MEMBERS OF THE BOARD OF STUDIES FOR THE BACHELOR OF DESIGN
Nominee of the Deputy Vice-Chancellor’s (Education) as Chair (Associate Professor Kate Hislop)
Dean, Coursework Studies (Winthrop Professor Grady Venville)
Nominee of the Chair of the Academic Board (Associate Professor Angus Tavner)
Nominee of the Dean of Arts (Assistant Professor Tauel Harper)
Nominee of the Dean of Architecture, Landscape and Visual Arts Nominee (Assistant Professor Patrick Beale)
Nominee of the Dean, Faculty of Engineering, Computing and Mathematics (Assistant Professor James Doherty)
Registrar’s Nominee (Dr Lisa Cluett)
President of the Guild of Undergraduates (Mr Thomas Henderson)

IN-ATTENDANCE
Dr Kabilan Krishnasamy (Academic Policy Services)

INVITEE
Jan Cardy (Academic Policy Services)

BOARD OF STUDIES FOR THE BACHELOR OF DESIGN MEETING
MONDAY 12th MAY 2014

AGENDA

This is to confirm that the next meeting of the Board of Studies for the Bachelor of Design will be held from 10.00am to 11.30am on Monday 12th May 2014 in the Chancellor’s Room.

Members are advised that this agenda has been formatted to be ‘electronic device friendly’ by including bookmarks to provide easier navigation throughout the document. Click here for details.

Part 1 of the agenda consists of items for communication. Part 2 of the agenda relates to items for decision to be dealt with en bloc by motion by the Chair. Part 3 is for discussion. A member may request the transfer of an item from Part 1 or Part 2 to Part 3.

Ms Benita Hube
Executive Officer
Academic Policy Services

WELCOME

The Chair will welcome members to the first meeting of the Board of Studies for the Bachelor of Design, including new member Mr Thomas Henderson as the new Guild President.

The Chair would also like to extend her thanks to Ms Jan Cardy for her outstanding contributions to the Board of Studies for the Bachelor of Design in the role of Executive Officer. With immediate effect Ms Benita Hube will take over the role of Executive Officer.

APOLOGIES

The Chair will record any apologies. Members are reminded that apologies should be forwarded to the Executive Officer prior to the meeting.
DECLARATIONS OF POTENTIAL FOR CONFLICT OR PERCEIVED CONFLICTS OF INTEREST

The Chair will invite members to declare potential for conflict or perceived conflicts of interest, if applicable, with regard to items on the agenda.

1. MINUTES – Ref: F50118

Confirmation of the minutes of a meeting of the Board of Studies for Bachelor of Design held on 13th May 2013.

Confirmation of the noting of decisions taken by circular on 20th January 2014 on items considered by the Board of Studies for the Bachelor of Design.

Minutes are available from the committee’s web page: http://www.teachingandlearning.uwa.edu.au/staff/committees/bosdesign

PART 1 – ITEM(S) FOR COMMUNICATION TO BE DEALT WITH EN BLOC

2. MEETING DATES IN 2014 FOR THE BOARD OF STUDIES (BACHELOR OF DESIGN) – Ref: F50118

Members are reminded that the meeting dates for the remainder of 2014 for the Board of Studies for the Bachelor of Design have been confirmed as follows:

<table>
<thead>
<tr>
<th>Meeting Date (where relevant)</th>
<th>Cut-off date for receipt of Agenda Material (by Mid-day)</th>
<th>Venue</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday, 9th June</td>
<td>Monday, 26th May</td>
<td>Chancellor's Room</td>
</tr>
<tr>
<td>No meeting - By circular only in July</td>
<td>Monday, 30th June</td>
<td>-</td>
</tr>
<tr>
<td>No meeting - By circular only in August</td>
<td>Monday, 28th July</td>
<td>-</td>
</tr>
<tr>
<td><strong>Monday 8th September</strong></td>
<td>Monday, 25th August</td>
<td>Chancellor's Room</td>
</tr>
<tr>
<td>No meeting - By circular only in October</td>
<td>Monday, 29th September</td>
<td>-</td>
</tr>
<tr>
<td>No meeting - By circular only in November</td>
<td>Monday, 27th October</td>
<td>-</td>
</tr>
</tbody>
</table>

For noting.

3. GROUP OF EIGHT QUALITY VERIFICATION SYSTEM (QVS) – Ref: F29874

The Group of Eight Quality Verification System was introduced with effect from 2011, to:
• establish a quality assurance process to review academic standards at all levels of achievement across Go8 institutions and provide public assurance that learning outcomes are comparable with world leading universities;
• promote discussion on best practice in teaching and learning across Go8 institutions and to improve cross institutional understanding;
• assist the Go8 universities maintain and improve their academic standards

UWA’s involvement in the system has been minimised due to the introduction of new courses in 2012. Attached (Attachment A) is an update on this process and future plans in this regard from the Dean of Coursework Studies, for members’ information and noting.

For noting.
4. **INDUCTION OF NEW MEMBERS TO THE BOARD OF STUDIES (BACHELOR OF DESIGN)**  
   – Ref: F50120

An induction package titled “Information Package: A Handbook for Members of the Boards of Studies” is available for new Board members on the Board’s website at:  

A joint-induction for new members on the Board of Studies (Bachelor of Design) and other Boards was held on the 3rd March 2014. The Chair will briefly speak to this item in Part 3. All members, both new and existing, are encouraged to use this as a reference document during their term of office.

For noting.

**PART 2 – ITEM(S) FOR DECISION TO BE DEALT WITH EN BLOC**

5. **CHANGES TO CURRICULUM: APPROVAL BY DELEGATION – Ref: F34091**

Members will note that a key role of the Board of Studies is to provide curriculum development advice to faculties and recommendations, as required to the Board of Coursework Studies on curriculum related matters. These relate to both new proposals and changes to curriculum that may have a major impact on the structure of a course.

The University Policy on Changes to Units provides for the following types of changes, depending on their impact on the course, to be approved by the relevant Board of Studies: changes to units rules (that is, prerequisites, corequisites and incompatibilities), changing teaching period, and availability of units.

The Board will recall that since 2010 such types of changes that have been assessed to have no impact on the structure of a major have been considered and approved by the Chair under delegated authority from the Board. All administrative-related changes have been actioned by the Executive Officer accordingly. 

Attachment B provides an overview.

In line with the University’s ongoing goals to improve committee efficiency and effectiveness and ensure transparency, the Board is asked to consider formalising this delegation so that it is reflected in its constitution accordingly and may be operationalized through the University’s online curriculum management system, CAIDi.

The Chair suggests that the Board recommend to the Board of Coursework Studies that the approval of minor curriculum-related changes or administrative changes delegated to the Chair, Board of Studies or the Executive Officer, where appropriate be reflected in its constitution.

**PART 3 – ITEMS FOR DISCUSSION AND DECISION**

6. **MODUS OPERANDI FOR THE BOARD OF STUDIES (BACHELOR OF DESIGN) – Ref: F50120**

In accordance with the Committee's practice, the Chair will briefly outline the role of the Committee and the expectations of its members, which are guided by the following University policies and practices:

- Principles for the Operation of Committees
- Rules for the Operation of Committees
- University Committee Members’ Code of Conduct
- The Effective Committee Member

Noted in Part 1 (Item 4) is the provision of an “Information Package: A Handbook for Members of the Board of Studies” which is available on the web for reference by all members. The package is primarily for the information of new members but should also serve as a reminder to all members of the Committee as to the protocols for best practice in committees and details the above policies and practices. Members are welcome to provide any comment on these documents during this item.

The Board of Studies (Bachelor of Design), as a standing committee of the Board of Coursework Studies, is subject to annual review by its members. In addition to responding to this survey at the end
of each year, members are encouraged, during the course of the year, to raise any issues associated with the Committee’s activities and processes which may improve its efficiency and effectiveness.

Within the context of the Committee’s modus operandi and its self-review, the Chair will invite comments on how the Board can contribute to the University’s strategic and policy thinking relating to curriculum matters.

For discussion.

7. CURRICULUM MANAGEMENT – NEW CURRICULUM PROPOSALS FOR 2015

Course Development Criteria for Cycle 1 (Undergraduate) proposals can be found in the Board of Studies Information Package, refer to pages 28 – 31.

Members are asked to consider the following new curriculum proposals for offering from 2015:

<table>
<thead>
<tr>
<th>Item</th>
<th>Trim File Ref</th>
<th>Description</th>
<th>Attachment</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.1</td>
<td>F55932</td>
<td>MJD-FNART Fine Arts (Phase 2 proposal) Proposed new units</td>
<td>Attach C</td>
</tr>
<tr>
<td></td>
<td>F59268</td>
<td>VISA2051 Curatorial Practices</td>
<td>C11 - C12</td>
</tr>
<tr>
<td></td>
<td>F59269</td>
<td>VISA3050 Advanced Studio</td>
<td>C13 - C14</td>
</tr>
<tr>
<td></td>
<td>F59270</td>
<td>VISA3051 Advanced Major Project Change to existing unit:</td>
<td>C15 - C16</td>
</tr>
<tr>
<td></td>
<td>F42094</td>
<td>VISA2270 International Studio for Arts and Culture Changes to unit type (from Cat B to Cat A), outcomes, assessment, content and quota</td>
<td>C17 - C20</td>
</tr>
</tbody>
</table>

For discussion.

8. CURRICULUM MANAGEMENT – ANNUAL (PLANNED) CHANGE PROCESS FOR 2014

The University’s change process for Cycle I undergraduate curriculum has been designed to accommodate both annual (planned) and late change requests which normally arise from enrolment issues or other unforeseen circumstances. The latter, if assessed to have no impact on the structure of a major, are administered via the fast-track process and approved by the Chair by way of delegated authority from the Board.

Planned annual changes to undergraduate curriculum may occur at the unit level and/or major level and/or honours level and will need to take place, where relevant, in line with the University Policy on Changes to Units, University Policy on Changes to Approved Majors and Changes to Approved Honours specialisation.

By way of an ongoing agreement by the Board, all change requests assessed to have no impact on the structure of a major are considered by the Chair on behalf of the Board. In so considering the Chair may refer a change request, if contentious, to the Board for wider discussion and consideration. All change requests assessed to have an impact on the structure of a major or on the unit sequence of a major are presented to the Board for consideration.

To this end, the Board is asked to consider the following:

<table>
<thead>
<tr>
<th>Item</th>
<th>Trim File Ref</th>
<th>Description</th>
<th>Attachment</th>
</tr>
</thead>
<tbody>
<tr>
<td>8.1</td>
<td>F29646</td>
<td>MJD-ARCTR Architecture Introducing 1 new unit and removing 1 unit Proposed new unit:</td>
<td>Attach D</td>
</tr>
<tr>
<td></td>
<td>F59271</td>
<td>ARCT2050 Environmental Design</td>
<td>D6 - D7</td>
</tr>
</tbody>
</table>
### Changes to existing unit content and outcomes

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Change Details</th>
<th>Appendix</th>
</tr>
</thead>
<tbody>
<tr>
<td>F31908</td>
<td>ARCT2010 Parallel Modernities in Art and Architecture (previously ARCT2010 History: Modern Art and Architecture)</td>
<td></td>
<td>D8 - D9</td>
</tr>
<tr>
<td>F29698</td>
<td>MJD-IDSGN Integrated Design</td>
<td>Structure change from 2+2+4 to 2+3+3 Introducing 3 new units, 10 existing units and removing 4 units</td>
<td>Attach E</td>
</tr>
<tr>
<td>F59704</td>
<td>URBD1000 Introduction to Urban Design</td>
<td></td>
<td>E12 –E13</td>
</tr>
<tr>
<td>F59705</td>
<td>URBD1001 Understanding Cities: Urban Design and the Global Challenge (Broadening Category A)</td>
<td></td>
<td>E14 - E15</td>
</tr>
<tr>
<td>F59461</td>
<td>IDES3010 Advanced Design Thinking</td>
<td></td>
<td>E16 – E17</td>
</tr>
<tr>
<td>F32372</td>
<td>IDES1000 Studio Fundamentals (previously ARCT1000 Studio Fundamentals)</td>
<td>- changes to unit content and outcomes</td>
<td>E18 – E19</td>
</tr>
<tr>
<td>F32116</td>
<td>IDES2000 Integrated Design Studio 2 - Making (previously IDES2000 Integrated Design Studio 1 – Small)</td>
<td>- changes to unit content and rules</td>
<td>E20 – E21</td>
</tr>
<tr>
<td>F32114</td>
<td>IDES3000 Integrated Design Studio 3 – Complex (previously IDES3000 Integrated Design Studio 3 – Large)</td>
<td>- changes to unit content, assessments and outcomes</td>
<td>E22 – E23</td>
</tr>
</tbody>
</table>

### Changes to existing units:

- IDES1000 Studio Fundamentals (previously ARCT1000 Studio Fundamentals)
- IDES3000 Integrated Design Studio 3 – Complex (previously IDES3000 Integrated Design Studio 3 – Large)

### Changes to a unit taught in MJR-LDARC Landscape Architecture

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Change Details</th>
<th>Appendix</th>
</tr>
</thead>
<tbody>
<tr>
<td>F31759</td>
<td>LACH3030 Plants and Landscape Systems</td>
<td>- changes to unit rules</td>
<td>Attach F</td>
</tr>
</tbody>
</table>

For discussion.

### CURRICULUM APPROVAL INFORMATION DATABASE ONLINE (CAIDI) – Ref: F37868

CAIDI was developed in 2013 as a mid-term curriculum approval management solution to replace CAID a desktop system developed in Microsoft Access in 2011. The original intent (prior to 2011) was to develop a curriculum approval process via the CAPS module in Callista. This module has not been adequately developed at the national level to accommodate the needs of UWA, hence, CAID/CAIDI has been developed as a short to mid-term system, in consultation with Student Systems.

The business benefits of CAIDI are many and include the provision of on-line proposal forms and curriculum change forms. Benefits for key University stakeholders include:

- Interactivity at faculty level with local reporting features
- Streamlined annual change process
- Comprehensive change history captured
- Self -serve data updates for all stakeholders removing any need to rekey data
- Reduced email traffic
- Reduced processing time
- Reduced reliance on paper-based processes
The University’s 2014-2020 Strategic Plan, within the context of the Education Strategy, provides for an excellent educational experience underpinned by educational innovation in course structures and curriculum, teaching and pedagogy, and online education.

The ongoing support and further development of CAIDi is pivotal to the Education Strategy as the system enables the University, with regard to its course structures and curriculum content, to ensure accountability and educational integrity and provides transparency and appropriate academic governance. This is particularly important with the requirements of the AQF, mandated from 2015.

A brief presentation of CAIDi will be provided for members’ information.
Group of Eight Quality Verification System (QVS)

The purpose of the Group of Eight (Go8) Quality Verification System (QVS) is to maintain a process of external, discipline-led, academic peer review of final year undergraduate student outcomes, in each program or majors of large programs, at all levels of achievement across Go8 institutions. The QVS is conducted by a reviewer appointed by the Go8 and external to the university under review.

UWA has participated in some reviews of discipline areas scheduled by the Go8 but has opted out in recent years because of the introduction of new courses in 2012. The following schedule provides information about the discipline areas scheduled by the Go8 for review, the status of those reviews and the planned review activity at UWA.

<table>
<thead>
<tr>
<th>QVS Discipline Area</th>
<th>UWA Major (contact person)</th>
<th>Year Scheduled for Review by Go8</th>
<th>Status/Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td>History</td>
<td>History (Charlie Fox)</td>
<td>2011/2012</td>
<td>To be advised</td>
</tr>
<tr>
<td>Chemistry</td>
<td>Chemistry</td>
<td>2011/2012</td>
<td>To be conducted in 2014</td>
</tr>
<tr>
<td>Physics</td>
<td>Physics (Ian McArthur)</td>
<td>2011</td>
<td>Documentation submitted but review not completed by external reviewer To be conducted in 2014</td>
</tr>
<tr>
<td>Accounting</td>
<td>Accounting (Phil Hancock)</td>
<td>2011</td>
<td>Complete</td>
</tr>
<tr>
<td>Psychology</td>
<td>Psychology in Society Psychological Science (Vance Locke)</td>
<td>2011/2012</td>
<td>To be advised</td>
</tr>
<tr>
<td>Economics</td>
<td>Economics (single major)</td>
<td>2012</td>
<td>To be conducted in 2014</td>
</tr>
<tr>
<td></td>
<td>Economics (double major)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Philosophy</td>
<td>Philosophy</td>
<td>2012</td>
<td>To be conducted in 2014</td>
</tr>
<tr>
<td>English</td>
<td>English and Cultural Studies</td>
<td>2013</td>
<td>To be conducted in 2014</td>
</tr>
<tr>
<td>Mathematics</td>
<td>Mathematics and Statistics</td>
<td>2013</td>
<td>To be conducted in 2014</td>
</tr>
<tr>
<td>Chinese (Mandarin)</td>
<td>Chinese</td>
<td>2013</td>
<td>To be conducted in 2014</td>
</tr>
</tbody>
</table>

NB. Engineering has a separate schedule for review.
The review focuses on key final year assessment of undergraduate programs or majors of large programs. This may be a capstone project, or a common external testing facility in the case of languages. For most disciplines the review requires documentation from two core subjects, or the equivalent of a quarter of a year’s work in the final year of the undergraduate program. For most courses at UWA that will be two Level 3 units in the major.

The review documentation to be submitted for each unit includes:

- Objectives of the course
- Objectives of the unit
- Overview of assessment requirements for the unit
- Procedures for assessments and examinations
- Exam booklets/assessment item descriptions
- Answer books with marking keys/marking rubrics
- Sample student answers/exams/assignments

The review looks at a random stratified sample (across the range of marks at each level) of students who have received a pass, credit, distinction and high distinction grade (or equivalent). A 5% properly stratified random sample of final year students in the major is the recommended minimum. However, this may not always be practical in the case of small and large programs and under these circumstances a minimum of 5 students and a maximum of 25 will be assessed.

The Dean of Coursework Studies, Grady Venville, will be overseeing the QVS for 2014.

Grady Venville,
Dean of Coursework Studies

28 February 2014
Boards of Studies: Approval Process by delegation for changes to curriculum

Faculty
Submits changes to curriculum

Board of Studies (BoS)
Considers all new unit proposals, structural changes to majors and any associated matters referred by the Chair

Chair
Approval of minor curriculum related changes that have no impact on the structure of a major (such as unit rules, assessment items, outcomes statements) are delegated to the Chair. Minor curriculum related changes may also be referred to the Board at the discretion of the Chair

Executive Officer
Approval of administrative changes are delegated to the Executive Officer

Recommendation to the Board of Coursework Studies for endorsement

Academic Council for approval
**Major information**

<table>
<thead>
<tr>
<th>Code</th>
<th>MJD-FNART</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title</td>
<td>Fine Arts</td>
</tr>
<tr>
<td>Undergraduate degree</td>
<td>BDes</td>
</tr>
<tr>
<td>Faculty</td>
<td>Architecture, Landscape and Visual Arts</td>
</tr>
<tr>
<td>Responsible Organisational Entity</td>
<td>ALVA</td>
</tr>
<tr>
<td>Coordinator</td>
<td>Dr Peter Mudie</td>
</tr>
<tr>
<td>Submitted</td>
<td>16/12/2013</td>
</tr>
<tr>
<td>First year of offer</td>
<td>2015</td>
</tr>
<tr>
<td>Structure</td>
<td>2+3+3</td>
</tr>
</tbody>
</table>

Why non-standard structure

Keeping the Level 2 units more broad in scope would allow students greater opportunity to experience various aspects of art practice before choosing a specialisation to focus on at Level 3. Because Level 3 consists of one 12 point studio unit where students work on an in-depth project, we feel it necessary students experience more diverse units at Level 2.

**Major type**

<table>
<thead>
<tr>
<th>Type of major</th>
<th>Single</th>
</tr>
</thead>
<tbody>
<tr>
<td>Degree-specific major?</td>
<td>Yes</td>
</tr>
<tr>
<td>Second major?</td>
<td>Yes</td>
</tr>
<tr>
<td>Graduate Entry Diploma?</td>
<td>No</td>
</tr>
<tr>
<td>Corequisites as second major</td>
<td>Nil</td>
</tr>
<tr>
<td>Major has end-on honours?</td>
<td>No</td>
</tr>
</tbody>
</table>

**Details**

About this major

Fine arts are a primary means of human communication, and as a discipline they function to create individual and cultural identity. Historically, fine arts have adhered to an atelier system of education linked to the Academy, and to a large extent have embedded the known and perpetuated pre-existing cultural values. In a changing world, the work of the artist is now crucially blending with other disciplines to develop highly innovative ways of looking at problems and offering alternative ways of seeing and doing. Artists now need to have a broad and flexible skill set informed by research and high level communication skills. The Fine Arts major introduces the study of cultural production within the spectrum of visual experience and specifically develops the abilities to create these new ways of speculating and exploring the many serious issues facing all world cultures in the twenty-first century.

Objectives

The academic objectives of the proposed Fine Arts major form around a praxis of creative application and critical thinking. The development of a practical vocabulary of the materials, methods and processes of art are developed in parallel with an attenuated critical judgment applicable to creative exploration. In a changing world, the work of the artist is now crucially blending with other disciplines to develop highly innovative ways of looking at problems and offer unique alternative perspectives to contemporary issues from a multitude of discourses. The role and definition of artists have broadened significantly in the past decade, artists now need to have a broad and flexible skill set informed by research and a highly unique set of communication skills. The Fine Arts major introduces the study of interdisciplinary cultural production within the spectrum of visual experience – it seeks to specifically develop an ability to create new speculative methods and informed approaches to evolving contemporary cultural issues.

The Fine Arts major is primarily concerned with the formation of concepts that develop from creative ideas and manifest into new works of art. The generation of thought and ideas into developmental concepts unique to the framework of creative art (and the discourse of design) expands a range of possibilities for problem solving and idea formulation in other discourses and fields of human enterprise. This major offers a range of possible pathways through the beginning and intermediate level units for students to acquire innovative vocabularies in order to consolidate self-initiated research based projects in the advanced level core units. The development of reflective and reflexive critical thinking form an important educational nexus within the active participatory learning of the studio. The academic objectives of this major are to produce creative critical thinkers that apply themselves to the unique expressive field of art.
Outcomes

A graduate in Fine Arts should be able to:

1. Demonstrate a comprehensive knowledge of creative art, the history of its major mannerisms, artists, theorists and formations of thought, to understand its social relevance and responsibilities, and the processes used in its formation.

2. Articulate the complexities of art as a socially constructed practice that is situated in time and place, and mediated by perspectives shaped by relations to ideology, politics and social inter-subjectivity.

