UNSW: Faculty of the Built Environment
Bachelor of Interior Architecture (Honours)

INTA 2201:
Design Practice 3: Translate

Semester 1, 2016

Studio
Wednesday 1-6pm
FBE Studio Squarehouse 103

Lectures
Wednesday 11am-1pm
Colombo Theatre C

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Course Convenor: Samantha Donnelly, s.donnelly@unsw.edu.au

All queries about this course must be attended to in studio or on the Moodle discussion forum. Contact with studio staff occurs during studio hours only. Any academic issues outside of those related to course content, email Samantha Donnelly directly. Use Moodle to ask questions where possible. Scheduled student consultation days are Mondays of Semester 1. Appointments are to be made via email.

Please note that emails will be responded to within business hours (9 am–5 pm Monday – Fridays).

For all non-academic matters including counselling, learning and student equity and diversity support, assistance can be found at http://www.unsw.edu.au/life.

Please also refer to academic policy info below and at https://www.be.unsw.edu.au/student-intranet/academic-policies.

### Studio tutors

Andrew Best/ Celia Chen/ Lynn Cook/ Mano Ponnambalam

Vesna Trobec/ Samantha Donnelly

Communication at UNSW is via your student email address. Students are responsible to check this regularly for changes or updates to course requirements. The course outline, resources and marks can be accessed via Moodle at http://moodle.telt.unsw.edu.au

### Course details

**Units of Credit:** 12UOC  
**Expectation of study commitment:**  
1 UOC = 25 hours of study per session.  
12 UOC (whole semester) = 300 hours.  
This means that students are expected to commit to their design work 17 to 18 hours per week AFTER studios/lectures. These independent working hours should involve a balance between reading, writing, sketching and making, exploring the site, finding articles or issues relevant to the design, testing ideas. This is process work which supports the ultimate design project. This emphasis on independent learning is critical to the design studio in order to achieve the best possible feedback. It will also help to develop strong skills in time management and efficient work strategies which is important for lifelong learning.

### Course protocols

Lectures commence at 11am – arrival after 11.10am will be recorded as non-attendance. Students will need to sign an attendance sheet each week.  
Studio commences at 1pm. Late arrival or early departure is recorded as non-attendance.  
No physical model or drawings, no feedback.  
Non-lecture attendance by a student = low priority for feedback from tutor.  
Bring all basic model making, drawing and laptops to every working studio.  
Presentation sessions require full attendance likewise. Peer feedback will be eligible for additional marks toward your own project.

**Note:** Attendance at 80% of classes (studio and lectures) is a requirement of final submission. Students who have not met the required standard of attendance will not be permitted to have their final submission assessed.  
This means − Total classes per semester = 22 (lectures AND studios)  
80% of this = 17.6 classes (say 17), therefore only 4 classes can be missed.  
This means missing one day = 1 lecture + 1 studio = 2 classes. Beware.
Course Summary

*Design Practice 3: Translate* is the first semester of the second year of the Interior Architecture Design Studio.

Design Practice 3 is a journey across three specific aspects of retail: object, service and idea. These three very different notions of exchange will require rigorous exploration and independent testing of the relationships between space and movement with an emphasis on materiality.

The semester is divided into three distinct projects (plus 2 supporting projects: research/ portfolio). Each project deals with a different approach to exchange, surface and program, which bring radically different requirements to the design thinking. Each project will present a series of conditions, both physical and virtual, which will assist in decision making and understanding how exchange is translated into a spatial event. Although program, materiality and logic for each project changes, all three projects will be located on the same site.

The framework of these projects will be the idea of **translate**, which explores the handing over, exchange, or shifting of objects, people and ideas. Translation provides a way of looking more critically at that moment of exchange, which creates a threshold in itself.

Parallel to the main design projects are 4 modelling tasks which act as a vehicle for the design development by introducing volumetric ideas. Each task has a specific focus (**extraction, intersection, interstice, spatial continuity**) which is intended to directly translate spatial opportunities.

This studio will use materiality as an important generative tool. An explicit use of materiality as a way of spatializing program and as a way of exploring notions of shift, exchange, trade and character will be integral to the success of these projects. Materiality will be at the forefront of the design process.

Course Aims

The Design component focuses on the language and elements of spatial dynamics, including issues of spatial and material relationships and sequence in relation to multiple forms of occupation, including retail and hospitality typologies. The Communication component focuses on a range of techniques and applications for representing spatial thinking, including generative, illustrative, observational and analytical tools. Emphasis is placed on an expansive approach to spatial translation underpinned by thoughtful and self-reflective research.

