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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 Programme 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 postgraduate programmes are 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 Shëhërazade 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. 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 Programme 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. This includes review by the 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
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.

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, 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 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, 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 incorporate a broad range of teaching and learning methodologies. These are set out in the Programme Specifications and amplified in the specific Studio, Unit and Course Descriptors.

Assessment and Progression
The School’s approach to, and regulations for, assessment and progression are set out in the AA School Academic Regulations, to which reference should be made alongside this Programme Guide.
## SECTION 2: THE PROGRAMME

### 2.1 PROGRAMME SPECIFICATION

#### YEAR ONE PROGRAMME SPECIFICATION

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<tr>
<td><strong>Location of Study/campus</strong></td>
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<td><strong>Professional, Statutory and Regulatory Bodies</strong></td>
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<th><strong>Award and titles</strong></th>
<th><strong>Award</strong></th>
<th><strong>Title</strong></th>
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<td>Final award</td>
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<td>Sandwich</td>
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<td>Part Time</td>
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<tr>
<td>Distance</td>
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| **Start date for programme** | September 2018 |

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<th><strong>Course codes/categories</strong></th>
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<td><strong>UCAS code</strong></td>
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<td><strong>CATS points for course</strong></td>
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<td><strong>QAA Subject Benchmark</strong></td>
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<th><strong>Admissions agency</strong></th>
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<th><strong>Admissions criteria</strong></th>
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<td><strong>Requirements</strong></td>
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<td><strong>Language</strong></td>
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<tr>
<th><strong>Contacts</strong></th>
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<tr>
<td><strong>Director</strong></td>
</tr>
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<td><strong>Registrar</strong></td>
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<table>
<thead>
<tr>
<th><strong>Examination and Assessment</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>External Examiners 2019</strong></td>
</tr>
</tbody>
</table>

| **Examination Board(s)** | Internal Assessment Committee + all External Examiners |

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<tr>
<th><strong>Approval/review dates</strong></th>
<th><strong>Approval date</strong></th>
<th><strong>Review date</strong></th>
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<tr>
<td>Programme Specification</td>
<td>1 August 2018</td>
<td>1 August 2019</td>
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<td>ARB Prescription</td>
<td>29 May 2014</td>
<td>24 September 2020</td>
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<td>RIBA Validation</td>
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<td>2020</td>
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<td>Quality Assurance Agency</td>
<td>14 July 2016</td>
<td>2020</td>
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### PART B: PROGRAMME DETAILS

#### AIMS

**Terminology**

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

**Aims**

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

The course aims to produce graduates with the following attributes:

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

### INTENDED LEARNING OUTCOMES – AA FIRST YEAR: FHEQ LEVEL 5

<table>
<thead>
<tr>
<th>Learning Outcomes ‘LO’</th>
<th>On completion of this programme, and in conjunction with the Aims of the programme at this award level, graduates will have:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LO1</strong></td>
<td>The ability to create architectural design that satisfies aesthetic and technical requirements</td>
</tr>
<tr>
<td>LO1.1</td>
<td>The ability to prepare and present a range of building design projects in a variety of contexts, using a range of media, and in response to a brief</td>
</tr>
<tr>
<td>LO1.2</td>
<td>The ability to understand key constructional and structural systems, environmental strategies and regulatory requirements that apply to the design and construction of a comprehensive design project</td>
</tr>
<tr>
<td>LO1.3</td>
<td>The ability to develop a conceptual and critical approach to architectural design that integrates and satisfies the aesthetic aspects of a building and the technical requirements of its construction and the needs of the user</td>
</tr>
<tr>
<td><strong>LO2</strong></td>
<td>Knowledge of the key histories and theories of architecture and the related arts, technologies and human sciences</td>
</tr>
<tr>
<td>LO2.1</td>
<td>Knowledge of the key cultural, social and intellectual histories, theories and technologies that influence the design of buildings</td>
</tr>
<tr>
<td>LO2.2</td>
<td>Knowledge of the key influences of history and theory on the spatial, social and technological aspects of architecture</td>
</tr>
<tr>
<td>LO2.3</td>
<td>Knowledge of the application of key theoretical concepts to studio design projects, demonstrating a reflective and critical approach</td>
</tr>
<tr>
<td><strong>LO3</strong></td>
<td>Adequate knowledge of the fine arts as an influence on the quality of architectural design</td>
</tr>
<tr>
<td>LO3.1</td>
<td>Knowledge of how the principle theories, practices and technologies of the arts influence architectural design</td>
</tr>
<tr>
<td>LO3.2</td>
<td>Adequate knowledge of the creative application of the fine arts and their relevance and impact on architecture</td>
</tr>
<tr>
<td>-------</td>
<td>-------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>LO3.3</td>
<td>Adequate knowledge of the creative application of such work to studio design projects, in terms of their conceptualisation and representation</td>
</tr>
<tr>
<td>LO4</td>
<td>Adequate knowledge of urban design, planning and the skills involved in the planning process</td>
</tr>
<tr>
<td>LO4.1</td>
<td>Adequate Knowledge of principle theories of urban design and the planning of communities</td>
</tr>
<tr>
<td>LO4.2</td>
<td>Adequate knowledge of the influence of design and development of cities, past and present on the contemporary built environment</td>
</tr>
<tr>
<td>LO4.3</td>
<td>Awareness of the principles of current planning policy and development control legislation, including social, environmental and economic aspects, and the relevance of these to design development</td>
</tr>
<tr>
<td>LO5</td>
<td>Understanding of the relationship between people and buildings, and the buildings and their environment, and the need to relate buildings and the spaces between them to human needs and scale</td>
</tr>
<tr>
<td>LO5.1</td>
<td>Understanding of the needs and aspirations of building users</td>
</tr>
<tr>
<td>LO5.2</td>
<td>Understanding of the impact of buildings on the environment, and the precepts of sustainable design</td>
</tr>
<tr>
<td>LO5.3</td>
<td>Understanding of the way in which buildings fit into their local context</td>
</tr>
<tr>
<td>LO6</td>
<td>Understanding of the principles aspects of the profession of architecture and the role of the architect in society, in particular in preparing briefs that take account of social factors</td>
</tr>
<tr>
<td>LO6.1</td>
<td>Understanding of the principle aspects of the nature of professionalism and the duties and responsibilities architects to clients, building users, constructors, co-professional and the wider society</td>
</tr>
<tr>
<td>LO6.2</td>
<td>Understanding the principle aspects of the role of the architect within the design team and construction industry, recognising the importance of current methods and trends in the construction of the built environment</td>
</tr>
<tr>
<td>LO6.3</td>
<td>Understanding of the potential impact of building projects on existing and proposed communities</td>
</tr>
<tr>
<td>LO7</td>
<td>Understanding of the main methods of investigation and preparation of the brief for a design project</td>
</tr>
<tr>
<td>LO7.1</td>
<td>Understanding of the need to critically review precedents relevant to the function, organisation and technological strategy of design proposals</td>
</tr>
<tr>
<td>LO7.2</td>
<td>Understanding of the need to appraise and prepare building briefs of diverse scales and types, to define client and use requirements and their appropriateness to site and context</td>
</tr>
<tr>
<td>LO7.3</td>
<td>Understanding of the contribution of architects and co-professionals to the formulation of the brief, and the methods of investigation used in its preparation</td>
</tr>
<tr>
<td>LO8</td>
<td>Awareness of the principles of structural design and of constructional and engineering problems associated with a range of building designs</td>
</tr>
<tr>
<td>LO8.1</td>
<td>Awareness 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>Awareness of the main strategies for building construction, and ability to integrate knowledge of structural principles and construction techniques</td>
</tr>
<tr>
<td>LO8.3</td>
<td>Awareness of the physical properties and characteristics of a range of building materials, components and systems, and the environmental impact of specification choices</td>
</tr>
<tr>
<td>LO9</td>
<td>Adequate knowledge of physical problems and technologies and the function of buildings so as to provide them with internal conditions of comfort and protection against the climate</td>
</tr>
<tr>
<td>LO9.1</td>
<td>Adequate knowledge of the principles associated with designing optimum visual, thermal and acoustic environments</td>
</tr>
<tr>
<td>LO9.2</td>
<td>Adequate knowledge of systems for environmental comfort realised within relevant precepts of sustainable design</td>
</tr>
</tbody>
</table>
LO9.3 Adequate knowledge of the strategies for building services, and ability to integrate these into a design project

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

- LO10.1 Awareness of the skills to critically examine the financial factors implied in varying building types, construction systems, and specification choices, and the impact of these on architectural design
- LO10.2 Awareness of the skills to understand the cost control mechanisms which operate during the development of a project
- LO10.3 Awareness 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 Awareness of the main industries, organisations, regulations and procedures involved in translating a range of design concepts into buildings and integrating plans into overall planning

- LO11.1 Awareness 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 Awareness 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 Awareness of the basic management theories and business principles related to running both an architect’s practice and architectural projects, recognising current and emerging trends in the construction industry

**PROGRAMME STRUCTURE**

The programme structure consists of study over three academic years, First, Second and Third Years, leading to the award of the AA Intermediate Examination (ARB/RIBA Part 1).

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

Second and Third Year students join one of 15 Units and remain in that Unit for one year. Not all Units are offered each year. The programme is structured so that a minimum of 50% of the students’ time is focussed on design activity through the Unit. The study of architecture and design is supported by Complementary Studies comprising History and Theory, Media Studies, Technical Studies and Professional Practice.

In Second Year, students undertake a compulsory one year-long design Unit. In addition, all students undertake one compulsory History and Theory Studies course, three compulsory Technical Studies courses, and two compulsory Media Studies courses.

