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Extended brief
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This guide is to be read in conjunction with the current editions of the AA School Academic Regulations and the AA Student Handbook.
WELCOME

It is a pleasure to welcome you to the Architectural Association School of Architecture, which has, since 1917, been located in the Georgian buildings of Bedford Square, central London.

For decades, the School has raised students and teachers who have grown into leading architects and educators internationally. In the last ten years AA graduates have been awarded three Pritzker Prizes, eight RIBA Stirling Prizes, four RIBA Gold Medals as well as providing several winners of UK Young Architect of the Year and RIBA President’s Medals Students Awards.

Founded in 1847 by two architectural apprentices, the AA was established to provide independent and self-directed education for aspiring architects. The School was first recognised by the RIBA in 1906 and in 1919 a full-time course was extended to five years and the award of Diploma introduced.

The School carries on its founding mission as an independent academic institution and a learned society. The AA is an independent registered educational charity, without operational affiliation to any UK or other university or educational institution and is one of only two independent schools of architecture in the UK with this status.

The School understands the critical role of a multi-disciplinary approach to an architectural education, now made ever more essential in today’s global environment. While embodying big ambitions, the School values its small size and sense of intimacy as a community of high calibre tutors, students and administrative support staff, with an exceptionally high tutor-to-student ratio.

The Undergraduate School, comprising Foundation, First Year, Intermediate School, Diploma School, is at the centre of a unique learning context that includes students from all over the world. It offers an academic programme in architecture that includes the AA Intermediate Examination (with exemption from ARB/RIBA Part 1); the AA Diploma and AA Final Examination (with exemption from ARB/RIBA Part 2); and the AA Course and Examination in Architectural Practice (with exemption from ARB/RIBA Part 3).

The Undergraduate School’s Unit System encourages concentrated and independent design development, intellectual and practical, taught by tutors running their own practices within London or internationally. You will learn to ask critical questions and contextualise your work through taught courses in history and theory, technical studies and professional practice. In addition emphasis is placed on developing the ability to debate issues, argue convincingly for a particular design approach and communicate work clearly and succinctly via a range of media, visual and verbal.

In addition to the Undergraduate School there are eleven Graduate Programmes. Many of the topics explored by the Undergraduate School relate to work being undertaken in the Graduate School and there is opportunity for constant exchange between programmes and with specialist partners outside the School. The AA Public Programmes and Membership Events both provide further opportunities for students across the School to gain valuable knowledge, experience and contact with others of similar interest. Details of all courses and events are available on the AA website.

All the staff in the School recognise the energy and commitment, skills and knowledge, required to not only qualify for studies in higher education but to produce work of the highest quality. The Undergraduate School offers an educational framework that places you at the centre of a rich and challenging design culture. This stimulating and supportive environment will underpin your academic development and build your confidence, enabling you to further your ideas both during your period of study at the AA and in the future.

Today, architectural schools are part of a world being propelled forward in the early years of the 21st century by sweeping social, technological and communication revolutions that profoundly challenge every aspect of an architect’s life. Ours is a time for challenging and expanding the aims, imperatives and expectations of our students, so that their learning abilities better align with present and future needs of the profession.

I would like to offer you my best wishes at the beginning of your course and invite you to stop by my office to discuss your progress and continue a dialogue that will help ensure that our school not only continues to maintain the highest standards but remains at the cutting edge of debate.

Brett Steele
Director AA School
INTRODUCTION

The purpose of this guide is to provide you with information regarding the way in which the School and the programmes are organised.

You are now enrolled in the AA School. As you will have seen, there are many Programmes the School: these are organised into groups that comprise the Undergraduate School, the Graduate School and extend to Visiting UK and Global Schools.

Familiarising yourself with this document will provide you with insight for the reasons we do the things we do. Other documents you will find essential in orienting yourself within the School include the following:

- The AA School Academic Regulation 2014-2015
- The Complementary Studies Course Booklet 2014-2015

This handbook, which you should retain alongside the above documents, is divided into two sections:

SECTION 1
What the School provides, its location and key contact details.

SECTION 2
Provides an introduction to terms and definitions, common principles of assessment, the way that the programmes are structured, how each unit and course is organised and regulated, and what you will be expected to do.
SECTION 1

1.1 THE AA SCHOOL OF ARCHITECTURE

Agenda/What we do
In addition to the AA Intermediate Examination (ARB/RIBA Part 1), the AA Final Examination (ARB/RIBA Part 2) and the AA Diploma, and the AA Course and Examination in Professional Practice (with exemption from ARB/RIBA Part 3), the School offers many other courses in its Graduate and Visiting Schools, details of which are available on the AA’s website. The School also offers studies at MPhil and PhD levels.

Where we are
Our principal buildings are at 34-36 Bedford Square Bloomsbury central London. We occupy additional premises at 32, 33, 35, 37, 38 and 39 Bedford Square, and 4 and 16 Morwell Street. Additional teaching and learning centres are located in the AA’s Hooke Park, in Dorset.

Address
AA School of Architecture
36 Bedford Square
London WC1B 3ES

Telephone:
Telephone: +44 (0)20 7887 4000

Contact Details

<table>
<thead>
<tr>
<th>Role</th>
<th>Location</th>
<th>Telephone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brett Steele</td>
<td>36 Bedford Square</td>
<td>+44 (0)20 7887 4026</td>
</tr>
<tr>
<td>Belinda Flaherty</td>
<td>36 Bedford Square</td>
<td>+44 (0)20 7887 4092</td>
</tr>
</tbody>
</table>
1.1 THE ACADEMIC STRUCTURE AND SCHOOL MANAGEMENT

Overall Academic Organisation
The AA School is an independent school of architecture governed by the Architectural Association (Inc.) The AA Undergraduate School offers a five-year course in architecture recognised by the Architects Registration Board and the Royal Institute of British Architects, and is accredited by the British Accreditation Council. The AA School of Architecture consists of approximately 650 full-time equivalent students, who study in the Foundation, Undergraduate and Graduate Schools.

The AA School is made of four distinct parts:

- A one-year Foundation Course for students contemplating a career in architecture
- The Undergraduate School, a five-year ARB/RIBA recognised course comprising the AA Intermediate Examination (ARB/RIBA Part 1) providing after three years’ full time study exemption from ARB/RIBA Part 1 and after five years’ full time study the AA Final Examination (ARB/RIBA Part 2) providing exemption from ARB/RIBA Part 2
- The Graduate School, comprising 11 distinct programmes of advanced studies, 10 of which are validated by the Open University (OU)
- The AA Professional Practice and Practical Experience Examination (ARB/RIBA Part 3), a one-year ARB/RIBA recognised course leading to graduation providing exemption from ARB/RIBA Part 3 and to UK professional qualification as an architect.

Foundation
The AA Foundation Course offers a full-time, one year studio-based programme for students who wish to pursue architecture and related arts subjects. A hands-on course of creative design, thinking and learning, it is intended for individuals with limited previous experience in creative fields, but with an interest in exploring, and preparing for, a future academic or professional career in architecture or the arts. The Foundation Course is separate to and does not form part of the Undergraduate School programme.

Undergraduate School
The AA Undergraduate School offers the five-year ARB/RIBA recognised course in architecture, leading to UK professional qualifications and recognised within Europe under Article 46 of the Mutual Recognition of Professional Qualifications Directive (2005/36/EC).

The AA Intermediate Examination (ARB/RIBA Part 1) is achieved upon the successful completion of a minimum of three years’ full time study, and the AA Final Examination (ARB/RIBA Part 2) is achieved upon successful completion of a minimum of five years’ full time study. The AA also offers its own AA Diploma, achieved upon the successful completion of the fourth and fifth years of the programme.

Graduate School
The AA Graduate School includes 11 postgraduate programmes. The majority of students join the school in September at the outset of an academic year, and attend their studies according to the length of the course selected. There are full-time Masters programmes offering degrees, including a 12-month Master of Arts and a Master of Science, a 16-month Master of Architecture and a 20-month taught Master of Philosophy.

The AA Interprofessional Studio offers a full-time one-year or part-time two-year course leading to a Postgraduate Diploma.

In addition there is the AA Doctor of Philosophy programme which combines advanced research with a broader educational agenda, preparing graduates for practice in global academic and professional environments.

The Postgraduate Diploma, master and doctoral degrees at the AA are validated by the Open University. Finally, there is the part-time Building Conservation programme which offers a two-year Course leading to an AA Graduate Diploma.
AA Professional Practice and Practical Experience Examination (ARB/RIBA Part 3)
The AA offers a course and examination in Professional Practice and Practical Experience providing exemption from the ARB/RIBA Part 3 examination, a professional qualification leading to registration as an architect in the UK. The course is offered twice yearly and is open to graduates who have successfully obtained their Part 1 and Part 2 qualifications or their equivalents. A minimum period of 24 months appropriate professional experience is a requirement at Part 3, at least 12 months of which must have been undertaken after obtaining Part 2. Monitoring of, and support for, the appropriate professional experience is provided as part of the Part 3 course.

Head of School
The Director of the AA School is Brett Steele.

Management
The management structure of the AA is horizontal, and the School’s Director is the key point of contact. The Academic Board, Graduate Management Committee (GMC), and the Undergraduate Group provide regular deliberative assistance and feedback to the Director, and monthly meetings with the Heads of Department assist with communication and the day-to-day running of the School’s facilities.

The Director is responsible for receiving reports from all of the School’s Departments/Committees and for providing strategic academic reports to the AA Council and its sub-committee, the General Purposes Committee. Other appropriate reports are submitted by the Director to the AA Council’s two other sub-committees: the Building Committee and the Finance Committee.

Annual Unit and Course Review and Action
All Units and Courses in the School are subject to internal and external review on a regular basis. This includes review by the relevant Committees and Boards, feedback from the External Examiners and the student body, and the School’s annual monitoring processes. In addition, the programmes are periodically subject to review by external bodies: in the case of the Architecture programmes, quinquennial recognition by the regulatory and professional bodies, and from 2012, by the QAA (Quality Assurance Agency).
SECTION 2

2.1 UNDERGRADUATE SCHOOL: THE PROGRAMMES

Programme Structure
The Undergraduate School provides five years of study as follows:

• First Year
• Intermediate: Second and Third Years
• Diploma: Fourth and Fifth Years

Study within each of these three parts of the Undergraduate School consists of a year-long unit design studio plus the completion of the complementary studies courses; the required course submissions must be passed in order to successfully complete a year of study.

First Year
First Year (year one of study) is a studio-based teaching environment. It offers a broad introduction to the study of architecture and develops the conceptual abilities, knowledge base and skills for students, in preparation for entering the unit-based Intermediate School.

Intermediate School
The Intermediate School (years two and three of study) provides the basis for experimentation and project development within the structure of the unit system. There are currently thirteen Intermediate School units, each of which emphasises one or more of a wide variety of architectural issues. Integral to the Intermediate Unit design studio is the Complementary Studies Programme.

Diploma School
The Diploma School offers an opportunity for the consolidation of individual students’ architectural knowledge, skills and experimentation. There are fourteen Diploma School units organised to provide a diversity of architectural interests, agendas, topics and teaching methods. Diploma students are encouraged to challenge their own preconceptions, as well as build upon their existing knowledge and skills.

Design projects form the core of the unit work, supported by lectures, seminars, juries, presentations and workshops arranged within the unit. All learning is documented in the form of unit portfolios compiled by students throughout the year based upon tutorials and guidance by Unit Masters/Tutors. Integral to the Diploma Unit courses is the Complementary Studies Programme.

A diagram of the Undergraduate Programme Structure is shown on the following page.

Teaching and Learning
The programmes incorporate a broad range of teaching and learning methodologies. These are set out in the Programme Specifications and amplified in the Unit and Course Descriptors.

Assessment and Progression
The School’s approach to, and regulations for, assessment and progression are set out in the AA School Academic Regulations and the AA Student Handbook, to which reference should be made alongside this handbook.

Unit and Other Relevant Staff Contact Details:

<table>
<thead>
<tr>
<th>Role</th>
<th>Telephone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Registrar</td>
<td>+44 (0)20 7887 4092</td>
</tr>
<tr>
<td>Undergraduate Coordinator</td>
<td>+44 (0)20 7887 4009</td>
</tr>
</tbody>
</table>
2.2 PROGRAMME SPECIFICATIONS

The Programme Specifications for First Year, Intermediate and Diploma Programmes follow.
<table>
<thead>
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<th>Awarding body</th>
<th>Architectural Association School of Architecture</th>
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<tr>
<td>Partner institution(s)</td>
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<td>Professional, Statutory and Regulatory Bodies</td>
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| Start date for programme | September 2013 |

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<td>Language</td>
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<td>Refer to AA School Academic Regulations</td>
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<tr>
<td>Course Director</td>
<td>Brett Steele</td>
</tr>
<tr>
<td>Registrar</td>
<td>Belinda Flaherty</td>
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<table>
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<tr>
<th>Examination and Assessment</th>
<th>Mary Bowman BSc(Arch) RIBA</th>
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<tr>
<td>Simon Aliford BA DipArch RIBA</td>
<td>Brendan MacFarlane BArch MArch</td>
</tr>
<tr>
<td>Alison Brooks BES BArch RIBA</td>
<td>Deborah Saunt DipArch (Cantab) RIBA</td>
</tr>
<tr>
<td>Prof Ricky Burdett MSc BArch</td>
<td>Benedetta Tagliabue Architect RIBA</td>
</tr>
<tr>
<td>Prof Tom Emerson BSc(Hons) DipArch RIBA</td>
<td>Neil Thomas BSc(Hons) CEng MStructE EurIng</td>
</tr>
<tr>
<td>Anton Garcia-Abril MArch PhD</td>
<td>Sarah Whiting BA MArch PhD</td>
</tr>
<tr>
<td>Vittorio Magnago Lampugnani Prof. Dr. Ing</td>
<td>Elia Zenghelis AADipl</td>
</tr>
<tr>
<td>Amanda Levete AADipl RIBA</td>
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</table>

| Examination Board(s) | Course Director/External Examiners’ Review |

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<td>Programme Specification</td>
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<td>Quality Assurance Agency</td>
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### AIMS

**Terminology**
The terms *knowledge, understanding, ability and skills* are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 2. The abbreviation LO is used to define the specific Learning Outcomes for this award and are to be read in conjunction with the Aims of the programme.

**Aims**
Complex and original design strategies are developed in a challenging and specialised environment of small highly focused units via one-to-one tutorials, workshops, seminars and groups. The aim is to provide an appropriate and developed level of design, research and professional activity in architecture and related areas where students can evaluate and apply a range of visual, oral and written media, problem solve and make sound judgements. Unit work is thoroughly integrated with complementary taught courses in history and theory, technical studies and professional practice. In addition, the School offers a wide Public Programme of optional lectures, symposia, book launches, exhibitions and other events that collectively push the boundaries of architectural education and culture today.

The programme aims to produce graduates with the following attributes:

- Ability to generate complex design proposals showing understanding of current architectural issues, originality in the application of subject knowledge and, where appropriate, to test new hypotheses and speculations
- Ability to evaluate and apply a comprehensive range of visual, oral and written media to test, analyse, critically appraise and explain design proposals
- Ability to evaluate materials, processes and techniques that apply to complex architectural designs and building construction, and to integrate these into practicable design proposals
- Critical understanding of how knowledge is advanced through research to produce clear, logically argued and original written work relating to architectural culture, theory and design
- Understanding of the context of the architect and the construction industry, including the architect’s role in the processes of procurement and building production, and under legislation
- Problem solving skills, professional judgement, and ability to take the initiative and make appropriate decisions in complex and unpredictable circumstances
- Ability to identify individual learning needs and understand the personal responsibility required to prepare for qualification as an architect

### INTENDED LEARNING OUTCOMES

<table>
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<tr>
<th>Learning Outcomes 'LO'</th>
<th>On completion of this programme, and in conjunction with the Aims of the programme at this award level, graduates will have:</th>
</tr>
</thead>
<tbody>
<tr>
<td>LO1</td>
<td>The ability to create architectural design that satisfy both aesthetic and technical requirements</td>
</tr>
<tr>
<td>LO1.1</td>
<td>The ability to prepare and present building design projects of diverse scale, complexity and type in a variety of contexts, using a range of media, and in response to a brief</td>
</tr>
<tr>
<td>LO1.2</td>
<td>The ability to understand the constructional and structural systems, the environmental strategies and the regulatory requirements that apply to the design and construction of a comprehensive design project</td>
</tr>
<tr>
<td>LO1.3</td>
<td>The ability to develop a conceptual and critical approach to architectural design that integrates and satisfied the aesthetic aspects of a building and the technical requirements of its construction and the needs of the user</td>
</tr>
<tr>
<td>LO2</td>
<td>Adequate knowledge of the histories and theories of architecture and the related arts, technologies and human sciences</td>
</tr>
<tr>
<td>LO2.1</td>
<td>The knowledge of the cultural, social and intellectual histories, theories and technologies that influence the design of buildings</td>
</tr>
<tr>
<td>LO2.2</td>
<td>The knowledge of the influence of history and theory on the spatial, social and technological aspects of architecture</td>
</tr>
<tr>
<td>LO2.3</td>
<td>The knowledge of the application of appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach</td>
</tr>
<tr>
<td>-------</td>
<td>----------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>LO3</td>
<td>Knowledge of the fine arts as an influence on the quality of architectural design</td>
</tr>
<tr>
<td>LO3.1</td>
<td>Knowledge of how the theories, practices and technologies of the arts influence architectural design</td>
</tr>
<tr>
<td>LO3.2</td>
<td>Knowledge of the creative application of the fine arts and their relevance and impact on architecture</td>
</tr>
<tr>
<td>LO3.3</td>
<td>Knowledge of the creative application of such work to studio design projects, in terms of their conceptualisation and representation</td>
</tr>
<tr>
<td>LO4</td>
<td>Adequate knowledge of urban design, planning and the skills involved in the planning process</td>
</tr>
<tr>
<td>LO4.1</td>
<td>Knowledge of theories of urban design and the planning of communities</td>
</tr>
<tr>
<td>LO4.2</td>
<td>Knowledge of the influence of design and development of cities, past and present on the contemporary built environment</td>
</tr>
<tr>
<td>LO4.3</td>
<td>Knowledge of current planning policy and development control legislation, including social, environmental and economic aspects, and the relevance of these to design development</td>
</tr>
<tr>
<td>LO5</td>
<td>Understanding of the relationship between people and buildings, and the buildings and their environment, and the need to relate buildings and the spaces between them to human needs and scale</td>
</tr>
<tr>
<td>LO5.1</td>
<td>Understanding of the needs and aspirations of building users</td>
</tr>
<tr>
<td>LO5.2</td>
<td>Understanding of the impact of buildings on the environment, and the precepts of sustainable design</td>
</tr>
<tr>
<td>LO5.3</td>
<td>Understanding of the way in which buildings fit into their local context</td>
</tr>
<tr>
<td>LO6</td>
<td>Understanding of the profession of architecture and the role of the architect in society, in particular in preparing briefs that take account of social factors</td>
</tr>
<tr>
<td>LO6.1</td>
<td>Understanding of the nature of professionalism and the duties and responsibilities architects to clients, building users, constructors, co-professional and the wider society</td>
</tr>
<tr>
<td>LO6.2</td>
<td>Understanding of the role of the architect within the design team and construction industry, recognising the importance of current methods and trends in the construction of the built environment</td>
</tr>
<tr>
<td>LO6.3</td>
<td>Understanding of the potential impact of building projects on existing and proposed communities</td>
</tr>
<tr>
<td>LO7</td>
<td>Understanding of the methods of investigation and preparation of the brief for a design project</td>
</tr>
<tr>
<td>LO7.1</td>
<td>Understanding of the need to critically review precedents relevant to the function, organisation and technological strategy of design proposals</td>
</tr>
<tr>
<td>LO7.2</td>
<td>Understanding of the need to appraise and prepare building briefs of diverse scales and types, to define client and use requirements and their appropriateness to site and context</td>
</tr>
<tr>
<td>LO7.3</td>
<td>Understanding of the contribution of architects and co-professionals to the formulation of the brief, and the methods of investigation used in its preparation</td>
</tr>
<tr>
<td>LO8</td>
<td>Understanding of the structural design, constructional and engineering problems associated with building design</td>
</tr>
<tr>
<td>LO8.1</td>
<td>Understanding of the investigation, critical appraisal and selection of alternative structural, constructional and material systems relevant to architectural design</td>
</tr>
<tr>
<td>LO8.2</td>
<td>Understanding of the strategies for building construction, and ability to integrate knowledge of structural principles and construction techniques</td>
</tr>
<tr>
<td>LO8.3</td>
<td>Understanding of the physical properties and characteristics of building materials, components and systems, and the environmental impact of specification choices</td>
</tr>
</tbody>
</table>
Diploma. Students who fail all units and courses in any one year are offered one opportunity for re-assessment for that year.

**LO9**
Adequate knowledge of physical problems and technologies and the function of buildings so as provide them with internal conditions of comfort and protection against the climate

<table>
<thead>
<tr>
<th>LO9.1</th>
<th>Knowledge of the principles associated with designing optimum visual, thermal and acoustic environments</th>
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</thead>
<tbody>
<tr>
<td>LO9.2</td>
<td>Knowledge of systems for environmental comfort realised within relevant precepts of sustainable design</td>
</tr>
<tr>
<td>LO9.3</td>
<td>Knowledge of the strategies for building services, and ability to integrate these into a design project</td>
</tr>
</tbody>
</table>

**LO10**
The necessary design skills to meet building users’ requirements within the constraints imposed by cost factors and building regulations

<table>
<thead>
<tr>
<th>LO10.1</th>
<th>The skills to critically examine the financial factors implied in varying building types, construction systems, and specification choices, and the impact of these on architectural design</th>
</tr>
</thead>
<tbody>
<tr>
<td>LO10.2</td>
<td>The skills to understand the cost control mechanisms which operate during the development of a project</td>
</tr>
<tr>
<td>LO10.3</td>
<td>The skills to prepare designs that will meet building users’ requirements and comply with UK legislation, appropriate performance standards and health and safety requirements</td>
</tr>
</tbody>
</table>

**LO11**
Adequate knowledge of the industries, organisations, regulations and procedures involved in translating design concepts into buildings and integrating plans into overall planning

<table>
<thead>
<tr>
<th>LO11.1</th>
<th>Knowledge of the fundamental legal, professional and statutory responsibilities of the architects, and the organisations, regulations and procedures involved in the negotiation and approval of architectural designs, including land law, development control, building regulations and health and safety legislation</th>
</tr>
</thead>
<tbody>
<tr>
<td>LO11.2</td>
<td>Knowledge of the professional inert-relationships of individuals and organisation involved in procuring and delivering architectural projects, and how these are defined through contractual and organisational structures</td>
</tr>
<tr>
<td>LO11.3</td>
<td>Knowledge of the basic management theories and business principles related to running both an architect’s practice and architectural projects, recognising current and emerging trends in the construction industry</td>
</tr>
</tbody>
</table>

**PROGRAMME STRUCTURE**

The programme structure consists of study over two academic years, Fourth Year and Fifth Year, leading to the awards of the AA Final Examination (ARB/RIBA Part 2) and the AA Diploma.

Fourth and Fifth Year students join one of 15 Design Units and remain in that Unit for one year. Not all Design Units are offered each year. The programme is structured so that a minimum of 50% of the students’ time is focused on design activity through a series of studio-based units. The study of Design is supported by Complementary Studies comprising History and Theory, Technical Studies and Professional Practice.

In Fourth Year, students undertake a one year-long Design Unit. In addition, all students undertake two compulsory History and Theory Studies courses and two compulsory Technical Studies courses.

In Fifth Year, students undertake a one year-long Design Unit; students may choose the same Design Unit in two consecutive years. In addition, all students undertake one compulsory History and Theory course, one compulsory Technical Studies Design Thesis course with a choice of two submission dates, and one compulsory Professional Studies course: Architectural Professional Practice.

Students must pass all units and courses to progress into the next year. Only students who achieve a pass in the Design Units and in all compulsory courses in Fifth Year are awarded the AA Final Examination (ARB/RIBA Part 2) and the AA Diploma. Students who fail in any one year are offered one opportunity for re-assessment for that year.
<table>
<thead>
<tr>
<th>Year /Code</th>
<th>Status*</th>
<th>Unit/Subject Title</th>
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<tbody>
<tr>
<td>Fourth</td>
<td>DCO</td>
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<td>Fourth</td>
<td>DCO</td>
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<td>Technical Studies: Process in the Making</td>
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<td>Technical Studies: (Un)usual Performances</td>
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<td>TCO</td>
<td>Technical Studies: Small in Large - The Interrelation of Component and System</td>
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<td>Technical Studies: Studies in Complex Structures</td>
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<td>Technical Studies: Bridging Technologies</td>
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<td>History and Theory Studies: Vanishing Point</td>
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<tr>
<td>Fifth</td>
<td>C</td>
<td>Technical Studies: TS Design Thesis Year 5: (submission date 1 or submission date 2)</td>
</tr>
<tr>
<td>Fifth</td>
<td>C</td>
<td>Professional Studies: Architectural Professional Practice</td>
</tr>
</tbody>
</table>

*Status:
C   Compulsory – must be taken and passed
O   Optional Written Guidance (First Year)
DCO  Design Unit Option – compulsory unit from choice of all design units in year
MCO  Media Studies Option – compulsory course from choice of all media studies courses in year
TCO  Technical Studies Option – compulsory course from choice of all technical studies courses in year
In grey Design Unit not offered in 2014-2015

**TEACHING, LEARNING AND ASSESSMENT**

This programme is undertaken in full-time mode only. Students are taught design in small highly focused units via one-to-one tutorials, workshops, seminars and group discussions that provide a challenging environment for the development of complex and original design strategies.

The focus is to provide an appropriate and developed level of design, research and professional activity in architecture and related areas where students can evaluate and apply a range of visual, oral and written media, problem solve and make sound judgements. Unit work is integrated with complementary taught courses in history and theory, technical studies and professional practice. Unit programme details, teaching schedules and unit events are described in the unit extended briefs; details of staff contact time are set out in the unit descriptors. Timetables and assignments are set by unit tutors in conjunction with the Course Director in order to ensure parity between units and between courses.

