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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>Name</th>
<th>Role</th>
<th>Location</th>
<th>Telephone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brett Steele</td>
<td>Director</td>
<td>36 Bedford Square</td>
<td>+44 (0)20 7887 4026</td>
</tr>
<tr>
<td>Belinda Flaherty</td>
<td>Registrar</td>
<td>36 Bedford Square</td>
<td>+44 (0)20 7887 4092</td>
</tr>
</tbody>
</table>
1.2 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 providing after three years’ full time study exemption from ARB/RIBA Part 1 and after five years’ full time study the AA Final Examination 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 course and examination, 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).
1.3 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>
SECTION 2

2.1 PROGRAMME SPECIFICATION – YEAR ONE
# YEAR ONE PROGRAMME SPECIFICATION

## PART A: PROGRAMME SUMMARY INFORMATION

<table>
<thead>
<tr>
<th>Awarding body</th>
<th>Architectural Association School of Architecture</th>
</tr>
</thead>
<tbody>
<tr>
<td>Partner institution(s)</td>
<td>N/A</td>
</tr>
<tr>
<td>Location of Study/campus</td>
<td>36 Bedford Square, London WC1B 3ES</td>
</tr>
<tr>
<td>Professional, Statutory and Regulatory Bodies</td>
<td>Architects Registration Board Royal Institute of British Architects Quality Assurance Agency</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Award and titles</th>
<th>Award</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Final award</td>
<td>Undergraduate award</td>
<td>AA Intermediate Examination (ARB/RIBA Part 1)</td>
</tr>
<tr>
<td>Intermediate award</td>
<td>N/A</td>
<td>N/A</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Duration of study (standard)</th>
<th>Maximum registration period</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full-time</td>
<td>3 years</td>
</tr>
<tr>
<td>Sandwich</td>
<td>N/A</td>
</tr>
<tr>
<td>Part Time</td>
<td>N/A</td>
</tr>
<tr>
<td>Distance</td>
<td>N/A</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Start date for programme</th>
<th>September 2013</th>
</tr>
</thead>
</table>

## Course codes/categories

- UCAS code: N/A
- CATS points for course: N/A
- QAA Subject Benchmark: 2010

## Admissions agency

- UCAS: N/A
- Direct to School: ✔

## Admissions criteria

- Requirements: Refer AA School Academic Regulations
- Language: Refer AA School Academic Regulations

## Contacts

- Course Director: Brett Steele
- Registrar: Belinda Flaherty

## Examination and Assessment

**External Examiners 2014**

- Alice Dietsch Architect DPLG ARB
- Simon Alford BA DipArch RIBA
- Mary Bowman BSc(Arch) RIBA
- Prof Ricky Burdett MSc BArch
- Pro Tom Emerson BSc(Hons) DipArch RIBA
- Anton Garcia-Abril MArch PhD
- Vittorio Magnago Lampugnani Prof. Dr. Ing.
- Brendan MacFarlane BArch MArch

**Examination Board(s)**

- Course Director/External Examiners’ Review

## Approval/review dates

<table>
<thead>
<tr>
<th>Programme Specification</th>
<th>Approval date</th>
<th>Review date</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARB Prescription</td>
<td>September 2014</td>
<td>September 2015</td>
</tr>
<tr>
<td>RIBA Validation</td>
<td>22 September 2011</td>
<td>30 September 2015</td>
</tr>
<tr>
<td>Quality Assurance Agency</td>
<td>13 July 2011</td>
<td>2015</td>
</tr>
</tbody>
</table>

| | |
| | |
## 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 1. 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
Independent intellectual and practical design development is encouraged via teaching small highly focused units through one-to-one tutorials, workshops, seminars and group discussions. The aim is to provide an appropriate foundation for design, research and professional activity in architecture and related areas. The thorough integration of unit design work with complementary taught courses in history and theory, technical studies and professional practice ensures critical contextualisation. The development of a wide range of visual communication skills is emphasised in First, Second and Third Years, supported by courses in media studies. 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 course aims to produce graduates with the following attributes:**
- Ability to generate design proposals using understanding of a body of knowledge, some at current boundaries of professional practice and the academic discipline of architecture
- Ability to apply a range of communication methods and media to present design proposals clearly and effectively
- Understanding of the alternative materials, processes and techniques that apply to architectural design and building construction
- Ability to evaluate evidence, arguments and assumptions in order to make and present sound judgements within a structured discourse relating to architectural culture, theory and design
- Knowledge of the context of the architect and the construction industry, and the professional qualities needed for decision making in complex and unpredictable circumstances
- Ability to identify individual learning needs and understand the personal responsibility required for further professional education

## INTENDED LEARNING OUTCOMES

<table>
<thead>
<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><strong>LO1</strong></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><strong>LO2</strong></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>LO3</td>
<td>Knowledge of the fine arts as an influence on the quality of architectural design</td>
</tr>
<tr>
<td>-----</td>
<td>--------------------------------------------------------------------------------</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>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LO4</th>
<th>Adequate knowledge of urban design, planning and the skills involved in the planning process</th>
</tr>
</thead>
<tbody>
<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>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LO5</th>
<th>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</th>
</tr>
</thead>
<tbody>
<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>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LO6</th>
<th>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</th>
</tr>
</thead>
<tbody>
<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>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LO7</th>
<th>Understanding of the methods of investigation and preparation of the brief for a design project</th>
</tr>
</thead>
<tbody>
<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>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LO8</th>
<th>Understanding of the structural design, constructional and engineering problems associated with building design</th>
</tr>
</thead>
<tbody>
<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>

<table>
<thead>
<tr>
<th>LO9</th>
<th>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</th>
</tr>
</thead>
<tbody>
<tr>
<td>LO9.1</td>
<td>Knowledge of the principles associated with designing optimum visual, thermal and acoustic environments</td>
</tr>
</tbody>
</table>
Students who fail Unit and in all Students must pass all units and course one compulsory Technical Studies Structures course and one summative Technical Design Project and one compulsory Unit in two consecutive years.

In Third Year, students undertake a compulsory one year-long Design Unit. In addition, all students undertake one compulsory History and Theory Studies course, three compulsory Technical Studies Structures courses, and two compulsory Media Studies courses.

In Third Year, students undertake a compulsory one year-long Design Unit; students may not choose the same Design Unit in two consecutive years. In addition, all students undertake one compulsory History and Theory Studies course, one compulsory Technical Studies Structures course and one summative Technical Design Project and one compulsory Professional Studies course.

Students must pass all units and courses to progress into the next year. Only students who achieve a pass in the Design Unit and in all compulsory courses in Third Year are awarded the AA Intermediate Examination (ARB/RIBA Part 1). Students who fail in any one year are offered one opportunity for re-assessment for that year.

<table>
<thead>
<tr>
<th>LO11.2</th>
<th>Knowledge of the strategies for building services, and ability to integrate these into a design project</th>
</tr>
</thead>
<tbody>
<tr>
<td>LO11.3</td>
<td>The necessary design skills to meet building users’ requirements within the constraints imposed by cost factors and building regulations</td>
</tr>
<tr>
<td>LO11.1</td>
<td>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</td>
</tr>
<tr>
<td>LO11.2</td>
<td>The skills to understand the cost control mechanisms which operate during the development of a project</td>
</tr>
<tr>
<td>LO11.3</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>
<tr>
<td>LO11</td>
<td>Adequate knowledge of the industries, organisations, regulations and procedures involved in translating design concepts into buildings and integrating plans into overall planning</td>
</tr>
<tr>
<td>LO11.1</td>
<td>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</td>
</tr>
<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 three academic years, First, Second and Third Years, leading to the award of the AA Intermediate Examination (ARB/RIBA Part 1).

Second and Third Year students join one of 13 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 focussed on design activity through a series of studio-based units. The study of Design is supported by Complementary Studies comprising History and Theory, Media, Technical Studies and Professional Practice.

In First Year, students undertake compulsory courses covering Design, History and Theory Studies, Technical Studies, and Media Studies.

In Second Year, students undertake a compulsory one year-long Design Unit. In addition, all students undertake one compulsory History and Theory Studies course, three compulsory Technical Studies Structures courses, and two compulsory Media Studies courses.

In Third Year, students undertake a compulsory one year-long Design Unit; students may not choose the same Design Unit in two consecutive years. In addition, all students undertake one compulsory History and Theory Studies course, one compulsory Technical Studies Structures course and one summative Technical Design Project and one compulsory Professional Studies course.

Students must pass all units and courses to progress into the next year. Only students who achieve a pass in the Design Unit and in all compulsory courses in Third Year are awarded the AA Intermediate Examination (ARB/RIBA Part 1). Students who fail in any one year are offered one opportunity for re-assessment for that year.
In grey

TCO  MCO  DCO  O  C  *

AA Status:
Year /Code classification

Award

A Learning  Teaching

First
C
Design Studio

First
C
History and Theory Studies: Architecture Words

First
C
History and Theory Studies: Who is the Architect?

First
C
Technical Studies: Technical Synthesis: Introduction to Integrated Design

First
C
Technical Studies: First Applications: Environment, Materials, Structures

First
MCO
Media Studies: Peripheral Landscapes

First
MCO
Media Studies: Active Matter

First
MCO
Media Studies: Translation Object to Drawing

First
MCO
Media Studies: Materiality of Colour

First
MCO
Media Studies: Cut and Paste

First
MCO
Media Studies: Taking Measure

First
MCO
Media Studies: Video

First
MCO
Media Studies: Projection and Speculation

First
MCO
Media Studies: One-to-One Instruments

First
MCO
Media Studies: Virtual vs Actual

First
MCO
Media Studies: World Wide Wild

*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

Teaching and Learning
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 encourage independent intellectual and practical design development. The focus is to provide an appropriate foundation for design, research and professional activity in architecture and related areas. 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.

The development of a wide range of visual communication skills is emphasised in First, Second and Third Years, supported by courses in media studies. 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 the 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 Intermediate Examination (ARB/RIBA Part 1) is classified only as Pass.
The AA Intermediate Examination (ARB/RIBA Part 1) 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 1 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>
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<tbody>
<tr>
<td>QAA Subject Review and Date</td>
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<td>Royal Institute of British Architects</td>
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<td>Architects Registration Board</td>
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2.2 YEAR DESIGN STUDIO BRIEF

YEAR ONE - TRANSLATIONS

First Year at the AA is the initial stage in a five-year course of study that leads to the AA Diploma. At its core is the translation of visual references, thoughts, intuitions and written briefs into a series of projects via the mastering of theoretical and practical exercises and the making of relations between theory, design and discourse. First Year is not a distilled version of what architecture could be, but an immersion into architecture as a form of knowledge, taught as a combination of designing, writing and arguing. Design skills form its natural focus, but the ability to write and argue is emphasised as an essential way of putting forward positions and projects – writing is used as an active tool to shape the construction of a clear discourse while arguing is refined through discussions and presentation techniques.

Throughout the year you will learn how to act on intuitions and guide your thinking, through making and then exploring, visual representations. You will be exposed not just to exciting discoveries but also to what may seem at first to be frustrating challenges. You will explore how an architectural project can be innovative and novel but still sit within an existing set of ideas, histories and references. You will approach positions from different points of view and be prompted to absorb both intuitive and considered ways of understanding a given brief. You will learn basic skills for reinterpreting and reimagining topics of varying complexity, from the design of spaces, buildings and cities to the visual representation of an intention, from the writing of an operative text to the orchestration of a discourse.

