Architectural Association
School of Architecture

AA UNDERGRADUATE
PROGRAMME GUIDE
INTERMEDIATE SCHOOL
2018/2019
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This guide is to be read in conjunction with the current editions of the AA School Academic Regulations and AA Complementary Studies Handbook.
SECTION 1: THE SCHOOL

ARCHITECTURAL ASSOCIATION SCHOOL OF ARCHITECTURE

WELCOME

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

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

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

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

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

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

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

Eva Franch i Gilabert
1. THIS GUIDE

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

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

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

- The AA School Academic Regulations 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.

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

Telephone: +44 (0)20 7887 4000

Contact Details

<table>
<thead>
<tr>
<th>Role</th>
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<th>Telephone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eva Franch i Gilabert</td>
<td>36 Bedford Square</td>
<td>+44 (0)20 7887 4026</td>
</tr>
<tr>
<td>Name</td>
<td>Position</td>
<td>Address</td>
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<td>------------------</td>
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</tr>
<tr>
<td>Belinda Flaherty</td>
<td>Registrar</td>
<td>36 Bedford Square</td>
</tr>
<tr>
<td>Rachel Sim</td>
<td>Undergraduate Coordinator</td>
<td>36 Bedford Square</td>
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1.2 ACADEMIC ORGANISATION & MANAGEMENT

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

The AA School is made of four distinct parts:

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

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

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

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

Annual Unit and Course Review and Action
All programmes and courses in the School are subject to systematic internal and external review on a regular basis. This includes review by the School’s 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: THE PROGRAMMES - 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 School consists of a year-long unit design studio resulting in the production of a design portfolio plus the completion of required complementary studies courses; all the required course submissions must be passed in order to successfully complete a year of study.

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

Intermediate School
The Intermediate School (years two and three of study – equivalent to FHEQ level 6) provides the basis for experimentation and project development within the structure of the unit system. There are 15 Intermediate units, each of which emphasises one or more of a wide variety of architectural issues. Integral to the Intermediate Unit design studio are the Complementary Studies courses: History & Theory Studies, Technical Studies, Media Studies and Professional Practice (3rd Yr only).

Diploma School
The Diploma School (years four and five of study – equivalent to FHEQ level 7) provides the tools and environment for the consolidation of individual students’ architectural knowledge, skills and experimentation towards presenting an individual architectural thesis. There are 18 Diploma units organised to provide a diversity of architectural interests, agendas, topics and teaching methods. Diploma students are encouraged to challenge their own preconceptions, as well as build upon their existing knowledge and skills. Integral to the Diploma Unit design studio are the Complementary Studies courses: History & Theory Studies, Technical Studies and Professional Practice (5th Yr only).

Design projects form the core of all studio and unit-based work, supported by lectures, seminars, juries, presentations and workshops arranged within the studio or unit. All learning is documented in the form of individual portfolios compiled by students throughout the year based upon tutorials and guidance by Unit Masters/Tutors.
Teaching and Learning
The Undergraduate School programmes incorporate a broad range of teaching and learning methodologies. These are set out in the Programme Specifications and amplified in the specific Studio, Unit and Course Descriptors.

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

2.1 PROGRAMME SPECIFICATION – INTERMEDIATE SCHOOL

### INTERMEDIATE SCHOOL PROGRAMME SPECIFICATION

#### PART A: PROGRAMME SUMMARY INFORMATION

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<td>Architects Registration Board</td>
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<td>Quality Assurance Agency</td>
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<th>Award and titles</th>
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<td>Credits</td>
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<th>Duration of study (standard)</th>
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<td>Start date for programme</td>
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#### Course codes/categories

- UCAS code: N/A
- CATS points for course: N/A
- QAA Subject Benchmark: 2010

#### Admissions agency

- UCAS: N/A
- Direct to School: ✔

#### Admissions criteria

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

#### Contacts

- School Director: Eva Franch i Gilabert
- Registrar: Belinda Flaherty

#### Examination and Assessment

- External Examiners 2019: To be confirmed at Academic Board 20th February 2019
- Examination Board(s): Internal Assessment Committee + External Examiners

