



2013

Trimester 1

COURSE OUTLINE

LAND 311

Design Studio

GENERAL

Core or Elective; Trimester One; 15 points

ASSESSMENT

100% internal by assignment

CLASSTIMES AND LOCATIONS

STUDIO:	Tuesday	8.30–11.20pm	Room: VS236
	Friday	8.30–11.20pm	Room: VS236

COORDINATOR

Coordinator:

Name Peter Connolly
Room VS229
Phone: 463 9578 / 021 882 876
Office Hours Wednesday, 1-5pm for appointments
Monday & Thursday – Research days
Tuesday & Thursday afternoons teaching preparation.
Email: peter.connolly@vuw.ac.nz

Tutor:

Jamie Roberts

Full tutor details will be provided at start of course

COURSE SYNOPSIS

This course is important as it introduces to the students to the problematic of how to act as a landscape architectural designer in complex urban situations. It places considerable emphasis on engaging with how urban landscapes function, in terms of 'public life'.

AIMS OF THE COURSE

The course is intended to introduce students to the landscape architectural design problematic of how to engage with complex urban problems.

COURSE LEARNING OBJECTIVES

Students who pass this course will be able to:

- 1: Investigate a complex and real urban problem in a manner that results in a design outcome with some potential to make a difference to the situation.
- 2: Engage with how urban landscapes function (forms of 'public life').
- 3: Position themselves in relation to influential and emerging urban design practices.
- 4: Communicate their design investigation in a manner that makes sense of the outcome.

Assessment items	Length	%	CLO(s)	
1	Project 1	(2 weeks)	20%	1
2	Project 2	(3.5 weeks)	15%	2
3	Project 3	(9 weeks)	65%	1, 2, 3, 4

GRADUATE SKILLS

Graduate Skills	Taught	Practised	Assessed
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		✓	

COURSE CONTENT

'there is no imagination outside of technique', Deleuze and Guattari, 1988

The studio design research agenda can be summarised in terms of a series of propositions:

Proposition: *what landscapes 'do'*

This course agrees with other contemporary landscape architectural and urbanist designers and thinkers that urban landscapes (and landscapes of any sort) are best understood in 'open' and 'complex systems' terms. Such conceptions are often associated with a view that ***what landscapes 'do'*** is more important than what they look like or mean. Intensive field research into existing landscapes carried out by the studio lecturer, with the help of many others, suggests that in the name of 'what landscapes do' contemporary designers of landscapes tend to have certain preoccupations. These are often associated with the notion of 'landscape urbanism'.

The fieldwork findings, which have partly come from design studio work (and feed back into it), have led to a different conception of *what landscape do* (and how they do it) than is found in the dominant contemporary conceptions and approaches.

The theoretical work of Gilles (Pr: *Jills*) Deleuze and Felix Guattari has been found to be the most useful in making sense of the fieldwork. They argue that to embrace such systems should not involve 'applying' some open/complex system theory to the world but involves embracing real examples – and that theory is only useful if it connects to the way that reality functions and empowers its realignment.

This work has strongly suggested that contemporary open and complex systems-oriented approaches, instead, tend to be somewhat inattentive to real examples and that their preoccupations, as a result, tend to not engage with or defer away from what urban landscapes 'do' and this tends to have serious, even if not widely recognised or discussed, consequences for design. This deferral is related to dominant conceptions (certain presumptions and theories) and practices (certain modes of interpretation and uses of representation, including large-scaled mapping). Such conceptions and practices have received very little criticism so far.

The most precise way to understand the particular conception of landscape that this studio will investigate is in terms of 'assemblages' (Deleuze and Guattari) and 'affects' (Deleuze and Spinoza). These terms require further clarification which will happen as part of the studio investigation. For the moment one way to consider these two figures is that in open and complex systems involving environments and organisms (in our case human organisms are the prime focus) that 'assemblages' spontaneously form. An assemblage is a process, a distributed process, an heterogeneous set of relations in time and space that spontaneously coordinate in the production of affects (or powers, empowerments, affordances, tendencies, propensities, synergies, harmonies...). These assemblages are only assemblages *if* they produce 'affects'. An assemblage is not a physical thing nor can it be said that a landscape is an assemblage. There are, instead, assemblages associated with what we consider landscapes. An urban or landscape affect is an involuntary functioning or empowerment effectively produced by urban or landscape assemblages or (human) organism-world relations or connections. We live and 'surf' this empowerment. Consciousness feeds off of and back into this empowerment and yet, because of common sense, tends not to notice it. When we are able to 'connect to' landscape assemblages and affects Deleuze and Guattari term this being in 'the middle' or, in terms of practical or creative action, on a 'rhizome'. Assemblages are the means to experiment, where experimentation is differently conceived than we normally conceive of it.

