



2012

Trimester 2

COURSE OUTLINE SARC112 DESIGN PROCESSES

GENERAL

Core; Trimester Two; 15 points

ASSESSMENT

100% internal by assignment

School of Architecture

CLASSTIMES AND LOCATIONS

LECTURES:	TUESDAY	08:00pm – 08:50pm	Room: LT303 (New Kirk, KELBURN CAMPUS)
	FRIDAY	08:00pm – 08:50pm	Room: LT303 (New Kirk, KELBURN CAMPUS)

TUTORIALS: Vivian Street (TE ARO CAMPUS) WIG 101

STREAM A

Tuesday & Friday 1240pm – 1430pm
1st Year Studio, Wigan 101

STREAM B

Tuesday & Friday 1440pm – 1630pm
1st Year Studio, Wigan 101

STREAM C

Tuesday & Friday 1640pm – 1830pm
1st Year Studio, Wigan 101

COORDINATOR

Coordinator: Dr Peter Wood

Room: 3.05a

Office Hours: to be advised

Email: peter.wood@vuw.ac.nz

Tutors

Kate Abbott (3 streams)

Jaime MacFarlane (3 streams)

Hedda Oosterhoff (2 streams)

Samantha Erickstad (2 streams)

Sylvia Wilson

Zane Melsom

Jake Tindall

Esekia Faiga

Rehua Wilson

Terese Fitzgerald

COURSE SYNOPSIS

'Design' is the word we give to a broad range of creative procedures concerned with identifying and applying imaginative solutions to defined problems. In SARC 112 we will be exploring some of the more important design procedures – often called design methodologies – used by Architects, Landscape Architects and Interior Architects to define, analyse, test, and communicate design solutions.

To apply a design methodology we need two things: a defined problem (through observation), and a plan for acting on that problem (a creative strategy). In SARC112 you will be presented with three design problems which your tutors will help you develop original design solutions for. Actually, now that I think about it, saying that design starts with 'problems' sounds a bit negative. Certainly professional practice in the three "architectures" is fraught with dilemmas: not enough money, too little space, difficult client, impossible brief, and so on. But for talented designers these are not so much problems as opportunities for great lateral thinking and highly original solutions. So I will be presenting you with three 'opportunities'. The first is concerned with the inside world (interior architecture), the second is concerned with the space between the inside and outside worlds (conventional architecture) and the third addresses the outside world alone (landscape architecture). Usually, when talking about architecture we assume opportunities for humans. That is, we are usually trying to make better spaces and environments for ourselves. However, in this year's course, I thought it might be interesting to focus on a slightly different client group: non-human animals. To help you develop your own design solutions to these 'animal problems' the course will be introducing some specific representational paradigms. Sound a bit complicated? Okay, I was showing off my vocabulary. 'Representational paradigms' are simply the two and three dimensional techniques designers' use to find their solutions. They can be thought of as 'lenses' that allow us to see a problem in a certain way, and to make visible the opportunities each contains. They are the basic tools of the architectural designer that allow us to firstly understand a problem, and then to act on that understanding by exploring design scenarios (which are then re-evaluated in a design cycle). Helpfully, you already know many of these are from SARC111. We think of them broadly as drawings and models, but they are more correctly a set of 'operations of seeing'. For example, the architectural plan 'sees' a building as though it has had the top cut off and we can look into it from above. That's good for buildings, but what about landscapes or interior? Well, they have their preferred tools too, and we will be using them in the course.

To recap then; in this course you will be developing your ability to analyse a given design problem, identify the opportunities for architecture contained within, and then present an original solutions. At the same time you will expand your understanding of, and ability with, the tools of design. Finally, you will also be widening your appreciation of the differences and similarities that exist between the three architectural disciplines offered by the School of Architecture, and I am hoping that along the way you might find exactly where your passion in the architectural field lies.

COURSE THEME

ANIMAL ARCHITECTURE

SARC112 takes as its course theme the architecture in the animal world. There are two parts to how we will discuss animal architecture.

