



Spring/Summer 2026

Course Number	ARCH 688 (B01)	Classroom	Tokyo
Course Name	City Studio in Architecture: Urban Tokyo Urban Typologies Urban Design		
Pre/Co-Requisites			
Instructor	Dr. Brian R. Sinclair	Office Hours/Location	By appointment
	brian.sinclair@ucalgary.ca		
Class Dates	Study Abroad in Japan – May 04 through July 24, 2026		
Instructor Email Policy	Please note that all course communications must occur through your @ucalgary email – the instructor will endeavor to respond to emails sent via student's @ucalgary emails within 48 hours.		
Name and Email of Teaching Assistant(s)	Not applicable		

Course Description:

City Studio in Architecture. Thematic inquiry and design related to urban environments and issues. Corequisite(s): Architecture 675. May be repeated for credit. [ARCH688 Course | UCalgary Calendar](#)

CACB Student Performance Criteria:

The following CACB Student Performance Criteria will be covered in this course.

Primary: A2. Design Skills, A4. Program Analysis, A5. Site Context & Design, A6. Urban Design, B4. Cultural Diversity, B5. Ecological Systems

Secondary: A1. Design Theories – Precedents, A3. Design Tools, A8. Design Documentation, B1. Critical Thinking, B2. Architectural History, B3. Architectural Theory

Urban Tokyo | Urban Typologies | Urban Design



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Preamble

DESIGN:

*To create, fashion, execute, or construct according to a plan.
To conceive and plan out in the mind; to have as a purpose; to devise for a specific function or end.
To indicate with a distinctive mark, sign or name.
To make a drawing, pattern or sketch.*

Merriam-Webster's Collegiate Dictionary (10th Edition)

*"Major cities around the world today are caught up in intense and complex competition.
The stakes in these processes of global inter-city interaction are extremely high."*

Global Power City Index 2015, Institute for Urban Strategies - Mori Memorial Foundation

Architecture, Planning and Urban Design are powerful and limitless vehicles for realizing positive change in our world. The disciplines of Environmental Design (e.g., Architecture, Planning, Landscape Architecture, Urban Design, Interior Design, Industrial Design, etc.) are increasingly focusing attention on the capacity and capability afforded through interdisciplinary practice and integrated design processes. Without question architecture, planning and urban design are potent forces that need to be understood, developed and deployed in our efforts to heighten the quality of life in our communities.

The world is now more urban than rural, with significant implications for the design disciplines. Coupled to growing urban realms is our increasing awareness of climate change and its many implications. Cities and buildings stand as major contributors to such phenomenon. However, they also loom as tremendous instruments to change directions. Architecture, Planning and Urban Design hold fundamental places in our society. Architects, Planners and Urbanists have real obligations and opportunities at the present juncture. "Urban Tokyo | Urban Typologies | Urban Design" presents us with a lens through which pressing dilemmas can be critically considered and meaningfully explored. Political dialogue, social change, intercultural sharing and 'seeing through the eyes of the other' all present rich possibilities for contemporary development, professional advancement and international harmony. A major objective of the present studio is to explore urban conditions, analyze urban dimensions and synthesize urban responses that, while proving professionally competent and viable, also push our understanding concerning the potential of architecture, urban design & planning to make a difference to a world in need. The studio project presents a unique opportunity to explore how planning, urban design and architecture can serve as potent vehicles to acknowledge, reflect and celebrate the identity and culture of place while concurrently providing opportunities for understanding more universal concepts and constructs.

The interdisciplinary-focused studio, based in Tokyo, will intertwine cultural, spiritual, social and design experiences in the field with more time-honoured studio-type learning. Each week the class will be walking around the Tokyo metropolitan region, visiting projects, participating in events, working with local environmental design professionals, and critically considering the city, its districts and its buildings. A key goal is to take advantage of the 'city as laboratory' and to critically consider many aspects of architecture, urban design and planning that

contribute to Tokyo's premier position as one of the planet's most intriguing, dynamic, pioneering, walk-able and liveable urban centers.

Studio projects will be conducted in small agile teams. The studio will focus on a single project over our time in Tokyo – namely “Urban Tokyo | Urban Typologies | Urban Design”. In our time in Japan we will move from an open exploration of city and region, to a critical analysis of space delineation & utilization, through to the conceptual development and delineation of urban responses (that encompass the street, the landscape, the site, and the building).