The continual exploration of these themes and the intensive exposure to architecture inside and outside the AA, will help you to build your portfolio as a collection of projects, experiments, positions and words.

Translations

Term 1: Reimagining buildings, rooms, contexts with references and other stuff

During the first term you will learn how to look and search by translating built and unbuilt projects, visual references, thoughts, intuitions and written briefs into a series of exercises. You will consider how an architectural project can be innovative and novel, yet sit within an existing canon. Through drawing and model-making, you will remake and re-imagine exemplary buildings with different tectonics, spatial relations and effects. You will visually reconstruct a well known building, question whether you can occupy a measured space, and imagine an iconographic microcosm. Sites of investigation will be found by reprogramming current cultural conditions, buildings and cities with speculative scenarios.

Term 2: Discovering spatial relations with the language of architecture

After the reinvention of exemplary projects, texts and conditions, the second term focuses on the language of architecture and its elements by discovering novel spatial relations through iterations of scaled drawings, constructed images and models. You will work within a series of crossovers between scales and levels of abstraction and specificity. You will investigate how to design these elements – walls, openings, spaces, buildings, gardens, urban plots and cities – and to place them in relation to each other on a given territory. You will explore architecture as the design of rooms, buildings and cities by reacting to unplanned environments, where external inputs and constraints are unknown and given by visiting thinkers. The focus is on mastering the ability to work in unpredictable settings by putting forward unexpected projects as results of clear initial enquiries and self-planned exploration.
Term 3: Reimagining your work to uncover your own way of thinking

In the third term you will analyse the hypothetical consequences of your work by engaging an audience outside the AA – eg, clients, inhabitants – to gain different points of view. Stepping outside your work and proposing alternative readings will be essential components of your portfolio, which is in itself a project constructed throughout the year as an open collection of your learning based on arguments, visual speculations and projects. Your portfolio will be critical and poetic – the synthesis of your discoveries marked by successes, trials and failed experiments. It will disclose your own way of looking, searching, thinking, telling and putting forward positions and speculative projects of architecture. At the end of the year, you will present your portfolio as a re-imagined collection of work that conveys architecture in your own terms.

Portfolio
Your entire work will be represented and composed in your own portfolio. The First Year portfolio is a project in itself, constructed throughout the year as an open collection of your learning via arguments, visual speculations and projects. Can you plan it and draft it as a collection of learning experiences built up over the year? How do you organise the content? Is there a line of thought that goes beyond a chronological ordering? Your portfolio is both critical and poetic; it is the synthesis of many trials and failed attempts; it discloses your own way of looking, searching, thinking and putting forward positions and projects of architecture.

First Year Studio
The First Year Studio is the place where you will research, make, think and question via a series of seminars, tutorials and conversations with other students, tutors and thinkers. The conversations and explorations that you actively set up in the studio are essential in forming your learning and work. The First Year Studio is a dynamic and experimental environment that shifts from a chaotic workshop to a quiet research space, allowing for multiple discussions, thoughts and explorations and the continual development of your individually distinct portfolios.
<table>
<thead>
<tr>
<th>Title</th>
<th>FIRST YEAR DESIGN STUDIO</th>
<th>Code</th>
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<tbody>
<tr>
<td>Level</td>
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<tr>
<td>Unit Leader</td>
<td>Monia De Marchi, Fabrizio Ballabio, Shany Barath, Pol Esteve, Maria S. Giudici, John Ng</td>
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<td>Royal Institute of British Architects</td>
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<td>Learning methods</td>
<td>Lectures</td>
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<td>Seminars/tutorials/juries</td>
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<td></td>
<td>Self-directed learning</td>
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**SYNOPSIS**

Students address the fundamental architectural topics of form, space, context, subject and aesthetics from the point of view of theory, design and construction, acquiring an understanding of theoretical and practical knowledge and the interdependence of these. The first term has an exploratory structure allowing students to learn how to formulate and represent an idea. This is tested in a project that addresses architectural conditions at the scales of a room, a building and the city. During the second term students learn how to design different attributes of architectural forms and spaces using drawings, digital modelling, fabrication to communicate their ideas. In the third term, students learn how to speculate and make judgements on the possible consequences of their projects. Throughout the year the interdependence of design and complementary studies courses is emphasised. The final portfolio will express the individuality of the student through a comprehensive body of work including text, projects and visual speculations.

**AIMS**

To produce, over the course of three terms, project work that introduces students to the fundamental principles of architecture. Develop awareness of historical, theoretical and practical design issues and understanding of how apply and integrate aesthetic and technical skills with critical awareness. Provide an introduction to the profession. Develop visual, verbal and written communication skills. Understand the importance of discussion and external evaluation in relation to all aspects of design work and be able to respond to and integrate feedback.

**OUTLINE CONTENT**

- Understand the interdependence of form, space, context, programme and aesthetics
- Evolve awareness of the historical, social, political context of architecture and how this influences design
- Develop design and communication skills across a range of media
- Understand how to make informed judgments in relation to a brief
- Develop ability to present a design project visually and verbally, discuss 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 1. 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
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

TEACHING AND LEARNING STRATEGIES

Students work in groups and individually with regular interaction with tutors and external collaborators in tutorials, seminars and workshops. There is focussed and regular integration with the complementary studies programmes. Students and tutors constantly engage with other parts of the AA School and with external critics on specific subjects related to design through a series of tailored seminars and collaborations. In addition students experience works of architectural significance first-hand with visits to various buildings, cities and exhibitions. Students learn to research, analyse and synthesise at a level appropriate to this stage of undergraduate experience. Students make design projects that explore spatial and intellectual ideas and learn to justify and communicate these through a range of media. Feedback is regularly provided in tutorials, seminars, in juries and at table top 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:

- Understanding, analysis and interpretation of a brief
- Evidence of site analysis and awareness of a socio-political and economic context
- Integration of aesthetic and technical components of the design project
- Awareness of the influence of history and theory and the application of precedent
- Demonstration of visual and verbal communication skills, use of a range of media at appropriate scales
Assessment Criteria

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

Theoretical Development:
Understanding of the parameters of a design brief that satisfies specific functional and contextual requirements. Adequate awareness of history and theory and technical considerations that influence design strategies used in project work. Demonstrate that creative decisions are based on contextual awareness, precedent study and emerging perceptual and aesthetic criteria. Architectural and urban design issues are explored in relation to both the needs of the user and the complexities of the location.

Technical Resolution:
Creative designs are developed based on appropriate functional and aesthetic criteria demonstrating an awareness of precedents and contemporary technologies. Appropriate technologies are selected and addressed in response to project themes.

Integration and Synthesis:
Synthesis of basic conceptual, aesthetic and technological issues together with user and spatial requirements and the ability to discuss and refine these in relation to the emerging 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, periodic unit pin–ups and interim juries. Formative assessment is provided through jury review at the start of Term 2 after which written feedback is provided to assist students in the preparation of their final submissions.

Summative assessment
Portfolios of final drawings, images and models are presented physically and digitally to a Review Panel of First Year tutors to ensure parity of assessment. A pass at the end of First Year confirms continuation to Second Year. A fail at the end of First 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 Second Year or the First Year must be repeated.

Re-Assessment
Refer AA School Academic Regulations.

TRANSFERABLE SKILLS

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

<table>
<thead>
<tr>
<th>Skill</th>
<th>Required</th>
<th>Assessed</th>
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<tbody>
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<tr>
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<tr>
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<tr>
<td>Self-management skills</td>
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<tr>
<td>Manage time and work to deadlines</td>
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<tr>
<td>IT/CAD techniques</td>
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<tr>
<td>Information management</td>
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<tr>
<td>Critical skills/ability</td>
<td>□</td>
<td>□</td>
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<tr>
<td>Work as part of a team</td>
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</table>
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.

In the first three years the intention of the courses is to provide a fundamental framework for the student’s comprehension of architecture at several levels. This is envisioned through a series of distinct stages in the student’s development, moving from a broad background on the theories and concepts of architecture, to architecture’s role in the materialisation of cultural ideas and then an understanding of contemporary buildings in detail. We think it is important that students are given the tools to understand the histories and theories behind architecture. It is for the student to decide what he or she thinks; the course to enables the student to articulate their thoughts and choices; the seminar allows an open discussion of the choices.

In the first year the course presents a series of exemplary texts and projects addressing architectural form, space, tectonic, subject and context that will highlight fundamental instruments within the history of architecture and urbanism. In the second year the student is introduced both to the past of architecture and to the nature of architecture in different cultures. It considers the different ways in which architecture has been used as the material support of different religions, forms of political power and forms of family life. In the third year the students will study a variety of twentieth-century buildings, critical texts and other forms of representation providing the student with a more experienced way of analysing architectural devices.

A full account of the courses and reading lists will be given in the Complementary Studies Course Booklet, available at the beginning of the academic year. The courses in First, Second and Third Year take place in Terms 1 and 2.
Guide to Essay Writing, Referencing and Guideline - All Years

Writing and Essay
Mark Cousins

Architectural Essay Writing: Referencing Guidelines
Mollie Claypool, Ryan Dillon

First Year Terms 1 and 2

Concepts of Architecture
Term 1: Architecture Words - Brett Steele (Course Lecturer)
Mollie Claypool (Course Tutor) Fabrizio Ballabio, Lionel Eid, Pol Esteve and Winston Hampel (Teaching Assistants)
Term 2: Who is the Architect? - Pier Vittorio Aureli (Course Lecturer)
Mollie Claypool (Course Tutor) Fabrizio Ballabio, Lionel Eid, Pol Esteve and Winston Hampel (Teaching Assistants)

These first lessons of history and theory of architecture will address a series of fundamental aspects within the discipline of architecture. The purpose of this, apart from the obvious objective of enabling students to know exemplary projects and positions in architecture, is to understand the relationship between architecture and its past as a form of knowledge constituted by forms of writing, designing and buildings.

In the first term the course will present a series of exemplary texts and projects addressing architectural form, space, tectonics, subject and context. This will lead to the second term when the same conditions will be highlighted as fundamental instruments within the history of architecture and urbanism. Both terms will underline that knowledge of architecture’s past is indispensable for an intelligent and critical point of view in the practice of architecture.

Unit Staff

Pier Vittorio Aureli is an architect and educator. His research and projects focus on the relationship between architectural form, political theory and urban history. He is Davenport Visiting Professor at the School of Architecture at Yale University and is cofounder of Dogma, an architectural studio based in Brussels and focused on the project of the city.

Fabrizio Ballabio studied at the Academy of Architecture in Mendrisio (AAM), the ETH in Zurich and at the AA. Alongside his teaching activities at the AA, he practices as an architect, writes and is part of the European research programme, Factory Futures.

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.

Pol Esteve is an architect and artist based in London and Barcelona. He founded the architectural studio EstudiPol in 2012. He holds an MA in History and Critical Thinking from the AA and is currently working towards a PhD.

Brett Steele is Director of the Architectural Association School of Architecture
<table>
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<th>COMPLEMENTARY STUDIES</th>
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<td>HISTORY AND THEORY STUDIES</td>
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**SYNOPSIS**

This course will examine the historical and theoretical background of key words and concepts in modern and contemporary architectural culture. What words and concepts define the contemporary discipline of architecture, and its culture of ideas about space and structure; programme, form and the city? How is architecture understood, learned and advanced by architects? How do theoretical and historical ideas relate to the forms of learning that unfold in the making of projects in the design studio?

