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This guide is to be read in conjunction with the current editions of the AA School Academic Regulations and AA Complementary Studies Handbook.
SECTION 1: THE SCHOOL

ARCHITECTURAL ASSOCIATION SCHOOL OF ARCHITECTURE

WELCOME

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

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

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

Our School

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

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

Our Students

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

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

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

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

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

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

Samantha Hardingham AA Interim Director
1. THIS GUIDE

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

This guide also provides an introduction to terms and definitions, common principles of content and assessment, the way that the programmes are structured, how each unit and course is 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.

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

Telephone:  +44 (0)20 7887 4000

Contact Details

<table>
<thead>
<tr>
<th>Role</th>
<th>Location</th>
<th>Telephone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Samantha Hardingham</td>
<td>36 Bedford Square</td>
<td>+44 (0)20 7887 4026</td>
</tr>
<tr>
<td>Belinda Flaherty</td>
<td>36 Bedford Square</td>
<td>+44 (0)20 7887 4092</td>
</tr>
<tr>
<td>Rachel Sim</td>
<td>36 Bedford Square</td>
<td>+44 (0)20 7887 4009</td>
</tr>
</tbody>
</table>
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 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 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 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.
## DIPLOMA SCHOOL PROGRAMME SPECIFICATION

### PART A: PROGRAMME SUMMARY INFORMATION

<table>
<thead>
<tr>
<th>Awarding body</th>
<th>Architectural Association School of Architecture</th>
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<tbody>
<tr>
<td>Partner institution(s)</td>
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<td>Location of Study/campus</td>
<td>36 Bedford Square, London WC1B 3ES</td>
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<td>Professional, Statutory and Regulatory Bodies</td>
<td>Architects Registration Board Royal Institute of British Architects Quality Assurance Agency</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Award and titles</th>
<th>Award</th>
<th>Title</th>
</tr>
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<tbody>
<tr>
<td>Final award</td>
<td>Undergraduate award</td>
<td>AA Final Examination (ARB/RIBA Part 2) AA Diploma with Honours/AA Diploma</td>
</tr>
<tr>
<td>Intermediate award</td>
<td>N/A</td>
<td>N/A</td>
</tr>
</tbody>
</table>

### Duration of study (standard) | Maximum registration period

- **Full-time**: 2 years | 4 years
- **Sandwich**: N/A | N/A
- **Part Time**: N/A | N/A
- **Distance**: N/A | N/A

### Start date for programme
- September 2017

### Admissions

- UCAS: N/A
- Direct to School: N/A

### Admissions criteria

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

### Contacts

- School Director: Samantha Hardingham
- Registrar: Belinda Flaherty

### Examination and Assessment

#### External Examiners 2017

- Roz Barr, Chair
- Yosuke Hayano MArch
- Patrick Bellow BSc(Hons) FREng CEng
- Hernan Daiz Alsonso
- Alison Brooks BES BArch RIBA
- Mary Bowman
- Fred Manson
- Elisa Valero Ramos
- Mariana Ibanez
- Keith Priest AADipl RIBA FRSA
- Elia Zenghelis AADipl RIBA
- Florencia Pita
- Kathryn Firth
- Prof Tom Emerson BSc(Hons) DipArch RIBA
- Homa Farjadi MArch, AA Grad Dip hons. RIBA, ARB

### Examination Board(s)

- Course Director/External Examiners' Review

### Approval/review dates

<table>
<thead>
<tr>
<th>Programme Specification</th>
<th>Approval date</th>
<th>Review date</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>1 August 2017</td>
<td>1 August 2018</td>
</tr>
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<td>ARB Prescription</td>
<td>29 May 2014</td>
<td>24 September 2020</td>
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<td>RIBA Validation</td>
<td>2015</td>
<td>2020</td>
</tr>
<tr>
<td>Quality Assurance Agency</td>
<td>14 July 2016</td>
<td>Annual Monitoring, with next full review due in 2020</td>
</tr>
</tbody>
</table>
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 2. The abbreviation LO is used to define the specific Learning Outcomes for this award and are to be read in conjunction with the Aims of the programme.

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

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

INTENDED LEARNING OUTCOMES

Learning Outcomes ‘LO’
On completion of this programme, and in conjunction with the Aims of the programme at this award level, graduates will have:

<table>
<thead>
<tr>
<th>LO1</th>
<th>The ability to create architectural design that satisfy both aesthetic and technical requirements</th>
</tr>
</thead>
<tbody>
<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>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LO2</th>
<th>Adequate knowledge of the histories and theories of architecture and the related arts, technologies and human sciences</th>
</tr>
</thead>
<tbody>
<tr>
<td>LO2.1</td>
<td>The knowledge of the cultural, social and intellectual histories, theories and technologies that influence the design of buildings</td>
</tr>
<tr>
<td>LO2.2</td>
<td>The knowledge of the influence of history and theory on the spatial, social and technological aspects of architecture</td>
</tr>
<tr>
<td>LO2.3</td>
<td>The knowledge of the application of appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach</td>
</tr>
<tr>
<td>LO3</td>
<td>Knowledge of the fine arts as an influence on the quality of architectural design</td>
</tr>
<tr>
<td>LO3.1</td>
<td>Knowledge of how the theories, practices and technologies of the arts influence architectural design</td>
</tr>
<tr>
<td>LO3.2</td>
<td>Knowledge of the creative application of the fine arts and their relevance and impact on architecture</td>
</tr>
<tr>
<td>LO3.3</td>
<td>Knowledge of the creative application of such work to studio design projects, in terms of their conceptualisation and representation</td>
</tr>
<tr>
<td>LO4</td>
<td>Adequate knowledge of urban design, planning and the skills involved in the planning process</td>
</tr>
<tr>
<td>LO4.1</td>
<td>Knowledge of theories of urban design and the planning of communities</td>
</tr>
<tr>
<td>LO4.2</td>
<td>Knowledge of the influence of design and development of cities, past and present on the contemporary built environment</td>
</tr>
<tr>
<td>LO4.3</td>
<td>Knowledge of current planning policy and development control legislation, including social, environmental and economic aspects, and the relevance of these to design development</td>
</tr>
<tr>
<td>LO5</td>
<td>Understanding of the relationship between people and buildings, and the buildings and their environment, and the need to relate buildings and the spaces between them to human needs and scale</td>
</tr>
<tr>
<td>LO5.1</td>
<td>Understanding of the needs and aspirations of building users</td>
</tr>
<tr>
<td>LO5.2</td>
<td>Understanding of the impact of buildings on the environment, and the precepts of sustainable design</td>
</tr>
<tr>
<td>LO5.3</td>
<td>Understanding of the way in which buildings fit into their local context</td>
</tr>
<tr>
<td>LO6</td>
<td>Understanding of the profession of architecture and the role of the architect in society, in particular in preparing briefs that take account of social factors</td>
</tr>
<tr>
<td>LO6.1</td>
<td>Understanding of the nature of professionalism and the duties and responsibilities architects to clients, building users, constructors, co-professional and the wider society</td>
</tr>
<tr>
<td>LO6.2</td>
<td>Understanding of the role of the architect within the design team and construction industry, recognising the importance of current methods and trends in the construction of the built environment</td>
</tr>
<tr>
<td>LO6.3</td>
<td>Understanding of the potential impact of building projects on existing and proposed communities</td>
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<tr>
<td>LO7</td>
<td>Understanding of the methods of investigation and preparation of the brief for a design project</td>
</tr>
<tr>
<td>LO7.1</td>
<td>Understanding of the need to critically review precedents relevant to the function, organisation and technological strategy of design proposals</td>
</tr>
<tr>
<td>LO7.2</td>
<td>Understanding of the need to appraise and prepare building briefs of diverse scales and types, to define client and use requirements and their appropriateness to site and context</td>
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<tr>
<td>LO7.3</td>
<td>Understanding of the contribution of architects and co-professionals to the formulation of the brief, and the methods of investigation used in its preparation</td>
</tr>
<tr>
<td>LO8</td>
<td>Understanding of the structural design, constructional and engineering problems associated with building design</td>
</tr>
<tr>
<td>LO8.1</td>
<td>Understanding of the investigation, critical appraisal and selection of alternative structural, constructional and material systems relevant to architectural design</td>
</tr>
<tr>
<td>LO8.2</td>
<td>Understanding of the strategies for building construction, and ability to integrate knowledge of structural principles and construction techniques</td>
</tr>
</tbody>
</table>
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

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

Fourth and Fifth Year students join one of 15 Design Units and remain in that Unit for one year. Not all Design Units are offered each year. The programme is structured so that a minimum of 60% of the students’ time is focused on design activity through a series of studio-based units. The study of Design is supported by Complementary Studies comprising History and Theory, Technical Studies and Professional Practice.

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

In Fifth Year, students undertake a one year-long Design Unit; students may choose the same Design Unit in two consecutive years. In addition, all students undertake one compulsory History and Theory course, one compulsory Technical Studies Design Thesis course with a choice of two submission dates, and one compulsory Professional Studies course: Architectural Professional Practice – four 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 Units and in all compulsory courses in Fifth Year are awarded the AA Final Examination (ARB/RIBA Part 2) and the AA Diploma.
<table>
<thead>
<tr>
<th>Year /Code</th>
<th>Status*</th>
<th>Unit/Subject Title</th>
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</thead>
<tbody>
<tr>
<td>Fourth</td>
<td>DCO</td>
<td>Design Unit Diploma 1</td>
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<td>DCO</td>
<td>Design Unit Diploma 2</td>
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<td>Fifth</td>
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<td>Fifth</td>
<td>C</td>
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*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

<table>
<thead>
<tr>
<th>Teaching and Learning</th>
<th>This programme is undertaken in full-time mode only. Students are taught design in small highly focused units via one-to-one tutorials, workshops, seminars and group discussions that provide a challenging environment for the development of complex and original design strategies. The focus is to provide an appropriate and developed level of design, research and professional activity in architecture and related areas where students can evaluate and apply a range of visual, oral and written media, problem solve and make sound judgements. Unit work is integrated with complementary taught courses in history and theory, technical studies and professional practice. Unit programme details, teaching schedules and unit events are described in the unit extended briefs; details of staff contact time are set out in the unit descriptors. Timetables and assignments are set by unit tutors in conjunction with the Course Director in order to ensure parity between units and between courses. School-wide facilities and resources are described in the AA Student Handbook. Detailed information on individual unit programmes, complementary courses and School events is set out in the AA Prospectus and on the AA website.</th>
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<tbody>
<tr>
<td>Assessment</td>
<td>The Assessment regulations are set out in AA School Academic Regulations. A range of assessment methods is adopted to test the learning outcomes within each unit and course. Formative and summative assessments for Design Units are generally through presentation of a portfolio of design work. The criteria for assessment are set out in the Unit Descriptors and students are given written feedback following the final submission of work. Assessments for Complementary Studies courses are generally through specific design work, written assignments, seminar presentations, some of which may be individually or in groups.</td>
</tr>
<tr>
<td>Award classification</td>
<td>The award of the AA Final Examination (ARB/RIBA Part 2) is classified only as Pass. The award of the AA Diploma with Honours is classified only as a Pass. The award of the AA Diploma is classified only as a Pass.</td>
</tr>
<tr>
<td>Accreditation</td>
<td>The AA Final Examination (ARB/RIBA Part 2) is designed to maintain prescription by the Architects Registration Board, the ARB, validation by the Royal Institute of British Architects, the RIBA, to provide exemption from the ARB/RIBA Part 2 examination in architecture.</td>
</tr>
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</table>

## 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.
<table>
<thead>
<tr>
<th><strong>EVALUATING AND IMPROVING QUALITY, QUALITY INDICATORS</strong></th>
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</thead>
<tbody>
<tr>
<td><strong>AA Teaching Committee / Academic Board</strong></td>
<td>Periodic/Annual evaluation and action</td>
</tr>
<tr>
<td><strong>QAA Subject Review</strong></td>
<td>Quality Assurance Agency</td>
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</tbody>
</table>
| **Professional Accreditation** | Architects Registration Board  
Royal Institute of British Architects |
2.3 DESIGN UNITS

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

The Diploma School offers opportunities for architectural experimentation and consolidation. With a broad range of interests and teaching methods, the aim is to marry drawing and technical proficiency to complex intellectual agendas in an atmosphere of lively and informed debate. Students are in an environment that fosters the development of creative independence and intelligence. They learn to refine their research skills and develop proposals into high-level design portfolios at the end of the year. Here students begin to define their voices as designers and to articulate individual academic agendas that will carry them into their future professional careers.
**Unit Title**: DIPLOMA DESIGN UNIT 1  
**Code**:  
**Level**: Fourth Year, Fifth Year  
**Status**: Compulsory/Option  
**Unit Master**: Miraj Ahmed, Martin Jameson  
**Terms**: 1, 2, 3  
**Credits**: 4thYr: 80/120, 5thYr: 90/120  
**Co-requisite**: of Diploma Design Units 2, 4, 5, 7-11, 13-18  
**Pre-requisite**: None  
**Professional body requirements**: Architects Registration Board, Royal Institute of British Architects  
**Learning methods**: Lectures, Seminars/tutorials/juries, Self-directed learning  
**FHEQ Level 7 equivalent on passing 5th Yr.**:  

**SYNOPSIS**  
Film City: Dagenham  

Sadiq Kahn, Mayor of London, is backing plans to build London’s largest film studios in Dagenham, east London. Feasibility reports have been approved and land was purchased at the end of last year. The economic rationale of such a project is clear. Once home to Ford Motor’s main European automotive plant with over 40,000 workers Dagenham has struggled since the 1970s with a familiar post-industrial malaise. The film industry, however, is growing rapidly and now generates over £4bn to the UK economy: London is the centre of this activity. A new film studio, or more tantalisingly, ‘film city’ has the potential to transform the eastern periphery.  

But if we put to one side the financial and the prosaic, is there a way to think about film and its effect on the city in a more poetic sense? London exists as a city that is both real and imagined. Through history the imagined aspect of architecture and the city has been nurtured by legend, fine art, literature, theatre and more recently film. Film now plays a principal role in this process of myth creation and it this cultural dimension that we will theorise and research as a unit.  

We will consider London itself as a ‘set’ and test the possibilities of experimental space and temporal use between the imagined and the real. We will visit London’s established studios to understand techniques for creating the external within the interior and abstracting foreground from background. The unit will place particular emphasis on large-scale model making and filming with the intention of creating alternative myths and readings of the city. Weekly film screening will include particular emphasis on British kitchen-sink realism from the 1960s and the work of Fellini with its emphasis on the archetype.  

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

**OUTLINE CONTENT**  
- Historical research on the category of poetics of space, mythologies and ‘otherness’ as applied to architecture and the city (London)  
- Research on the relationship between art / literature / film and public and private space of the city  
- Investigation and choice of a specific site in Dagenham and Barking, its history and types of program to be developed
• Design of architectural projects based on and around Film studios and related programmes; civic/cultural and commercial/industrial typologies from the urban scale to the scale of the detail, represented through drawings, models and video.

• Drafting of a body of work and material that expresses the issues discussed through the means of architectural drawings, models, visual renderings and videos.

LEARNING OUTCOMES

Definitions

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

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

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

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

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

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

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

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

TEACHING AND LEARNING STRATEGIES

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

LEARNING SUPPORT

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

ASSESSMENT

Assessment will be based on the following:

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

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

• Critical and rigorous involvement in all phases of the research, as well as an ability to formulate and sustain an independent argument.
- Design of an architectural project that shows comprehension of the relationship between structure, spatial organisation, use of the building and its meaning in a larger context (both urban and symbolic)
- Drafting of a complete and well-crafted set of drawings that touch on all the relevant scales.