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

Students must pass all units and courses to progress into the next year. Only students who achieve a pass in the design Unit and in all compulsory courses in Third Year are awarded the AA Intermediate Examination (ARB/RIBA Part 1).
## Year One - Academic Year 2018/19

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<th>Year /Code</th>
<th>Status*</th>
<th>Unit/Subject Title</th>
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<td>First C</td>
<td>Design Studio</td>
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<tr>
<td>First C</td>
<td>History and Theory Studies: Fourteen exemplary architectures: a survey of architectural history</td>
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<tr>
<td>First C</td>
<td>History and Theory Studies: A brief history of urban form</td>
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<td>First C</td>
<td>Technical Studies: Technical Synthesis: Introduction to Integrated Design</td>
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<td>First MCO</td>
<td>Media Studies: Projection and Speculation</td>
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<td>First MCO</td>
<td>Media Studies: Peripheral Landscapes</td>
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<td>Media Studies: Translation of Objects through Drawing</td>
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<td>Media Studies: Adventures in casting</td>
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<td>Media Studies: Materiality of Colour</td>
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<td>First MCO</td>
<td>Media Studies: Object-data-object</td>
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<td>Media Studies: Stuff</td>
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<td>First MCO</td>
<td>Media Studies: Ordinary Domesticity</td>
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<tr>
<td>First MCO</td>
<td>Media Studies: Stuff</td>
<td></td>
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<tr>
<td>First MCO</td>
<td>Media Studies: The KnowHow Series: Hooke Park Edition 1 (Not Assessed)</td>
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</tbody>
</table>

*Status: 
C Compulsory – must be taken and passed 
O Optional Written Guidance (First Year) 
DCO Design Unit Option – compulsory unit from choice of all design units in year 
MCO Media Studies Option – compulsory course from choice of all media studies courses in year 
TCO Technical Studies Option – compulsory course from choice of all technical studies courses in year 
In grey New Design Unit/Complementary Studies Course in 2018-19

### TEACHING, LEARNING AND ASSESSMENT

**Teaching and Learning**  
This programme is undertaken in full-time mode only. In the First Year, students are taught design in a studio-based environment via one-to-one tutorials, workshops, seminars and group discussions that encourage independent intellectual and practical design development. The focus is to provide an appropriate foundation for design, research and professional activity in architecture and related areas. Design Studio work is integrated with complementary taught courses in History and Theory, Technical Studies and Media Studies. Studio programme details, teaching schedules and events are described in the extended brief. Timetables and assignments are set by the Programme Head in conjunction with the Studio Master and Course Tutors in order to ensure parity between briefs and courses. School-wide facilities and resources as well as detailed information on individual programmes, complementary courses and School events are set out in the AA Prospectus and on the AA website.

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

**Award classification**  
The award of the AA Intermediate Examination (ARB/RIBA Part 1) is classified only as Pass.
**Accreditation**
The AA Intermediate Examination (ARB/RIBA Part 1) is designed to maintain prescription by the Architects Registration Board (ARB), validation by the Royal Institute of British Architects (RIBA), and to provide exemption from the ARB/RIBA Part 1 examination in architecture.

**LEARNING SUPPORT**
Refer to AA School Academic Regulations

**ADMISSIONS CRITERIA**
Refer AA School Academic Regulations.

**ADDITIONAL INFORMATION**
Refer to AA School Academic Regulations

**REGULATIONS**
Refer AA School Academic Regulations.
In addition, the following course-specific regulations apply:
- All courses identified as compulsory must be passed.
- Learning Outcomes and Graduate Attributes are specified by the professional and statutory bodies and must all be achieved to pass.

**EVALUATING AND IMPROVING QUALITY, QUALITY INDICATORS**

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

FIRST YEAR AT THE AA

First Year at the AA is the initial exposure to the five-year study of architecture ending with the AA Diploma. The First-Year course engages with the discipline as a way of thinking that both affects, and is affected by, the wider context of the present moment: we embrace the contemporary, we study the past, and we pay attention to what is to come.

The focus for a student of architecture is to learn, discover and design by paying attention to our world and contributing to the richness of our discipline. Through processes of observation, question-asking, and proposition-making architects are improvisers with the curiosity to try to imagine beyond what already exists. They possess a distinct way of thinking visually by translating complex arrays of information into new spatial propositions. Studio masters and tutors work with students to constantly nurture and refresh this essential skill.

The First Year is a studio-based environment defined by a learning-through-making approach. The work we make is constantly shared, discussed, pushed forward and explored alongside works of architects, artists, writers, philosophers and thinkers that question and challenge how we live. Over a year a student will work on several different design briefs with different tutors, each in a highly focus manner. In this way they are exposed to multiple design approaches and methods.

Over the course of the year, we approach studying architecture as a way of thinking projectively: we are challenged to look beyond what is apparent and to be adaptive in our thinking. Students learn to constructively engage with different audiences by presenting their discoveries from throughout the year in a portfolio, informed by various modes of writing, making and arguing.

2018-2019: FUTUROSITIES

Do you know how to capture the future? This year we will pay attention to some particular shifts that characterize our current world and study and expose how they enable particular spatial characteristics and qualities. The present already encapsulates futures. Are changes really occurring too fast or are we too slow to imaginatively embrace alternatives spatial constructs, novel skills and expertise? Technologies, forms of makings, global communities, modes of communication have been reshaping modes of life. This multiplicity has been rapidly moving in our foreground: countercultures have been claiming their presence by constructing ad-hoc spatial alternatives while extensive technologies have been homogenizing spaces.

The First Year Studio is constructed around six common explorations where current questions are explored and studied in relation to specific architectural topics.

SEARCHING. We will search spaces and how they are made by focusing on what is symptomatic of our present moment. What is shaping and enabling alternative building typologies? Are digital technologies triggering spatial inventions? And how is the built environment made? What are the economies of re-making?

TESTING. The second part of the year is focused on questioning what defines spaces. How are spaces regulated? The coding of sensations can construct pleasures instead of controlling behaviours: responsiveness of materials, regulation of artificial lights, noise levels, and so on will be explored through testing and making. Can we master some of these parameters and conditions?

IMAGINING. Towards the middle of the academic year we will imagine and construct modes of life shaped by unpredictable settings and challenge how they are translated into work that provokes unexpected thoughts. Who is the audience? And how do we communicate? From re-enactments, forms of activisms, visual forecasts, constructed arguments, we will explore how our work constructs and engages with an audience.

Throughout the academic year, we will actively construct relations between processes, tools and agendas that open up multiple possibilities for exploring and expanding our study of architecture.
FIRST YEAR PORTFOLIO
The First Year portfolio is a project in itself, constructed throughout the year as an open collection of ways of learning via arguments, visual speculations and projects.

Over the course of the year students will learn how to communicate and synthesise discoveries and learning into a personal year-long portfolio of work, informed by various modes of writing, designing and arguing. The portfolio is the synthesis of many trials and attempts and at the same time it discloses a personal way of enquiring, searching, and putting forward initial positions and projects of architecture.

In the First Year, the focus is learning to study architecture via multiple approaches and engagement with different processes.

FIRST YEAR STUDIO STAFF

Head of First Year Programme and Studio Master
Monia De Marchi is an architect graduated from the Instituto Universitario di Architettura in Venice (distinction) and holds an MArch from the AA DRL. She has previously worked for Zaha Hadid Architects and had her own practice working on architecture projects while collaborating with different disciplines. She has taught at the AA since 2005 in the Diploma School and from 2011 as Head of the First Year.

Studio Tutors
Pol Esteve is an architect graduated from Escola Tècnica Superior d’Arquitectura de Barcelona in 2009. He holds a Master in History and Critical thinking from the AA and is a PhD candidate at the Bartlett. He is the co-founder of GOIG architecture studio. In addition to teaching in the First Year he directs the AA Visiting School in Brussels.

Costandis Kizis holds a PhD from the AA, an MSc in Advanced Architectural Design from Columbia University and a Diploma in Architecture from NTU Athens. He has taught at the AA, Central Saint Martins and Leeds Beckett University. He is principal at Kizis Architects.

Nacho Marti is a graduate of the Elisava School of Design in Barcelona and the AA. He founded his design studio in 2004 and since then his projects have been exhibited, published and awarded internationally. In addition to teaching in the First Year he is a Technical Studies lecturer and director of the AA Visiting School Amazon.

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

Alexandra Vougia studied architecture in Thessaloniki, Greece, holds an MS in Advanced Architectural Design from GSAPP, Columbia University, and a PhD from the AA. She has worked as an architect in New York and Athens and has taught at the AA since 2012.

Simon Withers has a background in fashion, experimental film and architecture having been Vivienne Westwood's design assistant, a partner in an architectural practice and holds a degree in fine art/experimental film from St Martin's. He teaches at the AA in First Year and as thesis supervisor for Design + Make; and he is a thesis supervisor at the Bartlett and at University of Greenwich.

Erika Suzuki is an architect and the founding partner of Office Ten Architecture. She holds a BEng and MEng in architecture from Tokyo Metropolitan University and a Dip Arch and MArch (distinction) from the Bartlett. She has designed and delivered a variety of projects including, residential, offices and cultural buildings while working in Tokyo, Paris and London.

Studio Tutors
Argyris Angeli studied Architecture at the National Technical University of Athens and Fine Arts at the School
of the Art Institute of Chicago. He received an MFA from the AAIS with distinction. He is the co-director of Gesamttatelier, an interdisciplinary artists platform, and has presented work in exhibitions, festivals, conferences and competitions across Europe and USA.

Delfina Bocca works as architect at Zaha Hadid and has previously worked in the UK, Italy and Argentina. She holds an MArch from the AA DRL and is a registered architect in Argentina, where she completed her studies. She has participated in numerous workshops and taught at schools in both Argentina and the UK.

Patricia Mato-Mora studied architecture at the AA, before studying materials at the RCA. She now works alongside artists and architects to realise large-scale projects employing various craftsmanship methods, while practicing independently as an artist.

Anna Muzychak is an AA graduate currently working at Ben Adams. Past teaching experience includes co-running a vertical studio at Cardiff university, teaching at the AA Summer School and Intermediate School. Anna’s interests lie at the intersections between architecture, material systems and construction technology.

Sara Saleh obtained her degree in architecture at the American University of Sharjah and holds an MArch from the AA DRL. Previously she worked for Zaha Hadid Architects (2010–17) on projects in the Middle East including Kapsarc in Saudi Arabia and on furniture/product collections such as the liquid glacial and varied Citco marble collections.

Amelia Vilaplana is an Architect (University of Alicante) and holds an MA in Critical Theory from the Autonomous University of Barcelona and the MACBA museum. She is a co-founder of Vilaplana&Vilaplana Studio, and her work has received different architecture awards. She has previously taught in the University of Alicante.
## Title
FIRST YEAR DESIGN STUDIO

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<td>Architects Registration Board, Royal Institute of British Architects</td>
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<tr>
<td><strong>Learning methods</strong></td>
<td>Lectures, seminars, tutorials, juries, visits, studio trips. Self-directed learning</td>
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## SYNOPSIS
During the academic year, students address specific architectural topics in a series of six design briefs. In each brief, students question architectural themes by engaging with the discipline (looking at historical figure, projects and words) and by being exposed to the contemporary world. Each brief is explored from the points of view of theory, design, visualization and tectonic, acquiring an understanding of theoretical and practical knowledge and the interdependence of these.

