

## CONCEIVED, PERCEIVED, LIVED

INSTRUCTOR  
GOUDSMIT, Inge  
igoudsmit@cuhk.edu.hk

## ISSUE

Cultural flagship buildings are often conceived to serve as important public spaces in cities and add significant value to the experience of urban areas and public life. However, the everyday experiences in and around these buildings often differ from the conceived ideas of architects and policymakers. This elective course focusses on the analysis of iconic cultural buildings in Taiwan; in particular the Weiwuying and Taipei Performing Arts Centres. It aims to study how a cultural flagship project and the public spaces around it influence their neighbourhood *and* how the neighbourhood influences the project.

## DESCRIPTION

In the early 2000's several global international architecture firms were commissioned to build iconic cultural buildings in Taiwanese cities. Over the past decade these building have completed and are taking into use. We will visit some of these buildings and critically analyse them from different perspectives.

The purpose of the course is to understand the daily experiences of different groups of people in relation to the iconic cultural buildings, and thus look at the projects and the surrounding site area through different lenses. To this end, we have developed a methodology that teaches architecture students to consider space through different lenses of urban users. We are interested in discovering how the neighbourhood has changed, and continues to change, under the influence of the building, and what this means to people.

The framework of the studio is based on Lefebvre's theoretical framework on the Production of Space (1991). It distinguishes between the conceived, perceived, and lived aspects of space and constructs an interactive relationship between these aspects. Conceived spaces are abstract and represented by technocratic means through scaled drawings, masterplans, strategy documents and bureaucratic documents on public policy. Perceived space concerns the material world and is inscribed in the day-to-day routines and practices of daily life. Finally, in the lived or representational space, social relations occur, and cultural memories are associated with physical space (Lefebvre, 1991; Merrifield, 1993). Based on this framework, we will unravel these elements to gain a better understanding of how urban politics produce space, how it is appropriated by users and how it is symbolically interpreted. It thus explores the gap between abstract, idealised understandings of space conceived by planners, architects and policymakers and the meaning of local urban actors in place.

Students of all years are eligible to join the course. A number of skills will be useful, including interviewing, drawing, observing, questioning, and collaboration. As the students will work in small groups, they can cooperate and learn from each other.

While many other courses focus on the design of space, this elective centralises how the building and public spaces work after they have been occupied for several years by the public. Through a post-occupancy analysis of the social inhabitation of architectural projects, students analyse the impact of architectural projects on the lives of people.

## IMPACT AND SUSTAINABILITY

This course builds on existing work on the social production of architecture (Jacobs, 2006; Goss, 1988; Knox, 1987; Lees, 2001, Faulconbridge 2009) and studies the hybrid lives of urban forms, and

how everyday routines influence social structures and power relations that affect how a building is used, therefore influencing the identity of a building.

The project focusses on social sustainability. Cultural iconic projects use vast public financial resources, and in this course, we assess their social value and use to the people, and ask whether these projects are indeed socially sustainable.

## COURSE SYLLABUS

### TOPIC 1 CONCEIVED SPACE:

Analysis of the conceived ideas during the initiation and design of the building and its public spaces.

### TOPIC 2 PERCEIVED SPACE:

Analysis of observations conducted on the site

### TOPIC 3 LIVED SPACE:

Analysis of meanings attributed to the site and the building

## METHODS

The research will be conducted in three steps, loosely following Lefebvre's framework:

### 01\_PHASE 1: HONG KONG

#### 1. Conceived space:

After our first meeting in Hong Kong, we will start collecting data and creating base maps of the architectural projects. They will aim to answer the following questions:

- How does the architectural brief describe the project and its public spaces?
- How do the architects describe the project?
- Who is included in the focus user group?
- *Where* do these people or communities live/work/stay/perform/go to school, etc?

Outcomes: Series of quotes, maps and quantitative data, laid out in InDesign (template will be provided).

Maps should include:

- Larger scale map(s) indicating the above information
- Smaller scale site map of research boundaries

Findings need to be documented meticulously and sources must be included for all the found information through foot notes in an appendix.