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

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

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

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

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

Summative assessment
At the end of a minimum of two years in Diploma School, and subject to all required Complementary Submissions having been passed, the portfolio is considered by the Diploma Committee, comprising all Diploma Unit Staff and specifically convened for the assessment, for the award of the AA Diploma/AA Diploma with Honours and records one of the following assessment recommendations: 'Pass', or 'Fail. A 'Pass' recommendation is awarded the AA Diploma and is forwarded for assessment by the External Examiners for the AA Final Examination (ARB/RIBA Part 2). The AA Diploma with Honours is awarded on nomination of the Diploma Committee to a maximum of one nomination per Design Unit. A 'Fail' recommendation is withdrawn from assessment by the External Examiners for the AA Final Examination (ARB/RIBA Part 2), presented to the External Examiners as not having met the internal standards for the professional award, and requires the repeat of Fifth Year. Fifth 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 Final Examination (ARB/RIBA Part 2).
**TRANSFERABLE SKILLS**

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

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**Unit Title**  
DIPLOMA DESIGN UNIT 2  
**Code**

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<td>Kostas Grigoriadis</td>
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**SYNOPSIS**

The Skins We Inhabit

‘Humans... build to shelter and protect but... they also build to define the ontological conditions and limits of selfhood. In many ways, then, the boundaries of the forms we built become the limits of our consciousness. And if we also accept that a being’s mental states can never extend beyond those boundaries, then setting the right kind of limits is essential for who we are.’ —Lambros Malafouris

In the early twentieth century architecture’s longstanding allegiance to mass was increasingly surpassed by its tendency towards more volumetric principles, with interiority and structure gradually disengaging from the envelope of a building. Partially instigated by the ground-breaking curtain wall, which simultaneously defined both the limits of a building and modernism’s selfhood, design discourse shifted towards principles of top-down regularity, and composition. And so, what was initially a means of ideological expression in early modernism became standard practice in the years to come. But in a contemporary context, what was abandoned – the idea of the envelope – has now become both the object and the subject of design: this two-dimensional plane is the last frontier of expression, allowing the unhindered realisation of architectural fantasies that are free from functional or market-driven constraints. In the stylistic jungle that has emerged, made up of 2D forms, shapes and sizes, the facade-centric self-definition of a building – how it is perceived by the city and the newness that it is supposed to convey – has ended up either as the subject of recent tragic incidences or with comical aesthetic results. Responding to this condition, the unit will question the modernist – hylomorphic – envelope-first design of buildings, shifting from an object-oriented understanding of architecture to a more procedural one, operating in the grey area where interiority and context conflate. Envelope and space will be reconsidered from a non-anthropocentric perspective, not as exercises in aesthetic embellishment, but as the new continuum between materiality, cognition and inhabitation. In this attempt to unleash architectural creativity from its two-dimensional entrapment our main questions are: how can we rethink the weak correlation between inhabitation and its defining limits? How can this rethinking be informed by contemporary material realities and a ‘hylonoetic’ process of design?

**AIMS**

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

- Research in the form of a case study on existing buildings that exhibit a unique approach to the design of facade/envelope/building boundary conditions.
- Identification of a problematic from the research and definition of a specific theme/area of preoccupation for the year.
- Initial research about the building context through identified theme for the year; selection and analysis of a site for the ensuing building project.
- Design proposal for a building on site and demonstration of the proposed scheme’s unique and original approach to the definition and articulation of its boundaries and the relation of these to context, interiority and inhabitation.

LEARNING OUTCOMES

Definitions

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

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

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

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

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

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

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

TEACHING AND LEARNING STRATEGIES

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

LEARNING SUPPORT

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

ASSESSMENT

Assessment will be based on the following:

- Evidence of the relevance of the project to contemporary social, political or economic issues
• Definition of a critical position in regards to the condition of the contemporary architectural envelope and its changing definition in an urban, social, political and spatial context
• Creation of a design brief and development of a proposal that demonstrates the design’s adherence to the formulated critical position regarding the building boundary and envelope condition
• Selection of the appropriate representation media for the building proposal and demonstration of the ability to generate physical models showing appropriate proposed materials and arrangement of these in 3D space
• Development of analytical skills and of the ability to critically assimilate feedback given in presentations and reviews

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

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

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

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

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

Summative assessment
At the end of a minimum of two years in Diploma School, and subject to all required Complementary Submissions having been passed, the portfolio is considered by the Diploma Committee, comprising all Diploma Unit Staff and specifically convened for the assessment, for the award of the AA Diploma/AA Diploma with Honours and records one of the following assessment recommendations: ‘Pass’, or ‘Fail.
A ‘Pass’ recommendation is awarded the AA Diploma and is forwarded for assessment by the External Examiners for the AA Final Examination (ARB/RIBA Part 2). The AA Diploma with Honours is awarded on nomination of the Diploma Committee to a maximum of one nomination per Design Unit.
A ‘Fail’ recommendation is withdrawn from assessment by the External Examiners for the AA Final Examination (ARB/RIBA Part 2), presented to the External Examiners as not having met the internal standards for the professional award, and requires the repeat of Fifth Year. Fifth 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 Final Examination (ARB/RIBA Part 2).
### TRANSFERABLE SKILLS

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

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<tbody>
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<td>Critical skills/ability</td>
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**DIPLOMA DESIGN UNIT 4**

<table>
<thead>
<tr>
<th>Unit Title</th>
<th>DIPLOMA DESIGN UNIT 4</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Level</td>
<td>Fourth Year, Fifth Year</td>
<td>Status</td>
</tr>
<tr>
<td>Unit Master</td>
<td>John Palmesino, Ann-Sofi Rönnskog</td>
<td>Terms</td>
</tr>
<tr>
<td>Credits</td>
<td>4thYr: 80/120, 5thYr: 90/120</td>
<td>Pre-requisite</td>
</tr>
<tr>
<td>Co-requisite</td>
<td>of Diploma Design Units 1, 2, 5, 7-11, 13-18</td>
<td>None</td>
</tr>
<tr>
<td>Professional body requirements</td>
<td>Architects Registration Board</td>
<td>Royal Institute of British Architects</td>
</tr>
<tr>
<td>Learning methods</td>
<td>Lectures</td>
<td>Seminars/tutorials/juries</td>
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<tr>
<td></td>
<td>FHEQ Level 7 equivalent on passing 5th Yr.</td>
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</tbody>
</table>

**SYNOPSIS**

**The Coast of Europe:** The technosphere – the quasi-autonomous interrelations between humans, domesticated animals and plants, plus the energy, material and information flows that sustain them – is rapidly becoming a new paradigm of the Earth. It is a dynamic and volatile system functioning in comparable ways to the lithosphere, the hydrosphere, the atmosphere and the biosphere. It operates largely by consuming and processing fossil fuels and modifying environmental processes. It is a new intensification shaping relations between technologies, humans and non-human entities. It is an architecture in the making that influences how humans sense and affect the Earth.

We investigate through design: how can architecture knowledge can intercept these processes of transformation, measure them, interact with them and form them? Fathoming, sounding, measuring and evaluating – sensing the material basis of the technosphere involves a set of procedures that reveal how architecture today faces a shift in agency: what we thought we controlled is now becoming a vast self-organising system of geological amplitude. By sampling specific conditions of intensification, we characterise the transformations of the European project as an architecture, a physical set of processes undergoing unprecedented reorganisation.

We consider how the entry into the Anthropocene and the rise of the technosphere are transforming relations of cohabitation in the European peninsula – the stretches of land wedged between the Mediterranean, the Atlantic, North Sea, the Baltic and the Arctic Ocean. Open on all sides, the architectures shaping the contemporary European project face multiple forces and are crossed by many divergent circulations of ideas, languages, cultures, goods, information and people. They are both registering the epochal transformations in their material structures and relaying across a multiplicity of institutional, sensory, control and planning devices. The project is to envision new ways to articulate and distribute agencies of the shifting relations between material processes and institutional procedures. It is to recompose the many trajectories of the unstable European project into new territories for an open future.

**AIMS**

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

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

LEARNING OUTCOMES

Definitions

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

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

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

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

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

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

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

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

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

TEACHING AND LEARNING STRATEGIES

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

LEARNING SUPPORT

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

ASSESSMENT
Assessment will be based on the following:

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

Assessment Criteria

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

Theoretical Development:

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

Technical Resolution:

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

Integration and Synthesis:

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

Method of Assessment

Formative assessment

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

Summative assessment

At the end of a minimum of two years in Diploma School, and subject to all required Complementary Submissions having been passed, the portfolio is considered by the Diploma Committee, comprising all Diploma Unit Staff and specifically convened for the assessment, for the award of the AA Diploma/AA Diploma with Honours and records one of the following assessment recommendations: 'Pass', or 'Fail'. A 'Pass' recommendation is awarded the AA Diploma and is forwarded for assessment by the External Examiners for the AA Final Examination (ARB/RIBA Part 2). The AA Diploma with Honours is awarded on nomination of the Diploma Committee to a maximum of one nomination per Design Unit.

A 'Fail' recommendation is withdrawn from assessment by the External Examiners for the AA Final Examination (ARB/RIBA Part 2), presented to the External Examiners as not having met the internal standards for the professional award, and requires the repeat of Fifth Year. Fifth 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 Final Examination (ARB/RIBA Part 2).

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

<table>
<thead>
<tr>
<th>Skill</th>
<th>Required</th>
<th>Assessed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Communication:</td>
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<tr>
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<tr>
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<td>■</td>
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<tr>
<td>Written</td>
<td>■</td>
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<tr>
<td>Self-management skills</td>
<td>■</td>
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<tr>
<td>Manage time and work to deadlines</td>
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<td>IT/CAD techniques</td>
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<td>Information management</td>
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<td>■</td>
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<tr>
<td>Critical skills/ability</td>
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<td>■</td>
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</table>
### Unit Title

**DIPLOMA DESIGN UNIT 5**

<table>
<thead>
<tr>
<th>Level</th>
<th>Credits</th>
<th>Co-requisite</th>
<th>Pre-requisite</th>
<th>Barred combinations</th>
<th>Professional body requirements</th>
<th>Learning methods</th>
<th>Status</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fourth Year, Fifth Year</td>
<td>4th Yr: 80/120, 5th Yr: 90/120</td>
<td>of Diploma Design Units 1-2, 4, 7-11, 13-14, 16-18</td>
<td>None</td>
<td>None</td>
<td>Architects Registration Board, Royal Institute of British Architects</td>
<td>Lectures, Seminars/tutorials/juries, Self-directed learning</td>
<td>Compulsory/Option</td>
<td>1, 2, 3</td>
</tr>
</tbody>
</table>

### SYNOPSIS

This year Diploma 5 will not have a brief. Only instructions, rules. The game is the only serious thing worth referring to. When you project, play, when you write, play. Suspend yourself to critical judgment and embrace it with strength and radicality later. Repeat this process as many times as you can. Leave behind all kinds of known project logics and make D-I-Y para-logics. Abandon all kinds of parallel narratives or fictional constructions. Develop forms of engagement with reality as it is, even though it is difficult to understand or seemingly incomprehensible. Get out there. Stop assuming what a building or project is. Project a raw, sudden and radical action. Cultivate a critical stance on digital tools, media and data, as a technological inquirer. Be aware of how digital technologies and their businesses have transformed the way we produce, transmit, and consume cultural artifacts. Stop saying this: "I have seen it before", or "I know it" and cultivate a deep knowledge of things. Honor construction of new materialities through amalgams or aggregations, subjected to a process of distillation or synthesis. Embrace a playful attitude and celebrate beauty in forms unknown or unexpected; those that we do not have frames of reference to classify them. This list is provisional and has only limited temporal validity.

### AIMS

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

### OUTLINE CONTENT

- Research into emerging contemporary cultural phenomena
- Research into public spheres in relation to specific cultures
- Research into a concrete social group as actors
- Identification and investigation of a site
- Design of a medium size building as a public space linked to research findings
- Identification of rituals and activities to take place in the designed space
- Investigation and representation of a designed space, integrating people, rituals, architecture, technologies and materials
LEARNING OUTCOMES

Definitions

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

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

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

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

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

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

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

LO3 The knowledge of the creative application of such work to studio design projects, in terms of their conceptualisation and representation

TEACHING AND LEARNING STRATEGIES

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

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ASSESSMENT

Assessment will be based on the following:

ASSESSMENT

Assessment will be based on the following:

- Identification, explanation and presentation of an architecture in its cultural and political context
- Presentation of public spaces in relation to specific cultures and actors
- Presentation and justification of a site in relation to a social group
- Design of a medium size building as a public space that addresses cultural and social agendas
- Synthesis of social, aesthetic, functional and technological judgments in design
- Communication and representation of a designed space, integrating people, rituals, architecture, technologies and materials

Assessment Criteria

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

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

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

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

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

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

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</table>

Self-management skills

| Manage time and work to deadlines |          |          |
| IT/CAD techniques                |          |          |
| Information management           |          |          |
| Critical skills/ability          |          |          |
SYNOPSIS
The unit will continue its disciplinary project on the city, engaging with inter-dependencies between disparate domains - imagination and reality, concept and form, text and image. We assert the urgency of the visionary project rooted in the deeper knowledge of the contemporary European city and our architectural history. This year, we will conflate our work on the new models for continuity and consistency on several levels and scales, focusing on the urban ‘meta-elements’ as architectural diagrams and morphologies. We will let our emerging ‘dis-continuous’ models of the city (such as a dynamic playground of multiplied monuments, artefacts and figures subject to shifting relations and frameworks) to inform new phases of breakdown and re-integration of an architectural object. Our search will go beyond the straightforward augmentation (Hyper-Buildings, Super-Blocks and Meta-Streets) as we try to circumscribe and categorise architectural segments of the city. And we also question previous shortcuts in scale and complexity – from containing diffused fields of architectural particles within mega-frameworks or variations on Arks, Babels and Arcologies, to enforcing and indexing systemic models of accumulation and growth – instead, seeking internally coherent objects-devices that can also tackle further sore issues of monumentality and identity, agency and resilience. To do so, we will need to short-circuit current contextual demands with long-standing disciplinary pursuits – utopias and ideal plans, figure/ground and typology, diagrammatic system and formal assemblage - while nurturing diverse “friendships” and alliances (from Filarete to Soleri and Koolhaas; from Boullée to Ungers and Krier). Combining creative methods and processes, we will cycle between analysis and synthesis, creative withdrawal and critical re-engagement with the exchange platforms of the unit and the architectural culture beyond. Emphasising aesthetic achievement and intellectual control (as seen in our trademark ‘meta-drawings’ and final books), we will embed our catalogues of architectural “morphs and monsters” within the students’ robust Projects on the City – works that reaffirm architecture’s unique capacity to evolve and grow from within, and to affect profound change in the cities and the minds of the future.

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

OUTLINE CONTENT
- Research into the past and the current ideas into large-scale, inclusive and autonomous architectural elements and forms within the city and their impact on the European urban contexts and the discipline of architecture – using research, analysis and fieldwork, theoretical texts and design case-studies.
• Several short unit trips to European cultural capitals to delve into the history and the evolution of the larger-scale architectural objects and complexes within European Cities, linking to the most relevant speculations speculations on the tower, megastructure, super-block in the 20th century; further optional student trips to most symptomatic European cities, to be used as concrete, built contexts towards the more abstract, disciplinary projects.
• Preparing a series of urban provocations and architectural proposals to become part of the body of work on the “dis-continuity” and architectural “meta-forms”, best matched to the student’s chosen urban problems and brief – that creates unique conditions for adjacency, transfer and co-existence of distinct realms and spaces while cutting across familiar divisions between types, diagrams and formal languages.
• Development of conceptual and technical solutions for a key architectural element and pivotal device that support the identified complex processes and attendant formal transformations – as a theoretical, speculative project set in a conceptual space, but with ability to affect the future city.
• Conscious development and explicit construction of the personal design methodologies that relate smaller elements to larger systems, programmatic diagrams to formal structures, concepts to images.

