



2015

Trimester 2

COURSE OUTLINE

INTA312

INTERIOR ARCHITECTURE DESIGN INTEGRATION

GENERAL

Core; Trimester Two; 30 points

ASSESSMENT

100% internal by assignment

Note: Any hand-in dates scheduled in the exam period are tentative until the official exam timetable is available.

CLASSTIMES AND LOCATIONS

LECTURES:	Mondays	8.30 am – 9.20am	Room: VS201
	Thursdays	8.30 am – 9.20am	Room: VS201
STUDIO:	Mondays	9.30 am – 12.20am	Room: VS201
	Thursdays	9.30 am – 12.20am	Room: VS201

FINAL ASSESSMENT: Will be held in the Trimester Two examination period 23 October – 14 November

COORDINATOR

Coordinator:

Philippe Campays

Room: WS305D

Phone: 04 4636103

Office Hours: by arrangement.

Email: philippe.campays@vuw.ac.nz

Principal Guest speakers:

John Daish

Bill Carden-Horton

Tutors

Helen Brunskill

Alana Inglis (stages 1 & 2 only)

Tim Voss

Sam Whitburn

COMMUNICATION OF ADDITIONAL INFORMATION

Any changes or additions to this Course Outline will be discussed and agreed with the class, and conveyed through Blackboard or via email to all students enrolled in the course. **Changes to submission dates for items of assessment cannot occur without permission from the Head of School.**

PRESCRIPTION

INTA 312 offers studio-based design projects introducing design theory and application in relation to socio-cultural systems of perceiving and understanding interior spaces.

COURSE CONTENT

This design studio offers you the chance to study retail design in the context of the contemporary market place. During the course you will work with design strategies specific to retail, identify the essence of a brand; create an architectural store concept; and develop in detail an integrated interior architectural vocabulary that affords opportunities for a four dimensional *brandscape* experience. In combination with this you will be encouraged to take a critical thinking approach to somatic and environmental issues that are relevant to an interior architecture and retail context, and to recognise the inherent links with social issues. This is important because of the large impact our profession has on these issues and the potential role we have in contributing to positive change. You will explore this in terms of technologies, materials and lifecycle issues and will engage with an understanding of new thinking, design techniques, and poetic considerations in this context.

The approach to learning will be one of design enquiry involving research, concept development, judgement, refinement, and detailed elaboration. Throughout, you will be encouraged to adopt a robust *design concept* that can generate convincing and detailed *architectural figures* addressing spatial atmosphere; surfaces; materials; and fittings. A high level of craft is expected in representing your design both digitally and physically.

The project for your design enquiry will be a retail store for one of three selected local brands. Your design is expected to encapsulate the essence of the brand and develop an interior architecture with meaning and that shoppers 'would love'.

The course is designed in three parts: (i) research, (ii) design, (iii) detail, with focus on retail design within a contemporary market context. Ecology, the sensory and critical thinking will also be considered.

The primary vehicle for learning in this course is through participation in a single design client. The content of the course corresponds therefore to the progression of stages in an interior architectural project. Relevant knowledge about design strategies and various considerations, as well as contemporary retail design will be introduced. The content starts with ways of researching an understanding of exemplar retail brands and products, and then progresses to exploring the necessary conditions for a successful and robust 3D architectural concept.

Notions of branding, culture, scripting, signature will be examined. Configurations of key spatial zones such as *entry*, *display*, and *purchase* will be explored. The concepts of architectural 'figures' and 'atmosphere' along with the metaphor of a 'play' will provide a way to develop in detail significant and innovative eco interior architecture that responds to the socio-cultural system of the contemporary market place.

Please see the schedule of sessions and assignments for details

COURSE LEARNING OBJECTIVES

The overall aim of the School's 300-level courses is specialisation. The emphasis is on research-focused learning and deeper knowledge of specialised fields. This involves researching the conditions inherent in a project; understanding how such source material or data is gathered and interpreted; communicating complex design ideas through various media; demonstrating independence and self-reflection; and collaborating on design tasks with your colleagues.

The particular aim of INTA312 is, through design enquiry, to introduce ways of design thinking and working that enable interior places to be designed, perceived, used and understood within the wider context of socio-cultural systems and professional responsibility. By the end of the course students should be able to incorporate these ideas into further study and eventually into their practice of interior architecture.

The students who pass this course should be able to:

1. Investigate, and develop a theoretical position in response to interior architecture design enquiries.
2. Conceptualise and design complex spatial types which engage and challenge human perception.
3. Synthesise design outcomes via conceptual, aesthetic, technical and expressive knowledge and skills.