**AIMS**

To produce, over the course of two terms, written work of increasing sophistication. Provide a strong foundation of architectural history and theory. 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 and to self-evaluate and work independently. 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**

- Schools vs Studios
- Words vs Technologies
- Grids vs Geometries
- Space vs Structures
- Histories vs Visions
- Projects vs Buildings
- Diagrams vs Programs
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 1.
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
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
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
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

TEACHING AND LEARNING STRATEGIES
The learning strategy for First Year level 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 unit.
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

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

<table>
<thead>
<tr>
<th>Required</th>
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<tbody>
<tr>
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</tbody>
</table>
Course Title | COMPLEMENTARY STUDIES | HISTORY AND THEORY STUDIES | Code | Level | Status | Course Leader | Co-requisite | Pre-requisite | Barred combinations |
--- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
WHO IS THE ARCHITECT? |  |  |  | First Year | Compulsory | Pier Vittorio Aureli (Course Lecturer), Mollie Claypool (Course Tutor) Fabrizio Ballabio, Lionel Eid, Pol Esteve and Winston Hampel (Teaching Assistants) | None | None | None |

SYNOPSIS
The lecture series for Term 2 aims to provide the students with a general knowledge about architectural history. However, this general knowledge can be acquired not through a (seemingly) exhaustive panorama or survey, but through specific readings of paradigmatic case studies. This year the case studies selected for each session will be the work of singular architects and the question that we will continuously ask to ourselves will be: who is the architect? What does she or he do? Does the architect’s work strictly depend on patrons and commissions? Is the architect free to propose visions and ideas for the city? Can the architect be considered an intellectual? Why does the architect write? Is architecture a specialised field of knowledge or the last opportunity for a synthetic interpretation of the urban condition? Can architecture be practiced politically?

AIMS
To produce, over the course of two terms, written work of increasing sophistication. Provide a strong foundation of architectural history and theory. 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 and to self-evaluate and work independently. 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
• Who is the Architect? Leon Battista Alberti and the construction of a professional mandate
• Filippo Brunelleschi: The Architect of the Gaze
• Donato Bramante: Bigness and Space
• Christopher Wren: Architecture at the End of Classicism
• Margarete Schütte-Lihotzky: Material Feminism and Architecture
• Le Corbusier: The Dom-in-o effect
• Sigfried Giedion and Manfredo Tafuri: History as a Project
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 1. 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
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
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
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

TEACHING AND LEARNING STRATEGIES

The learning strategy for First Year level 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 unit.
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

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

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</tr>
</tbody>
</table>
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.
**First Year Term 1**

**Technical Synthesis: Introduction to Integrated Design – Compulsory Course**

**Environmental**  
*Giles Bruce and Federico Montella*

**Structures**  
*Ben Godber and David Illingworth*

**Materials**  
*Evan Greenberg and Nacho Marti*

This course aims to provide an introduction to how the three core Technical Studies disciplines: structures, environment, and materials; are integrated in building design, and are directly connected to architecture. Students will discover how these three disciplines are not separate entities, but are different lenses through which to view the built environment.

**First Year Term 2**

**First Applications – Compulsory Course**

**Environmental**  
*Giles Bruce and Paul Thomas*

**Structures**  
*Ben Godber and Thomas Oosterhoff*

**Materials**  
*Evan Greenberg and Nacho Martí*

Building on the integrated approach of the first term, during the second term, students will specialise on one of the technical disciplines, structure, environment, or materials. Developing skills within each specialisation, students, will be encouraged to explore a hands-on experimental approach with an emphasis on integration of Technical Studies with the First Year design portfolio. In addition to the lecture courses, Technical Studies Design Tutors will attend the First Year Studio, joining the First Years Masters and contribute with tutorials and consultations in the areas of structures, materials and environmental issues.

**Unit Staff**

*Giles Bruce* is a chartered architect, specialising in environmental performance. He divides his time between architectural practice as director of A-ZERO architects, and consulting on the integration of passive environmental strategies on a range of award winning low energy buildings. He studied in UCD, Ireland, and was awarded the Eden Scholarship to study for Masters in Sustainable Environmental Design at the AA, from which he graduated with Distinction in 2007.

*Ben Godber* is a practising structural engineer. Ben has close to twenty years’ design experience working at a range of scales: from minor structural interventions to existing buildings; through to major, international new-build construction projects with well-known architects. Ben also studied architecture, and now teaches at the Bartlett School of Architecture, UCL.

*Evan Greenberg* is a researcher, designer and educator. He has worked with architects, engineers, artists and fashion designers around the world. He has taught at the AA since 2008 upon gaining his MSc with distinction in Emergent Technologies and Design. Evan has directed workshops and lectured internationally, and is a Fellow of the Biomimicry Institute.

*David Illingworth* is a Chartered Structural Engineer who has worked on a variety of projects including arenas, supertall high-rise and train stations, as well as numerous sculptures. These have been in completed in a wide variety of materials and locations across the world.

*Nacho Martí* taught at the Elisava School of Design in Barcelona for 8 years, from which he graduated with a degree in design, and obtained a Master of Science in Emergent Technologies and Design from the AA. His projects have been awarded, exhibited and published internationally and he is currently working on various commissions from his London-based design studio while teaching at the AA and the KLC School of Design.
Course Title | COMPLEMENTARY STUDIES | Code
--- | --- | ---
 | TECHNICAL STUDIES | |
 | TECHNICAL SYNTHESIS- | |
 | INTRODUCTION TO INTEGRATED | |
 | DESIGN | |

<table>
<thead>
<tr>
<th>Level</th>
<th>First Year</th>
<th>Status</th>
<th>Compulsory</th>
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</thead>
<tbody>
<tr>
<td>Course Leader</td>
<td>Giles Bruce, Federico Montella, Ben Godber, David Illingworth, Evan Greenberg, Nacho Marti</td>
<td>Term</td>
<td>1</td>
</tr>
<tr>
<td>Co-requisite</td>
<td>None</td>
<td>Pre-requisite</td>
<td>None</td>
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<tr>
<td>Barred combinations</td>
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</tr>
<tr>
<td>Professional body requirements</td>
<td>Architects Registration Board</td>
<td>Royal Institute of British Architects</td>
<td></td>
</tr>
<tr>
<td>Learning methods</td>
<td>Site visits</td>
<td>Lectures</td>
<td>Seminars/tutorials/juries</td>
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<td>Self-directed learning</td>
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</table>

**SYNOPSIS**

The course will encourage the use of hands-on modeling as an analytical tool, helping students to understand how the manipulation of one technical aspect affects the overall design. We will explore four spaces in London, as catalysts, each having unique technical relationships. Using critical and creative thinking, students will activate a series of structural, environmental and material manipulations — or ‘corruptions’ — of these spaces. The students will analyse and evaluate the resulting outcomes both technically and spatially. Through an iterative process of modeling and re-modeling, students will gain an understanding of the fundamental principles of structures, environment and materials. They will understand the interrelationship between these disciplines as well as creatively exploring how Technical Studies can inform the design process. The course will include a series of lectures providing students with a sound qualitative understanding and appreciation of the fundamental principles which underpin structures, environment and materials.

**AIMS**

The aim of the course is to introduce Technical Studies to First Year students through the careful study of selected example buildings with a focus on basic structural principles: forces, loads, geometry, materials and the interdependent relationships between these. The course introduces the format and language of a technical report, associated drawings, diagrams and numerical data. Finally students are required to translate the report into a visual and verbal presentation to an audience of peers and TS tutors.

**OUTLINE CONTENT**

- Brighter/Lighter/Longer
- Hotter/Taller/Stiffer
- Louder/Less Stiff/Softer
- Sweatier/Heavier/Shinier
- Sunnier/Deeper/Modular

**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 1.

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:

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

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 course consists of lectures and visits to buildings in small groups accompanied by the TS tutors where lecture content is focussed on the buildings being visited. Each session comprises a lecture, a seminar, individual and small group tutorials. Hands-on experiments study different relevant physical phenomena. Students develop confidence in evaluating evidence and from buildings through regular tutorials and group seminars where they learn to understand how the technical aspects of a design operate in conjunction with other design criteria. Exemplar Building presentations require students to explain their chosen building in relation to the themes covered by the lecture series and also practise visual and verbal clarity of communication with the guidance and support of the TS tutors. The course acts as an introduction to Technical Studies and therefore seeks to contextualise the broad range of technical subject areas that will be addressed in future years.

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.

ASSESSMENT

Assessment will be based on the following:

• Submission of a written and illustrated base case building study comprising drawings, images and models at appropriate scales in an agreed format. Each student will take responsibility for a particular section within the report, agreed with tutors, and include within it all evidence of practical coursework, a summary of observations, analyses, graphs, predictions and conclusions.

• Visual and verbal presentation of the Report to the year group, TS tutors and First Year Design Unit tutors.

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 is shared amongst all seminar leaders and course tutors to assure parity of assessment.

Visual and verbal presentation of Report to TS tutors and First Year Design Unit tutors to ensure parity of assessment. Students receive written feedback, supplemented by a follow-up 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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</table>
Course Title | COMPLEMENTARY STUDIES | TECHNICAL STUDIES | FIRST APPLICATIONS | Code
---|---|---|---|---
Level | First Year | Status | Compulsory
Course Leader | Giles Bruce, Paul Thomas, Evan Greenberg, Nacho Martí, Ben Godber, David Illingworth) | Term | 2
Co-requisite | None | Pre-requisite | None
Barred combinations | None | |
Professional body requirements | Architects Registration Board | | |
Learning methods | Site visits | | |
| Lectures | | |
| Seminars/tutorials/juries | | |
| Self-directed learning | | |

SYNOPSIS

Building on the integrated approach of the first term, during the second term, students will specialise on one of the technical disciplines, structure, environment, or materials. Developing skills within each specialisation, students, will be encouraged to explore a hands-on experimental approach with an emphasis on integration of Technical Studies with the First Year design portfolio. In addition to the lecture courses, Technical Studies Design Tutors will attend the First Year Studio, joining the First Years Masters and contribute with tutorials and consultations in the areas of structures, materials and environmental issues. The submission for the course will be made as part of the TS workshop during Week 11 of Term 2 and will be assessed by the TS Tutors in the presence of the First Year studio tutors.

AIMS

To produce over the course of the term at a level commensurate with this stage of education, design project work that integrates technical and spatial criteria. The purpose is to introduce students to the application of Technical Studies to a design project and to develop student awareness of the potential structural, material and environmental qualities inherent in project designs. The intention is to apply lessons learnt from the previous term’s course Case Study to the students own design projects. The course offers focus on environmental, structural and material aspects of design projects.

