials will be provided on other topics.

**Attendance (via zoom) is necessary for the entire course period (M & Th 1:35 to 5:25). Messages may be sent during class via Teams to get students together for discussions and to share information, so even when students are working with cameras off, they need to keep track of course messaging, and be ready to rejoin the group.**

## COURSE OBJECTIVES

1. To conduct intelligent, ethical, creative design and research, working both in groups and independently.
2. To generate a variety of clear investigations and designs, using digital, manual, and hybrid techniques to test and demonstrate ideas, systems, relationships, and proposals.
3. To prepare for meetings, listen respectfully, ask clear questions, and actively engage the perspectives of community members, classmates, and critics.
4. To develop an independent design that responds thoughtfully to community input and site dynamics.
5. To explore and represent the multi-layered and mobile relationships between water, living systems, and settlement – using section drawings, time-phased imaginations, seasonal iterations, multi-scalar proposals, and edited video compositions.

## COURSE ASSIGNMENTS

0.0 Collaborative Figma Sketchbook	05%
1.1 Narrative Research Drawings – big & small, local & global waters	10%
1.2 Animated Section & Story	10%
1.3 Module 1 Presentation & Visual Catalog	10%
2.1 Module 2 Participation	05%
2.2 Module 2 Workshops	10%
2.3 Module 2 Assignments	10%
3.1 Narrative Research & Design Drawings, Process Work	10%
3.2 Final Research & Design Project & Review	15%
3.3 Final Community Presentation	05%
4.0 Final Research & Design Catalog & Video (revised/improved)	10%

## BASIC ETIQUETTE for ONLINE LEARNING

- Mute your microphone when you are not the person speaking.
- Do not use cellphones or chat features during class. (conversations should be verbal and shared).
- **Be courteous and attentive to your classmates, instructor, and guests.**
- **Do not take or share screenshots or video without advance permission of instructor & participants.**

## STUDIO CULTURE

Carleton has a long-established studio culture. This culture has evolved with new modes of working and changed even more as the studio has become 100% online for the 2020-21 academic year. The value of studio resides in active learning and working, with an emphasis on dialogue, collaboration, risk-taking and learning by making. Students are encouraged to continue to find ways to work together in studio outside of class hours and on weekends. Students should help each other, sharing information and advice via chat, zoom, or other online media.

## STUDIO ATTENDANCE

- Attendance via Zoom during arranged class hours is mandatory and an essential part of a student's contract with the School and their instructor
- Students must focus on studio work during studio time.
- Attendance for the full, designated hours constitutes a student's contract with the School and Instructor. It is each student's responsibility to keep informed of decisions and announcements made during class hours regarding assignments, workshops, seminars, and related matters.
- Partial attendance on any class day is equivalent to an absence. Please conduct research, additional site visits, and purchasing of materials outside studio hours.
- Poor attendance by missing class, being continually late for class, leaving early or not participating during group discussions will adversely affect your experience and education. We will deduct marks for poor attendance and / or poor in class participation.
- If attendance is especially poor (3 unexcused absences during the term), we reserve the right to fail the project regardless of the quality or completeness of the final work.

## REVIEW CULTURE

While it is common to work till the last minute, this is disrespectful to your fellow students. Everyone should be present and engaged to support their fellow colleagues as they present their work – EVEN ON ZOOM. These presentations often offer vital insight that might improve one's own project. Attending reviews is an integral part of studio and architecture pedagogy. It is part of your development towards the profession.

## REVIEW ATTENDANCE

- Attendance to all reviews is mandatory. Students are required to join pin-ups and reviews from start to finish and may not under any circumstance continue working on their projects. Non-attendance of reviews or pin-ups may result in the lowering of a student's final grade, with the exception of extraordinary medical or family circumstances and upon presentation of justificatory note. Pin-ups, reviews, or seminars may be scheduled either in advance or spontaneously throughout the term in support of studio themes and working methods.
- Missing the final review is unacceptable. Without proper documentation, it will result in a zero for the review grade and will result in a reduced project grade.

## FEEDBACK

All studio tutorials, desk crits, workshops and lectures, pin-ups and reviews are considered feedback, whether from the instructors or guest critics. Students are expected to keep records of suggested revisions and improvements by taking notes. At reviews, make sure to have a colleague take notes or to record the session (with permission).

## COURSE EQUIPMENT

For online courses, students will need a computer able to run course software and a stable internet connection. They should also come prepared with sketchbooks, trace paper, pencils, and other material. Crits in class occur through visual communication. Please inform instructor of any technological challenges.

