



Francesca Woodman, House #4, 1976. *

1.0 GENERAL COURSE INFORMATION

| | |
|----------------------|---|
| Course Code: | ARCHDES200 |
| Course Title: | Design 3 |
| Points Value: | 30 points |
| Prerequisites: | ARCHDES100 or 110 |
| Restrictions: | ARCHDES210 |
| Course Director: | Andrew Barrie (a.barrie@auckland.ac.nz) |
| Course Co-ordinator: | Farzaneh Haghighi (f.haghighi@auckland.ac.nz) |
| Teaching Staff: | Farzaneh & Ashleigh Smith (asmi254@aucklanduni.ac.nz) |

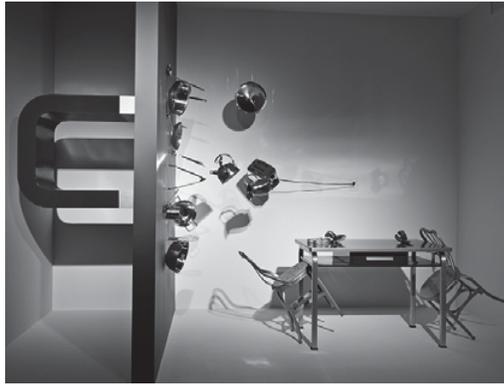
2.0 CLASS CONTACT HOURS

Mondays 1:15pm-5pm
Tuesdays & Fridays 1pm – 5pm

3.0 COURSE PRESCRIPTION

The Domestic: An introduction to those things both familiar and unfamiliar in our understanding of home, family, privacy, identity, and community. Explores both the most intimate and the most exposed aspects of dwelling, and addresses scales ranging from the room to the block.

Housing the Unexpected



Balance Piece, 1998, Yoko Ono**

At home we feel comfortable. We arrange our surrounding in a particular way to furnish our personal space. We construct our environment in order to produce an unnoticed relationship with everyday objects. At home we can enter a new zone or a new territory. In this zone, we do not consciously think where a table is or where the washing machine is located. Reaching and using them has been turned into a habit. They have been shifted into our background. As a backdrop of our activities, we cease to pay attention to them and neglect the ways we have organised them. Our relationship with them has become invisible to us. The formation of our habits through our environment has been a focus of study for the architectural theorist Andrew Ballantyne in an article entitled 'The emergent quality of personal space: Character and destiny' (2012). In this paper, he plays with the intertwined relation between *habit*, *habitat*, *habitant*, and the *habitual*. For Ballantyne, the invisible assemblage of objects and relations producing a personal space, a habitat, is a fruitful domain that can allow us to understand the formation of our characters in a different way. Examining such a different and perhaps new way, is what this studio aims for.

This design studio explores how a subject is produced through unnoticed forces in a domestic life. And how an individual construct a personal space to accommodate her habits in return. To put it simply, *this studio is an exploration of a two way relationship: the extent by which architecture control ourselves and on the other hand, our potential to construct our habitant in order to accommodate our habits.* In doing so, this studio poses question to another familiar notion. That is the relation between a social institution such as a family and an architectural response to it called a home. For French thinker Michel Foucault, such self-evident structures should be always kept in suspension. And thought should disturb such tranquillities. For Foucault, this is where thought can intervene. And for us as architect, our design can act in the same political manner.

Following what Foucault would call problematisation, this studio problematises the habitual life in a house. In doing so, this studio uses two key strategies. First you study philosophical notions related to the domestic life and second you look at fictional characters in short stories and novels. Drawing upon philosophy (through the tool-box selected) and literature (Fictional characters) this design studio opens up two possibilities for you: *first to go beyond the idealised image of a house being mass produced by architectural magazines and second to encounter characters that their daily lives and routines accommodates the unexpected in a domestic setting.*

4.0 TEACHING AIMS

The aims of ARCHDES200 are to:

Design 3 carries the theme of '*domestic*'. While being grounded in the known world, the studio presents the imperative of interrogating the *familiar*. Home, human relationships, privacy, connection to community and social structures will be examined as issues that hold architectural opportunity. Design 3 looks to build upon the critical and technical skill bases developed in year 1 of the BAS.