**TERM 1 SEARCHING.** Term 1 focus is on learning how to search and understand built spaces and the convention of architecture language of drawings, models, and diagrams by searching and comparing different case studies.

**Term 1 Brief 1: Architecture Language.** How is a space defined, contained, limited? How can a given context (physical, economic, social, cultural) enable specific spatial relations? What are the relations between building and site? How do different materials and structural systems create different types of spaces? How do processes of making, fabrication methods, and technologies deliver and construct specific agendas? The aim here is to study and learn how to read and understand space by analysing a given architectural case study by making models, drawings and notations. (LO2.1, LO2.2, LO3.1)

**Term 1 Brief 2: Typologies.** What is shaping and enabling alternative typologies? How do we inhabit the world? How is the present triggering spatial conditions? Where do we look for shift and changes of modes of life? How do we search and then capture our discoveries? The aim here is to learn how to study and search a specific case study that has not yet been overly studied. We will master how to search: from digital information literacy to direct search in archives, from direct engagements with users to as well as site visits. (LO2.1, LO3.1, LO5.1)

**TERM 2 TESTING.** The second part of the year is focused on questioning what defines spaces. Students learn how to reinvent specific architectural qualities by mastering vary tools and skills such as colours, sounds, textures, material behaviours, with digital modelling, fabrication, time-based visualizations.

**Term 2 Brief 1: Sensations.** What affect us? How do we pay attention to how physical sensations are regulated? What do we think is important an architect master? Can we master the design of sound, noise levels, artificial lights, colours, textures? How tests, prototypes, experiments construct effects? The aim here is to learn to become an expert on a specific tool that construct specific sensations. You will learn by making with direct engagement with physical material. The roles of tests, prototypes, performative models are some of the techniques we will use. (LO3.2, LO5.1, LO6.2, LO9.1)

**Term 2 Brief 2: Sensations.** And what are the spatial applications? What happen when
tests, prototypes and samples explored in the previous brief are then tested against a specific scale, a specific physical context, or a specific user? What are then spatial sequences worth to be experienced?

The aim here is to learn how the abstraction of testing and making of the previous brief is tested against a specific spatial setting with clear scale and characteristics. (LO1.1, LO4.1, LO6.2)

**TERM 3 IMAGINING.** During the third term, we will imagine and construct modes of life shaped by unpredictable settings and challenge how they are translated into work that provokes unexpected thoughts. Who is the audience? And how do we communicate? From re-enactments, forms of activisms, visual forecasts, constructed arguments, we will explore how our work constructs and engages with an audience. The third term is focused on imagining spatial propositions by combining the topics studied during the year while applying them into a given context.

Term 3 Brief 1: Habitat. Modes of life, agencies, project, architect. Can you pay attention to how users, clients, architecture lovers, distracted passengers, agencies may be shaping the environment in particular ways? What are the alternative models and protocols that start to construct spatial conditions and behaviours in unpredictable ways? The aim here is to learn to pay attention and capture the spilling of changes (of futures) into our daily lives by re-briefing specific projects. The media used are open to be shaped by the processes of our searches. (LO1.1, LO5.1, LO5.3, LO6.1, LO6.3)

Term 3 Brief 2: COMPETITION (not disclosed). Project, architect, practice, team. (LO1.1, LO6.3)

During the year the briefs will be initially studied in the studio and then later tested on site with a series of optional trips abroad and in London. Students will learn how to react quickly to specific contexts and how to use specific media while on the move. The ability to acquire different skills that help the students to translate ideas and thoughts into a visual work is emphasise by the interdependence of design studio with the complementary studies courses.

**AIMS**

The aims of the First Year is to provide an introduction to the discipline of architecture and its relations with wider cultures by exposing the students to a large range of case studies and references. The focus is to begin acquiring knowledge of the subject and related fields and learn multiples ways of translating and applying an imagination into spatial and visual work.

The ability to work with unpredictable settings and with unexpected parameters is embraced during the year with different design briefs and exercises that help the student to react but also to imagine anew.

The focus for each student is to produce over the course of three terms, an individual portfolio that collect processes and results for each brief as a result of individual positions constructed collectively in the First Year Studio.

**LEARNING OUTCOMES**

**Definitions**

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

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

On completion of this First-Year Design Studio course, students will be able to demonstrate:

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

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

LO 1.2 The ability to understand key constructional and structural systems, environmental strategies and regulatory requirements that apply to the design and construction of a comprehensive design project

LO 1.3 The ability to develop a conceptual and critical approach to architectural design that integrates and satisfies the aesthetic aspects of a building and the technical requirements of its construction and the needs of the user
LO2.3 Knowledge of the application of key theoretical concepts to studio design projects, demonstrating a reflective and critical approach

LO 3.3 Adequate knowledge of the creative application of such work to studio design projects, in terms of their conceptualisation and representation

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

LO 5.1 Understanding of the needs and aspirations of building users

LO 5.2 Understanding of the impact of buildings on the environment, and the precepts of sustainable design

LO 5.3 Understanding of the way in which buildings fit into their local context

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

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

LEARNING SUPPORT
Extensive information and physical resources are available to all students for learning support including model-making workshops for wood and metal working, digital prototyping, audio-visual lab, digital photography studio, drawing materials shop, bookshop, library, photo library, school archives, the public lecture series, weekly published school events lists, the 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:

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

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

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

Theoretical Development:
Understanding of the parameters of a design brief that satisfies specific functional and contextual requirements. Adequate awareness of history and theory and technical considerations that influence design strategies used in project work. Demonstrate that creative decisions are based on contextual awareness, precedent study and emerging perceptual and aesthetic criteria. Architectural and urban design issues are explored in relation to both the needs of the user and the complexities of the location.
Technical Resolution:
Creative designs are developed based on appropriate functional and aesthetic criteria demonstrating an awareness of precedents and contemporary technologies. Appropriate technologies are selected and addressed in response to project themes.

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

Method of Assessment

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

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

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

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

External Examiners

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

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

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

The four Complementary Studies programmes – History and Theory Studies, Media Studies, Technical Studies and Professional Practice Studies – are an essential part of the Undergraduate Programme.

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

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

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

Together, the courses on offer in Complementary Studies give students the opportunity to establish and develop their own individual interests and direction within the school. These courses also provide opportunities for students approaching architecture from the different agendas of the units to come together in shared settings.
History & Theory Studies (HTS) courses are offered to all five years of academic study at the AA. They introduce students to the nature of architecture, not solely through the issue of design but also in the larger context of the discipline’s relation to past, present, future and diverse cultures. Writing is a central skill for the developing architect – at a professional level, architects are increasingly expected to describe and analyse designs and buildings in written form. In response, History & Theory Studies has renewed these aspects of the courses, enabling students to develop their own points of view in seminars and to develop their skills in writing for course requirements.

The first three years of HTS aim to provide a broad framework for the comprehension of architecture at different levels. First Year students are introduced to key concepts and categories in the histories and theories of architecture, urbanism, arts and technologies that are central to design. The course enables students to be independent thinkers by participating in open discussions, and learning how to make informed choices about the application of these concepts (or not) in their own projects. The Second Year introduces to the students the category of the architectural past to function as a discourse, which permits more complex issues to be raised. It develops this framework through a series of lectures and seminars on the architectural past and on the past of architectural education, while it focuses on two major issues of the architectural thought, the problem of architectural representation and the concept of the house. The Third Year examines how a single architectural project captures features of the city in which it is located. Focusing on a close investigation of case studies from the twentieth- and twenty-first centuries, each lecture examines how an urban context can be understood through its architecture. In the Third Year the students study a variety of twentieth- and twenty-first-century buildings using plans and other forms of architectural representation that provide a more nuanced and in-depth way of reading representations.

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

Writing an Essay
Mark Cousins

Architectural Essay Writing: Referencing Guidelines
Ryan Dillon

These are not assessed courses but provided as a form of learning support.

First Year History and Theory Studies

Term 1: Fourteen Exemplary Architectures: A Survey of Architectural History

Course Lecturer: Pier Vittorio Aureli
Course Tutor: Manolis Stavrakakis
Teaching Assistants: Gili Merin (AA PhD candidate), Dorette Panagiotopoulou (AA PhD candidate), Klaus Platzgummer, Claire Potter, Ricardo Ruivo, Alexandra Vougia (maternity leave), Aikaterini Zacharopoulou.

The course will survey architectural history by addressing seven ‘canonical’ architectural artefacts. Central to the survey is the notion of paradigm in architecture and what makes a specific building, produced within a specific historical context, an example. Students will learn how to describe buildings, how to situate them in their historical context, how to conceptualize their implicit (or explicit) idea of space, and above all how they were conceived, designed, and built.

Term 2: A Brief History of Urban Form

Course Lecturer: Pier Vittorio Aureli
Course Tutor: Manolis Stavrakakis
Teaching Assistants: Gili Merin (AA PhD candidate), Dorette Panagiotopoulou (AA PhD candidate), Klaus Platzgummer, Claire Potter, Ricardo Ruivo, Alexandra Vougia (maternity leave), Aikaterini Zacharopoulou.

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

Unit Staff

PIER VITTORIO AURELI is an architect and educator. His research and projects focus on the relationship between architectural form, political theory and urban history. He is Davenport Visiting Professor at the School of Architecture at Yale University and is cofounder of Dogma, an architectural studio based in Brussels and focused on the project of the city.
GILI MERIN (AA PhD candidate) graduated from the MA in History and Critical Thinking and is now a PhD student working on aspects of Jerusalem. She has taught in the History and Theory program and has worked for OMA.

DORETTE PANAGIOTOPOLOU (AA PhD candidate) studied architecture at the AA, and holds an MA in Cultural and Intellectual History from the Warburg Institute. She has worked at Forensic Architecture based at Goldsmiths University and at Hopkins Architects in London.

KLAAUS PLATZGUMMER holds a masters in Architecture from the ETH Zürich and a masters in History and Critical Thinking from the AA. He is a teaching and research associate at the Department of Architectural Theory, TU Berlin.

