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This guide is to be read in conjunction with the current editions of the
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 convinced 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...
AA Undergraduate School Programme Guide – Intermediate – Academic Year 2017/2018

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 organised, 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

### 2.1 PROGRAMME SPECIFICATION – INTERMEDIATE SCHOOL

<table>
<thead>
<tr>
<th>INTERMEDIATE SCHOOL PROGRAMME SPECIFICATION</th>
<th>PART A: PROGRAMME SUMMARY INFORMATION</th>
</tr>
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<tbody>
<tr>
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| Start date for programme | September 2017 |

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<td>Requirements</td>
<td>Refer to AA School Academic Regulations</td>
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<tr>
<td>Language</td>
<td>Refer to AA School Academic Regulations</td>
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<table>
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<th>Contacts</th>
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<tr>
<td>School Director?</td>
<td>Samantha Hardinham</td>
</tr>
<tr>
<td>Registrar</td>
<td>Belinda Flaherty</td>
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<th>Examination and Assessment</th>
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<tr>
<td>External Examiners 2017</td>
<td>Mary Bowman, Chair</td>
</tr>
<tr>
<td></td>
<td>Patrick Bellow</td>
</tr>
<tr>
<td></td>
<td>Pippo Ciorra</td>
</tr>
<tr>
<td></td>
<td>Hernan Diaz Alonso</td>
</tr>
<tr>
<td></td>
<td>Alison Brooks</td>
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<td></td>
<td>Vittorio Lampugnani</td>
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<td></td>
<td>Fred Manson</td>
</tr>
<tr>
<td></td>
<td>Elisa Valero Ramos</td>
</tr>
<tr>
<td></td>
<td>Mariana Ibanez</td>
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<tr>
<td></td>
<td>Keith Priest</td>
</tr>
<tr>
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<td>Florencia Pita</td>
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<td>Elia Zenghelis</td>
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<tr>
<td></td>
<td>Kathryn Firth</td>
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<td></td>
<td>Homa Farjadi</td>
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<td>Tom Emerson</td>
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<td></td>
<td>Alex Lifscutz</td>
</tr>
<tr>
<td></td>
<td>Roz Barr</td>
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<tr>
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<td>Yosuke Hayano</td>
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<thead>
<tr>
<th>Examination Board(s)</th>
<th>Course Director/External Examiners’ Review</th>
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<td>Approval/review dates</td>
<td>Approval date Review date</td>
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PART B: PROGRAMME DETAILS

AIMS

Terminology

The terms knowledge, understanding, ability and skills are used in the general criteria to indicate the level of achievement required as the student progresses through qualifications at Part 1. The abbreviation LO is used to define the specific Learning Outcomes for this award and are to be read in conjunction with the Aims of the programme.

Aims

Independent intellectual and practical design development is encouraged via teaching small highly focused units through one-to-one tutorials, workshops, seminars and group discussions. The aim is to provide an appropriate foundation for design, research and professional activity in architecture and related areas. The thorough integration of unit design work with complementary taught courses in history and theory, technical studies and professional practice ensures critical contextualisation. The development of a wide range of visual communication skills is emphasised in First, Second and Third Years, supported by courses in media studies. In addition, the School offers a wide Public Programme of optional lectures, symposia, book launches, exhibitions and other events that collectively push the boundaries of architectural education and culture today.

The course aims to produce graduates with the following attributes:

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

INTENDED LEARNING OUTCOMES

<table>
<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>LO1</td>
<td>The ability to create architectural design that satisfy both aesthetic and technical requirements</td>
</tr>
<tr>
<td>LO1.1</td>
<td>The ability to prepare and present building design projects of diverse scale, complexity and type in a variety of contexts, using a range of media, and in response to a brief</td>
</tr>
<tr>
<td>LO1.2</td>
<td>The ability to understand the constructional and structural systems, the environmental strategies and the regulatory requirements that apply to the design and construction of a comprehensive design project</td>
</tr>
<tr>
<td>LO1.3</td>
<td>The ability to develop a conceptual and critical approach to architectural design that integrates and satisfied the aesthetic aspects of a building and the technical requirements of its construction and the needs of the user</td>
</tr>
<tr>
<td>LO2</td>
<td>Adequate knowledge of the histories and theories of architecture and the related arts, technologies and human sciences</td>
</tr>
<tr>
<td>LO2.1</td>
<td>The knowledge of the cultural, social and intellectual histories, theories and technologies that influence the design of buildings</td>
</tr>
<tr>
<td>LO2.2</td>
<td>The knowledge of the influence of history and theory on the spatial, social and technological aspects of architecture</td>
</tr>
<tr>
<td>LO2.3</td>
<td>The knowledge of the application of appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach</td>
</tr>
</tbody>
</table>

| 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 |
| 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 |
| LO4.2 | Knowledge of the influence of design and development of cities, past and present on the contemporary built environment |
| LO4.3 | Knowledge of current planning policy and development control legislation, including social, environmental and economic aspects, and the relevance of these to design development |

| 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 |

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

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

| LO8 | Understanding of the structural design, constructional and engineering problems associated with building design |
| LO8.1 | Understanding of the investigation, critical appraisal and selection of alternative structural, constructional and material systems relevant to architectural design |
| LO8.2 | Understanding of the strategies for building construction, and ability to integrate knowledge of structural principles and construction techniques |
| LO8.3 | Understanding of the physical properties and characteristics of building materials, components and systems, and the environmental impact of specification choices |
LO9 Adequate knowledge of physical problems and technologies and the function of buildings so as to provide them with internal conditions of comfort and protection against the climate

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

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

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

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

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

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 compulsory courses covering Design, History and Theory Studies, Technical Studies, and Media Studies.

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 60% 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 two compulsory History and Theory Studies courses, two compulsory Technical Studies courses, and two compulsory Media Studies courses – seven courses in total.

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 two compulsory History and Theory Studies course, one compulsory Technical Studies course and one summative Technical Design Project and one compulsory Professional Studies course – six courses in total.

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).
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<th>Year /Code</th>
<th>Status*</th>
<th>Unit/Subject Title</th>
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<td>DCO</td>
<td>Design Unit Intermediate 1</td>
</tr>
<tr>
<td>Second</td>
<td>DCO</td>
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<tr>
<td>Second</td>
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<td>DCO</td>
<td>Design Unit Intermediate 16</td>
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<td>Second</td>
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<td>History and Theory Studies: Architectures: The Past of Architecture</td>
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<tr>
<td>Second</td>
<td>C</td>
<td>Technical Studies: Environmental Design in Practice</td>
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<td>Second</td>
<td>C</td>
<td>Technical Studies: Structures : Typologies and Design</td>
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<td>Technical Studies: Materials</td>
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<td>MCO</td>
<td>Media Studies: Shapes of Fiction 1</td>
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<tr>
<td>Second</td>
<td>MCO</td>
<td>Media Studies: Shapes of Fiction 2</td>
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<td>MCO</td>
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<td>MCO</td>
<td>Media Studies: Forest Forensics 2</td>
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<td>MCO</td>
<td>Media Studies: Data-Scape 1</td>
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<td>MCO</td>
<td>Media Studies: Data-Scape 2</td>
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<td>MCO</td>
<td>Media Studies: Drawing in the Nation's Cupboards</td>
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<tr>
<td>Second</td>
<td>MCO</td>
<td>Media Studies: Fluids/Fabrics/Forces/Forms</td>
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<td>Second</td>
<td>MCO</td>
<td>Media Studies: Seeing Slowly: Photographic Typologies</td>
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<td>MCO</td>
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<td>Media Studies: Printed Matter 1</td>
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<td>MCO</td>
<td>Media Studies: Printed Matter 2</td>
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<tr>
<td>Second</td>
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<td>Media Studies: Media Studies: Compo[site] Realities 1</td>
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<td>Media Studies: Media Studies: Compo[site] Realities 1</td>
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<td>Second</td>
<td>MCO</td>
<td>Media Studies: Field Operations</td>
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<td>Second</td>
<td>MCO</td>
<td>Media Studies: The Household Glitch Mounted Regiment</td>
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<td>Second</td>
<td>MCO</td>
<td>Media Studies: Inflecting Space</td>
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<td>Second</td>
<td>MCO</td>
<td>Media Studies: Video Intermediate</td>
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<td>Second</td>
<td>MCO</td>
<td>Media Studies: Making Fictions</td>
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<td>Second</td>
<td>MCO</td>
<td>Media Studies: Stuff</td>
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<td>Second</td>
<td>MCO</td>
<td>Media Studies: Works on Paper</td>
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<tr>
<td>Second</td>
<td>MCO</td>
<td>Media Studies: Da-Da-Digital</td>
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### Second MCO Media Studies: Sandbox Architecture

<table>
<thead>
<tr>
<th>Year /Code</th>
<th>Status*</th>
<th>Unit/Subject Title</th>
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<tbody>
<tr>
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<td></td>
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<td>Third DCO</td>
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<td>Third C</td>
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<td>History and Theory Studies: Buildings and Cities</td>
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<td>Third C</td>
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<td>Technical Studies: Structures – Masterclass in Structural Behaviour</td>
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<td>Third C</td>
<td></td>
<td>Technical Studies: TS Design Project: (submission date 1 or submission date 2)</td>
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<tr>
<td>Third C</td>
<td></td>
<td>Professional Studies: Professional Practice</td>
</tr>
</tbody>
</table>

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

In grey Design Unit not offered in 2016-2017

### TEACHING, LEARNING AND ASSESSMENT

**Teaching and Learning**

This programme is undertaken in full-time mode only. Students are taught design in small highly focused units via one-to-one tutorials, workshops, seminars and group discussions that encourage independent intellectual and practical design development. The focus is to provide an appropriate foundation for design, research and professional activity in architecture and related areas. Unit work is integrated with complementary taught courses in history and theory, technical studies and professional practice. Unit programme details, teaching schedules and unit events are described in the unit extended briefs; details of staff contact time are set out in the unit descriptors. Timetables and assignments are set by unit tutors in conjunction with the Course Director in order to ensure parity between units and between courses.

The development of a wide range of visual communication skills is emphasised in First, Second and Third Years, supported by courses in media studies. School-wide facilities and resources are described on the AA Website. Detailed information on individual unit programmes, complementary courses and School events is set out in the AA Prospectus and on the AA website.
### Assessment

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

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

### Award classification

The award of the AA Intermediate Examination (ARB/RIBA Part 1) is classified only as Pass.

### Accreditation

The AA Intermediate Examination (ARB/RIBA Part 1) is designed to maintain prescription by the Architects Registration Board, the ARB, validation by the Royal Institute of British Architects, the RIBA, to provide exemption from the ARB/RIBA Part 1 examination in architecture.

### LEARNING SUPPORT

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

### EVALUATING AND IMPROVING QUALITY, QUALITY INDICATORS

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

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

The Intermediate School gives Second and Third Year students the basis for development through experimentation within the structure of the unit-system. Each year the Intermediate School has a balance of units covering a diversity of questions and innovative approaches to material, craft and techniques of fabrication. Explorations of cultural and social issues are often set in inspiring places around the world. In parallel to the unit work, skills are developed through courses in history and theory, technical and media studies as well as professional practice.
**Tools for Architecture: Visceral Interfaces** - In intermediate one the human mind is our site, it’s psychology our program and our context is human behaviours and habits. We design from inside out, beginning with the psychological effect of architecture and working our way out towards the immediate space around the human body, then onwards to elements of a building system that can generate that experience across multiple places and for different purposes.

This year we will focus our attention on the relationship between space and behaviour, as we are interested in the notion of design being ontological: there is a feedback loop between us and what we design, meaning that if the architecture we design has an effect on us then it becomes harder to draw the line between us and architecture; the boundary is blurred, maybe we are the architecture we design.

With this in mind and regarding the premise that in order to design for humans we must understand humans, we will place particular emphasis on understanding how humans inhabit space and speculating on the versions of it altered by the spaces we design.

Simulating the spatial experience in real-time using virtual digital models will give us insight into the human body and mind’s understanding of architecture. Building a vocabulary that can objectively describe the architectural experience will enable us to accurately design them. Designing and resolving building systems to deliver such experiences will give us the chance to learn from the past and imagine the future of construction; and our collaborations with professionals in the fields of psychology, neurology, VR and sense-analysis technologies will give us insight and inspiration on the worlds to come.

**AIMS**

To produce, over the course of three terms, project work of increasing sophistication. Explore relationships between historical, theoretical and practical design issues. Learn to apply and integrate aesthetic and technical skills with critical awareness. Develop methodologies for site research. Develop awareness of basic relationships of design work to professional practice. Develop the ability to make informed judgements, self-evaluate and work independently on design development. Develop understanding of the relationship between architecture and social, cultural, contextual, constructional and environmental issues. Develop visual, verbal and written communication skills. Understand the importance of discussion and external evaluation in relation to all aspects of design work and be able to respond to and integrate feedback.

**OUTLINE CONTENT**

- Development of perspective views and image making techniques to inform future design decisions.
- Research into the writing and studies of psychology of perception.
- Development of methods to design spatial qualities derived from its psychological effects.
- Development of geometric strategies to form flexible building systems
- Making of large scale prototypes
- Creation of immersive visualization of final project
- Unit trip
LEARNING OUTCOMES

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

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

LO1 The ability to create architectural design that satisfy both aesthetic and technical requirements
LO1.1 The ability to prepare and present building design projects of diverse scale, complexity and type in a variety of contexts, using a range of media, and in response to a brief
LO1.2 The ability to understand the constructional and structural systems, the environmental strategies and the regulatory requirements that apply to the design and construction of a comprehensive design project
LO1.3 The ability to develop a conceptual and critical approach to architectural design that integrates and satisfied the aesthetic aspects of a building and the technical requirements of its construction and the needs of the user

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

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

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

TEACHING AND LEARNING STRATEGIES

The learning strategy at Intermediate level is learning by doing. Design projects are student-centred and unit based. Students are encouraged to value good visual, verbal and written communication skills and appreciate the relationship between the thought process, communication of ideas to others and consideration of feedback.

Design experience is obtained through a series of directed individual and group projects, tutored both on a one-to-one basis as well as through group discussion. Regular feedback is provided in tutorials, seminars, in juries and at tabletop reviews where students are required to make visual and verbal presentations of their work set out in accordance with unit and school timetables.

LEARNING SUPPORT

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

ASSESSMENT

Assessment will be based on the following:

- Understanding of image making techniques and their ability to communicate ideas
- Awareness of the history of decorative arts and theories of perception
- Ability to digitally craft logical geometric strategies for building systems
- Understanding of materiality in relationship to assembly, cost and sustainability
- Ability to verbally and graphically communicate the inhabitation of space

Assessment Criteria

All learning outcomes must be passed to achieve a pass in this unit. Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:
Theoretical Development:
Adequate awareness of theoretical and philosophical rationale that influence design strategies used in project work. Understanding of the parameters of a design brief that satisfies specific functional and contextual requirements. Demonstrate that creative decisions are based on contextual knowledge and analysis, precedent study and emerging perceptual and aesthetic criteria. Architectural and urban design issues are explored in relation to both the needs of the user and the complexities of the location.

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

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

Method of Assessment

Formative assessment
Continual assessment is provided weekly at tutorials, periodic unit pin-ups and interim juries. In Second Year, formative assessment is provided through jury review at the start of Term 2. In Third Year, an Intermediate Preview assessment is held in Term 2 where each student presents their work both physically and digitally to a Preview Panel of Intermediate tutors to ensure parity of assessment, after which written feedback is provided to assist students in the preparation of their final submissions.

Summative assessment
At the end of a minimum of three years in Intermediate School, and subject to all required Complementary Submissions having been passed, the portfolio is considered by the Final Check Review panel and records one of the following assessment recommendations:

In respect of consideration for the AA Intermediate Examination (ARB/RIBA Part 1):
- A 'Pass' recommendation is forwarded for assessment by the External Examiners for the AA Intermediate Examination (ARB/RIBA Part 1).
- A 'Fail' recommendation is withdrawn from assessment by the External Examiners for the AA Intermediate Examination (ARB/RIBA Part 1), presented to the External Examiners as not having met the internal standards for the professional award, and requires the successful completion of additional work or repeat of Third Year. Third Year may be repeated on one further occasion only, to a maximum of two attempts in total.
- The External Examiners assess students’ work independently, and their assessment is based on the student design portfolio and completed Complementary Studies. A 'Pass' results in the award of the AA Intermediate Examination (ARB/RIBA Part 1).

In respect of consideration for progression to the AA Diploma School:
'Pass', 'Pass with Year Out Strongly Recommended', 'Incomplete', 'No Entry', 'Fail'.

TRANSFERABLE SKILLS

<table>
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<tr>
<th>Required</th>
<th>Assessed</th>
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<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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<tr>
<td>IT/CAD techniques</td>
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<td>Information management</td>
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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>
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</table>
### Unit Title

**SECOND YEAR, THIRD YEAR**

**Status**

**Terms**

**Credits**

**Pre-requisite**

**Co-requisite**

**Level** Second Year, Third Year

**Unit Master** Ana Araujo

**Terms** 1, 2, 3

**Credits** 2

**Pre-requisite** None

**Co-requisite** of Intermediate Design Units 1, 3-16

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

**Learning methods** Seminars/tutorials/juries, Self-directed learning

**Leading to FHEQ Level 6 equivalent on passing** 3rd Yr.

### SYNOPSIS

**Drawingscape**


The list above shows some of the material we will be working with this year. Honouring our tradition to work with real commissions, our client will be Drawing Matter, a trust established by collector Niall Hobhouse entirely devoted to architectural research.

Our job will be to transform a site in the beautiful countryside of Somerset, South West England, into a museum to house and display a collection of over ten thousand items, including architectural drawings, models, prototypes and publications. Local landmarks include the legendary estate of Stourhead, the eccentric gardens of Montacute, Alison and Peter Smithson’s Upper Lawn Pavilion and a recently launched branch of Hauser & Wirth contemporary art gallery. We will take inspiration from collection and context to create a museum like no other: a monument to architectural imagination, a sort of earthly paradise.

### AIMS

To produce, over the course of three terms, project work of increasing sophistication. Explore relationships between historical, theoretical and practical design issues. Learn to apply and integrate aesthetic and technical skills with critical awareness. Develop methodologies for site research. Develop awareness of basic relationships of design work to professional practice. Develop the ability to make informed judgements, self-evaluate and work independently on design development. Develop understanding of the relationship between architecture and social, cultural, contextual, constructional and environmental issues. Develop visual, verbal and written communication skills. Understand the importance of discussion and external evaluation in relation to all aspects of design work and be able to respond to and integrate feedback.