Defining and Delineating “Urban Tokyo | Urban Typologies | Urban Design”

TYPOLOGY

noun: typology; plural noun: typologies

** a classification according to general type, especially in archaeology, psychology, or the social sciences.*

** study or analysis using typology.*

** the study and interpretation of types and symbols*

“Appropriate solutions to some of our most daunting problems will arise through the concerted efforts, open dialogue, and collective wisdom of the wide array of stakeholders, professionals, politicians, decision makers, and citizens (both engaged and disenfranchised) who have the will and wherewithal to make a difference and to make the world safer, healthier, and better. It seems vital for us to critically examine, and question, our belief systems and their connections to the ways we define, refine, and realize progress”. Sinclair, 2015, Cybernetics + Systems

The Japan-based Special Topics Studio in Spring Summer 2026 considers the rich, complex and multifarious urban realm of Tokyo – the planet's largest urban settlement. Students, working in small interdisciplinary-focused teams will be engaged in observation and study of the city's fabric, with an initial goal of gaining some familiarity and comfort with space and place. Following from this base overview, teams will be conducting more detailed analyses of selected areas of the metropolitan region, with a particular emphasis on districts and sites in proximity to major water ways and bodies (river, canal, lake, sea, etc.). Critical analyses, coupled with study of international precedents, will reveal some common features and design dimensions that characterize ‘typologies’. Some typologies may reflect commonly accepted space/place types (e.g., streets, squares, parks, etc.) while others will chart new ground. The objective of this analytical component of the studio is to gain, as a broader cohort comprising all teams, a deeper understanding of approaches to urban design and development in the greater Tokyo area. Building from this shared understanding, individual teams will consider one or more interventions into the urban fabric, with a goal to synthesize, propose and delineate a conceptual urban design response. The intervention will not be the detailed design of a building nor the shaping of a finite plan, but rather demands a more holistic, creative, comprehensive and integrated urban design proposal that considers figure and ground, solid & void, streets, landscapes + buildings, and space & place at preliminary conceptual levels. The urban design responses should find a healthy balance of people + place, process + product, creativity + innovation, context + culture, integration + provocation, and, critically, viability + sustainability.

Objectives

“Emptiness does not merely imply simplicity of form, logical sophistication, and the like. Rather emptiness provides a space within which our imaginations can run free, vastly enriching our powers of perception and mutual comprehension.”
Kenya Hara, 2008 (Shiro)

The emphasis of the Tokyo Studio is especially on the cultural, social and environmental (i.e. sustainability) potential of explorations and interventions of and in the urban fabric. The studio will explore the relationships between the public realm, architectural form, compelling landscapes, cultural identity and sense of place. The basic curricular objectives incorporate a deep and meaningful exploration and analysis of the complex fabric of Tokyo as well as taking steps to develop one or more interventions that prove challenging, effectual, meaningful and appropriate. Consideration will be given to user needs and human dimensions, including environmental perception, symbolism and meaning, ergonomics and adaptability, cultural sensitivity and place-making.

This studio addresses planning, urban design and architectural aspirations and requirements in a spirit of interdisciplinary education and practice. Projects will be conducted in teams with all teams focused on similar problems, scales, processes and deliverables. The work of the studio will be contextualized within the greater goals of study abroad and professional education, with the balance of field/classroom activities front of mind.

Requirements

The studio carefully considers pedagogical aims for environmental design students. As such the deliverables for each phase of studio, and the associated reviews, will strike a necessary and valuable balance between disciplinary means, methods, processes and products. Teams will be working and learning together in a spirit of sharing, cooperation and common growth. The studio intentionally investigates the multifaceted and meaningful ethos of urban design that lies between planning and architecture yet proves critical to both. Specific objectives and deliverables will be given, at a later date, for each of the three phases of studio.

Grading

Reviews will occur at the end of each assignment and grades will be given at each of those milestones. Grades will be cumulative through the semester, and will count according to time allotment for each assignment. Students are expected to meet all requirements for each assignment to receive a passing grade. In general grades will be based on the following (depending on the topic and the assignment): development (process) 30%, conclusion (product) 30%, presentation 30%, and graphic design 10%. Attendance and active participation are expected for all components of the studio.

