Architectural Association
School of Architecture

AA UNDERGRADUATE SCHOOL
PROGRAMME GUIDE
YEAR ONE
2017/2018
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This guide is to be read in conjunction with the current editions of the
AA School Academic Regulations and AA Complementary Studies Handbook,
SECTION 1: THE SCHOOL

ARCHITECTURAL ASSOCIATION SCHOOL OF ARCHITECTURE

WELCOME

It is with enormous pride and great delight that I warmly welcome all new and returning students, staff, members and guests to the AA. It is a particularly special privilege to be interim director for 2017–18, as the first woman to take up the role, in the very year that we celebrate AA XX 100 – the one hundredth anniversary of women being admitted as students. I walked through the front door at no 36 as a 1st year student exactly 30 years ago, little knowing how radically my world would be transformed. The people and ideas I encountered here never cease to be extraordinary, my understanding of what architecture is continuously expanding to imagine what architecture could be.

Learning at the AA, then and now, means: to design, to think, to invent, to speak, to write, to make, to test, to fail, to question, to stretch a definition, to argue and to change one’s mind. It also means striking up a friendship with modernism – not with a style or movement, but with the idea in its broadest, most global sense, meaning that the quality of thought and expression engendered in every student, in every room, and with every kind of audience is centred on how to invent, to experiment, to move forward: to think the unthinkable. Each and every year students, tutors and visitors to our School and to the many Visiting Schools around the world work on challenging and re-tuning the parameters of both what it means to learn about architecture and what architecture itself might be, seeking new relevancies, new relationships and new sites.

It is in this spirit that a number of new tutors from the UK and elsewhere in Europe will bring new agendas to both the Intermediate and Diploma School in 2017–18; work will continue on the major building project in the basement at Bedford Square for our new and expanded Digital Prototyping Lab; graduate students will break ground on Wakeford Hall, a stunning new building incorporating a library and lecture space in the woodland at Hooke Park in Dorset. It is also 30 years since Mark Cousins began his Friday lecture series at the AA, and he will deliver the final series this year, to then begin work on writing up his spoken words for publication. But perhaps most crucial for the AA this year are two parallel activities that serve to underpin all of our endeavours: the pursuing of our application for Taught Degree Awarding Powers, alongside the search for a new AA Director. It is an amazing moment for the AA to come together to ask what it is, and what it wants to be next. We are all privileged to be here, now, to be a part of that conversation – a celebration of looking forward.

Our School

The AA is a famously independent architectural school. We are self-governed, self-motivated and self-funded. We have a broad commitment to bringing issues of contemporary architecture, cities and the environment to a large public audience, and we remain focused on the highest standards possible for the education of young architects. As a school we are famous not only for our students, teachers and graduates – the essential part of our legacy – but also for the many ways our courses and activities have contributed to improving the conditions of modern architectural learning, practice and knowledge.

The AA School sits outside the UK state funding of higher education; we are supported by the fees our students contribute to the life of the association. Our flexible, self-directed curricula, combined with our institutional independence and our truly global organisation, afford us a rare degree of awareness, ambition and confidence – all necessary qualities for any school confronting the sweeping social, technological and cultural changes in our world today. By constantly challenging ourselves, we remain confident in our abilities to discover, communicate and disseminate new architectural ideas and projects in ways few other venues – offices, schools or cultural centres – could ever match.

Our Students

2017–18, the AA’s 170th year, offers an ambitious array of new and returning undergraduate units, established and experimental graduate programmes and public activities. The school has around 750 full-time students and 250 tutors, supported by an additional 80 administrative staff. Sixty per cent of our full-time students study in our RIBA/ARB-validated Undergraduate School. Organised around the AA’s renowned ‘unit system’ of study – year-long
unit studios led by unit masters, tutors and collaborators – students in the Undergraduate School work towards RIBA qualifications in architecture. The remaining 40 per cent are enrolled in one of the AA’s 11 Graduate School programmes, pursuing graduate MA, MSc, MFA or MArch degrees. A smaller number study in our most advanced MPhil or PhD programmes.

Globally, the AA Visiting School will again bring together hundreds of part-time students to global schools, design workshops and special architectural events across five continents.

**The AA Unit System**

All learning in the AA School is project- and portfolio-driven. Students learn architecture and address the broad spectrum of associated professional and political issues by embedding these realities within the scope of a single, resolved design portfolio. The AA’s famed ‘unit system’ of teaching and learning includes collective assessment and enquiry across all parts of the school. In addition to the innovative team- and group-based studio work of the Graduate School, individual undergraduate student projects and portfolios are assessed at the end of each academic year by a panel of unit tutors, who collectively assess, discuss and debate the strengths, weaknesses and results of each and every project and portfolio within the school.

**Our Buildings, Rooms and Resources**

The AA first moved to Bedford Square in 1917, and has grown up not only alongside the modern profession of architecture in the UK, but as one of the world’s key promoters and protagonists of modern architecture. From the middle of the twentieth century – after a brief period during the Second World War when the school decamped from London to the safety of the English countryside – the modern school of 500 or more students spread itself across various streets and squares throughout Bloomsbury, taking space as it became available, affordable and necessary. It is only during the past seven years that this dispersed pattern of school inhabitation has been replaced by a sustained focus to bring together all parts of the school back in our historic home, Bedford Square. This project has more than doubled the overall floor area of the school and provided the means to offer every enrolled student a dedicated studio workspace, alongside a host of new display, presentation, workshop and computing rooms, learning resources and urgently needed school facilities.

Today the AA retains the many unusual, idiosyncratic qualities of the kinds of ‘found’ event spaces that generations of students and teachers have embraced as the essential character of our school. Its stately Georgian rooms, appropriated and transformed into L-shaped lecture halls, members’ rooms, a central bar and other shared social spaces, represent a domestic, non-institutional architecture, unusual for a school.

The AA is unique in its model of governance, with the entire school community being responsible for electing and regularly advising the director. The AA School community consists of more than 1,000 individuals and includes all currently enrolled full-time students, all contracted academic and administrative staff and the 18 members of the AA Council, elected annually as company directors and charity trustees of AA, Inc. The Director of the school works with students and teachers across the entire school community every year, helping to maintain the high quality and standards that are the hallmarks of an AA education. The school community includes an academic board as well as the student forum, and the Director’s Office is supported by a senior management team that leads day-to-day operations across the association. The school is remarkably open and accessible to students wishing to gain access or additional support throughout the year: it is open on weekends, and the Director’s Office, like other senior staff of offices, maintains an open-door policy on Tuesdays and Fridays. Students and staff are welcome to stop by to discuss new initiatives, current issues and any other matters that arise during the year.

Samantha Hardingham AA Interim Director
1. THIS GUIDE

The purpose of this guide is to provide information regarding the way in which the School and its programmes are organised. Familiarising yourself with this document will provide you with insight for the reasons we do the things we do.

This guide also provides an introduction to terms and definitions, common principles of content and assessment, the way that the programmes are structured, how each unit and course is organized, credited and regulated, and what you, as a student, will be expected to do.

Other documents you will find essential in orienting yourself within the Undergraduate School include the following:

- The AA School Academic Regulations 2017-2018
- The Complementary Studies Course Booklet 2017-2018

WHERE WE ARE

Our principal buildings are at 34-36 Bedford Square Bloomsbury central London. We occupy additional premises at 32, 33, 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.
1.2 ACADEMIC ORGANISATION & 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 prescribed by the Architects Registration Board and validated by the Royal Institute of British Architects, and is accredited by the British Accreditation Council. The AA School of Architecture consists of approximately 750 full-time equivalent students, who study in the Foundation, Undergraduate and Graduate Schools.

The AA School is made of four distinct parts:

- **The Foundation Programme**, for one-year, for students contemplating a career in architecture and design

- **The Undergraduate School**, a five-year ARB/RIBA validated course that is recognised within Europe under Article 46 of the Mutual Recognition of Professional Qualifications Directive (2005/36/EC). AA Intermediate Examination provides, after three years’ full time study, exemption from ARB/RIBA Part 1 and after five years’ full time study the AA Final Examination provides exemption from ARB/RIBA Part 2. The AA Professional Practice and Practical Experience Examination, a further one-year ARB/RIBA validated course leading to graduation providing exemption from ARB/RIBA Part 3 and to UK professional qualification as an architect. This course 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.

- **The Graduate School** comprises 11 distinct programmes of advanced studies. The AA is a partner institution and affiliated research centre of the Open University (OU). All taught graduate degrees at the AA are validated by the OU. The OU is the awarding body for research degrees at the AA. 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, an 18-month Master of Fine Arts and a 20-month taught Master of Philosophy. The AA Doctor of Philosophy programme combines advanced research with a broader educational agenda.

- **The AA Visiting School** (AAVS) is held on five continents in dozens of cities, territories and remote regions. The diverse courses that make up our AAVS programme provide teaching and learning opportunities for students, professionals and other international participants to engage with AA tutors and other experts on a number of the world’s urgent challenges, in not only architecture but in the wider context of culture and the environment. The short-course offerings in the Visiting School are open to visiting students enrolled at schools throughout the world, currently enrolled AA students, recent graduates, architects and other creative individuals and professionals who wish to further their knowledge, practice and skills in architecture.

Annual Unit and Course Review and Action
All programmes and courses in the School are subject to internal and external review on a regular basis. This includes review by the School’s relevant Academic Committees and Boards, feedback from the External Examiners, student feedback, and annual internal and external monitoring processes by and including the regulatory and professional bodies, ARB and RIBA and the government’s regulatory body for Higher Education, the QAA (Quality Assurance Agency).

Academic Management and Governance
The Academic Board (AB) is the sovereign academic body charged with responsibility for the academic governance of the AA School and its programmes of study. It is chaired by the Director of the AA School. The Academic Board delegates responsibilities to, and monitors the progress, effectiveness and recommendations of the AA School’s academic committees, the Undergraduate Management Committee (UMC), Graduate Management Committee (GMC) and Teaching Committee. The Academic Board demonstrates its accountability to the AA Council by submission of quarterly reports.
The Senior Management Team (SMT) comprises the School Director, School Registrar, Company Secretary, Head of Estates, Chair of Graduate Management Committee, Chair of Undergraduate Management Committee, Head of Visiting School, Director of Finance & Resources, Director of Development & External Engagement and Head of Human Resources. Each member of the team is responsible for the operational actions of one of ten areas of the AA School that impact on its management and resourcing.

1.3 UNDERGRADUATE SCHOOL: THE PROGRAMMES - YEAR 1-5

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 required 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 – equivalent to FHEQ level 5) 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 – equivalent to FHEQ level 6) provides the basis for experimentation and project development within the structure of the unit system. There are 16 Intermediate units, each of which emphasises one or more of a wide variety of architectural issues. Integral to the Intermediate Unit design studio are the Complementary Studies courses.

Diploma School
The Diploma School (years four and five of study – equivalent to FHEQ level 7) offers an opportunity for the consolidation of individual students’ architectural knowledge, skills and experimentation. There are 15 Diploma 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. Integral to the Diploma Unit design studio are the Complementary Studies courses.

Design projects form the core of all studio and unit-based work, supported by lectures, seminars, juries, presentations and workshops arranged within the studio or unit. All learning is documented in the form of individual portfolios compiled by students throughout the year based upon tutorials and guidance by Unit Masters/Tutors.

Teaching and Learning
The Undergraduate School programmes incorporate a broad range of teaching and learning methodologies. These are set out in the Programme Specifications and amplified in the specific Studio, 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, to which reference should be made alongside this Programme Guide.
# SECTION 2: THE PROGRAMME

## 2.1 PROGRAMME SPECIFICATION

### YEAR ONE PROGRAMME SPECIFICATION

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<thead>
<tr>
<th><strong>PART A: PROGRAMME SUMMARY INFORMATION</strong></th>
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<tbody>
<tr>
<td><strong>Awarding body</strong></td>
<td>Architectural Association School of Architecture</td>
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<tr>
<td><strong>Partner institution(s)</strong></td>
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<tr>
<td><strong>Location of Study/campus</strong></td>
<td>36 Bedford Square, London WC1B 3ES</td>
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<td><strong>Professional, Statutory and Regulatory Bodies</strong></td>
<td>Architects Registration Board, Royal Institute of British Architects, Quality Assurance Agency</td>
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<th><strong>Award and titles</strong></th>
<th><strong>Award</strong></th>
<th><strong>Title</strong></th>
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<td>Credits</td>
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<th><strong>Duration of study (standard)</strong></th>
<th><strong>Maximum registration period</strong></th>
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<td>Full-time</td>
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<td>Distance</td>
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| **Start date for programme** | September 2016 |

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<th><strong>Course codes/categories</strong></th>
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<td>UCAS code</td>
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<td>CATS points for course</td>
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<td>QAA Subject Benchmark</td>
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<th><strong>Admissions agency</strong></th>
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<th><strong>Admissions criteria</strong></th>
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<tr>
<td>Requirements</td>
<td>Refer AA School Academic Regulations</td>
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<tr>
<td>Language</td>
<td>Refer AA School Academic Regulations</td>
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<table>
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<tr>
<th><strong>Contacts</strong></th>
<th></th>
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<tbody>
<tr>
<td>School Director (Interim)</td>
<td>Samantha Hardingham</td>
</tr>
<tr>
<td>Registrar</td>
<td>Belinda Flaherty</td>
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<tr>
<th><strong>Examination and Assessment</strong></th>
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</tr>
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<tbody>
<tr>
<td>External Examiners 2017</td>
<td>Roz Barr, Chair</td>
</tr>
<tr>
<td></td>
<td>Homa Farjadi</td>
</tr>
<tr>
<td></td>
<td>Tom Emerson</td>
</tr>
<tr>
<td>Examination Board(s)</td>
<td>Course Leader/External Examiners’ Review</td>
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<tr>
<th><strong>Approval/review dates</strong></th>
<th><strong>Approval date</strong></th>
<th><strong>Review date</strong></th>
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<tr>
<td>Programme Specification</td>
<td>1 August 2017</td>
<td>1 August 2018</td>
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<td>ARB Prescription</td>
<td>29 May 2014</td>
<td>24 September 2020</td>
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<td>RIBA Validation</td>
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<td>2020</td>
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<td>Quality Assurance Agency</td>
<td>14 July 2016</td>
<td>2020</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 groups and/or units through one-to-one tutorials, workshops, seminars and group discussions. The aim is to provide an appropriate foundation for design, research and professional activity in architecture and related areas. The thorough integration of unit design work with complementary taught courses in history and theory, technical studies and professional practice ensures critical contextualisation. The development of a wide range of visual communication skills is emphasised in First, Second and Third Years, supported by courses in media studies. In addition, the School offers a wide Public Programme of optional lectures, symposia, book launches, exhibitions and other events that collectively push the boundaries of architectural education and culture today.