3. Contextualize the practice of creative forms of fine art with other forms of intellectual inquiry and appreciate the relevance of linking theory to practice in the formation of concepts, the discussion of principles and the perspectives of reception.

4. Use a discursive vocabulary that enables complex arguments to be clearly articulated within artworks and the evolving field of research that surrounds artistic practice and the discourse of design.

5. Demonstrate a high level of working skills with fine arts media and an understanding of practical methods and presentational protocols used by art to objectify ideas and concepts.

Employment outcomes, pathways and graduate destinations

Employment destinations

The principal employment outcome of Fine Art major students are those that extend from the entrepreneurial nature of active contemporary artists into professional employment in the fields of arts administration, curatorial management, academia, communication, design, marketing, graphic arts and film and television - the full scope of alumni professional placement (noted below) reflect a range of post-institutional possibilities available for graduates from this major.

Opportunities the major can lead to

Creative analytical thinking, the formulation of concepts unique to the expressive communicative field of art, provide a formative flexibility to graduates that seek to apply their knowledge and skills in a variety of professions. Fresh ideas, lateral thinking and an ability to seek flexible solutions to pragmatic problems have been identified as invaluable skills in the new millennium. In addition to a wide range of professional placement (noted within the post-institutional accomplishments of the former BFA/BFA(Hons) alumni), opportunities for advanced post graduate research and study remain a principal pathway for graduates of the Fine Art major.

The alumni's record of achievement has informed the objectives of this proposal. Graduates from the former Fine Arts degree have found influential positions within Australia and internationally in a plethora of professions: as artists, designers, filmmakers, academics, writers, journalists, editors, curators, architects, publicists; as actors, directors, presenters and production personnel in radio, the theatre, film and television; as musical composers, performers and producers; within gallery management, arts administration, cultural festival coordination, public service investigation and policy research; within areas of corporate public relations, marketing, communication and management. The multifaceted post institutional achievement of our alumni validates the relevance of creative thinking and lateral problem solving in many areas of contemporary society - they epitomise the objectives of international excellence that underscore the core principles of this University.

It is anticipated that Honours level study will be introduced to facilitate entry into the existing MFA and/or other postgraduate study opportunities. The rich resources of UWA's Cultural Precinct, the UWA Museum's Student Placement Program and the important collections of the University will provide a valuable set of resources for students to advance their research into postgraduate study.

Accreditation

N/A

Rules

Prerequisites
Nil

Corequisites
Nil.

Incompatibilities
Nil.

Requirements for Graduate Entry Diploma
Nil.

Justifications for Graduate Entry Diploma
N/A

Unit sequence

Level 1

Take option units to the value of 12 points:

<table>
<thead>
<tr>
<th>Code</th>
<th>Name</th>
<th>Points</th>
<th>Level</th>
<th>Active</th>
</tr>
</thead>
<tbody>
<tr>
<td>VISA1050</td>
<td>Art of Visualization and Recording</td>
<td>6</td>
<td>S1</td>
<td>Active</td>
</tr>
<tr>
<td>VISA1051</td>
<td>Art in the Environment</td>
<td>6</td>
<td>S1</td>
<td>Active</td>
</tr>
<tr>
<td>VISA1053</td>
<td>Video Art: Methods and Means</td>
<td>6</td>
<td>S1</td>
<td>Active</td>
</tr>
<tr>
<td>VISA1054</td>
<td>Art of Drawing</td>
<td>6</td>
<td>S2</td>
<td>Active</td>
</tr>
<tr>
<td>VISA1052</td>
<td>Art of Expression</td>
<td>6</td>
<td>S2</td>
<td>Active</td>
</tr>
</tbody>
</table>

Level 2
### Level 3

Note: At Level 3, students are required to undertake a 12-point major project unit.

<table>
<thead>
<tr>
<th>Code</th>
<th>Course Title</th>
<th>Points</th>
<th>Prerequisites</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>VISA2050</td>
<td>Video Art: Experimental Investigations</td>
<td>6</td>
<td>VISA1053 Video Art: Methods and Means</td>
<td>Active</td>
</tr>
<tr>
<td>VISA2214</td>
<td>Aesthetic Crossovers of Art and Science</td>
<td>6</td>
<td>Completion of 24 points of level 1 units</td>
<td>Active</td>
</tr>
<tr>
<td>VISA2249</td>
<td>Art and Life Manipulation</td>
<td>6</td>
<td>Completion of 24 points of level 1 units</td>
<td>Active</td>
</tr>
<tr>
<td>VISA2270</td>
<td>International Studio for Arts and Culture</td>
<td>6</td>
<td>VISA2214 Aesthetic Crossovers of Art and Science, VISA2249 Art and Life Manipulation, VISA2272 Art of the Graphic Novel, or VISA2273 Art of Drawing - Transdisciplinary Practices</td>
<td>Active</td>
</tr>
<tr>
<td>VISA2272</td>
<td>Art of the Graphic Novel</td>
<td>6</td>
<td>VISA1053 Video Art: Means and Methods, or VISA1054 Art in the Environment</td>
<td>Active</td>
</tr>
<tr>
<td>VISA2273</td>
<td>Art of Drawing - Transdisciplinary Practices</td>
<td>6</td>
<td>VISA1050 Art of Visualisation and Recording; VISA1051 Art in the Environment; VISA1053 Video Art: Methods and Means; VISA1054 Art of Drawing; VISA1052 Art of Expression; ARCT1000 Studio Fundamentals; ARCT1010 Drawing History; IDES1040 Techniques of Visualisation</td>
<td>Active</td>
</tr>
<tr>
<td>VISA2051</td>
<td>Curatorial Practices</td>
<td>6</td>
<td>VISA1050 Art of Visualisation and Recording, VISA1051 Art of Drawing, VISA1052 Art of Expression, VISA1053 Video Art: Means and Methods, or VISA1054 Art in the Environment</td>
<td>Proposed</td>
</tr>
</tbody>
</table>

#### Educational Principles

**Educational Principle 1: Develop disciplinary and interdisciplinary knowledge and skills through study and research-based enquiry**

<table>
<thead>
<tr>
<th>Level 1: Beginning</th>
<th>Level 2: Developing</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Level 1 Fine Art study is a range of foundation units that introduce methods for developing creative ideas and concepts in art and introduce critical and creative thinking to set projects. Each unit is concerned with sympathetic vocabularies for the expression of ideas, the development of unique forms and initiating the growth of an analytical approach to the making of art. Level one is concerned with questioning existing methods and the contexts of exploring ideas peculiar to a range of methods and meanings in art. This is approached through practical investigation, analytical discussion and research into the history of creative exploration pertinent to each unit. Each Level 1 unit has an embedded engagement with emerging technologies, digital culture and interdisciplinary communication.</td>
<td>Level 2 Fine Art units extend an understanding of associated paradigms related to art, introduce methods of specialisation and seeks introduce a set of critical abilities that inform creative exploration and interdisciplinary innovation. The Level 2 units prompt informed scrutiny of existing methods and theoretical frameworks and directs students to question the efficacy of conditions related to artistic exploration and dissemination. Engagement with the moral, legal and ethical responsibilities of artists within various global contexts is examined within a professional practice unit at this level (VISA2251). The options and breadth of possible combinations of unit selection at this level is intended to develop knowledge of the changing perspectives, applications and issues related to contemporary art practice.</td>
<td>In Level 3 Fine Art students are expected to engage with the complexity of discipline knowledge in increasingly self-directed exploration. Level 3 offers the opportunity to apply previous application and skill-based development of ideas into the production of innovative creative works. Students at this level are expected to reflect critically on their practice and to challenge accepted paradigms of art within the wider global cultural milieu. Two core Level 3 units form a simple pedagogical scaffold that concludes with a capstone studio based unit of intense, self-directed inquiry.</td>
</tr>
</tbody>
</table>
### Educational Principle 2: develop the skills required to learn from a variety of sources and experiences

<table>
<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>Level 1 Fine Arts units embed learning skills through set studio based projects and group discussion. Introductory level units ask students to seek dynamic approaches to critical real world problems and the application of method based skills in a studio and workshop based environment. Each of the three introductory level units encourages peer interaction, the growth of communication skills and the development of a vocabulary to engage with intellectual issues associated with the arts. Developing literacy within traditional and emerging digital learning environments is fostered in each of the level 1 units.</td>
<td>In Level 2 units Fine Arts students are exposed to a diversity of creative learning methods that expand an understanding of lateral disciplines, paradigms and practices. Contemporary avenues of information based literacy and approaches to web based research are used in parallel with more traditional methods of investigation. With an emphasis upon extending creative parameters, students are encouraged to test the limits of understanding the processes of evolving creative artistic practice and to apply informed critical analysis within peer review discussions.</td>
<td>Fine Arts students in the advanced core units of the major are expected to apply considered critical judgment to self-reflexive appraisal within the process of studio exploration. The level 3 units prompt the development of sustained creative exploration and the capacity to develop individual approaches to research methods applicable to creative expression. Students will adapt the values, attitudes and knowledge specific to their discipline in the generating of works of art that provide a template for post-degree exploration.</td>
</tr>
</tbody>
</table>

### Educational Principle 3: develop personal, social and ethical awareness in an international context

<table>
<thead>
<tr>
<th>Level 1: Beginning</th>
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<tbody>
<tr>
<td>Developing an informed literacy towards models of cultural formation reside at the heart of all Fine Arts units. The importance and responsibilities of social ethics are introduced in level 1 units through participation in global distribution networks (VISA3053), peer group critique (all units) and the development of practical methods for self-expression (all units). Awareness towards Indigenous knowledge, values and culture is embedded within each unit and notions of place are specifically investigated within VISA1054. Reflective peer group discussion, collaborative project investigation and the exhibition of works apply practical academic methods in order to develop effective judgment of learning processes in seminar, tutorial and workshop situations.</td>
<td>In level 2 the importance of socio-cultural ethics and responsibilities are extended into lateral areas of innovation (VISA2214, VISA2249 and VISA2273), immersive experience (VISA2270) and professional practice (VISA2051). An awareness and sensitivity towards the knowledge, values and issues of Indigenous culture are specifically addressed in VISA2051 and qualities of good citizenship are a particular feature of VISA2270. All level 2 units expand the development of a student’s critique of contemporary practice and methods of circulation. Forming an applicable understanding of the legal and moral obligations of visual artists are embedded within all units at this level.</td>
<td>In level 3 students apply a more complex understanding of the legal, moral and ethical issues surrounding cultural production to the development of works in both core units (VISA3050/3051). Students are required to extend their understanding of good citizenship and apply ethical academic approaches to modes of self-expression in the formation of works of art. The necessity to engage with critical models of contemporary cultural analysis and the politics of representation/spectatorship is developed in VISA3050 and explicated in VISA3051. Mature judgment, supportive practical teamwork and the qualities of effective leadership are integral to the interactive collaborative environment of the studio.</td>
</tr>
</tbody>
</table>

### Educational Principle 4: communicate clearly, effectively and appropriately in a range of contexts

<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>The formation of clear concepts and the effective communication of ideas is a feature of all Fine Arts units. Students are introduced to various basic modes of communication in level 1 and develop an understanding towards the core values resident in each unique field or topic. Each unit offers an opportunity for students to express reflective oral and written analysis of their development within group seminar, tutorial and workshop situations. The importance of critical reflection and a development of the effective communication of ideas are embedded within each unit as a required component.</td>
<td>At level 2 the context of communication skills is expanded and developed by students into lateral paradigms of creative exploration (VISA2214, VISA2249 and VISA2273), cultural frameworks (VISA2270), specialised modes of expression (VISA2050 and VISA2272) and the discursive terminology of structures that govern artistic practice (VISA2051). Lateral understanding of cultural literacy and the more specialized application of critical reflective skills are developed at this level to increase a student’s capacity to effectively articulate more complex ideas. Knowledge of presentational protocols and processes of engaging audiences within institutional/non-institutional exhibition spaces will be engaged with at this level. Self-assessment, interpersonal communication and peer group discussion is an embedded feature of all units at this level.</td>
<td>The articulation of innovative creative practice and an engagement with theoretical material pertinent to a student’s development of artworks is a key component of advanced studio investigation. Critical models of self-reflection and the necessity of coherent communication are developed to inform oral and written presentations and the submission of completed works of art. In VISA3050 students are required to identify relevant historical and theoretical models that support their studio practice and to integrate a discussion of them into studio proposals and peer group forums. The discussion of ideas within peer group forums is a vital component during the development of art works and the formation of a considered discursive vocabulary (VISA3050/3051). In both units at this level recognising, and understanding alternative critical perspectives towards art is incorporated into discussions around emerging studio works. In VISA3051 students are required to fully explicate a competent understanding of theoretical issues surrounding their creative exploration within a written exegesis and an oral summary during a presentation of their completed work.</td>
</tr>
</tbody>
</table>

### Embedding communication skills

**How are communication skills requirements satisfied?**

<table>
<thead>
<tr>
<th>Communication skills unit</th>
<th>Unit</th>
</tr>
</thead>
<tbody>
<tr>
<td>VISA1053 (approved), VISA2051 (new unit), VISA3050 (new unit)</td>
<td>Unit</td>
</tr>
</tbody>
</table>
Embedding research skills

Element A (the evolution of the discipline including its history, philosophy & theorizing)

<table>
<thead>
<tr>
<th>Curriculum content</th>
<th>Level 1: Beginning</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Level 1 units introduce the history, theory and evolving philosophy of art within the context of each method based framework (drawing, painting, sculpture, printmaking and video production). Current issues, trends and evolving debates impacting creative exploration are incorporated into each unit. The discussion of traditional methods of traditional forms of self-expression are balanced with developing an understanding and practical use of fresh technological development in each unit.</td>
<td>The research knowledge of the discipline is expanded and developed into lateral fields of exploration and various discursive and cultural contexts in level 2. Interdisciplinary understanding is broadened at this level and applied to more advanced practical applications (VISA2050), specialised pursuits (VISA2272) and disciplinary matters affecting artistic practice (VISA2051). The relevance of hybridised innovation to contemporary artistic practice is enlarged into other disciplinary and geopolitical contexts at this level.</td>
<td>The correlation between the theory and practice of art is fully engaged at this level. In both the level 3 core units the integration of creative speculation in art is merged with the discipline, methodologies and context. It is an expectation of both units that students will engage the historical wealth of disciplinary knowledge and develop an individual thesis relevant to their artistic practice. The documentation of proposed studio based investigations, an ability to engage with relevant theoretical material and a capacity to apply critical analysis to creative development is a particular focus of study at this level in Fine Art.</td>
<td></td>
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</tbody>
</table>

Pedagogy

Method based pedagogy and the history of disciplinary achievement within each form of creative production and exploration are unique to each artistic method. Textual issues shared across various units (such as pictorial composition) are discussed and incorporated into the development necessary for the production and completion of finished works.

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Assessment

Assessment asks students to research and critically engage with their productions in oral and written form. At this level students are offered guidance during the process of preparing to complete works in the studio, to contribute during group discussion forums and to summarise their work in the form of reflective summary. At this level the development of self-reflexive critical skills is assessed in relation to completed works in each unit. Assessment at level 3 is broad in scope to permit sustained development of advanced individualised research projects. Students will be provided with the opportunity to create and complete works of art in relation to cogent and oral written explications of discipline containing relevant historical/theoretical material.

Embedding research skills

Element B (the methods of enquiry that the discipline uses, including methods of research ethics)

<table>
<thead>
<tr>
<th>Curriculum content</th>
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<th>Level 3: Advanced</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fine Arts methods taught at level 1 introduce students to expressive forms and vocabularies unique to various methods of creative investigation in art. Research enquiry is directed through accumulative skill development and awareness towards the plethora of examples provided through the history of the discipline. The intersections of wider socio-cultural forms of creative expression and the politics of race, class and gender based perspectives are introduced in lectures to initiate an attentiveness towards the multiple positions of spectator reception. Level 2 units widen the framework that methods of creative enquiry exist within. The significance of context, the attributes of lateral disciplinary approaches, the professional conduct and ethical responsibility of artists in a diverse range of contexts are all positioned in relation to creative exploration at this level. Research methods unique to art are developed to situate works in a wide understanding of the implications of their practice within the world. The methodology of both level 3 core units stress the importance of contextualising conceptual development in relation to the history and theories of intellectual thought. Through oral and written engagement students articulate intelligent self-reflexive texts that form a research praxis between creative expression and the interrogation of ideas.</td>
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</tbody>
</table>

Pedagogy

At this level Fine Art students use practical methods of research enquiry to form a skill based vocabulary to produce art works. Students are expected to apply inventive methods and approaches to set projects and form a critical analysis of their works when completed. Thus students accumulate an understanding and knowledge of the developments pertinent to the framework of the discipline in lectures and apply investigative research methods through practical engagement in workshops, tutorial and lab sessions. Level 2 units actively engage students in more diverse range of research based environments through frameworks that merge artistic enquiry with the rigors of scientific investigation, cultural immersion, more specialized application and/or implications of professional practice. Lectures, workshops, seminars, tutorials and site visits may all be used in expanding the student’s understanding of contemporary cultural practice. The research ethics that underscores enquiry at this level values diversity, collaboration and respectful interaction. Level 3 students are afforded an independence to determine methods of enquiry and individualised approaches in the development of artistic works. Support for the diversity of perspectives within a group studio environment is provided by open seminars and critical discussion forums to assist individual students with understanding the relevance of reception that comes from creative production of cultural objects. Individual critical reflection and the articulation of ideas into coherent narratives to illustrate processes of thought are developed with the assistance of supervising staff. |

Assessment

Assessment at level 1 is based on the submission of practical works completed to set projects, the presentation of an oral or written critical analysis submission and the completion of tutorial/lab assignments. The importance of ethical conduct within investigative research activity is invested - each of the set projects that are assessed at this level. Assessment in level 2 studio based units support an expectation of wider experimentation and lateral approaches to creative investigation that are offered at this level. An investment into wider notions of enquiry also permits greater flexibility in the demands placed on methods of assessment - the combination of practical based submission and written exposition are considered normal at this level in all Fine Arts units. Assessment in level 3 is based on the submission of developed and well articulated results from sustained research enquiry; it privileges individual responsibility and values productive reflection as much as it measures the quality of completed works.
<table>
<thead>
<tr>
<th>Embedding Research Skills Element D (the practice of enquiry-based thinking relevant to the discipline)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Level 1: Beginning</strong></td>
</tr>
<tr>
<td><strong>Curriculum content</strong></td>
</tr>
<tr>
<td><strong>Pedagogy</strong></td>
</tr>
<tr>
<td><strong>Assessment</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Embedding Research Skills Element D (the discourse conventions of the discipline)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Level 1: Beginning</strong></td>
</tr>
<tr>
<td><strong>Curriculum content</strong></td>
</tr>
<tr>
<td><strong>Pedagogy</strong></td>
</tr>
<tr>
<td><strong>Assessment</strong></td>
</tr>
</tbody>
</table>
Additional Information

In 2010 the former BFA/BFA(Hons) degree at UWA was discontinued – the previous nexus between history and theory with studio based practice was severed and a new major was formed (History of Art) that omitted studio based research from its domain.

It was a presumption of visual art staff (and the Faculty) that enrollment restrictions and the 50% compulsory requirement to study art history units limited access to potential new students to enroll into the creative research environment of the former degree program. Six new unattached visual arts units in ALVA were developed for the new UWA curriculum framework by visual arts staff and introduced at the beginning of the 2012 academic year to reside within the design paradigm. The units were developed with a conviction that students undertaking university study would benefit from an engagement in creative processes and thinking. In 2013 an additional three units were added to the original six and over 700 students completed studies within the seven units that were offered across the two semesters last year. In 2014 it is expected that over 800 undergraduate students will enroll in the seven visual arts units on offer.

This proposal has been developed in response to student demand and guided by the post-institutional professional achievements of the BFA/BFA(Hons) alumni. The proposed new major in Fine Arts has been formed to apply a pedagogical philosophy and structural coherence to the range of unattached units offered in visual arts. Three new units (VISA2251, VISA3050 and VISA3051) have been developed and two existing Symbiotica units have been identified to complete the proposition.

The new Fine Art major proposes a 2 + 3 + 3 educational scaffold with the first two years of study formed through a series of optional selections and the final year focused into two core units of sustained research based development. This structure presumes that optional selections will lead to more innovative thinking, instill interdisciplinary exploration and add an enhanced set of flexible professional opportunities to graduates. All levels of the proposed new major embrace a notion of free choice learning – critical and creative thinking are used as principles that edify the learning experience.

This major proposal strategically places a new professional practice unit (VISA2251 Curatorial Practices) and links optional units from the paradigm of science (VISA2214 Aesthetic Crossovers of Art and Science and VISA2249 Art and Life Manipulation) at an intermediate level to accentuate aspects of moral and ethical responsibility and interdisciplinary crossover. In the final year of study two intensive studio based units form the only core units of the major (VISA3050/VISA3051) – the final self-directed research based unit is an intensive capstone unit of 12 points that concludes the major sequence of study. Attentiveness towards the engagement with art thinking and audience reception through an understanding of existing and emerging curatorial practices is embedded in the final year of study. The final capstone unit secures the nexus between thinking and activity (theory and practice, critical and creative exploration) that underscores the purpose of the major.

### History and committee endorsements/approvals

<table>
<thead>
<tr>
<th>Phase</th>
<th>Event</th>
<th>Date</th>
<th>Outcome</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Faculty</td>
<td>11-12-2013</td>
<td><strong>Endorsed: 21/2013</strong>&lt;br&gt;<strong>Approval reference:</strong> <a href="http://www.alva.uwa.edu.au/staff/meetings">http://www.alva.uwa.edu.au/staff/meetings</a></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Board of Studies (BDes)</td>
<td>21-01-2014</td>
<td><strong>Endorsed: RESOLVE - 2/14 that the proposed concept plan (Phase One) to offer a new major in Fine Arts within the Bachelor of Design be accepted and that the proposal be progressed to Phase Two.</strong></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Faculty</td>
<td>05-04-2014</td>
<td><strong>Endorsed: R1/14</strong></td>
<td></td>
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<tr>
<td>2</td>
<td>Board of Studies (BDes)</td>
<td></td>
<td>Not yet endorsed</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Board of Coursework Studies</td>
<td></td>
<td>Not yet endorsed</td>
<td></td>
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<tr>
<td>2</td>
<td>Academic Council</td>
<td></td>
<td>Not yet approved</td>
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</tbody>
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Displaying curriculum data as it is on 01/05/2014. Report generated 01/05/14 01:05.
This major is not yet approved.