### 02\_PHASE II: TAIWAN

Research groups will utilize various methods to investigate how different user groups perceive, use, and value the project and plaza. By observing behaviours, mapping spatial patterns, and conducting interviews with site users, students can identify variations among the user population in their interpretations, utilization, and appreciation of the park. Different groups may use the site at different times of the day and may also have different perception of the place value. Through a combination of these perceptions, the aim is to gain insights into the diverse ways in which the site is experienced and valued by different user groups in Taipei (Taplin et al., 2002).

The overarching questions that should guide the deployment of the research methods are as follows:

- How do people use public space connected to the project and in its vicinity? Is public space a part of people's social lives?
- How do people use the site, perceive its value, and interpret its significance for the neighbourhood and the city?
- (How) would they like to use the site in the future?
- What kinds of meanings or value do people assign to the project? (For example: Is it a landmark that is important for the district or just a building they pass by?)
- How has their neighbourhood changed since the project was built?

## 2. Perceived space: spatial observation and behaviour mapping

### Behaviour maps

Behaviour mapping, which involves documenting people's actions in a particular space, is a useful approach for studying the site and its surroundings. This method includes written notes and sketches that capture the location and activities of individuals at a specific site. It is particularly effective when applied to designated areas with a significant amount of human activity, allowing researchers to revisit these areas multiple times throughout the day (Taplin et al., 2002). For example, we can map routes that people take over the site, places where they tend to sit, perform or stand, or how they approach the site area.

### Spatial observations

We can document detail of site use through various techniques such as photography, urban sketches etc. This visual information can provide more detailed information about how space is used. In particular, it is interesting to link these observations to architectural space, such as visibility, dimensions, covered or exposed space, etc. Most interesting is to study alternative means of use, that were not really designed: how is space parochialized? The documentation needs to be directed, thematized, and worked through; simply a collection of photographs does not tell a story.

### Sensory mapping

Sensory mapping is a simple, flexible technique that identifies sensory sensations of place. It is an exploration of a site while mapping the locations where strong sensory stimuli are encountered, including, but not limited to sights, sounds, smells, textures and tastes. The sensations are recorded on a map with different colour gradings. Sensory mapping is a way to enhance the understanding of where users tend to go, and where they tend to pause and also identify areas of greatest sensory interest.

## 3. Perceived space: personal narratives

Find five people find out how they perceive and use the public space. We also want to know how they identify the neighbourhood (the DNA of the place) and how the arrival of the project has affected this. We like to hear their personal anecdotes, honest views and perhaps even memories of the place. Each interview should be edited into a short narrative (a personal portrait) and illustrated with photographs, GIF's or sketches that can be linked to a physical location on a map.

### Individual interviews

The purpose of the interviews to interpret the meaning of the site as perceived by the users and understand their social behaviour (Pinkster, 2020) but also what kind of meaning they attribute to the site. While the behaviour maps and observations provide interpretations from the observers (you), interviews give the opportunity to check these assumptions and gather more in-depth information. Interviews should follow interview schedule provided, but additional questions can be added by the groups as relevant, based on their observations. The interviews need to be audio-recorded and

transcribed. Written consent needs to be sought in advance.

### **Transect walks**

During a transect walk, the researcher accompanies a willing participant on a walk through the site. Armed with a map and audio recorder, the researcher prompts the participant to share personal experiences related to significant places, events, historical areas, culturally important spots, as well as favourite resting, reading, or socializing locations. Transect walks are most effective when used alongside a comprehensive data set, in addition to individual interviews. They offer a deeper level of information compared to individual interviews, but it's important to acknowledge that they may be influenced by the participant's personal bias and should be cross-checked for consistency with data obtained through other methods. Unlike brief street interviews, participants in transect walks have more time to reflect and engage in discussions about the site and its meanings, as the sights, sounds, and smells of being on-site continuously stimulate their memory. The interviews need to be audio-recorded and transcribed. Written consent needs to be sought in advance.

### **WORKSHOPS**

We will organise 3 workshops in Hong Kong prior to the trip to prepare for our trip. During the second and third workshop, students will present their findings on the conceived ideas for the project.

### **FIELD TRIPS**

We will conduct a 5-day fieldtrip to Taiwan, during which we will visit the Taipei Performing Arts Centre and the Weiwuying National Kaoshiung Centre for the Arts. Details will be confirmed closer to the date.