1 – ANIMAL BEHAVIOUR. That is, how and why animals act in certain, predictable ways. This is the field of environmental psychology and while the course will not delve too far into the science of it we will address the implications of animal behaviour. For example, before settling down to a nap a domestic dog will always turn in couple of full circles. One reason given for this ritual is that it is an inherited response to flattening the foliage a wild dog might encounter. This makes little sense when the dog in question is preparing to sleep in the front seat of your car, but dogs don't think like that, and it is sure to squeeze in a couple of pivots on your upholstery. We, as designers, don't actually need to know the 'why' of such behaviour, but we do need to understand and respond to the 'what' of any given situation if our designs are to fit in the world correctly.

2 – ANIMAL AESTHETICS. That is, what things in the animal world look like (including the animals themselves). It would be a long stretch of the bow to say that animals 'design' their world in the way that we understand it, but nonetheless the animal world is full of order, structure, logic, beauty, clarity, geometry, etc. Animals can often display architectural qualities that we enjoy, and architects and designers through history have looked to the animal world for examples and influence. For example, the Bowerbird of Australia build elaborate nests to attract mates. One variety places sticks around saplings, sometimes giving it a hut-like roof ('bower' is an old word for a dwelling or cottage). Another Bowerbird creates ornate displays of objects it has collected, always in exactly the same shade of blue. There are scientific theories to account for this behaviour but they do not detract from the beauty of the objects this bird makes, and there are endless examples of other extraordinary structures throughout the animal kingdom that we can find inspiration in.

Underlying the course theme of ANIMAL ARCHITECTURE is the certainty that we are animals too, and like all animals we have our own environmental and aesthetic preferences. I know most of you will have been expecting to be designing for people but unfortunately human beings are very complicated animals and architects, landscape architects and interior architects need to become astute observers of human nature over long periods if they are to provide satisfying solutions to the material world of human activity. How much nicer it is to begin with animals we think we know?

A NOTE ON 'SPECIFICITY'

The biggest mistake any designer can make is to assume that they know in advance all they need to of a given design problem. Few design problems are deeply philosophical but nonetheless assumption can too often be the matriarchal figurehead of large, large mistakes. So that you might avoid catastrophe I offer you SPECIFICITY, which we might also call, 'Detail'. It involves exploring a problem in enough depth that you discover some original and novel point upon which to launch your design. This involves not simply research, but the processes of researching analytically and critically. It is partly a search for the

opportunities that lie hidden in a problem, but above all else it is a way of achieving the unexpected rather than the familiar. For example (and taking the course theme of animals) we should have no problem in distinguishing between an elephant and a giraffe. Yet what EXACTLY are the differences – size, colour, weight, proportion, speed, physiology? Certainly, but if we were to compare an elephant, giraffe and a jellyfish the first two would start to look quite similar in comparison to the latter. They have more that is common than different when held up against an aquatic animal. So we might then go back and ask what exactly is SPECIFIC to a giraffe, or elephant, and then explore this small detail in considerable depth. This important point – **depth over breadth** - will be developed in discussion with your tutors.

AIMS OF THE COURSE

In SARC112 we build upon the basic design skills you developed in SARC111 through the introduction of discipline specific problems and tools. The course is an entry point for the three architectural degrees offered by the school and as such it serves two purposes. Firstly, SARC112 seeks to consolidate the common foundational design skills necessary to further study in all three disciplines. Secondly, by way of discrete exercises, it also introduces the differences in scope, scale and servitude between each discipline. By the end of the course you will have developed an appreciation of how architecture, landscape architecture and interior architecture relate to each other, how they differ in purpose, and how they share systems. You will also have enlarged your range of design skills and improved in your representational fluency (that is, your ability to draw and model quickly and effectively). Finally, you will be able to demonstrate ability at analysing a design problem, show ability at identifying an original solution, and be effective at presenting this as a design solution. It is my hope that by the end of the course you will have learnt how to innovatively organize a complex network of conflicting expectations so that we might find clarity, order and logic – those things we that we consider ‘architecture’.