<table>
<thead>
<tr>
<th>Item</th>
<th>Outcomes</th>
<th>Status</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>MJD-FNART Fine Arts</td>
<td>A graduate in Fine Arts should be able to: 1. Demonstrate a comprehensive knowledge of creative art, the history of its major mannerisms, artists, theorists and formations of thought, to understand its social relevance and responsibilities, and the processes used in its formation. 2. Articulate the complexities of art as a socially constructed practice that is situated in time and place, and mediated by perspectives shaped by relations to ideology, politics and social inter-subjectivity. 3. Contextualise the practice of creative forms of fine art with other forms of intellectual inquiry and appreciate the relevance of linking theory to practice in the formation of concepts, the discussion of principles and the perspectives of reception. 4. Use a discursive vocabulary that enables complex arguments to be clearly articulated within artworks and the evolving field of research that surrounds artistic practice and the discourse of design. 5. Demonstrate a high level of working skills with fine arts media and an understanding of practical methods and presentational protocols used by art to objectify ideas and concepts.</td>
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<tr>
<td>VISA1050 Art of Visualization and Recording</td>
<td>This unit introduces students to a range of key thinkers, artists and works relative to developing analytical and creative skills and thought processes. It provides students with the opportunity to develop skills in creative representation and self-expression. Students demonstrate their ability to communicate effectively in visual or pictorial contexts and engage in recording digital materials and media to experimentally represent their ideas and show some understanding of aesthetics within the framework of visual culture. Students should demonstrate through practice and theory the following outcomes: (1) basic skills and understanding of digital photography, autographic recording, note-taking, sketching and collage processes; and (2) basic working knowledge of visual order and visual categorisation suitable for introductory design and design appraisal within an academic framework.</td>
<td>✓ Active</td>
<td>Option</td>
</tr>
<tr>
<td>VISA1051 Art in the Environment</td>
<td>Students are able to (1) develop skills in a range of areas from presentation of ideas, to archival management and the roles and responsibilities of work in the public arena; (2) demonstrate basic skills in three-dimensional model making using a range of techniques; (3) discuss the ideas of art in a variety of environments; (4) evaluate art in relation to the context of contemporary theories and methodologies; and (5) develop a knowledge of art as an interdisciplinary practice.</td>
<td>✓ Active</td>
<td>Option</td>
</tr>
<tr>
<td>VISA1052 Art of Expression</td>
<td>This unit uses contemporary iconography and imagery from important contemporary artworks, artists, internet, advertising, film and television to resource the production of visual literature and facilitate awareness of the individual student’s place within the scheme of visual culture. Developing the skills to mind-map place in popular culture enhances the student’s perception of cross referencing visual iconography within the parameters of their major areas of study. The unit emphasises the development of creative thought as an elementary design process. By developing and using academic and observational research strategies, students learn skills to creatively interpret academic material from their major areas of study to formulate and express individual ideas. Students demonstrate through practice and theory: (1) knowledge of an introductory range of traditional painting processes; (2) a working understanding of the relationship between processes, materials and the expressive potential of painting; (3) ability to discuss developments in their work relative to contemporary visual practice and historic contexts; (4) within the studio setting, the ability to discuss their painting and media developments; and (5) a working understanding of processes associated with painting such as mixed media, collage, appropriated material and digitally processed media.</td>
<td>✓ Active</td>
<td>Option</td>
</tr>
<tr>
<td>VISA1053 Video Art: Methods and Means</td>
<td>Students are able to (1) demonstrate the basic working methods of digital video production and web-based dissemination of ideas; (2) enhance the development of communication skills through the production and dissemination of digital video works; (3) demonstrate skills necessary for participating in an evolving global interactive field of communication; (4) develop ethical and responsible creative productions that interact with the global community; and (5) demonstrate proficiently the mechanisms of collaborative interaction and multinational cultural production.</td>
<td>✓ Active</td>
<td>Option</td>
</tr>
<tr>
<td>VISA1054 Art of Drawing</td>
<td>Students develop skills of observation and rendering in a range of drawing materials and approaches. This equips students with an ability to develop ideas and communicate observations in a range of drawing methodologies. They also develop knowledge of drawing as an interdisciplinary practice.</td>
<td>✓ Active</td>
<td>Option</td>
</tr>
<tr>
<td>VISA2050 Video Art: Experimental Investigations</td>
<td>Students are able to (1) demonstrate an understanding of incorporating aural and visual effects into the production of digital video works; (2) display sound communication skills through the production and dissemination of digital video works; (3) actively participate within an evolving global interactive field of communication; (4) analyse the variety of perspectives inherent within the manipulation of visual documentation and the presentation of creative ideas; and (5) display an ethical responsibility of disseminating ideas on a global communicative platform.</td>
<td>✓ Active</td>
<td>Option</td>
</tr>
<tr>
<td>Item</td>
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<tr>
<td><strong>VISA2051 Curatorial Practices</strong></td>
<td>Students are able to (1) distinguish the main issues that inform curatorial packaging of creative artworks and be familiar with the key issues that direct curatorial practice [Through the submission of a research essay, exhibition invitation and tutorial presentation]; (2) acquire the relevant skills and methods to critically examine different curatorial models and contexts for art exhibition [Through the submission of a research essay, exhibition invitation and tutorial presentation]; (3) understand the basic moral and ethical responsibilities of the art curator and describe the legal regulations that govern the exhibition/distribution of art [Through the submission of an exhibition invitation and tutorial presentation]; (4) identify, describe and interpret the various socio-cultural contexts, processes and protocols of gallery and non-gallery based exhibitions of art [Through the submission of a research essay]; (5) apply graphic design and analytical skills in the formation of a hypothetical curatorial summary and exhibition invitation/catalogue [Through the submission of a research essay and exhibition invitation]; and (6) articulate the relevance of Indigenous culture, the importance of Indigenous perspectives, the socio-cultural politics of inclusion/exclusion and be able to critique the issues surrounding Indigenous representation [Through the submission of a research essay and a tutorial presentation].</td>
<td><strong>Proposed</strong></td>
<td><strong>Option</strong></td>
</tr>
<tr>
<td><strong>VISA2214 Aesthetic Crossovers of Art and Science</strong></td>
<td>Students understand the social, ethical, aesthetical and conceptual aspects and limits of the use of the technologies of the life sciences in exploring art and science crossovers. Various examples of applications are provided by national and international artists/scientists/communicators.</td>
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<tr>
<td><strong>VISA2249 Art and Life Manipulation</strong></td>
<td>Students (1) develop an understanding of the core issues of biological art; (2) learn some basic practical methods for manipulating different levels of life for aesthetic ends; and (3) learn how to articulate the theoretical and ethical aspects of such practices.</td>
<td><strong>Active</strong></td>
<td><strong>Option</strong></td>
</tr>
<tr>
<td><strong>VISA2270 International Studio for Arts and Culture</strong></td>
<td>The studio is seen as an open community, a collaborative, experimental workshop environment where cultural boundaries are seen as possibilities. In the process of discovering cultural difference and acquiring cultural knowledge, students (1) demonstrate sensitive and creative use of recording every day activities as well as sites, ceremonies and performances of cultural religious and spiritual importance; (2) demonstrate cultural responsibility and the ethical manner in which field work is conducted; (3) execute a series of works which document response to the unique cultural experience and environment of religious activities in Bali; (4) reconcile how cultural experience affects perception and understand the relevance of their roles as visual communicators; (5) demonstrate sensitivity toward cultural awareness as a living exchange; (6) acknowledge and employ socialising skills which are respectfully appropriate to being a guest in an unfamiliar culture; and (7) demonstrate the attributes listed through the visual literature produced.</td>
<td><strong>Active</strong></td>
<td><strong>Option</strong></td>
</tr>
<tr>
<td><strong>VISA2272 Art of the Graphic Novel</strong></td>
<td>Students are able to (1) have a good working understanding of the role of the artist within the studio, workshop practices, health and safety; (2) achieve practical competencies in printmaking technologies including printing, wood carving, mono type printmaking and other transient image transferral processes; (3) compile works on paper into artist books, and understand the relevance of design and practice within this framework; (4) develop a strong awareness of cultural practices at the origins of print media and wood carving via research exchanges with international institutions in Indonesia, USA and Cuba; and (5) develop graphic drawing skills necessary to record and develop their ideas from research and their imagination.</td>
<td><strong>Active</strong></td>
<td><strong>Option</strong></td>
</tr>
<tr>
<td><strong>VISA2273 Art of Drawing - Transdisciplinary Practices</strong></td>
<td>Students are able to (1) develop and apply knowledge of drawing as a vital device of the artist, performer, writer musician, mathematician, scientist and explorer; (2) develop new forms of research skills and an appreciation for the importance of global transdisciplinary practices inherent within drawing; (3) engage directly in the problems and possibilities of creative enquiry through contemporary drawing in an expanding field of international practice; (4) demonstrate the acquisition of skills in visual analysis of drawings; (5) develop competence in using a range of drawing materials; (6) analyse and understand the way drawings are used in different cultures and in different contexts; and (7) develop research skills and communicate in well-developed written arguments.</td>
<td><strong>Active</strong></td>
<td><strong>Option</strong></td>
</tr>
<tr>
<td><strong>VISA3050 Advanced Studio</strong></td>
<td>Students are able to (1) maintain a disciplined approach to their art investigations and developed effective modes of self-directed practice [Through participation in group discussions/seminars and the submission of an illustrative conceptual model]; (2) develop a high level of practical skills in appropriate media and technology [Through the submission of an illustrative conceptual model]; (3) summarise and articulate inventive conceptual/theoretical frameworks [Through the submission of a written theoretical summary and an illustrative conceptual model]; (4) selectively use creative strategies and sound research practices to express ideas [Through participation in group discussion/seminars, the submission of a written theoretical summary and an illustrative conceptual model]; and (5) complete a coherent conceptual model for the development of well resolved artworks [Through the submission of a written theoretical summary and an illustrative conceptual model].</td>
<td><strong>Proposed</strong></td>
<td><strong>Core</strong></td>
</tr>
<tr>
<td>Item</td>
<td>Outcomes</td>
<td>Status</td>
<td>Role</td>
</tr>
<tr>
<td>----------------------</td>
<td>---------------------------------------------------------------------------</td>
<td>--------</td>
<td>------</td>
</tr>
<tr>
<td>MJD-FNART Fine Arts</td>
<td>A graduate in Fine Arts should be able to: 1. Demonstrate a comprehensive knowledge of creative art, the history of its major mannerisms, artists, theorists and formations of thought, to understand its social relevance and responsibilities, and the processes used in its formation. 2. Articulate the complexities of art as a socially constructed practice that is situated in time and place, and mediated by perspectives shaped by relations to ideology, politics and social inter-subjectivity. 3. Contextualise the practice of creative forms of fine art with other forms of intellectual inquiry and appreciate the relevance of linking theory to practice in the formation of concepts, the discussion of principles and the perspectives of reception. 4. Use a discursive vocabulary that enables complex arguments to be clearly articulated within artworks and the evolving field of research that surrounds artistic practice and the discourse of design. 5. Demonstrate a high level of working skills with fine arts media and an understanding of practical methods and presentational protocols used by art to objectify ideas and concepts.</td>
<td>Proposed</td>
<td>Core</td>
</tr>
<tr>
<td>VISA3051 Advanced Major Project</td>
<td>Students are able to (1) maintain a disciplined approach to their art practice and develop cogent modes of self-directed practice [Through the submission of a folio of studio work and a written exegesis]; (2) demonstrate an advanced level of practical skills in appropriate media and technology [Through the submission of a folio of studio work]; (3) articulate well researched and inventive conceptual/theoretical frameworks [Through the submission of a folio of studio work and a written exegesis]; (4) demonstrate selective use creative strategies and sound research practices to express fresh ideas [Through the submission of a folio of studio work and a written exegesis]; (5) complete and present a series of well resolved works that are displayed to their best advantage [Through the submission of a folio of studio work]; and (6) critically evaluate their practical research with coherent theoretical examination [Through the submission of a written exegesis].</td>
<td>Proposed</td>
<td>Core</td>
</tr>
</tbody>
</table>
This unit is not yet approved.

**Unit information**

<table>
<thead>
<tr>
<th>Code</th>
<th>VISA2051</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title</td>
<td>Curatorial Practices</td>
</tr>
<tr>
<td>Level</td>
<td>2</td>
</tr>
<tr>
<td>Type</td>
<td>Undergraduate unit in major(s)</td>
</tr>
<tr>
<td>Undergraduate degree</td>
<td>BDes</td>
</tr>
<tr>
<td>Faculty</td>
<td>Architecture, Landscape and Visual Arts</td>
</tr>
<tr>
<td>Responsible Organisational Entity</td>
<td>ALVA</td>
</tr>
<tr>
<td>Unit coordinator</td>
<td>Dr Peter Mudie</td>
</tr>
<tr>
<td>Submitted</td>
<td>11/04/2014</td>
</tr>
<tr>
<td>First year of offer</td>
<td>2015</td>
</tr>
<tr>
<td>Credit points</td>
<td>6 credit points</td>
</tr>
<tr>
<td>Contact hours</td>
<td>Lectures: 1 - 2 hrs per week; Seminars/Tutorials: 1 - 2 hrs per week; Site Visits: (up to) 6 hrs per semester.</td>
</tr>
<tr>
<td>Broadening category</td>
<td>Broadening Category B</td>
</tr>
</tbody>
</table>

**Academic information**

**Content**

This unit examines the principles and responsibilities of curatorial practice in the arts. It provides students with a working knowledge around the ethical, moral and legal issues surrounding the public presentation of art works and the relevant regulations governing the public distribution of creative works. Practical methods of marketing and information distribution will be examined as well as the roles of sponsorship, philanthropy and exhibition coordination. Key themes are the roles and responsibilities of institutional based gallery exhibition, the use of alternative and non-gallery based exhibition spaces, Indigenous cultural identity and representation, intellectual property and fair use regulation and the social relations that shape the context of artistic works. Students will be given an opportunity to discuss emergent issues, explore practical methods and be able to conceptualise theoretical problems, form judgements and arguments through written and applied research. All students will be expected to submit a coherent and illustrated research essay (in the form of a hypothetical exhibition catalogue) and present publicity material for a hypothetical exhibition in a tutorial based presentation.

**Outcomes**

Students are able to (1) distinguish the main issues that inform curatorial packaging of creative artworks and be familiar with the key issues that direct curatorial practice; (2) acquire the relevant skills and methods to critically examine different curatorial models and contexts for art exhibition; (3) understand the basic moral and ethical responsibilities of the art curator and describe the legal regulations that govern the exhibition/distribution of art; (4) identify, describe and interpret the various socio-cultural contexts, processes and protocols of gallery and non-gallery based exhibitions of art; (5) apply graphic design and analytical skills in the formation of a hypothetical curatorial summary and exhibition invitation/catalogue; and (6) articulate the relevance of Indigenous culture, the importance of Indigenous perspectives, the socio-cultural politics of inclusion/exclusion and be able to critique the issues surrounding Indigenous representation.

**How outcomes will be assessed**

<table>
<thead>
<tr>
<th>#</th>
<th>Outcome</th>
<th>How outcome will be assessed</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>distinguish the main issues that inform curatorial packaging of creative artworks and be familiar with the key issues that direct curatorial practice</td>
<td>Through the submission of a research essay, exhibition invitation and tutorial presentation</td>
</tr>
<tr>
<td>2</td>
<td>acquire the relevant skills and methods to critically examine different curatorial models and contexts for art exhibition</td>
<td>Through the submission of a research essay, exhibition invitation and tutorial presentation</td>
</tr>
<tr>
<td>3</td>
<td>understand the basic moral and ethical responsibilities of the art curator and describe the legal regulations that govern the exhibition/distribution of art</td>
<td>Through the submission of an exhibition invitation and tutorial presentation</td>
</tr>
<tr>
<td>4</td>
<td>identify, describe and interpret the various socio-cultural contexts, processes and protocols of gallery and non-gallery based exhibitions of art</td>
<td>Through the submission of a research essay</td>
</tr>
<tr>
<td>5</td>
<td>apply graphic design and analytical skills in the formation of a hypothetical curatorial summary and exhibition invitation/catalogue</td>
<td>Through the submission of a research essay and exhibition invitation</td>
</tr>
<tr>
<td>6</td>
<td>articulate the relevance of Indigenous culture, the importance of Indigenous perspectives, the socio-cultural politics of inclusion/exclusion and be able to critique the issues surrounding Indigenous representation</td>
<td>Through the submission of a research essay and a tutorial presentation</td>
</tr>
</tbody>
</table>
Typically this unit is assessed in the following way(s): (1) exhibition invitation; (2) research essay/exhibition catalogue; and (3) tutorial presentation. Further information is available in the unit outline.

<table>
<thead>
<tr>
<th>#</th>
<th>Assessment</th>
<th>Likely weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>exhibition invitation</td>
<td>20%</td>
</tr>
<tr>
<td>2</td>
<td>research essay/exhibition catalogue</td>
<td>60%</td>
</tr>
<tr>
<td>3</td>
<td>tutorial presentation</td>
<td>20%</td>
</tr>
</tbody>
</table>

Supplementary assessment is not available in this unit except in the case of a bachelor’s pass degree student who has obtained a mark of 45 to 49 and is currently enrolled in this unit, and it is the only remaining unit that the student must pass in order to complete their course.

<table>
<thead>
<tr>
<th>Teaching organisation</th>
<th>Notes</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>00250 ALVA</td>
<td>ROE</td>
<td>100%</td>
</tr>
</tbody>
</table>

This unit will provide students with an opportunity to acquire a knowledgeable base of curatorial issues and practices that affect artistic practice. Key issues relating to existing and emerging curatorial practices are explored within lecture, interactive seminars, tutorials, workshops and site visits.

<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
<th>Outcome</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Board of Studies (BDes)</td>
<td></td>
<td>Not yet endorsed</td>
<td></td>
</tr>
<tr>
<td>Board of Coursework Studies</td>
<td></td>
<td>Not yet endorsed</td>
<td></td>
</tr>
<tr>
<td>Academic Council</td>
<td></td>
<td>Not yet approved</td>
<td></td>
</tr>
</tbody>
</table>

Displaying curriculum data as it is on 01/05/2014. Report generated 01/05/14 01:05.
# Unit information

<table>
<thead>
<tr>
<th>Code</th>
<th>VISA3050</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title</td>
<td>Advanced Studio</td>
</tr>
<tr>
<td>Level</td>
<td>3</td>
</tr>
<tr>
<td>Type</td>
<td>Undergraduate unit in major(s)</td>
</tr>
<tr>
<td>Undergraduate degree</td>
<td>BDesign</td>
</tr>
<tr>
<td>Faculty</td>
<td>Architecture, Landscape and Visual Arts</td>
</tr>
<tr>
<td>Responsible Organisational Entity</td>
<td>ALVA</td>
</tr>
<tr>
<td>Unit coordinator</td>
<td>Dr Peter Mudie</td>
</tr>
<tr>
<td>Submitted</td>
<td>11/04/2014</td>
</tr>
<tr>
<td>First year of offer</td>
<td>2015</td>
</tr>
<tr>
<td>Credit points</td>
<td>6 credit points</td>
</tr>
<tr>
<td>Contact hours</td>
<td>Seminars and studio tuition of 3 hours per week for 12 weeks from week 1.</td>
</tr>
<tr>
<td>Broadening category</td>
<td>Broadening Category B</td>
</tr>
</tbody>
</table>

## Academic information

### Content

VISA3050 Advanced Studio is the first core unit of the Fine Arts major and is a conceptual development unit that prepares a student for completion of their studies in the final capstone unit (VISA3051 Advanced Major Project). Based in the studio, students will research theoretical concepts and explore the practical development of works that conceptually model an advanced creative art proposition. In addition to the development of an illustrative body of works, all students are expected to participate in peer group discussion seminars and develop a written proposition that effectively communicates their conceptual model for the Advanced Major Project.

### Outcomes

Students are able to (1) maintain a disciplined approach to their art investigations and developed effective modes of self-directed practice; (2) develop a high level of practical skills in appropriate media and technology; (3) summarise and articulate inventive conceptual/theoretical frameworks; (4) selectively use creative strategies and sound research practices to express ideas; and (5) complete a cohesive conceptual model for the development of well resolved artworks.

### How outcomes will be assessed

<table>
<thead>
<tr>
<th>#</th>
<th>Outcome</th>
<th>How outcome will be assessed</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>maintain a disciplined approach to their art investigations and developed effective modes of self-directed practice</td>
<td>Through participation in group discussions/seminars and the submission of an illustrative conceptual model</td>
</tr>
<tr>
<td>2</td>
<td>develop a high level of practical skills in appropriate media and technology</td>
<td>Through the submission of an illustrative conceptual model</td>
</tr>
<tr>
<td>3</td>
<td>summarise and articulate inventive conceptual/theoretical frameworks</td>
<td>Through the submission of a written theoretical summary and an illustrative conceptual model</td>
</tr>
<tr>
<td>4</td>
<td>selectively use creative strategies and sound research practices to express ideas</td>
<td>Through participation in group discussion/seminars, the submission of a written theoretical summary and an illustrative conceptual model</td>
</tr>
<tr>
<td>5</td>
<td>complete a cohesive conceptual model for the development of well resolved artworks</td>
<td>Through the submission of a written theoretical summary and an illustrative conceptual model</td>
</tr>
</tbody>
</table>

### Assessment items

Typically this unit is assessed in the following way(s): (1) theoretical summary; (2) illustrative submission; and (3) seminar participation. Further information is available in the unit outline.

<table>
<thead>
<tr>
<th>#</th>
<th>Assessment</th>
<th>Likely weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>theoretical summary</td>
<td>30%</td>
</tr>
<tr>
<td>2</td>
<td>illustrative submission</td>
<td>60%</td>
</tr>
<tr>
<td>3</td>
<td>seminar participation</td>
<td>10%</td>
</tr>
</tbody>
</table>
Supplementary assessment is not available in this unit except in the case of a bachelor's pass degree student who has obtained a mark of 45 to 49 and is currently enrolled in this unit, and it is the only remaining unit that the student must pass in order to complete their course.

Justification for additional supplementary assessment

1. This unit is not the final unit in the proposed BDes(Fine Arts) major sequence - it is a prerequisite for the final unit, so employing the default statement would be redundant;
2. Assessable components of study will make revisionary submission and supplementary assessment possible.

### Teaching responsibilities

<table>
<thead>
<tr>
<th>Teaching organisation</th>
<th>Notes</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>00250 ALVA</td>
<td>ROE</td>
<td>100%</td>
</tr>
</tbody>
</table>

### Unit rules

**Prerequisites**

One of the following:
- VISA2050 Video Art: Experimental Investigations
- VISA2051 Curatorial Practices
- VISA2214 Aesthetic Crossovers of Art and Science
- VISA2249 Art and Life Manipulation
- VISA2270 International Studio for Art and Culture
- VISA2272 Art of the Graphic Novel
- VISA2273 Art of Drawing - Transdisciplinary Practices

**Corequisites**

Nil.