OUTLINE CONTENT

Environment
• Environmental Walkabout 1 – passive environment, Glass Houses, Kew
• Environmental Walkabout 2 – thermal experience above and below ground
• Environmental Walkabout 3 – control of light, sound, heat
• Environmental Walkabout 4 – sunlight

Materials
• Material properties, methods, systems
• Locally
• Regionally
• Globally

Structures
• ‘Thinking through Making’
• Basic principles of structural elements
• Understanding parameters, experimentation and adaptation
• Addressing structure in context of architectural proposals
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 1.
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:

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

TEACHING AND LEARNING STRATEGIES

The learning strategy for First Applications integrates technical tutoring with design tutoring at the student’s desktop within the First Year Design Studio. Morning seminars and site visits on materials, structures and environmental strategies, are followed by workshops and one-to-one/hands-on development in the Studio setting during the afternoon, relating and applying technical considerations to each individual design portfolio. The approach is hands-on and experimental, encouraging the use of models and materials tests that are then described through diagrams and drawings at appropriate scales. Students develop confidence in evaluating results and making informed judgements in regular tutorials and group seminars where focussed advice is provided to advance the technical aspects of the design in conjunction with other design criteria. Students are guided to discover opportunities through problem-solving that combine the potential of multiple criteria, notably the interrelationship between technology, aesthetics and programmatic functions. Students practise explaining their comprehensive design strategies with visual and verbal rigour and clarity.

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:

- Presentation of a Report, 1500 words, comprising drawings, images and models at appropriate scales in an agreed format applying and integrating structural, material and environmental technical considerations applied to students’ individual studio design projects. The Report will include within it all evidence of practical coursework, a summary of observations, analyses, graphs, predictions and conclusions.
- Visual and verbal presentation of the Report to the year group, TS tutors and First Year Design Unit tutors as part of the Technical Studies Year Group Workshop.
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.

Visual and verbal presentation of the 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.

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• 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>
<tr>
<th>Communication:</th>
<th>Required</th>
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<tbody>
<tr>
<td>Verbal</td>
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<td>■</td>
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</tbody>
</table>
2.3.3 COMPLEMENTARY STUDIES: MEDIA STUDIES

Pietro de Rothschild, Testing feedback of augmented reality system Course: Webcam It + Augment It. Tutor: Immanuel Koh

**Media Studies**

Miraj Ahmed, Kasper Ax, Shany Barath, Sue Barr, Shin Egashira, Gary Freeman, Oliviu Lugojan-Ghenciu, Antoni Malinowski, Alison Moffett, Joel Newman and Caroline Rabourdin

AA Media is an experimental testing ground for exploring and interrogating the tools of the discipline; tools with which we speculate, manipulate and play; compute, control and test; communicate, seduce, and provoke. Acting as both laboratory and training camp, it is a diverse, multidisciplinary program where unexpected collisions and obsessive attention to detail expose a rich seam of creative potential. Media Studies presents an opportunity to develop individual practice, where students hone their dexterity with established and progressive media, actively testing modes of production through focused acts of doing and making.

**Required Media Studies Courses**

Media Studies courses are a required part of the First Year and Intermediate Schools, providing students with the knowledge and skills associated with a wide range of contemporary design, communication and fabrication media. These weekly courses are taught by AA Unit Staff, the school’s AV department, Workshop and Computing staff, as well as by invited outside architects, artists, media and other creative specialists. Each term-long course focuses on the conceptual and technical aspects of a specified topic of design media, and emphasises a sustained development of a student’s ability to use design techniques as a means for conceiving, developing and producing design projects and strategies.

Media Studies is compulsory for Year One and Second Year students, and is optional for Third Year students. First Year students must take four courses over two terms choosing from those offered, Second Year students must take two courses over two terms choosing from those offered.
Media Studies Lab Courses

Media Studies Lab courses are composed of a series of skills based one-day workshops open to students from across the school that introduce students to fundamental techniques in major digital applications for architecture. Working with the AA Computer Lab, MS Lab courses cover many of the most common computer applications, from 3D modelling and computer-aided drafting to imaging, publication, digital computation and scripting, various physics-based analyses and other relevant software. Enrolment for MS-Lab courses are voluntary, as the inclusion of this group within Media Studies is provided as a means to help students that have particular interest in learning a specific application within a short period of time.

First Year Term 1

Peripheral Landscapes
Sue Barr
Taking inspiration from the rich culture of landscape imagery throughout the history of photography, we will be using digital photography to examine landscape[s] at the edges of the city.

Active Matter
Shany Barath, Gary Freeman
This course examines fabrication techniques as potential activators of material systems. Working at the interface between matter, computed geometry and machinic properties, we will develop material catalogues translating visible and invisible properties into variables of effect, behaviour, scale and articulation. Using Rhinoceros, laser cutting, and CNC technologies to create a series of prototypes exploring possible design negotiations between machine and material.

Translation Object to Drawing
Shin Egashira
The course introduces the conceptual and technical aspects of orthogonal drawings in combination with collage and object-making procedures assuming that there is no difference between means of representation and that of design.

Materiality of Colour
Antoni Malinowski
This course focuses on the potential of subtractive colour in creating/manipulating space. Students are encouraged to create their own distinctive notational system that is sensitive to space, time, light and the characteristics of materials.

Cut and Paste
Alison Moffet
First bridging the gap from craft to legitimate artistic technique by the early Cubists, collage has the flexibility to create images that can encompass the range from rich and concept-laden to purely minimal surface.

Taking Measure
Caroline Rabourdin
Architects routinely use units of measure without challenging their origin or significance. Units like feet and inches refer to our direct experience of the world and the built environment, enabling us to intuitively take measure of the space around us. In this course we will look at the body and its relationship with geometry and architecture.

Video: First Year One-Minute Animation
Joel Newman
Students will make a one-minute animation (1500 discrete frames) that plays with scale and disrupts perspectival space. ChromaKeying, Motion, AfterEffects and HD video will be our weapons of choice.
First Year Term 2

Projection and Speculation
Miraj Ahmed
The course will build on your knowledge of 2d and 3d orthographic projection and the importance of precision as a tool for the imagination, moving from measured drawings of an existing room, towards invented possibilities expressed through drawing and other media.

Active Matter
Shany Barath, Gary Freeman
This course examines fabrication techniques as potential activators of material systems. Working at the interface between matter, computed geometry and machinic properties, we will develop material catalogues translating visible and invisible properties into variables of effect, behaviour, scale and articulation. Using Rhinoceros, laser cutting, and CNC technologies to create a series of prototypes exploring possible design negotiations between machine and material.

Peripheral Landscapes
Sue Barr
Taking inspiration from the rich culture of landscape imagery throughout the history of photography, we will be using digital photography to examine landscape[s] at the edges of the city.

One-to-One Instruments
Shin Egashira
The aim is to develop design concepts that are closely linked with fabrication technique. We will use our body as site and construct performative instruments to be tested through application to the city.

Materiality of Colour
Antoni Malonowski
This course focuses on the potential of subtractive colour in creating/manipulating space. Students are encouraged to create their own distinctive notational system that is sensitive to space, time, light and the characteristics of materials.

Virtual vs Actual
Kasper Ax
The virtual will be introduced as a study on the optical and visual effects obtained in works of optical art. We will dissect some of these works and students will describe and develop one or several visual effects that afford an optical quality.

World Wide Wild
Oliviu Lugojan-Ghenciu
The Motion Studio is the Architectural Association’s time-based media and digital storytelling garage. We explore digital tools through analog processes, dismantling workflows and improvising pipelines, prototyping online spaces for a real-time, wireless wilderness.
Unit Staff

Kasper Ax is a Danish architect, designer and researcher. Having earned his Master degree from the Bartlett, he is currently an associate architect at LASSA Architects, and since 2009 has taught various courses and units at the Bartlett and the AA.

Miraj Ahmed is a painter and architect. He has taught at the AA since 2000 and is an Associate Lecturer at Camberwell College of Art. He was also a Design Fellow at Cambridge University (2006–14).

Shany Barath studied architecture at TU Delft in the Netherlands and completed her Masters at the AA, where she has taught since 2009. With Gary Freedman she established ShaGa Studio, an architecture practice at the interface of architecture, visual art, ecology and computation.

Sue Barr studied at the London College of Printing where she specialised in photographing Brutalist architecture. She is now in practice as an architectural photographer and is a PhD candidate at the Royal College of Art. In collaboration with David Heathcote she is making a film about public space in London for exhibition at this year’s Venice Architecture Biennale.

Kate Davies, Head of Programme, is co-founder of the art practice Liquidfactory and the nomadic design studio Unknown Fields. She has undertaken expeditions to remote parts of the globe to investigate how people use, inhabit and understand landscape. She is Unit Master of AA Diploma 6 and director of the Unknown Fields Visiting School. She has taught design studios at the Bartlett School of Architecture, Chelsea College of Art and London Metropolitan University.

Shin Egashira worked in Tokyo, Beijing and New York before coming to London. Artworks and installations include ‘English House’ at the Camden Arts Centre, ‘Impossible Vehicle’ at the Spiral Garden, Tokyo, and ‘Slow Box/Afterimage’ for the Tsunami Triennale 2000. He has taught at the AA since 1990 and is currently Unit Master of Diploma Unit 11.

Oliviu Lugojan-Ghenciu is a London-based architect and motion designer. He splits his time between running ‘CtrlArchDel’ studio and teaching and holding workshops on the topic of time-based media, digital cultures and animative processes in architecture.

Antoni Malinowski studied at the Academy of Fine Arts in Warsaw and the Chelsea Collage of Art. Since his first wall drawing installations in the mid 1980s he has worked in a variety of media. He practises in London.

Alison Moffet is a practising 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 interested in the perceived world and how, through filters and rules, this is translated into a visual language. She is represented by Gallery Schleicher/Lange in Berlin.

Joel Newman was born in 1971 in rural Hertfordshire. He studied fine art at Reading University and has exhibited in the UK and abroad. He has run the AA’s Audio Visual department since 1994 and has taught video within Media Studies since 1998.

Caroline Rabourdin is a French architect and essayist living in London. She graduated from the ENSAIS in Strasbourg, and holds a Masters in Architectural Design from the Bartlett. She is currently a visiting lecturer at Greenwich University, and a PhD candidate at Chelsea College of Arts, London.
**Course Title**

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<thead>
<tr>
<th>COMPLEMENTARY STUDIES</th>
<th>MEDIA STUDIES</th>
<th>PERIPHERAL LANDSCAPES</th>
</tr>
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<td>Sue Barr</td>
<td>Term</td>
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<tr>
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</tr>
<tr>
<td></td>
<td>Self-directed learning</td>
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</tbody>
</table>

**SYNOPSIS**

Taking inspiration from the rich culture of landscape imagery throughout the history of photography, we will be using digital photography to examine landscape[s] at the edges of the city. Instead of photographing iconic architecture within the city center we will be working at the periphery of the city; where urban/suburban landscapes are both complex and mysterious and the photograph is discovered only through committed observation. During the course we will undertake onsite practical photographic workshops, although students will also be expected to visit the project site and make photographs during their own time. The course will result in the production of two large-scale photographic diptychs.

**AIMS**

Understand the importance of visual communication in the presentation of design project ideas. Learn, over the course of a term, how to apply a set of specific skills and techniques related to the visual and material communication of architectural design. Develop the ability to make informed judgements, self-evaluate and work independently, integrating intellectual and practical considerations in the application of the learnt skills to a specific project. Develop awareness of the range of media that can be used to communicate different aspects of a design and be able to select and apply these appropriately. Understand the importance of discussion related to choice of media, process and outcome, be able to respond to and integrate feedback.