## GRADING AND REQUIREMENTS

- Studio projects will be evaluated on the (1) strength of design concepts, (2) development and articulation of the concept according to the objectives set forth in the project assignment, and (3) the clarity, craft and completeness of the work submitted at the hand-in deadline.
- Each grade will be determined in comparison (1) with other students in the course and/or (2) with students who have previously taken the course and/or (3) with the Instructor's expectations relative to the stated objectives of the course, based on his/her experience and expertise.
- Completion of all required work does not guarantee acceptable mastery of the course material. Grading is based on each student's design work, as well as the student's ability to present their work both visually and verbally, in both formal and informal reviews.
- Grading includes an evaluation of the student's ability to produce work consistently, to listen to critiques, and to appropriately incorporate feedback in the revision and development of their work. Studio work is incremental, building on draft after draft. Students who show no physical evidence of new work (sketches, collages, drawings, models, etc) are unable to participate in design critiques.

## LATE WORK

- Every 24 hours a submission is late is a 3% reduction in the project grade.
- The first 3% reduction occurs immediately after the deadline.

## CARLETON GRADING STANDARDS

For the grade in the "A" range, the instructor will have judged the student to have satisfied the stated objectives of the course in an outstanding to excellent manner; for the "B" range, in an above average manner; for the "C" range, in an average manner with C- being the lowest acceptable grade in the BAS - Design Core courses; for the "D" range, in the lowest acceptable manner in non-Core courses, and for "F", not to have satisfied the stated objectives of the course. Grades will be assigned as A+ (90-100%), A (85-89%), A- (80-84%), B+ (77-79%), B (73-76%), B- (70-72%), C+ (67-69%), C (63-66%), C- (60-62%), D+ (57-59%), D (53-56%), D- (50-52%), F (0-49%) and ABS. A grade of C- or better in each course of the BAS - Design Core is required for a student to remain in *Good Standing*.

Please refer to the Undergraduate Calendar for regulations concerning grades and other program requirement information: <https://calendar.carleton.ca/undergrad/regulations/academicregulationsoftheuniversity/grading/>

Regulations concerning grades and other program requirement information specific to the Architecture program can be found here: <https://calendar.carleton.ca/undergrad/undergradprograms/architecturalstudies/>

## STUDENT RESPONSIBILITY – SEEKING SUPPORT

If for any reason the process or goals of the class seem unmanageable, it is the student's responsibility to schedule a meeting with the instructor to discuss the issue and to actively seek a solution. Meetings can be scheduled outside of office hours upon request. Many support agencies are available on campus to assist students with academic, medical, emotional, or other challenges which may arise.

Private assistance and referrals to counselling is available through Carleton: <https://carleton.ca/health/>  
Students also have access to TAO mental health resources: <https://carleton.ca/wellness/find-support/tao/>  
Empower Me provides 24/7 multilingual support around mental health, diet, time management, etc.:  
<https://www.cusaonline.ca/services/empower-me/>

## TIME MANAGEMENT

It is your responsibility to plan your time accordingly. Do not plan shift work, appointments or other non-academic activities during class time. Set aside times during the week to work on studio projects and maintain a sketchbook to keep ideas percolating that may fall outside of required assignments.

## COMMUNICATION

- E-mail is a permanent record of communication and should be used professionally.
- Prior to contacting your instructor, please reference the Course Outline, Project Brief, and CULearn.
- E-mail should be used to make an appointment prior to any meeting.
- Instructors will try to respond to non-emergency student e-mails within 48 hours.
- If you are not receiving e-mails through your Carleton Account contact CCS to resolve the issue.

## ACCEPTABLE ABSENCES & EXTENSIONS

- Illness, with proper medical documentation, and family bereavement are examples of acceptable absences.
- Employment responsibilities are not an acceptable reason for lateness, lack of attendance or an extension.
- It is the student's responsibility to periodically back-up their work. While we empathize with data loss due to corruption or hardware failure, deletion or loss is not grounds for an extension.

## PLAGIARISM (<https://library.carleton.ca/help/avoid-plagiarism> )

- Students should properly cite information/data collected during research and maintain all standards of academic excellence and integrity in written/research aspects of the project.
- Please refer to the academic handbook for guidance. If in doubt, please consult the instructor.
- If you are downloading images, be sure to right-click to save image source, rather than trying to find it again later! The website Are.na can also save web sources: <https://www.are.na/>
- Regarding precedent studies, always reference the structure or building or site name, location, designer, and date of completion. Ensure you indicate why the image is relevant to your project.
- Please use the Chicago style manual notes and bibliography style citation:  
[https://owl.purdue.edu/owl/research\\_and\\_citation/chicago\\_manual\\_17th\\_edition/cmos\\_formatting\\_and\\_style\\_guide/chicago\\_manual\\_of\\_style\\_17th\\_edition.html](https://owl.purdue.edu/owl/research_and_citation/chicago_manual_17th_edition/cmos_formatting_and_style_guide/chicago_manual_of_style_17th_edition.html)

## CITATIONS AND WRITING HELP

<https://library.carleton.ca/help/citing-your-sources>

[https://owl.purdue.edu/owl/general\\_writing/punctuation/quotation\\_marks/](https://owl.purdue.edu/owl/general_writing/punctuation/quotation_marks/)

<https://carleton.ca/csas/writing-services/>

## ACADEMIC ACCOMMODATIONS

Updated: July 29, 2020

You may need special arrangements to meet your academic obligations during the term. For an accommodation request the processes are as follows:

**Academic Accommodations for Students with Disabilities:** The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520-6608 or [pmc@carleton.ca](mailto:pmc@carleton.ca) for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send the instructor your Letter of Accommodation at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with the instructor to ensure accommodation arrangements are made. Please consult the [PMC website](#) for the deadline to request accommodations for the formally scheduled exam (if applicable).