School-wide facilities and resources are described in the AA Student Handbook. Detailed information on individual unit programmes, complementary courses and School events is set out in the AA Prospectus and on the AA website.
Assessment

The Assessment regulations are set out in AA School Academic Regulations.

A range of assessment methods is adopted to test the learning outcomes within each unit and course. Formative and summative assessments for Design Units are generally through presentation of a portfolio of design work. The criteria for assessment are set out in the Unit Descriptors and students are given written feedback following the final submission of work. Assessments for Complementary Studies courses are generally through specific design work, written assignments, seminar presentations, some of which may be individually or in groups.

Award classification

The award of the AA Final Examination (ARB/RIBA Part 2) is classified only as Pass.
The award of the AA Diploma with Honours is classified only as a Pass.
The award of the AA Diploma is classified only as a Pass.

Accreditation

The AA Final Examination (ARB/RIBA Part 2) is designed to maintain prescription by the Architects Registration Board, the ARB, validation by the Royal Institute of British Architects, the RIBA, to provide exemption from the ARB/RIBA Part 2 examination in architecture.

LEARNING SUPPORT

Refer to AA Student Handbook.

ADMISSIONS CRITERIA

Refer AA School Academic Regulations.

ADDITIONAL INFORMATION

Refer to AA Student Handbook.

REGULATIONS

Refer AA School Academic Regulations.

In addition, the following course-specific regulations apply:

• All units identified as compulsory must be passed.
• Learning Outcomes and graduates attributes are specified by the professional and statutory bodies and must all be achieved to pass.

EVALUATING AND IMPROVING QUALITY, QUALITY INDICATORS

<table>
<thead>
<tr>
<th>Academic Board/ Director of School</th>
<th>Periodic/Annual evaluation and action</th>
</tr>
</thead>
<tbody>
<tr>
<td>QAA Subject Review and Date</td>
<td>Quality Assurance Agency</td>
</tr>
<tr>
<td>Professional Accreditation</td>
<td>Architects Registration Board</td>
</tr>
<tr>
<td></td>
<td>Royal Institute of British Architects</td>
</tr>
</tbody>
</table>
2.3 DESIGN UNITS

The AA Undergraduate School is a RIBA/ARB-accredited five-year, full-time course of studies in architecture leading to the AA Intermediate Examination (RIBA/ARB Part 1) and AA Final Examination (RIBA/ARB Part 2). It comprises of First Year, Intermediate School (Second and Third Years) and Diploma School (Fourth and Fifth Years). In addition we offer a one year Foundation course for students contemplating a career in architecture. Students join the school in September and attend three terms of study concluding the following June. Entry into the school at any level can be from Foundation to Fourth Year, depending on experience.

The Diploma School offers opportunities for architectural experimentation and consolidation. With a broad range of interests and teaching methods, the aim is to marry drawing and technical proficiency to complex intellectual agendas in an atmosphere of lively and informed debate. Students are in an environment that fosters the development of creative independence and intelligence. They learn to refine their research skills and develop proposals into high-level design portfolios at the end of the year. Here students begin to define their voices as designers and to articulate individual academic agendas that will carry them into their future professional careers.
SYNOPSIS

*Golgonooza - City of Imagination*: In the works of poet William Blake (1757-1827) the city of Golgonooza is both a cypher for London’s social breakdown and a source of hope for justice. His ‘eternal, ever building, ever falling’ romantic vision was the site for political and social critique - a place for atonement and renewal where the imagined is more significant than the real. London’s history is marked by moments when social ideals have been pursued and manifest through architecture, most recently with postwar social housing. But with the advent of ‘right to buy’ in the 1980s and the withdrawal of local government from housing provision, the social has been replaced by the entrepreneurial and commercial. The unit believes that a successful city requires the presence of the ‘other’ through art, the ineffable and the imagined. These cultural notions are embedded within the accumulated language of architecture and form the basis of a counterpoint to market-oriented housing developments in the city. Our site of enquiry is Thamesmead. Conceived and built during the optimism of the 1960s building boom, the housing estate suffered from poor infrastructure, problematic construction and societal breakdown, all of which led to its rapid decline into violence and despair - a demise further ingrained into popular culture by films such as A Clockwork Orange. However, today owned and managed by Peabody Trust, the respected housing association, Thamesmead is part of a major regenerative effort. As a critical challenge to this work we will develop speculative readings of the site allowing for the possibility of entirely new propositions for Thamesmead’s future. Peabody will act as consultant to the unit covering the real: the economic and practical challenges of mass-housing provision. Art and literature set in London will stimulate the unit’s exploration of the imagined: the poetic and visionary in relation to city-building. ‘Imagination, the real and eternal world, of which this vegetable universe is but a faint shadow.’ - William Blake, Jerusalem: The Emanation of The Giant Albion (1804).

AIMS

To produce, over the course of three terms at a level commensurate with this stage of graduate education, complex and original project work, to an appropriate level of resolution, demonstrating an understanding of current architectural issues. Understand and integrate historical, theoretical and practical approaches to design. Be able to take initiatives, source relevant information, manage time, apply informed judgements and make appropriate and justified design decisions. Demonstrate understanding of the relationship between architecture and social, cultural, contextual, constructional and environmental issues. Demonstrate the appropriate application of a comprehensive range of visual, verbal and written communication skills. Be able to clearly explain and discuss all aspects of design work with internal and external critics and be able to respond to and integrate feedback.

OUTLINE CONTENT

- Historical research on the category of poetics of space, mythologies and 'otherness' as applied to architecture and the city (London).
- Research on the relationship between the 'mythological' and the city
- Investigation and choice of a specific site in Thamesmead, its history and types of program to be developed.
- Design of an architectural project of housing and/or its support programs from the urban scale to the scale of the detail.
- Drafting of a body of work and material that expresses the issues discussed through the means of architectural drawings, models and visual renderings.
LEARNING OUTCOMES

Definitions

The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 2.

The abbreviation LO is used to define the specific Learning Outcomes for this unit and are to be read in conjunction with the Aims of the Programme.

On completion of this unit, students will be able to demonstrate:

LO1 The ability to create architectural design that satisfy both aesthetic and technical requirements

LO1.1 The ability to prepare and present building design projects of diverse scale, complexity and type in a variety of contexts, using a range of media, and in response to a brief

LO1.2 The ability to understand the constructional and structural systems, the environmental strategies and the regulatory requirements that apply to the design and construction of a comprehensive design project

LO1.3 The ability to develop a conceptual and critical approach to architectural design that integrates and satisfied the aesthetic aspects of a building and the technical requirements of its construction and the needs of the user

LO2.3 The knowledge of the application of appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach

LO3.3 Knowledge of the creative application of such work to studio design projects, in terms of their conceptualisation and representation

TEACHING AND LEARNING STRATEGIES

Emphasis is placed on research, analysis and synthesis being conducted at a level appropriate to this stage of graduate experience. There is an expectation that, within a wide and rigorous intellectual framework established by the unit tutors, students will make propositions that incorporate considerations other than design, and that they are able to explore and support their propositions through a high level of substantiated argument using a variety of communicational and representational methods. A broad range of teaching methods is adopted to reflect the agenda and context of the unit; these involve both group and individual contact, and include unit-specific visits, workshops and seminars. Feedback is regularly provided in tutorials, seminars, in juries and at tabletop reviews where students are required to make visual and verbal presentations of their work set out in accordance with unit and school timetables.

LEARNING SUPPORT

Extensive information and physical resources are available to all students for learning support including model-making workshops for wood and metal working, digital prototyping, audio-visual lab, digital photography studio, drawing materials shop, bookshop, library, photo library, school archives, the public lecture series, weekly published school events lists, Hooke Park, bar and restaurant. Unit design tutors are available to meet their students for tutorials, seminars and juries every week.

ASSESSMENT

Assessment will be based on the following:

• Knowledge and understanding of the historical relationship between city, politics, and underlying mythological ideas.

• Knowledge and understanding of the specific context of the individual project including social and economic issues.

• Critical and rigorous involvement in all phases of the research, as well as an ability to formulate and sustain an independent argument

• Design of an architectural project that shows comprehension of the relationship between structure, spatial organisation, use of the building and its meaning in a larger context (both urban and symbolic)

• Drafting of a complete and well-crafted set of drawings that touch on all the relevant scales.

Assessment Criteria

All learning outcomes must be passed to achieve a pass in this unit.

Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:
Theoretical Development:
Awareness and understanding of theoretical and philosophical rationale that influence design strategies used in project work. Architectural and urban design issues are investigated, explored and justified in relation to the needs of the user and the complexities of the location. Understanding of the parameters of a design brief that satisfies specific functional requirements and addresses social, political, economic and physical contexts. Demonstrate that creative decisions are based on research and analysis, precedent study and emerging perceptual and aesthetic criteria. Demonstration of the appropriate selection, evaluation, application and integration of knowledge to the project design.

Technical Resolution:
Complex, resolved, designs are generated based on appropriate functional and aesthetic criteria demonstrating an understanding of historic and contemporary precedents and technologies. The selection, evaluation and application of materials, techniques, construction methods and processes that address, and are integrated into, project themes.

Integration and Synthesis:
Synthesis of conceptual, critical and technological issues together with user and spatial requirements and the ability to discuss and refine these in relation to the emerging project. The integration of a complex range of information to support logical argument and judgment. Comprehensive and effective use of visual, verbal and written skills in the communication of the project and the integration of feedback.

Method of Assessment
Formative assessment
Continual assessment is provided weekly at tutorials, periodic unit pin-ups and interim juries. A formative portfolio assessment Review (Fourth Year) or Diploma Preview (Fifth Year) is held in Term 2 where each student presents their work both physically and digitally to a Preview Panel of Diploma tutors, to ensure parity of assessment, after which written feedback is provided to assist students in the preparation of their final submissions.

Summative assessment
Portfolios of final drawings, images, physical and digital models are presented physically and digitally to a Review Panel of Diploma tutors. The Panels comprise tutors from different Units to ensure parity of assessment. A pass at the end of Fourth Year a pass confirms continuation to Fifth Year. A fail at the end of Fourth Year leads to two options: either a September Review with specific written requirements that must be completed by a deadline in order to pass to Fifth Year or the Fourth Year must be repeated. At the end of Fifth Year assessment is undertaken by the AA Diploma Committee. Following an assessment ‘pass’, each student presents their portfolio for a second time to pairs of External Examiners at a tabletop review. Follow a second ‘pass’ from the External Examiners, the student is awarded the AA Diploma and gains exemption from ARB/RIBA Part 2. A borderline pass is identified to the External Examiners for consideration. A fail is not presented to the Examiners and necessitates that all requirements of Fifth Year to be repeated in another unit.

Re-Assessment
Refer AA School Academic Regulations.

TRANSFERABLE SKILLS
The student will have an opportunity to practise the following skills:

<table>
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<tr>
<th>Required</th>
<th>Assessed</th>
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<td>Communication:</td>
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<td>Verbal</td>
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<td>Visual</td>
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<td>Self-management skills</td>
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<td>Manage time and work to deadlines</td>
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<td>IT/CAD techniques</td>
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<td>Information management</td>
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<td>Critical skills/ability</td>
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SYNOPSIS

The New Domestic Landscape: The 1970s were a time of radical political ideologies, mass consumption and the development of new materials. It was then that designers began developing new ways of living, namely, of a ‘new domestic landscape’ - a critical attitude that sparked a second wave of prospective and introspective speculation on domestic space, which followed that of the modernist movement. More than 40 years later, the Berlin wall has fallen, postmodernism is over, and 2.0 technologies are a thing of the past. What, then, has happened to domestic space? High-tech has taken over. New ways of living rely mainly on information exchange and social networking - from (sub)urbanisation to tweets and sustainable development to nanotechnologies - while architecture slowly disappears. The more an individual uses social media to connect with the world the less he or she is connected to any immediate physical space. Architecture has slowly disappeared to give place to its shiny/shady image, becoming meaningful not at an intimate level, but only when tweeted to the world. Airbnb and Instagram culture have reduced the domestic to boutique living. The aim of the unit will be to reconsider our contemporary living patterns in order to come up with ways to translate the overall concerns of a 3.0 life to intimate spatial problems. Additionally, we will be reinventing domestic space from the perspective of the body/architecture and the body. What will tomorrow’s architectural selfie be? Following last year’s agenda of autonomy (spatial and economical among others), this year we will be incorporating further research on the scale of the domestic in order to produce architecture that is not only a building, but also as an autonomous territory for new behaviours. Our trip will be to a physical place of transition, where the old mingles with the new, where one system is slowly abandoned for one not yet determined - Cuba, an enclosed world where everything is possible.

AIMS

To produce, over the course of three terms at a level commensurate with this stage of graduate education, complex and original project work, to an appropriate level of resolution, demonstrating an understanding of current architectural issues. Understand and integrate historical, theoretical and practical approaches to design. Be able to take initiatives, source relevant information, manage time, apply informed judgements and make appropriate and justified design decisions. Demonstrate understanding of the relationship between architecture and social, cultural, contextual, constructional and environmental issues. Demonstrate the appropriate application of a comprehensive range of visual, verbal and written communication skills. Be able to clearly explain and discuss all aspects of design work with internal and external critics and be able to respond to and integrate feedback.

OUTLINE CONTENT

• Research in the form of a case study on fictional or existing autonomous spaces or territories and/or the idea of domsporticity.
• Identification of a problematic from the research and definition of a specific theme/area of preoccupation for the year.
• Initial research about building context through identified theme for the year; selection and analysis of a site in Havana, Cuba.
• Design proposal for a building on site and demonstration of the proposed scheme’s autonomous features.
• Optional writing up of individual fictions that speculate on the evolution of the building proposals over time.
LEARNING OUTCOMES

Definitions
The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 2. The abbreviation LO is used to define the specific Learning Outcomes for this unit and are to be read in conjunction with the Aims of the Programme.

On completion of this unit, students will be able to demonstrate:

LO1 The ability to create architectural design that satisfy both aesthetic and technical requirements
LO1.1 The ability to prepare and present building design projects of diverse scale, complexity and type in a variety of contexts, using a range of media, and in response to a brief
LO1.2 The ability to understand the constructional and structural systems, the environmental strategies and the regulatory requirements that apply to the design and construction of a comprehensive design project
LO1.3 The ability to develop a conceptual and critical approach to architectural design that integrates and satisfied the aesthetic aspects of a building and the technical requirements of its construction and the needs of the user
LO2.3 The knowledge of the application of appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach
LO3.3 Knowledge of the creative application of such work to studio design projects, in terms of their conceptualisation and representation

TEACHING AND LEARNING STRATEGIES

Emphasis is placed on research, analysis and synthesis being conducted at a level appropriate to this stage of graduate experience. There is an expectation that, within a wide and rigorous intellectual framework established by the unit tutors, students will make propositions that incorporate considerations other than design, and that they are able to explore and support their propositions through a high level of substantiated argument using a variety of communicational and representational methods. A broad range of teaching methods is adopted to reflect the agenda and context of the unit; these involve both group and individual contact, and include unit-specific visits, workshops and seminars. Feedback is regularly provided in tutorials, seminars, in juries and at tabletop reviews where students are required to make visual and verbal presentations of their work set out in accordance with unit and school timetables.

LEARNING SUPPORT

Extensive information and physical resources are available to all students for learning support including model-making workshops for wood and metal working, digital prototyping, audio-visual lab, digital photography studio, drawing materials shop, bookshop, library, photo library, school archives, the public lecture series, weekly published school events lists, Hooke Park, bar and restaurant. Unit design tutors are available to meet their students for tutorials, seminars and juries every week.

ASSESSMENT

Assessment will be based on the following:

- Evidence of the relevance of the project to contemporary social, political or economic issues.
- Definition of a critical position in regards to the role of autonomy in a contemporary urban and spatial context.
- Creation of a design brief and development of a building proposal that demonstrates the design’s adherence to the formulated critical position on autonomy.
- Selection of the appropriate representation media for the building proposal and demonstration of the ability to generate time-based scenarios of its evolution.
- Development of analytical skills and of the ability to critically assimilate feedback given in presentations and reviews.

Assessment Criteria

All learning outcomes must be passed to achieve a pass in this unit. Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:
Theoretical Development:
Awareness and understanding of theoretical and philosophical rationale that influence design strategies used in project work. Architectural and urban design issues are investigated, explored and justified in relation to the needs of the user and the complexities of the location. Understanding of the parameters of a design brief that satisfies specific functional requirements and addresses social, political, economic and physical contexts. Demonstrate that creative decisions are based on research and analysis, precedent study and emerging perceptual and aesthetic criteria. Demonstration of the appropriate selection, evaluation, application and integration of knowledge to the project design.

Technical Resolution:
Complex, resolved, designs are generated based on appropriate functional and aesthetic criteria demonstrating an understanding of historic and contemporary precedents and technologies. The selection, evaluation and application of materials, techniques, construction methods and processes that address, and are integrated into, project themes.

Integration and Synthesis:
Synthesis of conceptual, critical and technological issues together with user and spatial requirements and the ability to discuss and refine these in relation to the emerging project. The integration of a complex range of information to support logical argument and judgment. Comprehensive and effective use of visual, verbal and written skills in the communication of the project and the integration of feedback.

Method of Assessment
Formative assessment
Continual assessment is provided weekly at tutorials, periodic unit pin-ups and interim juries. A formative portfolio assessment Review (Fourth Year) or Diploma Preview (Fifth Year) is held in Term 2 where each student presents their work both physically and digitally to a Preview Panel of Diploma tutors, to ensure parity of assessment, after which written feedback is provided to assist students in the preparation of their final submissions.

Summative assessment
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Re-Assessment
Refer AA School Academic Regulations.

TRANSFERABLE SKILLS
The student will have an opportunity to practise the following skills:

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SYNOPSIS

1:1 - Productive Envelopes: Industrial production accounts for a large proportion of Europe’s GDP and remains a key driver in innovation, productivity, growth and job creation. Most of the EU’s exports are manufactured products. However, Europe’s position as an industrial powerhouse is eroding, and its leadership in many important sectors is being constantly challenged. Through the development of high added-value manufacturing technologies, the EU has set a roadmap for the factories of the future, which will be clean, efficient, environmentally friendly and socially sustainable. In line with our research into organisational and performative systems through the implementation of one-to-one prototypes, this year Diploma 3 will focus its research on the contemporary factory. We will investigate the functional, the structural and the environmental demands of large technological envelopes. We will study the industrial context (in which goods are produced); the post-fordist context (in which knowledge is produced); and the emerging context of logistic and service infrastructures (datacentres, storage facilities, logistic infrastructures). These are the arenas where contemporary labour takes place. The factories of material and immaterial production will be our field of investigation. Often overlooked by architects, the increasing complexity of the contemporary factory and warehouse offers the opportunity to establish a new dialogue on the relationship between industry, technology, engineering and architecture. Whereas modern functionalism sought for repetition and homogeneity, we will look for a contemporary heterogeneous environment. The unit will develop organisational systems through the production of computational protocols. We will search for patterns, networks, discretisation strategies and space-filling algorithms. We will build fully functional prototypes as a means for understanding this relationship between structure, material system, spatial qualities and organisation.

AIMS

To produce, over the course of three terms at a level commensurate with this stage of graduate education, complex and original project work, to an appropriate level of resolution, demonstrating an understanding of current architectural issues. Understand and integrate historical, theoretical and practical approaches to design. Be able to take initiatives, source relevant information, manage time, apply informed judgements and make appropriate and justified design decisions. Demonstrate understanding of the relationship between architecture and social, cultural, contextual, constructional and environmental issues. Demonstrate the appropriate application of a comprehensive range of visual, verbal and written communication skills. Be able to clearly explain and discuss all aspects of design work with internal and external critics and be able to respond to and integrate feedback.

OUTLINE CONTENT

- Study of a specific industry, its production line and organisation
- Develop an individual project brief identifying opportunities and a critical position.
- Development of computational and material protocols to be articulated as a scientific paper.
- Development of a personal design methodology that integrates structure, material organisation and performative aspects.
- Develop skills and know-how on cutting-edge manufacturing technology and material research.
- Trip to Turin and Ivrea to visit some of the finest examples of 20th Century industrial architecture: FIAT’s Lingotto, the new Maserati plant as well as Nervi’s engineering legacy.
- Development of a design proposal that addresses social, economic and ecological issues.
- Development of a fully functional 1:1 prototype showing part of the design, a component or a relevant detail.
LEARNING OUTCOMES

Definitions

The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as a student progresses through qualifications at Part 2.

The abbreviation LO is used to define the specific Learning Outcomes for this unit and are to be read in conjunction with the Aims of the Programme.

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LO1.3 The ability to develop a conceptual and critical approach to architectural design that integrates and satisfied the aesthetic aspects of a building and the technical requirements of its construction and the needs of the user
LO2.3 The knowledge of the application of appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach
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ASSESSMENT

Assessment will be based on the following:

• Evidence of scientific research in organisational systems using generative computational design methods and physical processes.
• Evidence of understanding material properties, geometry and structural behaviour through computation and physical model making. Ability to test and assess design iterations at different scale.
• Capacity to turn research (in material, organisation and technology) into a timely and relevant design proposal.
• Evidence of understanding integration of structure, geometry, fabrication and organisation
• Capacity to communicate the design proposal through a range of media to different audiences.
• Organise and conduct meetings with relevant experts. Manage and coordinate the multi-disciplinary design process.

Assessment Criteria

All learning outcomes must be passed to achieve a pass in this unit.

Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:
**Theoretical Development:**
Awareness and understanding of theoretical and philosophical rationale that influence design strategies used in project work. Architectural and urban design issues are investigated, explored and justified in relation to the needs of the user and the complexities of the location. Understanding of the parameters of a design brief that satisfies specific functional requirements and addresses social, political, economic and physical contexts. Demonstrate that creative decisions are based on research and analysis, precedent study and emerging perceptual and aesthetic criteria. Demonstration of the appropriate selection, evaluation, application and integration of knowledge to the project design.

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Synthesis of conceptual, critical and technological issues together with user and spatial requirements and the ability to discuss and refine these in relation to the emerging project. The integration of a complex range of information to support logical argument and judgment. Comprehensive and effective use of visual, verbal and written skills in the communication of the project and the integration of feedback.

**Method of Assessment**

**Formative assessment**
Continual assessment is provided weekly at tutorials, periodic unit pin-ups and interim juries. A formative portfolio assessment Review (Fourth Year) or Diploma Preview (Fifth Year) is held in Term 2 where each student presents their work both physically and digitally to a Preview Panel of Diploma tutors, to ensure parity of assessment, after which written feedback is provided to assist students in the preparation of their final submissions.

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OUTLINE CONTENT

• Architecture as agency of the relation between polity and space;
• Contemporary territorial transformations of Europe;
• Development of urban structures and the Anthropocene
• The links between the transformations in international and sub-state polities, processes of institutional change and the material structures and technical processes of human environments;
• Material flows and characterisation of urban processes in the contemporary sediment;
• Notions of territory and entanglements between surveying, government, contemporary imaging technologies and architecture;
• Contemporary integrated architectural projects.
LEARNING OUTCOMES

Definitions

The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 2.

The abbreviation LO is used to define the specific Learning Outcomes for this unit and are to be read in conjunction with the Aims of the Programme.

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ASSESSMENT

Assessment will be based on the following:

- The course is assessed on the basis of a complex individual architectural project. The students will have to demonstrate:
- capacity of elaborating and presenting an independent design thesis;
- capacity to demonstrate clear architectural characterisations of the processes investigated;
- capacity of identifying impacts of proposals, outline onward research and action;
- capacity of referring to and incorporating in their design the outcomes of individual territorial analysis and existing documentation;
- critical participation in Unit collective research;
- critical assessment of architectural design options.

Assessment Criteria

All learning outcomes must be passed to achieve a pass in this unit.

Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:
Theoretical Development:
Awareness and understanding of theoretical and philosophical rationale that influence design strategies used in project work. Architectural and urban design issues are investigated, explored and justified in relation to the needs of the user and the complexities of the location. Understanding of the parameters of a design brief that satisfies specific functional requirements and addresses social, political, economic and physical contexts. Demonstrate that creative decisions are based on research and analysis, precedent study and emerging perceptual and aesthetic criteria. Demonstration of the appropriate selection, evaluation, application and integration of knowledge to the project design.

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Method of Assessment

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SYNOPSIS

The Consortium of Fantastic Ideas: Rare New Species: A dark oral tradition has it that in the mid-1950s some of the best minds in the world of engineering and architecture - Eduardo Torroja, Félix Candela, Heinz Hossdorf, Buckminster Fuller - initiated a transnational faction based on collaborative innovation called the Consortium of Fantastic Ideas. Conceived as a creative laboratory to address emerging and extraordinary situations through collaborative fantasy and rigour, the conversations, meetings and communications of this group supposedly fed into much of the public and professional activity of its members. Sixty years later, the Consortium is reborn in order to explore the potential of the exceptional and specific in a world increasingly homogeneous, mono-cultural and graspable, with the belief that behind the apparent familiarity of what surrounds us are cultural, productive, social and political emerging realities of an extraordinary and hidden nature - all capable of instigating new rare species of environments without falling into fictional or parallel worlds. To apply to join the Consortium, students will work in the field of the collective, exploring mundane and ordinary human activities. If in recent years the subject of the work was primarily the space of the counter-routine, this year, attention turns to daily activities and the examination of emerging technological, productive and social conditions in order to articulate Rare New Species of environments that respond to specific and concrete situations from which renewed forms of togetherness may emerge. More than ever the Consortium of Fantastic Ideas is intensely committed to the project of architecture in its most direct form and believes that in every architectural decision is an opportunity to discuss and propose alternatives to the world that surrounds us. The project thus serves as a vast record of knowledge that addresses the relevance and validity not only of spatial models and inherited languages, but also of the productive, technological and social systems from which they emerge. Architecture, as a result, becomes a critical vehicle fully charged with fantasy, rigour and unexpected qualities. Arquitectura fantástica again.