**OUTLINE CONTENT**

- Landscape photography introduction
- On site photographic workshop - 1
- On site photographic workshop - 2
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 1. 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 the appropriate use of different media, as a means of communicating and representing design ideas and strategies, embedded within design projects at different scales in relation to the following LOs:

- **LO1** The ability to create architectural designs 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
- **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

TEACHING AND LEARNING STRATEGIES

Students work in groups and individually with regular interaction with tutors and external collaborators in tutorials, seminars and workshops. Media Studies skills are taught to augment communication methodologies within the complementary studies programmes and design units. Students and tutors engage with other parts of the AA School and with external critics through a series of tailored seminars and collaborations. Courses include visits to exhibitions and materials suppliers within the London area. Students learn to research, analyse, synthesise and propose at a level appropriate to this stage of graduate experience. Students learn to explore, communicate and justify spatial and intellectual ideas using a range of media and related fabrication methods. Feedback is regularly provided in tutorials and seminars where students are required to make visual and verbal presentations of their work set out in accordance with the course 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. Media Studies tutors meet their students for tutorials and seminars every week.

ASSESSMENT

Assessment will be based on the following:

- Participation with tutors and student groups in discussions, visits
- To exhibit a range of work produced throughout the course as a developmental sequence
- Final production of course-related project for inclusion on complete folio at conclusion of year

Assessment Criteria

Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:
Theoretical Development:
Awareness and knowledge of the range of media available and understanding of how these are can be used in the exploration, representation and presentation of a design project; how the use of different media to represent a design can affect they way a project is understood and communicated both to oneself and to others. Understanding that the choice of media used can influence the emphasis of social and political arguments within a design project, where ‘the medium can be the message’. Development of adequate knowledge of the range of media available to represent design ideas together with their potential as well as their limitations; the development of confidence to make informed and appropriate choices between different media to best communicate a design project.

Technical Resolution:
Knowledge and understanding of a particular medium; appropriate selection, application and use of a particular medium in the communication of a media studies project; demonstration of skill in the application of the medium/media to the project. Awareness of precedents that have deployed this medium/media, understanding strengths and limitations through knowledge of specific examples.

Integration and Synthesis:
Synthesis of basic conceptual, aesthetic and technological issues in the communication of a specific media studies project. The ability to discuss and refine these in relation to the emerging project. Effective use of taught skills applied to the communication of the project, demonstrating the integration of feedback.

Method of Assessment

Formative assessment
No formal assessment requirement: continual feedback is provided weekly through tutorials, periodic unit pin-ups and presentations.

Summative assessment
No formal assessment requirement: final project work is presented in relation to taught media course through drawings, images and models, digital and physical, and discussed with tutor, invited guests and student group. Written feedback is 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>
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<td>Work as part of a team</td>
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## Course Title

**COMPLEMENTARY STUDIES**

**MEDIA STUDIES**

**ACTIVE MATTER**

<table>
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<th>Level</th>
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<tbody>
<tr>
<td>Unit Leader</td>
<td>Shany Barath, Gary Freeman</td>
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<tr>
<td>Co-requisite</td>
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<td>Learning methods</td>
<td>Lectures, Seminars/tutorials/juries, Self-directed learning</td>
</tr>
</tbody>
</table>

### SYNOPSIS

This course examines fabrication techniques as potential activators of material systems. Working at the interface between matter, computed geometry and machinic properties, we will develop material catalogues translating visible and invisible properties into variables of effect, behaviour, scale and articulation. Using Rhinoceros, laser cutting, and CNC technologies to create a series of prototypes exploring possible design negotiations between machine and material.

### AIMS

Understand the importance of visual communication in the presentation of design project ideas. Learn, over the course of a term, how to apply a set of specific skills and techniques related to the visual and material communication of architectural design. Develop the ability to make informed judgements, self-evaluate and work independently, integrating intellectual and practical considerations in the application of the learnt skills to a specific project. Develop awareness of the range of media that can be used to communicate different aspects of a design and be able to select and apply these appropriately. Understand the importance of discussion related to choice of media, process and outcome, be able to respond to and integrate feedback.

### OUTLINE CONTENT

- **'The Foundry’**
  - Introduction to material 1 and material 2
  - Material design/composition
  - Material processes
  - Material assemblies
- **'The Arena’**
  - Introduction to installation site
  - Material prototyping
  - Proposals for construction
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 1. 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 the appropriate use of different media, as a means of communicating and representing design ideas and strategies, embedded within design projects at different scales in relation to the following LOs:

LO1 The ability to create architectural designs 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
LO3.4 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

TEACHING AND LEARNING STRATEGIES

Students work in groups and individually with regular interaction with tutors and external collaborators in tutorials, seminars and workshops. Media Studies skills are taught to augment communication methodologies within the complementary studies programmes and design units. Students and tutors engage with other parts of the AA School and with external critics through a series of tailored seminars and collaborations. Courses include visits to exhibitions and materials suppliers within the London area. Students learn to research, analyse, synthesise and propose at a level appropriate to this stage of graduate experience. Students learn to explore, communicate and justify spatial and intellectual ideas using a range of media and related fabrication methods. Feedback is regularly provided in tutorials and seminars where students are required to make visual and verbal presentations of their work set out in accordance with the course 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. Media Studies tutors meet their students for tutorials and seminars every week.

ASSESSMENT

Assessment will be based on the following:

- Participation with tutors and student groups in discussions, visits
- To exhibit a range of work produced throughout the course as a developmental sequence
- Final production of course-related project for inclusion on complete folio at conclusion of year

Assessment Criteria

Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:
Theoretical Development:
Awareness and knowledge of the range of media available and understanding of how these are can be used in the exploration, representation and presentation of a design project; how the use of different media to represent a design can affect they way a project is understood and communicated both to oneself and to others. Understanding that the choice of media used can influence the emphasis of social and political arguments within a design project, where ‘the medium can be the message’. Development of adequate knowledge of the range of media available to represent design ideas together with their potential as well as their limitations; the development of confidence to make informed and appropriate choices between different media to best communicate a design project.

Technical Resolution:
Knowledge and understanding of a particular medium; appropriate selection, application and use of a particular medium in the communication of a media studies project; demonstration of skill in the application of the medium/media to the project. Awareness of precedents that have deployed this medium/media, understanding strengths and limitations through knowledge of specific examples.

Integration and Synthesis:
Synthesis of basic conceptual, aesthetic and technological issues in the communication of a specific media studies project. The ability to discuss and refine these in relation to the emerging project. Effective use of taught skills applied to the communication of the project, demonstrating the integration of feedback.

Method of Assessment

Formative assessment
No formal assessment requirement: continual feedback is provided weekly through tutorials, periodic unit pin-ups and presentations.

Summative assessment
No formal assessment requirement: final project work is presented in relation to taught media course through drawings, images and models, digital and physical, and discussed with tutor, invited guests and student group. Written feedback is 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
**COMPLEMENTARY STUDIES**

**MEDIA STUDIES**

**TRANSLATION OBJECT TO DRAWING**

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Code</th>
<th>Level</th>
<th>Status</th>
<th>Term</th>
<th>Unit Leader</th>
<th>Co-requisite</th>
<th>Pre-requisite</th>
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<td>Status</td>
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<td>Lectures</td>
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### SYNOPSIS
The course introduces the conceptual and technical aspects of orthogonal drawings in combination with collage and object-making procedures assuming that there is no difference between means of representation and that of design. The course will begin by drawing sections by dissecting found objects. Drawings will be further translated by collage making and object assemblage. These lessons will develop in parallel to discussions of seminal architectural writings on a systematic approach to representation. Students must approach drawings with an understanding of intrinsic formal attributes of objects using concepts of formal addition and subtraction. Such operations must then be carried over through to representation, illustrating static space as open to dynamic processes. The aim of the course is for students to develop a technical understanding of analytic drawing that both represents the known shape of an object, as well as hidden structures that represent the form of the object beyond its immediately visible form.

### AIMS
Understand the importance of visual communication in the presentation of design project ideas. Learn, over the course of a term, how to apply a set of specific skills and techniques related to the visual and material communication of architectural design. Develop the ability to make informed judgements, self-evaluate and work independently, integrating intellectual and practical considerations in the application of the learnt skills to a specific project. Develop awareness of the range of media that can be used to communicate different aspects of a design and be able to select and apply these appropriately. Understand the importance of discussion related to choice of media, process and outcome, be able to respond to and integrate feedback.

### OUTLINE CONTENT
- Introduction to orthogonal drawings, slicing, sections
- Collage, recomposition
- Translation of drawing to section models, and models to drawings
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 1. 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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LO1.2 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
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LO5.3 Understanding of the way in which buildings fit into their local context

TEACHING AND LEARNING STRATEGIES

Students work in groups and individually with regular interaction with tutors and external collaborators in tutorials, seminars and workshops. Media Studies skills are taught to augment communication methodologies within the complementary studies programmes and design units. Students and tutors engage with other parts of the AA School and with external critics through a series of tailored seminars and collaborations. Courses include visits to exhibitions and materials suppliers within the London area. Students learn to research, analyse, synthesise and propose at a level appropriate to this stage of graduate experience. Students learn to explore, communicate and justify spatial and intellectual ideas using a range of media and related fabrication methods. Feedback is regularly provided in tutorials and seminars where students are required to make visual and verbal presentations of their work set out in accordance with the course 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. Media Studies tutors meet their students for tutorials and seminars every week.

ASSESSMENT

Assessment will be based on the following:

• Participation with tutors and student groups in discussions, visits
• To exhibit a range of work produced throughout the course as a developmental sequence
• Final production of course-related project for inclusion on complete folio at conclusion of year

Assessment Criteria

Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:
Theoretical Development:
Awareness and knowledge of the range of media available and understanding of how these are can be used in the exploration, representation and presentation of a design project; how the use of different media to represent a design can affect they way a project is understood and communicated both to oneself and to others. Understanding that the choice of media used can influence the emphasis of social and political arguments within a design project, where ‘the medium can be the message’. Development of adequate knowledge of the range of media available to represent design ideas together with their potential as well as their limitations; the development of confidence to make informed and appropriate choices between different media to best communicate a design project.

Technical Resolution:
Knowledge and understanding of a particular medium; appropriate selection, application and use of a particular medium in the communication of a media studies project; demonstration of skill in the application of the medium/media to the project. Awareness of precedents that have deployed this medium/media, understanding strengths and limitations through knowledge of specific examples.

Integration and Synthesis:
Synthesis of basic conceptual, aesthetic and technological issues in the communication of a specific media studies project. The ability to discuss and refine these in relation to the emerging project. Effective use of taught skills applied to the communication of the project, demonstrating the integration of feedback.

Method of Assessment
Formative assessment
No formal assessment requirement: continual feedback is provided weekly through tutorials, periodic unit pin-ups and presentations.

Summative assessment
No formal assessment requirement: final project work is presented in relation to taught media course through drawings, images and models, digital and physical, and discussed with tutor, invited guests and student group. Written feedback is 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

**COMPLEMENTARY STUDIES**

**MEDIA STUDIES**

**MATERIALITY OF COLOUR**

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<th>MEDIA STUDIES</th>
<th>MATERIALITY OF COLOUR</th>
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<tr>
<td>Level</td>
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<tr>
<td>Unit Leader</td>
<td>Antoni Malinowski</td>
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<td>Co-requisite</td>
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<td>Professional body requirements</td>
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<td>Royal Institute of British Architects</td>
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### SYNOPSIS

This course focuses on the potential of subtractive colour in creating/manipulating space. Students are encouraged to create their own distinctive notational system that is sensitive to space, time, light and the characteristics of materials. Students will be introduced to the sensibility and materiality of pure pigments with the focus on colour as matter, teaching how to make paint from pigments and to apply it and test it on different surfaces. In a series of workshops students will develop a sensitivity to the use of colour and tone in relation to the dynamics of space and light.