Schedule Spring Summer 2026

Weeks 1 – 4 IMMERSION

Urban Tokyo: Exploration, Observation, Understanding & Inventory

Urban Typologies: Research, Analyses, Definition & Delineation of Typologies

Friday May 29th – Urban Tokyo & Urban Typologies Review 1 (25%)

Weeks 5 – 8 DISCOVERY

Urban Delineation: Grasping the Grain and Characterizing the Culture

Urban Ideation: Site Selection, Analysis and Conceptual Planning/Design

Week of June 22-26 Travel Week

Friday July 03rd - Urban Delineation + Urban Ideation Review (35%)

Weeks 9 - 12 INTERVENTION

Urban Design: Intervention, Synthesis, Development & Communication

Urban Details: Defining, Refining and Depicting Architecture and Planning

Friday July 24th – Urban Design & Urban Details Review (40%)

*Notes: *The studio phases intentionally + assertively overlap. The schedule is subject to change. All review dates are tentative.*

Recommended Textbooks:

Almazan, Jorge + STUDIOLAB. *Emergent Tokyo: Designing the Spontaneous City*. ORO Editions. 2021.

Pallasmaa, Juhani. *The Eyes of the Skin: Architecture and the Senses*. (Fourth Edition). Wiley: Hoboken NJ USA, 2024.

LeGates, Richard T. + Stout, Frederic (Editors). *The City Reader*. (7th Edition). Urban Reader Series. Routledge: London, UK. 2020.

Bibliography:

Alexander, Christopher, Ishikawa, Sara and Silverstein, Murray. (1977) *A Pattern Language*. Oxford University Press.

American Planning Association (2006) *Planning and Urban Design Standards*. Wiley: New York.

American Institute of Architects. (2007). *Architectural Graphic Standards* (11th edition). Wiley: New York.

Bacon, Edmund N. (1974) *Design of Cities*. Penguin Books: New York.

Bentley, Ian et al (1985) *Responsive Environments: A Manual for Designers*. London: Architectural Press.

Biswas, Ramesh Kumar. (Editor) (2000) *Metropolis Now! Urban Cultures in Global Cities*. SpringerWein: New York.

Brenner, Neil and Keil, Roger. (Editors). (2006) *The Global Cities Reader*. Urban Reader Series. Routledge: London, UK.

Bridge, Gary and Watson, Sophie (Editors). (2010) *The Blackwell City Reader (2nd Edition)*. Wiley-Blackwell Publishing: West Sussex, UK.

Brownell, Blaine. (2011) *Matter in the Floating World: Conversations with Leading Japanese Architects and Designers*.

Princeton Architectural Press: New York.

Calthorpe, Peter (1993). *The Next American Metropolis: Ecology, Community, and the American Dream*. Princeton Architectural Press: New York.

Carmona, Matthew and Steve Tiesdell (2007) *Urban Design Reader*, Architectural Press

Ching, Francis DK. (2009) *Architectural Graphics* (5th edition). John Wiley: New York.

Ching, Francis DK. (2007) *Architecture: Form, Space & Order*. (3rd edition). John Wiley: New York.

Clear, Nic (Editor). "Architectures of the Near Future". *Architectural Design*. September/October 2009. Profile No. 2010. John Wiley & Sons: West Sussex, UK.

Crewe, Katherine and Forsyth, Ann. LandSCAPES: A Typology of Approaches to Landscape Architecture. In: *Landscape Journal* 22:1-03. Pages 37-53. 2003.

Cullen, Gordon (1961, reprinted 1971). *The Concise Townscape*. Architectural Press: London, UK.

Dan, Norihiko. (Editor). (2008). *Architecture and Urbanism of Tokyo*. Garden City Publishing: Taipei, Taiwan.

Duany, Andres and Elizabeth Plater-Zyberk (1991) *Towns and Town-Making Principles*. Rizzoli: New York.

Gehl, Jan (1987) *Life Between Buildings: Using Public Space*. Van Nostrand Reinhold: New York.

Hamnett, Stephen & Forbes, Dean (Editors) (2013). *Planning Asian Cities: Risks + Resilience*. Routledge: London, UK.

Hein, Carola, Diefendorf, Jeffrey M, and Ishida, Yorifusa (Ed). (2003) *Rebuilding Urban Japan After 1945*. Palgrave Macmillan: Hampshire UK.

Hough, Michael (1994) *Cities and Natural Process*. Routledge: London, UK.

