

INTERIOR ARCHITECTURE

# 2013

Trimester One

## COURSE OUTLINE

### INTA 311

#### INTERIOR ARCHITECTURE DESIGN

## GENERAL

Core; Trimester One; 15

## ASSESSMENT

100% internal by assignment

## CLASSTIMES AND LOCATIONS

LECTURES: Tue/Fri 09:30 am – 10:20am      Room: VS 201

STUDIO:    Tue      09:30 am – 12:20pm      Room: VS 201  
             Fri      09:30 am – 12:20pm      Room: VS 201

## COORDINATOR

### Coordinator

Name: *Shenuka de Sylva*

Room: 309

Phone: 4636063

Office Hours: Tue/Fri 1:30pm – 2:30pm

Email: [shenuka.desylva@vuw.ac.nz](mailto:shenuka.desylva@vuw.ac.nz)

## Tutors

Daniel McNab

Alexandra Davies

Michelle Hall

## COURSE SYNOPSIS

INTA311 is a core studio course for the Bachelor of Architectural Studies: Interior Architecture degree. Assignment work in INTA311 is all project-based. One intensive design project based on Hospitality Spaces (such as hotels, restaurants, bars, entertainment centres, etc.) will be undertaken during the course. The project consists of two stages that systematically build upon one another, strengthening the student's ability to successfully engage in progressively more complex and sophisticated design challenges. Each stage offers an important opportunity to begin translating the consolidated core skills acquired in Year Two into the theory and discipline specialisation of Year Three Interior Architecture. Throughout the sequence of design exercises in this course, students are expected to have an evolving yet firm commitment towards design, and to demonstrate that commitment through a willingness to explore design concepts, develop design skills, and produce coherent and expressively potent design products.

## AIMS OF THE COURSE

The central aim of INTA311 is to challenge students to explore Interior Architecture well beyond three-dimensional objectives, actively engaging opportunities referred to as "four-dimensional" or experience-based: time, space, memory, ritual, sensory (orientate, see, hear, feel, smell/taste), emotion, imagination, identity, symbolism, narrative, cultural reference, and so on. INTA311 reinforces the aims and learning objectives of the Year 2 studio courses, while also challenging students to effectively engage and manifest four-dimensional experience-based objectives. INTA311 presents the student with a complex design enquiry that invites design exploration in greater depth than previous studio projects to date. At the completion of INTA311, students will have established a firm foundation in designing with complex spatial typologies and in "four-dimensions", with particular reference to hospitality design. Such designing provides opportunities for exploring and challenging human experience.

## COURSE LEARNING OBJECTIVES

Students who pass this course will be able to:

- 1: Demonstrate competence in engaging with spatial themes relating to the modular and non-modular.
- 2: Demonstrate competence in successfully resolving and integrating multiple program functions within a complex typology.
- 3: Demonstrate competence in integrating conceptual and theoretical ideas with accountability (cultural, pragmatic, sustainable, and realisable).
- 4: Generate and convincingly communicate Interior Architecture design ideas using unique methods and diverse integrated media as means of exploring and evidencing critical intentions.

Assessment items	Length	%	CLO(s)
1 Stage 1	6 Weeks	50%	1,2,3,4
2 Stage 2	6 Weeks	50%	1,2,3,4

## GRADUATE SKILLS

<i>Graduate Skills</i>	<i>Taught</i>	<i>Practised</i>	<i>Assessed</i>
<i>Knowledge</i>			
• Information literacy	✓	✓	✓
<i>Creative and Critical Thinking</i>			

• Problem solving	✓	✓	✓
• Critical evaluation	✓	✓	✓
• Work autonomously	✓	✓	✓
• Creativity and innovation	✓	✓	✓
<b>Communication</b>			
• Effective communication (written)		✓	
• Effective communication (oral)	✓	✓	✓
• Effective communication (graphic)	✓	✓	✓
• Work effectively in a team setting	✓	✓	
<b>Leadership</b>			
• Ethical behaviour in social / professional / work environments	✓	✓	
• Responsible, effective citizenship	✓	✓	
• Commitment to responsibilities under the Treaty of Waitangi	✓	✓	

## COURSE CONTENT

### STAGE 1: DESIGN RESEARCH / ESTABLISHING A POSITION and DETAIL DESIGN

Stage 1 investigates design issues of particular cultural & contextual relevance manifested in hospitality spaces, specifically "hotels". It includes studying hospitality design precedents in general and those with a strong cultural focus and a building context (site, envelope, approach, inhabitation, and history); exploring public and private relationships in hospitality spaces; surface manipulation and surface detailing, generating initial design experiments from conceptual starting points; and developing a theoretical position concerning these designs.