### AIMS

Understand the importance of visual communication in the presentation of design project ideas. Learn, over the course of a term, how to apply a set of specific skills and techniques related to the visual and material communication of architectural design. Develop the ability to make informed judgements, self-evaluate and work independently, integrating intellectual and practical considerations in the application of the learnt skills to a specific project. Develop awareness of the range of media that can be used to communicate different aspects of a design and be able to select and apply these appropriately.

Understand the importance of discussion related to choice of media, process and outcome, be able to respond to and integrate feedback.

### OUTLINE CONTENT

- Colour fundamentals, working with colour
- Pigments, paints, inks
- Site visits, specialist manufacturers
- Practical demonstrations
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 1. 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 the appropriate use of different media, as a means of communicating and representing design ideas and strategies, embedded within design projects at different scales in relation to the following LOs:

LO1 The ability to create architectural designs 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
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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

TEACHING AND LEARNING STRATEGIES

Students work in groups and individually with regular interaction with tutors and external collaborators in tutorials, seminars and workshops. Media Studies skills are taught to augment communication methodologies within the complementary studies programmes and design units. Students and tutors engage with other parts of the AA School and with external critics through a series of tailored seminars and collaborations. Courses include visits to exhibitions and materials suppliers within the London area. Students learn to research, analyse, synthesise and propose at a level appropriate to this stage of graduate experience. Students learn to explore, communicate and justify spatial and intellectual ideas using a range of media and related fabrication methods. Feedback is regularly provided in tutorials and seminars where students are required to make visual and verbal presentations of their work set out in accordance with the course 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. Media Studies tutors meet their students for tutorials and seminars every week.

ASSESSMENT

Assessment will be based on the following:

• Participation with tutors and student groups in discussions, visits
• To exhibit a range of work produced throughout the course as a developmental sequence
• Final production of course-related project for inclusion on complete folio at conclusion of year

Assessment Criteria

Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:
Theoretical Development:
Awareness and knowledge of the range of media available and understanding of how these are can be used in the exploration, representation and presentation of a design project; how the use of different media to represent a design can affect they way a project is understood and communicated both to oneself and to others. Understanding that the choice of media used can influence the emphasis of social and political arguments within a design project, where ‘the medium can be the message’. Development of adequate knowledge of the range of media available to represent design ideas together with their potential as well as their limitations; the development of confidence to make informed and appropriate choices between different media to best communicate a design project.

Technical Resolution:
Knowledge and understanding of a particular medium; appropriate selection, application and use of a particular medium in the communication of a media studies project; demonstration of skill in the application of the medium/media to the project. Awareness of precedents that have deployed this medium/media, understanding strengths and limitations through knowledge of specific examples.

Integration and Synthesis:
Synthesis of basic conceptual, aesthetic and technological issues in the communication of a specific media studies project. The ability to discuss and refine these in relation to the emerging project. Effective use of taught skills applied to the communication of the project, demonstrating the integration of feedback.

Method of Assessment

Formative assessment
No formal assessment requirement: continual feedback is provided weekly through tutorials, periodic unit pin-ups and presentations.

Summative assessment
No formal assessment requirement: final project work is presented in relation to taught media course through drawings, images and models, digital and physical, and discussed with tutor, invited guests and student group. Written feedback is 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

First bridging the gap from craft to legitimate artistic technique by the early Cubists, collage has the flexibility to create images that can encompass the range from rich and concept-laden to purely minimal surface. Its strength is in juxtaposing unlikely scenarios or imagery, creating new unexpected narratives, which still allude to the source materials. The inherent fragmentation of images can be directly related to what it is to be modern, but the never settling quality of collaged elements also fits within a postmodern dialog. We will investigate different aspects of the technique, starting with the basics of materiality, colour, and composition, and going on to work through historical and contemporary examples from art and architecture. Students will create their own collages to work through the ideas addressed, leading up to the final project.

### AIMS

Understand the importance of visual communication in the presentation of design project ideas. Learn, over the course of a term, how to apply a set of specific skills and techniques related to the visual and material communication of architectural design. Develop the ability to make informed judgements, self-evaluate and work independently, integrating intellectual and practical considerations in the application of the learnt skills to a specific project. Develop awareness of the range of media that can be used to communicate different aspects of a design and be able to select and apply these appropriately. Understand the importance of discussion related to choice of media, process and outcome, be able to respond to and integrate feedback.

### OUTLINE CONTENT

- Figure/ground, Matisse, Albers, Kelley, Krasner, Quilts of Gee’s Bend
- Modernism, ephemera, surrealism, political avant-garde
- Appropriation: cut and paste, photomontage, photography, assemblage, postmodernism
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 1. 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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ASSESSMENT

Assessment will be based on the following:

• Participation with tutors and student groups in discussions, visits
• To exhibit a range of work produced throughout the course as a developmental sequence
• Final production of course-related project for inclusion on complete folio at conclusion of year

Assessment Criteria

Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:
Theoretical Development:
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Technical Resolution:
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Method of Assessment

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Summative assessment
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Re-Assessment
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TRANSFERABLE SKILLS
The student will have an opportunity to practise the following skills:

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</table>
Course Title | COMPLEMENTARY STUDIES MEDIA STUDIES VIDEO | Code | Status       | Compulsory/Option
--- | --- | --- | --- | ---
Level | First Year | Level | Status | Compulsory/Option
Unit Leader | Joel Newnam | Co-requisite | None | None
Pre-requisite | None | None
Barred combinations of Peripheral Landscapes, Active Matter, Translation Object to Drawing, Materiality of Colour, Cut and Paste, Taking Measure | Professional body requirements | Architects Registration Board | Royal Institute of British Architects
Learning methods | Lectures | Seminars/tutorials/juries | Self-directed learning | SYNOPSIS
“The world is changing and information has become entertainment. Now the news is supposed to be as entertaining as going to the cinema. So the news has to have a logo and funny graphics, and a soundtrack to all that stuff. I bet you, if you sat down and plugged someone in, you’d find out that people are receiving entertainment fifty percent of their day, whether they were watching television or walking down the street looking up and billboards, or listening to the radio. The thing about this onslaught of entertainment is that, of course, it takes more blood now to really make people shiver, it takes bigger explosions, it takes more scandal, it absolutely has to be incest and fratricide to get people really going.”
In these sessions we will make a 1500 frame animation using video technology and live action footage. That’s 1 minute in real time. In the first week we will also produce a short animated GIF. After looking at examples of animated work will we embark on an exploration of techniques and methods.
AIMS
Understand the importance of visual communication in the presentation of design project ideas. Learn, over the course of a term, how to apply a set of specific skills and techniques related to the visual and material communication of architectural design. Develop the ability to make informed judgements, self-evaluate and work independently, integrating intellectual and practical considerations in the application of the learnt skills to a specific project. Develop awareness of the range of media that can be used to communicate different aspects of a design and be able to select and apply these appropriately. Understand the importance of discussion related to choice of media, process and outcome, be able to respond to and integrate feedback.
OUTLINE CONTENT
• Introduction to course, screenings, software
• Storyboards, authoring, soundtrack
• Practical techniques
• Animation, DVD authoring
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 1. 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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**Course Title** | **COMPLEMENTARY STUDIES** | **MEDIA STUDIES** | **TAKING MEASURE** | **Code**
--- | --- | --- | --- | ---
Level | First Year | Status | Compulsory/Option
Unit Leader | Caroline Rabourdin | Term | 1
Co-requisite | of Peripheral Landscapes, Active Matter, Translation Object to Drawing, Materiality of Colour, Cut and Paste, Video 1 | Pre-requisite | None
Barred combinations | None | 
Professional body requirements | Architects Registration Board | 
Learning methods | Architects Registration Board | 
| Royal Institute of British Architects | 
| Lectures | 
| Seminars/tutorials/juries | 
| Self-directed learning | 

**SYNOPSIS**

Architects routinely use units of measure without challenging their origin or significance. Units like feet and inches refer to our direct experience of the world and the built environment, enabling us to intuitively take measure of the space around us. In this course we will look at the body and its relationship with geometry and architecture. We will draw and make using Euclidean geometry. The propensity to standardize and categorise human dimensions in architecture can be traced as far as the Vitruvian man so we will start by measuring bodies and use geometrical instructions to draw 2D metric patterns, also called blocks, from the measurements. We will then manipulate the patterns and find our own geometries to turn these patterns into paper garments. Finally we will return to the 2D drawing to draw orthogonal projections of the constructions as well as the pattern as instruction drawing, complete with bespoke annotations.

**AIMS**

Understand the importance of visual communication in the presentation of design project ideas. Learn, over the course of a term, how to apply a set of specific skills and techniques related to the visual and material communication of architectural design. Develop the ability to make informed judgements, self-evaluate and work independently, integrating intellectual and practical considerations in the application of the learnt skills to a specific project. Develop awareness of the range of media that can be used to communicate different aspects of a design and be able to select and apply these appropriately. Understand the importance of discussion related to choice of media, process and outcome, be able to respond to and integrate feedback.

**OUTLINE CONTENT**

- Geometry and standard measurements, the body, 1:1
- Body and space, adapting and transforming the block, scaled paper garments
- Orthogonal projections, drawings from photographs and measurements, drawing the pattern
- Instruction drawings, pattern into drawings, annotations
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 1. 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 the appropriate use of different media, as a means of communicating and representing design ideas and strategies, embedded within design projects at different scales in relation to the following LOs:

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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

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

TEACHING AND LEARNING STRATEGIES

Students work in groups and individually with regular interaction with tutors and external collaborators in tutorials, seminars and workshops. Media Studies skills are taught to augment communication methodologies within the complementary studies programmes and design units. Students and tutors engage with other parts of the AA School and with external critics through a series of tailored seminars and collaborations. Courses include visits to exhibitions and materials suppliers within the London area. Students learn to research, analyse, synthesise and propose at a level appropriate to this stage of graduate experience. Students learn to explore, communicate and justify spatial and intellectual ideas using a range of media and related fabrication methods. Feedback is regularly provided in tutorials and seminars where students are required to make visual and verbal presentations of their work set out in accordance with the course 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. Media Studies tutors meet their students for tutorials and seminars every week.

ASSESSMENT

Assessment will be based on the following:

• Participation with tutors and student groups in discussions, visits
• To exhibit a range of work produced throughout the course as a developmental sequence
• Final production of course-related project for inclusion on complete folio at conclusion of year

Assessment Criteria

Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:
Theoretical Development:
Awareness and knowledge of the range of media available and understanding of how these are can be used in the exploration, representation and presentation of a design project; how the use of different media to represent a design can affect they way a project is understood and communicated both to oneself and to others. Understanding that the choice of media used can influence the emphasis of social and political arguments within a design project, where ‘the medium can be the message’. Development of adequate knowledge of the range of media available to represent design ideas together with their potential as well as their limitations; the development of confidence to make informed and appropriate choices between different media to best communicate a design project.