Howard, Ebenezer (1902, reprinted 1965 and others) *Garden Cities of Tomorrow*. Faber: London.

Isozaki, Arata. (2011). *Japan-ness in Architecture*. MIT Press: Cambridge, MA.

Jacobs, Alan B. (1993) *Great Streets*. MIT Press: Cambridge, MA.

Jacobs, Jane (1961) *The Death and Life of Great American Cities*. Random House: New York.

Jencks, Charles and Karl Kropf (eds.) (1997) *Theories/Manifestoes of Contemporary Architecture* Academy Editions

Jonas, Marieluise and Rahmann, Heike. (2014). *Tokyo Void: Possibilities in Absence*. Jovis: Berlin, DE.

Knox, Paul L. (2011) *Cities and Design: Critical Introductions to Urbanism and the City*. Routledge: New York.

Koolhaas, Rem and Obirst, Hans Ulrich. (2001) *Project Japan: Metabolism Talks*. Taschen: Koln.

Lahoud, Adrian, Rice, Charles and Burke, Anthony (Editors). "Post-Traumatic Urbanism". *Architectural Design*. September/October 2010. Profile No. 207. John Wiley & Sons: West Sussex, UK.

Larice, Michael and Elizabeth Macdonald (2007) *The Urban Design Reader*, Routledge: London, UK.

Larkham, Peter. (1998). Urban Morphology and Typology in the United Kingdom. In: *Typological Process and Design Theory*. Editor: Attilio Petrucciolo. MIT/AKPIA: Cambridge, MA.

Lynch, Kevin (1960) *The Image of the City*. MIT Press: Cambridge, MA..

Lynch, Kevin (1976) *Managing the Sense of a Region*. MIT Press: Cambridge, MA..

Lynch, Kevin (1971) *Site Planning*. MIT Press: Cambridge, MA.

McHarg, Ian (1969, reprinted 1994) *Design With Nature*. Doubleday: New York.

Mikoleit, Anne + Purckhauer, Moritz. (2011) *Urban Code: 100 Lessons for Understanding the City*. MIT Press: Cambridge, MA.

Mostafavi, Moshen and Doherty, Gareth. Editors (2010). *Ecological Urbanism*. Lars Muller Publishing: Baden Switzerland.

Mostafavi, Moshen and Najle, Ciro. Editors (2003). *Landscape Urbanism: A Manual for the Machinic Landscape*. Architectural Association: London, UK.

Otten, Reineke. Urban Daily Life. <http://www.urbandailylife.com>

Pallasmaa, Juhani. (2009) *The Thinking Hand: Existential and Embodied Wisdom in Architecture*. (AD Primers Series). Wiley & Sons: West Sussex, UK.

Rapoport, Amos (1977, reprinted 1980) *Human Aspects of Form* Pergamon Press: Toronto.

Reiser, Jesse and Umemoto, Nanako. (2006) *Atlas of Novel Tectonics*. Princeton Architectural Press: New York.

Relph, Edward (1976) *Place and Placelessness*. Pion: London, UK.

Relph, Edward (1981) *Rational Landscapes & Humanistic Geography*. Croom Helm: London, UK.

Relph, Edward (1987) *The Modern Urban Landscape*. Croom Helm: London, UK.

Rossi, Aldo (1982) *The Architecture of the City*. MIT Press: Cambridge, MA.

Sakamoto, Tomoko, Ferre, Albert and Kubo, Michael (Editors). (2003). *The Yokohama Project*. Acta: Barcelona.

Sandalack, Beverly A. and Ulrbe, Francisco G. Alaniz. Open Space Typology as a Framework for Design of the Public Realm. http://www.ucalgary.ca/urbanlab/files/urbanlab/Typology%20of%20Public%20Space_Sandalack-Urbe.pdf

Sinclair, Brian R. Culture, Context, and the Pursuit of Sustainability: Contemplating Problems, Parameters, and Possibilities in an Increasingly Complex World. In: *Planning for Higher Education*, Ann Arbor: Oct.-Dec. 2009. 38-1, pp. 6-22.

Sinclair, Brian R. Devising Design: Agility, Aptness, Equilibrium, Imperfection". Pp 41-58. In: *Building Dynamics: Exploring Architecture of Change* (Editors: B. Kolarevic + V. Parlac). Routledge: London, 2015.