School of Architecture

COURSE LEARNING OBJECTIVES

Students who pass this course will be able to:

- 1 effectively define and analyse a design problem
- 2 identify imaginative options for development
- 3 demonstrate a consistent strategy for design development
- 4 clearly and comprehensively present a design proposal
- 5 differentiate between architecture, landscape architecture and interior architecture

Assessment items		Length	Percentage	CLO(s)
1	Project 1	4 weeks	30%	1-4
2	Project 2	4 weeks	30%	1-4
3	Project 3	5 weeks	30%	1-4
4	Plussage Calculation		10%	5

GRADUATE SKILLS

<i>Graduate Skills</i>	<i>Taught</i>	<i>Practised</i>	<i>Assessed</i>
<i>Knowledge</i>			

• 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

SARC 112 is composed of three assessed units, one each introducing landscape architecture, architecture, and interior architecture. Each unit has one assignment accounting for 30% of your course result. The remaining 10% of the assessment calculation is a plussage calculation and will be added to whichever of the three assignments you do best in. For example, if the grade results for your three assignments are C, B and A, the final 10% will be calculated as an A. If you receive three B grades then the plus-age will be B, and so on. The point of this is to slightly skew your overall result in favour of your best area of performance.

Assignment 1	Interior Architecture	COMPANION ANIMALS	30%
Assignment 2	Architecture	NESTS VERSUS CAVE	30%
Assignment 3	Landscape Architecture	ANIMAL MEMORIES	30%
Plussage			10%
TOTAL			100%

COURSE DELIVERY

SARC112 consists of 12 weeks of study, each week involving two lectures, two tutorial sessions, and a self-directed component of independent study. The course is divided into three sections, one each representing landscape architecture, architecture, and interior architecture. The lectures will develop key themes pertinent to each section, building upon the introduction to designing you received last trimester.

As with SARC111 you will be encouraged to research issues raised by the project assignments and to then reconsider these through a process of creative exploration. Your assigned tutor will play an important role in helping you formulate and develop your ideas into a project, but equally the classmates in your tutorial group offer an important sounding board and discussion group for design thinking. For such reasons it is important you come prepared for tutorials in order to get the most out of them. Your tutor is there to assist you in developing **your** ideas, not to provide you with ideas. The more you bring to your tutor the more you and your colleagues will get back in return. Design is an activity concerned with making and doing. The more you do – drawings, readings, writing, models, etc. - the more your process will drive itself forward, and consequentially your tutor will be able to offer critical feedback.

Animal Architecture

Project 1 – 30%

COMPANION ANIMALS

DUE: Monday 13th August
SECTION: Interior Architecture
TOPIC: Animal Commensalism
TECHNIQUE: sectional and plan
SUBMISSION : portfolio

In psychology 'commensalism' occurs when two organisms share a burrow, hole, nest or cave. For example, rats and bats are known to share caves without conflict. In biology 'commensalism' it is used slightly differently to describe a relationship between two creatures where one benefits and the other is unaffected. An example of this are common head lice which, while irritating, really cause us no actual harm. But what would happen if we imagined commensalism between two unlikely animals? Perhaps a hummingbird and an elephant, for example? For this you are asked to use the techniques of plan and section to explore an unlikely commensal relationship of your choosing.

Project 2 – 30%

NEST VERSUS CAVE

DUE: Monday 24th September
SECTION: Conventional Architecture
TOPIC: Animal Folly
TECHNIQUE: model and photography
SUBMISSION : portfolio

Not many animals live commensally in nature. More often we encounter a relationship where one organism benefits at the expense of another. One of the most common examples of this is a parasite. The only interest a parasite has in a host is as a source for food and protection, and in most cases the relationship ends with the death of the host and another cycle of reproduction by the parasite. In this exercise you are required to design an animal folly. A folly is a building without any particular purpose and to this degree it is a kind of parasite, drawing its identity from architecture but without giving anything useful back. For the purposes of this exercise you should imagine Cobblestone Park as a host, and your design a parasite consuming it using animal imagery.