### OUTLINE CONTENT

- Spatial research: analysis of case study buildings
- Exploration of architectural drawings and models in various scales/materials to guide the students to tailor the conventions of architectural representation to make them accessible not only to architects but also to the lay public.
- Site research: Physical and cultural research on the local area
- Programme Research: Design proposal of a museum to display architectural drawings, models and prototypes; landscape design; areas for social interaction
- Unit trip

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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LO2.3 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

Assessment will be based on the following:

- Evidence of site research identifying a particular focus;
- Awareness of the cultural, environmental, social and political context evidenced in the design proposal;
- Awareness of the sensorial and emotional impact of the proposed design, evidenced in formal, technical and material terms;
- Clarity and coherence of communication in design proposal.

Assessment Criteria

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

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

Theoretical Development:

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**Unit Title**

**INTERMEDIATE DESIGN UNIT 3**

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**SYNOPSIS**

Narrative structures have often been used to mould collective dreams, lifestyles, communities and cities. Both the myth of a better future and the nostalgia of the glorious past exist as devices that help us think about and design our built environment. In land disputes across the world past and future are presented in tension with each other. But the fight between progress and tradition is not the only thing at stake. Across forests, rural grounds and the outskirts of cities lies the possibility to shape a radically different future than that of our dominant consumerist culture. Could mythologies be used to shape a progressive form of future living? What would that space be like? Could mythical land and its vernacular tradition shape a new chronology of rituals and social practices?

Intermediate 3 studies how the past and the future influence, and are influenced by, forces of context and accelerating technological innovation. In more concrete terms, this year we will investigate the role of fiction – specifically time-based storytelling – to reveal the liminal borders of city and nature. Utilising film and animation to bring our ideas to life, we will construct worlds that sit between the artificial and natural. Within this fluid territory we construct worlds that are not only visionary but also part of real contexts – architectures of voluptuous forests, emerging crystal cities, primal rituals and technological mantras. We will utilise film and animation to bring our ideas to life, and, in a more haptic sense, we will produce rich compositions, models and props to understand how the complex ecology of digital realities and physical realms overlap. The unit will provide technical and theoretical workshops, lectures and group conversations on fiction, the city and nature, context and architecture imagination. On this journey fiction is not a denial of reality but its multiplier. Will these fictions ever be fulfilled? Could they be pushed far enough to become reality? If yes, then we may call them self-fulfilling fictions.

**AIMS**

To produce, over the course of three terms, project work of increasing sophistication. Explore relationships between historical, theoretical and practical design issues. Learn to apply and integrate aesthetic and technical skills with critical awareness. Develop methodologies for site research. Develop awareness of basic relationships of design work to professional practice. Develop the ability to make informed judgements, self-evaluate and work independently on design development. Develop understanding of the relationship between architecture and social, cultural, contextual, constructional and environmental issues. Develop visual, verbal and written communication skills. Understand the importance of discussion and external evaluation in relation to all aspects of design work and be able to respond to and integrate feedback.

**OUTLINE CONTENT**

- Understanding of land ownership through the history of land usage from mythical rites to property rights
- Production of films and drawings discussing land, architecture and symbolism
- Design and build small-scale architectural devices connecting people and environment
- Define a project brief, considering land usage, communities and architectural context
- Conception and design proposal of medium scale buildings and landscape in chosen context
- Iteration of architectural details and environment analysis based on design proposal
- Document and edit unit trip experience via film, photographs and booklets.
LEARNING OUTCOMES
Definitions
The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 1. The abbreviation LO is used to define the specific Learning Outcomes for this unit and are to be read in conjunction with the Aims of the Programme.

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

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

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

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

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

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

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

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

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

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

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

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

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

ASSESSMENT
Assessment will be based on the following:

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

Assessment Criteria
All learning outcomes must be passed to achieve a pass in this unit. Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:
Theoretical Development:
Adequate awareness of theoretical and philosophical rationale that influence design strategies used in project work. Understanding of the parameters of a design brief that satisfies specific functional and contextual requirements. Demonstrate that creative decisions are based on contextual knowledge and analysis, precedent study and emerging perceptual and aesthetic criteria. Architectural and urban design issues are explored in relation to both the needs of the user and the complexities of the location.

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

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

Method of Assessment

Formative assessment
Continual assessment is provided weekly at tutorials, periodic unit pin-ups and interim juries. In Second Year, formative assessment is provided through jury review at the start of Term 2. In Third Year, an Intermediate Preview assessment is held in Term 2 where each student presents their work both physically and digitally to a Preview Panel of Intermediate tutors to ensure parity of assessment, after which written feedback is provided to assist students in the preparation of their final submissions.

Summative assessment
At the end of a minimum of three years in Intermediate School, and subject to all required Complementary Submissions having been passed, the portfolio is considered by the Final Check Review panel and records one of the following assessment recommendations:

In respect of consideration for the AA Intermediate Examination (ARB/RIBA Part 1):
- A 'Pass' recommendation is forwarded for assessment by the External Examiners for the AA Intermediate Examination (ARB/RIBA Part 1).
- A 'Fail' recommendation is withdrawn from assessment by the External Examiners for the AA Intermediate Examination (ARB/RIBA Part 1), presented to the External Examiners as not having met the internal standards for the professional award, and requires the successful completion of additional work or repeat of Third Year. Third Year may be repeated on one further occasion only, to a maximum of two attempts in total.
- The External Examiners assess students’ work independently, and their assessment is based on the student design portfolio and completed Complementary Studies. A 'Pass' results in the award of the AA Intermediate Examination (ARB/RIBA Part 1).

In respect of consideration for progression to the AA Diploma School:

TRANSFERABLE SKILLS

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Unit Title: INTERMEDIATE DESIGN UNIT 4

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SYNOPSIS

**Sublime Disappearances & Savage Surges.** Intermediate 4 slides between the real and the fictional to define both the emerging territories and inhabitants that characterise today’s Shrink-Age and celebrate processes of both savage growth and thinning.

After exploring the loss of our capability to inhabit certain spaces and developments within the city, this year Intermediate 4 will address a disappearing Europe, tracking infrastructures now rendered obsolete -stopped, abandoned or rejected- due to shifts in our environmental, cultural, economic, socio-political and ideological models. In the last two decades the ways we consume technology and experience out-of-home and leisure experiences have rapidly changed while amusement parks and squares have fallen into disuse; surges in low-cost airlines and in the Airbnb reservations have changed our vacation habits and destinies while many conventional beach resorts close down; rising temperatures and the lack of snow are putting an end to ski stations in the Italian Alps; moreover, past political alliances and ideals leave undesirable meaningful constructions abandoned while the global economy turns European productive sites into emptying landscapes. These realities are symptoms of fluctuating global issues that require considering extended time frames while imagining local and adaptable solutions.

Informed by the contemporary pressures that have left these places behind, we will embark on acts of speculative re-appropriation to explore new modes of inhabitation – because inhabiting is also adaptation; not only enlargement but recovery; not only constructing but dismantling. Working within the scale of architectures and infrastructures – those ‘man-made geographic systems’ that generate their own Ecologies – we will consider how both natural and artificial elements can reveal the relationships between an environment and its inhabitants. By understanding architecture as an environmental construction (a hyper-place constituted by dynamic, unfinished and evolutionary situations), students will explore their fantasy.

AIMS

To produce, over the course of three terms, project work of increasing sophistication. Explore relationships between historical, theoretical and practical design issues. Learn to apply and integrate aesthetic and technical skills with critical awareness. Develop methodologies for site research. Develop awareness of basic relationships of design work to professional practice. Develop the ability to make informed judgements, self-evaluate and work independently on design development. Develop understanding of the relationship between architecture and social, cultural, contextual, constructional and environmental issues. Develop visual, verbal and written communication skills. Understand the importance of discussion and external evaluation in relation to all aspects of design work and be able to respond to and integrate feedback.

OUTLINE CONTENT

- Understanding of the double condition –manufactured and natural- of these disappearing environments. We will consider how both natural and artificial elements can reveal the relationships between an environment and its inhabitants.
- Research into the loss of our ability to inhabit certain spaces and developments tracking infrastructures now rendered obsolete -stopped, abandoned or rejected- due to shifts in our environmental, cultural, economic, socio-political and ideological models. Definition of the identity of these new (thin) territories.
and their inhabitants.

- Primary site research focused on the identification of those pathologies on the ways we inhabit our environments that take place both in cities and countryside: from the loss of our ability to inhabit certain spaces and developments within the cities, to the emptying –and silent transformation- of rural areas, and the disappearance of cities.
- Design of a network of unique Scaless Buildings; systematic projects as flexible and adaptable working frames that all together will inform the Implosive and Disappearing Processes in a Shrink-Age.
- Experimenting with the extended notion of material; development of skinny systems as sophisticated constructive solutions that pursue an appearance of the minimum –in terms of budget, technology, material and/or regulations.

**LEARNING OUTCOMES**

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

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

- **LO1** The ability to create architectural design that satisfy both aesthetic and technical requirements
  - **LO1.1** The ability to prepare and present building design projects of diverse scale, complexity and type in a variety of contexts, using a range of media, and in response to a brief
  - **LO1.2** The ability to understand the constructional and structural systems, the environmental strategies and the regulatory requirements that apply to the design and construction of a comprehensive design project
  - **LO1.3** The ability to develop a conceptual and critical approach to architectural design that integrates and satisfied the aesthetic aspects of a building and the technical requirements of its construction and the needs of the user

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

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

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

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

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

**ASSESSMENT**
Assessment will be based on the following:

- Awareness of the ways in which we consume territory, city, architecture and resources today, focused on the loss of our ability to inhabit certain spaces and developments specially those infrastructures now rendered obsolete -stopped, abandoned or rejected- due to shifts in our environmental, cultural, economic, socio-political and ideological models.
- Evidence of site research considering the emptying and silent transformation of rural and urban areas, till the extreme condition of the disappeara- nce of cities, architectures and infrastructures – those ‘man-made geographic systems’.
- Architecture understood as an environmental construction – a hyper-place constituted by dynamic, unfinished and evolutionary situations.
- Ability to convert fantasies into a connection of Skinny Systems that build up unique Scale-less Buildings in the way of systematic, flexible and adaptable proposals for Slim Citizens that inhabit certain Thinning Territories Ecologically Intensified.
- Performative and creative communication of the project understood as a systematic and interconnective articulation of extraordinary discoveries and architectural moments through a portfolio, in the way of a complex and infrastructural assembly.

Assessment Criteria

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

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

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

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

Method of Assessment

Formative assessment
Continual assessment is provided weekly at tutorials, periodic unit pin-ups and interim juries. In Second Year, formative assessment is provided through jury review at the start of Term 2. In Third Year, an Intermediate Preview assessment is held in Term 2 where each student presents their work both physically and digitally to a Preview Panel of Intermediate tutors to ensure parity of assessment, after which written feedback is provided to assist students in the preparation of their final submissions.

Summative assessment
At the end of a minimum of three years in Intermediate School, and subject to all required Complementary Submissions having been passed, the portfolio is considered by the Final Check Review panel and records one of the following assessment recommendations:

In respect of consideration for the AA Intermediate Examination (ARB/RIBA Part 1):
- A 'Pass' recommendation is forwarded for assessment by the External Examiners for the AA Intermediate Examination (ARB/RIBA Part 1).
- A 'Fail' recommendation is withdrawn from assessment by the External Examiners for the AA Intermediate Examination (ARB/RIBA Part 1), presented to the External Examiners as not having met the internal standards for the professional award, and requires the successful completion of additional work or repeat of Third Year. Third Year may be repeated on one further occasion only, to a maximum of two attempts in total.
The External Examiners assess students’ work independently, and their assessment is based on the student design portfolio and completed Complementary Studies. A 'Pass' results in the award of the AA Intermediate Examination (ARB/RIBA Part 1).

In respect of consideration for progression to the AA Diploma School: 'Pass', 'Pass with Year Out Strongly Recommended', 'Incomplete', 'No Entry', 'Fail'.

**TRANSFERABLE SKILLS**

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**Unit Title**  
INTERMEDIATE DESIGN UNIT 5

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<td>Leading to FHEQ Level 6 equivalent on passing 3rd Yr.</td>
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**SYNOPSIS**

0° 00' 05.3101" + (39° 43' 0" N, 75° 47' 0" W)

Intermediate 5 will walk the 1851 Prime Meridian (0° 00' 05.3101"), drive along the 1767 Mason-Dixon Line (39° 43' 0" N, 75° 47' 0" W) and set sail down the 1884 International Date Line (0° 0' 0" N, 180° 0' 0" W). This continues the unit explorations along a colinear slice through London that unveils the diversity of the city’s architectures, infrastructures, cultures and inhabitants at the local scale while expanding beyond the M25 towards the global scale. With time as our guide these examinations will offer a series of social, technological, time-based and sometimes playfully random constraints as catalysts for generating the central aim of each unit project – a material architectural intervention to question the mechanisms that govern our existence. Synthesising urban exploration and design, students will translate ideas through two- and three-dimensional drawing, writing and physical models that measure time. Focusing on current social and physical contexts and technological advances, Intermediate 5’s objective is to use the fourth dimension as a line of demarcation within the built environment, optimistically altering our perception of everyday life by splintering the status quo into oblivion.

**AIMS**

To produce, over the course of three terms, project work of increasing sophistication. Explore relationships between historical, theoretical and practical design issues. Learn to apply and integrate aesthetic and technical skills with critical awareness. Develop methodologies for site research. Develop awareness of basic relationships of design work to professional practice. Develop the ability to make informed judgements, self-evaluate and work independently on design development. Develop understanding of the relationship between architecture and social, cultural, contextual, constructional and environmental issues. Develop visual, verbal and written communication skills. Understand the importance of discussion and external evaluation in relation to all aspects of design work and be able to respond to and integrate feedback.

**OUTLINE CONTENT**

- Primary research into time as an abstract constraint and its relation to architecture (life-span and material) including an understanding of how time is mapped geographically on land synthesising time, space and architecture.
- The Prime Meridian and Mason Dixon Line will be our sites of enquiry.
- Secondary research into the banal and everyday models of living, social trends and flows of the city, which are seen within the unit at the foundation to much large social issues.
- First hand visits to architectural projects where time has intentionally impacted the building through design or unintentionally through environmental conditions and effects.
- Awareness of the multiple scales of a project, from that of the 1:1 detail to the 1:1000 vision and the 1:30,000 mapping.
- Architectural interventions to be developed through precise drawings, observational field work, moving images and experimental physical model-making
- Main unit trip will take place along the Mason Dixon Line in the Mid-Atlantic US, with secondary trips to Orleans, France and Hooke Park, Dorset
LEARNING OUTCOMES

Definitions

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

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

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

- LO1.1 The ability to prepare and present building design projects of diverse scale, complexity and type in a variety of contexts, using a range of media, and in response to a brief
- LO1.2 The ability to understand the constructional and structural systems, the environmental strategies and the regulatory requirements that apply to the design and construction of a comprehensive design project
- LO1.3 The ability to develop a conceptual and critical approach to architectural design that integrates and satisfied the aesthetic aspects of a building and the technical requirements of its construction and the needs of the user

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

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

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

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

TEACHING AND LEARNING STRATEGIES

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

LEARNING SUPPORT

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

ASSESSMENT

Assessment will be based on the following:

- Evidence that time has a particular impact on the architectural intervention
- Awareness of how the architectural intervention can be a social endeavour
- Understanding how to explore architectural and non-architectural precedent study in productive ways for the design project
- An understanding of how a site-specific project can also be seen as prototypical by testing within additional sites with similar characteristics, implying that it is applicable to other locations within the city or beyond
- Address multiple scales from that of the city down to the materialisation of a building with a combination of precise detailed architectural drawings and experimental physical modelling
Assessment Criteria

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

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

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

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

Method of Assessment

Formative assessment
Continual assessment is provided weekly at tutorials, periodic unit pin-ups and interim juries. In Second Year, formative assessment is provided through jury review at the start of Term 2. In Third Year, an Intermediate Preview assessment is held in Term 2 where each student presents their work both physically and digitally to a Preview Panel of Intermediate tutors to ensure parity of assessment, after which written feedback is provided to assist students in the preparation of their final submissions.

Summative assessment
At the end of a minimum of three years in Intermediate School, and subject to all required Complementary Submissions having been passed, the portfolio is considered by the Final Check Review panel and records one of the following assessment recommendations:

In respect of consideration for the AA Intermediate Examination (ARB/RIBA Part 1):
- A 'Pass' recommendation is forwarded for assessment by the External Examiners for the AA Intermediate Examination (ARB/RIBA Part 1).
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### SYNOPSIS

**The Everyday Transfigured**

I am a beginning.

I am a community project of individualists.

I am an attempt to create closeness without compulsion.

I am quarrelsome and obnoxious, quiet and comfortable.

I am a chaos workshop – with indisputable success.

(Kraftwerk 1, Cooperative Housing in Zurich)

In cities driven by speculation, notions of opportunity and freedom traditionally related to the metropolis are shifting. Hyper-inflated property costs in cities such as Tokyo have led to a stranglehold on those forced to squeeze out every last drop of space, time and productivity. In London, a surging array of corporations have hijacked the idea of sharing, expanding for-profit models of co-living, co-working and co-riding that drive up costs. A lack of ownership appears to set us free, inviting nomadic, adventurous, flexible and open re-conceptions of life. Often though, these are marketing ploys that disguise the nature of the relationship between business and stakeholders, which ultimately tend to eliminate diversity, spontaneity and the self-organisation of culture.

This year Intermediate 6 will re-imagine housing as an architectural framework for live, work and play. We will study past and current experimental projects such as Zurich’s Kalkbreite, which combines a multitude of domestic unit types around common kitchens, baths and cultural spaces, challenging concepts of strangers and family. We will hijack existing tendencies in London and re-orient them towards radical proposals for new types of cooperative economic, programmatic and spatial models.

We will reject freedom and possessions as individual claims to be ‘conquered and defended’, and instead re-situate freedom as that which is to be experienced ‘in and as a relationship’ to others. The appreciation of conflict, diversity and differences as perpetual, desirable and beautiful will allow us to conceive of new forms of living together, setting the stage for the construction of new forms of architecture.

### AIMS

To produce, over the course of three terms, project work of increasing sophistication. Explore relationships between historical, theoretical and practical design issues. Learn to apply and integrate aesthetic and technical skills with critical awareness. Develop methodologies for site research. Develop awareness of basic relationships of design work to professional practice. Develop the ability to make informed judgements, self-evaluate and work independently on design development. Develop understanding of the relationship between architecture and social, cultural, contextual, constructional and environmental issues. Develop visual, verbal and written communication skills. Understand the importance of discussion and external evaluation in relation to all aspects of design work and be able to respond to and integrate feedback.
OUTLINE CONTENT

- Research into dynamic, pivotal and instructive architectural, urban and social theory and project precedents.
- Research into construction methods, circulation and living spaces in existing experimental housing projects.
- Design, build and testing of a design models at large scale (1:1, 1:2).
- Field research into urban ecologies, both surrounding selected sites and within the global context.
- Development of final projects that integrate site information, innovative design and construction methods and that are motivated by critical social and political insights and agendas.

