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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:

• AA Student Handbook 2014-2015
• 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>
1.1 THE ACADEMIC STRUCTURE AND SCHOOL MANAGEMENT

Overall Academic Organisation

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

The AA School is made of four distinct parts:

- A one-year Foundation Course for students contemplating a career in architecture
- The Undergraduate School, a five-year ARB/RIBA recognised course comprising the AA Intermediate examination 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).
SECTION 2

2.1 UNDERGRADUATE SCHOOL: THE PROGRAMMES

Programme Structure
The Undergraduate School provides five years of study as follows:
- First Year
- Intermediate: Second and Third Years
- Diploma: Fourth and Fifth Years

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

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

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

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

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

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

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

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

Unit and Other Relevant Staff Contact Details:

<table>
<thead>
<tr>
<th>Role</th>
<th>Telephone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Registrar</td>
<td>+44 (0)20 7887 4092</td>
</tr>
<tr>
<td>Undergraduate Coordinator</td>
<td>+44 (0)20 7887 4009</td>
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SECTION 2

2.1 PROGRAMME SPECIFICATION – INTERMEDIATE SCHOOL
### INTERMEDIATE SCHOOL PROGRAMME SPECIFICATION

#### PART A: PROGRAMME SUMMARY INFORMATION

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<th>Awarding body</th>
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<td>Partner institution(s)</td>
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<td>Location of Study/campus</td>
<td>36 Bedford Square, London WC1B 3ES</td>
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<td>Professional, Statutory and Regulatory Bodies</td>
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| Start date for programme | September 2013 |

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<th>Course codes/categories</th>
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<tbody>
<tr>
<td>Course Director</td>
<td>Brett Steele</td>
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<tr>
<td>Registrar</td>
<td>Belinda Flaherty</td>
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<th>Examination and Assessment</th>
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<tr>
<td>External Examiners 2014</td>
<td>Alice Dietsch Architect DPLG ARB</td>
</tr>
<tr>
<td></td>
<td>Simon Alford BA DipArch RIBA</td>
</tr>
<tr>
<td></td>
<td>Mary Bowman BSc(Arch) RIBA</td>
</tr>
<tr>
<td></td>
<td>Prof Ricky Burdett MSc BArch</td>
</tr>
<tr>
<td></td>
<td>Pro Tom Emerson BSc(Hons)</td>
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<tr>
<td></td>
<td>DipArch RIBA</td>
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<tr>
<td></td>
<td>Anton Garcia-Abril MArch PhD</td>
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<tr>
<td></td>
<td>Vittorio Magnago Lampugnani Prof. Dr. Ing.</td>
</tr>
<tr>
<td></td>
<td>Brendan MacFarlane BArch MArch</td>
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<td></td>
<td>Alice Dietsch Architect DPLG ARB</td>
</tr>
<tr>
<td></td>
<td>Deborah Saunt DipArch (Cantab) RIBA</td>
</tr>
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<td></td>
<td>Bernadette Tagliahue Architect RIBA</td>
</tr>
<tr>
<td></td>
<td>Neil Thomas BSc(Hons) CEng, MStructE, EurIng</td>
</tr>
<tr>
<td></td>
<td>Emmanuel Petit Dipl Arch MA PhD</td>
</tr>
<tr>
<td></td>
<td>Sarah Whiting BA MArch PhD</td>
</tr>
<tr>
<td></td>
<td>Elia Zenghelis AADipl</td>
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| Examination Board(s) | Course Director/External Examiners’ Review |

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<td>Programme Specification</td>
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<td>ARB Prescription</td>
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<td>RIBA Validation</td>
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<td>Quality Assurance Agency</td>
<td>13 July 2012</td>
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PART B: PROGRAMME DETAILS

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>
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<tr>
<th>Learning Outcomes 'LO'</th>
<th>On completion of this programme, and in conjunction with the Aims of the programme at this award level, graduates will have:</th>
</tr>
</thead>
<tbody>
<tr>
<td>LO1</td>
<td>The ability to create architectural design that satisfy both aesthetic and technical requirements</td>
</tr>
<tr>
<td>LO1.2</td>
<td>The ability to understand the constructional and structural systems, the environmental strategies and the regulatory requirements that apply to the design and construction of a comprehensive design project</td>
</tr>
<tr>
<td>LO1.3</td>
<td>The ability to develop a conceptual and critical approach to architectural design that integrates and satisfied the aesthetic aspects of a building and the technical requirements of its construction and the needs of the user</td>
</tr>
<tr>
<td>LO2</td>
<td>Adequate knowledge of the histories and theories of architecture and the related arts, technologies and human sciences</td>
</tr>
<tr>
<td>LO2.1</td>
<td>The knowledge of the cultural, social and intellectual histories, theories and technologies that influence the design of buildings</td>
</tr>
<tr>
<td>LO2.2</td>
<td>The knowledge of the influence of history and theory on the spatial, social and technological aspects of architecture</td>
</tr>
<tr>
<td>LO2.3</td>
<td>The knowledge of the application of appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach</td>
</tr>
<tr>
<td>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>
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</table>

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

<table>
<thead>
<tr>
<th>LO7</th>
<th>Understanding of the methods of investigation and preparation of the brief for a design project</th>
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</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>
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<table>
<thead>
<tr>
<th>LO8</th>
<th>Understanding of the structural design, constructional and engineering problems associated with building design</th>
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</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>
Students who fail must pass all units and courses to progress into the next year. Only students who achieve a pass in the Design Professional Studies course, one compulsory Technic Unit in two consecutive years. In Third Year, students undertake a compulsory one year Media Studies course. In Second Year, students undertake a compulsory one year 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>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>
<tr>
<td>LO9.2</td>
<td>Knowledge of systems for environmental comfort realised within relevant precepts of sustainable design</td>
</tr>
<tr>
<td>LO9.3</td>
<td>Knowledge of the strategies for building services, and ability to integrate these into a design project</td>
</tr>
<tr>
<td>LO10</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>LO10.1</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>LO10.2</td>
<td>The skills to understand the cost control mechanisms which operate during the development of a project</td>
</tr>
<tr>
<td>LO10.3</td>
<td>The skills to prepare designs that will meet building users' requirements and comply with UK legislation, appropriate performance standards and health and safety requirements</td>
</tr>
<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 courses, 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>Year /Code</th>
<th>Status*</th>
<th>Unit/Subject Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Second</td>
<td>DCO</td>
<td>Design Unit Intermediate 1</td>
</tr>
<tr>
<td>Second</td>
<td>DCO</td>
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<td>Design Unit Intermediate 4</td>
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<td>DCO</td>
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<td>DCO</td>
<td>Design Unit Intermediate 11</td>
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<td>DCO</td>
<td>Design Unit Intermediate 13</td>
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<tr>
<td>Second</td>
<td>C</td>
<td>History and Theory Studies: Culture of Architecture</td>
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<tr>
<td>Second</td>
<td>C</td>
<td>Technical Studies: Structures – Typologies and Design</td>
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<tr>
<td>Second</td>
<td>C</td>
<td>Technical Studies: Materials</td>
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<tr>
<td>Second</td>
<td>C</td>
<td>Technical Studies: Environmental Design in Practice</td>
</tr>
<tr>
<td>Second</td>
<td>MCO</td>
<td>Media Studies: Projection, Speculation and Works on Paper</td>
</tr>
<tr>
<td>Second</td>
<td>MCO</td>
<td>Media Studies: Da-Da-Digital</td>
</tr>
<tr>
<td>Second</td>
<td>MCO</td>
<td>Media Studies: Shapes of Fiction A: Metacamera</td>
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<td>Second</td>
<td>MCO</td>
<td>Media Studies: Active Matter I</td>
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<td>MCO</td>
<td>Media Studies: Replica Structures I</td>
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<tr>
<td>Second</td>
<td>MCO</td>
<td>Media Studies: Field Work</td>
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<tr>
<td>Second</td>
<td>MCO</td>
<td>Media Studies: Drawing in the Nation’s Cupboards I</td>
</tr>
<tr>
<td>Second</td>
<td>MCO</td>
<td>Media Studies: Painting Architecture I</td>
</tr>
<tr>
<td>Second</td>
<td>MCO</td>
<td>Media Studies: The Household Glitch Mounted Regiment</td>
</tr>
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<td>Second</td>
<td>MCO</td>
<td>Media Studies: Exhibition Practices</td>
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<tr>
<td>Second</td>
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<td>Media Studies: The Shapes of Fiction B: MD25</td>
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<td>Second</td>
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<td>Media Studies: Active Matter II</td>
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<td>Second</td>
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<td>Media Studies: Pending Structures II</td>
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<td>Second</td>
<td>MCO</td>
<td>Media Studies: Sensorial Environments</td>
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<tr>
<td>Second</td>
<td>MCO</td>
<td>Media Studies: Drawing in the Nation’s Cupboards II</td>
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<tr>
<td>Second</td>
<td>MCO</td>
<td>Media Studies: Painting Architecture II</td>
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<tr>
<td>Second</td>
<td>MCO</td>
<td>Media Studies: Video Intermediate II</td>
</tr>
<tr>
<td>Second</td>
<td>MCO</td>
<td>Media Studies: Setting Out</td>
</tr>
<tr>
<td>Second</td>
<td>MCO</td>
<td>Media Studies: Exhibition Practices</td>
</tr>
</tbody>
</table>
### 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 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.
# Accreditation

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>
</thead>
<tbody>
<tr>
<td>QAA Subject Review and Date</td>
<td>Quality Assurance Agency</td>
</tr>
<tr>
<td>Professional Accreditation</td>
<td>Royal Institute of British Architects</td>
</tr>
<tr>
<td></td>
<td>Architects Registration Board</td>
</tr>
</tbody>
</table>
2.2 DESIGN UNITS

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

The Intermediate School gives Second and Third Year students the basis for development through experimentation within the structure of the unit-system. Each year the Intermediate School has a balance of units covering a diversity of questions and innovative approaches to material, craft and techniques of fabrication. Explorations of cultural and social issues are often set in inspiring places around the world. In parallel to the unit work, skills are developed through courses in history and theory, technical and media studies as well as professional practice.
**SYNOPSIS**

No Country: ‘In the end we all come to be cured of our sentiments.’ Cormac McCarthy, All the Pretty Horses (1992)

As the largest state in the contiguous US, Texas is renowned for land, ranching, rodeo, guns and oil. Following our explorations of the Borscht Belt, Detroit, Salton Sea and Mississippi Delta, Intermediate 1 will this year make its final US fieldtrip through this petro-chemically indebted state whose land area is greater than any European country. Since the discovery of black gold in 1901 in the town of Beaumont, large swathes of the Texas landscape have been shaped and scarred by the oil-extraction industry, whose residual technological artefacts have interrupted the silence, heat and light of the American desert. Starting in Dallas-Fort Worth we will travel to the southeastern Gulf, between Houston and Galveston – the largest oil-producing area in the US. Damaged by economic misanthropy and successive hurricanes, the area is now made up of dilapidated towns and farming communities, as well as derelict oil technologies. We will then travel to San Antonio, Austin, Waco and across to the Permian Basin in West Texas, littered with thousands of abandoned oil derricks and ruins. We will find cultural respite in this Trans-Pecos desert with visits to the Donald Judd and Chianti Foundations in Marfa. Acting as archaeologists of the immediate future (to paraphrase Reyner Banham), we will enquire into found architectures, speculative possibilities and spurious research in order to form an evolving critique of the temporality of architecture under such harsh physical conditions. We will question the architectural potential and cultural resonance of Texas in Robert Smithson’s ‘Monuments of the Passaic’ (1967), the writings of Cormac McCarthy, Sam Peckinpah’s The Getaway (1972), Wim Wenders’ Paris, Texas (1984), Aki Kaurismäki’s Leningrad Cowboys Go America (1989) and, of course, the Coen Brothers’ No Country for Old Men (2007). Working against convention, the unit will be charged with designing a real, surreal or entirely speculative architectural intervention set in the vastness of the Lone Star State.

**AIMS**

To produce, over the course of three terms, project work of increasing sophistication. Explore relationships between historical, theoretical and practical design issues. Learn to apply and integrate aesthetic and technical skills with critical awareness. Develop methodologies for site research. Develop awareness of basic relationships of design work to professional practice. Develop the ability to make informed judgements, self-evaluate and work independently on design development. Develop understanding of the relationship between architecture and social, cultural, contextual, constructional and environmental issues. 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**

- Primary site research in Texas, United States of America: physical, social, environmental and historical
- Secondary research of the history and theory of obsolete, temporary and infrastructural architectures
- Understanding of the historic use of precedents
- Awareness of climatic considerations of site in respect of material and environmental strategies
- Design proposal for an architectural intervention communicated through drawings and models
- Unit trips to Folkestone, UK, Texas, USA and Lisbon, Portugal
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
The learning strategy at Intermediate level is learning by doing. Design projects are student-centred and unit based. Students are encouraged to value good visual, verbal and written communication skills and appreciate the relationship between the thought process, communication of ideas to others and consideration of feedback. Design experience is obtained through a series of directed individual and group projects, tutored both on a one-to-one basis as well as through group discussion. Regular feedback is provided in tutorials, seminars, in juries and at tabletop reviews where students are required to make visual and verbal presentations of their work set out in accordance with unit and school timetables.

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

ASSESSMENT
Assessment will be based on the following:
• Evidence of the site research identifying a particular focus
• Awareness of the cultural and political context of Texas evidenced in design programme
• Understanding of the relationship of a particular historical precedent to the design proposal
• Integration of appropriate technical, environmental and material decisions within the design development
• Presentation of design project through a range of media at appropriate scales

Assessment Criteria
All learning outcomes must be passed to achieve a pass in this unit.
Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:
Theoretical Development:
Adequate awareness of theoretical and philosophical rationale that influence design strategies used in project work. Understanding of the parameters of a design brief that satisfies specific functional and contextual requirements. Demonstrate that creative decisions are based on contextual knowledge and analysis, 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 understanding of precedents and contemporary technologies. Appropriate technologies are selected and addressed in response to project themes.

Integration and Synthesis:
Synthesis of conceptual, critical and technological issues together with user and spatial requirements and the ability to discuss and refine these in relation to the emerging project. 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. In Second Year, formative assessment is provided through jury review at the start of Term 2. In Third Year, an Intermediate Preview assessment is held in Term 2 where each student presents their work both physically and digitally to a Preview Panel of Intermediate tutors to ensure parity of assessment, after which written feedback is provided to assist students in the preparation of their final submissions.

Summative assessment
Portfolios of final drawings, images, physical and digital models are presented physically and digitally to a Review Panel of Intermediate tutors. The Panels comprise tutors from different Units to ensure parity of assessment. A pass at the end of Second Year confirms continuation to Third Year. A fail at the end of Second 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 Third Year or the Second Year must be repeated. At the end of Third Year assessment is by a Review Panel of Intermediate tutors constituting the Intermediate Final Check Review. Following an assessment ‘pass’, each student presents their portfolio for a second time to pairs of External Examiners at a tabletop review. Following a second ‘pass’ from the External Examiners, the student is awarded the AA Intermediate Final Examination and exemption from ARB/RIBA Part 1. A borderline pass is identified to the External Examiners for consideration. A fail is not presented to the External Examiners and necessitates that all requirements of Third Year to be repeated in another unit.

Re-Assessment
Refer AA School Academic Regulations.

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

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

**A New Old Town: What is Your Vision?**: Over our years of research, Intermediate 2 has unearthed the poetics of the tactile as well as sensual architecture, often through careful study of the history of places. This year’s focus will be the historic town of Aldermaston, Berkshire and the Aldermaston Park, a vacant estate that sits in close proximity to the Atomic Weapons Establishment plant. We will study the buildings that occupy the town and estate as well as the landscape and the garden walls. From here, strategies will be devised to re-imagine Aldermaston as a new town with a prominent role in today’s British and international scene. The average Aldermaston resident is approximately 50 years old. Based on this demographic we will transform the town in a pioneering resort for the ageing population. Learning from other similarly visionary projects, such as the Royal Saltworks at Arc-et-Senans in France (1770s) and Cheltenham Spa in England (1820s), we will create an architectural setting to shape a new community and lifestyle. Despite a tendency to rely on memories and tradition, British culture is also known for its innovative and eccentric inclinations. As such, Aldermaston offers a fitting environment for rethinking and re-branding old age through architecture. Our goal is not only to transform Aldermaston into a fresh, exciting, elegant and dignified setting for the elderly, but also to challenge the social taboo with which ageing is currently associated. How can we do this? What is your vision?