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<th>Review date</th>
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<td>Programme Specification</td>
<td>1 August 2018</td>
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<td>ARB Prescription</td>
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<td>annual monitoring with next full review 2020</td>
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### PART B: PROGRAMME DETAILS

#### AIMS
INTENDED LEARNING OUTCOMES: AA INTERMEDIATE SCHOOL, Yrs 2 & 3: FHEQ

LEVEL 6

Learning Outcomes 'LO'

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

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

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

LO1.3 The ability to develop a systematic 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 A general knowledge of the histories and theories of architecture and the related arts, technologies and human sciences

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

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

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

LO3 Knowledge of the fine arts as an influence on the quality of architectural design
<table>
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<tr>
<th>Level</th>
<th>Objective</th>
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<tr>
<td>LO3.1</td>
<td>Knowledge of how the theories, practices and technologies of the arts influence architectural design</td>
</tr>
<tr>
<td>LO3.2</td>
<td>Knowledge of the creative application of the fine arts and their relevance and impact on architecture</td>
</tr>
<tr>
<td>LO3.3</td>
<td>Knowledge of the creative application of such work to studio design projects, in terms of their conceptualisation and representation</td>
</tr>
<tr>
<td>LO4</td>
<td>Knowledge of urban design, planning and the skills involved in the planning process</td>
</tr>
<tr>
<td>LO4.1</td>
<td>Knowledge of theories of urban design and the planning of communities</td>
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<td>LO4.2</td>
<td>Knowledge of the influence of design and development of cities, past and present on the contemporary built environment</td>
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<tr>
<td>LO4.3</td>
<td>Awareness of current planning policy and development control legislation, including social, environmental and economic aspects, and the relevance of these to design development</td>
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<td>LO5</td>
<td>Understanding and analysis of the relationship between people and buildings, and the buildings and their environment, and the need to relate buildings and the spaces between them to human needs and scale</td>
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<tr>
<td>LO5.1</td>
<td>Understanding and analysis of the needs and aspirations of building users</td>
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<tr>
<td>LO5.2</td>
<td>Understanding and analysis of the impact of buildings on the environment, and the precepts of sustainable design</td>
</tr>
<tr>
<td>LO5.3</td>
<td>Understanding and analysis of the way in which buildings fit into their local context</td>
</tr>
<tr>
<td>LO6</td>
<td>Understanding of the profession of architecture and the role of the architect in society, in particular in preparing briefs that take account of social factors</td>
</tr>
<tr>
<td>LO6.1</td>
<td>Understanding of the nature of professionalism and the duties and responsibilities architects to clients, building users, constructors, co-professional and the wider society</td>
</tr>
<tr>
<td>LO6.2</td>
<td>Understanding of the role of the architect within the design team and construction industry, recognising the importance of current methods and trends in the construction of the built environment</td>
</tr>
<tr>
<td>LO6.3</td>
<td>Understanding and exploration of the potential impact of building projects on existing and proposed communities</td>
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<td>LO7</td>
<td>Understanding and critically applying chosen methods of investigation and preparation of the brief for a design project</td>
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<tr>
<td>LO7.1</td>
<td>Understanding of the need to critically review and test precedents relevant to the function, organisation and technological strategy of design proposals</td>
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<tr>
<td>LO7.2</td>
<td>Understanding of the need to critically appraise and prepare building briefs of diverse scales and types, to define client and use requirements and their appropriateness to site and context</td>
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<td>LO7.3</td>
<td>Understanding of the critical contribution of architects and co-professionals to the formulation of the brief, and the methods of investigation used in its preparation</td>
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<td>LO8</td>
<td>Systematic understanding of the structural design, constructional and engineering problems associated with a range of building designs</td>
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<td>LO8.1</td>
<td>Systematic understanding of the investigation, critical appraisal and selection of alternative structural, constructional and material systems relevant to a range of architectural designs</td>
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<td>LO8.2</td>
<td>Systematic understanding of the strategies for building construction, and ability to integrate knowledge of structural principles and construction techniques</td>
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<td>LO8.3</td>
<td>Systematic understanding of the physical properties and characteristics of building materials, components and systems, and the environmental impact of specification choices</td>
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<td>LO9</td>
<td>Knowledge and understanding of physical problems and technologies and the function of buildings so as provide them with internal conditions of comfort and protection against the climate</td>
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<tr>
<td>LO9.1</td>
<td>Knowledge and testing of the principles associated with designing optimum visual, thermal and acoustic environments</td>
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</table>
LO9.2 Knowledge and testing of systems for environmental comfort realised within relevant precepts of sustainable design