Sinclair, Brian R. "Integration | Innovation | Inclusion: Values, Variables and the Design of Human Environments". *Cybernetics and Systems: An International Journal*, 46:6-7, pp 554-579, 2015.

Sitte, Camillo (1889, reprinted 1965) *City Building According to Artistic Principles*. Random House: New York.

Trancik, Roger (1986) *Finding Lost Space: Theories of Urban Design*. Van Nostrand Reinhold: New York.

Tsukamoto, Yoshiharu, Fujimura, Ryuji, and Shiner, Eric. Typo-Morphology of Tokyo. In: *Perspecta*. Volume 40, Monster 2008. Pages 32-41. MIT Press: Cambridge, MA.

Turabian, Kate (1982) *A Manual for Writers of Term Papers, Theses, Dissertations*. Heinemann: London, UK.

Venturi, Robert, Brown, Denise Scott and Izenour, Steve (1977) *Learning from Las Vegas*. MIT Press: Cambridge, MA..

Waldheim, Charles (2006) *The Landscape Urbanism Reader*. Princeton Architectural Press: New York.

White, Edward T. (1983) *Site Analysis*. Architectural Media Ltd: Tucson, AZ.

Whyte, William H. (1980) *The Social Life of Small Urban Spaces*. Conservation Foundation: Washington DC.

Zeisel, John (1984) *Inquiry by Design: Tools for Environment-Behaviour Research*. Cambridge University Press.

Assessment and Evaluation Information

Attendance and Participation Expectations:

- Students are expected to attend and come prepared to meaningfully engage in all class sessions. This includes producing or preparing content necessary for discussion and contributing to individual and class-wide discussions and/or conversations/assessments with the Course Instructor.
- Excused Absences: In the event of an exceptional circumstance (e.g., illness, bereavement, etc.) or an exceptional opportunity (e.g., varsity athletic competition, national conference or awards ceremony, pow wow, etc.) up to one excused absence is allowable per semester before jeopardizing one's own course grade and ability to pass the course. However, any such accommodations must be approved by the Instructor with advance notice by the student.
- Unexcused Absences: Attendance at all class sessions and participation in all assessments is mandatory. Unexcused absences in excess of one per semester are grounds for a grade reduction or failure in the course at the discretion of the instructor. Excess absences will generally constitute a grade reduction of 5% in the overall course grade.

Additional University Policies are detailed here [G.2.3 Absence from In Course Assessments](#)

Guidelines for Submitting Assignments

Expectations for Writing ([E.2 Writing Across the Curriculum | UCalgary Calendar](#)):

Late Assignments:

All assignments (e.g., projects, papers, presentations, etc.) must be turned in on time. Late assignments will lose a letter grade every 24 hours after the submission date/time. Late assignments submitted more than four days late, without instructor approval, will constitute a failure.

Criteria that must be met to pass:

A passing grade on all components of the studio (reviews and portfolio/book) is essential if the student is to pass the course as a whole.

Grading Scale:

Grade	Grade Point Value	4-Point Range	Percent	Description
A+	4.00	4.00	95-100	Outstanding - evaluated by instructor
A	4.00	3.85-4.00	90-94.99	Excellent - superior performance showing comprehensive understanding of the subject matter
A-	3.70	3.50-3.84	85-89.99	Very good performance
B+	3.30	3.15-3.49	80-84.99	Good performance
B	3.00	2.85-3.14	75-79.99	Satisfactory performance
B-	2.70	2.50-2.84	70-74.99	Minimum pass for students in the Faculty of Graduate Studies
C+	2.30	2.15-2.49	65-69.99	All final grades below B- are indicative of failure at the graduate level and cannot be counted toward Faculty of Graduate Studies course requirements.
C	2.00	1.85-2.14	60-64.99	
C-	1.70	1.50-1.84	55-59.99	
D+	1.30	1.15-1.49	50-54.99	
D	1.00	0.50-1.14	45-49.99	
F	0.00	0-0.49	0-44.99	

A student who receives a "C+" or lower in any one course will be required to withdraw regardless of their grade point average (GPA) unless the program recommends otherwise. If the program permits the student to retake a failed course, the second grade will replace the initial grade in the calculation of the GPA, and both grades will appear on the transcript

The School of Architecture, Planning and Landscape will not permit the Flexible Grade Option (CG Grade) for any course offered by the School.