LEARNING OUTCOMES

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

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

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

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

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

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

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

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

TEACHING AND LEARNING STRATEGIES

Emphasis is placed on research, analysis and synthesis being conducted at a level appropriate to this stage of graduate experience. There is an expectation that, within a wide and rigorous intellectual framework established by the unit tutors, students will make propositions that incorporate considerations other than design, and that they are able to explore and support their propositions through a high level of substantiated argument using a variety of communicational and representational methods. A broad range of teaching methods is adopted to reflect the agenda and context of the unit; these involve both group and individual contact, and include unit-specific visits, workshops and seminars. Feedback is regularly provided in tutorials, seminars, in juries and at 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 channel research into design, responding to disciplinary and urban contexts and using relevant precedents in polemical projects
- Ability to conceive a broadly-understood ‘project’ in architecture that includes a full range of outputs from conceptual and urban strategies to architectural structures and detailed elements.
- Ability to connect the desired types of visionary projects with appropriate current pressures and demands on architecture, that could ensure its instrumentality and relevance
- Ability to experiment with diagrammatic and formal systems of the project to engage with diverse elements, spaces and events and to challenge conventional typologies and morphologies
- Critically assess, analyse and contextualise the design experiments within larger theoretical and historical frameworks, and apply the introduced analytical tools and methods to the student’s own emerging proposal – being self-critical and aware of creative process and intellectual progression
- Represent the larger conceptual project via well-structured and edited graphic products – including research catalogues, project manuals and detailed large-scale plates and drawings

Assessment Criteria

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

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

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

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

**Method of Assessment**

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

**Summative assessment**
At the end of a minimum of two years in Diploma School, and subject to all required Complementary Submissions having been passed, the portfolio is considered by the Diploma Committee, comprising all Diploma Unit Staff and specifically convened for the assessment, for the award of the AA Diploma/AA Diploma with Honours and records one of the following assessment recommendations: ‘Pass’, or ‘Fail’. A ‘Pass’ recommendation is awarded the AA Diploma and is forwarded for assessment by the External Examiners for the AA Final Examination (ARB/RIBA Part 2). The AA Diploma with Honours is awarded on nomination of the Diploma Committee to a maximum of one nomination per Design Unit.
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The student will have an opportunity to practise the following skills:

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**Unit Title**: DIPLOMA DESIGN UNIT 9  
**Code**: Fourth Year, Fifth Year  
**Level**: Antoine Vaxelaire, Stefan Laxness  
**Status**: Terms  
**Unit Master**: 1, 2, 3  
**Credits**: Pre-requisite  
**Co-requisite**: None  
**Pre-requisite**: None  
**Professional body requirements**: Architects Registration Board, Royal Institute of British Architects  
**Learning methods**: Lectures, Seminars/tutorials/juries, Self-directed learning  
**Leading to FHEQ Level 7 equivalent on passing 5th Yr.**

**SYNOPSIS**

**P2P, Panning To Pantopia**: Among the many (r)evolutions witnessed by society, there is one that stands out as fundamental: the birth and rise of the paradigmatic twenty-first century individual: the Panneur. Very much like its nineteenth- and twentieth century predecessors (the flâneur and the voyeur), the Panneur embraces the totality of progress that makes up its world, optimistically believing that creative newness can only emerge from an entirely re-programmed individual. Born on the Internet, the Panneur is a native of contemporary network culture and therefore its default setting non-exhaustively includes collective intelligence, radical open-endedness, extreme diffusivity and constant “world-sourcing”. As always when a new individual appears, s/he needs a ground on which to stand. For the Panneur, that ground is nothing other than the long-awaited update of our infamous Utopia: Pantopia. If Utopia (no-place) was a faraway land that couldn’t be reached, Pantopia (all-place) is the familiar ground we frenetically consume every day. Relentlessly panning over every piece of land and every byte of information, we will create the keys to an innovative future by embracing all of Pantopia’s incredible volume, velocity and variety. We will build projects on three distinct yet inseparable scales: the Land of Pantopia itself, the Individual that navigates through it, and the Machines through which we pan. Simultaneously working at all three scales, we will design hybrid portfolios and architectures that oscillate between truly sustainable built environments, dense information fields and political provocations. Embracing the unrelenting onslaught of Pantopia, the unit will work as a multi-lingual incubator where many Pantopian ambassadors will challenge us to constantly re-think how we create, resist and leak Architectural Pantopias. In a world where we have seen it all, touched it all and are about to consume it all, the Panneur acts as the translator of the twenty-first century’s beauties and absurdities.

**AIMS**

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

**OUTLINE CONTENT**

- Define a personal obsession and insert it in a larger existing problematic. Through extensive research and analysis,
the obsession should evolve in a design provocation that reveals and resists the current problematic.

- As a Unit, design and define a “common land of Pantopia”. This new land is the basis on which all the projects will have to be designed; it should be created a the unit’s collective intelligence, where no project is valid unless it collectively fits on the common land.

- Design a Machine as your project. It is a device that brings together the research and the provocation. The Machine is a tool with which to Create, Resist and Reveal architectural pantopias.

- Produce written thesis alongside a unique visual document as part of the portfolio.

- Workshops and seminars with invited artists, architects and philosophers.

- Develop inventive technical proposal that builds on the formal and theoretical aspects of the thesis.

LEARNING OUTCOMES

Definitions

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

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

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

Assessment will be based on the following:

- Identification, explanation and presentation of an architectural project within its historical sequence.
- Constant capacity to source your project from the current world problematics.
- Capacity to situate the project within the common land of the Unit.
- Presentation of a written and visual argument of the thesis proposition.
AA Undergraduate School Programme Guide – Diploma School – Academic Year 2017/18

- Regular participation in tutorials, seminars, workshops and reviews with all peers, invited guests and tutor throughout the year
- Synthesis of all precedent and research materials within the thesis, narrative and portfolio material
- Development of unique graphic language and portfolio that demonstrates the capacity of an architect and an Architecture the speak beyond the discipline.

Assessment Criteria

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

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

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**DIPLOMA DESIGN UNIT 10**

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**SYNOPSIS**

**TURNING CLOCKWISE TO LAMBETH**

What role will the 32 London Boroughs play in the future of London?

After ten successful spatial insertions in Tower Hamlets and ten in Southwark, Diploma 10 will turn its attention to Lambeth where, working with situations, space, territory, abstraction, politics and the direct, we will create new types of civic insertions.

But, before we insert anything into the city, we need to establish what the context for this insertion might be. Although we tend to culturally acknowledge and accept the complexity of the city’s context, we rarely apply the same reasoning when we set out to transform it. We, as users, recognise the effects that, let’s say, groups, trends, religion, terrorism and crime have on our experience of the city, but architects and city-makers rarely include these factors into their design equations. This raises the question: why not? If these types of factors truly affect our experience of space, we need to find ways of incorporating them into our designs.

Learning from the city, we will experiment with the representation and inclusion of the city’s more imponderable factors; we will reassess, redefine context and then find ways to work with it. To do this we will deploy a random approach to the city, one that focuses on an arbitrary territory centered on a city block or on an urban condition. The arbitrariness of this approach will allow us to speculate on alternative forms of urban transformation and to experiment with new spatial configurations that include physical structures, situations and strategies.

Through a scanning process, a spatial construct, situations, architectural insertions and direct strategies, we will apply the multilayered and hybrid nature of the city to the making of architectural space and develop appropriate methods for designing complex spatial interventions that directly affect the live realm of the city and transform Lambeth’s urban fabric.

**AIM:**

To experiment with the relationship that exists between physical and social structures and develop appropriate methods for designing complex spatial interventions that directly affect the live realm of the city and transform the urban fabric.

Unit Trip to Hong Kong or Tokyo (to be determined). Scanning workshop with either HKU in Hong Kong or Geidai in Tokyo.

**AIMS**

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

OUTLINE CONTENT

- In the ‘scan’, a digital spatial construct, we will scrutinise the urban, architectural and live variables that make up the reality of the city’s spatial experience.
- Using ‘situations’, we will isolate the live realm of the city.
- With the ‘sections’, we will articulate the interrelationships that exist between physical structures and social situations.
- At the architectural scale, we will develop and refine a composite spatial language of hybrid structures, layered enclosures, components and interactive elements that will aim to generate an architecture that matches the complexity of the city.
- We will define and specify the technical role that physical and social variables play in the making of architectural and urban space; the technical thesis, TS5, will concentrate on structure, enclosure, components and interactive elements at the architectural scale, but will also aim to contextualise this spatial scale within the technical topics that govern the urban realm.
- At the urban scale, we will reassess, by tweaking the digital construct and reconfiguring the variables, the city’s mechanisms of transformation and generate new transformative structures, situations and strategies.

LEARNING OUTCOMES

Definitions

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

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TEACHING AND LEARNING STRATEGIES

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LEARNING SUPPORT

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drawing materials shop, bookshop, library, photo library, school archives, the public lecture series, weekly published school events lists, Hooke Park, bar and restaurant. Unit design tutors are available to meet their students for tutorials, seminars and juries every week.

ASSESSMENT

Assessment will be based on the following:

- Knowledge and understanding of how variables such as conflict, control, exchange, fiction, groups, life, power, space, structures and time make up the city’s space and influence the urban condition.
- Knowledge, understanding and use of the relationship that exists between physical structures and social situations, experimentation with the use of ‘situations’ as a form of spatial intervention and reassessment of Diploma 10’s concept of ‘Direct Urbanism’.
- Use of a composite architectural language that combines hybrid structures, layered enclosures and interactive elements to blur the distinction that separates the space delineated by architecture from that of the city; design, architectural and urban, of random ‘insertions’ as an alternative form of development for London; and experimentation with salient methods of representation that include digital and physical constructs, working drawings, sections, videos and texts.
- Development of strategies for creating interactive relationships between the architectural proposal and its urban conditions; incorporation, into the proposal, of the experience of city space with its formal, social, cultural, economic and political factors (variables); and reassessment of the city’s current commodity-led development strategies.
- Identification of relevant agents, appropriation of current initiatives and application of the mechanisms that are required to procure and support proposed composite spatial interventions, ‘insertions’, into the city’s fabric.

Assessment Criteria

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

Theoretical Development:

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

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**SYNOPSIS**

City as space for learning and play: While playing with objects, infants bridge the divide between imaginary and real. While occupying a physical space, holding on to a piece of familiar toy in her hand, a child might look out the window of an imagined house, and invent a journey away from her comfort zone to the unknown. Even in architecture, models are toys, and we learn about the city by playing with such objects. But as toys are replaced, or models become buildings, these objects lose some of their meaning, and our sense of wonder is gradually dampened.

How, then, to reignite and sustain the sense of myth that is inherent to the land where a city is built? This year Diploma 11 continues to explore ways of making familiar things unfamiliar. By exploring the idea of the ‘city as space for learning and play’ as the theme, it invites students to write individual design brief that speculates a new forms of inner city school for all kinds of habitants.

We will look at London as both found and imagined. While unearthing the objects and knowledge that are embedded in the city and researching unrealised visionary architectural schemes for the city, we will reimagine missing pieces of architecture as the links between imaginary and real.

What could help us to become vulnerable to the experience that city could potentially offer? As economic and political uncertainties take their toll on London’s social fabric, the unit will pay attention to the ambiguous small and playful things – the elements often most vulnerable to the forces of urban erasure.

Students will begin the year by making two types of objects: one is a toy for relearning the sensory aspects of architecture that we may have forgotten, such as gravity, balance, density and movement. The second object is an instrument for registering the landscape of the city through its textures, microclimates and other quiet expressions found in its interior. Using these objects, we will collect, collage and recompose cities with a sense of wonder and absurdity, making a journey not unlike Alice, when she stepped through the looking glass.

**AIMS**

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

**OUTLINE CONTENT**

- Contextual research based upon sampling of built environment with understanding of its complexity through historical analysis, upon programmatic content and subsidiary social networks, upon documentation of the social implications of the political and economical changes on the site.
- Making an urban resource catalogue based on the research in the theme of “city as space for learning and play”
● Material investigation of urban detail components (toy scale) through continued exploration in the school workshop and at Hooke Park
● Modelling and collaging of research and proposals
● Precedent studies on specific urban architecture
● Cutting, inserting, retrofitting, part-removal, underpinning, excavation, preservation, restoration, face-lifting, stitching, grafting... explorations on physical interventions on the built fabric using the notion of “urban surgery”
● Seminar on City’s transformations, Heterotopia, urban topology of London, David Grahame Shane, Hugo Hinsley
● Seminars on non-plan, free-plan; revisiting Colin Ward, Aldo van Eyck, Genpei Akasegawa (Thomasson).
● Seminars on Artists work; Panamarenko, Isamu Noguchi
● Unit trip tbd.

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

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

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

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

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

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

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

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

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

TEACHING AND LEARNING STRATEGIES

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

LEARNING SUPPORT

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

Assessment will be based on the following:

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

Assessment Criteria

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

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

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

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

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

Method of Assessment

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

Summative assessment
At the end of a minimum of two years in Diploma School, and subject to all required Complementary Submissions having been passed, the portfolio is considered by the Diploma Committee, comprising all Diploma Unit Staff and specifically convened for the assessment, for the award of the AA Diploma/AA Diploma with Honours and records one of the following assessment recommendations: 'Pass', or 'Fail. A 'Pass' recommendation is awarded the AA Diploma and is forwarded for assessment by the External Examiners for the AA Final Examination (ARB/RIBA Part 2). The AA Diploma with Honours is awarded on nomination of the Diploma Committee to a maximum of one nomination per Design Unit. A 'Fail' recommendation is withdrawn from assessment by the External Examiners for the AA Final Examination (ARB/RIBA Part 2), presented to the External Examiners as not having met the internal standards for the
professional award, and requires the repeat of Fifth Year. Fifth 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 Final Examination (ARB/RIBA Part 2).

**TRANSFERABLE SKILLS**

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

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**Unit Title** | **DIPLOMA DESIGN UNIT 12** | **Code**
--- | --- | ---
**Level** | Fourth Year, Fifth Year | **Status** | Compulsory/Option
**Unit Master** | Inigo Minns, Manijeh Verghese | **Terms** | 1, 2, 3
**Credits** | 4thYr: 80/120 , 5thYr:90/120 | **Pre-requisite** | None
**Co-requisite** | of Diploma Design Units 1,2, 4, 5, 7-11, 13-18 | **Professional body requirements** | Architects Registration Board<br>Royal Institute of British Architects
**Learning methods** | Lectures<br>Seminars/tutorials/juries<br>Self-directed learning | **Leading to FHEQ Level 7 equivalent on passing 5th Yr.**

**SYNOPSIS**

**World Building: Scripting Spaces**

“If you say in the first chapter that there is a rifle hanging on the wall, in the second or third chapter it absolutely must go off.” – Anton Chekhov

Working as detectives, Diploma 12 will search for the loaded rifle that will go off in the Third Act. We will collect examples of worlds within worlds and forensically unpick their underlying and often invisible governing rules to understand how they might unfold over time. We will look at cultural institutions such as large-scale biannual art fairs, sub-culture trends found in music and fashion, evolving spiritual movements, political or economic experiments in alternative social models and emerging technological developments. These case studies will serve as catalysts to build worlds of our own that are carefully crafted for future communities, reflecting their precise ideals and dreams.

In Francis Alÿs’ film Zocalo, he charts the movement of the sun across Zocalo Square in Mexico City. Here, the central flagpole shifts from the innocent rifle on the wall to become the proverbial smoking gun; transforming into a large-scale sundial and altering how the space is performed, as people take refuge in the cool darkness of its diagonal shadow that bisects the public square. Similarly, the unit will work with existing conditions to deploy strategically designed objects and events that test how the architect can enhance or disrupt the hidden scripts, codes, messages and instructions which provoke specific behaviours and influence how spaces are inhabited over time. We will investigate urgent trends and use them to create new architectural visions, define new emerging communities and construct critical propositions – all in an effort to channel the rifle’s bullet to hit its target or skim harmlessly past.

Collaborating with filmmakers, magicians, set designers, image capturers and trend forecasters, we will uncover new tools for capturing the elusive, dark-matter scripts to build these new worlds. Choreographed scores, animated drawings and cinematic narratives will serve as the time-based media we use to track our proposals as they unfold towards the near future. Ultimately the goal of Diploma 12 is to sharpen each proposal to achieve the most precise aim, the cleanest trajectory and the greatest impact — to find the best possible weapon to bring about change.
AIMS
To produce, over the course of three terms at a level commensurate with this stage of graduate education, complex and original project work, to an appropriate level of resolution, demonstrating an understanding of current architectural issues. Understand and integrate historical, theoretical and practical approaches to design. Be able to take initiatives, source relevant information, manage time, apply informed judgements and make appropriate and justified design decisions. Demonstrate understanding of the relationship between architecture and social, cultural, contextual, constructional and environmental issues. Demonstrate the appropriate application of a comprehensive range of visual, verbal and written communication skills. Be able to clearly explain and discuss all aspects of design work with internal and external critics and be able to respond to and integrate feedback.

OUTLINE CONTENT
- Historical research relating to World Building exercises
- Research into relevant case studies from the worlds of architecture, film, fine art and anthropology that explore scripted spaces and the ‘dark matter’ that informs spatial design and behaviour.
- Development of students’ own thesis relating to a new proposed community, temporal condition, spatial context, architectural language and precise long term legacy.
- Investigation and choice of a specific site in that relates to an individual students thesis. Spatial, political and historical context will be considered in the development of a proposed new program for the site.
- Design of a larger contextualised, or world building, strategy that works across several scales and is focused on bringing about locally specific change to the existing conditions with potential wider impact.
- Design and manifestation of an event that is used to question the assumptions of the project and also explore alternative means of architectural practice
- Development of a students own practice processes and outputs in consultation with tutors
- Design of architectural projects that address a defined future scenario
- Development of an architectural score to chart and design the project’s relationship to time and the connections between the different elements of the project.
- Drafting of a body of work and material that expresses the issues discussed through the means of architectural drawings, models, visualisations and films.

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

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

LO1 The ability to create architectural design that satisfy both aesthetic and technical requirements
LO1.1 The ability to prepare and present building design projects of diverse scale, complexity and type in a variety of contexts, using a range of media, and in response to a brief
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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

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

LEARNING SUPPORT

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

ASSESSMENT

Assessment will be based on the following:

- Knowledge and understanding of the social, technological, economic, environmental and political context in which the work is being made with a supporting theoretical argument.
- Comprehensive synthesis of all research materials within the broader thesis, narrative and portfolio material showing a critical engagement with a personal position.
- Design of an event that tests or disrupts how space is used and inhabited and demonstrates a critical position on the invisible forces that determine spatial behaviours.
- Design of an architectural proposal that shows a suitable grasp of the technical and systematic production of a project
- Development of an individual practice methodology including modes of production, alternative outputs and media.
- Development of unique graphic language, media type and portfolio that demonstrates an architectural project as described through your personal position.