**Incompatibilities**

Nil.

### Unit offered/shared in courses

**Intended courses**

Fine Arts Major (not yet approved)

<table>
<thead>
<tr>
<th>Course</th>
<th>Course type</th>
<th>Course status</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>MID-FNART Fine Arts</td>
<td>Major</td>
<td>Proposed</td>
<td>Core</td>
</tr>
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</table>

### Availabilities

<table>
<thead>
<tr>
<th>Teaching period</th>
<th>Location</th>
<th>Mode</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Semester 1, 2015</td>
<td>Crawley</td>
<td>Face to face</td>
<td></td>
</tr>
<tr>
<td>Semester 2, 2015</td>
<td>Crawley</td>
<td>Face to face</td>
<td></td>
</tr>
</tbody>
</table>

### Additional Information

This unit is intended to develop the necessary conceptual plan for the Advanced Major Project unit (VISA3051). It embeds research and communication skills necessary for advanced studio based exploration and the fundamental need to direct innovative thinking through the formation of a well articulated plan. As the enrolment precludes the need for prerequisites, this unit will also provide a necessary grounding into the expectations and demands of advanced study in visual arts - the assessment will provide a clear judgment on the viability of their proposition and the areas that need attention before commencement of VISA3051.

### History and committee endorsements/approvals

<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
<th>Outcome</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Faculty</td>
<td>09-04-2014</td>
<td>Endorsed: R2/14</td>
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</tr>
<tr>
<td>Board of Studies (BDes)</td>
<td></td>
<td>Not yet endorsed</td>
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</tr>
<tr>
<td>Board of Coursework Studies</td>
<td></td>
<td>Not yet endorsed</td>
<td></td>
</tr>
<tr>
<td>Academic Council</td>
<td></td>
<td>Not yet approved</td>
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</tbody>
</table>
This unit is not yet approved.

### Unit information

<table>
<thead>
<tr>
<th>Code</th>
<th>VISA3051</th>
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<tbody>
<tr>
<td>Title</td>
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<tr>
<td>Level</td>
<td>3</td>
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<tr>
<td>Type</td>
<td>Undergraduate unit in major(s)</td>
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<td>Undergraduate degree</td>
<td>BDes</td>
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<tr>
<td>Faculty</td>
<td>Architecture, Landscape and Visual Arts</td>
</tr>
<tr>
<td>Responsible Organisational Entity</td>
<td>ALVA</td>
</tr>
<tr>
<td>Unit coordinator</td>
<td>Dr Peter Mudie</td>
</tr>
<tr>
<td>Submitted</td>
<td>11/04/2014</td>
</tr>
<tr>
<td>First year of offer</td>
<td>2015</td>
</tr>
<tr>
<td>Credit points</td>
<td>12 credit points</td>
</tr>
<tr>
<td>Why not 6 credit points</td>
<td>The inclusion of a 12 point studio capstone unit at level 3 in the Design majors (Architecture and Integrated Design) was approved prior to New Courses.</td>
</tr>
<tr>
<td>Contact hours</td>
<td>Studio based workshops and seminars: up to 6 hours per week for 12 weeks from week 1.</td>
</tr>
<tr>
<td>Broadening category</td>
<td>Broadening Category B</td>
</tr>
</tbody>
</table>

### Academic information

#### Content

This unit provides for the development of a succinct and advanced body of artwork with a written exegesis that explores an individuated thesis within the visual arts. Students will produce a cohesive body of creative artworks and an articulate, well-researched exegesis which extend current ways of thinking in visual arts and demonstrates an innovative conceptual framework of ideas. The objective of this unit will be the formation, development and presentation of a substantial body of artwork suitable for exhibition accompanied with a detailed critical analysis in the form of a written exegesis.

#### Outcomes

Students are able to (1) maintain a disciplined approach to their art practice and develop cogent modes of self-directed practice; (2) demonstrate an advanced level of practical skills in appropriate media and technology; (3) articulate well researched and inventive conceptual/theoretical frameworks; (4) demonstrate selective use creative strategies and sound research practices to express fresh ideas; (5) complete and present a series of well resolved works that are displayed to their best advantage; and (6) critically evaluate their practical research with coherent theoretical examination.

#### How outcomes will be assessed

<table>
<thead>
<tr>
<th>#</th>
<th>Outcome</th>
<th>How outcome will be assessed</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>maintain a disciplined approach to their art practice and develop cogent modes of self-directed practice</td>
<td>Through the submission of a folio of studio work and a written exegesis</td>
</tr>
<tr>
<td>2</td>
<td>demonstrate an advanced level of practical skills in appropriate media and technology</td>
<td>Through the submission of a folio of studio work</td>
</tr>
<tr>
<td>3</td>
<td>articulate well researched and inventive conceptual/theoretical frameworks</td>
<td>Through the submission of a folio of studio work and a written exegesis</td>
</tr>
<tr>
<td>4</td>
<td>demonstrate selective use creative strategies and sound research practices to express fresh ideas</td>
<td>Through the submission of a folio of studio work and a written exegesis</td>
</tr>
<tr>
<td>5</td>
<td>complete and present a series of well resolved works that are displayed to their best advantage</td>
<td>Through the submission of a folio of studio work</td>
</tr>
<tr>
<td>6</td>
<td>critically evaluate their practical research with coherent theoretical examination</td>
<td>Through the submission of a written exegesis</td>
</tr>
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</table>

#### Assessment items

Typically this unit is assessed in the following way(s): (1) folio of studio work; and (2) critical exegesis. Further information is available in the unit outline.

<table>
<thead>
<tr>
<th>#</th>
<th>Assessment</th>
<th>Likely weighting</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>folio of studio work</td>
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</tr>
<tr>
<td>2</td>
<td>critical exegesis</td>
<td>30%</td>
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</table>
Supplementary assessment is not available in this unit except in the case of a bachelor's pass degree student who has obtained a mark of 45 to 49 and is currently enrolled in this unit, and it is the only remaining unit that the student must pass in order to complete their course.

### Teaching responsibilities

<table>
<thead>
<tr>
<th>Teaching organisation</th>
<th>Notes</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>00250 ALVA ROE</td>
<td>ROE</td>
<td>100%</td>
</tr>
</tbody>
</table>

### Unit rules

#### Prerequisites
- VISA3050 Advanced Studio

#### Corequisites
- Nil.

#### Incompatibilities
- Nil.

#### Advisable prior study
- Nil

### Unit offered/shared in courses

#### Intended courses
- Fine Arts Major (not yet approved)

<table>
<thead>
<tr>
<th>Course</th>
<th>Course type</th>
<th>Course status</th>
<th>Role</th>
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<tbody>
<tr>
<td>MID-FNART Fine Arts</td>
<td>Major</td>
<td>Proposed</td>
<td>Core</td>
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### Availabilities

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<tr>
<td>Semester 2, 2015</td>
<td>Crawley</td>
<td>Face to face</td>
<td></td>
</tr>
</tbody>
</table>

### Additional Information

As the final capstone studio-based unit of the Fine Arts major, VISA3051 is an advanced 12 point unit that is intended to synthesise unique disciplinary based formulations developed in the preceding levels of previous study. The conceptual model developed in VISA3050 will form the basis for development in this unit. Self-initiated research, under the guidance of supervising staff, is fundamental to the scope offered in a unit that offers an opportunity for students to articulate individuated approaches to creative art practice and critical reflection.

### History and committee endorsements/approvals

<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
<th>Outcome</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Board of Studies (BDes)</td>
<td></td>
<td>Not yet endorsed</td>
<td></td>
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<tr>
<td>Board of Coursework Studies</td>
<td></td>
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<tr>
<td>Academic Council</td>
<td></td>
<td>Not yet approved</td>
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</tbody>
</table>

Displaying curriculum data as it is on 01/05/2014. Report generated 01/05/14 01:05.
Showing proposed annual changes for 2015.

### Unit information

<table>
<thead>
<tr>
<th>Code</th>
<th>VISA2270</th>
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<tbody>
<tr>
<td>Title</td>
<td>International Studio for Arts and Culture</td>
</tr>
<tr>
<td>Level</td>
<td>2</td>
</tr>
<tr>
<td>Type</td>
<td>Undergraduate unattached elective</td>
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<tr>
<td>Undergraduate degree</td>
<td>BDes</td>
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<tr>
<td>Faculty</td>
<td>Architecture, Landscape and Visual Arts</td>
</tr>
<tr>
<td>Responsible Organisational Entity</td>
<td>ALVA</td>
</tr>
<tr>
<td>Unit coordinator</td>
<td>Paul Trinidad</td>
</tr>
<tr>
<td>Approved</td>
<td>date unknown</td>
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<tr>
<td>First year of offer</td>
<td>2013</td>
</tr>
<tr>
<td>Credit points</td>
<td>6 credit points</td>
</tr>
<tr>
<td>Contact hours</td>
<td>taught intensively over 3 weeks (not including weekends) during summer or winter break, on location in Bali, Indonesia</td>
</tr>
</tbody>
</table>

#### Broadening category

- **Broadening Category B**
- **Broadening Category A**

#### Why Broadening Category A

By reviewing the learning outcomes alone, it is evident this unit does not only simply focus on aspects of the globalised and culturally diverse environment in which graduates will be living and working, but entirely immerses students in this environment for a first-hand experience. Bali is the number one tourist destination for West Australians, yet few visitors will learn even one significant aspect of Balinese culture during their holidays there. Students in this unit are encouraged to learn some basic Bahasa and local dialect prior to departure, and utilise this whilst in-country, in their every-day encounters with the Balinese people, as well as the lecturers and local artists who are teaching them.

Not confined to just a studio setting, the unit also involves field trips to temples and places of cultural interest such as Klungkung, Karanasem or Desa Sideman, a small village where traditional art and cultural practice over 400 years old is still maintained.

Students' acquisition of cultural understanding and awareness is then assessed by a series of journal entries which must be presented with a folio of artwork they create throughout the three weeks in-country. These will demonstrate a journey from first impressions, thoughts and reactions, to a final reflection on the cultural immersion experience.

#### Change details for Why Broadening Category A

- **Approval:** 16/14 (24/04/2014)
- **Rationale and impact assessment:** see above
Indonesia offers a wealth of observable difference as well as complex social and economic strata that affect visitors' perception and responses to this third world country. The objective of this unit is to introduce and immerse students into an international aspect of and this cultural rich setting living indigenous culture. The unit provides offers international UWA students the opportunity to experience learning within the niche of lived experience and social responsibility, specifically this program is managed by Indonesian Seni Institute (SI) Denpasar under an in-country MOA with the Faculty of Architecture, Landscapeagency and Visualwhere Arts. It is led by Indonesian artists possible, crafts people and people of spiritual status. They introduce learning under the Tri Maha Karana, the three cosmological principles of Balinese Hindu Religion. These principles, under which harmony is sought between human and god, human contribution to human and human to environment, are the foundation upon which the educational program comunidad.

This is based. Students experience a unique cultural and educational program. The program which introduces language, history, contemporary and traditional visual practice art practices and techniques used in an artistic setting and in the field. Students are mentored to creatively engage with, record and interpret raw visual data. Students learn how to creatively respond to, observe and record process culture using traditional media of drawing, painting, digital photography and graphic techniques and processes. These academic, observational and observational recording strategies provide equip students with a skill set with which they can creatively engage with cultures and workplaces around the globe.

### Outcomes

The studio is seen as an open community, a collaborative, experimental workshop environment where cultural boundaries are seen as possibilities. In the process of discovering cultural difference and acquiring cultural knowledge, students must (1) demonstrate sensitive and creative use of recording culture every day to day activities as well as sites, ceremonies and performances of cultural religious and spiritual importance; (2) demonstrate cultural responsibility and the ethical manners in which the pursuit of field work has been conducted; (3) execute deliver a series of works which document, documents respond and respond to the unique cultural experience, experience environment spirituality and environmental culture of religious activities in Bali; (4) reconcele demonstrate how an cultural experience affects perception and understand the relevance awareness of their role as a visual communication communicator; (5) demonstrate sensitively through creative writing and tutorial discussions an understanding of cultural awareness in the situation of living exchange; (6) acknowledge demonstrate learned skills of photography, drawing and employ socialising skills which are respectfully appropriate to being a guest in an unfamiliar culture; painting; and (7) demonstrate the basic attributes Bahasa listed language through the visual literature produced skills.

### How outcomes will be assessed

The studio is seen as an open community, a collaborative, experimental workshop environment where cultural boundaries are seen as possibilities. In the process of discovering cultural difference and acquiring cultural knowledge, students must (1) demonstrate sensitive and creative use of recording culture every day activities as well as sites, ceremonies and performances of cultural religious and spiritual importance; (2) demonstrate cultural responsibility and the ethical manner of which field work is conducted; (3) execute a series of works which document, documents respond and respond to the unique cultural experience, environment spirituality and environmental culture of religious activities in Bali; (4) reconcile demonstrate how an cultural experience affects perception and understand the relevance awareness of their roles as visual communicators; (5) demonstrate sensitivity toward cultural awareness as a living exchange; (6) acknowledge and employ socialising skills which are respectfully appropriate to being a guest in an unfamiliar culture; and (7) demonstrate the attributes listed through the visual literature produced.

<table>
<thead>
<tr>
<th>#</th>
<th>Outcome</th>
<th>How outcome will be assessed</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>demonstrate sensitive and creative recording of culture including day to day activities, sites, objects, ceremonies, and performances of cultural or spiritual importance</td>
<td>tutorial submission, folio</td>
</tr>
<tr>
<td>2</td>
<td>demonstrate cultural responsibility and ethical manners in the pursuit of field work as required</td>
<td>tutorial submission</td>
</tr>
<tr>
<td>3</td>
<td>deliver a folio of work that documents and responds to the unique experience, environment spirituality and culture of Bali</td>
<td>folio</td>
</tr>
<tr>
<td>4</td>
<td>demonstrate an awareness of their role as a visual communicator</td>
<td>folio</td>
</tr>
<tr>
<td>5</td>
<td>demonstrate through creative writing and tutorial discussions an understanding of cultural awareness in the situation of living exchange</td>
<td>tutorial submission, folio</td>
</tr>
<tr>
<td>6</td>
<td>demonstrate learned skills of photography, drawing and painting</td>
<td>tutorial submission, folio</td>
</tr>
<tr>
<td>7</td>
<td>demonstrate basic Bahasa language skills</td>
<td>tutorial submission</td>
</tr>
</tbody>
</table>

### Assessment items

This comprises an interim project (40 per cent) and folio submissions (60 per cent). Typically this unit is assessed in the following way(s): (1) written and oral reports critiqued in tutorial; and (2) final folio. Further information is available in the unit outline.

This comprises an interim project (40 per cent) and folio submissions (60 per cent).

<table>
<thead>
<tr>
<th>#</th>
<th>Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>written and oral reports critiqued in tutorial</td>
</tr>
<tr>
<td>2</td>
<td>final folio</td>
</tr>
</tbody>
</table>
Supplementary assessment is not available in this unit except in the case of a bachelor’s pass degree student who has obtained a mark of 45 to 49 and is currently enrolled in this unit, and it is the only remaining unit that the student must pass in order to complete their course.

Academic Council has granted permission for an opportunity for supplementary assessment to be granted to a student who obtains a mark of 45 to 49 inclusive in a unit in which they are currently enrolled and which is the only remaining unit that the student must pass in order to complete their course.

### Teaching responsibilities

<table>
<thead>
<tr>
<th>Teaching organisation</th>
<th>Notes</th>
<th>%</th>
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</thead>
<tbody>
<tr>
<td>00250 ALVA tutorials</td>
<td></td>
<td>50%</td>
</tr>
<tr>
<td>00000 External Units (Not Attached to a School)</td>
<td>art studios and workshops</td>
<td>50%</td>
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</table>

### Unit rules

**Prerequisites**

No prerequisites

**Corequisites**

No co-requisites

**Incompatibilities**

Nil.

**Advisable prior study**

One of the following: VISA1050 Art of Visualisation and Recording, VISA1051 Art in the Environment, VISA1052 Art of Expression, VISA1053, or VISA1054.

### Quota

**Quota number**

30

**Change details for Quota number**

**Approval:** 16/14 (24/04/2014)

**Rationale and impact assessment:** Taking students to Indonesia requires a high level of pastoral care that cannot be provided if the number of enrolled students exceeds 30. The Faculty will call for expressions of interest for participation in this unit, and ensure that a full pre-departure briefing is provided, so that students are made aware of ancillary fees, accommodation arrangements, health and security issues, visa application processes, as well as the academic content of the unit, prior to enrolling in the unit. If more than 30 students apply, students in the Fine Arts major will be given priority, after which a selection process based on academic merit will be conducted by the ALVA Faculty Administrative Officer. We hope that by having the option of the unit running twice per year, no student wanting to undertake the unit (and with the financial capacity to do so) will miss out.

**How quota is allocated**

The Faculty of Architecture, Landscape and Visual Arts (ALVA) will call for expressions of interest for participation in this unit, and ensure that a full pre-departure briefing is provided, so that students are made aware of ancillary fees, accommodation arrangements, health and security issues, visa application processes, as well as the academic content of the unit, prior to enrolling in the unit. If more than 30 students apply, students in the Fine Arts major will be given priority, after which a selection process based on academic merit will be conducted by the ALVA Faculty Administrative Officer.

**Change details for How quota is allocated**

**Approval:** 16/14 (24/04/2014)

**Rationale and impact assessment:** N/A

**Reason for quota**

Teaching an intensive unit in Indonesia requires a high level of pastoral care that cannot be provided if the number of enrolled students exceeds 30.

**Change details for Reason for quota**

**Approval:** 16/14 (24/04/2014)

**Rationale and impact assessment:** N/A

### Unit offered/shared in courses

Unattached elective in BDes.

### Availabilities

<table>
<thead>
<tr>
<th>Teaching period</th>
<th>Location</th>
<th>Mode</th>
<th>Details</th>
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</thead>
</table>
| Non-standard, 2015 | Bali | Face to face | **Description:** 3 weeks during the mid year break (June to July)  
**Satisfaction of academic standards:** this has already been approved |
| Summer, 2015 | Bali | Face to face | **Satisfaction of academic standards:** this has been approved previously  
**Estimated enrolments:** 20  
**Examinations:** N/A  
**HR not consulted.** |

### History and committee endorsements/approvals

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<th>Outcome</th>
<th>Notes</th>
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<td>30-03-2012</td>
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<td>Notes</td>
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<tr>
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<td>Board of Coursework Studies</td>
<td>21-06-2012</td>
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<td>Academic Council</td>
<td>04-07-2012</td>
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Comparing current approved data to the data as it will be on 01/01/2015 if changes are approved. Report generated 06/05/14 03:05.
Active Major as at 01-01-2015

MJD-ARCTR Architecture

Showing proposed annual changes for 2015.

Major information

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<tr>
<td>Title</td>
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<td>ALVA</td>
</tr>
<tr>
<td>Coordinator</td>
<td>Assistant Professor Patrick Beale</td>
</tr>
<tr>
<td>Approved date unknown</td>
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<td>Structure</td>
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Major type

| Type of major | Single |
| Degree-specific major? | Yes |
| Second major? | Yes |
| Graduate Entry Diploma? | No |
| Corequisites as second major | Nil. |
| Major has end-on honours? | No |

Details

Objectives

Studying Architecture provides you with a rich combination of experiences in imaginative creativity, the humanities and the sciences. As a student you will learn about the conceptualisation and design of individual buildings, urban configurations and landscapes in response to existing and emerging economic, technical and social needs and desires. Within this major you will use a range of different technologies and production methods, both manual and digitally based, to create drawings, models and prototypes. Your practical studies will be supported by investigating design communication, sustainable design and considerations of relevant historical, theoretical and ethical aspects of architecture. You will learn how to use creative and rational inquiry to analyse and provide solutions to design problems, integrating emerging aesthetic, technical, social and ethical concerns. Students who wish to progress to the Master of Architecture must successfully complete the Architecture major in conjunction with the Integrated Design major.

Outcomes

Students are able to (1) demonstrate skills in conceptualizing, developing technical solutions and actualizing design proposals of a range of complexities from small and simple to proposals of medium complexity; (2) present these proposals through a range of media, both digital and hand-drawn, and digital and physical models; and (3) be conversant in the history and theory of the profession, and be capable of undertaking the professional architectural degree.

Rules

Prerequisites

Nil.

Corequisites

Nil.

Incompatibilities

Nil.