5.0 LEARNING OUTCOMES

5.1 General ARCHDES200 Course Outcomes

- On successful completion of this course, students should be able to:
- Theory: Demonstrate a critical understanding of the domestic and pursue a consistent line of questioning to uncover architectural opportunity within the familiar, and further, to explore that opportunity through the development of design propositions.
- Architectonics: Demonstrate abilities to develop the tectonic characteristics of the project through the making of material propositions.
- Performance: Show evidence of an understanding of how the design proposition behaves as an environment (in terms of light, heat, ventilation ...) and how it responds to and influences the site and spatial context it occupies.
- Form and space: Show evidence of conceptual and developed design skills in terms of three dimensional formal/spatial composition through the making of scaled 3-dimensional architectural propositions.
- Media: Demonstrate productive engagement with media specific to the discipline of architecture – plans sections, elevations, perspectives, models – and understandings of their uses and relationships to one another.

5.2 Specific Topic Outcomes

This studio topic will engage the general course outcomes in the following ways:

- Theory:
This studio draws upon key post-structural theories in contemporary architecture. By the end of the semester, students will be able to take a critical and creative standpoint towards their design. That is, students will be able to identify the traditional forms of habitual domestic life and go beyond the norms being enforced by society. This studio deploys theory as a tool for understanding the sociopolitical, economic and historical forces that regulate the domestic life.
- Architectonics:
Reiteration of conceptual models prior to architectural drawings in this studio will enable student to explore the tangible qualities of materials. They will be able to articulate the sensuous and haptic ways by which materials act and use them to address their own design concepts.
- Performance:
Students will develop an awareness of the significant role of architecture in constituting our habits that sustain a domestic life taking place at a house.
- Form and space:
Students will demonstrate capacity to refine strategies to negotiate the relationship between urban context and architectural design. They will develop an awareness of the limits and potentials of built environment at a residential level.
- Media:
Translating conceptual notions into spatio-matreal qualities of design will be the outcome of employing different modes of visual representation in this studio. Models, drawings, videos and collages are used to enable students convey a manner of looking. They will also become familiar with standard architectural drawings through plans, sections and perspectives.

6.0 COURSE STRUCTURE AND CONTENT

6.1 Teaching Schedule

| <i>Theme</i> | <i>Week</i> | <i>submission</i> | <i>Studio</i> |
|--|----------------------------------|--|---|
| MAPPING | <i>Week 01</i> 6, 7, 10 March | | Topic presentation |
| | | | Site visit & site analysis |
| | | | Philosophical notion and character finalised |
| CONCEPT & CHARACTER | <i>Week 02</i> 13,14,17 March | ▪ | Group presentation of the philosophical notion |
| | | | Conceptual model development |
| | | | Conceptual model development |
| | <i>Week 03</i> 20,21,24 March | ▪ | Presentation of the conceptual model#1 |
| | | | Workshop on Adobe After Effects (at/by OML, 21 March,1-2pm) Scenario for a short movie development & Character study |
| | | | Scenario for a short movie development & Character study |
| | <i>Week 04</i> 27,28,31 March | ▪ | Short clip Screening & Character Presentation |
| | | | Conceptual model development |
| | | | Conceptual model development |
| | <i>Week 05</i> 3,4, 7 April | ▪ | Presentation of the conceptual model#2 |
| | | | Precedent study & Drawing development |
| | | | Precedent study & Drawing development |
| <i>Week 06</i> 10,11 April | ▪ | Mid Semester Crits : Monday 10 April, 1pm to 5 pm | |
| | | Plan tasks for after break to undertake | |
| <i>Mid semester break 14 to 28 April</i> | | | |
| SYNTHESIS | <i>Week 07</i> 1,2,5 May | | Placing on the site & housing the character |
| | | | Drawing development |
| | <i>Week 08</i> 8,9,12 May | | Plan, section and model reiteration |
| PRESENTATION | <i>Week 10</i> 22,23,26 May | | Final presentation development |
| | | <i>Week 11</i> 29, 30 May, 2 June | Final Submission: Thursday 1 June, 3:00pm Final Presentation: Friday 2 June, 10am-5:00pm Architecture crit wk 12 (5-9 June) |

