

LEVEL 4 ASSESSMENT SPECIFICATION

Student name:		Student ID number:	
Programme:	BSc Architecture		
Module:	ARCHITECTURE STUDIO 1A		
Module code:	M4X01969	Contribution to Overall Module Assessment (%):	100%
Lecturer:	Ian Standen	Internal Verifier:	Lara Hopkinson
Assignment Title:	CREATIVE INTERVENTION-EXHIBITION (Design Skills)	Word count (or equivalent):	Design Drawings Submission
Submission deadline:	4.00pm 20 th November 2020	Return date of provisional marks & written feedback:	18 th December 2020
Submission method:	All written assessments, where practical and possible, must be submitted via Turnitin unless otherwise instructed by the Lecturer. (Please DO NOT put this assessment specification into Turnitin or it will match many similarities with other students' submissions.) Alternative submission method (if applicable): Late submission of the assessment will result in a late penalty mark. Penalties for late submission: Up to one week late, maximum mark of 40%. Over one week late, 0%. Only the Extenuating Circumstances Panel may approve a change to submission dates.		
Academic honesty / referencing:	Academic honesty is required. In the main body of your submission you must give credit to authors on whose research and ideas your work is based. Append to your submission a reference list that indicates the books, articles, etc. that you have used, cited or quoted in order to complete this assessment.		

Module Learning Outcomes (from module syllabus)	
1.	Execute clear and coherent manual and computer representations of three-dimensional space and form using the conventions of orthographic and perspective projections.
2.	Apply representational skills in drawing and physical model making with accuracy and care to explain the technical aspects and formal and material qualities in the design of a small building and its constituent elements.
3.	Accurately measure a simple existing three-dimensional structure and record its main structural and constructional elements.

- Please submit the assignment parts in a suitable report folder— not in polypockets, suitably sized A2/A1 portfolio. Please ensure all drawings are kept flat. Drawings that are rolled will not be accepted.
- Each drawing / model must have the student's name clearly identified on it.
- This form (ALL PAGES) MUST be at the front of the paper submission. Assignments will not be accepted without this form as it is a requirement that you sign the disclosure regarding referencing convention.

TASK DESCRIPTION

"It can be very important for the presenter of works of art to have a critical appreciation of them, because presentation can be a form of interpretation, of drawing attention to collocation – to the advantage of the works, naturally, not to the advantage of the presentation itself." Carlo Scarpa, cited in Olsberg, Renalli and Bedard, 1999, p.45

Introduction

Artists and the Environment

In 2018 the European Union voted for a sweeping ban on single-use plastic in an effort to reduce ocean plastic pollution. But it's not just politicians that are doing their part to protect our planet—artists are working just as hard to raise awareness of environmental issues, evoke change, and document the beauty of the world before it's too late.

The **environmental art** movement emerged in the 1960s and early 1970s and primarily celebrates the artist's connection with nature. Pioneers of the movement such as Nils-Udo became famous for creating site-specific sculptures and installations from found natural materials, then documenting his works with photography. While earlier artists such as Udo celebrate the beauty of nature, many of today's artists are using a wide range of media, techniques and styles to address social issues and the negative impact we as human beings are having on our planet.

For example World Oceans Day, is held every year on 8th June to raise awareness of the vital importance of our oceans and the role they play in sustaining a healthy planet. "a global day of ocean celebration and collaboration for a better future." The focus centres around prevention of plastic ocean pollution and events are taking place worldwide in order to learn about the challenges facing our oceans, clean up local beaches, and get involved in marine conservation efforts. Studies on the issue of marine debris have reached some dire conclusions. Last year, the journal Science reported 8 million metric tons of plastic end up in oceans each year, with claims that 90% of seabirds have ingested the substance. Time Magazine, MARISA GERTZ JUNE 8, 2016

The World Economic Forum predicted that the world's oceans will be filled with more plastic mass than fish mass by 2050 (WEF, 2016).

Marine plastic is a special threat because it does not fully degrade, instead breaking down into smaller and smaller pieces known as micro plastics. Ocean dwellers, such as sea turtles and fish, can mistake the debris for food, leading to digestive issues and starvation.