Technical Resolution:
Knowledge and understanding of a particular medium; appropriate selection, application and use of a particular medium in the communication of a media studies project; demonstration of skill in the application of the medium/media to the project. Awareness of precedents that have deployed this medium/media, understanding strengths and limitations through knowledge of specific examples.

Integration and Synthesis:
Synthesis of basic conceptual, aesthetic and technological issues in the communication of a specific media studies project. The ability to discuss and refine these in relation to the emerging project. Effective use of taught skills applied to the communication of the project, demonstrating the integration of feedback.

Method of Assessment

Formative assessment
No formal assessment requirement: continual feedback is provided weekly through tutorials, periodic unit pin-ups and presentations.

Summative assessment
No formal assessment requirement: final project work is presented in relation to taught media course through drawings, images and models, digital and physical, and discussed with tutor, invited guests and student group. Written feedback is 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: COMPLEMENTARY STUDIES
### MEDIA STUDIES
### PROJECTION AND SPECULATION

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<th>Co-requisite</th>
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### SYNOPSIS

The course will build on your knowledge of 2d and 3d orthographic projection and the importance of precision as a tool for the imagination, moving from measured drawings of an existing room, towards invented possibilities expressed through drawing and other media. Projection and speculation introduces the notion of the forecast based on a given set of values combined with the imagined. As a means of representation, projective geometry such as 2d (orthographic) and 3d projections refer to not only what 'is' but also to something beyond – that which 'may be'. Projective drawings can be speculative in that they 'project' towards a possibility. For designers, architects and artists, these measured drawings can be tools that allow a series of exploratory steps, through a process of transformation, to a reality. In this scenario, the drawings are a means to an end. But it is possible for the drawing to be the object of attention – through its spatiality, materiality (of marks and paper) and relation to the space around it.

### AIMS

Understand the importance of visual communication in the presentation of design project ideas. Learn, over the course of a term, how to apply a set of specific skills and techniques related to the visual and material communication of architectural design. Develop the ability to make informed judgements, self-evaluate and work independently, integrating intellectual and practical considerations in the application of the learnt skills to a specific project. Develop awareness of the range of media that can be used to communicate different aspects of a design and be able to select and apply these appropriately.

Understand the importance of discussion related to choice of media, process and outcome, be able to respond to and integrate feedback.

### OUTLINE CONTENT

- Orthographic projections, drawing the box, perspective techniques, drawing the room, types of drawing in art and architecture
- Experimentation through transformation, media, colour, printing techniques
- Drawing to model-making to photography back to drawing
- Presentation techniques
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 1. 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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LO5.3 Understanding of the way in which buildings fit into their local context

TEACHING AND LEARNING STRATEGIES

Students work in groups and individually with regular interaction with tutors and external collaborators in tutorials, seminars and workshops. Media Studies skills are taught to augment communication methodologies within the complementary studies programmes and design units. Students and tutors engage with other parts of the AA School and with external critics through a series of tailored seminars and collaborations. Courses include visits to exhibitions and materials suppliers within the London area. Students learn to research, analyse, synthesise and propose at a level appropriate to this stage of graduate experience. Students learn to explore, communicate and justify spatial and intellectual ideas using a range of media and related fabrication methods. Feedback is regularly provided in tutorials and seminars where students are required to make visual and verbal presentations of their work set out in accordance with the course and school timetables.

LEARNING SUPPORT

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ASSESSMENT

Assessment will be based on the following:

• Participation with tutors and student groups in discussions, visits
• To exhibit a range of work produced throughout the course as a developmental sequence
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Assessment Criteria

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Method of Assessment

Formative assessment
No formal assessment requirement: continual feedback is provided weekly through tutorials, periodic unit pin-ups and presentations.

Summative assessment
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Re-Assessment
Refer AA School Academic Regulations.

TRANSFERABLE SKILLS
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Course Title | COMPLEMENTARY STUDIES | MEDIA STUDIES | ACTIVE MATTER | Code
--- | --- | --- | --- | ---
Level | First Year | Status | Compulsory/Option
Unit Leader | Shany Barath, Gary Freeman | Term | 2
Co-requisite | of Projection and Speculation, Peripheral Landscapes, One to One Instruments, Materiality of Colour, Virtual vs Actual, World Wide Wild | 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
This course examines fabrication techniques as potential activators of material systems. Working at the interface between matter, computed geometry and machinic properties, we will develop material catalogues translating visible and invisible properties into variables of effect, behaviour, scale and articulation. Using Rhinoceros, laser cutting, and CNC technologies to create a series of prototypes exploring possible design negotiations between machine and material.

AIMS
Understand the importance of visual communication in the presentation of design project ideas. Learn, over the course of a term, how to apply a set of specific skills and techniques related to the visual and material communication of architectural design. Develop the ability to make informed judgements, self-evaluate and work independently, integrating intellectual and practical considerations in the application of the learnt skills to a specific project. Develop awareness of the range of media that can be used to communicate different aspects of a design and be able to select and apply these appropriately.

Understand the importance of discussion related to choice of media, process and outcome, be able to respond to and integrate feedback.

OUTLINE CONTENT
'The Foundry'
- Introduction to material 1 and material 2
- Material design/composition
- Material processes
- Material assemblies

'The Arena'
- Introduction to installation site
- Material prototyping
- Proposals for construction
LEARNING OUTCOMES

Definitions
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ASSESSMENT
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• Participation with tutors and student groups in discussions, visits
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Method of Assessment

Formative assessment
No formal assessment requirement: continual feedback is provided weekly through tutorials, periodic unit pin-ups and presentations.

Summative assessment
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Re-Assessment
Refer AA School Academic Regulations.

TRANSFERABLE SKILLS
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SYNOPSIS
Taking inspiration from the rich culture of landscape imagery throughout the history of photography, we will be using digital photography to examine landscape[s] at the edges of the city. Instead of photographing iconic architecture within the city center we will be working at the periphery of the city; where urban/suburban landscapes are both complex and mysterious and the photograph is discovered only through committed observation. During the course we will undertake onsite practical photographic workshops, although students will also be expected to visit the project site and make photographs during their own time. The course will result in the production of two large-scale photographic diptychs.

AIMS
Understand the importance of visual communication in the presentation of design project ideas. Learn, over the course of a term, how to apply a set of specific skills and techniques related to the visual and material communication of architectural design. Develop the ability to make informed judgements, self-evaluate and work independently, integrating intellectual and practical considerations in the application of the learnt skills to a specific project. Develop awareness of the range of media that can be used to communicate different aspects of a design and be able to select and apply these appropriately. Understand the importance of discussion related to choice of media, process and outcome, be able to respond to and integrate feedback.

OUTLINE CONTENT
• Landscape photography introduction
• On site photographic workshop - 1
• On site photographic workshop - 2
LEARNING OUTCOMES

Definitions

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<tr>
<td>Work as part of a team</td>
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</tbody>
</table>
### Course Title
**COMPLEMENTARY STUDIES MEDIA STUDIES**

### ONE-TO-ONE INSTRUMENTS

<table>
<thead>
<tr>
<th>Level</th>
<th>Unit Leader</th>
<th>Co-requisite</th>
<th>Status</th>
<th>Term</th>
<th>Code</th>
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<tbody>
<tr>
<td>First Year</td>
<td>Shin Egashira</td>
<td>of Projection and Speculation. Active Matter, Peripheral Landscapes, Materiality of Colour, Virtual vs Actual, World Wide Wild</td>
<td>Compulsory/Option</td>
<td>Pre-requisite</td>
<td>None</td>
</tr>
</tbody>
</table>

#### Professional body requirements
Architects Registration Board
Royal Institute of British Architects

#### Learning methods
Lectures
Seminars/tutorials/juries
Self-directed learning

### SYNOPSIS
The course will take place in between studio for drawings and Wood and Metal Workshop for 1:1 scale constructions. The aim is to develop design concepts that are closely linked with fabrication technique. We will use our body as site and construct performative instruments to be tested through application to the city. The subject to be constructed will be that of a fictional instrument, in which the process of drawing and model making will contribute to the eventual design of the instrument itself. Beyond the conceptual process, the course will introduce technical knowledge on using wood and metal to construct their models. This will include the use of the most appropriate power machinery, hand tools, and hardware for individual body works.

### AIMS
Understand the importance of visual communication in the presentation of design project ideas. Learn, over the course of a term, how to apply a set of specific skills and techniques related to the visual and material communication of architectural design. Develop the ability to make informed judgements, self-evaluate and work independently, integrating intellectual and practical considerations in the application of the learnt skills to a specific project. Develop awareness of the range of media that can be used to communicate different aspects of a design and be able to select and apply these appropriately.

Understand the importance of discussion related to choice of media, process and outcome, be able to respond to and integrate feedback.

### OUTLINE CONTENT
- Mapping and analysing the body, working with wood and metal
- Making body parts, narrating scenario by imagination, cutting joining and welding
- Making and testing techniques
- Assemblies
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 1.

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 the appropriate use of different media, as a means of communicating and representing design ideas and strategies, embedded within design projects at different scales in relation to the following LOs:

LO1 The ability to create architectural designs 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
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

TEACHING AND LEARNING STRATEGIES

Students work in groups and individually with regular interaction with tutors and external collaborators in tutorials, seminars and workshops. Media Studies skills are taught to augment communication methodologies within the complementary studies programmes and design units. Students and tutors engage with other parts of the AA School and with external critics through a series of tailored seminars and collaborations. Courses include visits to exhibitions and materials suppliers within the London area. Students learn to research, analyse, synthesise and propose at a level appropriate to this stage of graduate experience. Students learn to explore, communicate and justify spatial and intellectual ideas using a range of media and related fabrication methods. Feedback is regularly provided in tutorials and seminars where students are required to make visual and verbal presentations of their work set out in accordance with the course 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. Media Studies tutors meet their students for tutorials and seminars every week.

ASSESSMENT

Assessment will be based on the following:

• Participation with tutors and student groups in discussions, visits
• To exhibit a range of work produced throughout the course as a developmental sequence
• Final production of course-related project for inclusion on complete folio at conclusion of year

Assessment Criteria

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

Theoretical Development:

Awareness and knowledge of the range of media available and understanding of how these are can be used in the exploration, representation and presentation of a design project; how the use of different media to represent a design can affect they way a project is understood and communicated both to oneself and to others. Understanding that the choice of
media used can influence the emphasis of social and political arguments within a design project, where ‘the medium can be the message’. Development of adequate knowledge of the range of media available to represent design ideas together with their potential as well as their limitations; the development of confidence to make informed and appropriate choices between different media to best communicate a design project.

**Technical Resolution:**
Knowledge and understanding of a particular medium; appropriate selection, application and use of a particular medium in the communication of a media studies project; demonstration of skill in the application of the medium/media to the project. Awareness of precedents that have deployed this medium/media, understanding strengths and limitations through knowledge of specific examples.

**Integration and Synthesis:**
Synthesis of basic conceptual, aesthetic and technological issues in the communication of a specific media studies project. The ability to discuss and refine these in relation to the emerging project. Effective use of taught skills applied to the communication of the project, demonstrating the integration of feedback.

**Method of Assessment**

**Formative assessment**
No formal assessment requirement: continual feedback is provided weekly through tutorials, periodic unit pin-ups and presentations.

**Summative assessment**
No formal assessment requirement: final project work is presented in relation to taught media course through drawings, images and models, digital and physical, and discussed with tutor, invited guests and student group. Written feedback is provided.