LEARNING OUTCOMES

Definitions

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

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

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

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

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

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

TEACHING AND LEARNING STRATEGIES

The learning strategy at Intermediate level is learning by doing. Design projects are student-centred and unit based. Students are encouraged to value good visual, verbal and written communication skills and appreciate the relationship between the thought process, communication of ideas to others and consideration of feedback.

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LEARNING SUPPORT

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ASSESSMENT

Assessment will be based on the following:

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

Assessment Criteria

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

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

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

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Method of Assessment

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**Unit Title**

INTERMEDIATE DESIGN UNIT 7

**Code**

- **Level**: Second Year, Third Year
- **Unit Master**: Marco Vanucci
- **Credits**: 2nd Yr: 60/120, 3rd Yr: 70/120
- **Terms**: 1, 2, 3
- **Status**: Compulsory/Option
- **Pre-requisite**: None
- **Co-requisite**: of Intermediate Design Units 1-6, 8-16
- **Professional body requirements**: Architects Registration Board, Royal Institute of British Architects
- **Learning methods**: Lectures, Seminars/tutorials/juries, Self-directed learning

**SYNOPSIS**

**Material Life III - Tabula Automata**

Intermediate 7 continues developing its systemic approach to architecture where forms of organisation define their own condition of existence while establishing a dialogue with the external forces architecture needs to respond to. The unit works along the notion of ‘applied research’ oscillating between disciplinary autonomy and heteronomy, virtual and actual modes, systems and discreet parts, material and digital forms. For us, architecture's main objective is to organise, not turning chaos into order but rather creating the condition to surpass itself into a higher form of elegant synthesis. Organisation is an engine.

Automation and artificial intelligence will increasingly change the build environment. New technological breakthroughs will render labour redundant, maximising efficiencies in energy and material saving and improving quality, accuracy and precision. Automation renders vulnerable routine activities whereas AI threatens intellectual labour by a combination of mechanical, hydraulic, pneumatic, electrical, electronic, and computational devices. Heavy industry, logistic infrastructures, retail, leisure, agriculture and transportation are all radically being changed by automation. What's the role of architectural organisation when processes of automation render obsolete the need to organise the cycles of production and re-production of the contemporary city?

Intermediate 7 will imagine, in a scenario set in 2050, new hybrid building types where automation will be fully integrated within the fabric of architecture and, in turn, will question how new technologies will change the way we experience space controlled by machines.

We will develop new forms of organisation of large-span mat-buildings that interrogate the interface between architecture and mechanic automation. We will continue investigating the building envelopes as the boundary between internal and external forces, public and private spheres, human and non-human agencies. In particular we will develop trans-scalar material prototypes and organisational systems testing ideas in a workshop environment. We will experiment with manufacturing processes, materials and computation.

**AIMS**

To produce, over the course of three terms, project work of increasing sophistication. Explore relationships between historical, theoretical and practical design issues. Learn to apply and integrate aesthetic and technical skills with critical awareness. Develop methodologies for site research. Develop awareness of basic relationships of design work to professional practice. Develop the ability to make informed judgements, self-evaluate and work independently on design development. Develop understanding of the relationship between architecture and social, cultural, contextual, constructional and environmental issues. Develop visual, verbal and written communication skills. Understand the importance of discussion and external evaluation in relation to all aspects of design work and be able to respond to and integrate feedback.
OUTLINE CONTENT

- Development of research into architectural systems
- Development of computational protocols and material systems to articulate a design strategy
- Development of a personal design methodology that integrates program, material organisation and performance
- Develop skills and know-how on manufacturing technology and material systems
- Attend the main unit trip
- Development of a design proposal that addresses social, programmatic, typological, technological and ecological issues in relation to the introduction of automation within the built environment
- Development of a prototype showing part of the design, a component or a relevant detail

LEARNING OUTCOMES

Definitions

The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as 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:

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

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LEARNING SUPPORT

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ASSESSMENT

Assessment will be based on the following:

- Evidence of research in organizational systems using generative computational design methods ('digital machine') and physical processes ('analog machine')
- Evidence of understanding material properties, geometry and structural behaviour through computation and physical model making. Ability to test and assess design iterations at different scale
- Evidence of understanding integration of structure, geometry, fabrication and organisation
- Capacity to communicate the design proposal through a range of media to different audiences
- Organize and conduct meetings with relevant experts. Manage and coordinate the multi-disiplinary design process

Assessment Criteria

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

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

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SYNOPSIS

**Politics of the Hyperwall. Snaky Lines of densification in Mexico City**

As Mexico City has grown to become one of the world’s largest and most sprawling metropolises, its population has increased in exponential terms. The results of the city’s endless urbanisation are severe and distressing, with an unequal distribution of infrastructure and services, both visible and invisible barriers and daily commutes that cover extraordinarily long distances. Yet this seemingly unmanaged megalopolis is now rethinking itself through the new CDMX Plan that proposes inserting 40,000 new homes per year between now and 2030 into the existing urban fabric. And yet the plan does not address the biggest challenge: social inclusion.

In a city dominated by its own informality, there is a need to both articulate and reimagine the living conditions of emerging social structures beyond the assumed possible horizon of housing commodification. Intermediate Unit 8 therefore proposes the hyperwall as a new line of densification, which follows existing infrastructural, natural and socio-spatial conditions, to break through the barriers that hijack the informal megalopolis. Snaky, mixed-use strips related to city infrastructures, with a relevant housing component, will be individually proposed (ranging from 1–3km long and 20 x 50m in width) for an estimated 5,000 users. Examples of linear urban configurations – such as Ciudad Lineal by Soria, the Sotsgorod by Miliutin, Le Corbusier’s Cité linéaire, Affonso Eduardo Reidy’s Pedregulho Housing Complex, and L’illa by Rafael Moneo and Manuel de Solà-Morales – will be scrutinised to understand this urban typology. As in the myth of the Aztec deity Quetzalcoatl, the feathered snake, these urban proposals will delineate sinuous linear intervals along conditions of supposed mutual exclusion – between humans and nature, politics and economy, life and death.

AIMS

To produce, over the course of three terms, project work of increasing sophistication. Explore relationships between historical, theoretical and practical design issues. Learn to apply and integrate aesthetic and technical skills with critical awareness. Develop methodologies for site research. Develop awareness of basic relationships of design work to professional practice. Develop the ability to make informed judgements, self-evaluate and work independently on design development. Develop understanding of the relationship between architecture and social, cultural, contextual, constructional and environmental issues. Develop visual, verbal and written communication skills. Understand the importance of discussion and external evaluation in relation to all aspects of design work and be able to respond to and integrate feedback.

OUTLINE CONTENT

- A design of a linear dense building located following existing infrastructural, natural, or socio-spatial conditions through drawings, models and photomontages edited in a portfolio.
- Reading Mexico city through maps, photographs and city fragments after the unit trip, to materially inform the content of the high-rise building and select a specific site within an existing urban corridor.
- A research into political, socio-cultural and economic aspects of Mexico City to inform the programmatic brief of the linear proposal, which comprises housing and civic programmes. A specific investigation on housing and different ways of living as well as an exploration of some linear urban configurations and building examples.
- Understanding through diagrammatic analysis the spatial organization of a linear dense building and other
large-scale proposals of both contemporary international authors, to be later employed to structure the initial spatial organization of individual building proposals.

- Experimenting through model-making at various scales and different materials to define linear building, and exploring construction possibilities for large scale buildings.
- Studies on the relationship between the city and the linear building, assessing its impact on the city through drawings.

**LEARNING OUTCOMES**

**Definitions**

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

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

**LO1**

- The ability to create architectural design that satisfy both aesthetic and technical requirements
  
  **LO1.1** The ability to prepare and present building design projects of diverse scale, complexity and type in a variety of contexts, using a range of media, and in response to a brief
  
  **LO1.2** The ability to understand the constructional and structural systems, the environmental strategies and the regulatory requirements that apply to the design and construction of a comprehensive design project
  
  **LO1.3** The ability to develop a conceptual and critical approach to architectural design that integrates and satisfied the aesthetic aspects of a building and the technical requirements of its construction and the needs of the user

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

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

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

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**TEACHING AND LEARNING STRATEGIES**

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Design experience is obtained through a series of directed individual and group projects, tutored both on a one-to-one basis as well as through group discussion. Regular feedback is provided in tutorials, seminars, in juries and at tabletop reviews where students are required to make visual and verbal presentations of their work set out in accordance with unit and school timetables.

**LEARNING SUPPORT**

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

**ASSESSMENT**

Assessment will be based on the following:

- Presentation of a research on a particular urban question with a review of related literature and elaboration of an argument related to on-site investigations.
- Explanation of design explorations at different scales - city, building and human scales- understanding interrelated effects of design decisions at each scale.
• Awareness of linear urban configurations and building precedents, and other large-scale buildings by diagrammatic and formal analysis of both contemporary international and local architects’ work.
• Employment of different graphic skills to explain designs proposals and ideas.
• Integration of appropriate technical studies and material decisions within the linear building design.

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

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

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

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

Method of Assessment

Formative assessment
Continual assessment is provided weekly at tutorials, periodic unit pin-ups and interim juries. In Second Year, formative assessment is provided through jury review at the start of Term 2. In Third Year, an Intermediate Preview assessment is held in Term 2 where each student presents their work both physically and digitally to a Preview Panel of Intermediate tutors to ensure parity of assessment, after which written feedback is provided to assist students in the preparation of their final submissions.

Summative assessment
At the end of a minimum of three years in Intermediate School, and subject to all required Complementary Submissions having been passed, the portfolio is considered by the Final Check Review panel and records one of the following assessment recommendations:

In respect of consideration for the AA Intermediate Examination (ARB/RIBA Part 1):
• A ‘Pass’ recommendation is forwarded for assessment by the External Examiners for the AA Intermediate Examination (ARB/RIBA Part 1).
• A ‘Fail’ recommendation is withdrawn from assessment by the External Examiners for the AA Intermediate Examination (ARB/RIBA Part 1), presented to the External Examiners as not having met the internal standards for the professional award, and requires the successful completion of additional work or repeat of Third Year. Third Year may be repeated on one further occasion only, to a maximum of two attempts in total.
• The External Examiners assess students’ work independently, and their assessment is based on the student design portfolio and completed Complementary Studies. A ‘Pass’ results in the award of the AA Intermediate Examination (ARB/RIBA Part 1).

In respect of consideration for progression to the AA Diploma School:
### TRANSFERABLE SKILLS

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

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<th>Skill</th>
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<td>Barred combinations</td>
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<td>Architects Registration Board</td>
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<td>Learning methods</td>
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<td>Seminars/tutorials/juries</td>
<td>3rd Yr.</td>
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<td>Self-directed learning</td>
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**SYNOPSIS**

While architecture succumbs to the global forces of finance, efficiency and the standardisation of BIM, cuisine has held steadfast and evolved as the last stronghold of context. We’ll continue to use the most contemporary operative form of contextualisation – foraging – as a method of discovery and designing to create a deeply resonant and particular architectural language.

Avoiding what René Redzepi describes as the foolhardiness of attempting to transform classical French cooking into Nordic cuisine (‘How do you make a Scandinavian crème brûlée?’ he asked), we’ll similarly side-step the myriad of ‘panel’ architecture and ‘blobitecture’ scattered around the contemporary city to emphasise a ‘home-grown’ idiom made up of a lot of what is conventionally overlooked. In the same way that Redzepi and his team take to Copenhagen and its outskirts scouting for ideas and influences, we’ll take to Oslo and its environs – including Lyngør Islands, the Faroe Islands and Iceland – to fill each of our own individual ‘larders’.

In collaboration with Empirical Spirits in Copenhagen, our explorations will be guided by the mysterious processes of distillation and fermentation. Through extracting essential meaning and transforming material characteristics we’ll discover unfamiliar architectural languages, challenge the accepted obsolescence of Norwegian modernism (working with an existing Brutalist building in Oslo) and create new layers of building history. Via radical experimentation and meticulous documentation, we’ll collectively head into the unknown careful to avoid the intoxication of the ‘drunken God’.

In Intér 9 each student is a studio. While delving deeper into Oslo’s existing city fabric, our work will smell, sound, look, feel and taste like nothing the city has ever known or witnessed. We’ll continue to emphasise drawing, stop motion models, and films that articulate the time-based nature of projects. Devour this 256-day programme like you’d get your chops into the 20-course tasting menu at Noma.

**AIMS**

To produce, over the course of three terms, project work of increasing sophistication. Explore relationships between historical, theoretical and practical design issues. Learn to apply and integrate aesthetic and technical skills with critical awareness. Develop methodologies for site research. Develop awareness of basic relationships of design work to professional practice. Develop the ability to make informed judgements, self-evaluate and work independently on design development. Develop understanding of the relationship between architecture and social, cultural, contextual, constructional and environmental issues. Develop visual, verbal and written communication skills. Understand the importance of discussion and external evaluation in relation to all aspects of design work and be able to respond to and integrate feedback.

**OUTLINE CONTENT**

- Development of a project derived from experiments conducted using creative methods and techniques deployed in the research labs at Noma and in collaboration with Empirical Spirits to focus on the processes
of distillation and fermentation.
• The extraction of meaning through the transformation of materials to discover new historical layers and connections.
• First-hand architectural research focused on how to re-use environments with the intention of emphasizing building ‘life spans’ and ‘phased constructions’.
• The unit will focus on local sources, on food and architecture, particularity on seasonality and projects built in phases.
• Extensive primary site research in Olso and how the ‘context of food’ can generate ideas for re-imagining buildings stripped of their identity.
• At workshops in Lyngor, the Faroe Islands and Iceland it is intended to extend the experimentation and emphasis on craft based low tech forms of construction.
• Emphasis on the iterative development of skills and techniques, designing and communicating through drawing and making, exploring both disciplines in parallel. The use of stop motion films of models to explore the time based themes.

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

On completion of this unit, students will be able to demonstrate:
LO1 The ability to create architectural design that satisfy both aesthetic and technical requirements
LO1.1 The ability to prepare and present building design projects of diverse scale, complexity and type in a variety of contexts, using a range of media, and in response to a brief
LO1.2 The ability to understand the constructional and structural systems, the environmental strategies and the regulatory requirements that apply to the design and construction of a comprehensive design project
LO1.3 The ability to develop a conceptual and critical approach to architectural design that integrates and satisfied the aesthetic aspects of a building and the technical requirements of its construction and the needs of the user
LO2.3 The knowledge of the application of appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach
LO3.3 Knowledge of the creative application of such work to studio design projects, in terms of their conceptualisation and representation
LO5 Understanding of the relationship between people and buildings, and the buildings and their environment, and the need to relate buildings and the spaces between them to human needs and scale
LO5.1 Understanding of the needs and aspirations of building users
LO5.2 Understanding of the impact of buildings on the environment, and the precepts of sustainable design
LO5.3 Understanding of the way in which buildings fit into their local context

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

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

**ASSESSMENT**

**Assessment will be based on the following:**

- Ability to follow a non-linear design process to develop an evolving/time-based architectural project for one or more of the four outlined sites
- Ability to understand, interpret and develop two and three-dimensional ideas/work derived from creative culinary processes in particular fermentation and distillation into architectural propositions
- Ability to translate and develop work from exercises at different scales and materials into creative combinations at building scale with an emphasis on material transformations over time
- Clear and creative visual and verbal communication of the project through a highly refined portfolio of two and three-dimensional work and stop motion films emphasising the time-based and low-tech nature of the project

**Assessment Criteria**

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

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

**Theoretical Development:**

Adequate awareness of theoretical and philosophical rationale that influence design strategies used in project work. Understanding of the parameters of a design brief that satisfies specific functional and contextual requirements. Demonstrate that creative decisions are based on contextual knowledge and analysis, precedent study and emerging perceptual and aesthetic criteria. Architectural and urban design issues are explored in relation to both the needs of the user and the complexities of the location.

**Technical Resolution:**

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

**Integration and Synthesis:**

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

**Method of Assessment**

**Formative assessment**

Continual assessment is provided weekly at tutorials, periodic table top reviews and interim juries. In Second Year, formative assessment is provided through jury review at the start of Term 2. In Third Year, an Intermediate Preview assessment is held in Term 2 where each student presents their work both physically and digitally to a Preview Panel of Intermediate tutors to ensure parity of assessment, after which written feedback is provided to assist students in the preparation of their final submissions.

**Summative assessment**

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Intermediate Examination (ARB/RIBA Part 1).
In respect of consideration for progression to the AA Diploma School:
'Pass', 'Pass with Year Out Strongly Recommended', 'Incomplete', 'No Entry', 'Fail'.

**TRANSFERABLE SKILLS**

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Unit Title: INTERMEDIATE DESIGN UNIT 10

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<td>Compulsory/Option</td>
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Unit Master: Valentin Bontjes van Beek, Winston Hampel
Terms: 1, 2, 3

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

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

Leading to FHEQ Level 6 equivalent on passing 3<sup>rd</sup> Yr.

SYNOPSIS

In Goethe's 1707 poem "The Sorcerer's Apprentice", an old wizard leaves the workshop to his student with instructions to fetch water. Empowered by his newfound freedom, the novice enchants a broom to perform the chore - which it does more than sufficiently, again and again, until it has flooded the establishment. Eventually the apprentice is left with no option but to attack the bewitched besom:

"Crash! The sharp axe has undone you.
What a good blow, truly!
There, he's split, I see.
Hope now rises newly,
And my breathing's free."

Cut to Milan in 1958, onto the sudden change in surface tension when Lucio Fontana slices his canvas; to a London hospital and the breathless moment when the umbilical cord between a newborn and its mother is snipped; to Baron Haussmann incising axes into the historic fabric of Paris; to another budget cut to the NHS; to the glistening cut given to a diamond in the rough; to the disturbing yet seductive slicing of the eye in Luis Buñuel's Un Chien Andalou; to this academic year, as Intermediate 10 focuses on the moment and aftermath of such forced rupture.

When something is cut out of (or into) a given context, a new composition is stimulated. The initial focus will be on the existing - that which comes before us, a process not unlike the survey of a newly discovered land, species or language (bearing in mind that sometimes one must set out for India to reach America). It will be our task to establish a position that allows us to perceive, record and evaluate, only to then transform, subvert or even endorse our enticing findings with an informed design proposition. Our venture could lead to the cutting of the Gordian knot, or to the severing of the re-growing heads of Hydra - or even right back to the apprentice’s troublesome cleft broom:

"Woe betide me!
Both halves scurry
In a hurry
Rise like towers
There beside me.
Help me, help, eternal powers!"

