

Interior Architecture & Design

Program for incoming exchange students

Academic year 2013-2014

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Semester 1

Design studio

Course code: A34207

Teacher(s): Foncke Hans

ECTS credits: 5

Course content

learning continuity pathway DENK!STUDIO, in general:

- dealing with complex contents
- designing content-based projects
- developing a design through thought experiments, resulting in spatially interesting and contemporary projects

- reflecting on current values and existing patterns in a society, both private and public

This learning pathway leads the student to an attitude of critical questioning and reformulating. It teaches the student to put alternative rational approaches to work and to drill to unknown potentials. Key words along the four denk!studios are: exploring>reading>understanding>rethinking

On the basis of the analysis of the interior of an existing home, the student examines living patterns and dwelling forms. As an aid in this analysis, analytical themes and methods are presented. The student develops his own graphical and analytical approach. The student interconnects the physical setting of the home with the behaviour of the inhabitant, structure with form, aesthetics with society.

Course specific competences

- This student disposes over the capacity to graphically and verbally communicate information, ideas, problems, and solutions, to both specialists and laymen.
- The student has a know-how about and an understanding of the core concepts of the discipline, and he/she is capable of using this in an individual or existing design.
- The student can independently search for discipline-oriented information, and he/she is capable of analysing and processing it, of determining the importance of this information, and of making a synthesis of it, both for personal and third-party use.
- The student has the capacity to research and analyse an existing, complex, spatial and organisational entity.

Contribution to the generic competencies of an academic bachelor:

- conceptual and reasoning skills
- the acquisition and processing of information
- the capacity for critical reflection
- creativity
- the capacity for communicating information, ideas, problems and solutions, both to specialists and laymen
- a searching attitude
- having a know-how about research methods and techniques and being capable of applying these adequately

- Understanding of the scientific-disciplinary principles that are a part of a certain domain of the sciences or the arts
- a systematic know-how about the core elements of the discipline, including the acquisition of a coherent and detailed knowledge that is in part inspired by the newest developments of the discipline

Learning activities

The basic teaching activity is the design brief. In addition, different facets of the assignment are approached through lectures, lodge work, guided exercises, workshops, group work, study visits.

The student looks up relevant information with respect to the subject of his analysis. Based on published material, the student makes a scale drawing of the house. The student decomposes the existing complex, spatial and organizational whole – the existing house. He connects different aspects of living, dwelling and house (organization, behaviour, shape, material, construction, ...). The student communicates his findings, his analysis, by way of a graphical and oral presentation.

The exercise is in principle performed in small groups of two students.

Course materials

recommended literature: DE ZEEUW, Peter, GRAFE, Christophe, KÖRNIG, Nicola, et al, Ontwerp en analyse. Rotterdam: 010 Publishers, 1993.
basic documentation and core literature via Toledo

Evaluation

Description of evaluation : Practical exam

No 2nd examination attempt

Oral examination on the basis of a presentation, graphic output, portfolio and travel report of the field trip.

If the student doesn't respect the deadline that was registered and communicated unambiguously, the task will be considered as non-delivered. The student will receive NA (niet afgelegd, not participated) for this (sub)task. This rule involves any kind of task that must be delivered. As prescribed, every task has to be delivered towards the examiner, either personally, either by TOLEDO. (OER 2013-2014, article 128).

The student has to attend at least 80% of the contact hours and to participate actively. If the student does not meet attendance requirements, he will be denied access to the exam and the student will receive an NA (niet afgelegd, not participated) for the course concerned or part thereof. (OER 2013-2014, Article 110). If the student can't attain the deadline or attend the moment of evaluation, he/she has to deliver the task in his current condition, at the moment that was agreed. The task can be delivered by a third person in exchange for a receipt or it can be sent by e-mail to the mentor (photos can be sent too). An idea of the current condition of the task is formed by what is delivered.

Design Studio

Course code: A34208

Teacher(s): De Volder Daan

ECTS credits: 5

Course content

The learning of Bouw! Studio leads to understanding and controlling the buildable design, materializing, spatial organization, spatial programming and management of spatial components as light, mass, texture,

- dealing with fixed parameters, context and program
- the spatial programming, planning organization
- develop a design through construction experiments, always resulting in spatial contemporary projects
- the plan drawing and representation of the design

Keyword opo this: redevelop

1. 1. Re-development

An existing complex in its entirety redeveloped

a social commuting live play-leisure model based on the qualities of the Flemish "fermette" and social living entities to Danish model.

Organisational composition and the profiling of areas on the basis of a strong space-defining interior architectural intervention.

Tags:

- Dimentions (physical and mental),
- Studies (analysis, mental sketch, poetry, (artificial) light, Acoustics, materiality, scale, time, mental space, perception, social interaction effect)
- Display (plan-drawing, model, various visualizations)
- Processing (internalize)
- Underpin (reduction technique, sustainable architectural design & intérieure experience).

An interior - social architecture

Course specific competences

1.1 Based on the analysis of a site and similar projects of their own the student can develop a coherent vision of the design problem posed.

1.10 The student has knowledge and understanding of the key findings of the construction techniques specific to interior design and can use in private or existing design.

2.1 The student has knowledge and understanding of the basic findings of the discipline, and can use in private or existing design.

This course contributes to the following generic competences of an academic bachelor:

- thinking and reasoning skills
- acquiring and processing information
- the capacity for critical reflection
- creativity

- ability to communicate information, ideas, problems and solutions to specialists and laymen
- an inquiring attitude
- knowledge of research methods and techniques and the ability to apply adequate
- understanding the scientific-disciplinary basic knowledge of a particular field of science or the arts
- a systematic understanding of the core elements of a discipline, including the acquisition of coherent and detailed knowledge, partly inspired by the latest developments in the discipline

Learning activities

The basic education is the design brief. In addition, different facets of the job exposed through lecture, lodge work, guided exercises, workshops, group work, study visit

Course materials

Necessary and required:

- Zie Toledo
- SCHOLIERS, Leen, Opmeten, Toledo, community 2IA, 2008

Recommended:

- ADLER David, Metric Handbook Planning and Design Data, Architectural Press, Oxford, 2005
- CRAMER, Johannes, BREITLING, Stefan, Architecture in existing fabric. Basel: Birkhäuser, 2007
- SCARDI, Gabi, Alternative Living Strategies. Milano, 5 Continents Editions SRL, 2006
- NORBERG-SCHUTLZ, Christian, Genius Loci, Towards a Phenomenology of Architecture, Rizzoli, New York 1980
- GEHL Jan, Life between buildings, using public space, The Danish Architectural Press an Jan Gehl 2010

Evaluation

Description of evaluation : Presentation, Project/Product, Process evaluation
No 2nd examination attempt

Evaluation Methods: Evaluation of the outcome by their own supervisors, oral presentation, workbook and workshop.

