



**2012 | ARCH7111 | DESIGN STUDIO 1**  
**Course Outline**

**ARCHITECTURE PROGRAM**  
**Architectural Design**

**STUDIO TITLE: THE CENTRAL GLASS INTERNATIONAL ARCHITECTURAL**  
**DESIGN COMPETITION**

**STUDIO TUTOR: RUSSELL LOWE**



*Cover image: Screen capture from the Central Glass Competition website*

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## Course staff

- Course Convener: Andrew Macklin  
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- Studio Tutor: Russell Lowe  
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## Course details

- 6 UOC
- 5 Hours per week contact time

*(Expected student workload:* 25-30 hours per unit of credit as determined by the UNSW Academic board. Differently put, this course requires approximately 150 to 180 hours of work across 12 weeks. So, in addition to the 5 hours of class contact time per week, each student is expected to spend 7.5-10hrs hours of independent study during each semester week.)

## Studio locations and class time

- Red Centre West Wing (RC2033 weeks 1-8, weeks 9-13 tba)
- Monday: 09:00-14:00

## Course aims/Handbook description

Students select from a range of design elective studio options offering a specific architectural exploration. Elective focus will be informed by research expertise and pedagogical aims from within a variety of academic streams: history and theory; building technology and environmental science; practice; architectural communications and representation; computing and digital technology. Studio-based projects typically require the design of medium to large-scale building and/or developments, with complex constraints and requirements, to an ambitious level of programmatic, spatial and material integration and resolution; or of highly ambitious, experimental and imaginative projects.

## Studio Description

The Central Glass International Architectural Design Competition has been running annually since 1966. In this time it has attracted entrants from around the world; some of whom have gone on to prestigious and significant careers. Each year a selection of entries is published in the Japan Architect (JA) which is an internationally renowned architecture journal with a focus on high quality design. Each year the competition has a new theme ... in 1968 it was

“The Future of Glass”, in 1990 it was “Glass House 2001” ... and with the self-reflection that comes with age the theme in 2001 was again “Glass House 2001”. In this studio students will both complete a competition entry as well as develop a sophisticated understanding of the nature of the competition itself. In the spirit of the competition the first half of the session will be an internal competition with all students preparing individual submissions. In the second half of the session students will work in groups to realise one of three selected entries to a very high level of resolution. The objective is to prepare three entries that could convincingly be presented as the winning entry to the competition. Finally, all three entries will be submitted.

### **Student learning outcomes**

By the end of the course the students will have:

- Developed research methods that combine texts in both written and visual forms.
- Developed strategic thinking, logic and rhetorical skills to argue for a particular emphasis in an architectural brief.
- Developed conceptual designs that are both rigorous and rich while also being accessible and compelling.
- Developed strategic planning and interpersonal skills necessary for high level design work in a collaborative environment.
- Developed a design proposal that could convincingly be presented as the winner of an international architectural design competition.

### **Assignments**

<b>Submission Number</b>	<b>Weighting</b>	<b>Description</b>	<b>Rational in relation to the learning outcomes</b>
<i>Assignment 1</i>	<i>20%</i>	<i>Competition Research and Contextualisation. Conceptual Design. Individual Work.</i>	
<i>Assignment 2</i>	<i>20%</i>	<i>Internal Competition Submission. Developed Design. Individual Work.</i>	
<i>Assignment 3</i>	<i>60%</i>	<i>Final Competition Submission. Group Work.</i>	

All assignments in this course will be project based. To provide a general overview, a brief description of the submission required for each assignment follows:

- **Competition Research and Contextualisation. Conceptual Design.**

Submission 1 (20%) in week 3 (Sunday, March 18<sup>th</sup>, by 9pm)

Each student will be assigned 3 years from the competitions history and will prepare an analysis of the winning entries based on the Feedback and Review Sheet included at the end of this document. Any similarities, patterns, contrasts or contradictions should be emphasised. The students will then propose a strategy for weighting the internal assessment framework to ensure their greatest chance of success in the competition. The representational form of this analysis should reflect its findings in both substance and character. Following this research each student will prepare a conceptual design addressing the theme for 2012. The submission of the conceptual design should reflect the competition submission criteria. Each student will be assessed according to the individual assessment weighting as proposed in their strategy above.