The course aims to produce graduates with the following attributes:

- Ability to generate design proposals using understanding of a body of knowledge, some at current boundaries of professional practice and the academic discipline of architecture
- Ability to apply a range of communication methods and media to present design proposals clearly and effectively
- Understanding of the alternative materials, processes and techniques that apply to architectural design and building construction
- Ability to evaluate evidence, arguments and assumptions in order to make and present sound judgements within a structured discourse relating to architectural culture, theory and design
- Knowledge of the context of the architect and the construction industry, and the professional qualities needed for decision making in complex and unpredictable circumstances
- Ability to identify individual learning needs and understand the personal responsibility required for further professional education

### INTENDED LEARNING OUTCOMES

<table>
<thead>
<tr>
<th>Learning Outcomes 'LO'</th>
<th>On completion of this programme, and in conjunction with the Aims of the programme at this award level, graduates will have:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LO1</strong></td>
<td><strong>The ability to create architectural design that satisfy both aesthetic and technical requirements</strong></td>
</tr>
<tr>
<td><strong>LO1.1</strong></td>
<td>The ability to prepare and present building design projects of diverse scale, complexity and type in a variety of contexts, using a range of media, and in response to a brief</td>
</tr>
<tr>
<td><strong>LO1.2</strong></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><strong>LO1.3</strong></td>
<td>The ability to develop a conceptual and critical approach to architectural design that integrates and satisfied the aesthetic aspects of a building and the technical requirements of its construction and the needs of the user</td>
</tr>
<tr>
<td><strong>LO2</strong></td>
<td><strong>Adequate knowledge of the histories and theories of architecture and the related arts, technologies and human sciences</strong></td>
</tr>
<tr>
<td><strong>LO2.1</strong></td>
<td>The knowledge of the cultural, social and intellectual histories, theories and technologies that influence the design of buildings</td>
</tr>
<tr>
<td><strong>LO2.2</strong></td>
<td>The knowledge of the influence of history and theory on the spatial, social and technological aspects of architecture</td>
</tr>
<tr>
<td><strong>LO2.3</strong></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><strong>LO3</strong></td>
<td><strong>Knowledge of the fine arts as an influence on the quality of architectural design</strong></td>
</tr>
<tr>
<td><strong>LO3.1</strong></td>
<td>Knowledge of how the theories, practices and technologies of the arts influence architectural design</td>
</tr>
<tr>
<td><strong>LO3.2</strong></td>
<td>Knowledge of the creative application of the fine arts and their relevance and impact on architecture</td>
</tr>
<tr>
<td><strong>LO3.3</strong></td>
<td>Knowledge of the creative application of such work to studio design projects, in terms of their conceptualisation and representation</td>
</tr>
<tr>
<td>LO4</td>
<td>Adequate knowledge of urban design, planning and the skills involved in the planning process</td>
</tr>
<tr>
<td>-----</td>
<td>--------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>LO4.1</td>
<td>Knowledge of theories of urban design and the planning of communities</td>
</tr>
<tr>
<td>LO4.2</td>
<td>Knowledge of the influence of design and development of cities, past and present on the contemporary built environment</td>
</tr>
<tr>
<td>LO4.3</td>
<td>Knowledge of current planning policy and development control legislation, including social, environmental and economic aspects, and the relevance of these to design development</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LO5</th>
<th>Understanding of the relationship between people and buildings, and the buildings and their environment, and the need to relate buildings and the spaces between them to human needs and scale</th>
</tr>
</thead>
<tbody>
<tr>
<td>LO5.1</td>
<td>Understanding of the needs and aspirations of building users</td>
</tr>
<tr>
<td>LO5.2</td>
<td>Understanding of the impact of buildings on the environment, and the precepts of sustainable design</td>
</tr>
<tr>
<td>LO5.3</td>
<td>Understanding of the way in which buildings fit into their local context</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LO6</th>
<th>Understanding of the profession of architecture and the role of the architect in society, in particular in preparing briefs that take account of social factors</th>
</tr>
</thead>
<tbody>
<tr>
<td>LO6.1</td>
<td>Understanding of the nature of professionalism and the duties and responsibilities architects to clients, building users, constructors, co-professional and the wider society</td>
</tr>
<tr>
<td>LO6.2</td>
<td>Understanding of the role of the architect within the design team and construction industry, recognising the importance of current methods and trends in the construction of the built environment</td>
</tr>
<tr>
<td>LO6.3</td>
<td>Understanding of the potential impact of building projects on existing and proposed communities</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LO7</th>
<th>Understanding of the methods of investigation and preparation of the brief for a design project</th>
</tr>
</thead>
<tbody>
<tr>
<td>LO7.1</td>
<td>Understanding of the need to critically review precedents relevant to the function, organisation and technological strategy of design proposals</td>
</tr>
<tr>
<td>LO7.2</td>
<td>Understanding of the need to appraise and prepare building briefs of diverse scales and types, to define client and use requirements and their appropriateness to site and context</td>
</tr>
<tr>
<td>LO7.3</td>
<td>Understanding of the contribution of architects and co-professionals to the formulation of the brief, and the methods of investigation used in its preparation</td>
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</table>

<table>
<thead>
<tr>
<th>LO8</th>
<th>Understanding of the structural design, constructional and engineering problems associated with building design</th>
</tr>
</thead>
<tbody>
<tr>
<td>LO8.1</td>
<td>Understanding of the investigation, critical appraisal and selection of alternative structural, constructional and material systems relevant to architectural design</td>
</tr>
<tr>
<td>LO8.2</td>
<td>Understanding of the strategies for building construction, and ability to integrate knowledge of structural principles and construction techniques</td>
</tr>
<tr>
<td>LO8.3</td>
<td>Understanding of the physical properties and characteristics of building materials, components and systems, and the environmental impact of specification choices</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LO9</th>
<th>Adequate knowledge of physical problems and technologies and the function of buildings so as provide them with internal conditions of comfort and protection against the climate</th>
</tr>
</thead>
<tbody>
<tr>
<td>LO9.1</td>
<td>Knowledge of the principles associated with designing optimum visual, thermal and acoustic environments</td>
</tr>
<tr>
<td>LO9.2</td>
<td>Knowledge of systems for environmental comfort realised within relevant precepts of sustainable design</td>
</tr>
<tr>
<td>LO9.3</td>
<td>Knowledge of the strategies for building services, and ability to integrate these into a design project</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LO10</th>
<th>The necessary design skills to meet building users’ requirements within the constraints imposed by cost factors and building regulations</th>
</tr>
</thead>
<tbody>
<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>
</tbody>
</table>
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

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).

In First Year, students undertake a compulsory one year-long Design Studio. In addition, all students undertake two compulsory History and Theory Studies courses, two compulsory Technical Studies courses, and four compulsory Media Studies courses.

Second and Third Year students join one of 16 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 Second Year, students undertake a compulsory one year-long Design Unit. In addition, all students undertake one compulsory History and Theory Studies course, three compulsory Technical Studies Structures courses, and two compulsory Media Studies courses.

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

Students must pass all units and courses to progress into the next year. Only students who achieve a pass in the Design Unit and in all compulsory courses in Third Year are awarded the AA Intermediate Examination (ARB/RIBA Part 1).
<table>
<thead>
<tr>
<th>Year /Code</th>
<th>Status*</th>
<th>Unit/Subject Title</th>
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<tbody>
<tr>
<td>First</td>
<td>C</td>
<td>Design Studio</td>
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<tr>
<td>First</td>
<td>C</td>
<td>History and Theory Studies: The Nomos of the City: Towards a History of Urban Form</td>
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<tr>
<td>First</td>
<td>C</td>
<td>History and Theory Studies: Seven Exemplary Buildings: A Survey of Architectural History</td>
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<tr>
<td>First</td>
<td>C</td>
<td>Technical Studies: Technical Synthesis: Introduction to Integrated Design</td>
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<tr>
<td>First</td>
<td>C</td>
<td>Technical Studies: First Applications: Environment, Materials, Structures</td>
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<tr>
<td>First</td>
<td>MCO</td>
<td>Media Studies: Projection and Speculation</td>
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<td>First</td>
<td>MCO</td>
<td>Media Studies: Peripheral Landscapes</td>
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<td>First</td>
<td>MCO</td>
<td>Media Studies: Translation of Objects through Drawing 1</td>
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<tr>
<td>First</td>
<td>MCO</td>
<td>Media Studies: The Body as a Site</td>
</tr>
<tr>
<td>First</td>
<td>MCO</td>
<td>Media Studies: Seeing Your Way to Draw</td>
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<td>First</td>
<td>MCO</td>
<td>Media Studies: Materiality of Colour 1</td>
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<td>First</td>
<td>MCO</td>
<td>Media Studies: Sonic Geometry 1</td>
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<tr>
<td>First</td>
<td>MCO</td>
<td>Media Studies: The Drawn Mistake</td>
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<tr>
<td>First</td>
<td>MCO</td>
<td>Media Studies: Video: One-minute animation</td>
</tr>
<tr>
<td>First</td>
<td>MCO</td>
<td>Media Studies: The KnowHow Series: Hooke Park Edition 1 (Not Assessed)</td>
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<tr>
<td>First</td>
<td>MCO</td>
<td>Media Studies: Concept Emergence</td>
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<td>MCO</td>
<td>Media Studies: Collaborative Transformations</td>
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<td>First</td>
<td>MCO</td>
<td>Media Studies: Translation of Objects through Drawing 2</td>
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<td>Media Studies: The Body Within a Site</td>
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<td>MCO</td>
<td>Media Studies: Ordinary Domesticity</td>
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<td>First</td>
<td>MCO</td>
<td>Media Studies: Stuff</td>
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<tr>
<td>First</td>
<td>MCO</td>
<td>Media Studies: The Drawn Mistake</td>
</tr>
<tr>
<td>First</td>
<td>MCO</td>
<td>Media Studies: The KnowHow Series: Hooke Park Edition 2 (Not Assessed)</td>
</tr>
</tbody>
</table>

*Status:
- C Compulsory – must be taken and passed
- O Optional Written Guidance (First Year)
- DCO Design Unit Option – compulsory unit from choice of all design units in year
- MCO Media Studies Option – compulsory course from choice of all media studies courses in year
- TCO Technical Studies Option – compulsory course from choice of all technical studies courses in year

In grey Design Unit not offered in 2017-18

**TEACHING, LEARNING AND ASSESSMENT**

This programme is undertaken in full-time mode only. In the First Year, students are taught design in a studio-based environment 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. Studio work is integrated with complementary taught courses in history and theory, technical studies and media studies. Studio programme details, teaching schedules and events are described in the extended brief; details of staff contact time are set out in the studio descriptor. Timetables and assignments are set by the Programme Head in conjunction with the Studio Master (or Course Tutors) in order to ensure parity between briefs (or Courses).

School-wide facilities and resources as well as detailed information on individual programmes, complementary courses and School events are 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 brief and course. Formative and summative assessments for Design Studio are generally through presentation of a portfolio of design work. The criteria for assessment are set out in the Studio 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 School Academic Regulations

### ADMISSIONS CRITERIA

Refer AA School Academic Regulations.

### ADDITIONAL INFORMATION

Refer to AA School Academic Regulations

### REGULATIONS

Refer AA School Academic Regulations.