This initial part of this Stage is about establishing a strong personal position integrating a thorough investigation of the design issues, and addressing tectonic relationships, ordering systems, and program requirements.

The second part of Stage 1 explores and challenges program and experiential-based presumptions in relation to surfaces and surface detail, with attention being focused on lighting, colour, furnishings and fittings, materials palettes, ergonomics and scale and pragmatics. This stage draws from SARC323 Colour, Pattern, Light, and is based on innovatively articulating design responses through mixed media and mixed scales, resolving abstract relationships, aesthetics, and conveying of intent.

### STAGE 2: ORDERING PRINCIPLES and DETAIL DESIGN / FINAL PRESENTATION

While Stage 1 involved the design of a MODULAR space, Stage 2 involves design issues relating to NON-MODULAR spaces. Stage 2 is based on establishing clear ordering principles for public gathering spaces, in this case hotels, through the critical interpretation and resolution of circulation, program adjacencies, structural systems, formal and spatial tectonics, and materials palette. Ordering principles, when effectively applied, provide you with a powerful means of conveying intent. This Stage challenges you to consider the relationship of public spaces vs. private spaces; circulation and adjacency; branding; and sustainability; "four-dimensional" experiential-based opportunities, innovation, critical judgement and accountability. Most importantly, it explores opportunities to critique, inform and challenge rapidly changing cultural issues.

The second part of stage 2 too explores and challenges program and experiential-based presumptions in relation to surfaces with attention being focused on lighting, colour, furnishings and fittings, materials palettes and ergonomics, scale and functionality. This stage too draws from SARC323 Colour, Pattern, Light, and is based on innovatively articulating design responses through mixed media and mixed scales, resolving abstract relationships, aesthetics, and conveying of intent. This part reflects on the ongoing design research initiated in Stage 1, and is responsive to your theoretical design position arising from Stages 1 and 2.

**Each stage contains Exercises.** The Exercise will be introduced sequentially, and are each due as digital files in the hand-in folder of the R-drive on a date and by a time specified in each exercise hand-out.

**While the one or two-week Exercise are not assessed individually hand-ins will be monitored. Submitting them on time contributes towards the final project grade. Exercises omitted or submitted late without the prior written agreement of the course coordinator will be penalised by one grade step of the Stage grade, i.e. A will reduce to A-, B+ to B and so on.**

## COURSE DELIVERY

INTA311 is delivered through 6 hours of group (and some individual) tutorials per week for 12 teaching weeks. Mainly group tutorials in the studio will be used, supplemented by field trips and lectures. These will develop key learning objectives in relation to skills in verbal critique / assessment, collaboration, mutual respect, judgement, lateral thinking, imagination, and leadership. Some individual tutorials will be provided for one-on-one guidance to assist you if facing challenges relating to your unique personal position.

## ASSIGNMENTS/PROJECTS

One intensive design project consisting of two stages will be undertaken during the course. These stages systematically build upon one another, strengthening your ability to successfully engage with progressively more complex and sophisticated design challenges. Each stage offers an important opportunity to begin translating the consolidated core skills acquired in Year Two into the theory and discipline-specific focus of Year Three Interior Architecture.

To provide a comprehensive overview, a detailed description of the assignments follows:

### **STAGE 1: DESIGN RESEARCH / ESTABLISHING A POSITION and DETAIL DESIGN**

During the first 6 weeks, each student will engage in 5 exercises:

Exercise 1: Typology and Contextual Analysis & Establishing a Cultural Context Specific Personal Position

Exercise 2: Surfaces Analysis and Abstraction (Cultural Context Specific): Furnishings and Fittings, Materials, Colour and Lighting, Ergonomics, Scale and Functionality

Exercise 3: Surfaces Analysis (Design Adaptation & Translation): Furnishings and Fittings, Materials, Colour and Lighting, Ergonomics, scale and Functionality

Exercise 4: Plans and Sections / Making Architecture Look Architectural

Exercise 5: Final Presentation / Conveying Intent

### **STAGE 2: ORDERING PRINCIPLES and DETAIL DESIGN / FINAL PRESENTATION**

During the next 6 weeks, each student will engage in 5 exercises:

Exercise 6: Formal Tectonic Relationships

Exercise 7: Spatial Tectonic Relationships

Exercise 8: Surfaces Analysis & Detailing: Furnishings and Fittings, Materials, Colour and Lighting, Ergonomics and Functionality

Exercise 9: Plans and Sections / Making Architecture Look Architectural

Exercise 10: Final Presentation / Conveying Intent

**NOTE:** All hand-ins must be submitted to the INTA 311 Hand-in folder on the R-Drive. This is a School of Architecture requirement to ensure that student work is appropriately archived.

