



APPENDIX GA36a

LEVEL 4 ASSESSMENT SPECIFICATION

Student name:		Student ID number:	
Programme:	BSc Architecture		
Module:	STUDIO 1A		
Module code:	M4X01969	Contribution to Overall Module Assessment (%):	70%
Lecturer:	Ian Standen	Internal Verifier:	Lara Hopkinson
Assignment Title:	Architecture Studio 1A (Design Skills) CREATIVE INTERVENTION-EXHIBITION	Word count (or equivalent):	DESIGN DRAWINGS SUBMISSION
Submission deadline:	10.00am 24 th November 2018	Return date of provisional marks & written feedback:	21 st December 2018
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): DESIGN STUDIO HAND IN –DRAWINGS PINNED UP BY THE HAND IN DATE AND TIME 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.		

BACHELORS DEGREE ASSIGNMENT SPECIFICATION

Referencing:	In the main body of your submission you must give credit to authors on whose research your work is based. Append to your submission a reference list that indicates the books, articles, etc. that you have read or quoted in order to complete this assignment (e.g. for books: surname of author and initials, year of publication, <u>title of book</u> , edition, publisher: place of publication).			
Disclosure:	I declare that this assignment is all my own work and that I have acknowledged all materials used from the published or unpublished works of other people. All references have been duly cited.			
Student's Signature:	<i>Assignments will not be accepted without a signature here</i>	Date:		
Turnitin: Lecturer to tick to indicate if an electronic version of the assignment must be submitted to Turnitin. Note: the Turnitin version is the primary submission and acts as a receipt for the student. Both electronic and paper versions MUST be submitted by the same deadline. No marks will be released until both submissions are received. Late submission of the electronic version will result in a late penalty mark. Penalties for late submission: Up to one week late , maximum mark of 40%. Over one week late, Refer.			YES	
			NO	√

Learning Outcomes tested (from module syllabus)	Assessment Criteria To achieve each outcome a student must demonstrate the ability to:
1. Execute clear and coherent manual and computer representations of three-dimensional space and form using the conventions of orthographic and perspective projections.	Demonstration conceptual advancement.
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.	Demonstration of engagement with diverse methods of communication and presentation. Demonstration of design embodying functional resolution and compositional skills.
3. Accurately measure a simple existing three-dimensional structure and record its main structural and constructional elements.	Demonstration of capacity for clear and engaging communication.

- 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.
- DO NOT put this form into Turnitin or it will match many similarities with other students' submissions.

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

Introduction

Nature Artists_ ANDY GOLDSWORTHY

Andy Goldsworthy is a British sculptor, photographer and environmentalist who produces site-specific sculptures and land art situated in natural and urban settings.

The materials used in Andy Goldsworthy's art often include brightly coloured flowers, icicles, leaves, mud, pinecones, snow, stone, twigs, and thorns. He has been quoted as saying, **"I think it's incredibly brave to be working with flowers and leaves and petals. But I have to: I can't edit the materials I work with. My remit is to work with nature as a whole."**

Goldsworthy is generally considered the founder of modern rock balancing. For his ephemeral works, Goldsworthy often uses only his bare hands, teeth, and found tools to prepare and arrange the materials; however, for his permanent sculptures like "Roof", "Stone River" and "Three Cairns", "Moonlit Path" (Petworth, West Sussex, 2002) and "Chalk Stones" in the South Downs, near West Dean, West Sussex he has also employed the use of machine tools. To create "Roof", Goldsworthy worked with his assistant and five British dry-stone wallers, who were used to make sure the structure could withstand time and nature.

Working with artists:

Week 1-

- Analyse his work
- How does it impact?
- Research another land artist and compare with Andy Goldsworthy such as Christo, Dennis Oppenheim, Robert Smithson, Richard Long and Nancy Holt.
- Consider the work of artists Melinda Hackett and Yellena James

A design project drawing inspiration from organic forms

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

The design challenge for this studio project is to prepare a scheme for the remodelling of the FACE reception and atrium area to show work by artists inspired by natural forms such as Andy Goldsworthy and Richard Long. You will need to consider the area from the entrance for the building into the top lit space adjacent to the accommodation stair and learning commons. 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 also need to consider how people currently use the space and their patterns of movement.

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. There will be also a separate number of drawing tasks (4 no) on A3 sheets as part of the overall assessment for the module aimed at basic skills and drawing techniques.

Background work contained in your A4 and A3 sketchbooks will also help explain your design thinking over the coming weeks.

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 newly created reception/ atrium space for the IQ building in SA1 – the aim is to propose a design which exhibits the artwork, sculpture inspired by the artists referred to above.

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 reception area in the newly built IQ building in SA1. 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, poems or sculptural forms inspired by the artists on the attached sheet. 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.

GUIDANCE FOR STUDENTS IN THE COMPLETION OF TASKS

(Lecturer – please insert guidance for students here. Please link the task to the five common assessment criteria overleaf)

ASSESSMENT CRITERIA

Areas of Performance	Outcome Statement	Mark % of overall
Design Development	Demonstration conceptual advancement	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%

MARKING CRITERIA AND STUDENT FEEDBACK

This section details the assessment criteria. The *extent* to which these are demonstrated by you determines your mark. The marks available for each criterion 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.