In addition, the following course-specific regulations apply:

- All courses 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

| AA Teaching Committee/ Academic Board | Annual evaluation and action |
| QAA Subject Review | Quality Assurance Agency |
| Professional Accreditation | Royal Institute of British Architects, Architects Registration Board |
2.2 YEAR DESIGN STUDIO BRIEF

FIRST YEAR STUDIO
First Year at the AA is the initial exposure to the five-year study of architecture ending with the AA Diploma. The course is not an introduction to the discipline, but is the beginning of an approach to architecture as a way of thinking projectively. Every year we focus on understanding and learning how architects have expanded the possibilities of architecture by looking at how intentions, theories, and visions have been materialized into past projects and buildings.

Specific topics such as form, program, scale, experience, technology, media, and communication are searched and re-imagined every year within a different physical and theoretical context. In the past years these themes have been tested:

- Against the physical context of London (2011),
- Within the abstraction of form by learning from reductive elements and operations (2012),
- By tipping into the imaginary and the visionary while working with different disciplines (2014),
- By re-adapting past procedures and theories searching how spatial inventions occur (2015),
- By exploring the present living conditions from cities to extended territories (2016),
- And this year the context of our learning and testing are buildings built in the last twenty years as the embodiment of ideas and theories that are affected and affect both the discipline with its past works and our present world with its unpredictable shifts.

The ability to see what is taking shape is an essential skill that the course embraces throughout the year. Architects have a distinct way of thinking visually by translating complex forces and information into new spatial inventions. An architect is an improviser who has the ability to see beyond what is present (and is aware of what has been done), and this essential skill would constantly be strengthened.

The First Year studio expose the students to a multiplicity of past projects, buildings and figures, guide them to see beyond what is visible, and help them to embrace an adaptive thinking where unpredictability open up possibilities and different audiences foster new forms of communications.

ABROAD - BUILT SPACES AS LABORATORY
The First Year Studio is not a physical space containing tools and equipment; it is instead out there, the physical world with its buildings is our laboratory where our hands and minds are at work to study past works and to imagine and expand what a project may be. We will learn by looking at how projects of the last twenty years have turned into buildings by focusing on examples that have changed and expanded specific architecture topics. From the mid-nineties multiple theories of what architecture could be, the event of digital technologies and the effect on spatialities, the expansion of the area of action for an architecture practice, the multiplicity of actors, the role of the lovers of architecture from clients to patrons, and so on have open up possibilities for architecture that can be directly experienced and studied.

During the year we will alternate our learning by moving between our studio space and the world with a focus on buildings and cities in the Middle East and in Asia. The First Year is constructed around six exercises where architectural topics are observed and studied on specific built spaces and are then re-briefed and reimagined as a response to our present world with its current preoccupations.

We will search and reimagined the topics of tectonic in relation to specific technologies, programs where time based scenarios can construct synchronicities of activities, form with extensions and adaptations of a given context, the shaping of volumes while questioning style, and the lifespan of a building and the role of complete or incomplete parameters.

FIRST YEAR PORTFOLIO
The First Year portfolio is a project in itself, constructed throughout the year as an open collection of ways of learning via arguments, visual speculations and projects. Over the course of the year students will learn how to communicate and synthesize discoveries and learning into a personal year-long portfolio of work, informed by various modes of writing, designing and arguing. The portfolio is both critical and poetic: it the synthesis of many trials and attempts and at the same time it discloses
a personal way of looking, searching, and putting forward initial positions and projects of architecture. In the
First Year, reacting matter more than planning, imagining comes before experimenting, and experiencing is the
base to reimagine and reinvent.

FIRST YEAR STUDIO STAFF

Head of First Year and Studio Master
Monia De Marchi is an architect graduated from the Istituto Universitario di Architettura di Venezia with
honours and holds a M.Arch. from the AA DRL. In the past she worked on projects in Egypt and Vietnam and
she collaborated with fashion and graphic designers. She is been teaching at the AA from 2005 in the
Intermediate and Diploma School, and from 2011 as Head of the First Year Programme at the AA.

Studio Masters
Pol Esteve is an architect graduated from Escola Tècnica Superior d’Arquitectura de Barcelona in 2009. He
holds Masters in History and Critical thinking by the Architectural Association and is a PhD candidate at The
Bartlett (UCL). He is the co-founder of GOIG architecture studio. He is currently teaching design studio in the
AA and directing the AA Visiting School program in Brussels.

Nacho Marti graduated from Elisava School of Design in Barcelona and the AA. He founded his design studio
in 2004 whose projects have been exhibited, published and awarded internationally. He is First Year Studio
Course Master, Lecturer in Technical Studies and Director of the Visiting School Amazon.

John Ng studied architecture at the University of Bath and the AA, where he has taught since 2011. He
founded ELSEWHERE and practises architecture in London. His work has been shortlisted and won in
international competitions.

Alexandra Vougia studied architecture in Thessaloniki, Greece and holds an MS in Advanced Architectural
Design from GSAPP, Columbia University. She was awarded the PhD degree by the AA in 2016. Alexandra has
worked as an architect in New York and Athens and has been teaching at the AA since 2012.

Studio Tutors
Sara Saleh is a designer specialised in architecture and product design. She has obtained her bachelor degree
in Architecture at the American University of Sharjah and a M.Arch at the AA DRL. Previously she worked for
Zaha Hadid Architects (2010-2017) on projects in the Middle East including Kapsarc in Saudi Arabia and on
furniture/product collections such as the liquid glacial and varied Citco marble collections.

Costandis Kizis holds a PhD (Architectural Association), a MSc in Advanced Architectural Design (Columbia
University) and a Diploma in Architecture (NTUAthens, with honours). He has taught at the AA, at Central
Saint Martins and at Leeds Beckett University. He is principal at Kizis Architects and has been repeatedly
awarded in architectural competitions.

Delfina Bocca is currently working as architect at Zaha Hadid. She previously worked in UK, Italy and
Argentina from product design to masterplanning. She holds an M.Arch from the AA DRL (2014) and is a
registered architect in Argentina, where she completed her studies. She has participated in numerous
workshops and taught at schools in both Argentina and the UK.

Patricia Mato-Mora studied architecture at the AA, where she was spun off into the world of digital craft,
sculpture and making. She then studied materials at the RCA, and now works alongside artists and architects
to realise large-scale projects employing various craftsmanship methods, while practicing independently as
an artist.

Thomas Randall-Page studied Architecture at Glasgow School of Art, Aalto University, and London
Metropolitan University. As a student he worked at 6A Architects and after graduating with his diploma
joined Heatherwick Studio where he worked on projects both in the UK and Internationally. Co-founded Building Works Unit in 2011 Thomas still teaches with this group running numerous workshops alongside his freelance practice.

<table>
<thead>
<tr>
<th>Title</th>
<th>FIRST YEAR DESIGN STUDIO</th>
<th>Code</th>
</tr>
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<tbody>
<tr>
<td>Level</td>
<td>First Year</td>
<td></td>
</tr>
<tr>
<td>Studio Head</td>
<td>Monia De Marchi,</td>
<td></td>
</tr>
<tr>
<td>Studio tutors</td>
<td>Monia De Marchi, Pol Castello Esteve, John Ng, Alexandra Vougia, Nacho Marti, Costandis Kizis, Sara Saleh, Delfina Bocca, Patricia Mato-Mora, Thomas Randall-Page</td>
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<td>Terms</td>
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<td>(FHEQ Level 5 equivalent)</td>
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<td>Royal Institute of British Architects</td>
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<tr>
<td>Learning methods</td>
<td>Lectures</td>
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<td>Seminars/tutorials/juries/visits/studiotrips</td>
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<td></td>
<td>Self-directed learning</td>
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**SYNOPSIS**

This year, students address the architectural topics of space, tectonic, structure, program, time, aesthetics and form, from the points of view of theory, design, visualization and tectonic, acquiring an understanding of theoretical and practical knowledge and the interdependence of these. In the first term students learn how to read and understand built spaces and architectural drawings by searching and comparing different case studies. The learning is constructed around two briefs-exercises that address the topics of: space-structure-tectonic for the first brief, and program-space-context for the second brief with a series of analytical drawings and models. During the second term students learn how to reinvent specific architectural qualities by mastering vary tools and skills such as digital modelling, fabrication, time-based visualizations, which help them to experiment and develop their work. The learning is constructed around two briefs that address the topics of spatial sequences and time for the first brief, and form-volume-style for the second brief. The third term is focused on imagining spatial propositions by combining the topics studied during the year while applying them into a given context. During the year the briefs will be initially studied in the studio and then later tested on site with a series of optional trips abroad and in London. Students will learn how to react quickly to specific contexts and how to use specific media while on the move. The ability to acquire different skills that help the students to translate ideas and thoughts into a visual work is emphasise by the interdependence of design studio with the complementary studies courses.

**AIMS**

The aims of the First Year is to provide an initial understanding of the discipline of architecture and its relations with wider cultures by exposing the students to a large range of case studies and references. The focus is to master the ability to see for what is hidden and to learn multiples ways of translating what we imagine into spatial visual work. The ability to work with unpredictable settings and with unexpected parameters is embraced during the year with different briefs-exercises that help the student to react but also to imagine anew. The focus for each student is to produce over the course of three terms, an individual portfolio that collect processes and results for each brief as a result of individual positions constructed collectively in the First Year Studio.
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 First Year course, 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  Adequate knowledge of the histories and theories of architecture and the related arts, technologies and human sciences

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

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

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

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

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

LO5.3  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 in the school and abroad.

Students and tutors constantly engage with other parts of the AA School and with external critics on specific subjects related to design through a series of tailored seminars and collaborations. In addition students experience works of architectural significance first-hand with visits to various buildings, cities and architecture offices. Students learn to search, analyse and synthesise at a level appropriate to this stage of undergraduate experience. Students learn to react to a given brief with visual work that explore spatial and intellectual ideas and learn to justify and communicate these through a range of media.

The work and learning carried forward in the studio is also enlarged with a regular integration with the complementary studies programmes. Feedback is regularly provided in tutorials, seminars, juries and at reviews where students are required to make visual and verbal presentations of their work set out in accordance with studio and school timetables.

LEARNING SUPPORT

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

Assessment will be based on the following:

- Understanding, analysis and interpretation of a brief
- Evidence of analysis and awareness of a given context (theoretical, cultural, socio-political, or physical context)
- Integration of aesthetic and technical components of the design project
- Awareness of the influence of history and theory and the application of precedent
- Demonstration of visual and verbal communication skills, use of a range of media at appropriate scales

Assessment Criteria

All learning outcomes must be passed to achieve a pass in the First Year.

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

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

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

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

Method of Assessment

**Formative assessment**
Continual assessment is provided weekly at tutorials, periodic unit pin-ups and interim juries. Formative assessment is provided through jury review at the end of each brief after which written feedback is provided to assist students in the preparation of their final submissions.

**Summative assessment**
Portfolios of final drawings, images and models are presented physically and digitally to a Review Panel of First Year tutors to ensure parity of assessment. A **pass** at the end of First Year confirms continuation to Second Year. A **fail** at the end of First Year leads to two possible outcomes:

a) the student is put forward to a **Final Check** (Monday of Week 1 of Summer Term) where he/she must present new work which is tailored to cover any missing criteria. The new work will be supervised by First Year tutors during a workshop with mandatory presence.

b) the panel offers the student a place to **repeat** the First Year.
**TRANSFERABLE SKILLS**

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

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

The four Complementary Studies programmes – History and Theory Studies, Media Studies, Technical Studies and Professional Practice 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 Practice Studies course as part of their ARB/RIBA Part 1 and 2 requirements.

History and 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 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 & Theory Studies courses run over all five years of academic study at the AA. They introduce students to the nature of architecture, not solely through the issue of design but also in the larger context of the discipline’s relation to past, present, future and diverse cultures. Writing is a central skill for the developing architect – at a professional level, architects are increasingly expected to describe and analyse designs and buildings in written form. In response, History & Theory Studies has renewed these aspects of the courses, enabling students to develop their own points of view in seminars and to develop their skills in writing for course requirements.

The first three years of HTS aim to provide a broad framework for the comprehension of architecture at different levels. First Year students are introduced to a number of concepts and categories central to design. Although the students ultimately decide for themselves what they think, the course enables them to make informed choices, and to participate in an open discussion of these choices. The Second Year introduces the past and nature of architecture within different cultures by considering the ways in which architecture has been used as the material support of religions, forms of political power and family life. Seminars address buildings that illustrate these particular arguments. In the Third Year the students study a variety of twentieth- and twenty-first-century buildings using plans and other forms of architectural representation that provide a more nuanced and in-depth way of reading representations.

