TE WHARE WĀNANGA O TE ŪPOKO O TE IKA A MĀUI
VICTORIA UNIVERSITY OF WELLINGTON

FACULTY OF ARCHITECTURE & DESIGN
Te Wahanga Waihanga-Hoahoa

2013

Trimester 2

COURSE OUTLINE

SARC112

DESIGN PROCESSES

GENERAL

Core; Trimester Two; 15 points

ASSESSMENT

100% internal by assignment

CLASS TIMES AND LOCATIONS

LECTURES:	TUESDAY	09:00am – 09:50am	Room: SUMT 228
	THURSDAY	09:00am – 09:50am	Room: SUMT 228

TUTORIALS: Vivian Street (TE ARO CAMPUS) WIG 101

STREAM A
Tuesday & Friday 12:40pm – 14:30pm
1st Year Studio, Wigan
VS012 - VS012D (workshop)

STREAM B
Tuesday & Friday 14:40pm – 16:30pm
1st Year Studio, Wigan
VS012 - VS012D (workshop)

STREAM C
Tuesday & Friday 16:40pm – 18:30pm
1st Year Studio, Wigan
VS012 - VS012A (workshop)

FINAL SUBMISSION: Is scheduled in the end of year examination period 25 Oct–16 Nov

COORDINATOR

Coordinator: Dr Peter Wood

Room: 3.05a
Office Hours: By appointment
Email: peter.wood@vuw.ac.nz

Tutor details will be provided at start of course

COMMUNICATION OF ADDITIONAL INFORMATION

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

PRESCRIPTION

Studio-based projects explore how abstract concepts of formal and spatial composition can be used to create habitable places. Discipline-specific modules introduce concepts and processes which are particular to architecture, interior architecture and landscape architecture.

COURSE CONTENT

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'.

'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.

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 your 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?

METHODOLOGICAL THEME

A Design Method is a systematic approach to determining an appropriate creative solution to a known problem. It should be thought of as a way of effectively directing creative efforts towards a specific problem. As such, a design method does not deny the place of intuition and instinct in creativity, but neither should it become an excuse for

promoting wholly impulsive, emotional or reactionary solutions (I think the popular term for such approaches would be 'random' ideas). However, we cannot speak of a *single* design method either. To some extent every architect develops their own design approach but these are inevitably founded on some universally sound approaches. Many of these are quite pragmatic and practical. For example, designing for people moving through spaces is grounded in human psychology. The approach SARC112 will be focusing on is **STORY-TELLING**, often called **NARATIVE DESIGN METHOD**. To appreciate what this means as a methodology it is necessary to appreciate that architectural designs have two lives. The first belongs to an architect and encompasses their creative activities in advance of actual construction (the design and development phases). The second life embraces the constructed architectural outcome and this belongs to all those people that encounter it. We have, then, two stories about design; one for the architect about designing, and a second of the design itself for all those who live, work and play in the outcome of the former. In SARC112 we will be focusing on developing approaches to creative design thinking that utilise story-telling to create rich, diverse and imaginative architectures.

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 too 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.

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

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		✓	

TEACHING FORMAT

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.

MANDATORY COURSE REQUIREMENTS

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

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

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:

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.

Please check out the link below with information on Studio Courses:

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

ASSESSMENT

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.

Assessment items		Duration	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	Plusage Calculation		10%	5

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.

ASSIGNMENTS

Project 1 - 30%

DUE: Monday 12th August
SECTION: **Landscapes**
TOPIC: Animal Memory
TECHNIQUES : analytical drawing, sketch perspective, site plan
SUBMISSION : portfolio

Project 2 – 30%

DUE: Monday 23rd September
SECTION **Buildings**
TOPIC: Animal Folly
TECHNIQUES model and photography
SUBMISSION : portfolio

Project 3 – 30%

DUE: Monday 29th October
SECTION **Interiors**
TOPIC: Animal Commensalism
TECHNIQUES sectional and plan
SUBMISSION : portfolio

Each project assignment will be distributed through Blackboard and introduced in full in the lectures.

FEEDBACK

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

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 <u>cannot be changed</u> without permission from the Head of School.

The School has a 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.

The Course is internally assessed by assignment work in the form of projects. Assignments are assessed and graded A+, A, A-, B+, B, B-, C+, C, 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.

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

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

SUBMISSION AND RETURN OF WORK

All work submitted for assessment must be accompanied by an ASSESSMENT DECLARATION FORM.
You are responsible for ensuring your work is submitted on time and in the required format.

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

Work submitted late must be submitted to the Course Coordinator.

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

EXTENSIONS

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

PENALTIES

For work that arrives late without an approved extension, the following penalty will be: 5% immediately, then 5% for every subsequent 24 hours including weekends.

REQUIRED MATERIALS AND EQUIPMENT

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.

For one assignment you will be required 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 advice 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.

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

SET TEXTS

SARC112 does not have a set text but it is expected of all students that they will be undertaking self-directed reading as a part of their design research and application.

RECOMMENDED READING

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.