## ASSESSMENT REQUIREMENTS

The Course is internally assessed by assignment work in the form of two Stages. 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 two Stages contributing towards the final course grade as follows:

**Stage 1: Research/Establishing a Position and Detail Design** 5 + 1 (Reviews) weeks: due 11:30pm Friday 12 April (50% of course weight)

**Stage 2: Ordering Principles and Detail Design** 5 + 1 (Reviews) weeks: due 8:30am Tuesday 04 June (50% of course weight)

Total : 100%

**STAGE 1 FINAL REVIEW: 16 & 19 April**

**STAGE 2 FINAL REVIEW: 04 & 07 June**

If any individual student is doing a course that has an exam programmed close to the Stage 2 final submission/review dates, different hand-in dates/review times will be negotiated with that student.

**The submission requirements and assessment criteria for the two projects are as follows:**

### **STAGE 1: (50%)**

#### **Submission Requirements:**

- conceptual sketches and text (300-1000 words)
- architectural drawings
- models

#### **Learning Objectives and Assessment Criteria:**

<b>Stage 1 Assessment Criteria</b>	<b>CLO(s)</b>
<b>Research/Establishing a Position</b>	
Successfully draw upon and utilise significant Interior Architecture precedents (worth 10%).	<b>1,2,3,4</b>
Competently engage hospitality-related critical themes relating to the modular (worth 10%).	<b>1,2</b>
Successfully resolve and integrate program functions with consideration to ergonomics and functionality (worth 10%).	<b>2,3</b>
Explicitly demonstrate intellectual understanding and creative design synthesis abilities in terms of surface manipulation & detail (worth 10%).	<b>3,4</b>
Challenge assumed responses to Interior Architecture, particularly within the context of sensitivity to the human condition (culture, anthropology, psychology) (worth 10%).	<b>3</b>
<b>Detail Design/ Final Presentation</b>	
Effectively engage and manifest four-dimensional experiential-based intentions (worth 10%).	<b>3,4</b>
Integrate conceptual and theory ideas with accountability (contextual, sustainable, and realisable) (worth 10%).	<b>3,4</b>
Convincingly communicate specialised Interior Architecture design ideas using unique methods and diverse integrated media as means of exploring and evidencing intentions (worth 10%).	<b>4</b>
Appropriately engage vocabulary relating specifically to Interior Architecture critique and critical thinking (worth 10%).	<b>1,2,3,4</b>
Address critical issues within the discipline, encourage sustainable solutions, and make a positive contribution to the discipline (worth 10%).	<b>3,4</b>

### **Stage 2: (50%)**

#### **Submission Requirements:**

- conceptual sketches and text (300-1000 words)
- architectural drawings
- models

#### **Learning Objectives & Assessment Criteria:**

<b>Stage 2 Assessment Criteria</b>	<b>CLO(s)</b>
<b>Ordering Principles</b>	
Competently engage hospitality-related critical themes relating to the non-modular (worth 10%).	<b>1,2,3,4</b>
Successfully resolve and integrate multiple program functions (with consideration to ergonomics)	<b>1,2,3</b>

and functionality) within a complex typology (worth 10%).	
Explicitly demonstrate intellectual understanding and creative design synthesis abilities in terms of surface manipulation & surface detail (worth 10%).	<b>2,3,4</b>
Investigate, experiment, and develop a strong personal position (that would contribute to Branding) in response to theoretical Interior Architecture design enquiries (worth 10%).	<b>3,4</b>
Challenge assumed responses to Interior Architecture, particularly within the context of sensitivity to the human condition (culture, anthropology, psychology) (worth 10%).	<b>3</b>
<b>Detail Design / Final Presentation</b>	
Effectively engage and manifest four-dimensional experiential-based intentions (worth 10%).	<b>3,4</b>
Integrate conceptual and theory ideas with accountability (cultural, contextual, sustainable, and realisable) (worth 10%).	<b>3,4</b>
Convincingly communicate specialised Interior Architecture design ideas using unique methods and diverse integrated media as means of exploring and evidencing intentions (worth 10%).	<b>4</b>
Appropriately engage vocabulary relating specifically to Interior Architecture critique and critical thinking (worth 10%).	<b>1,2,3,4</b>
Address critical issues within the discipline through design detail, encourage sustainable solutions, and make a positive contribution to the discipline (worth 10%).	<b>3,4</b>

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 recomposed 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.