### **DELIVERABLES**

The main deliverables for this project are:

- Digital publication of short personal narratives that can be illustrated with photographs, sketches and/or annotated maps.
- Chapter for each group in a class booklet. InDesign templates will be provided. All links need to be included in their original format (i.e., maps in full resolution .AI format) so the booklet and the maps can be printed in high resolution.
- In addition, we ask each group to reflect on the methodology, what they learned from the course and how they envision to utilize these skills in their architectural career.

### **LEARNING OUTCOMES**

1. Understanding of architectural and geographical theories central to this course.
2. Able to translate analytical findings into clear graphic representations.
3. Carry out observational fieldwork analysis.
4. Able to gather user and stakeholder through data-collection techniques.
5. Able to apply appropriate theoretical concepts to research projects, demonstrating a reflective and critical approach.
6. Through analysis of the production of buildings, able to understand the needs and aspirations of building users.

## ASSESSMENT SCHEME

### SPECIFIC ASSESSMENT

- 01\_Conceived space (10%)**
- 02\_Perceived space (10%)**
- 03\_Lived space (10%)**
- 04\_Final Submission (50%)**
- 05\_Participation and teamwork (20%)**

**Total: 100%**

## COURSE FORMAT

### 1\_Teaching Days

1. Students must attend for F2F teaching during these teaching hours.  
Teaching Day: Wednesday 16:30-18:00 for 3 workshops (See schedule for details)
2. Field trips, lectures, and other learning activities may be scheduled outside of teaching days.

### 2\_Student Study Effort\_3 credit course (Total: 140 hrs)

1. Class Contact: 39 hrs (Tutorial 3hrs, Critique 3hrs, Field Trip 34hrs)
2. Other Student Study Effort: 100 hrs (Studio / Self Study)

## FIELD TRIP

The field trip will take place from December 16<sup>th</sup> – December 20<sup>th</sup> exclusive of travel. Further details will be communicated in the course.

Students are responsible for their own travel arrangements and hotel; they are encouraged to make shared arrangements to reduce individual expenses.

The fieldwork will be conducted in Taiwan on the site. Students will have daily feedback sessions with the tutors and other students.

## REQUIRED READINGS

Pinkster FM. (2020) Interviewing in urban research. In: Verloo N and Bertolini L (eds) *Seeing the City: Interdisciplinary Perspectives on the Study of the Urban*. Amsterdam University Press, 70-84.

Taplin DH, Scheld S and Low SM. (2002) Rapid ethnographic assessment in urban parks: A case study of Independence National Historical Park. *Human Organization* 61: 80-93.

Verloo N. (2020) Urban ethnography and participant observations: Studying the city from within. In: Verloo N and Bertolini L (eds) *Seeing the City: Interdisciplinary Perspectives on the Study of the Urban*. Amsterdam University Press, 37-56.

Goudsmit, I., Kaika, M., & Verloo, N. (2023). A performing arts centre for whom? Rethinking the architect as negotiator of urban imaginaries. *Urban Studies*, 0(0).

<https://doi.org/10.1177/00420980231183154>

## OTHER REFERENCES

### On site research

- Chan E. (2023) Government-driven commodification of public space: The case of Kwun Tong Promenade, Hong Kong. *Cities* 134: 104204.
- Leary, M. E. (2013). A Lefebvrian analysis of the production of glorious, gruesome public space in Manchester. *Progress in Planning*, 85, 1-52.
- Lefebvre, H. (1991). *The production of space* (D. Nicholson-Smith, Trans. Vol. 142): Oxford Blackwell.
- McCann, E. J. (1999). Race, protest, and public space: Contextualizing Lefebvre in the US city. *Antipode*, 31(2), 163-184.
- Borden, I. (2001). *Skateboarding, space and the city : architecture and the body*. Oxford [England] New York: Berg.
- Lefebvre, H. (1991). *The production of space* (D. Nicholson-Smith, Trans. Vol. 142): Oxford Blackwell.
- Lees, L. (2001). Towards a critical geography of architecture: the case of an ersatz colosseum. *Ecumene*, 8(1), 51-86v
- Lucas, R. (2020). Threshold as social surface. In *Surfaces* (pp. 97-115): Routledge.