Studio Assessment Criteria Applied	Marks available	Marks awarded
1. Design Development <i>Demonstration conceptual advancement</i>		
	20	
2. Design Product <i>Demonstration of design embodying functional resolution and compositional skills</i>		
	50	
3. Visual communication <i>Demonstration of engagement with diverse methods of communication and presentation</i>		
	15	
4. Verbal Communication <i>Demonstration of capacity for clear and engaging communication</i>		
	5	
5. Design Synthesis <i>Demonstration of synthesis of creative study</i>		
	10	

Assignment 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 one week late	40 %
	Over one week late	0%

Student Self Evaluation Form			
Student name:		Student number:	P
Programme:		Year of programme	
Assignment Title:			

This section repeats in brief the common assessment criteria detailed on previous pages. The extent to which these are demonstrated by you determines your mark. Using these criteria, tick the box that best indicates the level of achievement you feel you have achieved with regard to each of them.

Assessment Criteria Applied	Level of Achievement						
	REFER		3 rd	2:2	2:1	1 st	1 st
	OUTRIGHT FAIL	UNSATISFACTORY	SATISFACTORY	GOOD	VERY GOOD	EXCELLENT	EXCEPTIONAL
1. Design Development	0-29% ☐	30-39% ☐	40-49% ☐	50-59% ☐	60-69% ☐	70-79% ☐	80-100% ☐
2. Design Product	0-29% ☐	30-39% ☐	40-49% ☐	50-59% ☐	60-69% ☐	70-79% ☐	80-100% ☐
3. Visual communication	0-29% ☐	30-39% ☐	40-49% ☐	50-59% ☐	60-69% ☐	70-79% ☐	80-100% ☐
4. Verbal Communication	0-29% ☐	30-39% ☐	40-49% ☐	50-59% ☐	60-69% ☐	70-79% ☐	80-100% ☐
5. Design Synthesis	0-29% ☐	30-39% ☐	40-49% ☐	50-59% ☐	60-69% ☐	70-79% ☐	80-100% ☐

PLEASE COMMENT ON AREAS IN WHICH YOU FEEL THAT YOU HAVE PERFORMED WELL	PLEASE COMMENT ON AREAS YOU FEEL THAT YOU NEED TO DEVELOP

Student's Name		Date	
Student's Signature			

Timetable

Week 1 – Commencing Monday 1st October – 9.00 a.m.

Introduction to freehand sketching/drawing using various techniques. Analyse the work of Andy Goldsworthy and other Nature Artists. (see note attached)

Week 2 – Commencing Monday 9th 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 15th October – 9.00 a.m. DESIGN BRIEF ISSUE

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 reception space and staircase 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 22nd October – 29th 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 5th - 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 12th 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 19th November – 9.00 a.m.

Presentation week – finalise drawings in readiness for presentation

Submission and reviews to take place on Friday 23rd November commencing at 10.00 a.m.

Useful videos on Andy Goldsworthy

<https://www.youtube.com/watch?v=F3fNmU1aDlw>

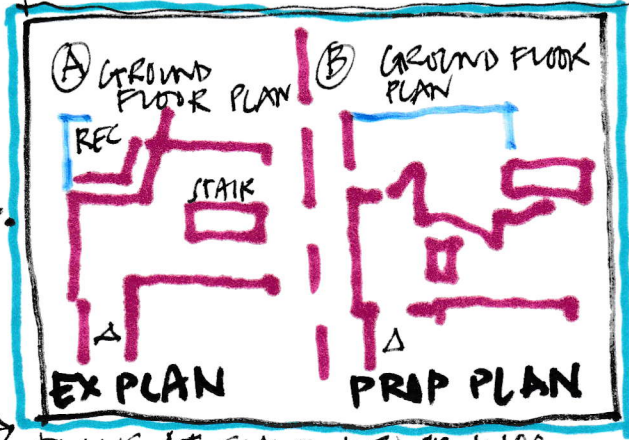
https://www.youtube.com/watch?v=f7sZv4_0Fvg

<https://www.youtube.com/watch?v=opAMkK95gE>

A2 SIZED DRAWINGS

OR EQUIVALENT (6M SHEETS)

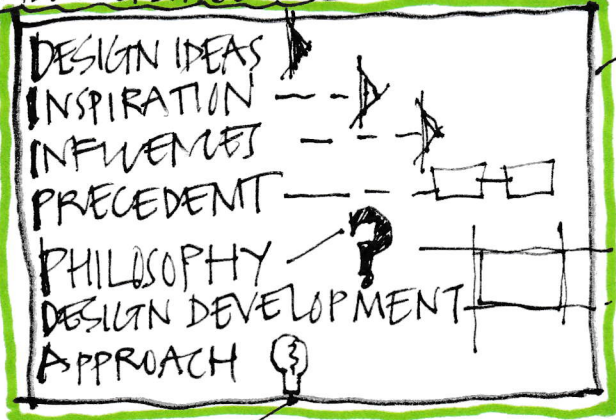
1.



