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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

More than a school, throughout its history the Architectural Association has been the referent – when not the origin – for the production of new and relevant forms of inquiry, discourse, and radical practice in architecture schools, cultural institutions, and offices worldwide. The AA is the oldest independent school of architecture in the UK because it always, fearlessly and critically, looks into the future. The School carries on its founding mission as an independent academic institution and a learned society. The AA is an independent registered educational charity, without operational affiliation to any UK or other university or educational institution.

The challenges that we all face today as citizens and as architects, are growing in scale and complexity. While some architectural questions span hundreds of years, the emergence of new technologies and changing power structures, combined with growing conflicts and the ethical imperatives of our contemporaneity, make architecture today a radically new, exciting, and challenging discipline. This year at the AA – 2018/19 - presents a series of pedagogical agendas and cultural programmes that articulate what architecture can contribute to the world we live in, from social, political, and cultural points of view. We are to serve and to challenge a society that wants, needs, and desires better ways of living together.

The AA comprises a Foundation Course, a five-year Undergraduate programme, nine Postgraduate programmes, a PhD programme, a series of Special Courses and Part-Time Studies, including Professional Practice Part 3, the AA Summer School, and more than 50 worldwide Visiting School courses. The broad scope of research and work at the AA facilitates different topics and agendas to be developed independently and in parallel to one another.

Embedded in the academic calendar, the Public Programme provides opportunities for students and academic staff to develop research and work via exhibitions, symposia, and publications. Term One focuses on a seminal lecture series hosted by alumni, members, and academic staff under the theme of Directions. These lectures aim to address issues of urgency by pointing towards new spaces of action. The first lecture in 2018/19 will be given by Wolfgang Tillmans, whose work in relation to Brexit, has awoken an entire generation of artists and designers to develop new forms of activism and political engagement. Also, in Term One, Analysis: Drawing Out Practice is a new talks series co-curated by Parveen Adams and Mark Cousins where artists and architects are invited to present their work and then discuss the wider themes, embedded ideas, and underlying agendas in conversation with Mark Cousins. Another new series begins in Term Two; New Canonical Histories, as a way to question and broaden the spaces of reference within our discipline. Project and exhibition: Letters to the Mayor: London, brings local and international architects together in conversation with the decision makers and the different political spheres in the city. Students, staff, members and visitors can learn more about the breadth of our Public Programme and what’s happening throughout the year at the AA, through the weekly online AA Events List.

We are pleased to announce the launch of several new units in the Undergraduate School and the appointment of new teachers at every level of the ARB/RIBA Part 1 & Part 2 accredited course. This year, in the Intermediate and Diploma School we offer 33 units, each one of them with an average size of 12 students, led by two (occasionally three) teachers for a student-teacher ratio no other school matches. Unit briefs engage with topics ranging from housing to fashion, politics to ethics, sustainability to representation, business models to play, and from codes to chaos.

The AA’s Graduate School is a hotbed for experimentation and postgraduate architectural studies. In 2018/19 the PhD programme is organising a series of symposiums and debates, including Table of Contents, which discusses issues of research and methodology, and Domestic Frontiers, organised by our PhD by Design programme, the City as Project, led by Pier Vittorio Aureli and Maria Shéhérazade Giudici.

2018/19 also sees the inauguration of a series of initiatives with the aim to produce transversal conversations throughout the school, offering multiple spaces for focused collective debate. These include: Tools and Agendas commencing in the First Year Studio, Open Seminars emerging from the Diploma School, and the Positions series that brings together postgraduate programmes, alumni and external experts. These three initiatives will bring important
issues to the forefront of the school’s collective agenda and contribute to the development of its ambitious pedagogical project.

Eva Franch i Gilabert
1. 1 THIS GUIDE

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

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

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

- The AA School Academic Regulations 2018-2019
- The Complementary Studies Course Booklet 2018-2019

WHERE WE ARE

Our principal buildings are at 34-36 Bedford Square Bloomsbury central London. We occupy additional premises at 32, 33, 37, 38 and 39 Bedford Square, and 4 and 16 Morwell Street. Additional teaching and learning centres are located in the AA’s Hooke Park, in Dorset.
1.2 ACADEMIC ORGANISATION & MANAGEMENT

Overall Academic Organisation

The AA School is an independent school of architecture governed by the Architectural Association (Inc.) The AA Undergraduate School offers a five-year course in architecture prescribed by the Architects Registration Board and validated by the Royal Institute of British Architects, and is reviewed by the Quality Assurance Agency. The AA School of Architecture consists of 779 (2018-19) full-time students, who study in the Foundation Course, Undergraduate and Postgraduate programmes.

The AA School is made of four distinct parts:

- **A one-year Foundation Course** for students contemplating a career in architecture or related arts subjects. The Foundation Course is separate to and does not form part of the undergraduate programme but offers a place in the First Year of the five-year course upon application and interview, and successful completion of Foundation studies.

- **The undergraduate course** offering the five-year Architect’s Registration Board (ARB) prescribed and Royal Institute of British Architects (RIBA) validated full-time course in architecture comprising:
  - The AA Intermediate Examination providing exemption from ARB/RIBA Part 1 after 3 years of full-time study;
  - The AA Final Examination providing exemption from ARB/RIBA Part 2 after 2 years of full-time study; the AA’s own award (AA Diploma/AA Diploma with Honours) is achieved upon successful completion of the 4th and 5th Years of study.

- **The postgraduate provision** comprising 10 distinct Programmes of advanced full-time studies:
  - 9 are taught Master level Programmes (MA/MSc/MArch/MFA/Taught MPhil) validated by the Open University (OU);
  - The AA is an Affiliated Research Centre (ARC) of the OU for the delivery and validation of the PhD degree.

- **The AA Professional Practice and Practical Experience Examination** leading to exemption from the ARB/RIBA Part 3 Examination, the entry requirement to professional registration as an architect.
  - The course and examination is open to anyone who has successfully obtained their Part 1 and Part 2 qualifications (or equivalency from overseas schools of architecture) and also to qualified practitioners for the purpose of Continuing Professional Development. Eligible candidates will have recent completion of a minimum of 24 months practical experience under the direct supervision of a professional working in the construction industry, 12 of which must be undertaken working within the EEA, Channel Islands or the Isle of Man, under the direct supervision of an architect.

Annual Unit and Course Review and Action

All programmes and courses in the School are subject to systematic internal and external review on a regular basis. This includes review by the School’s School’s academic committees and board (see details below), annual 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 Academic Committee, Teaching & Learning Committee, PhD Committee and Ethics Committee. The Academic Board demonstrates its accountability to the AA Council by submission of quarterly reports and an annual report.
The Senior Management Team (SMT) is responsible for the management and operations of the AA School. The SMT is advisory to the School Director, undertaking such delegated duties as are defined in the AA Scheme of Delegation.

1.3 UNDERGRADUATE PROGRAMME - YEARS 1-5

Programme Structure

The Undergraduate Programme 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 Programme consists of a year-long unit design studio resulting in the production of a design portfolio plus the completion of required complementary studies courses; all the required course submissions must be passed in order to successfully complete a year of study.

First Year

First Year (year one of study – equivalent to FHEQ level 5) is a studio-based teaching environment. It offers a broad introduction to the study of architecture and develops the conceptual abilities, knowledge base and skills for students, in preparation for entering the unit-based Intermediate School. Integral to the First Year design studio are the Complementary Studies courses: History & Theory Studies, Technical Studies, Media Studies.

Intermediate School

The Intermediate School (years two and three of study – equivalent to FHEQ level 6) provides the basis for experimentation and project development within the structure of the unit system. There are 15 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: History & Theory Studies, Technical Studies, Media Studies and Professional Practice (3rd Yr only).

Diploma School

The Diploma School (years four and five of study – equivalent to FHEQ level 7) provides the tools and environment offers an opportunity for the consolidation of individual students’ architectural knowledge, skills and experimentation towards presenting an individual architectural thesis. There are 18 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: History & Theory Studies, Technical Studies and Professional Practice (5th Yr only).

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 Programme incorporates 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>
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<th>Awarding body</th>
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<td>Location of Study/campus</td>
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| Professional, Statutory and Regulatory Bodies | Architects Registration Board  
Royal Institute of British Architects  
Quality Assurance Agency |

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<td>Maximum registration period</td>
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| Full-time | 2 years |
| Sandwich  | N/A     |
| Part Time | N/A     |
| Distance  | N/A     |
| Start date for programme | September 2017 |

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<td>Programme Specification</td>
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<tr>
<td>ARB Prescription</td>
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<tr>
<td>RIBA Validation</td>
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<td>Quality Assurance Agency</td>
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</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 ARB/RIBA 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: AA DIPLOMA SCHOOL, Yrs 4&5: FHEQ LEVEL 7

<table>
<thead>
<tr>
<th>Learning Outcomes 'LO'</th>
<th>On completion of this programme, and in conjunction with the Aims of the programme at this award level, graduates will have:</th>
</tr>
</thead>
<tbody>
<tr>
<td>LO1</td>
<td>The ability to create architectural design that demonstrates an originality of approach towards both aesthetic and technical requirements</td>
</tr>
<tr>
<td>LO1.1</td>
<td>The ability to prepare and present building design projects of diverse scale, complexity and type in a variety of contexts, using a range of media, and in response to a brief</td>
</tr>
<tr>
<td>LO1.2</td>
<td>The ability to evaluate critically and deploy the appropriate constructional and structural systems, the environmental strategies and the regulatory requirements that apply to the design and construction of a self-directed design project</td>
</tr>
<tr>
<td>LO1.3</td>
<td>The ability to develop an informed conceptual and critical approach to architectural design that aims at the forefront of integrating and satisfying the aesthetic aspects of a building and the technical requirements of its construction and the needs of the user</td>
</tr>
<tr>
<td>LO2</td>
<td>A critical knowledge of the histories and theories of architecture and the related arts, technologies and human sciences</td>
</tr>
<tr>
<td>LO2.1</td>
<td>A critical 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>A critical 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>A critical 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>A comprehensive knowledge of the fine arts as an influence on the quality of architectural design</td>
</tr>
<tr>
<td>LO3.1</td>
<td>Knowledge and testing of how the theories, practices and technologies of the arts influence a student’s own advanced architectural design</td>
</tr>
<tr>
<td>LO3.2</td>
<td>Knowledge and testing of the creative application of the fine arts and their relevance and impact on a student’s own advanced architectural design</td>
</tr>
<tr>
<td>LO3.3</td>
<td>Knowledge and testing 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>A comprehensive 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 related to a student’s own advanced architectural design</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 related to a student’s own advanced architectural design</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>Critical understanding and analysis 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>A critical understanding and analysis of the needs and aspirations of building users</td>
</tr>
<tr>
<td>LO5.2</td>
<td>A critical understanding and analysis of the impact of buildings on the environment, and the precepts of sustainable design</td>
</tr>
<tr>
<td>LO5.3</td>
<td>A critical understanding and analysis 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 relevant to a student’s own advanced architectural design methodology</td>
</tr>
<tr>
<td>LO6.1</td>
<td>Understanding of the nature of professionalism and the duties and responsibilities of architects to clients, building users, constructors, co-professional and the wider society as applied to a student’s own advanced architectural design methodology</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 and detailed exploration of the potential impact of building projects on existing and proposed communities</td>
</tr>
<tr>
<td>LO7</td>
<td>Creating and critically applying a method of investigation and preparation of the brief relevant to a student’s own advanced design project</td>
</tr>
<tr>
<td>LO7.1</td>
<td>Researching, critically reviewing and testing precedents relevant to the function, organisation and technological strategy of a student’s own advanced design project</td>
</tr>
<tr>
<td>LO7.2</td>
<td>Understanding of the need to critically 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 critical contribution of architects and co-professionals to the formulation of the brief, and the methods of investigation used in its preparation as applied to a student’s own advanced architectural design methodology</td>
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<tr>
<td>LO8</td>
<td>A comprehensive understanding of the structural design, constructional and engineering problems associated with a range of building designs</td>
</tr>
<tr>
<td>LO8.1</td>
<td>A comprehensive understanding of the investigation, critical appraisal and selection of alternative structural, constructional and material systems relevant to a range of architectural designs</td>
</tr>
<tr>
<td>LO8.2</td>
<td>A comprehensive understanding of the strategies for building construction, and ability to integrate knowledge of structural principles and construction techniques</td>
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<tr>
<td>LO8.3</td>
<td>A comprehensive understanding of the physical properties and characteristics of building materials, components and systems, and the environmental impact of specification choices</td>
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<tr>
<td>LO9</td>
<td>Knowledge, understanding and testing of physical problems and technologies and the function of buildings so as provide them with internal conditions of comfort and protection against the climate</td>
</tr>
</tbody>
</table>
LO9.1 Knowledge and application of the principles associated with designing optimum visual, thermal and acoustic environments

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

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

LO10 A systematic understanding and knowledge of the design skills to meet building users’ requirements within the constraints imposed by cost factors and building regulations

LO10.1 A systematic understanding and knowledge 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 A systematic understanding and knowledge of the cost control mechanisms which operate during the development of a project

LO10.3 A systematic understanding and knowledge of 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 A systematic understanding and knowledge of the industries, organisations, regulations and procedures involved in translating a student’s own design concepts into buildings and integrating plans into overall planning

LO11.1 A systematic understanding and 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 A systematic understanding and 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 A systematic understanding and knowledge of a range of 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 18 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 the Unit. The study of architecture and 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 Practice 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.
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<th>Year /Code</th>
<th>Status*</th>
<th>Unit/Subject Title</th>
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<td>Technical Studies: Anti-disciplinary Migration. Migration form Neb to Zib</td>
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<td>Technical Studies: Piece by Piece</td>
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<td>Technical Studies: Responsible and Responsive Materials</td>
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<td>Technical Studies: Time Based Construction</td>
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### Fifth Year

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<td>History and Theory Studies: The Wolf in the Living Room</td>
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<td>History and Theory Studies: The Project and the Introject</td>
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<td>C</td>
<td>Technical Studies: 5th Year Technical Design Thesis (T5S)</td>
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<td>C</td>
<td>Professional Studies: Architectural Professional Practice</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/Complementary Studies Course offered for the first time in 2018-2019

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**TEACHING, LEARNING AND ASSESSMENT**
### Teaching and Learning
This programme is undertaken in full-time mode only. Students are taught design in small highly focused units via one-to-one tutorials, workshops, seminars and group discussions that 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. Design work in the Unit is integrated with complementary taught courses in History and Theory, Technical Studies and Professional Practice (5th Years only). Unit programme details, teaching schedules and unit events and assignments are described in the unit extended briefs, set by the Unit Masters in conjunction with the School Director and Head of Teaching & Learning 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.

### Assessment
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.

### Award classification
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.

### Accreditation
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.

### LEARNING SUPPORT
Refer to AA School Academic Regulations.

### ADMISSIONS CRITERIA
Refer AA School Academic Regulations.

### ADDITIONAL INFORMATION
Refer to AA School Academic Regulations.

### REGULATIONS
Refer AA School Academic Regulations.

In addition, the following course-specific regulations apply:
- All units identified as compulsory must be passed.
- Learning Outcomes and graduates attributes are specified by the professional and statutory bodies and must all be achieved to pass.
## Evaluating and Improving Quality, Quality Indicators

<table>
<thead>
<tr>
<th>AA Teaching Committee / Academic Board</th>
<th>Periodic/Annual evaluation and action</th>
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<tr>
<td>QAA Subject Review</td>
<td>Quality Assurance Agency</td>
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<td>Professional Accreditation</td>
<td>Architects Registration Board</td>
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<td>Royal Institute of British Architects</td>
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2.3 DESIGN UNITS

The AA Undergraduate Programme 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 to Fourth and Fifth Year students 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. Each year the Diploma School has a balance of units covering a diversity of questions and agendas - the unit trip forms an integral part of many unit design agendas. 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. In parallel to the unit work, skills are developed through Complimentary Studies courses in History and Theory Studies, Technical Studies as well as Professional Practice Studies (5th Years only).
## 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 | Pre-requisite | None
Co-requisite | None | FHEQ Level 7
Barred combinations | None | Architectural Design Units 2-18
Professional body requirements | Architects Registration Board, Royal Institute of British Architects | Lectures, Seminars/tutorials/juries, Self-directed learning
Learning methods | 

### SYNOPSIS

London Supernova; the pataphysics of urban fragmentation.

*Pataphysics will examine the laws governing exceptions and will explain the universe supplementary to this one.*

*Alfred Jarry*

The science of stellar evolution seeks to understand how stars are formed from clouds of gas and dust, grow in mass with orbiting planetary systems and eventually explode as supernova. We tend to conceive of the universe as unchanging and eternal; the reality is that it is in a constant flux of birth and death. Cities are much the same: they grow rapidly when economic conditions are favourable, pulling in immigrants and developing mass in the form of physical infrastructure. But as conditions change they become unstable, hollow out and fragment.

London is a case in point. In ancient times a satellite of Rome, London subsequently grew to become a global centre of gravity. Is it now approaching its own supernova phase? Over the last thirty years the city has exploited the growth of global financial markets while slowly unpicking its social infrastructure. The result—a bloated and unbalanced city propped up by precarious real estate prices. The most global of cities, London is now the most exposed to the disintegration of the international system of free trade and cooperation established in the middle of the twentieth century.

Dip 1 will speculate on the potential of this particular moment in the evolution of the city. Our research will focus on the tension between urban density and fragmentation, the centre and the satellite, the collective and the atomised. This enquiry will include the role of technology in altering our experience of time, space and location. We will use the imaginary science of pataphysics as a research methodology: a mystical nineteenth century literary device, pataphysics explores the uncertain, the exception and the surreal. We will continue to encourage filmic and time-based representational techniques, large-scale model making and engagement with the mythical. The resulting speculations for a future London will push the limits of the polemic in order to teasing out the possible.