Retake: Due to the nature of the item, the student only once a year for this course are examined.

This course is no second chance at the third examination period organized. Notes:

The student must be at least 80% of the lectures to attend and actively participate in educational activities. If the student does not meet this condition he not be admitted to the exam. If a student clearly defined and communicated submission deadline is not respected, the workpiece is considered as non-handed.

The student will receive for these (partial) assignment a zero score. This regulation applies to all forms of submitting papers. All parts are provided for, either personally or through TOLEDO, handed to the examiner. (OER, Article 128)

If the student by force majeure can not be present at the time or if the evaluation, the student must in any case his work - if at the scheduled time and in the state it is then - in. He let the paper submission by a third party against receipt or he sends the workpiece - or photos of them - digitally via e-mail to the lecturer. It is presented as an image of the state of the work at that time.

Architecture and Sustainability

Course code: A34284

Teacher(s): Sadiq Asiya , Heynickx Rajesh, Khan Mahsud Ahmed Zaib, Sterken Sven

ECTS credits: 5

Course content

Theory

The course views sustainability not as a static notion or a fixed ideal or a set of principles/attributes that can be simply added onto a conventional design process at any scale. But, rather the premise of this course is that, sustainability is a dynamic conceptual framework which must be redefined and reassessed with each new design process and project. This requires knowledge and insight into the evolving sustainability discourse [historical to current,] and the skills and capacity for critical reflection upon them. The former involves building an understanding of the history and theory of sustainable design as well as current trends / practices and future trajectories at multiple scale levels. The later implies the development of critical thinking skills in an environment of shared learning through reading, analysis and research by design.

The focus remains on the evolving sustainability discourse in relation to architectural design thinking and the proliferating paradigmatic shifts championed in this regard. The course aims to be a mix of; lectures, seminars, case study analysis and field visits; based on which a critical reflection paper and some workshop type group interactive assignments will be organized. The students will be exposed to a wide range of; theories, concepts, principles, approaches, strategies and projects with an aim to sensitize and encourage individual approach to dealing with issues of sustainability in architectural practice. Highlighting the competing logics of a range of concepts that render sustainable architecture increasingly as a contested practice, the course aims at inspiring students to think critically and imaginatively.

The course teaching of the Sustainability and Architecture Theory (A5 1089) and Seminar (A5 1186) is structured into Four Complimentary Parts. Explanation of Part 1 and Part 04 forming the theory components is as follows:

Part One - Lectures: This will be framed by an introduction and current and historical discourse on issues and practices in sustainable architectural design by themes. Part One, comprises two thematic sections: one devoted to outlining the broader concept of sustainable development, its genesis and evolution, the centrality of its three dimensions [social, environmental and economic] and the main paradigmatic shifts that characterize the present state of its multi-pronged discourse.

Part Four – Critical Reflection Paper: to sum up the process of knowledge transfer. Based on the topics discussed in class and a list developed by the examiner, each student will explore a topic within the discourse of sustainability and write a 3,000 word paper and make a max 20 slide multimedia presentation on it. Part Four, The purpose of the critical reflection paper is to enhance individual critical thinking, analysis skills and scientific writing skills in each the Masters student. The Reflection paper is seen as a culmination

of the learning from all the; lectures, workshops, readings and assignments to result in a coherent piece of written and illustrated work. The content should be based on the chosen bibliography. This means that; the position, analysis and case should be used to write a coherent article of 3,000 words that is adequately referred. A specific format for the article will be provided on the issue date. An abstract and table of content is expected from each student before commencing. Feed-back will be provided on drafts that are submitted on deadlines. All the final papers and contextual case study analysis will be organized into an exhibition and a collective dossier.

Seminars

The course views sustainability not as a static notion or a fixed ideal or a set of principles / attributes that can be simply added onto a conventional design process at any scale. But, rather the premise of this course is that, sustainability is a dynamic conceptual framework which must be redefined and reassessed with each new design process and project. This requires knowledge and insight into the evolving sustainability discourse [historical to current,] and the skills and capacity for critical reflection upon them. The former involves building an understanding of the history and theory of sustainable design as well as current trends / practices and future trajectories at multiple scale levels. The later implies the development of critical thinking skills in an environment of shared learning through reading, analysis and research by design.

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The sustainability and architecture course theory and seminar teaching is structured into Four Complimentary Parts. The Sustainability 'Theory' (A5 1089) comprises Part 1 and 4 and Sustainability 'seminar' (A5 1186) includes;

Part Two - Interactive Workshops: The topics of these workshops will be tied in with; the given lectures, given readings, case study analysis, field visit(s) and the Critical Reflection Paper. Part Two, presents a brief historical overview of the green consciousness within architecture culture and outlines key concepts and theories that summarizes the present debate. Key texts and frameworks are given to students at this stage as workshop assignment for enhancing skills of; critical reading, analysis and developing their own position vis à vis sustainability. The active participation format is used for motivating individual development as well as for stimulating debate among peers

Part Three - Contextual Cases: A wide range of; geographical, climatic, architectural typology, economic, social and cultural cases will be explored and discussed, highlighting differences, similarities and global concerns internationally. Part Three, focuses on the multi-pronged approaches to sustainability in different contexts and analyzing the relevance of each and their global interrelationships. Cases will be taken from different geographical and thematic areas which explore the intersection between research by design, technology, nature, economy and cultural performance discourse in order to build-up insights and capacity for critical reflection on sustainability issues from an architectural perspective.

Course specific competences

The main aim of the course is to prepare the students to think critically about sustainability, as it relates to architectural theory and practice, while developing the capacity for generating new sustainability concepts from an architectural perspective, both in the design studio and later in professional practice.

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Thus, overall, the course aims to work towards appraising and extending the architectural discourse of the sustainability paradigm, expecting to generate innovative thinking and ideas in the students while in the studio and later in professional practice. Keeping in view the above mentioned aim of the course, the specific objectives and desired outcomes of the course are that, each student will develop;

- A Critical Thinking for Sustainable Architectural Design
- A Sensitization to global and local sustainability issues and commitments; inspiring personal professional ethics in architectural practice
- An understanding for Context, Realities and Utopia and be able to Analyze and apply it in Concept-forming and Personal Design Innovation
- A Multi-Pronged approach to Sustainable Designing; including Economics, Ecology, Space and Culture. Understanding the various spatial, socio-cultural and ecological and economic design scale levels
- The Skills for Sensing Data, which is an important ability to co-relate Intuition, theoretical knowledge and On Site Data both (Quantitative and Qualitative)
- A Ethical and Professional Stance and be able to take up a theoretical and express it in design, verbally and in writing
- Communication Skills which are the correct Verbal, Graphic and Written Representation of their Ideas.
- Idiom and Syntax with a Proficiency in the terms, concepts, strategies and pivotal themes of sustainability to communicate with all stakeholders.