**AIMS**

To produce, over the course of three terms, project work of increasing sophistication. Explore relationships between historical, theoretical and practical design issues. Learn to apply and integrate aesthetic and technical skills with critical awareness. Develop methodologies for site research. Develop awareness of basic relationships of design work to professional practice. Develop the ability to make informed judgements, self-evaluate and work independently on design development. Develop understanding of the relationship between architecture and social, cultural, contextual, constructional and environmental issues. 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**

* Spatial research: Analysis of case study buildings, with a focus on historical (pre-twentieth-century) work. Study of architectural language/spatial ambiances, and how they have related/responded to specific political/economical/social conditions.
* Skills development: Exploration of conventional architectural drawings (plans and sections especially) and models in various scales/materials. Our main goal is to guide the students to tailor the conventions of architectural representation to make it accessible not only to architects but also to the lay public; and to suit their own philosophical/ideological agenda.
* Site research: Physical and cultural research on Aldermaston, Berkshire, with a focus on the existing historical fabric and in response to the rising ageing population, and on the problems/opportunities this social transformation can pose to the architectural discipline.
* Programme Research: Design proposal of a Home for the Elderly, complemented by an additional programme to be defined by each student.
* Architectural Resolution: Combination of spatial research through precedents, skills, response to context and programme.
* Unit trip to France: Ronchamp Cathedral by Le Corbusier, Royal Saltworks by Claude-Nicolas Ledoux
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

The learning strategy at Intermediate level is learning by doing. Design projects are student-centred and unit based. Students are encouraged to value good visual, verbal and written communication skills and appreciate the relationship between the thought process, communication of ideas to others and consideration of feedback. Design experience is obtained through a series of directed individual and group projects, tutored both on a one-to-one basis as well as through group discussion. Regular feedback is provided in tutorials, seminars, in juries and at tabletop reviews where students are required to make visual and verbal presentations of their work set out in accordance with unit and school timetables.

LEARNING SUPPORT

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

ASSESSMENT

Assessment will be based on the following:

• Evidence of site research based on the collection of material evidence;
• Awareness of the cultural, environmental, social and political context of Aldermaston evidenced in the design proposal;
• Awareness of the sensorial and emotional impact of the proposed design, evidenced in formal, technical and material terms;
• Clarity and coherence of communication in design proposal.

Assessment Criteria

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

Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:
Theoretical Development:
Adequate awareness of theoretical and philosophical rationale that influence design strategies used in project work.
Understanding of the parameters of a design brief that satisfies specific functional and contextual requirements. Demonstrate that creative decisions are based on contextual knowledge and analysis, 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 understanding of precedents and contemporary technologies. Appropriate technologies are selected and addressed in response to project themes.

Integration and Synthesis:
Synthesis of conceptual, critical and technological issues together with user and spatial requirements and the ability to discuss and refine these in relation to the emerging project. 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. In Second Year, formative assessment is provided through jury review at the start of Term 2. In Third Year, an Intermediate Preview assessment is held in Term 2 where each student presents their work both physically and digitally to a Preview Panel of Intermediate tutors to ensure parity of assessment, after which written feedback is provided to assist students in the preparation of their final submissions.

Summative assessment
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Re-Assessment
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SYNOPSIS

Strangeland Mirage: ‘Cities, like dreams, are made of desires and fears, even if the thread of their discourse is secret, their rules are absurd, their perspectives deceitful, and everything conceals something else.’ - Italo Calvino, Invisible Cities.

From the far corners of the earth to the undisputed urban miasma of today’s metropolis, the value of land goes beyond metric figures, dimensions and price; it is the blood meridian of mankind. Whole societies have built their traditions, symbols, identities and myths upon the expansion of blazing desert landscapes, soaked lush forest valleys or convoluted rusted cities, and this is where Intermediate 3 begins: promised land, cursed land, wonderland and no man’s land – all these territories will form our horizon as we gaze into the future of our own planetary condition. We will start our investigation by understanding actual values of land based on real situations and questioning what makes land temporary, permanent or mythological. Rooted in sci-fi perspectives and imaginary environments, we will picture tomorrow-land and its dwellers. Utilising narrative and fictional techniques we allow this future to germinate from the seed of the present land, creating new radical ecologies for not only the future of the built environment, but for our own selves. Concepts of digital technology, massive terraforming, inorganic growth and elemental metamorphosing will enter and collide with the imaginative mind of the creator. Through design research we will then reimagine the values for land and generate alternative uses enabled by modern technologies, ancient myths and, most importantly, by people and their pressing stories. As a design unit, Intermediate 3 develops critical, theoretical and technological projects via models, prototypes and drawings – large drawings. In a series of workshops students will learn how to utilise fiction alongside line and render drawings as a tool to explore, experiment and create new and imaginative ways of producing architecture.

AIMS

To produce, over the course of three terms, project work of increasing sophistication. Explore relationships between historical, theoretical and practical design issues. Learn to apply and integrate aesthetic and technical skills with critical awareness.

Develop methodologies for site research. Develop awareness of basic relationships of design work to professional practice. Develop the ability to make informed judgements, self-evaluate and work independently on design development. Develop understanding of the relationship between architecture and social, cultural, contextual, constructional and environmental issues. 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

• Understanding of land ownership through the history of land usage from mythical rites to property rights
• Production of drawings and sketches discussing land, architecture and symbolism
• Design and build small-scale architectural devices connecting people and environment
• Unit Trip to Sri Lanka – Colombo, Gargamaya, Dambulla, Sigirya, Kandy, Galle
• Define a project brief, considering land usage, communities and architectural function
• Conception and design proposal of medium scale buildings and landscape in Sri Lanka
• Iteration of architectural details and environment analysis based on design proposal
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
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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
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LO5.3 Understanding of the way in which buildings fit into their local context

TEACHING AND LEARNING STRATEGIES

The learning strategy at Intermediate level is learning by doing. Design projects are student-centred and unit based. Students are encouraged to value good visual, verbal and written communication skills and appreciate the relationship between the thought process, communication of ideas to others and consideration of feedback. Design experience is obtained through a series of directed individual and group projects, tutored both on a one-to-one basis as well as through group discussion. Regular feedback is provided in tutorials, seminars, juries and at tabletop reviews where students are required to make visual and verbal presentations of their work set out in accordance with unit and school timetables.

LEARNING SUPPORT

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

ASSESSMENT

Assessment will be based on the following:

- Demonstrate an understanding of architecture, land usage and environment based on radical propositions
- Understanding the role of communities in the construction and maintenance of sustainable areas
- Integration of technologies appropriate to context and users
- Awareness of architectural language and its relation to time based architecture
- Presentation of project and portfolio through a visually rich and articulated medium

Assessment Criteria

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

Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:
**Theoretical Development:**
Adequate awareness of theoretical and philosophical rationale that influence design strategies used in project work. Understanding of the parameters of a design brief that satisfies specific functional and contextual requirements. Demonstrate that creative decisions are based on contextual knowledge and analysis, 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 understanding of precedents and contemporary technologies. Appropriate technologies are selected and addressed in response to project themes.

**Integration and Synthesis:**
Synthesis of conceptual, critical and technological issues together with user and spatial requirements and the ability to discuss and refine these in relation to the emerging project. Effective use of visual, verbal and written skills in the communication of the project and the integration of feedback.

**Method of Assessment**

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### SYNOPSIS

**Skyline:** Skyline is a measure of urban morphology, degrees of control and time. In the worldwide competition for recognition, cities tend toward self-caricatured images dissociating experience and representation, and morphology from adequacy or sociocultural heritage. The urban exists through degrees of clustering with varied levels of control or accident, isolation or homogeneity, globalism or individuality. If the built form reflects its makers, the skyline becomes its heading. From the vertical urge of New York to the accidental landscape of favelas, Skyline is the notion from which we first understand and synthesise a city. It contains the disincarnated urban whole but equally becomes a medium of exploration into subjective and personal components. Inverting preconceptions of distance we suggest Skyline as an immersion into several scales of differentiated urban intricacies and functioning. Continuing the unit’s research, we will investigate the paradoxical forces pulling for the expressionism of the urban form and its negation of typologies as experienced space. Contextually reading topographical, economical or cultural forces, we will draw upon what has been to imagine what will be. Moving from defining a personal Skyline to the city’s own, our investigation will question how we can think of the individual’s experience through the definition of artificial horizons. The unit’s specific representational tools and ability to graphically master complexity will inform a cataloging of scales and times in exemplary urban situations. As an evolving notion, Skyline will be a dynamic and personal fabrication, a time-based panorama of individualities. Proposals will merge from specific representations and mappings of a mutating element that stems from the instant to historical, the miniscule to the big: the skyline from experience to strategy. Suggesting new animated representations of change, projects will envisage what can become of the city that wants to remain flat and perpetual.

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### OUTLINE CONTENT

- Thinking of architectural artefacts as parameterized layering of cultural, historical and social considerations over time
- Combine spatial and typological opportunities emerging through contextual readings and question how to participate in the historical and on-going equilibrium between urban symbiotic and architectural “objectification”?
- Questioning the concept of ‘skyline’ through readings; study of iconic precedents or typologies in general and as part of a study trip to Paris, as a way to question the city’s spatial and behavioural accident through the user’s experience rather than master planning.
- Considering immersion versus detachment through the notion of skyline
- Illustrating and designing through Time
- Enrich their proposition in urban settings as adaptive responses to a specific and finite set of resources, while forming their personal vocabulary of forms, types and texture, through the abstraction of their chosen physical context
- Design proposals for novel ways of thinking the experience of the city through the question of skyline
LEARNING OUTCOMES

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ASSESSMENT

Assessment will be based on the following:

- Demonstrate the ability to inform a coherent design process illustrating investigations of the unit’s brief
- Articulate a coherent three-dimensional proposal through the integration of social, cultural and architectural concepts combined with a clear understanding of geometrical and material combinatorial manipulations
- Present a critical reading of the city and design project in relation to wider contemporary and historical cultural attitudes, including their architectural and technical transcription
- Demonstrate the ability to articulate and manipulate geometrical procedures in relation to spatial, performative and phenomenological experiences
- Evidence of skills used in developing and communicating design experiments, briefs, strategies and developed designs

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SYNOPSIS

Potential Architecture: In 1927, at the age of 32, Richard Buckminster Fuller found himself on the shores of Lake Michigan destitute, penniless and contemplating suicide. Fortunately, his eventual end arrived more than half a century later, by which time he had redesigned everything from aluminium homes and geodesic domes to ‘auto-aeroplanes’ with inflatable wings and housing towers delivered by Zeppelins. Fuller later recalled that this turnaround was the result of a lakeside epiphany in which he imagined himself suspended several metres above the ground in an iridescent white sphere while a voice instructed him to consider only the truth and to apply himself solely to improving society. It would be optimistic to think that Intermediate 5 can provide its own lake, hallucinatory bubble or the utterances of a mystic voice, but it will be prompted by an approach that similarly discards convention – notably, the abandonment of any requirement for a site, programme or typology – and instead follows Fuller in promoting a different set of architectural constraints, informed largely by a commitment to both technology and the idea of building as a social objective. To further understand the value of constraint the unit will also expand its research into Oulipo, a group of visionary postwar writers and thinkers who challenged the literary status quo and openly questioned why writers (and artists and mathematicians) adhered to older, established models. Central to this questioning was their development of a twofold process of anulipism (analysis), to explore works from the past so as to uncover underdeveloped systems; and synthoulipism (synthesis) to ‘develop new possibilities unknown to our predecessors’. The unit’s own anulipism will focus on uncovering what Georges Perec terms the ‘infraordinary’ and we will infiltrate London’s streets, squares and transport systems with the aim of highlighting mobility systems that can be reused and reinvented for new modes of living. This exploration will be documented in mixed-media drawings that will include scenographic images with mappings that depict our movements through the city. The resulting material will be the foundation for the second phase of synthoulipism – the architectural proposals – which will be presented at the scale of the city, the building and the detail. Coupled with the implementation of new but existing technologies beyond the architectural profession, the objective is to construct visionary architectural interventions for an almost-future that resonate in the present while optimistically altering our perception of everyday life.

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OUTLINE CONTENT

- Primary research of modes of living, social issues, everyday activities and London transport systems
- Secondary research into the constraint systems of the literary group Oulipo (George Perec, Italo Calvino, etc)
- Investigations into London’s Regent’s Canal and London transport that act as precedent studies with the aim to reuse and reinvent these systems
- Main focus at the scale of the building (1:100), with additional studies at the scale of the city and detail.
- Architectural interventions to be developed through architectural drawings, time-based diagrams and experimental model-making
- Main unit trip to focus on transport, traveling to Amsterdam/Copenhagen/Berlin/Vienna with secondary trips to Paris and Orleans, France
LEARNING OUTCOMES

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ASSESSMENT

Assessment will be based on the following:

• Evidence that the transport system research identifies a particular focus for architectural intervention

• Awareness of how the architectural intervention can be a social endeavour

• Understanding how to use the architectural precedent study in productive ways for the design project

• A clear proposal of how the transport system is reused in a manner that renews a model of living

• Address multiple scales with a combination of precise detail drawings and experimental modelling and collage

Assessment Criteria

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

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Deep Planning: In 1999 the term ‘deep planning’ surfaced from within a small league of architects who were exploring the implications of new information-based technologies. Used to describe an ‘integral, time- and user-based approach’ to architecture and urbanism, deep planning addressed the discipline’s role in guiding the complex realities of the urban condition and the architect’s ability to projectively predict the success of their interventions. Of the many unfulfilled ambitions of the 1990s avant-garde, deep planning is intriguing for its potential to operate within some of the new societal challenges that have since emerged. This year Intermediate 6 will adopt deep planning as a working method and ethos to form an understanding of the organisational structures of the city and to generate projects that initiate progressive shifts in society. Travelling to Shanghai and Tokyo, we will collaborate with local universities and gain insight from two vibrant epicentres that drive global innovation. Using a year-long programme of seminars and design agendas, we will explore hyper-urban conditions capable of becoming catalysts within their surrounding context. The unit’s design work will develop around an in-depth mapping of a chosen site for the duration of the year. Set amongst the public spaces of London’s South Bank, we will produce a collective information model of the area and use this as a laboratory to analyse and test enhancements of existing urban ecologies. Individual design proposals will emerge from these data-scapes, using calibrated architectural systems to speculate on strategic interventions in these urban intricacies. We will conceive of new types of three-dimensional urban and architectural latticeworks and interstitial spaces that elicit networking and collision, in order to capitalise on the synergetic interweaving of multiplicitous urban domains.

AIMS
To produce, over the course of three terms, project work of increasing sophistication. Explore relationships between historical, theoretical and practical design issues. Learn to apply and integrate aesthetic and technical skills with critical awareness. Develop methodologies for site research. Develop awareness of basic relationships of design work to professional practice. Develop the ability to make informed judgements, self-evaluate and work independently on design development. Develop understanding of the relationship between architecture and social, cultural, contextual, constructional and environmental issues. 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
• Research into dynamic, pivotal and instructive urban theory and project precedents.
• Research into existing construction methods for the creation of three-dimensional urban fabrics
• Design, build and testing of a design models at large scale (1:1, 1:2)
• Field research into urbanisation, both surrounding a selected site and within the global context
• Development of final projects that integrate site information, innovative construction methods and ideas about the dynamic characteristics of the city
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

The learning strategy at Intermediate level is learning by doing. Design projects are student-centred and unit based. Students are encouraged to value good visual, verbal and written communication skills and appreciate the relationship between the thought process, communication of ideas to others and consideration of feedback. Design experience is obtained through a series of directed individual and group projects, tutored both on a one-to-one basis as well as through group discussion. Regular feedback is provided in tutorials, seminars, in juries and at tabletop reviews where students are required to make visual and verbal presentations of their work set out in accordance with unit and school timetables.

LEARNING SUPPORT

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

ASSESSMENT

Assessment will be based on the following:

- Understanding of the history of theory and design for urban/architectural spaces and projects, and within a current technological context
- Research into current issues surrounding urban centres within the context of the selected site, with an appropriate design-brief formulation and response
- Synthesis of research into well-documented design experiments
- Development and use of methods for testing design iterations
- Design progress based on learning through testing and in relation to research and brief
- Effective verbal and visual communication of research content and project qualities

Assessment Criteria

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

Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:
Theoretical Development:
Adequate awareness of theoretical and philosophical rationale that influence design strategies used in project work. Understanding of the parameters of a design brief that satisfies specific functional and contextual requirements. Demonstrate that creative decisions are based on contextual knowledge and analysis, 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 understanding of precedents and contemporary technologies. Appropriate technologies are selected and addressed in response to project themes.