Project 3 - 30%

ANIMAL MEMORIES

DUE: Monday 29th October
SECTION: Landscape Architecture
TOPIC: Animal Memory
TECHNIQUE : analytical drawing, sketch perspective, site plan
SUBMISSION : portfolio

'Mutualism' occurs in nature when two organisms share a relationship to common (mutual) benefit. Honey bees are a familiar example. Bees harvest pollen for their own needs but they simultaneously fertilise flowers, thereby ensuring the plants survival too. The bacteria in our guts are a less appealing example of mutualism, but without the friendly flora that lives in our intestines we would not be able to digest food. In designing an animal memorial for Cobblestone Park you are asked to imagine a relationship of mutualism between the two. How might the park-scape make for a better memorial, and what benefits can a memorial draw from the park?

PLUSAGE

You will notice that the three assignments account for only 90% of the final grade calculation. As I noted above, the final 10% will be derived from your best result for one of these three assignments.

FEEDBACK

Assignments will be returned at your tutorial with written feedback from tutors attached. Results will be distributed through the Blackboard portal.

ASSESSMENT REQUIREMENTS

Your three assessments are to be submitted in identical, three-part PORTFOLIOS.

PORTFOLIO FORMAT

Part 1 – WRITTEN COMPONENT (10%)

Project Statement (approx. 150 words)

The project statement explains **WHAT** you wanted to do and **WHY**. You should think of it as the ideas behind your work and it should act as a conceptual map to anyone one looking at your design.

Project Description (approx. 300-500 words)

This is the explanation for **HOW** you have designed. It is much more pragmatic than the Project Statement in that it will explain, in simple terms, the parts of your design. It will describe how it goes together and explain why things look the way they do.

Part 2 – PRESENTATION COMPONENT (65%)

Presentation is the exciting part of your design. It is where you display the result of all your hard work as though it really took no work at all. Boxers have a saying that the more your sweat in the gym the less you bleed in the ring. Presentation is the ring. It will be the result of all your work but it will emphasise the wonder and thrill of a project brought to fruition. The presentation drawings are where we ask people to believe in a scheme, to share our vision and buy-in to its reality ('buy-in' because it will probably be expensive). It is the exciting and heroic part of your submission and while it is always grounded in discipline it should nonetheless appear effortless.

Part 3 – SUPPORT COMPONENT (25%)

If presentation is like a boxing bout then the support component is your training log. This section of the assignment is where you can show us all the material you worked through in order to get to your final design. To this degree it is a record of your process material: sketches, models (using photographs), references, thoughts, drawings, images, observations, etcetera. This is important as a reminder that a design comes from processing lots of information and then editing it down to an elegant solution. It is an archive for the project and not a rubbish bin. This material,

while being fragmented and disparate will still need to be ordered for submission in order to make sense of its role as a resource for your design.

SUBMISISON FORMAT

Each assignment is to be handed in to your tutor on the day specified in the course schedule (assignment three will be the office reception). This submission should take the form of a bound A3 portfolio, in landscape orientation. **Please ensure that the portfolio carries your name.**

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 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

Details of any group work involved should be given as stated in section 5 of the Assessment Handbook http://www.victoria.ac.nz/home/about_victoria/avcacademic/puhandbook.pdf Note that group assessment may not be worth more than 15 % of the course.

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

You should expect to spend a total of around 150 hrs on this course, including both scheduled class time and independent study. (refer Assessment Handbook: http://www.victoria.ac.nz/home/about_victoria/avcacademic/publications/assessment-handbook.pdf)

SARC 112 students are expected to commit on average 12 hrs per week to the course including 6 hrs of lecture & studio per week and an additional average of 6hrs in the mid semester break.