- **Internal Competition Submission. Developed Design. Individual Work.**

Submission 2 (20%) at the end of the Mid Semester break (Sunday, April 15<sup>th</sup>, by 9pm)

Each student will develop the conceptual design submitted in Submission 1. There should be evidence of clear development in each of the areas of the assessment framework with particular emphasis on the areas of strategic importance. Note the *Expected student workload* detailed above. The submission should reflect the competition submission criteria. The submission should present as a final draft for a competition entry; in other words all of the essential components should be in effect, some to a finished level of resolution and presentation and others less polished. Each student will be assessed according to the individual assessment weighting as proposed in their strategy above.

- **Final Competition Submission. Group Work.**

Submission 3 (60%) in week 13 (Sunday, June 3<sup>rd</sup>, by 9pm)

Following the Internal Competition three projects will be selected and the students divided into groups to carry each of the entries through to a professional level of resolution, representation and presentation. Each group will reassess their entries strategy for weighting the internal assessment and ratify or propose changes to it. Each group will be assessed according to this strategy. Each member of the group will receive the same mark. The final submissions will reflect the competition submission criteria. In addition; a collated set of student 'expressions of interest' will be submitted in both original and reflected form.

### **Assessment Criteria**

In general, your work will demonstrate the application and integration of your knowledge and prior learning relevant to the proposed project and within the published conditions of the Central Glass International Architectural Design Competition, 2012. The course is assessed by assignment work based on the submissions set throughout the Session. Two of these assessments are based on individual work with the final submission based on group work

where each member of the group will receive the same mark. Your work will be assessed based on the following framework:

- **Clarity-** What is the compelling idea discovered/addressed/resolved by your project?
- **Rigor-** Have you contested your idea in a defined context of your project, be it social, cultural, environmental, technical, political, economic or philosophical?
- **Imagination-** Is your idea inventive? Or have you creatively reassessed the context of an 'old' idea from the past?
- **Inhabitation and Program-** How do you define the narrative of your inhabitation? How is such program accommodated, or even enshrined, by your architecture?
- **Artifice and Formal Configuration-** How ingenious is your organization of cavities, solids, walls, skins, rooms, circulations, columns, beams, ceilings, doors, windows, openings, enclosures, roofs, outdoor and indoor spaces,...as well as through the coordination of its various forms of Architectural representation?
- **Construction and Structure System-** In what way have you materialized the above aspects of your project?

**Important Notes:** You will not receive any mark, or any useful critique if your **Idea** is not 'materialized' through built forms, and in architecture. In other words, mere verbalization will not be considered as having an architectural idea.

As noted above the assessment weighting of each of the 6 aspects of your project will be determined by the strategy you adopt individually in Assignment 1 and 2 and that you negotiate with your group in Assignment 3. Needless to say, be expected to achieve a high level of craft evident in both drawing and modelling.

Resolution and evidence are required for:

**Process** – that is, every week, building the project up from week to week, with evident and noticeable development, and with increasing complexity and comprehensiveness of resolution.

**Product** – that is, in the submissions, evidenced in the quality of representational material produced and exhibited.

The **degree** to which resolution and evidence of integral co-operation, across all 6 listed aspects, has been explored, and demonstrated or evidenced – both in the design process, from week to week, and in the final submission – will form the basis for criteria in evaluation and assessment in the course.

## Course schedule and content

### Week 1, February 27<sup>th</sup>

9am to 2 pm

**Introduction and Discussion of the Architectural Competition:** The Arch7111 Course outline fully explained. Studio tutor to discuss the expectations of the studio against the background of the Arch 7111 course outline. Questions and answers between the studio tutor and the students.

**Introduction to Submission 1:** assignment of competition years, overview of the assessment framework for this studio via the feedback and review sheet. Digital modelling tutorial 1.

### Week 2, March 5<sup>th</sup>

9am to 2 pm

**5 minute student presentations:** of preliminary research findings. Discussion regarding any comparison that might be made across the competitions history; discussion of representational forms employed/employable. Digital modelling tutorial 2.