Learning activities

The course activities are organized in five complimentary components:

- Lectures;
- Assignments [reading, graphic illustration, case-study & synthesis];
- Guest lectures;
- Class / group presentation and discussions; and
- Final paper and Multimedia presentation [3,000 words, format to be specified].

The lectures and reading assignment acquaint the students with the ongoing debates in sustainability. Other assignments allow deepening insights and exploring the implications – critical reflections - of the topics considered in the lectures. The guest lectures provide expert insights in specific topics. The class / group discussion builds-up and stimulates critical reflections in a collective spirit. The final paper are designed to unfold a sustainability concept / strategy through an in-depth understanding and analysis of one or more topics. The overarching focus will be to encourage synthesis of the course activities and material, develop capacity for critical reflections, and challenge students to pursue generating [alternative] sustainability concepts and strategies from an architectural perspective for implementation in their current and future endeavors.

Course materials

The course material consists of three sources: lecture presentations; articles and literature references; web-based documentation. These sources [see course schedule] are organised per topic / session, updated before each session, and placed on Toledo intranet for student's reference. A further distinction among sources is made as 'required or obligatory study material' and 'recommended sources'.

Required or obligatory study materials:

All lecture presentations and texts issued with assignments are compulsory study material.

Recommended sources:

- Andres R. Edwards. Sustainability Revolution: Portrait of a Paradigm Shift [Gabriola, Canada: New Society Publishers, 2009].
- Dominique Gauzin-Müller, Sustainable architecture and urbanism – Concepts, Technologies, Examples [Basel: Birkhäuser, 2002].
- Hagan, S. 2001, Taking shape: a new contract between architecture and nature, Architectural Press, Oxford; Boston.
- James Steele. Ecological Architecture: A Critical History. London: Thames & Hudson, 2005.
- Janis Birkeland (2012): Design Blindness in Sustainable Development: From Closed to Open Systems Design Thinking, Journal of Urban Design, vol. 17, no. 2, pp. 163-187.
- John Farmer, Green Shift: Towards a Green Sensibility in Architecture [Boston: Architectural Press, 1999].
- Johnson, Bart R and Christina Hill (eds). 2002. Ecology and Design: Frameworks for Learning. Washington DC: Island Press
- Journal Special Issues: Journal of Architectural Education, Sustainability [2007, Vol. 60, Number 4]; Topos Magazine, Sustainability [2010, No. 70].

- Ken Yeang, *Ecodesign: A Manual for Ecological Design* [Chichester, UK: Wiley, 2006].
- Mark Jarzombek, 2003, "Sustainability, Architecture, and "Nature", " *Thresholds* 26, pp. 54-56.
- Michael Hensel, Achim Menges (eds.), *Emergent Technologies and Design: Towards a Biological Paradigm for Architecture* [London: Routledge, 2010].
- Mohsen Mostafavi and Doherty Gareth (eds.), *Ecological Urbanism* [Harvard University, GSD: Lars Muller Publishers, 2010].
- Panayiota Pyla, 2008, "Counter-Histories of Sustainability," Volume 18, pp. 14-17.
- Paul Appleby, *Integrated Sustainable Design of Buildings* [London: Earthscan, 2011].
- Peter Buchanan, 2005, *Ten shades of green: architecture and the natural world*, Architectural League of New York: W.W. Norton, 128 p. [see <http://www.tenshadesofgreen.org/>]
- Peter Buchanan (2012): *The Big Rethink*, *Architectural Review*, vol. 231, no. 1379, pp. 67-77.
- Simon Guy and Graham Farmer, 2001, "Reinterpreting sustainable architecture: the place of technology", *Journal of architectural education*, vol. 54, no. 3, pp. 140-148.
- Simon Guy and Steven A. Moore. *Sustainable Architectures: Natures and Cultures in Europe and North America* (London: Routledge/ Spon, 2005).
- Simon Guy (2010): *Pragmatic ecologies: situating sustainable building*, *Architectural Science Review*, vol. 53, no. 1, pp. 21-28.
- Simon Guy and Graham Farmer, *Reinterpreting Sustainable Architecture: Theories, Discourses, Practices* [London: Routledge, 2010].
- Sim Van de Ryn & Stuart Cowan, *Ecological Design*, Washington, D.C.: Island Press, 1996.
- T. Williamson, A. Radford, & H. Bennetts, 2003, *Understanding sustainable architecture*, Spon Press, London; New York, pp. 1-17.
- William McDonough and Michael Braungart, 1998 (October), "The Next Industrial Revolution," *Atlantic Monthly*, pp. 82-92.
- William McDonough and Michael Braungart, *Cradle to Cradle: Remaking the Way We Make Things*, North Point Press, 2002.

Evaluation

Part One: Individual Performance in Lectures / Interactive Workshops = 30% (This includes; attendance, active participation, attitude towards team work and peer review, effort and communication skills)

Part Two: Individual Performance in Contextual Case Study Analysis and Presentation = 20% (this includes, attendance, active participation, data and analysis quality, peer review, effort and communication skills),

Part Three: Individual Performance in Field Visit Analysis and Presentation = 10% (this includes, attendance, active participation, data and analysis quality, peer review, effort and communication skills),

Part Four: Individual Performance in Critical Reflection Paper = 40% (this includes; regular tutorial attendance, adherence to deadlines, data and analysis quality, peer review, effort and communication skills),

Part 1 to 4, an equal emphasis will be laid on correct graphic, written and verbal illustration of key concepts, strategies and analysis, developing necessary skills and deepening the insights into architecture and sustainability relationships. Developing their synthesis of the conceptual argument and analysis of cases in Part four of the paper

writing and Multimedia presentation will be an opportunity to demonstrate these acquired skills and capacities in an elaborated form.

*Part One = 30%

*Part Two = 20%

*Part Three = 10%

Part Four = 40%

Total = 100%

* Assignments which are group work will also be graded at an individual level. List of groups will be made in class. A detailed description will be provided for each assignment on the date of its issue [see schedule]

Active participation

Active Participation in class, group discussions and presentations are highly valued and encouraged. This will be assessed through the logbooks and peer review of each group that needs to be submitted at the end of each assignment. The logbooks should be maintained by each group per assignment giving details of the following: task division - who does what; task meetings - how many and how long; Hours - per member and total hours per assignment. Besides the role of the logbook in securing extra / additional marks, its content is a valuable input that will be used for improving the structure of assignments for next year.

