



2013

Trimester 1

COURSE OUTLINE

INTA251

HISTORY OF INTERIOR ARCHITECTURE

GENERAL

Core; Trimester One; 15 points

ASSESSMENT

100% internal by assignment

CLASSTIMES AND LOCATIONS

LECTURES/SEMINAR:	Tuesday	12.40-14.30	Room: VSLT2
	Friday	13.40-14.30	Room: VSLT2*
	(*alternating weeks Friday with INTA451)		

Please note: Class time may vary for site visits to take into account transport/venue availability, but this is likely to be a small variation (e.g. 15-30min).

COORDINATOR

Coordinator

Name: Christine McCarthy
Room: VS311
Phone: 463-6164
Office Hours: by appointment
Email: christine.mccarthy@vuw.ac.nz

Tutor

Name: tbc
Room: WG 3.02 (Architectural tutors room)
Office Hours: tbc

COURSE SYNOPSIS

History courses in design education have interesting lineages. Interior architecture, for example, has historically followed the example set by Anglo-American architecture schools, which were established at the time when architects were creating themselves as a profession in the mid-late nineteenth-century. This timing co-incided with the Freemasons' attempts to construct their historical origins in the medieval master masonry. They consequently spent much political time and energy in researching architectural and building history and established the first architectural history course at the University of London in the mid-nineteenth-century. Sir Banister Fletcher - a renown architectural

historian and author of *A History of Architecture on the Comparative Method for students, craftsmen and amateurs* (1896) - was also a well known Freemason. Architectural history hence became an important part of the eoteric knowledge which distinguished architects as professionals from craftsmen, that is to say, in order to contribute to the developing identity of the profession or discipline.

The teaching of history in interior design programmes in polytechnics and later in universities continued this tradition, in part to also suggest the interior design profession had a status higher than decorators. This history course is aware of its obligation to also contribute to the changing identity of our discipline of interior architecture, but it will also consider what the knowledge and understanding of interior architectural history can also give to the practice of interior architectural design.

In addition, the course reinforces learning outcomes of SARC151, specifically: essay writing skills (including referencing), knowledge of design history, the development of an argument with reference to relevant design examples and library skills. It also draws on drawing skills learnt in SARC111, SARC112 as tools to complement written analysis.

Achieving well in the course will be assisted by the following:

- attending all classes, tutorials, crits and site visits
- engaging in group and independent research outside class
- participating in class discussion
- and submitting all assignment work

If students are not clear what is required of them they should contact the course co-ordinator. Documented feedback and assessment will follow each hand-in.

AIMS OF THE COURSE

The aim of the course is for you to develop an understanding of interior architecture histories within the context of a professional design degree. This will require a broad knowledge of the histories of interior architecture and indepth knowledge of specific examples of interior architecture (both domestic and public interior architecture). It will also require demonstrated knowledge and ability in the use of libraries and archives and in library finding aids (e.g. catalogues and periodical indexes). The course will also examine how interior architecture is represented in historical accounts and how representation enables connections between historic and contemporary design practice.

COURSE LEARNING OBJECTIVES

1) Knowledge

Students who pass this course will understand:

- historical knowledge of interior architecture
- the relationships between broader developments in history and developments in interior architecture
- a discipline-specific understanding of how history is made and represented
- the importance of local interior architectural history and heritage
- how to access source material for research in interior architecture, ie journals, oral histories, film, articles by historians, drawings, archives, site visits, etc.
- the uses, impacts, differences, similarities, advantages and disadvantages of source materials for historical research

2) Creative & Critical Thinking

Students who pass this course will have learnt to:

- use (written and non-written) design media in historical research and analysis
- apply critical knowledge of history to the design of interior architecture

3) Communication

Students who pass this course will have learnt to:

- consolidate skills in essay writing, specifically articulating an argument with reference to relevant examples from interior architectural history
- formulate and advance an interior architecture perspective in writing
- use non-written media as an analytical medium

	Assessment items	Length	%	CLO(s)
1	Experiment 1	3 weeks	35%	1,2,3
2	Experiment 2	6 weeks	50%	1,2,3

3	Experiment 3	2 weeks	15%	1,2,3
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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			
• Understanding of the Treaty of Waitangi	✓		

COURSE CONTENT

The course presents specific knowledge about the history of public and private interior architecture (e.g. Domestic Interiors, Retail/Commercial Interiors, Office/Corporate Interiors, Ecclesiastical Interiors, Government Interiors, Prison Interiors, Cinema Interiors, Library Interiors) as well as requiring students to consider how history itself is produced, constructed and represented.