6.2 Deliverables

| <i>Theme</i> | <i>Description</i> | | <i>Date</i> |
|--|--|---|---------------------------------------|
| Concept | Group presentation of the philosophical notion | Group-work (2 students) | Week 02 Mon 13.03 |
| Conceptual Model – Phase one | Use maximum two types of material. You will also give a verbal presentation explaining the logics by which model and concept correspond to each other. | Individual | Week 03 Mon 20.03 |
| Short Clip & Character Presentation | Maximum 5 min movie in black and white, silent, but can use music. Submission by 13:00 pm. The character description on an A2 sheet including collages, texts, photos, oblique drawings or diagrams. | Individual or Group-work (Max2 students) | Week 04 Mon 27.03 |
| Conceptual Model – Phase Two | With a maximum two types of material, you will give a verbal presentation explaining the logics by which model/concept/character correspond to each other. | Individual | Week 05 Mon 03.04 |
| Mid-semester presentation | See the expanded explanations on page 7. | Individual | Week 06 Mon 10.04 |
| Cross-Crit | TBC. | Individual | Week 08 Friday 12 May |
| Final Presentation | Drawing (plans, sections) on scale of 1:100 or 1:200 Interior Perspectives Final model A2 sheet including of site analysis, film-stills and drawings. | Individual | Week 11 Thursday 1 June 3:00 pm |

6.3 Toolbox

First, each group will select one concept from the list below and will conduct literature review and research to understand the concept and its implication for architectural practice. The concepts are selected to provide philosophical tools for examine the domestic life. You are highly recommended to use the reading list provided and expand your research. Librarians are also a good resource you can discuss your search skill with. The toolbox including the concepts:

1. **Event** (Slavoj Žižek)

Reading: Žižek, Slavoj *Event*. London: Penguin Book, 2014.

2. **Power** (Michel Foucault)

Reading: Foucault, Michel. "Method." In *The History of Sexuality I: An Introduction*. New York: Vintage Books Edition, 1990. 92-102.

3. **Frame** (Michel Foucault)

Reading: Foucault, Michel. "Las Meninas." In *The Order of Things: An Archaeology of the Human Sciences*. London: Routledge, 2007. 3-18.

4. **Punctum** (Roland Barthes)

Reading: Barthes, Roland. *Camera Lucida: Reflections on Photography*. Translated by Richard Howard. New York: Hill and Wang, 1981.

5. **Individuation** (Gilbert Simondon)

Reading: Simondon, Gilbert. "The Genesis of the Individual." In *Incorporations*, edited by Jonathan Crary and Sanford Kwinter: Zone Books, 1992. Available online from here: http://www.columbia.edu/cu/arts/vad/critical_issues_on_art/Simondon.PDF

Second, each group will each group will select and investigate a fictional character in literary work. Those are:

1. **Hanta** in *Too Loud a Solitude* (Bohumil Hrabal, 1989)

2. **Gregor Samsa** in *The Metamorphosis* (Franz Kafka, 1915)

3. **Annette** in *The Unconquered* (a short story by Somerset Maugham, 1943)

Available in this collection: Maugham, W. Somerset. *Collected Short Stories*. Harmondsworth: Penguin Books 1963.

And also from here:

<http://www.unz.org/Pub/MaughamWSomerset-1934v02-00461?View=Search>

6.5 Detailed Teaching Schedule



Week 01 - Mapping

Monday 6 March

Topic presentation to students 13:00 – 13:45

Topic Submission. Design topic preference forms submission by 16:30 pm to assignment box on level 4.

Tuesday 7 March

We will go through the outline and students will form groups of two members to work on the philosophical notion.

Then we will depart uni for site visit and on-site discussion, while visiting the area, focus on the concepts of terrain, inhabitation, culture, society, hierarchy, events, transport, materiality, aesthetic, ornaments, surfaces, structures, volumes, settlement, scale, vegetation, colour, access, transformation, environment, textures, junctions, functions, zones, density, activities, speed, rhythm, contours etc.