Student Learning Outcomes

At the conclusion of this course you will be able to:

1. **Research** collaboratively to develop an understanding of environmental, social, historical, cultural and political contexts and to adapt these research actions to the design of interior architecture.
2. Demonstrate an ability to reflect, analyse, critique and **evaluate** your design work and to independently apply knowledge and skills developed in Critical Perspectives and Technics subjects to the design practice.
3. Demonstrate an ability to work in diverse contexts and be able to **identify** and address complex design problems with initiate and advanced knowledge to produce innovative interior outcomes.
4. **Communicate** design ideas verbally, visually and textually through a range of media to a broad audience including academic, professional and public members.
5. Use material technology as an intrinsic part of the design process and develop an ability to integrate this knowledge for specific interior environments in the design practice.

6. Develop strategies in working as an interior architect, with an ability to plan and time manage projects and to develop a strong personal work ethic with initiative and self-motivation.

**Graduate attributes**

The following graduate attributes will be developed in this course:

- understanding of the material and spatial assembly, agency and effect of interior environments
- able to apply their knowledge and skills to solving design problems
- capable of independent and collaborative research-led design enquiry underpinned by rigorous analysis, critique and reflection
- ethical design practitioners
- capable of effective communication
- capable of environmental responsibility
- culturally aware and capable of respecting diversity and acting in socially just/responsible ways

**Rationale for course content and teaching approach**

This course is intended to extend the design experience and to develop an iterative approach to design which is an important skill in the practice of designing successful interior architectural spaces. The course focuses on engaging and socially aware approaches to spaces of exchange. It aims to develop clarity in communication of ideas through an understanding of materiality and spatial dynamics in response to programmatic requirements. Studio tasks work in parallel with Technics and Critical Perspectives subjects – knowledge and research done in these courses is a valuable asset in the design studio.

**Teaching Strategies**

The range of learning activities will contribute to the building of a diversity of approaches to design practice in a number of different scenarios.

**Lectures** provide content about the course. These serve as a resource for further exploration of other precedents, alternative perspectives on the brief as well as looking at your own work. Lectures are spaces of discussion where students are encouraged to ask questions and make observations. There will be presentations from teaching staff as well as guest lectures from retail and design industry professionals.

**Studios** are a space of collaboration, production and engagement. It is expected that the work in studio involves experimentation, risk taking and self-reflection. Tasks should be addressed from a design / spatial perspective as well as creative / representation perspective. Students will work on not just what they are presenting but how best to present within the studio setting. Producing as much work in studio as possible is emphasised.

Each studio project will have an associated series of applied design rules which direct and focus the design development within a given series of given conditions. Separate conceptual modelling tasks are also embedded in the course as a vehicle for developing the design projects. This is aimed at creating a more layered design response which responds to brief constraints in the real world.

**Studio presentations** will occur at the conclusion of each project phase. These sessions are important learning tools - encouraging debate, speculation and investigation in order for students to articulate their disciplinary ground, defend it, expand it and redefine it over time. In this
course, a vital skill is “selling” ideas, being able to effectively and confidently communicate design ideas both visually and verbally. Assessment will take place at completion of each stage this semester.

**Feedback** will be given by studio tutors, guest jurors and other students. This feedback is an important aspect of teaching strategies and extends the design knowledge and skills achieved thus far. Giving feedback is an important skill which will be rewarded if developed during the semester – a studio where students openly give feedback and assistance is far more successful and creative. This is recognized and encouraged.

Assessment

The assessment breakdown is as follows:

<table>
<thead>
<tr>
<th>Project</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Project 1 (Group)</td>
<td>10%</td>
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<tr>
<td>Project 2</td>
<td>15%</td>
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<td>Project 3</td>
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<td>Project 4</td>
<td>35%</td>
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<td>Project 5</td>
<td>20%</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>100%</strong></td>
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Lecture and studio attendance required for successful candidature (see section “attendance” for details). Refer to individual assessment handouts, lecture content and Moodle announcements for exact requirements. Marks will be formed by the student’s tutor grade. Parity across the different groups will assure equity.

UNSW policy states that no special consideration is available for assessments less than 20% (see BEUNSW policy below)

2016 withdraw without financial or academic penalty: March 31

**Marking:**

FL: Inadequate evidence of research, lack of evidence of development of process in 2D and 3D exploration, poor response to brief requirements, lack of care in crafting 2D and 3D design responses.

PS: Adequate evidence of research, adequate development of process in design exploration, acceptable translation of spatial and material design responses.

CR: Proficient working and Independence in research and design development. Able to translate spatial and material ideas in a confident manner.

DN: Sophisticated and independent approach to research, design development and presentation. Creative and challenging, able to critically reflect on design responses. Still room for some improvement is recognized.

HD: Exemplary work in all aspects.