### 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 relating to London and its satellites (local or global), 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 demonstrates an originality of approach towards 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 evaluate critically and deploy the appropriate constructional and structural systems, the environmental strategies and the regulatory requirements that apply to the design and construction of a self-directed design project

LO1.3 The ability to develop an informed conceptual and critical approach to architectural design that aims at the forefront of integrating and satisfying the aesthetic aspects of a building and the technical requirements of its construction and the needs of the user

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

LO3.3 Knowledge and testing 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, bar and restaurant and woodland workshop facilities and campus at Hooke Park in Dorset. 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 and poetic 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
A summative assessment takes place at the end of 4th Year to determine whether a student passes to 5th Year. The student portfolio is considered, subject to all required Complementary Submissions having been passed, by the Final Check Review panel and records one of the following assessment recommendations:

- Pass (to Fifth Year)
- Tutor Check (for Pass to Fifth Year)
- Incomplete (July Review)
- Fail (Repeat Year with mandatory January Progress Review to assess progress and future studies at the AA School)
- Fail (Asked to leave the School)
AA Undergraduate Programme Guide – Diploma School – Academic Year 2018/19

External Examiners review a representative sample of complete Fourth Year academic portfolios to confirm the School’s progression standards.

A summative assessment takes place at the end of a minimum of two years (5th Year) 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 a) award of the AA Diploma/AA Diploma with Honours and b) attains the award ARB/RIBA Part 2.

A) award of the AA Diploma/AA Diploma with Honours records one of the following assessment recommendations:
- Pass
- Fail

B) The AA Intermediate Examination (ARB/RIBA Part 2):
- ‘Pass’ is recorded as having met the internal standards for the academic and professional award ARB/RIBA Part 2. Each student that attains a ‘Pass’ will subsequently present their portfolio to the External Examiners for confirmation of that result.
- ‘Fail’ is recorded as not having met the internal standards for the professional award, the student portfolio is withdrawn with a recommendation to repeat Fifth Year. Fifth Year may be repeated on one further occasion only, to a maximum of two attempts in total. Failed portfolios are presented for information only to External Examiners by the relevant unit master.

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

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<td>Communication:</td>
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<td>Visual</td>
<td>✔</td>
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<td>Written</td>
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<td>Self-management skills</td>
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<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>
<td>✔</td>
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<tr>
<td>Critical skills/ability</td>
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**SYNOPSIS**

**Living Matters**

‘The machine man only designs, he no longer builds but leaves the building to other specialists; he no longer builds for himself but only for others; this is the architect of today. The resultant home is not an organic whole but a conglomerate. After the floors, walls and ceilings are put in place, man is invited to orient himself in this vacuum and to make himself as comfortable as he can.’—Frederick Kiesler

Architect, and philosopher Frederick Kiesler would denounce the determinacy of functionalism arguing that it failed to reconcile itself with the volatility of lived experience. He would seek, instead, a greater continuity between the ‘physical’ and ‘psychic conditions’ of twentieth century life through design. Fast forward to today, and we find ourselves in a world engulfed by technocracy and multimedia. Kiesler’s continuity has found its apex in the increasing sophistication of everyday apparatuses and internet-enabled devices the preponderance of which has led to what a phenomenon termed a “digital amnesia:” the experience of forgetting information and trusting a digital device to remember it for you. This relationship between mind and matter, as we will argue in this unit, underpins a range of significant questions for twenty-first century design. Can we design for new living paradigms, peculiar existences, and materially advanced habitats? Can the augmented, information-impregnated material matrix within which we exist, become an integral part of the way contemporary living is organised and practised? This unit represents an inquiry into the true architectural, spatial, poetic and communicative spectrum of contemporary life. In the contexts of today’s cultural climate—and the existential conflation of life and work—Living Matters will challenge current materialist perceptions. We will explore and investigate inhabitation and interiority so as to merge these introspective ideas with broader definitions of matter, space and living and explore the possibility of a Kieslerian continuity in the present. The unit will be supported by Elia Zenghelis, who will act as visiting critic, and will run one workshop per term. The workshops will highlight the concepts of domesticity and the related Institutions, as formative agents in the principles, theories, and tenets adopted for “making the city”, whilst critically examining their strengths, as well as their weaknesses.

**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 habitats and the relation between living and materiality.
- 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 internal arrangement and the relation of this to materiality, space 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. 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 demonstrates an originality of approach towards 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 evaluate critically and deploy the appropriate constructional and structural systems, the environmental strategies and the regulatory requirements that apply to the design and construction of a self-directed design project
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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, bar and restaurant and woodland workshop facilities and campus at Hooke Park in Dorset. 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 regarding spaces of living and their 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 notion of habitat and the relation of materiality and inhabitation
- 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.

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

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## DIPLOMA DESIGN UNIT 3

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<tr>
<th>Unit Title</th>
<th>Code</th>
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<tr>
<td>Level</td>
<td>Fourth Year, Fifth Year</td>
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<tr>
<td>Unit Master</td>
<td>Christina Varvia, Merve Anil</td>
</tr>
<tr>
<td>Credits</td>
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<td>Pre-requisite</td>
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<td>Architects Registration Board, Royal Institute of British Architects</td>
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<tr>
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### SYNOPSIS

From Brunelleschi’s anamorphic projections to present day machine vision the architectural act has always relied on optical devices to inform its perception and production of space. Today, the speed by which new technological prostheses transforms our sensorium — our ability to see, hear, perceive — challenges the boundaries of architecture. This unit proposes a deep interrogation of the technologies that capture, process and transform space into media.

Nowhere is this more relevant than in the fields of conflict. Territories are no longer only physical realities guarded by fences, but also fields of view, frequency spectrums, circuits of electricity. Whether smart-phones, body cameras, CCTV, drones, satellites, radar, sonar, or laser these systems have a political afterlife. When such media enters into legal process as evidence, their technological thresholds are in fact the locale of political struggle — they are fought over, often with the same rigor as nations fight for their physical borders. If architects are to regain their agency within the media saturated present, they ought to also become critical technologists, experts, artists and activists.

Drawing from the work of Forensic Architecture, the unit will develop investigative frameworks to examine the ruptures of civic life, the moments when the otherwise dormant political forces erupt in violent expression. We will analyse the choreography of violence and forensically unpack breaking news about police brutality, urban warfare and government corruption. Working on four dimensions and shifting scales from the granularity of the moment to the latency of centuries, we will design optical devices, media hacks, radio glitches and spatial interventions that will mobilise and activate political movements.

Building on a series of Open Research Seminars and workshops with theorists, scientists, activists and artists, the projects will operate in a variety of forums, from human rights courts, to parliaments, press conferences and exhibitions. These forums will be considered both as sites for intervention, as well presentation and performance, making the research operative, enacted, alive.

### 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

- Spatial research on a particular political event, or event of conflict.
- Investigation into the relationship between the event and wider political, historical or cultural context.
- Interrogation of optical devices, recording devices and other technologies that mediatise space.
- The design of a spatial intervention, media hack, technological appropriation etc. in order to challenge an existing power structure.
- Developing a thesis within the theme of investigative architecture.
- Drafting a body of work that expresses the issues discussed through time-based media, architectural drawings, models, installations, visual rendering, films and animations.

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 demonstrates an originality of approach towards 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 evaluate critically and deploy the appropriate constructional and structural systems, the environmental strategies and the regulatory requirements that apply to the design and construction of a self-directed design project

LO1.3 The ability to develop an informed conceptual and critical approach to architectural design that aims at the forefront of integrating and satisfying the aesthetic aspects of a building and the technical requirements of its construction and the needs of the user

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

LO3.3 Knowledge and testing 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, bar and restaurant, and woodland workshop facilities and campus at Hooke Park in Dorset. 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 architecture, politics and media.
- Critical and rigorous involvement in all phases of the research, as well as an ability to formulate and sustain an independent thesis.
- Design of an architectural methodology to either spatially or technologically interrogate a specific context.
- Selection of the appropriate tools of investigation and representation and drafting a complete and well crafted body of work.
- Development of analytical skills and 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**
A summative assessment takes place at the end of 4th Year to determine whether a student passes to 5th Year. The student portfolio is considered, subject to all required Complementary Submissions having been passed, by the Final Check Review panel and records one of the following assessment recommendations:

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External Examiners review a representative sample of complete Fourth Year academic portfolios to confirm the School’s progression standards.
A summative assessment takes place at the end of a minimum of two years (5th Year) 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 a) award of the AA Diploma/AA Diploma with Honours and b) attains the award ARB/RIBA Part 2.

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

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SYNOPSIS

Remote Sensing—The Coast of Europe

The project is to consider the altered and rapid oscillations of the relationship between World Systems and the Earth System through remote sensing. Multiple modes of bringing together research and design, theory and advanced practices are gathered in experimental projects. We increase pressure on what constitutes architecture, how it makes sensible, it senses and it makes perceivable, the dynamic territorial mutations associated with the European space in the new intensified geological epoch.

When considering the work in progress of the European project the question of what is a polity, how it is assembled, gathered, secured, and governed, forces us to face simultaneous and symmetrical challenges. Distinctions between domains of human agency and those of complex technological structures seem to wane. Continuity of ecological processes and territorial organisations appears rapidly shifting into a scattered, lacunar assemblage of layered and asynchronous environments.

The rise of the Anthropocene, with the dominance of the technosphere upon the complex multi-scalar cycles of the Earth, is tightly interwoven with remote sensing technologies. It is both the result of the extended use of computational models of management and securing of resources based on distributed measurement and surveying technologies—supply chains synchronised through planetary positioning systems, bio-geo-chemical commodity markets relying on ultra-rapid availability of information at a distance. And it is detected and analysed through these vary same technologies. The arraying of sensors, satellites, airborne surveys, bathymetric multi-beam sonars, seismic readings are linked and stacked into the vast machine that supports contemporary Earth sciences.

Refracting, scanning, sounding, beaming, echoing, reflecting, scattering, diffracting: remote sensing technologies interact with the material structures and cycles of our planet and are increasingly shaping our entanglement with the transformation of contemporary territories. We operate by measuring within, amidst, in the middle of processes and events: it is not possible to be removed, remote.

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
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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.

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Re-Assessment Refer AA School Academic Regulations.

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

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**SYNOPSIS**

**A NEW TOOL**

In the spirit of Joël de Rosnay, who in 1975 called for the definition of a new tool for observing and grasping the infinitely complex, we think it is appropriate to develop a tool for building cities that is at once conceptual, methodological, and operational to enact these values and fulfil the current physical, social and environmental challenges of our cities.

The urban fabric of Paris and its buildings are a powerful source of inspiration for the design of this tool. Paris is the densest city in Europe in terms of population and human density—meaning inhabitants + jobs—and among the 5 densest cities in the world.

At the origin of this model are the work and thought of a central figure, Baron Georges-Eugène Haussmann. From 1853 to 1870, as Prefect, he completely reformulated the foundations of the city according to the values of modernity of the nineteenth century. If we consider the size of the urban fabric involved (75% of the built environment) and the speed of the works (in less than 20 years), we can easily consider his intervention as a new, fully planned and designed city project.

With an eye to current challenges, one can decipher the properties of Haussmann’s urban fabric using a process of dissection, classification, and comparative analysis. At each level and according to each component, the urban fabric of Haussmann’s Paris expresses a set of characteristics that guarantee several fundamental balances: density and viability, permanence and resilience, sobriety and diversity, connectivity of long and short distances, identity and universality, intensity and a welcoming urban spirit, and attractiveness and inclusiveness.

Form City & Density will study these features based on the experiences that students will draw from several housing projects in Paris. The goal is to establish a reciprocal link between the architecture and the city, and to thereby consider the architectural project as part of a larger composition where each piece expresses the values of the whole.

This is not an urban planning class, or a dogmatic exercise in the notion of context. Throughout this year, we will erase the limits between the different scales and disciplines to place the architectural project once again at the centre of urban challenges and opportunities.

**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 and analysis of the Parisian urban form. Definition of the site for the project and issues related to the context.
- Design of a masterplan and definition of an urban development strategy.
- Research on the types of collective dwellings. In situ application through a real project scenario.
- Drawing of a collective housing project, from the city to details.
- Representation through a complete corpus of elements: drawings, models, films and diagrams.

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:

- Understanding the importance of the link between project and city.
- Coherence between the proposal and the challenges of the contemporary city
- Correspondence between conceptual and analytical questions and their formal resolutions
- Innovation of the habitat through a reflection on the use and the resilience of the model
- Communication strategy and representation in coherence with the content
- Highlighting a critical point of view
- Development of analytical skills and 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
A summative assessment takes place at the end of 4th Year to determine whether a student passes to 5th Year. The student portfolio is considered, subject to all required Complementary Submissions having been passed, by the Final Check Review panel and records one of the following assessment recommendations:

- Pass (to Fifth Year)
- Tutor Check (for Pass to Fifth Year)
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A) award of the AA Diploma/AA Diploma with Honours records one of the following assessment recommendations:
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B) The AA Intermediate Examination (ARB/RIBA Part 2):
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**TRANSFERABLE SKILLS**
The student will have an opportunity to practise the following skills:

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### SYNOPSIS

**Nobody’s Home**

The home is the atomic unit of society. Within it, power relations are formed and perpetuated: gender discrimination, institutional racism, class structure, and wealth inequality all begin at home. Social conditioning is embedded in every facet, from how the home is financed to how it is furnished.

The boundaries of the domestic sphere have always been unstable. Today, a variety of factors from the political to the technological are transforming our domestic habits. In particular, privacy and publicness, leisure and labour have merged into a non-stop 24/7 reality that dissolves the home into its urban context.

By examining the home in great detail we hope to develop less prescriptive and deterministic models of domestic life. The home should be the exemplar of the civilisations we want to construct. We must therefore approach domestic space with scepticism and imagination, interrogating convention while proposing an everyday life derived from first principles.

To understand the invention of the home requires matching very basic material concerns against intellectual, historical, political and scientific frameworks. These complex interrelationships can sometimes be surprising. For example, the simplest household ritual like running a bath immediately implicates geography, climate, technology and infrastructure, macroeconomics, land management, engineering of many kinds, and labour theory. This unit will explore prototypical dwellings and the construction of everyday life. Their ideal subjects will be not specific residents. A home for nobody is a home for everybody.

### 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 into housing, including its social, political, financial, material and technical formation.
- Historical research into the home, including its psychological and power role in society.
- Research into the relationship between capitalist economics, land use, governance and housing.
- Investigation into English suburban environments; the selection of a specific site and context, its history and architectural potentials.
AA Undergraduate Programme Guide – Diploma School – Academic Year 2018/19

- Design of architectural projects based on reimagining the home and developing new models of contemporary housing; to be represented in drawings at appropriate and multiple scales, and though other media and representation.

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 demonstrates an originality of approach towards 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 evaluate critically and deploy the appropriate constructional and structural systems, the environmental strategies and the regulatory requirements that apply to the design and construction of a self-directed design project

LO1.3 The ability to develop an informed conceptual and critical approach to architectural design that aims at the forefront of integrating and satisfying the aesthetic aspects of a building and the technical requirements of its construction and the needs of the user

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

LO3.3 Knowledge and testing 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, bar and restaurant, and woodland workshop facilities and campus at Hooke Park in Dorset. 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 capitalism, property, housing and the home.
- 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.
• Drafting of a complete and competent set of drawings to represent the project.

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

Theoretical Development:
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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Method of Assessment
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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**

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Unit Title | DIPLOMA DESIGN UNIT 7 | Code
---|---|---
Level | Fourth Year, Fifth Year | Status | Compulsory/Option
Unit Master | Hamed Khosravi, Platon Issaias | Terms | 1, 2, 3
Credits | 4th Yr: 80/120, 5th Yr:90/120 | FHEQ Level 7
Co-requisite | of Diploma Design Units 1–6, 8–16 | Pre-requisite | None
Professional body requirements | Architects Registration Board, Royal Institute of British Architects | None
Learning methods | Lectures, Seminars/tutorials/juries, Self-directed learning | None

SYNOPSIS

Fluid Territories: The North Sea

The prehistory of the global market is the subject of dispute, however many scholars have traced it back to the sixteenth century and the age of colonialism, when the great sea empires and maritime nations arose. The time when the sea was no longer seen only as home to nomadic populations of humans and animals, but also as a space of flows of goods, capital and information. Among those sea empires, British, Dutch, Belgian, French, and Nordic states had their forces conquered in more than half of the globe, while they were all based on the North Sea as their safe haven, a rather small body of water through which most of the world was controlled.

It was the inherent order of the maritime space that has served the colonisation of the territories; a form of a spatial order that has altered how land and its people are occupied and controlled. The space of the sea, with its ontologies of openness—represented in free navigation, trade, and transportation—, shaped the very idea of urbanisation, a system and a technology of governance of the territory. What we understand today as a terrestrial concept, we claim that it emerged by projecting a maritime order onto the land, opening up the borders and creating unlimited circulation, particularly developed during the mid-nineteenth century by Ildefonso Cerdá’s Teoría general de la urbanización (1867), following the conceptual propositions put forward by Michel Chevalier in Système de la Méditerranée (1832).

In our reading, the North Sea represents an exemplary case; while having served the colonisation of the territories across the world, it is the most urbanised body of water, and a disputed territory. While bordering the mainland Europe it has been often turned into a platform for geopolitical affairs with the UK as well as the Nordic countries. Such strategic role has manifested itself in various military, religious, economic, and social ties and divides, which has consequently made the North Sea a conflictual ground. Indeed, its contested history has never ended, and it is ever more present to this day. The ongoing disputes about resource extraction, trade, fishing, management of refugee flows and of course Brexit are only very recent examples of what such a long history could reflect on today’s affairs.

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

• Collective and individual research on the territorial scale, incorporating historical analyses, spatial configuration, environmental and climate impacts, social and political dynamics, spaces of flows and production.
• Formulating research questions, addressing problem statements in regard to the targeted territory, its spatial configuration, embedded ecologies, and subjects.
• Methods of representation of a complex and dynamic system in a territorial scale, through drawings, model making.
• Formulating a design brief; multi-scalar, contextual, and projective.
• Research-by-design proposal for testing alternative spatial tectonics, urban forms, and architectural types in relation to the articulated statement and the research questions.
• Elaboration of the design proposal into multiple scales, Micro to Macro.
• Employing costume-made modes of representation for the project.