Each student is required to submit an A4 paper documenting their site visit observations.

Friday 10 March

As a group research the concept and bring to studio key texts explaining your selected concept. By 16:00pm you will present It is a group work and you are required to explain what this concept is.

You also need to finalise your character by the end of this session as an individual.

Week 02 – Concept & Character

Monday 13 March

As a group of two you will present your concept to the whole class. Each group will present an A2 sheet including collages, texts, photos, oblique drawings or diagrams. Try to express just one aspect of your concept and think of the materials that might express that concept.

Tuesday 14 March

Each student is required to develop and make a conceptual model. Bring enough materials for model making in the studio. Pay attention to thickness, grain, malleability and colour of your selected material. It is an individual work. Use maximum two types of material.

Friday 17 March

Development of the model and concept in the studio that involves sketching, precedent studies and reiteration of the model.

Week 03 - Concept & Character

Monday 20 March

You are required to submit a ***Conceptual Model (Phase one)***. You will also give a verbal presentation explaining the logics by which model and concept correspond to each other. This is an individual presentation, but all students are required to participate in the discussion.

Tuesday 21 March

Workshop on Adobe After Effects (at/by OML, 21 March, 1-2pm). Please attend this workshop with questions in mind, use it as an opportunity to think through the technical issues you'll have in making your clip.

Compose a scenario for a short movie. This is individual work. This script should include location, the story, the characters, and a specific event that can express your selected concept.

Brings to the class an excerpt of the story/novel that describes the personal space of your selected character. Think about the novel spaces that this character can offer your design of a house? How can this character inspire your design?

Each student will have an individual discussion with the tutor.

Friday 24 March

Development of your plan for the short clip in a sequence of drawings. Start thinking how the script is addressing an aspect of your concept.

Each student will have an individual discussion with the tutor.

Week 04 - Concept & Character

Monday 27 March

Screening of your ***Short Clip*** in the studio at 13:00 pm. The movie should be maximum 5 min in black and white, silent, but can use music. Bring the file on a USB.

Each student will describe the ways that their character is going to include their design through an A2 sheet including collages, texts, photos, oblique drawings or diagrams.

After the screening, we discuss the potentials in the movies and characters for your design.

Tuesday 28 March

From this stage you will start to work on the second phase of conceptual model. Use the ideas developed in your movie and the peculiarities of your characters. Take your first conceptual model as a start point and reiterate it. How can this model express the concept in relation to the character? How can this model provide a space for the character to inhabit?

Friday 31 March

Bring to the class all your materials to discuss with your tutor the model development. Each student will have an individual discussion with the tutor.

Week 05 – Concept & Character

Monday 3 April

You are required to submit a ***Conceptual Model (Phase two)***. The model is built with maximum two types of material. You will also give a verbal presentation explaining the logics by which model and concept correspond to each other. This is an individual presentation, but all students are required to participate in the discussion.

Tuesday 4 April

Study of architectural precedents. Each student is required to examine five architectural projects and analyses them through:

Relation to the site or the unique ways they construct the notion of domesticity. Focus on: programme, internal organisation, residents, movements, openings, formal expression, everyday life, zones, scale, sizes, furniture, transparency, etc. Also analyses new forms of movements, lives and events emerged by those architectures.

Shift your perspective from the model to drawing. Try to communicate a specific aspect of your designed project into an architectural translation. You can use oblique's drawings as a start. Further, use plans, section and the perspective to convey your idea.

Friday 7 April

Start developing a programme for your drawings, sketches and model. Ask how these set of ideas can produce a house.

Each student will have an individual discussion with the tutor.

Week 06 - Concept & Character

Monday 10 April

Mid Semester Crits:

This presentation should capture the process and outcome of your work thus far. You are recommended to present your work including:

- _A 100 words statement of what is your selected concept and how you translate it into architectural language
- _Two A2 sheets including film-stills, drawings that express the organisation of the house, plan and section
- _ Conceptual model#1 & #2.

Tuesday 11 April

Plan the tasks to undertake during the break, the material you will be discussing after the break and give your tutor a copy of this list. You can also identify the challenges facing your design, discuss it and plan to work on them during and after the break.