CLAIRE POTTER is author of three poetry books. She holds degrees in psychoanalysis and literature from the Université Paris VII Denis Diderot and the University of New South Wales.

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

ALEXANDRAVOUGIA studied architecture in Thessaloniki, Greece and holds an MS in Advanced Architectural Design from GSAPP, Columbia University. She was awarded the degree of Doctor in Philosophy by the Architectural Association in 2016. Alexandra has worked as an architect in New York and Athens and has been teaching at the Architectural Association and University of Westminster.

AIKATERINI ZACHAROPOULOU studied Architecture in Thessaloniki, Greece, and holds an MA with Distinction in History & Critical Thinking from the AA. Her research explores the use of humor as a design tool, and she is the first architect to have spoken at the International Society for Humor Studies conference, on its 30th anniversary.
Course Title | COMPLEMENTARY STUDIES | HISTORY AND THEORY STUDIES | FOURTEEN EXEMPLARY ARCHITECTURES: A SURVEY OF ARCHITECTURAL HISTORY

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<td>Pier Vittorio Aureli (Course Lecturer)</td>
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<td>Manolis Stavrakakis (Course Tutor)</td>
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<td>FHEQ Level 5</td>
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<td>Gili Merin, Dorette Panagiotopoulou, Klaus Platzgummer, Claire Potter, Ricardo Ruivo, Alexandra Vougia, Aikaterini Zacharopoulou. (Teaching Assistants)</td>
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<td>Self-directed learning</td>
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**SYNOPSIS**

The course will survey architectural history by addressing seven ‘canonical’ architectural artefacts. Central to the survey is the notion of paradigm in architecture and what makes a specific building, produced within a specific historical context, an example. An example is something that not in spite, but rather because of its singularity is able to define a wider set of issues. Not just the history of architecture, but every history is produced by examples. Yet, in many histories, singularities are overwhelmed by totalizing narratives, such as periods, stylistic labels etc. Contrary to this tendency which we can define as ‘historicism’ we will approach the history of architecture within the irreducible singularity of specific buildings which, even in their marginality vis-à-vis the totality of the built environment, have the potential to shed light on a broad range of problems for architecture and the city in general. It is by studying in depth those artefacts and engaging their irreducible singularity, their specific way of existing in a specific time and space, that a general understanding of architecture and its social and political context may be possible. Students will learn how to describe buildings, how to situate them in their historical context, how to conceptualize their implicit (or explicit) idea of space, and above all how they were conceived, designed, and built.

**AIMS**

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

**OUTLINE CONTENT**

- EANNA PRECINCT IN URUK, MESOPOTAMIA, AND MORTUARY TEMPLES AT DEIR EL-BAHARI, EGYPT
- PARTHENON IN ATHENS, PARTHENON IN ROME.
- THE CISTERCIAN MONASTERY IN FRANCE AND THE HINDU MONASTERY IN CENTRAL INDIA.
- BELVEDERE IN ROME BY DONATO BRAMANTE, AND VILLA CAPRA IN VICENZA BY ANDREA PALLADIO.
- PALACE OF VERSAILLES AND CLASSICAL GARDENS OF SUZHOU
- ALTES MUSEUM IN BERLIN BY KARL FRIEDRICH SCHINKEL, AND SAINTE-GENEVIÈVE LIBRARY IN PARIS BY HENRI LABROUSTE.
• ROBIN HOOD GARDENS BY ALISON AND PETER SMITSON; GALLARATESE HOUSING COMPLEX BY CARLO AYMONINO AND ALDO ROSSI.

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

LO2 Knowledge of the key histories and theories of architecture and the related arts, technologies and human sciences
LO2.1 Knowledge of the key cultural, social and intellectual histories, theories and technologies that influence the design of buildings
LO2.2 Knowledge of the key influences of history and theory on the spatial, social and technological aspects of architecture
LO3 Adequate knowledge of the fine arts as an influence on the quality of architectural design
LO3.1 Knowledge of how the principle theories, practices and technologies of the arts influence architectural design
LO3.2 Adequate knowledge of the creative application of the fine arts and their relevance and impact on architecture
LO4 Adequate knowledge of urban design, planning and the skills involved in the planning process
LO4.1 Adequate knowledge of principle theories of urban design and the planning of communities
LO4.2 Adequate knowledge of the influence of design and development of cities, past and present on the contemporary built environment
LO7 Understanding of the main methods of investigation and preparation of the brief for a design project
LO7.1 Understanding of the need to critically review precedents relevant to the function, organisation and technological strategy of design proposals

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

LEARNING SUPPORT
Extensive information and resources are available to all students for learning support including the school library, current and archived architectural journals, photo library, film library, school archives including past projects and taped lectures, school bookshop, the public lecture series, weekly published school events lists, the 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 2000 word essay at the end of term:
  A 1,500-word academic essay (not including references, bibliography, etc.) on a case study building. And a 500-word writing piece describing the case study.
• 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 seminar tutor. A sample of papers is shared amongst all seminar leaders and course tutors to assure parity of assessment. Students receive written feedback, supplemented by a follow-up individual tutorial with the seminar leader to discuss further the essay and areas for improvements in future research and writing projects. Assessment is graded as follows:

- **High Pass**: High level of achievement overall, 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>
<th>Required</th>
<th>Assessed</th>
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<tbody>
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SYNOPSIS

This course offers an overview of the history of the city and the urban territory from antiquity to the contemporary age through the concept of urban form. Urban form can be located in the ‘middle ground’ between planning and architecture. The formation of urban design as a distinct academic discipline is recent, yet its knowledge casts a long shadow and includes millennia of city making. The main focus of urban design is urban form understood as the way in which both city and territory are physically constructed. Central to urban design is thus the question of form understood as the concrete organization of physical entities. In this course we will maintain that form is always produced by political, economic and cultural forces: no matter how intangible or elusive these forces are, they always leave concrete traces on the ground. City elements such as houses, roads, squares, parks, gardens, bridges, monuments, and infrastructure can be considered as forensic clues in order to understand the social and political forces at play in a specific historical moment. From the perspective of urban design, each of these urban elements can be considered as the nomos of the city. The word nomos comes from the Greek nemein which means ‘organization’ but also ‘orientation’. Every society implies a form of organization and orientation whose politics are inevitably reflected in the way the physical environment is constructed. To decipher the nomos of the city means to learn how the physicality of the city reveals the power relationships that have produced it. The city is thus the most important historical index of these relationships and its close reading raises the most fundamental questions about city and its architecture: who builds a city? Who inhabits a city? And above all what is the ultimate purpose of a city?

The lecture course will thus introduce each case study by paralleling close readings of specific urban artefacts with an introduction to the historical conditions that had produced these artefacts. Students will be trained to carefully look at and describe the city through the concreteness of its architecture. They will look at plans, drawings, paintings, photographs. Subsequently students will learn to compose a bibliography about a specific case study and will research this case study by means of graphic notations such as plans, elevations and other type of drawings etc. From the Ancient Chinese city to the Early Islamic city, from the early settlements in the Fertile Crescent to the Ancient Greek Polis, from Classicist architecture in 17th century Paris to the single family cottage of the American suburbia, from the development of the medieval bastides to the rise of housing in the industrial age, students will read how architectural artefacts have influenced the development of cities even if these artefacts are often finites forms, fragments vis-à-vis the city at large. Indeed the influence exerted by these artefacts – their exemplarity – can be appreciated by understanding their political and social influence in putting forward specific ideas of the city.

AIMS

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

OUTLINE CONTENT

- The beginning of urban systems in near East and Indu valley
- Urbanization along the Nile: the rise of Egyptian civilization
- the Greek polis and the Roman urbs
- the ancient Chinese city
- the medieval city: Europe and Islam
- colonial urbanism: East and West
- the city and the rise of capital

LEARNING OUTCOMES

Definitions

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

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**ASSESSMENT**

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

**Assessment Criteria**
All learning outcomes must be 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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2.3.2 COMPLEMENTARY STUDIES: TECHNICAL STUDIES

TS1

Material Systems.
Rigidified fabric structure by Chaveau, Jacob and Sankosik.
Tutors: Emanuelsen, Rock and Marti
The Technical Studies (TS) courses stand as a complete technical education over five years. Together they construct a creative collaboration with the technical demands of studio and 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 delivered by tutors from leading architecture firms, engineering practices and research institutions, and form a portion of each year’s curriculum requirements. 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 First Year, students are introduced to the three core TS branches: structures, environment and materials. Students are shown that each of these areas of study offer a different lenses for looking at the built environment and testing and applying their knowledge in a hands-on and experimental approach to technical design. Students learn the principles of materials, structures and environment while developing their creativity and technical design skills. At the same time, students develop a systematic methodology to tackle technical design issues through iterative modelling, testing, analysis and critical evaluation.
First Year Term 1

Technical Synthesis: Introduction to Integrated Design – Compulsory Course

Environment
Giles Bruce, Ioannis Rizos

Materials
Nacho Martí, Lena Emanuelsen

Structures
Cíaran Malik, Giulio Gianni

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

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

First Year Term 2

First Applications – Compulsory Course
Giles Bruce, Ioannis Rizos,

Materials
Nacho Martí, Camila Rock, Lena Emanuelsen,

Structures
Robert Knight, Danae Polyviou,

This course offers students a hands-on and experimental approach to technical design and allows them to test and further develop the knowledge gained in the first term course, Introduction to Integrated Design. Students are divided in three groups, each looking at environment, materials and structures with greater detail, and are asked to creatively respond to a technical brief on material systems, structural types and natural lighting studies in relation to the built environment. Although practical in nature, the course is supplemented by weekly lectures that show best practice in technical design and examples at the forefront of the discipline.

Unit Staff

Giles Bruce is a chartered architect, specialising in sustainable environmental design. Currently director of A-ZERO architects, he previously worked in Ireland, Norway and the UK. Giles studied in UCD, Ireland, and graduated from the AA with distinction in Sustainable Environmental Design in 2007. He has been involved in many award-winning projects including the RIBA Stirling prize shortlisted, Saw Swee Hock LSE Student Centre. He has taught at UCL Bartlett, University of Nottingham, University of East London, and lectured extensively internationally on environmental design.

Lena Emanuelsen is a Norwegian architect who gained her diploma from the AA. She teaches undergraduate at De Montfort University and has co-founded Becoming X, a design and research practice that work between the UK and Norway.