LEARNING OUTCOMES

Definitions

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

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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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published school events lists, bar and restaurant and woodland workshop facilities and campus at Hooke Park in Dorset. 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 complex territories, and their embedded social, political, and economic systems
- Historical and theoretical knowledge of the territory, forms of settlements, and cities in relation to target subjects
- Understanding, modelling, and representing spatial characteristics of dynamic systems
- Critical understanding of the project in multiple scales, from interior, building, city, to territory
- Skills in architectural design satisfying aesthetic, programmatic, and technical requirements of a proposal
- Development of design brief and design process in regard to historical and theoretical studies, art, human sciences, as well as socio-political, environmental, and cultural aspects
- Drafting well-developed drawings and models that encompass the idea of the project in multiple 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:**
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Synthesis of conceptual, critical and technological issues together with user and spatial requirements and the ability to discuss and refine these in relation to the emerging project. 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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<td>Unit Master</td>
<td>Maria Fedorchenko, Bozar Ben-Zeef</td>
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### SYNOPSIS

The unit will focus its project on the European city, exploiting its tensions and collisions to advance a new generation of urban architecture. Taking a post-dialectic and opportunistic approach towards clashes between history and modernity, we will develop individual briefs by dissecting the problems of preservation and renewal, monumentality and efficiency, identity and globalisation. Taking on the challenge to rethink and expand previous models for complex and dynamic ‘mega-’ and ‘meta-elements’, we will test new hybrids between archetypes and typologies on multiple levels and scales of transition, and put architecture at the core of the transformation of the city.

Following targeted diagnostics of the most symptomatic tension points – with immanent departures, clashes and hijacks of current structures and logics – we will explore their alternative futures as sites of radical displacement. As our visionary provocations would build upon earlier condensers and “multipliers” of urban content, we will stress the connections between the project and its contexts – urban and disciplinary – making crucial links between contemporary dilemmas and long-standing pursuits of figure/ground, diagram/programme, element/framework. Our theoretical and practical arsenal will rely on awareness of contemporary reality and knowledge of architectural history.

Between strategic engagement with social and spatial conditions and intense experimentation with design tools and processes, we will animate the project beyond its early triggers. It will unfold through an exciting intellectual and creative journey – through catalytic encounters with architectures past and present, leaps between diverse methods and techniques, and exchanges between dissenting voices, personal canons and provisional histories that underlie our architectural culture.

Ending up with rich catalogues of urban concepts and design prototypes – as complex junctions and transfers as well as intricate morphologies – we would then integrate the year-long projects in curated displays of synthetic representations and well-edited publications. Combined outputs would demonstrate how our transitional elements perform in multiple domains – built and imagined, concrete and abstract – changing the ways we think about and work within the city 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-design exercises focusing on various models of ‘social condensers’ and related visionary urban projects, with the emphasis on the 20th-21st centuries. Further research into the discipline of architecture and the built contexts of the European city - through key texts and case-studies; analysis and fieldwork.
- A unit trip to Milan, Italy. Extension of the investigation, and further optional student trips to select European centers. Consideration of challenges to mixed-use and evolving urban complexes and hubs in view of various clashes between history and modernity.
- Preparation of an urban manifesto and a provocative design concept. Formulation of detailed design brief, focusing on a particular aspect of the future architecture of ‘condensers’ that can address diverse forms and programmes, and engage with urban transitions on multiple scales;
- Development of a design proposal for a singular architectural structure or a system of structures, testing new links between dissimilar programmes and spatial platforms. Locating the architectural proposal within a larger theoretical project on the city.
- More detailed studies of select architectural elements, depending on the chosen problematic and direction. Development of conceptual and spatial aspect of these elements and sequences of their activation and operation over time.
- Creative engagement with visual representation (through drawings and models) to reveal dynamics of transitions, synthesis, and long-term impact on urban space. Assembling a set of final synthetic design plates and physical models, and preparation of final year Books to include the relevant texts.

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

LO1  The ability to create architectural design that demonstrates an originality of approach towards 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 evaluate critically and deploy the appropriate constructional and structural systems, the environmental strategies and the regulatory requirements that apply to the design and construction of a self-directed design project

LO1.3 The ability to develop an informed conceptual and critical approach to architectural design that aims at the forefront of integrating and satisfying the aesthetic aspects of a building and the technical requirements of its construction and the needs of the user

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

LO3.3 Knowledge and testing 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, bar and restaurant and woodland workshop facilities and campus at Hooke Park in Dorset. 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 visionary projects with the contemporary demands on architecture, to ensure their instrumentality and relevance;
- Ability to experiment with form and program of project to engage with diverse inputs, spaces and activities, and to challenge the established typologies;
- Ability to critically assess and re-contextualize design experiments within larger theoretical frameworks; apply analytical tools and methods to precedents and the student’s own emerging proposals; being aware of the intellectual and creative progression;
- Ability to represent the overall project via well-structured and edited outputs – including final sets of portfolio plates, physical models, and end-of-year publications;

**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
A summative assessment takes place at the end of 4th Year to determine whether a student passes to 5th Year. The student portfolio is considered, subject to all required Complementary Submissions having been passed, by the Final Check Review panel and records one of the following assessment recommendations:
- Pass (to Fifth Year)
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External Examiners review a representative sample of complete Fourth Year academic portfolios to confirm the School’s progression standards.

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

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Unit Title | DIPLOMA DESIGN UNIT 9 | Code
--- | --- | ---
Level | Fourth Year, Fifth Year | Status | Compulsory/Option
Unit Master | Antoine Vaxelaire, Stefan Laxness | Terms | 1, 2, 3
Credits | 4thYr: 80/120, 5thYr: 90/120 | FHEQ Level 7
Co-requisite | of Diploma Design Units 1-8, 10-18 | Pre-requisite | None
Barred combinations | None | Professional body requirements | Architects Registration Board, Royal Institute of British Architects
Learning methods | Lectures, Seminars/tutorials/juries, Self-directed learning

SYNOPSIS

P2P, If this is a Bassoon, I am a Baboon: In 1929, the French composer Emile Saint Saens attended the infamous premiere of Stravinsky’s Rite of Spring. Astonished by the sound the bassoon produced, Saint Saens ironically told a friend “If this is a bassoon, I am a Baboon”; he knew the instrument and its potential very well, yet he had never heard a bassoon produce such a sound. To Saint Saens’ expert eye, nothing had changed, yet everything was different. Stravinsky’s trick was both simple and elegant. He pierced a new hole in the bassoon’s core; a rigorous and humble update that would change music forever. This year Diploma 9 will continue to construct Pantopia by embracing Stravinsky’s design strategy. We too will trick the forces at play to create alternative outcomes; We too will rigorously twist every bit of information to update antiquated systems in place. Our objective is naively simple: subverting current technological landscapes to create collateral benefits rather than collateral damages. Pantopia is not another name for a 21st century utopia, but a near-reality terrain where outdated paradigms of politics, economy and identity are heavily resisted, provoked and ultimately updated. Far from isolated and idealistic, Pantopia is connected and pragmatic; it exists on every cubic centimetre that make up our world and presents itself as a fierce agonistic adversary of the current hegemonic state of affairs. The students will first create an atlas of the spatial territory their project covers, then they will design the machines that operate within the atlas, in order to ultimately leak the project and provoke the possible new paradigmatic individuals of Pantopia to emerge. The Unit will continue to act as a multi-lingual non disciplinary incubator, where a series of ambassadors from a wide range of disciplines will join us to help identify, contextualise, tweak and leak our Pantopian architectures.

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.

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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.
- 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:
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| Self-management skills | ■       | ■        |
| Manage time and work to deadlines | ■       | ■        |
| IT/CAD techniques      | ■       | ■        |
| Information management | ■       | ■        |
| Critical skills/ability | ■       | ■        |
Unit Title: DIPLOMA DESIGN UNIT 10

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<td>Unit Master</td>
<td>Carlos Villanueva Brandt</td>
<td>Terms</td>
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<tr>
<td>Professional body</td>
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<td>Learning methods</td>
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SYNOPSIS

CONSTRUCTING INTERACTIVE SPACE

Diploma 10 will start by focusing on seven specific points in the city, anchor buildings, which were key to an earlier transformation of London: Hawkmoor’s seven churches. We will work directly with the urban fabric around these points by means of a continuous process of disentangling and constructing space. The disentangling will allow us to reassess the makeup of true space and the constructing will enable us to experiment with new types and configurations of space. After choosing one of the seven starting points, you will arbitrarily scan the surrounding area to create a construct (a multilayered 3D model) that includes the salient physical and social variables that make up the spatial complexity of this fragment of the city and, at a larger scale, the economic, social and political realities of the relevant borough. The intention is to work simultaneously with the reality of the city: the context, and its abstraction: the construct.

For the initial proposals, we will use the construct to design some abstract spatial experiments and then combine it with the context to experiment with different ways of tweaking the scanned area. Can architecture provoke engagement? We will consider how narratives and situations influence or inform architectural spaces and urban territories. If we accept that each of the seven starting points was a focal point for urban transformation, then what would be a contemporary focus point for London? Using our spatial experiments and by adapting a relevant brief we shall have to invent one. Within the area of the construct, you will develop a detailed architectural design for a contemporary focus that combines physical structures and situations to make a configuration of interactive spaces. Finally, we will question architecture’s urban role. Can it be transformative? Can it be direct and form an integral part of the city’s live realm?

The aim is 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 Cairo (to be determined).

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.
• In considering detailed design, production and construction, we will experiment with research ideas that range from geometry to materials, from structural principles to cladding patterns, from computational fabrication to methods of assembly and from the environmental to the sustainable. Using a composite architectural language that integrates combinations of spaces, situations and strategies, we will develop a technical thesis. 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 form an integral part of the detailed design and develop a selection of the research ideas in detail. It will concentrate on 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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LEARNING SUPPORT
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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 and 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:
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### SYNOPSIS

**City of Broken Relationships**

What is the inherent structure of the city that enables it to give room to exceptions, events, products, and architecture that are accidental and bespoke? How does it allow time for various relationships to break apart while memories fade away and to start anew? What are the mechanisms of intervals that keep the landscape of the city alive where nothing works as intended?

From stories that take place inside a living room, incidents in a small alleyway, urban plans that have failed to deliver what they have promised, in so many ways, we can describe London as a city made from broken relationships. London is a post-colonial city that has grown on the post-industrial city. With broken families, mismatched couples and misfit individuals many of which have remarkable stories to tell along with their furniture, buildings and incidental spaces, London is a collaged city made by frictions between different values and languages.

Dip 11 this year will investigate London’s interiority with fresh eyes by searching and listening to the stories of broken relationships. We will be sampling incomplete pieces of architecture that speak about love stories between people and buildings and unresolved spaces of the city seen as manifestations of conflicting values embedded in its fabric.

The unit would like to invite students on the undefined theme of Interior Urbanism by contributing individual values towards the importance of the interiority against instrumental forces of urban erasure driven by the current economic and political climate of the UK. Our design would like to form a collection of semi-fictional scenarios and storyboards as an anthology from which London can be rewritten and recomposed from the things as found.

### 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 undertaken
• Material investigation of urban detail components 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
• Seminar on urban geology walk by Ruth Siddel
• Seminar on Street Observation Studies
• Seminar on Thomasson
• Seminar on London Psychogeographic Association
• Seminar on Akira Yamaguchi
• 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 demonstrates an originality of approach towards 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 evaluate critically and deploy the appropriate constructional and structural systems, the environmental strategies and the regulatory requirements that apply to the design and construction of a self-directed design project

LO1.3 The ability to develop an informed conceptual and critical approach to architectural design that aims at the forefront of integrating and satisfying the aesthetic aspects of a building and the technical requirements of its construction and the needs of the user

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

LO3.3 Knowledge and testing 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, bar and restaurant and woodland workshop facilities and campus at Hooke Park in Dorset. 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**

A summative assessment takes place at the end of 4th Year to determine whether a student passes to 5th Year. The student portfolio is considered, subject to all required Complementary Submissions having been passed, by the Final Check Review panel and records one of the following assessment recommendations:
• Pass (to Fifth Year)
• Tutor Check (for Pass to Fifth Year)
• Incomplete (July Review)
• Fail (Repeat Year with mandatory January Progress Review to assess progress and future studies at the AA School)
• Fail (Asked to leave the School)

External Examiners review a representative sample of complete Fourth Year academic portfolios to confirm the School’s progression standards.

A summative assessment takes place at the end of a minimum of two years (5th Year) 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 a) award of the AA Diploma/AA Diploma with Honours and b) attains the award ARB/RIBA Part 2.

A) award of the AA Diploma/AA Diploma with Honours records one of the following assessment recommendations:
• Pass
• Fail

B) The AA Intermediate Examination (ARB/RIBA Part 2):
• 'Pass' is recorded as having met the internal standards for the academic and professional award ARB/RIBA Part 2. Each student that attains a 'Pass' will subsequently present their portfolio to the External Examiners for confirmation of that result.
• 'Fail' is recorded as not having met the internal standards for the professional award, the student portfolio is withdrawn with a recommendation to repeat Fifth Year. Fifth Year may be repeated on one further occasion only, to a maximum of two attempts in total. Failed portfolios are presented for information only to External Examiners by the relevant unit master.

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

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<td>Unit Master</td>
<td>Inigo Minns, Manijeh Verghese</td>
<td>Terms 1, 2, 3</td>
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<td>Pre-requisite None</td>
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<td>Co-requisite</td>
<td>of Diploma Design Units 1-11, 13-18</td>
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<td>Barred combinations</td>
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**SYNOPSIS**

**Material World**

*It matters what matters we use to think other matters with; it matters what stories we tell to tell other stories with ... It matters what stories make worlds, what worlds make stories. – Donna J. Haraway*

We are living in a material world. Inscribed within any material is a reading of geography, history, politics, economics, social structures and power – all stratified within matter as scripts waiting to be revealed and read. These materials when refined and processed for use, lose their innocence. No longer neutral and passive they become enmeshed in our value and belief systems and take on new meanings and worth.

This year Diploma 12 explores the implications of existing materials and processes: taking them as weak signals in the present that suggest possibilities for the near future. In a similar manner to Formafantasma’s Ore Streams, where spaces made from salvaged materials are juxtaposed against images of Mars, and referencing the extra-terrestrial origin of these materials, we will seek out new ways to map flows of matter and their impact on our built environments and social spaces. We will investigate raw minerals taken from the earth for refinement and living matter harvested for use: we will look at born-digital substances and spiritually imbued matter resonant with power and meaning while questioning the true nature of these materials, to reconsider them for what they could be, as drivers for architecture.

Through a precise design methodology, as well as workshops with practitioners from different disciplines, the unit will continue to develop individual forms of strategic architectural practice. We will help develop the students’ expertise – focussing on how to express spatial agendas through diverse media and modes of operation. Armed in this way, with both an urgent agenda and a refined technical ability, we will investigate how to employ materials beyond just their aesthetic, formal or experiential qualities, transforming them into agents of 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 materials and how they can inform spatial design and behaviour.
- Development of students’ own thesis relating to how materials can construct 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 for a near future scenario and also explore alternative means of architectural practice.
- Development of a student’s own practice processes and outputs in consultation with tutors.
- Design of architectural projects that address a defined near 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:

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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
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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, bar and restaurant and woodland workshop facilities and campus at Hooke Park in Dorset. 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.

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Method of Assessment
Formative assessment
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Self-management skills

Manage time and work to deadlines

IT/CAD techniques

Information management

Critical skills/ability

64
**SYNOPSIS**

The Boring Revolution

London is at the coal face of massive change - staring into the 21st Century Great Restructuring. This restructuring will be of a speed and scale perhaps unwitnessed by any major global economy in modern history. Yet our public discourse seems stuck on 'tweaking' our future into existence (blaming housing shortages; forcing energy price caps, or reducing economic development to 'enterprise zones') or enraptured by economic nationalism. The foundational transition of our urban society cannot be reduced to either of these reactions.

For context, are witnessing massive technological and organisational disruption of our society. This is giving rise to such issues as stagnating middle class wages (as articulated by Branco Milanovic’s elephant graph), or the decoupling of economic growth from employment (Instagram sold to Facebook in 2012 for $1bn having only 13 employees) to the downsizing of major employers as leading European Banks or the rise of disruptive care organisations like Buurtzorg in the Netherlands – with 10,000 nurses and only 50 people in HQ.

These are early signals of a new economic reality, where the rise of platform, automation and AI economies are driving the birth of the post managerial city. It’s our firm belief that this new reality doesn’t mark a coming redundancy of humans - merely the redundancy of humans as bad robots – as every industrial revolution has always gone hand in hand with a reinvention of what it means to be human, with profound implications for our built environment. However, in our stagnating current discourse we see how rising inequality, stagnating social mobility and the lack of a convincing inclusive future narrative on our cities come with the acute risk of social delimitation and individual alienation, in turn impacting on our health, social contracts and political behaviours.

It is in this visible reality - a brittle London, quite possibly accelerated by Brexit - that we will work together to reimagine and repurpose what it means to be human, and remake our city and its institutions for a new human-machine age that we want to live in. Our research studio will understand architecture as a strategic design discipline which operates diagonally; simultaneously experimenting with policy, technology, and storytelling, through to its physical manifestation. Exploring implications of universal basic income on the spatial geography of London, reinventing tokenised property rights and its implication on architecture, re-imagining the city in a world of real-time planning. We believe it is at these intersections that London will be reborn.