### On Iconic Buildings

- Debord, G. (1994; original 1967). *The society of the spectacle*. New York: Zone Books, translated from original in French : *La société du spectacle*, Buchet-Chastel
- Evans, G. (2005). Measure for measure: Evaluating the evidence of culture's contribution to regeneration. *Urban Studies*, 42(5-6), 959-983.
- Ho, K. C. (2006). Where do community iconic structures fit in a globalizing city? *City*, 10(1), 91-100.
- Jencks, C. (2006). The iconic building is here to stay. *City*, 10(1), 3-20.
- Kaika, M. (2011). Autistic architecture: the fall of the icon and the rise of the serial object of architecture. *Environment and Planning D-Society & Space*, 29(6), 968-992. doi:10.1068/d16110
- Kong, L. (2007). Cultural icons and urban development in Asia: Economic imperative, national identity, and global city status. *Political Geography*, 26(4), 383-404.
- Sklair, L. (2010). Iconic architecture and the culture-ideology of consumerism. *Theory, Culture & Society*, 27(5), 135-159.

### On the projects

- Karvelyte, K. (2020). Shifting meanings in changing contexts: the role of the creative city in Shanghai, Hong Kong and Taipei. *International Journal of Cultural Policy*, 26(2), 166-183.
- Kong, L., Chia-Ho, C., & Tsu-Lung, C. (2015). Arts, culture and the making of global cities: Creating new urban landscapes in Asia: Edward Elgar Publishing.: Chapter 6. In *search of new homes : the absent new cultural monument in Taipei*
- Koolhaas, R. (2008). 'What can Architecture do?' [Lecture ].
- Tseng, C. D. (2020). Unchartered Exclaves. <https://www.youtube.com/watch?v=8gpKRYI0EHs>
- Tseng, C. D. (2020). In *My Wrecked Hut Well Content: Notes on a Decade of Competition*. <https://www.youtube.com/watch?v=ZNdKjn2a6LQ>
- Yu, S.-D. (2004). Hot and Noisy, Taiwan's Night Market Culture. *The minor arts of daily life: Popular culture in Taiwan*, 129.
- Population census database accessible to the public: <https://www.ris.gov.tw/app/portal/674>

### On mapping

<https://www.subjectiveeditions.org/atlasses>

### On observations

<https://derivelab.org/>

Maps of artist Jan Rothuizen are excellent examples to represent everyday lived spaces. The course tutor will also supply additional materials and mappings as references during the course.

## RESEACH CONTEXT

The research we will perform in this elective course builds on a research project named “The social production of space. A case study in Shilin, Taipei”, led by Inge Goudsmit and funded by the Research Grants Council (Ref No. 24611822). This elective course is partially funded by this grant and partially by the School of Architecture.

## RESEARCH CONTEET

The research we will perform in this elective course builds on a research project named “The social production of space. A case study in Shilin, Taipei”, led by Inge Goudsmit and funded by the Research Grants Council (Ref No. 24611822). This elective course is partially funded by this grant and partially by the School of Architecture.

## RESEARCH ETHICS

Prior to the surveys and interviews, students will be briefed on research ethics by the course instructors. All interviewees should give explicit approval by either signing an informed consent form, or approval to use the information should be recorded in the audio files. Students are required to hand in these documents.

## TOOLS

Students are expected to bring their laptops and tablets to enable them to work remotely in Taipei on the project. They need their phones to make audio recordings during interviews. Furthermore, basic drawing tools, clip boards etc. should be prepared according to individual needs. Alternatively, most 7-11's in Taiwan offer printing services as well.

## IMPORTANT NOTE TO STUDENTS

### Expectations for Professional Conduct

The motto of The Chinese University of Hong Kong (CUHK) is “Through learning and temperance to virtue”. This motto places equal emphasis on the intellectual and moral education of students. In addition to pursuing academic excellence, students of CUHK are expected to maintain and uphold the highest standard of integrity and honesty in their academic and personal lives, respect the rights of others and abide by the law. More information on Postgraduate studies can be found in the PG Student Handbook. <https://www.gs.cuhk.edu.hk/>

### Attendance

Class attendance is required in all courses. For an excused absence, the instructor must be notified and presented with documentation of illness or personal matter. Please note: **Three (3)** or more unexcused absences may result in a failing grade for the course.

### Academic Honesty

The Chinese University of Hong Kong places very high importance on honesty in academic work submitted by students and adopts a policy of zero tolerance on academic dishonesty



Attention is drawn to University policy and regulations on honesty in academic work, and to the disciplinary guidelines and procedures applicable to breaches of such policy and regulations. Details may be found at: <http://www.cuhk.edu.hk/policy/academichonesty/>.