Assessment Criteria

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

**Theoretical Development:**

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

**Technical Resolution:**

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

**Integration and Synthesis:**

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

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

Summative assessment
At the end of a minimum of two years in Diploma School, and subject to all required Complementary Submissions having been passed, the portfolio is considered by the Diploma Committee, comprising all Diploma Unit Staff and specifically convened for the assessment, for the award of the AA Diploma/AA Diploma with Honours and records one of the following assessment recommendations: 'Pass', or 'Fail. A 'Pass' recommendation is awarded the AA Diploma and is forwarded for assessment by the External Examiners for the AA Final Examination (ARB/RIBA Part 2). The AA Diploma with Honours is awarded on nomination of the Diploma Committee to a maximum of one nomination per Design Unit. A 'Fail' recommendation is withdrawn from assessment by the External Examiners for the AA Final Examination (ARB/RIBA Part 2), presented to the External Examiners as not having met the internal standards for the professional award, and requires the repeat of Fifth Year. Fifth 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 Final Examination (ARB/RIBA Part 2).

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

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Unit Title | DIPLOMA DESIGN UNIT 13 | Code
--- | --- | ---
Level | Fourth Year, Fifth Year | Status | Compulsory/Option
Unit Master | Lily Jencks, Jessica Reynolds | Terms | 1, 2, 3
Alex Butterworth (term 1)
Credits | 4th Yr: 80/120, 5th Yr: 90/120 | Pre-requisite | None
Co-requisite | of Diploma Design Units 1, 2, 4, 5, 7-11, 14-18
Barred combinations | None | 
Professional body requirements | Architects Registration Board, Royal Institute of British Architects | 
Learning methods | Lectures, Seminars/tutorials/juries, Self-directed learning | Leading to FHEQ Level 7 equivalent on passing 5th Yr.

SYNOPSIS
The health of our civilisation is defined by how we institutionalise care and look after those in need. Diploma 13 calls for the urgent application of formal, clinical abstraction and pleasurable, bodily atmosphere in architecture to interrogate the relationship between the body and the institution, and resuscitate our democracies.

Following three years of research into the NHS, the unit will now widen its scope beyond the UK to research health in other parts of the world. We will learn from and act inside other cultures, as we review the wide-reaching histories, rituals, policies, laws, infrastructures, institutions, economies and typologies of healthcare systems elsewhere. From the Hippocratic Oath and the healing powers of the temple at Epidaurus, to Cuba’s preventative healthcare model with home visits by lifelong family doctors, to the Trump Administration’s attempts to undo the Affordable Healthcare Act in the USA – the unit will question what it means to be healthy and to care for people in the contemporary city. Addressing the most private parts of the body to the most public image of care, we will continue to investigate problems of literal and political transparency, and test forms of care across three scales: urban, architectural and detail. Rather than focusing on points of treatment such as hospitals, clinics and surgeries, our sites of interest will be potential spaces of preventative care in the city. Working first at the scale of urban infrastructure – from housing to rivers to forests – students will intervene with a family of types that promote preventative health in the city in unexpected ways, and question existing relationships between bodies and public space. Next, by using the lens of the body, we will develop a sensuous and witty materiality in the architectural detail, emphasising its atmospheric effects. We seek an architecture so sensuous that you lean in to give it a kiss, as Sylvia Lavin suggests, ‘extending and intensifying architectural effects through the short-term borrowing of the partner medium’s flavor’. From the two scales of operation, the plan and the kiss, institutions of promiscuity and plurality will emerge that can help care for our sick city.

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

OUTLINE CONTENT
- Understanding the philosophical, political, economic, environmental and technical implications of ‘health’ and ‘care’ at the scale of the institution and of the body.
- Identification of infrastructures of care in public spaces in order to develop strategies that augment their caring capacities.
- Research and creation of a manifesto. The research will study and map two urban networks in a
context of the student’s choice: 1) treatment-focused healthcare infrastructural network such as hospitals, surgeries and clinics; 2) another urban network that potentially contributes to preventative healthcare such as rivers, farms or housing. The concluding manifesto will establish the brief for the rest of the year.

- Study trip to New York in Open Week.
- Urban Project: Students will develop an urban masterplan for a new preventative health infrastructure, defining a set of rules for a new typology that will be the proposed interface for the institution and the body. This will involve precedent research into healthcare typologies. The urban masterplan will imply a family of types, through a formal strategy incorporating variation, adaptation and iteration.
- Detail Project: students will develop architectural details that deploy the same conceptual strategies developed at the urban scale, now embodying a material strategy and atmospheric effect, specifically addressing the scale of the body.
- Study day-out to visit architectural precedents of health including Maggie Centre’s.
- Architectural Project: In the architectural strategy, students will articulate relationships between public and private territories, materiality and tectonics, the atmospheric qualities and the relationship between inside and outside.
- Seminars on health and architecture.
- Workshops on 4D drawing techniques.

LEARNING OUTCOMES

Definitions

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

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

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

ASSESSMENT
Assessment will be based on the following:

- Evidence of the relevance of the project to contemporary social, political or economic issues
- Definition of a critical position in regards to the role of health in a contemporary urban and spatial context
- Creation of a design brief and development of an urban, architectural and detail proposal that demonstrates the design's adherence to the formulated critical position on health in the 21st century
- Engagement with formal experimentation, 4D drawings and model making at each stage of the year.
- Evidence of a thoughtful choice of media and representation type to convey the critical position.
- Development of analytical skills and of the ability to critically assimilate feedback given in presentations and reviews

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

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

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AA Undergraduate School Programme Guide – Diploma School – Academic Year 2017/18
SYNOPSIS

This year Diploma 14 will focus on the project of the "void". Far from being empty, the void is everything that is not occupied by buildings or other forms of built density, and it appears to us as a "natural" reservoir. This void can exist inside or outside the city, and it is often a contested territory where the tendency to enclose space for the sake of profit meets the resistance of the citizens desire to use it freely. The urban "void" is therefore a site of struggle, between processes of exploitation and reappropriation, and perhaps the most direct testimony to the enclosure of resources that marked the beginning of capitalism.

Our project looks to address this condition by defining strategies of de-commodification that can be made visible and tangible through specific architectural interventions. In order to advance this idea we use the concept of the park as our starting point. As one of urban modernism's most problematic figures, the park has been used to naturalise the conflictual history of urban territories. And within the modern city it has, often controversially, played the role of the "jungle": a piece of wilderness enclosed by the artificiality of the city. Yet the jungle is an ambivalent allegory because the more it celebrates a primordial return to nature, the more it casts a shadow on the city as an (un)governable place in which order and disorder are no longer opposing forces but, rather, two faces of the same coin. Indeed, the image of the park as pastoral retreat is often used to hide the violence of dispossession that has produced the contemporary city. The question of the studio will therefore be how to use the park not as an idealisation of nature and rurality, but as a territorial system that allows the reappropriation of resources and makes legible the forces and conflicts that produce our own urban condition.

AIMS

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

OUTLINE CONTENT

- Choice of a specific case study through which the student will analyze the relationship between landscape and the political and economic processes that shaped it
- Research on the evolution of the specific case study and of its settlement logic
- Study of the political and juridical tools that enabled socio-economic asymmetries to emerge in the chosen context, and research on architectural responses to these asymmetries.
- Elaboration of a written thesis that discusses precedents in a projective way, preparing the canvas for a proposal.
• Elaboration of a specific design brief focused on the needs and the characteristics of the target territory
• Design of a spatial framework for the target territory
• Detailed design of a specific part of the intervention that is deemed crucial to the core argument
• Drafting of a body of material that expresses the issues discussed through architectural drawings, visual renderings and text

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

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

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

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

ASSESSMENT
Assessment will be based on the following:
• Knowledge and understanding of the relationship between settlement principles, urban morphology, evolution of typologies, and their key political and economic background
• Knowledge and understanding of the specific context of the territory chosen for each individual project in both its physical development (urban and landscape) and its social characters
• Ability to formulate and sustain an independent argument, and critical and rigorous involvement in all phases of the research
• Design of an architectural project that shows understanding of the relationship between spatial organisation of the territory at large, urban form, and social nature of the forms of life shaped by the settlement itself
• Drafting of a complete and well-crafted set of drawings that touch on all the relevant scales

Assessment Criteria

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

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

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

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

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

Method of Assessment

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

Summative assessment
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AA Undergraduate School Programme Guide – Diploma School – Academic Year 2017/18

**Unit Title**  
DIPLOMA DESIGN UNIT 15  

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<th>Status</th>
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<td>Unit Master</td>
<td>Giulia Foscari, Ekaterina Golovatyuk, Harikleia Karamali</td>
<td>Terms</td>
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<td>Lectures</td>
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<td>Seminars/tutorials/juries, Self-directed learning</td>
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**SYNOPSIS**

**AA Museum Lab: The Manifesta Edition**

The investigations of the AA Museum Lab on the role of cultural institutions is carried forward this academic year focussing on the Mediterranean and its epicentre: Palermo.

The fragmented nature of the Sicilian city – century-long catalyst of exchange between civilizations; destination of enlightened Grand Tour travellers; target of severe bombing during WWII; site of governance experimentation between the ‘50s-’90s with the infamous “quadrangle of powers of politics, mafia, religion, aristocracy” (as stated by Mayor Orlando); terminus of multiple waves of immigration; and, contemporary laboratory of global conditions – was chosen as venue for the nomadic Art Biennale “Manifesta” and as site for our unit project.

The contemporary image of Palermo is still inevitably related to its recent history. Shaped by seventy years of political dysfunction and criminal rule which incessantly disrupted public life, the traces of this past are notably still visible both in the decadence of city centre and in the equally abandoned speculative construction sites of its periphery, the areas affected by “Palermo’s Sack”.

In the late 80s the city started to invest in cultural and political initiatives aiming to fight the organised crime. Today, after years in which the city was infamously known as the capital of Mafia, a place of backwardness and decadence, Palermo is becoming one of the cultural capitals of the Mediterranean, to the extent that it was nominated 2018 “Italian Capital of Culture” by the Italian government.

Yet Palermo’s cultural seen, the unique expression of political street/landscape art found in neglected areas “impermeable to any form of government”, the numerous hidden private archives and collections, the museum spaces and gallery initiatives, and the informal art practices “imported” by the stable and transient immigrated inhabitants are largely unknown and undocumented. The aim of the unit is to unveil their existence and offer a new reading of the city of Palermo though the perspective of its syncretic and complex cultural production.

**AIMS**

To produce, over the course of three terms at a level commensurate with this stage of graduate education, complex and original project work, to an appropriate level of resolution, demonstrating an understanding of current architectural issues. Understand and integrate historical, theoretical and practical approaches to design. Be able to take initiatives, source relevant information, manage time, apply informed judgements and make appropriate and justified design decisions. Demonstrate understanding of the relationship between architecture and social, cultural, contextual, constructional and environmental issues. Demonstrate the appropriate application of a comprehensive range of visual, verbal and written communication skills. Be able to clearly explain and discuss all aspects of design work with internal and external critics and be able to respond to and integrate feedback.
OUTLINE CONTENT
For the second year of Diploma 15, we invited the students to participate in a pedagogic experiment which entailed developing in parallel two projects: a research (i.e. an interdisciplinary investigation presented through architectural representational means and academic writings which culminates with the formulation of a critical thesis), and a “live” project. For the latter, this year we will have the opportunity to participate to an Art Biennale, namely Manifesta, and present our unit work in the form of an exhibition, an official Collateral Event of Manifesta 12, in Palermo. [“Manifesta is a nomadic European Contemporary Art Biennale, originated in the early nineties in response to the political, economic and social changes following the end of the Cold War and the subsequent steps towards European integration. Since then, it has developed into a travelling platform that focuses on the dialogue between art and society in Europe].

Research project:
• In the thesis project students need to demonstrate their personal critical position on the transformation of cultural institutions and production, focusing on the Mediterranean and the city of Palermo.
• The research requires a capacity to unveil unknown histories/narratives, access primary research material, conduct interviews, do field research, etc. Such process of investigation shall be recorded and the findings need to be edited in a book format.
• Architectural representational techniques shall be used to visualise the research material and present a reading of the argument that could be uniquely produced by an architect.

Design:
• The design of a collective exhibition for Manifesta introduces the students to the phases of an architectural project. The exhibition will be developed and carried forward by the unit as a collective effort with independent responsibilities.
• Students need to develop a design in line with the event of Manifesta and site specific restrictions. This will be supported by team meetings, site visits and a close collaboration with consultants.

LEARNING OUTCOMES
Definitions
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Emphasis is placed on research, analysis and synthesis being conducted at a level appropriate to this stage of graduate experience. There is an expectation that, within a wide and rigorous intellectual framework established by the unit tutors, students will make propositions that incorporate considerations other than design, and that they are able to explore and support their propositions through a high level of substantiated argument using a variety of communicational and representational methods. A broad range of teaching methods is adopted to
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LEARNING SUPPORT
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ASSESSMENT
Assessment will be based on the following:
• Develop a research project questioning the role of the cultural institutions/production by formulating an argument on spatial, ideological, cultural, social, structural and technological transformations.
• Visualize the argument of the thesis offering evidence of the archival/on-site investigation and using architectural drawings, diagrams, collages, videos, and text to illustrate the findings.
• Format all the research in a book.
• Develop a concept design for Manifesta event in Palermo, demonstrating a deep understanding of the brief, technical considerations, ephemerality of the structure, and site analysis.
• Prove the independent/personal contribution to the realised proposal and an understanding of all phases of the (accelerated) design process.
• Contribute to the group effort in a timely and compelling manner.
• Demonstrate the ability to record and integrate learning outcomes from workshops, seminars, site visits and on site construction.

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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Formative assessment
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SYNOPSIS

The Ecological Revolution I: Buildings as Architecture

Today, buildings remain the world’s largest polluting agent responsible for around 40% of the global greenhouse gas emissions. Whilst science, technology and regulatory frameworks develop at lightning speed, but yet the design of buildings evolves slowly, even though the complexity of the undertaking and the performative requirements have risen exponentially. If the very medium for architecture is building, Diploma 16 focuses on design experimentation at the forefront of architectural expertise exploring volumetric, subtractive and projective geometries and stereotomy as alternatives to provoke new sensibilities beyond surface based design techniques and outcomes or narrative based experiences.

The aim is to develop a Re-Generative and Resilient architecture of the time, capable of transforming an existing situation, adaptable to future change and capable of incorporating technological inventions and innovation pertaining to ecological lifestyles and environmental technology. The challenge is the design of a complex building with a particular formal, spatial, material and experiential character integrated with a positive ecological footprint in an intense and expanding urban environment and the application of nano-technology in construction and structural intelligence.

The work is organised in a re-iterative manner where thesis, design and output are co-evolved in parallel with topical research and analysis over the year with the ambition to develop an individual architectural design repertoire, culminating in the production towards a singular large scale physical model using mixed media, a singular large scale composite drawing and a comprehensive progress document.

AIMS

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OUTLINE CONTENT

- Explore new possibility with Ecological Building, Lifestyle and Experiences through relevant Architectural Design Experimentation and Investigation
- Speculation & Research into the Ecological Opportunities and Vision for Urban Expansion and its Future
- Speculation, Graphical Communication & Documentation of an Ecological Lifestyle & its Future projection.
- Experimentation in Design with speculative application of Nano-technologies in Construction & Structure.
- Individual and Group Development of Ecological Agendas, Architectural Design Repertoires & Project Briefs
- Individual Selection of Site; Independent Development of local & global Research & Design Consultancy
- Speculative Development of Spatial Experience, Typology, Inhabitation & Community Formation
- Speculative Development of Architectural Intervention plus specific ecological and living relationship with surrounding urban conditions

LEARNING OUTCOMES

Definitions

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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

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ASSESSMENT

Assessment will be based on the following:

- The understanding and ability to position an architectural design project, through the medium of building, in the context of current architectural discourse, emerging nanotechnology and ecological design
- The understanding and ability to develop design repertoires through Physical Constructs, supported by comprehensive Graphical Communications and Documentations
- Integration of feedback and criticism into the formulation of the design thesis and the material resolution of the project
- The ability to develop a design project integrating a range of scales from architectural design and ecological urban strategy to building architectural proposition with immediate contextual relationship
- An ability to synthesize social, political, economic, environmental, cultural, technical, structural, typological and construction factors into design and inhabitation
- Communication of the proposed situated architectural design morphology in a range of media

Assessment Criteria

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

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## Unit Title

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<td>Theo Sarantoglou Lalis, Dora Swejd</td>
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## SYNOPSIS

**Maximum Comfort**

'Spectacle is the sun that never sets over the empire of modern passivity', Guy Debord

During the last decade, the rapid expansion of digital infrastructures and apps has drastically transformed our way of life, our way of behaving and ultimately our way of thinking. Self-driving groceries allow us to finally avoid supermarkets; Smart passive heating and cooling systems sense our movements for ideal indoor temperature control. Nanotechnology is enabling continuous illumination. We can enjoy the freedom to work from a distance, book a room on Airbnb in the private house of a roman, share a car with a stranger, download a record and ‘Learn German' through Skype. This is simply the way we live. What used to be the high street now comprises the nine buttons of an iPhone. In a world obsessed with the suppression of effort, this year Diploma 17 will question our current paradigm: Maximum Comfort.