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

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

LO10.1 Acquire coherent 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 Acquire coherent skills to understand the cost control mechanisms which operate during the development of a project

LO10.3 Acquire coherent skills to prepare designs that will meet building users’ requirements and comply with UK legislation, appropriate performance standards and health and safety requirements

LO11 Knowledge of the industries, organisations, regulations and procedures involved in translating a range of design concepts into buildings and integrating plans into overall planning

LO11.1 Knowledge of the fundamental legal, professional and statutory responsibilities of the architects, and the organisations, regulations and procedures involved in the negotiation and approval of architectural designs, including land law, development control, building regulations and health and safety legislation

LO11.2 Knowledge of the professional inter-relationships of individuals and organisation involved in procuring and delivering architectural projects, and how these are defined through contractual and organisational structures

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

PROGRAMME STRUCTURE

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

In First Year, students undertake compulsory courses covering Design, History and Theory Studies, Technical Studies, and Media Studies.

Second and Third Year students join one of 15 Design Units and remain in that Unit for one year. Not all Design Units are offered each year. The programme is structured so that a minimum of 60% of the students’ time is 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 two compulsory History and Theory Studies courses, two compulsory Technical Studies courses, and two compulsory Media Studies courses – seven courses in total.

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

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

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<td>Media Studies: Printed Matter</td>
</tr>
<tr>
<td>Second</td>
<td>MCO</td>
<td>Media Studies: Data-scape</td>
</tr>
<tr>
<td>Second</td>
<td>MCO</td>
<td>Media Studies: Composite inhabitations</td>
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<tr>
<td>Second</td>
<td>MCO</td>
<td>Media Studies: Fluid/Fabrics/Forces/Forms</td>
</tr>
<tr>
<td>Second</td>
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<td>Media Studies: Works on Paper</td>
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<td>Media Studies: Inflected Space</td>
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<td>Media Studies: Piece to Camera</td>
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<td>MCO</td>
<td>Media Studies: Tactile Technology</td>
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<tr>
<td>Second</td>
<td>MCO</td>
<td>Media Studies: Cabinet of Virtual Curiosities</td>
</tr>
</tbody>
</table>
TEACHING, LEARNING AND ASSESSMENT

Teaching and Learning
This programme is undertaken in full-time mode only. Students are taught design in small highly focused units via one-to-one tutorials, workshops, seminars and group discussions that encourage independent intellectual and practical design development. The focus is to provide an appropriate foundation for design, research and professional activity in architecture and related areas. Design work in the Unit is integrated with complementary taught courses in History and Theory Studies, Technical Studies, Media Studies (2nd Years only) and Professional Practice Studies (3rd Yr only). Unit programme details, teaching schedules, unit events and assignments are described in the unit extended briefs; set by Unit Masters in conjunction with the School Director and Head of Teaching & Learning in order to ensure parity between units and between courses. The development of a wide range of visual communication skills is emphasised in First, Second and Third Years, supported by courses in media studies. School-wide facilities and resources are described on the AA Website. Detailed information on individual unit programmes, complementary courses and School events is set out in the AA Prospectus and on the AA website.

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

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

Accreditation
The AA Intermediate Examination (ARB/RIBA Part 1) is designed to maintain prescription by the Architects Registration Board, the ARB, validation by the Royal Institute of British Architects (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 units identified as compulsory must be passed.
- Learning Outcomes and graduates attributes are specified by the professional and statutory bodies and must all be achieved to pass.