Assessment method second exam opportunity:

Students write an article [5,000 words] on a given topic, submit it and appear for a presentation

Minimal attendance of 80% of the lessons is required to take part in the assignments / exam

Remarks:

If the student doesn't respect the deadline that was registered and communicated unambiguously, the task will be considered as non-delivered. The student will receive a NA (niet afgelegd/not participated) for this (sub)task. This rule involves any kind of task that must be delivered. As prescribed, every task has to be delivered towards the examiner, either personally, either by TOLEDO (OER 2013-2014, article 128).

If the student due to force majeure can't attain the deadline or attend the moment of evaluation, he/she has to deliver the task/assignment in its current condition, at the moment that has been registered and communicated. The task can be delivered by a third person in exchange for a receipt or it can be sent by e-mail to the titular (photos can be sent as well). The material that has been delivered will be perceived as the current condition of the task/assignment at that moment.

Expression-installation

Course code: A31588

Teacher(s): De Bruyn Floris

ECTS credits: 5

Course content

Dynamic form vocabulary

Installation-movement, change, scenography

The study of the internal construction of objects will be extended with the external relation an object enters into with its surroundings: "How can objects or constructions influence the spatial working and reading of the context in which they find themselves, and vice versa?"

The attention to this spatial aspect that is restricted to its particular area will be completed with a focus on the dynamical: "How do I develop a spatial scenography that designs the movement and the change in the interaction between construction, observer and context?"

This content will be studied by experiment through autonomous installations on scale 1:1.

Course specific competences

1. The student can express his/her ideas, not as representation but as autonomous expression.
2. The student develops an own empathic, concrete method of appreciation for spaces.
3. The student develops an own design that dialogues with a given context and this on various levels of scale.
4. The student develops an own visual language on the basis of an own conceptualization
5. The student shows an investigative attitude.

Learning activities

Introductory lecture

supervised exercises / workshops in the studio

interim review

final jury: spatial installation 1:1

Course materials

Recommended sources

- www.mmblog.be
- www.iinnppuutt.tumblr.be
- unmonumental, Phaidon Press 2007

Evaluation

Type : Partial or continuous assessment with (final) exam during the examination period

Description of evaluation : Practical exam

No 2nd examination attempt

Mode of assessment:

continuous assessment during which will be evaluated summatively as well as formatively

Remarks:

If the student is not able to attend the moment of submission or the evaluation because of circumstances beyond his control, the student needs to submit his assignment - at the provided moment of submission and in the condition in which it can be found at that point in time- anyhow. If necessary, he lets a third party submit the assignment at receipt or he forwards it to the course coordinator by e-mail. The submitted assignment counts as a picture of the state of the assignment at that point in time.

If a student does not respect the deadline, that has been set down and communicated in an unambiguous fashion, the assignment will be regarded as not-submitted. For this (part of the) assignment the student receives NA (not taken). This regulation counts for all forms of assignments that should be submitted. All assignments will be handed to the examiner, personally or through TOLEDO, as prescribed.

The student needs to be present for at least 80% of the teaching hours and to participate actively in the teaching activities.

Optional Studio: Furniture

Course code: A34164

Teacher(s): Nevens Anita, De Coster Wim

ECTS credits: 5

Course content

ME-PLACE

identity body place interaction

Design a piece of furniture that expresses your identity and interacts with your physical body while sitting and working at a table either at home, or in the office or a public space. Needs for storage, privacy, identity and ergonomics have to be taken care of.

Produce the piece with care for details, construction method, materials and finishing.

*

ME-PLACE

identity body place interaction

Design a piece of furniture that expresses your identity and interacts with your physical body while sitting and working at a table either at home, in the office or a public space. Needs for storage, privacy, identity and ergonomist have to be taken care of.

Produce the piece with care for details, construction method, materials and finishing.

Course specific competences

- 1.3. The student understands contemporary furniture design issues and interaction with the various environments it is designed for.
- 1.6. The student is capable of adding artistic value to a program of needs and wants, through a creative and experimental approach.
- 3.7. The student has to demonstrate through hands-on experience, the ability to functionally shape and construct furniture, using joining and constructing methods within furniture design.
- 4.4. The student has knowledge of "human behaviour" and "elementary anthropology" and has the ability to create practical forms and spaces which interacts with humans on many levels.

Learning activities

Design project, technical support, consult, study visit.

Course materials

Project-related literature

Evaluation

Type : Partial or continuous assessment with (final) exam during the examination period

Description of evaluation : Oral, Project/Product, Presentation, Process evaluation

Learning material : Course material

No 2nd examination attempt

Optional Studio: Product

Course code: A34165

Teacher(s): Nadirzadeh Peyman, De Coster Wim

ECTS credits: 5

Course content

- Think about integration, literally or figuratively, e.g. in nature, culture, etc....
- The effect and/or influence of integration on society and products.
- How can a product get adjusted to another environment and/or habit.
- Develop a personal view of the topic with the goal of designing an object that shows a strong approach. • Research & analysis, concept, go into details, optimization phase, prototype.

Course specific competences

Being creative with the thought process will lead to a finished design and prototype. Getting to a finished object by starting from a specific question. The way of thinking and analysis leads to the design of an object which is indefinite at the beginning. The student is capable of independently research and develop his/her design process.

The student shows the capacity to empathise with different target audiences, products, brands and their environment.

The student is capable of adding artistic value to a program of functional needs and wants, through a creative and experimental approach.

The student has knowledge of "human behaviour" and "elementary anthropology" and has the ability to create practical forms and spaces which interacts with humans on many levels. Presentation techniques not only in function of the object but also in function of the mindset (moodboard).

Learning activities

The student must be at least 80% of the contact to be present and to participate in the educational activities actively.

design studio

Total duration: 13 weeks (13x contact option)
Week 1-2: Introduction, group discussion and start research, analysis, brainstorming.
Week 3: Presentation of the research, moodboard, ideas, sketches.
Week 4: Concept & going into details. Discussion of the direction of the object, model(s).
Week 5: Workshop design
Week 6-7: Design development and guidance
Week 8: Submission and presentation design concept, technical drawings, model(s).
Feedback.
Week 9: Guidance poster presentation and technical drawings.
Week 10-11: Technical drawing details, materialization, optimization, final-product description, prototype
Week 12: Presentation of final design, poster presentation, technical drawings and prototype.
Week 13: Submission and presentation final design, Prototype 1:1, research and design-process, technical drawings and sketches, poster presentation A1 size.

Course materials

Basic documents and information through libraries, research, sketches, model(s) and prototype.

Summary of the intro lecture.

Evaluation

Type : Permanente evaluatie zonder examen tijdens de examenperiode

Description of evaluation : Project/Product, Presentation

Type of questions : Open questions

Learning material : None

No 2nd examination attempt

Assessment method: Permanent evaluation by tutors, oral presentation of final result with prototype and internal/external jury panel.