Over the past few years, we studied the physical implications of information and communication technologies in architecture. In Dip 17, we strongly believe in Architecture’s capacity to enact and affect participation, stimulate the corporeal experience of space and provide a framework for public life. The production of architecture is increasingly conditioned by norms and frictionless drawing tools with integrated product libraries that promise endless customisation. The outcome of which is always somehow predetermined. As a group, we will investigate the politics of ‘the making of’ architecture to speculate on and develop new fabrication strategies. We will explore tactics of destabilisation of the body to disrupt our normative understanding of architectural space in search of the unexpected. Rooted in both socio-political and historical contexts, we will develop urban proposals through research, intense design experimentation, prototyping, photography and film as a way of negotiating our ideas with the real.

## AIMS

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

## OUTLINE CONTENT

- Imagine a unique critical response to the unit brief and develop its internal logic by examining the relationship between comfort, technologies, humans and their context
- Set out a mixed use programmatic proposal and develop a framework for collective life affecting both social interaction and the corporal experience of space
- Explore and develop the ‘making of’ by investigating architectural form and the synthesis of multiple
design objectives at every relevant scale including its material and manufacturing approach

- The drafting of a body of work and material that critically expresses and communicates the chosen subject in relation to the brief through the means of architectural drawings, elaborate physical models and photography
- Inquire, interpret, curate and synthesize focused research and precedent studies of historical and social contextual information in relation to 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 2.

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

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

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

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

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

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

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

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

TEACHING AND LEARNING STRATEGIES

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

LEARNING SUPPORT

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

ASSESSMENT

Assessment will be based on the following:

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

**Assessment Criteria**

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

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

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

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

**Method of Assessment**

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

**Summative assessment**
At the end of a minimum of two years in Diploma School, and subject to all required Complementary Submissions having been passed, the portfolio is considered by the Diploma Committee, comprising all Diploma Unit Staff and specifically convened for the assessment, for the award of the AA Diploma/AA Diploma with Honours and records one of the following assessment recommendations: ‘Pass’, or ‘Fail’. A ‘Pass’ recommendation is awarded the AA Diploma and is forwarded for assessment by the External Examiners for the AA Final Examination (ARB/RIBA Part 2). The AA Diploma with Honours is awarded on nomination of the Diploma Committee to a maximum of one nomination per Design Unit. A ‘Fail’ recommendation is withdrawn from assessment by the External Examiners for the AA Final Examination (ARB/RIBA Part 2), presented to the External Examiners as not having met the internal standards for the professional award, and requires the repeat of Fifth Year. Fifth 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 Final Examination (ARB/RIBA Part 2).
**TRANSFERABLE SKILLS**
The student will have an opportunity to practise the following skills:

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SYNOPSIS

**BE INDIGENOUS: The Home of Performance**

Global warming is now recognised as a major threat to a domestic way of life that we take for granted. Architecture is the main cause of temperature rise and the associated emissions that cause it. Architects are however, the solution. This is the territory where Diploma 18 continues its exploration. The unit aims to encourage sustainable living through a holistic analysis of our homes: our domain, our family, our roots, our cosmos, our collections of tools and objects, our sentience, our memory, our tribe.

Be indigenous. You are part of a greater energy, of life itself, which supports you while you support it. Be a member of "the new civilisation of Empathy".

Be a maker. Activate off-grid living while questioning the paradox of self-sufficiency, policy and self-governance, energy production, self-fabrication towards making, culture towards creative consciousness.

Your Home is Your Action: Monument Valley and the Navajo; Taliesin West and Frank Lloyd Wright; Eames Foundation; The Art Centre College of Design; IDEAS at UCLA; Robert Wilson and the Watermill Centre. These are some landmarks of best practice that Dip18 will introduce and visit during the study period and field trip.

Science is TS. The molecular scale, a science towards an "architecture of particles". Particles and our bodies, our environment, our phenomena, our ecosystem.

The Architect as Activist. Diploma 18 encourages architects who think out of the box, question the existing grid; fight global warming; believe architecture is a political act; think that architecture is an ethical performance and that architecture is the platform of society. These together build The Performance.

**AIMS**

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

**OUTLINE CONTENT**

- The development of an architectural thesis based on the field of research: OFF GRID LIVING in terms of energy, policy, food and goods production, culture and consciousness
- Global Warming Scenario: sustainable living based on a holistic analysis of the domestic inhabitant’s environmental impact of our HOMES
- Connectivity to nature: explore the limits of our connectivity through the concepts of the threshold and Liminal space; nature, natural and the sensory; narrative, spatial themes; reinventing the tribe
- Scientific phenomena: engage with pilot technologies to shift architecture and design towards the nanoscale, researching with the distinctive structures of Wire, Particle and Film
Proposal: the proposal is not design driven but emerges out of the thesis investigation into the chosen scenario. It must address system logics; energy; scale and distribution; instant action; benefit; education and activism

Unit trip to the U.S.A.

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

- Evidence of research into the realm of the OFF GRID LIVING, encompassing environmental, social, economical and cultural aspects
- Conduct a multi-scale holistic analysis of the domestic inhabitant’s environmental impact in relation to the context that addresses social, political, demographic, energetic, infrastructural and geographical dynamics thus recognising the shift from “house” to “home”, from individual to community empathy
- Evidence of research, understanding and experimentation with scientific methodologies using the pilot technologies at nano-scale
• Work on an analysis of one or various physical phenomenon occurring locally and address them at a particle level as well as a large scale physical event
• Evidence of an action-oriented approach to design: organise and conduct meetings with external consultants and local organisations that are related to the researched topic

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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2.3 **COMPLEMENTARY STUDIES**

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

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

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

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

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

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

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

A full account of the courses and reading lists will be given in the Complementary Studies Course Booklet which will be available at the beginning of the academic year.
Fourth Year, Fifth Year Term 1

"Brave New World Revisited"
Edward Bottoms
This course considers contemporary housing issues via an in-depth exploration of the social and political context of post-war planning, reconstruction and mass housing provision in London. It takes an investigative, archive-based approach and students are encouraged to look beyond the standard architectural history texts and develop new skills in the interpretation of archival materials and other diverse sources, including oral histories, institutional records, reportage, film and popular music.

Eyes Wide Shut
Susan Chai
The development of psychoanalysis in 19th century cast a spatial model of the human mind, where the psyche is distinguished with the external world and the conscious self. Contrarily architectural discourse distanced itself from romantic epistemologies associated with space, and put its faith in systems - of nature, technology, typology or aestheticism.

Presentation
Mark Cousins
The course is a theoretical examination of what is culturally signified by the idea of presentation. Equally it is a practical course to allow students to reflect and improve the way in which they present their work.

Spaces of Criticality
Mercedes Rodriga Garcia
The course is designed to help students navigate their way through texts and arguments within the field of critical spatial practices. Each meeting will concentrate upon one category and seek to elucidate it. Critical spatial practices draw on vocabularies of political theory in order to design critical spatial interventions. The course will use space instead as a system of critique. The categories will be modernity, humanity and the-post human, critique, situatedness, sustainability, the politics of aesthetics, action, and identity.

Parallax Subjects
Brian Hatton
Film can present architecture in two ways. Firstly, by movement from shot to shot, focus to focus, vantage to vantage, it reveals space through effects of shifting parallax in time. Secondly, subjects in fictional movies may interact with settings in ways that expose potentials and latent qualities in sites and places. The filming of architecture is here examined through the architecture of filming.

Architecture’s Truths / Architecture’s Lies
Francesca Hughes
Truth is in crisis; or so we are told. The very tenets of deductive reasoning, from the Royal Society’s code of nullius in verba to empiricism’s ad oculus, are in question. But what of architecture’s own systems of truth production? If the cross-examination is the crucible of truth in a court of law, what are our methods for discerning truth from falsehood? This course considers architecture’s several in-house processes for constructing and verifying its own synthetic truths, and indeed, its own synthetic lies. The seminars will interrogate architectural culture’s peculiar formulations of truthfulness: from truth as (typologically authenticated) origin to computed truth; from materials that lie to drawings that don’t; from
veracity to virtuality and back; from the irrefutable testimonies of the transparent to the dissimulation of the (only-apparently) aleatory.

Learning from 'Learning from'.

Sofia Krimizi
Architects travel. Students of architecture travel in order to become architects. Le Corbusier lists his trips in lieu of his academic degrees. Venturi and Scott Brown turn the trip into a unit project. The course will create a genealogy of radical architectural traveling and then ask how each of these famous trips performed by architects have defined a theory of learning and a precedent of architectural traveling pedagogy.

Architectures in Revolution
Ricardo Ruivo
The rise and fall of the Soviet “avant-garde” has been a subject of great interest in the West since the end of the 1960s, an interest renewed at the centenary of the Soviet Revolution in 2017. In this course we will go through the history of early Soviet architecture, while at the same time stimulating a critical reading of the narrative that in the West has emerged that tends to present this history as a mythology. In this examination we will confront the difficult associations that architectural discourses and practices establish with political realities.

The Portfolio
Sylvie Taher
You are all familiar with the portfolio. You have used it to get into your preferred school, your preferred unit, and your preferred job. What is key in all these examples of the portfolio is that it is a means to an end - the ‘end’ being getting the school, unit or job that you want. The aim of this course is to debunk the myth of the portfolio as exclusively an instrument of self-promotion, and explore the potential of it as a creative end within itself.

Commanding Architecture? Between life and government
Thanos Zartaloudis
In this course, we shall attempt to think architecture as an experience of thought and simultaneously as an experiment: a life. At this intersection, we shall propose, are placed the practices, problems and, more generally, the potential ways of thinking ‘architecture’. In doing so we will examine, through a series of close readings and discussions, the writings of philosophers and theorists as well as related architectural strategies in conjunction, in particular, with the work of the seminal Italian philosopher - Giorgio Agamben.

Diploma Thesis Option
Supervised by Mark Campbell with Manolis Stavrakakis
At the conclusion of the Diploma HTS Seminar programme, Fourth Year students wishing to develop their research into an extended written thesis may attend a series of seminars, workshops and tutorials delivered by Mark Campbell and Manolis Stavrakakis. These sessions, held over Terms 2 and 3, serve as an introduction to the thesis. They explore the rigorous nature of undertaking scholarly work and help students develop a topic. Students then progress the thesis over the summer between the Fourth and the Fifth years. Based on individual work as well as series of individual tutorials, the thesis is submitted at the end of Term 1 of the Fifth year, in line with the Fifth Year HTS requirements.

Course Staff

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

Mark Campbell has been a member of faculty at the AA since 2006. He is the Director of the MPhil in Media Practices, supervises the final year HTS thesis option and also teaches on the PhD, Design and Make and Projective Cities programmes. He received his PhD and MA from Princeton University as a Fulbright Graduate Scholar and Princeton Honorific Scholar. He has
published and lectured extensively and is an Editor of the RIBA Journal of Architecture and an External Examiner at the Welsh School of Architecture and Royal College of Art.

**Susan Chai** is a graduate of the AA and is currently practicing in London and Canada as an architect and freelance translator. She has been working with the Forum of Contemporary Architectural Theories, a collaborative project between the AA and Southeast University in China since 2009. Susan is currently developing a documentary project with M.Phil in Media Practice.

**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 Southeast University in Nanjing, China.

**Mercedes Rodrigo Garcia** trained at the Bartlett and holds an MArch from the Centre for Research Architecture, Goldsmiths. She has taught at Oxford Brooks and does her PhD at Birkbeck College. She initiated the collaborative OrnAmenT as well as two transdisciplinary programs in Sahara and North Japan.

**Brian Hatton** taught on many AA courses since the 1980s. He was 2009 Senior Mellon Fellow at the Canadian Centre for Architecture, and has published on art and architecture in AA Files, Architectural Review, Art Monthly, ARQ, Lotus and other journals, and recently contributed to the book ‘This Thing Called Theory’, ed. Teresa Stoppani.

**Francesca Hughes** joined the AA in 2003. She was Unit Master of Dip 15 from 2004 to 2009 and has regularly taught HTS. Francesca is author/editor of The Architect: Reconstructing her Practice (MIT Press: 1996), Drawings that Count (AA Publications: 2013), and most recently author of The Architecture of Error (MIT Press: 2014). She is currently visiting professor at KU in Brussels and instructor at the Berlage. Hughes Meyer Studio is an art/architecture practice whose work has been published by AA Files, AR, ANY, Art Forum, e-flux, Harvard Design Magazine, Routledge and Wiley.

**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.

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

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

**Sylvie Taher** is a writer and architect. She trained at the AA, where she wrote a thesis titled ‘Architects vs the City, or the Problem of Chaos’. Her writing has appeared in Publica, Blueprint and The Architectural Review.

**Dr. Thanos Zartaloudis** is a Reader in Law at the University of Kent, Kent Law School and Lecturer at the AA, HTS studied law and philosophy at the University of London, and the University of Amsterdam. His most recent monograph is Giorgio Agamben: Power, law and the uses of criticism (Routledge, 2011), while his forthcoming monograph is The Birth of Nomos (EUP, 2018). His most recent architectural collaboration (with Aristide Antonas) was published as The Archipelago of Protocols (dpr Barcelona 2016).
## Course Title

**COMPLEMENTARY STUDIES**

**HISTORY AND THEORY STUDIES:**

“BRAVE NEW WORLD REVISITED”

<table>
<thead>
<tr>
<th>Course Title</th>
<th>COMPLEMENTARY STUDIES</th>
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</thead>
<tbody>
<tr>
<td>Level</td>
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<tr>
<td>Course Leader</td>
<td>Edward Bottoms</td>
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</table>

### SYNOPSIS

This course considers contemporary housing issues via an in-depth exploration of the social and political context of post-war planning, reconstruction and mass housing provision in London. It takes an investigative, archive-based approach and students are encouraged to look beyond the standard architectural history texts and develop new skills in the interpretation of archival materials and other diverse sources, including oral histories, institutional records, reportage, film and popular music.

### AIMS

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

### OUTLINE CONTENT

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

Definitions

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

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

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

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

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

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

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

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

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

TEACHING AND LEARNING STRATEGIES

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

LEARNING SUPPORT

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

ASSESSMENT

Assessment will be based on the following:

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

Assessment Criteria

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

Method of Assessment

Formative assessment

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

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

- **High Pass:** 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 Regulations

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

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**Course Title**

**COMPLEMENTARY STUDIES**

**HISTORY AND THEORY STUDIES:**

**EYES WIDE SHUT**

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**SYNOPSIS**

The development of psychoanalysis in 19th century cast a spatial model of the human mind, where the psyche is distinguished with the external world and the conscious self. Contrarily architectural discourse distanced itself from romantic epistemologies associated with space, and put its faith in systems - of nature, technology, typology or aestheticism. Common messages such as “an error has occurred, please try again later” disclose anxiety in oneself and the external world. In both places we don’t understand their inner logic, impotent to their omnipresence, but depend the livelihood of our everyday life on their continuation. Roland Barthes included a soiled/smudged map of Shinjuku in “No Address”. The sketcher (presumably the local) reveals his internalization of the Japanese district (including the blanks) to the French visitor. The map also translates the inexplicable organism known as the city into utilizable form for a night out. Architecture in building form performs the same function, disguises the confusion and deficiency of the Real. It could be argued that architecture is immediately external to the psychological interior, where an absolute view of the world is presented, but doubtfully representative of a holistic rationality. Following last year’s investigations we continue to discuss spaces associated with intimacy: motorcar, home, and the screen. We look at the effects of technological advancement on way of life, building and urban design in the last century. Add to the reading list we explore the difficulties of reading the city architecturally.