AIMS

To produce, over the course of three terms at a level commensurate with this stage of graduate education, complex and original project work, to an appropriate level of resolution, demonstrating an understanding of current architectural issues. Understand and integrate historical, theoretical and practical approaches to design. Be able to take initiatives, source relevant information, manage time, apply informed judgements and make appropriate and justified design decisions. Demonstrate understanding of the relationship between architecture and social, cultural, contextual, constructional and environmental issues. Demonstrate the appropriate application of a comprehensive range of visual, verbal and written communication skills. Be able to clearly explain and discuss all aspects of design work with internal and external critics and be able to respond to and integrate feedback.

OUTLINE CONTENT

- Research into typologies of public interiors along history
- Research into public spaces in relation to specific cultures and actors
- Research into a concrete social group, identification and investigation of a site related to it
- Design of a medium size building as a public space linked to research findings
- Identification of rituals and activities to take place in the designed space
- Investigation and representation of a designed space, integrating people, rituals, architecture, technologies and biotic materials
LEARNING OUTCOMES

Definitions

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On completion of this unit, students will be able to demonstrate:

LO1 The ability to create architectural design that satisfy both aesthetic and technical requirements

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LO1.2 The ability to understand the constructional and structural systems, the environmental strategies and the regulatory requirements that apply to the design and construction of a comprehensive design project

LO1.3 The ability to develop a conceptual and critical approach to architectural design that integrates and satisfied the aesthetic aspects of a building and the technical requirements of its construction and the needs of the user

LO2.3 The knowledge of the application of appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach

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ASSESSMENT

Assessment will be based on the following:

• Identification, explanation and presentation of an architecture in its cultural political context

• Presentation of public spaces in relation to specific cultures and actors

• Presentation and justification of a site in relation to a social group

• Design of a medium size building as a public space that addresses cultural and social agendas

• Synthesis of social, aesthetic, functional and technological judgments in design

• Communication and representation of a designed space, integrating people, rituals, architecture, technologies and biotic materials

Assessment Criteria

All learning outcomes must be passed to achieve a pass in this unit.

Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:
Theoretical Development:
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### Unit Title | DIPLOMA DESIGN UNIT 6 | Code
---|---|---
Level | Fourth Year, Fifth Year | Status
Unit Master | Liam Young, Kate Davies | Terms
Co-requisite | of Diploma Design Units 1-5, 7, 9-11, 14, 16-18 inclusive | Pre-requisite
Barred combinations | None | 
Professional body requirements | Architects Registration Board | 
Learning methods | Royal Institute of British Architects | 
| Lectures | 
| Seminars/tutorials/juries | 
| Self-directed learning | 

**SYNOPSIS**

**Unknown Fields Division - lithium dreams - what lies beneath Bolivian Amazon Atacama Desert:** This year we embark on an exploration of the unexploited, the potential and the latent as we investigate a slippery thing called energy. Energy is not a substance that can be held, seen, or felt. We cannot create new energy that is not already present in the universe. Energy lies held in the earth, embodied in the very crust of the world, waiting, vibrating; longing for escape. Cities, industries and infrastructure feed on these landscapes. The ground is charged matter, pregnant with billions dollar prospects and the world bears the scars of often ferocious attempts to free it. In Unknown Fields we chronicle these resource landscapes and investigate the infrastructure that serve as energy conduits; translating matter like a luminous language - from a hole in the ground to the glow of our phones. We trace a wild journey of electrons from the radiant gizmos of our familiar city deep into landscapes far, far away. For our Winter Expedition we map a landscape spectrum spanning rain soaked forests to parched flat earth as we blaze a trail from the Bolivian Amazon to the Atacama Desert. In the heart of Bolivia, we will bear witness to a site, which epitomizes a burgeoning new era of electric fuel. Buried here, beneath the mirror of the world’s largest salt flat, is a grey gold called Lithium, a substance in every one of our pockets, in every gleaming device, and every electric car. Where a gear-shift in human technological development has rendered this landscape one of the most sought after on earth. We chase the grey rush to Salar de Uyuni, where under ethereal inverted skies lies over half of the world’s reserves of Lithium. This is the feeding ground of the new green energy revolution. If the future is electric then the future is here, lying in wait for the world. Our journey will take us to celebrated landscapes, the future of which is dictated by worlds beyond their spectacular horizons. From the salt flats we will drift along the Amazon River, unearthing the lost cities of the forest, and tread the paths of El Dorado, another gold rush long consumed by the trees. We climb to the top of the world, the highest city on the planet, the Bolivian capital of La Paz. We head down to a dead sea, the Atacama desert. If the Bolivian salt flats are mirrors to the sky above then the Atacama is a mirror reflecting a possible future, for it is a site that has been scraped clean by hundreds of years of copper and nitrate mining. We will see this exhausted ground stripped bare and disappearing on the wind. From the dust clouds the Unknown Fields of speculators, and prospectors will imagine the future of Bolivia’s charged ground: of possibility, and potential, on the verge of change, a proving ground in a state of becoming?

**AIMS**

To produce, over the course of three terms at a level commensurate with this stage of graduate education, complex and original project work, to an appropriate level of resolution, demonstrating an understanding of current architectural issues. Understand and integrate historical, theoretical and practical approaches to design. Be able to take initiatives, source relevant information, manage time, apply informed judgements and make appropriate and justified design decisions. Demonstrate understanding of the relationship between architecture and social, cultural, contextual, constructional and environmental issues. Demonstrate the appropriate application of a comprehensive range of visual, verbal and written communication skills. Be able to clearly explain and discuss all aspects of design work with internal and external critics and be able to respond to and integrate feedback.

**OUTLINE CONTENT**

- Develop a unique critical position in response to the unit brief: to explore complex contemporary relationships between nature, culture and technology
- Develop a unique and personal design response in relation to a project specific brief or speculative architectural narrative consistent with this critical position
- Integration of critical feedback from seminars and workshops
- Address the role of time-based modes of representation in the communication of architectural proposals and their consequences as events or scenarios
- Demonstrate the ability to implement conclusions drawn from innovative physical and digital prototyping, simulations and experimentation, as well as focused research and precedent studies
LEARNING OUTCOMES

Definitions

The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 2. The abbreviation LO is used to define the specific Learning Outcomes for this unit and are to be read in conjunction with the Aims of the Programme.

On completion of this unit, students will be able to demonstrate:

LO1 The ability to create architectural design that satisfy both aesthetic and technical requirements

LO1.1 The ability to prepare and present building design projects of diverse scale, complexity and type in a variety of contexts, using a range of media, and in response to a brief

LO1.2 The ability to understand the constructional and structural systems, the environmental strategies and the regulatory requirements that apply to the design and construction of a comprehensive design project

LO1.3 The ability to develop a conceptual and critical approach to architectural design that integrates and satisfied the aesthetic aspects of a building and the technical requirements of its construction and the needs of the user

LO2.3 The knowledge of the application of appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach

LO3.3 Knowledge of the creative application of such work to studio design projects, in terms of their conceptualisation and representation

TEACHING AND LEARNING STRATEGIES

Emphasis is placed on research, analysis and synthesis being conducted at a level appropriate to this stage of graduate experience. There is an expectation that, within a wide and rigorous intellectual framework established by the unit tutors, students will make propositions that incorporate considerations other than design, and that they are able to explore and support their propositions through a high level of substantiated argument using a variety of communicational and representational methods. A broad range of teaching methods is adopted to reflect the agenda and context of the unit; these involve both group and individual contact, and include unit-specific visits, workshops and seminars. Feedback is regularly provided in tutorials, seminars, in juries and at tabletop reviews where students are required to make visual and verbal presentations of their work set out in accordance with unit and school timetables.

LEARNING SUPPORT

Extensive information and physical resources are available to all students for learning support including model-making workshops for wood and metal working, digital prototyping, audio-visual lab, digital photography studio, drawing materials shop, bookshop, library, photo library, school archives, the public lecture series, weekly published school events lists, Hooke Park, bar and restaurant. Unit design tutors are available to meet their students for tutorials, seminars and juries every week.

ASSESSMENT

Assessment will be based on the following:

- Develop a unique critical position in response to the unit brief: to explore complex contemporary relationships between nature, culture and technology
- Develop a unique and personal design response in relation to a project specific brief or speculative architectural narrative consistent with this critical position
- Integration of critical feedback from seminars and workshops
- Address the role of time-based modes of representation in the communication of architectural proposals and their consequences as events or scenarios
- Demonstrate the ability to implement conclusions drawn from innovative physical and digital prototyping, simulations and experimentation, as well as focused research and precedent studies

Assessment Criteria

All learning outcomes must be passed to achieve a pass in this unit.

Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:
Theoretical Development:
Awareness and understanding of theoretical and philosophical rationale that influence design strategies used in project work. Architectural and urban design issues are investigated, explored and justified in relation to the needs of the user and the complexities of the location. Understanding of the parameters of a design brief that satisfies specific functional requirements and addresses social, political, economic and physical contexts. Demonstrate that creative decisions are based on research and analysis, precedent study and emerging perceptual and aesthetic criteria. Demonstration of the appropriate selection, evaluation, application and integration of knowledge to the project design.

Technical Resolution:
Complex, resolved, designs are generated based on appropriate functional and aesthetic criteria demonstrating an understanding of historic and contemporary precedents and technologies. The selection, evaluation and application of materials, techniques, construction methods and processes that address, and are integrated into, project themes.

Integration and Synthesis:
Synthesis of conceptual, critical and technological issues together with user and spatial requirements and the ability to discuss and refine these in relation to the emerging project. The integration of a complex range of information to support logical argument and judgment. Comprehensive and effective use of visual, verbal and written skills in the communication of the project and the integration of feedback.

Method of Assessment
Formative assessment
Continual assessment is provided weekly at tutorials, periodic unit pin-ups and interim juries. A formative portfolio assessment Review (Fourth Year) or Diploma Preview (Fifth Year) is held in Term 2 where each student presents their work both physically and digitally to a Preview Panel of Diploma tutors, to ensure parity of assessment, after which written feedback is provided to assist students in the preparation of their final submissions.

Summative assessment
Portfolios of final drawings, images, physical and digital models are presented physically and digitally to a Review Panel of Diploma tutors. The Panels comprise tutors from different Units to ensure parity of assessment. A pass at the end of Fourth Year a pass confirms continuation to Fifth Year. A fail at the end of Fourth Year leads to two options: either a September Review with specific written requirements that must be completed by a deadline in order to pass to Fifth Year or the Fourth Year must be repeated. At the end of Fifth Year assessment is undertaken by the AA Diploma Committee. Following an assessment ‘pass’, each student presents their portfolio for a second time to pairs of External Examiners at a tabletop review. Follow a second ‘pass’ from the External Examiners, the student is awarded the AA Diploma and gains exemption from ARB/RIBA Part 2. A borderline pass is identified to the External Examiners for consideration. A fail is not presented to the External Examiners and necessitates that all requirements of Fifth Year to be repeated in another unit.

Re-Assessment
Refer AA School Academic Regulations.

TRANSFERABLE SKILLS
The student will have an opportunity to practise the following skills:

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SYNOPSIS

The Department of Not-Usually-Valued-Knowledge: This unit - essentially a non-unit, a zone - pursues its central interest in an architecture that is conditioned by the processes and technologies of search and retrieval. We really do mean search and not research: the rigorous pursuit of approximation. The zone speculates on the architectural consequences of today's nature of continuous ventilation and circulation of information - a territory we call New Nature. Speed, Time and Interval are the principal components for designing to a specific lifespan: a rolling composition of discreet adaptations rather than seismic impositions, a new picturesque, imperfect and always incomplete. Students are invited to respond to a series of provocations* concerned with a time-based architectural order and rethink them in the light of now. Each student will design, build and edit their own bill of quantities to include technical and cultural components with consideration to time, form and behaviour. Film-as-a-sketchbook will be used as the means for documenting and articulating an idea, which in turn will inform the making of moving drawings - the precise means for searching the ongoing systems of an idea.

It is in this context that we will search for the New Nature properties of two island habitats: Venice, Italy and Wallasea Island, Essex.

• We encourage a multiple aesthetic, individual interests and collective action across the school. Expect the unexpected.
• We are not interested in solutions but in responses.
• We ask that students take care of their ideas and be generous with them too.
• We work with design paradoxes.
• We will work collaboratively throughout the year with expert searchers in the fields of architecture, digital anthropology, art, journalism, landscape, filmmaking and digital animation.
• We will travel within a three-hour radius of WC1 to dial codes 00441702 and 003941.

AIMS

To produce, over the course of three terms at a level commensurate with this stage of graduate education, complex and original project work, to an appropriate level of resolution, demonstrating an understanding of current architectural issues. Understand and integrate historical, theoretical and practical approaches to design. Be able to take initiatives, source relevant information, manage time, apply informed judgements and make appropriate and justified design decisions. Demonstrate understanding of the relationship between architecture and social, cultural, contextual, constructional and environmental issues. Demonstrate the appropriate application of a comprehensive range of visual, verbal and written communication skills. Be able to clearly explain and discuss all aspects of design work with internal and external critics and be able to respond to and integrate feedback.

OUTLINE CONTENT

• Primary search responses – using film as a sketchbook – to study precedents and identify search topics.
• Secondary search responses – using film as sketchbook – to identify individual social, cultural and technical interests using both the internet and the city as sources.
• Site searches, identification and documentation of Wallasea Island, Essex – film and drawing and Venice, Italy – film sketch.
• Design proposal for a time-based architecture for the simultaneous search, storage, retrieval and deployment of information. Film – visual acuity; Model/moving drawing – scale and material; Book – bill of quantities.
• Hosting of unit meetings with guest professionals in central London as well as scheduled meetings with related parties and professionals during unit trips to Wallasea Island and Venice.
LEARNING OUTCOMES

Definitions

The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 2. The abbreviation LO is used to define the specific Learning Outcomes for this unit and are to be read in conjunction with the Aims of the Programme.

On completion of this unit, students will be able to demonstrate:

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TEACHING AND LEARNING STRATEGIES

Emphasis is placed on research, analysis and synthesis being conducted at a level appropriate to this stage of graduate experience. There is an expectation that, within a wide and rigorous intellectual framework established by the unit tutors, students will make propositions that incorporate considerations other than design, and that they are able to explore and support their propositions through a high level of substantiated argument using a variety of communicational and representational methods. A broad range of teaching methods is adopted to reflect the agenda and context of the unit; these involve both group and individual contact, and include unit-specific visits, workshops and seminars. Feedback is regularly provided in tutorials, seminars, in juries and at tabletop reviews where students are required to make visual and verbal presentations of their work set out in accordance with unit and school timetables.

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Extensive information and physical resources are available to all students for learning support including model-making workshops for wood and metal working, digital prototyping, audio-visual lab, digital photography studio, drawing materials shop, bookshop, library, photo library, school archives, the public lecture series, weekly published school events lists, Hooke Park, bar and restaurant. Unit design tutors are available to meet their students for tutorials, seminars and juries every week.

ASSESSMENT

Assessment will be based on the following:

- Evidence of a lively and creative curiosity through successive film sketch searches, demonstrating an ability to source, relate and translate findings imaginatively into design actions and through the medium of moving drawings.
- Awareness of cultural, social and technical implications of selected architectural precedents, an individual attitude towards their contemporary relevance and an ability to develop and apply relevant aspects to individual design practice.
- Integration of technical decisions (environmental, material or structural) at all stages in the design development.
- Individual design attitude towards articulation and presentation of design project through treatment of 2- and 3-dimensional material.
- The ability to work collaboratively, to take care of and be generous with one’s own ideas and those of others.

Assessment Criteria

All learning outcomes must be passed to achieve a pass in this unit.

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Theoretical Development:
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Method of Assessment

Formative assessment
Continual assessment is provided weekly at tutorials, periodic unit pin-ups and interim juries. A formative portfolio assessment Review (Fourth Year) or Diploma Preview (Fifth Year) is held in Term 2 where each student presents their work both physically and digitally to a Preview Panel of Diploma tutors, to ensure parity of assessment, after which written feedback is provided to assist students in the preparation of their final submissions.

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Re-Assessment
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SYNOPSIS

The Factory: Manufacturing Identity: The early twentieth century was a period of radical architectural and cultural revolution. Modern industrialisation forced a fundamental rethinking of the spaces, forms and practice of architecture, which were suddenly understood within newfound forms of production. Architects grappled with this new reality in inventive ways. At the outset of the last century Le Corbusier designed himself before he designed his Machine for Living, which he invented to streamline the very living of modern life. Half a century later, Charles and Ray Eames were inventing and selling architecture as lifestyle, shaping the appearance and performance of lives already being molded by entirely new kinds of architecture. The early twenty-first century now finds itself at another moment of transformation. We have suddenly arrived at a point of rampant, unstoppable production - where rate rather than content is giving form to our world. How does an architect construct his or her identity in an age when we all now own the same stuff, do the same things and imagine the same futures? This year Diploma 9 will pursue its ongoing interest in manufacturing architectural identities but from the distinct perspective of industrialised making, and its most important setting: the factory. The invention of the factory was an essential element of the industrial revolution and confirmed the presence and consequence of architecture in modernism’s great cultural revolution. On the other hand, Andy Warhol’s own Factory was a production space of an entirely new kind, confounding cultural norms associated with the practice and making of art. In this very space artistic identity was produced with the kind of precision and exacting control found in a Bucherer watch plant. This year Diploma 9 situates itself in this gap - between the making of an identity and that of an artefact. We will engage the cultural project by considering the fundamental questions of invented identity - that of an architecture and its author - by focusing on the realities and processes of this condition confronting architecture today.

AIMS

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OUTLINE CONTENT

• Research into a precedent of culture factories and product factories. Recontextualise the precedent with emphasis on cultural events, industries, and narratives that shaped the precedent or conversely, how the precedent may have influenced the forms, spaces, and geographies of production.
• Design thesis proposal based on a manufactured context intended to situate the architecture alongside its architect – synthesize early precedent research alongside contemporary cultural analysis with the design thesis.
• Produce written thesis alongside a unique visual document as part of the portfolio.
• Workshops and seminars with invited artists, architects and philosophers.
• Develop inventive technical proposal that builds on the formal and theoretical aspects of the thesis.
• Unit Trip to Berlin and Basel to study spaces of production across a spectrum from the Artists’ Studio (as an identity/culture factory) to Factories that produce products.
LEARNING OUTCOMES

Definitions

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ASSESSMENT

Assessment will be based on the following:

• Identification, explanation and presentation of a ‘factory’ within its cultural context
• Presentation of a written and visual argument of the thesis proposition
• Regular participation in tutorials, seminars, workshops and reviews with all peers, invited guests and tutor throughout the year.
• Synthesis of all precedent and research materials within the thesis, narrative and portfolio material
• Development of unique graphic language and portfolio that demonstrates the relationship between factory and identity.

Assessment Criteria

All learning outcomes must be passed to achieve a pass in this unit.

Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:
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OUTLINE CONTENT

- In the 'Scan', a digital spatial construct, we will scrutinise the urban, architectural and live variables that make up the reality of the city's spatial experience.
- Using 'Constructed Situations', we will isolate the live realm of the city.
- With the 'Sections', we will articulate the interrelationships that exist between physical structures and social situations.
- At the architectural scale, we will develop and refine a composite spatial language of hybrid structures, layered enclosures, components and interactive elements that will aim to generate an architecture that matches the complexity of the city.
- We will define and specify the technical role that physical and social variables play in the making of architectural and urban space; the technical thesis, TSS, will concentrate on structure, enclosure, components and interactive elements at the architectural scale, but will also aim to contextualise this spatial scale within the technical topics that govern the urban realm.
- At the urban scale, we will reassess, by tweaking the digital construct and reconfiguring the variables, the city's mechanisms of transformation and generate new transformative structures, situations and strategies.

SYNOPSIS

Direct Urbanism: Scan and Insert: 'Could the saying "actions speak louder than words" be applied to the making of architecture and to the transformation of the city?'

Last year, in Nine Elms, Dip 10 worked with a heady mixture of variables that ranged from a fusion of identity, investment and diplomatic protection in Vere’s new Dutch Embassy to a combination of metropolitan waste management and 'episodes' (videos of the live realm) in Nick's take on the role played by city-wide infrastructure. 'Is there an intrinsic, yet reciprocal, relationship between physical structures, actions and social situations?' The transformation of the city is constant: a new city fabric implies a social change. Exploiting this state of flux and, in reaction to masterplanned impositions, we will work with insertions as spatial interventions. Starting with the implementation of a polemical territory spanning north to south across the Thames, we will set out to transform the past ideological visions promised in Pimlico’s Churchill Gardens Estate as a challenge to the current all-pervasive understanding of space as a commodity in Nine Elms. A forensic scanning process will aim to reveal the variables that make up the reality of the city's space, constructed situations will isolate the live realm and sections will condense the interactions that exist between structures, situations and the forces of change. We will then create a digital construct (an abstracted computer model) that will form a hybrid spatial context for our proposed insertions. By tweaking it and reconfiguring the variables, we will generate, from the scale of the city to that of the architectural detail, new transformative structures, situations and strategies. Having tested these in a comparable site in Tokyo, we will, literally, insert them into the fabric of the estate by engaging directly with the physical, social and economic reality of the Thames' north-south divide. So why not ask: 'What's new for London?'

AIMS

To produce, over the course of three terms at a level commensurate with this stage of graduate education, complex and original project work, to an appropriate level of resolution, demonstrating an understanding of current architectural issues. Understand and integrate historical, theoretical and practical approaches to design. Be able to take initiatives, source relevant information, manage time, apply informed judgements and make appropriate and justified design decisions. Demonstrate understanding of the relationship between architecture and social, cultural, contextual, constructional and environmental issues. Demonstrate the appropriate application of a comprehensive range of visual, verbal and written communication skills. Be able to clearly explain and discuss all aspects of design work with internal and external critics and be able to respond to and integrate feedback.
LEARNING OUTCOMES
Definitions
The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 2.
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LO1 The ability to create architectural design that satisfy both aesthetic and technical requirements
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LO1.3 The ability to develop a conceptual and critical approach to architectural design that integrates and satisfied the aesthetic aspects of a building and the technical requirements of its construction and the needs of the user
LO2.3 The knowledge of the application of appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach
LO3.3 Knowledge of the creative application of such work to studio design projects, in terms of their conceptualisation and representation

TEACHING AND LEARNING STRATEGIES
Emphasis is placed on research, analysis and synthesis being conducted at a level appropriate to this stage of graduate experience. There is an expectation that, within a wide and rigorous intellectual framework established by the unit tutors, students will make propositions that incorporate considerations other than design, and that they are able to explore and support their propositions through a high level of substantiated argument using a variety of communicational and representational methods. A broad range of teaching methods is adopted to reflect the agenda and context of the unit; these involve both group and individual contact, and include unit-specific visits, workshops and seminars. Feedback is regularly provided in tutorials, seminars, in juries and at tabletop reviews where students are required to make visual and verbal presentations of their work set out in accordance with unit and school timetables.

LEARNING SUPPORT
Extensive information and physical resources are available to all students for learning support including model-making workshops for wood and metal working, digital prototyping, audio-visual lab, digital photography studio, drawing materials shop, bookshop, library, photo library, school archives, the public lecture series, weekly published school events lists, Hooke Park, bar and restaurant. Unit design tutors are available to meet their students for tutorials, seminars and juries every week.

ASSESSMENT
Assessment will be based on the following:
• Examination of how variables such as conflict, control, exchange, fiction, groups, life, power, space, structures and time make up and influence the urban condition.
• Speculation on the relationship that exists between physical structures and social situations, experimentation with the use of the ‘Constructed Situation’ as a form of spatial intervention and reassessment of the concept of ‘Direct Urbanism’.
• Use of a composite architectural language that combines hybrid structures, layered enclosures and interactive elements to blur the distinction that separates the space delineated by architecture from that of the city and experimentation with salient methods of representation that include digital and physical constructs, sections, videos and texts.
• Development of strategies for creating interactive relationships between the architectural proposal and its urban conditions and reassessment of the city’s current transformation strategies.
• Identification of relevant agents, appropriation of current initiatives and definition of the mechanisms that are required to procure and support proposed ‘insertions’, composite spatial interventions, into the city’s fabric.

Assessment Criteria
All learning outcomes must be passed to achieve a pass in this unit.
Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:
Theoretical Development:
Awareness and understanding of theoretical and philosophical rationale that influence design strategies used in project work. Architectural and urban design issues are investigated, explored and justified in relation to the needs of the user and the complexities of the location. Understanding of the parameters of a design brief that satisfies specific functional requirements and addresses social, political, economic and physical contexts. Demonstrate that creative decisions are based on research and analysis, precedent study and emerging perceptual and aesthetic criteria. Demonstration of the appropriate selection, evaluation, application and integration of knowledge to the project design.

Technical Resolution:
Complex, resolved, designs are generated based on appropriate functional and aesthetic criteria demonstrating an understanding of historic and contemporary precedents and technologies. The selection, evaluation and application of materials, techniques, construction methods and processes that address, and are integrated into, project themes.

Integration and Synthesis:
Synthesis of conceptual, critical and technological issues together with user and spatial requirements and the ability to discuss and refine these in relation to the emerging project. The integration of a complex range of information to support logical argument and judgment. Comprehensive and effective use of visual, verbal and written skills in the communication of the project and the integration of feedback.

Method of Assessment

Formative assessment
Continual assessment is provided weekly at tutorials, periodic unit pin-ups and interim juries. A formative portfolio assessment Review (Fourth Year) or Diploma Preview (Fifth Year) is held in Term 2 where each student presents their work both physically and digitally to a Preview Panel of Diploma tutors, to ensure parity of assessment, after which written feedback is provided to assist students in the preparation of their final submissions.

Summative assessment
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Re-Assessment
Refer AA School Academic Regulations.

TRANSFERABLE SKILLS
The student will have an opportunity to practise the following skills:

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OUTLINE CONTENT

• Contextual research based upon sampling of built environment with understanding of its complexity through historical analysis, upon programmatic content and subsidiary social networks, upon documentation of the social implications of the political and economical changes on the site.
• Making an urban resource catalogue based on the research
• Modelling and collaging of research and proposals
• Precedent study on specific urban architecture
• Seminar on collaged cities, urban topology of London, David Grahame Shane, Hugo Hinsley.
• Seminars on non-plan, free-plan; revisiting Colin Ward, Cedric Price, Lucien Kroll.
• Seminars on accidental architecture; Needle Houses (China), Holdout Architecture, Pet Architecture and Thomasson (Tokyo).
• Material investigation of urban detail components through continued exploration in the school workshop and at Hook Park
• Unit trip to Tokyo.
LEARNING OUTCOMES

Definitions

The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 2. The abbreviation LO is used to define the specific Learning Outcomes for this unit and are to be read in conjunction with the Aims of the Programme.