For Built Environment and UNSW Academic Policies 2016 refer to Moodle. Policies described in this document include:

- Attendance requirements
- Grades
- Late submission and penalties
- Special consideration – illness and misadventure
- Extension of deadlines
- Academic honesty and plagiarism
- Learning support services
- Occupational health and safety
<table>
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<tr>
<th>Wk</th>
<th>Date</th>
<th>Lecture</th>
<th>Studio 1-6pm</th>
<th>Associated</th>
<th>Assessment</th>
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<td>1</td>
<td>02 MAR</td>
<td>Welcome</td>
<td>Site Visit (from 2pm)</td>
<td>Mapping site</td>
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<td>Course Overview</td>
<td>Research – Groups A-E</td>
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<td>Project 1 Brief discussion</td>
<td>Measured drawings</td>
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<td>2</td>
<td>09 MAR</td>
<td>Project 2: Retail: Object</td>
<td>PRESENTATION OF PROJECT 1 (1 hour)</td>
<td>Task 1 models</td>
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<td>Project brief</td>
<td>Project 2: Design Development</td>
<td>Diagrams</td>
<td>Individual 15%</td>
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<td>Drawings</td>
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<td>Making / Materiality</td>
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<td>Plans / sections</td>
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<td>3</td>
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<td>Project 2: Design Development</td>
<td>Axonometric drawing</td>
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<td>Gary McCartney</td>
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<td>23 MAR</td>
<td>TUTOR PRESENTATION 1</td>
<td>PRESENTATION OF PROJECT 2</td>
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<td>Project 3: Retail: Service</td>
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<td>Project Brief</td>
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<td>Task 2 + 3 model examples</td>
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<td>30 MAR</td>
<td>MID SEMESTER BREAK</td>
<td>Task 2 models</td>
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<td>FBE NON TEACHING BREAK</td>
<td>Refer to weekly schedule for list of tasks</td>
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<td>6</td>
<td>13 APR</td>
<td>TUTOR PRESENTATION 2</td>
<td>Project 3: Design Development</td>
<td>Task 3 models</td>
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<td>2 Proposals</td>
<td>Diagrams</td>
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<td>Project 2 Reflection</td>
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<td>Plans and sections</td>
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<td>20 APR</td>
<td>TUTOR LECTURE</td>
<td>Project 3: Design Development</td>
<td>Axonometric drawing</td>
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<td>2 Proposals &gt; integrate</td>
<td>Sections</td>
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<td>Design statement</td>
<td>Sectional model</td>
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<td>27 APR</td>
<td>GUEST LECTURE</td>
<td>PRESENTATION OF PROJECT 3</td>
<td>Self assessment (students) with tutor</td>
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<td>TEDx Sydney, General Thinking</td>
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<td>Project 4: Retail: Ideas</td>
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<td>18 MAY</td>
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<td>PRESENTATION OF PROJECT 4</td>
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<td>25 MAY</td>
<td>Project 4 Reflection</td>
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<td>01 JUN</td>
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<td>PRESENTATION OF PROJECT 4</td>
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<td>Set up in studio and leave</td>
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<td>06</td>
<td>JUN</td>
<td>EXHIBITION (UNSW)</td>
<td>SET UP + OPENING</td>
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<td>JUNE</td>
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<td>EXHIBITION (FORUM)</td>
<td>OPENING + PRESENTATIONS</td>
<td>Date to be advised</td>
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PROJECT 1

Site Research: Group Work

Site visit 2pm-6pm
Italian Forum, Leichhardt

**Brief**

Site research to be carried out in order to develop a framework of strategies for the design responses which inform the following three projects.

**Working in groups of 2-3 students per group.**

**Produce a measured drawing of the interior site allocated to your group.**

Explore the Forum and its surrounds, specifically addressing issues listed below. These issues should be considered in a range of scales and mediums. Consider the broad scale of the city, the medium scale of the locality or suburb, and the more intimate scale of the interior site to the Forum itself. Make use of drawings, diagrams, maps, photographs, video and models to translate your research.

Information gathered to be presented in the form of diagrams or maps which clearly convey the observations. These can be supported by drawings, photos, but information MUST be processed so that it is not re-presentation but an informed response to the site (draw over, highlight, annotate). These panels should indicate design opportunities.

**Group A: Leichhardt**

Suburb character, demographic, socio/cultural/political conditions
Assumed vs actual character.
Movement axes – foot, bike, plane. (plan and section – in diagram)

**Group B: Topography**

Changes in level between Norton St – Balmain Road. (measure this)
Changes in level between Parramatta Road – adjacent properties.
Noise sources – what/where/frequency
Streetscapes – scale, materiality, composition, character (photo montage)

**Group C: Forum**

Built fabric details - materiality, scale, rhythm,
Weathering of surfaces – record this, make observations
Photographic panorama of Forum – stitched together, series of views
Entry axes – map all the entry points and make observation about their proximity or location, formal qualities.