Artists and activists have taken notice, using marine plastic as a medium, like paint or clay, to create artwork. Although often aesthetically beautiful, the works point to the concerning profusion of these plastics in our environment.

Alejandro Durán is an artist and environmentalist who produces site-specific sculptures and land art situated in natural and urban settings. Born in Mexico City in 1974, Alejandro Durán is a multimedia artist now based in Brooklyn, New York. Through photography, installation and video, his work examines the fraught intersections of man and nature, particularly revealing the pervasive impact of consumer culture on the natural world.

The materials used in his art often include brightly coloured washed up plastic from the oceans.



Other environment artists to research:

Andy Goldsworthy



Richard Shilling



Nils Udo



Benjamin Von Wong



Chris Jordan



Agnes Denes



Working with Plastic artists:

Week 1-

- Choose one of the artists from the list and analyse their work.
- How does it impact? What message is it trying to convey?
- Research another environmental artist and compare their work. How is it different? How can this be communicated to the general public for instance to raise awareness, celebrate nature, promote positive social change.
- Consider the work of environment artists.

A design project drawing inspiration from artists and the environment

Themes: Sketching and recording information/ measuring/ seeking inspiration/ presentation of ideas

DESIGN PROJECT

The design challenge for this studio project is to prepare a scheme for an exhibition in the ground floor of Yr Fforwm for one of the environmental artists work. You will need to consider the area from the revolving entrance door and the space between which leads to the exit at the far end. This space has class rooms on either side and your design must allow for free access to these areas and general circulation such as stairs and lifts. So you will also need to consider how people currently use the space and their patterns of movement.

Working in pairs or groups of 3 you will survey/ measure the existing space to prepare a set of existing drawings showing the plan, wall elevations and sectional elevations of the space.

You will be required individually to produce design drawings and a model of your proposals on a **minimum of 6 no A2** presentation sheets as described in the attached diagrams.

DRAWING TASKS EXERCISES

There will be also a separate number of drawing tasks on A3 sheets as part of the overall assessment for the module aimed at basic skills and drawing techniques. Any background work (sketches, notes, diagrams) contained in your A4 and A3 sketchbooks will also help explain your design thinking over the coming weeks. All drawing work must be retained and added to your portfolio of work for the year.

IMPORTANT: ALL WORK MUST BE CLEARLY MARKED WITH YOUR NAME, scale, title and date, presented flat and not rolled

Aims

The aim of the project is to produce proposals to transform an existing interior space.

You start with the ground floor central area of Yr Fforwm – the aim is to propose a design which exhibits the artwork, sculpture inspired by artists and the environment referred to above. It is intended that there will be a themed sequence/ story or route for visitors through the space for instance depicting – For example: The origins of plastic, where/how is plastic used, the environmental impact of plastic, alternative uses for recycled plastic such as 'Eco bricks' and the alternatives to plastics.

The project will introduce you to the basic skills of the architect – measuring, recording information on the existing fabric of part of a building, hand drawing, model making. It will also ground you in the conventions of architectural representation – the production of plans, sections, elevations and 3D drawings.

Objective

In the first instance you will make a measured drawing of the existing central area of Yr Fforwm. This will entail drawing plans, sections and elevations of the existing along with making a 1:50 model of the space.

You will then produce a design to exhibit artworks, or sculptural forms inspired by the artists described and that you have researched. You can propose any modifications of the existing space in order to generate your proposal. Your design may involve the design of display screens or supports. The proposed exhibition can be an installation within the space (occupying only part of the space), or alternatively may be arranged to change the spatial quality of the area. It may even combine both.

Your proposals should be presented on plans sections and elevations along with a model (utilising the model of the existing space referred to above). Supplement these key drawings with perspective drawings, collage, Photoshop or any other media you wish. The material presented should both delineate clearly the spatial strategy and evoke the atmosphere of the space being created.

The object of this studio programme is to build basic skills in drawing and model making along with producing a design within an existing space.

Assessment will be based on both the quality of the drawings/models produced and the quality of the design.

Timetable

Week 1 – Commencing Monday 28th September 2020 – 9.00 a.m. DESIGN BRIEF ISSUE

Introduction to freehand sketching/drawing tasks using various techniques. Analyse the work of artists in the environment. (See note attached)

Week 2 – Commencing Monday 5th October – 9.00 a.m.