Integration and Synthesis:
Synthesis of conceptual, critical and technological issues together with user and spatial requirements and the ability to discuss and refine these in relation to the emerging project. 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. In Second Year, formative assessment is provided through jury review at the start of Term 2. In Third Year, an Intermediate Preview assessment is held in Term 2 where each student presents their work both physically and digitally to a Preview Panel of Intermediate tutors to ensure parity of assessment, after which written feedback is provided to assist students in the preparation of their final submissions.

Summative assessment
Portfolios of final drawings, images, physical and digital models are presented physically and digitally to a Review Panel of Intermediate tutors. The Panels comprise tutors from different Units to ensure parity of assessment. A pass at the end of Second Year confirms continuation to Third Year. A fail at the end of Second 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 Third Year or the Second Year must be repeated. At the end of Third Year assessment is by a Review Panel of Intermediate tutors constituting the Intermediate Final Check Review. Following an assessment ‘pass’, each student presents their portfolio for a second time to pairs of External Examiners at a tabletop review. Following a second ‘pass’ from the External Examiners, the student is awarded the AA Intermediate Final Examination and exemption from ARB/RIBA Part 1. A borderline pass is identified to the External Examiners for consideration. A fail is not presented to the External Examiners and necessitates that all requirements of Third Year to be repeated in another unit.

Re-Assessment
Refer AA School Academic Regulations.

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

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**SYNOPSIS**

**Architecture Culture: Sites of Exchange:** The unit will continue the work on experimental ‘cultural processors’ that link the city and the discipline but will focus directly on architecture as a key form of culture. Invested in flexible and fluid operation within larger creative industries, projects will challenge the boundaries between organisations, types and media. Collapsing lifecycles of architectural work – how it is made, displayed, consumed, preserved or destroyed – we will speculate on transitional architectural centres, institutes and laboratories. First, we will engage with messy realities and diagrams of architectural production. How do we equip the design factories across study, work and building sites? What devices help us work in space-time, as we recast the past, filter the present and tip the future? Visiting this year’s Venice Architecture Biennale, we will question content and framework of display (what to show, how to show and to what end), then test new product and audience interfaces beyond museum exhibitions or pavilions. Concerned with how ideas, images and objects are consumed or dismissed, we will seek alternatives to fairs and model-cities as well as archives and junkyards. Most importantly, we will look for ways to condense the different moments and expressions of architectural life into novel sites of exchange – expanded cultural platforms for unexpected contaminations and collaborations. To develop junctions of programmatic systems and formal elements, our design provocations will use Berlin as an ideal testing ground. Inspired by dramatic histories of this creative epicentre, we will layer and accelerate cycles of conversion within trans-programmed hosts while revisiting visionary projects from Mies to Koolhaas. Appearing as conceptual models, urban strategies and building prototypes in our trademark catalogues and publications, final architectural exchanges will reclaim instrumentality at the level of urban space, society and culture.

**AIMS**

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**OUTLINE CONTENT**

- Research into emerging types of cultural hubs using urban analysis, theoretical texts and case-studies, with emphasis on crossovers between sites, typologies and programmes
- Experimentation with key conceptual models of urban space that affect the way the building’s key systems are conceived, visualized and modified
- Main unit trip to Berlin, Germany; brief study trip to the Venice Architecture Biennale in Venice, Italy.
- An urban provocation and an architectural proposal for a new ‘architectural exchange’ in Berlin that collapses life-cycles of architectural works using dissimilar programmatic platforms (such as production, display, consumption, etc.)
- Development of key programmatic and formal elements that support identified complex processes and exchanges and ensure the vitality of new social hubs
- Introduction to design methodologies that relate elements to larger systems, programmatic diagrams to formal structures, concepts to images
LEARNING OUTCOMES

Definitions

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TEACHING AND LEARNING STRATEGIES

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ASSESSMENT

Assessment will be based on the following:

• Channel research into design, responding to the disciplinary and urban contexts and using relevant precedents in polemical projects

• Experiment with diagrammatic and spatial systems of the project to engage with diverse elements, spaces and events

• Develop the design at the levels of programme and form via diagrams, drawings and models

• Integrate social and spatial effects of the project, working at the levels of organization, programme and movement as well image, form and atmosphere

• Critically assess, analyse and contextualise the design experiments within larger theoretical and historical frameworks, and apply the introduced analytical tools and methods to the student’s own emerging proposal

• Represent the larger conceptual project via well-structured and edited graphic products – including research catalogues, project manuals and detail plates
Assessment Criteria
All learning outcomes must be passed to achieve a pass in this unit. Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:

Theoretical Development:
Adequate awareness of theoretical and philosophical rationale that influence design strategies used in project work. Understanding of the parameters of a design brief that satisfies specific functional and contextual requirements. Demonstrate that creative decisions are based on contextual knowledge and analysis, 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.

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Re-Assessment
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SYNOPSIS

Politics of the Neoliberal Block in Santiago de Chile Colonial Grid: Intermediate 8 continues exploring the political implications of large urban blocks in ever-expanding Latin American metropolises by way of their characteristic city grid. This year the unit moves to Santiago de Chile. As the first city to suffer the socio-political consequences of the Chicago School’s economic ideas, it serves as a prototypical reference to neoliberal urban development. Despite shifting towards a more socially committed urban agenda, Santiago relies on independent private entities. The result is a continuous disconnect between public and private interests within the regular colonial grid. From this paradoxical separation, the unit will explore the potential of large urban buildings as 'substantial immobilities’, as defined by Borchers, within the continuous system of capitalist reproduction performed by the gridded city. The unit will undertake individual design proposals for a 120x120m urban block within Santiago’s regular grid to be publically and privately shared, and the course’s structure will revolve around formal research of this urban block. Spatial, organisation, material and contextual aspects will be interrogated in three interrelated phases:

Material: Inspired by the richness of Chilean material culture, studies of rough material possibilities will be conducted to understand the expression of its natural state, structural logic and organic morphology at multiples scales. Form: Critical studies of Latin American and European urban blocks will be examined and used to understand formal and spatial organisation, and extrapolated as preliminary systems of spatial relations. Diagrams will articulate and structure the programmatic content of the block through successive iterations. Field: Research on socio-cultural and economic aspects will inform the block programmatic brief and be accompanied by a reading of the city through a collection of maps, photographs and video fragments that fill the block with content.

AIMS

To produce, over the course of three terms, project work of increasing sophistication. Explore relationships between historical, theoretical and practical design issues. Learn to apply and integrate aesthetic and technical skills with critical awareness.

Develop methodologies for site research. Develop awareness of basic relationships of design work to professional practice. Develop the ability to make informed judgements, self-evaluate and work independently on design development. Develop understanding of the relationship between architecture and social, cultural, contextual, constructional and environmental issues.

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

- Design of an urban block within the colonial grid of Santiago of Chile communicated through drawings, models and photomontages edited in an A2 portfolio
- Research into socio-cultural and economic aspects of Santiago city to inform the programmatic brief of block proposals
- Reading of Santiago city during the unit trip through maps, photographs and city fragments and use of this material to inform the content of the block and select a specific site within the city centre.
- Understanding formal and spatial organizations of block proposals of contemporary authors and architectural precedents in Santiago context by diagrammatic analysis for later use within block proposals.
- Studies on the relationship between the city and the block and qualities such as porosity, permeability and interaction through model making in a wide range of scales.
- Research and experiment through models the material definition of the blocks and create a larger material test of building envelope.
LEARNING OUTCOMES

Definitions
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ASSESSMENT

Assessment will be based on the following:

- Presentation of research on a particular contemporary urban question with a review of related literature and elaboration of an argument related to on-site investigations.
- Explanation of design explorations at different scales - city, block and human scales- understanding interrelated effects of design decisions at each scale
- Awareness of precedents relating to urban block design by diagrammatic and formal analysis of different contemporary and local architects’ work - such as Rafael Moneo, Rem Koolhaas, Alejandro Aravena, Fernando Castillo and Smijlan Radic- and some historical references.
- Employment of different graphic skills to explain designs proposals and ideas, giving special emphasis to the axonometric view.
- Integration of appropriate technical studies and material decisions within the designed urban block.
Assessment Criteria

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

Theoretical Development:
Adequate awareness of theoretical and philosophical rationale that influence design strategies used in project work. Understanding of the parameters of a design brief that satisfies specific functional and contextual requirements. Demonstrate that creative decisions are based on contextual knowledge and analysis, 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.

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SYNOPSIS

On the ‘Edge of the Possible’: This year Intermediate 9 will complete the unfinished Inderhavnen Bridge in Copenhagen and speculate on an unrealised Jørn Utzon project in the district of Nyhavn, an area linked by the bridge to the new opera house. It’s a case of making a new, imperfect insertion into a pre-existing framework defined by the perfection of Copenhagen culture. We’re replacing the laser cutter with casts and exchanging surface for volume. Our focus is on making. We’ll use Toni Cumella’s atelier in Granollers, Spain as an extension of our Morwell Street studio and borrow Utzon’s method of directing the building work through making rather than via technical plans, an additive instinct that also helps make up our design approach. Cast forms will be combined, recombined and redefined within an historical fiction to establish a new guise at unknown scales, requiring invention and consistency. We will not lose our interest in ambiguous boundaries or the surrealist found object, and our penchant for surface will reappear as textures calibrated to define scale. We’ll still harp on and on about overlapping lines of different weights, expunge the term ‘representation’ and produce an open-ended drawing that forms a language for making. We’ll travel to Utzon’s Bagsværd Church, Paustian, Fredensborg and Hellebæk houses and the Utzon archive in Aalborg, as well as to the ceramicist studios on Bornholm. En route from Copenhagen to Granollers we’ll stop by Mallorca to see two more outstanding projects by Utzon: Can Feliz and Can Lis.

AIMS

To produce, over the course of three terms, project work of increasing sophistication. Explore relationships between historical, theoretical and practical design issues. Learn to apply and integrate aesthetic and technical skills with critical awareness. Develop methodologies for site research. Develop awareness of basic relationships of design work to professional practice. Develop the ability to make informed judgements, self-evaluate and work independently on design development. Develop understanding of the relationship between architecture and social, cultural, contextual, constructional and environmental issues. 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

• Development of a project informed by an off-beat, modernist architect-designer following a non-programme-based design approach;
• Extensive primary site research on the buildings and environment; and discovery of particular historical and socio-cultural contexts;
• Primary archival research and secondary site research on the architect-designer’s related work;
• Emphasis on the iterative development of skills and techniques of two- and three-dimensional representation i.e. designing and communicating through drawing and making, specifically via ceramic workshops;
• Re-assess the role of key Modernist ideas, methods and ideologies in the context of contemporary architecture
LEARNING OUTCOMES

Definitions

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

The learning strategy at Intermediate level is learning by doing. Design projects are student-centred and unit based. Students are encouraged to value good visual, verbal and written communication skills and appreciate the relationship between the thought process, communication of ideas to others and consideration of feedback. Design experience is obtained through a series of directed individual and group projects, tutored both on a one-to-one basis as well as through group discussion. Regular feedback is provided in tutorials, seminars, in juries and at tabletop reviews where students are required to make visual and verbal presentations of their work set out in accordance with unit and school timetables.

LEARNING SUPPORT

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

ASSESSMENT

Assessment will be based on the following:

• Presentation of a specific and nuanced individual understanding/obsession of the architect-designer in relation to the final design proposal;

• Ability to understand and develop three-dimensional ideas into propositions from idiosyncratic two and three-dimensional inputs;

• Ability to translate and develop work from exercises at different scales into creative combinations at building scale;

• Ability to follow a non-linear design process to develop an architectural project;

• Clear and creative visual and verbal communication of the final design project through a highly refined portfolio of two and three-dimensional work.

Assessment Criteria

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

Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:
Theoretical Development:
Adequate awareness of theoretical and philosophical rationale that influence design strategies used in project work. Understanding of the parameters of a design brief that satisfies specific functional and contextual requirements. Demonstrate that creative decisions are based on contextual knowledge and analysis, 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 understanding of precedents and contemporary technologies. Appropriate technologies are selected and addressed in response to project themes.

Integration and Synthesis:
Synthesis of conceptual, critical and technological issues together with user and spatial requirements and the ability to discuss and refine these in relation to the emerging project. 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. In Second Year, formative assessment is provided through jury review at the start of Term 2. In Third Year, an Intermediate Preview assessment is held in Term 2 where each student presents their work both physically and digitally to a Preview Panel of Intermediate tutors to ensure parity of assessment, after which written feedback is provided to assist students in the preparation of their final submissions.

Summative assessment
Portfolios of final drawings, images, physical and digital models are presented physically and digitally to a Review Panel of Intermediate tutors. The Panels comprise tutors from different Units to ensure parity of assessment. A pass at the end of Second Year confirms continuation to Third Year. A fail at the end of Second 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 Third Year or the Second Year must be repeated. At the end of Third Year assessment is by a Review Panel of Intermediate tutors constituting the Intermediate Final Check Review. Following an assessment ‘pass’, each student presents their portfolio for a second time to pairs of External Examiners at a tabletop review. Following a second ‘pass’ from the External Examiners, the student is awarded the AA Intermediate Final Examination and exemption from ARB/RIBA Part 1. A borderline pass is identified to the External Examiners for consideration. A fail is not presented to the External Examiners and necessitates that all requirements of Third Year to be repeated in another unit.

Re-Assessment
Refer AA School Academic Regulations.

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

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SYNOPSIS

Addendum: The dictionary tells us that an addendum has its origins in the seemingly straightforward phrase ‘that which is to be added’. Today it simply conveys the idea of a supplement – a shot of vitamin C, Prozac or Viagra that somehow enables the whole to perform better than it once could. But what makes an addendum more complex, even scary, is that in this supplementation the addition often takes over the whole. An addendum in this sense is not just the icing on the cake – a veneer or crown applied at the end – but more fundamentally, even lethally, an addendum has the capacity to totally subvert the very core of the edifice onto which it has grafted and taken ownership. More commonly, an addendum refers to a text placed at the end of a book or publication, an afterword or postscript that comments on what has gone on before. To continue this literary analogy, if we morph the textual with the architectural and see the city as a book, as an assemblage of different chapters, where in all these words does our addendum take hold? Do we, for example, work from an overview, from the highest point, most central or outwardly, or do we work from the identification of success (replicating it, magnifying it) or failure (demolishing it, rebuilding it). In London the traces of these additions are all around the city, sometimes applied (large, like Regent Street, medium, like a roof-height limit or small, like a terrace-house plan) at other times simply evolving, whereas in somewhere like Tokyo the city overhauls itself under cover of the existing (elements of major traffic interchanges – shops, restaurants, tunnels and highways – are constantly updated, inside out). What is interesting about addenda, therefore, especially when explored through the architectural, is that they allow for a whole set of opposing forces: to be proportional and correct and yet at the same time distorted and distended; to be respectful of history, but also fantastical; to be social, civic-minded and serious, but also whimsical, even a bit lunatic; and to be mindful that architecture is a collective pursuit, but also obsessive and single-minded. Of course what is inviolable is that all this exploration will be united by form – architecture here is above all else about building; and the articulation of our ideas should be in the accessible form of models and drawings; and that all this aggregation should also display the stuff of good form.

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OUTLINE CONTENT

- Primary research: on the notion and theory of ‘addendum’ in the broadest possible sense, practical as much as conceptual (that is, things as much as ideas; material technique and wild fantasy).
- Secondary research at a London site: exploring physical, structural, social and historical conditions in relation to the application of ‘addendum’ and the city’s capacity for addition, removal (thinning) and a sense of order while addressing the realities of a seemingly ever-expanding urban population.
- Understanding the use and value of precedent.
- Design proposal and construction of a 1:1 architecture (planning application) material and tectonic strategies.
- Design proposal for London based on the unit’s agenda on multiple scales through drawings images and models.
- Unit trip to Japan: Tokyo, Kamakura
LEARNING OUTCOMES

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ASSESSMENT

Assessment will be based on the following:

• Presentation of a design project through a technically proficient set of drawings, images and models at appropriate scales

• Evidence of site and formal research, and the ability to identify a particular design focus in relation to the unit’s agenda.