Requirements for Graduate Entry Diploma

Nil.
### Current sequence (2014)

#### Level 1

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Points</th>
<th>Incompatibilities</th>
<th>Active</th>
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</thead>
<tbody>
<tr>
<td>ARCT1000</td>
<td>Studio Fundamentals</td>
<td>6</td>
<td>ARCT1000 Studio Fundamentals</td>
<td>Active</td>
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<tr>
<td>ARCT1001</td>
<td>Architecture Studio 1</td>
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<td>Active</td>
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</table>

**Prerequisites:**
- ARCT1000 Studio Fundamentals

**Take all complementary units (12 points):**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Points</th>
<th>Active</th>
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</thead>
<tbody>
<tr>
<td>ARCT1010</td>
<td>Drawing History</td>
<td>6</td>
<td>Active</td>
</tr>
<tr>
<td>ARCT1030</td>
<td>Structures &amp; Natural Systems</td>
<td>6</td>
<td>Active</td>
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</table>

#### Level 2

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
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<td>Design Communication</td>
<td>6</td>
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<td>Architecture Studio 2</td>
<td>6</td>
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</table>

**Prerequisites:**
- ARCT1010 Drawing History
- VISA1001 Art, Technology and Society

**Take all complementary units (12 points):**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Points</th>
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<tbody>
<tr>
<td>ARCT2010</td>
<td>History: Modern Art and Architecture Parallel Modernities in Art and Architecture</td>
<td>6</td>
<td>ARCT1010 Drawing History and VISA1001 Art, Technology and Society</td>
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</tr>
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<td>ARCT2030</td>
<td>Materials and Small Constructions</td>
<td>6</td>
<td>ARCT1030 Structures and Natural Systems and IDES1040 Techniques of Visualisation</td>
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</table>

#### Level 3

<table>
<thead>
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<th>Course Code</th>
<th>Course Title</th>
<th>Points</th>
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</tr>
</thead>
<tbody>
<tr>
<td>ARCT3030</td>
<td>Construction</td>
<td>6</td>
<td>ARCT2030 Materials and Small Constructions, ARCT1001 Architecture Studio 1 and ARCT1000 Studio Fundamentals</td>
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</tr>
<tr>
<td>ARCT3010</td>
<td>History and Theories of the Built Environment</td>
<td>6</td>
<td>ARCT2010 History: Modern Art and Architecture, ARCT1001 Architecture Studio 1 and ARCT1000 Studio Fundamentals</td>
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</tbody>
</table>
**Proposed changed sequence (2015)**

### Level 1

**Take all units (12 points):**

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<tr>
<th>Code</th>
<th>Title</th>
<th>Points</th>
<th>Prerequisites</th>
<th>Incompatibilities</th>
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</thead>
<tbody>
<tr>
<td>ARCT1000</td>
<td>Studio Fundamentals</td>
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<td>Incompatibilities: ARCT1000 Studio Fundamentals</td>
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<tr>
<td>ARCT1001</td>
<td>Architecture Studio 1</td>
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<td>Prerequisites: ARCT1000 Studio Fundamentals</td>
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</table>

**Take all complementary units (12 points):**

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Points</th>
<th>Prerequisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARCT1010</td>
<td>Drawing History</td>
<td>6</td>
<td>Incompatibilities: ARCT1000 Studio Fundamentals</td>
</tr>
<tr>
<td>ARCT1030</td>
<td>Structures &amp; Natural Systems</td>
<td>6</td>
<td>Incompatibilities: ARCT1000 Studio Fundamentals</td>
</tr>
</tbody>
</table>

### Level 2

**Take all units (12 points):**

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Points</th>
<th>Prerequisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARCT2000</td>
<td>Architecture Studio 2</td>
<td>6</td>
<td>Prerequisites: ARCT1001 Architecture Studio 1;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>ARCT1000 Studio Fundamentals; ARCT1010 Drawing</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>History; VISA1001 Art, Technology and Society;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>ARCT1030 Structures and Natural Systems; and</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>IDES1040 Techniques of Visualisation</td>
</tr>
<tr>
<td>ARCT2050</td>
<td>Environmental Design</td>
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<td>Prerequisites: ARCT1030 Structures &amp; Natural</td>
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<tr>
<td></td>
<td></td>
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<td>Systems</td>
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**Take all complementary units (12 points):**

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<tr>
<th>Code</th>
<th>Title</th>
<th>Points</th>
<th>Prerequisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARCT2010</td>
<td>History: Modern Art and Architecture Parallel Modernities in Art and Architecture</td>
<td>6</td>
<td>Prerequisites: ARCT1010 Drawing History and VISA1001 Art, Technology and Society</td>
</tr>
<tr>
<td>ARCT2030</td>
<td>Materials and Small Constructions</td>
<td>6</td>
<td>Prerequisites: ARCT1030 Structures and Natural Systems and IDES1040 Techniques of Visualisation</td>
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### Level 3

**Take all units (24 points):**

<table>
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<tr>
<th>Code</th>
<th>Title</th>
<th>Points</th>
<th>Prerequisites</th>
<th>Incompatibilities</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARCT3030</td>
<td>Construction</td>
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<td>Prerequisites: ARCT2030 Materials and Small Constructions, ARCT1001 Architecture Studio 1 and ARCT1000 Studio Fundamentals</td>
<td></td>
</tr>
<tr>
<td>ARCT3010</td>
<td>History and Theories of the Built Environment</td>
<td>6</td>
<td>Prerequisites: ARCT2010 History: Modern Art and Architecture, ARCT1001 Architecture Studio 1 and ARCT1000 Studio Fundamentals</td>
<td></td>
</tr>
</tbody>
</table>

**Change details for Unit sequence**

**Approval: 10/14 (09/04/2014)**

**Rationale and impact assessment:** These changes are proposed in response to recommendations from a School review in 2012, the full report of which is available as an attachment in the faculty minutes referenced above. The unit Environmental Design will effectively replace the unit IDES3050 Environmental Control Systems, and is being switched from the Integrated Design major to the Architecture major as a core unit. Its focus on architectural technology is more relevant to students following the architectural pathway. Its positioning in the integrated design major was clearly an anomaly. The reason for shifting from level 3 to 2 is that the content should be introduced earlier to students who are following the architecture pathway, and the technical architectural content should be framed within a broader global and environmental context. In terms of impact on academic progression, the ALVA student office will advise students who commence Level 3 in the Architecture+Integrated Design majors in 2015 to undertake Environmental Design in place of Environmental Control Systems. There are sufficient other level 3 units in this course plan to satisfy the degree rules. Design Communication has been moved from the Architecture major to the Integrated Design major, as it has a more general design focus and will form an important component of the ID major when taken on its own (i.e., without the architecture). Since architecture students will still have to take the Integrated design major (and therefore its core unit Design Communication), there is no impact on progression for this cohort.

**Introduced units:**

+ ARCT2050 Environmental Design

**Removed units:**

- ARCT2001 Design Communication

---

**Attachment D3**
<table>
<thead>
<tr>
<th>Item</th>
<th>Outcomes</th>
<th>Status</th>
<th>Role</th>
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</thead>
<tbody>
<tr>
<td><strong>MJD-ARCTR Architecture</strong></td>
<td>Students are able to (1) demonstrate skills in conceptualizing, developing technical solutions and actualizing design proposals of a range of complexities from small and simple to proposals of medium complexity; (2) present these proposals through a range of media, both digital and hand-drawn, and digital and physical models; and (3) be conversant in the history and theory of the profession, and be capable of undertaking the professional architectural degree.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ARCT1000 Studio Fundamentals</td>
<td>Students are able to (1) acquire an elementary competence in design strategies, theories and methods; (2) acquire a basic knowledge of technical areas of study relevant to design; (3) acquire a basic awareness of architectural precedents and ideas; (4) acquire basic competence in the application of various graphical and modelling communication media; (5) combine text and image in design presentations; and (6) develop the ability to verbally present design propositions.</td>
<td>Active</td>
<td>Core</td>
</tr>
<tr>
<td>ARCT1001 Architecture Studio 1</td>
<td>Students are able to (1) acquire an elementary competence in architectural strategies, theories and methods; (2) explore to a preliminary level basic spatial and material architectural concepts; (3) acquire basic knowledge of technical areas of study relevant to architecture; (3) acquire basic understanding of architectural precedents; (4) acquire basic competence in the application of various graphical and modelling communication media; (5) develop the ability to combine text and images in architectural presentations; and (6) develop the ability to verbally present architectural propositions.</td>
<td>Active</td>
<td>Core</td>
</tr>
<tr>
<td>ARCT1010 Drawing History</td>
<td>Students are able to (1) have basic knowledge of the built, social and historical context of significant architectural architecture projects and become familiarised with the history of architectural drawing and representational systems; (2) acquire basic drawing skills including the conventions of architectural drawing as well as analytic diagramming; (3) become conversant with bibliographical research techniques, and thus be able to use a range of visual and literacy sources to develop visual and textual analysis of architecture; and (4) develop basic communication skills in interpersonal relationships, oral discussion and critical analysis of works of architecture.</td>
<td>Active</td>
<td>Complementary</td>
</tr>
<tr>
<td>ARCT1030 Structures &amp; Natural Systems</td>
<td>Students are able to (1) construct small-scale technical drawings; (2) illustrate how small-scale built elements are constructed and how this information is conveyed in a drawing; (3) apply techniques for recording contextual information about sites including basic surveying skills and knowledge of contours; (4) measure and draw basic construction details; and (5) compare and contrast the fundamental properties of building materials such as where they come from, how they are used and their essential structural properties.</td>
<td>Active</td>
<td>Complementary</td>
</tr>
<tr>
<td>ARCT2000 Architecture Studio 2</td>
<td>Students are able to (1) define architectural problems through analysis of social, cultural and physical context towards the development of a design proposal; (2) make modest design propositions to a developing level; (3) apply technical areas of study in the design process at a moderate level; (4) analyse and interpret building precedents towards a theoretical basis for design; (5) apply graphic and verbal communication and presentation skills to a developing level; (6) demonstrate communication techniques to aid in the understanding of the proposed design concepts; (7) demonstrating a developing knowledge of architectural terminology; and (8) undertaking formal presentations of design to others.</td>
<td>Active</td>
<td>Core</td>
</tr>
<tr>
<td>ARCT2010 History: Modern Art and Architecture</td>
<td>Students obtain an understanding of the key themes and developments in modern architecture, focusing on the period from the late nineteenth century to the period of critiques of the Modern Movement. They gain experience in the articulation and presentation of architectural concepts in relation to the evaluation of architectural projects and communicate effectively through written submissions.</td>
<td>Active</td>
<td>Complementary</td>
</tr>
<tr>
<td>ARCT2030 Materials and Small Constructions</td>
<td>Students are able to (1) analyse building constructional systems, components and construction sequences; (2) identify and examine a range of sustainable materials and related technologies; (3) demonstrate a developing understanding of structural characteristics and limitations of building materials, and thus be able to critically apply general structural and servicing principles to specific architectural case studies; and (4) demonstrate developing skills in graphical and written analysis of building assemblies.</td>
<td>Active</td>
<td>Complementary</td>
</tr>
<tr>
<td>ARCT2050 Environmental Design</td>
<td>Students are able to (1) develop a competently understanding of issues of environmental sustainability in relation to architectural design [Presentation, Case Study Report, Analytical Report]; (2) demonstrate a basic understanding of environmental design principles as they apply to architectural design and construction [Presentation, Case Study Report, Analytical Report]; (3) become more versed in the context and language of environmental design and building [Presentation, Case Study Report, Analytical Report]; (4) start anticipating the environmental consequences of what they design [Presentation, Case Study Report, Analytical Report]; and (5) competently complete set tasks, critically interpret, reflect and review information and clearly communicate results and findings [Presentation, Case Study Report, Analytical Report].</td>
<td>Proposed</td>
<td>Core</td>
</tr>
<tr>
<td>ARCT3000 Architecture Studio 3</td>
<td>Students are able to (1) analyse site, statutory and constructional requirements; (2) architecturally design constructions of moderate complexity through conceptual development, schematic and developed design stages; (3) develop familiarity with and understanding of contemporary architectural discourse and terminology; (4) develop substantial competence in technical development of architectural projects; and (5) understand social and ethical responsibilities impacting upon production of architecture.</td>
<td>Active</td>
<td>Core</td>
</tr>
<tr>
<td>Item</td>
<td>Outcomes</td>
<td>Status</td>
<td>Role</td>
</tr>
<tr>
<td>---------------------------</td>
<td>----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>--------</td>
<td>------</td>
</tr>
<tr>
<td>MJD-ARCTR Architecture</td>
<td>Students are able to (1) demonstrate skills in conceptualizing, developing technical solutions and actualizing design proposals of a range of complexities from small and simple to proposals of medium complexity; (2) present these proposals through a range of media, both digital and hand-drawn, and digital and physical models; and (3) be conversant in the history and theory of the profession, and be capable of undertaking the professional architectural degree.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ARCT3010 History and Theories of the Built Environment</td>
<td>Students are able to (1) recognise and reflect critically upon a range of theories and discourses, concepts and terms central to the study of buildings, architecture and design, particularly in instances where the built environment engages with other disciplines and fields of enquiry over the past half century or more; (2) form arguments and analyse works of architecture using appropriate theoretical tools, to research, to write and to argue with a reasonable degree of scholarship and intellectual rigor.</td>
<td>Active</td>
<td>Core</td>
</tr>
<tr>
<td>ARCT3030 Construction</td>
<td>Students are able to (1) develop knowledge of the selection and design of structural elements and their behaviour; (2) develop awareness of the role of the various building components and processes, and the relationship between structural and non-structural elements; (3) develop an ability to use simulation software in the design process; (4) develop an understanding of the design and construction sequences, and the relationship between design, services and structure; (5) develop the capacity to explain the principles of their design through a technical report; and (6) develop the capacity to work in teams.</td>
<td>Active</td>
<td>Core</td>
</tr>
</tbody>
</table>

**Removed units**

<table>
<thead>
<tr>
<th>Item</th>
<th>Outcomes</th>
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</thead>
<tbody>
<tr>
<td>MJD-ARCTR Architecture</td>
<td>Students are able to (1) demonstrate skills in conceptualizing, developing technical solutions and actualizing design proposals of a range of complexities from small and simple to proposals of medium complexity; (2) present these proposals through a range of media, both digital and hand-drawn, and digital and physical models; and (3) be conversant in the history and theory of the profession, and be capable of undertaking the professional architectural degree.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ARCT2001 Design Communication</td>
<td>Students are able to (1) understand how and why architects use communication techniques to aid in the understanding of the proposed design concepts; (2) demonstrate a developing knowledge of digital design terminology; (3) develop the ability to communicate design intentions to others through a range of media; and (4) develop the ability to verbally present students’ work to others.</td>
<td>Active</td>
<td>Core</td>
</tr>
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</table>
ARCT2050  Environmental Design

This unit is not yet approved.

Unit information

<table>
<thead>
<tr>
<th>Code</th>
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<tbody>
<tr>
<td>Title</td>
<td>Environmental Design</td>
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<tr>
<td>Level</td>
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<td>Type</td>
<td>Undergraduate unit in major(s)</td>
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<tr>
<td>Undergraduate degree</td>
<td>BDes</td>
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<td>Faculty</td>
<td>Architecture, Landscape and Visual Arts</td>
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<td>Responsible Organisational Entity</td>
<td>ALVA</td>
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<tr>
<td>Unit coordinator</td>
<td>Assoc Prof Sophie Giles</td>
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<tr>
<td>Submitted</td>
<td>11/04/2014</td>
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<td>First year of offer</td>
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<td>Credit points</td>
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<td>Contact hours</td>
<td>Lectures: 2 hours per week; Tutorials: 1 hour per week</td>
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<tr>
<td>Broadening category</td>
<td>Broadening Category B</td>
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</table>

Academic information

Content

This unit engages with environmental systems and strategies for sustainability in architectural design and construction. It introduces students to environmental design principles and how these relate to global, regional, urban and site-specific contexts, architectural design, construction processes and outcomes.

The unit focuses primarily on the relationship between environmental systems and design intent. Firstly, it contextualises environmental design from the global scale (global environmental challenges, energy and atmosphere) through regional and city scales (urban context, land use, water, ecology, waste and site planning) to the scale of building (materials, resources, health, energy and comfort).

Secondly, the unit introduces principles of passive design and historical and emerging technologies associated with the response to environmental challenges. Topics for exploration and analysis may include urban contexts, site planning, energy, materials, water and waste.

Outcomes

Students are able to (1) develop a competent understanding of issues of environmental sustainability in relation to architectural design; (2) demonstrate a basic understanding of environmental design principles as they apply to architectural design and construction; (3) become more versed in the context and language of environmental design and building; (4) start anticipating the environmental consequences of what they design; and (5) competently complete set tasks, critically interpret, reflect and review information and clearly communicate results and findings.

How outcomes will be assessed

<table>
<thead>
<tr>
<th>#</th>
<th>Outcome</th>
<th>How outcome will be assessed</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>develop a competent understanding of issues of environmental sustainability in relation to architectural design</td>
<td>Presentation, Case Study Report, Analytical Report</td>
</tr>
<tr>
<td>2</td>
<td>demonstrate a basic understanding of environmental design principles as they apply to architectural design and construction</td>
<td>Presentation, Case Study Report, Analytical Report</td>
</tr>
<tr>
<td>3</td>
<td>become more versed in the context and language of environmental design and building</td>
<td>Presentation, Case Study Report, Analytical Report</td>
</tr>
<tr>
<td>4</td>
<td>start anticipating the environmental consequences of what they design</td>
<td>Presentation, Case Study Report, Analytical Report</td>
</tr>
<tr>
<td>5</td>
<td>competently complete set tasks, critically interpret, reflect and review information and clearly communicate results and findings</td>
<td>Presentation, Case Study Report, Analytical Report</td>
</tr>
</tbody>
</table>
Assessment items

Typically this unit is assessed in the following way(s): (1) presentation; (2) case study report; and (3) analytical report. Further information is available in the unit outline.

<table>
<thead>
<tr>
<th>#</th>
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<tr>
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<td>2</td>
<td>case study report</td>
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<td>3</td>
<td>analytical report</td>
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Supplementary assessment statement

Supplementary assessment is not available in this unit except in the case of a bachelor's pass degree student who has obtained a mark of 45 to 49 and is currently enrolled in this unit, and it is the only remaining unit that the student must pass in order to complete their course.

Teaching responsibilities

<table>
<thead>
<tr>
<th>Teaching organisation</th>
<th>Notes</th>
<th>%</th>
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</thead>
<tbody>
<tr>
<td>00250 ALVA</td>
<td>Coordinator</td>
<td>100%</td>
</tr>
</tbody>
</table>

Unit rules

Prerequisites

ARCT1030 Structures & Natural Systems

Corequisites

Nil

Incompatibilities

Nil

Advisable prior study

Nil

Unit offered/shared in courses

Intended courses

Architecture Major

<table>
<thead>
<tr>
<th>Course</th>
<th>Course type</th>
<th>Course status</th>
<th>Role</th>
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</thead>
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Availabilities

<table>
<thead>
<tr>
<th>Teaching period</th>
<th>Location</th>
<th>Mode</th>
<th>Details</th>
</tr>
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<tbody>
<tr>
<td>Semester 2, 2015</td>
<td>Crawley</td>
<td>Face to face</td>
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</tr>
</tbody>
</table>

Additional Information

This unit is proposed in response to recommendations from a School review in 2012, the full report of which is available as an attachment in the faculty minutes referenced below, and the recommendations summarised in the 2015 change proposal form for the Integrated Design major.

Environmental Design will effectively replace the unit IDES3050 Environmental Control Systems, and will be switched from the Integrated Design major to the Architecture major as a core unit. Its focus on architectural technology is more relevant to students following the architectural pathway. Its positioning in the integrated design major was clearly an anomaly.

The reason for shifting from level 3 to 2 is that the content should be introduced earlier to students who are following the architecture pathway, and the technical architectural content should be framed within a broader global and environmental context.

History and committee endorsements/approvals

<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
<th>Outcome</th>
<th>Approval reference</th>
<th>Notes</th>
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<td><a href="http://www.alva.uwa.edu.au/staff/meetings">http://www.alva.uwa.edu.au/staff/meetings</a></td>
<td></td>
</tr>
<tr>
<td>Board of Studies (BDes)</td>
<td>Not yet endorsed</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Board of Coursework Studies</td>
<td>Not yet endorsed</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Academic Council</td>
<td>Not yet approved</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Displaying curriculum data as it is on 01/05/2014. Report generated 01/05/14 02:05.
ARCT2010 Parallel Modernities in Art and Architecture

Unit information

Code: ARCT2010
Title: Parallel Modernities in Art and Architecture
Level: 2
Type: Undergraduate unit in major(s)
Undergraduate degree: BDes
Faculty: Architecture, Landscape and Visual Arts
Responsible Organisational Entity: ALVA
Unit coordinator: "Unit coordinator" blank
Approved date: unknown
First year of offer: 2012
Credit points: 6 credit points
Contact hours: lectures: 2hrs per week; tutorials: 1 hr per week
Broadening category: Broadening Category B

Academic information

Content
This unit provides a basis to understand the relationship between contemporary architecture and its recent historical background. Building on the Level 1 disciplines survey units, it examines key periods and works in twentieth-century Western architecture, urban design and art in the context of their recent historic evolution. It examines key periods and works of the twentieth-century from the reformist movements of the late nineteenth century to the contemporary period. The theories and work of designers are discussed in relation to the major themes of modernism—industrial revolution, abstract formalism, expressionism, utopianism, the relation of architecture and ideology, functionalism, regionalism, environmental science and regional landscape planning, and recent reactions to modernist orthodoxy. The unit, which will also examine emerging themes such as Global Art and Architecture, Australian Architecture and Asian Modernities, is intended to provide a useful introduction to important design philosophies of relevance to the contemporary culture of architecture.

Change details for Content
Approval: 9/14 (09/04/2014)
Rationale and impact assessment: In following up on a recommendation in the ALVA review this reworking seeks to provide more flexibility in the architecture major and incorporate emerging fields of research.

Outcomes
Students are able to (1) obtain an understanding of the key themes and developments in modern architecture, focusing from its development in the late nineteenth century through the period of subsequent critiques of the Modern Movement to more recent emerging global and regional trends. They gain experience in the articulation and presentation of architectural concepts in relation to the evaluation of architectural projects and communicate develop skills in communicating effectively through written submissions.

Change details for How outcomes will be assessed
Approval: 9/14 (09/04/2014)
Rationale and impact assessment: In following up on a recommendation in the ALVA review this reworking seeks to provide more flexibility in the architecture major and incorporate emerging fields of research.

How outcomes will be assessed
<table>
<thead>
<tr>
<th>#</th>
<th>Outcome</th>
<th>How outcome will be assessed</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>obtain an understanding of the key themes and developments in modern architecture, from its development in the late nineteenth century through the subsequent critiques of the Modern Movement to more recent emerging global and regional trends.</td>
<td>Tutorial presentation, essay, exam</td>
</tr>
<tr>
<td>2</td>
<td>gain experience in the articulation and presentation of architectural concepts in relation to the evaluation of architectural projects and develop skills in communicating effectively through written submissions.</td>
<td>Tutorial presentation, essay, exam</td>
</tr>
</tbody>
</table>
Assessment items

Typically this unit is assessed in the following way(s): (1) tutorial presentation; (2) essay; and (3) final exam. Further information is available in the unit outline.

<table>
<thead>
<tr>
<th>#</th>
<th>Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>tutorial presentation</td>
</tr>
<tr>
<td>2</td>
<td>essay</td>
</tr>
<tr>
<td>3</td>
<td>final exam</td>
</tr>
</tbody>
</table>

Supplementary assessment statement

Supplementary assessment is not available in this unit except in the case of a bachelor's pass degree student who has obtained a mark of 45 to 49 and is currently enrolled in this unit, and it is the only remaining unit that the student must pass in order to complete their course.

Teaching responsibilities

<table>
<thead>
<tr>
<th>Teaching organisation</th>
<th>Notes</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>00250 ALVA</td>
<td></td>
<td>100%</td>
</tr>
</tbody>
</table>

Unit rules

Prerequisites

ARCT1010 Drawing History and VISA1001 Art, Technology and Society

Corequisites

Nil.

Incompatibilities

Nil.

Advisable prior study

Nil.