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TEACHING AND LEARNING STRATEGIES

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LEARNING SUPPORT

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ASSESSMENT

Assessment will be based on the following:

• Demonstration of comprehensive knowledge of the context of the site through drawings, catalogues, media and text; demonstration of an understanding of the architectural complexity learned from the study of the city
• Understanding of a time-based incremental approach to design at the city scale as well as the architectural scale
• Contextual understanding of the history of the collage
• Ability to articulate the essential argument of the proposal by comparing it to an architectural precedent, not only focused on form but on the theories behind it
• Ability to ask questions that will challenge the status quo
• Ability to communicate the architectural reality of London through the realisation of their own project
• Ability to raise contemporary issues and turn them into creative project opportunities rather than having problem-solving approach

Assessment Criteria

All learning outcomes must be passed to achieve a pass in this unit.

Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:
Theoretical Development:
Awareness and understanding of theoretical and philosophical rationale that influence design strategies used in project work. Architectural and urban design issues are investigated, explored and justified in relation to the needs of the user and the complexities of the location. Understanding of the parameters of a design brief that satisfies specific functional requirements and addresses social, political, economic and physical contexts. Demonstrate that creative decisions are based on research and analysis, precedent study and emerging perceptual and aesthetic criteria. Demonstration of the appropriate selection, evaluation, application and integration of knowledge to the project design.

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Formative assessment
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Re-Assessment
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**SYNOPSIS**

**Familiar Horror: Revisiting the Architecture of the Street, the Block and the Room:** The street, the block and the room: these are the most common spaces of our existence. Everywhere, at any time, we dwell within these places, and for this reason we assume they are innocent backdrops for life - stages for the everyday. Yet these spaces represent the summa of how human subjectivity has been tamed and moulded within predictable social patterns. Since life and work are now one and the same, labour cannot be confined within specific ‘workplaces’. For this reason, domestic space - the space of reproduction - becomes the most strategic vantage point for considering how life itself - as bios, as dynamis - is put to work and exploited. Issues such as gentrification and the credit crunch can only make sense when seen within the larger process of the enslavement of life as a source of economic value. Here, the common spaces of the everyday become a rather insidious sphere, where dwelling happens in a state of permanent precarity and uprootedness. This condition clashes with the ideological cliche of the home as a reassuring space of intimacy and family values. Instead, the intimacy of the domestic becomes the locus of a familiar horror. This year Diploma 14 will focus on dwelling by opening the Pandora’s box of our contemporary horror as it emerges in daily routines. We will look at dwelling on three scales - the street, the block and the room - in order to construct the framework for analysing how economy, politics and form have shaped subjects and habits. This analysis will be the starting point for a molecular revolution within and against domestic space.

**AIMS**

To produce, over the course of three terms at a level commensurate with this stage of graduate education, complex and original project work, to an appropriate level of resolution, demonstrating an understanding of current architectural issues. Understand and integrate historical, theoretical and practical approaches to design. Be able to take initiatives, source relevant information, manage time, apply informed judgements and make appropriate and justified design decisions. Demonstrate understanding of the relationship between architecture and social, cultural, contextual, constructional and environmental issues. Demonstrate the appropriate application of a comprehensive range of visual, verbal and written communication skills. Be able to clearly explain and discuss all aspects of design work with internal and external critics and be able to respond to and integrate feedback.

**OUTLINE CONTENT**

- Historical research on the development of a city individually chosen by the student
- Research on housing typologies and evolution of domestic environment in the chosen context
- Elaboration of a written thesis that discusses precedents in a projective way, preparing the canvas for a proposal
- Elaboration of a specific design brief focused on the needs and the characteristics of the target city
- Design of an architectural project of housing from the urban scale to the detail
- Drafting of a body of material that expresses the issues discussed through architectural drawings, visual renderings and text
LEARNING OUTCOMES
Definitions
The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 2. The abbreviation LO is used to define the specific Learning Outcomes for this unit and are to be read in conjunction with the Aims of the Programme.

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ASSESSMENT
Assessment will be based on the following:

• Knowledge and understanding of the relationship between domestic space, urban morphology, evolution of typologies, and their key political and economic background.
• Knowledge and understanding of the specific context of the city chosen for each individual project in both its urban development and its social characters.
• Ability to formulate and sustain an independent argument, and critical and rigorous involvement in all phases of the research.
• Design of an architectural project that shows understanding of the relationship between spatial organization of the domestic space, dynamic of its urban context, and social nature of the political subject to whom the project is addressed (ie the user).
• Drafting of a complete and well-crafted set of drawings that touch on all the relevant scales.

Assessment Criteria
All learning outcomes must be passed to achieve a pass in this unit. Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:
Theoretical Development:
Awareness and understanding of theoretical and philosophical rationale that influence design strategies used in project work. Architectural and urban design issues are investigated, explored and justified in relation to the needs of the user and the complexities of the location. Understanding of the parameters of a design brief that satisfies specific functional requirements and addresses social, political, economic and physical contexts. Demonstrate that creative decisions are based on research and analysis, precedent study and emerging perceptual and aesthetic criteria. Demonstration of the appropriate selection, evaluation, application and integration of knowledge to the project design.

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Method of Assessment
Formative assessment
Continual assessment is provided weekly at tutorials, periodic unit pin-ups and interim juries. A formative portfolio assessment Review (Fourth Year) or Diploma Preview (Fifth Year) is held in Term 2 where each student presents their work both physically and digitally to a Preview Panel of Diploma tutors, to ensure parity of assessment, after which written feedback is provided to assist students in the preparation of their final submissions.

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**SYNOPSIS**

*ReGenerative Evolution I: Metatropolis*: Diploma 16 continues its exploration of innovative and visionary design responses within of regenerative architecture and urban formation, set in East London. With a focus on the Thames Estuary, we will address large-scale infrastructure and extreme urbanisation in our rapidly changing environment. Can the design and materialisation of architecture as both infrastructures and cities capacitate a positive ecological footprint exceeding the adverse environmental effects of construction and building operation? Is it possible to do so without compromising design quality and sensibility while instilling a sense of hope and optimism forged by new technology and human endeavour? With a firm belief in the transformative capacity of architectural geometry and design technique, Diploma 16 aspires towards a holistic and innovative architecture linked to the natural environment. It is our objective to project regenerative architectural form and cities conceived and materialised for biotic systems (people, plant and animal life) through the modulation of abiotic systems (light, temperature, humidity, CO2 levels) set in the present or near future. But shifting from the idea of sustainability to regenerative design requires new forms of architecture and urbanism. Metatropolis searches for design novelty in architecture and cities based on the incidental parameters between urban expansion and large-scale infrastructure where decentralised social organisation and dense urban living is necessitated by our need to sustain the planet - the result is an ecotopia of sorts associated with lean infrastructure, energy production, resource- harvesting and waste management. Metatropolis will focus on the investigation and development of material, fabrication, production and construction processes as drivers in design projections, invention and innovation. The final manifestation of the year is a design proposition responding to the promise of regenerative design, a positive environmental impact and the hope for a sustained humanity and planet.

**AIMS**

To produce, over the course of three terms at a level commensurate with this stage of graduate education, complex and original project work, to an appropriate level of resolution, demonstrating an understanding of current architectural issues. Understand and integrate historical, theoretical and practical approaches to design. Be able to take initiatives, source relevant information, manage time, apply informed judgements and make appropriate and justified design decisions. Demonstrate understanding of the relationship between architecture and social, cultural, contextual, constructional and environmental issues. Demonstrate the appropriate application of a comprehensive range of visual, verbal and written communication skills. Be able to clearly explain and discuss all aspects of design work with internal and external critics and be able to respond to and integrate feedback.

**OUTLINE CONTENT**

- Research into computational, generative and fabrication techniques
- Research into the formation of public space in cities
- Individual choice of site; independent development of research consultancy
- Development of project brief
- Development of a one-hectare sample of urban fabric
- Fabrication of a large-scale prototype related to the supporting urban sample
LEARNING OUTCOMES

Definitions
The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 2. The abbreviation LO is used to define the specific Learning Outcomes for this unit and are to be read in conjunction with the Aims of the Programme.

On completion of this unit, students will be able to demonstrate:

LO1 The ability to create architectural design that satisfy both aesthetic and technical requirements

LO1.1 The ability to prepare and present building design projects of diverse scale, complexity and type in a variety of contexts, using a range of media, and in response to a brief

LO1.2 The ability to understand the constructional and structural systems, the environmental strategies and the regulatory requirements that apply to the design and construction of a comprehensive design project

LO1.3 The ability to develop a conceptual and critical approach to architectural design that integrates and satisfied the aesthetic aspects of a building and the technical requirements of its construction and the needs of the user

LO2.3 The knowledge of the application of appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach

LO3.3 Knowledge of the creative application of such work to studio design projects, in terms of their conceptualisation and representation

TEACHING AND LEARNING STRATEGIES

Emphasis is placed on research, analysis and synthesis being conducted at a level appropriate to this stage of graduate experience. There is an expectation that, within a wide and rigorous intellectual framework established by the unit tutors, students will make propositions that incorporate considerations other than design, and that they are able to explore and support their propositions through a high level of substantiated argument using a variety of communicational and representational methods. A broad range of teaching methods is adopted to reflect the agenda and context of the unit; these involve both group and individual contact, and include unit-specific visits, workshops and seminars. Feedback is regularly provided in tutorials, seminars, in juries and at tabletop reviews where students are required to make visual and verbal presentations of their work set out in accordance with unit and school timetables.

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ASSESSMENT

Assessment will be based on the following:

- The understanding and ability to position a design project in the context of current architectural discourse and environment-specific design
- Integration of feedback and criticism into the formulation of the design thesis and the material resolution of the project
- The ability to develop a design project integrating a range of scales from urban strategy to fabricated prototype
- An ability to synthesize functional, economic, cultural, technical and environmental factors into design
- Communication of the proposed urban morphology and prototype in a range of media

Assessment Criteria

All learning outcomes must be passed to achieve a pass in this unit.

Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:
Theoretical Development:
Awareness and understanding of theoretical and philosophical rationale that influence design strategies used in project work. Architectural and urban design issues are investigated, explored and justified in relation to the needs of the user and the complexities of the location. Understanding of the parameters of a design brief that satisfies specific functional requirements and addresses social, political, economic and physical contexts. Demonstrate that creative decisions are based on research and analysis, precedent study and emerging perceptual and aesthetic criteria. Demonstration of the appropriate selection, evaluation, application and integration of knowledge to the project design.

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Synthesis of conceptual, critical and technological issues together with user and spatial requirements and the ability to discuss and refine these in relation to the emerging project. The integration of a complex range of information to support logical argument and judgment. Comprehensive and effective use of visual, verbal and written skills in the communication of the project and the integration of feedback.

Method of Assessment
Formative assessment
Continual assessment is provided weekly at tutorials, periodic unit pin-ups and interim juries. A formative portfolio assessment Review (Fourth Year) or Diploma Preview (Fifth Year) is held in Term 2 where each student presents their work both physically and digitally to a Preview Panel of Diploma tutors, to ensure parity of assessment, after which written feedback is provided to assist students in the preparation of their final submissions.

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Re-Assessment
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SYNOPSIS

**Latent Territories: Spaces for Knowledge Exchange**: In the past decade the expansion of material and immaterial networks of transportation and communication have allowed us to selectively connect to anyone and anything throughout the world, producing profound territorial transformations as well as radical mutations in knowledge exchange and of occupancy. Despite all of these countless exchanges, a counter-effect of these seductive technologies is the contraction and devaluation of the physical public realm and the homogenisation of culture and the built environment. Diploma 17 operates within this critical condition and continues its investigations into the socio-political role of infrastructural and architectural forms in defining new modes for coexistence in the contemporary city. In a world of decentralised and multi-nodal networks the unit seeks to understand and assign meaning to the notion of centrality within the city. We are interested in the changing notion of public space and the conditions by which architectural form is the embodiment of the relationship between the collective and the individual. Therefore we prioritise the performative and behavioural attributes of form for their capacity to materialise relational spaces and re-position the body in society through action and the triggering of senses. This year will be spent rethinking the organisation and experience of spaces for knowledge exchange conceived beyond institutional and professional frameworks. We will search for architectural forms of integration of multiple design objectives through experimentation with strategies of regrouping and permeability between activities. A greater emphasis will be put on the opportunities and enabling constraints of material and tectonic systems.

AIMS

To produce, over the course of three terms at a level commensurate with this stage of graduate education, complex and original project work, to an appropriate level of resolution, demonstrating an understanding of current architectural issues. Understand and integrate historical, theoretical and practical approaches to design. Be able to take initiatives, source relevant information, manage time, apply informed judgements and make appropriate and justified design decisions. Demonstrate understanding of the relationship between architecture and social, cultural, contextual, constructional and environmental issues. Demonstrate the appropriate application of a comprehensive range of visual, verbal and written communication skills. Be able to clearly explain and discuss all aspects of design work with internal and external critics and be able to respond to and integrate feedback.

OUTLINE CONTENT

- Experimentation and design of a prototypical tectonic strategy investigating the potential of architectural form as a socio-political space affecting both social interaction and the corporal experience of space.
- Rethinking the organisation and experience of spaces for knowledge exchange beyond institutional boundaries.
- Design of a semi autonomous building at the scale of a neighborhood, coupling spaces for knowledge exchange with multiple activities of living, working and leisure.
- Development of the project through a synthetic approach, at every relevant scale including its material and manufacturing approach.
- Unit trip to France
LEARNING OUTCOMES

Definitions
The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 2. The abbreviation LO is used to define the specific Learning Outcomes for this unit and are to be read in conjunction with the Aims of the Programme.

On completion of this unit, students will be able to demonstrate:

- LO1. The ability to create architectural design that satisfy both aesthetic and technical requirements
- LO1.1 The ability to prepare and present building design projects of diverse scale, complexity and type in a variety of contexts, using a range of media, and in response to a brief
- LO1.2 The ability to understand the constructional and structural systems, the environmental strategies and the regulatory requirements that apply to the design and construction of a comprehensive design project
- LO1.3 The ability to develop a conceptual and critical approach to architectural design that integrates and satisfies the aesthetic aspects of a building and the technical requirements of its construction and the needs of the user
- LO2.3 The knowledge of the application of appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach
- LO3.3 Knowledge of the creative application of such work to studio design projects, in terms of their conceptualisation and representation

TEACHING AND LEARNING STRATEGIES

Emphasis is placed on research, analysis and synthesis being conducted at a level appropriate to this stage of graduate experience. There is an expectation that, within a wide and rigorous intellectual framework established by the unit tutors, students will make propositions that incorporate considerations other than design, and that they are able to explore and support their propositions through a high level of substantiated argument using a variety of communicational and representational methods. A broad range of teaching methods is adopted to reflect the agenda and context of the unit; these involve both group and individual contact, and include unit-specific visits, workshops and seminars. Feedback is regularly provided in tutorials, seminars, in juries and at tabletop reviews where students are required to make visual and verbal presentations of their work set out in accordance with unit and school timetables.

LEARNING SUPPORT

Extensive information and physical resources are available to all students for learning support including model-making workshops for wood and metal working, digital prototyping, audio-visual lab, digital photography studio, drawing materials shop, bookshop, library, photo library, school archives, the public lecture series, weekly published school events lists, Hooke Park, bar and restaurant. Unit design tutors are available to meet their students for tutorials, seminars and juries every week.

ASSESSMENT

Assessment will be based on the following:
- Evidence of critical and observant analysis of the socio-political, cultural and economic framework of the project with specific reference to spaces for knowledge exchange.
- Presentation of chosen context, demonstrating a critical relationship between its real variables and project hypothesis.
- Design synthesis of an urban to tectonic proposal, including the relevant application of materials and manufacturing approaches, use and theoretical discourse.
- Evidence of design skills and intellectual ambition within the project; presentation of a cohesive argument showing the critical position taken with regard to the project strategy, design and related context.
- Demonstration of communication skills and consistency between the project thesis, its drawings, models, images and relevant research.

Assessment Criteria

All learning outcomes must be passed to achieve a pass in this unit. Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:
Theoretical Development:
Awareness and understanding of theoretical and philosophical rationale that influence design strategies used in project work. Architectural and urban design issues are investigated, explored and justified in relation to the needs of the user and the complexities of the location. Understanding of the parameters of a design brief that satisfies specific functional requirements and addresses social, political, economic and physical contexts. Demonstrate that creative decisions are based on research and analysis, precedent study and emerging perceptual and aesthetic criteria. Demonstration of the appropriate selection, evaluation, application and integration of knowledge to the project design.

Technical Resolution:
Complex, resolved, designs are generated based on appropriate functional and aesthetic criteria demonstrating an understanding of historic and contemporary precedents and technologies. The selection, evaluation and application of materials, techniques, construction methods and processes that address, and are integrated into, project themes.

Integration and Synthesis:
Synthesis of conceptual, critical and technological issues together with user and spatial requirements and the ability to discuss and refine these in relation to the emerging project. The integration of a complex range of information to support logical argument and judgment. Comprehensive and effective use of visual, verbal and written skills in the communication of the project and the integration of feedback.

Method of Assessment

Formative assessment
Continual assessment is provided weekly at tutorials, periodic unit pin-ups and interim juries. A formative portfolio assessment Review (Fourth Year) or Diploma Preview (Fifth Year) is held in Term 2 where each student presents their work both physically and digitally to a Preview Panel of Diploma tutors, to ensure parity of assessment, after which written feedback is provided to assist students in the preparation of their final submissions.

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Re-Assessment
Refer AA School Academic Regulations.

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SYNOPSIS

Architecture of Particles:

1. Without Blue there is no Green: The Atmosphere of the Earth is the air we breathe. It absorbs ultraviolet radiation and warms our planet; it reduces temperature differences between day and night. Without it there is no water, no oceans, no clouds, no trees and no green. This atmosphere is the territory where Diploma 18 continues its exploration of Global Warming Scenarios.

2. Spaceship Earth Scenario: With precedents rooted in Buckminster Fuller and the Eameses, this year Diploma 18 targets Atmospheric research at different scales, looking at it through the eyes of satellites and telescopes, probing it with helium balloons, studying destructive industrial landscapes such as open coal mining and evaluating the opportunities that arise from alternative energy sources. On a molecular level we will look at the gases that destroy our ozone layer and meet the activists that have managed to stop the production of those that are most dangerous.

3. Singularity, Big Data and Processing: Singularity is rapidly allowing humans to transcend biological limitations.

A superhuman intelligence explosion will surpass any known cognitive ability and will be able to process Big Data. Diploma 18 will use the language of open-source Processing to analyse how Big Data supplied from Tecnalia Technology centres, GOs and NGOs create, evaluates, manipulates, understands and communicates these future atmospheric architectural scenarios for the benefit of the humans and Earth, and how this information management can transform the field of architecture.

4. Architect as Space Activist: Diploma 18 encourages developing self-propelled singularity of each individual student to take a position on the role of the architect in the context of Global Warming. A 1972 ‘Silent Running’ eco-dystopia, or the saving of our planets, may be the outcomes of this analysis. The Energy Attack Team moves from Empathy to Singularity

AIMS

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OUTLINE CONTENT

- The development of an architectural thesis based on four fields of research: Digital Experimentation; Particles; Global Warming Scenario; Proposal to address Global Warming.
- Digital Experiment: demonstrate the ability to translate identified physical behavior of interest into the digital domain using simulation and animation techniques and the development of digital tools to evaluate and verify research.
- Particles: demonstrate complex environmental relations of the identified phenomenon through the abstract representation of particle simulations.
- Global Warming Scenario: in-depth investigation into a specific conflict phenomenon of global warming demonstrating the effects and repercussions on context forming the basis of the project thesis.
- Proposal: the proposal is not design driven but emerges out of the thesis investigation into the chosen scenario. It must address system logics; energy; scale and distribution; instant action; benefit; and education.
LEARNING OUTCOMES

Definitions

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ASSESSMENT

Assessment will be based on the following:

• Evidence of research into the realm of the Earth Atmosphere, encompassing environmental, social, cultural and economic aspects.
• Evidence of research, understanding and experimentation with generative design methodologies using open source Processing scripting language.
• Conduct a multi-scalar analysis of the context that addresses social, political, demographic, energetic, infrastructural, geographical dynamics.
• Work on an analysis of one or various physical phenomenon occurring locally and address them at a particle level as well as a large scale physical event
• Travel to the chosen location to verify and develop project analysis; possibly treat this experience as an action.
• Organise and conduct meetings with local organizations that are related to the researched topic.

Assessment Criteria

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2.3 COMPLEMENTARY STUDIES

Four kinds of Complementary Studies courses – History & Theory Studies, Media Studies, Technical Studies and Professional Studies – are an essential part of the Undergraduate School.

In term-long courses or shorter projects students obtain knowledge and gain experience related to a wide range of architectural learning.

Third and Fifth Year students take a Professional Studies course as part of their ARB/RIBA Part 1 and 2 requirements.

History & Theory Studies includes courses that develop historical and theoretical knowledge and writing related to architectural discourses, concepts and ways of thinking. Media Studies helps students to develop skills in traditional forms of architectural representation as well as today’s most experimental forms of information and communication technology. Technical Studies offers surveys as well as in-depth instruction in particular material, structural, environmental and other architectural systems, leading to technical submissions that build upon the ideas and ambitions of projects related to work within the units.

Together, the various courses on offer in Complementary Studies give students the opportunity to establish and develop their own individual interests and direction within the school. These courses also provide opportunities for students approaching architecture from the different agendas of the units to come together in shared settings.
2.3.1 COMPLEMENTARY STUDIES: HISTORY AND THEORY STUDIES

History and Theory courses run over all five years of a students study at the AA. Overall the courses have the function of introducing students to the nature of architecture, not solely through the issue of design but also in the larger context of architecture’s relation to culture now, in the past, in the future and across different cultures. The courses are also linked to another and major function – writing. Architects are increasingly expected at a professional level to describe and analyse both designs and buildings in a written form. Writing is a central skill for the architect and the lack of it would stunt the individual professional development. As a consequence History and Theory Studies is renewing those aspects of the courses enabling students to develop their own point of view in seminars by enhancing their writing skills.

Students in the Intermediate School follow the courses outlined in the course document while students in the Diploma School choose from a number of optional courses taken in the First Term only. The courses are designed to be much more focused and specific, covering a wide spectrum of contemporary topics that are continuously changing from year to year. Student can choose to write either a thesis or two separate diploma essays. At the end of the Diploma School we would hope and expect that students would be able to independently research a topic and write about a problem clearly and with a definite argument.

A full account of the courses and reading lists will be given in the Complementary Studies Course Booklet which will be available at the beginning of the academic year.

Guide to Essay Writing, Referencing and Guidelines – All Years

Writing and Essay
Mark Cousins

Architectural Essay Writing: Referencing Guidelines
Mollie Claypool, Ryan Dillon
Fourth Year, Fifth Year Term 1

'Props' and Other Attributes
Judith Clark
Props and attributes are used in Renaissance painting to both clarify and simplify the narrative of the painting. Placed next to a figure they act as both caption and anecdote. Both are essential to, and disrupt, the logic of the picture. Looking at sixteenth-century painting and treatises on the art of memory as a starting point, the unit wonders how these can be used within current exhibition-making practice.

The Robinson Institute
Patrick Keiler
The Robinson Institute is a fictional research organisation located in a quarry in Oxfordshire. It continues the work of a fictional researcher whose explorations of the UK’s landscape have been the subjects of three films. Students are invited to participate in the Institute’s work by responding to a number of questions outlined in seminars arising from the film.

Brave New World Revisited
Edward Bottoms
This course will explore the postwar climate of idealism that engendered more than two decades of public housing projects in London. Taking an investigative, archive-based approach, the course will look beyond the usual architectural history texts and utilise a broad range of social, economic and political sources.

Milan XX – La Nebbia (The Misty)
Roberta Marcaccio
Milan is Italy’s economical, productive and creative capital – renowned for fashion, design, publishing and media industries – as well the unofficial centre of political power. Navigating the city’s recent history, the course will expose its complex relationship with its own past.

Biopolitics
Mark Cousins
In recent decades, biopolitics has been used as the term for a major revision of traditional concepts of politics and power. Analysing the late work of Michel Foucault, Giorgio Agamban and others, the course sets out the general terms of such a new concept of politics.

Talk the Walk
Ryan Dillon
Georges Perec often referred to Paul Klee’s thought, ‘What to see when you see nothing?’ The course considers this question through a series of immersive city walks in order to address Perec’s call to unearth the ‘infraordinary’ – a desire to understand ‘the ordinary, the background noise, the habitual’, which spawned urban projects that located the artist in the grime of the city.

Architecture and the Mobile Phone
Chris Turner
Despite considerable historical and analytic literature on the introduction of the telephone at the end of the nineteenth century there has not been a great deal of analyses of the mobile phone. This course considers the ways in which the mobile phone has shaped communication in the city.

Commanding Architecture – Between Life and Government
Thanos Zartaloudis
If architecture is the encounter with problems that exceed their architectural lines of formation, then it appears to occupy a place between what we could provisionally call two experiences: on the one hand the architecture of ways of living, and on the other the architecture of autonomy or management. The course will address key questions for the architectural researcher.
Vanishing Point
Alison Moffett
This course addresses a line of critical investigation loosely organised around the visual concept of perspective. Our questions will begin in the Renaissance, where linear perspective as a visual language merges with spatial understanding and architectural design, mirroring the significance of logic and measurement of the time. From there, we will look into related areas: cartography, exploration, utopia, and move forward in time, modern and contemporary artworks to understand how the rules of perception impact our visual and built environment.