Friday 08.04

Public Holiday

MID-SEMESTER BREAK

Week 07 – Placing on the site & housing the character

Monday 01 May

Reiteration of conceptual model and drawings in close relation with the site and the character. Start articulating the specific spaces that your selected character

requires or can offer to enrich your design. The conceptual model and the drawings development. Reiteration of model and programme is recommended.

Tuesday 02 May

Reiteration of conceptual model and drawings in close relation with the site and the character. Start articulating the specific spaces that your selected character requires or can offer to enrich your design. The conceptual model and the drawings development.

Friday 05 May

Reiteration of conceptual model and drawings in close relation with the site and the character. Articulate the specific spaces that your selected character requires or can offer to enrich your design. The conceptual model and the drawings development.

Week 08 – Drawing development

Monday 08 May

Develop programme for your drawings, sketches and model. Ask how these set of ideas can produce a house. Translate your conceptual model into a series of spatial configurations and draw them in a form of a plan, section or perspective.

Tuesday 09 May

Continue to communicate your ideas within architectural technical drawings.

Friday 12 May

Cross Crit (tbc).

Week 09 – Plan, section and model reiteration

Monday 15 May

Reiteration of drawings that address the key issue of the design studio: key elements of site, an aspect of the concept related to domesticity and introducing a programme for your specific character. Working on the ways your house promote a singular event to occur.

Tuesday 16 May

Reiteration of drawings that address the key issue of the design studio: key elements of site, an aspect of the concept related to domesticity and introducing a programme for your specific character. Working on the personal spaces unique to the character.

Friday 19 May

Reiteration of drawings that address the key issue of the design studio: key elements of site, an aspect of the concept related to domesticity and introducing a programme for your specific character. Working on the site elements to be highlighted in your approach.

Week 10 – Final presentation development

Monday 22 May, Tuesday 23 May, Friday 26 May

Develop the outline and structure through which your design is best presented. Finalise drawings, programme, check the scale and technical problems related to presentation. What are the drawings needed to express the best aspect of your project? In this week, we will have individual discussions, allocating time for you to work through your presentation.

Week 11 – Final presentation development

6.6 Consultation and Discussion

Studio contact: Mondays, Tuesday and Fridays: 1-5pm

Office hours: we can arrange a meeting outside of the studio hours. Send me email to: f.haghighi@auckland.ac.nz to set the time that suits us both.



Still from *The Mirror* (Andrey Tarkovsky, 1975)*****

7.0 LEARNING RESOURCES

7.1 Required Reading

- Ballantyne, Andrew. "House." In *Deleuze and Guattari for Architects*; 38-60. London: Routledge, 2007.
- Ballantyne, Andrew. "Introduction" and "Commentary". In *What is Architecture?*; 1-52. New York: Routledge. 2002.
- Ballantyne, Andrew. The Emergent Quality of Personal Space: Character and Destiny. *Architectural Theory Review* 17 (1): 105. 2012.
- Bataille, George. "The Obelisk" In *Visions of Excess: Selected Writings, 1927-1939*; 213-222. Minneapolis: University of Minnesota Press, 1985.
- Colomina, Beatriz. "The Split Wall: Domestic Voyeurism" In *Sexuality & Space*; 73-130. Princeton: Princeton Architectural Press. 1992.
- Deleuze, Gilles. "Forward: The Rise of the Social". In *The Policing of Families*, edited by Jacques Donzelot; ix-xvii. London: Hutchinson. 1980
- Foucault, Michel. "We other Victorians". In *The History of Sexuality: Vol. I, An Introduction*; 1-14. New York: Pantheon Books. 1978.
- Smith, Chris L., and Andrew Ballantyne. Flow: Architecture, object and relation. *Arg: Architectural Research Quarterly* 14 (1): 21-7. 2010.