**AIMS**

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

**OUTLINE CONTENT**

- The Modern Construct
- A Brief History of the Automobile
- No Man’s Land
LEARNING OUTCOMES
Definitions
The terms *knowledge, understanding, ability and skills* are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 2.

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ASSESSMENT
Assessment will be based on the following:

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

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

Method of Assessment
Formative assessment
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**Re-Assessment**
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<td>HISTORY AND THEORY STUDIES:</td>
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**SYNOPSIS**

The presentation of work by students at juries to examiners and on other occasions is not usually a matter which attracts much attention. Perhaps that is why it is often badly done. The purpose of this course is to take the issue of presentation seriously, as an object that can be investigated, researched and applied. This examines historically and theoretically the role of presentation in relation to the arts and architecture. It is argued that presentation is part of the very definition of an art object. Presentation is not some distinct process, but is part of the performative existence of the work. Students will choose issues to research from within this field of problems.

Secondly, it is the purpose of the course to dramatically improve student’s skills in presentation. This will be done through a number of exercises and experiments designed to raise the students’ awareness of the possibilities in constructing a presentation. The group will experiment with making different forms of presentation.

**AIMS**

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

**OUTLINE CONTENT**

- Historical and theoretical issues
- Experimentation session
- Showing an argument through form of presentation
- Rhetoric and designing the presentation
- The jury’s response; how to conceptualise the nature of the jury
- Identity of the project
- Form and formulation
LEARNING OUTCOMES

Definitions
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Re-Assessment
Refer to AA School Academic Regulations

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

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| Self-management skills | ■ | ■ |
| Manage time and work to deadlines | ■ | ■ |
| IT/CAD techniques | ■ | ■ |
| Information management | ■ | ■ |
| Critical skills/ability | ■ | ■ |
**Course Title**
COMPLEMENTARY STUDIES
HISTORY AND THEORY STUDIES:
SPACES OF CRITICALITY

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**SYNOPSIS**
The course is designed to help students navigate their way through texts and arguments within the field of critical spatial practices. Each meeting will concentrate upon one category and seek to elucidate it. Critical spatial practices draws on vocabularies of political theory in order to design critical spatial interventions. The course will use space instead as a system of critique. The categories will be modernity, humanity and the post-human, critique, situatedness, sustainability, the politics of aesthetics, action, and identity.

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

**OUTLINE CONTENT**
- Critique. The Post-Human.
- Modernity. New Materialisms.
- The Spatial, the Diagram, Epistemics
- The Subaltern and the Excluded
- Situated
- Sustainability
LEARNING OUTCOMES

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

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

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

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

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

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

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

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

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

TEACHING AND LEARNING STRATEGIES

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

LEARNING SUPPORT

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

ASSESSMENT

Assessment will be based on the following:

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

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

Method of Assessment

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

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

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

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</table>
**Course Title**

COMPLEMENTARY STUDIES

HISTORY AND THEORY STUDIES:

PARALLAX SUBJECTS

<table>
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<tr>
<th>Level</th>
<th>Course Leader</th>
<th>Credits</th>
<th>Co-requisite</th>
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</thead>
</table>

**Term**

1

**Status**

Compulsory/Option

**Pre-requisite**

None

**Professional body requirements**

Architects Registration Board

Royal Institute of British Architects

**Learning methods**

Lectures

Seminars/tutorials/juries

Self-directed learning

**SYNOPSIS**

Film can present architecture in two ways. Firstly, by movement from shot to shot, focus to focus, vantage to vantage, it reveals space through effects of shifting parallax in time. Secondly, subjects in fictional movies may interact with settings in ways that expose potentials and latent qualities in sites and places. The filming of architecture is here examined through the architecture of filming.

**AIMS**

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

**OUTLINE CONTENT**

- Two Reasons Why Architects Should Watch the Movies
- Movement, Montage, & City
- Alain Resnais: Document, Memory, Repetition
- Two Versions of the Winter Palace
- Interior Subjects 1
- Interior Subjects 2
- Wandering With Antonioni & Wenders

**LEARNING OUTCOMES**

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

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

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

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

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

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

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

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

**TEACHING AND LEARNING STRATEGIES**

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

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

**ASSESSMENT**

*Assessment will be based on the following:*

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

*Assessment Criteria*

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

*Method of Assessment*

**Formative assessment**

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

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**Re-Assessment**

Refer to AA School Academic Regulations

**TRANSFERABLE SKILLS**

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

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Course Title: COMPLEMENTARY STUDIES
HISTORY AND THEORY STUDIES: ARCHITECTURE’S TRUTHS/ARCHITECTURE’S LIES

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<tr>
<td>Learning methods</td>
<td>Lectures Seminars/tutorials/juries Self-directed learning</td>
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</table>

**Synopsis**

Truth is in crisis; or so we are told. The very tenets of deductive reasoning, from the Royal Society’s code of nullius in verba to empiricism’s ad oculus, are in question. But what of architecture’s own systems of truth production? If the cross-examination is the crucible of truth in a court of law, what are our methods for discerning truth from falsehood? This course considers architecture’s several in-house processes for constructing and verifying its own synthetic truths, and indeed, its own synthetic lies. The seminars will interrogate architectural culture’s peculiar formulations of truthfulness: from truth as (typologically authenticated) origin to computed truth; from materials that lie to drawings that don’t; from veracity to virtuality and back; from the irrefutable testimonies of the transparent to the dissimulation of the (only-apparently) aleatory.

**Aims**

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

**Outline Content**

- Truth and the Past
- Truth as Origination
- Truth and the Future
- Computational Truth
• Truth and the Image
• Truth as Precision
• Truth as Honesty

LEARNING OUTCOMES
Definitions
The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 2. The abbreviation LO is used to define the specific Learning Outcomes for this unit and are to be read in conjunction with the Aims of this Course.
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TEACHING AND LEARNING STRATEGIES
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ASSESSMENT
Assessment will be based on the following:
• Presentation of a 3000 word essay at the end of term
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Assessment Criteria
All learning outcomes must be passed to achieve a pass in this course.

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Formative assessment
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Course Title: COMPLEMENTARY STUDIES
HISTORY AND THEORY STUDIES: LEARNING FROM ‘LEARNING FROM’

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

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

SYNOPSIS
Architects travel. Students of architecture travel in order to become architects. Le Corbusier lists his trips in lieu of his academic degrees. Venturi and Scott Brown turn the trip into a unit project. The course will create a genealogy of radical architectural traveling and then ask how each of these famous trips performed by architects have defined a theory of learning and a precedent of architectural traveling pedagogy.

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

OUTLINE CONTENT
- The Trip as Education, From Pausanias, to the Unit Trip: Introduction to the Notion of the Trip
- Classical Journeys, Grand Tours and Copies: A Trip in the Tour
- Trips and Exiles: Modern Architecture Across the Ocean
- Late Modern Architecture in an Early Postmodern Territory: Roadtrips form East to West
- 1968, Sous Les Paves the American Dessert
- An Education of ‘Something of Everything’: The AA and The Unit System, Trip to Everywhere
- Learning Form ‘Learning From’: What Now?

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

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

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Assessment Criteria

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**Re-Assessment**
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HISTORY AND THEORY STUDIES: ARCHITECTURES IN REVOLUTION

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<tr>
<td>Learning methods</td>
<td>Lectures, Seminars/tutorials/juries, Self-directed learning</td>
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SYNOPSIS
The rise and fall of the Soviet “avant-garde” has been a subject of great interest in the West since the end of the 1960s, an interest renewed at the centenary of the Soviet Revolution in 2017. In this course we will go through the history of early Soviet architecture, while at the same time stimulating a critical reading of the narrative that in the West has emerged that tends to present this history as a mythology. In this examination we will confront the difficult associations that architectural discourses and practices establish with political realities.

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

OUTLINE CONTENT
- Stories and History of “the avant-garde”
- The social condenser: ideology of the plan
- Art unto life
- Constructivisms
- Between art and politics: architecture in the middle
- Form and content
- The really existing plan
LEARNING OUTCOMES
Definitions
The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 2.

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

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

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

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

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

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

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

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

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

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

ASSESSMENT
Assessment will be based on the following:

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

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

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

Summative assessment
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up individual tutorial with the seminar leader to discuss further the essay and areas for improvements in future research and writing projects. Assessment is graded as follows:

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

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

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**SYNOPSIS**

*“Design Studio: Top ten things you should know – No.4: Your portfolio has a 3 year life span, max.”* - Life of an Architect

You are all familiar with the portfolio: have used it to get into your preferred school, your preferred unit, and your preferred job. Key in all these examples of the portfolio is that it is a means to an end - the ‘end’ being getting the school, unit or job. The aim of this course is to debunk the myth of the portfolio as an instrument of self-promotion, and explore its potential as a creative end itself. The portfolio will be compared with a number of other creative forms, eg narrative or novel, illustration or painting, archive, autobiography and time capsule. The course will explore each, and ask how they can inform and broaden the scope of the portfolio. Students will be asked to explore the potential of the portfolio as a project in its own right. In considering the portfolio as another type of project – students will be asked to explore questions such as *‘what are the problems that the project wishes to address, and what are the tools that the author plans to employ in their resolution?’* These questions along with others will help student to define, or at the very least explore their position on the complex relationship between self-promotion, identity, and creative endeavour. Particular attention will be paid to the role of the web and auxiliary platforms such as blogs, and twitter and how these might help or hinder you. Towards the end of the course, we will return once again to the question of the functional portfolio, that which is constructed with the aim of getting you something – job, unit etc. and students will be asked once again to elucidate exactly what they want their portfolio to get them. The ultimate aim of the course is to enable students to formulate a more ambiguous but equally more resilient ambition within the construction of their portfolio, one in which use and value are not necessarily synonymous.

**AIMS**

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

- The history of the portfolio
- Basic question of the functional portfolio
- The portfolio and the world wide web
- Beyond self-promotion
- Novel, narrative and painting
- Self-actualisation, the autobiography and the time capsule
- The portfolio as archive

LEARNING OUTCOMES

Definitions

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

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TEACHING AND LEARNING STRATEGIES

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ASSESSMENT

Assessment will be based on the following:

- Presentation of a 3000 word essay at the end of term
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Assessment Criteria

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

Method of Assessment

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

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**Re-Assessment**

Refer to AA School Academic Regulations

**TRANSFERABLE SKILLS**

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

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**Course Title**

**COMPLEMENTARY STUDIES**  
**HISTORY AND THEORY STUDIES:**  
**COMMANDING ARCHITECTURE?**  
**BETWEEN LIFE AND GOVERNMENT**

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**SYNOPSIS**

In this course, we shall attempt to think architecture as an experience of thought and simultaneously as an experiment: a life. At this intersection, we shall propose, are placed the practices, problems and, more generally, the potential ways of thinking ‘architecture’. In doing so we will examine, through a series of close readings and discussions, the writings of philosophers and theorists as well as related architectural strategies in conjunction, in particular, with the work of the seminal Italian philosopher - Giorgio Agamben. The central line of inquiry in this course is: **What is the power of architecture?** What if architecture in its ‘original’ modern form (and perhaps even in its earlier inceptions) as the drawing and setting of limits and boundaries (necessitating, by definition, also the setting of their presupposed ‘outside’) is structured as a biopolitical apparatus: a machine of capture and control, a command or archē (from the Indo-European “root” arkein) of creation and form? ‘What is the archē of architecture? What ‘commands’ architecture, if anything?’ become in this mode of thought, both theoretically and architecturally, key questions. How can we think of the power of architecture and what limits does it encounter?

**AIMS**

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

**OUTLINE CONTENT**

- What is (Sovereign) Power?
- What is Disciplinary Power?
- What is Biopolitical Power?
- What is the Power of Management (Oikonomia)?
LEARNING OUTCOMES

Definitions

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

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TEACHING AND LEARNING STRATEGIES

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ASSESSMENT

Assessment will be based on the following:

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

Assessment Criteria

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

Method of Assessment

Formative assessment

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

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**SYNOPSIS**

The course will look at contemporary fashion curatorship through the close study of two very different (current) exhibitions of fashion curated and designated by Clark: the first The Vulgar: Fashion Redefined (a collaboration with psychoanalyst) and writer Adam Phillips), first shown at the Barbican Art Gallery in October 2016, which travelled to Winter Palais, Vienna, and is currently at ModeMuseum, Hasselt; the second femininities: Guy Bourdin, the inaugural exhibition at Maison Chloe’ which opened during Paris Couture Week, July 2017.

**AIMS**

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**OUTLINE CONTENT**

- Introduction
- The Vulgar – Text and Emblems
- The Vulgar – The Exhibition
- Props and Attributes, Objects and Mis En Scene
- Two Exhibitions for Chloe – The Exhibition as Object 2012-2017(Storing Floors and Serealist Wigs)/Commissioning Objects
- A New Project: Guy Bourdin and Chloe
- Student Exhibition Presentations
LEARNING OUTCOMES
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• **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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• **Low Pass:** Work attaining the standard of Pass, but which has previously been assessed as Complete to Pass and/or has been submitted after the advertised date/time.

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

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

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

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

<table>
<thead>
<tr>
<th>Required</th>
<th>Assessed</th>
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<tr>
<td>Communication:</td>
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## SYNOPSIS

At the conclusion of the Diploma HTS Seminar programme, Fourth Year students wishing to develop their research into an extended written thesis may attend a series of seminars, workshops and tutorials delivered by Mark Campbell and Manolis Stavrakakis. These sessions, held over Terms 2 and 3, serve as an introduction to the thesis. They explore the rigorous nature of undertaking scholarly work and help students develop a topic. Students then progress the thesis over the summer between the Fourth and the Fifth years. Based on individual work as well as series of individual tutorials, the thesis is submitted at the end of Term 1 of the Fifth year, in line with the Fifth Year HTS requirements.

## AIMS

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

## LEARNING OUTCOMES

### Definitions

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

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

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

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

TEACHING AND LEARNING STRATEGIES

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

LEARNING SUPPORT

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

ASSESSMENT

Assessment will be based on the following:

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

Assessment Criteria

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

Method of Assessment

Formative assessment

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

Summative assessment

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

- **High Pass:** 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 Regulations

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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 Fifth Year students undertake a Technical Design Thesis (TSS). 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 TSS work with the unit agendas as much as possible, developing wherever necessary the unit’s technical brief and supporting it with additional specialised information by means of seminars, lectures and visits. The Technical Design tutors offer each student the means to materialise the ideas, concepts and ambitions born in the intimacy of the unit. Technical Studies reinforces the plurality and variety of the units by adapting the requirements of TSS 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.
Fourth Year Term 2

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

**Light and Lighting**  
*Francesco Anselmo*  
The course explores the symbiotic relationship between architecture and light with the aim of helping students develop a sensitivity to the qualities of light, while also using physical and computational tools to explore and validate their design ideas. Lectures will alternate theoretical discussions on the science and design of light with experiments and individual or team exercises.

**Piece by Piece**  
*Simon Beames*  
Built architecture is an organisation of component elements. Each proposition offers the chance to design bespoke pieces that respond to particular functional requirements, manufacturing processes and assembly conditions. In addition to group work and critical analysis, the course will focus on technical innovation through an examination of case studies chosen as exemplar ‘pieces’. The work will centre on the construction of full-scale reverse-engineered prototypes.

**Environment & Energy**  
*Giles Bruce, Federico Montella, Evan Green*  
Building on the hands-on approach of the Second Year Environmental Design in Practice course, this seven-week seminar provides students with more in-depth understanding of environmental design, and the analytical tools that can inform design decisions. We will focus on the interplay between thermal, luminous and acoustic environments within a number of building typologies. The submission for the course is a detailed study of environment/energy within a case study building.

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

**The Third Skin**  
*Wolfgang Frese*  
This course highlights and explains the complex forces underlying the transformation of architectural designs into built form, linking the design of architecture with the ‘art of building’. We will focus on interdisciplinary collaboration since the architect must constantly adjust and evaluate designs to address contradicting forces.

**Integrated Problem Solving**  
*David Illingworth, Dan Cash*  
Why do some buildings give you everything you want but seem so effortless? The course looks at a technical approach to integrated problem solving. It aims to build multilayered solutions to complex briefs, focusing on how technical challenges interact with and drive the design. Students will be asked to interrogate previous solutions, then redeploy and modify materials and technologies to respond to a brief.
Studies in Advanced Structural Design  
Emanuele Marfisi, Chris Davies  
A brief history of the most common types of construction and analysis of the properties of all structural materials. The discussion includes the comparison of construction details, advanced methods, building issues and other non-structural design challenges. This course requires the analysis of an existing building to gain an understanding of its structural principles while developing alternative concepts of the existing structure.