Remarks:

If the student doesn't respect the deadline that has been registered and communicated unambiguously, the task will be considered as non-delivered. The student will not receive a score for this (sub)task. This rule involves any kind of task that has to be delivered. As prescribed, every task has to be delivered towards the examiner, either personally, either through TOLEDO (OER, article 133).

If the student due to force majeure can't attain the deadline or attend the moment of evaluation, he/she has to deliver the task in its current condition, at the moment that has been registered and communicated. The task can be delivered by a third person in exchange for a receipt or it can be sent by e-mail to the titular (photos can be sent as well). The material that has been delivered will be perceived as the current condition of the task at that moment.

The student has to attend at least 80% of the contact hours. He/she has to participate actively during the educational sessions.

Acoustic building solutions in architecture

Course code: A31678

Teacher(s): Blasco, Marcelo

ECTS credits: 5

Course content

Acoustic comfort in a building is as important as thermal comfort. The acoustic design should be implemented right from the start of a project, if one wants to achieve the desired results. This implementation should be done in an integral way, together with the other disciplines (stability, fire, thermal performance, ventilation,...)

Often the acoustics performance of buildings is lagging behind in several countries as opposed to other countries. This can be explained by less stringent requirements in different countries and traditional methods of building which are not compliant with new acoustic regulations. Nevertheless, more and more countries are upscaling their acoustic requirements and the use of material and building methods need to be adapted in order to comply with these new regulations.

Daily practice shows that there are many misjudgments with regards to acoustics, and also theory is often misunderstood, leading to major errors in the construction of a building. An important part of the building process is the onsite control, in order to judge whether the correct actions have been undertaken. Applying acoustic solutions to a finished building is much more costly and most of the time does not lead to satisfying results.

In this master class all the above mentioned topics are considered and pragmatic design tools are given to the architect in spe to reach a compliant design. Also focus is given to other relevant disciplines in order to design from a holistic point of view.

Course specific competences

- 2C1 The student is able to develop a complex cultural-theoretical analysis.
- 2C2 The student is able to gather and compare cultural-theoretical information from a wide range of international sources, focusing on their practical application. for practical applicability, from a wide range of international sources.
- 3C1 The student is able to critically frame and place a complex architectural design.
- 3C2 The student is able to reflect on contemporary and innovative architectural-theoretical perspectives.

- 3A2 The student is able to develop a critical argumentation on the dynamic relation between theory and practice.

Contribution to the generic competences:

An advanced understanding of and insight into the knowledge specific to a particular field in science or the arts, having an insight into the latest knowledge in the field or parts of it, able to keep up with and interpret the way the formation of theory is moving, able to make an original contribution to the knowledge in one or more parts of the discipline and the possession of skills specific to the discipline such as design, research, analysis, diagnosis, etc;

Learning activities

Lectures, work seminars and visit of acoustic laboratory.

Course materials

Required or obligatory study materials:

- Lecture notes / formularium / tools made available on Toledo

Evaluation

Type : Partial or continuous assessment with (final) exam during the examination period

Learning material : Calculator

If the student doesn't respect the deadline that was registered and communicated unambiguously, the task will be considered as non-delivered. The student will receive a NA (niet afgelegd/not participated) for this (sub)task. This rule involves any kind of task that must be delivered. As prescribed, every task has to be delivered towards the examiner, either personally, either by TOLEDO (OER 2013-2014, article 128).

Semester 2

Design Studio

Course code: A34209

Teacher(s): Ooms Tomas

ECTS credits: 5

Course content

The learning pathway leads to an attitude of critical questioning and reformulating. It learns the student to use different rational approaches and taps unprecedented potentials.

- dealing with complex contents
- designing content-based projects
- developing a design through thought experiments, always resulting in spatial contemporary projects
- reflecting on existing values and patterns in a society, private as well as public

Keyword in this course: RETHINKING

* A treshold world

The relationships between the domain of living and the domain of the publicity (public space).

The contemporary way of living and the relationischips between the domain of the living and the domain of the publicity.

Course specific competences

Discipline-specific competences:

- The student can develop a project as a thought experiment.
- The student can meaningfully connect cultural themes and current problems.

Contribution to generic competences of the academic bachelor:

- thinking and reasoning skills
- collecting and processing information
- ability of critical reflection
- creativity, ability of communicating information, ideas, problems and solutions to specialists as well as to laymen
- an investigative attitude
- knowledge of research methods and techniques and apply these adequately
- an understanding of the scientific-disciplinary basic knowledge typical of a specific domain of the sciences or the arts

- systematic knowledge of the basic elements of a discipline including acquiring coherent and detailed knowledge partially inspired by the newest developments of the discipline

The learning pathway leads to an attitude of critical questioning and reformulating. It learns the student to use different rational approaches and taps unprecedented potentials.

Keywords throughout: exploration > reading > understanding > rethinking

Learning activities

The basic course format is the design assignment. Besides this different aspects of the assignment will be highlighted through lecture, lodge work, supervised exercises, workshop, group work, study visit

Course materials

Recommended sources:

Stadsgezichten, Walter Benjamin;
Onzichtbare steden, Italo Calvino;
Modelijke posities ten opzichte van de verdunde stad, Urbain architectencollectief;
De betekenis van huiselijkheid uit Van Hermes en Hestia, Bart Verschaffel;
Moriyama House, Office of Ryue Nishizawa
Life Between Buildingd, Jan Gehl
The Public Realm, Richard Sennett
De capsulaire beschaving, Lieven De Cauter
Een drempelwereld, René Boomkens

Evaluation

Description of evaluation : Project/Product, Participation during contact hours

No 2nd examination attempt

Mode of assessment:

- continuous assessment during the studio sessions
- assessment of the final result by own supervisors on the basis of graphic presentation of a design and the design process

Assessment grades: the design assessment counts for four credits, the workshop (museum) counts for one credit.

If the student is not able to attend the moment of submission or the evaluation because of circumstances beyond his control, the student needs to submit his assignment - at the provided moment of submission and in the condition in which it can be found at that point in time- anyhow. If necessary, he lets a third party submit the assignment at receipt or he forwards it to the course coordinator by e-mail. The submitted assignment counts as a picture of the state of the assignment at that point in time.

If a student does not respect the deadline, that has been set down and communicated in an unambiguous fashion, the assignment will be regarded as not-submitted. For this (part of the) assignment the student receives NA (not taken). This regulation counts for all forms of assignments that should be submitted. All assignments will be handed to the examiner, personally or through TOLEDO, as prescribed.

The student needs to be present for at least 80% of the teaching hours and to participate actively in the teaching activities.