<https://calendar.ucalgary.ca/pages/991cecbda70f42dc9ce24929c1219e38>

Design Studio Health and Safety

Studios at SAPL are designated as lab-like environments under the University of Calgary's Environmental Health & Safety (EHS) requirements. All students and instructors must comply with both university-wide safety standards and the SAPL-specific studio rules outlined below. These rules are in place to ensure a safe, functional, and respectful working environment for everyone. Failure to comply may be considered Academic or Non-Academic misconduct and be subject to disciplinary action, including loss of studio and/or workshop privileges under the SAPL demerit system.

Conduct & Culture

- No horseplay, pranks, or behavior that could distract or endanger others. Keep voices and music at levels that don't mask hazards or emergency instructions.
- All posted door placards and safety signage must be followed at all times.

Fire Safety, Exits & Evacuation

- Keep aisles, doors, and all emergency equipment fully clear at all times; do not block exits with models, carts, or materials. Obey Emergency/Fire Wardens during drills and alarms.
- Nothing may be stored on top of lockers (fire code/OH&S).
- During an evacuation: leave immediately, use stairs, go to the assembly point, and wait for the all-clear.

Prohibited & Restricted Items in Studios

- No flammable sprays or solvents (e.g., spray paint, spray glue, fixatives) may be used or stored in studios. Use only in a designated spray booth with ventilation.
- Freshly laser-cut plastics must not be stored in studios due to off-gassing; allow time for ventilation per shop guidance.
- No concrete powder storage in studios.
- No small kitchen appliances (kettles, coffee makers, hot plates, etc.).
- No drugs or alcohol may be consumed or stored on campus.

Materials

- Use only materials approved for studio use. If you have any questions, please ask your instructor, workshop personnel, or the Manager of Faculty Operations.
- Store materials neatly; dispose of hazardous waste per posted instructions—never in regular bins.

Housekeeping & End-of-Term Cleanout

- Maintain a clean, orderly workstation; manage offcuts and trip hazards promptly.
- End of term: remove all models and supplies from studios and model storage by posted deadlines—items left will be discarded.

Layout, Furniture & Power

- Do not relocate furniture to other areas or reconfigure studio layouts without authorization from Faculty Operations.
- Each student may have one locker only.
- Nothing may be hung from ceilings except approved extension cords for power. If you need additional power, contact a technician or Building Operations; do not DIY electrical setups. Personal heaters require Faculty Operations approval.

Working Hours, Security & Working Alone

- After hours: do not admit unknown persons; theft and damage have occurred this way.
- If anyone is actively building/cutting/gluing, studio lights must remain on for safety.
- Working alone: follow UCalgary's Working Alone Standard—use the UCSafety App check-in feature or an approved plan, especially after hours.

PPE & Personal Safety

- Tie back long hair; avoid loose clothing, scarves, dangling jewelry, and headphones when performing tasks that could snag. Wear eye protection when there's risk from cutting/sanding/particulates; use respiratory protection/booths where required.
- Closed-toe footwear is mandatory; hearing/respiratory protection as task-appropriate. (See posted signage and SDS guidance.)

Tools & Equipment in Studios.

- Use tools only for their intended purpose and only those permitted in studios by your instructor and posted rules. High-risk tools (e.g., power tools) are not operated in studios without coordination with workshop personnel.
- Report damaged or malfunctioning furniture or equipment immediately—do not attempt repairs yourself.

Incidents, Reporting & Enforcement

- Report all injuries, near misses, and hazards immediately to your instructor and Campus Security; complete required incident reports per university procedure.
- Safety violations may be considered Academic or Non-Academic misconduct and trigger disciplinary action. Persistent non-compliance is escalated to Faculty Operations/Associate Dean.

Instructor Responsibilities (Studios)

- Instructors are responsible for monitoring and enforcing studio safety, addressing prohibited activities (e.g., sprays in studios, blocked exits), and escalating repeat violations to Faculty Operations. (Workshop personnel focus on workshop safety under the revised framework.)

University of Calgary Policies and Supports

ACADEMIC ACCOMMODATION

It is the student's responsibility to request academic accommodations according to the University policies and procedures listed below. The student accommodation policy can be found at: [Accommodation Policy | Student Accessibility Services | University of Calgary](#)

Students needing an accommodation because of a disability or medical condition should communicate this need to Student Accessibility Services in accordance with the Procedure for Accommodations for Students with Disabilities: [Accommodation for Students with Disabilities, Procedure for](#)

Students needing an accommodation in relation to their coursework or to fulfil requirements for a graduate degree, based on a Protected Ground other than Disability, should communicate this need, preferably in writing, to their instructor (contact information on first page above).