**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

- Expanded methods of research: primary research (contact institutional stakeholders), ethnographic research (interview local audience) and desktop research.
- Develop skills in data analysis/visualisation tool and software for system thinking and mapping.
- Compilation of risk and opportunity system map around a specific subject issue selected by the student.
- Overview of current cutting edge technologies applied to the construction industry in the broadest sense (from financing, regulatory tools, construction, supply chain processes) and their impact on the local and global context.
- Develop ability to construct and hold a compelling narrative through storytelling, visual communication, documentary making and writing.
- Develop strong graphic design and communication skills, including visual communication, composition and pamphlet formatting and production.
- Support in developing different time based media: digital video production and compositing; virtual/augmented reality applications (3D and cinematic) with the scope of producing quick and iterative simulation of their projects as well as final representation.
- Engagement with technologies and tools such as advanced sensing tools, software development, including machine vision and machine learning used as a technical tool to crystallise students propositions.
- Application of communication, convening and evidence gathering in the design of urban scale propositions composed of multifaceted and time-based interventions, that experiment with the ‘dark matter’ of design and its implication on architecture.
- In depth understanding of the local, national planning context (as well as referencing to foreign systems).

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

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, bar and restaurant and woodland workshop facilities and campus at Hooke Park in Dorset. Unit design tutors are available to meet their students for tutorials, seminars and juries every week.

ASSESSMENT

Assessment will be based on the following:

• Being able to critically compile and construct an argument around a societal urban issue - as well as the ability to touch upon different subject areas and connect the necessary underlying drivers a problem.
• Ability to outline a broad vision, back up with real world evidence.
• Clear articulation of how you have explored the role of design within the context of your chosen topic.
• Capacity to shape a coherent narrative around an argument, with the use of storytelling and fiction techniques.
• Adapting your narrative to suit different audiences, as well as actively presenting your narrative in different contexts.
• Capacity to summarise and compile complex issues and thinking into clear maps and diagrams.

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.

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

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SYNOPSIS

The Garden is one of the most influential architectural archetypes of both Eastern and Western civilizations. Originally a walled estate, the garden can be understood as a piece of land adjoining a house, used for growing flowers, fruits, or vegetables. For this reason, even when gardens are public spaces they retain a domestic character. The history of gardens thus coincides with one of the most controversial processes of human history: the domestication of society. Early sedentary communities did not just build homes, but started to define their own territory domesticating forests, building boundaries, and enclosing spaces. Gardens therefore embody the original ambivalence of the domestic space as both a way to give stability and orientation to life and as instruments to mark land property. This ambivalence permeates the whole history of gardens as protected places of care as well as displays of ownership. From Hortus Conclusus to communal orchard, gardens conjure images of pleasure, but also appropriation. It is precisely this mixture of delight and control that made gardens the reference for the most ideological forms of western domesticity: the villa and the allotment. These two forms reduced the ambiguity of the garden and made it a potent symbol of privatization of land.

However, the garden is also a space of experimentation where nature was reinvented and manipulated – in turn, a blueprint for the organization of the world outside its walls, or a deliberately idiosyncratic alternative that radically opposed the surrounding reality. This year Diploma 14 will critically revisit this legacy; to twist the garden archetype, we will explore the way the making of a garden blurs the traditional distinction between design and construction that since the Renaissance has ruled our discipline. From this perspective, gardens question the very idea of architecture as predefined imposition and can open up a space for communitarian self-valorisation against the increasing commodification of public space. Ultimately, we will rethink the idea of garden as a way to envision new rituals and institutions of collective life.

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 one or more case studies through which the students will critically assess the architecture of the garden as a finite artifact meant to test or exemplify a specific form of life.
- Research on the evolution of the case study, its economy and its political implications.
- Elaboration of a written thesis that discusses precedents in a projective way, preparing the canvas for a
Elaboration of a specific design brief that elaborates on the potential of the architectural strategies analyzed in the written thesis.

Choice of a cultural context, and a specific site, where to implement the design proposal.

Design of a strategic plan which contextualizes the proposal in relationship with its surroundings.

Detailed design of one (or more) gardens; if required by the context, design or redesign (reuse) of the buildings that surround the garden, or which are hosted within it.

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 demonstrates an originality of approach towards 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 evaluate critically and deploy the appropriate constructional and structural systems, the environmental strategies and the regulatory requirements that apply to the design and construction of a self-directed design project

**LO1.3** The ability to develop an informed conceptual and critical approach to architectural design that aims at the forefront of integrating and satisfying the aesthetic aspects of a building and the technical requirements of its construction and the needs of the user

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

**LO3.3** Knowledge and testing 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, bar and restaurant and woodland workshop facilities and campus at Hooke Park in Dorset. 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 architectural language, urban (or rural)
morphology, and the evolution of typologies.

- Understanding of the economic, social, and political dynamics that impacted architectural choices in the chosen context.
- Knowledge and understanding of the features and history of the chosen context.
- Ability to formulate and sustain an independent argument, and critical and rigorous involvement in all phases of the research.
- Ability to design space using architectural elements as well as greenery, urban furniture, and, if requested by the context, infrastructure.
- Design of an architectural project that shows understanding of the relationship between architectural language, 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.

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| Self-management skills               | ■        | ■        |
| Manage time and work to deadlines    | ■        | ■        |
| IT/CAD techniques                    | ■        | ■        |
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**Unit Title**

DIPLOMA DESIGN UNIT 15

<table>
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<tr>
<th>Unit Title</th>
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<tr>
<td>Level</td>
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<td>Compulsory/Option</td>
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<td>Unit Master</td>
<td>Terms</td>
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<td>Lucy Styles, Simon Taylor</td>
<td>1, 2, 3</td>
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<td>Credits</td>
<td>Pre-requisite</td>
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<tr>
<td>Co-requisite</td>
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<tr>
<td>of Diploma Design Units 1-14, 16-18</td>
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<tr>
<td>Professional body requirements</td>
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<tr>
<td>Architects Registration Board, Royal Institute of British Architects</td>
<td>None</td>
</tr>
<tr>
<td>Learning methods</td>
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</tr>
<tr>
<td>Lectures, Seminars/tutorials/juries, Self-directed learning</td>
<td>None</td>
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**SYNOPSIS**

To imagine the future is to live in the moment: alternating between the collective and the personal this studio uses play to explore process, sequence and the prospective city. By means of experiential fragments, on-site models and code, this course will encourage a work-in-progress culture and a reinvention of the 1:1. To fully understand something we need to build it ourselves.

As the cultural theorist J. Huizinga outlined in his seminal book “Homo Ludens” (1938), play embodies freedom and has the extraordinary capacity to exist beyond ordinary life. Yet at the same time the arena, the temple, the stage, the screen, the tennis-court, the court of justice are all in form and function playgrounds. This studio will step in and out of the magic circle using play as our medium to speculate about the future city and the lives we will lead. Play is never just play.

This course is built up two strands woven together throughout the year: speculative ideas will collide with real projects unfolding in real time.

“UNIT”

We learn imagination by practicing imagination. The year begins with a phase of loose experimentation that invites you to discover the possibilities of play, create a new order for the immediate future and determine your programmatic focus. You will each then choose a single project brief to develop as a sequence of playful networks across London, a fragmented architecture of old and new.

“OFF-UNIT”

We will engage with a series of real-world design briefs curated by Virgil Abloh, playing them out in 2035. This testing ground for tomorrow will explore a different rhythm, one that questions whether slow-growth architecture can survive, whether we will only build buildings. It will encourage genre crossover and establish a dialogue between communities: we will speak to the tourist and the purist at the same time.

Each project throughout the year will address 3 issues: Play, Structure and the 1:1

**AIMS**

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OUTLINE CONTENT

- Exploration of the medium of play, life in the city and representation at 1:1 through the mediums of Archive 1:1, Fragment 1:1, Experience 1:1, Code 1:1, Pitch 1:1
- Exploration of site and design strategies at 4 scales: city / community, neighbourhood / family, room / individual through Mapping 1:1 and Living 1:1
- Engagement with real-world stakeholders: aspirations, constraints, budgets, concrete timeframes and brand identity to develop designs that could extend beyond the classic framework of the school and play out in a commercial context.
- Evaluation of design briefs, programs and terminology relating to business as play and play as business.
- Develop design briefs that provide a framework for an imagined 2035.

LEARNING OUTCOMES

Definitions

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ASSESSMENT

Assessment will be based on the following:

- Knowledge and understanding of the relationship between city, politics, economics and play
• Rigorous involvement in all phases of the research, development of an independent brief and capacity to sustain an critical argument
• An ability to speculate about the future based on observed realities and translate these ideas into architectural designs and innovative forms of representation
• Design of an architectural project that shows comprehension of the relationship between concept, social patterns, spatial organisation, structure and experience at 1:1

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:

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SYNOPSIS

The Ecological Revolution II: ECOnstruct

In February 2018 RIBA has launched “Embodied and Whole Life Carbon Assessment Guide for Architects” aiming to achieve 80% reduction of carbon in the building industry by 2050. The world of Architecture is heading for a computational, carbon neutral and increasingly ecological future. Diploma 16 aims to confront and engage with these blunt, worldly and pragmatic challenges with an offering of possible future architectural scenarios with an ecological sensibility and aesthetic. It is self-evident that the building industry is notoriously slow in adopting new design, production and construction technology and most critically new ways of living; it is therefore a question whether these ambitious environmental targets will be met and how it will impact architecture, our cities and our lives? How will we live within carbon neutral environments? How will living experiences be different from today? What technology would be necessary to deliver a carbon neutral architecture? What architecture could deliver an ecological built future?

Plan based geometries, floorplans and other parallel projections, perspectives and collages unperturbed by technological advances have been exhausted and revisited countless number of times and are ill suited for the complexity of environmental design standards or dealing with bottom up logic of material or computational logic. We are at a stage now when the projected image could finally be replaced by other forms of media and representation as the preferred form of architectural representation and vehicle for design. Diploma 16 explores the material, geometric and spatial construct of the design model, both analogue and digital, as the primary instrument of design. The model process is augmented by emergent media such as 3D scanning, VR & AR in the pursuit of new modes of design, representation and production of experiential constructs. We aim to escape what the human facility can conceive of and model but we look for elements of surprise and discovery that arise out of a bottom up logic material, modelling or computational process.

One of the interesting aspects of carbon emission lays in the quantum of materials in buildings whereas some of the emerging super lightweight material technologies have raised questions over the conventional relationship between critical mass and strength. Through architecture, Diploma 16 is aiming to investigate this notion of weightlessness and its very impacts to our lives, spatial experience and ecological effect in our environment and social behaviours. We continue to explore how material, technical and computational advances of the present and the near future are reducing the self-weight of buildings to a marginal factor in how built structures are conceived, which impacts both ideas of density, scale, economy and ultimately the urban experience and ecology of our cities. Central to this quest is an appropriation of emergent representation, computation, material and construction technology that are capable of challenging conventional ideas of scale, sensibility and judgement.

Diploma 16 seeks the opportunity to define new “ecologic” aesthetic leading the contemporary culture of ubiquitous digital technology towards a new ecologic living experience of a near and projective future. Furthermore, we are aiming to forge new relations between the digital domain and our built and natural environment with the creation of an action plan for a resilient ecological architectural and urban experience. This plan and the prosed ecological living are encompassing the three scales of the: individual, family and
community for which each student have to construct their own ecological aesthetic and lifestyle and the production of a design that is self-evident and defiant of any conventional wisdom of scale.

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

- Explore new possibility with Innovative Construction Technology, Ecological Architecture and Aesthetics, Inhabitation and Experiences through relevant Design Experimentation and Investigation
- Speculation & Research into the Ecological Resilience and Relationship between building and City, and formulate new sensibility in dense Urban Environment and the Future
- Experimentation in Design with speculative application of emerging construction technologies and material innovation exploring new Architectural Intelligence in Construction & Structure.
- Speculate Architectural Production incorporating Digitisation & Augmented Reality, Graphical & Multi-Media Communication & Documentation towards an Ecological Living & its Future Projection.
- Individual and Group Development on Thesis Framework and Design Repertoires, Architectural Polemics, Project Briefs, Ecological Agendas, Theoretical Positioning and Forward Thinking
- Individual Selection of City and Context to re-appropriate Learning Outcome from experimentation; Independent Exploration on local & global Research & Design Consultancy
- Speculative Development of Spatial Experience, Typology, Inhabitation, Community & Urban Formation
- Speculative Development of Architectural Intervention to project specific ecological and living relationship in three scales: individual, families and communities, plus urban environment.

LEARNING OUTCOMES

Definitions

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LO3.3 Knowledge and testing 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, bar and restaurant and woodland workshop facilities and campus at Hooke Park in Dorset. 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 understanding and ability to conceptualise and formulate an architectural design project, through emerging ecological construction and material technologies where building is the medium, in the context of current architectural & ecological discourse
- An ability to formulate Thesis Framework, Hypothesis, Design Briefs and Design Criteria; conduct Experimentation to develop Ecological Agendas, Design Polemics & forward Theoretical Positioning
- The understanding & ability to develop design research and techniques through a series of Deliverables, supported by comprehensive Physical & Digital Processes, Visual Communications & 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 considering a range of scales (individual, families and communities) from design to strategy setting architectural proposition and relationship with immediate urban context
- An ability to synthesize social, political, economic, environmental, cultural, technical, typological and construction considerations with hierarchy into design thesis and projective 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. 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
A summative assessment takes place at the end of 4th Year to determine whether a student passes to 5th Year. The student portfolio is considered, subject to all required Complementary Submissions having been passed, by the Final Check Review panel and records one of the following assessment recommendations:
- Pass (to Fifth Year)
- Tutor Check (for Pass to Fifth Year)
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External Examiners review a representative sample of complete Fourth Year academic portfolios to confirm the School's progression standards.

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

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Unit Title | DIPLOMA DESIGN UNIT 17 | Code
--- | --- | ---
Level | Fourth Year, Fifth Year | Status | Compulsory/Option
Unit Master | Theo Sarantoglou Lalis, Dora Swejd | 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, 13-16, 18 | None | Professional body requirements |
Barred combinations | None | Architects Registration Board, Royal Institute of British Architects |
Learning methods | Lectures, Seminars/tutorials/juries, Self-directed learning |

SYNOPSIS

TECHNIQUE UNDER REIFICATION

‘Instead of using a paintbrush to make his art, Robert Morris would like to use a bulldozer..’ Robert Smithson

The industrialisation of building products has liberated the world from our imposed intervention. 95% of the built environment has not received any input by architects, and integrated digital libraries effortlessly fuel production lines of building elements, combined and recombined in an endless field of abstraction where architecture can be everything. Fully automated production techniques will indulge our dream of effortlessness: a world without physical labour, nor slavery. But while drifting into voluntary servitude we strive to seek for something else within this motion. As Gilbert Simondon wrote, “Human reality resides in its smallest details” and is indistinguishable from its technological dimension. More than anything else, technology shapes our culture; it influences our intellect, our very way of being, and our existence.

This year, diploma 17 will reflect on the deep implications of the digital in architecture. Our investigations will be focusing on two main considerations. On the one hand, developing an understanding of the shifting changes in occupancy, and on the other hand rethinking critically the politics of how architecture is produced. The ambition will be to unravel the digital’s vast cultural, social, and political ubiquity, and to highlight its impact and pervasive role on all aspects of design, fabrication and experience.

The unit will enthusiastically seek, through intense design experimentation, for ambiguous proposals situated at the intersection between technology, landscape and art. We will explore the socio-political role of architectural form seeking greater physical engagement, participation or resistance. We propose to speculate on, and develop elaborate, but nevertheless affordable, production strategies. Through the use of “detournement”, we will intentionally subvert digital fabrication and robotics by imagining spaces for collective emancipation, individual fulfilment and pleasure. As usual the unit will search for greater corporeality in the production and communication of architecture – mixing the use of both physical and digital media – and challenging a culture of the flat in favour of new materiality nested within digital practice.

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 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 demonstrates an originality of approach towards 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 evaluate critically and deploy the appropriate constructional and structural systems, the environmental strategies and the regulatory requirements that apply to the design and construction of a self-directed design project

LO1.3 The ability to develop an informed conceptual and critical approach to architectural design that aims at the forefront of integrating and satisfying the aesthetic aspects of a building and the technical requirements of its construction and the needs of the user

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

LO3.3 Knowledge and testing 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, bar and restaurant and woodland workshop facilities and campus at Hooke Park in Dorset. 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 precedents context, demonstrating a critical relationship between its real variables and the 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 design, strategy and construction methods.
- 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.

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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.

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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.

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**SYNOPSIS**

**OPALIS UK**

Developing the market for second-hand building components in the UK

Today in NW-Europe, less than 1% of building elements are recirculated after their first use. Although a large number of elements are technically reusable, they end up being either down-cycled or landfilled. This results in a high environmental impact, and a considerable loss of economic value.

Rotor has taken on the challenge to double, by 2032, the amount of recirculated building elements in Northern France, Belgium, the UK and the Southern Netherlands. This territory houses thousands of SMEs specialised in the reclamation and supply of recovered building elements. Despite their obvious potential for the circular economy, these operators are facing important challenges. For instance: visibility, access to markets, or a fluid integration into contemporary building practices. Rotor has partnered with technical institutions, trade associations, research centres, architecture schools and public administrations. The effort is rooted in earlier initiatives that were started up, successfully, in Brussels. The ambition, in the long term (2032), is the diversion of 1,75 million tons of waste on top of the baseline, thus creating a value of € 300 million or 4,000 new jobs.

This unit at the AA is seen as a preliminary investigation, and will focus on the UK.

**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**

- An investigation through mapping of the existing professional reuse sector for architectural components in the UK, and more particularly in the greater London area.
- A presentation of the research results on the web platform Opalis.co.uk along with a collective exhibition that presents a representative sample of readily available salvaged materials on the market.
- An analysis of the supply chains of reuse materials and the identification of bottlenecks that could be overcome through design and which resolutions could encourage the potential development of the reuse sector.
- The design of an architectural proposal for a concrete site and commissioner, that demonstrates a pragmatic approach to sustainability and the feasibility of integrating several reused component systems.
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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TEACHING AND LEARNING STRATEGIES

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LEARNING SUPPORT

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ASSESSMENT

Assessment will be based on the following:

- A curiosity and ethically driven interest on ecological matters fuelled by spontaneous reading, questioning, design, entrepreneurship and teamwork.
- An understanding of the societal, economic and environmental implications and realities of the construction industry.
- An active participation to the efforts of gathering data and material through field research.
- A rigorous analysis and documentation of the status quo within the reuse sector and of its potential for further development.
- The correct use of traditional information gathering tools, such as interviews, photography, hand drawings, sampling, ...
- The curation, design and set up of an exhibition presenting research material.
- A well-wrought, concise field visit report for a web interface.
- The ability to evaluate the need for appropriate design action in the concrete situation of an existing supply chain for a specific salvaged product.
The design development of an architectural project with the consideration of details, structural, logistical, societal and economic implications in its direct and wider contexts.