7.2 Recommended or Supplementary Reading

- Constant, Mark Wigley, and Witte de With, centrum voor hedendaagse kunst. *Constant's New Babylon: The Hyper-Architecture of Desire*. Rotterdam, The Netherlands: Witte de With, center for contemporary art. 1998
- Darden, Douglas. *Condemned Building: An Architect's pre-text*. New York: Princeton Architectural Press. 1993.
- Deleuze, Gilles. 2004. *Desert islands and other texts, 1953-1974*. Los Angeles, CA; Cambridge, Mass.; Semiotext(e).
- Diller, Elizabeth, Ricardo Scofidio, Georges Teyssot, and Diller + Scofidio. 1994. *Flesh: Architectural probes*. New York: Princeton Architectural Press.
- Pallasmaa, Juhani, Konstantin Stepanovich Mel'nikov, A. Gozak, and Catherine Cooke. 1996. *The melnikov house: Moscow (1927-1929): Konstantin melnikov*. Vol. no. 7. London: Academy Editions.
- Simondon, Gilbert. "The Genesis of the Individual." In *Incorporations*, edited by Jonathan Crary and Sanford Kwinter: Zone Books, 1992. Available online from here: http://www.columbia.edu/cu/arts/vad/critical_issues_on_art/Simondon.PDF
- Tschumi, Bernard. *Architecture and Disjunction*. Cambridge, Mass: MIT Press, 1994.

- Tschumi, Bernard. 2012. *Architecture concepts: Red is not a color*. Enfield; New York;: Rizzoli.
- Vidler, Anthony. *The Architectural Uncanny: Essays in the Modern Unhomely*. Cambridge, Mass: MIT Press, 1992.
- Woods, Lebbeus. 1993. *War and architecture: Rat i arhitektura*. Vol. 15. New York, NY: Princeton Architectural Press.

7.3 Other Materials or Software

Drawing and Modelling Techniques

- David Dernie, *Architectural Drawing (Portfolio Skills)* (London: Laurence King, 2010)
- Nick Dunn, *Architectural Modelmaking (Portfolio Skills)* (London: Laurence King, 2010)

Mapping

- Marisa Baumgartner
http://marisabaumgartner.com/WordPress/?page_id=1006.com%2FWordPress%2F%3Fpage_id%3D1006
- Jananne Al-Ani <http://edgeofarabia.com/artists/jananne-al-ani>
- Yamamoto Masao <http://www.yamamotomasao.jp/>
- Nikolaus Gansterer <http://www.gansterer.org/>
- Julie Mehretu http://whitecube.com/artists/julie_mehretu/

Movies

- Mirror (Andrey Tarkovski, 1975)
- Amour (Michael Haneke, 2012)
- Cries and Whispers (Ingmar Bergman, 1972)
- A Separation (Asghar Farhadi, 2011)
- Late Spring (Yasujirō Ozu, 1949)
- L'Eclisse (Michelangelo Antonioni, 1962)
- A Girl Walks Home Alone at Night (Lily Ann Aminpour, 2014)

Architects

- Diller Scofidio + Renfro <http://www.dsrny.com/>
- Lebbeus Woods <http://lebbeuswoods.net/>
- Lacaton and Vassal <http://www.lacatonvassal.com/>
- François Roche <http://www.new-territories.com/>
- Steven Holl <http://www.stevenholl.com/>
- MVRDV <http://www.mvrdv.nl/en/home>
- Greg Lynn <http://glform.com/>
- Peter Eisenman
- SANAA (Kazuyo Sejima + Ryue Nishizawa)
- Madeline Gins and Shusaku Arakawa
- Peter Zumthor
- Sou Fujimoto
- Jun'ya Ishigami
- Carlo Scarpa
- Eileen Gray
- Will Alsop
- Ian Athfield

Precedent studies and analysis of buildings

- Clark, Roger H., and Michael Pause. 2005. *Precedents in architecture: Analytic diagrams, formative ideas, and partis*. 3rd ed. Hoboken, N.J: Wiley.
- Cadwell, Mike. 2007. *Strange details*. Cambridge, Mass: MIT Press.
- Eisenman, Peter, and Ariane Lourie Harrison. 2008. *Ten canonical buildings 1950-2000*. New York: Rizzoli.
- Tufte, Edward R. 1990. *Envisioning information*. Cheshire, Conn. (P.O. Box 430, Cheshire 06410): Graphics Press.