Design Studio

Course code: A34210

Teacher(s): D'hoore Brigitte

ECTS credits: 5

Course content

Build!Studio

- handling fixed parameters, context and program
- spatial programming and organization
- designing via built-experiments, resulting in spatial contemporary projects
- drawing plans and representing the design

Experiment: 1. Skin : Spatial designing that focusses on interior finishings for a public program on a given site. Exploring and researching materials-patterns-connections-constructions on scale 1/1 in order to develop an interior skin. This skin needs to be in relation to the given program, the thematic and functional specifications, the analysis of the reconversion. Simultaneous designing process via implementing the program and materializing the skin on diverse scales.

Course specific competences

Discipline-specific competences:

- The student develops a far-reaching eye for detail and materialization of the design.
- The student can analyze a construction-technical problem in his design and propose alternative solution methodes and strategies through searching for already formulated solutions.
- The student is able to initiate his design and research problem-oriented on the basis of discipline-based research results. The student can analyze a design problem to do so.

Contribution to generic competences of the academic bachelor:

- thinking and reasoning skills
- processing information, ideas, problems and solutions to specialists as well as to laymen
- an investigative attitude
- knowledge of research methods and techniques and applying these adequately
- an understanding of the scientific-disciplinary basic knowledge typical of a specific domain of the sciences or the arts
- acquiring systematic knowledge of the basic elements of a discipline including the acquiring of coherent and detailed knowledge partially inspired by the newest developments of the discipline

Learning activities

Designing. Different facets of the assignment are supported by lecture, workshops, guided exercise, group work, study-visits

Course materials

Toledo:

1. Obligated articles as introduction of the assignment
2. Multimedia presentation
3. Recommended literature

Selection:

- The eyes of the Skin : Architecture and the senses : Juhani Pallasmaa : John Wiley and Sons
- Skin : Ellen Lupton : Princeton Architectural Press
- Natural History : Herzog & De Meuron : Philippe Ursprung : Lars Muller Publishers
- Skin + bones : Parallel practices in Fashion and Architecture by Brooke - Hodge : Thames and Hudson
- Patterns in design, art and architecture : Petra Schmidt - Annete Tiebenberg - Ralf Wolheim : Birkhauser
- In Details - Interior Surfaces and Materials : Christian Schittick - Editions Detail
- Material Skills - Evolution of materials - Els Zijlstra - Materia Rotterdam

Evaluation

Type : Exam outside of the normal examination period

Evaluation

- Analysis and synthesis group work
 - Group work during workshop
 - Evolution during atelier and global design-proces
 - Individual presentation and necessary output of the complete assignment
- Evaluation of the evolution and end-result by the teachers based on:
- Graphic and oral presentation of the analysis and synthesis (group-work)
 - Result of workshop (group-work)
 - Oral and presentation of the necessary output of the complete assignment

Because of the nature of this OPO, the student can only be assessed once a year. There will not be organised a second exam opportunity during the third examination period. If the student doesn't respect the deadline that was registered and communicated unambiguously, the task will be considered as non-delivered. The student doesn't receive any points for this (sub)task. This rule involves any kind of task that must be delivered. As prescribed, every task has to be delivered towards the examiner, either personally, either by TOLEDO (OER, article 133). If the student can't attain the deadline or attend the moment of evaluation, he/she has to deliver the task in his current condition, at the moment that was agreed. The task can be delivered by a third person in exchange for a receipt or it can be sent by e-mail to the mentor (photos can be sent too). An idea of the current condition of the task is formed by what is delivered.

The student has to attend at least 80% of the contact hours. He/she has to participate actively during the educational sessions.

Architectural Anthropology

Course code: A31680

Teacher(s): Dujardin Marc

ECTS credits: 5

Course content

The course on Architectural Anthropology centers around the question "What can architecture potentially be?" Whenever the potential dimension of architecture as medium of communication is at stake, architecture should be approached as a 'cultural' practice. The underlying hypothesis is that if culture-specific concepts of ordered space and built form can be studied as a force rather than as a stable entity, the potentiality of architecture will be better understood. However, what significance architecture could possibly have, what role it could play and what form it could take are questions that can no longer be satisfactorily addressed within the limitations of the research field of architectural history and theory. Focusing on the intimate interrelation between architecture and culture, the course relies upon the methods and concepts developed within the emerging scientific field of 'Architectural Anthropology'.

In the first part of the course, the field of Architectural Anthropology is introduced as a methodology to read and write architecture as a cultural practice. Negotiating the research field from the viewpoint of both the anthropologist and the architect is at stake here. Within this part, extensive reference will be made to the cross-cultural work of Architectural Anthropologists such as Jan Pieper (India), Niels Gutschow (India-Nepal), Günter Nitschke (Ando-Japan), Roxanna Waterson (South-east Asia), James Holston (modernity-Brasilia) Marc Augé (super-modernity), and the tutor's personal doctoral research work in Bhutan.

In the second part, the main cultural matrix investigated in this course is Bhutan, one of the world's most secluded, hitherto well-preserved and uncharted 'living' architectural traditions. Bhutan is a small independent Himalayan Buddhist kingdom where one can still observe a blend of centuries-old (rural) architectural traditions, and the first attempts to introduce and structure urban space as the materialization of a 'modern' (urban) condition. The case of Bhutan will facilitate the student to research the tension field of Tradition and Modernity from the viewpoint of architecture. After having introduced the conceptual framework, the material culture of Bhutan is explored by means of four coherent but interacting case studies:

1. A place named Bhutan: an introduction to Bhutan's spatio-cultural identity;
2. Building by analogy: concept, practice and meaning of Chörten building in contemporary culture.
3. Architecture as vehicle of cultural transfer: the role of the monastery-fortress (Dzong) in contemporary Bhutan.
4. Rukubji, the house and the village: identity and dynamics of secular architecture.

In the third part, the conceptual and methodological framework of the course will be used as a strategy and skill to build up a limited cultural case study of architecture. In groups of two to maximum three, the students either study a culture-specific context (e.g. their own) from the viewpoint of Architectural Anthropology or an explore of a icon of architectural history as a tool of spatial mediation. Both options result in a ppt-presentation. Upon completion of the colleges, the students will be asked to make an abstraction of the cultural and architectural context of Bhutan and apply it as a mirror and sounding board to investigate our western cultural patterns from the perspective of architecture.

Course specific competences

Course specific competences:

- 1A1 The student has insight in different aspects of the architectural process such as context analysis, conceptualisation, problem awareness and engagement, ethics and personal imagination.
- 5A1 The student is able to develop a relevant design project out of various spatial scale levels and the dimension of time.
- 2C2 The student is able to gather and compare cultural-theoretical information from a wide range of international sources, focusing on their practical application. for practical applicability, from a wide range of international sources,
- 3C1 The student is able to critically frame and place a complex architectural design.
- 6C1 The student is able to explicitate a contemporary point of view out of a cultural-historical rhetoric within the disciplin.
- 6A2 The student is able to communicate his/her research to a wide range of stakeholders (international, transdisciplinary,...).