Giulio Gianni is a Structural Engineer and Architect. After having completed with first class honours an MEng in Civil Engineering at University College London, Giulio undertook an MSc in the AA’s Emergent Technologies and Design (EmTech) where he graduated with distinction. He is currently working as a structural engineering consultant and computational design specialist in the Geometrics group of Price & Myers Consulting Engineers in London focusing on bespoke geometries such as large-scale art installations, sculptural staircases and complex roof structures and canopies.

Robert Knight is a Chartered Structural Engineer with a master’s degree in Architectural Engineering from the University of Leeds. He is an Associate at Engenuiti, a London based Structural and Civil Engineering practice and has worked on projects ranging from historic listed theatres to an island resort in Abu Dhabi.
Cíaran 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 wants to be able to show technical aspects of design through simple diagrams and conducts studies of historic buildings. He also believes in using his technical skills in developed countries and internationally, getting involved in water projects in Thailand, improving the seismic resistance of structures in Nepal and developing shelter guidelines with Shelter Centre.

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

Danae Polyviou has studied Civil & Architectural Engineering at the University of Bath where she developed a passion for lightweight structures that led her in Germany for a master on Membrane Structures. She has worked in Stuttgart for Knippers Helbig Advanced Engineering and in Berlin for HENN Architects as a researcher before moving in London to work for Atelier One. She is currently teaching at the AA and the Bartlett along her work as a structural designer. Her personal interest lies within the notion of lightweight structures and geometry optimization. In her spare time she is studying Sculpture at Morley College lead by the freedom it gives her to apply structural intution into forms and material properties.

Ioannis Rizos is a Chartered Engineer and trades as a Senior Environmental Design Consultant at Atelier Ten. He holds a master degree in Energy Systems and the Environment from the University of Strathclyde and he is a board member of the International Building Performance Association (IBPSA-UK). He has been actively involved in the use/development of energy and daylight simulation tools and deployed their application in several landmark buildings to date. Highlights include the Olympic Velodrome in Queen Elizabeth’s Olympic Park, LSE’s student centre in London and the Natural History Museum’s Grounds redevelopment programme. He is passionate about sustainability, robust engineering, energy/daylight modelling, and how these can contribute to the development of environmental design of buildings with regards to occupant wellbeing and comfort.

Camila Rock is a graduate of the University of Talca, Chile, and the Emergent Technologies and Design MArch at the AA. She works at Grimshaw Architects London, focusing on material systems and the use of computational processes as instruments for architectural design.
<table>
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<th>COMPLEMENTARY STUDIES TECHNICAL STUDIES TECHNICAL SYNTHESIS-INTRODUCTION TO INTEGRATED DESIGN</th>
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<td>Giles Bruce, Ioannis Rizos, Lena Emanuelsen, Nacho Marti, Ciaran Malik, Giulio Gianni</td>
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<tr>
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<td>Site visits Lectures Seminars/tutorials/juries Self-directed learning</td>
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</table>

**SYNOPSIS**

The course will encourage the use of hands-on modelling as an analytical tool, helping students to understand how the manipulation of one technical aspect affects the overall design. Students will start with simple physical architectural models, as catalysts, each having unique technical relationships. Using critical and creative thinking, students will activate a series of structural, environmental and material manipulations — or ‘corruptions’ — of these models. The students will analyse and evaluate the resulting outcomes both technically and spatially. Through an iterative process of modelling and re-modelling, students will gain an understanding of the fundamental principles of structures, environment and materials. They will understand the interrelationship between these disciplines as well as creatively exploring how Technical Studies can inform the design process. The course will include a series of lectures providing students with a sound qualitative understanding and appreciation of the fundamental principles which underpin structures, environment and materials.

**AIMS**

This course aims to provide an introduction to how the three core Technical Studies disciplines: structures, environment, and materials; are integrated in building design, and are directly connected to architecture. Students will discover how these three disciplines are not separate entities, but are different lenses through which to view the built environment.

**OUTLINE CONTENT**

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

**LEARNING OUTCOMES**

Definitions

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

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

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

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

LO5.1 Understanding of the needs and aspirations of building users
LO5.2 Understanding of the impact of buildings on the environment, and the precepts of sustainable design
LO5.3 Understanding of the way in which buildings fit into their local context
LO8 Awareness of the principles of structural design and of constructional and engineering problems associated with a range of building designs
LO8.1 Awareness of the investigation, critical appraisal and selection of alternative structural, constructional and material systems relevant to a range of architectural designs
LO8.2 Awareness of the main strategies for building construction, and ability to integrate knowledge of structural principles and construction techniques
LO8.3 Awareness of the physical properties and characteristics of a range of building materials, components and systems, and the environmental impact of specification choices
LO9 Adequate knowledge of physical problems and technologies and the function of buildings so as to provide them with internal conditions of comfort and protection against the climate
LO9.1 Adequate knowledge of the principles associated with designing optimum visual, thermal and acoustic environments
LO9.2 Adequate knowledge of systems for environmental comfort realised within relevant precepts of sustainable design
LO9.3 Adequate knowledge of the strategies for building services, and ability to integrate these into a design project

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

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

ASSESSMENT
Assessment will be based on the following:
- In groups of three student, submission of a written and illustrated base case building study comprising drawings, images and models at appropriate scales in an agreed format, and three environmental, material and structural alterations.
- Visual and verbal presentation of the Report to the year group, TS tutors and First Year Design Unit tutors.

Assessment Criteria
All learning outcomes must be achieved to attain a Pass in this course.

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

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

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

- **High Pass**: High level of achievement overall, significantly exceeding the 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 a 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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### Course Title

**COMPLEMENTARY STUDIES**

**TECHNICAL STUDIES**

**FIRST APPLICATIONS**

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<th>Credits</th>
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<td>None</td>
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<td>Site visits, Lectures, Seminars/tutorials/juries, Self-directed learning</td>
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### Code

**Status**

**Term**

**Compulsory**

**FHEQ Level 5**

### SYNOPSIS

This course offers students a hands-on and experimental approach to technical design and allows them to test and further develop the knowledge gained in the first term course, Introduction to Integrated Design. Students are divided in three groups, each looking at environment, materials and structures with greater detail, and are asked to creatively respond to a technical brief on material systems, structural types and natural lighting studies in relation to the built environment. Although practical in nature, the course is supplemented by weekly lectures that show best practice in technical design and examples at the forefront of the discipline.

### AIMS

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

### OUTLINE CONTENT

**Environment**

- Climatic context with particular emphasis on solar geometry
- Solar Control systems and material systems for providing effective shading
- Development of integrated bottom-up design approach incorporating multiple parameters
- Measurement and validation of designs using analogue tools
- Urban solar access

**Materials**

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

**Structures**

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

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

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

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

LO9 Adequate knowledge of physical problems and technologies and the function of buildings so as to provide them with internal conditions of comfort and protection against the climate
LO9.1 Adequate knowledge of the principles associated with designing optimum visual, thermal and acoustic environments
LO9.2 Adequate knowledge of systems for environmental comfort realised within relevant precepts of sustainable design
LO9.3 Adequate 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 First Applications integrates technical tutoring with design tutoring at the student’s desktop within the First Year Design Studio. Morning seminars and site visits on materials, structures and environmental strategies, are followed by workshops and one-to-one/hands-on development in the Studio setting during the afternoon, relating and applying technical considerations to each individual design portfolio.
The approach is hands-on and experimental, encouraging the use of models and materials tests that are then described through diagrams and drawings at appropriate scales. Students develop confidence in evaluating results and making informed judgements in regular tutorials and group seminars where focussed advice is provided to advance the technical aspects of the design in conjunction with other design criteria. Students are guided to discover opportunities through problem-solving that combine the potential of multiple criteria, notably the interrelationship between technology, aesthetics and programmatic functions. Students practise explaining their comprehensive design strategies with visual and verbal rigour and clarity.

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

ASSESSMENT

Assessment will be based on the following:

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

Assessment Criteria

All learning outcomes must be achieved to attain a Pass in this course.

Method of Assessment

Formative assessment

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

Summative assessment

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

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

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

- **Complete to Pass:** Unsatisfactory level of achievement overall, which fails to meet the 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 passing standard.

Re-Assessment

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

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

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2.3.3 COMPLEMENTARY STUDIES: MEDIA STUDIES

Media Studies

Miraj Ahmed, Sebastian Andia, Frederique Barchelard, Sue Barr, Kate Davies, Shin Egashira, Juliet Haysom, Harry Kay, Anderson Inge, Antoni Malinowski, Alison Moffett, Inigo Minns, Taneli Mansikkamäki, Joel Newman, Emmanuel Vercruysse

Media Studies at the AA is a testing ground for exploring the processes and methods involved in making architecture - for interrogating the tools with which we speculate, manipulate and play; compute, control and test; communicate, seduce, and provoke. It is a diverse multidisciplinary set of courses where unexpected collisions and obsessive attention to detail expose rich seams of creative potential. By actively testing modes of production through focused acts of doing and making, Media Studies courses present a range of opportunities for students to develop individual practice and hone dexterity with both established and progressive media. Media Studies Core-courses are required and assessed (as listed below). Media Lab and Media Workshops are not required or assessed courses but rather offered as additional teaching and learning support.

Media Studies-Core Courses

Media Studies-Core courses are studio based and comprised of 8-sessions that address a particular aspect of architectural production, within the scope of a single course topic. AA unit tutors, as well as in-house staff from workshops, computing and the AV department teach these weekly courses alongside specialists from outside of the school. Studio-based courses for Second Year students are open to any student enrolled in the Intermediate or Diploma School.

Media Studies is compulsory for First Year and Second Year students, and optional for Third Year and Diploma students. First and Second Year students are required to take two Media Studies Core-courses over two terms choosing from those offered.
Media Studies Lab Courses

Media Studies Lab courses are optional and are not assessed. They are provided as a means to support students that have particular interest in learning a specific application within a short period of time. Media Studies Lab courses are a series of skills based one-day workshops open to students from across the school that introduce students to fundamental techniques in major digital applications for architecture. Working with the AA Computer Lab, MS Lab courses cover many of the most common computer applications, from 3D modelling and computer-aided drafting to imaging, digital computation, scripting, and other relevant software.

Media Workshops

Media Workshops are one-off events, short introductions, tasters or demonstrations open to students across the school and are also not assessed. Details of these workshops are posted on the AA Media website.