MATERIALS AND EQUIPMENT REQUIRED

You have already received a thorough list of design materials and equipment from SARC111. These, on the whole, will be the same requirements for SARC112. Unfortunately there will be a couple of specific items related to the course assignments you might like to consider in advance.

Assignment two asks you to use photography. I will discuss using digital photography in the lecture because it is cheap and the results can be easily manipulated, but it does necessitate a digital camera. I am hoping that you already have one of these but if not there are some options. The School of Architecture does have cameras available for loan from the Faculty photographer, Paul Hillier. I should say that I am not expecting large high quality photographs. Sometimes the best images are the least clear, so you should not discount simple things like the camera on your phone. Similarly, if you do decide to buy a camera it need not have a massive megapixel count.

Assignment 3 asks you to work in section and plan. A few years ago this would have meant having a drawing board with mechanical draughting arm and a box full of specialist and expensive drawing instruments. For this assignment you will be

able to work in freehand, you might have a drawing board available to you at home, or you could use a simple computer programme (Microsoft used to offer one in their Works package called Visio). Your tutors will be able to advise on this.

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. No responsibility will be taken by tutors or the course coordinator for work that was not handed in or collected at the appointed time and place as directed.

Late submissions will be penalised as set out above, unless an extension is approved by the Course Coordinator.

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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:

It is a mandatory requirement that all three assignments be correctly submitted for examination.

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.**

The following list is only a guide to the reading you are expected to do. You are encouraged to read widely and across disciplines.

Amanto, Ivan *Supervision: A New View of Nature* New York: Harry N. Abrams., Inc Publishers, 2003

Appleton, Jay. *The Experience of Landscape*. London: John Wiley & Sons, 1975.

Appleton, Jay. *The Symbolism of Landscape: An Interpretation of Landscape in the Arts*. Seattle and London: University of Washington Press, 1990.

Bachelard, Gaston. *The Poetics of Space* 1964 ed. Boston, Massachusetts: Beacon Press, 1994

Bielefeld, Burt & Sebastian El khaouli, *Basic Design Ideas* Basel: Birkhauser, 2007

Bloomer, K.C. and Moore, *Body, Memory, and Architecture*. New Haven: Yale University Press. 1977

Ching, Francis D *Architecture: Form, Space & Order*. New York: Van Nostrand Reinhold. 1979

Comer, Stephanie and Deborah Klochko *Ichthyo: The Architecture of Fish: X-Rays from the Smithsonian* San Francisco: Chronicle Books, 2008

Guillery, Peter *The Buildings of London Zoo* London: Royal Commission on the Historical Monuments of England, 1993

Jormakka, kari, *Basic Design Ideas Methods* Basel: Birkhauser, 2007

Lambton, Lucinda *Beastly Buildings: The National Trust Book of Architecture for Animals* London: Jonathan Cape, 1985.

Porter, Tom *How Architects Visualise* New York: van Nostrand Reinhold. 1979

Rudofsky, Bernard *Architecture Without Architects* New York, 1964

Rykwert, Joseph *The Necessity Of Artifice* London, 1982, P58 - 59

Taylor, Mark and Julieanna Preston (Eds). *Intimus : Interior Design Theory Reader* Chichester : John Wiley, 2006.

von Frisch, Karl *Animal Architecture* Trans. Lisbeth Gombrich. New York & London: A Helen and Kurt Wolff Book, 1974.

SCHEDULE OF SESSIONS (Assessments to be noted)