AIMS

To produce, over the course of three terms, project work of increasing sophistication. Explore relationships between historical, theoretical and practical design issues. Learn to apply and integrate aesthetic and technical skills with critical awareness. Develop methodologies for site research. Develop awareness of basic relationships of design work to professional practice. Develop the ability to make informed judgements, self-evaluate and work independently on design development. Develop understanding of the relationship between architecture and social, cultural, contextual, constructional and environmental issues. Develop visual, verbal and written communication
skills. Understand the importance of discussion and external evaluation in relation to all aspects of design work and be able to respond to and integrate feedback.

OUTLINE CONTENT

- Primary research at a London site: exploring physical, structural, archaeological, social and historical conditions in order to identify a particular design focus.
- Secondary research on the history and theory of the architecture of the cut and the cutting of architecture – practical as much as conceptual. Understanding of its application and appropriation via adequate building technologies.
- Understanding the value and use of precedents: Haussmann’s Parisian boulevards, Gordon Matta-Clark’s Splitting, the Berlin Wall and the DMZ, Matisse’s Cut-Outs ...
- Design competition for a roof-extension to the AA, demonstrating the programmatic, structural, technical and material strategies.
- Design proposal based on the articulated understanding of “cut” on a domestic, communal and urban scale – showing awareness of the tectonic and programmatic context (evidenced through design, idea and program), presented via a technically proficient set of drawings, images and models at appropriate scales.
- Japan survey: exploration, documentation, research and graphic analysis of a spatial condition.

LEARNING OUTCOMES

Definitions

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

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

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

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

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

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

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

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

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

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

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

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TEACHING AND LEARNING STRATEGIES

The learning strategy at Intermediate level is learning by doing. Design projects are student-centred and unit based. Students are encouraged to value good visual, verbal and written communication skills and appreciate the relationship between the thought process, communication of ideas to others and consideration of feedback. Design experience is obtained through a series of directed individual and group projects, tutored both on a one-to-one basis as well as through group discussion. Regular feedback is provided in tutorials, seminars, in juries and at tabletop reviews where students are required to make visual and verbal presentations of their work set out in accordance with unit and school timetables.
LEARNING SUPPORT
Extensive information and physical resources are available to all students for learning support including model-making workshops for wood and metal working, digital prototyping, audio-visual lab, digital photography studio, drawing materials shop, bookshop, library, photo library, school archives, the public lecture series, weekly published school events lists, Hooke Park, bar and restaurant. Unit design tutors are available to meet their students for tutorials, seminars and juries every week.

ASSESSMENT
Assessment will be based on the following:
- Presentation of a design project through a technically proficient set of drawings, images (mixed media) and models at appropriate scales.
- Evidence of site and formal research, and the ability to identify a particular design focus in relation to the unit’s agenda.
- Awareness and understanding of the found context – evidenced through design and programme.
- Understanding of the relationship of particular historical or cultural precedents to the design proposal.
- Integration of appropriate technical, structural and material decisions within the design development.

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

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

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

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

Method of Assessment
Formative assessment
Continual assessment is provided weekly at tutorials, periodic unit pin-ups and interim juries. In Second Year, formative assessment is provided through jury review at the start of Term 2. In Third Year, an Intermediate Preview assessment is held in Term 2 where each student presents their work both physically and digitally to a Preview Panel of Intermediate tutors to ensure parity of assessment, after which written feedback is provided to assist students in the preparation of their final submissions.

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total.

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In respect of consideration for progression to the AA Diploma School:
'Pass', 'Pass with Year Out Strongly Recommended', 'Incomplete', 'No Entry', 'Fail'.

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**SYNOPSIS**

Total immersive tour operator 2017: Black toxic

The unit will continue exploring toxic contexts through radical touristic speculations; engaging with global urgent environmental issues whilst amplifying the relations between body and altered natures, triggering a new consciousness towards these complex landscapes.

Following the alternative touristic experiences and forms of engaging toxicity that the unit discovered in the Rio Tinto mines, this year we will dive into the biggest ecological disaster in Europe: The Portman bay. Located in the south of Spain, it has an immense artificial black beach, which is the consolidation of many years of mining waste disposal. Invisibilised and almost abandoned, the Portman bay is paradoxically adjacent to one of the most popular touristic destinations of the 70’s-90’s, La Manga del Mar Menor, and it is surrounded by a delicate ecosystem of beaches, religious traditions and flamenco festivals.

We will engage with this tensions through immersive experiences, where the body and technology become fundamental instruments to expand the ways of knowing and intervening in the environment. Developing immersive design tools, from 360 deep perspectives to virtual reality, we will draw from the countercultural practices described in the Whole Earth Catalogue to generate critical and creative responses to this hyper-contemporary black and toxic context.

**AIMS**

To produce, over the course of three terms, project work of increasing sophistication. Explore relationships between theoretical and practical design issues. Learn to apply and integrate aesthetic and technical skills with critical awareness. Develop methodologies for site research. Develop awareness of basic relationships of design work to professional practice. Develop the ability to make informed judgements, self-evaluate and work independently on design development. Develop understanding of the relationship between architecture and social, cultural and contextual, constructional and environmental issues. Develop visual, verbal and written communication skills. Understand the importance of discussion and external evaluation in relation to all aspects of design work and be able to respond to and integrate feedback.

**OUTLINE CONTENT**

- Research on Murcia socio-cultural context, relations with tourism and the hybrid eco-system of natural resources and toxic landscapes.
- Design proposal for a temporary interventions based in Portman Bay and La Unión Mines (Murcia) for the techno-tourist; based on specific light architectures with new technologies and kit of parts: Drawings and model of the proposal
- Research into light structures as precedents for their proposal/ as part of their technical studies to understand specific material systems and their minimal impact/ footprint on the surroundings
- Communication of body interactions with the site through representational tools.
- Technical communication of results using the portfolio format plus the manual which should explain the kit of parts and methods of assembly and use of the structures.
- Research into Stewart Brand’s Whole Earth Catalogue understanding its evolution for instance applying new technologies into damaged ecologies.
- Communication of the 3D immersive experience of inhabiting the space with virtual reality devices.
and 360 immersive perspectives using flat drawing techniques

- Unit trip to Portman Bay and La Unión Mines, Spain

**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.

**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**

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

**LO3**

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

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

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

**TEACHING AND LEARNING STRATEGIES**

The learning strategy at Intermediate level is learning by doing. Design projects are student-centred and unit based. Students are encouraged to value good visual, verbal and written communication skills and appreciate the relationship between the thought process, communication of ideas to others and consideration of feedback.

Design experience is obtained through a series of directed individual and group projects, tutored both on a one-to-one basis as well as through group discussion. Regular feedback is provided in tutorials, pin-ups, juries and at tabletop reviews, where students are required to make visual and verbal presentations of their work set out in accordance with unit and school timetables.

**LEARNING SUPPORT**

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

Assessment will be based on the following:

- Personal implication of the student with the project. Part of this project is about experience, social commitment and definition of the self
- Skills to find design opportunities from different fields and combine them with architecture to find new ways of dealing with a developing context: new technologies, art, music, fashion
- Capacity to build a critical discourse about the new forms of tourism as socio-cultural phenomena; how to be able to imagine new opportunities through surprising proposals for Portman Bay and the mines instead of clichés.
- Imagination and creativity to explore experimental design lines and ways to communicate the project in unconventional ways (by using new software, drawing techniques, portfolio formats, media)
- Analysis and advantage of the Unit readings
- High technical quality of the output: graphic design using color, performative elements of the portfolio including VR glasses or interactive models
- Ability to deeply integrate the context into the narrative.

Assessment Criteria

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

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

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

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

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

Method of Assessment

Formative assessment
Continual assessment is provided weekly at tutorials, periodic unit pin-ups and interim juries. In Second Year, formative assessment is provided through jury review at the start of Term 2. In Third Year, an Intermediate Preview assessment is held in Term 2 where each student presents their work both physically and digitally to a Preview Panel of Intermediate tutors to ensure parity of assessment, after which written feedback is provided to assist students in the preparation of their final submissions.

Summative assessment
At the end of a minimum of three years in Intermediate School, and subject to all required Complementary Submissions having been passed, the portfolio is considered by the Final Check Review panel and records one of the following assessment recommendations:

In respect of consideration for the AA Intermediate Examination (ARB/RIBA Part 1):

- A ‘Fail’ recommendation is withdrawn from assessment by the External Examiners for the AA Intermediate Examination (ARB/RIBA Part 1), presented to the External Examiners as not having met the internal standards for the professional award, and requires the successful completion of additional work or repeat of Third Year. Third Year may be repeated on one further occasion only, to a maximum of two attempts in total.
- The External Examiners assess students’ work independently, and their assessment is based on the student
design portfolio and completed Complementary Studies. A 'Pass' results in the award of the AA Intermediate Examination (ARB/RIBA Part 1).

In respect of consideration for progression to the AA Diploma School: 'Pass', 'Pass with Year Out Strongly Recommended', 'Incomplete', 'No Entry', 'Fail'.

**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>
</tr>
</thead>
<tbody>
<tr>
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<td>Written</td>
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<td>■</td>
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<tr>
<td>Self-management skills</td>
<td>■</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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**Unit Title**

**INTERMEDIATE DESIGN UNIT 12**

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<td>Compulsory/Option</td>
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<tr>
<td>Unit Master</td>
<td>Taneli Mansikkamäki</td>
</tr>
<tr>
<td>Credits</td>
<td>2(^{nd}) Yr: 60/120 , 3(^{rd}) Yr: 70/120</td>
</tr>
<tr>
<td>Co-requisite</td>
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<tr>
<td>Barred combinations</td>
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<td>Seminars/tutorials/juries</td>
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<tr>
<td></td>
<td>Self-directed learning</td>
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</table>

**Synopsis**

**Happening Architecture 2017-18 Strategic Design for Future Building**

"You wouldn't abandon ship in a storm just because you couldn't control the winds", wrote Thomas More, imagining the first formal utopia - a self-governing island society where people shared a common way of life. To mark the 500th anniversary of the publication of More's Utopia, the students of Intermediate 12 will embrace and challenge the idea of the utopian architectural project. Expanding on the key themes of previous years, which have used time-based techniques to engage with social, political and cultural themes, we will question the architect's role in creating visionary futures, testing brave new worlds and developing actions that can harness architecture to make these visions real. How can a strategic approach to architecture be deployed to create a lasting legacy that challenges and even supplants existing norms? How can built form provide a foundation for new societies? And how can the small seeds of emerging ideas that grow in the cracks of culture be nurtured to create whole ecosystems for future cultures? Each student will be asked to first articulate a clear position in relation to the futures they desire and then consider how to design with time to achieve their visions. Drawing from case studies, texts and expertise from future-foresight consultants, students will create radical, beautiful, experimental buildings and communities that envisage these speculative futures and critique or enhance emerging trends. Gloriously flawed or romantically ambitious, these fantasy societies and architectures can have a profound impact on the critical and charged reality of our built environments. How can we as architects strive to influence our collective future? We will explore future trends in materials and technology through extensive design exercises while also asking how architectural ideas can align with the ethical and political positions defined by the students as the foundation for their projects. Following this, students will test their strategies to assess their failures and successes in order to craft their own legacy. No longer passive bystanders, you are the future, the agitators, the architects. We want to change the world. This is a call to action.

**Aims**

To produce, over the course of three terms, project work of increasing sophistication. Explore relationships between historical, theoretical and practical design issues. Learn to apply and integrate aesthetic and technical skills with critical awareness. Develop methodologies for site research. Develop awareness of basic relationships of design work to professional practice. Develop the ability to make informed judgements, self-evaluate and work independently on design development. Develop understanding of the relationship between architecture and social, cultural, contextual, constructional and environmental issues. Develop visual, verbal and written communication skills. Understand the importance of discussion and external evaluation in relation to all aspects of design work and be able to respond to and integrate feedback.

**Outline Content**

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

LEARNING OUTCOMES

Definitions

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

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

LO1 The ability to create architectural design that satisfy both aesthetic and technical requirements
LO1.1 The ability to prepare and present building design projects of diverse scale, complexity and type in a variety of contexts, using a range of media, and in response to a brief
LO1.2 The ability to understand the constructional and structural systems, the environmental strategies and the regulatory requirements that apply to the design and construction of a comprehensive design project
LO1.3 The ability to develop a conceptual and critical approach to architectural design that integrates and satisfied the aesthetic aspects of a building and the technical requirements of its construction and the needs of the user
LO2.3 The knowledge of the application of appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach
LO3.3 Knowledge of the creative application of such work to studio design projects, in terms of their conceptualisation and representation
LO5 Understanding of the relationship between people and buildings, and the buildings and their environment, and the need to relate buildings and the spaces between them to human needs and scale
LO5.1 Understanding of the needs and aspirations of building users
LO5.2 Understanding of the impact of buildings on the environment, and the precepts of sustainable design
LO5.3 Understanding of the way in which buildings fit into their local context

TEACHING AND LEARNING STRATEGIES

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

LEARNING SUPPORT

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

Assessment will be based on the following:

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

Assessment Criteria

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

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

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

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

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

Method of Assessment

Formative assessment
Continual assessment is provided weekly at tutorials, periodic unit pin-ups and interim juries. In Second Year, formative assessment is provided through jury review at the start of Term 2. In Third Year, an Intermediate Preview assessment is held in Term 2 where each student presents their work both physically and digitally to a Preview Panel of Intermediate tutors to ensure parity of assessment, after which written feedback is provided to assist students in the preparation of their final submissions.

Summative assessment
At the end of a minimum of three years in Intermediate School, and subject to all required Complementary Submissions having been passed, the portfolio is considered by the Final Check Review panel and records one of the following assessment recommendations:

In respect of consideration for the AA Intermediate Examination (ARB/RIBA Part 1):
- A ‘Fail’ recommendation is withdrawn from assessment by the External Examiners for the AA Intermediate Examination (ARB/RIBA Part 1), presented to the External Examiners as not having met the internal standards for the professional award, and requires the successful completion of additional work or repeat of Third Year. Third Year may be repeated on one further occasion only, to a maximum of two attempts in total.
- The External Examiners assess students’ work independently, and their assessment is based on the student design portfolio and completed Complementary Studies. A ‘Pass’ results in the award of the AA Intermediate Examination (ARB/RIBA Part 1).

In respect of consideration for progression to the AA Diploma School:
### TRANSFERABLE SKILLS

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

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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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<tr>
<td>Critical skills/ability</td>
<td>■</td>
<td>■</td>
</tr>
<tr>
<td>Work as part of a team</td>
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**Unit Title**

**INTERMEDIATE DESIGN UNIT 13**

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<th>Professional body requirements</th>
<th>Learning methods</th>
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<th>Learning methods</th>
<th>Credits</th>
<th>Co-requisite</th>
<th>Pre-requisite</th>
<th>Barred combinations</th>
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<th>Learning methods</th>
<th>Credits</th>
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<td></td>
<td></td>
<td>Soomeen Hahn</td>
<td></td>
<td></td>
<td>None</td>
<td>None</td>
<td>Architects Registration Board</td>
<td>Lectures, Seminars/tutorials/juries, Self-directed learning</td>
<td>2nd Yr: 60/120, 3rd Yr: 70/120</td>
<td>Compulsory/Option</td>
<td>1, 2, 3</td>
<td>Leading to FHEQ Level 6 equivalent on passing 3rd Yr.</td>
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**SYNOPSIS**

**Computational Ornamentation**

Ornamentation in architecture has long been debated on the basis of its suitability, its ability to be measured or controlled or on the distinction between structural and functional ornamentation. Intermediate 13 aims to challenge these traditional notions of ornament by looking at the way its shape, geometry and spatial qualities is driven by structural principles and by architectural use – i.e., ornament which is inhabitable, functional and rich in information, or in other words, intelligent ornamentation.

In examining these ideas, the underlying conceptual methodology will be one informed by computational design thinking, in particular shifts in contemporary design paradigms towards non-standardised architectural production, the avoidance of serial repetition and for mass customisation. In particular, the evolution and constant development of digital fabrication processes – such as 3D printing and robotic fabrication – enables us to work at a pace and resolution unimaginable just a few years ago. However, the manner in which these techniques have traditionally been utilised does not address the fixity of architectural space or the linearity of building process. With this in mind, Intermediate 13 will continue to conduct research into systematic yet delicate and complex fabrication methods which can be continuously automated and reproduced into different architectural or non-architectural elements.

Through a series of 1:1-scale prototypes, the unit will investigate a number of design and fabrication techniques, driven by material behaviour as well as by specific crafting techniques, both digital and analogue. Through a focus on geometry and materiality, we will constantly look to pursue unique spatial formations, where both interior and exterior experiences are informed by the specificity of applied processes. This will be achieved by using a number of computational and algorithmic design techniques, each corresponding to a unique material system. It is hoped that the resulting digital simulations will operate in constant feedback with the development of parallel material systems – an integrated model allowing computational techniques to be a fundamental part of the design process, rather than merely a representation tool.

**AIMS**

To produce, over the course of three terms, project work of increasing sophistication. Explore relationships between historical, theoretical and practical design issues. Learn to apply and integrate aesthetic and technical skills with critical awareness. Develop methodologies for site research. Develop awareness of basic relationships of design work to professional practice. Develop the ability to make informed judgements, self-evaluate and work independently on design development. Develop understanding of the relationship between architecture and social, cultural, contextual, constructional and environmental issues. Develop visual, verbal and written communication skills. Understand the importance of discussion and external evaluation in relation to all aspects of design work and be able to respond to and integrate feedback.
OUTLINE CONTENT

- Research and implement rule-based design systems and techniques
- Design of prototypical multi-functional object components at furniture and building scales
- Design computational methods for assembly of components
- Research fabrication methods and multi-material systems
- Workshops in coding skills.

LEARNING OUTCOMES

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

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

LO1 The ability to create architectural design that satisfy both aesthetic and technical requirements
   LO1.1 The ability to prepare and present building design projects of diverse scale, complexity and type in a variety of contexts, using a range of media, and in response to a brief
   LO1.2 The ability to understand the constructional and structural systems, the environmental strategies and the regulatory requirements that apply to the design and construction of a comprehensive design project
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LO2.3 The knowledge of the application of appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach

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

LO5 Understanding of the relationship between people and buildings, and the buildings and their environment, and the need to relate buildings and the spaces between them to human needs and scale
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   LO5.2 Understanding of the impact of buildings on the environment, and the precepts of sustainable design
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The learning strategy at Intermediate level is learning by doing. Design projects are student-centred and unit based. Students are encouraged to value good visual, verbal and written communication skills and appreciate the relationship between the thought process, communication of ideas to others and consideration of feedback. Design experience is obtained through a series of directed individual and group projects, tutored both on a one-to-one basis as well as through group discussion. Regular feedback is provided in tutorials, seminars, in juries and at tabletop reviews where students are required to make visual and verbal presentations of their work set out in accordance with unit and school timetables.