With each assignment, students may be required to submit a statement that they are aware of these policies, regulations, guidelines and procedures.

### **Third-Party Assistance**

All intellectual work essential to the design project must be completed by the student and cannot, under any circumstance, be outsourced to a third party (including, but not limited to a company, consultant, alumni, and/or friend).

In the design studio context, students may utilize external resources, such as printing services for presentation materials, and/or laser cutting and 3D printing services for prototyping purposes. Use of such third-party services constitutes non-intellectual work done by others. It is only permitted with prior written consent from the studio tutor and acknowledgment of such work done by the third party.

Assistance from other students or friends for aspects of project production also constitutes non-intellectual work done by others; this is allowed only if declared and acknowledged in a written statement attached to any such work that has received assistance.

Under all circumstances, students must declare all work done by others by completing the school's designated form before assessment. This form must include a detailed explanation of the third party's identity (name and relationship to the student), when and how they were utilized, and the specific tasks they performed in the project. The completed form, signed by the student, must be endorsed by the tutor and presented during the final review. The school will collect and retain this form for record-keeping purposes.

Failure to follow this code of conduct may be considered a case of academic dishonesty, to be reviewed by a disciplinary board, and possible failure of the course.

### **Artificial Intelligence**

Unless approved by the Programme or School Director, any use of AI tools such as ChatGPT or image generation tools (Midjourney) etc. is strictly prohibited and may result in disciplinary action in accordance with university policy on academic honesty. Students may refer to the CUHK 'Use of Artificial Intelligence tools in Teaching, Learning and Assessments' – A Guide for Students.

### **Student Work**

Submission of studio documentation must be complete and correctly formatted. Missing or incomplete submission of the documentation folder will result in the grade for the course being withheld. This will prevent registration for the following term or delay graduation. In addition, a grade deduction of *one letter grade* will be made.

**Term 1: 2 September 2024 (Monday) – 30 November 2024 (Saturday)**

<b>WEEK 01</b>		
11.09		
<b>WEEK 02</b>		
11.09	<b>INTRODUCTION</b>	
<b>WEEK 10</b>		
06.11	<b>WORKSHOP</b>	
<b>WEEK 12</b>		
19.11	<b>WORKSHOP</b>	
<b>WEEK 16</b>		
16-20.12	<b>FIELD TRIP</b>	Taiwan

## APPENDIX 1: SUBMISSION FILES

### Drawing Set

The final submission represents the basic information of a schematic design submission, in which the following drawings/material should be included:

#### 1. Cover Sheet (Sheet G0.00 - G0.04)

- 3D rendered perspectives from two angles with accurate representation of finished building
- Design sketches
- 3D perspectives of structural system (studies)

#### 2. General Data/Index Sheet (Sheet G1.00)

- Complete list of drawing numbers and titles, categorized in accordance with the categories listed in the Appendix.
- Site Location Map

#### 3. Site Plan (Sheet C1.00)

- Scale 1:500 & 1:100
- Overall intent for the site/site modifications shall be clearly indicated.
- Setting-out dimensions related to known site features.
- Identify new finish grade elevations at critical junctures in the building and show levels adjacent to the building and finished Ground Floor level.
- Site drainage points.

#### 4. Architectural Floor Plans: (Sheets A1.01, A1.02, and A1.03)

- First, Second, and Roof Levels scale 1:50. Additional levels as necessary if modifications to prescribed plan are adopted. The intention in setting up the plan is to allow for inclusion of as much information as possible. Examples of information that will be added: dimensions, section and elevation tags, room tags, window tags, door tags, etc.
- Materials should be designated accurately with an industry accepted hatch pattern. Walls should not be represented with a solid poche', it should be ensured that the tectonic resolution may ultimately be indicated in the plans where appropriate.
- Structural and major building service systems should be included and annotated
- Dimensions shall be provided along with key notes.
- Structural Grid Lines shall be established identifying the primary structural elements.
- Plan details shall be identified and shall reference to appropriate location within set.
- Building and wall sections shall be identified and shall reference to appropriate location within set.
- Enlarged Plans shall be identified and shall reference to appropriate location within set.
- All roof slopes and penetrations shall be identified and keyed for detailing.