COURSE DELIVERY

The course will use a combination of lectures, workshop/seminars, studio teaching and site visits. Some material will also be made available on Blackboard.

ASSIGNMENTS/PROJECTS

The course will be assessed by three pieces of assessment (2 experiments and 1 test) as follows:

The first experiment requires an essay examining sources for New Zealand interior architectural history, with respect to **DOMESTIC** interior architecture. A full brief will be provided in class.

The second experiment requires a drawn and written investigation into how a specific **PUBLIC** interior has been represented in a selected film and in conventional interior architectural history. A full brief will be provided in class.

The third experiment draws on survey material gathered in conjunction with INTA451 and considers what the public perception reflected in the survey results convey about **PUBLIC** perceptions of interior architectural history and heritage. A full brief will be provided in class.

EXPERIMENT 1 (35%) Domestic Interiors (submission Tuesday, 26th March, 12.40pm in class)

Learning Objectives:

- to understand how history is made
- to demonstrate knowledge of the NZ domestic interior as provided through specified sources

Handin requirements:

- 1x 1000 words essay formatted as prescribed below in Assessment Requirements

Assessment Criteria:	Course Learning Objectives
Demonstration of careful analysis of the specified source for each time period	1, 2, 3
Demonstration of an understanding of what issues would impact on histories made from the specified sources you are examining	1, 2, 3
Demonstration of intelligent discussion of the relevant issues illustrated with examples from your research	1, 2, 3
Demonstration of good essay writing skills	1, 2, 3

NOTE: All handins for marking must be submitted as hardcopies. In addition there is a separate School of Architecture requirement that work is also submitted to the Handin folder on the R-Drive to ensure that student work is appropriately archived.

EXPERIMENT 2 (50%) Public Interiors (submission Friday, 24th May, 1.40pm in class)

Learning Objectives:

- to understand the historical context of the selected design
- to demonstrate specific knowledge of the chosen domestic interior.
- to undertake bibliographic and periodical searching of a high level.
- to understand the impact of representation on the specific history of the chosen interior design
- to use design media (writing and drawing) in historical research and analysis

Handin requirements:

- 1x 2000 words typed essay formatted as prescribed below in Assessment Requirements
- a series of 4 drawings (each drawing to be 110mm x 170mm)

Assessment Criteria:

The written and drawn texts that you make need to demonstrate intimacies which can only be produced by close reading and the input of time. They need to negotiate a number of requirements which will be assessed.

Your drawn and written investigations will be assessed as follows:

Assessment Criteria	Course Learning Objectives
Demonstration that you are well informed about the specific history of the interior which is represented	1, 3
Demonstration that you are well informed about the more general historical context of the interior which is represent	1, 3
Demonstration of an understanding of representation on the design histories of this interior	1, 2, 3
Demonstration of bibliographic and periodical searching of a high level	1, 3
Demonstration of good essay writing skills	1, 2, 3

NOTE: All handins for marking must be submitted as hardcopies. In addition there is a separate School of Architecture requirement that work is also submitted to the Handin folder on the R-Drive to ensure that student work is appropriately archived.

EXPERIMENT 3 (15%) (Friday 7th June, 1.40pm in class)

Learning Objectives:

- to demonstrate an understanding of the relationship of public perception to the academic subject of interior architectural history

Handin requirements:

- 1x 1000 words typed essay formatted as prescribed below in Assessment Requirements (individual essay) 50% of mark
- 10 minute presentation (group work) 50% of mark

Assessment Criteria:

The written and drawn texts that you make need to demonstrate intimacies which can only be produced by close reading and the input of time. They need to negotiate a number of requirements which will be assessed.

Your drawn and written investigations will be assessed as follows:

Assessment Criteria	Course Learning Objectives
Demonstration of an understanding of the relationship of public perception to the academic subject of interior architectural history	2,3
Demonstration of good essay writing skills	1,2,3

NOTE: All handins for marking must be submitted as hardcopies. In addition there is a separate School of Architecture requirement that work is also submitted to the Handin folder on the R-Drive to ensure that student work is appropriately archived.

ASSESSMENT SUMMARY

INTA251 is internally assessed by assignment work in the form of three experiments. Assignments are assessed and graded A+, A, A-, B+, B, B-, 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.