To understand how these specifically relate to assignments please refer to the Assessment Requirements section.

GRADUATE SKILLS

<i>Graduate Skills</i>	<i>Taught</i>	<i>Practised</i>	<i>Assessed</i>
Knowledge			
• Information literacy	✓	✓	✓
Creative and Critical Thinking			
• Problem solving	✓	✓	✓
• Critical evaluation	✓	✓	✓
• Work autonomously		✓	
• Creativity and innovation	✓	✓	✓
Communication			
• Effective communication (written)		✓	
• Effective communication (oral)	✓	✓	
• Effective communication (graphic)	✓	✓	✓
• Work effectively in a team setting		✓	
Leadership			
• Ethical behaviour in social / professional / work environments	✓	✓	✓
• Responsible, effective citizenship	✓	✓	✓
• Commitment to responsibilities under the Treaty of Waitangi		✓	

TEACHING FORMAT

Learning in the studio will be delivered through lecture seminars (maximum 2 hours per week), individual enquiry, individual and team design coaching (2 hours per week per student), interim and final reviews involving presentation of your work, assigned readings and additional content available in R:Drive and/or Blackboard. The course thus involves learning through looking, thinking, listening, speaking, reading, making and reflecting. To support such learning you should take full advantage of the resources available to you in the School, explicitly your individual work space in the studio, workshop, photography labs, and the library.

Students are expected to attend all lectures and to prepare for these by completing any assigned readings that may be instructed. These are posted on the course blackboard site &/or R:Drive and may be in the form of text, online resource,

or video clip. Students should check blackboard &/or R:Drive regularly for new content and for important announcements concerning projects, field trips and lectures and other related activities.

Most support is given in twice-weekly tutorials which focus on project work. Students are expected to attend all tutorials and to prepare for these by bringing work to each session to discuss with the tutor as instructed by the course coordinator and/or the tutor. You will operate from the assumption that to become significant, your ideas and experiences must be given explicit and appropriate space, form and materiality through your design work, and that these representations must be socially shared, critiqued and refined. Therefore the principal vehicle for discussion in the studio – in seminars, studio coaching, and reviews – is the visible design product, especially your own hand made and/or computer-aided models and drawings. You will be expected to present these models and drawings for review by your fellow students, tutors, and guest critics. Documented feedback and assessment will follow each final review for each stage of the project.

Each student will be part of a team of 3 or 4 for the first 6 weeks of the course. The structure of teams will be revisited for the remaining 6 weeks of the course, after discussion with the class and at the discretion of the course coordinator. Each student (team) will be attributed a specific client. Each team will have a time specified consultation with one tutor on Mondays and another on Thursdays. This is to allow a diversity of feedback and focused time of attention on the team and individual's work.

MANDATORY COURSE REQUIREMENTS

MCRs are requirements, in addition to achieving a pass grade, that students must meet in order to pass a course. Any student who is concerned that they have been (or might be) unable to meet any of the MCRs because of exceptional personal circumstances, should contact the course coordinator as soon as possible."

The mandatory course requirements for this course are:

You must attend and present your project work at scheduled critical reviews (unless excused through proper channels and following university policies and regulations) to ensure your work is progressing appropriately.

COURSE EXPECTED WORKLOAD

You should expect to spend a total of around 300 hours on this course, including both scheduled class time and independent study. Typically this involves 20 hours per week during the twelve teaching weeks, with the balance during the mid-trimester break, study week, and examination period.

http://www.victoria.ac.nz/home/about_victoria/avcacademic/publications/assessment-handbook.pdf

Attendance and participation is an important aspect of the learning process, and you are expected to attend all the lectures and tutorials.

If extraordinary circumstances arises that require you to be absent from some class sessions (lectures &/or tutorials, seminars), you should discuss the situation with the Course Coordinator as soon as possible.

Please visit the link below for information on Studio Courses:

www.victoria.ac.nz/fad/faculty-administration/current-students#studioculturepolicy

ASSIGNMENTS/PROJECTS/ASSESSMENT

Assignment work in INTA312 is based on one project set in three stages. Together these three stages invite you to rigorously explore retail design from the perspective of the three-dimensional and experiential design discipline of interior architecture.

Across the course, students are required to provide the following:

- All concept drawings in hand drawing, sketch up &/or Rhino

- All three dimensional representation drawings rendered in 3ds Max
- All technical drawings (including plans, cross sections and details) constructed in Revit (Sketch up not permitted)

This selection of digital programme is designed for preparedness in future engagement in practice.