The eloquent and careful presentation of fully developed architectural proposal, congruent with the aims of the Unit and in accordance with the standards and conventions of the architectural discipline: drawings, models, ...

The ability to develop, strengthen and defend intellectual positions and design decisions.

**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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2.3 COMPLEMENTARY STUDIES

The Complementary Studies course offer in Diploma School comprises History and Theory Studies, Technical Studies and Professional Studies.

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

Fifth Year students take a Professional Studies course as part of their ARB/RIBA 2 requirement.

History & Theory Studies includes courses that develop historical and theoretical knowledge and writing related to architectural discourses, concepts and ways of thinking. 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.

Professional Practice Studies helps to prepare students for the world of practice, working in an established office or their own design practice.

Together, the various courses on offer in Complementary Studies give students the opportunity to establish and develop their own individual interests and direction in preparation for going out into the world of work and practice. 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 2018-2019

History and Theory courses run over all five years of a student's 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 analyze 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 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 than those offered in the Intermediate School, covering a range of contemporary topics that change from year to year. Students can choose to write either a thesis or two separate essays. At the end of the Diploma School we would expect that students to be able to independently research a topic, write about a problem clearly and with a definite argument.

A full account of the courses and reading lists is given in the Complementary Studies Course Booklet, available at the beginning of the academic year.
THE WOLF IN THE LIVING ROOM  
**Andrea Bagnato**  
The idea of ‘home’ is all too often naturalized through mythical ideas of shelter, neglecting its historical contingency and the increasing association to violent ideas of belonging. This course will examine the home as a site for the production of the ‘normal’, asking how ideas of order and hygiene have been extended to the urban, territorial and national realms.

THE PROJECT AND THE INTROJECT  
**Doreen Bernath**  
This course explores an alternative conception of architecture through the notion of introjection at the demise of the projective regime. Despite its historical prominence, the notion of architecture as a form of projection can no longer explain architecture in its recent mediated, animated, digitised, coded, augmented and hybridised existences. The course argues a need for the category of introject – supplementary and subversive to that of the project – to come to terms with architecture in all its new disguises.

FORM FOLLOWS MALFUNCTION  
**Edward Bottoms**  
From the systemic to the personal, from instances of ecocide to individual cases of catastrophic building failure, this course investigates notions of collapse, malfunction and dereliction. Supplementing theoretical discussion, the course will have a strong empirical element encouraging students to investigate and document particular failures, making use of a wide range of archival sources and developing and honing research skills.

THE LEAKY ROOF  
**Susan Chai**  
This year the course reviews the technological lexicon in modern architecture. First comparing the emergence of high-tech architecture in the 1960s with machine aesthetic, the course then continues the ongoing investigation into perceptions and experiences framed by technology in the last century.

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.

POLITICS OF ABSTRACTION  
**Nerma Cridge**  
This course will explore a series of monuments and secret military structures of the Communist period in the territory of ex-Yugoslavia. Examining the relationship between ideology, politics and abstraction, the aim is to dispel common misconceptions and interpretations through a consideration of various works of literature, art, photography and drawing with particular attention paid to projects by Lebbeus...
Woods and Zaha Hadid. A critical relation between abstraction and politics will be examined by counter-posing the numerous futuristic abstractions of Yugoslavia with the monumental architecture of North Korea. On the one hand, these ‘Yugoslav’ markers could be defined as relics of an imminent communism that never occurred; on the other, we have North Korea’s isolationism and an architectural culture that appears unchanged since 1953. A comparison between these two states will assist in our investigation of the ways in which political ideology informs architecture and characterises cultural matter.

2018: A SPACE AUTOPSY

Ema Hana Kačar

“The fundamental failure of most graphic, product, architectural and even urban design is its insistence on serving the God of Looking-Good rather than the God of Being-Good.”

Richard Saul Wurman

Once you leave the AA and become an architect, your job will be to create evidence that proves the ‘success’ of the final product – in the design process, architects deconstruct a building into plans, sections, elevations, renderers, and at times alleviate it from its two-dimensionality into models, film and VR experiences. In other words; in order to design and create an integrated whole, we carefully dissect it into a dossier that strives to prove its future triumph. The course will reverse-engineer this process, and dismember a number of case studies in order to establish their points of failure. The lectures will not attempt to teach you what is right or wrong, what is beautiful or ugly – they will, however, equip you with a device that will help you develop imagination to understand a particular environment, sensitivity to appreciate its historic pattern, and strength to express your own aesthetic values.

THE PARTY OR RADICAL FUN IN ARCHITECTURAL EDUCATION

Sofia Krimizi

Marching elephants, fireworks, masquerade balls, excessive dancing, heavy drinking on dry land or onboard, road trips to the wild west and surreal dinner parties. All these surprisingly non-productive and spontaneous activities have been woven into architectural education and have inspired a radical culture of fun and play within the most influential of schools. Exploring the lineage of such events, this course will question the future of architectural play.

LEARNING FROM TELEVISION

Joaquim Moreno

During the second half of the twentieth century, mass media, and television in particular, displaced education, information and entertainment. The modes of reception, circulation and production in television have today greatly changed, and for the most part, have become obsolete. Now that content is hosted on various media platforms, we no longer watch what’s on air but assert, instead, a greater control over this content. Through a series of lectures, this course observes how television mediated new domesticities and engaged collective audiences to transform everyday life. This course questions television’s domestication of the classroom, recognises how it reorganised the perception of council housing, how it changed the narrative in architectural history and how it invented entire factories that produced the dematerialised knowledge it transmitted to its audiences.

ARCHITECTURES IN REVOLUTION

Ricardo Ruivo

The rise and fall of the Soviet ‘avant-garde’ has been a subject of great interest in the West, an interest renewed at the centenary of the Soviet Revolution in 2017. The course stimulates an environment for a critical reading of the narrative that has emerged in the West whereby the history is represented as mythology. It traces the history of early Soviet architecture and confronts the difficult associations that architectural discourses and practices establish with political realities.

ARCHITECTURE DUST: FROM FORM TO TRANSFORMATION

Teresa Stoppani
The course considers the idea of dust in its relation to architecture, seeking to understand what remains after an explosion of established orders. The architectural object, its representations, spaces and definitions no longer belong to the idea of architecture as a whole. Dust embraces the notion of the fragment and the fragmented, of possible new assemblages, and is an index of different economies of the body, architecture and the city. It is the agent of a negotiated process that defies the distinction between the old and the new, and works with the discarded and the reclaimed to break the boundaries between forms and materiality. The course proposes an operative redefinition of dust, from the literal to the literary, through social, artistic, philosophical practices. It applies a new notion of dust to challenge the fit of architectural form and territorial systems.

**PORTFOLIO**

*Silvie Taher*

Whether we like it or not, the portfolio is our calling card: it is how we are judged in education, and how we present ourselves to the outside world. That said for far too many, the portfolio itself, and more importantly, its construction, is a mere after thought. A mental distinction is made, between the project on one hand, and the portfolio on the other. The aim of this course, is to break this feeble and troublesome distinction, proposing that it is the portfolio itself with is the very project which we are in the act of constructing. From this thesis follows that ideas are valueless without the hard-facts of production and representation, and these ultimately are shown first and foremost in the portfolio.

**DOCUMENTARY ARCHITECTURE: TRACING THE MATERIALITY OF BAUHAUS MODERNISM**

*Ines Weizman*

This course frames the documentary mode as a historical method. The documentary comprises not only the media or photography of a building, but also sees the building as a document itself. The material components of a building are explored as sensors registering their environment which is both political and neutral. Practically the course will offer a reflection on new technologies of material conservation: X-rays, scans, copyright, and data analysis, whilst tracing the global trajectory of Bauhaus modernism.

**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**

**ANDREA BAGNATO** is an architect, researcher and book editor. He studied at TU Delft and Goldsmiths, and has worked as publications manager for the first Chicago Architecture Biennial and as project manager for Tomás Saraceno. He has edited the book SQM: The Quantified Home (2014) and is currently finishing A Moving Border: Alpine Cartographies of Climate Change (2019). He runs “Terra Infecta,” a long-term research project about architecture and epidemiology.

**DOREEN BERNATH** is an architect and a theorist across disciplines of design, technology, philosophy, visual art, media and cultures. Trained at Cambridge and the AA, she won an RIBA scholarship and was a finalist in 2011 for the RIBA President’s Award for Outstanding
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.

NERMA CRIDGE is a lecturer, artist and author. She divides her time between teaching History and Theory at the Architectural Association, being Senior Lecturer at Cambridge School of Art, as well as running her small art and design practice Drawing Agency. Her first monograph Drawing the Unbuildable, based on her PhD thesis, was published by Routledge in 2015. Forthcoming publications include Restless: Drawn by Zaha Hadid, chapter in Made by Women, edited by Ana Sokolina and her second book entitled Politics of Abstraction.

EMA HANA KACAR is a London-based architect and designer, who graduated with an AA Diploma in 2018. Ema has trained at the offices of Diller Scofidio + Renfro in New York, B-architecten in Antwerp, and Bevk Perovic arhitekti in Ljubljana. She has been a guest critic and tutor at the Architectural Association and Pratt Institute in New York.

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.

JOAQUIM MORENO is an architect, historian and curator. He holds a PhD in Architecture History and Theory from Princeton University, Master’s from Polytechnic University, Catalonia, and a degree in Architecture from Porto School of Architecture. He teaches Architecture History and Theory at Lisbon’s Autonomous University and ICSTE-IUL, and has taught at GSAPP and Porto School of Architecture. He curated Out Here: Disquieted Architecture, Venice Biennale of Architecture (2008) and The University Is Now on Air: Broadcasting Modern Architecture, exhibition at CCA (2018).

RICARDO RUIVO is an architect, researcher, and teacher at the AA School of Architecture. He finished his PhD at the AA in 2018, having previously worked and studied in Porto, Portugal. His research addresses the relationship between architectural form and political
content in architectural discourse and historiography as ideological production.

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.

TERESA STOPPANI is an architect and architectural theorist. She is the author of Paradigm Islands: Manhattan and Venice (Routledge 2010) and of Unorthodox Ways to Think City. Representations, Constructions, Dynamics (Routledge 2018) and co-editor of This Thing Called Theory (Routledge 2016). She is the instigator of the architecture research collective This Thing Called Theory, and an editor of Architectural Histories (EAHN) and of The Journal of Architecture (RIBA/Taylor&Francis).

SYLVIE TAHER (HTS / Design Unit Collaboration) is an architect and writer. She studied Economics and Politics at UCL (BA) and Development and Planning (Diploma) at the Bartlett School of Architecture. She gained her Diploma in Architecture at the AA in 2011 and has since been teaching both Architecture and History and Theory. She has been unit master in both the AA and Central Saint Martins since 2017, and is currently in the process of setting up her own practice. She was a guest speaker at AAXX100 in 2018, and her writing appears in AA Files, Blueprint, AR, and AJ.

INES WEIZMAN (PhD.) is professor of architectural theory and director of the Bauhaus-Institute for History and Theory of Architecture and Planning at the Bauhaus-Universität Weimar. In 2015 she founded the Centre for Documentary Architecture (CDA). Among her numerous publications and exhibitions are the installation »Repeat Yourself.« Loos, Law and the Culture of the Copy that was presented at the Venice Architecture Biennale in 2012. In 2019 she will publish the edited book Dust & Data. Traces of the Bauhaus across 100 Years with Spector Books. Currently she is working on the exhibition of the CDA The Matter of Data. Tracing the Materiality of „Bauhaus Modernism” which will be shown in 2019 at the Bauhaus Museum Weimar und in Tel Aviv at the White City Center.
## COMPLEMENTARY STUDIES
### HISTORY AND THEORY STUDIES:
#### THE WOLF IN THE LIVING ROOM

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<td>Andrea Bagnato</td>
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**Pre-requisite**
- The Wolf in the Living Room
- The Project and the Introject
- Form Follows Malfunction
- The Leaky Roof
- Presentation
- The Politics of Abstraction
- 2018: A Space Autopsy
- The Party
- Learning from Television 0.0:
  - Architectures in Revolution
  - Architecture_Dust. From form to transformation:
  - The Construction of the Portfolio
  - Documentary Architecture: Tracing the materiality of Bahaus modernism

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

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

**SYNOPSIS**

“New methods of work,” Antonio Gramsci wrote in the early 1930s, “demand a rigorous discipline of sexual instincts and with it a strengthening of the ‘family’ in the wide sense.” The model of the nuclear family, in his view, emerged because it was above all useful for industrial capitalism to control and discipline factory workers. The historical contingency of the nuclear family, and its association with the domestic sphere, has however escaped much of the architectural discourse. The naturalization of the idea of “home” through mythical ideas of shelter, following the well-known theory by Abbé Laugier, was arguably functional to early capitalist development; yet it is still often considered uncritically, as if a straight line could connect the (imagined) needs of primitive humans to current living arrangements. An effect of this is that collective and unsettled forms of living are barely considered worthy of discussion. Also under-examined is the increasing association of “home” to violent and discriminatory ideas of belonging (witness the infamous “Go Home or Face Arrest” ad campaign run by the UK government). This course will examine the home as a site for the production of the norm. In a series of collective discussions, we will start by understanding the historical process of domestication – how and when humans first settled down – through recent sources from critical anthropology and history of science. In relation to this we will discuss nomadism as a form of living, looking at how Western modernity systematically erased non-settled indigenous societies as well as any form of communal and communitarian ownership, imposing stability and private property instead. We will then move to 19th-century European cities to trace the relationship between architectural space and the emergence of a paradigm of “normality” related to the realm of the interior. In particular, we will discuss how ideas of order and hygiene were extended to the urban, territorial and national realms – and then mapped back onto the home when “cleanliness” and “whiteness” became part of the repertoire of modern architecture. We will read this in parallel to the evolution and politics of the home in colonial settings, discussing how domestic architecture legitimized the domination of territories and peoples around the world. Finally, we will be looking at ideas of home in the latter part of the 20th century in terms of the urbanization of the Global South.
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
- DOMESTICATION
- INDIGENEITY
- OWNERSHIP
- INTERIOR
- COLONIZATION
- NORM
- PLANET

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 A critical knowledge of the histories and theories of architecture and the related arts, technologies and human sciences

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

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

LO3 A comprehensive knowledge of the fine arts as an influence on the quality of architectural design

LO3.1 Knowledge and testing of how the theories, practices and technologies of the arts influence a student’s own advanced architectural design

LO3.2 Knowledge and testing of the creative application of the fine arts and their relevance and impact on a student’s own architectural design

TEACHING AND LEARNING STRATEGIES
The teaching and learning strategy at the Diploma level for History and Theory is learning through research, reading and writing. History and Theory Studies courses are 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, bar and
restaurant and woodland workshop facilities and campus at Hooke Park in Dorset. 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 achieved to attain 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, exceeding the criteria required to attain a Pass. 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 High Pass assessment panel who will review the standard and quality of all recommendations.

- **Pass:** Good level of achievement overall, meeting the criteria required to attain a pass. 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 criteria required to attain a Pass. Demonstrates little appreciation, development or effort, or is insufficient in quantity. This assessment is also 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 criteria required to attain a Pass.

**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: THE PROJECT AND THE INTROJECT | Code
--- | --- | ---
Level | Fourth Year, Fifth Year | Status
Course Leader | Doreen Bernath | Term
Credits | 10/120 | 1
Pre-requisite | The Wolf in the Living Room The Project and the Introject Form Follows Malfunction The Leaky Roof Presentation The Politics of Abstraction 2018: A Space Autopsy The Party Learning from Television 0.0: Architectures in Revolution Architecture_Dust: From form to transformation: The Construction of the Portfolio Documentary Architecture: Tracing the materiality of Bauhaus modernism |

SYNOPSIS
This course explores an alternative conception of architecture through the notion of introjection at the demise of the projective regime. Despite its historical prominence, the notion of architecture as a form of projection can no longer explain architecture in its recent mediated, animated, digitised, coded, augmented and hybridised existences. The course argues for a need for the category of the Introject, supplementary and subversive to that of the project, to come to term with architecture in all its new disguises. Each seminar session unfolds one of the six ‘introjects’ - the disappearing, the search, the calculating, the maze, the doubt and the place of others - that played a paradigmatic role in relation to a lineage of projects. These distinct traces of architectural pursuits will be examined amidst a range of related philosophical writings, art projects and cultural phenomena.

Students will be given core readings in relation to each session topic. In each session, there will also be in-class exercises where an excerpt from a polemical and imaginative text plus a couple of critical questions will be handed out, read, discussed in small groups, reflections and opinions shared across the whole class. After the introduction of a new theme and core readings, the student will also be asked to complete a short writing exercise in their own time in the subsequent week. The combination of weekly reading, writing and discussions prepares the student towards essay proposal and completion (approx. 3000 words) across this rather short, intense and challenging course.

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 DISAPPEARING: CLOUDS AND HOLES
- THE SEARCH: MNEMONICS AND CATEGORIES
- THE CALCULATING: CODES AND PROTOCOLS
- THE MAZE: GAZES, MIRRORS AND SCREENS
- THE DOUBT: INFIDELS AND PARASITES
- THE PLACE OF OTHERS: LINES, CURVES AND UTOPIAS

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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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, bar and restaurant and woodland workshop facilities and campus at Hooke Park in Dorset. 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:

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Assessment Criteria
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Formative assessment
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Re-Assessment
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</tbody>
</table>

Barred combinations

None

SYNOPSIS
This course investigates notions of collapse, malfunction, dereliction and failure - from the systemic to the personal, from instances of ecocide to individual cases of catastrophic building failure. Supplementing theoretical discussion, the course will have a strong empirical element, with students being encouraged to investigate and document particular failures, making use of a wide range of archival sources and developing and honing research skills.