The three experiments contribute towards the final course grade as follows:

Experiment 1: "Domestic Interiors" (3 weeks) due 26 March	35%
Experiment 2: "Public Interiors" (6 weeks) due 24 May	50%
Experiment 3: "Public perception" (2 weeks) due 7 June	15%
Total:	100%

ASSESSMENT REQUIREMENTS

All written essays must have the student's name on the top right-hand corner of the front page and a right margin of at least 3cm on all pages (as per the Essay front page example in Appendix B). A reference list is required. Attach pages using a staple in the top left hand corner. Please do not submit your work in a plastic folder, or in plastic sleeves, and please print your essay double-sided to save paper. All written submissions must be referenced and include **reference lists and footnotes**. See Guide to Referencing (Appendix C)

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 value the work in terms of the objectives stated in the handout 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.

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

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

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.

Absence from class is penalised at 1% per class absent.

GROUP WORK

Experiment 3 will be group work, running in conjunction with students in INTA451. The presentation component of this experiment (50% of the mark) will be group assessed (i.e. all participating members of the group will gain the same mark). The essay will be individually marked.

ATTENDANCE AND PARTICIPATION

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

If extraordinary circumstances arise that require you to be absent from some class sessions, you should discuss the situation with the Course Coordinator as soon as possible.

COURSE EXPECTED WORKLOAD

As a 15 point course you should expect to spend approx 150 hours on ITDN251 (i.e. 10 hours per point)

- 3 hours scheduled class time per week for 12 teaching weeks
- Approx 8 hours per week of individual unsupervised work for 12 teaching weeks
- Approx 18 hours additional work during the mid trimester break, study break and examination period

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

MATERIALS AND EQUIPMENT REQUIRED

Materials and equipment required will vary depending on how students respond to each experiment brief. It is the student's responsibility to meet these material and equipment expenses, though it is envisaged that the equipment available in the school's computer laboratories, studios and workshop should be adequate for most equipment needs. Computer facilities are available at the School, and the library has good work processing facilities. If you are purchasing a laptop and would like information on the minimum requirements please contact the Student Administration Office. Note: The Student Loan, administered by StudyLink, allows students to claim up to \$1000 for course related costs for each year of study. If you are purchasing a laptop and would like information on the minimum requirements please contact the Student Administration Office. While digital cameras are available at the school, it is also recommended that students consider purchasing a simple digital camera (3.2mpxl minimum). Note: The Student Loan, administered by StudyLink, allows students to claim up to \$1000 for course related costs for each year of study.

SUBMISSION OF WORK

Each student is responsible for ensuring their work is submitted on time and in the required format. Late submissions will be penalised as set out above, unless an extension is approved by the Course Coordinator.

EXTENSIONS

In the event of illness or other extraordinary circumstances that prevent you from submitting 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.

Failure to backup your assignment work on your computer is not grounds for an extension.

MANDATORY COURSE REQUIREMENTS

None

COMMUNICATION OF ADDITIONAL INFORMATION

The course is set up on Blackboard. Any changes or additions to this Course Outline will be discussed and agreed with the class, and conveyed through Blackboard to all students enrolled in the course.

APPENDIX A: Readings and Reference material

The following books are being held on **3-Day Loan** for this course:

- Ashford, Jeremy The bungalow in New Zealand Auckland, N.Z.: Viking, 1994. [Architecture & Design Library **NA7572.5 N5 A825 B**]
- Cerver, Francisco Asensio The Architecture of Stations and Terminals New York: Arco, Hearst Books International, 1997. [Architecture & Design Library - **big book NA6290 A816 S**]
- Cottrell, William Furniture of the New Zealand colonial era: an illustrated history, 1830-1900 Auckland, N.Z.: Reed, 2006. [Architecture & Design Library **NK2692 A1 C851 F**]
- Darley, Gillian Factory London: Reaktion, 2003. [Architecture & Design Library **NA6400 D221 F**]
- Evans, Robin The fabrication of virtue: English prison architecture, 1750-1840 Cambridge [Cambridgeshire]; New York : Cambridge University Press, 1982. [Architecture & Design Library **HV8829 G72 E5 E92 F**]
- Field, Audrey Picture Palace: A Social History of the Cinema London: Century Books, 1974. [Architecture & Design Library **PN 1993.5 G7 F453 P**]
- Johnston, Norman Bruce Forms of constraint: a history of prison architecture Urbana; Chicago: University of Illinois Press, c2000. [Architecture & Design Library - **big book HV8805 J73 F**]
- Martin, Reinhold The organizational complex: architecture, media, and corporate space Cambridge, Massachusetts: MIT Press, 2003. [Architecture & Design Library **NA2543 S6 M382 O**]
- Massey, Anne Interior design of the 20th century London: Thames & Hudson, 2001. [Architecture & Design Library **NK1980 M416 I 2001**]
- Morrison, Kathryn English Shops and Shopping: an architectural history New Haven: Yale University Press, 2003. [Architecture & Design Library - **big books NA6220 M879 E**]
- Murray, David Museums, their history and their use London: Routledge/Thoemmes Press, 1996. [Architecture & Design Library **AM5 M981 M**]
- Neich, Roger Painted histories: early Maori figurative painting Auckland, N.Z.: Auckland University Press, 1994. [Architecture & Design Library **N7406.5 N397 P**]
- Norman, Edward The House of God: church architecture, style and history London: Thames and Hudson, 1990. [Architecture & Design Library - **big book NA4800 N842 H**]
- On the job: design and the American office ed. Donald Albrecht and Chrysanthe B. Broikos, New York: Princeton Architectural Press, c2000. [Architecture & Design Library **NK2195 O4 O58**]
- Phillipps, W. J. (William John) Maori houses and food stores Wellington, N.Z.: Govt. Print., 1952. [Architecture & Design Library **NA1606.5 P557 M4**]
- Shaw, Peter A history of New Zealand architecture Auckland, N.Z.: Hodder Moa Beckett, 1997. [Architecture & Design Library - **big book NA1606 S535 H**]
- Stewart, Di The New Zealand villa: past and present Auckland, N.Z.: Viking Pacific, c1992. [Architecture & Design Library **NA7472 S849 N**]

The following books are on **Closed Reserve** for this course:

- Abercrombie, Stanley A century of interior design, 1900-2000: a timetable of the design, the designers, the products, and the profession New York: Rizzoli, 2003. [Architecture & Design Library **NK1980 A144 C**]
- Brown, Deidre Maori Architecture: from fale to whareniui and beyond Auckland, N.Z.: Raupo, 2009. [Architecture & Design Library **NA1606.5 B877 M2 2009**]
- Petersen, Anna K. C. New Zealanders at home: a cultural history of domestic interiors 1814-1914 Dunedin: University of Otago Press, 2001. [Architecture & Design Library - **big book NK2093 P484 N**]
- Salmond, Jeremy Old New Zealand Houses 1800-1940 Auckland [N.Z.]: Reed Methuen, 1986. [Architecture & Design Library **NA7472 S172 O**]
- Toomath, William Built in New Zealand: the houses we live in Auckland, N.Z.: HarperCollins, 1996. [Architecture & Design Library **NA7472 T672 B**]

If you are having difficulty accessing any of these books, or you consider that other books should be placed on 3-day loan or on Closed Reserve please let the Course Co-ordinator know. It may take a couple of weeks to do this so advising the Course Co-ordinator earlier rather than later is encouraged.

APPENDIX C: Guide to Referencing

All written submissions must be referenced and include **reference lists** and **footnotes**.

Reference Lists summarise the references which you have used in the text and only cite texts which have been quoted or explicitly referred to in your essay. Texts in the reference list are listed in alphabetical order. The **full citation format** to be used (for bibliographies) is as follows:

Authored Books: Author/s Title Place of Publication: Publisher, Date.

e.g. Stewart, Susan Crimes of Writing Durham and London: Duke University Press, 1994.

Edited Books: Title Editor/s. Place of Publication: Publisher, Date.

e.g. Cultures of Natural History Ed. N. Jardine, J. A. Secord and E. C. Spary. Cambridge: Cambridge University Press, 1996.

*please note that book citations in a bibliography **will not** have page numbers

Periodical Articles: Author "Article title" Periodical Title volume, number, (Date), page/s.

e.g. Freeman, James "Democracy and Danger on the Beach: Class Relations in the Public Space of Rio de Janeiro" Space and Culture 5.1 (February 2002): 9-28.

Chapters in Edited Books: Author "Chapter title" Title Editor/s. Place of Publication: Publisher, Date. page/s.

e.g. Spary, Emma "Political, natural and bodily economies" Cultures of Natural History Ed. N. Jardine, J. A. Secord and E. C. Spary. Cambridge: Cambridge University Press, 1996. 178-196.