Unit offered/shared in courses

<table>
<thead>
<tr>
<th>Course</th>
<th>Course type</th>
<th>Course status</th>
<th>Role</th>
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<tbody>
<tr>
<td>MJD-ARCTR Architecture</td>
<td>Major</td>
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Availabilities

<table>
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<tr>
<th>Teaching period</th>
<th>Location</th>
<th>Mode</th>
<th>Details</th>
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</thead>
<tbody>
<tr>
<td>Semester 1, 2015</td>
<td>Crawley</td>
<td>Face to face</td>
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History and committee endorsements/approvals

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<th>Event</th>
<th>Date</th>
<th>Outcome</th>
<th>Notes</th>
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Comparing current approved data to the data as it will be on 01/01/2015 if changes are approved. Report generated 01/05/14 02:05.
### Major information

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<tr>
<td>Title</td>
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<tr>
<td>Undergraduate degree</td>
<td>BDes</td>
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<td>Faculty</td>
<td>Architecture, Landscape and Visual Arts</td>
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<td>Responsible Organisational Entity</td>
<td>ALVA</td>
</tr>
<tr>
<td>Coordinator</td>
<td>Associate Professor Patric de Villiers</td>
</tr>
<tr>
<td>Approved date</td>
<td>date unknown</td>
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<tr>
<td>First year of offer</td>
<td>2012</td>
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#### Structure

| Structure | 2+2+4 2+3+3 |

#### Change details for Structure

**Approval:** 13/2014 of the April 1 circular (09/04/2014)

**Rationale and impact assessment:** The need to further develop the Integrated Design major arose from recommendations included in the review of ALVA undertaken in July/August 2012. In response, on 11 March 2013 the Dean appointed Associate Professor Patric de Villiers to undertake the task of scoping up the Integrated Design major, consulting with appropriate internal and external parties and individuals, conducting workshops with ALVA staff and preparing a report for consideration by ALVA. The report was tabled on 13 December 2013. Essentially the proposals for Integrated Design are framed within the liberal arts context of UWA and seek to build on the existing strengths of both ALVA and the broader university partners with whom ALVA shares logical synergies. The report contained the following recommendations:

**Recommendation 1** That the further development of the Integrated Design Major is based on the following principles:
1. A design studio will be provided in each of the three years of study;
2. In broad terms the studio program will address Basic Design in the first year, Making in the second year and Systems Design in the third year;
3. The studio programme will be supported by four closely integrated technical support units: Techniques of Visualisation in the first year, Design Communication and Future Making in the second year and Advanced Design Thinking in the Third year; and
4. A range of optional units will be provided within the three identified themes of urban design, visual art and landscape for students taking Integrated Design as a degree-specific major.

**Recommendation 2** That one of the recently appointed ALVA staff members be tasked with responsibility for, and the further development of, the Integrated Design Major.

**Recommendation 3** That in the ongoing development of the Integrated Design Major:
1. Efforts are made to broaden the input and contribution from relevant UWA schools and faculties.
2. Consideration is given to the establishment of a Reference Group comprising appropriate University and broader industry representation.

**Recommendation 4** That the proposals for making the Architecture Major more flexible and those set out in the current proposals for the Integrated Design Major noted above are introduced in 2015. Recommendation 5 Maintain the Landscape Architecture major in order to satisfy current Australian Institute of Landscape Architects (AILA) accreditation requirements. That further consideration is given to making Landscape Architecture units available to students taking Integrated Design as a degree-specific major within the option themes proposed for this major.

**Recommendation 6** An initial urban design unit is developed to be offered as an option unit within the Integrated Design Major. That approval is sought for this unit to be a Broadening unit available to students from Arts, Commerce and Science. In the ongoing development of the Integrated Design Major and, subject to feasibility, the introduction of additional urban design units should be considered.

### Major type

<table>
<thead>
<tr>
<th>Type of major</th>
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<td>Second major?</td>
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<td>Graduate Entry Diploma?</td>
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<td>Corequisites as second major</td>
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<td>Major has end-on honours?</td>
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### Details

**Objectives**
Integrated Design involves the creation of objects, places and spaces in response to existing and emerging economic, technical and social needs and desires. It is a speculative discipline—meaning the use of your creative imagination is central to the way you use different technologies and methods when creating drawings, models and prototypes. As part of the creative process you will undertake collaborative work on multi-disciplinary projects with a variety of individuals. Your practical studies will be supported by investigations into design communication and sustainable design, as well as considerations of relevant historical and ethical issues relating to design.

**Outcomes**
Students are able to (1) produce creative, technically informed and socially responsible design for objects, places, spaces and processes; (2) produce two and three dimensional conceptual and technical documentation that communicates design propositions to clients, contractors and the public; (3) apply design research, prototyping and analytical skills in developing design ideas; (4) demonstrate an understanding of the inter-relationship between artistic production, technological development and the societal uses of designed objects and processes; and (5) work as part of a multi-disciplinary technical design team on a significant real world issue.

### Rules

<table>
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<tr>
<th>Prerequisites</th>
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<tr>
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**Current sequence (2014)**

### Level 1

**Take all units (12 points):**

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<td>Active</td>
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<td>IDES1040</td>
<td>Techniques of Visualisation</td>
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<td>Active</td>
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**Take all complementary units (12 points):**

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<th>Title</th>
<th>Points</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARCT1000</td>
<td>Studio Fundamentals</td>
<td>6</td>
<td>Active</td>
</tr>
<tr>
<td>ARCT1030</td>
<td>Structures &amp; Natural Systems</td>
<td>6</td>
<td>Active</td>
</tr>
</tbody>
</table>

**Incompatibilities:** ARCT1000 Studio Fundamentals

### Level 2

**Take all units (12 points):**

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Points</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>IDES2040</td>
<td>Future Making</td>
<td>6</td>
<td>Active</td>
</tr>
<tr>
<td>IDES2000</td>
<td>Integrated Design Studio 1—Small</td>
<td>6</td>
<td>Active</td>
</tr>
</tbody>
</table>

**Prerequisites:**
- IDES1040 Techniques of Visualisation
- VISA1001 Art, Technology and Society
- IDES1000 Studio Fundamentals

**Take all complementary units (12 points):**

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Points</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>LACH2030</td>
<td>Site Manipulation</td>
<td>6</td>
<td>Active</td>
</tr>
<tr>
<td>PLNG2202</td>
<td>Social Geography and Planning</td>
<td>6</td>
<td>Active</td>
</tr>
</tbody>
</table>

**Prerequisites:**
- EART1108 Globalisation, Environment and Development or PLNG1101 Geographies of Global Cities
- EART3332 Social Geography and Planning

### Level 3

**Take all units (24 points):**

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Points</th>
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</thead>
<tbody>
<tr>
<td>IDES3001</td>
<td>Integrated Design Studio 2—Medium</td>
<td>6</td>
<td>Active</td>
</tr>
<tr>
<td>IDES3000</td>
<td>Integrated Design Studio 3—Complex</td>
<td>12</td>
<td>Active</td>
</tr>
<tr>
<td>IDES3050</td>
<td>Environmental Control Systems</td>
<td>6</td>
<td>Active</td>
</tr>
</tbody>
</table>

**Prerequisites:**
- IDES2040 Future Making and IDES2000 Integrated Design Studio 1—Small
- IDES2040 Future Making and IDES2000 Integrated Design Studio 1—Small
- IDES2040 Future Making
**Proposed changed sequence (2015)**

**Sequence notes:**
This major comprises a group of complementary units which provide important additional knowledge and expertise in the areas of Urban Design, Landscape Architecture and Fine Arts. Students undertaking Integrated Design as a degree-specific major are required to choose complementary units from this group to the value of 24 credit points, at either Level 1 or Level 2, subject to the Undergraduate Degree Course Rules and timetabling.

(include hyperlink to http://rules.handbooks.uwa.edu.au/rules/UGDegreeCourseRules if possible)

**Level 1**

<table>
<thead>
<tr>
<th>Unit Code</th>
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</tr>
</thead>
<tbody>
<tr>
<td>IDES1040</td>
<td>Techniques of Visualisation</td>
<td>6 points</td>
<td>Active</td>
</tr>
<tr>
<td>ARCT1000</td>
<td>Studio Fundamentals</td>
<td>6 points</td>
<td>Active</td>
</tr>
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</table>

Incompatibilities: ARCT1000 Studio Fundamentals

**Level 2**

<table>
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<tr>
<th>Unit Code</th>
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<tbody>
<tr>
<td>VISA1001</td>
<td>Art, Technology &amp; Society</td>
<td>6 points</td>
<td>Active</td>
</tr>
<tr>
<td>LACH1020</td>
<td>The Culture of Nature</td>
<td>6 points</td>
<td>Active</td>
</tr>
<tr>
<td>LACH2030</td>
<td>Site Manipulation</td>
<td>6 points</td>
<td>Active</td>
</tr>
<tr>
<td>VISA1050</td>
<td>Art of Visualization and Recording</td>
<td>6 points</td>
<td>Active</td>
</tr>
<tr>
<td>VISA1051</td>
<td>Art in the Environment</td>
<td>6 points</td>
<td>Active</td>
</tr>
<tr>
<td>VISA1054</td>
<td>Art of Drawing</td>
<td>6 points</td>
<td>Active</td>
</tr>
<tr>
<td>VISA2214</td>
<td>Aesthetic Crossovers of Art and Science</td>
<td>6 points</td>
<td>Active</td>
</tr>
<tr>
<td>VISA2249</td>
<td>Art and Life Manipulation</td>
<td>6 points</td>
<td>Active</td>
</tr>
<tr>
<td>VISA2273</td>
<td>Art of Drawing - Transdisciplinary Practices</td>
<td>6 points</td>
<td>Active</td>
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</tbody>
</table>

Prerequisites: Completion of 24 points of level 1 units

<table>
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<tr>
<th>Unit Code</th>
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<tbody>
<tr>
<td>VISA2270</td>
<td>International Studio for Arts and Culture</td>
<td>6 points</td>
<td>Active</td>
</tr>
<tr>
<td>URBD1000</td>
<td>Introduction to Urban Design</td>
<td>6 points</td>
<td>Proposed</td>
</tr>
<tr>
<td>URBD1001</td>
<td>Understanding Cities: Urban Design and the Global Challenge</td>
<td>6 points</td>
<td>Proposed</td>
</tr>
<tr>
<td>PLNG1101</td>
<td>Geographies of Global Cities</td>
<td>6 points</td>
<td>Active</td>
</tr>
</tbody>
</table>

Incompatibilities: EART1109 Foundations of Urban and Regional Planning
Take all units (18 points):

**IDES2040**  Future Making  6 points  
Prerequisites: IDES1040 Techniques of Visualisation  
Active

**IDES2000**  Integrated Design Studio 1—Small Integrated Design Studio 2 - Making  6 points  
Prerequisites: VISA1001 Art, Technology and Society and IDES1040 Techniques of Visualisation  
Prerequisites: IDES1000 Studio Fundamentals and IDES1040 Techniques of Visualisation  
Active

**ARCT2001**  Design Communication  6 points  
Prerequisites: ARCT1010 Drawing History  
Prerequisites: IDES1040 Techniques of Visualisation or ARCT1010 Drawing History  
Active

Level 3

Take all units (18 points):

**IDES3000**  Integrated Design Studio 3 - Large Integrated Design Studio 3 - Complex  12 points  
Prerequisites: IDES2040 Future Making and IDES2000 Integrated Design Studio 1—Small  
Active

**IDES3010**  Advanced Design Thinking  6 points  
Prerequisites: IDES2040 Future Making and ARCT2001 Design Communication  
Proposed

Change details for Unit sequence  Approval: 13/2014 of the April 1 circular (09/04/2014)  
Rationale and impact assessment: Please see above rationale for change to structure of major. In addition to what is mentioned above, the choice to include PLNG1101 instead of PLNG2202 was made in consultation with Urban and Regional Planning as the former will be a better fit with the two new Urban Design units.

Introduced units:  
+ LACH1020 The Culture of Nature  
+ VISA1050 Art of Visualization and Recording  
+ VISA1051 Art in the Environment  
+ VISA1054 Art of Drawing  
+ VISA2214 Aesthetic Crossovers of Art and Science  
+ VISA2249 Art and Life Manipulation  
+ VISA2273 Art of Drawing - Transdisciplinary Practices  
+ VISA2270 International Studio for Arts and Culture  
+ URB1100 Introduction to Urban Design  
+ URB1001 Understanding Cities: Urban Design and the Global Challenge  
+ PLNG1101 Geographies of Global Cities  
+ ARCT2001 Design Communication  
+ IDES3010 Advanced Design Thinking

Removed units:  
- ARCT1030 Structures & Natural Systems  
- PLNG2202 Social Geography and Planning  
- IDES3001 Integrated Design Studio 2 - Medium  
- IDES3050 Environmental Control Systems

History and committee endorsements/approvals

<table>
<thead>
<tr>
<th>Phase</th>
<th>Event</th>
<th>Date</th>
<th>Outcome</th>
<th>Notes</th>
</tr>
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</table>
### Integrated Design

<table>
<thead>
<tr>
<th>Item</th>
<th>Outcomes</th>
<th>Status</th>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>MJD-IDSGN Integrated Design</strong></td>
<td>Students are able to (1) produce creative, technically informed and socially responsible design for objects, places, spaces and processes; (2) produce two and three dimensional conceptual and technical documentation that communicates design propositions to clients, contractors and the public; (3) apply design research, prototyping and analytical skills in developing design ideas; (4) demonstrate an understanding of the inter-relationship between artistic production, technological development and the societal uses of designed objects and processes; and (5) work as part of a multi-disciplinary technical design team on a significant real world issue.</td>
<td></td>
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</tr>
<tr>
<td>ARCT1000 Studio Fundamentals</td>
<td>Students are able to (1) acquire an elementary competence in design strategies, theories and methods; (2) acquire a basic knowledge of technical areas of study relevant to design; (3) acquire a basic awareness of architectural precedents and ideas; (4) acquire basic competence in the application of various graphical and modelling communication media; (5) combine text and image in design presentations; and (6) develop the ability to verbally present design propositions.</td>
<td>Active</td>
<td>Core</td>
</tr>
<tr>
<td>IDES1040 Techniques of Visualisation</td>
<td>Students are able to (1) understand the evolution of techniques of visualisation including fundamental strategies, methods and developments of and in the visual expression of design ideas; (2) demonstrate familiarity with visualisation terminology, a range of visualisation conventions and graphic languages; (3) execute methods of enquiry and expression using different visualisation techniques as forms of rapid and inexpensive prototyping and as iterative processes for speculative design ideas; (4) apply appropriate analytical and technical skills in order to execute and critically evaluate two dimensional drawings and other forms of visualisation; and (5) communicate and present design concepts in a clear, engaging and expressive manner.</td>
<td>Active</td>
<td>Core</td>
</tr>
<tr>
<td>LACH1020 The Culture of Nature</td>
<td>Students are able to (1) outline the historical patterns of Western culture from the agricultural revolution to the twenty-first century; (2) analyse the points of intersection and divergence between the arts and sciences across the course of Western history; (3) develop an enriched conceptual framework within which to understand contemporary culture as the embodiment of a particular lineage of philosophical values; and (4) develop ethical and philosophical perspectives of direct relevance to contemporary culture.</td>
<td>Active</td>
<td>Complementary</td>
</tr>
<tr>
<td>PLNG1101 Geographies of Global Cities</td>
<td>Students are able to (1) understand basic concepts in urban geography and planning, including urban form models, urbanisation, globalisation, the evolution of world cities, and the global cities network; (2) appreciate the diverse social, economic, ecological and cultural nature of global cities and how it is expressed spatially; (3) understand the complex linkages that exist between global cities, how this shapes the economic, social and political structure of urban environments, and the role of policy and planning interventions in urban systems; and (4) demonstrate academic etiquette for study and communication working independently and in teams, including skills in sourcing and utilising academic literature in research for producing work in written and graphic presentation formats.</td>
<td>Active</td>
<td>Complementary</td>
</tr>
<tr>
<td>URB1000 Introduction to Urban Design</td>
<td>Students are able to (1) understand the historic development of the city and the social, cultural and economic forces at work in its evolution [Presentation Case Study Report Analytical Report]; (2) appreciate the range of urban design theories put forward in attempting to explain the city and the broader frameworks within which these theories exist [Presentation Case Study Report Analytical Report]; (3) understand the substantive and emerging challenges faced by the contemporary city from the point of view of urban designers [Presentation Case Study Report Analytical Report]; and (4) demonstrate both critical thinking in the analysis of academic literature, and competent written skills in presenting an opinion [Presentation Case Study Report Analytical Report].</td>
<td>Proposed</td>
<td>Complementary</td>
</tr>
<tr>
<td>URB1001 Understanding Cities: Urban Design and the Global Challenge</td>
<td>Students are able to (1) understand that contemporary urban development is producing increasing interdependencies as well as very diverse regional outcomes in cities across the globe [Presentation, Urban Design Case Study Report, Analytical Report]; (2) appreciate the global biological imperative of sustainability and from the standpoint of urban design understand both the threats to cities from global warming and as designers the critical role of cities in responding to the environmental challenge [Presentation, Urban Design Case Study Report, Analytical Report]; (3) understand the social impacts of the urban divide in terms of income inequalities, spatial marginalisation and differential access to urban opportunities [Presentation, Urban Design Case Study Report, Analytical Report]; and (4) demonstrate both critical thinking in the analysis of academic literature, and competent written skills in presenting an opinion [Presentation, Urban Design Case Study Report, Analytical Report].</td>
<td>Proposed</td>
<td>Complementary</td>
</tr>
<tr>
<td>VISA1001 Art, Technology &amp; Society</td>
<td>Students are able to (1) have a basic knowledge of social context and historical causation as it functions in the relationship between art and design practice and technological innovation; (2) use a range of different texts to develop basic historical and critical interpretations of art and design objects; (3) acquire the protocols of basic research techniques used in Art and Design Historical discourse, including the different formats of reporting, essay writing and referencing; and (4) develop basic communication skills in interpersonal relations, oral discussion and essay writing on art and design works.</td>
<td>Active</td>
<td>Complementary</td>
</tr>
<tr>
<td>Item</td>
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<td><strong>MJD-IDSGN Integrated Design</strong></td>
<td>Students are able to (1) produce creative, technically informed and socially responsible design for objects, places, spaces and processes; (2) produce two and three dimensional conceptual and technical documentation that communicates design propositions to clients, contractors and the public; (3) apply design research, prototyping and analytical skills in developing design ideas; (4) demonstrate an understanding of the inter-relationship between artistic production, technological development and the societal uses of designed objects and processes; and (5) work as part of a multi-disciplinary technical design team on a significant real world issue.</td>
<td></td>
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</tr>
<tr>
<td>VISA1050 Art of Visualization and Recording</td>
<td>This unit introduces students to a range of key thinkers, artists and works relative to developing analytical and creative skills and thought processes. It provides students with the opportunity to develop skills in creative representation and self-expression. Students demonstrate their ability to communicate effectively in visual or pictorial contexts and engage in recording digital materials and media to experimentally represent their ideas and show some understanding of aesthetics within the framework of visual culture. Students should demonstrate through practice and theory the following outcomes: (1) basic skills and understanding of digital photography, autographic recording, note-taking, sketching and collage processes; and (2) basic working knowledge of visual order and visual categorisation suitable for introductory design and design appraisal within an academic framework.</td>
<td>Active</td>
<td>Complementary</td>
</tr>
<tr>
<td>VISA1051 Art in the Environment</td>
<td>Students are able to (1) develop skills in a range of areas from presentation of ideas, to archival management and the roles and responsibilities of work in the public arena; (2) demonstrate basic skills in three-dimensional model making using a range of techniques; (3) discuss the ideas of art in a variety of environments; (4) evaluate art in relation to the context of contemporary theories and methodologies; and (5) develop a knowledge of art as an interdisciplinary practice.</td>
<td>Active</td>
<td>Complementary</td>
</tr>
<tr>
<td>VISA1054 Art of Drawing</td>
<td>Students develop skills of observation and rendering in a range of drawing materials and approaches. This empowers students with an ability to develop ideas and communicate observations in a range of drawing methodologies. They also develop knowledge of drawing as an interdisciplinary practice.</td>
<td>Active</td>
<td>Complementary</td>
</tr>
<tr>
<td>ARCT2001 Design Communication</td>
<td>Students are able to (1) understand how and why architects use communication techniques to aid in the understanding of the proposed design concepts; (2) demonstrate a developing knowledge of digital design terminology; (3) develop the ability to communicate design intentions to others through a range of media; and (4) develop the ability to verbally present students’ work to others.</td>
<td>Active</td>
<td>Core</td>
</tr>
<tr>
<td>IDES2000 Integrated Design Studio 1 - Small</td>
<td>Students are able to conceptualise solutions to integrated design problems of basic complexity; invent solutions to simple modular problems; and invent solutions to simple component manufacture. They develop a basic understanding of the behaviour of different materials in an industrial production context; the performance characteristics of commonly available materials in WA; and the properties of commonly available materials in WA. They develop an understanding of the design team environment; the functioning of a task-orientated group; concepts of sustainability in industrial production; sustainability of different materials; and embedded energy values of different materials and processes of production.</td>
<td>Active</td>
<td>Core</td>
</tr>
<tr>
<td>IDES2040 Future Making</td>
<td>Students are able to (1) articulate how designers convey design intent through communication techniques; (2) demonstrate developing skills in digital design; (3) demonstrate developing knowledge of digital design terminology; (4) communicate design intentions to others through a range of media; and (5) undertake verbal presentations of design to others.</td>
<td>Active</td>
<td>Core</td>
</tr>
<tr>
<td>LACH2030 Site Manipulation</td>
<td>Students are able to (1) complete standard calculations for the design and construction of landscapes including earthworks, slope interpolation, contour manipulation and water drainage; and (2) draft standard grading plans.</td>
<td>Active</td>
<td>Complementary</td>
</tr>
<tr>
<td>VISA2214 Aesthetic Crossovers of Art and Science</td>
<td>Students understand the social, ethical, aesthetical and conceptual aspects and limits of the use of the technologies of the life sciences in exploring art and science crossovers. Various examples of applications are provided by national and international artists/scientists/communicators.</td>
<td>Active</td>
<td>Complementary</td>
</tr>
<tr>
<td>VISA2249 Art and Life Manipulation</td>
<td>Students (1) develop an understanding of the core issues of biological art; (2) learn some basic practical methods for manipulating different levels of life for aesthetic ends; and (3) learn how to articulate the theoretical and ethical aspects of such practices.</td>
<td>Active</td>
<td>Complementary</td>
</tr>
<tr>
<td>VISA2270 International Studio for Arts and Culture</td>
<td>The studio is seen as an open community, a collaborative, experimental workshop environment where cultural boundaries are seen as possibilities. In the process of discovering cultural difference and acquiring cultural knowledge, students (1) demonstrate sensitive and creative use of recording every day activities as well as sites, ceremonies and performances of cultural religious and spiritual importance; (2) demonstrate cultural responsibility and the ethical manner in which field work is conducted; (3) execute a series of works which document response to the unique cultural experience and environment of religious activities in Bali; (4) reconcile how cultural experience affects perception and understand the relevance of their roles as visual communicators; (5) demonstrate sensitivity toward cultural awareness as a living exchange; (6) acknowledge and employ socialising skills which are respectfully appropriate to being a guest in an unfamiliar culture; and (7) demonstrate the attributes listed through the visual literature produced.</td>
<td>Active</td>
<td>Complementary</td>
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<tr>
<td><strong>VISA2273 Art of Drawing - Transdisciplinary Practices</strong></td>
<td>Students are able to (1) develop and apply knowledge of drawing as a vital device of the artist, performer, writer musician, mathematician, scientist and explorer; (2) develop new forms of research skills and an appreciation for the importance of global transdisciplinary practices inherent within drawing; (3) engage directly in the problems and possibilities of creative enquiry through contemporary drawing in an expanding field of international practice; (4) demonstrate the acquisition of skills in visual analysis of drawings; (5) develop competence in using a range of drawing materials; (6) analyse and understand the way drawings are used in different cultures and in different contexts; and (7) develop research skills and communicate in well-developed written arguments.</td>
<td>Active</td>
<td>Complementary</td>
</tr>
<tr>
<td><strong>IDES3000 Integrated Design Studio 3 - Large</strong></td>
<td>Students are able to (1) apply analysis and critical judgement and utilise speculation, iteration and reflection in the creation of integrated design solutions at a complex scale and at a complex level of resolution; (2) refine intermediate-level design proposals towards a comprehensive, spaces and processes; (3) incorporate technical and environmental areas of study into the urban design/infrastructure process at an intermediate level on a project of high complexity; (4) acknowledge social and ethical responsibilities impacting upon production of integrated design proposals; and (5) apply design skills and technical knowledge towards the deployment of a comprehensive design vocabulary.</td>
<td>Active</td>
<td>Core</td>
</tr>
<tr>
<td><strong>IDES3010 Advanced Design Thinking</strong></td>
<td>Students are able to (1) understand the importance of design philosophies and both the personal and cultural values which underpin them [Comprises verbal presentations, digital submissions and a final folio]; (2) appreciate the contemporary ethical challenges associated with design [Comprises verbal presentations, digital submissions and a final folio]; (3) explore a variety of creative design strategies [Comprises verbal presentations, digital submissions and a final folio]; (4) utilise a range of research and design methodologies in tackling a number of design challenges [Comprises verbal presentations, digital submissions and a final folio]; and (5) demonstrate an ability to work collaboratively on design challenges integrating multiple perspectives, skills, disciplines, experiences and knowledge [Comprises verbal presentations, digital submissions and a final folio].</td>
<td>Proposed</td>
<td>Core</td>
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</table>