Week month	day	date	Item	location	time	Comments Trimester 2 Begins
Week 29 July	M	16				
	TU	17	Course Introduction	LT303	8.00 – 8.50am	
	W	18				
	TH	19				
	F	20	Interior Animals	LT303	8.00 – 8.50am	
Week 30 July	M	23				
	TU	24	Interior Arch	LT303	8.00 – 8.50am	
	W	25				
	TH	26				
	F	27	Interior Arch Withdrawal refund	LT303	8.00 – 8.50am	<i>This is the last date than you can withdraw with a full refund</i>
Week 31 July August	M	30				
	TU	31	Interior Arch	LT303	8.00 – 8.50am	
	W	1				
	TH	2				
	F	3	Interior Arch	LT303	8.00 – 8.50am	
Week 32 August	M	6				
	TU	7	Interior Arch	LT303	8.00 – 8.50am	
	W	8				
	TH	9				
	F	10	Interior Arch	LT303	8.00 – 8.50am	
Week 33 August	M	13				ASSIGNMENT ONE DUE
	TU	14	Architecture Animals	LT303	8.00 – 8.50am	
	W	15				
	TH	16				
	F	17	Architecture Arch	LT303	8.00 – 8.50am	
Week 34 August	M	20				
	TU	21	Architecture Arch	LT303	8.00 – 8.50am	
	W	22				
	TH	23				
	F	24	Architecture Arch	LT303	8.00 – 8.50am	
Week 35 August	M	27				Mid Trimester Break
	TU	28				
	W	29				
	TH	30				
	F	31				
Week 36 September	M	3				
	TU	4				
	W	5	ARCI/INTA/LAND591 Review			
	TH	6	ARCI/INTA/LAND591 Review			
	F	7				Trimester 2 continues
Week 37 September	M	10				
	TU	11	Architecture Arch	LT303	8.00 – 8.50am	
	W	12				
	TH	13				
	F	14	Architecture Arch	LT303	8.00 – 8.50am	
Week 38 September	M	17				
	TU	18	Architecture Arch	LT303	8.00 – 8.50am	
	W	19				
	TH	20				
	F	21	Architecture Arch	LT303	8.00 – 8.50am	
Week 39 September	M	24				ASSIGNMENT TWO DUE
	TU	25	Landscape Animals	LT303	8.00 – 8.50am	
	W	26				

	TH	27				
	F	28	Landscape Arch	LT303	8.00 – 8.50am	
Week 40 October	M	1				
	TU	2	Landscape Arch	LT303	8.00 – 8.50am	
	W	3				
	TH	4				
	F	5	Landscape Arch	LT303	8.00 – 8.50am	
Week 41 October	M	8				
	TU	9	Landscape Arch	LT303	8.00 – 8.50am	
	W	10				
	TH	11				
	F	12	Landscape Arch	LT303	8.00 – 8.50am	
Week 42 October	M	15				Final Hand-ins for non-studio subjects
	TU	16	Landscape Arch	LT303	8.00 – 8.50am	Final Hand-ins for non-studio subjects
	W	17				Final Hand-ins for non-studio subjects
	TH	18				Final Hand-ins for non-studio subjects
	F	19	Landscape Arch	LT303	8.00 – 8.50am	Final Hand-ins for non-studio subjects
Week 43 October	M	22				Labour Day - Holiday
	TU	23	WG101 setup for crit wk			Study/Examination Period No hand-ins allowed
	W	24	WG101 setup for crit wk			No hand-ins allowed
	TH	25	WG101 setup for crit wk			No hand-ins allowed
	F	26	WG101 setup for crit wk			No hand-ins allowed
Week 44 October November	M	29	SoA Crit week			ASSIGNMENT THREE DUE
	TU	30	SoA Crit week			ARCI212, INTA212, LAND212 final reviews
	W	31	SoA Crit week			ARCI312, INTA312, LAND312 final reviews
	TH	1	SoA Crit week	ARCH482 design hand-in		ARCI412, INTA412, LAND412 final reviews
	F	2	SoA Crit Week			ARCH482 final review
Week 45 November	M	5				Exams
	TU	6				Exams
	W	7				Exams
	TH	8		ARCH482 report hand-in		Exams
	F	9				Gradesheets due
Week 46 November	M	12				
	TU	13				
	W	14				
	TH	15				
	F	16				Examination Period ends
Week 47 November	M	19				Trimester 3 Begins
	TU	20				
	W	21				
	TH	22				
	F	23				

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.

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 Advisor 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*](#), 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.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>

School of Architecture



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)

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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