Unit Staff
Edward Bottoms is the AA Archivist. He received a history degree from Exeter University and a masters in architectural history from the University of East Anglia. He is has published on a range of subjects including 18thC portraiture, art collecting, cast museums and the history of architectural education.

Judith Clark has curated major exhibitions at the V&A in London, Mode Museum in Antwerp, Boijmans van Beuningen, Rotterdam and Palazzo Pitti, Florence. In July 2012 she opened the first museum of Handbags in Seoul, South Korea. Recently published with Yale University Press is Exhibiting Fashion: Before and After 1971, co-authored with Amy de la Haye. She runs the MA Fashion Curation at UAL and

Mark Cousins is Director of History and Theory at the AA. He was educated at Oxford and the Warburg Institute. He has been Visiting Professor at Columbia University and is now Guest Professor at South East University in Nanjing, China.

Mollie Claypool is an architect and educator. She received her MA from the AA, where she has taught since 2009 in HTS and the DRL. She also teaches at the Bartlett School of Architecture.

Ryan Dillon studied at Syracuse University School of Architecture and the AA, where he received his MA in Histories & Theories. He is Unit Master of AA Intermediate 5 and Programme Coordinator for the Architecture & Urbanism (AADRL). He is a designer at EGG Office and has previously worked at Moshe Safdie Architects.

Roberta Maraccio is a writer and editor at Artifice. She is working with Shumi Bose on the English translation of writings spanning the prolific career of Ernesto Nathan Rogers (1909–1969), to be released by AA Publications in 2015. She studied Interior Architecture at the Politecnico di Milano and received a Masters from the AA.

Alison Moffett is a practicing artist originally from Tennessee. Since moving to London, she obtained an MFA from the Slade School of Fine art in 2004 and an MA in History and Critical Thinking from the AA in 2011. She is fascinated by the melancholy of architecture and how the constant interplay between hope and disappointment can be brought to life within the drawn world. She is represented by Gallery Schleicher/Lange in Berlin.

Chris Turner is currently editor of Icon. He was a student at Cambridge and then successfully completed his PhD at the London Consortium. He worked for several years in New York for Modern Painters, Cabi-net and wrote a book Adventures in the Orgasm-matron: Wilhelm Reich and the Invention of Sex.

Thanos Zartaloudis studied law and philosophy at the University of Kent, the University of Amsterdam and the University of London. His most recent book is Giorgio Agamben: Power Law and the Uses of Criticism (2011). He has trained as a planner and a photographer and has just finished his first novel titled The Searchers of the City.
### COURSE TITLE
**COMPLEMENTARY STUDIES**

**HISTORY AND THEORY STUDIES:**

**‘PROPS’ AND OTHER ATTRIBUTES**

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<td>Course Leader</td>
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### SYNOPSIS

Props and attributes are used not only in theatrical performance but also in Renaissance painting. They clarify and simplify the narrative of the painting. Placed next to a figure they act as both caption and anecdote. They are essential to, but also disrupt, the logic of the picture. Looking at 16th century painting and treatises on the Art of Memory as a starting point, the course wonders how these can be used within current exhibition-making practice and in particular in relation to exhibiting fashion.

The course will be organized as follows: Each week we will read a set text and/or look at a painting as a way of exploring the theory and practice of exhibition-making. In the seminars we will be making connections between the history of objects and their possible staging, and the way in which display is itself a form of historical recontextualisation.

### AIMS

To produce, over the course of one term, written work of increasing sophistication. Explore relationships between historical and theoretical architectural research. Learn to apply this research to original and critical insight on a specific topic related to the course. Develop methodologies for architectural academic essay writing. Develop awareness of basic relationships of historical and theoretical research to design and related arts and human sciences. Develop the ability to make informed judgements, self–evaluate and work independently on understanding key architectural texts. Develop understanding of the relationship between architectural history and theory in relation to social, cultural, contextual, philosophical and political issues. Develop visual, verbal and written communication skills. Understand the importance of discussion and external evaluation in relation to all aspects of architectural writing and be able to respond to and integrate feedback.

### OUTLINE CONTENT

- Populating space
- Exhibiting fashion
- Designing routes and returns
- Network: From abstract geometry to scaleless diagram
- Urbanization: The birth of a new spatial order
- Tutorials
- Presentations
LEARNING OUTCOMES

Definitions

The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 2.

The abbreviation LO is used to define the specific Learning Outcomes for this unit and are to be read in conjunction with the Aims of this Course.

On completion of this course, students will be able to demonstrate:

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LO2.1 The knowledge of the cultural, social and intellectual histories, theories and technologies that influence the design of buildings

LO2.2 The knowledge of the influence of history and theory on the spatial, social and technological aspects of architecture

LO3 Knowledge of the fine arts as an influence on the quality of architectural design

LO3.1 Knowledge of how the theories, practices and technologies of the arts influence architectural design

LO3.2 Knowledge of the creative application of the fine arts and their relevance and impact on architecture

TEACHING AND LEARNING STRATEGIES

The learning strategy at the Diploma level for history and theory is learning through research, reading and writing. History and Theory is lecture and seminar based. Assignments are student-centred and course based. Students are encouraged to value writing as a critical tool to communicate ideas and original insight through the development of a strong essay thesis. Writing skills are obtained through a series of assignments, developing abstracts and outlines and is required to communicate these to the class and tutor and consider the feedback. Regular feedback is provided through in-class discussions, group and individual tutorials and comments on essay drafts in preparation for the final submission.

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ASSESSMENT

Assessment will be based on the following:

• Presentation of a 3000 word essay at the end of term
• Presentation of writings at weekly seminars

Assessment Criteria

All learning outcomes must be passed to achieve a pass in this course.

Method of Assessment

Formative assessment

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- **High Pass B+**: High level of achievement overall. Effective use of references in a thorough, clear presentation of the material used. Broad understanding of relevant arguments, presented clearly in written material, is balanced in terms of its use of images and texts, is critical.

- **Pass B**: Basic approach but largely descriptive or nominal treatment of the subject, a demonstrated understanding of material but without original insight. May be critical, but it is underdeveloped or narrow in breadth of topic.

- **Low Pass B-**: Flawed arguments with fragmentary or inconsistent use of material, lacking in conclusions, critical insight or general coherence overall. Does not fully evolve into a comparative essay, remains heavily descriptive, but to an extent that is redeemable.

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Re-Assessment
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<tr>
<td></td>
<td>HISTORY AND THEORY STUDIES: THE ROBINSON INSTITUTE</td>
<td></td>
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<tr>
<td>Level</td>
<td>Fourth Year, Fifth Year</td>
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<td>Course Leader</td>
<td>Patrick Keiller</td>
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<td>Co-requisite</td>
<td>of 'Props' and other Attributes, Brave New World Revisited, Milan XX, Biopolitics, Talk the Walk, Architecture and the Mobile Phone, Commanding Architecture, Vanishing Point</td>
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<td>Architects Registration Board</td>
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### SYNOPSIS

The Robinson Institute is a fictional research organisation imagined as an experimental settlement in a disused limestone quarry in Oxfordshire. It continues the work of a fictional researcher, now absent, whose explorations of the UK’s landscape have been the subjects of three films, the most recent of which, Robinson in Ruins (2010), was prompted by a concern with a ‘problem’ of dwelling and led to the current establishment in the quarry. Students are invited to respond to questions arising from the film and one of its predecessors, The Dilapidated Dwelling (2000), which attempted to address the ‘problem’ of the dwelling – domestic architecture. The two films will be shown during the seminar series. In 1944, in exile in the United States, Theodor Adorno wrote that ‘dwelling, in the proper sense, is now impossible’. While we should probably understand his aphorism in the context of its time and circumstances, it raises the question of what ‘dwelling, in the proper sense’ might be.

The most readily available formulations appear to derive from peasant agriculture, a way of life largely absent from England for at least 200 years as a consequence of land enclosure and the displacement of the rural population, processes that continue elsewhere. The narration of Robinson in Ruins begins: ‘When a man called Robinson was released from Edgcott open prison, he made his way to the nearest city and looked for somewhere to haunt’. The film is the document of an unplanned perambulation through a part of southern England not always sympathetically viewed, arriving after ten months at the location of several unusual historical events and the limestone quarry in which the ‘experimental settlement’ is subsequently established. The Dilapidated Dwelling (which also involved visits to former limestone quarries) was concerned with dwelling primarily in terms of the production and particularly the replacement of domestic architecture.

Five seminars based on the two films will be followed by a further two in which we will speculate about what might constitute an experimental settlement and how it might be constructed.

### AIMS

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OUTLINE CONTENT

• Dwelling, 'in the proper sense'
• The agricultural landscape
• Historical events
• What does it mean that finds it so difficult to produce new domestic architecture?
• Dilapidated domesticity
• Critique of the city
• Building construction

LEARNING OUTCOMES

Definitions

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ASSESSMENT

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Assessment Criteria

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| IT/CAD techniques | □ | □ |
| Information management | □ | □ |
| Critical skills/ability | □ | □ |
SYNOPSIS

This course will explore the post-2nd World War climate of idealism which engendered more than two decades of London’s public housing projects. We will consider how such optimism and utopian planning translated into a complex reality and will question the standard accounts of what, by the late 1960s, was popularly perceived as a dream gone sour - a descent into dystopia. Taking an investigative, archive-based approach the course will encourage students to look beyond the usual architectural history texts and utilise a broad range of social, economic and political sources - embracing film, oral history, propaganda materials, trade leaflets, contemporary newspapers, magazines and popular music. In addition, students will work with archival records, surveys and publicity material from institutions as diverse as the Mass Observation Archive, Local Authority Archives, the LCC’s Architect’s Department, the RIBA, the AA and the CPGB, together with recently released material from the Ministry of Information and MI6. There will be an emphasis on archival research techniques and students will be encouraged to participate in an oral history programme documenting AA alumni active in London of the 1950s-60s. The course will culminate in students carrying out programmes of archival research across sets of primary sources of their choice, producing a piece of original piece of writing.

AIMS

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OUTLINE CONTENT

- 'Your Britain: Fight For It Now' (1942 series of propaganda posters by Abraham Games)
- 'Let Us Face the Future' (Labour Party Manifesto, 1945)
- '300,000 homes a year' (Conservative election promise, 1951)
- ‘Housing List Long... Building Land Short?’ (1962, Wates advertisement aimed at Local Authority officers)
- The Fall
- Utopia On Trial
LEARNING OUTCOMES

Definitions

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ASSESSMENT

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Method of Assessment

Formative assessment

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SYNOPSIS

If Rome is the Città Eterna – the eternal historic city – then Milan is utilitarian, demolished and rebuilt according to the needs of the moment: a city in a state of conscious agitation. Milan is the economic, productive and creative capital of Italy, internationally renowned for its design, fashion, publishing and media industries as well as being the unofficial centre of political power. But this consciousness is rarely manifest in public projects or large scale interventions; rather it is rarefied in a myriad of initiatives, mostly commissioned by elites and power structures. In analysing the history of Milan, one could talk of the “institutions” which have shaped it, but this term would have to be used in a wide and even contrary sense, to encompass both official and spontaneous organisations. The “official institutions”, such as schools, professional organisations at a national scale as well as the city itself (meaning the local government and public commissions), have showed an obstinate and systematical indifference towards new trends and schools of thought. In response, and sometimes in opposition, to the mechanism of these official and officially empowered organisations, have emerged a series of independent “institutions of tendenza” such as: magazines, galleries and informal associations. Uniting both sanctioned and independently convened “institutions” under the same banner is a recognition of the sort of disorder has characterised Milanese culture of the XX century. It is in this climate that interior design, product design, architecture, fashion and the fine arts have proliferated: thus relying on a distinctive net of relations that allowed the mobilisation of private money while favouring a certain cohesiveness of the creative elites and a fecund overlap (not without violent contrasts and heated debates) of different practices and experiences. Despite this, Milan – and therefore a certain chapter of Italian cultural and architectural production – suffers a relative marginalisation within the Western canon. The result is a fundamental gap in the history of the Modern Movement, caused by the absence of certain key figures in Anglo-Saxon architectural discourse. By navigating the city’s recent history, this course will attempt to expose some aspects of the complex system of relations that have characterised the city over the course of the last century.

AIMS

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OUTLINE CONTENT

• The avant gardes and Fascism
• Reconstruction: From the Spoon to the City
• The Neoliberty Polemic
• Triennali
• Metanopoli
• Magazines

LEARNING OUTCOMES

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</table>
### SYNOPSIS

This course examines a contemporary and radical reorganisation of how we think about power and society. In effect, it starts with the later work of Michel Foucault and is then developed in different directions over four decades by other scholars. It has already had a massive intellectual effect upon various disciplines, but has not greatly been used in the analysis of urbanism and the practice of architecture itself. This is strange since a biopolitical account of the history of urban development in the past two centuries is one which overthrows many of the political and theoretical approaches to the city. The course will introduce these themes and texts in order to make the arguments intelligible and useful. It will concentrate upon the questions of urbanisation in the last two centuries and place a particular emphasis on how we understand that the term housing as opposed to the house. These themes will be related to the biological character of the city, the crisis in the ecology of the city in the first half of the nineteenth century and the regulations which were introduced to intervene in the city at the level of health and indeed of life itself. Students are encouraged to find an issue within urbanism or architecture which they can analyse with the tools acquired during the course. They are expected to formulate these by about the middle of the term and to present their proposals both in tutorials and in seminars.

### AIMS

To produce, over the course of one term, written work of increasing sophistication. Explore relationships between historical and theoretical architectural research. Learn to apply this research to original and critical insight on a specific topic related to the course. Develop methodologies for architectural academic essay writing. Develop awareness of basic relationships of historical and theoretical research to design and related arts and human sciences. Develop the ability to make informed judgements, self-evaluate and work independently on understanding key architectural texts. Develop understanding of the relationship between architectural history and theory in relation to social, cultural, contextual, philosophical and political issues. Develop visual, verbal and written communication skills. Understand the importance of discussion and external evaluation in relation to all aspects of architectural writing and be able to respond to and integrate feedback.

### OUTLINE CONTENT

- Orthodox accounts of law and politics
- Orthodox accounts of urbanism and its history
- The early nineteenth century crisis of the city
- The emergence of biopolitics
- The nature of regulation and its relation to the individual
- The house as the black hole of architecture
- Housing: building as an administrative practice

<table>
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<tr>
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<th>COMPLEMENTARY STUDIES HISTORY AND THEORY STUDIES: BIOPOLITICS</th>
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<td>Level</td>
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<td>Mark Cousins</td>
<td>Term 1</td>
</tr>
<tr>
<td>Co-requisite</td>
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LEARNING OUTCOMES
Definitions
The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 2.

On completion of this course, students will be able to demonstrate:

LO2 Adequate knowledge of the histories and theories of architecture and the related arts, technologies and human sciences

LO2.1 The knowledge of the cultural, social and intellectual histories, theories and technologies that influence the design of buildings

LO2.2 The knowledge of the influence of history and theory on the spatial, social and technological aspects of architecture

LO3 Knowledge of the fine arts as an influence on the quality of architectural design

LO3.1 Knowledge of how the theories, practices and technologies of the arts influence architectural design

LO3.2 Knowledge of the creative application of the fine arts and their relevance and impact on architecture

TEACHING AND LEARNING STRATEGIES
The learning strategy at the Diploma level for history and theory is learning through research, reading and writing. History and Theory is lecture and seminar based. Assignments are student-centred and course based. Students are encouraged to value writing as a critical tool to communicate ideas and original insight through the development of a strong essay thesis. Writing skills are obtained through a series of assignments, developing abstracts and outlines and is required to communicate these to the class and tutor and consider the feedback. Regular feedback is provided through in-class discussions, group and individual tutorials and comments on essay drafts in preparation for the final submission.

LEARNING SUPPORT
Extensive information and resources are available to all students for learning support including the school library, current and archived architectural journals, photo library, film library, school archives including past projects and taped lectures, school bookshop, the public lecture series, weekly published school events lists, Hooke Park, bar and restaurant. The inter-library loan system allows students and tutors connections to a larger resource of libraries across London and beyond the school. History and Theory tutors are available to meet their students for tutorials, seminars and juries every week.

ASSESSMENT
Assessment will be based on the following:

• Presentation of a 3000 word essay at the end of term
• Presentation of writings at weekly seminars

Assessment Criteria
All learning outcomes must be passed to achieve a pass in this course.

Method of Assessment
Formative assessment
Regular reviews of weekly writings and presentations, consideration of draft essay, guidance for final submission. Deadlines for on-going submission development are built into the seminar programme together with the utilisation of readings and projects from the course material, adherence to academic standards for essay writing and the rigorous production of a written argument with the essay.
Summative assessment
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• **High Pass B+**: High level of achievement overall. Effective use of references in a thorough, clear presentation of the material used. Broad understanding of relevant arguments, presented clearly in written material, is balanced in terms of its use of images and texts, is critical.

• **Pass B**: Basic approach but largely descriptive or nominal treatment of the subject, a demonstrated understanding of material but without original insight. May be critical, but it is underdeveloped or narrow in breadth of topic.

• **Low Pass B-**: Flawed arguments with fragmentary or inconsistent use of material, lacking in conclusions, critical insight or general coherence overall. Does not fully evolve into a comparative essay, remains heavily descriptive, but to an extent that is redeemable.

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• **Fail D**
For Complete-to-Pass and Fail assessments, the written feedback sets out the reasons why the submission did not achieve the passing standard, the additional work that is required for the student to demonstrate that the passing standard has been achieved, and the date by which the additional work is to be submitted. Additional tutorials and support are provided.

Re-Assessment
Refer AA School Academic Regulations.

**TRANSFERABLE SKILLS**
The student will have an opportunity to practise the following skills:

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SYNOPSIS

Georges Perec often and excitedly referred to Paul Klee’s thought ‘what to see when you see nothing?’ The course will explore this question through an immersive exploration of the city to address Perec’s call to unearth the ‘infraordinary’ – a desire to understand ‘the ordinary, the background noise, the habitual.’ In ‘Approaches to What?’ the 1973 essay penned by Perec he openly questions our thirst for the extraordinary, ‘the historic, significant and revelatory’ while seemingly ignoring the ‘essential’. This attitude spawned a series of urban projects such as Lieux and An Attempt to Exhaust a Place in Paris (later influencing the work of Sophie Calle and François Bon) locating the artist within the grime of the city documenting our everyday environment and movements, and these will be our prompt. Therefore we Walk.

with Poe we Walk. This course will walk the city of London. with Rousseau we Walk. We will observe and document through photography, hand written notes and other media as determined by the students. with Atget we Walk. Our aim is to understand the everyday flows of the city that are its foundation, but lay beneath the extraordinary events that dominate our headlines. with Calle we Walk. Constraints will dictate our walks – a series of rules both arbitrary and personal will lead us through the vibrant and meandering streets and squares of London. with Debord we Walk. These walks will result in a series of individual projects that aim to challenge our understanding of the ‘everyday’ and to see ‘something’ where there was once believed to be ‘nothing.’ with Varda we Walk. We will question the understanding of object- and specialist-driven art and explore Foucault’s question as to why one’s life cannot become a work of art. so lets Walk

AIMS

To produce, over the course of one term, written work of increasing sophistication. Explore relationships between historical and theoretical architectural research. Learn to apply this research to original and critical insight on a specific topic related to the course. Develop methodologies for architectural academic essay writing. Develop awareness of basic relationships of historical and theoretical research to design and related arts and human sciences. Develop the ability to make informed judgements, self-evaluate and work independently on understanding key architectural texts. Develop understanding of the relationship between architectural history and theory in relation to social, cultural, contextual, philosophical and political issues. Develop visual, verbal and written communication skills. Understand the importance of discussion and external evaluation in relation to all aspects of architectural writing and be able to respond to and integrate feedback.
OUTLINE CONTENT

- An infrordinary understanding of the City – the urban nomad: a political beast
- A Literary Revolution: The Oulipo and Constraints
- The Urban Project: In Written and Visual Form
- The Protagonist and the Submissive
- Turning Your Life into a Work of Art
- Exhausting a Project Rather than an Aimless Drifter
- The Removal of an Urban Facade: The Everyday Life of a Building

LEARNING OUTCOMES

Definitions

The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 2.

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TEACHING AND LEARNING STRATEGIES

The learning strategy at the Diploma level for history and theory is learning through research, reading and writing. History and Theory is lecture and seminar based. Assignments are student-centred and course based. Students are encouraged to value writing as a critical tool to communicate ideas and original insight through the development of a strong essay thesis.

Writing skills are obtained through a series of assignments, developing abstracts and outlines and is required to communicate these to the class and tutor and consider the feedback. Regular feedback is provided through in-class discussions, group and individual tutorials and comments on essay drafts in preparation for the final submission.

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ASSESSMENT

Assessment will be based on the following:

- Presentation of a 3000 word essay at the end of term
- Presentation of writings at weekly seminars

Assessment Criteria

All learning outcomes must be passed to achieve a pass in this course.

Method of Assessment

Formative assessment

Regular reviews of weekly writings and presentations, consideration of draft essay, guidance for final submission. Deadlines for on-going submission development are built into the seminar programme together with the utilisation of readings and projects from the course material, adherence to academic standards for essay writing and the rigorous production of a written argument with the essay.
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Re-Assessment

Refer AA School Academic Regulations.

**TRANSFERABLE SKILLS**

The student will have an opportunity to practise the following skills:

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**SYNOPSIS**

The number of connected mobile devices now exceeds the 7 billion humans on the planet. This course will look at how the mobile phone has rewired our brains, how they’ve changed the ways we behave, connect to and navigate the world. It will also make predictions about how mobile technology might look in the future.

Will Self compares our use of mobile phones to the way bats use sonar. How has the smartphone changed us, and our being in the world? What infrastructure makes this echolocation possible, and how does this technology transform architecture? How are its utopian or dystopian effects explored in visions of the near future in fiction and film?

The seminar, a laboratory to which students will be expected to contribute research, will interrogate issues around insularity and privacy, networks and security, navigation and interiority, addiction and subversion, from the London Riots to the Arab Spring.

**AIMS**

To produce, over the course of one term, written work of increasing sophistication. Explore relationships between historical and theoretical architectural research. Learn to apply this research to original and critical insight on a specific topic related to the course. Develop methodologies for architectural academic essay writing. Develop awareness of basic relationships of historical and theoretical research to design and related arts and human sciences. Develop the ability to make informed judgements, self-evaluate and work independently on understanding key architectural texts. Develop understanding of the relationship between architectural history and theory in relation to social, cultural, contextual, philosophical and political issues. Develop visual, verbal and written communication skills. Understand the importance of discussion and external evaluation in relation to all aspects of architectural writing and be able to respond to and integrate feedback.

**OUTLINE CONTENT**

- History: The Invention of the Mobile Phone
- Anxiety: Privacy and security
- Navigation: Telephonic space
- Infrastructure: Social and architectural networks
- Subversion: Riots and revolutions
- Visions: Utopias and Dystopias
- Conclusions: The future of communication
LEARNING OUTCOMES

Definitions

The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 2.

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TEACHING AND LEARNING STRATEGIES

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ASSESSMENT

Assessment will be based on the following:

• Presentation of a 3000 word essay at the end of term
• Presentation of writings at weekly seminars

Assessment Criteria

All learning outcomes must be passed to achieve a pass in this course.

Method of Assessment

Formative assessment

Regular reviews of weekly writings and presentations, consideration of draft essay, guidance for final submission. Deadlines for on-going submission development are built into the seminar programme together with the utilisation of readings and projects from the course material, adherence to academic standards for essay writing and the rigorous production of a written argument with the essay.
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- **High Pass B+:** High level of achievement overall. Effective use of references in a thorough, clear presentation of the material used. Broad understanding of relevant arguments, presented clearly in written material, is balanced in terms of its use of images and texts, is critical.

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Re-Assessment
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**Course Title** | **COMPLEMENTARY STUDIES** | **Code**
--- | --- | ---
 | HISTORY AND THEORY STUDIES: COMMANDING ARCHITECTURE – BETWEEN LIFE AND GOVERNMENT |  

| Level | Fourth Year, Fifth Year |
| Course Leader | Thanos Zartaloudis |
| Co-requisite | of ‘Props’ and other Attributes, The Robinson Institute, Brave New World Revisited, Milan XX, Biopolitics, Talk the Walk, Architecture and the Mobile Phone, Vanishing Point |
| Status | Compulsory/Option |
| Term | 1 |
| Pre-requisite | None |
| Barred combinations | None |
| Professional body requirements | Architects Registration Board, Royal Institute of British Architects |
| Learning methods | Lectures, Seminars/tutorials/juries, Self-directed learning |

**SYNOPSIS**

In this course we shall attempt to think architecture as an experience of thought and simultaneously as an experiment: a life. In between we shall propose are placed the practices, problems and, more generally, the ways of thinking of architecture. In doing so we will examine the thought of philosophers and architects in conjunction, paying particular attention to the differences, as well as the intersections between them. The central line of inquiry in this course is: how to think architecture in the situation in which we find ourselves?

**AIMS**

To produce, over the course of one term, written work of increasing sophistication. Explore relationships between historical and theoretical architectural research. Learn to apply this research to original and critical insight on a specific topic related to the course. Develop methodologies for architectural academic essay writing. Develop awareness of basic relationships of historical and theoretical research to design and related arts and human sciences. Develop the ability to make informed judgements, self–evaluate and work independently on understanding key architectural texts. Develop understanding of the relationship between architectural history and theory in relation to social, cultural, contextual, philosophical and political issues. Develop visual, verbal and written communication skills. Understand the importance of discussion and external evaluation in relation to all aspects of architectural writing and be able to respond to and integrate feedback.

**OUTLINE CONTENT**

- Daedalus and the Labyrinth: Nomos and Ordering
- Territorial Ordering: The Power of Form
- Biopolitical Power and the Spatial Nomos of Modernity
- Oikonomia and Urban Government
- Architecture as a Dispositif and the Logic of Control
- Power and Urban Destitutency
- Affirmative Architecture: Exodus, Use, Poiesis and Profanation
LEARNING OUTCOMES

Definitions
The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 2.