### Week 3, March 12<sup>th</sup>

9am to 2 pm

**5 minute student presentations:** of strategic weighting proposals. Design development. Digital modelling tutorial 3.

- **Sunday March 18<sup>th</sup>, by 9pm, Submission 1 (20%)**

### Week 4, March 19<sup>th</sup>

9am to 2 pm

**5 minute student presentations: of conceptual designs.** Introduction to Assignment 2. Digital modelling tutorial 4 (Peer to peer).

### Week 5, March 26<sup>th</sup>

9am to 2 pm

Individual critique and feedback regarding submission 1. Design development. Digital modelling tutorial 5.

- **Week 6, April 2<sup>nd</sup> Non-teaching week, follow by the university mid semester break**
- **Sunday April 15<sup>th</sup>, by 9pm, Submission 2 (20%)**

### **Week 7, April 16<sup>th</sup>**

9am to 2 pm

**5 minute student presentations:** of final competition drafts. Introduction to Assignment 3. Discussion to determine the three submissions which will form the core of the group work. Discussion of specific skills that each student brings to a competition collaboration; preparation of individual student expression of interest.

### **Week 8, April 23<sup>rd</sup>**

9am to 2 pm

**5 minute student presentations:** of 1pg, A3 pdf, 300dpi to argue specific skills, methods, techniques or knowledge that each student brings to a competition proposal. Note: the original and reflected expressions of interest for each student will be collated and presented as background documentation to each group entry.

### **Week 9, April 30<sup>th</sup>**

9am to 2 pm

**5 minute student presentations:** of a group architectural vision; a timetable for completion of the competition requirements; a demonstration of initial individual contributions; a strategy to mitigate the ‘designed by committee’ effect.

### **Week 10, May 9<sup>th</sup>**

9am to 2 pm

Design development in studio. Individual group critiques.

### **Week 11, May 14<sup>th</sup>**

9am to 2 pm

Design development in studio. Individual student critiques.

### **Week 12, May 21<sup>st</sup>**

9am to 2 pm

Design development in studio. Individual group critiques.



## Week 13, May 28<sup>th</sup>

9am to 2 pm

**5 minute student presentations:** of final draft. Design development in studio. Individual group critiques.

- **Sunday June 3<sup>rd</sup>, by 9pm, Submission 3 (60%)**

### **Studio Blog**

Information in this course outline is subject to change at the discretion of the course convenor. Students enrolled in this course are required to check the following blog site on the regular basis to receive updates and further instructions for this studio:

<http://arch7111-RL-2012.blogspot.com>

### **Grades and Marks**

In accordance with the university policy the distribution range of marks in relation to grades and their descriptor are as follows.

<i>Grade</i>	<i>Mark Distribution</i>	<i>Academic Standard</i>
HD - High Distinction	85 - 100	Outstanding performance
DN - Distinction	75 - 84	Superior performance
CR - Credit	65 - 74	Good performance
PS - Pass	50 - 64	Acceptable performance
PC – Pass Conceded	45 - 50	Borderline performance
FL - Fail	0 - 45	Failure: performance below minimum level of competence
AF – Absent Fail	0	The student has not completed any assessment. Subsequent submission of work will not be accept
WJ		Assessment withheld due to academic misconduct.

## **Submissions**

Students are expected to attend 100% of all scheduled classes. The learning, feedback and assessments that occur within classes are invaluable to student progress. Failure to attend scheduled classes often results in students missing the opportunity to develop the capabilities expected to be demonstrated within assignment work. A roll may be taken in some courses and it is your responsibility to ensure that your name and signature are recorded. If a student does not attend 3 classes, without applying for special consideration, they will automatically fail the course. If a student arrives more than 15 minutes late to a class this constitutes an absence from that class.

Unless otherwise directed by the course authority, all assignments must be submitted to the Faculty Student Centre by 5pm on the due date with a submission form and plagiarism declaration form attached. Submission forms must include the course code and lecturer responsible for the course. Forms are available in hard copy at the BE Faculty Student Centre (Open hrs 8.30 - 5.30 Monday - Friday).