From this finding that landscapes function differently from what is currently believed a number of other propositions can be made.

Proposition: *a different conception of problems*

A second proposition of this studio is that open and complex systems involving (human) organisms also produce problems and that an attention to how problems function will entail a shift in how urbanistic problems are engaged with. Urban problems tend to be, of late, conceived in terms of technically or scientifically-ecologically understood as 'systems'.

Such approaches come with very limited means of engaging with problems.

This studio will place considerable emphasis on how the studio as a whole and individuals in the studio find their way into an urban situation and construct a way of working from within what will appear initially as a perplexing interplay of obscure factors with no obvious way forward—the whole practice of doing so. This requires the studio and individuals taking hunches and the hard work of their investigations seriously.

It is also argued that attention to 'life on the ground' also shifts how complexity and urbanistic problems are engaged with. Complexity currently tends to be seen as either a new condition of the world or a desirable outcome itself. However, in terms of what is significant, complexity is better understood as the everyday condition of the world and that in complexity involving (human) organisms affects and problems are the primary products. Producing complexity, like designing with change, for its own sake makes no sense. Embracing problems means engaging with what is significant.

Proposition: *expression*

The various recent preoccupations that have been dominating practice and thought have produced important contributions to the design of cities and geographies. However, and this is the third proposition - an embrace of landscape open and complex systems – as landscape affects and problems – is not able to be engaged with through quantitative, scientific or technical means and requires what might be considered an 'aesthetics of affect'. Such an aesthetics or mode of evaluation aims to engage with the involuntary (not conscious or voluntary) functioning produced when (human) organisms and environments come together (affects or capabilities, propensities, tendencies, affordances...). Such an aesthetics places a new emphasis on the designer themselves and challenges us to develop practices worthy of both the landscape and what designers do.

For the philosopher Spinoza the world, Nature (as an open complex system) has two powers – the power of the world as affects and the power of understanding this world (which Deleuze terms 'expression'). Central to the studio is the development of this form of understanding – which has to be seen as a strong form of 'intuition. This studio will take intuition seriously and aim to develop individual designer confidence.

Proposition: *large-scaled strategic plans and mapping and life on the ground*

Urbanistic and geographical projects usually employ large-scaled planar representations (maps etc.). This designer/researcher will discuss how such forms of representation have **very** strong tendencies to 'suck' you away from 'life on the ground'. This studio will attempt to develop a strong connection to 'the middle' (Deleuze and Guattari) or 'life on the ground' (what 'landscapes do' or 'landscape affects') and mesh this with an attention to the larger scale (in this studio it will tend to stay at the medium to large scale) in a manner that seems to have escaped most contemporary practice.

Proposition: *how to be worthy of your motivations?*

It is argued that the attention to 'life on the ground' in this studio – as a whole studio research problematic - will if engaged with seriously allow individual students the possibility to engage with various individual landscape architectural and urbanistic motivations and questions in ways that both traditional and contemporary practices will tend to be less able to. i.e. it should be able to help you distinguish your work from some of the limitations of past practices and engage with your motivations.

Proposition: *emerging practices to be invented*

Such views are not commonly accepted and so this studio will be researching what the lecturer believes will be an emerging conception with its own particular array of techniques.

Writing these propositions down might obscure that this studio will be centrally focused on the development of very concrete techniques – techniques hopefully worthy of a fully landscape architectural urbanism. The studio will aim to produce a design research environment in which individual investigations may be undertaken. The studio design research agenda is designed to empower individual student design research agendas.

Basic whole studio components

- Initial individual on-foot response to the study area.
- Situation mapping – presenting an account of the relevant urban 'situation' relevant factors and forces from the council mini-briefing and analysis of documents – and attempting to graphically spatialise as much of this information and hunches as possible.
- Engaging with key stakeholders – initially through meeting the council.
- Development of an ability to engage with landscape affects via intensive practice on site as a group.

- Setting up a process of investigation, documenting and presenting forms of 'public life' discovered in the study area or relevant to it. Mapping the 'public life ecology' of the study area.
- Restructuring, through a design investigation and acts, the public life ecology of the study area in relation to the situation encountered.

Also, within the design investigation:

- A workshop focused on the functional and technical relationship between city, housing and river (stopbanks and possible public realm along the river).
- A workshop on apartment / housing design for landscape architects.
- A workshop (if appropriate) on road system design.
- A whole studio group charrette (if appropriate) which draws together everyone's understanding of the situation and study area to identify key modes and sites of action.
- (If viable) a workshop or exercise investigating the viability and implications of a restructuring of the Hutt River stream course.