**Group D: Retail**

Retail character (existing and past). How is presence of retail made clear?
What are the existing retail spaces?
Which spaces are currently empty? Why?
The future of retail in Leichhardt – what is the vision for the Forum?
Community aspects – Italian/professional/retail/domestic/entertainment

**Group E: History**

Maps - collate maps of Leichhardt. (Collage, overlay, overdrawing)
History of Italian/European piazzas/town squares – typology, spatial combinations, attributes

**Deliverables**

Group submission (10% of total course assessment)
Measured drawing of site – plan, sections, reflected ceiling plan, interior elevations. Scale 1:50. A3 drawings (CAD drawings required)
Research component – diagrams, maps, analyses, photo montages, panoramic views, statements. (Reference these)
Format: A3 panels pinned up for studio discussion. (Min 2, max 10)
PROJECT 2

Retail: Object

Client - Lego
Site - Shop 14, Italian Forum, Leichhardt
Program - A flagship store for the Lego Architecture range. Age range 12+ years. This store will display the range of Lego Architecture sets (only) and will provide a space for purchase, play and exchange of ideas.

Brief

Provide the following interconnected spaces:
- Display 80m²
- Storage 20m²
- Point of sale 10-20m² (within the display area)
- Exterior zone 10-100m² (flexible)

Display – This is a specifically crafted element. It may be wall mounted, ceiling mounted, free standing or even mobile. Allow for lighting application. Display and circulation should be interconnected.

Storage – a separate space (lockable) or integrated into the display units

Point of sale / counter – combine sales, display, wrapping and waiting.

Exterior - Provide a mobile space which extends to the Piazza for seating, construction of Lego, conversation. This is a built space. Components are completely secured internally at night.

Display of one project in the window at night should be accommodated.

Operating hours 10am – 6pm daily. Only one employee will be on site.

Design Rules

- No curved or irregular planes. Explore junctions in terms of continuous planes intersecting. Openings in planes should be considered.
- Materiality – 2 main materials with 1 minor material (rough/smooth, transparent/opaque, finished/unfinished).
- Continuous planes can be folded and combined with other folded planes.
- Exterior materiality will respond to interior materiality. Consider all thresholds.
- Branding – signage is very important. Show this in at least 3 locations.

Deliverables

“Flagship” is a nautical term which refers to a ship which is the largest, fastest, newest, most heavily armed, most well-known, or the lead ship in a fleet.

A “flagship store” is one which is often given to a retailer’s primary location, a store in a prominent location, a chain’s largest store, the store that holds or sells the highest volume of merchandise, a retailer’s most well-known location, a chain’s first retail outlet, a store location with decor or merchandise mix that is distinctly different from the rest of the chain, or the store location in a chain which carries the most high-priced merchandise catering to the most upscale customers.”

Barabara Farfan
http://retailindustry.about.com/od/glossary/g/flagshipstorede.htm

1 x diagram showing interconnection of zones and thresholds – reflecting Task 1 model exercise (Extracted Spaces) – show opportunities
1 x plan at 1:50 (not rendered, black and white) Show context
2 x sections at 1:50 (montage elements, context)
1 x axonometric drawing showing design proposal in site (existing walls, internal zones, display areas and other integrated ideas) 1:50
Pinterest page – showing material research, lego, display

Format – A2 white paper, clear, concise drawings

Models

Task 1 model exercise – physical (card) model and SketchUp model
1 x sectional model at 1:50 – show materiality (be careful with scale)

Text

300 word text based on learning from the Critical Perspectives readings and research / other readings. Focus on intention and outcome.

Reading (optional but extremely useful) – Jacob, Sam, 22 January, 2016, Toys have become small plastic tablets of moral code that we hand down to the next generation. Available from: http://www.dezeen.com/2016/01/22/sam-jacob-opinion-intersection-lego-toys-art-politics-ai-weiwei-disturbing-world/ [10 February 2016]. This is available in the Readings folder on Moodle.
Retail: Service

Client – A Makerspace run by Leichhardt/ Inner West community
Site - Shop 14, Italian Forum, Leichhardt

This space will be a workshop where objects are crafted, or fixed/replaced. Objects to be contained within this space include basic electronic sets, engineering tools, 3D printers, robotic equipment and DIY/crafts. This workshop will allow public to view the workshop in action (using framed views or portals). There will be a limited area where finished objects can be displayed and purchased.

Provide the following interconnected spaces:
- Workshop space 90m²
- Public space 10m²
- Exterior zone 10-100m² (flexible)

Workshop – Accommodate 12 machines and/ or 4 users. Consider movement around workstations/ machinery.
Consider task lighting, Consider mobility of machines.
People tend to work together rather than at their own station.
Consider interaction between workshop managers and public.