Stage One: RESEARCH 30% Due Monday 3 August 2015, 8am, digital submission.

Formal reviews on Monday 3 August and Thursday 6 August 2015

In the first three weeks of the course you will meet your client. You will research the history, stories, and aspirations of their brand and re-present these. You will become fully conversant with the physical and sensual characteristics of the brand's products. You will develop two items: a visual representation of the brand (video), and an 'intuitive object' later developed possibly as a merchandising display. You present your findings on the fourth week.

Hand in requirements:

- Object (individual) drawings, plans, elevations, section scale 1:1 of object and object created scale 1:1, photographed. 15%
- Brand Essence Presentation (group work): digital animation. 15%

Learning Objectives:

- to understand essence of brand: thoroughly interrogating brand, and products / services
- to clearly communicate: rationally convincing and emotionally evocative expressions of brand
- to master a high level of craft in composition and selected media.

Stage Two: DESIGN 30% Due Monday 7 September 2015, 8am, digital submission.

Formal reviews on Monday 7 September and Thursday 10 September 2015

In the following four weeks (including study break) you will develop the architectural concept for your brand's flagship store and devise a 'script', where you carefully design the spatial experience through time you want customers to have. You should aim to enable relationships to form between your brand and its customers. Your concept will be strong enough to accommodate the retail activities that will happen in a given space or volume, the retail spatial zones and architectural figures of entry, display, and purchase that together comprise a retail store. Your work will include mood boards, a façade model and various drawings. You present your work on the fifth week. (week 7 of 12)

Hand in requirements:

Part A, Script:

- 2 powerpoint slides in tutorials, 1 selected for digital submission assessment
- Relevant text and drawings on mounted boards

Part B, Retail zones:

- 2 mood boards: 1 of atmosphere, 1 of finishes
- 1 façade model scale 1/20 or 1/50
- 12 powerpoint slides in tutorials, showing plans and drawings to scale as specified in stage2 brief
- 6 powerpoint slides selected for digital submission assessment

Learning Objectives:

- To develop a convincing concept evoking brand and utilising a 'script' that sets the basis for architectural elaboration.
- To present a strongly composed concept in terms of the three retail zones in space, form, and experience.
- To demonstrate a high level of craft in selected media.
- Understanding of and visual articulation of engagement with various issues.

Stage Three: DETAIL:

Stage 3 (a) 20% due Monday 12 October 2015, 8am, digital submission. Formal reviews Monday 12 October and Thursday 15 October 2015 at 9.30am

Stage 3 (b) 20% due Tuesday 27 October 2015, 8am, submission only (TBC) . No formal reviews but presentations to stakeholders possible during that week.

In the following seven weeks (including study week) you will develop in detail the interior vocabulary that you will use in only one specific retail spatial zone and you will present your work. You will carefully consider the atmosphere you wish to create and the sensory aspect of your proposition. This stage will include a preliminary review of each student's design work on a time between October 12 and 15. This review (20% of course grade) will give you the opportunity to advance your work. You will then present to your peers, tutors and external reviewers including your clients before the final hand in on 27 October (20% of course grade) for a presentation to be confirmed on a date where clients and visitors may be present as well. The final assessment is only upon digital submission.

Hand in requirements:

Part A:

- 4 A2 panels (landscape oriented) with plans, sections, 2 interior perspectives (min.), one exterior perspective and details design documentation as required. Other medium and format to be discussed or negotiated.
- Physical models to scale
- Digital submission in pdf or powerpoint to represent all documentation and representation

Part B: Digital submission of 12 slides maximum

Learning Objectives:

- To establish and give explanation of a comprehensive interior architecture vocabulary.
- To develop an integrated solution of retail space.
- To design in terms of understanding and responding to brand essence at all level of details.
- To create a sensory atmosphere of interior spatial figures that is evocative of brand and responsive to product and inhabitation.
- To give a visual articulation of engagement with and understanding of sustainability issues.
- To demonstrate an apparent high level of craft in drawing and modelling that employs selected physical and digital media.
- To learn skills in detailing (dimensions, configuration, drawings).

The course is internally assessed by assignment work in the form of projects. Assignments are assessed and graded A+, A, A-, B+, B, B-, C+, C, C-, D, E, (where C- is a PASS). Grades only are issued to students. The final grade for the course is based on the aggregation of the percentage marks for each of the assignments, and a final grade of C- or better is required to pass the course.