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

Writing an Essay
Mark Cousins

Architectural Essay Writing: Referencing Guidelines
Ryan Dillon

First Year Terms 1 and 2

The Nomos of the City

Term 1: The Nomos of the City: Towards a History of Urban Form – Pier Vittorio Aureli (Course Lecturer)
Manolis Stavrakakis (Course Tutor), Roberta Maccacio, Gili Merin, William Orr, Alexandra Vougia (Teaching Assistants)

Term 2: Seven Exemplary Buildings - Pier Vittorio Aureli (Course Lecturer)
Manolis Stavrakakis (Course Tutor), Roberta Maccacio, Gili Merin, William Orr, Alexandra Vougia (Teaching Assistants)

This course aims to introduce the students into the history of the city and the urban territory from antiquity to the contemporary age through the concept of urban form. The first term will focus on the city: Who builds a city? Who inhabit a city? And above all what is the ultimate purpose of a city? The lecture course thus will introduce each case study by paralleling close reading of specific urban artefacts with an introduction to historical conditions that had produced these artefacts. The second term will attempt a survey of architectural history by compressing it into seven canonical buildings. Central to this survey will be the discussion on what is an architectural paradigm and what makes a specific building produced within a specific historical context, an example. Students will be trained to carefully look at plans, drawings, paintings, photographs. Subsequently students will learn to compose a bibliography about a specific case study and will research this case study by means of graphic notations such as plans, elevations and other type of drawings etc. The course will be based on a series of exercises both in writing and drawing that will enable the students to formulate an argument and provide sufficient evidence to support it.

Unit Staff

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

Roberta Marcaccio received her Masters from the AA and is now a writer and coordinator of communications and research at the London-based practice DSDHA. She is the co-editor of the forthcoming The Hero of Doubt (AA Publications), a selection of writing spanning the career of Ernesto Nathan Rogers.

William Hutchins Orr studied architecture at the University of Toronto, and is currently pursuing a PhD at the Architectural Association School of Architecture. His research centres on political subjectivity, temporality, and modernism in philosophy and the historiography of architecture.

Manolis Stavrakakis holds a PhD in History and Theory of Architecture from the AA. He has studied architecture at the National Technical University of Athens, Columbia University and the AA. He has been practising and teaching architecture in Athens and in London since 2005.

Alexandria Vougia studied architecture in Thessaloniki, Greece and holds an MS in Advanced Architectural Design from GSAPP, Columbia University. She was awarded the degree of Doctor in Philosophy by the Architectural Association in 2016. Alexandra has worked as an architect in New York and Athens and has been teaching at the Architectural Association and University of Westminster.
Course Title | COMPLEMENTARY STUDIES HISTORY AND THEORY STUDIES ARCHITECTURE WORDS
---|---|---|---
Level | First Year | Status | Compulsory
Course Leader | Pier Vittorio Aureli (Course Lecturer) Manolis Stavrakakis (Course Tutor) Francesca Dell’Aglio, Roberta Maccacio, Gili Merin, William Orr, Alexandra Vougia (Teaching Assistants) | Term | 1
Credits | 10/120 | Pre-requisite | None
Co-requisite | None | None | None
Professional body requirements | Architects Registration Board Royal Institute of British Architects | Learning methods | Lectures Seminars/tutorials/juries Self-directed learning

SYNOPSIS
This course offers an overview of the history of the city and the urban territory from antiquity to the contemporary age through the concept of urban form. To decipher the nomos of the city is to learn how the physicality of the city reveals the power relationships that have produced it. The city is thus the most important historical index of these relationships and its close reading raises the most fundamental questions about city and its architecture: who build a city? Who inhabit a city? And above all what is the ultimate purpose of a city? The lecture course thus will introduce each case study by paralleling close reading of specific urban artefacts with an introduction to historical conditions that had produced these artefacts. Students will be trained to carefully look at and describe the city through the concreteness of its architecture. They will look at plans, drawings, paintings, photographs. Subsequently students will learn to compose a bibliography about a specific case study and will research this case study by means of graphic notations such as plans, elevations and other type of drawings etc.

AIMS
To produce, over the course of two terms, written work of increasing sophistication. Provide a strong foundation of architectural history and theory. Develop awareness of basic relationships of historical and theoretical research to design and related arts and human sciences. Develop the ability to make informed judgements and to self-evaluate and work independently. Develop understanding of the relationship between architectural history and theory in relation to social, cultural, contextual, philosophical and political issues. Develop visual, verbal and written communication skills. Understand the importance of discussion and external evaluation in relation to all aspects of architectural writing and be able to respond to and integrate feedback.

OUTLINE CONTENT
- Archetypes and Boundaries
- Form and Space
- Towns and Territories
- City and Perimeter
- Division and Multiplication
- Street and Square
- Frame and Parcel
LEARNING OUTCOMES

Definitions

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

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

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

- **LO2**: Adequate knowledge of the histories and theories of architecture and the related arts, technologies and human sciences
  - LO2.1 The knowledge of the cultural, social and intellectual histories, theories and technologies that influence the design of buildings
  - LO2.2 The knowledge of the influence of history and theory on the spatial, social and technological aspects of architecture

- **LO3**: Knowledge of the fine arts as an influence on the quality of architectural design
  - LO3.1 Knowledge of how the theories, practices and technologies of the arts influence architectural design
  - LO3.2 Knowledge of the creative application of the fine arts and their relevance and impact on architecture

- **LO4**: Adequate knowledge of urban design, planning and the skills involved in the planning process
  - LO4.1 Knowledge of theories of urban design and the planning of communities
  - LO4.2 Knowledge of the influence of design and development of cities, past and present on the contemporary built environment

- **LO5**: Understanding of the relationship between people and buildings, and the buildings and their environment, and the need to relate buildings and the spaces between them to human needs and scale
  - LO5.1 Understanding of the needs and aspirations of building users
  - LO5.2 Understanding of the impact of buildings on the environment, and the precepts of sustainable design
  - LO5.3 Understanding of the way in which buildings fit into their local context

- **LO7**: Understanding of the methods of investigation and preparation of the brief for a design project
  - LO7.1 Understanding of the need to critically review precedents relevant to the function, organisation and technological strategy of design proposals

TEACHING AND LEARNING STRATEGIES

The learning strategy for First Year level history and theory is learning through research, reading, writing and drawing. History and Theory is lecture and seminar based. Assignments are student-centred and course based. Students are encouraged to value writing and drawing 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 2000 word essay at the end of term
- Presentation of writings at weekly seminars
Assessment Criteria
All learning outcomes must be passed to achieve a pass in this unit.

Method of Assessment

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

Summative assessment
Each essay is assessed by a seminar 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**: High level of achievement overall, significantly exceeding the minimum required to attain a passing standard. The submission demonstrates comprehensive appreciation of topic and application of critical reflection and insight. Developmental and final work documented clearly in a coherently structured and well-presented submission. A High Pass recommendation is only possible for a submission that has achieved a Pass and is made by the assessing tutor for further review by a separately convened assessment panel who will review the standard and quality of all recommendations.

- **Pass**: Reasonable level of achievement overall, meeting or exceeding the minimum required to attain a passing standard. The submission demonstrates appreciation of topic with some critical reflection and insight. Developmental and final work documented clearly in a reasonably presented submission.

- **Low Pass**: Work attaining the standard of Pass, but which has previously been assessed as Complete to Pass and/or has been submitted after the advertised date/time.

- **Complete to Pass**: Unsatisfactory level of achievement overall, which fails to meet the minimum required to attain a passing standard. Demonstrates little appreciation, development or effort, or is insufficient in quantity. This assessment is the automatic result of failure to meet minimum attendance requirements. Each re-submission attempt (to a maximum of 2) requires the satisfactory completion of an additional assignment which is a further essay of 1000 words on an agreed topic or equivalent. A submission receiving a Complete to Pass assessment can only achieve a Low Pass outcome upon successful resubmission.

- **Fail**: Work and/or attendance previously assessed as Complete to Pass which fails, after the maximum number of permitted re-submission attempts (to a maximum of 2), to meet the minimum required to attain a passing standard.

Re-Assessment
Refer to AA School Academic Regulations

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

<table>
<thead>
<tr>
<th>Required</th>
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<tbody>
<tr>
<td>Communication:</td>
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<td>✔</td>
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<tr>
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COMPLEMENTARY STUDIES
HISTORY AND THEORY STUDIES
ARCHITECTURE AND THE CITY: THE HISTORY OF A DIFFERENT RELATIONSHIP

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Code</th>
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<tr>
<td>Level</td>
<td>First Year</td>
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<tr>
<td>Status</td>
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<tr>
<td>Term</td>
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<td>Credits</td>
<td>10/120</td>
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<tr>
<td>Co-requisite</td>
<td>None</td>
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<tr>
<td>Barred combinations</td>
<td>None</td>
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<tr>
<td>Professional body requirements</td>
<td>Architects Registration Board, Royal Institute of British Architects</td>
</tr>
<tr>
<td>Learning methods</td>
<td>Lectures, Seminars/tutorials/juries, Self-directed learning</td>
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**SYNOPSIS**

The Seminar will attempt a survey of architectural history by compressing it into seven canonical buildings. Central to this survey will be the discussion on what is an architectural paradigm and what makes a specific building produced within a specific historical context, an example. An example is something that not in spite, but because its explicit singularity is able to define a wider set of issues. Not just the history of architecture, but every history is produced by examples. Yet, in many histories, singularities are overwhelmed by totalizing narratives. Contrary to this tendency which we can define as ‘historicism’ we will approach the history of architecture within the irreducible singularity of specific buildings which even in their marginality vis-à-vis the totality of the built environment have the potential to disclose a wide range of problems for architecture and the city in general. The buildings selected are not ‘canonical’ buildings - some of them are minor episodes normally not included in surveys. Yet it is by going in depth in those artifacts and engaging their irreducible singularity, their specific way to being in time and space, that a general understanding of architecture and its social and political context may be possible. Within the seminar we will learn how to describe buildings, how to situate them in their historical context, how to conceptualize their implicit (or explicit) idea of space, and above all how they were conceived designed and build.

**AIMS**

To produce, over the course of two terms, written work of increasing sophistication. Provide a strong foundation of architectural history and theory. Develop awareness of basic relationships of historical and theoretical research to design and related arts and human sciences. Develop the ability to make informed judgements and to self-evaluate and work independently. Develop understanding of the relationship between architectural history and theory in relation to social, cultural, contextual, philosophical, aesthetic 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**

- Funerary Complex of Djoser Saqqara
- Theatre, Epidaurus
- House of the Tragic Poet, Pompei
- Abu Dulaf Mosque, Samarra
- Palazzo Medici and Palazzo Rucellai
- Dulwich Picture Gallery
- Narkomfin Communal House
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
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- **LO4** Adequate knowledge of urban design, planning and the skills involved in the planning process
  - **LO4.1** Knowledge of theories of urban design and the planning of communities
  - **LO4.2** Knowledge of the influence of design and development of cities, past and present on the contemporary built environment

- **LO5** Understanding of the relationship between people and buildings, and the buildings and their environment, and the need to relate buildings and the spaces between them to human needs and scale
  - **LO5.1** Understanding of the needs and aspirations of building users
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- **LO7** Understanding of the methods of investigation and preparation of the brief for a design project
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TEACHING AND LEARNING STRATEGIES
The learning strategy for First Year level history and theory is learning through research, reading and writing. History and Theory is lecture and seminar based. Assignments are student-centred and course based. Students are encouraged to value writing as a critical tool to communicate ideas and original insight through the development of a strong essay thesis. Writing skills are obtained through a series of assignments, developing abstracts and outlines and is required to communicate these to the class and tutor and consider the feedback. Regular feedback is provided through in-class discussions, group and individual tutorials and comments on essay drafts in preparation for the final submission.

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

ASSESSMENT
Assessment will be based on the following:
- Presentation of a 2000 word essay at the end of term
- Presentation of writings at weekly seminars

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

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

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

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- **Fail**: Work and/or attendance previously assessed as Complete to Pass which fails, after the maximum number of permitted re-submission attempts (to a maximum of 2), to meet the minimum required to attain a passing standard.

Re-Assessment
Refer to AA School Academic Regulations

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

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2.3.2 COMPLEMENTARY STUDIES: TECHNICAL STUDIES

The Technical Studies (TS) programme stands as a complete technical education over five years and constructs a creative collaboration with the material demands of individual unit agendas. TS is founded on the provision of a substantial knowledge base developed through critical case studies of contemporary fabrication processes, constructed artefacts and buildings. Lecture courses are taken by tutors from leading architecture firms, engineering practices and research institutions and form a portion of each year’s requirements, with particular emphasis on the First, Second and Fourth years. Undertaking a selection of required TS courses in each year ensures that every student receives a complete and well-rounded 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. Technical Design tutors aim to integrate the TS3 and TS5 work with the unit agendas as much as possible, developing wherever necessary the unit’s technical brief and supporting it with additional specialised information by means of seminars, lectures and visits. The Technical Design tutors offer each student the means to materialise the ideas, concepts and ambitions born in the intimacy of the unit. Technical Studies reinforces the plurality and variety of the units by adapting the requirements of TS3 and TS5 to each individual unit agenda.
First Year Term 1

Technical Synthesis: Introduction to Integrated Design – Compulsory Course

Environment
Giles Bruce, Federico Montella, Laura de Azcárate

Materials
Nacho Martí, Lena Emanuelsen

Structures
Ciaran Malik, Giulio Gianni

This course introduces students to the three core TS branches (structures, environment and materials) and shows that they are not separate realities but in fact different lenses for looking at the built environment.

Students will start with a simple physical architectural model in order to understand integrated structural, material and environmental effects in architecture. Through critical and creative thinking, students will activate a series of structural, environmental and material manipulations of these models, analysing and evaluating outcomes in relation to the other technical aspects. Through iterative modelling, students will gain understanding of the basic principles and relations of structures, environment and materials while exploring how TS can inform the design process and how a model can form a testing ground. The course is supplemented by a series of lectures.