Public access - Frame views into workshop.

Exterior zone – space for discussion and testing of products. Display.

Operating hours 10am – 6pm daily.
Display of one project in the window at night should be accommodated.

Design Rules

- Materiality –3 main materials with 1 minor material (rough/ smooth, transparent/ opaque, finished/ unfinished).
- Continuous planes can be folded and combined with other folded planes.
- Exterior materiality should respond to interior materiality. Consider the threshold.
- Private - public zones: Define these through materiality
- Natural light –show impact of this.
- Natural ventilation – show evidence that this is designed.

Drawings
- 1 x diagram showing interconnection of zones and thresholds – reflecting Task 2 and 3 model exercise (Intersection / Interstice) – show opportunities.
- 1 x plan at 1:50 (not rendered, black and white) Show context.
- 4 x sections at 1:50 (montage elements, context)
- 1 x axonometric drawing showing design proposal in site

Format – use A2 or A1 white paper, clear and concise drawings. All pages to be same size and orientation. Show all elements annotated and with site context.

Models
- Task 2 and 3 model exercises – physical (card) model and SketchUp model
- Pinterest page – showing material research, makerspaces, display.

Text
- 300 word text based on learning from the Critical Perspectives research.

Readings
PROJECT 4  Retail: Ideas

Client  TEDx Sydney
Site  Shop 14, Italian Forum, Leichhardt

Brief
A space for TEDx Sydney talks, a platform for Australian thinking, innovation and creativity. It is linked to the TED talks international model. This space provides an independently organized event space. Here is a chance for you as a designer to design an event as well as a space. Suggest speakers. Suggest forums. This space is about exchange of ideas.

Provide the following interconnected spaces:
Presentation zone  20m²
Audience zone  80m²
Entry/ tickets/ info  30m²
Exterior zone  10-100m² (flexible)

Presentation – This is the stage. It is a space of movement and requires focus. Consider lighting. Consider position of screens behind the speaker.

Audience – Seating space for 50 – 75 people. Consider their relationship to the speaker (focus, lighting). Movement from the entry via the ticketing space should be considered.

Refreshment / ticketing – A transformable furniture element which operates as a bar/ cafe/ refreshment area as well as ticketing and merchandise retail. Consider signage, display, how to situate buyer/ seller.

Exterior zone – gathering space before and after. Possible spill over from audience space – connection to amphitheatre should be considered.

Operating hours – varies according to event schedule. Components are completely secured internally at night.

Design rules
- Clearly define speaker’s space from public circulation areas through materiality.
- Materiality – Materials should be explored in terms of different finishes (rough/ smooth, transparent/ opaque, finished/ unfinished). Test the use and integration of these materials. Consider the pairing.
- Ticket sale consider view axes as well as advertising effectively.
- Ergonomics – seating and circulation should be anthropometrically designed – diagram this in section/ plan.

Deliverables
Drawings
1 x diagram showing interconnection of zones and thresholds – reflecting Task 4 model exercise (Spatial Continuity) – show opportunities.
1 x plan at 1:50 (not rendered, black and white) Show context.
2 x sections at 1:50 (montage elements, context)
Plan, elevations / axonometric of transformable furniture element at 1:20

Models
Task 4 model exercise – physical (card) model and SketchUp model
1 x transformable furniture piece at 1:20 show mobile aspect.

Pinterest page. Organize images into categories (materials, lighting, colour, display, movement for example)

Moodle: Submit all drawings and photos of models as a single PDF file to Moodle. (Submissions which do not comply will be refused).

Text
300 word text based on learning from the Critical Perspectives research.

Reading
http://www.newyorker.com/magazine/2012/07/09/listen-and-learn
Portfolio: You

Client: Prospective Employers
Site: The Red Centre Studios, UNSW

Prepare a portfolio which includes the following:
- Aspects of Group Research project on site (Project 01)
- Lego Architecture Project (Project 02)
- Makerspace Project (Project 03)
- TEDx Talks Space Project (Project 04)
- Tasks 1-4 modelling exercises
- Explorations in materiality
- Other research relating to the design development / conceptual thinking

- Edit your work – make good parts focussed, remove distracting elements.
- Materiality – the cover should reflect something about the work inside. Think about how to give character to the portfolio through the materials.
- Binding – this is important functionally. Make sure that there is an edge left over for binding and that the book opens well.
- Layout – consistency of page layout is important. Choose a grid format and stick to it. Variations are of course possible, but consistency makes the portfolio more polished and legible.
- Photo quality – make sure that photos show objects/models which are well lit and do not have visual garbage in the background. Make photos consistent in size throughout the portfolio. Do not use poor quality images.
- Colour vs black and white. Restrained and well selected colour is good, overloaded combinations of colours tends to look poor in quality. Black and white tends to look more classic.
- Consider this as something you would take into a job interview – it should be high quality and "sell" your talents as a design professional.