NOTE: In order to ensure equity, hand-in dates cannot be modified. A hand-in date cannot be changed without permission from the Head of School.

To provide a comprehensive overview, a detailed description of the assignments which contribute towards the final course grade follows:

Project:	Duration:	Due date:	Percentage:	Learning Objectives:
Stage One	4 weeks	Monday August 3, 8am	30%	1
Stage Two	3 weeks (plus study break)	Monday Sept 7, 8am	30%	2,3
Stage Three	5 weeks (plus study week)	Monday Oct. 12, 8am Tuesday Oct. 27, 8am tbc	20% + 20%	2,3
		ALL:	100%	

The School has a long tradition of providing *critical review* of student work as it progresses especially in design projects. This is part of feed-back for learning purposes. Such reviews must not be misunderstood as indicators of standards and they are different from *assessment*. Students have a responsibility to attend critical reviews at the appointed time as part of the learning process. Review panels are often composed of internal and external members for the appointed times and cannot be re-composed to consider late submissions. Consequently late work will not receive a critical review, though it will be assessed subject to any penalties as set out below.

- Critical Review: May take place during the development phases of a project as well as at the time of the final submission. Its purpose is to identify strengths and weaknesses in the work and to offer suggestions to generally encourage the student. An encouraging critical review does not necessarily mean a good assessment result.
- Assessment: May take place at a stage in a project or on final submission (or both). Its purpose is to assess the work in terms of the objectives stated in the hand-out and to express this as a grade. Moderation of all assessment in design is undertaken at the end of the Trimester after critical reviews, involving a wider group of staff than the immediate lecturers in the course. This process ensures fairness.

For further information, please refer to the website below.

Critical Review: www.victoria.ac.nz/fad/faculty-administration/current-students/faqs#criticalreview

All grades posted during this course are only provisional results until confirmed by the School Examiners Committee which meets after the examination period.

GROUP WORK

You will be allocated to your teams during the first tutorial session on the 13th of July. Part of work in Stage 1 (video) will be assessed as group work and is worth 15% of the final course grade. This will be the only part of your course work that will be assessed as team work. All remaining 15% of Stage 1(object), then stage 2 (concepts) and 3 (preliminary and details) are individually assessed.

ASSESSMENT REQUIREMENTS

All grades posted during this course are only provisional results until confirmed by the School Examiners Committee which meets after the examination period. This course is internally assessed by one project in three stages. The project stages are assessed and graded A+, A, A-; B+, B, B-; C+, C, C-, D; E (where C- is a pass). Each stage of the Project contributes towards the final grade for the course as follows:

Your final grade for the course is based on the aggregate of these percentages. Grades only (rather than percentages) are issued to students after each stage. Specific evaluation criteria reflecting the unique character and nature of each stage will be detailed in each stage hand-out. General encompassing assessment criteria for the course as a whole are:

- commitment to addressing issues and challenging conventions relating to retail design
- ability to articulate possible programmes for retail space
- identifying of significant design conditions for a specific project
- knowledge of significant retail design precedents that inform the project
- demonstrated high level of physical and digital craft in representing your design.

Your work will be assessed on the basis of the degree to which it meets the stated intentions of each specific stage of a project, and the studio intentions in general. This will be both a quantitative and qualitative assessment. Although various critics may be involved in your presentations only your tutors will conduct the assessment. As co-ordinator for INTA312, Philippe Campays is responsible for the final moderation of grades issued. All grades are moderated between teams and tutor groups for each project stage.

SUBMISSION AND RETURN OF WORK

All work submitted for assessment must be accompanied by an ASSESSMENT DECLARATION FORM.

You are responsible for ensuring your work is submitted on time and in the required format.

Except for work submitted after the deadline, all hand-ins must be submitted to the Hand-in folder on the R-Drive. This is a School of Architecture requirement to ensure that student work is appropriately archived.

Work submitted late must be submitted in either the late submission folder in the R:drive or to the Course Coordinator by hand.

Late submissions will be penalised as set out below, unless an extension is approved by the Course Coordinator prior to submission due date.

The course coordinator endeavours for all work assessments to be returned within two weeks of submission; however late submissions assessments can bring delays.

EXTENSIONS

In the event of illness or other extraordinary circumstances that prevent you from submitting and/or presenting a piece of work on time, or that you feel adversely affect the quality of the work you submit, it is important that you discuss your circumstances with the Course Coordinator as soon as possible so that appropriate arrangements may be made. If possible, you should complete an Application for Extension form (available from the Faculty Office) for the Course Coordinator to approve before the hand-in date. You will also need to provide suitable evidence of your illness or other circumstances. In an emergency, or if you are unable to contact the Course Coordinator, you should advise the Faculty Office of your situation.