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ASSESSMENT

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Assessment Criteria

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Method of Assessment

Formative assessment

Regular reviews of weekly writings and presentations, consideration of draft essay, guidance for final submission. Deadlines for on-going submission development are built into the seminar programme together with the utilisation of readings and projects from the course material, adherence to academic standards for essay writing and the rigorous production of a written argument with the essay.
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- **High Pass B+:** High level of achievement overall. Effective use of references in a thorough, clear presentation of the material used. Broad understanding of relevant arguments, presented clearly in written material, is balanced in terms of its use of images and texts, is critical.

- **Pass B:** Basic approach but largely descriptive or nominal treatment of the subject, a demonstrated understanding of material but without original insight. May be critical, but it is underdeveloped or narrow in breadth of topic.

- **Low Pass B-:** Flawed arguments with fragmentary or inconsistent use of material, lacking in conclusions, critical insight or general coherence overall. Does not fully evolve into a comparative essay, remains heavily descriptive, but to an extent that is redeemable.

- **Complete-to-Pass C:** Little development and effort of the essay topic. No understanding as to what was required by the course submission.

- **Fail D**

For Complete-to-Pass and Fail assessments, the written feedback sets out the reasons why the submission did not achieve the passing standard, the additional work that is required for the student to demonstrate that the passing standard has been achieved, and the date by which the additional work is to be submitted. Additional tutorials and support are provided.

**Re-Assessment**

Refer AA School Academic Regulations.

**TRANSFERABLE SKILLS**

The student will have an opportunity to practise the following skills:

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OUTLINE

CONTENT

all
aspects
to
the
writing
to
respond
to
and
integrate
feedback.

visual,
verbal
and
written
communication

Understand
the
importanc
between
architectural
history
and
to
social,
cultural,
contextual,
philosophical
and
political
issues.

Dev-
evaluate
and
work
independently
understanding
key

and
theoretical
research
to
design
and	
related
arts
and
human
sciences.

Develop
the
to
make
informed
judgements,
self

To
produce,
over
the
course
of
one
term,
written
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of
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SYNOPSIS

Whether thought of as an invention or discovery, linear perspective marked a great shift in the way space was viewed and represented. A quintessential component of the Renaissance, perspective can be seen as embodying the era’s new emphasis on logic and measurability, the importance of beauty and science. With a viewpoint that is subjective, no longer a gods-eye view, the Renaissance world is depicted from a position which could be anyone’s. Art, architecture, science, and life are indistinguishable from one another, and bridging them all is the ever-present structure of linear perspective. Combined with the 15th century’s push to explore and exploit, this newly created perception of the world contributed to a complete rethinking of cartography and eventually town planning in the New World and back home again in the Old. Starting in the Renaissance, continuing through Exploration, this class will also look into art and architectural practices of the 20th and 21st Centuries that carry on the study begun with Linear Perspective. From Duchamp’s playful investigations into the 4th dimension and his final constructed view, to Dan Graham and Robert Smithson’s study into site and structure, subject and object, these examples can all be grouped within a critical interest into the perception of the world, and how this is understood and visualized. Just as with linear perspective in the Renaissance, alongside the thought sit technologies. Through focusing on differing aspects in each session, we will develop a wider picture of the legacy started in the Renaissance, understanding a critical way of thinking through image making, and the relationship between technologies and what they help to produce.

AIMS

To produce, over the course of one term, written work of increasing sophistication. Explore relationships between historical and theoretical architectural research. Learn to apply this research to original and critical insight on a specific topic related to the course. Develop methodologies for architectural academic essay writing. Develop awareness of basic relationships of historical and theoretical research to design and related arts and human sciences. Develop the ability to make informed judgements, self-evaluate and work independently on understanding key architectural texts. Develop understanding of the relationship between architectural history and theory in relation to social, cultural, contextual, philosophical and political issues. Develop visual, verbal and written communication skills. Understand the importance of discussion and external evaluation in relation to all aspects of architectural writing and be able to respond to and integrate feedback.

OUTLINE CONTENT

• Filippo Brunelleschi: Introduction to Linear Perspective and the Renaissance.
• Leon Battista Alberti: The Grid – Imposing measurability and order.
• Gerardus Mercator: Projection, Cartography, exploration and new Colonial planning.
• Marcel Duchamp: Authorship, the Gaze, and the visual cone
• Dan Graham: Redefining the subject and object.
• Robert Smithson: Utopia, Mirroring, site and non-site
LEARNING OUTCOMES
Definitions
The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 2.

The abbreviation LO is used to define the specific Learning Outcomes for this unit and are to be read in conjunction with the Aims of this Course.

On completion of this course, students will be able to demonstrate:

LO2 Adequate knowledge of the histories and theories of architecture and the related arts, technologies and human sciences
LO2.1 The knowledge of the cultural, social and intellectual histories, theories and technologies that influence the design of buildings
LO2.2 The knowledge of the influence of history and theory on the spatial, social and technological aspects of architecture
LO3 Knowledge of the fine arts as an influence on the quality of architectural design
LO3.1 Knowledge of how the theories, practices and technologies of the arts influence architectural design
LO3.2 Knowledge of the creative application of the fine arts and their relevance and impact on architecture

TEACHING AND LEARNING STRATEGIES
The learning strategy at the Diploma level for history and theory is learning through research, reading and writing. History and Theory is lecture and seminar based. Assignments are student-centred and course based. Students are encouraged to value writing as a critical tool to communicate ideas and original insight through the development of a strong essay thesis. Writing skills are obtained through a series of assignments, developing abstracts and outlines and is required to communicate these to the class and tutor and consider the feedback. Regular feedback is provided through in-class discussions, group and individual tutorials and comments on essay drafts in preparation for the final submission.

LEARNING SUPPORT
Extensive information and resources are available to all students for learning support including the school library, current and archived architectural journals, photo library, film library, school archives including past projects and taped lectures, school bookshop, the public lecture series, weekly published school events lists, Hooke Park, bar and restaurant. The inter-library loan system allows students and tutors connections to a larger resource of libraries across London and beyond the school. History and Theory tutors are available to meet their students for tutorials, seminars and juries every week.

ASSESSMENT
Assessment will be based on the following:
• Presentation of a 3000 word essay at the end of term
• Presentation of writings at weekly seminars

Assessment Criteria
All learning outcomes must be passed to achieve a pass in this course.

Method of Assessment
Formative assessment
Regular reviews of weekly writings and presentations, consideration of draft essay, guidance for final submission. Deadlines for on-going submission development are built into the seminar programme together with the utilisation of readings and projects from the course material, adherence to academic standards for essay writing and the rigorous production of a written argument with the essay.
Summative assessment
Each essay is assessed by a course tutor. A sample of papers is shared amongst all seminar leaders and course tutors to assure parity of assessment. Students receive written feedback, supplemented by a follow-up individual tutorial with the seminar leader to discuss further the essay and areas for improvements in future research and writing projects. Assessment is graded as follows:

- **High Pass with Distinction A**: Exceptional overall - demonstrates clarity and forceful breadth of reference to the subject plus clear evidence of original or critical insight, particularly in evaluating and contextualising opposing or contrary intellectual approaches, constructs, debates. The argument is presented clearly and concisely both in written material and the use of visual material.

- **High Pass B+**: High level of achievement overall. Effective use of references in a thorough, clear presentation of the material used. Broad understanding of relevant arguments, presented clearly in written material, is balanced in terms of its use of images and texts, is critical.

- **Pass B**: Basic approach but largely descriptive or nominal treatment of the subject, a demonstrated understanding of material but without original insight. May be critical, but it is underdeveloped or narrow in breadth of topic.

- **Low Pass B-**: Flawed arguments with fragmentary or inconsistent use of material, lacking in conclusions, critical insight or general coherence overall. Does not fully evolve into a comparative essay, remains heavily descriptive, but to an extent that is redeemable.

- **Complete-to-Pass C**: Little development and effort of the essay topic. No understanding as to what was required by the course submission.

- **Fail D**

For Complete-to-Pass and Fail assessments, the written feedback sets out the reasons why the submission did not achieve the passing standard, the additional work that is required for the student to demonstrate that the passing standard has been achieved, and the date by which the additional work is to be submitted. Additional tutorials and support are provided.

Re-Assessment
Refer AA School Academic Regulations.

**TRANSFERABLE SKILLS**
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2.3.2 COMPLEMENTARY STUDIES: TECHNICAL STUDIES

Hwui Zhi Cheng (Brian), Diploma Unit 17 (2011/12), Front Elevation – top down construction of infrastructural urban support to the Brazil favelas as a way of materialising a concept for an ‘alternative intervention’ to the official government programmes

The Technical Studies programme stands as a complete and coherent technical education over five years, and constructs a creative collaboration with the material demands of individual unit agendas. The programme continues to evolve from detailed discussions with lecturers, all of whom are drawn from leading engineering practices and research institutions embracing a wide range of disciplines and current projects. It is founded on the provision of a substantial knowledge base, developed through case studies of contemporary fabrication processes, constructed artefacts and buildings. These studies include critical reflection and experimentation with the ideas and techniques taught. Knowledge acquired in this way generates a ‘means’, a set of principles capable of negotiating the technical requirements of construction in unforeseen futures and unpredictable contexts.

Lecture courses form a portion of each year’s requirements, with a particular emphasis on the First, Second and Fourth Years of study. Students concentrate on case studies, analysis and material experiments, undertaking a selection of required courses, ensuring they receive a complete and all-round experience of structures, materials and the environment.

In the Third Year, lecture coursework, workshop experiments and technical ambitions are synthesised in a detailed Technical Design Project (TS3). Students conduct design research and experiments to explore and resolve the technical issues of the main project of their unit portfolio, with the guidance of Technical Studies tutors. In the Fifth Year, students undertake a Technical Design Thesis (TSS), a substantial individual work that is developed under the guidance of Technical Studies. The thesis is contextualised as part of a broader dialogue which the technical and the architectural agendas that arise within the units. Its critical development is pursued through case studies, material experiments and extensive research and consultation.

In both the Third and Fifth Years students are provided with options for interim reviews and final document submission that both unit tutors, technical tutors and each student agree upon. The aim is to integrate technical work within the unit agendas as much as possible, and by supporting it with additional specialised information by means of seminars, lectures and site visits.
Fourth Year Term 2

Fourth Year students choose two courses in Term 2 from the selection on offer and may attend others according to their interests:

**Sustainable Urban Design**
*Ian Duncombe*

The course aims to impart the fundamental knowledge needed to design tall. We will consider tall buildings in an urban context, the strategic considerations defining form, the impact of climate, the environmental drivers affecting form and fabric, servicing strategies and various approaches to low-energy and sustainable design. Students will apply the course principles to the development of their own tall building concept.

**Process in the Making**
*Wolfgang Frese*

This course aims to highlight and explain the complex forces underlying the transformation of architectural designs into built form, joining the processes that link the design of architecture with the ‘art of building’. We will focus on interdisciplinary collaboration since the architect must constantly adjust and evaluate designs to address contradicting forces.

**(Un)usual Performances**
*Nacho Marti*

This course challenges students to develop new approaches to materials in design where inventiveness is as important as fabrication, technology and material properties. Throughout the course, students will design and test a new composite material and speculate on its potential architectural applications.

**Small in Large – the Interrelation of Component and System**
*Martin Hagemann*

The course aims to analyse and classify architectural components as parts of larger systems. We will review existing component-based systems and investigate how advanced technology in the design and fabrication process can be used for redefinition and contemporary interpretation. Further investigation will examine the connection of components and their subsequent function.

**Studies in Complex Structures**
*Emanuele Marfisi, Chris Davies*

This course introduces a brief history of the most common types of construction and an analysis of the properties of all structural materials. The discussion includes the comparison of construction details, advanced methods, building issues and other non-structural design challenges. This course requires the analysis of an existing building to gain an understanding of its structural principles while developing alternative concepts of the existing structure.

**Bridging Technologies**
*Manja van de Worp*

This course explores methods of transforming a concept into material. It bridges complexity and simplicity by understanding our own and other fields. We will interrogate their rules and applied methods not only to see what is happening around us in technology, but also to use and apply this to architecture. By the end, students will have a greater and broader technical creativity, and assignments will test the ability to scale, adapt and drive utopian ideas.
Form and Matter
Christina Doumpioti
How can architecture be informed and influenced by material qualities? Through the investigation of past and emerging material developments, this course introduces ways of thinking inspired by the intrinsic intelligence of materials while introducing materiality as a vital and integral part of architectural form and formation. The course explores matter as a dynamic agent capable of finding structural equilibrium, mediating environmental conditions and altering spatial perception. Form-finding, material computation, digital simulation, programmable matter, responsive material systems, variable-modulus material structures and material energies are key concepts of focus.

Form, Energy and Environment
Mohsen Zikri
The course examines the links between building form, energy and the micro/macro environment and reviews the development of the building skin. Sustainability issues, passive energy and renewable energy sources are examined through real projects that can generate energy solutions. We will examine the application of computer modelling tools in the design of buildings and Computational Fluid Dynamics (CFD). Students will complete a project involving research of completed buildings in different climatic zones.

Fifth Year

5th Year Technical Design Thesis (TSS) – Compulsory Course
Javier Castanon with Evan Greenberg, Martin Hagemann, David Iltingworth, Nacho Marti, Federico Montella, Yassaman Mousavi and Amin Sadeghy

The Technical Design Thesis is a substantial individual work developed under the guidance of Javier Castañón and the Diploma TS Staff. Tutorial support and guidance is also provided within the unit. The central interests and concerns may emerge from current or past design work, or from one of the many lecture and seminar courses the student has attended in previous years. The Thesis is contextualised as part of a broader dialogue in which the technical and the architectural agendas that arise within the unit are synthesised, and its critical development is pursued through case studies, material experiments and extensive research and consultation. The ultimate aim is for students to materialise the ideas, concepts or ambitions born in the intimacy of their individual unit agendas.

Unit Staff

Javier Castanon is in private practice as Director of Castanon Associates (London) and Castanon Asociados (Madrid). He has taught at the AA since 1978 and at other schools including the University of Pennsylvania.

Chris Davies is a structural engineer and associate at Engenuiti in London. He has worked with architects including Allies and Morrison, Foster + Partners and Aedas across education and commercial sectors focusing on interdisciplinary design.

Christina Doumpioti has worked as a computa-tional designer in Arup Associates and is a member of the Ocean Design Research Network.

Ian Duncombe is a Director of BDSP Partnership, which he co-founded in 1995. The practice has worked on projects including the Zayed National Museum in Abu Dhabi and 30 St Mary Axe. Current work includes Central Market in Abu Dhabi.

Wolfgang Frese studied at Stuttgart and the Bartlett, UCL. He is an associate at Alsop Architects working on many international projects. Clive Fussell is a chartered structural engineer. He worked at Buro Happold Engineers and in 2010 founded Engenuiti. He studied Engineering Science at Oxford University and graduated from the Interdisciplinary Design for the Built Environment (IDBE) masters degree at the University of Cambridge. He is a member of the Institution of Structural Engineers.
Ben Godber is a structural engineer and founding director of Godber & Co. He studied architecture at the Bartlett, UCL and civil engineering at Imperial College. He teaches at the Bartlett, UCL and the University of Kent.

Mehran Gharleghi is an architect, researcher and designer. He received his MArch in Emergent Technologies and Design from the AA and has worked for distinguished architectural practices including Plasma Studio and Foster + Partners. In 2009 he co-founded Studio INTEGRATE with Amin Sadeghy.

Martin Hagemann is an architect working for Grimshaw in London. Following two years as a bricklayer he studied and taught architecture at the Technical University of Braunschweig, Germany, and the Royal Academy of Fine Arts in Copenhagen, Denmark. After working for COOP Himmelblau in Vienna he moved to Sydney to work and teach at the University of Technology, focusing on components and systems. He is currently working on several arts and culture projects at Grimshaw and is member of the company's computational design research group and biomimicry research group.

David Illingworth is a chartered structural engineer working at Buro Happold. He studied civil and structural engineering at the University of Sheffield.

Antiopi Koronaki holds a Masters in architecture and engineering from NTUA, Athens, and is currently pursuing a MSc in Emergent Technologies and Design at the AA.

Emanuele Marfisi is a structural engineer with ten years’ experience in engineering design. After a number of years in London, he is now Project Director for Setec Batiment in Paris.

Nacho Marti graduated from Elisava School of Design in Barcelona and the Emergent Technologies and Design MSc at the AA. He founded his design studio in 2004 and has directed the Mamori Art Lab design summer workshops.

Federico Montella received his MSc in Sustainable Environmental Design from the AA in 2006 and is currently senior sustainability advisor at HLM Architects.

Yassaman Mousavi has a BA from Azad Tehran University and a MArch from the AA’s Emergent Technologies and Design programme at the AA. She has worked for Grimshaw Architects since 2012.

Thomas Oosterhoff graduated from the Technical University of Eindhoven and has since worked in Holland on a wide range of projects. At present he is a senior structural engineer for BuroHap-pold in London.

Amin Sadeghy received his MSc in Emergent Technologies and Design at the AA and has worked for Foster + Partners in London.

Nina Tablink trained as an architect and structural engineer at the Technical University of Eindhoven and holds an MRes in the Built Environment from Cambridge. She is a senior structural engineer for Arup.

Paul Thomas is an external practitioner, director at Thomas & Spiers architects and teaches environmental design at the AA.

Manja van de Worp studied at the Technical University of Eindhoven, Holland and the Emergent Technologies & Design programme at the AA. She works at Ove Arup & Partners designing movable structures.

Mohsen Zikri is a director of Ove Arup & Partners and a chartered building services engineer, specialising in the environmental design of buildings. He has worked closely with leading architects on notable buildings in the UK and worldwide.
Course Title | COMPLEMENTARY STUDIES  | TECHNICAL STUDIES  | SUSTAINABLE URBAN DESIGN  | Code
--- | --- | --- | --- | ---
Level | Fourth Year  | Status  | Compulsory/Option  
Course Leader | Ian Duncombe  | Term  | 2  
Co-requisite | of Process in the Making, (Un)usual Performances, Small in Large, Studies in Complex Structures, Bridging Technologies, Form and Matter, Form, Energy and Environment  | Pre-requisite  | None  
Barred combinations | None  
Professional body requirements | Architects Registration Board  | Royal Institute of British Architects  
Learning methods | Site visits  | Lectures  | Seminars/tutorials/juries  | Self-directed learning  

**SYNOPSIS**

There is an ongoing fascination with the tall and super tall buildings that define the evolving skylines of the world’s major cities. But can they contribute to a more sustainable future and what role does environmental engineering play in the design of these towering structures? The course aims to address these questions whilst imparting the fundamental knowledge needed to design tall. We will consider tall buildings in an urban context, the strategic considerations defining form, the impact of climate, the environmental drivers affecting form and fabric, servicing strategies and various approaches to low energy and sustainable design. Students will have the chance to apply the principles learned from the course by developing a concept for their own tall building.

**AIMS**

To produce, over the course of one term, at a level commensurate with this stage of graduate education, a level of knowledge and understanding of the technical issues associated with the design of tall buildings. Students develop the ability to analyse, apply and speculate upon appropriate strategies related to form, envelope, servicing and sustainability in relation to a specific design for a tall building.

**OUTLINE CONTENT**

- The importance of environmental performance and urban sustainability of tall buildings
- Design strategy I – Form
- Design strategy II – Envelope
- Design strategy III – Servicing and Sustainability
- Elevator systems for tall buildings
- Passivhaus applied to tall buildings
- Presentation of Coursework, assisting in preparation of final submission
LEARNING OUTCOMES
Definitions
The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 2.
The abbreviation LO is used to define the specific Learning Outcomes for this unit and are to be read in conjunction with the Aims of this Course.
On completion of this course, students will be able to demonstrate:
LO5 Understanding of the relationship between people and buildings, and the buildings and their environment, and the need to relate buildings and the spaces between them to human needs and scale
LO5.1 Understanding of the needs and aspirations of building users
LO5.2 Understanding of the impact of buildings on the environment, and the precepts of sustainable design
LO8 Understanding of the structural design, constructional and engineering problems associated with building design
LO8.1 Understanding of the investigation, critical appraisal and selection of alternative structural, constructional and material systems relevant to architectural design
LO8.2 Understanding of the strategies for building construction, and ability to integrate knowledge of structural principles and construction techniques
LO8.3 Understanding of the physical properties and characteristics of building materials, components and systems, and the environmental impact of specification choices
LO9 Adequate knowledge of physical problems and technologies and the function of buildings so as to provide them with internal conditions of comfort and protection against the climate
LO9.1 Knowledge of the principles associated with designing optimum visual, thermal and acoustic environments
LO9.2 Knowledge of systems for environmental comfort realised within relevant precepts of sustainable design
LO9.3 Knowledge of the strategies for building services, and ability to integrate these into a design project
LO10 The necessary design skills to meet building users’ requirements within the constraints imposed by cost factors and building regulations
LO10.1 The skills to critically examine the financial factors implied in varying building types, construction systems, and specification choices, and the impact of these on architectural design

TEACHING AND LEARNING STRATEGIES
The learning strategy at Diploma level engages with sophisticated research, experimentation and application. Results obtained from research are evaluated in regular tutorials and group seminars and focussed advice is provided to advance the technical aspects of the design in conjunction with other design criteria. The mature design decisions required are taken by each student with the help and support of course tutors. Technical design decisions are translated into drawings, models and a variety of media that communicate the design intent at appropriate scales with visual and verbal rigour and clarity in the delivery and explanation of the Final Submission.

LEARNING SUPPORT
Extensive information and physical resources are available to all students as learning support including model-making workshops for wood and metal working, digital prototyping, audio-visual lab, digital photography studio, drawing materials shop, bookshop, library, photo library, school archives, the public lecture series, weekly published school events lists, Hooke Park, bar and restaurant. Technical tutors are available to meet students for tutorials every week. The TS department has in-house experts in the fields of structures, environmental studies, materials and construction that enable technical support to be provided across a diverse range of First Year projects. Where expert advice is required TS tutors organise appropriate appointments. Thus the students regularly have access to leading professional consulting practices in the country as well as specialist manufacturers. Technical Tutors also take students on walks through London where they learn to use instruments to measure environmental conditions in various parts of the city including the sites of their projects.
ASSESSMENT

Assessment will be based on the following:

- Submission of a written and illustrated Report, equated in preparation and delivery to a 3,000 word assignment, responding to the requirements of the course brief to be submitted at the end of Term 2. The report will comprise drawings, images, diagrams, sketches and models at appropriate scales, in an agreed format, including a summary of observations, analyses, graphs, predictions and conclusions.

Assessment Criteria

All learning outcomes must be passed to achieve a pass in this course.

Method of Assessment

Formative assessment

Continual assessment is provided weekly at tutorials. Submission of outline draft illustrated Report addressing the lecture/seminar series content. The draft report is discussed with the TS and Design Unit tutors and verbal feedback provided.

Summative assessment

Each report is assessed by a course tutor. A sample of reports are shared amongst all seminar leaders and course tutors to assure parity of assessment.

Students receive written feedback, supplemented by individual tutorial with the seminar leader to discuss further the essay and areas for improvements in future research and writing projects. Assessment is graded as follows:

- **High Pass with Distinction A**: Exceptional overall - demonstrates clarity and forceful breadth of reference to the subject plus clear evidence of original or critical insight, particularly in evaluating and contextualising opposing or contrary intellectual approaches, constructs, debates. The argument is presented clearly and concisely both in written material and the use of visual material.

- **High Pass B+**: High level of achievement overall. Effective use of references in a thorough, clear presentation of the material used. Broad understanding of relevant arguments, presented clearly in written material, is balanced in terms of its use of images and texts, is critical.

- **Pass B**: Basic approach but largely descriptive or nominal treatment of the subject, a demonstrated understanding of material but without original insight. May be critical, but it is underdeveloped or narrow in breadth of topic.

- **Low Pass B-**: Flawed arguments with fragmentary or inconsistent use of material, lacking in conclusions, critical insight or general coherence overall. Does not fully evolve into a comparative essay, remains heavily descriptive, but to an extent that is redeemable.

- **Complete-to-Pass C**: Little development and effort of the essay topic. No understanding as to what was required by the course submission.

- **Fail D**

For Complete-to-Pass and Fail assessments, the written feedback sets out the reasons why the submission did not achieve the passing standard, the additional work that is required for the student to demonstrate that the passing standard has been achieved, and the date by which the additional work is to be submitted. Additional tutorials and support are provided.

Re-Assessment

Refer AA School Academic Regulations.

TRANSFERABLE SKILLS

The student will have an opportunity to practise the following skills:

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**SYNOPSIS**

The creation of architecture involves a synthesis between the quality of design and the way in which it is made. It is the joining of the processes that links the designing of architecture with the art of building. In this process, the architect plays the role of a conductor of an orchestra of very different skills, based on imagination, creative interpretation of the Client requirements, expertise in their particular field and experience. The role of the architect has changed considerably over time from a master builder to a consultant with often specialist skills in either a particular building type, building component or even project management. The character of the architect’s involvement also changes through the different phases of a project. It is however essential for architects to remain at the centre of a project to retain control over how their designs are translated into completed projects. In order to do this, we collectively have to acquire a comprehensive understanding of contemporary building methods and materials. As architects we are required to understand the nature of the building process and apply appropriate technology if our ultimate goal is to see projects realised. The role and purpose of this course is to help to understand and assimilate some of these ideas to provide an insight into how projects are built. It is intended to investigate the following topics through a process of discussions centred on presentations of specific contemporary projects. We will be visiting a well-known architectural practice, followed by a site visit at the conclusion of the course to experience the realities of construction. Students will also be required to submit a paper that explores further an agreed research or case study subject.

**AIMS**

To produce, over the course of one term, at a level commensurate with this stage of graduate education, a level of knowledge and understanding of the processes associated with the design realisation of buildings. Students will question what defines the way in which we build; what are the processes and influences that shape the creation of our buildings; and in what way do the greater forces of society, technology, culture and desire dictate the method and materials chosen for construction.

**OUTLINE CONTENT**

- Players in the match
- Building Envelopes
- The Lightweight: materials and the industry part 1
- The Heavyweight: materials and the industry part 2
- Building in a different culture
- Engineering, Art and Architecture
LEARNING OUTCOMES

Definitions

The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 2. The abbreviation LO is used to define the specific Learning Outcomes for this unit and are to be read in conjunction with the Aims of this Course.