LEARNING SUPPORT

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

Assessment will be based on the following:

- Demonstrate an understanding of non-standardized architectural production
- Ability to produce prototypical multi-functional object components at furniture and building scales
- Understanding of computational methods for assembly of components
- Ability to apply research and develop a brief into built form
- Development of coding applied to a design proposal.

Assessment Criteria

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

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

Theoretical Development:

Adequate awareness of theoretical and philosophical rationale that influence design strategies used in project work. Understanding of the parameters of a design brief that satisfies specific functional and contextual requirements. Demonstrate that creative decisions are based on contextual knowledge and analysis, precedent study and emerging perceptual and aesthetic criteria. Architectural and urban design issues are explored in relation to both the needs of the user and the complexities of the location.

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Integration and Synthesis:

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

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Summative assessment

At the end of a minimum of three years in Intermediate School, and subject to all required Complementary Submissions having been passed, the portfolio is considered by the Final Check Review panel and records one of the following assessment recommendations:

In respect of consideration for the AA Intermediate Examination (ARB/RIBA Part 1):

- A 'Pass' recommendation is forwarded for assessment by the External Examiners for the AA Intermediate Examination (ARB/RIBA Part 1).
- A 'Fail' recommendation is withdrawn from assessment by the External Examiners for the AA Intermediate Examination (ARB/RIBA Part 1), presented to the External Examiners as not having met the internal standards for the professional award, and requires the successful completion of additional work or repeat of Third Year. Third Year may be repeated on one further occasion only, to a maximum of two attempts in total.
- The External Examiners assess students’ work independently, and their assessment is based on the student design portfolio and completed Complementary Studies. A 'Pass' results in the award of the AA Intermediate Examination (ARB/RIBA Part 1).

In respect of consideration for progression to the AA Diploma School:

'Pass', 'Pass with Year Out Strongly Recommended', 'Incomplete', 'No Entry', 'Fail'.
**TRANSFERABLE SKILLS**

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

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

| Self-management skills  | □        | □        |
| Manage time and work to deadlines | □   | □   |
| IT/CAD techniques       | □        | □        |
| Information management  | □        | □        |
| Critical skills/ability | □        | □        |
**SYNOPSIS**

The Athens studio – Athens is a city of contradictions: A city at the center of European identity and at the edge of the “western” world; A city with massive influxes of voluntary tourists and involuntary immigrants; A new city that thinks it is old; A city defined as much by its amorphous sea of generic white buildings as by its perfect monuments of architecture. Above all Athens is in crisis. Many are looking for an economic or political solution, but the space of the city goes overlooked and under examined. It is both a city in need of immediate work and the contemporary European city that most dramatically embodies the urgent, alarming, and intractable crises that face our cities today. This year we are once again immersing ourselves in this complicated context, attempting to render legible a city that is stubbornly difficult to grasp, and revealing new opportunities for intervention.

Change is most possible during times of crisis. We’re hoping to take advantage of this current moment of precarity, crafting projects that are sensitive to the very real constraints of contemporary Athens, but that move beyond traditional logics to imagine radical alternatives to the present.

Although much has been written about the polykatoikia, the modernist building typology par excellence whose endless repetition has paradoxically resulted in an un-modern formless city, we’re choosing to focus instead on the moments of exception in the city. Architecture has the power to break the monotony, to register difference, and to frame spaces of collective exchange and debate. Creating more “public space” alone isn’t enough. The challenge of Athens is best approached by rethinking its civic institutions, the monuments and voids which orient us in the isotropic fabric of the city.

This year Intermediate 15 will continue to rethink the institution of the University, starting from the hypothesis that the architecture of academic institutions is uniquely able to reorganize and reinvigorate the city. We will examine how these institutions are currently manifested in Athens, identify and critique emerging models and historical precedents, and imagine radical new propositions at both the urban and architectural scale. Only by reinventing these institutions – both their logics and their forms – can we reinvent the future of the city.

**AIMS**

To produce, over the course of three terms, project work of increasing sophistication. Explore relationships between historical, theoretical and practical design issues. Learn to apply and integrate aesthetic and technical skills with critical awareness. Develop methodologies for site research. Develop awareness of basic relationships of design work to professional practice. Develop the ability to make informed judgements, self-evaluate and work independently on design development. Develop understanding of the relationship between architecture and social, cultural, contextual, constructional and environmental issues. Develop visual, verbal and written communication skills. Understand the importance of discussion and external evaluation in relation to all aspects of design work and be able to respond to and integrate feedback.

**OUTLINE CONTENT**

- Primary site research in Athens, Greece; physical, social, urban, historical, political, economic etc.
- Secondary research of academic institution models, both global and local to Athens.
- Urban design proposal and manifesto for a new masterplan of Athens addressing the role of institutions within the city.
• Architectural design proposal for a new academic institution to be communicated through drawings and models. Unit trip to Athens, Greece and Berlin, Germany.

LEARNING OUTCOMES

Definitions

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

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

LO1 The ability to create architectural design that satisfy both aesthetic and technical requirements
LO1.1 The ability to prepare and present building design projects of diverse scale, complexity and type in a variety of contexts, using a range of media, and in response to a brief
LO1.2 The ability to understand the constructional and structural systems, the environmental strategies and the regulatory requirements that apply to the design and construction of a comprehensive design project
LO1.3 The ability to develop a conceptual and critical approach to architectural design that integrates and satisfied the aesthetic aspects of a building and the technical requirements of its construction and the needs of the user
LO2.3 The knowledge of the application of appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach
LO3.3 Knowledge of the creative application of such work to studio design projects, in terms of their conceptualisation and representation
LO5 Understanding of the relationship between people and buildings, and the buildings and their environment, and the need to relate buildings and the spaces between them to human needs and scale
LO5.1 Understanding of the needs and aspirations of building users
LO5.2 Understanding of the impact of buildings on the environment, and the precepts of sustainable design
LO5.3 Understanding of the way in which buildings fit into their local context

TEACHING AND LEARNING STRATEGIES

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

LEARNING SUPPORT

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

ASSESSMENT

Assessment will be based on the following:

• Ability to produce proposals on both the urban and architectural scale.
• Ability to apply research and develop a brief into built form on an urban site.
• Awareness of the cultural, social, political, economic and urban context of Athens.
• Critical analyses, mapping, models and visualizations
• Evidence of site and formal research, and the ability to identify a particular design focus in relation to the
Assessment Criteria

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

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

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

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

Method of Assessment

Formative assessment
Continual assessment is provided weekly at tutorials, periodic unit pin-ups and interim juries. In Second Year, formative assessment is provided through jury review at the start of Term 2. In Third Year, an Intermediate Preview assessment is held in Term 2 where each student presents their work both physically and digitally to a Preview Panel of Intermediate tutors to ensure parity of assessment, after which written feedback is provided to assist students in the preparation of their final submissions.

Summative assessment
At the end of a minimum of three years in Intermediate School, and subject to all required Complementary Submissions having been passed, the portfolio is considered by the Final Check Review panel and records one of the following assessment recommendations:

- A 'Pass' recommendation is forwarded for assessment by the External Examiners for the AA Intermediate Examination (ARB/RIBA Part 1).
- A 'Fail' recommendation is withdrawn from assessment by the External Examiners for the AA Intermediate Examination (ARB/RIBA Part 1), presented to the External Examiners as not having met the internal standards for the professional award, and requires the successful completion of additional work or repeat of Third Year. Third Year may be repeated on one further occasion only, to a maximum of two attempts in total.
- The External Examiners assess students’ work independently, and their assessment is based on the student design portfolio and completed Complementary Studies. A 'Pass' results in the award of the AA Intermediate Examination (ARB/RIBA Part 1).

In respect of consideration for progression to the AA Diploma School: 'Pass', 'Pass with Year Out Strongly Recommended', 'Incomplete', 'No Entry', 'Fail'.

TRANSFERABLE SKILLS

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

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<tr>
<th>Required</th>
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<td>Learning methods</td>
<td>Lectures, Seminars/tutorials/juries, Self-directed learning</td>
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**SYNOPSIS**

**Archaeology of the Future: Exploring Tangiers**

If I said that Tangiers struck me as a dream city, I should mean it in the strict sense. Its topography was rich in prototypical dream scenes: covered streets like corridors with doors opening into rooms on each side, hidden terraces high above the sea, streets consisting only of steps, dark impasses, small squares built on sloping terrain so that they looked like ballet sets designed in false perspective, with alleys leading off in several directions.


The Moroccan city of Tangiers sits at a crossroads of civilisations between east and west – the closest African city to Europe, it has supported a mixture of cultures that since the fourth century BC have included Phoenicians, Romans, Berbers, Vandals, Arabs, Portuguese, Spanish, English and French. More recently, from 1923 to 1956, Tangiers became a destination for a number of writers and artists from all over the world: Henri Matisse, Jean Genet, Paul Morand, Truman Capote, Paul Bowles, Samuel Beckett, Tennessee Williams. Today, however, the city is in danger of becoming dispossessed of its mythical past through years of rapid urban development which has seen the city’s architectural heritage been largely destroyed or abandoned, and which in turn has created a kind of semantic gap in its residents’ abilities to comprehend or appreciate architectural reference.

This year Intermediate 16 will explore positive transformation strategies to revive this architectural heritage, continuing similar strategies we adopted last year in Paris. By exploring a sort of archaeology of the future, students will be invited to look for the origins of forms, researching reminiscences from the multitude of cultures that once sustained the city. More specifically, each student will choose a representative existing building and will transform it into a new institution, either cultural or educational (theatre, museum, university, library, etc.), with complex programmatic scenarios to allow creative hybridisation and urban renewal. These buildings themselves will have emerged out of research into four areas within the city: the Kasbah, the old modern city and the port of Tangiers opposite the Straits of Gibraltar. The hope is that through the resulting large-scale models, collages and material experiments, students will learn to understand architecture’s ability to create new forms of space-making that are inspired by strong historical and cultural narratives.

**AIMS**

To produce, over the course of three terms, project work of increasing sophistication. Explore relationships between historical, theoretical and practical design issues. Learn to apply and integrate aesthetic and technical skills with critical awareness. Develop methodologies for site research. Develop awareness of basic relationships of design work to professional practice. Develop the ability to make informed judgements, self-evaluate and work independently on design development. Develop understanding of the relationship between architecture and social, cultural, contextual, constructional and environmental issues. Develop visual, verbal and written communication skills. Understand the importance of discussion and external evaluation in relation to all aspects of design work and be able to respond to and integrate feedback.

**OUTLINE CONTENT**

- Analysis of the urban transformations of Tangier and understanding its urban morphology and its architectural heritage.
- Reading four areas within the city of Tangier (the Kasbah, the old modern city and the port of Tangiers opposite the Straits of Gibraltar) through maps, photographs, collages, diagrams of density, masses and voids, people and traffic flows, ways of living, programmatic activities, urban morphology, and historical
Students will analyze the plurality and diversity of forms of living, typologies, construction procedures and craft traditions, to create an architectural corpus which will constitute the basis for reflection on their project.

- Analysis of a representative existing building and exploration of the origins of forms, researching reminiscences from the multitude of cultures that once sustained the city.
- Transformation of the existing building into a new institution, either cultural or educational (theatre, museum, university, library, etc), with complex programmatic scenarios to allow creative hybridisation and urban renewal.
- Infuse this memory of traces with innovation and contemporary uses, and then experiment positive transformation strategies to revive the city architectural heritage.
- Through the resulting large-scale models, collages and material experiments, students will learn to understand architecture’s ability to create new forms of space-making that are inspired by strong historical and cultural narratives.

**LEARNING OUTCOMES**

**Definitions**

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

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

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

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

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

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

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

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

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

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

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

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

**TEACHING AND LEARNING STRATEGIES**

The learning strategy at Intermediate level is learning by doing. Design projects are student-centred and unit based. Students are encouraged to value good visual, verbal and written communication skills and appreciate the relationship between the thought process, communication of ideas to others and consideration of feedback.

Design experience is obtained through a series of directed individual and group projects, tutored both on a one-to-one basis as well as through group discussion. Regular feedback is provided in tutorials, seminars, in juries and at tabletop reviews where students are required to make visual and verbal presentations of their work set out in accordance with unit and school timetables.
LEARNING SUPPORT
Extensive information and physical resources are available to all students for learning support including model-making workshops for wood and metal working, digital prototyping, audio-visual lab, digital photography studio, drawing materials shop, bookshop, library, photo library, school archives, the public lecture series, weekly published school events lists, Hooke Park, bar and restaurant. Unit design tutors are available to meet their students for tutorials, seminars and juries every week.

ASSESSMENT
Assessment will be based on the following:

- Elaborate a personal reflection on the programmes to develop in the new institution supplying arguments on the use-values to propose.
- Consider the emergence of a new urban object and a new process for designing the city.
- Elaborate a reflection on the continuity of the public space within the building to bring a social and urban dynamic.
- Create functional diagrams and connecting schemes to illustrate the project.
- Learn how to formalise initial intuitions through a simplified representation that expresses the first architectural intentions.
- Study of the notions of “spaces which serve and are served” (Louis Kahn), as well as “stable and unstable spaces” (Rem Koolhaas) to organize the different programmes and sequences within the project.
- Incorporate constructive reflection in the project, and think about adequate structural systems.

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

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

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

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

Method of Assessment
Formative assessment
Continual assessment is provided weekly at tutorials, periodic unit pin-ups and interim juries. In Second Year, formative assessment is provided through jury review at the start of Term 2. In Third Year, an Intermediate Preview assessment is held in Term 2 where each student presents their work both physically and digitally to a Preview Panel of Intermediate tutors to ensure parity of assessment, after which written feedback is provided to assist students in the preparation of their final submissions.

Summative assessment
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In respect of consideration for the AA Intermediate Examination (ARB/RIBA Part 1):
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• In respect of consideration for progression to the AA Diploma School:
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TRANSFERABLE SKILLS

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

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Self-management skills
Manage time and work to deadlines
IT/CAD techniques
Information management
Critical skills/ability
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 & 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 Guidelines – All Years

Writing and Essay
Mark Cousins

Architectural Essay Writing: Referencing Guidelines
Ryan Dillon

Second Year Terms 1 and 2

Architectural Knowledge
Course Lecturer: Mark Cousins (Term 1&2), Mark Morris (Term 1) Course Tutor: Sylvie Taher Teaching Assistants: Eleni Axioti, Tajana Crossley, Francesca Dell’Aglio, Alison Moffett, Klaus Platzgummer

The second year is concerned to examine the knowledge that is produced and used in architecture but to do so from a precise point of view – that of the student in the course of architectural study.

Third Year Terms 1 and 2

Buildings and Cities
Course Lecturers: Costandis Kizis, Ryan Dillon Course Tutor: Zaynab Dena Ziari Teaching Assistants: Ricardo Ruivo, Nerma Cridge, Sofia Krimizi, Mercedes Rodrigo Garcia

The course will examine how a single architectural project captures features of the city in which it is located. Focusing on a close investigation of case studies from the twentieth- and twenty-first centuries, each lecture will unpack how an urban context can be read and understood through its architecture exposing the social, political and cultural theories of its time.

Unit Staff

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

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

Zaynab Dena Ziari completed her postgraduate studies in History and Theory at the AA, where she continues to teach. She has written for various journals on the intersection of architecture, culture and the body.

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

Sylvie Taher is a writer and architect based in London. She trained at the AA, where she wrote a thesis titled ‘Architects versus the City, or the Problem of Chaos’, and has written for Publica, The Architectural Review and Blueprint.

Ricardo Ruivo is an architect, researcher, teacher and a PhD candidate at the AA.

Eleni Axioti holds a Diploma (MEng.) with honors from the Aristotle University of Thessaloniki and an M.A. in History and Theory of Architecture from the AA. She has been practicing as a designer, writer and editor in London since 2007. She is currently a PhD candidate at the AA.
Tatjana Crossley completed her Masters in Architecture at Harvard’s Graduate School of Design and Bachelors in Architecture at Rice University. She has worked at Skidmore, Owings & Merrill and is currently working on her PhD research at the AA on immersive design and its effects on body image and identity.

Francesca Dell’Aglio is an architect and writer. She studied at University IUAV of Venice and recently completed her MA in History and Critical thinking at the Architectural Association. She collaborated in different projects for the last three Venice Architecture Biennale, and since 2011 she is editor of the Venice-based journal *Engramma*.

Sofia Krimizi studied architecture at the National Technical Institute in Athens and at Columbia University GSAPP in New York. She has taught design studios and research seminars at the Cooper Union, Cornell University, UPenn, Pratt Institute and the Bartlett School of Architecture. She is currently a PhD candidate at the AA.

Alison Moffett is an artist and educator. Originally from Tennessee, she obtained an MFA from the Slade School of Fine Art and an MA in History and Critical Thinking from the AA.

Mark Morris completed his MArch at Ohio State University where he received the AIA Henry Adams medal, and took his PhD at the London Consortium supported by the RIBA Research Trust. His research focuses on questions of visual representation in the context of the history of architectural education. Mark previously taught architectural theory and design at Cornell University where he served as Coordinator of Post-Professional Degree Programmes, Director of Graduate Studies, and Director of Exhibitions. He is the author of two books: Models: Architecture and the Miniature and Automatic Architecture. Mark represents the AA at the Higher Education Academy and London Higher Directors Group.

Klaus Platzgummer is an architect based in London and Zurich. He graduated in architecture from ETH Zurich and completed recently the Masters in History and Critical Thinking at the AA. He has been practicing as a writer, curator and editor. In 2014, Klaus worked at the Venice Architecture Biennale for the Pavilion of Switzerland.