An introduction to architectural drawing conventions – a series of drawing exercises. Exploring plans, sections and 3D drawings also through free hand sketching.

Week 3 – Commencing Monday 12th October – 9.00 a.m.

Monday will start with a review of the previous week's work followed by a briefing on survey work and producing a record of the space as existing – a survey of the communal exhibition area and producing measured drawings of these spaces in- plan, section, elevation. A written description of existing surface finishes and materials – ceiling, floor, walls windows etc. A 1:50 model of the existing space.

Week 4 & 5 – Commencing Monday 19th October – 26th October 9.00 a.m.

Monday will start with a review of the previous week's work followed by a briefing on exhibition design and a talk showing some examples of exhibition design. Over the next two weeks you will produce a sketch scheme of the proposal – plan, section elevations and a rough 1:50 model showing the proposed layout.

Work to be reviewed on Friday 2nd November 9.00 a.m.

Week 6 Commencing Monday November 2nd - 9 a.m.

This week will give you the opportunity to develop your scheme and present it. You will look at some key areas (or area) of your design and consider how they (or it) may be assembled. In Architectural design this is referred to as 'Detailing'. There is a famous quotation attributed to the German Modern Architect Mies van der Rohe – "God is in the details". It means that in clearly expressing your design details are critical – so attention to detail matters. In this exercise we do not expect you to display a knowledge of building construction – we want you to consider how your design may be assembled and what that assembly will look like. In this exercise we are not interested in what the construction industry refers to 'Production Drawings' (i.e. drawings that are used by builders to construct a building) we are more interested in you exploring the idea of 'Architectural Language' – i.e. developing an approach that brings together your concept design with an idea of how it could be made – and what you are 'saying' about the way in which it could be made. You can select any element you wish to explore in detail – it could be screen, a ceiling, a display element – but select something which you feel could begin to define the way in which you may approach all of your design.

Week 7 – Commencing Monday 9th November – 9.00 a.m.

Monday will start with a review of the previous week's work followed by a briefing on presentation on presentation techniques. This week is focused on preparing additional presentation material for your design. 3D work – which could include freehand perspective sketches, models, computer generated images, Photoshop, collage – the medium is your choice. Imagine you are going to present your scheme to a client and you want to present it at its best. You will need plans, sections and elevations (which you have already drawn) so you can demonstrate how the scheme is organised, but you will also need some 3D work, perhaps a drawing that shows the spatial quality of your proposal and/or a drawing that conveys the atmosphere of your scheme. You may be proposing some special materials – if you are able to get samples of these that would be great – you could then start to show the tactile quality of what you propose. Alternatively you could present photographs of materials.

Week 8 – Commencing Monday 16th November – 9.00 a.m.

Presentation week – finalise drawings in readiness for presentation/ display.

Submission to take place on **Friday 20th November commencing at 4.00pm**. Reviews Monday 23rd November 9.00am

Useful videos and links on environmental_artists

<https://time.com/4358434/world-oceans-day-art-marine-plastic/>

<http://www.alejandroduran.com/bio>

Andy Goldsworthy - <https://www.youtube.com/watch?v=FPDH8yCnlk0>

Richard Shilling - <https://www.youtube.com/watch?v=I1o2GCUqWk0&vl=en>

Agnes Denes - <https://www.youtube.com/watch?v=7hfQjkuM3t8>

<https://www.youtube.com/watch?v=zxYjGy3csTU>

Chris Jordan - <https://www.youtube.com/watch?v=f09IQ8Q1iKE>

Benjamin Von Wong - <https://www.youtube.com/channel/UC3nwkQcNkigizqJXL-jRUA>

Nils Udo - <https://www.youtube.com/watch?v=0C8DGy8H6zg>

<http://www.domaine-chaumont.fr/en/centre-arts-and-nature/archives/2018-art-season/nils-udo>

<https://www.youtube.com/watch?v=5mBwoPBvVOY>

GUIDANCE FOR STUDENTS IN THE COMPLETION OF TASKS

Engagement with Literature Skills

Your work must be informed and supported by scholarly material that is *relevant* to and *focused* on the task(s) set. You should provide evidence that you have accessed an appropriate *range* of sources, which may be academic, governmental and industrial; these sources may include academic journal articles, textbooks, current news articles, organisational documents, and websites. You should consider the *credibility* of your sources; academic journals are normally highly credible sources while websites require careful consideration/selection and should be used sparingly. Any sources you use should be current and up-to-date, mostly published within the last five years or so, though seminal/important works in the field may be older. You must provide *evidence* of your research/own reading throughout your work, using a suitable referencing system, including in-text citations in the main body of your work and a reference list at the end of your work.