Contribution to the generic competences:

The student will develop the ability to recognise, critically evaluate and apply key concepts within the specialism of architectural antropology.

The student will develop the specific methods and tools to conceive of the potential role of architecture as shaping, deconstructing, mediating and generating a tangled web of human identities, -individual and collective-, within a well-defined but dynamic spatio-cultural context.

The student is able to generate a research related to architecture and architectural anthropology. (use of research methodology, fully develop a problematic, take an argumented position, make conclusions...).

Learning activities

Lectures supported by powerpoint presentations, discussion groups and individual bibliographical study.

In order to enhance the discussion sessions following the colleges, the students are asked to study selected materials, available from the digital reader posted on Toledo.

Course materials

Required or obligatory study materials:

- Dujardin Marc (1994), 'Bhutan's Human Settlements: The dynamics of Tradition and Modernity', in Michael Aris Michael & Hutt Michael (eds.), Bhutan: Aspects of Culture and

Development, Kiscadale Asia Research Series N°5, Gartmore, Stirlingshire, Kiscadale Ltd., pp.137-190.

- Dujardin Marc (1997), 'From Fortress to Farmhouse: A Living Architecture', in Schicklgruber Christian & Pommaret Françoise, BHUTAN: Mountain Fortress of the Gods, London, Serindia Publications, p.61-83.
- Dujardin Marc (2000a), Bhutanese architecture and the dynamics of tradition: an architectural study of identity and change in traditional dwelling culture and built environment, Leuven, Catholic University, Ph.D. (ISBN 90-5682-240-3).
- Dujardin Marc (2000b), 'From Living to Propelling Monument: the Monastery-Fortress (dzong) as Vehicle of Cultural Transfer in Contemporary Bhutan', in Journal of Bhutan Studies, Volume 2, Number 2, Winter 2000, Thimphu, The Centre for Bhutan Studies
- Dujardin Marc (2003), 'Demolition and re-erection in contemporary Rukubji, Bhutan: Building as cyclical renewal and spatial mediation', in Niels Gutschow, Axel Michaels, Charles Ramble and Ernst Steinkellner (eds.) (2003) Sacred Landscape of the Himalaya, Vienna, Austrian Academy of Sciences Press, pp. 19-38.
- Dujardin Marc (2005), 'Architectural copying as a cultural practice in Bhutan', in Wim Denslagen and Niels Gutschow (eds.) (2005) Architectural Imitations: Reproductions and Pastiche in East and West, Maastricht, Shaker Publishing, pp.151-180.

Recommended sources:

- Augé Marc (1995), Non-Places: Introduction to an anthropology of supermodernity, London, Verso
- Gutschow Niels & Kölver Bernhard (1975), Bhaktapur: ordered space, concepts and functions in a town of Nepal, Wiesbaden, Kommissionsverlag FR. Steiner GMBH
- Holston James (1989), The Modernist City: an anthropological critique of Brasilia, Chicago & London, The University of Chicago Press
- Holston James (1996), 'Spaces of Insurgent Citizenship', in Architectural Design (Profile No.124-Section 2: Subversion and Engagement) Vol. 66 11-12/1996, pp.54-59.
- Nitschke Günter (1993), From Shinto to Ando: Studies in Architectural Anthropology in Japan, London, Academy Editions.
- Pieper Jan (1980a), (a) 'Introduction' pp.1-3, (b) 'Outline of Architectural Anthropology' pp.4-10, (c) 'Spatial structure of Suchindram' pp.65-80; in Pieper Jan (ed.) (1980), Ritual Space in India: Studies in Architectural Anthropology, London, AARP 17.
- Waterson Roxana (1997), The Living House: An Anthropology of Architecture in South-East Asia, (Original edition © 1990 Oxford Univ. Press), London, Thames and Hudson.
- Loeckx André (2003), Kabylia, the House and the Road, Games of Reversal and Displacement, KUleuven.

Evaluation

The assessment consists out of two parts:

1. The active and individual participation in the group discussions following the colleges and guest lectures.
2. Preparation of a cultural paper reflecting upon one's own design process related to the design studio work of that particular semester (i.e. master proof or any other design studio task).

If the student doesn't respect the deadline that was registered and communicated unambiguously, the task will be considered as non-delivered. The student will receive a NA (niet afgelegd/not participated) for this (sub)task. This rule involves any kind of task that must be delivered. As prescribed, every task has to be delivered towards the examiner, either personally, either by TOLEDO (OER 2013-2014, article 128).

Optional Studio: Mixed Media

Course code: A34162

Teacher(s): Heytens Bert, De Coster Wim, Van den Hole Caro

ECTS credits: 5

Course content

Animation is more than putting a space in motion only. It mainly has to do with the registration of a dynamical spatial experience; an interesting tool for a designer/architect. In this course the result will be an animated spatial story based on personal interpretation of a short story; doing so we can enlarge the definition above with the definition of scenography to specify the assignment:

scenography

The design and painting of theatrical scenery.

(in painting and drawing) the representation of objects in perspective.

The art of creating theatrical performance environments, using space, set, costume, sound, lighting, etc.

The overall idea of this exercise is the development of a design-methodology that is not derived from a problem or a necessity, but from an poetical reading from a text. The students will learn to visualize space in various ways, and use the process of visualization as an inspiration for designing. An architectural promenade will be conceived with a strong focus on the narrative on the one hand and materials, light, depth composition, camera-standpoints / movements on the other.

OLA1: workshop 'model constructions': the students have obtained the necessary technical and analytical capacities and competences to process architectural and graphical data in a professional way and to process this data in a representative models. (spread over 4 weeks; W1-W4)

OLA2: workshop 'analysis of an artist'

the students have obtained the necessary analytical competences to analyse and to pinpoint the main features of the oeuvre of an artist in a report. The necessary data is obtained by means of books, excerpts of films and interviews. (W5)

OLA3: workshop 'concept structures and oral presentation techniques'

the students have obtained the necessary performative competences to clarify their concepts in a verbal presentation without the aid of any other document. The student organises and constructs the theme of his/her investigation only by means of spoken word.

Course specific competences

Training specific competences:

- the student develops personal and consistent design input.
- the student is capable of conceiving and executing a design with spatial and sculptural value that enters a dialogue with a given context of a text.
- the student is capable to generate an added value by means of creativity and experiment.
- the student masters spatial analogue techniques.
- the student understands and is capable to apply the elementary characteristics of color and light.

Learning activities

Workshops: guided, practical exercises

Course materials

To be confirmed.

Evaluation

Type : Exam during the examination period.