ATTENDANCE AND PARTICIPATION

Attendance and participation is an important aspect of the learning process, and you are expected to attend all the lectures and tutorials. If extraordinary circumstances arises that require you to be absent from some class sessions, you should discuss the situation with the Course Coordinator (not tutor) as soon as possible.

The design studio operates at three levels of instruction: the whole class, the tutorial group, and the individual. The studio thus involves both collective and individual participation from individuals in the group. Tutors will be in the studio at scheduled times undertaking group and individual instruction and reviewing project work. On-going discussion will be critical to the development of your design work.

Therefore, for the studio to operate effectively, students are expected to arrive on time, to be present for the attributed studio session, and to actively participate in group and one-to-one discussions with your tutor. It is also expected that students will bring to the studio sessions the appropriate equipment and supplies needed to work productively on the design projects and to complete this project work on time. The intensity and regularity of participation in the studio is unerringly reflected in the understanding and quality expressed in the resulting work.

Students are expected to maintain an acceptable level of cleanliness and tidiness in the studio as outlined in the Studio Culture Policy which is displayed in all studios.

PENALTIES

For work that arrives late, the following penalty will be applied for the School of Architecture: 5% immediately, then 5% for every subsequent 24 hours including weekends.

MATERIALS AND EQUIPMENT REQUIRED

IMPORTANT NOTICE:

Students are required to provide the following:

- All concept drawings in hand drawing, Sketch up &/or **Rhino**
- All presentation drawings rendered in **3ds Max**
- All technical drawings (plans and cross sections) rendered in **Revit**.

Please ensure that you discuss with the course coordinator any other programme you wish to use, for approval.

Students will need to provide all materials and equipment as necessary for the completion of required drawings, models, prototypes and photographic or graphic representations which will be described in detail in each project stage hand-out.

Please check the website link below for general requirements: www.victoria.ac.nz/fad/faculty-administration/current-students/fags#materialsandequipment

Students have standard access to library facilities, workshop facilities (depending on training) and reprographic services at the Faculty of Architecture and Design which may be required for all project stages. It is also possible to borrow hand tool kits and measuring equipment from the reprographic room for a small deposit should they be needed. Please discuss any specific details with technical staff.

It is recommended that you have your own laptop although computer facilities are available at the School. If you are purchasing a laptop and would like information on the minimum requirements please contact the Student Administration Office. This course requires some **video** filming. While **digital** cameras are available at the school, it is also recommended that students consider purchasing a simple digital camera (3.2mpxl minimum).

RECORDING OF WORK AND PORTFOLIO

You are strongly encouraged to respect and care for your work, making and recording a visual summary of each project in this course. This may be in digital and/or hard copy. The principal purpose of this is to maintain a record of your work for incorporation into your own personal "Design Portfolio". Recording a summary of your work also means it is available if needed for you or the School to exhibit or publish.

COMMUNICATION OF ADDITIONAL INFORMATION

The course is set up on Blackboard and course related documents can be found on the R:Drive as well.

Any changes or additions to this Course Outline will be discussed and agreed with the class during lecture sessions or by email, and/or conveyed through Blackboard to all students enrolled in the course. Please check Blackboard regularly.

SET TEXTS, RECOMMENDED READINGS AND REFERENCE MATERIAL

A specific list of reading is attached.

It is worth looking in the AVERY index and Environmental Building News magazine, as much of the most recent material is in journals and magazines. The Architecture and Design library has an extensive selection of books about retail design and architecture, sustainable architecture, design, materials, model making etc. that are not listed here or that are on order currently. If students require specific information not listed here discuss with tutors or with the course coordinator.

Additional specific reading and reference material will be outlined in project / assignment hand outs. You should check blackboard regularly and consider subscribing to a blog related to retail or sustainable design for the duration of the course such as:

- Inhabitat : <http://inhabitat.com/>
- Celsias: <http://www.celsias.com/>
- Grist: <http://gristmill.grist.org/>

Trimester 2 Planner

SCHEDULE OF SESSIONS

NOTE:

Some additional lectures are possible and not yet lodged

Week Month	Day	Date	Item	Location	Time	Comments
Week 29 July	M	13	Lecture 01 & Lecture 02	Studio	8.30- 10.20	Trimester 2 begins
	TU	14				
	W	15				
	TH	16	Lecture 03 Seminar w/task	Studio Studio	8.30-9.20 9.30-12.20	
	F	17				
Week 30 July	M	20	Lecture 04 Seminar	Studio Studio	8.30-9.20 9.30-12.20	
	TU	21				
	W	22				
	TH	23	Seminar w/task			
	F	24	Withdrawal refund	studio	9.30-12.20	<i>This is the last date that you can withdraw from a Tri 2 course with a full fees refund</i>
Week 31 July/ August	M	27	Lecture 05 Seminar	Studio Studio	8.30-9.20 9.30-12.20	
	TU	28				
	W	29				
	TH	30	Seminar w/task	Studio	9.30-12.20	
	F	31				
Week 32 August	M	3	Stage 1 Digital submission, 8am Stage 1 formal review	Studio Studio	8.30-12.20	
	TU	4				
	W	5				
	TH	6	Lecture 06 Lecture 07 Stage 1 formal review	Studio Studio	8.30-9.20 9.30-10.20 10.30-12.20	
	F	7				
Week 33 August	M	10	Lecture 08 Seminar	Studio Studio	8.30-9.20 9.30-12.20	
	TU	11				
	W	12				
	TH	13	Lecture 09 Seminar w/task	Studio Studio	8.30-9.20 9.30-12.20	
	F	14				
Week 34 August	M	17	Lecture 10 Presentation	Studio	9.30-12.20	
	TU	18				
	W	19				
	TH	20	Seminar w/task	Studio	9.30-12.20	
	F	21				
Week 35 August	M	24				Mid-trimester break
	TU	25				
	W	26				
	TH	27				
	F	28				
Week 36	M	31				

September	TU	1				
	W	2				
	TH	3				
	F	4				Mid-trimester break ends
Week 37 September	M	7	Stage 2 Digital submission, 8am Lecture 11 Stage 2 formal review	Studio Studio	8.30-9.20 9.30-12.20	
	TU	8				
	W	9				
	TH	10	Lecture 12 Stage 2 formal review	Studio Studio	8.30-9.20 9.30-12.20	
Week 38 September	F	11				
	M	14	Seminar	Studio	9.30-12.20	
	TU	15				
	W	16				
	TH	17	Seminar	Studio	9.30-12.20	
Week 39 September	F	18				
	M	21	Seminar	Studio	9.30-12.20	
	TU	22				
	W	23				
	TH	24	Seminar	Studio	9.30-12.20	
Week 40 September /October	F	25	Course withdrawals			<i>After this date the Associate Dean's approval is required for withdrawals from Tri 2 courses.</i>
	M	28	Seminar	Studio	9.30-12.20	
	TU	29				
	W	30				
	TH	1	Seminar	Studio	9.30-12.20	
Week 41 October	F	2				
	M	5	Seminar	Studio	9.30-12.20	
	TU	6				
	W	7				
	TH	8	Seminar	Studio	9.30-12.20	
Week 42 October	F	9				
	M	12	Stage 3 (a) Digital submission, 8am Stage 3 (a) formal review	Studio or atrium	9.30-12.20	
	TU	13				
	W	14				
	TH	15	Stage 3 (a) formal review	Studio or atrium	9.30-12.20	
Week 43 October	F	16				
	M	19				Study/Examination Period
	TU	20				
	W	21				
	TH	22				
Week 44 October	F	23				
	M	26				Labour Day – Public Holiday
	TU	27	Stage 3(b) Digital submission, 8am	PRESENTATION TO STAKEHOLDERS TBC	ALL WEEK	Examination Period begins

	W	28				
	TH	29				
	F	30				
Week 45 November	M	2				
	TU	3				
	W	4				
	TH	5				
	F	6				
Week 46 November	M	9				
	TU	10				
	W	11				
	TH	12				
	F	13				
	S	14				Examination Period ends

For lecture topics please see course content section of this outline.

CLASS REPRESENTATIVES

The Faculty of Architecture and Design operates a system of Class Representatives in 100-level courses, and Year Representatives in each of the professional disciplines. Student Representatives are elected during a class session in the first week of teaching. All Student Representatives will be listed on the STUDiO notice board in the Atrium, and the relevant Representatives are also listed on studio notice boards. Student Representatives have a role in liaising between staff and students to represent the interests of students to the academic staff, and also in providing students with a communication channel to STUDiO and the Student Representation organiser.

Class Rep name and contact details:

STUDENT FEEDBACK

The Course Coordinator will discuss feedback from previous students at an appropriate time during the course.