1 x book.
Minimum 10 pages, maximum 50 pages.
Any paper, finish, format.
No plastic ring binding, wire binding allowed.
Hand sewn binding encouraged.
Professional binding also permitted.
Cover – needs to show your name, subject, 2016
Projects need to be annotated and organized for easy reading
Additional graphics not required – keep it stripped back and simple.
**TASK 1**

**EXTRACTED SPACES**

Original volume = 5m wide x 7m high x 12m deep (1:50)

At least 4 cuboids are extracted from the original volume by performing horizontal and vertical sections. The contours of the basic shape are redefined by horizontally shifting and rotating the individual volumes in the orthogonal axis system.

Materiality – use white card for the original volume and grey/ black card for the extracted spaces.

TWO MODELS - SketchUp and Physical (card) (variations allowed)

---

**TASK 2**

**INTERSECTION**

Original volume = 5m wide x 7m high x 12m deep (1:50)

Two cuboid volumes spanning the total length of the basic shape are extracted from the original volume, one horizontally, one vertically. Both volumes are positioned so as to allow them to intersect at one point. The spatial quality and complexity of the resultant hollow bodies is enhanced by the creation of two additional openings. Choose the location of these openings to investigate their impact on light distribution in the interior of the volume.

Materiality – use white card for the original volume and grey/ black card for the extracted spaces.

TWO MODELS - Physical (card) and SketchUp (variations allowed)
**TASK 3**

**INTERSTICE**

Original volume = 5m wide x 7m high x 12m deep (1:50)

The basic shape is divided into two individual volumes. The line of division is on the long sides. The orthogonal sectioning line through the volume is continuous and must be different on each of the four planes. The contour of the interstice is defined by extending and modifying the sectioning line in the interior of the volume; the interstice itself is created by pulling the two volumes apart along the longitudinal axis of the basic shape. The resulting volumes touch each other on at least two sides.

Materiality – use white card for the original volume and grey/ black card for opposite spaces.

TWO MODELS - Physical (card) and SketchUp (variations allowed)

---

**TASK 4**

**SPATIAL CONTINUITY**

Original volume = 5m wide x 7m high x 12m deep (1:50)

A continuous walk-in space extending from the group level to the roof is cut into the basic shape. The circulation area consists of a combination of horizontal and sloping surfaces and includes at least two changes in direction. The access route penetrates parts of the exterior shell as well as the interior of the volume.

Materiality is suggested by using white card for the original volume and grey/ black card for the circulation zones.

TWO MODELS - Physical (card) and SketchUp (variations allowed)
W1

Site Visit (1-6pm)
Research Groups - form groups and allocate tasks
Measured drawings – plan, section, internal elevations, details
Photographic evidence – document site through photos of materials, people, decay, movement, inhabitation.
Think about the story in each image.

For next week
Complete Research tasks for Presentation
Complete Measured Drawing (group)
2 (two) design proposals for Project 1 at 1:50
Show 3 interior zones (entry, explore, buy for example). (Plan/ section)

W2

ASSESSMENT 01 SUBMISSION (10% of total assessment)
Site Research – present in groups.
Pin up and talk through panels – 10 mins per group
Feedback with whole studio – collate information

Studio tasks
Present design proposals (in groups of 3 to the tutor)
Focus on spatial organization, thresholds, display ideas, play space.
Axonometric drawing – start this (CAD / hand drafted)
Task 1 model exercise – start this.

For next week
Integrate 2 design proposals into 1 final proposal
Axonometric drawing – translate to SketchUp. 1:50
Pinterest page – set up page for Design Studio: Translate
Materiality – select 2 main materials and 1 minor material – show these on in different contexts (Pinterest page).
Complete Task 1 model (card and SketchUp variation – print this at A3).

W3

Diagram of spatial organization – show zones / thresholds
Present Task 1 models – whole group
Present Project 1 proposals (in groups of 3 – present to another group)
Sections – 1:50. Set up – focus on composition and materiality.
Photomontage elements into sections, tones, materials.
Sectional model – start this. Model vs drawing – show difference.
Pinterest page – ideas for Display: Composition, lighting,

W4

ASSESSMENT 02 SUBMISSION (15% of total assessment)
Presentations:
10 mins each (5 mins present, 5 mins feedback)
Finish studio at 5pm, return at 6pm to retrieve work.

W5

Complete these tasks during the 3 week break from studio.
You will need to work independently or better - with peers.