*please note that chapter citations in a bibliography **will** have page numbers of the entire article

Films: Title Director. Country, date.

e.g. The Cabinet of Dr. Caligari dir. Robert Weine. Germany, 1919.

Webpages: Author "Article title" Website Title Date created. Website Author/Owner. Date accessed. url.

Wiens, Janet "Success in the Details" Interiors and Sources January/February 2008. Stamats Business Media. 19 February 2008 <<http://www.isdesignet.com/>>

Footnotes are references which are marked in the text (usually a superscripted number) and relate to a specific part of the text (e.g. a quotation, a commentary made about some aspect of the main text). Footnotes reference the particular page referred to so relevant page numbers must be included in the reference. An abbreviated reference is sufficient for footnote references (e.g. Author surname page/s - i.e. Stewart 33.) The **short citation format** to be used (for footnotes) is as follows:

Authored Books: Author/s page/s

e.g. Stewart 34-35.

Edited Books: Title page/s

e.g. Cultures of Natural History 159.

Periodical Articles: Author page/s.

e.g. Freeman 16.

Chapters in Edited Books: Author page/s.

e.g. Spary 182.

Films: Title unpaginated

e.g. The Cabinet of Dr. Caligari unpaginated

Webpages: Author unpaginated

e.g. Tisch unpaginated

n.b. if **two (or more) references with the same author or the same title** are discussed in the essay distinguish these in footnotes by **including the date** e.g. Stewart (1994) 34-35. and Cultures of Natural History (1996) 159.

APPENDIX D: Institutions in Wellington for Historical Research

Catalogues

List of NZ libraries (and links to catalogues) is at:

<http://directory.natlib.govt.nz/library-symbols-web/>

Periodical Indexes

VUW library list of periodical indexes are at:

<http://library.victoria.ac.nz/library/resources/online.html>

Useful Periodical Indexes: ARCH, Avery Index to Architectural Periodicals, Design and Applied Arts Index, Index New Zealand, Newsindex, Te Puna

PUBLIC LIBRARIES

Hutt City Libraries

Wellington City Libraries: Te Matapihi ki te Ao Nui

National Library of New Zealand: Te Puna Maatauranga o Aotearoa (note this library is largely closed during a two year refurbishment; a reading room at 77 Thorndon Quay, Wellington is available for access to some of the collection)

Alexander Turnbull Library (access until mid 2012 will be limited as per the National Library)

PARLIAMENTARY LIBRARY (library of last resort)

MUSEUM LIBRARIES

Te Aka Matua Te Papa Library and Information Centre (by appointment)

UNIVERSITY LIBRARIES

Victoria University (Architecture & Design, Kelburn Campus, Karori Campus, Law & Commerce Libraries)

Massey University

NATIONAL ARCHIVES

Te Aka Matua Te Papa Library and Information Centre

Alexander Turnbull Library

Archives New Zealand

LOCAL ARCHIVES

Wellington City Council Archives

UNIVERSITY ARCHIVES

The Beaglehole Room (Kelburn campus, Level 1, Library)

Architecture and Design Archives Collection

OTHER MEDIA

Sound Archives/Nga Taonga Korero, Christchurch, <http://www.soundarchives.co.nz/>

Film Archives, <http://www.filmarchive.org.nz>

Television Archives, Lower Hutt, <http://www.nztvarchive.co.nz/>

NOTE

□ Please consider the environment before printing this document. If printing is required please set print properties to "black & white" and "2 sided print."

SCHEDULE OF SESSIONS & ASSESSMENTS

(there may be slight changes due to organising site visits)