(Un)usual Performances  
Nacho Martí  
This course challenges students to develop new approaches to materials in design where inventiveness is as important as fabrication, technology and material properties. It aims to expand students’ design domain by exposing them to the idea of the total architect, a creator that can design from materials to fabrication processes to skyscrapers. Throughout the course, students will design and test a new composite material and speculate on its potential architectural applications.

Designing in Series – Mass customisation  
Manja van de Worp  
This course explores how new technologies are and can be embedded into architecture. It bridges complexity and simplicity while gaining a deeper understanding of our own and other fields. We will interrogate various rules and applied methods. The aim is to translate our concepts extracted from other fields into working architectural materials and structural designs. The assignments will test the ability to scale, adapt and drive utopian ideas informed by new technical solutions.

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

Antidisciplinary Integration. Migration From Nzeb To Zib  
Xavier Aguiló, Anna Mestre  
Nowadays, many necessary systems are too disintegrated in projects and, technology is being applied independently. The course focuses on the integration of all building requirements with the objective to merge all disciplines into one antidisciplinary system.

Fifth Year  
5th Year Technical Design Thesis (TS5) – Compulsory Course  
Javier Castanon, David Illingworth, Giles Bruce, Nacho Martí, Federico Montella, Andrew Usher, José Monfá, Anna Pla Cataló, Francesco Anselmo, Laura de Azcárate, Evan Green  
The Technical Design Thesis is a substantial individual work developed under the guidance of Javier Castañón and the Diploma TS staff. Tutorial support and guidance is also provided within the unit. The central interests and concerns may emerge from current or past design work, or from one of the many lecture and seminar courses the student has attended in previous years. Its critical development is pursued through case studies, material experiments and extensive research and consultation.
**Course Staff**

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.

Francesco Anselmo holds a degree in architectural engineering and a PhD in environmental physics. He is a senior lighting and interaction designer at Arup.

Simon Beames is an architect and director of Youmeheshe architects. He has worked for Foster + Partners and Grimshaw Architects, leading the design team for Battersea Power Station.

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.

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

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

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

Wolfgang Frese studied architecture at the Arts Academy in Stuttgart and received a masters degree 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 Southampton, and physics, from the University of Bath.

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

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

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

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.

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

Manja van de Worp trained as an architect and structural engineer at the Technical University of Eindhoven and Emtech at the AA and has been teaching there since. She has worked for Arup in London in the Advanced Geometry Unit, and Advanced Technology and Research group and is now the Principal of NOUS Engineering London. In addition she teaches at the IAAC in Barcelona and runs international workshops dealing with structural geometry.

Mohsen Zikri is a director of Ove Arup & Partners and a chartered building services engineer, specialising in the environmental design of buildings.

José Monfá is an architect with significant experience in the transport, arts and culture sectors. Currently an Associate at Grimshaw, he is particularly interested in the forces that drive the design of large-scale, complex projects. He studied in Spain and graduated at the AA with distinction.
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.

Anna Pla Catalá graduated at the AA School, London and holds a MSc from Columbia University of New York. She has worked for Foster + Partners in London and Eisenman Architects in New York before setting out in private practice. At present she is working towards her PhD.

Andrew Usher is an associate Principal at Grimshaw Architects. He studied at the Kent School of Architecture in Canterbury and at the Bartlett School of Architecture in London before joining Grimshaw in 2006. Since joining the practice he has been responsible for the delivery of a number of major projects in the aviation, infrastructure, energy, commercial and educational sectors. He is also a member of the RIBA Validation Panel, responsible for the validation of schools of architecture in the UK and abroad.
<table>
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<th>Course Title</th>
<th>COMPLEMENTARY STUDIES TECHNICAL STUDIES LIGHT AND LIGHTING</th>
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<tr>
<td>Level</td>
<td>Fourth Year</td>
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<tr>
<td>Course Leader</td>
<td>Francesco Anselmo</td>
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<td>Credits</td>
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<tr>
<td>Pre-requisite</td>
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<td>Barred combinations</td>
<td>None</td>
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<tr>
<td>Professional body requirements</td>
<td>Architects Registration Board</td>
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<tr>
<td>Learning methods</td>
<td>Site visits, Lectures, Seminars/tutorials/juries, Self-directed learning</td>
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**SYNOPSIS**

Light animates and reveals architecture. Architecture cannot fully exist without light, since without light there would be nothing to see. Yet in architectural design light is usually either expected from nature or developed as an add-on attachment very late in the design process.

The course explores the symbiotic relationship between architecture and light. As much as light can reveal architecture, architecture can animate light, making it bounce, scatter, refract, altering its spectrum and colour perception, absorbing it or reflecting it, modulating its path and strength in both space and time. It aims at developing a sensibility and intuition to the qualities of light, whilst giving the physical and computational tools to explore and validate design ideas.

The course will start from the science of light and gradually move to the art and design domains, with a final outlook to the role of light as information and connectivity enabler.

During the lectures, theoretical discussions will be alternated with physical experiments and individual or team exercises.

**AIMS**

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

**OUTLINE CONTENT**

- **Light natural**: Natural sources of light. From the solar system to the luminous climate. Directional and diffuse light. Light and time. Light and heat.
- **Light electric**: Man-made sources of light. Optical design. Light and energy.
- **Light architecture**: Putting lighting science to design practice. Light shaping architecture. The experience of light. Cultural variations. Quantity versus quality.
- **Light virtual**: The lighting design process. Imagining light. Anticipating and exploring light through simulation and parametric design. Physical and computational lighting design tools.
- **Light connected**: Lighting as information. Media architecture. Internet of Light and connected environments.

**LEARNING OUTCOMES**

**Definitions**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**TEACHING AND LEARNING STRATEGIES**

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

**LEARNING SUPPORT**

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

ASSESSMENT
Assessment will be based on the following:

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

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**TRANSFERABLE SKILLS**

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Course Title | COMPLEMENTARY STUDIES | TECHNICAL STUDIES | PIECE BY PIECE | Code
--- | --- | --- | --- | ---
Level | Fourth Year | | | Status
Course Leader | Simon Beames | | | Term
Credits | 10/120 | | | Pre-requisite
Barred combinations | None | | | Professional body requirements
Learning methods | Architects Registration Board | Royal Institute of British Architects | Site visits, Lectures, Seminars/tutorials/juries, Self-directed learning

**SYNOPSIS**

Built architecture is an organisation of component elements: pieces. In each architectural proposition there is the potential to expand the repertoire of componentry by designing bespoke pieces that respond to functional requirements, manufacturing processes and assembly conditions. The course will focus on learning about technical innovation by examining detailed case studies, chosen as exemplar ‘pieces’. We will research through group work; tracking down drawings and specifications of the pieces, and developing a critical analysis to explain the material selection, tools, context and functionality. The work will be centred on the construction of full-scale reverse-engineered prototypes. We will gain understanding of innovative materials, processes and applications and also the ability to scrutinise the technology of these building elements and develop the knowledge and skills to confidently apply this type of thinking to our own architecture.

**AIMS**

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

**OUTLINE CONTENT**

- Components made less simple
- Components in context
- Manufactured dynamic system
- Reversed engineered piece
- Research, re-draw, re-contextualise
- Make, manufacture, manipulate
- Progress, presentation, feedback
LEARNING OUTCOMES

Definitions

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

TEACHING AND LEARNING STRATEGIES

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

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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.
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Assessment Criteria
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Method of Assessment
Formative assessment
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Re-Assessment
Refer to AA School Academic Regulations

TRANSFERABLE SKILLS
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Course Title | COMPLEMENTARY STUDIES | TECHNICAL STUDIES | ENVIRONMENT & ENERGY | Code
--- | --- | --- | --- | ---
Level | Fourth Year | Status | Compulsory/Option
Course Leader | Giles Bruce, Federico Montella, Evan Green | Term | 2
Credits | 10/120 | Pre-requisite | None
Barred combinations | None |
Learning methods | Site visits, Lectures, Seminars/tutorials/juries, Self-directed learning |

**SYNOPSIS**
Following on from the second year course of the same name, this course aims to provide students with a methodologically driven approach for applying environmental design considerations to their studio projects. We will investigate in depth issues relating the thermal, luminous, and acoustic environment, and look at ways in which through an integrated approach, the environments within and without our buildings can be influenced and enhanced through design. Students will be introduced to a range of analogue and digital analytical techniques, which build on the second year course in terms of process driven environmental design.

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

**OUTLINE CONTENT**
- Sustainability or resilience?
- Local vernacular versus Big Cities
- Sustainable materials
- Advanced façades for light, air, heat
- Research, re-draw, re-contextualise
- Acoustics in architecture
- Biomimicry
- Measuring success and failure
LEARNING OUTCOMES

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Re-Assessment
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## Level

**Level**

- Fourth Year

## Course Leader

**Course Leader**

- Ian Duncombe

## Credits

**Credits**

- 10/120

## Co-requisite

**Co-requisite**


## Pre-requisite

**Pre-requisite**

- None

## Status

**Status**

- Compulsory/Option

## Term

**Term**

- 2

## Co-requisite

**Co-requisite**

- None

## Professional body requirements

**Professional body requirements**

- Architects Registration Board
- Royal Institute of British Architects

## Learning methods

**Learning methods**

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

## SYNOPSIS

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

## AIMS

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

## OUTLINE CONTENT

- The importance of environmental performance and urban sustainability of tall buildings
- Design strategy I – Form
- Design strategy II – Envelope
- Design strategy III – Servicing and Sustainability
- Elevator systems for tall buildings
- Passivhaus applied to tall buildings
- Presentation of Coursework, assisting in preparation of final submission
LEARNING OUTCOMES
Definitions
The terms *knowledge, understanding, ability* and *skills* are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 2. The abbreviation **LO** is used to define the specific Learning Outcomes for this unit and are to be read in conjunction with the Aims of this Course.

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

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

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TEACHING AND LEARNING STRATEGIES
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## SYNOPSIS

What defines the way in which we build? What are the processes and influences that shape the creation of our buildings? In what way do technology, culture and desire dictate the methods and materials chosen for construction?

The creation of architecture involves a synthesis between the quality of design and the way in which it is made. It is the integration of these processes that links the designing of architecture with the art of building. In this process, the architect plays a pivotal role channelling the often contradicting forces from programmatical, technical, environmental and budgetary demands into the best outcome for the project as a whole.

As architects we are required to understand the nature of the building process and apply appropriate technology if our ultimate goal is to see projects realised. The role and purpose of this course is to help to understand and assimilate some of these ideas to provide an insight into how projects are built.

The course is intended to provide an insight into the journey of a project with emphasis on the role of technical demands in various phases and providing an understanding of contemporary building methods and materials. Guest lectures from other disciplines are invited to contribute with their particular experiences of project collaborations.

We will investigate the following topics through presentations of specific contemporary projects. We will be visiting the AHMM office, as well as planning a site visit at the conclusion of the course to experience the realities of construction. Students will also be required to submit a paper that explores further an agreed research or case study subject.

## AIMS

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

## OUTLINE CONTENT

- Players in the match – an introduction to the course topic
- Building Envelopes – most influential and influenced building element
• The Lightweight – guest speaker from the industry
• The Heavyweight – guest speaker from the industry
• Building in a different culture
• The art of (façade) engineering – inside from specialist consultants
• Course conclusion and submission requirements - discussion

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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.

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

Re-Assessment

Refer to AA School Academic Regulations
## TRANSFERABLE SKILLS

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

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**SYNOPSIS**

Why do some buildings give you everything you want but seem so effortless? The course looks at a technical approach of integrated problem solving. It aims to build multilayered solutions to complex briefs, focusing on the technical challenges and how this can interact and drive the design. Students will be asked to interrogate previous solutions, then redeploy and modify materials and technologies to respond to a brief.

Students are to place themselves as the technical lead on an early stage project or design competition, where the architectural design is being provided by others. They must evaluate the technical challenges the project brief gives them and alter the design accordingly, giving arguments for the balance of solution they believe to be correct.

The course will consist of a series of lectures to cover the technical aspects of design briefs, with the students using this knowledge and their own reading to develop a narrative for a technical design solution. There will be some tutorial assistance. The final week will see the students present and argue that their solution is the most appropriate.

**AIMS**

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

**OUTLINE CONTENT**

- Introduction to the course and case studies, with focus on the technical implications and opportunities of the project brief
- Servicing the building, looking at the external environment, the desired internal environment and how the building design can respond to this
- A review of how structures can be integrated and even complement other disciplines' requirements
- A focus on sustainability to highlight this key design driver and how successful buildings have this woven into them
- Procurement, local resources and skills, cultural norms
Final tutorials prior to final research and production of presentation
Presentations

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

On completion of this course, students will be able to demonstrate:
LO5 Understanding of the relationship between people and buildings, and the buildings and their environment, and the need to relate buildings and the spaces between them to human needs and scale
LO5.1 Understanding of the needs and aspirations of building users
LO5.2 Understanding of the impact of buildings on the environment, and the precepts of sustainable design
LO5.3 Understanding of the way in which buildings fit into their local context
LO8 Understanding of the structural design, constructional and engineering problems associated with building design
LO8.1 Understanding of the investigation, critical appraisal and selection of alternative structural, constructional and material systems relevant to architectural design
LO8.2 Understanding of the strategies for building construction, and ability to integrate knowledge of structural principles and construction techniques
LO8.3 Understanding of the physical properties and characteristics of building materials, components and systems, and the environmental impact of specification choices
LO9 Adequate knowledge of physical problems and technologies and the function of buildings so as provide them with internal conditions of comfort and protection against the climate
LO9.1 Knowledge of the principles associated with designing optimum visual, thermal and acoustic environments
LO9.2 Knowledge of systems for environmental comfort realised within relevant precepts of sustainable design
LO9.3 Knowledge of the strategies for building services, and ability to integrate these into a design project
LO10 The necessary design skills to meet building users’ requirements within the constraints imposed by cost factors and building regulations
LO10.1 The skills to critically examine the financial factors implied in varying building types, construction systems, and specification choices, and the impact of these on architectural design

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

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

**ASSESSMENT**

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

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

**Assessment Criteria**

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

**Method of Assessment**

**Formative assessment**

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

**Summative assessment**

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

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**Re-Assessment**

Refer to AA School Academic Regulations
## TRANSFERABLE SKILLS

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

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**Course Title** | **COMPLEMENTARY STUDIES** | **TECHNICAL STUDIES** | **STUDIES IN ADVANCED** | **STRUCTURAL DESIGN** | **Code**
---|---|---|---|---|---
Level | Fourth Year | Status | Compulsory/Option
Course Leader | Emanuele Marfisi, Chris Davies | Term | 2
Credits | 10/120 | Pre-requisite | None
Barred combinations | None | None | None
Professional body requirements | Architects Registration Board | Royal Institute of British Architects | Royal Institute of British Architects
Learning methods | Site visits | Lectures | Seminars/tutorials/juries | Self-directed learning

**SYNOPSIS**
Structures are complex systems providing strength, stiffness and stability to buildings. Architects need to understand structural principles in order to design buildings that respond to challenging design briefs and site constraints. This course will build upon the knowledge developed during previous structures courses and apply it to real projects, class exercises and workshops. The course has an assignment project that requires the analysis of an existing complex building to demonstrate the structural understanding. This is achieved through research and study of existing drawings and photographs; correctly interpreting the structural principles through sketching the structural behaviour of the building; and by developing alternative concepts or alterations of the existing structures. The overall objective of the course is to make students aware of structural options and, therefore, more comfortable during the development their designs for other courses or in their future professions.

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

**OUTLINE CONTENT**
- Structural engineering of complex buildings / Introduction to the course and course assignment
- Start of the assignment and design brief
- Alteration and extension of existing structures
- Analysis of complex buildings lecture + Workshop
- Stadium design Workshop
- Timber structures lecture + Workshop
- Future of Structural Engineering / Test and submission
LEARNING OUTCOMES

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

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

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

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

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

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

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

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

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

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

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

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

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

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TEACHING AND LEARNING STRATEGIES

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

LEARNING SUPPORT

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ASSESSMENT
Assessment will be based on the following:

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

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

Method of Assessment

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

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Re-Assessment
Refer to AA School Academic Regulations

TRANSFERABLE SKILLS
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### Course Title: COMPLEMENTARY STUDIES

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<th>Credits</th>
<th>Co-requisite</th>
<th>Pre-requisite</th>
<th>Professional body requirements</th>
<th>Learning methods</th>
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**Course Leader:** Nacho Marti

**Term:** 2

**Status:** Compulsory/Option

**Credits:** 10/120

**Co-requisite:** None

**Pre-requisite:** None

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

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

### SYNOPSIS

How would a structure made of lead be? Is it possible to design a wall made of porcelain? Can I build with salt? Can I use water as a building material? The ways of creativity are inscrutable and many times confront students with questions that defy conventions.