SAS will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit [Student Accessibility Services | University of Calgary](#)

ACADEMIC MISCONDUCT

Academic Misconduct refers to student behavior which compromises proper assessment of a student's academic activities and includes: cheating; fabrication; falsification; plagiarism; unauthorized assistance; failure to comply with an instructor's expectations regarding conduct required of students completing academic assessments in their courses; and failure to comply with exam regulations applied by the Registrar.

For information on the Student Academic Misconduct Policy and Procedure please visit: [Student Academic Misconduct Policy | University Legal Services | University of Calgary](#)

Additional information is available on the Academic Integrity Website at [Academic Integrity | Chancellor Cuthbertson Student Success Centre | University of Calgary](#)

COPYRIGHT LEGISLATION:

All students are required to read the University of Calgary policy on Acceptable Use of Material Protected by Copyright ([Acceptable Use of Material Protected by Copyright Policy | University Legal Services | University of Calgary](#)) and requirements of the copyright act ([Copyright Act](#)) to ensure they are aware of the consequences of unauthorised sharing of course materials (including instructor notes, electronic versions of textbooks etc.).

Students who use material protected by copyright in violation of this policy may be disciplined under the Non-Academic Misconduct Policy.

INSTRUCTOR INTELLECTUAL PROPERTY

Course materials created by instructors (including presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the instructor. These materials may NOT be reproduced, redistributed or copied without the explicit consent of the instructor. The posting of course materials to third party websites such as note-sharing sites without permission is prohibited. Sharing of extracts of these course materials with other students enrolled in the course at the same time may be allowed under fair dealing.

PROTECTION OF PRIVACY ACT

The University of Calgary (University) respects your privacy and is committed to ensuring the privacy of all students, staff, and community members. UCalgary's collection, use, and disclosure of your personal information is authorized under section 4(c) of the Alberta [Protection of Privacy Act](#) (POPA). It will be collected, used and disclosed as permitted under POPA and in accordance with the University's [Privacy Policy](#) and [Notice of Collection, Use and Disclosure of Student Personal Information](#). All student assignments and personal information provided to your course instructor will remain confidential unless otherwise stated before submission. It will not be disclosed to anyone else without your permission unless permitted under POPA.

SEXUAL AND GENDER-BASED VIOLENCE POLICY

The University recognizes that all members of the University Community should be able to learn, work, teach and live in an environment where they are free from harassment, discrimination, and violence. The University of Calgary's sexual violence policy guides us in how we respond to incidents of sexual violence, including supports available to those who have experienced or witnessed sexual violence, or those who are alleged to have committed sexual violence. It provides clear response procedures and timelines, defines complex concepts, and addresses incidents that occur off-campus in certain circumstances. Please see the policy available at [Sexual and Gender-Based Violence Policy | University Legal Services | University of Calgary](#)

UNIVERSITY STUDENT APPEALS OFFICE

If a student has a concern about a grade that they have received, they should refer to Section I of the University of Calgary Calendar ([I.1 General Principles | UCalgary Calendar](#)) which describes how to have a grade reappraised. For further information Reappraisal of Graded Term Work, student can find information outlined in section [I.2 Reappraisal of Graded Term Work](#). For reappraisal of Final Grades, students can find information outlined in section [I.3 Reappraisal of Final Grades \(Final Academic Assessments\)](#).

OTHER IMPORTANT INFORMATION

Please visit the Registrar's website at: [Course Outlines | Office of the Registrar | University of Calgary](#) for additional important information on the following:

- Wellness and Mental Health Resources
- Student Success
- Student Ombuds Office
- Student Union (SU) Information
- Graduate Students' Association (GSA) Information
- Emergency Evacuation/Assembly Points
- Safewalk

Contact & Office Information

Dr. Brian R. Sinclair | brian.sinclair@ucalgary.ca

Please contact instructor with questions/concerns. Meetings by appointment.

“At some point architecture lost its mission to change society. It is largely because architecture has become a tool of capital. But I believe that, limited as it may be, architecture still has a power to propose something to society, or has some role to play in society.” Toyo Ito, 2012 (Forces of Nature)



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