Class Times & Location

Tuesday

13.40-15.30

Room: VSLT2

Friday

13.40-14.30

Room: VSLT2

Week	month	day	date	item	comments
Week 9 February		M	25		
		TU	26		
		W	27		Orientation Week
		TH	28		
		F	29		
Week 10 March		M	4		Trimester 1 Begins
		TU	5	Course Introduction/Exp I introduction Interior Architecture, History & Representation I	
		W	6		
		TH	7		
		F	8	Interior Architecture, History & Representation II	
Week 11 March		M	11		
		TU	12	Site Visit: WCC Archive/Referencing tutorial	
		W	13		
		TH	14		
		F	15	Tutorial (house plans)	Last day to withdraw (with fees refund)
Week 12 March		M	18		
		TU	19	Site Visit: Film Archive	
		W	20		
		TH	21		
		F	22	Domestic Interiors I (overview)	
Week 13 March		M	25		
		TU	26	Domestic Interiors II /Exp II introduction	Exp 1 (35%) due
		W	27		
		TH	28		Extended Easter break begins
		F	29	Ecclesiastical Interiors I (33 AD-mid C19th)	Good Friday - holiday
Week 14 April		M	1		Easter Monday - holiday
		TU	2	Ecclesiastical Interiors I (mid C19th-C20th)/ tutorial (style)	Easter Tuesday – VUW holiday
		W	3		
		TH	4		
		F	5		
Week 15 April		M	8		
		TU	9		
		W	10		
		TH	11		
		F	12		
Week 16 April		M	15		
		TU	16		
		W	17		
		TH	18		
		F	19		
Week 17 April		M	22		Mid Trimester Break
		TU	23	Library interiors (700 BCE-C20th) / Retail/Commerical interiors (6 BCE-C20th)	
		W	24		ANZAC Day - holiday
		TH	25		
		F	26	Government interiors (C7th AD-C20th)	
Week 18 April May		M	29		
		TU	30	Site Visit: Parliament	
		W	1		
		TH	2		
		F	3	tutorial	

Week 19 May	M	6		
	TU	7	Prison interiors (C18th-C20th) /Railway interiors (eC19th-C20th)	
	W	8		
	TH	9		
	F	10	Experiment II Interim Crit	
Week 20 May	M	13		
	TU	14	Site Visit	
	W	15		
	TH	16		
	F	17	Factory interiors (C19th-C20th)	
Week 21 May	M	20		
	TU	21	Office/Corporate interiors (C19th-C20th)	
	W	22		
	TH	23		
	F	24	Experiment II crit	Exp 2 (50%) due
Week 22 May	M	27		
	TU	28	Cinematic interiors (C20th)	
	W	29		
	TH	30		
	F	31	Test Revision	
Week 23 June	M	3		Queen's Birthday - holiday
	TU	4	Test Revision	
	W	5		
	TH	6		
	F	7	Exp 3 (15%) due	Exp 3 (15%) due
Week 24 June	M	10		Study/Examination Period
	TU	11		
	W	12		
	TH	13		
	F	14		
Week 25 June	M	17		
	TU	18		
	W	19		
	TH	20		
	F	21		
Week 26 June	M	24		
	TU	25		
	W	26		
	TH	27		
	F	28		
Week 27 July	M	1		
	TU	2		
	W	3		Examination Period ends
	TH	4		Mid-year Break begins
	F	5		
Week 28 July	M	8		
	TU	9		
	W	10		
	TH	11		
	F	12		

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.

ACADEMIC INTEGRITY AND PLAGIARISM

Academic integrity means that University staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

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 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/studying/plagiarism.html

USE OF TURNITIN

Student work provided for assessment in this course may be checked for academic integrity by the electronic search engine <http://www.turnitin.com>. Turnitin is an online plagiarism prevention tool which compares submitted work with a very large database of existing material. At the discretion of the Head of School, handwritten work may be copy-typed by the School and subject to checking by Turnitin. Turnitin will retain a copy of submitted material on behalf of the University for detection of future plagiarism, but access to the full text of submissions is not made available to any other party.

GENERAL UNIVERSITY POLICIES & STATUTES – WHERE TO FIND MORE DETAILED INFORMATION

Students should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the *Victoria University Calendar* or the University's policy website <http://www.victoria.ac.nz/home/about/policy>

Student and staff conduct

The Statute on Student Conduct together with the Policy on Staff Conduct ensure that members of the University community are able to work, learn, study and participate in the academic and social aspects of the University's life in an atmosphere of safety and respect. The Statute on Student Conduct contains information on what conduct is prohibited and what steps are to be taken if there is a complaint. For information about complaint procedures under the Statute on Student Conduct, contact the Student Interest and Disputes Resolution Advisor or refer to the statute on the Victoria policy website at: <http://www.victoria.ac.nz/home/about/policy>

The Policy on Staff Conduct can also be found at: <http://www.victoria.ac.nz/home/about/policy>