Please note: It is compulsory that ALL students attach a signed Plagiarism Declaration Form to each assignment at the time of submission to the Student Centre. Declaration forms can be downloaded from:

<http://www.be.unsw.edu.au/student-intranet/assignments-and-plagiarism>

### **YOUR WORK WILL NOT BE MARKED IF THE PLAGIARISM DECLARATION IS MISSING**

Electronic submissions: Students should acquaint themselves with the process of making electronic submissions, if required by specific courses.

Return of Assignments: Once your assignment is marked and ready to be returned, it is your responsibility to collect it promptly from your lecturer. Work uncollected by the time established by the lecturer will be disposed of - unless you personally negotiate alternative arrangements with the lecturer.

## **Academic honesty and plagiarism**

What is Plagiarism?

Plagiarism is the presentation of the thoughts or work of another as one's own\*

Examples include:

- direct duplication of the thoughts or work of another, including by copying work, or knowingly permitting it to be copied. This includes copying material, ideas or concepts from a book, article, report or other written document (whether published or unpublished),

composition, artwork, design, drawing, circuitry, computer program or software, web site, Internet, other electronic resource, or another person's assignment without appropriate acknowledgement;

- use of work produced in your place of employment, with no attribution or permission for use by employer;
- paraphrasing another person's work with very minor changes keeping the meaning, form and/or progression of ideas of the original;
- piecing together sections of the work of others into a new whole;
- presenting an assessment item as independent work when it has been produced in whole or part in collusion with other people, for example, another student or a tutor; and,
- claiming credit for a proportion a work contributed to a group assessment item that is greater than that actually contributed.†

Submitting an assessment item that has already been submitted for academic credit elsewhere may also be considered plagiarism.

Knowingly permitting your work to be copied by another student may also be considered to be plagiarism.

Note that an assessment item produced in oral, not written, form, or involving live presentation, may similarly contain plagiarised material.

The inclusion of the thoughts or work of another with attribution appropriate to the academic discipline does not amount to plagiarism.

The Learning Centre website is the central University online resource for staff and student information on plagiarism and academic honesty. It can be located at:

<http://www.lc.unsw.edu.au/plagiarism/>

A booklet for students entitled 'Plagiarism: Essential information for avoiding plagiarism' can be found at: <https://my.unsw.edu.au/student/academiclife/Plagiarism.pdf>

The Learning Centre also provides substantial educational written materials, workshops, and tutorials to aid students, for example, in:

- correct referencing practices;
- paraphrasing, summarising, essay writing, and time management;
- appropriate use of, and attribution for, a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre. Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting, and the proper referencing of sources in preparing all assessment items. Plagiarism is cheating and will not be tolerated. Plagiarism is the use of another person's work or ideas as if it were your own. Students who do not properly reference their work and cite their sources may fail the relevant assignment. Extensive downloading of information from the internet as a substitute for real research is not acceptable. Further action, including failure of a complete course, will be taken in serious cases. Students who commit offences considered as significant plagiarism will be referred to the Vice Chancellor, who may refer the offence to the Director, UNSW Student Services for investigation under Student Misconduct Rules. Penalties may include failure in the course and exclusion from the

University, or the imposition of a fine. Students who commit significant plagiarism may be formally recorded on the Central Plagiarism Register (CPR). More information is available at: [http://www.lc.unsw.edu.au/plagiarism/plagiarism\\_STUDENTBOOK.pdf](http://www.lc.unsw.edu.au/plagiarism/plagiarism_STUDENTBOOK.pdf)

\* Based on that proposed to the University of Newcastle by the St James Ethics Centre. Used with kind permission from the University of Newcastle.

† Adapted with kind permission from the University of Melbourne

UNSW policy on misconduct including plagiarism is in Section 5 of the UNSW Student Misconduct Procedures

<http://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf>

## Late Submissions

The penalty for a late submission (exempting Special Consideration cases) is to be a deduction of 10% of the total assessable mark per 24 hour period after the submission date and time. This deduction is for the nominated assignment task only. To clarify; the table below provides a sample set of calculations for a mark awarded to a submission out of 100. Please note that in the case of a physical submission to the BE Student Centre the Centres opening hours may contribute to a delay in the submission/receipt of the work; resulting in further penalties (the student should take this into account when considering a late submission).