Knowledge and Understanding Skills

At level 4, you should be able to demonstrate knowledge of the underlying concepts and principles associated with your area(s) of study. *Knowledge* relates to the facts, information and skills you have acquired through your learning. You demonstrate your *understanding* by interpreting the meaning of the facts and information (knowledge). This means that you need to select and include in your work the concepts, techniques, models, theories, etc. appropriate to the task(s) set. You should be able to explain the theories, concepts, etc. to show your understanding. Your mark/grade will also depend upon the *extent* to which you demonstrate your knowledge and understanding.

Cognitive and Intellectual Skills

You should be able to present, evaluate and interpret qualitative and quantitative data, in order to develop lines of argument and make sound judgements in accordance with basic theories and concepts of your subject(s) of study. You should be able to evaluate the appropriateness of different approaches to solving problems related to your area(s) of study and/or work. Your work must contain evidence of logical, analytical thinking. For example, to examine and break information down into parts, make inferences, compile, compare and contrast information. This means not just describing what! But also justifying: Why? How? When? Who? Where? At what cost? You should provide justification for your arguments and judgements using evidence that you have reflected upon the ideas of others within the subject area and that you are able to make sound judgements and arguments using data and concepts. Where relevant, alternative solutions and recommendations may be proposed.

Practical Skills

At level 4, you should be able to apply the basic underlying concepts and principles to evaluate and interpret these within the context of your area of study. You should be able to demonstrate how the subject-related concepts and ideas relate to real world situations and/or a particular context. How do they work in practice? You will deploy models, methods, techniques, and/or theories, in that context, to assess current situations, perhaps to formulate plans or solutions to solve problems, or to create artefacts. This is likely to involve, for instance, the use of real world artefacts, examples and cases, the application of a model within an organisation and/or benchmarking one theory or organisation against others based on stated criteria.

Transferable Skills for Life and Professional Practice

Your work must provide evidence of the qualities and transferable skills necessary for employment requiring the exercise of some personal responsibility. This includes demonstrating: that you can communicate the results of your study/work accurately and reliably, and with structured and coherent arguments; that you can initiate and complete tasks and procedures, whether individually and/or collaboratively; fluency of expression; clarity and effectiveness in presentation and organisation. Work should be coherent and well-structured in presentation and organisation.

Guidance specific to this Studio design assessment:

ASSESSMENT CRITERIA

Areas of Performance	Outcome Statement	Mark % of overall
Design Development	Demonstration conceptual advancement from sketch ideas through to scheme design	20%
Design Product	Demonstration of design embodying functional resolution and compositional skills	50%
Visual communication	Demonstration of engagement with diverse methods of communication and presentation	15%
Verbal Communication	Demonstration of capacity for clear and engaging communication	5%
Design Synthesis	Demonstration of synthesis of creative study	10%

STUDENT FEEDBACK FORM

This section details the *extent* to which the assessment criteria are demonstrated by you, which in turn determines your mark. The marks available for each category of skill are shown. Lecturers will use the space provided to comment on the achievement of the task(s), including those areas in which you have performed well and areas that would benefit from development/improvement.