First Year Term 2

First Applications – Compulsory Course

Environment
Giles Bruce, Ioannis Rizos, Laura de Azcárate

Materials
Nacho Martí, Camila Rock, Lena Emanuelsen

Structures
Robert Knight, Danae Polyviou

This course offers students a hands-on and experimental approach for a greater integration of Technical Studies with the First Year design portfolio. TS design tutors attend the First Year studio, joining the First Year tutors and contributing to tutorials and consultations in the areas of structures, materials and environmental issues. The submission for the course will be made as part of the TS workshop during Week 11 of Term 2 and will be assessed by the TS tutors in the presence of the First Year Studio tutors.

Unit Staff

Giles Bruce studied architecture in University College Dublin Ireland, and subsequently received an MArch in Sustainable Environmental Design at the AA. He is currently director of A-ZERO architects.

Nacho Martí graduated from Elisava School of Design in Barcelona and the AA. He founded his design studio in 2004 whose projects have been exhibited, published and awarded internationally. He is First Year Studio Course Master, Lecturer in Technical Studies and Director of the Visiting School Amazon.

Camila Rock is a graduate of the University of Talca, Chile, and the Emergent Technologies and Design MArch at the AA. She works at Grimshaw Architects London, focusing on material systems and the use of computational processes as instruments for architectural design.

Danae Polyviou has studied at the University of Bath and completed a Master on Membrane Structures in Germany. She has been working as a structural engineer in Stuttgart and Berlin prior to joining Atelier One in London. Her personal interest lies within the notion of lightweight structures of Frei Otto and Pier Luigi Nervi.

Laura de Azcárate is an acoustic designer and architect within the acoustics team in BDP’s Environmental Design Studio. Along with degrees in Architecture and Music she
holds an MSc in Environmental and Architectural Acoustics from London South Bank University.

Claran Malik studied engineering at the University of Cambridge and trained as a teacher at the University of Buckingham. Currently a structural engineer at Engineers HRW, his work includes water projects in Thailand and structural seismic resistance in Nepal.

Federico Montella studied Architectural Engineering at the Politecnico di Torino and at the Karlsruhe Institute of Technology (KIT). He has worked in Italy as a Town Planner and later attained an MSc in Sustainable Environmental Design at the AA. He has since then worked in London as a sustainability consultant for Sheppard Robson and HLM developing an expertise in low energy housing, education and masterplanning.

Robert Knight is an associate at Engenuity. He studied architectural engineering at the University of Leeds and Penn State University. His experience ranges from working with historic listed buildings to engineered timber structures to an island resort in the UAE.

Ioannis Rizos is a chartered engineer and trades as a senior environmental design consultant at Atelier Ten. He hold and MSc degree in Energy Systems and the Environment from the University of Strathclyde. He is a Board Member of the International Building Performance Association (IBPSA-UK). He has been actively involved in the use/development of energy and daylight simulation tools and deployed their application in several landmark buildings to date, including the Olympic Velodrome in Queen Elizabeth’s Olympic Park, LSE’s Student Centre in London and the Natural History Museum’s Grounds redevelopment programme.

Giulio Gianni after graduating with an MSc in civil engineering at University College London, he undertook and MSc in Emergent Technologies and Design at the AA where he graduated with distinction. He currently works for the structural engineering consultancy Price & Myers as part of the Geometric Team where he focuses on modelling and analysing complex geometries and bespoke designs.

Lena Emanuelsen is a Norwegian architect who gained her diploma from the AA. After graduating she co-founded Becoming X, a design and research practice that work between the UK and Norway. She has taught at De Montfort University and the AA.
The course will encourage the use of hands-on modeling as an analytical tool, helping students to understand how the manipulation of one technical aspect affects the overall design. We will explore four spaces in London, as catalysts, each having unique technical relationships. Using critical and creative thinking, students will activate a series of structural, environmental and material manipulations — or ‘corruptions’ — of these spaces. The students will analyse and evaluate the resulting outcomes both technically and spatially. Through an iterative process of modeling and re-modeling, students will gain an understanding of the fundamental principles of structures, environment and materials. They will understand the interrelationship between these disciplines as well as creatively exploring how Technical Studies can inform the design process. The course will include a series of lectures providing students with a sound qualitative understanding and appreciation of the fundamental principles which underpin structures, environment and materials.

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

OUTLINE CONTENT
- Quieter/Hotter/Darker
- Bendier/Twistier/Stable
- Lighter/Denser/Faster

LEARNING OUTCOMES
Definitions
The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 1.
The abbreviation LO is used to define the specific Learning Outcomes for this unit and are to be read in conjunction with the Aims of this Course.
On completion of this course, students will be able to demonstrate:

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

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

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

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

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

TEACHING AND LEARNING STRATEGIES

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

LEARNING SUPPORT

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

ASSESSMENT

Assessment will be based on the following:

- In groups of three student, submission of a written and illustrated base case building study comprising drawings, images and models at appropriate scales in an agreed format, and three environmental, material and structural alterations.

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

Assessment Criteria

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

Method of Assessment

Formative assessment

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

Summative assessment

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

Visual and verbal presentation of Report to TS tutors and First Year Design Unit tutors to ensure parity of assessment. Students receive written feedback, supplemented by a follow-up tutorial with the seminar leader to discuss further the essay and areas for improvements in future research and writing projects. Assessment is graded as follows:
• **High Pass**: High level of achievement overall, significantly exceeding the minimum required to attain a passing standard. The submission demonstrates comprehensive appreciation of topic and application of critical reflection and insight. Developmental and final work documented clearly in a coherently structured and well-presented submission. A High Pass recommendation is only possible for a submission that has achieved a Pass and is made by the assessing tutor for further review by a separately convened assessment panel who will review the standard and quality of all recommendations.

• **Pass**: Reasonable level of achievement overall, meeting or exceeding the minimum required to attain a passing standard. The submission demonstrates appreciation of topic with some critical reflection and insight. Developmental and final work documented clearly in a reasonably presented submission.

• **Low Pass**: Work attaining the standard of Pass, but which has previously been assessed as Complete to Pass and/or has been submitted after the advertised date/time.

• **Complete to Pass**: Unsatisfactory level of achievement overall, which fails to meet the minimum required to attain a passing standard. Demonstrates little appreciation, development or effort, or is insufficient in quantity. This assessment is the automatic result of failure to meet minimum attendance requirements. Each re-submission attempt (to a maximum of 2) requires the satisfactory completion of an additional assignment which is a further essay of 1000 words on an agreed topic or equivalent. A submission receiving a Complete to Pass assessment can only achieve a Low Pass outcome upon successful resubmission.

• **Fail**: Work and/or attendance previously assessed as Complete to Pass which fails, after the maximum number of permitted re-submission attempts (to a maximum of 2), to meet the minimum required to attain a passing standard.

**Re-Assessment**

Refer to AA School Academic Regulations

**TRANSFERABLE SKILLS**

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

<table>
<thead>
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<td>Course Title</td>
<td>COMPLEMENTARY STUDIES</td>
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<td>Level</td>
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<td>Level Leader</td>
<td>Giles Bruce, Ioannis Rizos, Laura de Azcárate, Nacho Martí, Camila Rock, Lena Emanuelsen, Robert Knight, Danae Polyviou</td>
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<td>Pre-requisite</td>
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<tr>
<td>Professional body requirements</td>
<td>Architects Registration Board</td>
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<tr>
<td>Learning methods</td>
<td>Site visits</td>
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**SYNOPSIS**

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

**AIMS**

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

**OUTLINE CONTENT**

Environment
- Excursion: tools and techniques for analysis and measurement of luminous environment for sunlight and daylight
- Excursion: development of integrated bottom-up design approach incorporating multiple parameters
- Excursion: development of rigorous experimental approach to architectural design driven by analysis and evaluation

Materials
- Material systems, techniques, fabrication methods
- Constraints of specific materials
- Development of integrated bottom-up design approach incorporating multiple parameters
- Development of rigorous experimental approach to architectural design driven by analysis and evaluation
- Contemporary fabrication
- Control of component-based systems to achieve specific architectural, environmental and structural conditions

Structures
- Basic principles of structural elements
- Influence of structural forms
AA Undergraduate School Programme Guide – Year One – Academic Year 2017/18

- Understanding parameters, experimentation and adaptation
- Interaction of structural elements in larger structural systems
- Applied force and capacity
- Addressing structure in context of architectural proposals

LEARNING OUTCOMES
Definitions
The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 1. The abbreviation LO is used to define the specific Learning Outcomes for this unit and are to be read in conjunction with the Aims of this Course.

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

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

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

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

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

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

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

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

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

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

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

Assessment will be based on the following:

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

Assessment Criteria

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

Method of Assessment

Formative assessment

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

Summative assessment

Each report is assessed by a course tutor. A sample of reports are shared amongst all seminar leaders and course tutors to assure parity of assessment. Visual and verbal presentation of the Report to TS tutors and First Year Design Unit tutors to ensure parity of assessment. Students receive written feedback, supplemented by individual tutorial with the seminar leader to discuss further the essay and areas for improvements in future research and writing projects. Assessment is graded as follows:

- **High Pass:** High level of achievement overall, significantly exceeding the minimum required to attain a passing standard. The submission demonstrates comprehensive appreciation of topic and application of critical reflection and insight. Developmental and final work documented clearly in a coherently structured and well-presented submission. A High Pass recommendation is only possible for a submission that has achieved a Pass and is made by the assessing tutor for further review by a separately convened assessment panel who will review the standard and quality of all recommendations.
- **Pass:** Reasonable level of achievement overall, meeting or exceeding the minimum required to attain a passing standard. The submission demonstrates appreciation of topic with some critical reflection and insight. Developmental and final work documented clearly in a reasonably presented submission.
- **Low Pass:** Work attaining the standard of Pass, but which has previously been assessed as Complete to Pass and/or has been submitted after the advertised date/time.
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- **Fail:** Work and/or attendance previously assessed as Complete to Pass which fails, after the maximum number of permitted re-submission attempts (to a maximum of 2), to meet the minimum required to attain a passing standard.

Re-Assessment

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

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2.3.3 COMPLEMENTARY STUDIES: MEDIA STUDIES

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

Media Studies

Miraj Ahmed, Sebastian Andia, Kasper Ax, Sue Barr, Shin Egashira, Juliet Haysom, Anderson Inge, Thomas Tørslev Jensen, Antoni Malinowski, Alison Moffett, Inigo Minns, Flavien Menu, Taneli Mansikkamäki, Joel Newman, Emmanuel Vercruysse

The AA Media department is a testing ground for exploring the processes and methods involved in making architecture - for interrogating the tools with which we speculate, manipulate and play; compute, control and test; communicate, seduce, and provoke. It operates a diverse multidisciplinary program where unexpected collisions and obsessive attention to detail expose rich seams of creative potential. By actively testing modes of production through focused acts of doing and making, Media Studies presents a range of opportunities for students to develop individual practice and hone dexterity with both established and progressive media.

Media Studies-Core Courses

Media Studies-Core courses are studio based and comprised of 8-sessions (for Intermediate) or 4-sessions (for First Year) that address a particular aspect of architectural production, within the scope of a single course topic. Media Studies courses are a required part of the First Year and Intermediate Schools and MS-Core courses can be taken for either MS1 or MS2 credit. AA unit tutors, as well as staff from workshops, computing and the AV department teach these weekly courses alongside specialists from outside of the school. Studio-based courses for Second Year students are open to any student enrolled in the Intermediate or Diploma School.

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

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

## Media Workshops

**Media Workshops** are one-off events, short introductions, tasters or demonstrations open to students across the school. Details of these workshops are posted on the AA Media website.

## First Year Term 1

### PROJECTION AND SPECULATION

**Miraj Ahmed**

Architectural drawings are tools that enable a series of speculative and exploratory steps that lead to the physical building of propositions. The course will build your knowledge of 2D and 3D orthographic projection and the importance of precision as a tool for the imagination, moving from the measured redrawing of an existing architectural precedent and use these as the basis for a new set of speculative transformative drawings.

### PERIPHERAL LANDSCAPES

**Sue Barr**

This course will use digital photography to examine landscape[s] at the edges of the city; where urban/suburban landscapes are both complex and mysterious and the photograph is discovered only through committed observation.

### TRANSLATION OF OBJECTS THROUGH DRAWING

**Shin Egashira**

The course explores the unfamiliarities of familiar objects by cutting, splicing, hacking and reassembling through drawing, physical modelling and collaging. Alternating between cutting, drawing and describing, the course introduces the ambiguity between forms of representation and that of designing.

### THE BODY AS A SITE

**Juliet Haysom**

This course examines the idea of the survey. Using observational techniques; historic and contemporary measuring devices; and their own invented apparatus, students will identify and record salient quantities and qualities of a body in the form of 1:1 drawings.