Associated activities at appropriate times in the studio (lecturers, seminars and discussions) to include one or more of the following:

- Positioning the studio in relation to other open and complex systems oriented approaches to urbanism (most notably associated with the term 'landscape urbanism')
- Positioning the studio in relation to dominant, more 'traditional', approaches to urban design.
- Past practices relevant to investigating public life.
- Past examples of projects that attempt to engage with public life and/or landscape affects.
- Discussion of use of relevant software (notably GIS, Illustrator).

In terms of design research the studio will include:

- An Introduction to design research.
- Positioning the research focus of the studio as a whole.
- Identifying the research dimension of the individual projects and aiding their positioning in a relevant field of inquiry (identifying emerging thematics of the studio group and aiding the development of these.
- Presenting individual design investigations as design projects and design research projects.

COURSE DELIVERY

Most studio sessions will be conducted in a studio format, involving: desk critiques, informal and formal presentations, charrettes, lectures, seminars and discussions.

The studio will place significant emphasis on field work, both as a studio and individually. Students will be expected to spend more time than they are probably accustomed to actively on site.

It is intended that the studio run as a relatively mobile research group where the whole studio and individual emphases support each other - where the studio and individual research foci are both treated as important.

Students can access the Lower Hutt city centre, the main focus of the studio, from the city by train to Melling Rail Station and then walking to the site, or by car or a range of buses from different locations. Studio field trips will not work unless there is punctuality and attendance by all: arriving at the start of the day, staying till the end and staying together.

ASSIGNMENTS/PROJECTS

LAND 311 is internally assessed by assignment work in the form of three differently weighted design projects. The design project hand-ins also require the submission of an A3 process work portfolio containing a design research diary that contains all significant parts of your rough and preparatory work. The design research diary is to include original

hand drawn work and brief interpretive notes relating to project design research experiments, development and analysis. This process work will be discussed with the students during the studio reviews.

A detailed description of the assignments will follow:

Refer to the program also.

Part 1

Response to study area and Situation Mapping 20 %

Individually.

Part 1A Presentation Friday 15th March. **Response to Study Area** (0%)

- Work will be submitted to Peter's office between 4 & 5pm Thursday 14th.
- Work will then be available 8-8.30am from Peter's office the next day for pin-up in studio before the presentation starts at 9.00 am in the studio space.
- Digital handin to R drive only available 9am-5pm, Thursday 14th.
- ALL DAY CRIT
- *Powerpoint images may be used but all relevant images are to be hardcopy and on the wall.*

NB: Though Part 1A will be presented on Thursday 14th it will not itself be formally assessed then. It is expected that the work should be treated as effectively complete - and then will in response to feedback at the Friday presentation and Part1B findings be suitably altered and included with the presentation of Part 1B the following week. i.e. Part 1A material will become part of the Part 1B material, findings, presentation & assessment.

Part 1B Presentation Tuesday 19th March. **Situation Mapping** (20%)

- Work will be submitted to Peter's office between 4 & 5pm Monday 18th.
- Work will be available 8-8.30am from Peter's office the next day for pin-up in studio before the presentation starts at 9.00am in the studio space.
- Digital handin to R drive only available 9am-5pm, Monday 18th.
- ALL DAY CRIT
- *Powerpoint images may be used but all relevant images are to be hardcopy and on the wall.*

Part 2: Presentation Friday 12th April. Identification of forms of public life (and the ecology of public life of the study area) 15%

- *In teams of two.*
- Submitted to Peter's office between 4 & 5pm Thursday 11th April. Work will be available from 8-8.30am the next day from Peter's office to be pinned up before the studio presentation starting at 9.00am in the studio space.
- Digital handin to R drive only available 9am-5pm, Thursday 11th April.
- ALL DAY CRIT
- *Powerpoint images may be used but all relevant images are to be hardcopy and on the wall.*

Part 3: Presentation Tuesday 18th June. Restructuring the public ecology of the study area 65%

- *Initially in teams of two and then individually. Submitted individually. See programme for which parts are in teams (3.5 weeks) and which parts are individual (5.5 weeks).*
- Submitted to Peter's office between 11am & 12noon Monday 17th June. Work will be available from 8-8.30am the next day from Peter's office to be pinned up before the studio presentation starting at 9.00am in the studio space.
- Digital handin to R drive only available 9am-5pm, Monday 17th June.
- ALL DAY CRIT
- *Powerpoint images may be used but all relevant images are to be hardcopy and on the wall.*

NOTE: All handins must also be submitted digitally to the handin 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 3 projects. 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.

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.

The projects contribute towards the final course grade. See 'Assignments / Projects' for details.

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

Project 1: (20%)

Submission Requirements:

- To be outlined in specific briefs (1A & 1B).