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

**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.**

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.

## GROUP WORK

Group discussions and group data gathering are part of the tutorial format; however, there is no group work as part of assessment for this course.

## SCHEDULE OF SESSIONS (Assessments to be noted)

Week month	day	date	item	location	time	Comments Trimester 1 Begins
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	INTA311 STUDIO:	VS. 201		INTRODUCTION TO COURSE & STAGE 1
	W	6				
	TH	7				
	F	8	INTA311 STUDIO			
Week 11 March	M	11				
	TU	12	INTA311 STUDIO			
	W	13				
	TH	14				
	F	15	INTA311 STUDIO Withdrawal refund			<i>This is the last date that you can withdraw with a full fees refund</i>
Week 12 March	M	18				
	TU	19	INTA311 STUDIO			
	W	20				
	TH	21				
	F	22	INTA311 STUDIO			
Week 13 March	M	25				
	TU	26	INTA311 STUDIO			
	W	27				
	TH	28				Extended Easter Break begins
	F	29				Good Friday – holiday
Week 14 April	M	1				Easter Monday – holiday
	TU	2				Easter Tuesday – VUW holiday
	W	3				
	TH	4				
	F	5	INTA311 STUDIO			
Week 15 April	M	8				
	TU	9	INTA311 STUDIO			
	W	10				
	TH	11				
	F	12	INTA311 STUDIO			R:DRIVE SUBMISSION OF STAGE 1 BY 11:30PM
Week 16 April	M	15				
	TU	16	INTA311 STUDIO:	VS. 201	9.30am -10.20am 10.30am -12.30pm	INTRODUCTION STAGE 2 STAGE 1 FINAL REVIEW
	W	17				
	TH	18				
	F	19	INTA311 STUDIO:		9.30am -12.30pm	STAGE 1 FINAL REVIEW
Week 17 April	M	22				Mid-trimester Break
	TU	23				
	W	24				
	TH	25				ANZAC Day - holiday
	F	26				
Week 18 April May	M	29				
	TU	30	INTA311 STUDIO			
	W	1				
	TH	2				
	F	3	INTA311 STUDIO			
Week 19 May	M	6				
	TU	7	INTA311 STUDIO			
	W	8				

	TH	9				
	F	10	INTA311 STUDIO			
Week 20 May	M	13				
	TU	14	INTA311 STUDIO			
	W	15				
	TH	16				
	F	17	INTA311 STUDIO Withdrawals			<i>After this date the Associate Dean's approval is required for withdrawals from Trimester One courses.</i>
Week 21 May	M	20				
	TU	21	INTA311 STUDIO			
	W	22				
	TH	23				
	F	24	INTA311 STUDIO			
Week 22 May	M	27				
	TU	28	INTA311 STUDIO			
	W	29				
	TH	30				
	F	31	INTA311 STUDIO			
Week 23 June	M	3				Queen's Birthday - holiday
	TU	4	INTA311 STUDIO:		9:30am-12.30pm	<b>R:DRIVE SUBMISSION OF STAGE 2 BY 8:30AM</b> STAGE 2 FINAL REVIEW
	W	5				
	TH	6				
	F	7	INTA311STUDIO:		9:30am-12.30pm	STAGE 2 FINAL REVIEW
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				

## **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 arises that require you to be absent from some class sessions, you should discuss the situation with the Course Coordinator 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 all scheduled times undertaking group and individual instruction and reviewing project work. Ongoing 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 whole studio session, (unless there are reasons why they cannot) 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.

## **COURSE EXPECTED WORKLOAD**

As a 15 point course you should expect to spend of around 150 hours on this course, including both scheduled class time and independent study. Typically this involves around 10 hours per week during the twelve teaching weeks, with the balance during the mid-trimester break.