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
- 404 NOT FOUND
- STRUCTURES OF COLLAPSE
- INSTITUTIONAL FAILURE
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 A critical knowledge of the cultural, social and intellectual histories, theories and technologies that influence the design of buildings

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

LO3 A comprehensive knowledge of the fine arts as an influence on the quality of architectural design

LO3.1 Knowledge and testing of how the theories, practices and technologies of the arts influence a student’s own advanced architectural design

LO3.2 Knowledge and testing of the creative application of the fine arts and their relevance and impact on a student’s own architectural design

TEACHING AND LEARNING STRATEGIES

The teaching and learning strategy at the Diploma level for History and Theory is learning through research, reading and writing. History and Theory Studies courses are 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, bar and restaurant and woodland workshop facilities and campus at Hooke Park in Dorset. 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 achieved to attain 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, exceeding the criteria required to attain a Pass. 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 High Pass assessment panel who will review the standard and quality of all recommendations.

- **Pass**: Good level of achievement overall, meeting the criteria required to attain a pass. 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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**TRANSFERABLE SKILLS**: The student will have an opportunity to practise the following skills:

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Co-requisite:
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The Project and the Introject
Form Follows Malfunction
The Leaky Roof
Presentation
The Politics of Abstraction
2018: A Space Autopsy
The Party
Learning from Television 0.0:
Architectures in Revolution
Architecture_Dust. From form to transformation:
The Construction of the Portfolio
Documentary Architecture: Tracing the materiality of Bahaus modernism

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

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

SYNOPSIS
In the last centuries, romancers of machine aesthetic boasted a glistening metallic future while technocratic enthusiasts projected their faith and confidence onto social and political issues. While the technical sphere steadily subjugates men’s material relationship to the external world, challenging architecture’s anterior domination, modernists began to employ technology as the rational agent in their methodology. Following previous studies on the subjectivity of technology, this year we review the technical lexicon in architectural discourse.

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
- Stagflated Realism
- “An Error Has Occurred”
- The Modern Construct:
- Interiority without Furniture
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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LO3.1 Knowledge and testing of how the theories, practices and technologies of the arts influence a student’s own advanced architectural design

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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 achieved to attain 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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**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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Professional body requirements:
- Architects Registration Board
- Royal Institute of British Architects

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

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
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 the essay
- Presentation of writings at weekly seminars
Assessment Criteria
All learning outcomes must be achieved to attain a pass in this course.

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Formative assessment
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Re-Assessment
Refer to AA School Academic Regulations

TRANSFERABLE SKILLS
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**SYNOPSIS**

This course addresses one rich area of early modernism which tends to be neglected in the Western discourse. Exploring the early modern architecture of the Soviet era, we will seek to examine the relationship between ideology, politics and abstraction and dispel simplistic interpretations and common misconceptions.

Examples considered will range from the very famous ones at the very centre of the political power such as Tatlin’s Tower and Palace of the Soviets, as well as less known projects from its satellite states. We will also examine a series of extraordinary built monuments from Tito’s Yugoslavia, where the abstraction seems to have been derived at as a form of a political compromise. Arguably, an important factor in Yugoslavia’s demise is precisely due to its openness and accessibility.

The relationship between abstraction and politics will be closely looked at through literature, works of art, photographs and drawings. The course will also include a part on Lebbeus Woods, his project on Sarajevo and his blog. We will also discuss early work of Zaha Hadid, the connections between the Russian avant-garde and the transition of her office’s work to the digital.

Counter-posed to the highly visible, numerous and gigantic Yugoslav abstractions will be the architecture of North Korea, the country so closed that its buildings appear unaffected by the passage of time. So on one hand we have Yugoslav futuristic looking monuments, which could be defined as relics of the time in which communism seemed imminent; but never actually happened. On the other, we have the most isolated, closed, still defiantly communist country in the world, with its figurative gigantic monuments and architecture apparently changed little since being rebuilt in 1953.
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 SKY, THE MIRROR AND THE MONUMENT
- SERIES
- RUIN IN REVERSE
- ABSTRACTION AS A POLITICAL COMPROMISE
- HIDDEN CITY

LEARNING OUTCOMES
Definitions
The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 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 A critical knowledge of the cultural, social and intellectual histories, theories and technologies that influence the design of buildings
LO2.2 A critical knowledge of the influence of history and theory on the spatial, social and technological aspects of architecture
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LO3.1 Knowledge and testing of how the theories, practices and technologies of the arts influence a student’s own advanced architectural design
LO3.2 Knowledge and testing of the creative application of the fine arts and their relevance and impact on a student’s own architectural design

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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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 achieved to attain 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, exceeding the criteria required to attain a Pass. 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 High Pass assessment panel who will review the standard and quality of all recommendations.

- **Pass:** Good level of achievement overall, meeting the criteria required to attain a pass. 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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- **Complete to Pass:** Unsatisfactory level of achievement overall, which fails to meet the criteria required to attain a Pass. Demonstrates little appreciation, development or effort, or is insufficient in quantity. This assessment is also 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 criteria required to attain a Pass.

**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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<thead>
<tr>
<th>Communication:</th>
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</thead>
<tbody>
<tr>
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<tr>
<td>Visual</td>
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<tr>
<td>Written</td>
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</tbody>
</table>

Self-management skills ■ ■

Manage time and work to deadlines ■ ■

IT/CAD techniques ■ ■

Information management ■ ■

Critical skills/ability ■ ■
**Course Title** | COMPLEMENTARY STUDIES  
**HISTORY AND THEORY STUDIES:**  
**2018: A SPACE AUTOPSY**

<table>
<thead>
<tr>
<th>Level</th>
<th>Fourth Year, Fifth Year</th>
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<tr>
<td>Status</td>
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<tr>
<td>Course Leader</td>
<td>Ema Hana Kacar</td>
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<td>Credits</td>
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<tr>
<td>Pre-requisite</td>
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</tr>
<tr>
<td>Barred combinations</td>
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</tr>
</tbody>
</table>

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

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

**SYNOPSIS**

Once you leave the AA and become an architect, your job will be to create evidence that proves the ‘success’ of the final product – in the design process, architects deconstruct a building into plans, sections, elevations, renders, and at times alleviate it from its two-dimensionality into models, film and VR experiences. In other words; in order to design and create an integrated whole, we carefully dissect it into a dossier that strives to prove its future triumph. The course will reverse-engineer this process, and dismember a number of case studies in order to establish their points of failure. The lectures will not attempt to teach you what is right or wrong, what is beautiful or ugly – they will, however, equip you with a device that will help you develop imagination to understand a particular environment, sensitivity to appreciate its historic pattern, and strength to express your own aesthetic values.

**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**

- DON’T MAKE BAD ARCHITECTURE  
- DESIGNING CLICKBAIT  
- AND HOW DOES THAT MAKE YOU FEEL?:  
- FAILURE, DEPICTED  
- PRE-MORTEM:  
- POST-MORTEM  
- FLATLINE

**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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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, bar and restaurant and woodland workshops at the Hooke Park campus in Dorset. 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 dossier that supports the analysis of a ‘failed’ building. A series of at least six drawings that complement the contents of the course and reflect upon the lectures, alongside a supplementary text of 1000 words explaining their evaluation process. Additional media (film, models, etc.) that support the argument are welcome.
- Presentation of writings at weekly seminars

Assessment Criteria
All learning outcomes must be achieved to attain 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:

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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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<td>Communication:</td>
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<td>Visual</td>
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<td>Written</td>
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<tr>
<td>Self-management skills</td>
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<td>Course Title</td>
<td>COMPLEMENTARY STUDIES</td>
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<td>HISTORY AND THEORY STUDIES: THE PARTY, ARCHITECTURAL EDUCATION AT PLAY</td>
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<td>The Project and the Introject</td>
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<td>Form Follows Malfunction</td>
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<td>The Leaky Roof</td>
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<td>Presentation</td>
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<td>The Politics of Abstraction</td>
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<td>2018: A Space Autopsy</td>
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<td>The Party</td>
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<td>Learning from Television 0.0:</td>
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<td>Architecture_Dust. From form to transformation:</td>
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<td>The Construction of the Portfolio</td>
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<td>Documentary Architecture: Tracing the materiality of Bahaus modernism</td>
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<tr>
<td>Pre-requisite</td>
<td>None</td>
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**SYNOPSIS**

Marching elephants, fireworks, masquerade balls, excessive dancing, heavy drinking on land or onboard, road trips to the wild west desert and surreal dinner parties; all these surprisingly non-productive activities have woven architectural education of the most influential schools of architecture with a radical culture of fun and play. “Theory by party” will explore the lineage of such events and will question the future of architectural play.

The critical moments in the short - compared to architecture itself - history of architectural education, have occurred outside the curriculum: during or wedged between trips and parties; in other words when the architecture school consciously disengages from its mandate to teach in some form or fashion the building of buildings. Allowing architectural education to exit the building and its protagonists to momentarily suspend the understanding of their place on the disciplinary chessboard, recasts the dynamics at play and reinvents the relationship between education and practice.

This course will perform as a celebration of celebrations, attempting to trace a genealogy of adult architectural play time. We will look at radical parties, party planners and goers and their bearing on architecture. We will catalogue, dissect and analyse radical party formats throughout history, also juxtapose their cinematic representations and literary descriptions. From the Greek and Roman symposia, to Picasso, Cocteau and Fitzgerald planning a night-long, mad celebration for the opening of ‘Les Noces’; from the surrealists’ dinner parties to the legendary AA Carnivals, and from Peter Sellers 1968 “The Party” film to Buckminster Fuller’s ancient Greek outfit while celebrating his birthday onboard in the Aegean sea we will cover a long and fun way in order to analyse and theorise the party as an extracurricular pedagogical and—hopefully—ongoing experiment.
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OUTLINE CONTENT
- PARTY HISTORY, LEGACY & ANATOMY
- EXTRACURRICULAR PEDAGOGICAL ENVIRONMENTS: THE ELEMENT OF PLAY AS AN EXIT FROM EDUCATION
- THE SYMPOSIUM: TO DRINK TOGETHER, TO PARTY IN ANTIQUITY
- THE DINNER: THE TABLE AT VILLA MEDICI AND THE ECOLE DES BEAUX ARTS
- THE TRIP: DOXIADIS, BUCKMINSTER FULLER’S BIRTHDAY CAKE AND THE DELOS SYMPOSIA
- THE PARTY NOW: HOW CAN ARCHITECTURAL EDUCATION CONTINUE TO PLAY?

LEARNING OUTCOMES
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Re-Assessment: Refer to AA School Academic Regulations

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</table>
Learning from Television is the encounter with a mass media that displaced education, information and entertainment from the public and collective realm to the domestic one. It is also the archaeology, the immaterial excavation, of the changed modes of reception, circulation and production of what is now a disappearing obsolete media: television. We will utilize the substance and the techniques of television to prospect how television mediated new domesticities and engaged collective audiences to transform everyday life. The course questions television’s domestication of the classroom, recognises how it reorganised the perception of council housing or how it changed the narrative in architectural history, and how it invented entire factories that produced the dematerialised knowledge it transmitted to its audiences. We will analyze these factories of television: the studios were the magic happened on air; inquiring into their different production cycles and the adaptability that still makes them current, necessary and functional. And we will dissect the flow of programming that used to coordinate the content of television with the rhythm of everyday life and map the reach of the airwaves as a map of the immaterial territorial borders of broadcasting. Now that we no longer watch television, that television became the content of other platforms and we consume in our many personal screens, it’s maybe time to start learning from it. Talking about mobile privatization is now a very different proposition than in the age of broadcasting. We still live inside the domesticity which broadcasting invented, but media are now being delivered to our personal and not shared screens. We live now in the ghost shell of another media environment. We live after broadcasting, after a media environment characterized by a centralized production of content and its private reception by an unseen and largely unknown audience. The vectors of these old networks inflected their movement in multiple directions, and technologies succeed at an accelerated rate of obsolescence. Even the promise of feedback and multi-directionality of cable and local television, with its aimcasting and narrowcasting, sounds as an arcane language from some lost media form, something formerly known as mass media. Learning from television is thus learning from the extraordinary
differences of production and consumption between mass media and social media. Now that the content of television is available anywhere and anytime, what disappeared was its very ephemerality that used to synchronize the everyday life of many human collectives. And learning from it is learning from the profound changes that our contemporary media memory obscures. Consuming television erases the social protocols it invented, and we should inquire into the spatial consequences of this erasure. We need a media archaeology because things are disappearing and being replaced in new ways, and engendering challenging cross perspectives. Now that we are after television, the paradoxes are more evident: television sets are finally bigger than windows; cable channels no longer make sense but we still subscribe to a fast and dedicated point connection for programing; and even if a lot of media content is home made, television studios are still being designed, built and updated. Only the archaeology of the detritus, noises and blurs of this paradoxical obsolete and yet exploding media environment can help us research it. And only thinking across media can render this landscape of energy, information and matter, visible.

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
- WRITING HISTORY ACROSS MEDIA
- BROADCASTING THE MODERN MOVEMENT
- CHANGING THE EVERYDAY
- CLASSROOM OF SOLITUDES
- FACTORIES OF THE AIR
- STILL THE HOUSING QUESTION
- WOULD YOU LIKE TO LIVE IN THE VILA SAVOYE

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 A critical knowledge of the histories and theories of architecture and the related arts, technologies and human sciences
LO2.1 A critical knowledge of the cultural, social and intellectual histories, theories and technologies that influence the design of buildings
LO2.2 A critical knowledge of the influence of history and theory on the spatial, social and technological aspects of architecture
LO3 A comprehensive knowledge of the fine arts as an influence on the quality of architectural design
LO3.1 Knowledge and testing of how the theories, practices and technologies of the arts influence a student’s own advanced architectural design
LO3.2 Knowledge and testing of the creative application of the fine arts and their relevance and impact on a student’s own architectural design
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, bar and restaurant and woodland workshops at the Hooke Park campus in Dorset. 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 achieved to attain 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, exceeding the criteria required to attain a Pass. 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 High Pass assessment panel who will review the standard and quality of all recommendations.
- **Pass**: Good level of achievement overall, meeting the criteria required to attain a pass. 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 criteria required to attain a Pass. Demonstrates little appreciation, development or effort, or is insufficient in quantity. This assessment is also 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 criteria required to attain a Pass.

**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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<th>Communication:</th>
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</tr>
<tr>
<td>Critical skills/ability</td>
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Course Title: COMPLEMENTARY STUDIES
HISTORY AND THEORY STUDIES: ARCHITECTURES IN REVOLUTION

<table>
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<tr>
<th>Level</th>
<th>Course Leader</th>
<th>Credits</th>
<th>Status</th>
<th>Term</th>
<th>Code</th>
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<td>10/120</td>
<td>Compulsory/Option</td>
<td>1</td>
<td>FHEQ Level 7</td>
</tr>
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</table>

Co-requisite: None

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

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

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
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 A critical knowledge of the histories and theories of architecture and the related arts, technologies and human sciences
LO2.1 A critical knowledge of the cultural, social and intellectual histories, theories and technologies that influence the design of buildings
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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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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 achieved to attain 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:

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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

**HISTORY AND THEORY STUDIES: ARCHITECTURE_DUST. FROM FORM TO TRANSFORMATION**

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<td>Seminars/tutorials/juries</td>
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<td>Self-directed learning</td>
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### SYNOPSIS

The relationship between dust and architecture has always been ambiguous. As the other, a trace of the outside, a threat to the definition of form, dust is ignored, removed or feared. And yet dust is made, also and largely, of architecture. Vice versa, dust interferes with, seeps into, unsettles, but also develops a possibility for architecture, as it questions the definition of its form, as well as the structural and temporal stability of its construct. A reconsideration of the relationship between architecture and dust invites a trans-scalar consideration of the material in architecture, from the microscopic definition of what constitutes architectural materiality, to the explosion of the object and of perspectival vision as a form of control (and a control of form). The course considers the idea of dust in relation to architecture, as a material agent of the undoing of form, an index of the disruption of social conventions of gender, privacy and domesticity, and of different economies of the body, architecture and the city, and as a critical and disruptive tool to explore what remains after the explosion of architecture’s established orders. Dust indicates what remains after the explosion of architecture’s established orders – the architectural object and its representations, space and its definitions – but no longer belongs to them. It is the agent of a negotiated process that defies the distinction between the old and the new, and works with the discarded and the reclaimed to break the boundaries between forms and materiality. It embraces at once the notion of the fragmented and the fragment, and of possible new assemblages. The course proposes an operative redefinition of dust, from the literal to the literary, and through social, artistic and philosophical practices, and applies the redefined notion of dust to challenge the closeness of architectural form and territorial systems of order.
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
- DIRT
- FORM(LESS)
- FRAGMENT
- ASSEMBLAGES
- MATTER
- MEMORY
- BODY

LEARNING OUTCOMES
Definitions
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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 achieved to attain a **pass** in this course.