Mercedes Rodrigo Garcia is an architect and PhD candidate at Birkbeck College. She obtained her March from Research Architecture Goldsmiths following her studies at the Bartlett. She has taught at Oxford Brooks, been a fellow at Tokyo Institute of Technology, held art/research residencies, participated in symposia and practices architecture internationally.
## Course Title

COMPLEMENTARY STUDIES  
HISTORY AND THEORY STUDIES:  
ARCHITECTURES: THEIR PASTS AND THEIR CULTURES

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<tr>
<td>Course Leader</td>
<td>Mark Cousins (Course Lecturer, Term 1&amp;2), Mark Morris (Course Lecturer, Term 1) Sylvie Taher(Course Tutor), Eleni Axioti, Tajana Crossley, Francesca Dell’Aglio, Alison Moffett, Klaus Platzgummer (Teaching Assistants)</td>
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### SYNOPSIS

The second year is concerned to examine the knowledge that is produced and used in architecture but to do so from a precise point of view – that of the student in the course of architectural study. This means linking the concepts and categories which students become aware of in architecture and asks how they work in practise. So whether we are examining the past or examining forms of architectural representation like the plan we ask how the move from concept to practise is achieved. Another way of putting this is that it is an attempt to demystify and clarify architectural knowledge.

### AIMS

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

### OUTLINE CONTENT

- Origins: medieval guilds to the École des Beaux-Arts, John Soane, articled pupillage, AA
- Rupture: the Bauhaus and its diaspora, other alternatives, 1931
- Post-war Developments: polytechnic synthesis, John Summerson and architectural history, AA in context
- Digital Difference: media shifts, specialisation, a great flattening
- The Digital
- Non-Plan
- Architectural Representation and the City
- The House
- The Engineer and Infrastructure
- National Identity and Architecture
- Political Identity and Architecture
- The Monument
- Architecture without Building
LEARNING OUTCOMES
Definitions
The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 1.
The abbreviation LO is used to define the specific Learning Outcomes for this unit and are to be read in conjunction with the Aims of this Course.

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

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

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

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

ASSESSMENT
Assessment will be based on the following:

• Presentation of a 3000 word essay at the end of each term
• Presentation of written work in the forms of essay topics, abstracts and outlines at weekly seminars

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

Method of Assessment

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

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

- **High Pass**: 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 Regulation

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

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<tr>
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<tr>
<td>Critical skills/ability</td>
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**Course Title**: COMPLEMENTARY STUDIES
**Category**: HISTORY AND THEORY STUDIES: CATEGORIES OF ARCHITECTURE

<table>
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<th>Level</th>
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<tr>
<td>Status</td>
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<tr>
<td>Course Leader</td>
<td>Costandis Kizis, Ryan Dillon (Course Lecturers) Zaynab Dena Ziari (Course Tutor) Nerma Cridge, Sofia Krimizi, Ricardo Ruivo, Merecedes Rodrigo Garcia (Teaching Assistants)</td>
</tr>
<tr>
<td>Credits</td>
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</tr>
<tr>
<td>Co-requisite</td>
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<tr>
<td>Pre-requisite</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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</tbody>
</table>

**SYNOPSIS**
This year 3rd year HTS will explore diverse urban environments through the lens of specific houses that are related to them geographically, theoretically, socially or politically. Every week a thematic urban condition will be unpacked through historical and architectural analysis of built or designed examples in parallel to a film or piece of literature that is relevant to its context. The series covers both east and west with an attempt to draw attention to overlooked figures and projects aiming to provide students with an understanding of the various urban visions from the twentieth and twenty-first centuries.

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

**OUTLINE CONTENT**
- Planned City through Maison de Verre, Pierre Chareau
- Unplanned City through the House of the Future, Alison and Peter Smithson
- Modernist City through E1027, Eileen Grey
- Automobile City through Gehry House, Frank Gehry
- Condensed City through the Slow House, Elizabeth Diller and Ricardo Scofidio
- Metabolist City through the Sky House, Kiyonori Kikutake
- Capital City through the Glass House, Lina Bo Bardi
- Dead City through Ordos 100 Houses, Herzog & de Meuron + Ai Wei Wei
- Paper City through Planetary Architecture Two, Zaha Hadid
- World City through Dymaxion House, Buckminster Fuller
LEARNING OUTCOMES
Definitions
The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 1.
The abbreviation LO is used to define the specific Learning Outcomes for this unit and are to be read in conjunction with the Aims of this Course.

On completion of this course, students will be able to demonstrate:
LO2 Adequate knowledge of the histories and theories of architecture and the related arts, technologies and human sciences
LO2.1 The knowledge of the cultural, social and intellectual histories, theories and technologies that influence the design of buildings
LO2.2 The knowledge of the influence of history and theory on the spatial, social and technological aspects of architecture

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

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

LEARNING SUPPORT
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ASSESSMENT
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- Presentation of a 3000 word essay at the end of each term
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Method of Assessment
Formative assessment
Regular reviews of weekly writings and presentations, consideration of draft essay, guidance for final submission. Deadlines for on-going submission development are built into the seminar programme together with the utilisation of readings and projects from the course material, adherence to academic standards for essay writing and the rigorous production of a written argument with the essay.

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**Re-assessment**
Refer to AA School Academic Regulation

**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 students undertake a Technical Design Project (TS3). The thesis is contextualised as part of a broader dialogue addressing how the technical and architectural agendas that arise in the unit are synthesised. The critical development of the thesis is pursued through case studies, material experiments and extensive research and consultation. The Interim Juries and Final Document Submission arrangements allow for early and later options, offered to the Units in order to fit their programmes.

Technical Design tutors aim to integrate the TS3 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 of the units by adapting the requirements of TS3 to each individual unit agenda.

Jane Wright Intermediate Unit 5 (2014/15) - To pull a boat up a hill – reinterpreting canal mechanisms for level change to create operative delays.
Second Year Term 1

**Environmental Design in Practice – Compulsory Course**  
_Giles Bruce, Evan Green, Ioannis Rizos, Federico Montella, Laura Azcárate_

This course aims to show how every decision architects make has an immediate and quantifiable impact in terms of the environment of the buildings we inhabit. The course is structured as part-lecture, part-workshop to equip students with the analogue and digital analytical techniques to inform fundamental design decisions. The submission for the course is a detailed study of the environment/energy in each student’s home, demonstrating the application of the analytical methodologies.

Second Year Terms 1 and 2

**Structures: Typologies and Design – Compulsory Course**  
_Cíaran Malik, Francisco Mena, Anna Mestre, Xavier Aguilo_

The second year technical studies structures course explains the direct link between typology, structural behaviour and architectural design. The characteristics of each structural typology will be explored through research, analysis and testing applications. Theory will be used to inform practice, and develop understanding of structural behaviour e.g. tension, compression, bending, shear and torsion, within each typology e.g. truss, arch, beam, funicular structure and frames. Teaching is through lectures and classes involving active design input.

Second Year Term 2

**Materials and Technologies – Compulsory Course**  
_Camila Rock, Danae Polyviou, Helen Grout_

The course introduces the range of materials that should be considered in the early stage of the design process. Materials reviewed will include concrete, steel and aluminium, timber, masonry, glass, fabrics and composites.

Third Year

**Structures: Masterclass in Structural Behaviour – Compulsory Course**  
_Giancarlo Torpiano, Anna Wai_

This course builds upon the understanding of structural, environmental and material behaviour, through a series of masterclasses. The course uses a research based approach to explore particular qualities of given buildings from one of the three core technical disciplines to gain an understanding of the design, deriving a holistic understanding of the system. We will explore how to model, simplify and extract the actual behaviour of the buildings and how this relates to the large scale performance. Students will conduct their own research in one of these performative aspects and pose the question "What if....", developing alternative realities for the chosen building according to changed performance criteria.

**Technical Design Project – TS3 – Compulsory Course**  
_Kenneth Fraser, Wolfgang Frese, Pablo Gugel, Nina McCallion, Alistair Lenczner, Simon Beames, Simon Dickens_

Third year students undertake a comprehensive design study (TS3) that explores and resolves the central technical issues of their projects, in collaboration with individual Unit agendas. The study records the strategic technical decisions made as the design is developed, integrating knowledge of the environmental context, use of materials, structural forms and processes of assembly. It also documents the research carried out in the process of developing the design project. The individual projects are developed in conjunction with the Unit Maters by means of the support and tutorials with the Intermediate TS Staff under the direction of Kenneth Fraser.
**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.

Kenneth Fraser has taught at the AA since 2007 and is a director of Kirkland Fraser Moor Architects. He was an advisor to the Department of the Environment Construction Research and Innovation Strategy Panel.

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

Evan Green is a Senior Acoustics Consultant at Sound Space Design. He holds Masters degrees in both acoustics, from the Institute of Sound and Vibration Research, University of Southamp-ton, and physics, from the University of Bath.

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

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

Giancarlo Torpiano studied architecture and structural engineering at the University of Malta, before completing his Masters in architecture at the AA. He works as a structural engineer in a multi-disciplinary team at Arup.

Anna Wai studied Civil and Architectural engineering at the University of Bath and practises as a structural engineer. She has worked for Price and Myers in London, designing and modelling structures with a complex geometry, and has tutored at the London Metropolitan and University of East London.

Alistair Lenczner, director of Expedition, is a highly experienced architectural and engineering designer. His career has included long spells with Arup and as a partner at Forster+ Partners. His many varied past projects include Wembley Stadium and Millau Viaduct. Currently on the HS2 Design Panel.

Helen Grout trained as a general engineer at Cambridge University, specialising in structural engineering and is now an associate at Arup within the building groups.

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.

Simon Dickens is an architect with over 25 years of international experience, working for companies such as Grimshaw Architects, Gensler and co-founding Youmeheshe. He has a varied portfolio demonstrating sustainable design responses for master planning, education, cultural museums, public, commercial and residential projects.

Simon Beames is an architect and director of Youmeheshe architects. He has worked for Foster and Partners and Grimshaw Architects leading the design team for Battersea Power Station. He has been a diploma unit master at the AA and University of East London schools of architecture.

Camila Rock graduated from University of Talca (Chile) and the Emergent Technologies and Design March (Distinction) at the AA. She works at Grimshaw Architects London, focusing on material systems and the use of computational processes as an instrument for architectural design.

Danae Polyviou has studied at the University of Bath and completed a Master on Membrane Structures is 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.

**Xavier Aguiló** studied Industrial Engineering in Spain specializing in Architectural Structures. He qualified as a Master Engineer in 1999, whilst working with BAC Barcelona as structural consultant. He became an Associate in 2001 and then Director in 2007 responsible for their Madrid office.

**Anna Mestre** graduated from the School of Architecture at the Polytechnic University of Barcelona and holds a Master in Project Management in Building and Urban Planning from the Professional Association of Technical Architects of Barcelona.
LEARNING OUTCOMES

Definitions

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

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

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

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

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

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

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

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

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

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

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

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

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

TEACHING AND LEARNING STRATEGIES

The learning strategy integrates theory and practice. Theory is explained in lectures using diagrams, drawings and numerical data; Practical application is explained using case studies and hands-on teamwork (in groups of four to six students) to experiment and text structural strategies through the use of models. Students develop confidence in evaluating results and making informed judgements where focussed advice is provided to advance the technical aspects of the structural design in conjunction with other design criteria. Students are guided to discover opportunities through problem-solving that combine the potential of multiple criteria, notably the interrelationship between technology, aesthetics and programmatic functions. Students practise explaining their comprehensive design strategies with visual and verbal rigour and clarity.

LEARNING SUPPORT

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

Assessment will be based on the following:

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

Assessment Criteria

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

Method of Assessment

Formative assessment

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

Summative assessment

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

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

- **High Pass:** 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.

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Re-assessment

Refer to AA School Academic Regulation
### TRANSFERABLE SKILLS
The student will have an opportunity to practise the following skills:

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**Course Title**

**COMPLEMENTARY STUDIES**

**TECHNICAL STUDIES:**

**STRUCTURES: TYPOLOGIES AND DESIGN**

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<th>Level</th>
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<td>Cíaran Malik, Francisco Mena, Anna Mestre, Xavier Aguilo</td>
<td>Term</td>
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<td>Credits</td>
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<td>Pre-requisite</td>
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<tr>
<td>Co-requisite</td>
<td>of Materials, Environmental Design in Practice</td>
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**SYNOPSIS**

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

**AIMS**

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

**OUTLINE CONTENT**

- Structural types, structural layouts, bending action
- Funicular structures: forms derived from unique loading.
- Triangulated structures: forms derived from compression or tension
- Braced and rigid frames: stability elements and connections
- Testing: design, make and test high high chair

**LEARNING OUTCOMES**

**Definitions**

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

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

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

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

LO10 The necessary design skills to meet building users' requirements within the constraints imposed by cost factors and building regulations
LO10.1 The skills to critically examine the financial factors implied in varying building types, construction systems, and specification choices, and the impact of these on architectural design

TEACHING AND LEARNING STRATEGIES

The learning strategy integrates theory and practice. Theory is explained in lectures using diagrams, drawings and numerical data; Practical application is explained using case studies and hands-on teamwork (in groups of four to six students) to experiment and test structural strategies through the use of models. Students develop confidence in evaluating results and making informed judgements where focused advice is provided to advance the technical aspects of the structural design in conjunction with other design criteria. Students are guided to discover opportunities through problem-solving that combine the potential of multiple criteria, notably the interrelationship between technology, aesthetics and programmatic functions. Students practice explaining their comprehensive design strategies with visual and verbal rigour and clarity.

LEARNING SUPPORT

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

ASSESSMENT

Assessment will be based on the following:

Practical coursework requirements:

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

Written coursework requirement:

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

Method of Assessment

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

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

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

- **High Pass:** 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 Regulation

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

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<thead>
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</thead>
<tbody>
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<td>Information management</td>
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<tr>
<td>Critical skills/ability</td>
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Course Title: COMPLEMENTARY STUDIES
TECHNICAL STUDIES:
MATERIALS

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<td>Barred combinations</td>
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<td>Professional body requirements</td>
<td>Architects Registration Board</td>
<td>Royal Institute of British Architects</td>
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<td>Site visits, Lectures, Seminars/tutorials/juries, Self-directed learning</td>
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SYNOPSIS

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

AIMS

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

OUTLINE CONTENT

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

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

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

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

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

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

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

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

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

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

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

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

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

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

TEACHING AND LEARNING STRATEGIES

The learning strategy integrates theory and practice. Theory is explained in lectures using diagrams, drawings and numerical data; Practical application is explained using case studies and hands-on teamwork (in groups of four to six students) to experiment and text structural strategies through the use of models. Students develop confidence in evaluating results and making informed judgements where focussed advice is provided to advance the technical aspects of the structural design in conjunction with other design criteria. Students are guided to discover opportunities through problem-solving that combine the potential of multiple criteria, notably the interrelationship between technology, aesthetics and programmatic functions. Students practise explaining their comprehensive design strategies with visual and verbal rigour and clarity.

LEARNING SUPPORT

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

ASSESSMENT

Assessment will be based on the following:

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

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

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

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

Summative assessment
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• 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 Regulation
## TRANSFERABLE SKILLS

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

<table>
<thead>
<tr>
<th>Communication:</th>
<th>Required</th>
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<tbody>
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<td>■</td>
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<tr>
<td>Visual</td>
<td>■</td>
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<td>Written</td>
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<td>Self-management skills</td>
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<tr>
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## Course Title

**COMPLEMENTARY STUDIES**

**TECHNICAL STUDIES: STRUCTURES: MASTERCLASS IN STRUCTURAL BEHAVIOUR**

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<th>Level</th>
<th>Course 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>
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<tr>
<td>Third Year</td>
<td>Giancarlo Torpiano, Anna Wai</td>
<td>10/120</td>
<td>of TS3 Design Project</td>
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<td>Lectures, Seminars/tutorials/juries, Self-directed learning</td>
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<th>Code</th>
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<tr>
<td>Compulsory</td>
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</table>

## SYNOPSIS

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

## AIMS

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

## OUTLINE CONTENT

- Structural design and how to understanding structural behaviour
- Large span structures
- Shells / plates and grid shells
- Monocoque, skin and composites
- Membrane and tensile structures
- Discussion of the next iteration of "What if?" model(s)
- High Rise structures
- Testing: model structures made by students

## LEARNING OUTCOMES

**Definitions**

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

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

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

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

**LO8.1** Understanding of the investigation, critical appraisal and selection of alternative structural, constructional and material systems relevant to architectural design
LO8.2 Understanding of the strategies for building construction, and ability to integrate knowledge of structural principles and construction techniques

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

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

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

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

TEACHING AND LEARNING STRATEGIES

The learning strategy integrates theory and practice. Theory is explained in lectures using diagrams, drawings and numerical data; Practical application is explained using case studies and hands-on teamwork (in groups of four to six students) to experiment and test structural strategies through the use of models. Students develop confidence in evaluating results and making informed judgements where focussed advice is provided to advance the technical aspects of the structural design in conjunction with other design criteria. Students are guided to discover opportunities through problem-solving that combine the potential of multiple criteria, notably the interrelationship between technology, aesthetics and programmatic functions. Students practise explaining their comprehensive design strategies with visual and verbal rigour and clarity.

LEARNING SUPPORT

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

ASSESSMENT

Practical coursework requirement:
- Each team (4-6 students) will research, experiment and design with either a long span roof, or bridge, or tall tower to demonstrate characteristics, limits and predictions, culminating in a final presentation to the year group and TS tutors at the Testing Event.

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

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

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

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

Method of Assessment

Formative assessment
Continual assessment is provided weekly at tutorials. Formative assessment Option 1 is held in Term 2 Week 6 and Option 2 in Term 2 Week 9: each student presents their work physically and digitally to Interim Jury of Intermediate technical tutors to ensure parity of assessment. Written feedback is provided to assist students in the preparation of their final submissions.

Summative assessment
The TS3 Final Submission document comprising final drawings, images and models is presented physically and digitally to a Review Panel of Intermediate Technical Tutors, with unit tutors present, to ensure parity of assessment. 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 TS tutors 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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Re-assessment
Refer to AA School Academic Regulation

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

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<td>TECHNICAL STUDIES: TS3 DESIGN PROJECT</td>
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<td>Terms 1, 2, 3</td>
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<tr>
<td>Learning methods</td>
<td>Lectures, Seminars/tutorials/juries, Self-directed learning</td>
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</table>

**SYNOPSIS**

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

**AIMS**

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

**OUTLINE CONTENT**

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

**LEARNING OUTCOMES**

Definitions

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

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

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

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

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

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

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

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

Theoretical Development:
Adequate awareness of the socio-political and economic context that influence the technical strategy developed in the project. The technical resolution must address aesthetic, programmatic as well as functional requirements.
Technical Resolution:
Demonstration that appropriate technologies are selected and addressed in response to project themes. Evidence of an integrated technical and aesthetic approach. Demonstration and application of precedents, contemporary technologies, materials and processes.

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

Method of Assessment

Formative assessment
Continual assessment is provided weekly at tutorials. Formative assessment Option 1 is held in Term 2 Week 6 and Option 2 in Term 2 Week 9: each student presents their work physically and digitally to Interim Jury of Intermediate technical tutors to ensure parity of assessment. Written feedback is provided to assist students in the preparation of their final submissions.