Assessment Criteria:

Project 1 Assessment Criteria	CLO(s)
The ability to produce and communicate an on the ground designerly understanding of a study area.	1
The ability to produce a designerly understanding of the situation that a design investigation is confronted by.	1
The ability to contribute to the success of the studio, to the work of fellow students and the studio research agenda.	1

Project 2: (15%)

Submission Requirements:

- To be outlined in a specific brief.

Assessment Criteria:

Project 2 Assessment Criteria	CLO(s)
The ability to discover, in a designerly manner, what the landscape is doing: landscape assemblages and affects; and to communicate these discoveries. This includes the ability to represent the 'ecology of public life' of the study area.	2
The ability to work as a team.	2
The ability to contribute to the success of the studio, to the work of fellow students and the studio research agenda.	2

Project 3: (65%)

Submission Requirements:

- To be outlined in a specific brief.

Assessment Criteria:

Project 3 Assessment Criteria	CLO(s)
The ability to find yourself in a perplexing complex situation and develop a way of working which results in a serious design response to this situation.	1
The ability to produce large-scaled and smaller scaled analytical representations (mappings) that will facilitate a design restructuring of the public ecology of the study area.	1
The ability to produce a designer restructuring of the public ecology.	1
The ability of the design work to make a difference to life on the ground (or have the potential to).	1
The ability to position the investigation and outcome in relation to a field of disciplinary inquiry.	3

Ability to produce work that engages with (and hopefully contributes to) a disciplinary question of the student's own construction.	1, 4
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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 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.

GROUP WORK

There is group work in parts 2 and 3. Part 2 is wholly group work and valued at 15% of the total grade. Part 3 starts with group work and then becomes individual. Part 3 is assessed individually.

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.

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.

SCHEDULE OF SESSIONS

Prior to the commencement of the course this schedule seemed to be the most appropriate way to deal with the studio problem and particular situation and study area. It should be expected that shifts to this schedule may occur if warranted.

SCHEDULE OF SESSIONS								
VUW Week	month	studio week	day	date	session	location	projects / assessments	
Week 9	February		M	25				
			TU	26				
			W	27				
			TH	28			Orientation Week	
			F	1				
			S	2				
			S	3				
Week 10	March	1	M	4			Trimester 1 begins	
			TU	5	Introduction to Studio	VS236	1A. Response to Study Area 10 days Individually	
			W	6				
			TH	7				
			F	8	overview of the greater Lower Hutt	field trip around Lower Hutt		
			S	9				
			S	10				
Week 11	March	2	M	11				1B. Situation Mapping 2 weeks Individually
			TU	12	Council mini-conference briefing	Lower Hutt council building		
			W	13				
			TH	14				
			F	15	Presentation of Initial response to study area (individual on-site investigation)	VS236		
			S	16				
			S	17				
			S	18				
Week 12	March	3	M	18			2. Identification of forms of Public Life (and the Ecology of Public Life) 2.5 weeks In teams of 2	
			TU	19	Presentation of Situation mapping: spatialising documents and other sources (incorporating a representation of the Initial Response... and an Initial Design response)	VS236		
			W	20				
			TH	21				
			F	22	Field investigation of public life as a group in Te Aro	Te Aro		
			S	23				
			S	24				
Week 13	March	4	M	25				3A. Mapping &
			TU	26	Draft Presentation: individual identification of public life in study area (including differentiation mapping)	VS236		
			W	27				
			TH	28				
			F	29				
			S					
			S					
Week 14	April		M	1				
			TU	2				
			W	3				
			TH	4				
			F	5	Desk critique	VS236		
			S	6				
			S	7				
Week 15	April	5	M	8			15%	
			TU	9	Desk critique	VS236		
			W	10				
			TH	11				
			F	12	Presentation of instances of public life and public ecology	VS236		
			S	13				
			S	14				

COURSE EXPECTED WORKLOAD

You should be 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, study week, and examination period.

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

MATERIALS AND EQUIPMENT REQUIRED

Students will be required to visit Lower Hutt City a number of times. The costs to the student will depend on the modes of transport employed.

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 (3.2mpxl minimum). Note: The Student Loan, administered by StudyLink, allows students to claim up to \$1000 for course related costs for each year of study.

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 all of the studio sessions [this requires a roll to be kept]. The roll will be marked within the first half an hour of the session.
- Discuss your project progress with your tutor or the Course Coordinator at least weekly [requires records to be kept]

- Attend and present your project work at all scheduled critical reviews
- Achieve a grade of 'D' or higher in all [or specified] assignments

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 graded submission dates cannot occur without permission from the Head of School.**]

READINGS AND REFERENCE MATERIAL

Readings and other resources will be provided via Blackboard.

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 Pūhahi 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.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/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 :

School of Architecture

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