#### 5. Exterior Elevations (Sheets A3.01 and A3.02)

- All elevations scale 1:50.
- Structural grid lines shall be established and coordinated with plans and sections.
- Areas requiring detail shall be drawn as elevation details and shall be included in the set.
- Keynotes and Material Assemblage Notes shall be incorporated to clarify intention.

#### 6. Building Sections (Sheets A4.01 and A4.02)

- Transverse and Longitudinal Building Sections showing structural and building service systems scale 1:50.
- Floor elevations and vertical dimensions shall be provided.

- Keynotes shall be utilized to indicate constructive intention.
- Material Assemblage notes shall be utilized if larger scale details have not been developed to communicate specific materials and standards.
- Structural grid lines shall be established and coordinated with plans and elevations.

#### **Additional notes regarding Plans, Elevations and Sections**

1. Finished floor levels (FFL) at each level incl roof
2. Numbering of all doors and windows
3. Clear differentiation between elements in section and in elevation
4. Dimensioning sufficient for setting-out on site
5. Comprehensive use of grid lines across all drawings
6. Selective use of annotation to describe materials and components in technical terms
7. Indicative above-ground drainage lines
8. Selective call-outs to larger scale drawings, incorporating levels and gridlines
9. Reasonable allocation of space in plan and section for services distribution

#### **7. Reflected Ceiling Plans (Sheet A7.01)**

- Identification of materials.
- Identification of luminaire layout
- Identification of egress compliant signage and smoke/fire detection and major building service systems (FCU)
- Comprehensive services layout incl symbols legend, lighting, fire safety, air-con
- Symbols legend
- Sectional information specific to ceiling where not already incl in the GA sections
- Setting-out dimensions

#### **8. Stair Details (Sheet A8.01)**

- Plans, elevations, sections of staircase 1:50
- Large scale details articulating intention and code compliance scale 1:20 / 1:10.
- All details shall be located within the overall assemblage through the use of grid lines.
- Keynotes shall be included.
- Material Assemblage Notation shall prescribe materials and specification standards with clarity.
- Vertical dimensions and horizontal shall be included.
- Rise/Run dimensions and slopes shall be designated.
- Materials depicted in section cut plane shall be indicated graphically with designated hatch patterns.

#### **9. Discussion of design compared to 3 built references**

Students are required to select three built references with a similar programmatic brief and floor area (around 200 m<sup>2</sup>) for analysis. Students will examine relevant aspects of each case study and apply their findings to their own project. The final submission should include textual analysis, visualizations (images, diagrams), and a brief conclusion on how the knowledge is applied. The final submission should not exceed 500 words and must properly credit all sources. This exercise allows students to gain insights and apply them to their own design decisions.

#### **10. Record of task division**

##### **Additional criteria:**

- All drawings shall be labeled with a title and scale. All plans shall be accompanied by a North Arrow.
- All drawings shall be titled/numbered utilizing the tri-partite numbering system.

## APPENDIX 2: DESIGN BRIEF

Name: School of Architecture, **Hong Kong Architecture Archive**  
Building Type: Archival Building  
Location: Chinese University of Hong Kong, parking lot in front of School of Architecture

### Site analysis:

The location of the site is the University Public Car Park in front of the School of Architecture, CUHK. The site is located along the MTR East Rail Line, just north-east of exit D, and stretches up to No.1 Bridge; refer to figure 1. The entire size of the site is approximately 2000 m<sup>2</sup>. The site is predominantly flat, and slopes up towards the No.1 Bridge. Currently, it is in use as a parking lot, and this function will remain, although the number of parking lots may be slightly reduced. Although the layout of the parking lot may be altered, the entrance/exit should remain at the current location. There is a number of trees located on the site, 90% of which may not be removed, if necessary 10% may be relocated within the same site.

The architects are requested to propose the exact location of the building within the site, while considering the preferred orientation of the building, accessibility for pedestrians, visibility from surrounding sites and buildings and the noise pollution from the MTR line.