**Method of Assessment**

**Formative assessment**

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**Re-Assessment**

Refer to AA School Academic Regulations
## TRANSFERABLE SKILLS

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<td>Information management</td>
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<tr>
<td>Critical skills/ability</td>
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### Course Title
COMPLEMENTARY STUDIES
HISTORY AND THEORY STUDIES:
THE CONSTRUCTION OF THE PORTFOLIO

<table>
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<td>FHEQ Level 7</td>
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<td>Co-requisite</td>
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<td>Pre-requisite</td>
<td>None</td>
</tr>
</tbody>
</table>

**Co-requisite:**
The Wolf in the Living Room
The Project and the Introject
Form Follows Malfunction
The Leaky Roof
Presentation
The Politics of Abstraction
2018: A Space Autopsy
The Party
Learning from Television 0.0:
Architectures in Revolution
Architecture_Dust. From form to transformation:
The Construction of the Portfolio
Documentary Architecture: Tracing the materiality of Bahaus modernism

**Pre-requisite:** None

**Barred combinations:** None

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

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

### SYNOPSIS
Whether we like it or not, the portfolio is our calling card: it is how we are judged in education, and how we present ourselves to the outside world. That said for far too many, the portfolio itself, and more importantly, its construction, is a mere after thought. A mental distinction is made, between the project on one hand, and the portfolio on the other. The aim of this course, is to break this feeble and troublesome distinction, proposing that it is the portfolio itself with is the very project which we are in the act of constructing. From this thesis follows that ideas are valueless without the hard-facts of production and representation, and these ultimately are shown first and foremost in the portfolio. To this end, the course will focus on both the practical and creative aspects of creating a portfolio. The portfolio will be compared with a number of alternative creative forms, amongst them, the narrative or novel, the illustration or painting, the archive, the autobiography and the time capsule. Each of these creative forms will be explored, and we will ask in each instance how they can inform and broaden the scope of the portfolio. Within these parameters, students will be asked to explore the potential of the portfolio as a project within it’s own right. What form this type of portfolio should take, and what would its ultimate life span be. References will be drawn from both the world of architecture and art, looking at the works of Marcel Duchamp and Jean Tinguely amongst others. 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.
**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
- Portfolio workshop: The rules
- Portfolio workshop: The digital

**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** A critical knowledge of the histories and theories of architecture and the related arts, technologies and human sciences
  - **LO2.1** A critical knowledge of the cultural, social and intellectual histories, theories and technologies that influence the design of buildings
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  - **LO3.1** Knowledge and testing of how the theories, practices and technologies of the arts influence a student’s own advanced architectural design
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ASSESSMENT
Assessment will be based on the following:

- The production of a portfolio on the contents of the course along with a supplementary text of 500 words explaining the relevance and importance of their chosen form of portfolio. Full agreement in advance with course tutor expected.
- Presentation of writings at weekly seminars

Assessment Criteria
All learning outcomes must be achieved to attain 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, exceeding the criteria required to attain a Pass. 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 High Pass assessment panel who will review the standard and quality of all recommendations.
- **Pass**: Good level of achievement overall, meeting the criteria required to attain a pass. 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 criteria required to attain a Pass.

Re-Assessment
TRANSFERABLE SKILLS

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

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<th>Communication:</th>
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<td>✔️ ✔️</td>
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<tr>
<td>Self-management skills</td>
<td>✔️ ✔️</td>
<td>✔️ ✔️</td>
</tr>
<tr>
<td>Manage time and work to deadlines</td>
<td>✔️ ✔️</td>
<td>✔️ ✔️</td>
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<tr>
<td>IT/CAD techniques</td>
<td>✔️ ✔️</td>
<td>✔️ ✔️</td>
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<tr>
<td>Information management</td>
<td>✔️ ✔️</td>
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<tr>
<td>Critical skills/ability</td>
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### Course Title
COMPLEMENTARY STUDIES: HISTORY AND THEORY STUDIES: DOCUMENTARY ARCHITECTURE: TRACING THE MATERIALITY OF BAHAUS MODERNISM

<table>
<thead>
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<th>Level</th>
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<tr>
<td>Course Leader</td>
<td>Ines Weizman</td>
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<td>Status</td>
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<td>Term</td>
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<tr>
<td>Pre-requisite</td>
<td>None</td>
</tr>
<tr>
<td>Co-requisite</td>
<td>None</td>
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</table>

#### SYNOPSIS
This course poses the “documentary” mode as a historical method. The documentary comprises not only the media or photography of a building, but rather a view that sees the building as a document itself. The material components of a building are explored as sensors registering their environment which is, of course, both political and natural. Practically the course will offer a reflection on new technologies of material conservation, X-rays, scans, copyright, and data analysis while navigating the traces of global “Bauhaus modernism”.

#### 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 BAUHAUS IN WEIMAR, DESSAU, BERLIN AND ITS INTERNATIONAL TRAJECTORIES
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 A critical knowledge of the histories and theories of architecture and the related arts, technologies and human sciences

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

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

LO3 A comprehensive knowledge of the fine arts as an influence on the quality of architectural design

LO3.1 Knowledge and testing of how the theories, practices and technologies of the arts influence a student’s own advanced architectural design

LO3.2 Knowledge and testing of the creative application of the fine arts and their relevance and impact on a student’s own architectural design

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, bar and restaurant and woodland workshops at the Hooke Park campus in Dorset. 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 achieved to attain 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, exceeding the criteria required to attain a Pass. 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 High Pass assessment panel who will review the standard and quality of all recommendations.

- **Pass**: Good level of achievement overall, meeting the criteria required to attain a pass. 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 criteria required to attain a Pass. Demonstrates little appreciation, development or effort, or is insufficient in quantity. This assessment is also 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 criteria required to attain a Pass.

**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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<tbody>
<tr>
<td>Communication:</td>
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<tr>
<td>Verbal</td>
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<tr>
<td>Visual</td>
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<td>Critical skills/ability</td>
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Course Title: COMPLEMENTARY STUDIES
HISTORY AND THEORY STUDIES: THESIS OPTION

<table>
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<th>Level</th>
<th>Fifth Year</th>
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<td>Credits</td>
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<tr>
<td>Status</td>
<td>Compulsory/Option</td>
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<tr>
<td>Term</td>
<td>1</td>
</tr>
<tr>
<td>Pre-requisite</td>
<td>None</td>
</tr>
</tbody>
</table>

**Co-requisite**

**Barred combinations**
None

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

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

**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.

**OUTLINE CONTENT**
Seminars, workshops and tutorials introduce the following topics to then be developed by individual students:
- Research methodologies
- Writing methodologies
- Communications methodologies
- Critical methodologies

**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 A critical knowledge of the histories and theories of architecture and the related arts, technologies and human sciences

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

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LO3.1 Knowledge and testing of how the theories, practices and technologies of the arts influence a student’s own advanced architectural design

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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, bar and restaurant and woodland workshops at the Hooke Park campus in Dorset. 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 6000-8000 words thesis at the end of term
- Presentation of writings at weekly seminars

Assessment Criteria
All learning outcomes must be achieved to attain 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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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**

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</tbody>
</table>
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 (TS5). 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 TS5 work with the unit agendas as much as possible, developing wherever necessary the unit’s technical brief and supporting it with additional specialised information by means of seminars, lectures and visits. The Technical Design tutors offer each student the means to materialise the ideas, concepts and ambitions born in the intimacy of the unit. Technical Studies reinforces the plurality and variety of the units by adapting the requirements of TS5 to each individual unit agenda.
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.

**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.

**Piece by Piece**  
*Simon Beames*  
Built architecture is an organization 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.

**Responsible & Responsive Materials**  
*Giles Bruce,*  
All materials specified by architects embody a complex system of resource extraction, transport, assembly, in-use operation, disassembly and disposal. This journey over the life cycle of a material from cradle to grave can come at a significant cost in terms of resources and energy. This course looks ‘under the skin’ of materials, to see how architects can evaluate ‘responsible’ materials and what these mean in terms of ‘responsive’ building design. Throughout the course, students will evaluate traditional and contemporary materials and develop critical tools for informing design decisions in their studio projects.

**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 multi-layered 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.

**Structural Form and Materials**  
*Ciaran Malik*

Different materials prefer different structural forms; it is how we achieve such elegantly thin domes and such light and strong bridges. This course looks at the different materials available, what forms they can achieve and what we can do to break those rules. Throughout the course, students will evaluate existing structures, design in a range of materials and compare and select the best form and material to develop further.

**The relevance of Digital Fabrication in Architecture**  
*Anna Pla Català*

From its initial outcomes, DF has continued to evolve acquiring higher levels of complexity and sophistication in its tools, techniques and methodologies becoming a crucial area of architectural knowledge. The workflows between coding, parametric software and computer numerically controlled (CNC) hardware have disrupted the economies of serialisation that had been inherited from the 1st industrial revolution, while opening up a whole new paradigm based on the dynamics of non-standardisation and mass-customisation. The effect that this has on architectural design is unsurmountable.

The relevance of DF, the study of its progression and the present of affairs are the subject of study of this course. We will revise the various types of DF and their implications for architectural design. Through lectures and analyses of relevant case studies developed by pioneers and current practitioners, we will learn the appropriate machinery, tools, materials, assembly types and workflows for each particular situation and type of architectural project.

**Time based construction + Structural sequential analysis [Karamba]**  
*Manja van de Worp*

This course sets out to link advanced construction techniques to new modes of structural analysis. Here these structures evolve over time, enabled by their mode of construction and are able to be dis- and re-assembled and/ or change material- and structural performance and behaviour.
We will look at case studies as; TAB Gilles Retsin discrete elements, Bloom – the game - recombinatrix [A_Andrasek], 3D printing (and the change in material stiffness and local strengthening) [IAAC / RSD], Joris Laarman 3D printed steel bridge – making two structures meet, drone flying bricks or wired trusses[Gramazio Kohler], and others. Based on the extracted principles of the case studies – construction method linked to structural analysis models in Karamba (structural plugin to Rhino), you will explore your own designs based on the extracted design methodologies and construction and time-based feedback loops and reimage how these principles can create a new type of time-based Architecture.

**Fifth Year**

**5th Year Technical Design Thesis (TS5) – Compulsory Course**

*Javier Castanon, Nacho Marti, Giles Bruce, Xavier Aguiló, Andrew Usher, José Monfá, Anna Pla Catalá, Francesco Anselmo, Laura de Azcarate, Alan Harries, Sho Ito, Angel Lara*

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.

**Unit 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 Associate at Arup and practicing as lighting and interaction designer.

*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* is an architect and director of A-Zero Architects. Since graduating from the AA in 2007 with an MArch in Sustainable Environmental Design, he has worked both as architect and environmental designer on a wide range of educational, cultural and residential projects. He tutors and lectures extensively in the UK and abroad on passive design within architecture.

*Javier Castañón* has degrees from Manchester (BA Hons), from the AA (AADip) and from Granada (PhD). He has taught in the AA (on and off ‘78-‘81 and continually (‘82-’89) and since 2000) and other UK schools as well as in the USA (Penn in Philadelphia). He is in private practice as director of Castanon Associates (London) and Castañón Asociados (Madrid).

*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.

*Laura de Azcárate* is an Acoustic Designer and Architect, Co-founder at SoundScape Studio in Madrid which specialises in sustainable architecture and acoustic design. She
finished her Master’s degree of Architecture at San Pablo CEU University and a Bachelor of Music in Madrid. She also holds an MSc in Environmental and Architectural Acoustics from London South Bank University. As an Architect and Music teacher specialised in Acoustics she pursues an international Design career trying to merge Architecture, Acoustics, Sustainability and Research"

Ian Duncombe is a Board Director at ChapmanBDSP a building services and environmental engineering consultancy. Ian co-founded BDSP in 1995 and has worked on many award winning projects in Europe, the Middle East and Africa including 30 St Mary Axe (the ‘Gherkin’), the World Trade Center in Abu Dhabi and Britam Tower in Nairobi.

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 Kahle Acoustics. He holds Masters degrees in both acoustics, from the Institute of Sound and Vibration Research, University of Southamp-ton, and physics, from the University of Bath.

Alan Harries
Alan is a Director of Integration Consultancy supporting architects such as Hawkins / Brown, Purcell and Peter Zumthor. He has fifteen-years’ experience spanning sustainable building and energy design, development, implementation and post-occupancy evaluation. He has a 1st Class Degree and PhD in engineering, is a Chartered Environmentalist (CEnv) and a member of the Energy Institute (MEI). The main industry body, CIBSE, now use examples of his project work to exemplify best practice building simulation in their latest industry guides.

David Illingworth is a chartered structural engineer working at AKT2. He studied civil and structural engineering at the University of Shefffield.

Angel Lara is an architect and researcher currently working at the Architectural Associations Digital Prototyping Laboratory. He studied architecture at UNAM (Universidad Nacional Autónoma de México) and received his Master’s in Advanced Architecture, Digital Tectonics degree from IAAC (Institute of Advanced Architecture of Catalunya). He is interested in researching the way in which machines and rapid prototyping techniques influence the way architecture is conceived and built.

Ciaran Malik is a structural engineer, a teacher and illustrator. He studied engineering at the University of Cambridge and trained as a teacher at the University of Buckingham. He taught manufacturing techniques; wood working, welding, rebar tying and plastic forming and believes in the importance of understanding the construction method. He has been involved in water projects in Thailand, improving the seismic resistance of structures in Nepal and developing shelter guidelines with Shelter Centre.

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 Marti 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.

Patricia Mato-Mora is available for TS Ceramics Tutorials (Mouldmaking, Casting, Firing Cycles, Kiln-Building, Glaze Formulation & Glaze Technology...) She studied architecture at the AA, where she was spun off into the world of digital craft, sculpture and making. She then studied materials at the RCA, and now works alongside artists and
architects to realise large-scale projects employing various craftsmanship methods, while practicing independently as an artist. At present she is working towards her PhD.

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. Since 2001 she has developed her professional career as structural consultant at BAC (former BOMA). She started in the office in Barcelona, and moved to Madrid in 2007 to collaborate as office coordinator in the new branch. She is now Project Leader in BAC London. She has been teaching Structural Types and Calculation in the IE School of Architecture and Design since 2009, Physical Foundations since 2013 and Mathematics in Art and Architecture since 2015.

José Monfá is an architect. He graduated in ETSAN where he won the Luis Moya Blanco Prize. After working in London for a couple of years he obtained an MA (with distinction) in History and Theory at the AA. He worked in Zaha Hadid Architects and Grimshaw Architects where he became an associate and gained significant experience in the transport, arts and culture sectors. He is currently the Head of Architecture for Manchester Airport Group. He is particularly interested in the forces and processes that drive the design of large-scale, complex projects and is currently working towards an MBA.

Anna Pla Catalá graduated at the Architectural Association School of Architecture in London (Hons Finalist) and holds a Master of Science in Advanced Architectural Design from the Graduate School of Architecture, Planning and Preservation (MScAAD-GSAPP) from Columbia University of New York (Fulbright). She worked at Foster and Partners in London and Eisenman Architects in New York before setting her own private practice in Barcelona. 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.

Manja van de Worp is an architect and structural engineer trained at the Technical University of Eindhoven and Emtech at the AA and has over 10 year experience in the construction industry working between structure geometry and fabrication. 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, working on Highrise towers, to bridges and pavilions to new timber housing products. In addition she teaches at the RCA and IAAC in Barcelona and runs international workshops.
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<th>Course Title</th>
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</table>

**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. The course starts from the science of light and gradually moves 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 are 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. To develop a sensibility and intuition to the qualities of light, whilst giving the physical and computational tools to explore and validate design ideas.

**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.
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 Critical understanding and analysis 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 A critical understanding and analysis of the needs and aspirations of building users
LO5.2 A critical understanding and analysis of the impact of buildings on the environment, and the precepts of sustainable design
LO5.3 A critical understanding and analysis of the way in which buildings fit into their local context

LO8 A comprehensive understanding of the structural design, constructional and engineering problems associated with a range of building designs

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

LO9 Knowledge, understanding and testing 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 and application of the principles associated with designing optimum visual, thermal and acoustic environments
LO9.2 Knowledge and application of systems for environmental comfort realised within relevant precepts of sustainable design
LO9.3 Knowledge of the strategies for building services, and ability to integrate these into a design project

TEACHING AND LEARNING STRATEGIES

The teaching and 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 contingent 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, bar and restaurant and woodland workshops at the Hooke Park campus in Dorset. 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 for the diversity of Diploma design units (FHEQ level 7). 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 outcomes:

- **High Pass:** High level of achievement overall, significantly exceeding the criteria required to attain a Pass. 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:** Good level of achievement overall, meeting the criteria required to attain a Pass. 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 criteria required to attain a Pass. Demonstrates little appreciation, development or effort, or is insufficient in quantity. This assessment is also the automatic result of failure to meet minimum attendance requirements. 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 criteria required to attain a Pass.

**Re-Assessment**

Refer AA School Academic Regulations.
### TRANSFERABLE SKILLS

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

<table>
<thead>
<tr>
<th></th>
<th>Required</th>
<th>Assessed</th>
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</thead>
<tbody>
<tr>
<td><strong>Communication:</strong></td>
<td></td>
<td></td>
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<tr>
<td>Verbal</td>
<td>✔</td>
<td>✔</td>
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<tr>
<td>Visual</td>
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<tr>
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<td>✔</td>
</tr>
<tr>
<td><strong>Self-management skills</strong></td>
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<td>✔</td>
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<tr>
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</tr>
<tr>
<td>IT/CAD techniques</td>
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</tr>
<tr>
<td>Critical skills/ability</td>
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</table>
Course Title | COMPLEMENTARY STUDIES | TECHNICAL STUDIES | PIECE BY PIECE | Code
---|---|---|---|---
Level | Fourth Year | Status | Compulsory/Option |
Course Leader | Simon Beames | Term | 2 |
Credits | 10/120 | FHEQ Level 7 |
Barred combinations | None |
Professional body requirements | Architects Registration Board | None |
Learning methods | 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 Critical understanding and analysis 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 A critical understanding and analysis of the needs and aspirations of building users

LO5.2 A critical understanding and analysis of the impact of buildings on the environment, and the precepts of sustainable design

LO5.3 A critical understanding and analysis of the way in which buildings fit into their local context

LO8 A comprehensive understanding of the structural design, constructional and engineering problems associated with a range of building designs

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

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

TEACHING AND LEARNING STRATEGIES

The teaching and 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 contingent 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

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 outcomes:

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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 criteria required to attain a Pass.

Re-Assessment

Refer AA School Academic Regulations.