Generic Assessment Criteria	Marks available	Marks awarded
1. Design Development	20	
2. Design Product	50	
3. Visual Communication	15	
4. Verbal Communication	5	
5. Design Synthesis	10	

Assessment Mark (Assessment marks are subject to ratification at the Exam Board. These comments and marks are to give feedback on module work and are for guidance only until they are confirmed.)	Late Submission Penalties (tick if appropriate)		%
	Up to 1 week late (40% Max)		
	Over 1 week late (0%)		

GENERIC ASSESSMENT CRITERIA

Level 4

In accordance with the Framework for Higher Education Qualifications, at the end of Level 4 students will be expected to have demonstrated knowledge of the basic underlying concepts and principles of a subject, and an ability to evaluate and interpret these within the context of that area of study. They should be able to present, evaluate and interpret qualitative and quantitative data in order to develop lines of argument and make sound judgements in accordance with basic theories and concepts of their subject(s) of study. They will have learned how to evaluate different approaches to solving problems, and will be able to communicate the results of their study/work accurately and reliably, and with structured and coherent arguments. They will be able to undertake further training and develop new skills within a structured and managed environment and will have the qualities and transferable skills necessary for employment requiring the exercise of some personal responsibility.

Level 4	FAIL	MARGINAL FAIL	SATISFACTORY (3 rd / Pass)	GOOD (2.2 / Pass)	VERY GOOD (2.1 / Merit)	EXCELLENT (1 st / Distinction)	EXCEPTIONAL (1 st / Distinction)
Category	0-29%	30-39%	40-49%	50-59%	60-69%	70-84%	85-100%
Engagement with literature (including reading, referencing, academic conventions and academic honesty)	Little or no evidence of reading and/or reliance on inappropriate sources. Views and findings mostly unsupported and non-authoritative. Referencing conventions used incoherently or largely absent.	Poor engagement with essential reading. No evidence of wider reading. Reliance on inappropriate sources, and/or indiscriminate use of sources. Heavily reliant on information gained through class contact. Inconsistent and weak use of referencing.	Engagement with a limited range of mostly relevant and credible sources but with some reliance on information gained through class contact. Some omissions and minor errors. Referencing conventions evident though not always applied accurately or consistently.	Engagement with an appropriate range of literature, including sources retrieved independently. Some over-reliance on texts rather than other sources. Referencing may show minor inaccuracies or inconsistencies.	Engagement with a wide range of literature, including sources retrieved independently. Selection of relevant and credible sources. Generally sound referencing, with no/very few inaccuracies or inconsistencies.	Engagement with an extensive range of relevant and credible literature. Consistently accurate application of referencing.	Exceptional engagement with an extensive range of relevant and credible literature. High-level referencing skills consistently applied.
Knowledge and understanding (Knowledge of the basic underlying concepts and principles of a subject.)	Major gaps in knowledge and understanding of the basic underlying concepts and principles of the subject matter.	Gaps in knowledge of the basic underlying concepts and principles, with flawed or superficial understanding.	Limited knowledge and understanding of the basic underlying concepts and principles within the subject area.	Knowledge of the basic underlying concepts and principles is accurate with a good understanding of the field of study	Competent knowledge of the basic underlying concepts and principles. Exhibits very good understanding.	Excellent knowledge and understanding of the basic underlying concepts and	Exceptional, detailed knowledge and understanding of the basic underlying

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Category	0-29%	30-39%	40-49%	50-59%	60-69%	70-84%	85-100%
	Inclusion of irrelevant material. Substantial inaccuracies.	Some significant inaccuracies and/or irrelevant material.	Some elements may be missing.	but lacks depth and/or breadth.		principles of the subject.	concepts and principles
Cognitive and intellectual skills (Evaluate underlying concepts and principles of a subject and interpret qualitative and quantitative data in order to develop lines of argument and make sound judgements.)	Wholly or almost wholly descriptive work. Little or no evaluation of the underlying concepts and principles. Failure to develop arguments, leading to illogical or invalid judgements. Minimal or no use of evidence to back up views.	Largely descriptive work, with superficial evaluation of the underlying concepts and principles. Weak interpretation of data, flawed development of arguments and judgements. Information accepted uncritically, uses generalised statements made with scant evidence and unsubstantiated opinions. Ideas sometimes illogical and contradictory.	Limited attempt at evaluation of the underlying concepts and principles, tending towards description. Can interpret qualitative and quantitative data but with some errors. Some evidence to support emerging arguments and judgements but these may be underdeveloped or with a little inconsistency / mis-interpretation.	Good evaluation of the underlying concepts and principles. Can interpret qualitative and quantitative data, with minor errors. An emerging ability to use evidence to support the argument. Mostly valid arguments and logical judgements.	Sound evaluation of the underlying concepts and principles. Can interpret qualitative and quantitative data accurately. Ability to devise arguments using evidence to make mostly appropriate and valid judgements.	Excellent evaluation of the underlying concepts and principles. Can interpret qualitative and quantitative data accurately and with some insight. Excellent ability to devise arguments using evidence and make appropriate and valid judgements.	Exceptional evaluation of the underlying concepts and principles based evidence. Outstanding interpretation of qualitative and quantitative data. Exceptional ability to devise arguments using evidence and make wholly appropriate and valid judgements.
Practical skills (Different approaches to solving problems in particular contexts.)	Limited or no use of taught, basic methods, materials, tools and/or techniques. Little or no appreciation of	Rudimentary application of taught, basic methods, materials, tools and/or techniques but without consideration and competence.	An adequate awareness and mostly appropriate application of basic methods, materials, tools and/or techniques.	A good and appropriate application of basic methods, materials, tools and/or techniques.	A very good application of a range of basic methods, materials, tools and/or techniques. Very good consideration of	An advanced application of a range of taught, basic methods, materials, tools and/or techniques. The context of the application is well	Exceptional levels of application and deployment skills in particular practical contexts. Outstanding identification of problems in particular