Figure 1: site location

### Purpose of the Project:

CUHK is missing an informal location for students and staff from different disciplines to interact. To respond to this issue, a small ArchiCafe is proposed, in which take-away coffee, small snacks and other drinks will be provided. The location is selected due to the close proximity from the MTR station and the campus Shuttle Bus stops near to the site, thus allowing easy access for people arriving or departing the University by bus. It is envisioned that in the future users from outside of the university, such as Science Park staff, may use the service too.

### Design Requirements:

A sketch of the plan and section of the project has been provided by the client (please refer to figure 2). The architect is required to follow this sketch, but may propose variations to the plan and section. The design includes a circular building including a ground floor and a first floor. The roof is not

accessible to the public. The proportions of the design need to remain intact. Structural system, façade system etc. should be proposed.

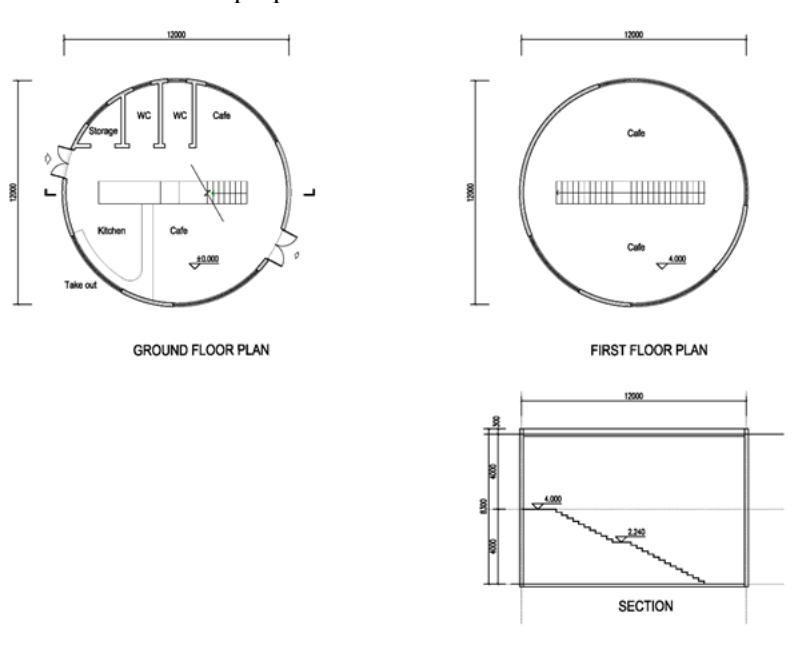


Figure 2: Sketch design of the ArchiCafe

### Functional Requirements:

The café should provide the following program:

- Take-out bar on exterior façade
- Take-out bar in interior; it is assumed that customers buy a coffee and find their seat; no table service is required.
- Seating areas are located on the ground floor and the first floor.
- Simple cafe kitchen to provide for coffee, tea, soft drinks etc. as well as pre-packaged food (no preparation of fresh food is required)
- Storage area
- Relevant building codes should be followed concerning fire egress, provision of toilets, staircase design, accessibility etc.

The above program may be interpreted creatively; overlapping program functions are welcomed.

### Budget Requirements:

The budget is flexible; however, moderation is required and the architects are required to propose an economical proposal.

## APPENDIX 3: RECORD OF TASK DIVISION

Provided on Blackboard

## APPENDIX 4: CAD DRAWINGS OF SITE

Provided on Blackboard

## APPENDIX 5: CAD TEMPLATE OF SUBMISSION SHEETS

Provided on Blackboard

Grade	Descriptor	Criteria	Points
A	Excellent	Comprehensively excellent performance on all aspects of the design intention, development, technical resolution and presentation. Achieving all learning outcomes with distinction.	4
A-	Very Good	Generally outstanding performance on the design intention, development, technical resolution and presentation. Achieving all learning outcomes with merit.	3.7
B+	Good	Substantial performance on the design intention, development, technical resolution and presentation. Achieving all learning outcomes satisfactorily.	3.3
B			3
B-			2.7
C+	Fair	Fair performance on the design intention, development, technical resolution and presentation. Achieving all learning outcomes at a passing standard.	2.3
C			2
C-			1.7
D+	Pass	Barely satisfactory performance on the design intention, development, technical resolution and presentation. Achieving all learning outcomes at a barely satisfactory standard.	1.3
D			1
F	Failure	Unsatisfactory performance on the design intention, development, technical resolution and presentation. Not achieving all learning outcomes.	0