### SEEING YOUR WAY TO DRAW

**Anderson Inge**  

*Seeing Your Way to Draw* is saturated with looking, drawing, and exercising a language for both. Each session has a distinct theme, covering powerful approaches and techniques in drawing. The sessions will take place in exquisite national collections nearby; each will begin with a short talk or demonstration, and the bulk of our time will be spent actively working through exercises proven to develop evocative drawing.

### MATERIALITY OF COLOUR

**Antoni Malinowski**

This course focuses on the potential of colour in creating/manipulating space. Students will be introduced to the materiality of pure pigments with the focus on colour as micro-
structure. Students will be encouraged to create their own distinctive notational system sensitive to space, time, light and the characteristics of materials.

SONIC GEOMETRY
Taneli Mansikkamäki
Focusing on visualising three-dimensional sonic data from frequencies to field recordings we will work with 3D programs to propose audio visual compositions and notations which carry the dynamics and context of the collected sounds. This sonic arrangement will not be used only as a trigger but will accompany the final geometric visualisation by further strengthening our understanding of a proposed space, place and the context within.

THE DRAWN MISTAKE
Alison Moffett
Using the organizing structure of Tschumi’s architectural paradox, this course will convert what is an investigation into space into a way to think about drawing. By looking at examples and trying out our own techniques, including using different drawing tools, blind drawing, reconfiguring shapes and collage, and the trace left through action, we will work towards creating unique individual drawings that capture the magic of opposition.

ONE-MINUTE ANIMATION
Joel Newman
In four sessions students will make an animated gif and a 1500 frame (one minute) animation with original soundtrack. The gif will focus on the individual as the subject. For the animation, all methods of production will be considered but stop-motion will be emphasised.

The KnowHow Series
Not Assessed
Emmanuel Vercruysse
The Knowhow Series is about fostering an awareness of how the things around us are made, it operates at the confluence of traditional craft and cutting edge technology and sets out to investigate the many mysterious processes involved in bringing complex and exquisite objects into being.

First Year Term 2

CONCEPT EMERGENCE
Sebastian Andia
Conceptual drawing is the main driver in the process of design. In this course students, will engage with digital drafting and crafting of concept drawings. Learning polygon modelling as well as digital prototyping they will develop their own conceptual ideas into a final prototype. The course will focus on learning Polygon Modelling (Autodesk Maya) as the main drafting tool to develop conceptual drawings to a more evolved level. In the process of learning new techniques, students will gain not just excellent skills, but also bring out their personal singularities to build up their own design language.

COLLABORATIVE TRANSFORMATIONS
Kasper Ax, Thomas Tørslev Jensen
The Collaborative transformations course introduces students to comprehensive 3D modelling and 3D printing techniques. Contemporary architectural design processes are dependant on collective workflows where data passes from one hand to the next, making any end result a product of precisely coordinated collaborations. Therefore this course pushes beyond the conventional understanding of architecture as a linear process, and explores the potentials of design and creativity as a collaborative effort. This year each student will produce a scaled, 3d printed living unit that is designed to plug into its neighbors to produce a conglomeration of units that will make up a housing community.
TRANSLATION OF OBJECTS THROUGH DRAWING
Shin Egashira
The course explores the unfamiliarities of familiar objects by cutting, splicing, hacking and reassembling through drawing, physical modelling and collaging. Alternating between cutting, drawing and describing, the course introduces the ambiguity between forms of representation and that of designing.

THE BODY WITHIN A SITE
Juliet Haysom
This course examines the idea of the survey. Using observational techniques; historic and contemporary measuring devices; and their own invented apparatus, students will identify and record salient quantities and qualities of a local site in the form of drawings.

MATERIALITY OF COLOUR
Antoni Malinowski
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ORDINARY DOMESTICITY
Flavien Menu
99% of the spaces we are living are by-products of the architectural realm. They are mostly banal but it does not mean that ordinary spaces are away from qualities, not convenient or even comfortable. So, what makes a space a place? The studio aims to create a link between spaces and imaginaries to understand what constitutes the value of places. Based on Species of Spaces book, we will explore the potential of situations we can find on our daily life, from interiors intimacy to exterior situations. Generous window edge, round hole in the kitchen’s wall, vaulted ceiling in the tube station are uncanny details that create comfort and domesticity - or at the opposite - malaise and irritation. This wide range of sensations activated thought everyday spaces experiments will be the starting point to develop scenery and explore the invention of daily-life narratives.

STUFF
Inigo Minns
A course that explores the fundamental qualities of everyday materials. Through a series of tests using familiar materials we will transform the dumb and cheap into the sophisticated and exquisite. Taking familiar materials in their raw form we will misuse and abuse them, developing 1:1 details that force new readings and interpretations of often overlooked substances and products. The end result being a design that considers both the material qualities investigated as well as their application and spatial impact.

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Not Assessed
Emmanuel Vercruysse
The Knowhow Series is about fostering an awareness of how the things around us are made, it operates at the confluence of traditional craft and cutting edge technology and sets out to investigate the many mysterious processes involved in bringing complex and exquisite objects into being.

Unit Staff

Kate Davies [Department Head] is an artist and architect. She is co-founder of nomadic design studio Unknown Fields, art practice LiquidFactory and field robotics group RAVEN. She undertakes site-specific and expedition-based work and operates between writing, drawing, film and photography. Kate was unit master of Diploma 6 [Unknown Fields] for eight years, And taught MArch [unit 23] at the Bartlett, UCL. She is now Director of the Unknown Fields Research Studio at the AA.

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

Sebastián Andía is an architects and artists with diverse multidisciplinary backgrounds. He is founder of Sebastian Andia Studio which operates at the cross section of art and design. As an architect He is member of Andia Arquitectos an architecture studio with offices in Argentina and London. Since 2012, Sebastian joined Zaha Hadid Architects and has worked on a wide range of projects and competitions.

Kasper Ax is an architect, designer and researcher. He is a founding partner of AxJensen Design/ Architecture in Copenhagen and previously worked as an associate architect at the Brussels/London Based practice LASSA Architects and Asymptote in New York. He holds an M.Arch from the Bartlett and has since 2009 taught various courses and units at a number of schools including the AA, Bartlett and the University of Westminster.

Sue Barr studied at the London College of Printing where she specialised in photographing brutalist architecture and now works internationally as an architectural photographer. As a PhD candidate at the Royal College of Art, her research, ‘The Architecture of Transit: Beauty and Sublimity in Motorway Architecture from the Alps to Naples’, is due for completion in summer 2016.

Shin Egashira makes art and architecture worldwide. Recent collaboration experiments include ‘Time Machine’ (Beyond Entropy) and 'Twisting Concrete', which intends to fuse old and new technologies. He has been conducting a series of landscape workshops in rural communities around the world. Shin has been teaching at the AA since 1990 and is the Unit Master of Diploma Unit 11 since 1997.

Juliet Haysom trained in Fine Art at The Ruskin School, University of Oxford 1998-2001, The Royal College of Art, London 2002-04, and completed RIBA Part-1 at the AA 2011-13. She is currently developing two solo artist’s commissions within the site of a 19th-Century prison and a new pedestrian route in Bristol, and is Lead Artist for a new park on Unity Street in Bristol.

Anderson Inge has combined architectural practice with teaching for nearly 30 years, in the UK as well as the USA. He initially completed trainings in both architecture and structures at MIT, and subsequently trained in painting and sculpture at Boston’s Museum of Fine Arts School and at Central St Martins, London. In recent years Anderson’s teaching has concentrated on drawing and visualization for architects, delivering courses and workshops at numerous institutions including the Royal College of Art and the Rural Studio.
Thomas Tørslev Jensen is an architect and partner of Copenhagen based AxJensen Design/Architecture. He previously worked in a number of offices, most recently as a senior architect at Zaha Hadid Architects. He holds an M.Arch with distinction from the AADRL (2012) and has taught at several schools including Aarhus School of Architecture, the Royal Academy in Copenhagen and Diploma 17 at the AA.

Antoni Malinowski is an artist who works with pigment, light, movement and time investigating the dynamic relationship that exists between pictorial and architectural spaces. After studying painting at the Academy of Fine Arts, Warsaw and furthering his studies at the Chelsea Collage of Art, Malinowski has based his practice in London. His major solo exhibition at the Camden Arts Centre in 1997 triggered many collaborations with architects on permanent large scale interventions in architecture.

Taneli Mansikkamäki is an architect, musician, and a Studio Master of the Foundation Course at the Architectural Association. He is a founder of A Geometry Office based in Clerkenwell London and his background is in the interdisciplinary media practices and working previously with several architects such as the late architect Jan Kaplický's Future Systems.

Flavien Menu is an architect graduate of the École Nationale Supérieure d’Architecture de Versailles with a postgraduate dual degree in Urban Affairs (London School of Economics/Sciences Po Paris), his expertise includes developing strategic research projects such as Grand Moscou and Le Grand Paris (at l’AUC Paris) as well as complex urban development schemes for BIG Copenhagen. His writing aims to fuel the societal, political and cultural debate on built environment issues and have been widely published.

Inigo Minns is an architect with an interest in stuff. He has been teaching at a variety of colleges in different disciplines in the UK and elsewhere for 12 years and runs a unit at the AA.

Alison Moffett is an artist and educator. Originally from Tennessee, she obtained an MRA from the Slade School of Fine Art and an MA in history and critical thinking from the AA.

Joel Newman studied fine art at Reading University under teachers including Richard Wilson, Bill Culbert, Anya Gallaccio and Marc Camille Chaimowicz. He has been a course tutor in Video with the Media Studies at the AA since 1998 and has exhibited his video works at galleries including the Architecture Foundation, the ICA, the Whitechapel Art Gallery and the AA. From 2006-08 he was a co-curator for the New Media Research Initiative at the AA.

Emmanuel Vercruysse is an artist, architect and craftsman with a passion for design-through-making. Trained in both furniture design and architecture he works intuitively through iterations of drawing, craft and code. He is co-director of AA Design and Make at Hooke Park, co-founder of art practice LiquidFactory, a member of the design collective Sixteen Makers and the field robotics group RAVEN. Emmanuel was previously Senior Teaching Fellow at the Bartlett School of Architecture, where he was unit master of MArch Unit 23 for 8 years.
Course Title: COMPLEMENTARY STUDIES
  MEDIA STUDIES
  PROJECTION AND SPECULATION

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<td>Compulsory/Option</td>
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Unit Leader: Miraj Ahmed

Credits: 5/120

Term: 1


Pre-requisite: None

Barred combinations: None

Professional body requirements: Architects Registration Board, Royal Institute of British Architects

Learning methods: Lectures, Seminars/tutorials/juries, Self-directed learning

SYNOPSIS
Architectural drawings are tools that enable a series of speculative and exploratory steps that lead to the physical building of propositions. The course will build your knowledge of 2D and 3D orthographic projection and the importance of precision as a tool for the imagination, moving from the measured redrawing of an existing architectural precedent and use these as the basis for a new set of speculative transformative 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
- Lectures - Orthographic projection techniques, perspective and collage techniques
- Practical demonstrations and testing of drawing and colour
- Guest lecture and workshop – visiting artist
- Production – weekly tutorials
- Presentation techniques and final 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 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, group sessions, and practical workshops
- Creative application of the techniques, tools or media specific to the course
- Coherence between conceptual structure and final proposition
- Demonstration of technical facility to best represent considered intentions
- Final composition 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 available range of media 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 how project is understood and communicated. Understanding that the choice of media used can influence the emphasis of social and political arguments within a design project. Development of adequate knowledge of the range of media including their potential and limitations; development of confidence to make informed and appropriate choices between different media.
**Technical Resolution:**
Knowledge and understanding of a particular medium; appropriate selection, application, use and demonstration of skill of a particular medium in the communication of a 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**
Continual assessment is provided weekly at tutorials, unit pin-ups and presentations.

**Summative assessment**
Assessment is graded as follows:

- **High Pass:** High level of achievement overall, significantly exceeding the minimum required to attain a passing standard. The submission demonstrates comprehensive appreciation of topic and application of critical reflection and insight. Developmental and final work documented clearly in a coherently structured and well-presented submission. A High Pass recommendation is only possible for a submission that has achieved a Pass and is made by the assessing tutor for further review by a separately convened assessment panel who will review the standard and quality of all recommendations.

- **Pass:** Reasonable level of achievement overall, meeting or exceeding the minimum required to attain a passing standard. The submission demonstrates appreciation of topic with some critical reflection and insight. Developmental and final work documented clearly in a reasonably presented submission.

- **Low Pass:** Work attaining the standard of Pass, but which has previously been assessed as Complete to Pass and/or has been submitted after the advertised date/time.

- **Complete to Pass:** Unsatisfactory level of achievement overall, which fails to meet the minimum required to attain a passing standard. Demonstrates little appreciation, development or effort, or is insufficient in quantity. This assessment is the automatic result of failure to meet minimum attendance requirements. Each re-submission attempt (to a maximum of 2) requires the satisfactory completion of an additional assignment which is a further essay of 1000 words on an agreed topic or equivalent. A submission receiving a Complete to Pass assessment can only achieve a Low Pass outcome upon successful resubmission.

- **Fail:** Work and/or attendance previously assessed as Complete to Pass which fails, after the maximum number of permitted re-submission attempts (to a maximum of 2), to meet the minimum required to attain a passing standard.