TRANSFERABLE SKILLS

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

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**SYNOPSIS**

All materials specified by architects embody a complex system of resource extraction, transport, assembly, in-use operation, disassembly and disposal. This journey over the life cycle of a material from cradle to grave can come at a significant cost in terms of resources and energy. This course looks ‘under the skin’ of materials, to see how architects can evaluate ‘responsible’ materials and what these mean in terms of ‘responsive’ building design. Throughout the course, students will evaluate traditional and contemporary materials and develop critical tools for informing design decisions in their studio projects.

**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**

- Cradle to grave / Cradle to Cradle
- Economies of Structure
- New Material Technologies
- Planet Plastic
- Assembly / Disassembly
- Biomimicry
- Measuring success and failure
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**  
Critical understanding and analysis 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**  
A critical understanding and analysis of the needs and aspirations of building users

**LO5.2**  
A critical understanding and analysis of the impact of buildings on the environment, and the precepts of sustainable design

**LO5.3**  
A critical understanding and analysis of the way in which buildings fit into their local context

**LO8**  
A comprehensive understanding of the structural design, constructional and engineering problems associated with a range of building designs

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

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

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

**LO9**  
Knowledge, understanding and testing 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 and application of the principles associated with designing optimum visual, thermal and acoustic environments

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

TEACHING AND LEARNING STRATEGIES

The teaching and 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 contingent 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**

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**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 outcomes:

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

**TRANSFERABLE SKILLS**
The student will have an opportunity to practise the following skills:
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</table>
Course Title | COMPLEMENTARY STUDIES | TECHNICAL STUDIES | SUSTAINABLE URBAN DESIGN
---|---|---|---
Level | Fourth Year | Status | Compulsory/Option
Course Leader | Ian Duncombe | Term | 2
Credits | 10/120 | Pre-requisite | None
Co-requisite | Light and Lighting, Piece by Piece, Responsible & Responsive Materials, The Third Skin, Integrated Problem Solving, Studies in Advanced Structural Design, (Un)usual Performances, Time based construction + Structural sequential analysis [Karamba], Antidisciplinary Integration. Migration from Nzeb To Zib, Structural Form and Materials, Relevance of Digital Fabrication in Architecture | Professional body |Architects Registration Board Royal Institute of British Architects
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 Critical understanding and analysis 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 A critical understanding and analysis of the needs and aspirations of building users

LO5.2 A critical understanding and analysis of the impact of buildings on the environment, and the precepts of sustainable design

LO5.3 A critical understanding and analysis of the way in which buildings fit into their local context

LO8 A comprehensive understanding of the structural design, constructional and engineering problems associated with a range of building designs

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

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

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

LO9 Knowledge, understanding and testing 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 and application of the principles associated with designing optimum visual, thermal and acoustic environments

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

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

TEACHING AND LEARNING STRATEGIES

The teaching and 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 contingent 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, bar and restaurant and woodland workshops at the Hooke Park campus in Dorset. 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 for the diversity of Diploma design units (FHEQ level 7). 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 outcomes:

- **High Pass:** High level of achievement overall, significantly exceeding the criteria required to attain a Pass. 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 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**  
**THE THIRD SKIN**

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### Synopsis

Since mankind deserted caves the primary concern of man-made structures has been shelter and protection from the environment. The Envelope of buildings has since been multi-tasking and ambiguous in that it forms a barrier as much as a filter for various environmental aspects. Beyond its technical role the building skin has often expressed the building function as well as the might and power of its owner / occupier hence is also the ‘face’ of a building. Today facades are often highly complex and multi layered environmental performers communicating on multiple levels with occupiers and the outside world.

### 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
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 Critical understanding and analysis 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
The teaching and 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 contingent 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, bar and restaurant and woodland workshops at the Hooke Park campus in Dorset. 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 for the diversity of Diploma design units (FHEQ level 7). 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.

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**COMPLEMENTARY STUDIES**

**TECHNICAL STUDIES**

**INTEGRATED PROBLEM SOLVING**

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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 tutor 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

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Definitions
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Re-Assessment
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Level: Fourth Year

Course Leader: Emanuele Marfisi, Chris Davies

Status: Compulsory/Option

Term: 2

Credits: 10/120 FHEQ Level 7


Pre-requisite: None

Barred combinations: None

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

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

SYNOPSIS

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** Critical understanding and analysis 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** A critical understanding and analysis of the needs and aspirations of building users

**LO5.2** A critical understanding and analysis of the impact of buildings on the environment, and the precepts of sustainable design

**LO5.3** A critical understanding and analysis of the way in which buildings fit into their local context

**LO8** A comprehensive understanding of the structural design, constructional and engineering problems associated with a range of building designs

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

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

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

**LO9** Knowledge, understanding and testing 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 and application of the principles associated with designing optimum visual, thermal and acoustic environments

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

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

TEACHING AND LEARNING STRATEGIES
The teaching and 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 contingent 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, bar and restaurant and woodland workshops at the Hooke Park campus in Dorset.

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 for the diversity of Diploma design units (FHEQ level 7). 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 outcomes:

- **High Pass**: High level of achievement overall, significantly exceeding the criteria required to attain a Pass. 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**: Good level of achievement overall, meeting the criteria required to attain a Pass. 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 criteria required to attain a Pass. Demonstrates little appreciation, development or effort, or is insufficient in quantity. This assessment is also the automatic result of failure to meet minimum attendance requirements. 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 criteria required to attain a Pass.

Re-Assessment

Refer AA School Academic Regulations.

TRANSFERABLE SKILLS

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

<p>| Required | Assessed |</p>
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<thead>
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<td>Information management</td>
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<td>Critical skills/ability</td>
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<td>Self-directed learning</td>
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**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 organized, 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.
- Materials, Structure and Computation

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 Critical understanding and analysis 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 A critical understanding and analysis of the needs and aspirations of building users

LO5.2 A critical understanding and analysis of the impact of buildings on the environment, and the precepts of sustainable design

LO5.3 A critical understanding and analysis of the way in which buildings fit into their local context

LO8 A comprehensive understanding of the structural design, constructional and engineering problems associated with a range of building designs

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

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

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

LO9 Knowledge, understanding and testing of physical problems and technologies and the function of buildings so as provide them with internal conditions of comfort and protection against the climate

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

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TEACHING AND LEARNING STRATEGIES

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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 for the diversity of Diploma design units (FHEQ level 7). 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:

- 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.

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 outcomes:

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Re-Assessment
Refer AA School Academic Regulations.

**TRANSFERABLE SKILLS**

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

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</table>
**Course Title**

COMPLEMENTARY STUDIES

TECHNICAL STUDIES

DESIGNING IN SERIES – TIME BASED CONSTRUCTION

M + STRUCTURAL SEQUENTIAL ANALYSIS [KARAMBA]

<table>
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<th>Level</th>
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<tr>
<td>Learning methods</td>
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**SYNOPSIS**

This course explores advanced construction methods that have the ability to change existing modes of structural and construction design methodologies to imagine new Architectural typologies. This year we look specifically into time based construction; allowing Architecture to change or adapt during its lifetime.

We will look at case studies as; TAB Gilles Retsin discrete elements, Bloom – the game - recombinatrix [A_Andrasek], 3D printing (and the change in material stiffness and local strengthening) [IAAC / RSD], Joris Laarman 3D printed steel bridge – making two structures meet, drone flying bricks or wired trusses[Gramazio Kohler], and others.

Based on the extracted principles of the case studies – construction method linked to structural analysis models in Karamba (structural plugin to Rhino), you will explore your own designs based on the extracted design methodologies and construction and time-based feedback loops and reimage how these principles can create a new type of time-based Architecture.

We will address these new modes of fabrication and their impact on structural design, through learning Karamba, and proposing feedback loop strategies to the mode of construction. The notion here is to be able to generate a controlled change in performance over time, this can be dis and re-assembly – but also to add to the structure. We will use structural knowledge to define the start of a new lightness / where structures are actually able to adopt and therefor are not anymore defined as light in terms of amount of materials used but how well they can adopt or respond – linked to advanced construction techniques. Systems thinking is key, extracting and redefining parameters and working with the idea of strategic assembly as well as design strategies based on progressive collapse to extract the logics.

We look into conventual design methodologies in relation to architectural design and modes of analysis and challenge how they change when the factor of time get's involved. We challenge the typology and design methodology, and propose based on the knowledge a new structural construction logic to an imagine new 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 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 & fabrication – advancement in construction
- Time based design
- Structural analysis with Karamba
- Design methodology: Systems thinking and interacting parameters
- Feedback loops - Karamba
- Design for assembly + disassembly
- Construction + Structural analysis + new typologies of Architecture

LEARNING OUTCOMES

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

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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 outcomes:

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## TRANSFERABLE SKILLS

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### SYNOPSIS

Different materials prefer different structural forms; it is how we achieve such elegantly thin domes and such light and strong bridges. This course looks at the different materials available, what forms they can achieve and what we can do to break those rules. Throughout the course, students will evaluate existing structures, design in a range of materials and compare and select the best form and material to develop further.

### 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 different structural forms in different materials used for smaller buildings. The course aims to review the different materials used in construction, the forms they suited for and allow the students to apply this to a design proposal.

### OUTLINE CONTENT

- Structural vocabulary.
- Concrete structures.
- Steel structures.
- Timber structures.
- Masonry structures.
- Glass structures.
- Composite structures.
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 Critical understanding and analysis 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 A critical understanding and analysis of the needs and aspirations of building users
LO5.2 A critical understanding and analysis of the impact of buildings on the environment, and the precepts of sustainable design
LO5.3 A critical understanding and analysis of the way in which buildings fit into their local context

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

LO9 Knowledge, understanding and testing 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 and application of the principles associated with designing optimum visual, thermal and acoustic environments
LO9.2 Knowledge and application of systems for environmental comfort realised within relevant precepts of sustainable design
LO9.3 Knowledge of the strategies for building services, and ability to integrate these into a design project

TEACHING AND LEARNING STRATEGIES
The teaching and 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 contingent 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, bar and restaurant and woodland workshops at the Hooke Park campus in Dorset. 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 for the diversity of Diploma design units (FHEQ level 7). 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 outcomes:

- High Pass: High level of achievement overall, significantly exceeding the criteria required to attain a Pass. 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: Good level of achievement overall, meeting the criteria required to attain a Pass. 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 criteria required to attain a Pass. Demonstrates little appreciation, development or effort, or is insufficient in quantity. This assessment is also the automatic result of failure to meet minimum attendance requirements. 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 criteria required to attain a Pass.

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

<table>
<thead>
<tr>
<th>Communication:</th>
<th>Required</th>
<th>Assessed</th>
</tr>
</thead>
<tbody>
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**Course Title**

**COMPLEMENTARY STUDIES**

**TECHNICAL STUDIES**

**RELEVANCE OF DIGITAL FABRICATION IN ARCHITECTURE**

<table>
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<th>Level</th>
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<th>Status</th>
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<td>Self-directed learning</td>
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**SYNOPSIS**

Digital Fabrication (DF) entered the realm of Architecture in the late 90’s and has since become an intrinsic part of the discipline and its everyday modes of making. What was once a testbed for advanced research practices is today considered regular in many offices and buildings of varied scales.

From its initial outcomes, DF has continued to evolve acquiring higher levels of complexity and sophistication in its tools, techniques and methodologies becoming a crucial area of architectural knowledge. The workflows between coding, parametric software and computer numerically controlled (CNC) hardware have disrupted the economies of serialisation that had been inherited from the 1st industrial revolution, while opening up a whole new paradigm based on the dynamics of non-standardisation and mass-customisation. The effect that this has on architectural design is unsurmountable.

The relevance of DF, the study of its progression and the present of affairs are the subject of study of this course. We will revise the various types of DF and their implications for architectural design. Through lectures and analyses of relevant case studies developed by pioneers and current practitioners, we will learn the appropriate machinery, tools, materials, assembly types and workflows for each particular situation and type of architectural project.

Students will learn strategies for laser cutting, CNC milling, additive manufacturing and robotics to fully expand their awareness of the significance of such technologies. Special focus will be placed on the relationship between standard and non-standard building components as products of opposite industrial and construction processes.

We will also be revising readings from practitioners and theorists in order to ground the exercises in broader and deeper contexts. Acquiring this knowledge ought to become highly instrumental in developing your Unit Projects as much as adding capacities to your own portfolios in preparation for professional life.
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 tests their ability to scale and adapt existing technologies to new situations.

OUTLINE CONTENT
- Introduction to Digital Design and Fabrication in Architecture
- Subtractive Fabrication
- Additive Fabrication
- Formative Fabrication
- Robotic Fabrication
- Integral Models
- Hybrid Prototype

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  Critical understanding and analysis 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  A critical understanding and analysis of the needs and aspirations of building users

LO5.2  A critical understanding and analysis of the impact of buildings on the environment, and the precepts of sustainable design

LO5.3  A critical understanding and analysis of the way in which buildings fit into their local context

LO8  A comprehensive understanding of the structural design, constructional and engineering problems associated with a range of building designs

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

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

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

LO9  Knowledge, understanding and testing 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 and application of the principles associated with designing optimum visual, thermal and acoustic environments

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

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

TEACHING AND LEARNING STRATEGIES
The teaching and 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 contingent 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, bar and restaurant and woodland workshops at the Hooke Park campus in Dorset. 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 for the diversity of Diploma design units (FHEQ level 7). 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 outcomes:
• High Pass: High level of achievement overall, significantly exceeding the criteria required to attain a Pass. 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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• 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 criteria required to attain a Pass.
Re-Assessment
Refer AA School Academic Regulations.

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

<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
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<td>✓</td>
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<td>✓</td>
<td>✓</td>
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Course Title: COMPLEMENTARY STUDIES
TECHNICAL STUDIES:
TSS DESIGN THESIS

<table>
<thead>
<tr>
<th>Course Title</th>
<th>COMPLEMENTARY STUDIES</th>
<th>TECHNICAL STUDIES:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Level</td>
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<td>Status</td>
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<td>Course Leader</td>
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<td>Credits</td>
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<tr>
<td>Learning methods</td>
<td>Lectures, Seminars/tutorials/juries, Self-directed learning</td>
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<td>Status</td>
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<tr>
<td>Terms</td>
<td>1, 2, 3</td>
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</table>

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 over two terms, 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 undergraduate 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. Technical Design Tutors and students are encouraged to strike a balance between research, experimentation and problem solving.

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**  
**Critical understanding and analysis 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 A critical understanding and analysis of the needs and aspirations of building users  
LO5.2 A critical understanding and analysis of the impact of buildings on the environment, and the precepts of sustainable design  
LO5.3 A critical understanding and analysis of the way in which buildings fit into their local context

**LO8**  
**A comprehensive understanding of the structural design, constructional and engineering problems associated with a range of building designs**

LO8.1 A comprehensive understanding of the investigation, critical appraisal and selection of alternative structural, constructional and material systems relevant to architectural design  
LO8.2 A comprehensive understanding of the strategies for building construction, and ability to integrate knowledge of structural principles and construction techniques  
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**LO9**  
**Knowledge, understanding and testing of physical problems and technologies and the function of buildings so as to provide them with internal conditions of comfort and protection against the climate**

LO9.1 Knowledge and application of the principles associated with designing optimum visual, thermal and acoustic environments  
LO9.2 Knowledge and application of systems for environmental comfort realised within relevant precepts of sustainable design  
LO9.3 Knowledge of the strategies for building services, and ability to integrate these into a design project

**TEACHING AND LEARNING STRATEGIES**

The teaching and learning strategy for 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 contingent design criteria. The mature informed 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 and with visual and verbal rigour and clarity for appropriate delivery and presentation 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, bar and restaurant and woodland workshops at the Hooke Park campus in Dorset. 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 for the diversity of Diploma design units (FHEQ level 7). 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 TS5 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 outcomes:

- High Pass: High level of achievement overall, significantly exceeding the criteria required to attain a Pass. 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 AA School Academic Regulations.

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

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<td>■</td>
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</table>
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.

**Unit Staff**

**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 Title: COMPLEMENTARY STUDIES

PROFESSIONAL STUDIES:
ARCHITECTURAL PROFESSIONAL PRACTICE

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<td>Royal Institute of British Architects</td>
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<td>Learning methods</td>
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**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 A comprehensive 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 related to a student’s own advanced architectural design
LO4.2 Knowledge of the influence of design and development of cities, past and present on the contemporary built environment related to a student’s own advanced architectural design
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 relevant to a student’s own advanced architectural design methodology
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 as applied to student’s own advanced design methodology
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 and detailed exploration of the potential impact of building projects on existing and proposed communities

LO7 Creating and critically applying a method of investigation and preparation of the brief relevant to a student’s own advanced design project
LO7.1 Researching, critically reviewing and testing precedents relevant to the function, organisation and technological strategy of a student’s own advanced design proposals
LO7.2 Understanding of the need to critically 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 critical contribution of architects and co-professionals to the formulation of the brief, and the methods of investigation used in its preparation as applied to student’s own advanced architectural design methodology

LO10 A systematic understanding and knowledge of the design skills to meet building users’ requirements within the constraints imposed by cost factors and building regulations
LO10.1 A systematic understanding and knowledge 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 A systematic understanding and knowledge understand the cost control mechanisms which operate during the development of a project
LO10.3 A systematic understanding and knowledge of 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 A systematic understanding and knowledge of the industries, organisations, regulations and procedures involved in translating a student’s own design concepts into buildings and integrating plans into overall planning

LO11.1 A systematic understanding and 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 A systematic understanding and 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 A systematic understanding and knowledge of a range of 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, bar and restaurant and woodland workshops at the Hooke Park campus in Dorset. 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 asked 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 intend 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 outcomes:
- **High Pass:** High level of achievement overall, significantly exceeding the criteria required to attain a Pass. 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:** Good level of achievement overall, meeting the criteria required to attain a Pass. 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 criteria required to attain a Pass. Demonstrates little appreciation, development or effort, or is insufficient in quantity. This assessment is also the automatic result of failure to meet minimum attendance requirements. 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 criteria required to attain a Pass.

Re-Assessment
Refer AA School Academic Regulations

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

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