Student feedback on University courses may be found at www.cad.vuw.ac.nz/feedback/feedback_display.php.

OTHER IMPORTANT INFORMATION

The information above is specific to this course. There is other important information that students must familiarise themselves with, including:

- Aegrotats: www.victoria.ac.nz/home/about/avcacademic/publications2#aegrotats
- Academic Progress: www.victoria.ac.nz/home/study/academic-progress (including restrictions and non-engagement)
- Dates and deadlines: www.victoria.ac.nz/home/study/dates
- Faculty Current Students Site: <http://www.victoria.ac.nz/fad/faculty-administration/current-students>
- Grades: www.victoria.ac.nz/home/study/exams-and-assessments/grades
- Resolving academic issues: www.victoria.ac.nz/home/about/avcacademic/publications2#grievances
- Special passes: www.victoria.ac.nz/home/about/avcacademic/publications2#specialpass
- Statutes and policies including the Student Conduct Statute: www.victoria.ac.nz/home/about/policy
- Student support: www.victoria.ac.nz/home/viclife/studentsservice

- Students with disabilities: www.victoria.ac.nz/st_services/disability
- Student Charter: www.victoria.ac.nz/home/viclife/student-charter
- Student Contract: www.victoria.ac.nz/home/admisenrol/enrol/studentcontract
- Turnitin: www.cad.vuw.ac.nz/wiki/index.php/Turnitin
- University structure: www.victoria.ac.nz/home/about
- VUWSA: www.vuwsa.org.nz

NOTE

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FACULTY OF ARCHITECTURE & DESIGN
Te Wahanga Waihanga-Hoahoa

Work Submitted for Assessment

Declaration Form

Student's full name :

Course :

Assignment/project :
(*number and title*)

Date submitted :

Refer to the information on Academic Integrity, Plagiarism and Copyright on the back of this form.

I confirm that:

I have read and understood the University's information on academic integrity and plagiarism contained at [http: www.victoria.ac.nz/home/study/plagiarism](http://www.victoria.ac.nz/home/study/plagiarism) and outlined below:

- I have read and understood the general principles of copyright law as set out below:
- This project/assignment is entirely the result of my own work except where clearly acknowledged otherwise:
- Any use of material created by someone else is permitted by the copyright owner.

Signed:

Date:

Academic Integrity, Plagiarism and Copyright

ACADEMIC INTEGRITY

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. University staff and students are expected to treat academic, intellectual or creative work that has been done by other people with respect at all times. Victoria University's reputation for academic integrity adds value to your qualification.

Academic integrity is simply about being honest when you submit your academic work for assessment

- You must acknowledge any ideas and assistance you have had from other people.
- You must fully reference the source of those ideas and assistance.
- You must make clear which parts of the work you are submitting are based on other people's work.
- You must not lie about whose ideas you are submitting.
- When using work created by others either as a basis for your own work, or as an element within your own work, you must comply with copyright law

Summarised from information on the University's Integrity and Plagiarism website:

www.victoria.ac.nz/home/study/plagiarism

PLAGIARISM

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website:

www.victoria.ac.nz/home/study/plagiarism

COPYRIGHT

Copyright law regulates the use of the work of an author, artist, designer or other creator.

- Copyright applies to created work including designs, music, computer programs, artistic and literary work.
- The work can be in printed, digital, audio, video or other formats.
- Normally the author or creator of a work owns the copyright for their lifetime and for 50 years after their death, (although sometimes someone other than the creator of a work owns the copyright to the work, such as the creator's employer, or a person who commissions the creator's work).
- You must have permission from the copyright owner to copy, alter, display, distribute or otherwise use created work.
- If the creator has applied a Creative Commons licence to a work, this permits others to use the work but only in accordance with that licence.

Further information on copyright is available on the Victoria University website:

<http://library.victoria.ac.nz/library/about/policies/copyright.html>

APPENDIX: RECOMMENDED READINGS AND REFERENCE MATERIAL

Each student will be required to read at least 20 pages from one attributed book at each stage of the course. Text and drawings describing the findings and possible application to design will be demonstrated in the course of seminars.

The following books are being held on Closed Reserve for this course.