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Category	0-29%	30-39%	40-49%	50-59%	60-69%	70-84%	85-100%
	the context of the application. Very weak evidence of different approaches to problem-solving in particular contexts.	Flawed appreciation of the context of the application. Weak evidence of different approaches to problem-solving in particular contexts.	Basic appreciation of the context of the application. Can identify problems in particular contexts and propose basic alternative approaches or solutions though there may be errors.	Clear appreciation of the context of the application. Good evidence of different approaches to problem-solving in particular contexts and proposes mostly appropriate solutions.	the context of the application. Very good evidence of different approaches to problem-solving in particular contexts and proposes appropriate solutions.	considered, and insightful. Excellent evidence of different approaches to problem-solving in particular contexts and proposes appropriate solutions.	contexts and formulation of wholly appropriate, thoughtful solutions / different approaches.
Transferable skills for life and professional practice (Communicate the results of their study/work accurately and reliably, and with structured and coherent arguments; the qualities needed for employment requiring the exercise of some personal responsibility within a structured and managed environment.)	Work is poorly structured, disorganised, inaccurate and/or confusingly expressed. Very weak use of language and/or very inappropriate style. Failure to work effectively individually or as part of a group. Little or no evidence of the skills for employment requiring the exercise of some personal responsibility.	Work is poorly presented in a disjointed manner. It is loosely, and at times incoherently, structured, with information and ideas often poorly expressed. Weak use of language and/or inappropriate style. Flawed approach to individual or group work, meeting only partial obligations to others. Limited evidence of the skills for employment requiring the exercise of some	Mostly ordered presentation and structure in which relevant ideas / concepts are reasonably expressed. Work may lack coherence and/or accuracy in places. Can work as part of a group, meeting most obligations to others but perhaps with limited involvement in group activities. Demonstrates the basic skills for employment requiring the exercise of some personal responsibility,	Mostly coherent, organised and accurate work, in a suitable structure and is for the most part clearly expressed. Can work effectively independently and/or as part of a team, with clear contribution to group activities. Demonstrates the skills for employment requiring the exercise of some personal responsibility, with some areas of strength and some of minor weakness.	Work is accurate, coherent, fluent, well-structured and organised. Can work effectively independently and/or as part of a team, with very good contribution to group activities. Demonstrates very good skills for employment requiring the exercise of some personal responsibility, with just occasional minor weakness.	Work is coherent, very fluent and is presented professionally. Can work effectively independently and/or as part of a team, with an excellent contribution to group activities. Demonstrates excellent skills for employment requiring the exercise of some personal responsibility with an appetite for further development.	Work is accurate, exceptionally coherent, very fluent and presented well. Can work effectively independently and/or as part of a team, with an exceptional contribution to group activities. Demonstrates exceptional skills for employment requiring the exercise of some personal responsibility with an appetite for further development.

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Category	0-29%	30-39%	40-49%	50-59%	60-69%	70-84%	85-100%
		personal responsibility.	with some areas of minor weakness.				

THIS DOCUMENT IS ALSO AVAILABLE IN WELSH