Operating outside the manuals and regulations requires a solid knowledge based on some fundamental laws of physics and principles of material science. Since technologies and materials evolve so quickly, information soon becomes obsolete. The aim of this course is therefore to equip students with a theoretical framework that goes beyond the particulars and is applicable to each new material challenge that may be faced in future projects.

Through a series of seminars and lectures ranging from inspirational projects based on innovative materials and fabrication techniques through to physical and material principles, students will develop an understanding of a new approach to materials in design where performance is not always based on optimization, material failure can be a success and where inventiveness is as important as fabrication, technology and material properties.

Throughout the course, students will test and apply the newly acquired knowledge by designing a new composite material, testing it and speculating about its possible architectural applications. By the end of the course, students will have a good understanding of how Technical Studies can trigger creativity and inform the design process.

### AIMS

To produce, over the course of one term, at a level commensurate with this stage of graduate education, a level of knowledge and understanding of the relationship between component and system in the design of buildings.

The course aims to give the designing architect an insight into the theory and practice of component based structures; how they are organised, assembled, how they perform, where research currently stands and where the journey can potentially go.

### OUTLINE CONTENT

- Material and Digital Computation.
- Advanced fabrication techniques.
- Composite materials.
- Metamaterials, nanomaterials and smart materials.
LEARNING OUTCOMES

Definitions

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

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

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

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

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

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

TEACHING AND LEARNING STRATEGIES

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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:

- Conceptualisation and fabrication of a composite material with innovative properties or performance. Students will test and measure the material samples to describe qualitatively and quantitatively the composite’s properties.
- Submission of a written and illustrated Report, equated in preparation and delivery to a 3,000 word assignment, responding to the requirements of the course brief to be submitted at the end of Term 2. The report will comprise drawings, images, diagrams, sketches and models at appropriate scales, in an agreed format, including a summary of observations, analyses, graphs, predictions and conclusions.

**Assessment Criteria**

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

**Method of Assessment**

**Formative assessment**

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

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**Re-Assessment**

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

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### COMPLEMENTARY STUDIES

**Technical Studies**

**Designing in Series – Mass Customisation**

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<tr>
<th>Course Title</th>
<th>Code</th>
<th>Level</th>
<th>Status</th>
<th>Credits</th>
<th>Professional body requirements</th>
<th>Pre-requisite</th>
<th>Learning methods</th>
<th>SYNOPSIS</th>
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<tr>
<td><strong>Course Leader</strong></td>
<td>Manja van de Worp</td>
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<td><strong>Learning methods</strong></td>
<td>Site visits Lectures Seminars/tutorials/juries Self-directed learning</td>
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**AIMS**

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

**OUTLINE CONTENT**

- Technology and architecture – and Architecture and Technology
- Dreams & Drivers
- Different industries & optimization
- Technology & fabrication - their unique processes
- Design methodology: Systems thinking and interacting parameters
- Building Information Modelling & Performance
- Geometry in-forms

**SYNOPSIS**

Continuously searching for deeper exploration designers are believed to be the next innovators and at the forefront of a new revolution, picking and matching technologies from other industries. It is the scientific and designer’s eye combined with a research mentally needed to transform existing systems into new ones. This course aims to explore old and new technologies to push design in a new direction, create our own dreams and drivers, and defining new methods of transforming a concept into material. By understanding our own and other fields, we aim to make them exist simultaneously. We bridge between fashion, product design, information technology, science and nature to find inspiration and capture their design methodologies, materially and structural ability, systems and process of design and repose to input etc. You will interrogate their rule and reasons and applied methods to be able to not only see what is happening around us in technology but become able to use and apply it into architecture. We explore Technology in Architecture where it brings new design methodologies, the relation between in an output, use of “machines”, data, information and materials. We work from two ways, from seeing what is out there with (potential) application in design and by architectural drivers that challenge technology. Each year a different topic is researched challenging different links between Architecture And Technology, with this year: Families, designing in 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 2.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

TEACHING AND LEARNING STRATEGIES

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

LEARNING SUPPORT

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

Assessment will be based on the following:

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

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

Method of Assessment

Formative assessment
In-class workshops, research post on blog. Continual assessment is provided weekly at workshops/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. Students receive written feedback, supplemented by a follow-up individual tutorial with the seminar leader to discuss further the essay and areas for improvements in future research and writing projects. Assessment is graded as follows:

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

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

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

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

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

Re-Assessment
Refer to AA School Academic Regulations

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

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</table>
**Course Title** | **COMPLEMENTARY STUDIES** | **TECHNICAL STUDIES** | **ENVIRONMENTAL DESIGN OF BUILDINGS** | **Code**
--- | --- | --- | --- | ---
Level | Fourth Year | Status | Compulsory/Option
Course Leader | Mohsen Zikri | Term | 2
Credits | 10/120 | Pre-requisite | None
Barred combinations | None | None | None
Professional body requirements | Architects Registration Board | Royal Institute of British Architects | None
Learning methods | Site visits | Lectures | Seminars/tutorials/juries | Self-directed learning

**SYNOPSIS**

The course focusses on building design and projects where architects and engineers have collaborated to create exciting, sustainable and environmentally friendly buildings. We will examine the environmental design of buildings in the world’s different climates. We will review projects which combine Sustainability with desirable aesthetics, and technological advancements with practicality.

Sustainability issues, passive design and renewable energy will be examined, to highlight innovative solutions for different types of buildings. We will review the impact of Thermal Comfort and Daylight on people’s well-being, productivity and energy use. Facades choices and their impact on Carbon-footprint of buildings will be reviewed. We will examine using computer modelling to stretch the design boundaries of micro-environments, and create buildings that are comfortable and efficient. We will explore Building Intelligence, including its use to compare actual energy use with design models. The lectures will feature world-class and award winning projects, which benefitted both occupants and building owners. The Tutor will provide first-hand account of projects designed with leading architects.

By the course’s end, students will be able to understand drivers influencing the environmental design of different building types, and conceive holistic design solutions that are environmentally friendly.

**AIMS**

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

**OUTLINE CONTENT**

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

Definitions

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

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

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

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

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

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

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

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

TEACHING AND LEARNING STRATEGIES

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

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ASSESSMENT
Assessment will be based on the following:

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

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

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

Re-Assessment
Refer to AA School Academic Regulations

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

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<td>Javier Castanon, Giles Bruce, Evan Greenberg, David Illingworth, Antiopi Koronaki, Nacho Martí, Federico Montella, Andrew Usher, José Monfá, Anna Pla Catalá, Francesco Anselmo, Laura de Azcárate</td>
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**SYNOPSIS**

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

**AIMS**

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

**OUTLINE CONTENT**

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

**LEARNING OUTCOMES**

Definitions

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

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

On completion of this course, students will be able to demonstrate:
LO5 Understanding of the relationship between people and buildings, and the buildings and their
environment, and the need to relate buildings and the spaces between them to human needs and scale
LO5.1 Understanding of the needs and aspirations of building users
LO5.2 Understanding of the impact of buildings on the environment, and the precepts of sustainable design
LO5.3 Understanding of the way in which buildings fit into their local context
LO8 Understanding of the structural design, constructional and engineering problems associated with
building design
LO8.1 Understanding of the investigation, critical appraisal and selection of alternative structural,
constructional and material systems relevant to architectural design
LO8.2 Understanding of the strategies for building construction, and ability to integrate knowledge of
structural principles and construction techniques
LO8.3 Understanding of the physical properties and characteristics of building materials, components and
systems, and the environmental impact of specification choices
LO9 Adequate knowledge of physical problems and technologies and the function of buildings so as provide
them with internal conditions of comfort and protection against the climate
LO9.1 Knowledge of the principles associated with designing optimum visual, thermal and acoustic
environments
LO9.2 Knowledge of systems for environmental comfort realised within relevant precepts of sustainable
design
LO9.3 Knowledge of the strategies for building services, and ability to integrate these into a design project
LO10 The necessary design skills to meet building users’ requirements within the constraints imposed by cost
factors and building regulations
LO10.1 The skills to critically examine the financial factors implied in varying building types, construction
systems, and specification choices, and the impact of these on architectural design

TEACHING AND LEARNING STRATEGIES
TS5 engages with sophisticated research and experimentation, which becomes increasingly detailed and
critically evaluated as the design progresses. Investigations are related to the unit-based design project and
design approach of that unit. Evaluation of the results obtained from research and experimentation are
considered in regular tutorials and group seminars and focussed advice is provided to advance the technical
aspects of the design in conjunction with other design criteria. The mature design decisions required are taken
by each student with the support of the TS design team and external consultants in industry. Technical design
decisions are translated into drawings, models and other media that communicate the design intent at
appropriate scales with visual and verbal rigour and clarity in the delivery and explanation of the Final
Submission.

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

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

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

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

Technical Resolution:
Demonstration of appropriate selection and sophisticated application of technologies that respond to the design project theme. Evidence of an integrated technical and aesthetic approach. Demonstration and application of precedents that address contemporary technologies, environmental and energy conservation strategies, materials and processes.

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

Method of Assessment

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

Summative assessment
The TSS 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 Regulations

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

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<tr>
<td>Critical skills/ability</td>
<td>■</td>
<td>■</td>
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2.3.3 COMPLEMENTARY STUDIES: PROFESSIONAL STUDIES

This course develops and deepens the professional practice themes introduced in the Intermediate School and encountered in year-out work experience and integrates these with design considerations. The course is delivered through a series of lectures and seminars on key issues relating to the professional contexts of design and construction, as well as examples of and strategies for conventional and unconventional models of practice in preparation for the next stages of work experience and professional qualification.

The process will be framed by a series of seminars and lectures showing various forms of practice, networks and business models. The seminars and lectures will give a comprehensive overview of individual career development within architecture and related disciplines. The course will discuss professional frameworks in the contexts of discipline, profession and practice, examine existing and possible models and modes of practice, and analyse present and future participation in practice. Additionally the course will examine the development of individual business plans, professional relations and configurations as well as production and delivery of professional projects.

Each student will be asked to present and submit a business plan laying out his or her own individual practice, which starts the day after graduation. Supporting this work will be a tranche of references, case studies and case stories that are relevant to the student’s professional aims. The submission should amount to an overall business plan including an analysis of the economic, legislative and social frameworks within the field and the specific aims.

Course Staff

Head of Programme - Theo Lorenz, DI Arch, MArch(AA)
Theo Lorenz is a registered architect in England and Germany, as well as a painter and media artist. Trespassing between art and architecture his interest lies within the relation of digital and physical space and the associations between subjects and objects. He has taught at the Architectural Association since 2000 in the Diploma and Intermediate school. Since October 2008 he has been the Director of the AAIS Interprofessional Studio.

Course Tutors: Edward Bottoms; Manijeh Verghese; Maciej Woroniecki; Joe Robson; Friedrich Graefling; Azhar Azhar; Maz Babbe
Course Title | COMPLEMENTARY STUDIES | Code
--- | --- | ---
PROFESSIONAL STUDIES: ARCHITECTURAL PROFESSIONAL PRACTICE

<table>
<thead>
<tr>
<th>Level</th>
<th>Course Leader</th>
<th>Credits</th>
<th>Co-requisite</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Fifth Year</td>
<td>Theo Lorenz</td>
<td>10/120</td>
<td>None</td>
<td>None</td>
<td>None</td>
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</tbody>
</table>

Status | Term | 1

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

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

SYNOPSIS
The AA was founded on the premise that young architects wanted to redefine the experience and meaning of their own education and practice. Today at the AA, this view remains as crucial as ever. Throughout the history of the AA, students have sought to reinvent and extend the scope of architecture, developing, as a result, an alternative professional practice as a challenge to the status quo. The list of graduates who have gone on to lead remarkable lives in not only architecture but numerous other fields of the arts, culture and science is seemingly endless. Through their work both in units and outside the AA, students are encouraged to be leaders and entrepreneurs, individually and collectively. This course develops, deepens and questions the professional practice themes introduced in Intermediate School and encountered in work experience and integrates these comprehensively and critically with design and professional frameworks. It is also intended to provide an informed basis for the next stage of professional experience, thus enabling students to set out as the next generation of innovators.

AIMS
The course is intended to consider the relationships between of architecture and creative disciplines to the individual career paths of the students. It investigates the conditions and factors which influence a professional career within architecture and related fields and includes the changing context and conditions of current and emerging practice, the professional, legal and regulatory frameworks within which to operate, professionalism, responsibilities and duties, basic business management theories for and the principles concerning running a practice and projects, financial and time factors affecting both project design and career development, cost management and control, the roles of individuals and organisations involved in procuring and delivering architectural projects, and how their relationships are defined. The course also considers the ways in which these factors, and the ways in which architects operate, can strengthen or weaken the objectives and implementation of architectural design and beyond.

OUTLINE CONTENT
- Examples of professional practise: Review of modes of architectural and creative practice by exemplar practitioners of AA alumni throughout its history and the frameworks and circumstances that led to the individual success.
- Define your field: What criteria should be taken into consideration creatively and what individual frameworks are in place or can be established
- Forms of practice: Different models of practice ranging form individual let practices to collectives and multidisciplinary teams within architecture and the creative disciplines.
• Forms of and strategies for architectural and creative practice: Principles of running practices and projects, consideration of emerging influences including approaches to design processes, project development and procurement.
• Financial frameworks and business plan: Overview of strategies and approaches to build an architectural or creative practise including financial frameworks, risk analysis and business models.
• Relations: Partnership/collaborations/support/clients—Different forms of important relations within projects within the field of architecture and the creative arts.
• Production: Comprehensive overview organisational and legal frameworks for the production of architectural projects with additional examples from the extended field of creative disciplines, ranging from installations to exhibitions, stage design and performances.

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

On completion of this course, students will be able to demonstrate:
LO4 Adequate knowledge of urban design, planning and the skills involved in the planning process
LO4.1 Knowledge of theories of urban design and the planning of communities
LO4.2 Knowledge of the influence of design and development of cities, past and present on the contemporary built environment
LO4.3 Knowledge of current planning policy and development control legislation, including social, environmental and economic aspects, and the relevance of these to design development
LO6 Understanding of the profession of architecture and the role of the architect in society, in particular in preparing briefs that take account of social factors
LO6.1 Understanding of the nature of professionalism and the duties and responsibilities architects to clients, building users, constructors, co-professional and the wider society
LO6.2 Understanding of the role of the architect within the design team and construction industry, recognising the importance of current methods and trends in the construction of the built environment
LO6.3 Understanding of the potential impact of building projects on existing and proposed communities
LO7 Understanding of the methods of investigation and preparation of the brief for a design project
LO7.1 Understanding of the need to critically review precedents relevant to the function, organisation and technological strategy of design proposals
LO7.2 Understanding of the need to appraise and prepare building briefs of diverse scales and types, to define client and use requirements and their appropriateness to site and context
LO7.3 Understanding of the contribution of architects and co-professionals to the formulation of the brief, and the methods of investigation used in its preparation
LO10 The necessary design skills to meet building users’ requirements within the constraints imposed by cost factors and building regulations
LO10.1 The skills to critically examine the financial factors implied in varying building types, construction systems, and specification choices, and the impact of these on architectural design
LO10.2 The skills to understand the cost control mechanisms which operate during the development of a project
LO10.3 The skills to prepare designs that will meet building users’ requirements and comply with UK legislation, appropriate performance standards and health and safety requirements
LO11 Adequate knowledge of the industries, organisations, regulations and procedures involved in translating design concepts into buildings and integrating plans into overall planning
LO11.1 Knowledge of the fundamental legal, professional and statutory responsibilities of the architects, and the organisations, regulations and procedures involved in the negotiation and approval of architectural designs, including land law, development control, building regulations and health and safety legislation
LO11.2 Knowledge of the professional inert-relationships of individuals and organisation involved in procuring and delivering architectural projects, and how these are defined through contractual and organisational structures

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

TEACHING AND LEARNING STRATEGIES

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

LEARNING SUPPORT

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

ASSESSMENT

Assessment will be based on the following:

The form of submission depends on each student’s individual approach, as the submission itself should serve as a valid example of the expressed ambitions. However the submission should cover a range of specific areas:

- Each Student is ask to submit a comprehensive overview of their professional aims and explain where they want to be professionally in five years’ time.
- The submission should amount to an overall business plan including an analysis of the economic, legislative and social frameworks within the field and the specific aims.
- The student should analyse her/his personal individual talents, existing knowledge and shortcomings. What experience and knowledge do you have, what skills are you still missing and how do you intent to acquire this knowledge?
- The submission should contain a clear representation of personal and professional networks that the student can activate in relation to the expressed aims.
- The work should be backed up with evidence of case studies and examples of best practice that relate to the individual field of activity.

Assessment Criteria

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

Method of Assessment

Formative assessment

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

Summative assessment

Each submission 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
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