7.4 Use of Canvas
Please regular check your university email and updated on Canvas.

7.5 Other Assistance / Student Support Available

8.0 INCLUSIVE LEARNING

Students are urged to discuss privately any impairment-related requirements face-to-face and/or in written form with the course convenor/lecturer and/or tutor.

9.0 OTHER INFORMATION

10.0 ASSESSMENT

10.1 Method of Assessment

100% coursework

All student work is assessed by the named staff member(s) offering each course topic, who are appointed as examiners. Provisional grades are confirmed at an examiners' review of the work of all students in that particular design course, in order to ensure parity of grading standards across course topics. All marks are indicative until confirmed in the Design Grading Moderation Review.

10.2 Assessment Criteria for ARCHDES200

Detailed information on assignment format and assessment criteria are provided below. The grading of work is based on the NICAI Grade Descriptors printed on the Faculty website: <https://cdn.auckland.ac.nz/assets/creative/for/current-students/course-planning-enrolment/Planning-and-enrolment-assets/NICAI%20grade%20descriptors.pdf>

In addition to the criteria set out in the School handbook, assessment will be based on the following:

- Theory: Level of critical engagement with the theme of the 'domestic', ability to pursue a consistent line of questioning, ability to identify and explore opportunities yielded.
- Architectonics: Quality of material propositions and degree to which the project advanced through their making.
- Performance: Level of consideration of environmental and contextual aspects of the architectural proposition and the development of the proposition through that consideration.
- Form and space: Resolution of the scaled 3-dimensional architectural proposition and the design skill demonstrated in its making.
- Media: Quality of design development facilitated through engagement with media specific to the discipline of architecture.
- Quality of engagement in studio – singularly, in group discussions and in formal crits. Attendance in studio and for the duration of crit days is mandatory – students are expected to support and learn from their colleagues.

Specific topics will weight the factors presented above according their identified emphases.

10.3 Academic Integrity

The University of Auckland will not tolerate cheating, or assisting others to cheat, and views cheating in coursework as a serious academic offence. The work that a student submits for grading must be the student's own work, reflecting his or her learning. Where work from other sources is used, it must be properly acknowledged and referenced. This requirement also applies to sources on the world-wide web. A student's assessed work may be reviewed against electronic source material using computerised detection mechanisms. Upon reasonable request, students may be required to provide an electronic version of their work for computerised review.

10.4 Attendance and Participation

Attendance in class as well as engagement with course activities and readings supports academic success. Therefore it is strongly recommended that students make every effort to attend class and complete all the necessary in-class requirements.

10.5 **Output Requirements**

Set out any specific output requirements that you might have for the studio

[Examples:

Experimental models of each material and occasions are required. These may be presented at the final critique, as is or documented as images. At least one model will be required for each of the three designs. Plans, sections and elevations at 1.50. Perspectives: at least three of each project. An indicative grade will be given on the completion of the third design]

11.0 **STUDENT FEEDBACK**

Students will be asked to complete an evaluation of the course at the end of the semester, usually on the morning of final presentation.

12.0 **UNIVERSITY POLICIES AND GUIDELINES**

This course is based on the university policies and guidelines. For further information, see the University and Faculty websites. On the Faculty website, the 'Quick Reference Guide for New Students' provides useful information on such things as key dates, where to go for help and advice, personal support and academic policies and procedures.

Students must note the following warning that applies to all material provided for this course. This includes printed material and electronic material, and material posted on CECIL. If you are not sure about the requirements, ask for clarification from the course coordinator.

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** Photo by Alex Davis, Image: mca.com.au:

<http://www.moustachemagazine.com/2014/02/sydneys-museum-of-contemporary-art-pays-tribute-to-yoko-ono/>

*** &**** : <http://film-grab.com/2010/09/27/mirror->

[%D0%B7%D0%B5%D1%80%D0%BA%D0%B0%D0%BB%D0%BE-zerkalo/](http://film-grab.com/2010/09/27/mirror-%D0%B7%D0%B5%D1%80%D0%BA%D0%B0%D0%BB%D0%BE-zerkalo/)