First Year Term 1 – Core Courses

PROJECTION AND SPECULATION
Miraj Ahmed
Architectural drawings are the means by which we can make a series of speculative and exploratory steps that eventually lead to the physical building of propositions. The course will build your knowledge of hand-drawn 2D and 3D orthographic projection and importance of precision as a tool for the imagination, moving from the measured redrawing of an existing building precedent –through a set of plans, sections and diagrams – towards speculation and reinterpretation for a new spatial proposal.

TRANSLATION OF OBJECTS THROUGH DRAWING
Shin Egashira
When you stare at an object for a long time and start describing it in great detail, at some point the object becomes something else. This course explores the unfamiliarity in the familiar – describing and playing with scales; cutting, hacking and reassembling drawings, physical modelling and collaging; objects become ambiguous in representation, encouraging students to explore alternative representations in the design process.

SEEING YOUR WAY TO DRAW
Anderson Inge
This is a freehand drawing course with sessions taking place in a series of exquisite national collections near the AA. The course is saturated with refining how we see, drawing, and exercising a language aimed at improving both. Each session has a distinct theme, covering powerful approaches and techniques in drawing. Sessions begin with a short talk or demonstration, and the bulk of our time will be spent actively working through exercises proven to develop evocative drawing.

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

PERIPHERAL LANDSCAPES
Sue Barr
This course uses digital photography to examine the edges of London, where urban/suburban landscapes are both complex and mysterious, and the photograph in captured only through committed observation.

ONE-MINUTE ANIMATION
Joel Newman
In eight sessions the task is to script, produce, soundtrack and animate an original 1 minute
video. Those taking the course will be introduced to working with cameras and lighting, composition and animation with view in creating hybrids of material, using a range of video, audio and compositional techniques. Students will view and discuss the common-ground between narrative and non-narrative forms of image making.

**CONCEPT EMERGENCE: FUNCTIONAL OBJECT**
Sebastian Andia
Conceptual drawing is the main driver in the process of design. The course will encourage students to learn new skills – drafting digital processes and crafting conceptual drawings – to develop their own conceptual ideas into a final prototype while using methods of polygon modelling as well as digital prototyping.

**ADVENTURES IN CASTING**
Juliet Haysom
This course explores the physical transformation of certain materials over time, and the reciprocal relationship between mould and cast form. Working with pigments, aggregates and additives, creating and testing processes such as the jet-wash, etch, cut, and polish, students will develop a series of appropriate methods for representing and translating multiple experiments.

**OBJECT – DATA – OBJECT**
Harry Kay
The course encourages students to use 3D modelling as a design tool – a test bed for ideas and a method for communication – using making as a form of collaboration. Students will work with Rhino, exploring 3d modelling for its many uses through the life of a project: from the survey of a site or object; towards interrogation with the acquired data; onto the development of a proposal; and finally, for construction or manufacture.

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

**THE KNOWHOW SERIES**
Not Assessed
Emmanuel Vercruysse
The Knowhow Series is a sequence of hands-on experimental workshops held in the forest out at the AA’s satellite campus in Dorset. The ambition of these workshops is to provide an in-depth exploration of the exciting facilities of Hooke Park, which act as a laboratory for architectural research through 1:1 fabrication. We will investigate a diverse set of fabrication methods and technologies to make components for a permanent feature at Hooke Park – including CNC, aluminium casting, 3D scanning and even touch upon robotic machining. We will also venture out of the lab, immerse ourselves in the idyllic forest and learn about the different species that make up the forest ecosystem that forms both our material library and site.

**First Year Term 2 – Core Courses**

**DYNAMIC STATES**
Kate Davies
We are hunting the invisible, the intangible and the elusive, as we explore the hidden dynamics of site through active and obsessive field-recording. The product of our fieldwork will be the telling of a story through time-based drawing and motion graphics. This course explores the capture or recording of the complex and subtle aspects of site beyond the use of photographic images. We will use our recorded observations, and
information as raw material for mysterious, abstract and notational readings of place.

ORDINARY DOMESTICITY
Frederique Barchelard
What makes a space a place? 99% of the spaces we live in are the banal by-products of the architectural realm, but it does not mean that ordinary spaces lack qualities, or that they aren’t convenient or comfortable. The course aims to picture the beauty of our contemporary strangeness in the everyday via the processes of painting.

STUFF
Inigo Minns
This course explores the fundamental qualities of everyday materials. Taking familiar materials in their raw form through a series of tests, we will transform the cheap into the exquisite. The end result will be a design that flips expected fabrication processes and reconsiders overlooked material qualities, seeing them instead as beautiful and surprising – developing 1:1 details that force new readings and interpretations of often overlooked substances and products.

Continued from Term 1
Concept Emergence, Functional Object, Sebastian Andia
Peripheral Landscapes, Sue Barr
Translation of Objects through Drawing, Shin Egashira
Adventures in Casting, Juliet Haysom
Materiality of Colour, Antoni Malinowski
Object-Data-Object, Harry Kay
The Drawn Mistake, Alison Moffett
The Knowhow Series – Hooke Park, Emmanuel Vercruysse

Department Staff

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

Department Staff
Miraj Ahmed is a painter and architect. He has taught at the AA since 2000 and is an Associate Lecturer at Camberwell College of Art. He was a design fellow at Cambridge University 2006 to 2014.

Sebastián Andía holds a MArch II from the AA School DRL and studied at Universidad de Mendoza in Argentina, where he participated in exchanges with Universidad Anahuac in Mexico City and Washington DC Virginia Tech, USA. Founder of the London based company OF. STUDIO and previously worked in New York as lead designer at Asymptote Architecture, he now works as a lead designer at Zaha Hadid, while teaching several schools including AA School and at the Bartlett.

Sue Barr holds a PhD from the Royal College of Art and is head of Photography at the AA. She works and exhibits internationally, most recently as part of the AutoPhoto exhibition at the Fondation Cartier in Paris.

Frederique Barchelard is an architect and painter. Her work aims to picture the
contemporary strangeness of everyday beauty through large format paintings, sculptures and architecture projects. She often collaborates with Faye Toogood Studio in London.

Shin Egashira is an architect and artist working on installations, drawings and sculptures, combining disciplines and mismatching opposites: new and old, fast and slow, digital and analog. Shin has taught at the AA since 1990 and has been unit master of Diploma 11 since 1997, looking at the inner periphery of London and how the neoliberal forces of change can be counteracted by alternative forms of urban and architectural intervention. He also conducts landscape workshops in rural communities around the world, with a focus on designing by making. He is also founder and director of the Koshirakura Landscape Workshop, an annual event in the mountains of Niigata in which participants from all over the world join the Koshirakura village community to design, build and enjoy meals together.

Juliet Haysom trained in Fine Art at The Ruskin School, University of Oxford and The Royal College of Art, London. Her interest in working on site-specific projects led to her completion of RIBA Part-1 at the AA in 2013. She has worked as an associate artist at Muf architecture art studio and is currently developing a solo artist’s commission built into the site of a 19th Century prison in Bristol, and is lead artist for a new park in Bristol and a new public garden in Amesbury.

Anderson Inge has combined architectural practice with teaching for nearly 30 years, both in the UK and the US. He initially completed training in Architecture and Structures at MIT, and trained in painting and sculpture at Boston’s Museum of Fine Arts School and at Central St Martins, London. In recent years Anderson’s teaching has concentrated on drawing and visualisation for architects, delivering courses and workshops at numerous institutions including the Royal College of Art and the Rural Studio.

Harry Kay is an architect who works across set design, art installation and architecture. His projects range from stage sets for the Palais Garnier in Paris, to a concert hall in a medieval castle in the Czech Republic. Harry was awarded AA Honours for his thesis on the international cultural impacts of consumerism.

Antoni Malinowski is an artist based in London who works with pigment, light, movement and time investigating the dynamic relationship that exists between pictorial and architectural spaces. He studied painting at the Academy of Fine Arts, Warsaw and at the Chelsea Collage of Art, London. His major solo exhibition at the Camden Arts Centre in 1997 triggered many collaborations with architects on permanent large scale interventions in architecture. In 2002 Antoni Malinowski has established Materiality of Colour course at the AA where he has been researching with his students the dynamics of colour/space interactions. In 2012 he has initiated Saturated Space research cluster which has grown to become an independent colour research platform www.saturatedspace.org

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

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

Joel Newman studied fine art at Reading University and has been a course tutor in Video with AA Media Studies since 1998. He has exhibited his video works at galleries including the Architecture Foundation, the ICA, the Whitechapel Art Gallery and the AA. From 2006-08 he was a co-curator for the AA’s New Media Research Initiative and is
currently a consultant in Film and Sound to the AA’s Spatial Performance & Design (AAIS) MA/MFA course.

Emmanuel Vercruysse is an artist, architect and craftsman with a passion for design-through-making who trained in both furniture design and architecture. He works intuitively through iterations of drawing, craft and code. He is co-director of AA Design and Make at Hooke Park, co-founder of art practice LiquidFactory, a member of the design collective Sixteen Makers and the field robotics group RAVEN. Emmanuel was previously a senior teaching fellow at the Bartlett School of Architecture, where he was unit master of MArch Unit 23 for 8 years, and lead the Robotics and Cad-Cam research lab (2009-2015), overseeing its development into one of the UK’s leading design fabrication facilities.
Course Title: COMPLEMENTARY STUDIES
  MEDIA STUDIES
  PROJECTION AND SPECULATION

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**Course Title:** COMPLEMENTARY STUDIES

**MEDIA STUDIES**

**PROJECTION AND SPECULATION**

**Code**

**Level:** First Year

**Unit Leader:** Miraj Ahmed

**Credits:** 10/120

**Status:** Compulsory/Option

**Term:** 1

**FHEQ Level:** 5

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

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

**SYNOPSIS**

Architectural drawings are the means by which we can make a series of speculative and exploratory steps that eventually lead to the physical building of propositions. The course will build your knowledge of hand-drawn 2D and 3D orthographic projection and importance of precision as a tool for the imagination, moving from the measured redrawing of an existing building precedent — through a set of plans, sections and diagrams — toward speculation and reinterpretation for a new spatial proposal.