### Removed units

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<td><strong>ARCT1030 Structures &amp; Natural Systems</strong></td>
<td>Students are able to (1) construct small-scale technical drawings; (2) illustrate how small-scale built elements are constructed and how this information is conveyed in a drawing; (3) apply techniques for recording contextual information about sites including basic surveying skills and knowledge of contours; (4) measure and draw basic construction details; and (5) compare and contrast the fundamental properties of building materials such as where they come from, how they are used and their essential structural properties.</td>
<td>Active</td>
<td>Complementary</td>
</tr>
<tr>
<td><strong>PLNG2202 Social Geography and Planning</strong></td>
<td>Students (1) describe the common sociospatial processes shaping modern cities; (2) analyse the causes and development implications of major urban social issues such as racial/ethnic diversity and conflict, poverty, homelessness; (3) critique the competing theoretical perspectives on social geography including their strengths and limitations; and (4) interpret sociospatial data from a range of sources such as population censuses and planning reports using qualitative and quantitative techniques.</td>
<td>Active</td>
<td>Complementary</td>
</tr>
<tr>
<td><strong>IDES3001 Integrated Design Studio 2 - Medium</strong></td>
<td>Students are able to (1) define design problems and opportunities through analysis of social, cultural and physical context towards the development of an integrated design proposal; (2) make moderate scaled design proposals with a developed level of complexity; (3) apply technical areas of study in the design process to a developed level of resolution; (4) analyse and interpret design precedents towards a theoretical basis for design; and (5) apply written, graphic and verbal communication and presentations to a developed level.</td>
<td>Active</td>
<td>Core</td>
</tr>
<tr>
<td><strong>IDES3050 Environmental Control Systems</strong></td>
<td>Students are able to (1) understand the principles of environmental control systems as well as the history, theory and development of environmental control systems; (2) undertake simple calculations to determine environmental impacts of heat, light and sound, savings in water collection, benefits from vegetation and savings of energy with photovoltaic systems; (3) use simple sustainable design software and apply them in basic design analyses of case studies; and (4) display advanced critical information literacy, writing concepts and interpersonal relations.</td>
<td>Active</td>
<td>Core</td>
</tr>
</tbody>
</table>
Transition Plan - Integrated Design and Architecture 2015 changes

General communication strategy

The ALVA Student Office will alert enrolled and inactive students to changes via emails, in-person advising, and an info session towards end of 2014 (prior to re-enrolments opening). New enrolment guides will be published (see p2-3)

1. IDES3050 Environmental Architecture removed and replaced with ARCT2050 Environmental Design

Since this L2 unit is replacing a level 3 unit, in 2015 the enrolment numbers will be doubled, with both 2nd and 3rd year students needing to enrol in the unit. This will be factored into staffing arrangements and timetabling. Communication will be provided from the Faculty Student Office to all students enrolled in BDes (Architecture / Integrated Design), making sure all are aware of the changes.

MJD-IDSGN students will no longer need to complete IDES3050 if they haven’t already. In its place, they will be advised to enrol in IDES2001 Design Communication. As this may result in a small number of single-major students only having 18 points at Level 3, we will request a waiver to the rule requiring 24 points at Level 3. This would only apply to a very small number of students, as most do a second major.

MJD-ARCTR students will need to complete ARCT2050 in its place. Because they all have a second major, they will meet the “24 points at level 3 requirement”.

2. IDES3001 Integrated Design Studio 3 removed and replaced with IDES3010 Advanced Design Thinking

This will be a straight-forward switch for any student in MJD-IDSGN and MJD-ARCTR who hasn’t already completed IDES3001

3. Integrated Design Complementary units

MJD-IDSGN students will be able to choose any complementary units that haven’t yet been completed from the group

4. IDES1000 Studio Fundamentals

Any student who fails ARCT1000 in Semester 2 will be contacted and informed that the unit code has changed to IDES1000 from 2015
INTEGRATED DESIGN ENROLMENT PLAN

The Integrated Design major can be completed as degree-specific major within the Bachelor of Design, or as a second major in any degree. Complementary units are not required if taken as a second major.

<table>
<thead>
<tr>
<th>Semester 1:</th>
<th>Semester 2:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Level 1</strong></td>
<td></td>
</tr>
<tr>
<td>Techniques of Visualisation IDES1040 (Core)</td>
<td>Studio Fundamentals IDES1000 (Core)</td>
</tr>
<tr>
<td>Option Unit (Complementary)</td>
<td>Option unit (Complementary)</td>
</tr>
<tr>
<td>Broadening unit</td>
<td>Broadening unit</td>
</tr>
<tr>
<td>Elective or Second Major unit</td>
<td>Elective or Second Major unit</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Level 2</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Integrated Design Studio 1 IDES2000 (Core)</td>
<td>Future Making IDES2040 (Core)</td>
</tr>
<tr>
<td>Option Unit (Complementary)</td>
<td>Design Communication IDES2001 (Core)</td>
</tr>
<tr>
<td>Broadening unit</td>
<td>Broadening unit</td>
</tr>
<tr>
<td>Elective or Second Major unit</td>
<td>Elective or Second Major unit</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Level 3</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Integrated Design Studio 3 IDES3000 (12 points) (Core)</td>
<td>Advanced Design Thinking IDES3010 (Core)</td>
</tr>
<tr>
<td>Elective or Second Major unit</td>
<td>Elective or Second Major unit</td>
</tr>
<tr>
<td>Elective or Second Major unit</td>
<td>Elective or Second Major unit</td>
</tr>
</tbody>
</table>

**Option Units** to the value of 24 points must be chosen from the group outlined in the Handbook website at [www.handbooks.uwa.edu.au](http://www.handbooks.uwa.edu.au). These range from Fine Arts, Urban Design and Landscape Architecture.

Students must complete four **broadening units** (units outside of Design). At least one of these must be from Category A. Lists of broadening units are available in the Handbooks.

More information on units, majors and enrolment pathways can be found at [www.handbooks.uwa.edu.au](http://www.handbooks.uwa.edu.au).

This information is correct as of November 2014
**ARCHITECTURE + INTEGRATED DESIGN**

**UNDERGRADUATE ENROLMENT PLAN**

*In order to progress to the Master of Architecture, you must complete both the Architecture and Integrated Design majors within the Bachelor of Design. Architecture must be the degree-specific major.*

<table>
<thead>
<tr>
<th>Semester 1:</th>
<th>Semester 2:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Level 1</strong></td>
<td><strong>Level 1</strong></td>
</tr>
<tr>
<td>Studio Fundamentals <em>IDES1000 (S1 + S2)</em> (A and ID core)</td>
<td>Architecture Studio 1 <em>ARCT1001 (S1 + S2)</em> (A core)</td>
</tr>
<tr>
<td>Drawing History <em>ARCT1010 (A comp)</em></td>
<td>Structures and Natural Systems <em>ARCT1030 (A comp)</em></td>
</tr>
<tr>
<td>Techniques of Visualisation <em>IDES1040 (ID core)</em></td>
<td>Art, Technology and Society <em>VISA1001 (pre-requisite for ARCT2010)</em></td>
</tr>
<tr>
<td>Broadening unit*</td>
<td>Broadening unit*</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Level 2</strong></th>
<th><strong>Level 2</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Parallel Modernities in Art &amp; Architecture <em>ARCT2010 (A comp)</em></td>
<td>Future Making <em>IDES2040 (ID core)</em></td>
</tr>
<tr>
<td>Materials &amp; Small Construction <em>ARCT2030 (A comp)</em></td>
<td>Design Communication <em>ARCT2001 (ID core)</em></td>
</tr>
<tr>
<td>Broadening unit*</td>
<td>Environmental Design <em>ARCT2050 (A core)</em></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Level 3</strong></th>
<th><strong>Level 3</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Integrated Design Studio 3 - Large <em>IDES3000 (12 points) (ID Core)</em></td>
<td>Architecture Design Studio 3 <em>ARCT3000 (12 points) (A core)</em></td>
</tr>
<tr>
<td>Construction <em>ARCT3030 (A core)</em></td>
<td>Advanced Design Thinking <em>IDES3010 (ID core)</em></td>
</tr>
<tr>
<td>History &amp; Theories of the Built Environment <em>ARCT3010 (A core)</em></td>
<td>Broadening unit*</td>
</tr>
</tbody>
</table>

* Students must complete four broadening units (units outside of Design). At least one of these must be from Category A. Lists of broadening units are available in the Handbooks website at [www.handbooks.uwa.edu.au](http://www.handbooks.uwa.edu.au).

More information on units, majors and enrolment pathways can be found at [www.handbooks.uwa.edu.au](http://www.handbooks.uwa.edu.au).

Mid-year entry students begin with a Level 1, Semester 2 enrolment but do *ARCT1000 before ARCT1001*.

*This information is correct as of November 2014*
Proposed Unit as at 05-05-2014

URBD1000 Introduction to Urban Design

This unit is not yet approved.

Unit information

<table>
<thead>
<tr>
<th>Code</th>
<th>URBD1000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title</td>
<td>Introduction to Urban Design</td>
</tr>
<tr>
<td>Level</td>
<td>1</td>
</tr>
<tr>
<td>Type</td>
<td>Undergraduate unit in major(s)</td>
</tr>
<tr>
<td>Undergraduate degree</td>
<td>BDes</td>
</tr>
<tr>
<td>Faculty</td>
<td>Architecture, Landscape and Visual Arts</td>
</tr>
<tr>
<td>Responsible Organisational Entity</td>
<td>ALVA</td>
</tr>
<tr>
<td>Unit coordinator</td>
<td>Assoc Prof Patric de Villiers</td>
</tr>
<tr>
<td>Submitted</td>
<td>28/04/2014</td>
</tr>
<tr>
<td>First year of offer</td>
<td>2015</td>
</tr>
<tr>
<td>Credit points</td>
<td>6 credit points</td>
</tr>
<tr>
<td>Contact hours</td>
<td>1 hour lecture per week and 2 hours tutorials per week</td>
</tr>
<tr>
<td>Broadening category</td>
<td>Broadening Category B</td>
</tr>
</tbody>
</table>

Academic information

Content

While our urban settlements can be viewed as our most enduring cultural artefacts, the form and evolution of the city is emerging as a significant global issue confronting contemporary societies. This unit will seek to develop an appreciation of the historic evolution of the city and the range of forces impacting on city development and urban design both across time and in different social, political and economic circumstances. It will explore a range of theories about the nature of the city and identify a range of current challenges facing urban designers. This unit is aimed at students who an interest in urban design and provides a comprehensive introduction to the field.

Outcomes

Students are able to (1) understand the historic development of the city and the social, cultural and economic forces at work in its evolution; (2) appreciate the range of urban design theories put forward in attempting to explain the city and the broader frameworks within which these theories exist; (3) understand the substantive and emerging challenges faced by the contemporary city from the point of view of urban designers; and (4) demonstrate both critical thinking in the analysis of academic literature, and competent written skills in presenting an opinion.

How outcomes will be assessed

<table>
<thead>
<tr>
<th>#</th>
<th>Outcome</th>
<th>How outcome will be assessed</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>understand the historic development of the city and the social, cultural and economic forces at work in its evolution</td>
<td>Presentation Case Study Report Analytical Report</td>
</tr>
<tr>
<td>2</td>
<td>appreciate the range of urban design theories put forward in attempting to explain the city and the broader frameworks within which these theories exist</td>
<td>Presentation Case Study Report Analytical Report</td>
</tr>
<tr>
<td>3</td>
<td>understand the substantive and emerging challenges faced by the contemporary city from the point of view of urban designers</td>
<td>Presentation Case Study Report Analytical Report</td>
</tr>
<tr>
<td>4</td>
<td>demonstrate both critical thinking in the analysis of academic literature, and competent written skills in presenting an opinion</td>
<td>Presentation Case Study Report Analytical Report</td>
</tr>
</tbody>
</table>

Assessment items

Typically this unit is assessed in the following way(s): (1) presentation; (2) urban design case study report; and (3) analytical report. Further information is available in the unit outline.

<table>
<thead>
<tr>
<th>#</th>
<th>Assessment</th>
<th>Likely weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>presentation</td>
<td>10%</td>
</tr>
<tr>
<td>2</td>
<td>urban design case study report</td>
<td>40%</td>
</tr>
<tr>
<td>3</td>
<td>analytical report</td>
<td>50%</td>
</tr>
</tbody>
</table>

Supplementary assessment statement

Supplementary assessment is not available in this unit except in the case of a bachelor's pass degree student who has obtained a mark of 45 to 49 and is currently enrolled in this unit, and it is the only remaining unit that the student must pass in order to complete their course.
### Teaching responsibilities

<table>
<thead>
<tr>
<th>Teaching organisation</th>
<th>Notes</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>00250 ALVA</td>
<td>ROE</td>
<td>100%</td>
</tr>
</tbody>
</table>

### Unit rules

<table>
<thead>
<tr>
<th>Prerequisites</th>
<th>Nil</th>
</tr>
</thead>
<tbody>
<tr>
<td>Corequisites</td>
<td>Nil</td>
</tr>
<tr>
<td>Incompatibilities</td>
<td>Nil</td>
</tr>
<tr>
<td>Advisable prior study</td>
<td>Nil</td>
</tr>
</tbody>
</table>

### Unit offered/shared in courses

**Intended courses** Integrated Design - complementary unit

### Availables

<table>
<thead>
<tr>
<th>Teaching period</th>
<th>Location</th>
<th>Mode</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Semester 2, 2015</td>
<td>Crawley</td>
<td>Face to face</td>
<td></td>
</tr>
</tbody>
</table>

### Additional Information

This unit has been discussed with the School of Earth and Environment (Urban and Regional Planning department) for its relevance to the Human Geography and Planning major. It is proposed in response to a School Review which took place in 2014. A full copy of the review report can be found in the Faculty Minutes referenced below, and a summary of the recommendations can be found in the Integrated Design major 2015 change proposal form.

### History and committee endorsements/approvals

<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
<th>Outcome</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Board of Studies (BDes)</td>
<td></td>
<td>Not yet endorsed</td>
<td></td>
</tr>
<tr>
<td>Board of Coursework Studies</td>
<td></td>
<td>Not yet endorsed</td>
<td></td>
</tr>
<tr>
<td>Academic Council</td>
<td></td>
<td>Not yet approved</td>
<td></td>
</tr>
</tbody>
</table>
URBD1001 Understanding Cities: Urban Design and the Global Challenge

This unit is not yet approved.

Unit information

<table>
<thead>
<tr>
<th>Code</th>
<th>URBD1001</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title</td>
<td>Understanding Cities: Urban Design and the Global Challenge</td>
</tr>
<tr>
<td>Level</td>
<td>1</td>
</tr>
<tr>
<td>Type</td>
<td>Undergraduate unit in major(s)</td>
</tr>
<tr>
<td>Undergraduate degree</td>
<td>BDes</td>
</tr>
<tr>
<td>Faculty</td>
<td>Architecture, Landscape and Visual Arts</td>
</tr>
<tr>
<td>Responsible Organisational Entity</td>
<td>ALVA</td>
</tr>
<tr>
<td>Unit coordinator</td>
<td>Assoc Prof Patric de Villiers</td>
</tr>
<tr>
<td>Submitted</td>
<td>28/04/2014</td>
</tr>
<tr>
<td>First year of offer</td>
<td>2016</td>
</tr>
<tr>
<td>Credit points</td>
<td>6 credit points</td>
</tr>
<tr>
<td>Contact hours</td>
<td>Lectures 1 hour per week, Tutorials 2 hours per week</td>
</tr>
<tr>
<td>Broadening category</td>
<td>Broadening Category A</td>
</tr>
</tbody>
</table>

Why Broadening Category A

Following graduation, UWA students are increasingly taking up employment in cities in a wide range of cultural and geographic contexts, which include the Asia-Pacific region, Europe, North America and Australia.

As designers, recognising that the form and evolution of the city is emerging as a significant global issue, this unit explores the fact that globilisation is producing increasing interdependencies as well as very diverse regional outcomes in different cities across the globe.

The initial focus of this unit is on sustainability and in particular the threat to cities from global warming and the critical role of cities in responding to the global environmental challenge. The second emphasis is how via urban design we respond to the question of social cohesion, and the unit investigates the social impacts of the urban divide in terms of income inequalities, spatial marginalisation and differential access to urban opportunities in different urban contexts.

Academic information

Content

While our urban settlements can be viewed as our most enduring cultural artefacts, the form and evolution of the city is emerging as perhaps the most problematic and significant global issue confronting contemporary societies. This unit will seek to develop an understanding, from the point of view of urban designers, of both the nature of cities and the major challenges facing contemporary cities around the world. Among these it is increasingly clear that the two fundamentals criteria of sustainability – managing for Nature's limits and maintaining social coherence and resilience – are unlikely to be met by a large number of cities in the coming generation.

Aimed at students with an interest in cities, urban design and the emerging challenges they face in the 21st Century, the unit provides a comprehensive introduction to the forces which inform contemporary urban development and the diverse outcomes of such forces in regions and cities across the globe.

Outcomes

Students are able to (1) understand that contemporary urban development is producing increasing interdependencies as well as very diverse regional outcomes in cities across the globe; (2) appreciate the global biological imperative of sustainability and from the standpoint of urban design understand both the threats to cities from global warming and as designers the critical role of cities in responding to the environmental challenge; (3) understand the social impacts of the urban divide in terms of income inequalities, spatial marginalisation and differential access to urban opportunities; and (4) demonstrate both critical thinking in the analysis of academic literature, and competent written skills in presenting an opinion.
### How outcomes will be assessed

<table>
<thead>
<tr>
<th>#</th>
<th>Outcome</th>
<th>How outcome will be assessed</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>understand that contemporary urban development is producing increasing interdependencies as well as very diverse regional outcomes in cities across the globe</td>
<td>Presentation, Urban Design Case Study Report, Analytical Report</td>
</tr>
<tr>
<td>2</td>
<td>appreciate the global biological imperative of sustainability and from the standpoint of urban design understand both the threats to cities from global warming and as designers the critical role of cities in responding to the environmental challenge</td>
<td>Presentation, Urban Design Case Study Report, Analytical Report</td>
</tr>
<tr>
<td>3</td>
<td>understand the social impacts of the urban divide in terms of income inequalities, spatial marginalisation and differential access to urban opportunities</td>
<td>Presentation, Urban Design Case Study Report, Analytical Report</td>
</tr>
<tr>
<td>4</td>
<td>demonstrate both critical thinking in the analysis of academic literature, and competent written skills in presenting an opinion</td>
<td>Presentation, Urban Design Case Study Report, Analytical Report</td>
</tr>
</tbody>
</table>

### Assessment items

TYPICALLY THIS UNIT IS ASSESSED IN THE FOLLOWING WAY(S): (1) PRESENTATION; (2) URBAN DESIGN CASE STUDY REPORT; AND (3) ANALYTICAL REPORT. FURTHER INFORMATION IS AVAILABLE IN THE UNIT OUTLINE.

<table>
<thead>
<tr>
<th>#</th>
<th>Assessment</th>
<th>Likely weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>presentation</td>
<td>10%</td>
</tr>
<tr>
<td>2</td>
<td>urban design case study report</td>
<td>40%</td>
</tr>
<tr>
<td>3</td>
<td>analytical report</td>
<td>50%</td>
</tr>
</tbody>
</table>

### Supplementary assessment statement

SUPPLEMENTARY ASSESSMENT IS NOT AVAILABLE IN THIS UNIT EXCEPT IN THE CASE OF A BACHELOR'S PASS DEGREE STUDENT WHO HAS OBTAINED A MARK OF 45 TO 49 AND IS CURRENTLY ENROLLED IN THIS UNIT, AND IT IS THE ONLY REMAINING UNIT THAT THE STUDENT MUST PASS IN ORDER TO COMPLETE THEIR COURSE.