Academic grievances

If you have any academic problems with your course you should talk to the tutor or lecturer concerned; class representatives may be able to help you in this. If you are not satisfied with the result of that meeting, see the Head of School or the relevant Associate Dean; the Student Interest and Dispute Resolution Adviser is available to assist in this process. If, after trying the above channels, you are still unsatisfied, formal grievance procedures can be invoked. These are set out in the Academic Grievance Policy which is published on the Victoria website at: <http://www.victoria.ac.nz/home/about/policy>

There is also a leaflet explaining the grievance process available from the Academic Office website at: http://www.victoria.ac.nz/home/about_victoria/avcacademic/Publications.aspx#grievances

Students with Impairments

Refer to the [Meeting the Needs of Students with Impairments Policy](http://www.victoria.ac.nz/home/about/policy), available on the University's policy website <http://www.victoria.ac.nz/home/about/policy>

The University has a policy of reasonable accommodation of the needs of students with impairments. The policy aims to give students with disabilities the same opportunity as other students to demonstrate their abilities. If you have a disability, impairment or chronic medical condition (temporary, permanent or recurring) that may impact on your ability to participate, learn and/or achieve in lectures and tutorials or in meeting the course requirements, please contact the course coordinator as early in the course as possible. Alternatively, you may wish to approach a Student Adviser from Disability Services to discuss your individual needs and the available options and support on a confidential basis. Disability Services are located on Level 1, Robert Stout Building: telephone 463-6070 email: disability@vuw.ac.nz

Information regarding support is available from the Faculty Office reception desk.

Student Support

Staff at Victoria want students to have positive learning experiences at the University. There are a number of support services available to help you directly if your academic progress is causing concern or if there are elements in your life that are affecting your ability to study. These include:

- Your course coordinator or programme director;
- Staff in your Faculty Student Administration Office Student Dedicated learning support through Student Learning Support Service; Te Pūtahi Atawhai; Disability Services and Victoria International;
- Wider holistic support through the Health Service; Counselling Service; Financial Support and Advice; Accommodation Service and Career Development and Employment. Find out more at www.victoria.ac.nz/st_services/ or email student-services@vuw.ac.nz;
- Facilitation and Disputes Advisory Service can provide support and guidance on matters involving student safety, conflict or misconduct.

TE ARO CAMPUS BUILDING RULES AND FACILITIES

Students on the Te Aro Campus are required to comply with the Faculty Guidelines relating to the safe use, access and care of the Architecture and Design technical resources and building facilities. These are available on the School website, and in the following documents available from the student R drive: <R:\Student Health and Safety Information>

FAD Health & Safety Handbook – <http://www.victoria.ac.nz/fad/facilities/3d-model-workshops.aspx>

- Workshop and campus safety
- Safety training and safety precautions for the workshops
- FAD hazard Register
- Te Aro Campus floor plans

FAD Technical Services and Facilities Handbook – issued to all staff and available to all students on the student R drive, covering various local practices, including information on:

- Information for new staff and students
- Access and booking of teaching/studio spaces, and technical resources
- Studio etiquette and rules pertaining to exhibitions, critiques and storage of models/drawings

- Housekeeping/cleaning within the studios and workshops
- Information on Te Aro IT systems and support
- Te Aro campus floor plans

General information on Faculty/School Technical Facilities including **technical staff** and their associated areas:
<http://www.vuw.ac.nz/architecture/facilities/index.aspx>

WHERE TO GET HELP

Faculty of Architecture and Design Student Administration Office – Vivian Street – Level One

The Faculty's Student Administration Office is located on the first floor of the Vivian Street Wing. **The first floor counter is the first point of contact for general enquiries and Faculty forms.** Student Administration Advisors are available to discuss course status and give further advice and the Faculty qualifications. To check for opening hours call the Faculty Student Administration Office on (04) 463 6200.

HEALTH AND SAFETY

Students are reminded that they must comply with any health and safety instructions given by staff members in charge or work places and instructions and signs posted around the campus. All students should familiarise themselves with the *FAD Health and Safety Manual* and *Notices around the Workshops and Laboratories*. Students are advised to refer to the Student R drive for safety and other relevant information. [R:\Student Health and Safety Information](#)

WITHDRAWAL DATES

Information on withdrawals and refunds can be found at:

<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>



Faculty of Architecture and Design

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.aspx> 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/studying/plagiarism.html)

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/studying/plagiarism.html

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 Creative Commons Aotearoa FAQ website:

http://www.creativecommons.org.nz/frequently_asked_questions#III1