**AIMS**

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

**OUTLINE CONTENT**

- Lectures - Orthographic projection techniques, perspective and collage techniques
- Practical demonstrations and testing of drawing and colour
- Guest lecture and workshop – visiting artist
- Production – weekly tutorials
- Presentation techniques and final presentation

**LEARNING OUTCOMES**

**Definitions**

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

The abbreviation LO is used to define the specific Learning Outcomes for this unit and are to be read in conjunction with the Aims of the Programme.
On completion of this unit, students will be able to demonstrate the appropriate use of different media, as a means of communicating and representing design ideas and strategies, embedded within design projects at different scales in relation to the following LOs:

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

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

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

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

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

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

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

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

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

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

**TEACHING AND LEARNING STRATEGIES**

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

**LEARNING SUPPORT**

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

**ASSESSMENT**

Assessment will be based on the following:

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

**Assessment Criteria**

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

**Theoretical Development:**

Awareness and knowledge of the available range of media and understanding of how these are can be used in the exploration, representation and presentation of a design project; how the use of different media to represent a design can affect how project is understood and communicated. Understanding that the choice of media used can influence the emphasis of social and political arguments within a design project. Development of adequate
knowledge of the range of media including their potential and limitations; development of confidence to make informed and appropriate choices between different media.

Technical Resolution:
Knowledge and understanding of a particular medium; appropriate selection, application, use and demonstration of skill of a particular medium in the communication of a project. Awareness of precedents that have deployed this medium/media, understanding strengths and limitations through knowledge of specific examples.

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

Method of Assessment

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

Summative assessment
Assessment 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 to AA School Academic Regulations

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

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Course Title | COMPLEMENTARY STUDIES | MEDIA STUDIES | TRANSLATION OBJECT TO DRAWING
--- | --- | --- | ---
Level | First Year | Status | Compulsory/Option
Unit Leader | Shin Egashira | Term | 1+2
Credits | 10/120 | FHEQ Level 5
Barred combinations | None | Professional body requirements | Architects Registration Board
Royal Institute of British Architects
Learning methods | Lectures, Practical workshops, Seminars/tutorials/juries Self-directed learning

**SYNOPSIS**

When you stare at an object for a long time and start describing it in great detail, at some point the object becomes something else. This course explores the unfamiliarity in the familiar – describing and playing with scales; cutting, hacking and reassembling drawings, physical modelling and collaging; objects become ambiguous in representation, encouraging students to explore alternative representations in the design process.

**AIMS**

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

**OUTLINE CONTENT**

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

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

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ASSESSMENT

Assessment will be based on the following:

- Participation and discussion in lectures, group sessions, and practical workshops
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- Coherence between conceptual structure and final proposition
- Demonstration of technical facility to best represent considered intentions
- Final composition of all produced media into a coherent body of work

Assessment Criteria

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

Theoretical Development:
Awareness and knowledge of the available range of media and understanding of how these are can be used in the exploration, representation and presentation of a design project; how the use of different media to represent a design can affect how project is understood and communicated. Understanding that the choice of media used can influence the emphasis of social and political arguments within a design project. Development of adequate knowledge of the range of media including their potential and limitations; development of confidence to make informed and appropriate choices between different media.

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

Summative assessment
Assessment outcomes:

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Re-Assessment
Refer to AA School Academic Regulations

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

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**Course Title** | **COMPLEMENTARY STUDIES** | **MEDIA STUDIES** | **SEEING YOUR WAY TO DRAW** | **Code**
--- | --- | --- | --- | ---
Level | First Year | Status | Compulsory/Option
Unit Leader | Anderson Inge | Term | 1
Credits | 10/120 | | FHEQ Level 5
Barred combinations | None
Professional body requirements | Architects Registration Board | Royal Institute of British Architects
Learning methods | Lectures, Practical workshops, Seminars/tutorials/juries | Self-directed learning

**SYNOPSIS**
This is a freehand drawing course with sessions taking place in a series of exquisite national collections near the AA. The course is saturated with refining how we see, drawing, and exercising a language aimed at improving both. Each session has a distinct theme, covering powerful approaches and techniques in drawing. Sessions begin with a short talk or demonstration, and the bulk of our time will be spent actively working through exercises proven to develop evocative drawing.

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

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

**LEARNING OUTCOMES**
Definitions

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ASSESSMENT

Assessment will be based on the following:

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Assessment Criteria
Students are required to demonstrate knowledge, understanding, ability and skills in the following areas to attain a Pass:

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**Method of Assessment**

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

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Assessment outcomes:

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## COMPLEMENTARY STUDIES
### MEDIA STUDIES
#### MATERIALITY OF COLOUR

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<td>Level</td>
<td>First Year</td>
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<tr>
<td>Unit Leader</td>
<td>Antoni Malinowski</td>
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**SYNOPSIS**

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

**AIMS**

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

**OUTLINE CONTENT**

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

**LEARNING OUTCOMES**

**Definitions**

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

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Summative 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 to AA School Academic Regulations

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

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<td>Course Title</td>
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SYNOPSIS
This course uses digital photography to examine the edges of London, where urban/suburban landscapes are both complex and mysterious, and the photograph is captured only through committed observation.

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

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

LEARNING OUTCOMES
Definitions
The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 1. The abbreviation LO is used to define the specific Learning Outcomes for this unit and are to be read in conjunction with the Aims of the Programme.
On completion of this unit, students will be able to demonstrate the appropriate use of different media, as a means of communicating and representing design ideas and strategies, embedded within design projects at different scales in relation to the following LOs:

LO1 The ability to create architectural design that satisfies both aesthetic and technical requirements
LO1.1 The ability to prepare and present a range of building design projects in a variety of contexts, using a range of media, and in response to a brief
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LO1.3 The ability to develop a conceptual and critical approach to architectural design that integrates and satisfies the aesthetic aspects of a building and the technical requirements of its construction and the needs of the user

LO2.3 Knowledge of the application of key theoretical concepts to studio design projects, demonstrating a reflective and critical approach

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

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

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

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

ASSESSMENT
Assessment will be based on the following:
- Participation and discussion in lectures, group sessions, and practical workshops
- Creative application of the techniques, tools or media specific to the course
- Coherence between conceptual structure and final proposition
- Demonstration of technical facility to best represent considered intentions
- Final composition of all produced media into a coherent body of work

Assessment Criteria
Students are required to demonstrate knowledge, understanding, ability and skills in the following areas to attain a Pass:

Theoretical Development:
Awareness and knowledge of the available range of media and understanding of how these are can be used in the exploration, representation and presentation of a design project; how the use of different media to represent a design can affect how project is understood and communicated. Understanding that the choice of media used can influence the emphasis of social and political arguments within a design project. Development of adequate
knowledge of the range of media including their potential and limitations; development of confidence to make informed and appropriate choices between different media.

**Technical Resolution:**
Knowledge and understanding of a particular medium; appropriate selection, application, use and demonstration of skill of a particular medium in the communication of a project. Awareness of precedents that have deployed this medium/media, understanding strengths and limitations through knowledge of specific examples.

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

**Method of Assessment**

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

**Summative assessment**
Assessment outcomes:

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**Re-Assessment**
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Work as part of a team
### Course Title

**COMPLEMENTARY STUDIES**

**MEDIA STUDIES**

**ONE-MINUTE ANIMATION**

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### SYNOPSIS

In eight sessions the task is to script, produce, soundtrack and animate an original 1 minute video. Those taking the course will be introduced to working with cameras and lighting, composition and animation with view in creating hybrids of material, using a range of video, audio and compositional techniques. Students will view and discuss the common-ground between narrative and non-narrative forms of image making.

### AIMS

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

### OUTLINE CONTENT

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

### LEARNING OUTCOMES

#### Definitions

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

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### Course Title

**COMPLEMENTARY STUDIES**  
**MEDIA STUDIES**  
**ORDINARY DOMESTICITY**

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Self-directed learning |                   |

### SYNOPSIS

What makes a space a place? 99% of the spaces we live in are the banal by-products of the architectural realm, but it does not mean that ordinary spaces lack qualities, or that they aren’t convenient or comfortable. The course aims to picture the beauty of our contemporary strangeness in the everyday via the processes of painting.

### AIMS

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

### OUTLINE CONTENT

- examination of key texts
- book extract selection
- presentation of the selected book extract
- daily photographs
- individual painting workshops
- group painting workshops

### LEARNING OUTCOMES

**Definitions**

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<td>Unit Leader</td>
<td>Harry Kay</td>
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<td>Learning methods</td>
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**SYNOPSIS**

The course encourages students to use 3D modelling as a design tool – a test bed for ideas and a method for communication – using making as a form of collaboration. Students will work with Rhino, exploring 3D modelling for its many uses through the life of a project: from the survey of a site or object; towards interrogation with the acquired data; onto the development of a proposal; and finally, for construction or manufacture.

**AIMS**

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

**OUTLINE CONTENT**

- The 3D software environment
- How to conduct a survey and record information essential for building up a 3D model of a object or site
- Collaborating and sharing data in order to look at good and bad habits in 3D modelling
- How to work with inherited data and start to design with it.
- Starting the design process, and is it always best to start with a 3D model? Using alternative media to add interest and detail
- Adding detail to the 3D model
- Rounding off the 3D data set and readying it to be shared with collaborators or for outputting media
- Creating 2D plans, sections and elevations for presentation visuals and construction details of our modelled proposals
• Rendering shadows, materials and lighting of the scene in 3D
• How the 3D data can be exported to create physical models and prototypes using 3D printing, laser cutting and other rapid prototyping techniques.

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

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

On completion of this unit, students will be able to demonstrate the appropriate use of different media, as a means of communicating and representing design ideas and strategies, embedded within design projects at different scales in relation to the following LOs:
LO1 The ability to create architectural design that satisfies both aesthetic and technical requirements
LO1.1 The ability to prepare and present a range of building design projects in a variety of contexts, using a range of media, and in response to a brief
LO1.2 The ability to understand key constructional and structural systems, the environmental strategies and regulatory requirements that apply to the design and construction of a comprehensive design project
LO1.3 The ability to develop a conceptual and critical approach to architectural design that integrates and satisfies the aesthetic aspects of a building and the technical requirements of its construction and the needs of the user
LO2.3 Knowledge of the application of key theoretical concepts to studio design projects, demonstrating a reflective and critical approach
LO3.3 Adequate knowledge of the creative application of such work to studio design projects, in terms of their conceptualisation and representation

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

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

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

ASSESSMENT
Assessment will be based on the following:
• Participation and discussion in lectures, group sessions, and practical workshops
• Creative application of the techniques, tools or media specific to the course
• Coherence between conceptual structure and final proposition
• Demonstration of technical facility to best represent considered intentions
• Final composition of all produced media into a coherent body of work
Assessment Criteria

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

**Theoretical Development:**
Awareness and knowledge of the available range of media and understanding of how these are can be used in the exploration, representation and presentation of a design project; how the use of different media to represent a design can affect how project is understood and communicated. Understanding that the choice of media used can influence the emphasis of social and political arguments within a design project. Development of adequate knowledge of the range of media including their potential and limitations; development of confidence to make informed and appropriate choices between different media.