On completion of this course, students will be able to demonstrate:

LO5  Understanding of the relationship between people and buildings, and the buildings and their environment, and the need to relate buildings and the spaces between them to human needs and scale

LO5.1 Understanding of the needs and aspirations of building users

LO5.2 Understanding of the impact of buildings on the environment, and the precepts of sustainable design

LO5.3 Understanding of the way in which buildings fit into their local context

LO8 Understanding of the structural design, constructional and engineering problems associated with building design

LO8.1 Understanding of the investigation, critical appraisal and selection of alternative structural, constructional and material systems relevant to architectural design

LO8.2 Understanding of the strategies for building construction, and ability to integrate knowledge of structural principles and construction techniques

LO8.3 Understanding of the physical properties and characteristics of building materials, components and systems, and the environmental impact of specification choices

LO9 Adequate knowledge of physical problems and technologies and the function of buildings so as provide them with internal conditions of comfort and protection against the climate

LO9.1 Knowledge of the principles associated with designing optimum visual, thermal and acoustic environments

LO9.2 Knowledge of systems for environmental comfort realised within relevant precepts of sustainable design

LO9.3 Knowledge of the strategies for building services, and ability to integrate these into a design project

LO10 The necessary design skills to meet building users’ requirements within the constraints imposed by cost factors and building regulations

LO10.1 The skills to critically examine the financial factors implied in varying building types, construction systems, and specification choices, and the impact of these on architectural design

TEACHING AND LEARNING STRATEGIES

The learning strategy at Diploma level engages with sophisticated research, experimentation and application. Results obtained from research are evaluated in regular tutorials and group seminars and focussed advice is provided to advance the technical aspects of the design in conjunction with other design criteria. The mature design decisions required are taken by each student with the help and support of course tutors. Technical design decisions are translated into drawings, models and a variety of media that communicate the design intent at appropriate scales, with visual and verbal rigour and clarity, in the delivery and explanation of the Final Submission.

LEARNING SUPPORT

Extensive information and physical resources are available to all students as learning support including model-making workshops for wood and metal working, digital prototyping, audio-visual lab, digital photography studio, drawing materials shop, bookshop, library, photo library, school archives, the public lecture series, weekly published school events lists, Hooke Park, bar and restaurant. Technical tutors are available to meet students for tutorials every week. The TS department has in-house experts in the fields of structures, environmental studies, materials and construction that enable technical support to be provided across a diverse range of First Year projects. Where expert advice is required TS tutors organise appropriate appointments. Thus the students regularly have access to leading professional consulting practices in the country as well as specialist manufacturers. Technical Tutors also take students on walks through London where they learn to use instruments to measure environmental conditions in various parts of the city including the sites of their projects.
ASSESSMENT

Assessment will be based on the following:

* Submission of a written and illustrated Report, equated in preparation and delivery to a 3,000 word assignment, responding to the requirements of the course brief to be submitted at the end of Term 2. The report will comprise drawings, images, diagrams, sketches and models at appropriate scales, in an agreed format, including a summary of observations, analyses, graphs, predictions and conclusions.

Assessment Criteria

All learning outcomes must be passed to achieve a pass in this course.

Method of Assessment

Formative assessment

Continual assessment is provided weekly at tutorials. Submission of outline draft illustrated Report addressing the lecture/seminar series content. The draft report is discussed with the TS and Design Unit tutors and verbal feedback provided.

Summative assessment

Each report is assessed by a course tutor. A sample of reports are shared amongst all seminar leaders and course tutors to assure parity of assessment.

Students receive written feedback, supplemented by individual tutorial with the seminar leader to discuss further the essay and areas for improvements in future research and writing projects. Assessment is graded as follows:

* **High Pass with Distinction A:** Exceptional overall - demonstrates clarity and forceful breadth of reference to the subject plus clear evidence of original or critical insight, particularly in evaluating and contextualising opposing or contrary intellectual approaches, constructs, debates. The argument is presented clearly and concisely both in written material and the use of visual material.

* **High Pass B+:** High level of achievement overall. Effective use of references in a thorough, clear presentation of the material used. Broad understanding of relevant arguments, presented clearly in written material, is balanced in terms of its use of images and texts, is critical.

* **Pass B:** Basic approach but largely descriptive or nominal treatment of the subject, a demonstrated understanding of material but without original insight. May be critical, but it is underdeveloped or narrow in breadth of topic.

* **Low Pass B:-** Flawed arguments with fragmentary or inconsistent use of material, lacking in conclusions, critical insight or general coherence overall. Does not fully evolve into a comparative essay, remains heavily descriptive, but to an extent that is redeemable.

* **Complete-to-Pass C:** Little development and effort of the essay topic. No understanding as to what was required by the course submission.

* **Fail D**

For Complete-to-Pass and Fail assessments, the written feedback sets out the reasons why the submission did not achieve the passing standard, the additional work that is required for the student to demonstrate that the passing standard has been achieved, and the date by which the additional work is to be submitted. Additional tutorials and support are provided.

Re-Assessment

Refer AA School Academic Regulations.

TRANSFERABLE SKILLS

The student will have an opportunity to practise the following skills:

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<th>Communication:</th>
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<td>Level</td>
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<td>Course Leader</td>
<td>Nacho Marti</td>
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<td>Co-requisite</td>
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<td>of Sustainable Urban Design, Process in the Making, Small in Large, Studies in Complex Structures, Bridging Technologies, Form and Matter, Form, Energy and Environment</td>
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**SYNOPSIS**

How would a structure made of lead be? Is it possible to design a wall made of porcelain? Can I build with salt? Can I use water as a building material? What kind of material would absorb smells? The ways of creativity are inscrutable and many times confront students with questions that defy conventions. Operating outside the manuals and regulations requires a solid knowledge based on some fundamental laws of physics and principles of material science. Since technologies and materials evolve so quickly, information soon becomes obsolete. The aim of this course is therefore to equip students with a theoretical framework that goes beyond the particulars and is applicable to each new material challenge that may be faced in future projects. Through a series of seminars and lectures ranging from inspirational projects based on innovative materials and fabrication techniques through to physical and material principles, students will develop an understanding of a new approach to materials in design where performance is not always based on optimization, material failure can be a success and where inventiveness is as important as fabrication, technology and material properties. Throughout the course, students will test and apply the newly acquired knowledge by designing a new composite material, testing it and speculating about its possible architectural applications. By the end of the course, students will have a good understanding of how Technical Studies can trigger creativity and inform the design process.

**AIMS**

To produce, over the course of one term, at a level commensurate with this stage of graduate education, a level of knowledge and understanding of the relationship between component and system in the design of buildings. The course aims to give the designing architect an insight into the theory and practice of component based structures; how they are organized, assembled, how they perform, where research currently stands and where the journey can potentially go.

**OUTLINE CONTENT**

- Material Performance. Inherent Material Properties
- Material and Digital Computation
- Advanced fabrication techniques
- Composite materials
- Metamaterials, nanomaterials and smart materials
- Students’ presentation
LEARNING OUTCOMES

Definitions

The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 2. The abbreviation LO is used to define the specific Learning Outcomes for this unit and are to be read in conjunction with the Aims of this Course.

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TEACHING AND LEARNING STRATEGIES

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Assessment Criteria
All learning outcomes must be passed to achieve a pass in this course.

Method of Assessment

Formative assessment
Continual assessment is provided weekly at tutorials. Submission of outline draft illustrated Report addressing the lecture/seminar series content. The draft report is discussed with the TS and Design Unit tutors and verbal feedback provided.

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Re-Assessment
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TRANSFERABLE SKILLS
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**Level**
Fourth Year

**Course Leader**
Martin Hagemann

**Status**
Compulsory/Option

**Term**
2

**Co-requisite**

**Pre-requisite**
None

**Barred combinations**
None

**Professional body requirements**
Architects Registration Board

**Royal Institute of British Architects**

**Learning methods**
Site visits
Lectures
Seminars/tutorials/juries
Self-directed learning

**SYNOPSIS**
The course aims to analyze and classify architectural components as part of larger systems. Due to rationalization, pre-fabrication, flexibility, exchangeability and maintenance the use of components in architecture has become very common. It seems interesting to look at the role the type of component plays in the larger system it sits within. We will learn to identify and critically review existing component based systems throughout history before investigating how advanced technology in the design and fabrication process can be used for redefinition and contemporary interpretation. Another aspect of the investigation will look at the importance of the connection of components for the system. Furthermore it will be examined in how far the scale of the component is important for the function and expression of the whole and in how far they are exchangeable in different scales. What are the risks and opportunities of scaling macrosystems into inhabitable scales (biomimicry)? We will get to know systems, in which the individual component is adaptable in its behaviour and thus turns the whole system into a responsive structure that will adjust to surrounding conditions.

**AIMS**
To produce, over the course of one term, at a level commensurate with this stage of graduate education, a level of knowledge and understanding of the relationship between component and system in the design of buildings. The course aims to give the designing architect an insight into the theory and practice of component based structures; how they are organized, assembled, how they perform, where research currently stands and where the journey can potentially go.

**OUTLINE CONTENT**
- Component Based Architecture
- From Generic to Specific: role of the unit for a system
- Parametric Use of Components
- Applied SIL
- Size and flexibility
- Fabrication Techniques: material, connection, assembly
- Geometry: arrangement of components, connection of components
- Adaptronics and Smart Structures: adaptable components, dynamic systems, elasticity of components
LEARNING OUTCOMES

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• High Pass B+: High level of achievement overall. Effective use of references in a thorough, clear presentation of the material used. Broad understanding of relevant arguments, presented clearly in written material, is balanced in terms of its use of images and texts, is critical.

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• Fail D

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Re-Assessment
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<td>Course Leader</td>
<td>Emanuele Marfisi</td>
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<td>Co-requisite</td>
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### SYNOPSIS

Structures are complex systems providing strength, stiffness and stability to buildings. This course is conceived to provide architects with enough knowledge to study structural systems and understand the limitations of various methods of construction available. The course starts with a brief history of the most common types of constructions and is followed by detailed studies of a variety of structural principles and forms (through a number of case studies). The objective of the course is to make students aware of structural options and thus comfortable during the development of their unit project designs and in their future professional endeavours. The course is also providing an understanding of constraints related to the design process and methods for the evaluation and the selection of options. The completion of an assignment is required to pass the course. Its objective is to test the ability of the students to study the structural system of an existing building. Between lectures, the student needs to do some research about a selected building and extrapolates the structural principles by looking at drawings, photographs and other design information available. The structural concepts must be summarised in a few pages and presented by giving preference to graphical representations of load patterns and structural deformations (no calculations are required throughout the course). The analysis of the structural concepts must be completed with the proposal of alternatives solutions that could meet the same client’s brief.

### AIMS

To produce, over the course of one term, at a level commensurate with this stage of graduate education, a level of knowledge and understanding of structural and construction systems used in the design of buildings. The course aims to give the designing architect an insight into the theory and practice of a range of structural and construction approaches in order to make informed choices and be able to consider and evaluate alternative strategies.

### OUTLINE CONTENT

- Brief history of structural design
- Materials, loadings, equilibrium and stability
- Design process + assignment presentation
- Compression and tension structures
- Bending elements, plates and shells structures
- Foundations systems + assignment review
- Advanced structural engineering and structural failures
LEARNING OUTCOMES

Definitions

The terms *knowledge, understanding, ability and skills* are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 2.

The abbreviation *LO* is used to define the specific Learning Outcomes for this unit and are to be read in conjunction with the Aims of this Course.

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**LO8.2** Understanding of the strategies for building construction, and ability to integrate knowledge of structural principles and construction techniques

**LO8.3** Understanding of the physical properties and characteristics of building materials, components and systems, and the environmental impact of specification choices

**LO9** Adequate knowledge of physical problems and technologies and the function of buildings so as provide them with internal conditions of comfort and protection against the climate

**LO9.1** Knowledge of the principles associated with designing optimum visual, thermal and acoustic environments

**LO9.2** Knowledge of systems for environmental comfort realised within relevant precepts of sustainable design

**LO9.3** Knowledge of the strategies for building services, and ability to integrate these into a design project

**LO10** The necessary design skills to meet building users’ requirements within the constraints imposed by cost factors and building regulations

**LO10.1** The skills to critically examine the financial factors implied in varying building types, construction systems, and specification choices, and the impact of these on architectural design

TEACHING AND LEARNING STRATEGIES

The learning strategy at Diploma level engages with sophisticated research, experimentation and application. Results obtained from research are evaluated in regular tutorials and group seminars and focussed advice is provided to advance the technical aspects of the design in conjunction with other design criteria. The mature design decisions required are taken by each student with the help and support of course tutors. Technical design decisions are translated into drawings, models and a variety of media that communicate the design intent at appropriate scales, with visual and verbal rigour and clarity, in the delivery and explanation of the Final Submission.

LEARNING SUPPORT

Extensive information and physical resources are available to all students as learning support including model-making workshops for wood and metal working, digital prototyping, audio-visual lab, digital photography studio, drawing materials shop, bookshop, library, photo library, school archives, the public lecture series, weekly published school events lists, Hooke Park, bar and restaurant. Technical tutors are available to meet students for tutorials every week. The TS department has in-house experts in the fields of structures, environmental studies, materials and construction that enable technical support to be provided across a diverse range of First Year projects. Where expert advice is required TS tutors organise appropriate appointments. Thus the students regularly have access to leading professional consulting practices in the country as well as specialist manufacturers. Technical Tutors also take students on walks through London where they learn to use instruments to measure environmental conditions in various parts of the city including the sites of their projects.
ASSESSMENT

Assessment will be based on the following:

• Submission of a written and illustrated Report, equated in preparation and delivery to a 3,000 word assignment, responding to the requirements of the course brief to be submitted at the end of Term 2. The report will comprise drawings, images, diagrams, sketches and models at appropriate scales, in an agreed format, including a summary of observations, analyses, graphs, predictions and conclusions.

Assessment Criteria
All learning outcomes must be passed to achieve a pass in this course.

Method of Assessment

Formative assessment
Continual assessment is provided weekly at tutorials. Submission of outline draft illustrated Report addressing the lecture/seminar series content. The draft report is discussed with the TS and Design Unit tutors and verbal feedback provided.

Summative assessment
Each report is assessed by a course tutor. Sample reports are shared amongst all seminar leaders and course tutors to assure parity of assessment.

Students receive written feedback, supplemented by individual tutorial with the seminar leader to discuss further the essay and areas for improvements in future research and writing projects. Assessment is graded as follows:

• High Pass with Distinction A: Exceptional overall - demonstrates clarity and forceful breadth of reference to the subject plus clear evidence of original or critical insight, particularly in evaluating and contextualising opposing or contrary intellectual approaches, constructs, debates. The argument is presented clearly and concisely both in written material and the use of visual material.

• High Pass B+: High level of achievement overall. Effective use of references in a thorough, clear presentation of the material used. Broad understanding of relevant arguments, presented clearly in written material, is balanced in terms of its use of images and texts, is critical.

• Pass B: Basic approach but largely descriptive or nominal treatment of the subject, a demonstrated understanding of material but without original insight. May be critical, but it is underdeveloped or narrow in breadth of topic.

• Low Pass B: Flawed arguments with fragmentary or inconsistent use of material, lacking in conclusions, critical insight or general coherence overall. Does not fully evolve into a comparative essay, remains heavily descriptive, but to an extent that is redeemable.

• Complete-to-Pass C: Little development and effort of the essay topic. No understanding as to what was required by the course submission.

• Fail D

For Complete-to-Pass and Fail assessments, the written feedback sets out the reasons why the submission did not achieve the passing standard, the additional work that is required for the student to demonstrate that the passing standard has been achieved, and the date by which the additional work is to be submitted. Additional tutorials and support are provided.

Re-Assessment
Refer AA School Academic Regulations.

TRANSFERABLE SKILLS

The student will have an opportunity to practise the following skills:

<table>
<thead>
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<tr>
<td>Written</td>
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</tbody>
</table>

| Self-management skills  |          |          |
| Manage time and work to deadlines |          |          |
| IT/CAD techniques       |          |          |
| Information management  |          |          |
| Critical skills/ability |          |          |
### Course Title

**COMPLEMENTARY STUDIES**

**TECHNICAL STUDIES**

**BRIDGING TECHNOLOGIES**

<table>
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<th>Level</th>
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<td>Fourth Year</td>
<td>Manja van de Worp</td>
<td>of Sustainable Urban Design, Process in the Making, (Un)usual Performances, Small in Large, Studies in Complex Structures, Form and Matter, Form, Energy and Environment</td>
<td>Status</td>
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<td></td>
<td></td>
<td>Term</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Pre-requisite</td>
</tr>
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<td></td>
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<td>None</td>
</tr>
</tbody>
</table>

**Barred combinations**

None

**Professional body requirements**

Architects Registration Board

Royal Institute of British Architects

**Learning methods**

Site visits

Lectures

Seminars/tutorials/juries

Self-directed learning

### SYNOPSIS

Continuously searching for deeper exploration designers are believed to be the next innovators and at the forefront of a new revolution, picking and matching technologies from other industries. It is the scientific and designer’s eye combined with a research mentally needed to transform existing systems into new ones. This course aims to explore old and new technologies to push design in a new direction, create our own dreams and drivers, and defining new methods of transforming a concept into material. By understanding our own and other fields, we aim to make them exist simultaneously. We bridge between fashion, product design, information technology, science and nature to find inspiration and capture their design methodologies, materially and structural ability, systems and process of design and repose to input etc. You will interrogate their rule and reasons and applied methods to be able to not only see what is happening around us in technology but become able to use and apply it into architecture. We explore Technology in Architecture where it brings new design methodologies, the relation between in an output, use of “machines”, data, information and materials. We work from two ways, from seeing what is out there with (potential) application in design and by architectural drivers that challenge technology.

### AIMS

To produce, over the course of one term, at a level commensurate with this stage of graduate education, a level of knowledge and understanding of design innovation across a range of fields and disciplines. The course aims to provide the basis for a broader technical creativity where the assignment will tests their ability to scale and adapt existing technologies to new situations.

### OUTLINE CONTENT

- Technology and architecture – and Architecture and Technology
- Dreams & Drivers
- Different industries & optimization
- Technology & fabrication - their unique processes
- Design methodology: Systems thinking and interacting parameters
- Building Information Modelling & Performance
- Geometry in-forms
LEARNING OUTCOMES
Definitions
The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 2.
The abbreviation LO is used to define the specific Learning Outcomes for this unit and are to be read in conjunction with the Aims of this Course.
On completion of this course, students will be able to demonstrate:
LO5   Understanding of the relationship between people and buildings, and the buildings and their environment, and the need to relate buildings and the spaces between them to human needs and scale
LO5.1 Understanding of the needs and aspirations of building users
LO5.2 Understanding of the impact of buildings on the environment, and the precepts of sustainable design
LO5.3 Understanding of the way in which buildings fit into their local context
LO8   Understanding of the structural design, constructional and engineering problems associated with building design
LO8.1 Understanding of the investigation, critical appraisal and selection of alternative structural, constructional and material systems relevant to architectural design
LO8.2 Understanding of the strategies for building construction, and ability to integrate knowledge of structural principles and construction techniques
LO8.3 Understanding of the physical properties and characteristics of building materials, components and systems, and the environmental impact of specification choices
LO9   Adequate knowledge of physical problems and technologies and the function of buildings so as provide them with internal conditions of comfort and protection against the climate
LO9.1 Knowledge of the principles associated with designing optimum visual, thermal and acoustic environments
LO9.2 Knowledge of systems for environmental comfort realised within relevant precepts of sustainable design
LO9.3 Knowledge of the strategies for building services, and ability to integrate these into a design project
LO10  The necessary design skills to meet building users’ requirements within the constraints imposed by cost factors and building regulations
LO10.1 The skills to critically examine the financial factors implied in varying building types, construction systems, and specification choices, and the impact of these on architectural design

TEACHING AND LEARNING STRATEGIES
The learning strategy at Diploma level engages with sophisticated research, experimentation and application. Results obtained from research are evaluated in regular tutorials and group seminars and focussed advice is provided to advance the technical aspects of the design in conjunction with other design criteria. The mature design decisions required are taken by each student with the help and support of course tutors. Technical design decisions are translated into drawings, models and a variety of media that communicate the design intent at appropriate scales with visual and verbal rigour and clarity in the delivery and explanation of the Final Submission.

LEARNING SUPPORT
Extensive information and physical resources are available to all students as learning support including model-making workshops for wood and metal working, digital prototyping, audio-visual lab, digital photography studio, drawing materials shop, bookshop, library, photo library, school archives, the public lecture series, weekly published school events lists, Hooke Park, bar and restaurant. Technical tutors are available to meet students for tutorials every week. The TS department has in-house experts in the fields of structures, environmental studies, materials and construction that enable technical support to be provided across a diverse range of First Year projects. Where expert advice is required TS tutors organise appropriate appointments. Thus the students regularly have access to leading professional consulting practices in the country as well as specialist manufacturers. Technical Tutors also take students on walks through London where they learn to use instruments to measure environmental conditions in various parts of the city including the sites of their projects.
ASSESSMENT

Assessment will be based on the following:

- Submission of a written and illustrated Report, equated in preparation and delivery to a 3,000 word assignment, responding to the requirements of the course brief to be submitted at the end of Term 2. The report will comprise drawings, images, diagrams, sketches and models at appropriate scales, in an agreed format, including a summary of observations, analyses, graphs, predictions and conclusions.

Assessment Criteria

All learning outcomes must be passed to achieve a pass in this course.

Method of Assessment

Formative assessment

Continual assessment is provided weekly at tutorials. Submission of outline draft illustrated Report addressing the lecture/seminar series content. The draft report is discussed with the TS and Design Unit tutors and verbal feedback provided.

Summative assessment

Each report is assessed by a course tutor. Sample reports are shared amongst all seminar leaders and course tutors to assure parity of assessment.

Visual and verbal presentation of Exemplar Building Report to TS tutors and First Year Design Unit tutors to ensure parity of assessment. Students receive written feedback, supplemented by individual tutorial with the seminar leader to discuss further the essay and areas for improvements in future research and writing projects. Assessment is graded as follows:

- **High Pass with Distinction A**: Exceptional overall - demonstrates clarity and forceful breadth of reference to the subject plus clear evidence of original or critical insight, particularly in evaluating and contextualising opposing or contrary intellectual approaches, constructs, debates. The argument is presented clearly and concisely both in written material and the use of visual material.

- **High Pass B+:** High level of achievement overall. Effective use of references in a thorough, clear presentation of the material used. Broad understanding of relevant arguments, presented clearly in written material, is balanced in terms of its use of images and texts, is critical.

- **Pass B**: Basic approach but largely descriptive or nominal treatment of the subject, a demonstrated understanding of material but without original insight. May be critical, but it is underdeveloped or narrow in breadth of topic.

- **Low Pass B-**: Flawed arguments with fragmentary or inconsistent use of material, lacking in conclusions, critical insight or general coherence overall. Does not fully evolve into a comparative essay, remains heavily descriptive, but to an extent that is redeemable.

- **Complete-to-Pass C**: Little development and effort of the essay topic. No understanding as to what was required by the course submission.

- **Fail D**

For Complete-to-Pass and Fail assessments, the written feedback sets out the reasons why the submission did not achieve the passing standard, the additional work that is required for the student to demonstrate that the passing standard has been achieved, and the date by which the additional work is to be submitted. Additional tutorials and support are provided.

Re-Assessment

Refer AA School Academic Regulations.

TRANSFERABLE SKILLS

The student will have an opportunity to practise the following skills:

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</tbody>
</table>
**SYNOPSIS**

How can architecture be informed and influenced by material qualities?

The course will investigate the relationship between matter and energy and the implications that this relationship might have to architectural form and spatial relations. It will be both a theoretical and a design led exploration through which the notion of the boundary will be revisited not as a solid demarcation, but as a transitional zone capable of conveying energy. This will be achieved by investigating material relations and their intrinsic dynamic qualities. Towards this exploration different examples will be visited spanning from arts and biology to vernacular architecture and technology. Form-finding, material computation, digital simulation, programmable matter, responsive material systems, variable-modulus material structures and material energies are key concepts that the course will focus on.

**AIMS**

To produce, over the course of one term, at a level commensurate with this stage of graduate education, a level of knowledge and understanding of design innovation across a range of fields and disciplines. The course aims to provide the basis for a broader technical creativity where the assignment will tests their ability to scale and adapt existing technologies to new situations.

**OUTLINE CONTENT**

- Introduction to material properties.
- Materials and structures. Variable modulus design. Form-finding and Digital Simulation
- Dynamic material systems. Smart materials.
- Matter and Energy; Heat Transfer.
- Matter and Energy: Optical and Acoustic.
- Responsive material interfaces. Embedded computing
- Work in progress: presentations and feedback
LEARNING OUTCOMES

Definitions
The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 2.

The abbreviation LO is used to define the specific Learning Outcomes for this unit and are to be read in conjunction with the Aims of this Course.

On completion of this course, students will be able to demonstrate:

LO5 Understanding of the relationship between people and buildings, and the buildings and their environment, and the need to relate buildings and the spaces between them to human needs and scale

LO5.1 Understanding of the needs and aspirations of building users

LO5.2 Understanding of the impact of buildings on the environment, and the precepts of sustainable design

LO5.3 Understanding of the way in which buildings fit into their local context

LO8 Understanding of the structural design, constructional and engineering problems associated with building design

LO8.1 Understanding of the investigation, critical appraisal and selection of alternative structural, constructional and material systems relevant to architectural design

LO8.2 Understanding of the strategies for building construction, and ability to integrate knowledge of structural principles and construction techniques

LO8.3 Understanding of the physical properties and characteristics of building materials, components and systems, and the environmental impact of specification choices

LO9 Adequate knowledge of physical problems and technologies and the function of buildings so as provide them with internal conditions of comfort and protection against the climate

LO9.1 Knowledge of the principles associated with designing optimum visual, thermal and acoustic environments

LO9.2 Knowledge of systems for environmental comfort realised within relevant precepts of sustainable design

LO9.3 Knowledge of the strategies for building services, and ability to integrate these into a design project

LO10 The necessary design skills to meet building users’ requirements within the constraints imposed by cost factors and building regulations

LO10.1 The skills to critically examine the financial factors implied in varying building types, construction systems, and specification choices, and the impact of these on architectural design

TEACHING AND LEARNING STRATEGIES

The learning strategy at Diploma level engages with sophisticated research, experimentation and application. Results obtained from research are evaluated in regular tutorials and group seminars and focussed advice is provided to advance the technical aspects of the design in conjunction with other design criteria. The mature design decisions required are taken by each student with the help and support of course tutors. Technical design decisions are translated into drawings, models and a variety of media that communicate the design intent at appropriate scales with visual and verbal rigour and clarity in the delivery and explanation of the Final Submission.