Mark that the submission deserves	Mark immediately after the submission date/time	Mark after 24 hours	Mark after 48 hours	Mark after 72 hours	Mark after 96 hours
100	90	80	70	60	50
90	80	70	60	50	40
80	70	60	50	40	30
70	60	50	40	30	20
60	50	40	30	20	10
40	30	20	10	0	0

## **Application for Extension/Special Consideration**

On some occasions, sickness, misadventure, or other circumstances beyond your control may prevent you from attending class or submitting work for assessment on time. UNSW has procedures that allow you to apply for consideration in these situations. Students requesting consideration or extension for assignment submission must follow Special Consideration application procedures stated below. Academic staff will not accept medical certificates in place of a formal application submitted via UNSW Student Central. Students should note that submitting a request for Special Consideration does not automatically mean that you will be granted additional assessment, or awarded an amended result.

Applications for Special Consideration must follow the following procedures:

1. You must make formal application for Special Consideration for the course/s affected as soon as practicable after the problem occurs and within three working days of the assessment to which it refers.
2. The application must be made via Online Services in myUNSW. Log into myUNSW and go to My Student Profile tab > My Student Services channel > Online Services > Special Consideration.
3. Submit application to UNSW Student Central including:
  - Originals or certified copies of your supporting documentation (Student Central can certify your original documents), and
  - A completed Professional Authority form (pdf - download here).

## **Course evaluation and development**

- Student feedback on the course is gathered periodically during the class time. Such feedback is considered carefully with a view to acting on it constructively wherever possible. Of more importance, student feedback will be used to improve the course. Students are also encouraged to give the studio tutor their feedback beyond class.

- Note that feedback is gathered using various means, including the Course and Teaching Evaluation and Improvement (CATEI) Process

## **Other matters**

Information about each of the following matters can be found in the generic School handout, as well as in other university sources.

- Expectations and responsibilities of students in addition to what has been outlined in this course outline.

- Relevant Occupational Health and Safety policies and expectations:

[http://www.hr.unsw.edu.au/ohswc/ohs/ohs\\_policies.html](http://www.hr.unsw.edu.au/ohswc/ohs/ohs_policies.html)

- Student equity and diversity: note that students who have a disability that requires some adjustment in their learning and teaching environment are encouraged to discuss their study needs with the course convener prior to, or at the commencement of the course, or with the Student Equity Officers (Disability) in the Student Equity and Diversity Unit (9385 4734). Information for students with disabilities is available at:

[www.studentequity.unsw.edu.au/disabil.html](http://www.studentequity.unsw.edu.au/disabil.html)

Issues to be discussed may include access to materials, signers or note-takers, the provision of services and additional examination and assessment arrangements. Early notification is essential to enable any necessary adjustments to be made. Information on designing courses and course outlines that take into account the needs of students with disabilities can be found at:

[www.secretariat.unsw.edu.au/acboardcom/minutes/coe/disabilityguidelines.pdf](http://www.secretariat.unsw.edu.au/acboardcom/minutes/coe/disabilityguidelines.pdf)

## Feedback and Review Sheet

STUDENT NAME AND ID:	
STUDENT PARTNER AS NOTE TAKER:	
STUDIO TUTOR:	
WEEK:	

ASPECT/ISSUE	COMMENTS
<b>1. Clarity</b> – What is the compelling idea discovered/addressed/resolved by your project?	
<b>2. Rigor</b> – Have you contested your idea in the defined context of your project, be it social, cultural, environmental, political, economic or philosophical?	
<b>3. Imagination</b> – Is your idea inventive? Or have you creatively reassessed the context of an 'old' idea from the past?	
<b>4. Inhabitation and Program</b> – How do you define the narrative of your inhabitation? How is such program accommodated, or even enshrined, by your architecture?	
<b>5. Artifice and Formal Configuration</b> – How ingenious is your organization of cavities, solids, walls, skins, rooms, circulations, columns, beams, ceilings, doors, windows, openings, enclosures, roofs, outdoor and indoor spaces, ...as well as through its various forms of Architectural representation?	
<b>6. Construction and Structural System</b> – In what way have you materialized the above aspects of your project?	