• Awareness of the tectonic context of the local and urban situation, evidenced through design and programme

• Understanding of the relationship of a particular historical and cultural precedent to the design proposal

• Integration of appropriate technical, structural and material decisions within the design development

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SYNOPSIS

**Sub-Saharan Spaceships:** In contemporary society technology is believed to exert a controlling force over our daily lives, monitoring our activities while collecting and storing data about our habits and interests. But imagine another kind of interaction with technology designed to intensify life, creativity and freedom. This year Intermediate 11 will travel to Cape Town, understanding South Africa as one of the most appropriate landscapes where this countercultural tech-activism can flourish. It is a country where wilderness and urban growth are facing a precarious sustainability, where new technologies are implanted faster than the physical infrastructure, but it is also part of a continent with a strong tribal identity to inspire visionary settlements that fuse past, present and future. Club culture and holistic practices have already served as unusual architectural tools to create alternative environments dedicated to the empowerment of the self. This year, we'll look at wearable technologies as a growing field to provide us with a whole new set of superpowers. We will begin by designing jewellery with cosmic sensory effects. These devices will amplify the perception and interaction with space and provide their users with a radical communal identity. Like the temporary structures that populate the Nevada desert during the Burning Man Festival, we will look to the sub-Saharan equivalent, Afrika Burn, where tribal pasts and scientific futures are manifested through lightweight constructions. To design these buildings, we'll learn from the most technologically advanced products produced by contemporary culture: the spaceships of science fiction – magnificent examples of highly operative inhabited environments fully-loaded to set up alternative colonies. Together the unit will expand the mind/body relationship to technology in this wild natural landscape by designing a highly technological and digital shelter for our new subversive community.

**AIMS**

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**OUTLINE CONTENT**

- Research on Cape Town and South African socio-cultural context, tribal roots and contemporary post apartheid landscape.
- Design proposal for a 1:1 piece that hybridises augmented tribal jewellery with wearable technology, targeting a social group or issue in South Africa.
- Design proposal for a nomad settlement for this new community, based on specific deployable architectures with spaceship or futuristic technologies, constructed from a kit of parts: drawings and model of the proposal.
- Research into temporary structures as precedents for their proposal/ as part of their technical studies to understand specific material systems and their minimal impact/ footprint on the surroundings.
- Technical communication of results using the portfolio format of a manual or catalogue, which should explain the kit of parts as well as methods of assembly and use.
- Communication of the 3D experience of inhabiting the space using Oculus Rift as an immersive virtual reality device: translation of the architectural scale into Unity software (videogame software).
- Unit trip to South Africa (Cape Town and Johannesburg).
LEARNING OUTCOMES

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ASSESSMENT

Assessment will be based on the following:

• Personal investment of the student within the project – a key component of this project is about experience, social commitment and definition of the self.

• Develop an interdisciplinary approach with skills to find design opportunities from different fields and combine them with architecture to find new ways of dealing with a developing context: new technologies, art, music, fashion, etc.

• Capacity to build a critical discourse about the cultural phenomena of Cape Town and South Africa by being able to imagine new and unexpected proposals for the site rather than relying on clichés

• Imagination and creativity to explore experimental design and ways to communicate the project in unconventional ways by using new software, drawing techniques, portfolio formats, media.

• Analysis and research using the Unit readings, as well as building a body of architectural references to support the design project.

• Working with consultants to gain expert knowledge about their subject matter

• High technical quality of the output to construct immersive experiences: graphic design using vibrant colour, models and performative elements of the portfolio.
**Assessment Criteria**

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

**Theoretical Development:**
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**SYNOPSIS**

**Happening Architecture – Love Will Tear Us Apart:** Intermediate 12 will continue to explore how specific events and their associated activities can stimulate the production of architecture and urban life. This year students will develop their own event-based design in politically and socially charged Mexico City. Turbulent and changing, the city draws people together like nowhere else on earth, bringing about innovation, destruction, conflict and harmony in equal measures. Out of this chaos, new marginal patterns of behaviour are born. We will ask how these small-scale, intimate and peripheral activities can coalesce to become larger phenomena that influence Mexico City as a whole and booming mega-cities worldwide. Students will mine the city and country for cultural references to understand how they could provide a permanent, experience-based legacy, which transforms the urban context over time. We will carry out research and design exercises that explore communities, contexts, structures, materials and the temporality of event architecture from the spiritual to the profane, asking how micro moments expand to affect the larger scale. Building on last year, time-based drawing techniques and architectural scores will be utilised to develop the best ways of communicating action as it unfolds. Propositions will also be tested at 1:1 during small events at the AA that celebrate mess, accident, humour and failure as rich generators of content. Driven equally by research and design, the unit will merge architectural representations – from the traditional to the contemporary – and borrow techniques from other disciplines. The final outcome will be the production of precious 2D and 3D documents to represent a constructed event. Whether social, political or performative, we will question the role of the architectural project, transforming it into a series of designed experiences, moments, journeys and trajectories over time.

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**OUTLINE CONTENT**

- The unit research looking at different examples of event architecture will be compiled into an event archive book.
- Conduct a series of workshops and presentations throughout the year, to enhance each students overall skill set.
- Unit Trip to emerging city for workshops and investigate the role of event in the production of architecture.
- Students will translate their initial research into built form on a site in the city.
- Unit will devise a proposal which is set in the next 15 years, producing building proposals to take on key areas of the city and its population that will become increasingly more relevant in the future.
- Each student will be developing a proposal through a series of scales, from research through to a building and city scale.
LEARNING OUTCOMES

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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

The learning strategy at Intermediate level is learning by doing. Design projects are student-centred and unit based. Students are encouraged to value good visual, verbal and written communication skills and appreciate the relationship between the thought process, communication of ideas to others and consideration of feedback. Design experience is obtained through a series of directed individual and group projects, tutored both on a one-to-one basis as well as through group discussion. Regular feedback is provided in tutorials, seminars, in juries and at tabletop reviews where students are required to make visual and verbal presentations of their work set out in accordance with unit and school timetables.

LEARNING SUPPORT

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

ASSESSMENT

Assessment will be based on the following:

• Knowledge of existing building precedents and ability to produce a body of research investigating social context, structure, performance, and spatial design.
• Ability to apply research and develop a brief into built form on an urban site.
• Development of skills to facilitate in the presentation and production of a comprehensive portfolio.
• Ability to produce a proposal through a series of scales, from research through to a building and city scale.
• Understanding of a creative design process which addresses theoretical, social, environment and material issues

Assessment Criteria

All learning outcomes must be passed to achieve a pass in this unit.
Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:
Theoretical Development:
Adequate awareness of theoretical and philosophical rationale that influence design strategies used in project work.

Understanding of the parameters of a design brief that satisfies specific functional and contextual requirements. Demonstrate that creative decisions are based on contextual knowledge and analysis, 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 understanding of precedents and contemporary technologies. Appropriate technologies are selected and addressed in response to project themes.

Integration and Synthesis:
Synthesis of conceptual, critical and technological issues together with user and spatial requirements and the ability to discuss and refine these in relation to the emerging project. 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. In Second Year, formative assessment is provided through jury review at the start of Term 2. In Third Year, an Intermediate Preview assessment is held in Term 2 where each student presents their work both physically and digitally to a Preview Panel of Intermediate tutors to ensure parity of assessment, after which written feedback is provided to assist students in the preparation of their final submissions.

Summative assessment
Portfolios of final drawings, images, physical and digital models are presented physically and digitally to a Review Panel of Intermediate tutors. The Panels comprise tutors from different Units to ensure parity of assessment. A pass at the end of Second Year confirms continuation to Third Year. A fail at the end of Second 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 Third Year or the Second Year must be repeated. At the end of Third Year assessment is by a Review Panel of Intermediate tutors constituting the Intermediate Final Check Review. Following an assessment ‘pass’, each student presents their portfolio for a second time to pairs of External Examiners at a tabletop review. Following a second ‘pass’ from the External Examiners, the student is awarded the AA Intermediate Final Examination and exemption from ARB/RIBA Part 1. A borderline pass is identified to the External Examiners for consideration. A fail is not presented to the External Examiners and necessitates that all requirements of Third Year to be repeated in another unit.

Re-Assessment
Refer AA School Academic Regulations.

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

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SYNOPSIS

Sick City Rehab: Toxicity and Health in the Twenty-First Century: Intermediate 13 investigates the changing nature of public institutions and their role in the cultural production of the city. This year the unit will focus on health-related programmes, particularly how human health conditions are mirrored in the built environment. Do IBS and air pollution share symptoms? What do eating disorders and ultra-skinny skyscrapers have in common? Could the way we treat depression work for the housing crisis? The unit will combat these late-capitalist disorders by proposing architectural typologies of health-related programmes that critically reassess the health of both the public and the city. Reflecting a patient’s journey through the medical system, Intermediate 13 will consist of five stages:

1. Symptoms: SICK CITY REHAB will first identify physical symptoms of particular twenty-first-century health conditions, from panic attacks to hair loss, and then create physical devices that ameliorate or exaggerate them, using techniques including bio-hacking and body infrastructures.

2. Tests: Through a historical examination of health typologies (ranging in scale from hospital campuses to online self-diagnosis), the unit will catalogue a history of hygiene’s impact on architecture, thus contextualising modernity’s attempt to purify society through precedents such as Le Corbusier’s Venice Hospital and Alvar Aalto’s Paimio Sanatorium.

3. Diagnosis: Diagnosing the symptoms’ causes, be they technologies or pollution, the unit will next map their location across the city to find appropriate sites for new health programmes.

4. Treatment: Does the city need a metaphorical dose of wrinkle cream, botox or vitamin supplements? For this stage architectural strategies will be prescribed for the city’s healthcare programme, ranging from generic surface treatment (mat urbanism), targeted invasive insertions (monuments and voids), to sensitive urban acupuncture (small-scale localised interventions).

5. Prevention or Cure: With treatments devised by the unit underway, what are the long-term implications of these architectures of health? To answer these questions, SICK CITY REHAB will test the possibilities of architecture as medicine to transform the future city and its public.

AIMS

To produce, over the course of three terms, project work of increasing sophistication. Explore relationships between historical, theoretical and practical design issues. Learn to apply and integrate aesthetic and technical skills with critical awareness. Develop methodologies for site research. Develop awareness of basic relationships of design work to professional practice. Develop the ability to make informed judgements, self-evaluate and work independently on design development. Develop understanding of the relationship between architecture and social, cultural, contextual, constructional and environmental issues. 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

- Selection and in-depth research of a health condition, its symptoms, diagnosis, treatment and architectures
- Design and fabrication of a device that ameliorates or exacerbates the selected health condition
- Understanding of architectural typologies of health
- Site selection in London based on physical, social, environmental and historical research
- Awareness of climatic considerations of site in respect of material and environmental strategies
- Design proposal for an architectural proposition of care communicated through drawings and models
- Unit trip to Brno, the Czech Republic, and Vienna, Austria
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
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TEACHING AND LEARNING STRATEGIES

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LEARNING SUPPORT

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

ASSESSMENT

Assessment will be based on the following:

• Evidence of the site research identifying a particular focus relating to a health condition
• Awareness of the cultural and political context of health institutions evidenced in design programme
• Understanding of the relationship of a particular typology to the design proposal
• Integration of appropriate technical, environmental and material decisions within the design development
• Presentation of design project through a range of media at appropriate scales: masterplan, architecture, detail.

Assessment Criteria

All learning outcomes must be passed to achieve a pass in this unit. Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:
Theoretical Development:
Adequate awareness of theoretical and philosophical rationale that influence design strategies used in project work. Understanding of the parameters of a design brief that satisfies specific functional and contextual requirements. Demonstrate that creative decisions are based on contextual knowledge and analysis, 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 developed based on appropriate functional and aesthetic criteria demonstrating an understanding of precedents and contemporary technologies. Appropriate technologies selected and addressed responding to project themes.

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Method of Assessment

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TRANSFERABLE SKILLS
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2.3 COMPLEMENTARY STUDIES

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

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

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

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

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

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

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; it is for the course to enable the student to articulate their thoughts and choices; it is for the seminar to allow 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.

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

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

Guide to Essay Writing, Referencing and Guidelines – All Years

Writing and Essay

Mark Cousins

Architectural Essay Writing: Referencing Guidelines

Mollie Claypool, Ryan Dillon

Second Year Terms 1 and 2

Culture of Architecture

Course Lecturer: Mark Cousins Course Tutor: Zaynab Dena Ziari Teaching Assistants: Shumi Bose, Alison Moffett, Ricardo Ruivo

The second year of HTS is concerned with the relationship between architecture and other cultural arenas as it deals with questions of style, influence and institutional organisation.

Third Year Terms 1 and 2

Categories of Architecture

Course Lecturers: Mollie Claypool, Ryan Dillon Course Tutor: Sylvie Taher Teaching Assistants: Susan Chai, Nerma Cridge, Manolis Stavvakakis

The course will consider the way in which arguments are made in architectural criticism by presenting multiple architectural categories in parallel to different forms of media. Focusing on twentieth- and twenty-first-century examples, students will understand the auxiliary influences on architecture and the different schools of architectural thought that have emerged.

Unit Staff

Susan Chai is an architect and translator practising in London and works with the Forum of Contemporary Architectural Theories, an ongoing collabora-tive project between AA and SE University in China.

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

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

Nerma Cridge holds an MSc in Architectural History from the Bartlett and a PhD in Histories and Theories from the AA, and has worked for a number of practition-ers including Thomas Heatherwick and Art2Architecture. She runs her own practice, Drawing Agency, and is working on a book based on her PhD thesis, titled The Unbuildable.

Zaynab Dena Ziari graduated from the AA’s History and Theory of Architecture programme. She has written for various journals on the inter-section of architecture, culture and the body.

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

Alison Moffett is a practising artist originally from Tenn-essee. She holds an MFA from the Slade School of Fine Art and an MA in History and Critical Thinking from the AA, and she is represented by Gallery Schleicher/Lange in Berlin.

Sylvie Taher is a writer and architect based in London. She trained at the AA, where she wrote a thesis titled ‘Archi-tects versus the City, or the Problem of Chaos’, and has written for Publica, The Architectural Review and Blueprint.
Ricardo Ruivo is an architect, researcher, teacher and a PhD candidate at the AA. He completed his diploma in architecture at the Faculty of Architecture of Porto in 2009 and a Masters in architectural history in 2011.

Manolis Stavrakakis was born in Heracleion, Crete and studied architecture at the National and Technical University of Athens School of Architecture and at the Graduate School of Architecture Planning and Preservation, Columbia University. He is a PhD Candidate at the AA and has been practising and teaching as an architect since 2005.
SYNOPSIS
The second year History and Theory course has typically been a history course. This is certainly not a ‘survey’ course. Thus, we will focus on the variety of types of architecture both in historical terms and within different cultures. In this sense, the lecture and seminar course is about how culture influences architecture and about how architecture influences culture. The aim of the lecture series will attempt to show how different cultural forms produce different architectural forms. To demonstrate this we look at how different religious forms have been related to different architectural forms; or how different forms of political power have produced different types of architecture; or how people have argued that different national identities have resulted in different architectural styles. The course attempts to make students aware of the relation between architectural form and a range of social focus.

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

OUTLINE CONTENT
- Architecture: How is architecture defined?
- Design: What is design?
- The Architect: Can there be architecture without architects?
- Profession: How does the profession of architecture compare to law or medicine?
- Architectural History: Why is the concept and practice of architecture based upon a narrative of styles?
- Religion: To what extent do religions stamp particular forms upon architecture?
- Power: How is architecture implicated in the expression of power?
- The House: Why is the house not the fundamental unit of architecture?
- The Engineer and Infrastructure: How do new types of architecture evolve out of industrial capitalism?
- National Identity and Architecture: In what sense are national identities expressed in architecture?
- Political Identity and Architecture: Can we speak of architectural forms as an expression or representation of politics?
- The Monument: Architecture has had a traditional task to help the remembrance of events and persons. How can one think of dimensions of memory within the contemporary city and architecture?
- Architecture without Building: How does architecture relate to the general industrial field of design?
- The Life and Death of Architecture: How do we understand the value and meaning of architecture beyond the era in which it was constructed?
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

TEACHING AND LEARNING STRATEGIES

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

LEARNING SUPPORT

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

ASSESSMENT

Assessment will be based on the following:

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

Assessment Criteria

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

Formative assessment

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

Summative assessment

Each essay is assessed by a course tutor. A sample of papers is shared amongst all seminar leaders and course tutors to assure parity of assessment. Students receive written feedback, supplemented by a follow-up individual tutorial with the seminar leader to discuss further the essay and areas for improvements in future research and writing projects. Assessment is graded as follows:

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

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

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

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

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

- **Fail D**

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

Re-Assessment

Refer AA School Academic Regulations.