Task 2 models (1 x physical model, 2 x SketchUp model)
2 design proposals (TWO) for Maker Space project – 1:50
Show 3 interior zones (entry, explore, buy for example).
All thresholds between zones must be articulated.
1 axonometric at 1:50 – use SketchUp.
Pinterest page for makerspace ideas.
Materiality – choose materials which have alternate states (rough/ smooth, opaque/ translucent, hard/soft) – integrate these into the design proposal.

MID SEMESTER BREAK
W6 Studio tasks
Review Task 2 models
Present 2 design proposals (in groups of 3 to another group)
Focus on spatial organization, thresholds, working space, storage.
Review axonometric drawing – start this. (Drawn by hand)
Task 3 model exercises – start these.
Section drawings – integrate makerspace objects/machines.

For next week
Integrate 2 design proposals into 1 final proposal
Diagram of spatial organization.
Sectional model – start this.
Complete montage of section drawings.
Complete Task 3 models.

W7 Studio tasks
Review Design proposal - how to represent movement in section?
Sections – set up 4 sections, link to create “unwrapped” section drawing
Sectional model – discuss how this extends section drawings
Pinterest – material research – integrate into sections (model/drawings)

W8 ASSESSMENT 03 SUBMISSION (20% of total assessment)
Presentations:
10 mins each (5 mins present, 5 mins feedback)
Finish studio at 5pm, return at 6pm to retrieve work.

W9 Studio tasks
2 design proposals for TEDx space – alternate arrangements of space
Diagram spatial arrangements possible
Task 4 model exercises – start these
Transformable furniture element – propose where/how/material

For next week
Axonometric – exploded view: show parts of space separately
Task 4 models complete.
Model of transformable furniture element
Pinterest page – research public presentation/speaking spaces, think about materiality (in terms of comfort, acoustic performance, lighting)

W10 Studio tasks
Discuss exhibition
Review design proposals – integrate into 1 final proposal
Review transformable furniture element
Section drawings – prepare as for last assessment
Sectional model – show light/shadow

W11 ASSESSMENT 04 SUBMISSION (35% of total assessment)
Presentations (with guest jurors):
10 mins each (5 mins present, 5 mins feedback)
Finish studio at 5pm, return at 6pm to retrieve work.

W12 Studio tasks
Portfolio organization day
Work on sections of portfolio – review

ASSESSMENT 05
W13
Deliver portfolio in studio – return Thursday 02 June to collect from Technics tutors
INTA 2201: Design Studio 3: Translate  
Assessment 01: Group Research: 10%

<table>
<thead>
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<th>Checklist</th>
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<tbody>
<tr>
<td>Measured drawings – plan at 1:50, show orientation</td>
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<td>Measured drawings – sections (2) at 1:50</td>
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<td>A3 panels (min 2, max 10)</td>
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<td>1 Label all drawings, diagrams, maps</td>
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<td>4 Design catalyst – is this evident through the research presented?</td>
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Design Research – 85%  

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Assessment 01 Grade  

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US unsatisfactory / P poor / S satisfactory / D developed / A accomplished

Digital Submission - Mandatory  
PDF files of your presentation and photos of models are to be uploaded by 10 pm, 09 March (Wk 2). Please note these submissions are only possible from UNSW campus, using the FBE LABS is a good idea. On the server http://coursefolders.fbe.unsw.edu.au/ please submit ONE pdf of your folio in the following manner:  
In DATA (S:) INTA 2201/SUBMIT folder/Assessment 01  
Create a folder under your name using the following naming protocol for your folio:  
A01_Student first name_surname.PDF (e.g. A01_David_Bowie.PDF)
### INTA 2201: Design Studio 3: Translate

**Assessment 02: Project 2: Retail Object: 15%**

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#### Design Proposal – 85%

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#### Communication – 15%

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#### Assessment 02 Grade

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**US unsatisfactory / P poor / S satisfactory / D developed / A accomplished**

**Digital Submission - Mandatory**

PDF files of your presentation and photos of models are to be uploaded by 10pm, 23 March (Wk 4).

On the server http://coursefolders.fbe.unsw.edu.au/ please submit ONE pdf of your folio in the following manner:

In DATA (S:) INTA 2201/SUBMIT folder/Assessment 02

Create a folder under your name using the following naming protocol for your folio:

A02_Student first name_surname.PDF (e.g. A02_David_Bowie.PDF)
**INTA 2201: Design Studio 3: Translate**  
**Assessment 03: Project 3: Retail Service: 20%**

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<tbody>
<tr>
<td>1. Does the design respond to the brief and design rules?</td>
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<td>2. Is the design innovative and insightful in terms of exchange?</td>
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<td>3. Is there an understanding of spatiality in plan and section?</td>
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<td>5. Is there rigorous research of materiality on the site?</td>
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<td>6. Is critical analysis of the design evident?</td>
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<td>1. Is the design effectively communicated in drawings?</td>
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<td>4. Is there a strong exploration of materiality?</td>
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<td>5. Does the verbal presentation bring more to the design?</td>
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**US** unsatisfactory / **P** poor / **S** satisfactory / **D** developed / **A** accomplished