**Re-Assessment**
Refer AA School Academic Regulations.

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

<table>
<thead>
<tr>
<th>Required</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Communication:</td>
<td></td>
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<tr>
<td>Verbal</td>
<td></td>
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<tr>
<td>Visual</td>
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</table>
**Course Title**

<table>
<thead>
<tr>
<th>Course Title</th>
<th>COMPLEMENTARY STUDIES MEDIA STUDIES MATERIALITY OF COLOUR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Level</td>
<td>First Year</td>
</tr>
<tr>
<td>Unit Leader</td>
<td>Antoni Malinowski</td>
</tr>
<tr>
<td>Co-requisite</td>
<td>of Projection and Speculation. Active Matter, Peripheral Landscapes, One to One Instruments, Virtual vs Actual, World Wide Wild</td>
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<td>Term</td>
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<tr>
<td>Pre-requisite</td>
<td>None</td>
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<tr>
<td>Professional body requirements</td>
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<tr>
<td>Learning methods</td>
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<td></td>
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<td></td>
<td>Self-directed learning</td>
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</tbody>
</table>

**SYNOPSIS**

This course focuses on the potential of subtractive colour in creating/manipulating space. Students are encouraged to create their own distinctive notational system that is sensitive to space, time, light and the characteristics of materials. Students will be introduced to the sensibility and materiality of pure pigments with the focus on colour as matter, teaching how to make paint from pigments and to apply it and test it on different surfaces. In a series of workshops students will develop a sensitivity to the use of colour and tone in relation to the dynamics of space and light.

**AIMS**

Understand the importance of visual communication in the presentation of design project ideas. Learn, over the course of a term, how to apply a set of specific skills and techniques related to the visual and material communication of architectural design. Develop the ability to make informed judgements, self-evaluate and work independently, integrating intellectual and practical considerations in the application of the learnt skills to a specific project. Develop awareness of the range of media that can be used to communicate different aspects of a design and be able to select and apply these appropriately. Understand the importance of discussion related to choice of media, process and outcome, be able to respond to and integrate feedback.

**OUTLINE CONTENT**

- Colour fundamentals, working with colour
- Pigments, paints, ink
- Site visits, specialist manufacturers
- Practical demonstrations
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 1. 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 the appropriate use of different media, as a means of communicating and representing design ideas and strategies, embedded within design projects at different scales in relation to the following LOs:

LO1 The ability to create architectural designs that satisfy both aesthetic and technical requirements
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LO3.3 Knowledge of the creative application of such work to studio design projects, in terms of their conceptualisation and representation
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

TEACHING AND LEARNING STRATEGIES

Students work in groups and individually with regular interaction with tutors and external collaborators in tutorials, seminars and workshops. Media Studies skills are taught to augment communication methodologies within the complementary studies programmes and design units. Students and tutors engage with other parts of the AA School and with external critics through a series of tailored seminars and collaborations. Courses include visits to exhibitions and materials suppliers within the London area. Students learn to research, analyse, synthesise and propose at a level appropriate to this stage of graduate experience. Students learn to explore, communicate and justify spatial and intellectual ideas using a range of media and related fabrication methods. Feedback is regularly provided in tutorials and seminars where students are required to make visual and verbal presentations of their work set out in accordance with the course 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. Media Studies tutors meet their students for tutorials and seminars every week.

ASSESSMENT

Assessment will be based on the following:
• Participation with tutors and student groups in discussions, visits
• To exhibit a range of work produced throughout the course as a developmental sequence
• Final production of course-related project for inclusion on complete folio at conclusion of year

Assessment Criteria

Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:
Theoretical Development:
Awareness and knowledge of the range of media available and understanding of how these are can be used in the exploration, representation and presentation of a design project; how the use of different media to represent a design can affect they way a project is understood and communicated both to oneself and to others. Understanding that the choice of media used can influence the emphasis of social and political arguments within a design project, where ‘the medium can be the message’. Development of adequate knowledge of the range of media available to represent design ideas together with their potential as well as their limitations; the development of confidence to make informed and appropriate choices between different media to best communicate a design project.

Technical Resolution:
Knowledge and understanding of a particular medium; appropriate selection, application and use of a particular medium in the communication of a media studies project; demonstration of skill in the application of the medium/media to the project. Awareness of precedents that have deployed this medium/media, understanding strengths and limitations through knowledge of specific examples.

Integration and Synthesis:
Synthesis of basic conceptual, aesthetic and technological issues in the communication of a specific media studies project. The ability to discuss and refine these in relation to the emerging project. Effective use of taught skills applied to the communication of the project, demonstrating the integration of feedback.

Method of Assessment
Formative assessment
No formal assessment requirement: continual feedback is provided weekly through tutorials, periodic unit pin-ups and presentations.

Summative assessment
No formal assessment requirement: final project work is presented in relation to taught media course through drawings, images and models, digital and physical, and discussed with tutor, invited guests and student group. Written feedback is 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: COMPLEMENTARY STUDIES

#### MEDIA STUDIES

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Code</th>
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<tbody>
<tr>
<td>VIRTUAL VS ACTUAL</td>
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</table>

#### Level
- First Year

#### Unit Leader
- Kasper Ax

#### Status
- Compulsory/Option

#### Term
- 2

#### Pre-requisite
- Active Matter, Peripheral Landscapes, One to One Instruments, Materiality of Colour, World Wide Wild

#### Professional body
- Architects Registration Board

#### Learning methods
- Lectures
- Seminars/tutorials/juries
- Self-directed learning

#### SYNOPSIS

The virtual will be introduced as a study on the optical and visual effects obtained in works of optical art. We will dissect some of these works and students will describe and develop one or several visual effects that afford an optical quality. This optical quality will then act as performance criteria for a geometric 3D exploration in Rhino + plug ins, where the aim is to manufacture an architectural piece through the use of 3D printing, laser cutting, vacuum forming or CNC milling.

#### AIMS

Understand the importance of visual communication in the presentation of design project ideas. Learn, over the course of a term, how to apply a set of specific skills and techniques related to the visual and material communication of architectural design. Develop the ability to make informed judgements, self-evaluate and work independently, integrating intellectual and practical considerations in the application of the learnt skills to a specific project. Develop awareness of the range of media that can be used to communicate different aspects of a design and be able to select and apply these appropriately.

Understand the importance of discussion related to choice of media, process and outcome, be able to respond to and integrate feedback.

#### OUTLINE CONTENT

- Analysis and re-interpretation
- Transformation from virtual to actual
- Resolution and hybridisation
- Installation
LEARNING OUTCOMES

Definitions

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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:

• Participation with tutors and student groups in discussions, visits
• To exhibit a range of work produced throughout the course as a developmental sequence
• Final production of course-related project for inclusion on complete folio at conclusion of year

Assessment Criteria

Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:
Theoretical Development:
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Method of Assessment
Formative assessment
No formal assessment requirement: continual feedback is provided weekly through tutorials, periodic unit pin-ups and presentations.

Summative assessment
No formal assessment requirement: final project work is presented in relation to taught media course through drawings, images and models, digital and physical, and discussed with tutor, invited guests and student group. Written feedback is 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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<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

Work as part of a team
**Course Title**

<table>
<thead>
<tr>
<th>COMPLEMENTARY STUDIES</th>
<th>MEDIA STUDIES</th>
<th>WORLD WIDE WILD</th>
<th>Code</th>
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<tr>
<td>Level</td>
<td>First Year</td>
<td>Status</td>
<td>Compulsory/Option</td>
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<tr>
<td>Unit Leader</td>
<td>Oliviu Lugoian-Ghenciu</td>
<td>Term</td>
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<td>Co-requisite</td>
<td>of Projection and Speculation. Active Matter, Peripheral Landscapes, One to One Instruments, Materiality of Colour, Virtual vs Actual</td>
<td>Pre-requisite</td>
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<td>Barred combinations</td>
<td>None</td>
<td>Professional body requirements</td>
<td>Architects Registration Board</td>
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<td></td>
<td>None</td>
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<td>Learning methods</td>
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<td></td>
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**SYNOPSIS**

The Motion Studio is the Architectural Association’s time-based media and digital storytelling garage. We explore digital tools through analog processes, dismantling workflows and improvising pipelines, prototyping online spaces for a real-time, wireless wilderness. Over four sessions we will explore the wild landscapes of the Internet, the anatomy of a website and the online tectonics that supports it. The course is focusing on the use of HTML5 technologies, creating a website as a digital spatial experience. Understanding the online medium, we will be building using the multi-scale technologies that surround us and which we inhabit more and more frequently.

**AIMS**

Understand the importance of visual communication in the presentation of design project ideas. Learn, over the course of a term, how to apply a set of specific skills and techniques related to the visual and material communication of architectural design. Develop the ability to make informed judgements, self-evaluate and work independently, integrating intellectual and practical considerations in the application of the learnt skills to a specific project. Develop awareness of the range of media that can be used to communicate different aspects of a design and be able to select and apply these appropriately.

Understand the importance of discussion related to choice of media, process and outcome, be able to respond to and integrate feedback.

**OUTLINE CONTENT**

* Website anatomy, web technologies
* Design and build -1
* Design and build -2
* Website uploading, sub-domains, re-directions, launching and promoting websites, branding
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 1. 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 the appropriate use of different media, as a means of communicating and representing design ideas and strategies, embedded within design projects at different scales in relation to the following LOs:

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- 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
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LEARNING SUPPORT

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ASSESSMENT

Assessment will be based on the following:

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Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:
Theoretical Development:
Awareness and knowledge of the range of media available and understanding of how these are can be used in the exploration, representation and presentation of a design project; how the use of different media to represent a design can affect they way a project is understood and communicated both to oneself and to others. Understanding that the choice of media used can influence the emphasis of social and political arguments within a design project, where ‘the medium can be the message’. Development of adequate knowledge of the range of media available to represent design ideas together with their potential as well as their limitations; the development of confidence to make informed and appropriate choices between different media to best communicate a design project.

Technical Resolution:
Knowledge and understanding of a particular medium; appropriate selection, application and use of a particular medium in the communication of a media studies project; demonstration of skill in the application of the medium/media to the project. Awareness of precedents that have deployed this medium/media, understanding strengths and limitations through knowledge of specific examples.

Integration and Synthesis:
Synthesis of basic conceptual, aesthetic and technological issues in the communication of a specific media studies project. The ability to discuss and refine these in relation to the emerging project. Effective use of taught skills applied to the communication of the project, demonstrating the integration of feedback.

Method of Assessment

Formative assessment
No formal assessment requirement: continual feedback is provided weekly through tutorials, periodic unit pin-ups and presentations.

Summative assessment
No formal assessment requirement: final project work is presented in relation to taught media course through drawings, images and models, digital and physical, and discussed with tutor, invited guests and student group. Written feedback is provided.

Re-Assessment
Refer AA School Academic Regulations.

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

<table>
<thead>
<tr>
<th>Required</th>
<th>Assessed</th>
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<tbody>
<tr>
<td>Communication:</td>
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<tr>
<td>Verbal</td>
<td>■</td>
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<tr>
<td>Visual</td>
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<tr>
<td>Written</td>
<td>■</td>
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<tr>
<td>Self-management skills</td>
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<tr>
<td>Manage time and work to deadlines</td>
<td>■</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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<tr>
<td>Work as part of a team</td>
<td>■</td>
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