[http://www.victoria.ac.nz/home/about\\_victoria/avcacademic/publications/assessment-handbook.pdf](http://www.victoria.ac.nz/home/about_victoria/avcacademic/publications/assessment-handbook.pdf)

## **MATERIALS AND EQUIPMENT REQUIRED**

Students will need to provide all materials and equipment as necessary for the completion of required work.

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. While digital cameras are available at the school, it is also recommended that students consider purchasing a simple digital camera (3.2mpx minimum). Note: The Student Loan, administered by StudyLink, allows students to claim up to \$1000 for course related costs for each year of study.

## **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.

## **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. Work submitted late must be submitted to the Course Coordinator.

## MANDATORY COURSE REQUIREMENTS

In order to pass the course you must satisfy the following mandatory course requirements:

- Attend at least 80% of the studio sessions. A roll will be kept by Tutors.
- Discuss your project progress with your tutor or the Course Coordinator at least weekly [records will be kept]
- Attend and present your project work at all scheduled critical reviews

## 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. Lectures and field trips are scheduled within studio times, details of these will be communicated via Blackboard and e-mail to the class. **Changes to graded submission dates cannot occur without permission from the Head of School.**

## READINGS AND REFERENCE MATERIAL

***Readings on writing, design development & communication considered highly useful for this course will be assigned weekly or fortnightly to you and will be distributed as pdf hand-outs on the R-Drive.***

In addition the following books in the Library Reference Section or on Closed Reserve will be of particular use to students:

*The following list is only a guide to the reading you are expected to do. The SOAD library has an extensive selection of books and journals related to Architecture, Landscape Architecture, Interior Architecture and Building Science. You are encouraged to read widely and across disciplines.*

### Architectural and Graphic Standards

Author	Title	Call No.
Banham, J. (ed)	<i>Encyclopedia of Interior Design</i> London: Fitzroy Dearborn Publishers 1997	rNK1165 B216 E
Brooker, G. & Stone, S.	<i>Form + Structure</i> Switzerland: AVA Academia 2007	NA2850 B872 F
Callender, J. et al	<i>Time-Saver Standards for Architectural Design Data</i> New York: McGraw-Hill 1974	*rTH151 T583 7ed
DeChiara & Callender	<i>Time-Saver Standards for Building Types</i> New York: McGraw-Hill 2001	*rNA2760 D293 T
DeChiara, J (et al)	<i>Time-Saver Standards for Interior Design and Space Planning</i> New York: McGraw-Hill 1991	*rNK2110 T583 T
Harling, Robert (ed)	<i>Dictionary of Design and Decoration</i>	rNK28 H842

Hoke, John Rae (ed)	London: Conde Nast Publishers 1973 <i>Ramsey/Sleeper Architectural Graphic Standards</i>	*rTH2031 R183 A 8ed
Neufert, Ernst	New York: Wiley 1988 <i>Architect's Data</i>	*rTH151 N482 A
Reznikoff, S. C.	London: Lockwood 1970 <i>Interior Graphic and Design Standards</i>	*rNA2708 R467 I
Tutt, P. & Adler, D.	New York: Watson-Guptill Publishers 1986 <i>New Metric Handbook</i>	*rTH151 N532
	London: Architectural Press 1979	

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#### Drawing and Detailing

Author	Title	Call No.
Boyne, Colin & Wright, Lance (ed.)	<i>Best of Architects Working Details: Vol. 1 External</i> London: The Architectural Press 1982	*NA2840 B792 B 1
Boyne, Colin & Wright, Lance (ed.).	<i>Best of Architects Working Details: Vol. 2 Internal</i> London: The Architectural Press 1982	*NA2840 B792 B 2

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#### Tectonics

Author	Title	Call No.
Frampton, Kenneth	<i>Studies in Tectonic Culture : the Poetics of Construction in Nineteenth and Twentieth Century Architecture</i> Cambridge, MA: MIT Press, c1995.	A642 F813 S
Luecking, Stephen.	<i>Principles of Three-Dimensional Design : Objects, Space, and Meaning</i> Upper Saddle River, NJ : Prentice Hall, 2002.	*NK1510 L948 P
Porter, Albert W.	<i>Shape and Form</i> Worcester, Mass. : Davis Publications, 1974.	N7430.5 P844 S
Till, Jeremy	<i>Architecture Depends</i> Cambridge: MIT Press 2009	NA2540 T574A 2009
Vitta, Maurizio (ed.)	<i>Shin Takamatsu : Architecture and Nothingness</i> Milano: L'Arca, 1996.	*NA1559 T136 A4 T
Zelanski, Paul and Fisher, Mary Pat.	<i>Shaping Space: the Dynamics of Three-Dimensional Design.</i> Australia ; United States : Thomson Wadsworth, c2007.	*NK1510 Z49 S