### EVALUATING AND IMPROVING QUALITY, QUALITY INDICATORS

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

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

The Intermediate School gives Second and Third Year students the basis for development through experimentation within the structure of the unit-system. Each year the Intermediate School has a balance of units covering a diversity of questions and agendas, engaging innovative approaches to material, craft and techniques of fabrication. Explorations of cultural and social issues are often set in inspiring places around the world – the unit trip forms an integral part of many unit design agendas. In parallel to the unit work, skills are developed through Complimentary Studies courses in History and Theory Studies, Technical and Media studies as well as Professional Practice Studies.
# Unit Title
INTERMEDIATE DESIGN UNIT 1

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<tr>
<th>Level</th>
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<th>Status</th>
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<tr>
<td>Unit Master</td>
<td>Lara Lesmes &amp; Fredrik Hellberg</td>
<td>Terms</td>
<td>1, 2, 3</td>
</tr>
<tr>
<td>Credits</td>
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<td>Pre-requisite</td>
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</tr>
<tr>
<td>Co-requisite</td>
<td>of Intermediate Design Units 2-16</td>
<td>Professional body</td>
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<tr>
<td>Professional body requirements</td>
<td>Royal Institute of British Architects</td>
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<td></td>
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<tr>
<td>Learning methods</td>
<td>Lectures, Seminars/tutorials/juries</td>
<td></td>
<td>Self-directed learning</td>
</tr>
</tbody>
</table>

**SYNOPSIS**

**Tools for Architecture: The Age of Hedonism** - In intermediate one the human mind is our site, it’s psychology our program and our context is human behaviours and habits. We design from inside out, beginning with the psychological effect of architecture and working our way out towards the immediate space around the human body, then onwards to elements of a physical or virtual building system that can generate that experience across multiple places and for different purposes.

This year we will focus our attention on the relationship behaviour and technology which allows us to interact with and through the virtual. Students will analyse routines and behaviours observed in “every day life” and through rigorous studies establish a series of speculations for how this routine might change in the coming future using architectural gestures.

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

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

**AIMS**

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

**OUTLINE CONTENT**

- Development of perspective views and image making techniques to inform future design decisions.
- Use of film as a medium to communicate complex sets of information.
- Research into the writing and studies of psychology of perception.
- Development of methods to design spatial qualities derived from its psychological effects.
- Development of geometric strategies to form flexible building systems.
- Creation of immersive visualization of final project.
- Unit trip.
LEARNING OUTCOMES

Definitions

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

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

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

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

LO1.1 A general knowledge of the cultural, social and intellectual histories, theories and technologies that influence the design of buildings

LO1.2 A general knowledge of the influence of history and theory on the spatial, social and technological aspects of architecture

LO1.3 The ability to develop a systematic 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 A knowledge and systematic understanding of the application of appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach

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

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

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

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

LO5.3 Awareness of current planning policy and development control legislation, including social, environmental and economic aspects, and the relevance of these to design development

TEACHING AND LEARNING STRATEGIES

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

LEARNING SUPPORT

Extensive information and physical resources are available to all students for learning support including model-making workshops for wood and metal working, digital prototyping, audio-visual lab, digital photography studio, drawing materials shop, bookshop, library, photo library, school archives, the public lecture series, weekly published school events lists, 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 of image making and film techniques and their ability to communicate ideas
- Awareness of the history of decorative arts and theories of perception
- Ability to digitally craft logical geometric strategies for building systems
- Understanding of materiality in relationship to assembly, cost and sustainability
- Ability to verbally and graphically communicate the inhabitation of space
Assessment Criteria

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

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

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

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

Method of Assessment

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

Summative assessment
A summative assessment takes place at the end of 2nd Year to determine whether a student passes to 3rd Year. The student portfolio is considered, subject to all required Complementary Submissions having been passed, by the Final Check Review panel and records one of the following assessment recommendations:
- Pass (to Third Year)
- Tutor Check (for Pass to Third Year)
- Incomplete (July Review)
- Fail (Repeat Year with mandatory January Progress Review to assess progress and future studies at the AA School)
- Fail (Asked to leave the School)

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

A summative assessment takes place at the end of 3rd Year to determine whether a student a) may progress to the AA Diploma School and b) attains the award ARB/RIBA Part 1. The student portfolio is considered, subject to all required Complementary Submissions having been passed, by the Intermediate Committee and records the following two assessment outcomes:

a) Progression to the AA Diploma School:
- Pass (to Fourth Year)
- Pass (to Fourth Year and a year out strongly recommended)
- Incomplete (July Review for Fourth Year Portfolio)
- No Entry (to Fourth Year/Leave School)
- Fail (Repeat Third Year with mandatory January Review to assess progress and future studies at the AA School)

b) The AA Intermediate Examination (ARB/RIBA Part 1):
'Pass' is recorded as having met the internal standards for the academic and professional award ARB/RIBA Part 1. Each student that attains a ‘Pass’ will subsequently present their portfolio to the External Examiners for confirmation of that result.