Summative assessment
The TS3 Final Submission document comprising final drawings, images and models is presented physically and digitally to a Review Panel of Intermediate Technical Tutors, with unit tutors present, to ensure parity of assessment. 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 TS tutors 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 Regulation

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

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<td>Critical skills/ability</td>
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22.3.3 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, Charles Arsène-Henry, Kasper Ax, Sue Barr, Kate Davies, Anderson Inge, Sergio Iriogoyen, Thomas Tørslev Jensen, Alex Kaiser, Mara Kanthak, Oliviu Lugojan-Ghenciu, Antoni Malinowski, Nicholas Mortimer, Inigo Minns, Joel Newman, Thomas Pearce, Joseph Popper, Caroline Rabourdin, Thomas Randall Page, Mattia Santi, Francesca Silvi, Nathan Su,

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. Enrollment 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.

**Second Year Term 1**

**Shapes of Fiction**

*Charles Arsène-Henry*

In 1897 Stéphane Mallarmé discovered the multiverse in the form of a poem. Equipped with metafictional instruments you will enter and adapt it as if reanimating an abandoned spaceship. *Meta*: a state of fiction in which operations — tropic movements, scopic shifts, transitions, speeds etc. — are entities equal to heroic characters.

**Dada-Digital**

*Kasper Ax, Thomas Tørsløv Jensen*

The Dada Digital course offers a digital toolbox that integrates 3D modelling, 3D rendering and digital fabrication. The course and its methodology is inspired by the early 19th century Dadaist movement, where 3D objects were reinterpreted as purely expressive spatial artefacts using analogue means. We will dive into the same world of creativity but through the use of computational means. This year we will put a special focus on 3D printing and the associated modelling and preparation techniques. We will focus on everyday objects and transform them into architectural components in rhino in order to output spatially complex 3D printed models.

**Seeing Slowly: Photographic Typologies**

*Sue Barr*

Throughout its history photography has been used to classify the world and its people. We will use 35mm colour analog photography - limited to shooting just 1 roll of film per week - to investigate typologies of the everyday; objects and events so ordinary that they escape our notice, but which are revealed through the photographic process. The course will introduce students both to the technical aspects of camera controls along with a thorough introduction to aesthetic and conceptual issues in photography.

**The Household Glitch Mounted Regiment**

*Oliviu Lugojan-Ghenciu*

Architectural tectonics do not rely any longer on matter but on imagination and narrative as a structure. The “world building” does not happen only in films and games, but around us, in our pockets, accessible through the successful marriage of an LCD screen and the camera lens on the opposite side of our AR enabled devices. The Motion Studio is the Architectural Association’s time-based media and digital storytelling garage. This year course addresses the field of Augmented Reality (AR).
Drawing in The Nation’s Cupboards

**Anderson Inge**

The perfect escape from Bedford Square, each week we will draw in the unsurpassable cultural and visual richness available at world-class collections and archives near the AA, amongst objects and spaces from across history. Each session will be full of drawing-from-observation, laced with rich discussions about seeing and drawing the awesome range of materials, form and space. An Independent Study will give an opportunity to apply hand visualisation to emerging Unit work. "So much more than I expected from a 'drawing class', a new perspective in visualization was revealed."

Painting Architecture

**Alex Kaiser**

Painting architecture experiments with methods of bridging and exploiting the space between hand-made and computer aided representation. We re-mix an aggregation of component drawings at a high-speed utilising digital collaging, line drawing and rendering techniques. As we move through the course models and large scale compositions are constructed that allow us to investigate new types of spaces, typologies and landscapes.

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.

Making Fictions

**Nicholas Mortimer and Joseph Popper**

This course makes objects and scenes at 1:1 scale with a hands-on approach to prototyping ideas. We will create engaging imagery and films using simple materials, exploring how we can communicate complex ideas through visual narratives. Our emphasis is on production, play and iteration while introducing critical and speculative design methods for exploring wider scenarios.

Forest Forensics

**Mara Kanthak and Thomas Pearce**

This course will stage a forensic dialogue between Hooke Park and Bedford Square, the former as landscape of fabricated truth, the latter as a lab for the analysis and production of its evidence. We will introduce 3D Lidar and photogrammetric scanning, mesh/NURBS modelling and digital fabrication, enabling students to use digitized natural geometry as a projection plane for meaning by designing and fabricating sub-millimetre accurate surgical incisions into its found fabric.

Printed Matter

**Caroline Rabourdin**

Printed Matter is the name of a NY bookshop dedicated to artists’ books, their dissemination and, sometimes, production. An amazing source of inspiration, the form of the book also becomes a site of exploration for the architect. During this course you will visit some of the best archives in London, you will also be introduced to bookbinding and learn about the technicalities of paper. The aim of the course is
to consider paperspace and experiment with both its format and materiality in the context of a personal project.

**Data-Scape**  
*Mattia Santi and Francesca Silvi*  
Contemporary spaces extend beyond physical reality through layers of virtual relations. Data interpretation is one of the most contemporary challenges within many fields and requires the capability of revealing patterns inside complex data. Designing through data allows to read understand and shape the new information driven society. Starting from the fundamentals of programming, the students will develop digital installations in Processing alongside using digital platforms such as Rhino and Grasshopper.

**Compo[Site] Realities**  
*Nathan Su*  
Working digitally, constantly moving between 2D and 3D, we will compose images that merge the real with the unreal; sometimes seamlessly, and sometimes with powerful and destabilising junctions. Using cameras, Photoshop, Cinema4D and VRay, we will manipulate light, surface, texture and colour to render complex new realities. We will then explore our compositions as sites, building worlds around their production that elaborate the techniques behind their making, their formats of consumption, and their agency as critical instruments.

**Fluids/Fabrics/Forces/Forms**  
*Thomas Randall Page*  
This hands-on fabrication course aims to explore the relationship between forces and forms through the medium of fluids and fabrics. We will use a methodology of analogue experimentation and critical analysis to produce artefacts. These objects may become 1:1 prototypes of details, or scale models of far larger structures.

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**Second Year Term 2**

**Works On Paper**  
*Miraj Ahmed*  
‘Works on paper’ describes a fine art practice whereby art is made on or with paper – such as drawing, collage, pigment, mixed media. It seems absurd to use the term in architecture since architectural drawings tend to end up on paper. But when applied to the discipline, ‘works on paper’ suggests the idea that such drawings might exist for their own sake. This course explores the architectural drawing and the spaces that lines inhabit on paper and beyond.

**Shapes of Fiction**  
*Charles Arsène-Henry*  
In 1897 Stéphane Mallarmé discovered the multiverse in the form of a poem. Equipped with metafictional instruments you will enter and adapt it as if reanimating an abandoned spaceship. Meta : a state of fiction in which operations — tropic movements, scopic shifts, transitions, speeds etc. — are entities equal to heroic characters.

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photographic process. The course will introduce students both to the technical aspects of camera controls along with a thorough introduction to aesthetic and conceptual issues in photography.

**Field Operations**  
*Kate Davies*  
We are hunting the invisible, the intangible and the elusive, as we explore the hidden dynamics of site through active and obsessive ‘field recording’. The product of fieldwork is, at its core, the telling of a story. This course explores the capture or recording of a complex site beyond the use of photographic images. We will use data and information as raw material for mysterious, abstract and notational readings of place.

**Inflected Space**  
*Anderson Inge and Antoni Malinowski*  
The course focuses on fundamental, abstract aspects of form. Our working sessions will exercise the use of line, tone, colour, texture, shape, space and rhythm. We will weave between 2D drawing studies, photography, 3D experiments including full scale, and 4D studies involving movement. We will focus on the perception and experience of space throughout. Our work will clarify a vocabulary of form, and show how its use can enable and enrich the process of design.

**Sandbox Architecture**  
*Sergio Irigoyen*  
Real time rendering, video game engines, virtual and augmented reality devices are the new creation tools. This course will provide the students the skills to design and visualize space using those tools, mainly focusing on Unreal Engine. We will use the engine as a sandbox for architecture, as a gateway to explore space through different mediums, whether still, moving image or immersive realities.

**Painting Architecture**  
*Alex Kaiser*  
Painting architecture experiments with methods of bridging and exploiting the space between handmade and computer aided representation. We re-mix an aggregation of component drawings at a high speed utilising digital collaging, line drawing and rendering techniques. As we move through the course models and large scale compositions are constructed that allow us to investigate new types of spaces, typologies and landscapes.

**Video**  
*Joel Newman*  
This course explores the medium of video. After introducing pre-production and camera craft, students work together to make original video pieces and soundtracks that both emphasising experimentation and questioning accepted forms and structures – i.e. live-action footage, editing techniques, narrative and non-narrative explorations, performances and spaces created by chance.

**Forest Forensics**  
*Mara Kanthak and Thomas Pearce*  
This course will stage a forensic dialogue between Hooke Park and Bedford Square, the former as landscape of fabricated truth, the latter as a lab for the analysis and production of its evidence. We will introduce 3D Lidar and photogrammetric scanning, mesh/NURBS modelling and digital fabrication, enabling students to use digitized natural geometry as a projection plane for meaning by designing and fabricating sub-millimetre accurate surgical incisions into its found fabric.
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Caroline Rabourdin
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Data-Scape
Mattia Santi and Francesca Silvi
Contemporary spaces extend beyond physical reality through layers of virtual relations. Data interpretation is one of the most contemporary challenges within many fields and requires the capability of revealing patterns inside complex data. Designing through data allows to read understand and shape the new information driven society. Starting from the fundamentals of programming, the students will develop digital installations in Processing alongside using digital platforms such as Rhino and Grasshopper.

Compo[Site] Realities
Nathan Su
Working digitally, constantly moving between 2D and 3D, we will compose images that merge the real with the unreal; sometimes seamlessly, and sometimes with powerful and destabilising junctions. Using cameras, Photoshop, Cinema4D and VRay, we will manipulate light, surface, texture and colour to render complex new realities. We will then explore our compositions as sites, building worlds around their production that elaborate the techniques behind their making, their formats of consumption, and their agency as critical instruments.

Third Year Terms 1 and 2
Although not compulsory, Third Year students may elect to take courses from those offered to the Second Year students.

Unit Staff
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 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).

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

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.

**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.

**Sergio Irigoyen** is an architect, computer graphics artist and video game developer, currently leading the department of real-time visualisation and virtual reality at Neutral Digital. His main research focuses on video games tools and techniques applied to architectural visualization and design. Sergio holds a Masters in architectural design from The Bartlett.

**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.

**Alex Kaiser** studied architecture at Oxford Brookes and the Architectural Association. In 2011 he co-founded the practice Ordinary Ltd, an East London-based studio focused on creative investigations at the intersection of architecture, digital fabrication, material sciences and theory.

**Mara Kanthak** works on the verge between art and architecture. Her approach is based on experiment taking inspiration from literature and theatrical performance, narration and speculations on culture, societies, ecosystems, landscapes and technologies. She currently works for muf Architecture Art and has previously taught at the TU Berlin and the Bartlett.

**Oliviu Lugojan-Ghenciu** is Creative Director at Neutral Digital, a leading UK agency that specialises in AR/VR and other immersive interactive solutions. As a leading expert in Time-based Media & Digital Storytelling and following GravityONE, his critically acclaimed Choreography for Militarised Airspace, his work has been exhibited in the UK, USA, Australia, Japan and Europe. He co-founded and directed ‘UniversalAssemblyUnit’ and ‘CtrlArchDel’ studio.

**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. In 2012 he has initiated Saturated Space research cluster which has grown to become an independent colour research platform.

**Nicholas Mortimer and Joseph Popper** are artists and co-founders of Scene Everything studio. In their individual practices they both work with narrative and fiction in a range of media including film, sculpture and performance. As Scene
Everything they specialise in installation art, exhibition design and set design - collaborating with creative practitioners and institutions.

**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.

**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.

**Thomas Pearce** is an architectural designer and researcher (B.Sc., TU Berlin, MArch, Bartlett) and cultural historian (B.A., M.A, KU Leuven). He has worked extensively in practice as a specialist for digital capture, design and fabrication and is currently working on a PhD by Design at the Bartlett, where he is also an undergraduate unit master.

**Dr. Caroline Rabourdin** is an architect and essayist. She graduated from INSA Strasbourg, the Bartlett, and holds a PhD from UAL. Her research interests include spatial theory, phenomenology, geometry, spatial literature and comparative literature. She teaches in Media Studies, History & Critical Thinking and is the director of the AA Visiting School Paris.

**Thomas Randall-Page** is an architect and co-founder of Building Works Unit, he currently runs a Unit by the same name at Oxford Brookes University where he focuses on teaching through making and working at 1:1. Prior to setting up his own practice Thomas has worked at internationally renowned practices 6a and Heatherwick studio.

**Mattia Santi** is an architect and computational designer based in London. His research involves digital design, material behaviour and robotic fabrication. He works as Architect at Zaha Hadid Architects, working on projects at different scales. Graduated from the MArch DRL at the AA, he previously collaborated with other international practices in London and Rome, such as Robofold, Farshid Moussavi Architects, Alvisi Kirimoto+Partners and his works have been widely published. He graduated in Rome with a Master’s Degree in Architectural Engineering with honors.

**Francesca Silvi** is an architect and computational designer based in London. She works as Architect at Zaha Hadid Architects, after having worked at Foster and Partners. She graduated from the MArch AD at the Bartlett School of Architecture and completed a Master’s Degree in Architectural Engineering in Rome. She previously worked in Rome and London in some international practices and has taught in different schools in Italy and UK.

**Nathan Su** is a designer and storyteller who works through speculation, architecture and film. His short films include ‘Through Leviathan’s Eyes’ and ‘The Atlas of False Desires’ which was awarded ‘Best Short Film’ at the 2017 Sci-Fi-London Film Festival. He studied architecture at the University of Melbourne and at the AA, and has tutored a unit at the AA Summer School. He is currently working as an animator at Forensic Architecture.
Course Title | COMPLEMENTARY STUDIES | MEDIA STUDIES | THE SHAPES OF FICTION | Code
---|---|---|---|---
Level | Second Year, Third Year | | | Status
Unit Master | | Charles Arsene-Henry | | Term
Credits | | 10/120 | | Co-requisite
None
Barred combinations | None | | | Professional body
requirements
Learning methods | Architects Registration Board | Royal Institute of British Architects | Metafiction Lectures Augmented Readings Immanent Gameplay

**SYNOPSIS**

In 1897 Stéphane Mallarmé discovered the multiverse in the form of a poem. Equipped with metafictional instruments you will enter and adapt A Throw of the Dice Will Never Abolish Chance as if reanimating an abandoned spaceship

Meta: a state of fiction in which operations — tropic movements, scopic shifts, transitions, speeds etc. — are entities equal to heroic characters. Side Operagraphy includes: David Lynch, Twin Peaks 3; Shigeru Miyamoto, Zelda; Virginia Woolf, The Fascination of the Pool. Sessions will take place as a real time dialogue between two entities.

**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**

- Lecture A - METACAMERA AND READING CONTROLLERS
- Lecture B - THE QUANTIC CHAMBER OF THE SPLENDID HOTEL
- Study and Diagrams based on: David Lynch, Twin Peaks 3; Shigeru Miyamoto, Zelda; Virginia Woolf, The Fascination of the Pool.
- Construction of a real time dialogue between two entities
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 programme 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 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.

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Re-assessment
Refer to AA School Academic Regulation
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**Course Title** | **COMPLEMENTARY STUDIES** | **MEDIA STUDIES** | **Code**
---|---|---|---
**DA**-**DA-DIGITAL** | Level | Second Year, Third Year | Status | Second Year Compulsory/Option Third Year Elective/Option
**Unit Master** | Kasper Ax + Thomas Tørslev Jensen | Term | 1
**Pre-requisite** | None | Barred combinations | None
**Professional body requirements** | Architects Registration Board Royal Institute of British Architects
**Learning methods** | Lectures/tutorials/juries/ Self-directed learning

**SYNOPSIS:**
The Dada Digital course offers a digital toolbox that integrates 3D modelling, 3D rendering and digital fabrication. The course and its methodology is inspired by the early 19th century Dadaist movement, where 3D objects were reinterpreted as purely expressive spatial artefacts using analogue means. We will dive into the same world of creativity but through the use of computational means. This year we will put a special focus on 3D printing and the associated modelling and preparation techniques. We will focus on everyday objects and transform them into architectural components in rhino in order to output spatially complex 3D printed models.

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

**OUTLINE CONTENT**
- Analysis and references: Introduction to Dadaism, discussion and analysis of main works, Study and Diagrams based on key texts, graphic novels and films
- Reinterpretation in 3D space - Rhino + plug inS, Rebuilding collages in 3D.
- Visualisation, rendering with V-ray.
- Digital prototyping and fabrication
- Presentation
LEARNING OUTCOMES

Definitions

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

On completion of this unit, students will be able to demonstrate the appropriate use of different media, as a means of communicating and representing design ideas and strategies, embedded within design projects at different scales in relation to the following LOs:

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

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

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

LO1.3 The ability to develop a conceptual and critical approach to architectural design that integrates and 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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**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.

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Assessment is graded as follows:

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**Re-assessment**
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**Course Title** | **COMPLEMENTARY STUDIES** | **MEDIA STUDIES** | **DATA-SCAPE** | **Code** | **Level** | **Status** | **Unit Master** | **Term** | **Credits** | **Pre-requisite** | **Barred combinations** | **Professional body requirements** | **Learning methods** | **SYNOPSIS** | **AIMS** | **OUTLINE CONTENT** |
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**LO2.3**  The knowledge of the application of appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach

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

**LO5**  Understanding of the relationship between people and buildings, and the buildings and their environment, and the need to relate buildings and the spaces between them to human needs and scale
**LO5.1**  Understanding of the needs and aspirations of building users
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## Course Title
COMPLEMENTARY STUDIES
MEDIA STUDIES
MAKING FICTIONS

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| Barred combinations | None                      | Professional body requirements | Architects Registration Board
| Learning methods | Royal Institute of British Architects Practical Workshops Seminars/Tutorials Self-directed learning |

**SYNOPSIS**

This course makes objects and scenes at 1:1 scale with a hands-on approach to prototyping ideas. We will create engaging imagery and films using simple materials, exploring how we can communicate complex ideas through visual narratives. Our emphasis is on production, play and iteration while introducing critical and speculative design methods for exploring wider scenarios.