**TRANSFERABLE SKILLS**

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

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SYNOPSIS

This year 3rd year HTS will consider the way in which architectural positions are constructed and argued for through a series of diverse pairings of buildings, projects and books with different forms of artistic media focusing on twentieth and twenty-first century examples. Every two weeks a broad category of media that includes theatre, music, painting, photography, film, sculpture and digital is introduced as a means of structuring the discussions in lectures and seminars. Two lectures will be delivered per category with the goal to provide students with two different interpretations of the same media within the discipline of architecture. The forms of media selected are examples of a movement, style or avant-garde that had varying degrees of influence on the architectural project, building or text it is being compared to.

AIMS

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

OUTLINE CONTENT

- Theatre: Josephine Baker House, Adolf Loos + Banana Dance, Josephine Baker
- Theatre: Fun Palace, Cedric Price + Theatre Workshop, Joan Littlewood
- Music: The Supine Dome, Buckminster Fuller + 4’33”, John Cage
- Music: Phillips Pavilion, Le Corbusier + Poème électronique, Edgard Varèse
- Painting: Wall House, John Hedjuk + Le Violon/Verre et Journal, Juan Gris
- Painting: Reitveld Schröder House, Gerrit Reitveld + Composition in Red, Blue and Yellow, Piet Mondrian
- Photography: Kaufmann House, Richard Neutra + Julian Shulman, Modernity and the Metropolis
- Photography: Slow House, Diller + Scafiddio + Animal in Motion, Eadweard Muybridge
- Film: Eames House, Charles + Ray Eames + Power of 10
- Film: Manhattan Transcripts, Bernard Tschumi + Battleship Potemkin, Sergei Eisenstein
- Sculpture: Embryological House (1997-2001), Greg Lynn + Variations of Incomplete Open Cubes (+ others), Sol Lewitt
- Digital: Earth Moves (1983), Bernard Cache + The Fold, Paul Klee
- Digital: Hybrid Muscle (2003), R&Sie Architects + Clockwork Orange (1971), Stanley Kubrick
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 influence of history and theory on the quality of architectural design
LO3.1 Knowledge of how the theories, practices and technologies of the arts influence architectural design
LO3.2 Knowledge of the creative application of the fine arts and their relevance and impact on architecture

TEACHING AND LEARNING STRATEGIES

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

LEARNING SUPPORT

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

ASSESSMENT

Assessment will be based on the following:

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

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

**Formative assessment**

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

**Summative assessment**

Each essay is assessed by a course tutor. A sample of papers is shared amongst all seminar leaders and course tutors to assure parity of assessment. Students receive written feedback, supplemented by a follow-up individual tutorial with the seminar leader to discuss further the essay and areas for improvements in future research and writing projects. Assessment is graded as follows:

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

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

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

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

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

- **Fail D**

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

**Re-Assessment**

Refer AA School Academic Regulations.

**TRANSFERABLE SKILLS**

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

<table>
<thead>
<tr>
<th>Required</th>
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2.3.2 COMPLEMENTARY STUDIES: TECHNICAL STUDIES

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

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

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

In the Third Year, lecture coursework, workshop experiments and technical ambitions are synthesised in a detailed Technical Design Project (TS3). Students conduct design research and experiments to explore and resolve the technical issues of the main project of their unit portfolio, with the guidance of Technical Studies tutors. In the Fifth Year, students undertake a Technical Design Thesis (TS5), a substantial individual work that is developed under the guidance of Technical Studies. The thesis is contextualised as part of a broader dialogue which the technical and the architectural agendas that arise within the units. Its critical development is pursued through case studies, material experiments and extensive research and consultation.

In both the Third and Fifth Years students are provided with options for interim reviews and final document submission that both unit tutors, technical tutors and each student agree upon. The aim is to integrate technical work within the unit agendas as much as possible, and by supporting it with additional specialised information by means of seminars, lectures and site visits.
Second Year Term 1

Structures: Typologies and Design – Compulsory Course
Phil Cooper, Manja van de Worp
This course forms the basis for understanding the link between structural typology, its behaviour and how it affects architectural design. Each structural typology’s unique characteristics will be explored through weekly lectures and the application of research, analysis and testing through design applications. Designs will evolve through the investigation of various typologies. Teams will design, fabricate and test their own structure based on a specific typology addressed in class. Students will gain an understanding of why structures are the forms they are, how loads are transferred, which loads they are and how they can be applied to architectural design.

Second Year Terms 1 and 2

Materials and Technologies – Compulsory Course
Carolina Bartram
This course will conduct an investigation of the range of materials used in contemporary structures including concrete, timber, brick and blocks, glass, fabrics and composites. Material properties, methods of manufacture, durability, cost and appearance are significant factors that will be reviewed, leading to an understanding of how different materials can be used in a variety of applications.

Second Year Term 2

Environmental Design in Practice – Compulsory Course
Giles Bruce
‘We all know environmental design is important – but we just can’t see how it is relevant to our studio work.’ This course aims to challenge this sentiment by showing how every design decision that architects make has an immediate and quantifiable impact in terms of environmental performance.

Third Year

Structures: Masterclass in Structural Behaviour – Compulsory Course
Phil Cooper and Manja van de Worp
This course builds upon the understanding of structural behaviour with a series of masterclasses in structural systems. The course aims to gain an understanding of each system’s specific structural behaviours and their relation to the design, deriving a holistic understanding of the system. Students will conduct their own research in one of these structural systems. This will result in two physical models, with a change in one of the factors that determines the structural system. Through designing, physically testing and comparing two physical models, the structural system’s link to design will be tested.

Technical Design Project – TS3 – Compulsory Course
Wolfgang Frese, Pablo Gugel, Antiope Koronaki, Nina Tablink and Manja van de Worp
Third Year students undertake a comprehensive design study that explores and resolves the central technical issues of their projects, in collaboration with individual unit agendas. The study records the strategic technical decisions made as the design is developed, integrating knowledge of the environmental context, use of materials, structural forms and processes of assembly. The individual projects are developed in conjunction with the unit tutors with support from Intermediate TS staff.
**Unit Staff**

**Carolina Bartram** holds degrees in engineering and architecture. She helps lead one of Arup’s building-engineering teams in London.

**Giles Bruce** is director of A_ZERO. He received an MArch in Sustainable Environmental Design at the AA.

**Philip Cooper** is technical director of Cameron Taylor Bedford, Consulting Engineers. He has taught at Cambridge University, Leeds University and the AA.

**Wolfgang Frese** studied architecture at the Arts Academy in Stuttgart and received a masters from the Bartlett UCL. He is a senior project architect at AHMM.

**Pablo Gugel** studied architecture at the ETSA of La Coruna and gained his MArch in Sustainable Environmental Design at the AA. He is an environmental analyst at BDSP Partnership.

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

**Manja Van de Worp** studied at the Technical University of Eindhoven, Holland and the Emergent Technologies & Design programme at the AA. She works at Ove Arup & Partners designing movable structures.
**Course Title** | **COMPLEMENTARY STUDIES** | **TECHNICAL STUDIES:**
| **STRUCTURES: TYPOLOGIES AND DESIGN** |
| Level | Second Year | Status | Compulsory |
| Course Leader | Phil Cooper, Manja van de Worp, Paola Daro | Term | 1 |
| Co-requisite | None | Pre-requisite | None |
| Barred combinations | None | Professional body requirements | Architects Registration Board, Royal Institute of British Architects |
| Learning methods | Site visits, Lectures, Seminars/tutorials/juries, Self-directed learning |

**SYNOPSIS**

The Second Year technical studies Structures course explains the direct link between typology, structural behaviour and architectural design. The characteristics of each structural typology will be explored through research, analysis and testing applications. Using theory to inform practice, you will develop your understanding of structural behaviour (eg tension, compression, bending, shear and torsion) within each of these typologies (eg truss, arch, beam, funicular structure). This will be taught through lectures and classes involving your active design input. Week by week, your design work will evolve as we invite you to think through alternative forms to respond to new constraints. You will be asked to consider your structural layout in 2D and in 3D. The influence of spans, member sizes, bracing, and connections (rigid or pinned) will be explored, culminating in useful rules of thumb for span/depth ratios. Teams will design, fabricate and test their own structure using knowledge gained from the lectures. You will then develop your intuition to recognise heavy loads, the structural behaviour to transfer load, and the structural forms within an architectural context.

**AIMS**

To produce over the course of the term, at a level commensurate with this stage of education, project work that demonstrates awareness and understanding of structural issues associated with the design of buildings. The course aims to develop knowledge of structures learnt during the First Year Technical Studies courses to the next level of understanding and application. The course uses theory, cases studies and practical model testing to evolve a detailed approach to the estimation and prediction of structural behaviour in buildings and the factors that can influence this.

**OUTLINE CONTENT**

- Structural types, structural layouts, bending action
- Funicular structures: forms derived from unique loading.
- Triangulated structures: forms derived from compression or tension
- Braced and rigid frames: stability elements and connections
- Testing: design, make and test high high chair
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
LO10  The necessary design skills to meet building users’ requirements within the constraints imposed by cost factors and building regulations
LO10.1 The skills to critically examine the financial factors implied in varying building types, construction systems, and specification choices, and the impact of these on architectural design

TEACHING AND LEARNING STRATEGIES

The learning strategy integrates theory and practice. Theory is explained in lectures using diagrams, drawings and numerical data; Practical application is explained using case studies and hands-on teamwork (in groups of four to six students) to experiment and test structural strategies through the use of models. Students develop confidence in evaluating results and making informed judgements where focussed advice is provided to advance the technical aspects of the structural 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:

Practical coursework requirements:
• Structural Models: student teams (6 students) will build models to demonstrate the behaviour of various structures.

Written coursework requirement:
• Submission of a 1500 word report comprising drawings, images and photographs of models together with all evidence of practical coursework, a summary of observations, analyses, graphs, predictions and conclusions.
Assessment Criteria
All learning outcomes must be passed to achieve a pass in this course.

Method of Assessment

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

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

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.

* **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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<td><strong>MATERIALS</strong></td>
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<td>Level</td>
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<td>Course Leader</td>
<td>Carolina Bartram and Nina Tabink</td>
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<tr>
<td>Co-requisite</td>
<td>of Structures, Environmental Design in Practice</td>
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<td>Status</td>
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<td>Term</td>
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**SYNOPSIS**

The course introduces the range of materials that should be considered in the early stage of the design process. Materials reviewed will include concrete, steel and aluminium, timber, masonry, glass, fabrics and composites. We will be comparing materials in terms of the factors that influence their choice in the design process. Every single object that we make evolves from a process that turns a material into a functional shape. In each situation we must be able to assess the importance of the factors that influence the design; visual requirements, speed and method of construction and fabrication, cost, maintenance, environmental impact and durability, and relate these factors back to available technologies. All these elements must be balanced in a design and this balance will change in every situation. The students will be encouraged through case studies to appreciate how this balance shifts, to understand how the use of different materials in similar situations can affect the design and to develop an awareness of the range of possibilities available. Students will also be encouraged to develop their powers of observation; something that began in the first year TS. Materials can appear in many different guises and perform many different functions – from simple cladding to load bearing elements. The detailing and fabrication can be greatly affected by this. Students are expected to carry out a brief one page case study/site photos exercise at early stages of the course and then to work at one to one scale with a material in order to explore its limits and characteristics with a final presentation/testing at the end of course.

**AIMS**

To produce over the course of the term, at a level commensurate with this stage of education, project work that demonstrates awareness and understanding of issues associated with the appropriate use of materials in the design of buildings. The course aims to develop knowledge of materials learnt during the First Year Technical Studies courses to the next level of understanding and application. The course uses theory, cases studies and practical model testing to evolve a detailed approach to the choice and application of materials in buildings and the factors that can influence these.

**OUTLINE CONTENT**

- Materials and environmental properties, sustainable materials
- Timber, steel
- Ceramics 1 – concrete, ceramics 2 - glass
- Composites and plastics, technical tests, ceramics 3 – bricks and stone
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

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

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

TEACHING AND LEARNING STRATEGIES

The learning strategy integrates theory and practice. Theory is explained in lectures using diagrams, drawings and numerical data; Practical application is explained using case studies and hands-on teamwork (in groups of four to six students) to experiment and text structural strategies through the use of models. Students develop confidence in evaluating results and making informed judgements where focussed advice is provided to advance the technical aspects of the structural 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:

Practical coursework requirement:

• Each team (4-6 students) will research, experiment and design with a chosen material at 1:1 scale to demonstrate its characteristics and limits. This will culminating in a final presentation to the year group and TS tutors at the Testing Event.
Written coursework requirement:

- A written and illustrated report comprising drawings and images in an agreed format. Each student within a team will take responsibility for a particular 1500 word section, agreed with tutors, and include within it all evidence of practical coursework, a summary of observations, analyses, graphs, predictions and conclusions.

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

Method of Assessment

Format 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 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:

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

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

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

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

- **Fail D**

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Re-Assessment
Refer AA School Academic Regulations.

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

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<th>COMPLEMENTARY STUDIES</th>
<th>TECHNICAL STUDIES</th>
<th>ENVIRONMENTAL DESIGN IN PRACTICE</th>
<th>Code</th>
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</thead>
</table>

**Level** | Second Year |
**Course Leader** | Giles Bruce |
**Co-requisite** | of Structures, Materials |
**Barred combinations** | None |
**Professional body requirements** | Architects Registration Board, Royal Institute of British Architects |
**Learning methods** | Site visits, Lectures, Seminars/tutorials/juries, Self-directed learning |

**Status** | Compulsory |
**Term** | 2 |
**Pre-requisite** | None |

**SYNOPSIS**

"We all know environmental design is important – but we just can’t see how it is relevant to our studio work". This course aims to challenge this sentiment by showing how every design decision that architects make has an immediate and quantifiable impact in terms of environmental performance. Building on the hands-on approach of the first year, the course is structured as part lecture / part workshop, balancing theory with application. Students will use a range of analogue and digital analytical techniques to explore the relationship the luminous, thermal and acoustic environments we experience and the architecture we inhabit. The course aims to eliminate the temptation of ‘greenwash’ from studio design work, by providing students with analytical techniques to test and validate their environmental hypotheses.

**AIMS**

To produce over the course of the term, at a level commensurate with this stage of education, project work that demonstrates awareness and understanding of issues associated with the environmental design buildings. The course aims to develop knowledge of environmental design learnt during the First Year Technical Studies courses to the next level of understanding and application. The course uses theory, cases studies and practical model testing to evolve a detailed approach to the choice and application of environmental design in buildings and the factors that can influence the choice of approach.

**OUTLINE CONTENT**

- What does Green mean? Here comes the sun
- The climate outside and why it matters
- Getting light and air into buildings
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

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

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

TEACHING AND LEARNING STRATEGIES

The learning strategy integrates theory and practice. Theory is explained in lectures using diagrams, drawings and numerical data; Practical application is explained using case studies and hands-on teamwork (in groups of four to six students) to experiment and text structural strategies through the use of models. Students develop confidence in evaluating results and making informed judgements where focussed advice is provided to advance the technical aspects of the structural 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:

- Submission of a written and illustrated Report, 1500 words, describing how concepts introduced by the course have been applied to the studio project and how the design has evolved in response to those concerns. The report will include within it all evidence of practical work, a summary of observations, analyses, graphs, predictions and conclusions.

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

Method of Assessment

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

Summative assessment
Each 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.

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

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

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

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

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

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

- **Fail D**

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

Re-Assessment
Refer AA School Academic Regulations

TRANSFERABLE SKILLS

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

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| Self-management skills  |          |          |
| Manage time and work to deadlines |          |          |
| IT/CAD techniques       |          |          |
| Information management  |          |          |
| Critical skills/ability |          |          |
**Course Title**: COMPLEMENTARY STUDIES
**Code**: TECHNICAL STUDIES: STRUCTURES: MASTERCLASS IN STRUCTURAL BEHAVIOUR

<table>
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<tr>
<th>Level</th>
<th>Course Leader</th>
<th>Co-requisite</th>
<th>Professional body requirements</th>
<th>Professional body requirements</th>
<th>Learning methods</th>
<th>Status</th>
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<tbody>
<tr>
<td>Third Year</td>
<td>Phil Cooper, Manja van de Worp, Giancarlo Torpiano</td>
<td>of TS3 Design Project</td>
<td>Architects Registration Board</td>
<td>Royal Institute of British Architects</td>
<td>Lectures, Seminars/tutorials/juries, Self-directed learning</td>
<td>Compulsory</td>
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**SYNOPSIS**

The 3rd year Structures course builds upon the understanding of structural behaviour, through a series of master classes in structural systems. The course aims to gain an understanding of each systems’ specific structural behaviour driven by explicit parameters and how they relate to the design, deriving a holistic understanding of the system. You will explore how to model, simplify and extract the actual behaviour of a structure and how you can relate your physical model to the large scale performance. In a term long design and modelling project, you will conduct your own research in one of these structural systems through posing the question "What if...(I change one of the driving parameters, and how does the structure respond or change its behaviour)". Whereas you will be able to capture the unique structural characteristics of the structural system of your choice. This will result in two physical models, with a change in one of the factors that determines the structural system.