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

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

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<tr>
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<td>■</td>
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<td>Information management</td>
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<tr>
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<tr>
<td>Critical skills/ability</td>
<td>■</td>
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<tr>
<td>Work as part of a team</td>
<td>■</td>
<td>■</td>
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### Course Title

<table>
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<tr>
<th>Course Title</th>
<th>COMPLEMENTARY STUDIES</th>
<th>MEDIA STUDIES</th>
<th>TRANSLATION OBJECT TO DRAWING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Level</td>
<td>First Year</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unit Leader</td>
<td>Shin Egashira</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Credits</td>
<td>5/120</td>
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<tr>
<td>Co-requisite</td>
<td>Projection And Speculation, Peripheral Landscapes, Seeing Your Way To Draw, One-Minute Animation, Concept Emergence, Collaborative Transformations, The Body Within A Site, Materiality Of Colour, Sonic Geometry, Ordinary Domesticity, Stuff, The Drawn Mistake, [The Knowhow Series - Optional Course]</td>
<td>None</td>
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<tr>
<td>Pre-requisite</td>
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<td></td>
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</tr>
<tr>
<td>Barred combinations</td>
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<tr>
<td>Professional body requirements</td>
<td>Architects Registration Board</td>
<td>Royal Institute of British Architects</td>
<td></td>
</tr>
<tr>
<td>Learning methods</td>
<td>Drawing/making workshops</td>
<td>Seminars/tutorials/juries</td>
<td>Self-directed learning</td>
</tr>
</tbody>
</table>

### SYNOPSIS

The course explores the unfamiliarities of familiar objects by cutting, splicing, hacking and reassembling through drawing, physical modelling and collaging. Alternating between cutting, drawing and describing, the course introduces the ambiguity between forms of representation and of designing.

### 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

- Taking found objects apart, section drawings
- Talk on Orthogonal drawing
- Collage from all the section drawings.
- Talk on Collage, assemblage and bricolage
- Introduction to wood and metal workshop tools and machines
- Making a series of models by translating detail collage sections
- Combining objects, drawings and photographic fragments
- Pin-up session

### 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.

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**ASSESSMENT**

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Re-Assessment
Refer to AA School Academic Regulations

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**MEDIA STUDIES**

**SEEING YOUR WAY TO DRAW**

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<tbody>
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<td>Unit Leader</td>
<td>Anderson Inge</td>
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<td>Architects Registration Board, Royal Institute of British Architects</td>
</tr>
<tr>
<td>Learning methods</td>
<td>Seminars/ Drawing from observation, by hand, in-situ within national galleries. Ongoing one-to-one discussions of emerging drawings. Regular group discussions of work produced by selves and others</td>
</tr>
</tbody>
</table>

**SYNOPSIS**

Drawing well begins with seeing well, and, the most effective way to improve seeing is by developing language that matches the richness and complexity of what we see.

This course is 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 has a distinct theme, an exploration of a distinct aspect, type or potential of drawing. The sessions begin with a short talk or demonstration, but the bulk of our time is be spent actively working through a series of exercises developed to draw something out of us.

The submission required for the end of the course is a straightforward booklet that is a compilation of the drawings made through the term with commentary.

**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 from observation
- Training to focus ones seeing on aspects of form beyond ‘object’
- Training to draw space, in and around objects
- Exploring the use of tone-alone as a vehicle for portraying ‘space’ and context
- Proportion through tone
- Getting drawing to reflect different materiality and tectonics
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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Assessment will be based on the following:

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- Creative application of the techniques, tools or media specific to the course
- Coherence between conceptual structure and final proposition
- Demonstration of technical facility to best represent considered intentions
- Final composition of all produced media into a coherent body of work

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Re-Assessment
Refer to AA School Academic Regulations
### TRANSFERABLE SKILLS
The student will have an opportunity to practise the following skills:

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### Course Title

**COMPLEMENTARY STUDIES**  
**MEDIA STUDIES**  
**MATERIALITY OF COLOUR**

<table>
<thead>
<tr>
<th>Level</th>
<th>Unit Leader</th>
<th>Credits</th>
<th>Co-requisite</th>
<th>Pre-requisite</th>
<th>Barred combinations</th>
<th>Professional body requirements</th>
<th>Learning methods</th>
<th>Code</th>
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<tbody>
<tr>
<td>First Year</td>
<td>Antoni Malinowski</td>
<td>5/120</td>
<td>Projection And Speculation, Peripheral Landscapes, Seeing Your Way To Draw, One-Minute Animation, Concept Emergence , Collaborative Transformations, Translation Of Objects Through Drawing, The Body Within A Site, Sonic Geometry, Ordinary Domesticity, Stuff, The Drawn Mistake, [The Knowhow Series - Optional Course]</td>
<td>None</td>
<td>None</td>
<td>Architects Registration Board, Royal Institute of British Architects</td>
<td>Lecture about colour / space interactions and the colour strategies in architecture. Tutorials during the workshop sessions. Self-directed learning - research towards the individual projects.</td>
<td></td>
</tr>
</tbody>
</table>

### SYNOPSIS

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

### AIMS

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

### OUTLINE CONTENT

- Discussion and formulation of a self-directed research about colour/space interactions.
- Experimentation through making – learning about pigments, binders and other colour materials.
- Materialising the 3D construct based on the analysis of the chosen aspect of colour interactions.
- Presentation techniques – photography, layout and concise texts describing 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.

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LO2 The knowledge of the application of appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach
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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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, group sessions, and practical workshops
- Creative application of the techniques, tools or media specific to the course
- Coherence between conceptual structure and final proposition
- Demonstration of technical facility to best represent considered intentions
- Final composition 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 available range of media 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 how project is understood and communicated. Understanding that the choice of media used can influence the emphasis of social and political arguments within a design project. Development of adequate knowledge of the range of media including their potential and limitations; development of confidence to make informed and appropriate choices between different media.

Technical Resolution:
Knowledge and understanding of a particular medium; appropriate selection, application, use and demonstration of skill of a particular medium in the communication of a 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
Continual assessment is provided weekly at tutorials, unit pin-ups and presentations.

Summative assessment
Assessment is graded as follows:

- **High Pass:** High level of achievement overall, significantly exceeding the minimum required to attain a passing standard. The submission demonstrates comprehensive appreciation of topic and application of critical reflection and insight. Developmental and final work documented clearly in a coherently structured and well-presented submission. A High Pass recommendation is only possible for a submission that has achieved a Pass and is made by the assessing tutor for further review by a separately convened assessment panel who will review the standard and quality of all recommendations.

- **Pass:** Reasonable level of achievement overall, meeting or exceeding the minimum required to attain a passing standard. The submission demonstrates appreciation of topic with some critical reflection and insight. Developmental and final work documented clearly in a reasonably presented submission.

- **Low Pass:** Work attaining the standard of Pass, but which has previously been assessed as Complete to Pass and/or has been submitted after the advertised date/time.

- **Complete to Pass:** Unsatisfactory level of achievement overall, which fails to meet the minimum required to attain a passing standard. Demonstrates little appreciation, development or effort, or is insufficient in quantity. This assessment is the automatic result of failure to meet minimum attendance requirements. Each re-submission attempt (to a maximum of 2) requires the satisfactory completion of an additional assignment which is a further essay of 1000 words on an agreed topic or equivalent. A submission receiving a Complete to Pass assessment can only achieve a Low Pass outcome upon successful resubmission.

- **Fail:** Work and/or attendance previously assessed as Complete to Pass which fails, after the maximum number of permitted re-submission attempts (to a maximum of 2), to meet the minimum required to attain a passing standard.

Re-Assessment
Refer to 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 | PERIPHERAL LANDSCAPES | Code
---|---|---|---|---
Level | First Year | Status | Compulsory/Option
Unit Leader | Sue Barr | Term | 1
Credits | 5/120 | Co-requisite | None
Barred combinations | None
Professional body requirements | Architects Registration Board, Royal Institute of British Architects
Learning methods | Lectures, Seminars/tutorials/juries, Self-directed learning

**SYNOPSIS**

This course will use digital photography to examine landscape[s] at the edges of the city; where urban/suburban landscapes are both complex and mysterious and the photograph is discovered only through committed observation. We will take inspiration from a new vision that developed within Italian photography in the 70s and 80s when a generation of photographers emerged who were drawn to explore invisible landscapes, marginal spaces, the forgotten corners of ordinary towns. Rejecting the iconic, they created a new photographic paradigm that privileged the regional and celebrated landscapes of the everyday. This course is designed to use photography to observe, perceive and reveal; to slowly see our chosen site.

Students will be encouraged to reject the digital camera’s propensity for speed and excessive production of photographs, instead we will treat the digital photograph as a rare commodity where the individual image is created through prolonged consideration. The course will be undertaken using digital SLR cameras; a workshop in the first class will provide a thorough introduction to all aspects of these cameras. [The AA has a number of digital SLR cameras available to borrow if 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**

- History of Photography lecture
- Onsite practical photographic workshops
- Group seminars and discussions
- Weekly evaluation and presentation of photographs
- Critical appraisal of final photographic series produced

**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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**ASSESSMENT**

Assessment will be based on the following:

- Participation and discussion in lectures, group sessions, and practical workshops
- Creative application of the techniques, tools or media specific to the course
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Assessment Criteria
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**SYNOPSIS**

99% of the spaces we are living in are by-products of the architectural realm. They are mostly banal but it does not mean that ordinary spaces are away from qualities, not convenient or even comfortable. So, what does make a space a place? The studio aims to create a link between spaces and imaginaries to understand what constitutes the value of places. Based on the Species of Spaces book, we will explore the potential of situations we can find in our daily life, from interior intimacy to exterior situations. A generous window edge, round hole in the kitchen’s wall, vaulted ceiling in the tube station are uncanny details that create comfort and domesticity - or at the opposite - malaise and irritation. This wide range of sensations activated through everyday spatial experiments will be the starting point to develop scenery and explore the invention of daily-life narratives.

**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**

- Photography
- Experimentation through transformation, media, colour, printing techniques
- Drawing to model-making to photography back to drawing
- Presentation techniques
LEARNING OUTCOMES

Definitions

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**Re-Assessment**

Refer to AA School Academic Regulations

**TRANSFERABLE SKILLS**

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| IT/CAD techniques |          |

| Information management |          |

| Making/ Fabrication Techniques |          |

| Critical skills/ability |          |

| Work as part of a team |          |
## Course Title

**COMPLEMENTARY STUDIES**  
**MEDIA STUDIES**  
**ONE-MINUTE ANIMATION**

<table>
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<th>Level</th>
<th>First Year</th>
<th>Status</th>
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<tr>
<td>Unit Leader</td>
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<td>Term</td>
<td>1</td>
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<tr>
<td>Credits</td>
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<td>Pre-requisite</td>
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### Barred combinations

None

### Professional body requirements

Architects Registration Board  
Royal Institute of British Architects

### Learning methods

Lectures  
Seminars/tutorials/juries  
Self-directed learning

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### SYNOPSIS

The course aims to introduce students to working with the video medium without the necessity to use live action video footage. Students are asked to work towards making a minute long video that utilises animation techniques with accompanying soundtrack. In addition they are asked to produce an animated GIF file. The works are put online quickly to demonstrate the speed at which work can be produced then published.

Students are exposed to several key principals in making these moving images that it is hoped will be applied to this work and to other video and animation projects they will no doubt encounter during their AA career. The course aims to address the notions of narrative and editing - both seen as being important in the development of a wider portfolio.

To help contextualise the project, students receive a short historical lecture that errs towards technological development and production alongside screenings of pertinent video works. The breadth and variety of the cannon is outlined, as is the notion of narrative and non-narrative methodologies.

Emphasis is given to how animation can express a flowing of ideas and physical states. Experimentation is fully encouraged allowing students to perceive the illusional, video plane as a sandbox for new architectural speculation. By using soundtracks of their own making, we begin to ask how the meaning(s) of video imagery can be altered. The sequencing and composition of events becomes central.

Students therefore, are asked to engage with three groups of time-based software: video, motion graphics and audio. Software that allow users edit material and alter file behaviour utilising keyframing, filters and layers. Functions themselves seen in a much larger range of software utilised by architects.

### 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
• How animation works, making sounds/music, animating with Photoshop, screenings, the flow of ideas, animated GIF
• Screenings, Stop Motion, Rotoscoping and Chromakeying demo, idea development
• Tutorials, motion tracking, Rotobrush and effects demo, screening
• Screening, self-directed working, questions

LEARNING OUTCOMES
Definitions
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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, group sessions, and practical workshops
- Creative application of the techniques, tools or media specific to the course
- Coherence between conceptual structure and final proposition
- Demonstration of technical facility to best represent considered intentions
- Final composition 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 available range of media 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 how project is understood and communicated. Understanding that the choice of media used can influence the emphasis of social and political arguments within a design project. Development of adequate knowledge of the range of media including their potential and limitations; development of confidence to make informed and appropriate choices between different media.

**Technical Resolution:**

Knowledge and understanding of a particular medium; appropriate selection, application, use and demonstration of skill of a particular medium in the communication of a 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**

Continual assessment is provided weekly at tutorials, unit pin-ups and presentations.