**Digital Submission - Mandatory**

PDF files of your presentation and photos of models are to be uploaded by 10pm, 27 April (Wk 8).
On the server http://coursefolders.fbe.unsw.edu.au/ please submit ONE pdf of your folio in the following manner:
In DATA (S:) INTA 2201/SUBMIT folder/Assessment 03/ [Your Tutor] folder
Create a folder under your name using the following naming protocol for your folio:
A03_Student first name_surname.PDF (e.g. A03_David_Bowie.PDF)
Your file must be less than 100MB – it is important to learn how to make efficient files for transfer.
More than 100MB will be rejected. Files MUST be uploaded to the DATA (S:) folder.
Failure to comply with these conditions means that your work will not be assessed.
INTA 2201: Design Studio 3: Translate
Assessment 04: Project 4: Retail Idea: 35%

<table>
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<th>Design Proposal – 85%</th>
<th>US</th>
<th>P</th>
<th>S</th>
<th>D</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Does the design respond to the brief?</td>
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<tr>
<td>2 Is the design innovative and insightful in terms of exchange?</td>
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<tr>
<td>3 Is there an understanding of spatiality in plan and section?</td>
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<td>4 Is there a clear movement logic (entry, circulate, exit)?</td>
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<td>5 Is there rigorous research of materiality on the site?</td>
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<tr>
<td>6 Is there critical analysis of the design evident?</td>
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<thead>
<tr>
<th>Presentation – 15%</th>
<th>US</th>
<th>P</th>
<th>S</th>
<th>D</th>
<th>A</th>
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</thead>
<tbody>
<tr>
<td>1 Is the design effectively communicated in drawings?</td>
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<td>2 Do the models further explore spatial / experiential modes?</td>
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<tr>
<td>3 Is there rigour and care in crafting of all work?</td>
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<tr>
<td>4 Is there a strong exploration of materiality?</td>
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<tr>
<td>5 Does the verbal presentation bring more to the design?</td>
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</table>

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<tr>
<th>Assessment 04 Grade</th>
<th>F</th>
<th>P</th>
<th>CR</th>
<th>D</th>
<th>HD</th>
</tr>
</thead>
</table>

**US** unsatisfactory / **P** poor / **S** satisfactory / **D** developed / **A** accomplished

**Digital Submission - Mandatory**

PDF files of your presentation and photos of models are to be uploaded by 10pm, 18 May (Wk 11).
On the server http://coursefolders.fbe.unsw.edu.au/ please submit ONE pdf of your folio in the following manner:
In DATA (S:) INTA 2201/SUBMIT folder/Assessment 03/ [Your Tutor] folder
Create a folder under your name using the following naming protocol for your folio:
A03_Student first name_surname.PDF (e.g. A03_David_Bowie.PDF)
Your file must be less than 100MB – it is important to learn how to make efficient files for transfer.
More than 100MB will be rejected. Files MUST be uploaded to the DATA (S:) folder.
Failure to comply with these conditions means that your work will not be assessed.
INTA 2201: Design Studio 3: Translate
Assessment 05: Project 5: Portfolio: 20%

Checklist
1. Book format – 210 x 240mm (A4 squared off – bound edge)
2. Cover shows name, subject, year, character
3. Binding – no plastic, well crafted
4. Contents page
5. Photos of models
6. All texts included
7. Label all drawings – scale not required for this
8. No gratuitous graphic backgrounds
9. All projects included
10. PDF uploaded

Design Translations – 50%  US  P  S  D  A
1. Is the portfolio well designed as an object?
2. Is there a clear focus on the notion of retail and exchange?
3. Are the projects clearly presented using drawings/photos?
4. Is the site well represented and explained?
5. Is there a clear focus on materiality?
6. Does the portfolio tell a story?

Presentation – 50%  US  P  S  D  A
1. Are the design projects effectively communicated?
2. Are the models well photographed – lighting and composition?
3. Are drawings supported with other images (not floating solo)?
4. Is text used effectively to annotate as well as explain?
5. Is materiality clearly represented throughout?
6. Is the book well crafted physically as well as graphically?

Assessment 05 Grade

US unsatisfactory / P poor / S satisfactory / D developed / A accomplished

Digital Submission - Mandatory
PDF files of your presentation and photos of models are to be uploaded by 10pm, 01 June (Wk 13).
On the server http://coursefolders.fbe.unsw.edu.au/ please submit ONE pdf of your folio in the following manner:
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