Through designing, physically testing and comparing two physical models, the structural systems’ link to their structural behaviour and therefor to design, will be put to the test. This scale models will be tested under load, and the results used to make theoretical predictions about the strength of the real full size structure. These results will be compared with reality, and hence the power of model analysis will be revealed.

**AIMS**

To produce over the course of the term, at a level commensurate with this stage of education, project work that demonstrates knowledge and understanding of issues associated with and the application of appropriate structural systems and analyses in the design of buildings. The course aims to develop knowledge of different structural strategies learnt during the Second Year Technical Studies courses, to the next level of understanding and application. The course uses theory, cases studies and practical model testing to evolve a detailed approach to the choice and application of structures in buildings and the factors that can influence decision-making.

**OUTLINE CONTENT**

- Understanding structural behaviour through models
- Membrane and tensile structures
- Shells / Plates and grid shells
- Monocogue, Skin & composites
- Large span structures
- Highrise structures
- Testing: model structures made by students
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 integrates theory and practice. Theory is explained in lectures using diagrams, drawings and numerical data; Practical application is explained using case studies and hands-on teamwork (in groups of four to six students) to experiment and test structural strategies through the use of models. Students develop confidence in evaluating results and making informed judgements where focussed advice is provided to advance the technical aspects of the structural 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 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, regularly published school events lists, Hook Park, bar and restaurant. Technical tutors are available to meet students for tutorials every week. The Technical Studies department has in-house experts in the fields of structures, environmental studies, materials and construction that enable technical support to be provided the diversity of Intermediate design units. Where expert advice is required, TS tutors organise the appropriate appointments. Thus the students regularly have access to leading professional consulting practices in the country as well as specialist manufacturers. Where additional seminars on a specific aspect are required, these are organised and added to the course. The Technical Studies department has a budget for each unit to be able to afford additional support such as tests, experimentation, and equipment.

ASSESSMENT
Practical coursework requirement: Each team (4-6 students) will research, experiment and design either a long span roof, or a bridge, or a tall tower. This scale model will be tested under load and the results used to make theoretical predictions about the strength of the real full size structure. Findings will be presented to the year group and TS tutors at a Testing Event.
Written coursework requirement: A written and illustrated report, incorporating the entire structural modelling project and comprising drawings and images in an agreed format. Each student within a team will take responsibility for a particular 1500 word section, agreed with tutors, and include within it all evidence of practical coursework, a summary of observations, numerical analyses, graphs, predictions and conclusions.
Assessment Criteria
All learning outcomes must be passed to achieve a pass in this course.
Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:
Theoretical Development:
Adequate awareness of the socio-political and economic context that influence the technical strategy developed in the project. The technical resolution must address aesthetic, programmatic as well as functional requirements.

Technical Resolution:
Demonstration that appropriate technologies are selected and addressed in response to project themes. Evidence of an integrated technical and aesthetic approach. Demonstration and application of precedents, contemporary technologies, materials and processes

Integration and Synthesis:
Synthesis of technical, conceptual and aesthetic issues together with user and spatial requirements and the ability to discuss and refine these in relation to the emerging project. Understanding of the implications of technical design decisions at a range of scales within the project. Effective use of visual, verbal and written skills in the communication of the project and the integration of feedback.

Method of Assessment

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

Summative assessment
The TS3 Final Submission document comprising final drawings, images and models is presented physically and digitally to a Review Panel of Intermediate Technical Tutors, with unit tutors present, to ensure parity of assessment. Written feedback is provided. Assessment is graded as follows:

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

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

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

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

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

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## Course Title
COMPLEMENTARY STUDIES
TECHNICAL STUDIES:
TS3 DESIGN PROJECT

<table>
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<th>Course Title</th>
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<td>Course Leader</td>
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</tr>
<tr>
<td>Barred combinations</td>
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<td>Professional body requirements</td>
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<tr>
<td>Learning methods</td>
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<td>Self-directed learning</td>
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### SYNOPSIS

TS3 Design Project is the application of the technical knowledge acquired through the lecture courses, seminars and general experimentation that students have attended and carried out in the course of the first three years in the school. The most suitable environment for this application is the project that each student is developing as his or her Unit work. It can therefore be said that the Technical Design Tutors aim at providing each student with the technical wherewithal to materialise the idea, concept or aspiration born in the intimacy of the Unit work.

### AIMS

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

### OUTLINE CONTENT

- Detailed investigation, appraisal, selection of, and justification for, the structural, constructional, building engineering servicing, technical and material systems relevant to the portfolio design project
- Through negotiation and discussion with the course leaders and the unit tutors, selection of specific aspects for detailed review, with consideration of others in outline
- Preparation of illustrated technical thesis
- Two timeline options for the preparation and completion of the Technical Thesis are offered at the start of the year to all Design Units; each Design Unit identifies its preference and integrates the Technical Study into its programme for the year:
  - Option 1: intensive technical engagement in the early part of the year, informing technical selections to be made in the design project. Final submission to be made Term 2, Week 9
  - Option 2: technical development and resolution in parallel with the design project. Final submission to be made Term 3, Week 1
LEARNING OUTCOMES

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

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

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

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

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

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

TEACHING AND LEARNING STRATEGIES
The learning strategy for TS3 at Intermediate level commences with research and experimentation, which becomes increasingly detailed and critically evaluated as the design progresses. All investigations are related to the unit-based design project and particular design approach of that unit. Evaluation of the results obtained from research and experimentation are considered with each student in regular tutorials and group seminars and focussed advice is provided to advance the technical aspects of the design in conjunction with other design criteria. The design decisions are taken by each student with the help and support of the whole TS design team and, as appropriate, the external consultants and contacts in industry. Technical design decisions are translated into drawings, models and a variety of media that communicate the design intent at appropriate scales with visual and verbal rigour and clarity in the delivery and explanation of the Final Submission.

LEARNING SUPPORT
Extensive information and physical resources are available to all students for learning support including model-making workshops for wood and metal working, digital prototyping, audio-visual lab, digital photography studio, drawing materials shop, bookshop, library, photo library, school archives, the public lecture series, weekly published school events lists, Hooke Park, bar and restaurant. Technical tutors are available to meet students for tutorials every week. The Technical Studies department has in-house experts in the fields of structures, environmental studies, materials and construction that enable technical support to be provided the diversity of Intermediate design units. Where expert advice is required, TS tutors organise the appropriate appointments. Thus the students regularly have access to leading professional consulting practices in the country as well as specialist manufacturers. Where additional seminars on a specific aspect are required, these are organised and added to the course. The Technical Studies department has a budget for each unit to be able to afford additional support such as tests, experimentation, and equipment.

ASSESSMENT
Assessment will be based on the following:

• Presentation of project research identifying technical focus as a clear brief that reflects the agenda of the unit
• Evidence that technical resolution addresses social, environmental, economic and aesthetic issues
• Demonstration of critical application and integration of precedents in technical approach
• Evidence of the integration of material, structural and services approaches in construction strategy
• Presentation of technical resolution of design project in a range of media and at appropriate scales
**Assessment Criteria**

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

**Theoretical Development:**

Adequate awareness of the socio-political and economic context that influence the technical strategy developed in the project. The technical resolution must address aesthetic, programmatic as well as functional requirements.

**Technical Resolution:**

Demonstration that appropriate technologies are selected and addressed in response to project themes. Evidence of an integrated technical and aesthetic approach. Demonstration and application of precedents, contemporary technologies, materials and processes

**Integration and Synthesis:**

Synthesis of technical, conceptual and aesthetic issues together with user and spatial requirements and the ability to discuss and refine these in relation to the emerging project. Understanding of the implications of technical design decisions at a range of scales within the project. Effective use of visual, verbal and written skills in the communication of the project and the integration of feedback.

**Method of Assessment**

**Formative assessment**

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

**Summative assessment**

The TS3 Final Submission document comprising final drawings, images and models is presented physically and digitally to a Review Panel of Intermediate Technical Tutors, with unit tutors present, to ensure parity of assessment. Written feedback is provided. Assessment is graded as follows:

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

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

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

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

**Re-Assessment**

Refer AA School Academic Regulations.
**TRANSFERABLE SKILLS**

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

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2.3.3 COMPLEMENTARY STUDIES: MEDIA STUDIES

Media Studies

Miraj Ahmed, Charles Arsene-Henry, Kasper Ax, Shany Barath, Valentin Bontjes Van Beek, Kate Davies, Apostolos Despotidis, Gary Freedman, Anderson Inge, Alex Kaiser, Oliviu Lugojan-Ghenciu, Joel Newman, Capucine Perrot, Caroline Rabourdin

Media Studies at the AA includes required studio-based courses for First and Second Year undergraduate students covering methods of production in the design process. In addition to these courses Media Studies offers a set of computer laboratory-based courses that focus on the direct instruction of a series of significant digital applications in the architectural pipeline. Studiobased courses available to Second Year students are also open to participation by all students who are currently in the Intermediate or Diploma schools, while laboratory-based courses are open to students throughout the entire school. Together the many classes and special events comprising Media Studies expose students to the work of architects, artists and other practitioners, the innovative skills associated with traditional forms of architectural media and representation, and today's most experimental forms of information, communication and fabrication technologies. Media Studies emphasises the integration of established techniques in design with the potential of progressive media and production methods, underlining its potential within the creative process.

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 termlong 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**

Working in close relationship with the AA Computer Lab, Media Studies offer a range of focused workshop-format courses that allow students to quickly grasp fundamental techniques in major digital applications for architecture. As the recent proliferation of digital design technologies has now matured as an integral part of the architectural education offered by the school, Media Studies provides concise one-day courses on many of the most common computer applications, covering content such as 3D Modelling, Computer Aided Drafting, Imaging, Publication, Digital Computation and Scripting, various Physics-Based Analyses, and other relevant software.

[aa-mediastudies.net](http://aa-mediastudies.net)

**Second Year Term 1**

**Projection, Speculation and Works on Paper**
_
**Miraj Ahmed**

Students are invited to take measured projective drawing and use it to explore and transform. Drawings will be further mediated through model making, photography and the digital, enabling deviations from origins. The drawings will not only be a means of enquiry, but also objects in themselves.

**Da-Da-Digital**
_
**Kasper Ax**

This course provides a comprehensive, digital toolbox for designing, representing and manufacturing spatially complex NURBS geometries using Maya and Rhino and other plugins. Drawing on the dadaist movement, students will be liberated from conventional architectural constraints and encouraged to output abstract architectural pieces made of various materials, through the use of 3D printing, laser cutting, vacuum forming and CNC milling.

**Shapes of Fiction A**
_
**Charles Arsène-Henry**

What if one could access a film or a text the way one enters an abandoned spaceship – as a faceted volume to be examined with a sense of slowness, attention and wonder. An experimental reading controller will be used in Term 1: Metacamera.

**Active Matter I**
_
**Shany Barath**

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. Rhinoceros, laser cutting and CNC technologies to create a series of prototypes exploring possible design negotiations between machine and material.

**Replica Structures I**
_
**Valentin Bontjes Van Beek**

The course will focus on the (re)-design and fabrication of an existing table at 1:1. Each student will choose an existing table (original) and devise a fresh construction strategy for the fabrication of a replica structure. Our sole material will be a sheet of 12mm birch plywood. All components will be designed and produced with the use of CNC milling technology. Issues of weight, porosity and composition should be considered. The course will culminate with the fabrication of a final project at Hooke Park.

**Field Work**
_
**Kate Davies**

We are hunting the invisible, the intangible and the elusive, as we explore the hidden dynamics of site through active and obsessive ‘field recording’. From our observations, readings and measurements, notational systems will be developed in meticulous
notebooks to describe relationships, events and occurrences that defy their capture in an image. We test the limits of the visual, looking beyond the depiction of physical things to explore alternative languages with which to describe the world.

**Drawings in the Nation's Cupboards I**  
*Anderson Inge*  
Drawing well begins with seeing well, and each session, taken at one of the nearby national collections, will be driven by concentration on distinct materials and forms. Students will achieve confidence in drawing-by-hand.

**Painting Architecture I**  
*Alex Kaiser*  
Through an aggregation and creation of component elevation, section and axonometric drawings we will explore methods to bridge the gap between contemporary rendering techniques and fast-paced design development. The result will be a large-scale drawing that re-mixes existing architectures and focuses on techniques such as hand and digital drawing, material representation and 3D manipulation

**The Household Glitch Mounted Regiment I**  
*Oliviu Lugojan-Ghenciu*  
The Motion Studio is the AA’s time-based media and digital storytelling garage. We explore digital tools through analog processes, dismantling workflows and improvising pipelines, prototyping real-time experiences for a real-time digital environment. The course will focus on methods of inputting, processing and outputting movement, using: 3D motion tracking, non-linear 3D animation, VR technologies, projection mapping and interactive installations, choreographing space through yocto-seconds.

**Exhibition Practices**  
*Capucine Perrot*.

Exhibition Practices draws upon emblematic modern and contemporary art exhibitions to look at the interrelationships and mutual influences between curating, architecture and exhibition design. We will investigate selected exhibitions and their various components: the museum space, curatorial statements, layout and floor plans, display devices, archival material, catalogues and reviews to examine the ways in which exhibition design(ers) continue to play a crucial role in the presentation and understanding of modern and contemporary art.

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**Second Year Term 2**

**Shapes of Fiction B**  
*Charles Arsène-Henry*  
An ambiguous object will be produced during Term 2: MD2. Continues from Term 1

**Active Matter II**  
*Shany Barath*  
This course will continue from Term 1.
Pending Structures II  
*Valentin Bontjes Van Beek*

Students will gain an understanding of fabrication by designing on the CNC for an actual scale, developing projects that address the design of installation pieces within the school in order to examine the relation of material structures and physical resolution. The ‘Pending Structure’ should consider ideas of independence while respecting forms of integration. The course will culminate with the fabrication of a final project at Hooke Park. Continues from Term 1.

Sensorial Environments  
*Apostolos Despotidis*

This course focuses on designing environments as a set of analogue values and behavioural rules, converting sensorial attributes to actuation events. Data mining processing and conversion will result in interactive spaces displaying life-like features. Students will be introduced to basic programming and physical computing, prototyping behavioural functions to their projects.

Drawing in the Nation’s Cupboards II  
*Anderson Inge*

The focus for this sequel course (see Term 1) shifts to from technique to sensibility as we develop our drawn voice, as we explore what it means to reliably author drawing that delivers your vision. Continues from Term 1.

Painting Architecture II  
*Alex Kaiser*

Continues from Term 1.

Video: Intermediate II  
*Joel Newman*

The course will investigate new private spaces that are shaped by audio components created in the initial stages of the project. The final piece will be no shorter than three minutes in length and will incorporate live action footage.

Setting Out  
*Caroline Rabourdin*

The metre was arbitrarily defined as the ten-millionth part of one quarter of the meridian, which was then measured by foot and astronomical instruments along the line Dunkirk-Barcelona. In this course we will start by measuring the paper space available to the architect before taking measure of the body. We will use both paper and woven material to test the possibilities of making from a drawing as well as drawing for making.

Exhibition Practices  
*Capucine Perrot*

Continues from Term 1.

**Third Year Terms 1 and 2**

Although not compulsory, Third Year students may elect to take courses from those offered to the Second Year students.
Unit Staff

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).

Kaiser 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.

Charles Arsène-Henry founded the speculative research agency White Box Black Box in 2009. He is conceiving The Library is on Fire with the Luma foundation.

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.

Valentin Bontjes Van Beek runs vbvb studio in London and has taught at the AA since 2001. His most recent commission – the realisation of a 1:1 Maison Dom-ino – is currently on display at the 2014 Venice Architecture Biennale, before it tours to Tokyo and London.