### Teaching responsibilities

<table>
<thead>
<tr>
<th>Teaching organisation</th>
<th>Notes</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>00250 ALVA</td>
<td>ROE</td>
<td>100%</td>
</tr>
</tbody>
</table>

### Unit rules

<table>
<thead>
<tr>
<th>Prerequisites</th>
<th>Nil</th>
</tr>
</thead>
<tbody>
<tr>
<td>Corequisites</td>
<td>Nil</td>
</tr>
<tr>
<td>Incompatibilities</td>
<td>Nil</td>
</tr>
<tr>
<td>Advisable prior study</td>
<td>Nil</td>
</tr>
</tbody>
</table>

### Unit offered/shared in courses

**Intended courses**

Integrated Design - complementary unit

### Availabilities

<table>
<thead>
<tr>
<th>Teaching period</th>
<th>Location</th>
<th>Mode</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Semester 2, 2016</td>
<td>Crawley</td>
<td>Face to face</td>
<td></td>
</tr>
</tbody>
</table>

### Additional Information

The two Level 1 Urban Design units are proposed in response to recommendations made as part of the School Review in 2012. These recommendations are outlined in the 2015 change proposal form for the Integrated Design major, and a full copy of the report can be found in the Faculty Minutes referenced above.

It is ALVA's intention, should both units be approved, to run them in alternate years. The units of course have strong support from the Australian Urban Design Research Centre (AUDRC).

### History and committee endorsements/approvals

<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
<th>Outcome</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Board of Studies (BDes)</td>
<td></td>
<td>Not yet endorsed</td>
<td></td>
</tr>
<tr>
<td>Board of Coursework Studies</td>
<td></td>
<td>Not yet endorsed</td>
<td></td>
</tr>
</tbody>
</table>
Proposed Unit as at 05-05-2014

IDES3010 Advanced Design Thinking

This unit is not yet approved.

Unit information

<table>
<thead>
<tr>
<th>Code</th>
<th>IDES3010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title</td>
<td>Advanced Design Thinking</td>
</tr>
<tr>
<td>Level</td>
<td>3</td>
</tr>
<tr>
<td>Type</td>
<td>Undergraduate unit in major(s)</td>
</tr>
<tr>
<td>Undergraduate degree</td>
<td>BDes</td>
</tr>
<tr>
<td>Faculty</td>
<td>Architecture, Landscape and Visual Arts</td>
</tr>
<tr>
<td>Responsible Organisational Entity</td>
<td>ALVA</td>
</tr>
<tr>
<td>Unit coordinator</td>
<td>Assoc Prof Patric de Villiers</td>
</tr>
<tr>
<td>Submitted</td>
<td>16/04/2014</td>
</tr>
<tr>
<td>First year of offer</td>
<td>2015</td>
</tr>
<tr>
<td>Credit points</td>
<td>6 credit points</td>
</tr>
<tr>
<td>Contact hours</td>
<td>lectures: 1 hr per week; seminars: 2hrs per week</td>
</tr>
<tr>
<td>Broadening category</td>
<td>Broadening Category B</td>
</tr>
</tbody>
</table>

Academic information

Content

This unit assesses both the evolution and contemporary application of design thinking. The approach is human centred and collaborative. It starts by asking “what is design thinking?”, and explores both the philosophy of design and the ethical issues associated with contemporary design challenges. Design as a way of thinking is approached through understanding the context, asking the right questions, and integrating creative and rational strategies in generating and applying appropriate solutions. This approach to problem solving is inherently heuristic, ie it is creative, iterative and practical in both its process and application. Design research and methodologies are examined and contemporary design practice is investigated using case studies drawn from a wide range of design disciplines.

Outcomes

Students are able to (1) understand the importance of design philosophies and both the personal and cultural values which underpin them; (2) appreciate the contemporary ethical challenges associated with design; (3) explore a variety of creative design strategies; (4) utilise a range of research and design methodologies in tackling a number of design challenges; and (5) demonstrate an ability to work collaboratively on design challenges integrating multiple perspectives, skills, disciplines, experiences and knowledge.

How outcomes will be assessed

<table>
<thead>
<tr>
<th>#</th>
<th>Outcome</th>
<th>How outcome will be assessed</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>understand the importance of design philosophies and both the personal and cultural values which underpin them</td>
<td>Comprises verbal presentations, digital submissions and a final folio</td>
</tr>
<tr>
<td>2</td>
<td>appreciate the contemporary ethical challenges associated with design</td>
<td>Comprises verbal presentations, digital submissions and a final folio</td>
</tr>
<tr>
<td>3</td>
<td>explore a variety of creative design strategies</td>
<td>Comprises verbal presentations, digital submissions and a final folio</td>
</tr>
<tr>
<td>4</td>
<td>utilise a range of research and design methodologies in tackling a number of design challenges</td>
<td>Comprises verbal presentations, digital submissions and a final folio</td>
</tr>
<tr>
<td>5</td>
<td>demonstrate an ability to work collaboratively on design challenges integrating multiple perspectives, skills, disciplines, experiences and knowledge</td>
<td>Comprises verbal presentations, digital submissions and a final folio</td>
</tr>
</tbody>
</table>

Assessment items

Typically this unit is assessed in the following way(s): (1) verbal presentations; (2) digital submissions; and (3) final folio. Further information is available in the unit outline.

<table>
<thead>
<tr>
<th>#</th>
<th>Assessment</th>
<th>Likely weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>verbal presentations</td>
<td>10%</td>
</tr>
<tr>
<td>2</td>
<td>digital submissions</td>
<td>30%</td>
</tr>
<tr>
<td>3</td>
<td>final folio</td>
<td>60%</td>
</tr>
</tbody>
</table>
Supplementary assessment is not available in this unit except in the case of a bachelor's pass degree student who has obtained a mark of 45 to 49 and is currently enrolled in this unit, and it is the only remaining unit that the student must pass in order to complete their course.

<table>
<thead>
<tr>
<th>Teaching organisation</th>
<th>Notes</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>00250 ALVA ROE</td>
<td>ROE</td>
<td>100%</td>
</tr>
</tbody>
</table>

### Unit rules

**Prerequisites**
IDES2040 Future Making or IDES2001 Design Communication

**Corequisites**
Nil

**Incompatibilities**
Nil

**Advisable prior study**
Nil

### Unit offered/shared in courses

**Intended courses**
Integrated design - core unit

### Availabilities

<table>
<thead>
<tr>
<th>Teaching period</th>
<th>Location</th>
<th>Mode</th>
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### Additional Information

**Additional information**
This unit is proposed in response to recommendations from a School review in 2012, the full report of which is available as an attachment in the faculty minutes referenced below, and the recommendations summarised in the 2015 change proposal form for the Integrated Design major. Advanced Design Thinking will effectively replace the unit IDES3001 Integrated Design Studio 2 in the Integrated design major, which has been removed so that 3 core design studios can be spread out over Levels 1, 2 and 3.

### History and committee endorsements/approvals

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Displaying curriculum data as it is on 05/05/2014. Report generated 05/05/14 10:05.
### Unit information

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<tr>
<td>Rationale and impact assessment</td>
<td>Re-coding this unit as IDES will reflect the new broad-based, rather than architectural, design focus of this introduction to studio practice.</td>
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### Academic information

**Content**

This unit introduces students to studio practice in design and explores, at a basic level, the primary issues informing design—firmness, commodity and delight. The range of problems extends from objects, places, spaces and systems that respond to built environments, existing and their emerging economic, environmental and social and physical contexts needs.

The projects offered are designed to develop students' conceptual and compositional abilities to an introductory level, imparting the necessary skills to communicate concepts of modest complexity in a tangible form, and encouraging individual creative work within a supportive environment. Projects also introduce students to significant historical examples and concepts of design, supplemented by the Level 1 unit in the Architecture major, ARCT1010 Drawing History. Case studies relevant to the curriculum are presented and students are required to analyse them in establishing relevant design principles.

**Change details for Content**

Approval: 14/14 (09/04/2014)

Rationale and impact assessment: We are proposing to change this unit from a complementary to a core unit within the Integrated Design major. The distribution of studios in the Integrated Design major will be improved with a studio unit at each Level, rather than the current arrangement of no studio in the first year and two studios in the third year of study. Students currently taking Integrated Design as a second major are not given the opportunity to take Studio Fundamentals. This not only weakens their position in terms of tackling the design studios, but places them at a relative disadvantage compared with students who are taking the Architecture or Landscape Architecture major. The current sequence also impacts on those students taking both the Integrated Design and Architecture majors who are required to undertake three studios at Level 3. This means that full-time students will need to do two studios concurrently in either the first or second semester of that year. A common studio in level 1, which is a core unit for both Architecture and Integrated Design majors will resolve these issues. This requires minor amendments to make the unit more general in terms of its design focus, however the unit will remain sufficiently close in content to not impact on transitional students.

**Outcomes**

Students are able to (1) acquire an elementary competence in design strategies, theories and methods; (2) acquire a basic knowledge of technical areas of study relevant to design methodology; (3) acquire a basic awareness of architectural design precedents and ideas; (4) acquire basic competence in the application of various graphical and modelling communication media; (5) combine text and image in design presentations; and (6) develop the ability to verbally present design propositions.
How outcomes will be assessed

Students are able to (1) acquire an elementary competence in design strategies, theories and methods; (2) acquire a basic knowledge of technical areas of study relevant to design; (3) acquire a basic awareness of architectural precedents and ideas; (4) acquire basic competence in the application of various graphical and modelling communication media; (5) combine text and image in design presentations; and (6) develop the ability to verbally present design propositions.

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<td>acquire a basic knowledge of technical areas of study relevant to design methodology</td>
<td>Component 1: Interim Submission (40%)Component 2: Portfolio submission (60%)</td>
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<td>3</td>
<td>acquire a basic awareness of design precedents and ideas</td>
<td>Component 1: Interim Submission (40%)Component 2: Portfolio submission (60%)</td>
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<td>4</td>
<td>acquire basic competence in the application of various graphical and modelling communication media</td>
<td>Component 1: Interim Submission (40%)Component 2: Portfolio submission (60%)</td>
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<td>combine text and image in design presentations</td>
<td>Component 1: Interim Submission (40%)Component 2: Portfolio submission (60%)</td>
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<td>develop the ability to verbally present design propositions</td>
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Change details for How outcomes will be assessed Approval: 14/14 (09/04/2014) Rationale and impact assessment: The amendments simply reflect the change in emphasis from an architectural focus to a broader design focus.

Assessments

This comprises an interim project assessment (40 per cent) and a final folio (60 per cent). Students must pass the final folio component to pass the unit.

Supplementary assessment statement

Supplementary assessment is not available in this unit except in the case of a bachelor’s pass degree student who has obtained a mark of 45 to 49 and is currently enrolled in this unit, and it is the only remaining unit that the student must pass in order to complete their course.

Teaching responsibilities

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Unit rules

Prerequisites
Nil.

Corequisites
Nil.

Incompatibilities
Nil.

ARCT1000 Studio Fundamentals

Change details for Incompatibilities Approval: 14/14 (09/04/2014) Rationale and impact assessment: Students who have passed ARCT1000 will not be permitted to enrol in IDES1000.

Advisable prior study
Nil.

Unit offered/shared in courses

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History and committee endorsements/approvals

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# Integrated Design Studio 2 - Making

## Unit information

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## Academic information

**Content**

This design-based unit introduces students to the idea of the design team, and to the various essential and complementary areas of knowledge that contribute to the design project in its broad definition. It focuses on design projects of moderate complexity that directly involve the contribution of several different design and technological disciplines in order to reach a resolution. The unit focuses on design and offers projects that involve developing an understanding of the design process and promoting competences in vocabularies and analysis and focus on the practical application of components. Studio programs support the development of 'making' skills in moderately complicated environments which require integration of analytical, representational and 'making' skills in a project resolved to make up a whole. To this end, the unit covers modular systems, repetitive operations, multicomponent systems, assembly processes, technical performance requirements and their application to specific design problems. Projects are typically small in scale and scope and may range from the design level of small-scale modular buildings and furniture to industrial components and simple machines. All projects emphasise the context in which the project is proposed, sustainability and design ethics. The projects involve a wide range of presentation and working processes appropriate to the particular project. All involve oral presentation of project proposals, digital presentation and basic modelling, drawing, physical modelling and workshop exercises. The studio works in groups of approximately 24 students in groups of no more than four undertaking disciplinary specific roles. Project outcomes are a mix of group and individual submission by presentation, report and portfolio submission.

## Change details for Content

Approval: 14/14 April 2014 circular (09/04/2014)

Rationale and impact assessment: The position of this unit within the three sequential design studios of the major requires a re-focus to emphasise practical and making skills.

## Outcomes

Students are able to conceptualise solutions to integrated design problems of basic complexity; invent solutions to simple modular problems; and invent solutions to simple component manufacture. They develop a basic understanding of the behaviour of different materials in an industrial production context; the performance characteristics of commonly available materials in WA; and the properties of commonly available materials in WA. They develop an understanding of the design team environment; the functioning of a task-orientated group; concepts of sustainability in industrial production; sustainability of different materials; and embedded energy values of different materials and processes of production.

## How outcomes will be assessed

Students will be asked to demonstrate ability to conceptualize solutions to basic integrated design problems and opportunities:

- Demonstrate an understanding of modular systems
- Demonstrate a basic understanding of the interdependence of modular systems and component manufacture
- Demonstrate an understanding of the integration of multiple materials in a simple design project
- Demonstrate and understanding of issues of sustainability in the practice of design and production
- Demonstrate and ability to work within a group undertaking a particular role and critically evaluate and articulate that experience
Assessments
This comprises verbal presentations, digital submissions and a final folio—digital submission.

Supplementary assessment statement
Supplementary assessment is not available in this unit except in the case of a bachelor's pass degree student who has obtained a mark of 45 to 49 and is currently enrolled in this unit, and it is the only remaining unit that the student must pass in order to complete their course.

Teaching responsibilities

<table>
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Unit rules

Prerequisites
VISA1001 Art, Technology and Society and IDES1040 Techniques of Visualisation IDES1000 Studio Fundamentals and IDES1040 Techniques of Visualisation

Change details for Prerequisites
Approval: 14/14 April 2014 circular (09/04/2014)

Rationale and impact assessment: This is part of the suite of three sequential studios taught in Level 1, 2 and 3. Studio Fundamentals (Level 1), Making (Level 2) and Complex (Level 3). Undertaking the Level 2 Studio requires having completed Studio Fundamentals (Level 1 Studio) and associated core technical support unit Techniques of Visualisation. VISA1001 Art, Technology and Society is no longer a core unit in the Integrated Design major, and whilst it remains a prerequisite for ARCT2010 (the theory-based unit within the Architecture major), it is not essential preparation for a Level 2 design studio.

Corequisites
Nil.

Incompatibilities
Nil.

Advisable prior study
Nil.

Unit offered/shared in courses

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Availabilities

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History and committee endorsements/approvals

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Comparing current approved data to the data as it will be on 01/01/2015 if changes are approved. Report generated 05/05/14 04:05.
Showing proposed annual changes for 2015.

Unit information

- **Code**: IDES3000
- **Title**: Integrated Design Studio 3 - Complex
- **Level**: 3
- **Type**: Undergraduate unit in major(s)
- **Undergraduate degree**: BDes
- **Faculty**: Architecture, Landscape and Visual Arts
- **Responsible Organisational Entity**: ALVA
- **Unit coordinator**: "Unit coordinator" blank
- **Approved date**: unknown
- **First year of offer**: 2012
- **Credit points**: 12 credit points
- **Why not 6 credit points**: Approved prior to 2014.
- **Contact hours**: lecture: 1 hr per week; studio: 5 hrs per week
- **Broadening category**: Broadening Category B

Academic information

**Content**

This unit proactively responds to the challenges associated with the existing and emerging economic, technical and social issues of confronting the contemporary city in an integrated and cross-disciplinary manner. While the studio involves speculative explorations, these are grounded in cross-disciplinary analysis of the urban system(s). The content to be explored includes urban structure (including activity nodes such as Transport Oriented Design), urban form (density, mixed use, built form), infrastructural systems, and environmental systems including resource inputs and waste streams. Students develop a critical understanding of contemporary strategic/emergent urban challenges; the ability to analyse urban management systems; the comprehension of the influence of technical change on the urban environment; the appreciation of the cultural setting for urban innovation; a broad understanding of urban research methodologies; and competency in both verbal and visual communication.

Outcomes

Students are able to:
- (1) apply analysis and critical judgement and utilise speculation, iteration and reflection in the creation of integrated design solutions at a complex scale and at a complex level of resolution;
- (2) refine intermediate level design proposals towards a comprehensive and considered integrated urban proposition;
- (3) incorporate technical and environmental areas of study into the urban design/infrastructure process at an intermediate level on a project of high complexity;
- (4) acknowledge social and ethical responsibilities impacting upon production of integrated design proposals; and
- (5) apply established design skills and technical competency knowledge in a broad understanding of urban research methodologies.
How outcomes will be assessed

Students are able to (1) apply analysis and critical judgement and utilise speculation, iteration and reflection in the creation of integrated design solutions at a complex scale and at a complex level of resolution; (2) refine intermediate level design proposals towards a comprehensive and considered integrated urban proposition; (3) incorporate technical and environmental areas of study into the urban design/infrastructure process at an intermediate level on a project of high complexity; (4) acknowledge social and ethical responsibilities impacting upon production of integrated design proposals; and (5) apply design skills and technical knowledge towards the deployment of a comprehensive design vocabulary.

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<td>apply analysis and critical judgement and utilising speculation, iteration and reflection in the creation of integrated design solutions at a complex scale and at a complex level of resolution</td>
<td>preliminary group work, individual folio</td>
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<tr>
<td>2</td>
<td>incorporate technical and environmental areas of study into the urban design/infrastructure process</td>
<td>preliminary group work, individual folio</td>
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<tr>
<td>3</td>
<td>acknowledge social and ethical responsibilities associated with integrated design proposals</td>
<td>preliminary group work, individual folio</td>
</tr>
<tr>
<td>4</td>
<td>establish a broad understanding of urban research methodologies and competency in both verbal and visual communication</td>
<td>preliminary group work, individual folio</td>
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Change details for How outcomes will be assessed

Approval: 14/14 (09/04/2014)
Rationale and impact assessment: Reflecting the suite of three sequential studio units the Complex studio takes on a more general emphasis which now formally includes a research requirement.

Assessment items

This comprises an integrated design report and a final portfolio. Typically this unit is assessed in the following way(s): (1) preliminary analytical exploration and strategy development (Group Work); and (2) development of aspects of the strategy (Individual Folio). Further information is available in the unit outline.

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<td>2</td>
<td>development of aspects of the strategy (Individual Folio)</td>
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Change details for Assessment items

Approval: 14/14 (09/04/2014)
Rationale and impact assessment: The inter-disciplinary nature of design requires the active incorporation of collaboration between students. Group work has therefore been integrated into the assessment.

Supplementary assessment statement

Supplementary assessment is not available in this unit except in the case of a bachelor's pass degree student who has obtained a mark of 45 to 49 and is currently enrolled in this unit, and it is the only remaining unit that the student must pass in order to complete their course.

Teaching responsibilities

<table>
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Unit rules

Prerequisites: IDES2040 Future Making and IDES2000 Integrated Design Studio 1—Small
Corequisites: Nil.
Incompatibilities: Nil.
Advisable prior study: Nil.

Unit offered/shared in courses

Course | Course type | Course status | Role
-------|-------------|---------------|-----
MID-IDSGN Integrated Design | Major | Active | Core

Availabilities

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History and committee endorsements/approvals

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Active Unit as at 01-01-2015

LACH3030 Plants and Landscape Systems

Showing proposed annual changes for 2015.

Unit information

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Academic information

Content

This unit focuses on the use and performance of plants appropriate to the Australian environment. Particular reference is made to regions of Western Australia, its distinctive endemic flora, cultural planting and environmental determinants. Planting design plays a primary role in the professions of landscape architecture and landscape management and is discussed in the unit by reviewing its practice and implementation at a diverse range of landscape scales including Mediterranean-zone planting, park and garden design, urban street design and bush regeneration.

Outcomes

Students are able to (1) identify at least 200 plants suitable for the Perth region; (2) determine site characteristics important for plant selection; (3) make appropriate plant selections on the basis of environmental, cultural, historical and design factors; (4) apply the principles and practices of planting design and landscape management; and (5) critically appraise the strengths and weaknesses of design and management of landscapes.

How outcomes will be assessed

This unit is assessed through:

Quizzes - which assess botanical knowledge, including plant identification, form, size and use derived from weekly site excursions.

A Field Notebook - which is not marked but is used by students within an open notebook quiz.

An open notebook test

Assessments

This comprises quizzes and an open-notebook test using the student's field notebook.

Supplementary assessment statement

Supplementary assessment is not available in this unit except in the case of a bachelor's pass degree student who has obtained a mark of 45 to 49 and is currently enrolled in this unit, and it is the only remaining unit that the student must pass in order to complete their course.

Teaching responsibilities

<table>
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Unit rules

Prerequisites

LACH2030 Site Manipulation and LACH1000 Landscape Architecture Studio 1, Completion of at least 48 points of study in any discipline
Change details for Prerequisites

Approval: R12/14 (27/02/2014)

Rationale and impact assessment: The Coordinator of LACH3030 has advised that she considers the pre-requisites for the unit to be unnecessarily prescriptive, and have been set to suit Landscape Architecture major students only and been designed to ensure an orderly progression through the major; there is no pedagogic reason for students to have completed either of these units. The pre-NC2012 iteration of this unit (PLNT3331 Plants in Managed Landscapes) has been successfully completed by students from a range of disciplines, without specific pre-requisites. This has included participants enrolling through UWA Access. The unit has always benefited from a diversity of participants, with students whose educational backgrounds include design and aesthetics as well as those from the broad physical and agricultural sciences. The interdisciplinary approach of the unit blends practical skills in plant identification and selection with skills in design and landscape management. The loss of a diverse cohort of students from both design and the sciences would be of enormous detriment to the unit as a whole. As the unit is taught at Level 3 and relies on students having a firm grasp on their own disciplinary discourses it is important that students have completed a reasonable amount of their course to ensure they can stand up to the academic rigour of a unit taught at this level. This is the rationale for the 48 points of academic study requirement. No students in the Landscape Architecture major will be negatively impacted by this change.

Corequisites Nil.

Incompatibilities Nil.

Advisable prior study Nil.

Unit offered/shared in courses

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<td>Major</td>
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<td>Core</td>
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<tr>
<td>25400 Master of Landscape Architecture - Preliminary (coursework)</td>
<td>PG course</td>
<td>Active</td>
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Availabilities

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History and committee endorsements/approvals

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Comparing current approved data to the data as it will be on 01/01/2015 if changes are approved. Report generated 06/05/14 03:05.

Attachment F2