**Technical Resolution:**
Knowledge and understanding of a particular medium; appropriate selection, application, use and demonstration of skill of a particular medium in the communication of a project. Awareness of precedents that have deployed this medium/media, understanding strengths and limitations through knowledge of specific examples.

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

**Method of Assessment**

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

**Summative assessment**

Assessment 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.

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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 to AA School Academic Regulations

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

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

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

OUTLINE CONTENT
- Introduction to drawing as an abstraction of Form and Space. Compositional exercise
- Line: The mark as an action, an extension of a body.
- The unconscious, automatic drawing or writing.
- A visit to the archives.
- Development of individual final drawings
- Presentation

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

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

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

TEACHING AND LEARNING STRATEGIES

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

LEARNING SUPPORT

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

ASSESSMENT

Assessment will be based on the following:

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

Assessment Criteria

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

Theoretical Development:
Awareness and knowledge of the available range of media and understanding of how these are can be used in the exploration, representation and presentation of a design project; how the use of different media to represent a
design can affect how project is understood and communicated. Understanding that the choice of media used can influence the emphasis of social and political arguments within a design project. Development of adequate knowledge of the range of media including their potential and limitations; development of confidence to make informed and appropriate choices between different media.

**Technical Resolution:**
Knowledge and understanding of a particular medium; appropriate selection, application, use and demonstration of skill of a particular medium in the communication of a project. Awareness of precedents that have deployed this medium/media, understanding strengths and limitations through knowledge of specific examples.

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

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

**Summative assessment**
Assessment 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 to AA School Academic Regulations

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

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**Course Title** | **COMPLEMENTARY STUDIES** | **MEDIA STUDIES** | **STUFF** | **Code**
---|---|---|---|---
Level | First Year | Status | Compulsory/Option
Unit Leader | Inigo Minns | Term | 2
Credits | 10/120 | FHEQ Level 5

**Barred combinations** | None
**Professional body requirements** | Architects Registration Board
| Royal Institute of British Architects
**Learning methods** | Lectures, Practical workshops, Seminars/tutorials/juries Self-directed learning

**SYNOPSIS**
This course explores the fundamental qualities of everyday materials. Taking familiar materials in their raw form through a series of tests, we will transform the cheap into the exquisite. The end result will be a design that flips expected fabrication processes and reconsiders overlooked material qualities, seeing them instead as beautiful and surprising – developing 1:1 details that force new readings and interpretations of often overlooked substances and products.

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

**OUTLINE CONTENT**
- Introduction to material speculation in design
- Propose and develop a 3D detail through material testing
- Production
- Presentation

**LEARNING OUTCOMES**

**Definitions**
The terms *knowledge, understanding, ability and skills* are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 1. The abbreviation *LO* is used to define the specific Learning Outcomes for this unit and are to be read in conjunction with the Aims of the Programme.
On completion of this unit, students will be able to demonstrate the appropriate use of different media, as a means of communicating and representing design ideas and strategies, embedded within design projects at different scales in relation to the following LOs:

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TEACHING AND LEARNING STRATEGIES

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LEARNING SUPPORT

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ASSESSMENT

Assessment will be based on the following:

- Participation and discussion in lectures, group sessions, and practical workshops
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- Coherence between conceptual structure and final proposition
- Demonstration of technical facility to best represent considered intentions
- Final composition of all produced media into a coherent body of work

Assessment Criteria

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

Theoretical Development:
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**Method of Assessment**

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

**Summative assessment**
Assessment outcomes:

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

**TRANSFERABLE SKILLS**
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Course Title | COMPLEMENTARY STUDIES | MEDIA STUDIES | CONCEPT EMERGENCE
---|---|---|---
**Level** | First Year | Status | Compulsory/Option
**Unit Leader** | Sebastian Andia | Term | 1+2
**Credits** | 10/120 | Pre-requisite | FHEQ Level 5
**Co-requisite** | Projection and Speculation, Concept Emergence, Peripheral Landscapes, Translation of Objects Through Drawing, Adventures in Casting, Seeing Your Way to Draw, Object – Data – Object, Materiality of Colour, The Drawn Mistake, One-Minute Animation, Ordinary Domesticity, Dynamic States, Stuff, [The Knowhow Series - Optional Course] | Pre-requisite | None
**Barred combinations** | None | | |
**Professional body requirements** | Architects Registration Board | | |
**Learning methods** | Royal Institute of British Architects | | |
| Lectures, Practical workshops, Seminars/tutorials/juries Self-directed learning | | |

**SYNOPSIS**
Conceptual drawing is the main driver in the process of design. The course will encourage students to learn new skills – drafting digital processes and crafting conceptual drawings – to develop their own conceptual ideas into a final prototype while using methods of polygon modelling as well as digital prototyping.

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

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

**LEARNING OUTCOMES**
**Definitions**
The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 1. The abbreviation LO is used to define the specific Learning Outcomes for this unit and are to be read in conjunction with the Aims of the Programme.
On completion of this unit, students will be able to demonstrate the appropriate use of different media, as a means of communicating and representing design ideas and strategies, embedded within design projects at different scales in relation to the following LOs:

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

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

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

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

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

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

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

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

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

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

**TEACHING AND LEARNING STRATEGIES**

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

**LEARNING SUPPORT**

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

**ASSESSMENT**

Assessment will be based on the following:

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

**Assessment Criteria**

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

**Theoretical Development:**

Awareness and knowledge of the available range of media and understanding of how these are can be used in the exploration, representation and presentation of a design project; how the use of different media to represent a design can affect how project is understood and communicated. Understanding that the choice of media used can influence the emphasis of social and political arguments within a design project. Development of adequate knowledge of the range of media including their potential and limitations; development of confidence to make informed and appropriate choices between different media.
Technical Resolution:
Knowledge and understanding of a particular medium; appropriate selection, application, use and
demonstration of skill of a particular medium in the communication of a project. Awareness of precedents that
have deployed this medium/media, understanding strengths and limitations through knowledge of specific
examples.

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

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

Summative assessment
Assessment 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 to AA School Academic Regulations

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

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Course Title | COMPLEMENTARY STUDIES MEDIA STUDIES DYNAMIC STATES
--- | ---
Level | First Year
Course Leader | Kate Davies
Credits | 10/120
Pre-requisite | None
Professional body requirements | Architects Registration Board, Royal Institute of British Architects
Learning methods | Lectures, Practical workshops, Seminars/tutorials/juries, Self-directed learning

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

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

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

OUTLINE CONTENT
- Introductory lecture – Abstract notation, animation and data visualization
- Introduction to animation software and time-based workflows
- Site visit and fieldwork: Observations, recordings and measurement
- Translating information: Drawing as observational tool
- Development of personal visual language for notation drawings
- Animating drawings
LEARNING OUTCOMES
Definitions
The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 1.
The abbreviation LO is used to define the specific Learning Outcomes for this unit and are to be read in conjunction with the Aims of the Programme.
On completion of this unit, students will be able to demonstrate the appropriate use of different media, as a means of communicating and representing design ideas and strategies, embedded within design projects at different scales in relation to the following LOs:

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

LO2.3 Knowledge of the application of key theoretical concepts to studio design projects, demonstrating a reflective and critical approach

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

LO5 Understanding of the relationship between people and buildings, and the buildings and their environment, and the need to relate buildings and the spaces between them to human needs and scale
LO5.1 Understanding of the needs and aspirations of building users
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• Participation and discussion in lectures, group sessions, and practical workshops
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Integration and Synthesis:
Synthesis of basic conceptual, aesthetic and technological issues in the communication of a specific media studies project. The ability to discuss and refine these in relation to the emerging project. Effective use of taught skills applied to the communication of the project, demonstrating the integration of feedback.

Method of Assessment

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

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Assessment outcomes:

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

**COMPLEMENTARY STUDIES**

**MEDIA STUDIES**

**ADVENTURES IN CASTING**

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**SYNOPSIS**

This course explores the physical transformation of certain materials over time, and the reciprocal relationship between mould and cast form. Working with pigments, aggregates and additives, creating and testing processes such as the jet-wash, etch, cut, and polish, students will develop a series of appropriate methods for representing and translating multiple experiments.

**AIMS**

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

**OUTLINE CONTENT**

- Site visit to the Southbank Centre to explore an iconic group of cast buildings.
- fabricate formwork structures from which the first plaster casts will be made
- Introduction to concrete, including pigments, sands, aggregates and additives.
- Each student will produce a series of experimental test panels.
- casts will be critically analysed.
- Further iterations and final casts will be produced
- in the photographic studio, we will draw and photograph the work

**LEARNING OUTCOMES**

Definitions

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

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

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

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**ASSESSMENT**

Assessment will be based on the following:

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

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

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<tr>
<td>THE KNOWHOW SERIES</td>
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<td>[optional course – not assessed]</td>
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### Level
First Year

### Unit Leader
Emmanuel Vercruysse

### Credits
N/A

### Status
Compulsory/Option

### Term
1+2

### Pre-requisite
None

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

### Learning methods
- Lectures, Practical workshops,
- Seminars/tutorials/juries,
- Self-directed learning

### SYNOPSIS

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

### AIMS

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

### OUTLINE CONTENT

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

Definitions

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ASSESSMENT

This is a non-assessed course.
TRANSFERABLE SKILLS
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<tr>
<td>Self-management skills</td>
<td>□</td>
</tr>
<tr>
<td>Manage time and work to deadlines</td>
<td>□</td>
</tr>
<tr>
<td>IT/CAD techniques</td>
<td>□</td>
</tr>
<tr>
<td>Information management</td>
<td>□</td>
</tr>
<tr>
<td>Critical skills/ability</td>
<td>□</td>
</tr>
<tr>
<td>Work as part of a team</td>
<td>□</td>
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</tbody>
</table>