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#### 3D Freehand Sketching

Author	Title	Call No.
Schaal, Hans Dieter	<i>Hans Dieter Schaal : stage architecture = Bühnenarchitektur</i> Stuttgart : Edition Axel Menges, 2002.	PN2091 S8 H249
Schaal, Hans Dieter	<i>In-Between: Exhibition Architecture.</i> Stuttgart : Ed. Axel Menges, 1999.	N6888 S291 H249
Schaal, Hans Dieter	<i>Innenräume = interior spaces</i> Berlin : Ernst & Sohn, 1995.	NA2765 S292 I
Schaal, Hans Dieter	<i>Landscape as inspiration</i> London: Academy Editions, c1994.	
Schaal, Hans Dieter	<i>Learning from Hollywood : architecture and film = Architektur und Film.</i> Fellbach : Ed. Axel Menges, 1996.	*PN1995.9 S4 S291 L
Schaal, Hans Dieter	<i>Neue Landschaftsarchitektur = New landscape architecture</i> Berlin: Ernst & Sohn, 1994	*SB472 S291 N

Schaal, Hans Dieter

Wege und Wegeräume :  
Untersuchungen, Überlegungen,  
Planungen = Paths and passages :  
investigations, reflections, planning.  
Berlin : Ernst, c1993.

NC251 S29 A4 1993

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**Materials Palette, Construction,  
Structure, and HVAC**

Author	Title	Call No.
Baird, George	<i>The Architectural Expression of Environmental Control Systems.</i> New York : Spon Press, 2001.	*NA2541 B163 A
Boyne, Colin & Wright, Lance (ed.)	<i>Best of Architects Working Details: Vol. 1 External.</i> The Architectural Press : London, 1982	*NA2840 B792 B 1
Boyne, Colin & Wright, Lance (ed.).	<i>Best of Architects Working Details: Vol. 2 Internal.</i> The Architectural Press : London, 1982	*NA2840 B792 B 2
Charleson, Andrew	<i>Structure as Architecture: a Source Book for Architects and Structural Engineers.</i> Oxford : Elsevier, 2005.	TA658 C477 S
Liebing, Ralph W.	<i>Handbook of Detailing : the Graphic Anatomy of Construction.</i> Wien ; New York : Springer, 2009.	NA2718 L54 2009
McGowan, Maryrose	<i>Interior Graphic Standards.</i> New York : John Wiley & Sons, 2003.	*TH2031 M1461
Talarico, Wendy	<i>Graphic Standards Details—openings.</i> Hoboken : J. Wiley & Sons, 2005.	TH2261 G766
Yee, Rendow	<i>Architectural drawing : a visual compendium of types and methods,</i> 3rd ed. Hoboken : Wiley, 2007.	NA2708 Y42 A 3ed

# School of Architecture

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**Presentation Techniques**

Author	Title	Call No.
Abraham, Raimund	[Un]built: Raimund Abraham, Wien, New York: Springer, 1996	*N6811.5 A26 A4 U
Andrews, Richard	<i>James Turrell: Sensing Space</i> , Seattle: Henry Art Gallery, University of Washington 1992	N6537 T78 A4 J
Benjamin, Andrew et al	<i>Installation Art (Art and Design Profile</i> No 30) London: Academy Editions Ltd 1993	*N6494 I56 I59
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## 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](http://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](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>, 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](mailto: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/](http://www.victoria.ac.nz/st_services/) or email [student-services@vuw.ac.nz](mailto: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.victoria.ac.nz/fad/facilities>

## 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/withdrawlsrefunds.aspx>



Faculty of Architecture and Design

## Work Submitted for Assessment Declaration Form

Student's full name : \_\_\_\_\_

Course : \_\_\_\_\_

Assignment/project : \_\_\_\_\_

(number and title)

Date submitted : \_\_\_\_\_

School of Architecture

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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](http://www.victoria.ac.nz/home/studying/plagiarism.html)

## PLAGIARISM

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- 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

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[www.victoria.ac.nz/home/studying/plagiarism.html](http://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](http://www.creativecommons.org.nz/frequently_asked_questions#III1)