<https://carleton.ca/pmc/>

<https://carleton.ca/registrar/registration/dates-and-deadlines/>

**Pregnancy obligation:** write to the instructor any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist.

**Religious obligation:** write to the instructor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist.

## HEALTH and COUNSELLING SERVICES

613-520-6674 [carleton.ca/health](http://carleton.ca/health)

## STUDENT AFFAIRS

613-520-2573 [carleton.ca/student affairs](http://carleton.ca/student-affairs)

## ACADEMIC ADVISING

613-520-7850 [carleton.ca/academicadvising](http://carleton.ca/academicadvising)

## STUDENT CONDUCT

Please refer to <https://calendar.carleton.ca/undergrad/regulations/academicregulationsoftheuniversity/> for specific information regarding Student Conduct and Academic Integrity standards.

## STUDENT RESPONSIBILITIES

<https://calendar.carleton.ca/undergrad/regulations/academicregulationsoftheuniversity/student-responsibility/>

## DISCRIMINATION AND HARRASSMENT

<https://calendar.carleton.ca/undergrad/regulations/academicregulationsoftheuniversity/academic-integrity-and-offenses-of-conduct/>

## ACADEMIC INTEGRITY

The University has adopted a policy to deal with allegations of academic misconduct. This policy is expressed in the document *Carleton University Academic Integrity Policy*, found here:

<https://calendar.carleton.ca/undergrad/regulations/academicregulationsoftheuniversity/academic-integrity-and-offenses-of-conduct/>

## ACCREDITATION AND PROFESSIONAL EXPERIENCE

In Canada, all provincial associations recommend a degree from an accredited professional degree program as a prerequisite for licensure. The Canadian Architectural Certification Board (CACB), which is the sole agency authorized to accredit Canadian professional degree programs in architecture, recognizes two types of accredited degrees: the Bachelor of Architecture and the Master of Architecture. A program may be granted a five-year, three-year, or two-year term of accreditation, depending on its degree of conformance with established educational standards.

Master's degree programs may consist of a pre-professional undergraduate degree and a professional graduate degree, which, when earned sequentially, comprise an accredited professional education. However, the pre-professional degree is not, by itself, recognized as an accredited degree.

### STUDENT PERFORMANCE CRITERIA (CACB 2017 EDITION)

For the purposes of accreditation, graduating students must demonstrate understanding or ability in the student performance criteria listed below, according to an established sequence. Specifically, this course meets the following criteria: **A1, A2, A3, A5, A6, B1, B4, B5**

#### A1. Design Theories, Precedents, and Methods

The student must demonstrate an ability to articulate a design process grounded in theory and practice, an understanding of design principles and methods, and the critical analysis of architectural precedents.

#### A2. Design Skills

The student must demonstrate an ability to apply design theories, methods, and precedents to the conception, configuration, and design of buildings, spaces, building elements, and tectonic components.

#### A3. Design Tools

The student must demonstrate an ability to use the broad range of design tools available to the architectural discipline, including a range of techniques for two-dimensional and three-dimensional representation, computational design, modeling, simulation, and fabrication.

#### A5. Site Context and Design

The student must demonstrate an ability to analyze and respond to local site characteristics, including urban, non-urban, and regulatory contexts; topography; ecological systems; climate; and building orientation in the development of an architectural design project.

#### A6. Urban Design

The student must demonstrate an ability to analyze and respond to the larger urban context where architecture is situated; its developmental patterning and spatial morphologies; the infrastructural, environmental, and ecological systems; to understand the regulatory instruments that govern this context; the broader implications of architectural design decisions on the evolution of cities; and the impact of urbanism on design.

#### B1. Critical Thinking and Communication

The student must demonstrate an ability to raise clear and precise questions; record, assess, and comparatively evaluate information; synthesize research findings and test potential alternative outcomes against relevant criteria and standards; reach well-supported conclusions related to a specific project or assignment; and write, speak, and use visual media effectively to appropriately communicate on subject matter related to the architectural discipline within the profession and with the general public.

#### B4. Cultural Diversity and Global Perspectives

The student must have an understanding of the diverse needs, values, behavioural norms, and social/spatial patterns that characterize different global cultures and individuals and the implications of diversity on the societal roles and responsibilities of architects.

#### B5. Ecological Systems

The student must have an understanding of the broader ecologies that inform the design of buildings and their systems and of the interactions among these ecologies and design decisions.