School of Architecture

SCHEDULE OF SESSIONS

Week Month	Day	Date	Item	Location	Time	Comments Trimester 2 Begins
Week 29 **July**	M	15				**Term 2 begins**
	TU	16				
	W	17				
	TH	18				
	F	19				
Week 30 **July**	M	22				
	TU	23				
	W	24				
	TH	25				
	F	26	Withdrawal refund			***This is the last date that you can withdraw with a full refund***
Week 31 **July/** **August**	M	29				
	TU	30				
	W	31				
	TH	1				
	F	2				
Week 32 **August**	M	5				
	TU	6				
	W	7				
	TH	8				
	F	9				
Week 33 **August**	M	12	FIRST PORTFOLIO DUE		9.00am	
	TU	13				
	W	14				
	TH	15				
	F	16				
Week 34 **August**	M	19				
	TU	20				
	W	21				
	TH	22				
	F	23				
Week 35 **August**	M	26				**Mid-trimester break**
	TU	27				
	W	28				
	TH	29				
	F	30				
Week 36 **September**	M	2				
	TU	3				
	W	4				
	TH	5				
	F	6				**Mid-trimester break ends**
Week 37 **September**	M	9				
	TU	10				
	W	11				
	TH	12				
	F	13				
Week 38 **September**	M	16				
	TU	17				
	W	18				
	TH	19				
	F	20				
Week 39	M	23	SECOND	SUBMISSION	9.00am	

September			PORTFOLIO DUE	CABINET OUTSIDE ROOM 3.35a		
	TU	24				
	W	25				
	TH	26				
	F	27	**Course withdrawal**			***After this date the Associate Dean's approval is required for withdrawals from Trimester Two courses.***
Week 40 September /October	M	30				
	TU	1				
	W	2				
	TH	3				
	F	4				
Week 41 October	M	7				
	TU	8				
	W	9				
	TH	10				
	F	11				
Week 42 October	M	14				
	TU	15				
	W	16				
	TH	17				
	F	18				
Week 43 October	M	21				**Study/Examination Period**
	TU	22				
	W	23				
	TH	24				
	F	25				**Examination Period**
Week 44 October/ November	M	28				**Labour Day – Public Holiday**
	TU	29	THIRD PORTFOLIO DUE	SUBMISSION CABINET OUTSIDE ROOM 3.35a	9.00am	
	W	30				
	TH	31				
	F	1				
Week 45 November	M	4				
	TU	5				
	W	6				
	TH	7				
	F	8				
Week 46 November	M	11				
	TU	12				
	W	13				
	TH	14				
	F	15				
	S	16				**Examination Period ends**

CLASS REPRESENTATIVES

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

Class Rep name and contact details:

STUDENT FEEDBACK

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

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

OTHER IMPORTANT INFORMATION

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

- Aegrotats: www.victoria.ac.nz/home/about/avcacademic/publications2#aegrotats
- Academic Progress: www.victoria.ac.nz/home/study/academic-progress (including restrictions and non-engagement)
- Plagiarism: www.victoria.ac.nz/home/study/plagiarism
- Copyright: http://library.victoria.ac.nz/library/about/policies/copyright.html
- Dates and deadlines: www.victoria.ac.nz/home/study/dates
- Faculty Current Students Site: http://www.victoria.ac.nz/fad/faculty-administration/current-students
- Grades: www.victoria.ac.nz/home/study/exams-and-assessments/grades
- Resolving academic issues: www.victoria.ac.nz/home/about/avcacademic/publications2#grievances
- Special passes: www.victoria.ac.nz/home/about/avcacademic/publications2#specialpass
- Statutes and policies including the Student Conduct Statute: www.victoria.ac.nz/home/about/policy
- Student support: www.victoria.ac.nz/home/viclife/studentservice
- Students with disabilities: www.victoria.ac.nz/st_services/disability
- Student Charter: www.victoria.ac.nz/home/viclife/student-charter
- Student Contract: www.victoria.ac.nz/home/admisenrol/enrol/studentcontract
- Turnitin: www.cad.vuw.ac.nz/wiki/index.php/Turnitin
- University structure: www.victoria.ac.nz/home/about
- VUWSA: www.vuwsa.org.nz

TE WHARE WĀNANGA O TE ŪPOKO O TE IKA A MĀUI
VICTORIA
UNIVERSITY OF WELLINGTON

FACULTY OF ARCHITECTURE & DESIGN
Te Wahanga Waihanga-Hoahoa

Work Submitted for Assessment

Declaration Form

Student's full name :

Course :

Assignment/project :
(number and title)

Date submitted :

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

Signed:

Date:

Academic Integrity, Plagiarism and Copyright

ACADEMIC INTEGRITY

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

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

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

(Summarised from information on the University's Integrity and Plagiarism website:
www.victoria.ac.nz/home/study/plagiarism

PLAGIARISM

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

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

Find out more about plagiarism, how to avoid it and penalties, on the University's website:
www.victoria.ac.nz/home/study/plagiarism

COPYRIGHT

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

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

Further copyright information is available on the Victoria University website:
http://library.victoria.ac.nz/library/about/policies/copyright.html