Anderson Inge practises architecture in London, having trained at the University of Texas at Austin, the AA and MIT. He has developed a pedagogy for drawing, which he delivers as workshops at numerous institutions, currently at the AA, and the Rural Studio.

Alex Kaiser holds degrees from Oxford Brookes and the AA. Following these studies he brought his design, modelling and visualisation skills to the London architecture offices of Richard Rogers and Moxon Architects. He is co-founder of APK Concepts.

Joel Newman 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.

Capucine Perrot has been assistant curator for the Performance Programme at Tate Modern since 2010. Re-cent projects include ‘Performance Room’, a series of live performances conceived for online audiences. She was also part of the curatorial team that organised the inaugural programme of The Tanks, Tate Modern’s new spaces dedicated to performance, film and installation.

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.
## COMPLEMENTARY STUDIES

### MEDIA STUDIES

**PROJECTION, SPECULATION, WORKS ON PAPER**

<table>
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### SYNOPSIS

You are invited to extend your knowledge of measured projective drawing, explore its systems and discover possibilities inherent within these forms of representation. Drawings will take you on a journey of speculation starting from a given space or object, acquiring new criteria, concerns and values along the way. Drawings will be further mediated through the use of model making, photography and the computer enabling deviations from origins. The drawings will not only be a means of enquiry, but also become objects in themselves – works on paper. Projective drawings can exist in their own right - where the speculation is the main thing - with no end game but the contemplation of an idea - made valid by accuracy and precision. These drawings suggest a potential and a convincing (tested) possibility. The studio will introduce the concept of manual measured, projective drawings from orthogonal, 3d techniques and perspective. You will take measured projection drawing and explore its potential. Techniques of manual technical and freehand drawing will provide the core of the studio. Card models and computer techniques will feed into the drawing and vice versa. Painting techniques will also be introduced towards the latter part of the studio in order to inform the final works on paper.

### 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 room
- The object
- Presentation and discussion of each student submission
LEARNING OUTCOMES

Definitions

The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 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 and discussion in lectures, screenings, and writings
- Coherence between conceptual structure and final proposition
- Demonstration of technical facility to produce supporting material (print and digital) to best represent the student’s intention
- Final packaging of all produced media into a coherent body of work

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 | Code
---|---|---|---
Level | Second Year, Third Year |  | Status
Unit Master | Kaiser Ax |  | Term
Barred combinations | None |  | None
Professional body requirements | Architects Registration Board |  | Architects Registration Board
Learning methods | Lectures |  | Architects Registration Board
Seminars/tutorials/juries | Self-directed learning |  | Architects Registration Board

SYNOPSIS
This course provides a comprehensive, digital toolbox for designing, representing and manufacturing spatially complex NURBS geometries using Maya and Rhino + plug ins. It revisits the acclaimed early 20th century art movement 'Dadaism' to understand the spirit that enabled unique creativity and became the cause of modern art’s leap into space through installation art. This will ignite an immediate, intuitive creativity by offering a brief liberation from conventional architectural constraints (function, context, program, scale etc.) and enable us to output intricate, abstract architectural pieces of various materialities, through the use of 3D printing, laser cutting, vacuum forming and 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
- Dadaism
- Representation in 3d space
- Visualisation
- Articulation, surface and volume
- Patterns
- Prototype: Rhino
- Fabrication
- Presentation
LEARNING OUTCOMES

Definitions

The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 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 and discussion in lectures, screenings, and writings
- Coherence between conceptual structure and final proposition
- Demonstration of technical facility to produce supporting material (print and digital) to best represent the student’s intention
- Final packaging of all produced media into a coherent body of work

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 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 the 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 | THE SHAPES OF FICTION A | Code
--- | --- | --- | --- | ---
Level | Second Year, Third Year | Status | Second Year Compulsory/Option | Third Year Elective/Option
Unit Master | Charles Arsene-Henry | Term | 1 | Pre-requisite
Co-requisite | None | None | None | None
Professional body requirements | Architects Registration Board | | Royal Institute of British Architects | 
Learning methods | Lectures | | Seminars/tutorials/juries | Self-directed learning

**SYNOPSIS**
You will enter a research vessel moving towards a new state of fiction. Existing novels, poems, films and video games will be approached as a series of faceted volumes to be examined with a sense of care, slowness and wonder. A metaphor, a dissolve, a gameplay, the shift in the use of a pronoun, phosphorescence, a slow tracking shot or an ekphrasis might all become landscapes of exploration. Plugged onto the continuous presence of a 3d portable printer, these augmented readings will lead to the production of ambiguous objects existing in the common conceptual geometry of a model, a diagram, a script and a score.

**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**
- Science fiction and metafiction as forms of access
- Two theoretical devices
- Study and diagrams - 1
- Study and diagrams - 2
- Production - 1
- Production – 2
- Production - 3
- Presentation and discussion of each student submission
LEARNING OUTCOMES

Definitions

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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
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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

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- Participation and discussion in lectures, screenings, and writings
- Coherence between conceptual structure and final proposition
- Demonstration of technical facility to produce supporting material (print and digital) to best represent the student’s intention
- Final packaging of all produced media into a coherent body of work

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 the 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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<td>Unit Master</td>
<td>Shany Barath, Gary Freeman</td>
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**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. This course combines a larger group of First year and Intermediate students in order to develop and build large-scale installation 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**

'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.

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

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

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

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 and discussion in lectures, screenings, and writings
• Coherence between conceptual structure and final proposition
• Demonstration of technical facility to produce supporting material (print and digital) to best represent the student’s intention
• Final packaging of all produced media into a coherent body of work

Assessment Criteria

Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:
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Re-Assessment
Refer AA School Academic Regulations.

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**SYNOPSIS**

The course will focus on the (re)-design and fabrication of an existing table in full scale - 1:1. Each student will choose an existing table (original) and work from that towards a fresh construction strategy for the fabrication of a *Replica Structure*. Our sole material will be 12mm sheet material (birch plywood). All components will be designed and produced with the use of CNC milling technology. Our sense of material and constructive economy will be at stake. Issues of weight, porosity and composition should be considered. The aim of the course is to test the application of CNC fabricated sheet material against an existing utilitarian designed object. The task is to be inventive towards a material limitation and to utilize design through novel joining technologies. Imagine a Jean Prouvé or Gio Ponti table, designed and constructed in 12mm birch-ply-wood. What design decisions are to be made? What structural and economical constraints challenge our sense of beauty? What is your sense of Beauty?

**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 table – deconstructed, the material, the sheet
- First explorations, selection and analysis, underlying structures and materiality
- Fabrication, testing
- CNC fabrication
- Documentation of design progress
- Draft presentations
- Final presentation and demonstration of table concept from conception to final piece
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

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 and discussion in lectures, screenings, and writings
* Coherence between conceptual structure and final proposition
* Demonstration of technical facility to produce supporting material (print and digital) to best represent the student’s intention
* Final packaging of all produced media into a coherent body of work

Assessment Criteria

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

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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**

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

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**Re-Assessment**
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SYNOPSIS
We are hunting the invisible, the intangible and the elusive, as we explore the hidden dynamics of site through active and obsessive ‘field recording’. From our observations, readings and measurements, notational systems will be developed in meticulous notebooks to describe relationships, events and occurrences that defy capture in an image. We test the limits of the visual, looking beyond the depiction of physical things to explore alternative languages with which to describe the world. The course explores the potential actions and operations of the architect in the field and how these practices can generate a particular, peculiar kind of conceptual work that mediates site and studio. We investigate how these site practices might be informed by the fieldwork of disciplines such as archaeology, geography, science and anthropology, as well as art practice, as we actively play with notions of the site-specific and the in situ, and seek to unravel the complexities of place through acting into and drawing out of the field.

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
- Field journals, tools, modes of survey/recording
- Field notes and observations, documenting – qualitative and quantitative
- Developing notational systems, site instruments
- Drawings as observation/abstraction/notation/instruction
- Presentation and submission of student projects
LEARNING OUTCOMES

Definitions

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SYNOPSIS

Drawing well begins with seeing well. And, the most effective way to improve seeing is through language. This course will be saturated with looking and drawing, and talking about both. We will manipulate line and tone as readily as we do words, as we nose around the range, complexity and expressiveness available through drawing. Each session will have a distinct theme, an exploration of a distinct aspect, type or potential of drawing. The sessions will begin with a short talk or demonstration, but the bulk of our time will be spent actively working through a series of exercises developed to draw something out of us.

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

• Vocabulary
• Narrative, storyboards, scale
• Beyond 'object-hood'
• Tone before line, life forms, monotone
• Imagined sections, structure and weight
• Presentations
LEARNING OUTCOMES

Definitions

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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 and discussion in lectures, screenings, and writings
- Coherence between conceptual structure and final proposition
- Demonstration of technical facility to produce supporting material (print and digital) to best represent the student’s intention
- Final packaging of all produced media into a coherent body of work

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 the 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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<tr>
<th>Communication:</th>
<th>Required</th>
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</tr>
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<table>
<thead>
<tr>
<th>Course Title</th>
<th>COMPLEMENTARY STUDIES MEDIA STUDIES PAINTING ARCHITECTURE 1</th>
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<tr>
<td>Level</td>
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<td>Status</td>
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<td>Pre-requisite</td>
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### SYNOPSIS

Throughout this course we will be creating both small and large-scale drawings using projections such as axonometric, orthographic & isometric. We will use drawing not as a final outcome - but as an iterative process to explore certain investigations, tectonics, and stories. Through adopting the modus operandi of the musician sampling sounds found in the street, or of the video artist splicing together a piece of film from existing snippets of video, we will create and splice together samples extracted from design, architecture, toys, inventions, mechanics and so on. Employing the act of ‘digging’, we will first sample these existing spaces, elements and functions and re-construct them in order to understand the precise nature of them. A series of taxonomies will be created from the constructs, which will then be re-mixed together into new architectures and landscapes. We will focus on techniques and methods such as; digital painting, collaging and line/hand drawing. Throughout the course large scale drawings and paintings will begin to manifest themselves slowly through an iterative process of digital-analogue alchemy.

### 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

- Hand drawing techniques, line drawings
- Drawing taxonomies, Photoshop techniques, light, shadow, tone and composition
- Orthography
- Axonometrics, hand and 2d/3d drawings, colour and composition
- Layering, large scales
- Consistency of language
- Presentations
LEARNING OUTCOMES

Definitions

The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 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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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 and discussion in lectures, screenings, and writings
• Coherence between conceptual structure and final proposition
• Demonstration of technical facility to produce supporting material (print and digital) to best represent the student’s intention
• Final packaging of all produced media into a coherent body of work

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Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:
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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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<th>MEDIA STUDIES</th>
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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 real-time experiences for a real-time digital environment. The 8 weeks course will focus on methods of inputting, processing and outputting movement in a 3d real-time digital environment. We will use: 3d motion tracking, non-linear 3d animation, real-time render engines, VR technologies and projection methods to create interactive ON/OFF screen based installations. The course focuses on real-time 3d animation pipelines and workflows, using both software and hardware in a spatial related context. Raw visual aesthetics and intriguing graphic languages will be used to bring to light the restless and digital stories that surround us. We are teasing the border between screen and realm, approaching interactive animation, game design and installations as a process of choreographing space in yoctoseconds.

### 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

- Real time, 3d digital media, software and hardware anatomy, 3d animation
- 3d motion tracking, real time engines
- 3d environmental implementation
- Virtual reality implementation, design and build
- OFF screen based publishing, ON screen based publishing
- Motion graphics, compositing. Editing, post-production, multi-platform publishing
- Presentations
LEARNING OUTCOMES

Definitions

The terms *knowledge, understanding, ability and skills* are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 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
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- **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
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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 and discussion in lectures, screenings, and writings
- Coherence between conceptual structure and final proposition
- Demonstration of technical facility to produce supporting material (print and digital) to best represent the student’s intention
- Final packaging of all produced media into a coherent body of work

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 the 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 | EXHIBITION PRACTICES | Code |
--- | --- | --- | --- | --- |
Level | Second Year, Third Year | | | Status |
Unit Master | Second Year | Compulsory/Option | |
Co-requisite | Third Year Elective/Option | |
Term | 1 | | |
Pre-requisite | None | | |
Professional body requirements | Architects Registration Board | | |
Learning methods | Royal Institute of British Architects | | |
Lectures | | | |
Seminars/tutorials/juries | | | |
Self-directed learning | | | |

**SYNOPSIS**

Exhibition Practices draws upon emblematic modern and contemporary art exhibitions to look at the interrelationships and mutual influences of curating, architecture and exhibition design. We will investigate selected exhibitions and their various components: the museum space, the curatorial statements, layout, display devices, floor-plans, archival material, catalogues and reviews to examine the ways in which exhibition design continues to play a crucial role in the presentation and understanding of modern and contemporary art. Each student will research one exhibition case study with a view towards synthesising the key components of the exhibition – the artworks, the curatorial concept, and the institution – in order to conceive of a new exhibition design that will be articulated over eight sessions through various media (drawings, sketches and audio/video) to culminate in a model that re-presents the exhibition. Through a selection of key art historical moments, which have often coincided with innovative architectural displays, this course will also serve as a crash-course in Modern and Contemporary art. Exhibition Practices will include site-visits to exhibitions in London and meetings with curators.

**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**

- Case studies - 1: exhibition, context, institution, curator, design
- Case studies – 2: content, list of works, artist’s perspectives
- New concepts
- Field trips
- Models
- Presentations
LEARNING OUTCOMES

Definitions

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

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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 and discussion in lectures, screenings, and writings
• Coherence between conceptual structure and final proposition
• Demonstration of technical facility to produce supporting material (print and digital) to best represent the student’s intention
• Final packaging of all produced media into a coherent body of work

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 the 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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<td>■</td>
</tr>
<tr>
<td>Work as part of a team</td>
<td>■</td>
</tr>
</tbody>
</table>
### Course Title: COMPLEMENTARY STUDIES MEDIA STUDIES THE SHAPES OF FICTION B

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Code</th>
<th>Level</th>
<th>Status</th>
<th>Unit Master</th>
<th>Co-requisite</th>
<th>Pre-requisite</th>
<th>Barred combinations</th>
<th>Professional body requirements</th>
<th>Learning methods</th>
</tr>
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<tr>
<td>Level</td>
<td></td>
<td>Second Year, Third Year</td>
<td>Status</td>
<td>Charles Arsene-Henry</td>
<td>of Matter of Fact I, Replica Structures, Customised Computation, Painting Architecture I, Pink Pop Baroque, Tracking Geometries, Fast Fast Forward, Exhibition Practices.</td>
<td>None</td>
<td>None</td>
<td>Architects Registration Board Royal Institute of British Architects</td>
<td>Lectures Seminars/tutorials/juries Self-directed learning</td>
</tr>
</tbody>
</table>

### SYNOPSIS

You will enter a research vessel moving towards a new state of fiction. Existing novels, poems, films and video games will be approached as a series of faceted volumes to be examined with a sense of care, slowness and wonder. A metaphor, a dissolve, a gameplay, the shift in the use of a pronoun, phosphorescence, a slow tracking shot or an ekphrasis might all become landscapes of exploration. Plugged onto the continuous presence of a 3d portable printer, these augmented readings will lead to the production of ambiguous objects existing in the common conceptual geometry of a model, a diagram, a script and a score.

### 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

- Science fiction and metafiction as forms of access
- Two theoretical devices
- Study and diagrams - 1
- Study and diagrams - 2
- Production - 1
- Production – 2
- Production - 3
- Presentation and discussion of each student submission
LEARNING OUTCOMES

Definitions

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

• Coherence between conceptual structure and final proposition

• Demonstration of technical facility to produce supporting material (print and digital) to best represent the student’s intention

• Final packaging of all produced media into a coherent body of work

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 the 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>
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<td>Visual</td>
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<tr>
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<tr>
<td></td>
<td>Self-directed learning</td>
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</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. This course combines a larger group of First year and Intermediate students in order to develop and build large-scale installation 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

'The Mastery

- Introduction to selected scheme
- Design optimisation: material, structure, assembly
- Automated fabrication and installation

'The Spectacle'

- Installation build
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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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 and discussion in lectures, screenings, and writings
• Coherence between conceptual structure and final proposition
• Demonstration of technical facility to produce supporting material (print and digital) to best represent the student’s intention
• Final packaging of all produced media into a coherent body of work

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

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<td>✔️</td>
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</tbody>
</table>
Course Title | COMPLEMENTARY STUDIES | MEDIA STUDIES | PENDING STRUCTURES II | Code
---|---|---|---|---
Level | Second Year, Third Year | Status | Second Year Compulsory/Option | Third Year Elective/Option
Unit Master | | Term | 2
Co-requisite | Valentin Bontjes van Beek | Pre-requisite | None
Barred combinations | None
Professional body requirements | Architects Registration Board
Learning methods | Lectures
| Seminars/tutorials/juries
| Self-directed learning

**SYNOPSIS**

Is there beauty in the tight fit? Where lies the detail? We will design and build structures at a 1:1 scale and deploy them in a (public) location of the AA. The constructions will address sculptural, utilitarian and structural qualities to challenge the permeability and (in)habitation of a space within a space. The Pending Structure will be of a parasitic nature, opportunistic but not hostile. We will design in model and only use drawings to instruct cutting devices (laser cutter, CNC milling). Our preferred construction material is 12mm ply wood. The final structure should be considerably light and fabricated on the CNC mill. Each piece is pre-cut, not larger than a man can carry. The jointing technique is biscuit joining and where needed (black) drywall screws. Depending on this year’s CNC demand we will take a trip to Hooke Park to fabricate our pieces. The Pending Structure should be beautiful and consider issues of independence and integration into a space - a measured ratio of directionality and porosity. Every other session will start with a short seminar supporting the design and construction process of each group.