Optional Studio: Culture

Course code: A34160

Teacher(s): Voet Caroline, De Coster Wim

ECTS credits: 5

Course content

Theme:

How to engage in a concretely with space and morphology?

How to develop a personal morphological analysis and design methodology?

Content:

The emphasis is on research by design. The student learns to make a direct link between theory and practice through the practical application of certain aspects from architectural theory.

To formulate a grounded starting point, themes on space and design methodologies from the contemporary architectural discourse and furniture design are analysed. Several design drawings, sketches and diagrams of buildings and furniture are analysed together with their (design)texts. This morphological analysis is conducted based on a series of personal diagrammatic drawings / models.

Proposals for analysis (three will be selected):

Ungers (Hause Ohne Eigenschaften), Dom Hans van der Laan, Rem Koolhaas (from Y2K House to Muziekforum Porto), Toyo Ito (Sendai Kan Library), Peter Zumthor (Bregenz), Aires Mateus (Casa em Alcacer do Sal),....

In the design studio, the student develops a summarising presentation of each of the three analysed projects (cards, cards, synthesising model, ...) in which word and image are combined. The emphasis is on the design methodology on the one hand, on the spatial analysis of the building on the other hand, as well as the connection between these two.

Themes on space where one can work with are: inside – outside, density, layering, composition, rhythm, proportion, perception, materiality, light, movement, - silence, fabric, pattern, type, mass – space, public – private, place as passage / enclave, ritual – interiority – territory, ...

Based on this research, the student develops his own morphological analysis and design methodology. This is tested with a proposal for a realisation within a classical building, if necessary with a programme e.g. Living room / hotel / lobby / exhibition space. At the end, drawings and models are presented.

Course specific competences

Objectives: Specific educational competencies

The student is capable of presenting clear spatial solutions, for the purpose of using these generatively in the design process.

The student has an understanding of spatial presentation methods, including readability, conventions, scale, etc. He/she is capable of selecting these communication resources and applying them adequately.

In addition to a verbal presentation, he/she has the capacity for relevant expression through plastic and autonomous artistic means.

On the basis of a sensitive understanding, the student is capable of interpreting an existing, spatial and organizational entity.

The student understands 'human actions' and can relate this to the human presence in a space, on the basis of among others an elementary anthropological knowledge.

Objectives: Contribution to the general competencies of a professional bachelor

the ability to communicate information, ideas, problems and solutions, both to specialists and laymen, and an attitude of lifelong learning.

The student develops research and analysis. He can develop a funded design strategy that drives, accompanies and supports the personal work. He develops insights in the design processes and can therefore consciously direct his own design process and give the personal work a background and depth.

Learning activities

hearing classes
workshops
excursions

Course materials

Project-bound research literature
Architectural plans and analysis
Buildings

Evaluation

Description of evaluation : Project/Product, Presentation

During the classes, a diary is kept with summaries of the hearing classes, own findings, and sketches. Exercises are conducted during the classes. This is permanently evaluated. At the end there is a jury where the three analytical models are presented.

If the student does not respect a distinctly fixed and communicated term of handing in the work, the work is considered as not been handed in. The student receives for this (partial) assignment a score of zero. This rule is valid for all forms of works that need to be handed in. All works are as stipulated, handed in to the examiner personally or through TOLEDO. (OER. Article 128)

If the student due to circumstances beyond his control cannot be present at the moment of handing in or the evaluation, the student in any case hands in his work – on the moment foreseen and in the condition in which it is. He hands in the work through a third party with a receipt or he sends his work – or pictures of it – digitally through e-mail to his titular. The work handed in represents the condition at that moment.

The student needs to be present at least 80% of the contact hours and take part actively to the education activities.

Internship

Course code: A31631

Teacher(s): De Bock Eva, Scholiers Leen

ECTS credits: 5

Course content

Through external practice, the student will apply their personal curriculum and contribute to the discourse about the field of Interior Architecture and Design. The student will put together an internship plan. The student will also take on the administrative tasks concerning their contract, insurance etc. The student will draw up and submit weekly reports, a final report and a presentation.

Learning activities

Guided practical experience, internship.

Course materials

Equipment or study material in function of the selected work place.

Evaluation

Mode of evaluation: Presentation

Explanation: The acquired competences will be tested through weekly reports, a final report and a presentation. A teacher will visit the place of internship and will assess the student. The external internship coordinator will assess the student via an elaborate evaluation form.

The student should complete their internship on a regular basis and within the boundaries of the agreed terms with the internal and external internship coordinator.

Second exam opportunity: Due to the nature of this course, the student can only be evaluated once per academic year. For this course no second exam opportunity will be organized during the third exam period.

Elective: Scenography

Course code: A33979

Teacher(s): Dekeyser Jan

ECTS credits: 5

Course content

Dramatic research and vision development from a literary text, content-based as well as socially, structurally, pragmatically and abstract.

Creating a visual project individually and in group from design to execution and using scenic resources: space, light, image projection, production, interaction with public, costumes, dramaturgy.

Visualising, communicating and materialising of the design through drawings on scale 1:1 and/or model. This in a way adapted to the discipline.

Course specific competences

Discipline-specific competences:

- The student can acquire insight in the newest knowledge of the discipline and judiciously use it in the design.
- The student build and substantiate the design, project or concept of the whole design period in a documented and structured way.

Contribution to generic competences:

- Think and act in a scientific/artistic way, dealing with complex problems and ability to form an opinion, critical reflection on the own thinking, the own design and the problem, the ability to communicate information, ideas, problems and solutions to specialists as well as to laymen.
- Using the phases to come to a scenography (dramaturgical research, image development, scenic construction, performance), understand, analyze and interpret a literary source and turn it into a design, understand and use the discipline-specific resources and characteristics.

Learning activities

The basic course format is the individual/team design project. Beside this various aspects will be highlighted through lecture, consult, workshop, team work, study and field visit, visit to theatre productions.

Evaluation

Mode of assessment:

continuous assessment and evaluation of the final result by own supervisors.

Remarks:

If the student is not able to attend the moment of submission or the evaluation because of circumstances beyond his control, the student needs to submit his assignment - at the provided moment of submission and in the condition in which it can be found at that point in time- anyhow. If necessary, he lets a third party submit the assignment at receipt or he forwards it to the course coordinator by e-mail. The submitted assignment counts as a picture of the state of the assignment at that point in time.

If a student does not respect the deadline, that has been set down and communicated in an unambiguous fashion, the assignment will be regarded as not-submitted. For this (part of the) assignment the student receives NA (not taken). This regulation counts for all forms of assignments that should be submitted. All assignments will be handed to the examiner, personally or through TOLEDO, as prescribed.

The student needs to be present for at least 80% of the teaching hours and to participate actively in the teaching activities.

No 2nd examination attempt

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