**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**

- Rapid response to weekly theme
- Hands-on building with materials
- Development of speculative character & design of tools / props
- Self-Directed Production & Documentation of objects made
- Creation of Visual Essay detailing concept and produced items
LEARNING OUTCOMES

Definitions

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

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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 Regulation
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Course Title | COMPLEMENTARY STUDIES | MEDIA STUDIES | FOREST FORENSICS |
--- | --- | --- | --- |
Level | Second Year, Third Year | | |
Status | Second Year | Compulsory/Option | Third Year Elective/Option |
Unit Master | Mara Kanthak and Thomas Pearce | | |
Term | | Term 1 & 2 | |
Credits | 10/120 | | |
Barred combinations | None | | |
Professional body requirements | Architects Registration Board | Royal Institute of British Architects | |
Learning methods | Lecture based | Practical Sessions | |

**SYNOPSIS**

This course will stage a forensic dialogue between Hooke Park and Bedford Square, the former as landscape of fabricated truth, the latter as a lab for the analysis and production of its evidence. We will introduce 3D Lidar and photogrammetric scanning, mesh/NURBS modelling and digital fabrication, enabling students to use digitized natural geometry as a projection plane for meaning by designing and fabricating sub-millimetre accurate surgical incisions into its found fabric.

**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 3d scanning, Lidar and photogrammetry
- Software and point cloud editing software
- Exploration of Hooke park scans and concept development
- Design development and fabrication of 3d printed models
- Hooke park installation
- 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** 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 creative application of such work to studio design projects, in terms of their conceptualisation and representation

- **LO3** The 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
  - **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 needs and aspirations of building users
  - **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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- Participation and discussion in lectures, group sessions, and practical workshops
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Re-assessment
Refer to AA School Academic Regulation
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## Course Title

**COMPLEMENTARY STUDIES**

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## SYNOPSIS

Painting architecture experiments with methods of bridging and exploiting the space between hand-made and computer aided representation. We re-mix an aggregation of component drawings at a high-speed utilising digital collaging, line drawing and rendering techniques. As we move through the course models and large scale compositions are constructed that allow us to investigate new types of spaces, typologies and landscapes.

## 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 + Demonstrations of Traditional Hand Drawing techniques, sketching to technical
- Lectures + Demonstrations of Digital drawing and collage techniques
- Making of physical maquette + exploring potentials of combining drawing and modelling techniques
- Production Tutorials - Developing each students Concept, model + drawing
- 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.

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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

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TEACHING AND LEARNING STRATEGIES

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Re-assessment
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**SYNOPSIS**

Architectural tectonics do not rely any longer on matter but on imagination and narrative as a structure. The “world building” does not happen only in films and games, but around us, in our pockets, accessible through the successful marriage of an LCD screen and the camera lens on the opposite side of our AR enabled devices. The Motion Studio is the Architectural Association’s time-based media and digital storytelling garage. This year course addresses the field of Augmented Reality (AR).

**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**

- Augmented Reality and digital environments
- Understanding digital inputs and multimedia assets
- Hardware and production design for interactive installations
- Design and build (production)
- Presentation and documentation
LEARNING OUTCOMES

Definitions

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

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LO1.3 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

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

TEACHING AND LEARNING STRATEGIES

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

LEARNING SUPPORT

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

ASSESSMENT

Assessment will be based on the following:

- Participation and discussion in lectures, 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.
## Transferable Skills

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### Course Title

| COMPLEMENTARY STUDIES MEDIA STUDIES SEEING SLOWLY: PHOTOGRAPHIC TYPOLOGIES |
|-----------------------------|----------------|----------------|
| Course Title | Level | Code | Status |
| COMPLEMENTARY STUDIES MEDIA STUDIES SEEING SLOWLY: PHOTOGRAPHIC TYPOLOGIES | Second Year, Third Year | | Second Year Compulsory/Option Third Year Elective/Option |
| Level | Unit Master | Credits | Term |
| Second Year, Third Year | Sue Barr | 10/120 | Term 1 & 2 |
| Co-requisite | Pre-requisite | None |
| Barred combinations | Professional body requirements | Learning methods |
| None | Architects Registration Board Royal Institute of British Architects | Lectures Seminars/tutorials/technical workshops Self-directed learning |

**SYNOPSIS**

Throughout its history photography has been used to classify the world and its people. Belief in the cameras seeming objectivity has drawn artists to produce typological imagery to investigate particular visual phenomena, presented as a group of images or related forms and shot in a consistent and repetitive manner. We will use analogue photography to investigate typologies of the everyday; objects and events so ordinary that they escape our notice, but which are revealed through the photographic process. Limited to shooting just one roll of film per week, students will have to think precisely about where to position the camera, to see through the visual noise, disorder or chaotic forms present in a location, to discover the inherent potential of their photographic composition. The course will introduce students both to the technical aspects of camera controls along with a thorough introduction to aesthetic and conceptual issues in photography. The AA will provide 35mm analogue cameras to students attending this course if they do not have their own.

**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 using analog cameras
- Group seminars and discussions
- Weekly evaluation and presentation of photographs
- Critical appraisal of final photographic series

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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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
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Summative assessment
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Re-assessment
Refer to AA School Academic Regulation

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### Course Title
COMPLEMENTARY STUDIES

#### MEDIA STUDIES

INFLECTED SPACE 2/3/2D

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<td>Learning methods</td>
<td>Seminars Active in-the-moment design sessions throughout course sessions Ongoing one-to-one discussions of emerging work Demonstrations by artists whose work complements the focus of the course Regular group discussions of work produced by selves and others</td>
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### SYNOPSIS

This course aims to develop in-the-moment design thinking, with each session focused on vocabularies of form, making-studies, discussions, and image production.

With incessant transitions between 2D, 3D, 2D, and so on, our digital-free sessions actively develop the design ideas of the students. We grapple with the richness to be had from the indefinite connections between tangible form and the experience of the architectural space that results. Students gain confidence to negotiate and renegotiate the void, the unknown that is at the centre of every design process as it realises spatial experience from form decisions.

The course offers a raw focus on fundamental, abstract aspects of form. Through the series of working sessions we exercise the use of line, tone, colour, texture, shape, space and rhythm. We start with 2D studies, moving quickly to 3D studies and even 4D studies through the use of movement. The spatial and perceptual impact of these studies is discussed and analysed throughout the sessions. These processes clarifying a vocabulary of form, and show how its use can enable the process of design.

The final stage of your work includes photography of the 3D construct, and presenting this in a chosen format that may include projecting the image within the 3D architectural space. Through this process we again re-examine all the elements that conspire to make 2D and 3D shapes, forms, constructs. Submitted work includes a single high-res photograph resulting from your 2/3/2D constructs, plus a booklet documenting the explorations through the term.
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 - develop confidence for design thinking, in the moment
- Second drawing exercise - enlarging and abstracting from the previous drawing
- Introducing more tools: the cube method for drawing perspectives simply; the box frame; multiple thumbnails; using a tone scale
- Developing a road map for how you intend to reveal, study and develop a unique design challenge. Clarifying intentions, without fixing outcome.
- Active tutored working in the architectural context

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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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
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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:
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**Course Title**: COMPLEMENTARY STUDIES

**MEDIA STUDIES**

**SANDBOX ARCHITECTURE**

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**Barred combinations**: None

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

**Learning methods**: Lectures, Seminars/tutorials, Practice

**SYNOPSIS**

Real time rendering, video game engines, virtual and augmented reality devices are the new creation tools. This course will provide the students the skills to design and visualize space using those tools, mainly focusing on Unreal Engine. We will use the engine as a sandbox for architecture, as a gateway to explore space through different mediums, whether still, moving image or immersive realities.

**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**

- Videogame engines and real-time rendering
- Virtual reality headsets and motion controllers
- Designing in virtual reality
- 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.
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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

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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.

**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 Regulation
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**SYNOPSIS**

‘Works on paper’ describes a fine art practice whereby art is made on or with paper – such as drawing, collage, pigment, mixed media. It seems absurd to use the term in architecture since architectural drawings tend to end up on paper. But when applied to the discipline, ‘works on paper’ suggests the idea that such drawings might exist for their own sake. This course explores the architectural drawing and the spaces that lines inhabit on paper and beyond.

**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:

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

Method of Assessment
Formative assessment
Continual assessment is provided weekly at tutorials, unit pin-ups and presentations.

Summative assessment
Assessment is graded as follows:

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Re-assessment
Refer to AA School Academic Regulation
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<td>Drawing from observation, by hand, in-situ within national galleries</td>
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<td>Ongoing one-to-one discussions of emerging drawings</td>
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<td>Regular group discussions of work produced by selves and others</td>
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**SYNOPSIS**

Each session of this course uses direct observation of world famous galleries and objects to stretch our seeing and drawing to new strengths. We go outside the Bedford Square premises to draw each week in nearby national collections, amongst objects gathered from across history.

Each session has a theme, an exploration of a distinct aspect of drawing. We use the differing tectonics, materials and forms made available to us as a provocation to draw confidently with similar richness. The sessions begin with a short talk or demonstration, but the bulk of our time is devoted to actively working through a series of exercises developed to enable richer drawing.

The submission required at the end of the course is a compilation booklet of the drawings made through the term with commentary about goals, process and self-reflection on strengths and weaknesses of drawings done. In addition, a more considered Independent Study drawing is be required, one made outside of our class sessions and which provides an opportunity to relate our drawing strategies to Unit design work.

**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

- A vocabulary of form: language as a tool for seeing
- Drawing space, as well as the objects in it
- Tone-alone; consider tone before line
- Looking at the vision and drawing strategies represented in the portfolios of distinguished AA graduates
- Looking closely at the works drawn from a range of real Masters
- Drawing from exotic anatomical specimens
- Focusing on drawing deep space; deemphasising single objects

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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**Method of Assessment**

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

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**Re-assessment**
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### SYNOPSIS

Students are asked to plan, shoot and edit a video with accompanying soundtrack. The film must not be less than three minutes long excluding title sequences and be in a HD video format. The course aims to provide students with the contextual and technical knowhow to attempt making a short video piece of their own direction. All elements are to be original.

The first three sessions are given over to screenings and discussion. Students are exposed to key works from the avant-garde cannon and time given to understanding the characteristics of narrative and non-narrative filmmaking. In turn camera craft and technique are shown with examples from mainstream cinema. Further, film grammar is explained in parallel to editing software demonstration. Longer films that do not “fit” into class time are offered for home study and feedback. While some students use this course as an opportunity to expand on themes drawn from their Unit, most bring an idea, topic or narrative and embark on storyboard pre-production, shoot, post production route. Using the group members as “cast and crew” is encouraged. The work is screened and discussed at the end of the course depending on MS timetabling.

### 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

- Initial sessions expose students to key works from the non-narrative and artist film cannon
- Screenings with emphasis on shot type and camera movement.
- Editing in cinema and in the non-linear environment. The soundtrack.
- Production – students plan, shoot and edit their material.
- Presentation. The work is made to be seen.

LEARNING OUTCOMES

Definitions

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

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

TEACHING AND LEARNING STRATEGIES

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

LEARNING SUPPORT

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

**ASSESSMENT**

**Assessment will be based on the following:**

- Participation and discussion in lectures, 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 Regulation

## TRANSFERABLE SKILLS

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### Course Title: Complementary Studies

#### Media Studies

#### Printed Matter

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#### SYNOPSIS

Printed Matter is the name of a NY bookshop entirely dedicated to artists’ books, their dissemination and, sometimes, production. The Printed Matter course looks at artists’ books as well as architects’ books, and explores the form of the book both critically and practically. We will visit the Tate library and the AA Archive, we will be introduced to printing and typography at the St Bride Foundation and learn new techniques from bookbinder Douglas Bevans. The aim of the course is to carefully consider paperspace and experiment with both its format and materiality in the context of a personal project.

#### AIMS

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

#### OUTLINE CONTENT

- Study of artists’ books at the Tate Library and architects’ books at the AA Archives.
- Introduction to the history of printing and printing techniques at St Bride Foundation.
- Bookbinding workshop and considerations about book production.
- Individual project development.
- Production of one or several books on the student’s chosen subject.
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
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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**Method of Assessment**

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

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

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**Re-assessment**
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### SYNOPSIS

This course involves the reading, capture and recording of a complex site beyond the use of photographic images. Somewhere out there, beyond the studio is a messy place that we call Site - a corner of a city or a pocket of landscape - where our creations, crafted in the clean laboratory spaces of our desk[top], may one day venture. How can we capture the complex essence of a place - that elusive creature; that cocktail of the visible and invisible - to lure it gently, alive and wriggling to our desks like a mysterious bottled ghost?

For this experiment, we will work on-location, gathering data and field-notes to use as raw material for alternate, wild, abstract and notational depictions of a site. The product of this fieldwork is, at its heart, the telling of a story. Back at HQ, we will construct time-based drawings and animate them, bringing them to life as characterful portraits of a complex place. These dynamic drawings will form thick descriptions - visual music, embodying a symphony of relationships, events and occurrences that defy capture in a photo.

### 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

- Introductory lecture – Abstract notation, animation and data visualization
- Introduction to animation software and time-based workflows
- Site visit and fieldwork: Observations, recordings and measurement
- Translating information: Drawing as observational tool
• Development of personal visual language for notation drawings
• Animating drawings

LEARNING OUTCOMES

Definitions

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

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### COMPLEMENTARY STUDIES
### MEDIA STUDIES
### STUFF

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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.

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

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- [ ] Required  
- [ ] Assessed
### Course Title

**COMPLEMENTARY STUDIES**

**MEDIA STUDIES**

**FLUIDS/FABRICS/FORCES/FORMS**

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### SYNOPSIS

This hands-on fabrication course aims to explore the relationship between forces and forms through the medium of fluids and fabrics. We will use a methodology of analogue experimentation and critical analysis to produce artefacts. These objects may become 1:1 prototypes of details, or scale models of far larger structures.

### 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

- Fluids – Principally liquids and gases, fluids will be the primary agents in our experimentation.
- explore processes - melting, evaporating sublimating, freezing, crystallising, reacting and going-off.
- Fabrics – from geo-textiles to soap film, fabrics as flexible barriers
- Forces – differences in pressure, density, viscosity and elasticity produce forces that will be manipulated
- Forms - explore hands-on the fundamental physics behind the geometries formed by these elemental relationships
- Analogue experimentation and critical analysis used to produce artefacts - 1:1 prototypes of details or scale models
LEARNING OUTCOMES

Definitions

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

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**Re-assessment**

Refer to AA School Academic Regulation

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SYNOPSIS

Working digitally, constantly moving between 2D and 3D, we will compose images that merge the real with the unreal; sometimes seamlessly, and sometimes with powerful and destabilising junctions. Using cameras, Photoshop, Cinema4D and VRay, we will manipulate light, surface, texture and colour to render complex new realities. We will then explore our compositions as sites, building worlds around their production that elaborate the techniques behind their making, their formats of consumption, and their agency as critical instruments.

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

- Introductory talk
- Fundamentals of modelling and rendering Software
- Development of concept images
- Rendering, [texture, light, surface, colour]
- Development of final images
- 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.
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**Re-assessment**
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Critical skills/ability
Work as part of a team
2.3.4  COMPLEMENTARY STUDIES: PROFESSIONAL STUDIES

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

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

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

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

Unit Staff

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

**COMPLEMENTARY STUDIES**

**PROFESSIONAL STUDIES:**

**PROFESSIONAL PRACTICE**

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### SYNOPSIS

This course prepares Third Year students for their year out, a time for practical training taken after completion of RIBA Part 1. It aims to provide students with an idea of what working in an architectural practice entails. Students will learn how to ‘make themselves useful’ in an office with the intent that the sooner they are perceived as useful, the sooner they will become part of the action and the more they will benefit from the experience. The first lecture describes the steps required for registration as an architect and is followed by four lectures that cover a wide range of subjects illustrating issues with real-life examples and well-known case studies. The sixth lecture will be conducted as a meeting to illustrate the importance of conveying information in the professional environment (be it in a site hut or the client’s boardroom) and how this differs from the lecture theatre or a jury in the AA. This affords students the opportunity to prepare their assignments and group presentations and practise tasks such as taking meeting minutes. The final lecture consists of a 15-minute presentation by four groups of students on a topic selected from those covered in the previous sessions. Those students not participating in this presentation will need to submit a short written essay. Since AA students come from all over the world, and many intend to practise back home, the essays are encouraged to be comparative in nature, for studies of situations arising both in Britain and in home countries. The essays should clearly and succinctly present concepts, facts and points of law in no more than 1,500 words. ARB/RIBA validation procedures for Part 1 require evidence of meeting the criteria for Professional Studies. Third Year students must achieve a pass in this course and include the assessed work in their final portfolios.

### AIMS

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

### OUTLINE CONTENT

- The 'Road Map' to Architectural Registration
- The Architect’s Office as a business
- The Role of the Architect
- The Architect and The Law I
- Architect and The Law II
- Paperwork; mock Progress meeting
- Students’ presentations
LEARNING OUTCOMES

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

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

LO4 Adequate knowledge of urban design, planning and the skills involved in the planning process
LO4.1 Knowledge of theories of urban design and the planning of communities
LO4.2 Knowledge of the influence of design and development of cities, past and present on the contemporary built environment
LO4.3 Knowledge of current planning policy and development control legislation, including social, environmental and economic aspects, and the relevance of these to design development

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

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

LO10 The necessary design skills to meet building users’ requirements within the constraints imposed by cost factors and building regulations
LO10.1 The skills to critically examine the financial factors implied in varying building types, construction systems, and specification choices, and the impact of these on architectural design
LO10.2 The skills to understand the cost control mechanisms which operate during the development of a project
LO10.3 The skills to prepare designs that will meet building users’ requirements and comply with UK legislation, appropriate performance standards and health and safety requirements

LO11 Adequate knowledge of the industries, organisations, regulations and procedures involved in translating design concepts into buildings and integrating plans into overall planning
LO11.1 Knowledge of the fundamental legal, professional and statutory responsibilities of the architects, and the organisations, regulations and procedures involved in the negotiation and approval of architectural designs, including land law, development control, building regulations and health and safety legislation
LO11.2 Knowledge of the professional inert-relationships of individuals and organisation involved in procuring and delivering architectural projects, and how these are defined through contractual and organisational structures
LO11.3 Knowledge of the basic management theories and business principles related to running both an architect’s practice and architectural projects, recognising current and emerging trends in the construction industry

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

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

ASSESSMENT
Assessment will be based on the following:
• Submission of an illustrated 1500 word report or a formal presentation focussed on a subject covered in the course
• Evidence of skills appropriate to this level to prepare architectural designs that conform to the appropriate professional and regulatory frameworks
• Demonstration of appropriate level of knowledge and critical reflection

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

Method of Assessment
Formative assessment
Student choice of, and outline strategy for, either preparation of written report or make a formal presentation on a subject covered in the course comprises the formative assessment.

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 Regulation
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