**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**

- Scaled models, previous years work
- Modelling techniques, site and location
- Surface, signage, lighting
- Structure, economy, redundancies, 3d models – physical and virtual
- Fabrication
- Presentations
LEARNING OUTCOMES

Definitions

The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 1.

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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 and discussion in lectures, screenings, and writings
- Coherence between conceptual structure and final proposition
- Demonstration of technical facility to produce supporting material (print and digital) to best represent the student’s intention
- Final packaging of all produced media into a coherent body of work

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 the 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’.
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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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<th>Communication:</th>
<th>Required</th>
<th>Assessed</th>
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<tbody>
<tr>
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<tr>
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## Course Title

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| Level                  | Second Year, Third Year |
|                       |                       |
| Status                | Second Year           |
|                       | Compulsory/Option     |
|                       | Third Year            |
|                       | Elective/Option      |

| Unit Master           | Apostolos Despotidis  |
| Pre-requisite         | None                  |

| Barred combinations   | None                  |

| Professional body requirements | Architects Registration Board |
| Learning methods           | Royal Institute of British Architects |

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

### SYNOPSIS

This course examines architecture as a dynamic form of interaction and communication. Through basic programming, physical computing and prototyping we will gradually develop projects with simple behavioural rules displaying life like features. Data mining and information processing will be converted to movement, light and sound. In term II, we will use the functionality of the Arduino platform in order to achieve certain behavioural activities. Various sensors and actuators will be the means of interaction, receiving data and perform actions through constant feedback loops of analogue and digital values. Each student will develop independently a small prototype of preferable scale and site focusing on aspects of interaction with everyday life. Digital software such as Rhinoceros or Maya will be used in order to design functional prototypes manufactured using laser cutting, CNC and 3d printing techniques. Knowledge of 2D/3D Rhino would be recommended but not necessary.

### 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

- Interactive design, analogue and digital tools
- Basic programming logic, Arduino I and II
- Electrical components, prototyping
- Digital fabrication
- Behavioural systems
- Finalisation of prototypes
- Presentations
LEARNING OUTCOMES

Definitions

The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 1.

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

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

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

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 and discussion in lectures, screenings, and writings
• Coherence between conceptual structure and final proposition
• Demonstration of technical facility to produce supporting material (print and digital) to best represent the student’s intention
• Final packaging of all produced media into a coherent body of work

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 the 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**

The perfect AA escape: for each of our sessions we will leave our usual AA haunts to draw on the unsurpassable cultural and visual richness available at world-class collections near by. Focused on sensibility over technique, here you will find your drawn voice, as we explore what it means to author drawing that delivers your vision. We will intensively exercise the immediacy of hand drawing to synthesize, dissect, reinvent and repackage the fabulous worlds on display for us. Hand drawing is the single most important tool a designer can have, and this is the perfect opportunity to gain full confidence in your. Each of the session venues has a distinct content and materiality, and has been carefully chosen to strengthen a deep connection between vision, drawing and expression. Our one session in the AA Archives is a privileged opportunity to unpack the drawing strategies of a few of the AA’s great visionaries. Individual coaching and group discussions will provoke the development of an effective range of drawing strategies throughout the course. During the second half of the term each student will independently develop a drawn architectural vision, one that is a natural manifestation of their emerging architectural concerns. The nature of the independent submission will be developed in discussions with the tutor, and it is to be submitted at the end of term along with digital copies of their session drawings.

**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**

- British Museum
- Grant Museum
- AA Archives
- RIBA
- Hunterian Museum
- Victoria & Albert Museum
- Presentations
- Compilation of student work towards a coherent drawing portfolio

LEARNING OUTCOMES

Definitions

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

ASSESSMENT

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• Participation and discussion in lectures, screenings, and writings

• Coherence between conceptual structure and final proposition

• Demonstration of technical facility to produce supporting material (print and digital) to best represent the student’s intention

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Assessment Criteria

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Method of Assessment

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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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| Unit Master | Alex Kaiser             | Term           | 2            |

| Co-requisite | of The Shapes of Fiction II, Matter of Fact II, Pending Structures, Drawing in the Nation’s Cupboards, Projecting Geometries, Video. | Pre-requisite | None |

| Barred combinations | None |

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**SYNOPSIS**

Throughout this course we will be creating both small and large-scale drawings using projections such as axonometric, orthographic & isometric. We will use drawing not as an final outcome - but as an iterative process to explore certain investigations, tectonics, and stories. Through adopting the modus operandi of the musician sampling sounds found in the street, or of the video artist splicing together a piece of film from existing snippets of video, we will create and splice together samples extracted from design, architecture, toys, inventions, mechanics and so on. Employing the act of ‘digging’, we will first sample these existing spaces, elements and functions and re-construct them in order to understand the precise nature of them. A series of taxonomies will be created from the constructs, which will then be re-mixed together into new architectures and landscapes. We will focus on techniques and methods such as; digital painting, collaging and line/hand drawing. Throughout the course large scale drawings and paintings will begin to manifest themselves slowly through an iterative process of digital-analogue alchemy.

**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**

- Hand drawing techniques, line drawings
- Drawing taxonomies, Photoshop techniques, light, shadow, tone and composition
- Orthography
- Axonometrics, hand and 2d/3d drawings, colour and composition
- Layering, large scales
- Consistency of language
- Presentations
LEARNING OUTCOMES

Definitions

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**SYNOPSIS**

The course this year will investigate private, new spaces that have been shaped by the audio components that you will create in the initial stages of the project. The piece that may be without narrative in structure will be no shorter than 3 minutes in length and will incorporate live action footage. Audio material should be recorded and manipulated separately. The mixing of soundtrack and any incidental sound from footage can be mixed at editing. The work should be titled and authored to DVD accompanied by a booklet containing a facsimile of the storyboard and explanation of the work’s intentions.

**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**

- Presentation and screening of key pieces of animated works, followed by a discussion of both technical and conceptual consideration of reviewed works
- Use of standard in-camera settings, and apparatus set up
- Issues in transferring and producing film within the computer
- Software
- Making/editing
- Packaging lessons, targeting a variety of media and video standards
LEARNING OUTCOMES

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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 the 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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<thead>
<tr>
<th></th>
<th>Required</th>
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<tr>
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<td>Caroline Rabourdin</td>
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</tr>
<tr>
<td>Barred combinations</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

In 1791, the meter was arbitrarily defined as “being equal to the ten-millionth part of one quarter of the meridian”, admittedly a unit a lot more difficult to comprehend than ‘the length of my foot’. The unit of measure most commonly used seems to belong to astronomy and pure geometry rather than to derive from human experience. Between 1791 and 1799 however, two men, Pierre-François Méchain and Jean-Baptiste Delambre, walked the meridian from Dunkirk to Barcelona, an arc of 9 and a half degrees, in order to calculate its length by triangulation. So it all started with a walk from Dunkirk to Barcelona. In this course we will start by taking measure of the paper space available to the architect. We will consider its materiality as well as its dimensions.

### 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

- Space of the page, body measuring, 1:1 patterns
- Woven fabrics, 3d garments
- Garments into patterns
- Making/editing
- Tailoring techniques
- Documenting, collating and presenting the work
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
- **LOS** Understanding of the relationship between people and buildings, and the buildings and their environment, and the need to relate buildings and the spaces between them to human needs and scale
- **LOS.1** Understanding of the needs and aspirations of building users
- **LOS.2** Understanding of the impact of buildings on the environment, and the precepts of sustainable design
- **LOS.3** Understanding of the way in which buildings fit into their local context

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 and discussion in lectures, screenings, and writings
- Coherence between conceptual structure and final proposition
- Demonstration of technical facility to produce supporting material (print and digital) to best represent the student’s intention
- Final packaging of all produced media into a coherent body of work

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 the 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 | EXHIBITION PRACTICES | Code  
--- | --- | --- | --- |  
Level | Second Year, Third Year | Status | Second Year Compulsory/Option |  
Unit Master | Capucine Perrot | Term | Third Year Elective/Option |  
Barred combinations | None |  
Professional body requirements | Architects Registration Board |  
Learning methods | Lectures, Seminars/tutorials/juries, Self-directed learning |  

**SYNOPSIS**

Exhibition Practices draws upon emblematic modern and contemporary art exhibitions to look at the interrelationships and mutual influences of curating, architecture and exhibition design. We will investigate selected exhibitions and their various components: the museum space, the curatorial statements, layout, display devices, floor-plans, archival material, catalogues and reviews to examine the ways in which exhibition design continues to play a crucial role in the presentation and understanding of modern and contemporary art. Each student will research one exhibition case study with a view towards synthesising the key components of the exhibition – the artworks, the curatorial concept, and the institution – in order to conceive of a new exhibition design that will be articulated over eight sessions through various media (drawings, sketches and audio/video) to culminate in a model that re-presents the exhibition. Through a selection of key art historical moments, which have often coincided with innovative architectural displays, this course will also serve as a crash-course in Modern and Contemporary art. Exhibition Practices will include site-visits to exhibitions in London and meetings with curators.

**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**

- Case studies - 1: exhibition, context, institution, curator, design
- Case studies – 2: content, list of works, artist’s perspectives
- New concepts
- Field trips
- Models
- Presentations
LEARNING OUTCOMES

Definitions

The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 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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- **LO1.3** 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 and discussion in lectures, screenings, and writings
- Coherence between conceptual structure and final proposition
- Demonstration of technical facility to produce supporting material (print and digital) to best represent the student’s intention
- Final packaging of all produced media into a coherent body of work

Assessment Criteria

Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:
Theoretical Development:
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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
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Re-Assessment
Refer AA School Academic Regulations.

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

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</table>
2.3.4  COMPLEMENTARY STUDIES: PROFESSIONAL STUDIES

A short course of seven sessions (five lectures + one mock meeting + one session for students presentations) will be run in the first term aimed at giving third year students an overview of the tasks architects tackle in the practice of their profession.

The course is not claiming to be exhaustive but to complete preparing students for their year out. The aim is therefore to make students more useful to their employers so that in turn the students will be entrusted with more meaningful and more interesting tasks to do during their year out.

The first lecture, entitled Roadmap to Architectural Registration, describes the steps required for registration as an architect. This is followed by four lectures, which cover a wide range of subjects illustrating issues with real life examples and case studies.

In the past few years I have noticed that third year students are articulate enough to present their work in the context of their academic work but when they are taken out of that environment and put in a commercial professional environment they lack the basic training. The same thing tends to happen with other basics skill, such as note taking, etc. The reason for this is that very few of them have had any experience in this environment. At the same time the breadth of topics covered by this course is so wide that students have many questions to ask towards the end of the course, particularly in relation to the topic of their assignment. The sixth session is therefore aimed at providing the students the opportunity to have their questions answered in the context of a professional meeting. Students will participate by, chairing the meeting, asking and answering the questions, taking minutes, etc. This session, which is conducted as a progress meeting to illustrate that conveying information in the professional environment (be it in a site hut or Client’s boardroom) differs from that of the lecture theatre, affords the students the opportunity to prepare their assignments and presentation. The final lecture consists of a 15-minute presentation by four of students on a topic selected from those covered in the previous sessions (this replaces the written submission for students who undertake the presentation format).

Unit Staff

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

<table>
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<td>Course Leader</td>
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<td>Learning methods</td>
<td>Lectures/presentations/tutorials</td>
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## SYNOPSIS

This course is aimed at providing students at this stage of their education with an overview of the tasks architects encounter and face in the practice of their profession, and appropriate forms of conduct. The course is provided through seven sessions, five of which are lectures, one a role-playing workshop and one a student presentation. Topics covered include the responsibilities of an architect, the role of the regulatory and professional bodies, the ARB and the RIBA, types of practice and business models, relevant law relating to the practise of architecture, architectural contracts and the basic principles of business and practice management, clients and their requirements, financial control and methods for project implementation.

Review of the interdependence between architectural education and professional practice. Introduction of the RIBA Professional Experience and Development Record, the on-line professional experience record for architectural students in periods of practical training and experience during their year out.

## AIMS

The review and consideration of relevant professional, legal and statutory issues, the position of the architect in society, in the construction industry, in professional teams, and in practice, understanding and meeting clients requirements, financial control, and to prepare students for their first period of practical training.

## OUTLINE CONTENT

- Professional Practice “The Road Map” – what needs to be undertaken in order to be able to register as an Architect.
- The Role of the Architect – what architects do; how they organise their offices; how they coordinate with other disciplines; what their appointment obliges them to do; work stages;
- The Architect’s Office as a business – how offices are organised: sole traders, partnerships, limited liability partnerships, limited liability companies, European Models, USA Models; work ethic: cultural differences, hard times, acceptable practices; new work; working in the office environment.
- The Architect and The Law I: contract law. construction law – contract and forms of contract; terms, articles and clauses; building contracts; types; administration of the contract; disputes
- Architect and The Law II: law of property and land law. planning law. statutory authorities. building regulations
- Business meetings – conducting a business meeting; preparation of presentations; answering questions; records and paperwork
- Students’ presentations – a re-enactment of a professional meeting; chairing, asking/answering questions, taking minutes

## 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:

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

LO4.1 Knowledge of theories of urban design and the planning of communities
LO4.2 Knowledge of the influence of design and development of cities, past and present on the contemporary built environment

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

TEACHING AND LEARNING STRATEGIES

The course aims at conveying what working in an office will be like and how to make the most of it. The subject matter is made engaging by using supporting examples sourced from real life and first hand experience and questions; debate during lectures is encouraged. Extensive use is made of selected case studies in lectures; student assignments can require visiting practices and interviewing architects. Selected reading material is set aside in the library and examples of past submissions are made available. All reference material provided by the ARB and the RIBA is available through the library and also online. Two lectures are devoted to the role and importance of communication in the work environment and the importance of using different ‘languages’ to communicate with colleagues, clients, users and consultants from other disciplines. Feedback is constantly encouraged from architectural practices to ensure the course remains relevant, appropriate and useful.

LEARNING SUPPORT

Extensive information and resources are available to all students for learning support including the school library, current and archived architectural journals, photo library, film library, school archives including past projects and taped lectures, school bookshop and the public lecture series, weekly published school events lists, Hooke Park, bar and restaurant. The inter-library loan system allows students and tutors connections to a larger resource of libraries across London and beyond the school. The school also liaises closely with local architectural practices. The Professional Practice tutor is available to meet students for tutorials every week.
ASSESSMENT
Assessment will be based on the following:

- Presentation of an illustrated 1500 word report or a formal presentation focusing on a subject covered within the course
- Evidence of skills appropriate to this level to prepare architectural designs that conform to the appropriate professional and regulatory frameworks
- Demonstration of appropriate level of knowledge and critical reflection

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

Method of Assessment
Formative assessment
Students choose to either write a report or make a formal presentation on a subject covered by the course that is discussed, negotiated and agreed with the course tutor. The individual choice and outline strategy comprises the formative assessment.

Summative assessment
Students submit an illustrated 1500 word case study report or make a formal visual and verbal presentation of their research findings to the year group. Written feedback is provided. Assessment is graded as follows:

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

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:

| Communication: |
|---|---|---|
| Verbal | | |
| Visual | | |
| Written | | |

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<th>Self-management skills</th>
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<th>Manage time and work to deadlines</th>
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<th>IT/CAD techniques</th>
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<th>Information management</th>
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<th>Critical skills/ability</th>
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