Retail Design:		
Chung, C. et al. (2002)	<i>The Harvard Design School Guide to Shopping</i>	NA2543 S6 H339
Cummings, N. and Lewandowska, M. (2000)	<i>The Value of Things</i>	GN406 C971 V
Davis, M (2005)	<i>More than a Name</i>	*HD69 B7D236M
Grunenburg, C. and Hollein, M. (eds) (2002)	<i>Shopping: a century of art and consumer culture</i>	*N6490 S559
Kreutz, B & Cantz, H (2003)	<i>Brands and Desires</i>	HD69 B7K92ME
Minamiyama, H (2007)	<i>World Branding</i>	*HD69 B7W927B
Pavitt, J. (ed.) (2000)	<i>Brand New</i>	*HD69 B7 B817 N
Roberts, K. (2004)	<i>Lovemarks: the future beyond brands</i>	HF5823 R645 L
Roberts, K. (2006)	<i>Lovemarks Effect: winning in the consumer revolution</i>	HF5415.55 R641 L
Von Otto Riewoldt, H. (2002)	<i>Brandscaping: worlds of experience in retail design</i>	NA 6220 B819
Williams, G.(2000)	<i>Branded</i>	HD69 B7 W723 B
Barrenche, R (2005)	<i>New Retail</i>	*NA6220 B271 N
Fitoussi, B (1989)	<i>Showrooms</i>	*NA6220 F546 B E
Koolhaas, R et al (2001)	<i>Projects for Prada: part 1</i>	NA1153 K82 P896
Mores, C (2006)	<i>From Fiorucci to the Guerilla Stores</i>	NA6220 M843 F
Luna, I (2005)	<i>Retail: Architecture + Shopping</i>	*NA6220 L961 R
Achleitner, F (intro)	<i>Walter Pichler: drawings, sculpture, and buildings</i>	N6811.5 P48 A4 WE
Cassell, S Yarinsky, A (2003)	<i>ARO Architecture Research Office</i>	NA737 A76 C344 A
Mellini, A (ed) (2003)	<i>Tea and Coffee Towers</i>	TX657 T43 T253
van Rossum-Williams, M & Schultz, S (2009)	<i>Powershop 1 & 2: New Retail Design</i>	*NK2195 S89 P888
Vernet, D & de Witt, L (2007)	<i>Boutiques and Other Retail Spaces</i>	NA6220 B779
Plunkett, D & Reid, O	<i>Detail in Contemporary Retail Design</i>	NA6220 P486 2012
Sustainability		
Bernhardt, J (2008)	<i>A Deeper Shade of Green</i>	NA2542.36 D311

Birkeland, J (2008)	<i>Positive Development</i>	GE350B619 P2008
McDonough, W & Braungart, M (2002)	<i>Cradle to Cradle</i>	TD94.5 M136 C
Klein, N (2000)	<i>No logo : no space, no choice, no jobs</i>	HN90 R3 K64 N
Design, drawing and modeling		
Achleitner, F (1993)	<i>Walter Pichler: drawings, sculpture, and buildings</i>	N6811.5 P48 A4 WE
Ching, F (2002)	<i>Architectural Graphics</i>	NA2700 C539 A 4ed
Frampton, K (1981)	<i>Idea as Model</i>	NA2790 I19
Mills, C (2005)	<i>Designing with Models</i>	NA2790 M657 D
Vyzoviti, S (2004)	<i>Folding Architecture</i>	NA2750 V998 F
Darden, D (1993)	<i>Condemned Building</i>	NA737 D215 C
Frampton, K (1981)	<i>Steven Holl: projects and architecture</i>	NA737 H733 F813 S
Hejduk, J. et al (1988)	<i>Education of an Architect</i>	NA2300 I79 E24
Kipris, J (2001)	<i>Perfect Acts of Architecture</i>	NA680 K57 P
McQuaid, M & Riley, T (2002)	<i>Envisioning Architecture: drawings from MOMA</i>	NA2695 U6 M173 E
Mills, C (2005)	<i>Designing with Models</i>	NA2790 M657 D
Salter, P (2000)	<i>4+1 Peter Salter: Building Projects</i>	*NA997 S117 A4 F
Udin, M (1997)	<i>Composite Drawing: techniques for arch. des. presentation</i>	NA2714 U18 C
Yee, R (2007)	<i>Architectural Drawing: a visual compendium of types...</i>	*NA2708 Y42 A 3ed

Additional			
Till, Jeremy	<i>Architecture Depends</i>	NA 2540 MIT Press: Cambridge, Mass.: 2009	T 574 A 2009
Pegler, M.	<i>Green Retail Design</i>	*NK 2195 ST Media Group: Cincinnati: 2010	S 89 P376 2010
Meshner, Lynne	<i>Basics Interior Design 01: Retail Design</i>	NK 2195 AVA Pub. SA: Switzerland: 2010	S89 M 47 2010