LEARNING SUPPORT

Extensive information and physical resources are available to all students as learning support including model-making workshops for wood and metal working, digital prototyping, audio-visual lab, digital photography studio, drawing materials shop, bookshop, library, photo library, school archives, the public lecture series, weekly published school events lists, Hooke Park, bar and restaurant. Technical tutors are available to meet students for tutorials every week. The TS department has in-house experts in the fields of structures, environmental studies, materials and construction that enable technical support to be provided across a diverse range of First Year projects. Where expert advice is required TS tutors organise appropriate appointments. Thus the students regularly have access to leading professional consulting practices in the country as well as specialist manufacturers. Technical Tutors also take students on walks through London where they learn to use instruments to measure environmental conditions in various parts of the city including the sites of their projects.
ASSESSMENT

Assessment will be based on the following:

- Submission of a written and illustrated Report, equated in preparation and delivery to a 3,000 word assignment, responding to the requirements of the course brief to be submitted at the end of Term 2. The report will comprise drawings, images, diagrams, sketches and models at appropriate scales, in an agreed format, including a summary of observations, analyses, graphs, predictions and conclusions.

Assessment Criteria

All learning outcomes must be passed to achieve a pass in this course.

Method of Assessment

Formative assessment

Continual assessment is provided weekly at tutorials. Submission of outline draft illustrated Report addressing the lecture/seminar series content. The draft report is discussed with the TS and Design Unit tutors and verbal feedback provided.

Summative assessment

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- **High Pass with Distinction A**: Exceptional overall - demonstrates clarity and forceful breadth of reference to the subject plus clear evidence of original or critical insight, particularly in evaluating and contextualising opposing or contrary intellectual approaches, constructs, debates. The argument is presented clearly and concisely both in written material and the use of visual material.

- **High Pass B+**: High level of achievement overall. Effective use of references in a thorough, clear presentation of the material used. Broad understanding of relevant arguments, presented clearly in written material, is balanced in terms of its use of images and texts, is critical.

- **Pass B**: Basic approach but largely descriptive or nominal treatment of the subject, a demonstrated understanding of material but without original insight. May be critical, but it is underdeveloped or narrow in breadth of topic.

- **Low Pass B-**: Flawed arguments with fragmentary or inconsistent use of material, lacking in conclusions, critical insight or general coherence overall. Does not fully evolve into a comparative essay, remains heavily descriptive, but to an extent that is redeemable.

- **Complete-to-Pass C**: Little development and effort of the essay topic. No understanding as to what was required by the course submission.

- **Fail D**

For Complete-to-Pass and Fail assessments, the written feedback sets out the reasons why the submission did not achieve the passing standard, the additional work that is required for the student to demonstrate that the passing standard has been achieved, and the date by which the additional work is to be submitted. Additional tutorials and support are provided.

Re-Assessment

Refer AA School Academic Regulations.

TRANSFERABLE SKILLS

The student will have an opportunity to practise the following skills:

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### Course Title

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<td>Status</td>
<td>Compulsory/Option</td>
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<tr>
<td>Course Leader</td>
<td>Mohsen Zikri</td>
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<td>Self-directed learning</td>
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### SYNOPSIS

The course explores design territories where architecture and engineering converge to create exciting, sustainable and environmentally friendly buildings. Lectures have a common environmental theme. We will examine buildings in the world’s different climates, where architecture benefited from engineering solutions involving the dynamics between building form, energy and the environment. Sustainability issues, passive design and renewable energy are examined, to explore innovative design solutions for different buildings ranging from residential to skyscraper. We will review choices of facades and their impact on Carbon-footprint and occupants’ comfort. We will examine how computer modelling tools (CFD) have been used to stretch the design boundaries of micro-environments, to produce comfortable buildings and minimise energy use. We will review world-class and award winning projects, where combined architectural and engineering strategies produced sustainable designs to benefit occupants and building owners, and also delight the general public. By the end of the course students are expected to have a good understanding of the key drivers that influence the environmental design of buildings. The course aims to help students explore and adopt design strategies that deliver a holistic building design, with appropriate environmental solutions. To conclude the course Students will be asked to undertake a design assignment, as outlined below.

### AIMS

To produce, over the course of one term, at a level commensurate with this stage of graduate education, a level of knowledge and understanding of the key factors that influence a holistically-designed approach: the balance of aesthetic considerations with strongly sustainable approach that responds well to climatic and environmental challenges and also to the occupants’ needs and owner’s requirements.

### OUTLINE CONTENT

- Comfort: People’s Rule OK?
- Influences: Can Destiny Be Changed?
- Energy: Does Performance Matters?
- Nature: Help or Hindrance?
- Sustainability: Myth or Reality?
- Intelligence: Smart or Intelligent?
- Modelling: Best Winning Streak?
LEARNING OUTCOMES

Definitions
The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 2.
The abbreviation LO is used to define the specific Learning Outcomes for this unit and are to be read in conjunction with the Aims of this Course.

On completion of this course, students will be able to demonstrate:

LO5 Understanding of the relationship between people and buildings, and the buildings and their environment, and the need to relate buildings and the spaces between them to human needs and scale

LO5.1 Understanding of the needs and aspirations of building users

LO5.2 Understanding of the impact of buildings on the environment, and the precepts of sustainable design

LO5.3 Understanding of the way in which buildings fit into their local context

LO8 Understanding of the structural design, constructional and engineering problems associated with building design

LO8.1 Understanding of the investigation, critical appraisal and selection of alternative structural, constructional and material systems relevant to architectural design

LO8.2 Understanding of the strategies for building construction, and ability to integrate knowledge of structural principles and construction techniques

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LO10.1 The skills to critically examine the financial factors implied in varying building types, construction systems, and specification choices, and the impact of these on architectural design

TEACHING AND LEARNING STRATEGIES
The learning strategy at Diploma level engages with sophisticated research, experimentation and application. Results obtained from research are evaluated in regular tutorials and group seminars and focussed advice is provided to advance the technical aspects of the design in conjunction with other design criteria. The mature design decisions required are taken by each student with the help and support of course tutors. Technical design decisions are translated into drawings, models and a variety of media that communicate the design intent at appropriate scales with visual and verbal rigour and clarity in the delivery and explanation of the Final Submission.

LEARNING SUPPORT
Extensive information and physical resources are available to all students as learning support including model-making workshops for wood and metal working, digital prototyping, audio-visual lab, digital photography studio, drawing materials shop, bookshop, library, photo library, school archives, the public lecture series, weekly published school events lists, Hooke Park, bar and restaurant. Technical tutors are available to meet students for tutorials every week. The TS department has in-house experts in the fields of structures, environmental studies, materials and construction that enable technical support to be provided across a diverse range of First Year projects. Where expert advice is required TS tutors organise appropriate appointments. Thus the students regularly have access to leading professional consulting practices in the country as well as specialist manufacturers. Technical Tutors also take students on walks through London where they learn to use instruments to measure environmental conditions in various parts of the city including the sites of their projects.
ASSESSMENT

Assessment will be based on the following:

- Submission of a written and illustrated Report, equated in preparation and delivery to a 3,000 word assignment, responding to the requirements of the course brief to be submitted at the end of Term 2. The report will comprise drawings, images, diagrams, sketches and models at appropriate scales, in an agreed format, including a summary of observations, analyses, graphs, predictions and conclusions.

Assessment Criteria
All learning outcomes must be passed to achieve a pass in this course.

Method of Assessment

Formative assessment
Continual assessment is provided weekly at tutorials. Submission of outline draft illustrated Report addressing the lecture/seminar series content. The draft report is discussed with the TS and Design Unit tutors and verbal feedback provided.

Summative assessment
Each report is assessed by a course tutor. Sample reports are shared amongst all seminar leaders and course tutors to assure parity of assessment.

Students receive written feedback, supplemented by individual tutorial with the seminar leader to discuss further the essay and areas for improvements in future research and writing projects. Assessment is graded as follows:

- **High Pass with Distinction A**: Exceptional overall - demonstrates clarity and forceful breadth of reference to the subject plus clear evidence of original or critical insight, particularly in evaluating and contextualising opposing or contrary intellectual approaches, constructs, debates. The argument is presented clearly and concisely both in written material and the use of visual material.
- **High Pass B**: High level of achievement overall. Effective use of references in a thorough, clear presentation of the material used. Broad understanding of relevant arguments, presented clearly in written material, is balanced in terms of its use of images and texts, is critical.
- **Pass B**: Basic approach but largely descriptive or nominal treatment of the subject, a demonstrated understanding of material but without original insight. May be critical, but it is underdeveloped or narrow in breadth of topic.
- **Low Pass B-**: Flawed arguments with fragmentary or inconsistent use of material, lacking in conclusions, critical insight or general coherence overall. Does not fully evolve into a comparative essay, remains heavily descriptive, but to an extent that is redeemable.
- **Complete-to-Pass C**: Little development and effort of the essay topic. No understanding as to what was required by the course submission.
- **Fail D**

For Complete-to-Pass and Fail assessments, the written feedback sets out the reasons why the submission did not achieve the passing standard, the additional work that is required for the student to demonstrate that the passing standard has been achieved, and the date by which the additional work is to be submitted. Additional tutorials and support are provided.

Re-Assessment
Refer AA School Academic Regulations.

TRANSFERABLE SKILLS
The student will have an opportunity to practise the following skills:

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Self-management skills

- Manage time and work to deadlines
  
- IT/CAD techniques

Information management

- Critical skills/ability
The TSS Design Thesis requires the submission of a technical thesis setting out in detail the technical implications of the design strategy needed in order to materialise the concepts, ideas and ambitions contained in the unit-based design project. Since it would not be possible to study every aspect of a particular design project, students may concentrate on some aspect in detail and leave others in outline form. The choice of the aspects of the project to be worked out in detail is the subject of discussion and negotiation between the unit masters, each student and the TS design tutors.

AIMS
To produce, over the course of three terms at a level commensurate with this stage of graduate education, a comprehensive appraisal, analysis and technical study of the structure, construction, building engineering services and materials relevant to the project work developed in the Design Unit, including the consideration of alternative systems and the explanation of, and justification for, selection and choices.

OUTLINE CONTENT
• Detailed investigation, appraisal, selection of, and justification for, the structural, constructional, building engineering servicing, technical and material systems relevant to the portfolio design project
• Through negotiation and discussion with the course leaders and the unit tutors, selection of specific aspects for detailed review, with consideration of others in outline
• Preparation of illustrated technical thesis, with selection of one of two timeline options:
  • Option 1: intensive technical engagement in the early part of the year, informing technical selections to be made in the design project. Final submission to be made Term 2 Week 9
  • Option 2: technical development and resolution in parallel with the design project. Final submission to be made Term 3, Week 1

LEARNING OUTCOMES
Definitions
The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 2.

The abbreviation LO is used to define the specific Learning Outcomes for this unit and are to be read in conjunction with the Aims of this Course.

On completion of this course, students will be able to demonstrate:

LOS5 Understanding of the relationship between people and buildings, and the buildings and their environment, and the need to relate buildings and the spaces between them to human needs and scale

LOS.1 Understanding of the needs and aspirations of building users

LOS.2 Understanding of the impact of buildings on the environment, and the precepts of sustainable design

LOS.3 Understanding of the way in which buildings fit into their local context

LO8 Understanding of the structural design, constructional and engineering problems associated with building design
LO8.1 Understanding of the investigation, critical appraisal and selection of alternative structural, constructional and material systems relevant to architectural design
LO8.2 Understanding of the strategies for building construction, and ability to integrate knowledge of structural principles and construction techniques
LO8.3 Understanding of the physical properties and characteristics of building materials, components and systems, and the environmental impact of specification choices
LO9 Adequate knowledge of physical problems and technologies and the function of buildings so as provide them with internal conditions of comfort and protection against the climate
LO9.1 Knowledge of the principles associated with designing optimum visual, thermal and acoustic environments
LO9.2 Knowledge of systems for environmental comfort realised within relevant precepts of sustainable design
LO9.3 Knowledge of the strategies for building services, and ability to integrate these into a design project
LO10 The necessary design skills to meet building users’ requirements within the constraints imposed by cost factors and building regulations
LO10.1 The skills to critically examine the financial factors implied in varying building types, construction systems, and specification choices, and the impact of these on architectural design

TEACHING AND LEARNING STRATEGIES
TSS at Diploma level engages with sophisticated research and experimentation, which becomes increasingly detailed and critically evaluated as the design progresses. Investigations are related to the unit-based design project and design approach of that unit. Evaluation of the results obtained from research and experimentation are considered in regular tutorials and group seminars and focussed advice is provided to advance the technical aspects of the design in conjunction with other design criteria. The mature design decisions required are taken by each student with the help and support of the whole TS design team and, as appropriate, the external consultants and contacts in industry. Technical design decisions are translated into drawings, models and a variety of media that communicate the design intent at appropriate scales with visual and verbal rigour and clarity in the delivery and explanation of the Final Submission.

LEARNING SUPPORT
Extensive information and physical resources are available to all students for learning support including model-making workshops for wood and metal working, digital prototyping, audio-visual lab, digital photography studio, drawing materials shop, bookshop, library, photo library, school archives, the public lecture series, weekly published school events lists, Hooke Park, bar and restaurant. Technical tutors are available to meet students for weekly tutorials. The Technical Studies department has experts in the fields of structures, environmental studies, materials and construction to provide technical support to the diversity of Diploma design units, and organise additional expert advice as required. Students have access to leading professional consulting practices as well as specialist manufacturers. Additional seminars on specific technical aspects, and for testing and experimentation are organised as required.

ASSESSMENT
Assessment will be based on the following:
• Presentation of a technical thesis identifying a clear focus of investigation and independently identified technical brief that reflects the agenda of the unit
• Evidence that technical resolution addresses social, political, environmental, economic and aesthetic considerations and uses these constraints to advantage
• Demonstration of critical application and integration of appropriate precedents in technical approach
• Evidence of the integration of material, structural and services approaches in construction strategy
• Presentation of technical resolution of design project in a range of media and at appropriate scales

Assessment Criteria
All learning outcomes must be passed to achieve a pass in this course.
Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:

Theoretical Development:
Understanding of the socio-political and economic context that influence the technical strategy developed in the design project. The technical resolution must address aesthetic, programmatic as well as functional requirements.

Technical Resolution:
Demonstration of appropriate selection and sophisticated application of technologies that respond to the design project theme. Evidence of an integrated technical and aesthetic approach. Demonstration and application of precedents that address contemporary technologies, environmental and energy conservation strategies, materials and processes.
Integration and Synthesis:
Synthesis of technical, conceptual and aesthetic issues together with user and spatial requirements and the ability to discuss and refine these in relation to the emerging project. Understanding the implications of technical design decisions at a range of scales within the project. Effective use of visual, verbal and written skills in the communication of the project and the integration of feedback.

Method of Assessment

Formative assessment
Continual assessment is provided weekly at tutorials. A formative assessment is held in Term 2 Week 6 for Option 1, and in Term 2 Week 9 for Option 2, where each student presents their work both physically and digitally to an Interim Jury of Diploma technical tutors to ensure parity of assessment, after which written feedback is provided to assist students in the preparation of their final submissions.

Summative assessment
The TS5 Final Submission document comprising final drawings, images and models is presented physically and digitally to a Review Panel of Diploma Technical Tutors, with unit tutors present, to ensure parity of assessment. Written feedback is provided. Assessment is graded as follows:

- **High Pass with Distinction A:** Exceptional overall - demonstrates clarity and forceful breadth of reference to the subject plus clear evidence of original or critical insight, particularly in evaluating and contextualising opposing or contrary intellectual approaches, constructs, debates. The argument is presented clearly and concisely both in written material and the use of visual material.
- **High Pass B+:** High level of achievement overall. Effective use of references in a thorough, clear presentation of the material used. Broad understanding of relevant arguments, presented clearly in written material, is balanced in terms of its use of images and texts, is critical.
- **Pass B:** Basic approach but largely descriptive or nominal treatment of the subject, a demonstrated understanding of material but without original insight. May be critical, but it is underdeveloped or narrow in breadth of topic.
- **Low Pass B-:** Flawed arguments with fragmentary or inconsistent use of material, lacking in conclusions, critical insight or general coherence overall. Does not fully evolve into a comparative essay, remains heavily descriptive, but to an extent that is redeemable.
- **Complete-to-Pass C:** Little development and effort of the essay topic. No understanding as to what was required by the course submission.
- **Fail D**

The full panel of TS Tutors assess work selected for a potential High Pass and determine which projects receive the award. For Complete-to-Pass and Fail assessments, the written feedback sets out the reasons why the submission did not achieve the passing standard, the additional work that is required for the student to demonstrate that the passing standard has been achieved, and the date by which the additional work is to be submitted. Additional tutorials and support are provided.

A Fail assessment in TS3 Third Year Technical Studies Design Project and TS5 Fifth Year Technical Studies Design Thesis results in the withdrawal of the student from the AA Intermediate Examination ARB/RIBA Part 1 or the AA Final Examination ARB/RIBA Part 2/AA Diploma respectively.

Re-Assessment
Refer AA School Academic Regulations.

TRANSFERABLE SKILLS
The student will have an opportunity to practise the following skills:

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2.3.3 COMPLEMENTARY STUDIES: PROFESSIONAL STUDIES

This is an opportunity to think about designing how you will develop your practice - to investigate how design work is implemented in the real world, and the implications of this for your future practice. The course should also be useful in helping to develop the agenda for your unit work for the year.

The context and conditions of architectural work are changing rapidly. Practice needs to adapt, both conceptually and practically. Being a good designer is not, in itself, enough to succeed in practice. This series of talks and discussions will investigate the changing context for the design professions and raise issues of professionalism and different models of practice. The course seeks to define professionalism as a strategic rather than defensive condition. An architect can no longer assume the right to be 'team leader', and we need to examine new and collaborative ways of working, and to refine the specialised skills that we offer to clients. These issues will be discussed by Kathy Gal and illustrated by contributions from invited speakers from a broad range of practices.

Three themes will be explored:
- the changing context of the production of the built environment
- new ways of working
- the changing architectural profession and rethinking 'professionalism'

The final course submission is a report of 3000 words exploring aspects of future practice as an architect, relating to the themes discussed in the course lectures. This may refer directly to the context and proposals for a specific design project you have done, or it may explore issues and ideas about practice in a broader way. The report should refer to some issues of the changing context of the design and production of the built environment which will be covered in the course, including the architect's interactions with clients and users, economic and cultural impacts of a project, political and legislative considerations, and the ethical position of the architect. It should also consider practical points which make a difference to being able to realise high quality projects. These include the structure and size of 'office' that might be needed; ways to involve other disciplines and consultants; relations with clients; and engagement with the procurement and construction processes.

Unit Staff

Kathy Gal is an architect and Director of gal.com, a private architectural practice in London. She is a construction contract adjudicator and teaches, examines and leads professional practice studies at architecture schools in the UK and Ireland.

Kathy is a member of the RIBA Validation Panel, directs the AA Professional Practice Studies programmes and is the AA Professional Accreditation Facilitator.
SYNOPSIS

Architecture both defines and is defined by social, cultural, political and financial constraints: this is where the discipline and the profession of architecture meet. This mutual influence occurs wherever interventions in the built environment are considered and can be strengthened or undermined by the many ways in which the practice of architecture can be undertaken. The more informed we are about the factors that control what can be made, the concerns that those who ask us to make designs have and the ways in which we can choose to work, the greater the opportunities to propose and make appropriate architectures. This course develops, deepens and questions the professional practice themes introduced in Intermediate School and encountered in work experience and integrates these comprehensively and critically with design and design considerations. It is also intended to provide an informed basis for the next stage of professional experience.

AIMS

The course is intended to consider the relationships between the discipline and the practice of architecture. It investigates the constraints and factors which influence and control the implementation of design and includes the changing context and conditions of current and emerging architectural practice, the professional, legal and regulatory frameworks within which architects operate, architects’ professionalism, responsibilities and duties, basic business management theories for and the principles concerning running an architectural practice and architectural projects, the preparation of appropriate building users’ briefs, financial and time factors affecting project design and implementation, cost management and control, the roles of individuals and organisations involved in procuring and delivering architectural projects, and how their relationships are defined. The course also considers the ways in which these factors, and the ways in which architects operate, can strengthen or weaken the objectives and implementation of architectural design.

OUTLINE CONTENT

• Legal, professional, statutory and ethical responsibilities of an architect
• Statutory requirements including planning, building control, and health and safety, and the interaction of these with design
• Preparation of briefs to meet the objectives of clients and users; strategies and methods for implementation and construction
• Financial factors of and controls for choices of different building typologies, technical and construction systems and materials, and the interaction of these with design
• Forms of and strategies for architectural practice; principles of running practices and projects, consideration of emerging influences
• Review of modes of architectural practice by exemplar practitioners; effects of these on work and opportunities
• Next stages of professional experience, forward thinking, planning and preparation

LEARNING OUTCOMES

Definitions

The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 2.
The abbreviation *LO* is used to define the specific Learning Outcomes for this unit and are to be read in conjunction with the Aims of this Course.

On completion of this course, students will be able to demonstrate:

**LO4** Adequate knowledge of urban design, planning and the skills involved in the planning process

**LO4.1** Knowledge of theories of urban design and the planning of communities

**LO4.2** Knowledge of the influence of design and development of cities, past and present on the contemporary built environment

**LO4.3** Knowledge of current planning policy and development control legislation, including social, environmental and economic aspects, and the relevance of these to design development

**LO6** Understanding of the profession of architecture and the role of the architect in society, in particular in preparing briefs that take account of social factors

**LO6.1** Understanding of the nature of professionalism and the duties and responsibilities architects to clients, building users, constructors, co-professional and the wider society

**LO6.2** Understanding of the role of the architect within the design team and construction industry, recognising the importance of current methods and trends in the construction of the built environment

**LO6.3** Understanding of the potential impact of building projects on existing and proposed communities

**LO7** Understanding of the methods of investigation and preparation of the brief for a design project

**LO7.1** Understanding of the need to critically review precedents relevant to the function, organisation and technological strategy of design proposals

**LO7.2** Understanding of the need to appraise and prepare building briefs of diverse scales and types, to define client and use requirements and their appropriateness to site and context

**LO7.3** Understanding of the contribution of architects and co-professionals to the formulation of the brief, and the methods of investigation used in its preparation

**LO10** The necessary design skills to meet building users’ requirements within the constraints imposed by cost factors and building regulations

**LO10.1** The skills to critically examine the financial factors implied in varying building types, construction systems, and specification choices, and the impact of these on architectural design

**LO10.2** The skills to understand the cost control mechanisms which operate during the development of a project

**LO10.3** The skills to prepare designs that will meet building users’ requirements and comply with UK legislation, appropriate performance standards and health and safety requirements

**LO11** Adequate knowledge of the industries, organisations, regulations and procedures involved in translating design concepts into buildings and integrating plans into overall planning

**LO11.1** Knowledge of the fundamental legal, professional and statutory responsibilities of the architects, and the organisations, regulations and procedures involved in the negotiation and approval of architectural designs, including land law, development control, building regulations and health and safety legislation

**LO11.2** Knowledge of the professional inert-relationships of individuals and organisation involved in procuring and delivering architectural projects, and how these are defined through contractual and organisational structures

**LO11.3** Knowledge of the basic management theories and business principles related to running both an architect’s practice and architectural projects, recognising current and emerging trends in the construction industry

**TEACHING AND LEARNING STRATEGIES**

The course aims to teach by offering presentations on key topics followed by discussion sessions considering how these interact and influence implementation. In addition, students select a tutor who is an experienced architect from a panel and have two tutorial sessions to support the preparation of their individual submissions.

**LEARNING SUPPORT**

Extensive information and resources are available to all students for learning support including the school library, current and archived architectural journals, photo library, film library, school archives including past projects and taped lectures, school bookshop and the public lecture series, weekly published school events lists, Hooke Park, bar and restaurant. The inter-library loan system allows connection to a larger resource of libraries across London. Key course books are available in the AA Library. Course information, support and examples of past presentations are available through the School’s computer server. The course tutor is available for tutorials, to provide advice on selection and development of their submissions and facilitates contact with local architectural practices.
ASSESSMENT

Assessment will be based on the following:

- Presentation of 5 A3-sized annotated drawings of one project chosen from the following options:
  - one on which they have worked in a recent period of professional practical experience (for example in the last 'Year Out'), or
  - one by their Unit Master's practice, or
  - one of their own projects from a previous academic study year, for example, Fourth Year, or
  - another project by agreement
- Each drawing to focus on the specific aspects as described in the submission requirements
- Evidence of appropriate knowledge and skills to recognise, understand and critically reflect on the professional issues which affect architectural design, and how these designs would be prepared to conform to appropriate professional and regulatory frameworks

Assessment Criteria
All learning outcomes must be passed to achieve a pass in this course.

Method of Assessment

Formative assessment
Formative assessment is provided during the tutorial sessions with the course tutor and individual professional seminar speakers, and assistance is given in the preparation of final submissions.

Summative assessment
The drawn submission of 5 A3-sized drawings is assessed by a panel of course tutors. The Course Tutor assesses a sample of to ensure parity of assessment. Written feedback is provided. Assessment is graded as follows:

- **High Pass with Distinction A:** Exceptional overall - demonstrates clarity and forceful breadth of reference to the subject plus clear evidence of original or critical insight, particularly in evaluating and contextualising opposing or contrary intellectual approaches, constructs, debates. The argument is presented clearly and concisely both in written material and the use of visual material.
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