**Summative assessment**

Assessment is graded as follows:

- **High Pass:** High level of achievement overall, significantly exceeding the minimum required to attain a passing standard. The submission demonstrates comprehensive appreciation of topic and application of critical reflection and insight. Developmental and final work documented clearly in a coherently structured and well-presented submission. A High Pass recommendation is only possible for a submission that has achieved a Pass and is made by the assessing tutor for further review by a separately convened assessment panel who will review the standard and quality of all recommendations.

- **Pass:** Reasonable level of achievement overall, meeting or exceeding the minimum required to attain a passing standard. The submission demonstrates appreciation of topic with some critical reflection and insight. Developmental and final work documented clearly in a reasonably presented submission.

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- **Fail:** Work and/or attendance previously assessed as Complete to Pass which fails, after the maximum number of permitted re-submission attempts (to a maximum of 2), to meet the minimum required to attain a passing standard.
**TRANSFERABLE SKILLS**

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

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</table>
Course Title | COMPLEMENTARY STUDIES | MEDIA STUDIES | COLLABORATIVE TRANSFORMATIONS
--- | --- | --- | ---
Level | First Year | Status | Compulsory/Option
Unit Leader | Kasper Ax, Thomas Tørslev Jensen | Term | 2
Credits | 5/120 | Co-requisite | None
Co-requisite | Projection And Speculation, Peripheral Landscapes, Seeing Your Way To Draw, One-Minute Animation, Concept Emergence, Translation Of Objects Through Drawing, The Body Within A Site, Materiality Of Colour, Sonic Geometry, Ordinary Domesticity, Stuff, The Drawn Mistake, [The Knowhow Series - Optional Course]

Barred combinations
Professional body requirements | Architects Registration Board
Learning methods | Lectures
Seminars/tutorials/juries
Self-directed learning

SYNOPSIS
The Collaborative transformations course introduces students to comprehensive 3D modelling and 3D printing techniques. Contemporary architectural design processes are dependant on collective workflows where data passes from one hand to the next, making any end result a product of precisely coordinated collaborations. Therefore this course pushes beyond the conventional understanding of architecture as a linear process, and explores the potentials of design and creativity as a collaborative effort. This year each student will produce a scaled, 3d printed living unit that is designed to plug into its neighbors to produce a conglomeration of units that will make up a housing community.

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
- General introduction to basic 3d modelling, experimentation through transformation, media, colour.
- Introduction to digital prototyping.
- Preparation of 3d models and fabrication
- Rendering, drawing, documenting

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, group sessions, and practical workshops
- Creative application of the techniques, tools or media specific to the course
- Coherence between conceptual structure and final proposition
- Demonstration of technical facility to best represent considered intentions
- Final composition 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 available range of media 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 how project is understood and communicated. Understanding that the choice of media used can influence the emphasis of social and political arguments within a design project. Development of adequate knowledge of the range of media including their potential and limitations; development of confidence to make informed and appropriate choices between different media.
Technical Resolution:
Knowledge and understanding of a particular medium; appropriate selection, application, use and
demonstration of skill of a particular medium in the communication of a project. Awareness of precedents that
have deployed this medium/media, understanding strengths and limitations through knowledge of specific
eamples.

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
Continual assessment is provided weekly at tutorials, unit pin-ups and presentations.
Summative assessment
Assessment is graded as follows:

- **High Pass:** High level of achievement overall, significantly exceeding the minimum required to attain a
  passing standard. The submission demonstrates comprehensive appreciation of topic and application of
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Re-Assessment
Refer to 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 |          |          |
| Making/ Fabrication Techniques |          |          |
| Critical skills/ability |          |          |
| Work as part of a team |          |          |
SYNOPSIS
Using the organizing structure of Tschumi’s architectural paradox, this course will convert what is an investigation into space into a way to think about drawing. By looking at examples and trying out our own techniques, including using different drawing tools, blind drawing, reconfiguring shapes and collage, and the trace left through action, we will work towards creating unique individual drawings that capture the magic of opposition.

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

OUTLINE CONTENT
- Introduction to drawing as an abstraction of Form and Space. Compositional exercise
- Line: The mark as an action, an extension of a body.
- The unconscious, automatic drawing or writing.
- A visit to the archives.
- Development of individual final drawings
- 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.
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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
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ASSESSMENT
Assessment will be based on the following:
- Participation and discussion in lectures, group sessions, and practical workshops
- Creative application of the techniques, tools or media specific to the course
- Coherence between conceptual structure and final proposition
- Demonstration of technical facility to best represent considered intentions
- Final composition 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 available range of media 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 how project is understood and communicated. Understanding that the choice of media used can influence the emphasis of social and political arguments within a design project. Development of adequate knowledge of the range of media including their potential and limitations; development of confidence to make informed and appropriate choices between different media.
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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
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Method of Assessment
Formative assessment
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Summative assessment
Assessment is graded as follows:

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Re-Assessment
Refer to AA School Academic Regulations

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**SYNOPSIS**

A course that explores the fundamental qualities of everyday materials. Through a series of tests using familiar materials we will transform the dumb and cheap into the sophisticated and exquisite. Taking familiar materials in their raw form we will misuse and abuse them, developing 1:1 details that force new readings and interpretations of often overlooked substances and products. The end result being a design that considers both the material qualities investigated as well as their application and spatial impact.

**AIMS**

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

**OUTLINE CONTENT**

- Introduction to material speculation in design
- Propose and develop a 3D detail through material testing
- Production
- 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:

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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

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Assessment will be based on the following:

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- Creative application of the techniques, tools or media specific to the course
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Knowledge and understanding of a particular medium; appropriate selection, application, use and demonstration of skill of a particular medium in the communication of a 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
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Assessment is graded as follows:

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Re-Assessment
Refer to AA School Academic Regulations

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

<table>
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<tr>
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</tr>
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<tbody>
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<td></td>
</tr>
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<td>✔</td>
</tr>
<tr>
<td>Visual</td>
<td>✔</td>
</tr>
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</tr>
<tr>
<td>Work as part of a team</td>
<td>✔</td>
</tr>
</tbody>
</table>
**Course Title**
- **COMPLEMENTARY STUDIES MEDIA STUDIES CONCEPT EMERGENCE**

<table>
<thead>
<tr>
<th>Level</th>
<th>First Year</th>
<th>Status</th>
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<tbody>
<tr>
<td>Unit Leader</td>
<td>Sebastian Andia</td>
<td>Term</td>
<td>2</td>
</tr>
<tr>
<td>Credits</td>
<td>5/120</td>
<td>Pre-requisite</td>
<td>None</td>
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**SYNOPSIS**

Conceptual drawing is the main driver in the process of design. In this course students, will engage with digital drafting and crafting of concept drawings. Learning polygon modelling as well as digital prototyping they will develop their own conceptual ideas into a final prototype. The course will focus on learning Polygon Modelling (Autodesk Maya) as the main drafting tool to develop conceptual drawings to a more evolved level. In the process of learning new techniques, students will gain not just excellent skills, but also bring out their personal singularities to build up their own design language.

**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**

- Conceptual drawing + Digital design methodology
- Understanding Intuitive decision making as part of the design process
- Translate the Conceptual Drawing into a Polygon Model.
- Developing complex geometry
- Final drawings and renders

**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, group sessions, and practical workshops
- Creative application of the techniques, tools or media specific to the course
- Coherence between conceptual structure and final proposition
- Demonstration of technical facility to best represent considered intentions
- Final composition 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 available range of media 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 how project is understood and communicated. Understanding that the choice of media used can influence the emphasis of social and political arguments within a design project. Development of adequate knowledge of the range of media including their potential and limitations; development of confidence to make informed and appropriate choices between different media.
**Technical Resolution:**
Knowledge and understanding of a particular medium; appropriate selection, application, use and demonstration of skill of a particular medium in the communication of a 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**
Continual assessment is provided weekly at tutorials, unit pin-ups and presentations.

**Summative assessment**
Assessment is graded as follows:

- **High Pass:** High level of achievement overall, significantly exceeding the minimum required to attain a passing standard. The submission demonstrates comprehensive appreciation of topic and application of critical reflection and insight. Developmental and final work documented clearly in a coherently structured and well-presented submission. A High Pass recommendation is only possible for a submission that has achieved a Pass and is made by the assessing tutor for further review by a separately convened assessment panel who will review the standard and quality of all recommendations.

- **Pass:** Reasonable level of achievement overall, meeting or exceeding the minimum required to attain a passing standard. The submission demonstrates appreciation of topic with some critical reflection and insight. Developmental and final work documented clearly in a reasonably presented submission.

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### Course Title: Complementary Studies

**Media Studies**

**Sonic Geometry**

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<td>Course Leader</td>
<td>Taneli Mansikamäki</td>
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<td>Projection And Speculation, Peripheral Landscapes, Seeing Your Way To Draw, One-Minute Animation, Concept Emergence, Collaborative Transformations, Translation Of Objects Through Drawing, The Body Within A Site, Materiality Of Colour, Ordinary Domesticity, Stuff, The Drawn Mistake, [The Knowhow Series - Optional Course]</td>
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**Professional body requirements**

- Architects Registration Board
- Royal Institute of British Architects

**Learning methods**

- Lectures
- Seminars/tutorials/juries
- Self-directed learning

### SYNOPSIS

Focusing on visualising three-dimensional sonic data from frequencies to field recordings we will work with 3D programs to propose audio visual compositions and notations which carry the dynamics and context of the collected sounds. This sonic arrangement will not be used only as a trigger but will accompany the final geometric visualisation by further strengthening our understanding of a proposed space, place and the context within.

### 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

- Familiarisation with 3D modelling software
- Analysis of audio files and initial 3D modelling experiments
- Development of 3D modelled visualisations
- Presentation

### LEARNING OUTCOMES

**Definitions**

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<td>Level</td>
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<td>Unit Leader</td>
<td>Juliet Haysom</td>
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<td>Credits</td>
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<td>Professional body requirements</td>
<td>Architects Registration Board Royal Institute of British Architects</td>
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<tr>
<td>Learning methods</td>
<td>Lecture about colour / space interactions and the colour strategies in architecture. Tutorials during the workshop sessions. Self-directed learning - research towards the individual projects.</td>
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**SYNOPSIS**

This course examines the idea of the survey. Using observational techniques; historic and contemporary measuring devices; and their own invented apparatus, students will identify and record salient quantities and qualities of a local site in the form of drawings.

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**OUTLINE CONTENT**

- Introduction to Galton’s collection & discussion with Curator. Introduction to contemporary measuring devices
- Working with two life models to make recordings of various aspects of the body.
- Development of designs for measuring equipment to be developed, adapted or repurposed.
- Concluding individual drawing/s within the studio.

**LEARNING OUTCOMES**

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<tr>
<td>Unit Leader</td>
<td>Emmanuel Vercruysse</td>
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<tr>
<td>Credits</td>
<td>5/120</td>
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<tr>
<td>Co-requisite</td>
<td>Projection And Speculation, Peripheral Landscapes, Seeing Your Way To Draw, One-Minute Animation, Concept Emergence , Collaborative Transformations, Translation Of Objects Through Drawing, The Body Within A Site, Materiality Of Colour , Sonic Geometry, Ordinary Domesticity, Stuff, The Drawn Mistake,</td>
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<tr>
<td>Pre-requisite</td>
<td>None</td>
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<td>Barred combinations</td>
<td>None</td>
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<td>Professional body requirements</td>
<td>Architects Registration Board</td>
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<td>Royal Institute of British Architects</td>
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<tr>
<td>Learning methods</td>
<td>Lectures</td>
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<td>Seminars/tutorials/juries</td>
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<td>Self-directed learning</td>
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**SYNOPSIS**

The Knowhow Series is a sequence of optional hands-on experimental workshops held in the forest out at the AA’s satellite campus in Dorset. The ambition of these workshops is to provide an in depth exploration of the exciting facilities of Hooke Park, which act as a laboratory for architectural research through 1:1 fabrication. We will investigate a diverse set of fabrication methods and technologies to make components for a permanent feature at Hooke Park – including timber construction, aluminium casting, 3D scanning and even touch upon robotic machining. We will also venture out of the lab, immerse ourselves in the idyllic forest and learn about the different species that make up the forest ecosystem which forms both our material library and site.

**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**

- To provide an introduction to the facilities of Hooke Park
- To engage with large scale fabrication
- To expose first year students to advanced fabrication tools and methodologies
- Hands on experience with aluminium casting

**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 \textit{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:

- \textbf{LO1} The ability to create architectural designs that satisfy both aesthetic and technical requirements
  - \textbf{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
  - \textbf{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
  - \textbf{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

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

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

- \textbf{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
  - \textbf{LO5.1} Understanding of the needs and aspirations of building users
  - \textbf{LO5.2} Understanding of the impact of buildings on the environment, and the precepts of sustainable design
  - \textbf{LO5.3} Understanding of the way in which buildings fit into their local context

\section*{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.

\section*{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.

\section*{Assessment}

This is a non-assessed course.

\section*{Transferable Skills}

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

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