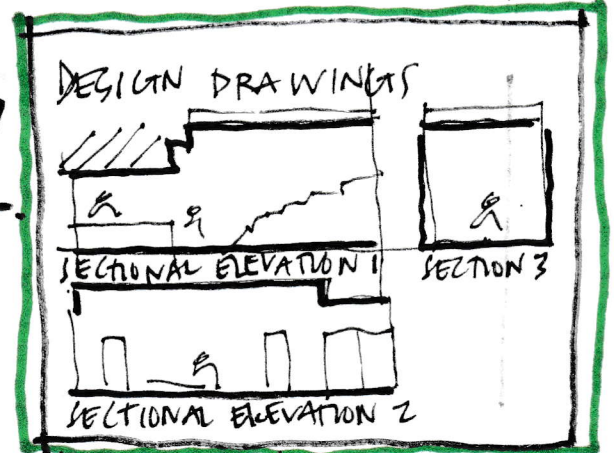
PLANS AT SCALE 1:50 OR 1:100

SURVEY MEASURE / DRAW EXISTING SPACE

3.

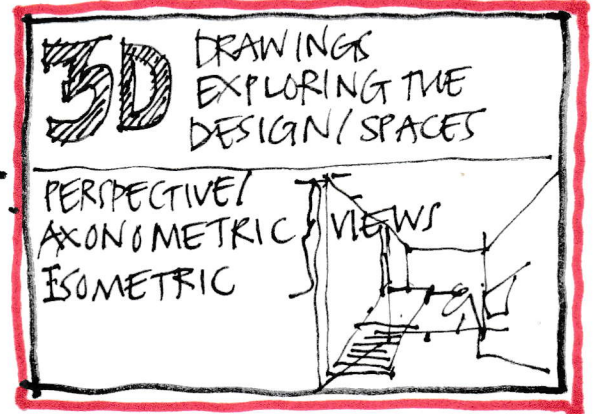


2.



ELEVATIONS / SECTIONS 1:50 / 1:100

4.

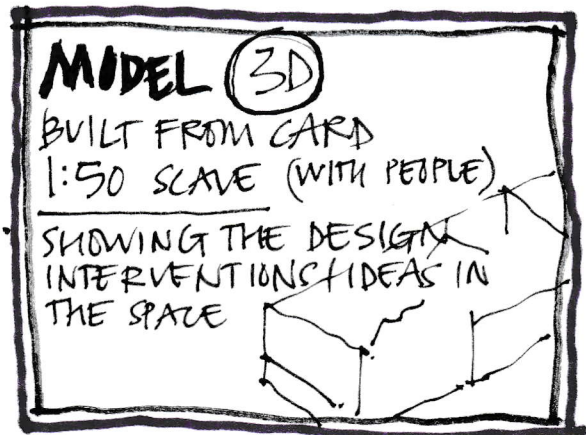


5.



DETAIL STUDY

6.



ANDY GOLDSWORTHY:

RICHARD LONG: CHRISTO:

ARTISTS INSPIRED BY NATURE-EXHIBITION

STUDIO

1A

SUBMISSION REQUIREMENTS-COURSEWORK

M4X01969

TO BE DONE IN CONJUNCTION WITH STUDIO DRAWING TASKS

WITH IAN STANDEN-BS^C ARCHITECTURE

NOVEMBER 2018



Cairn



Chalk Stones Trail



Arch at Goodwood

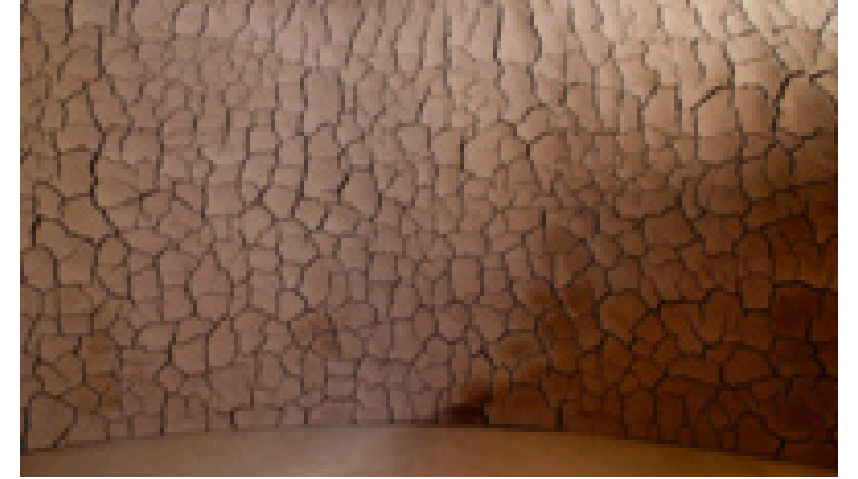
The Andy Goldsworthy Projects



Sheepfolds



the Roof



Domo de Argila / Clay Dome



Stone House