'Fail' is recorded as not having met the internal standards for the professional award, the student portfolio is withdrawn with a recommendation to repeat Third Year. Third Year may be repeated on one further occasion only, to a maximum of two attempts in total. Failed portfolios are presented for information only to External Examiners by the relevant unit master.

**TRANSFERABLE SKILLS**

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

As is now tradition in Intermediate Two, this year we will again be working with a client. She asks us to provide her with ideas for creating a school for children and adolescents with ‘special needs’ in her home town, Guatemala City, Guatemala. This new organisation we are creating will follow the steps of another project that our client started in 2007, the Colegio Monarch Guatemala:

*Colegio Monarch Guatemala is a therapeutic day school for children and adolescents with neurological challenges* … The challenges inherent in neurobehavioral disabilities have not allowed these students to be properly served in the traditional educational systems in Guatemala … [The organization] opened its doors as the first therapeutic school in Central America in August of 2007, after a year of preparatory work and training of teachers at The Monarch School and Institute in Houston, Texas … [The school’s] mission is to provide through a multidisciplinary team an innovative and therapeutic education based in individualized programs that respect and challenge the capacities of our students. Ultimately our vision is to develop each child’s maximum potential, allowing him/her to be independent, productive and happy.

The first version of the Colegio Monarch Guatemala relied heavily on a model imported from the US. For the second version we will explore local cultural references in order to reinvent the school as an institution more rooted in its own historical and cultural context. Guatemala is a country with a fascinating history, having been the cradle of Mayan civilization before it was conquered by the Spanish in the 16th century. Like other Latin American countries, since it got its independence from Spain in 1821, it has developed an unhealthy political, economical and cultural dependence from the US. This project will challenge this vicious relationship through delving deeply into the ancestral roots of Latin American culture, as much as it digs into the archaic foundations of the human soul.

AIMS

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

- Spatial research: analysis of case study buildings
- Exploration of architectural drawings and models in various scales/materials to guide the students to tailor the conventions of architectural representation to make them accessible not only to architects but also to the lay public.
- Site research: Physical and cultural research on the local area
- Programme Research: Design proposal of a school for children and adolescents with special needs
- Unit trip

LEARNING OUTCOMES

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

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

- **LO1** The ability to create architectural design that questions and satisfies both aesthetic and technical requirements
  - **LO1.1** A general knowledge of the cultural, social and intellectual histories, theories and technologies that influence the design of buildings
  - **LO1.2** A general knowledge of the influence of history and theory on the spatial, social and technological aspects of architecture
  - **LO1.3** The ability to develop a systematic 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** A knowledge and systematic understanding of the application of appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach

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

- **LO5** Understanding and analysis of the relationship between people and buildings, and the buildings and their environment, and the need to relate buildings and the spaces between them to human needs and scale
  - **LO5.1** Understanding and analysis of the needs and aspirations of building users
  - **LO5.2** Understanding and analysis of the impact of buildings on the environment, and the precepts of sustainable design
  - **LO5.3** Awareness of current planning policy and development control legislation, including social, environmental and economic aspects, and the relevance of these to design development

TEACHING AND LEARNING STRATEGIES

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

LEARNING SUPPORT

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

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

Assessment Criteria

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

Theoretical Development:

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

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Integration and Synthesis:

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

Method of Assessment

Formative assessment

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Summative assessment

A summative assessment takes place at the end of 2\textsuperscript{nd} Year to determine whether a student passes to 3\textsuperscript{rd} Year. The student portfolio is considered, subject to all required Complementary Submissions having been passed, by the Final Check Review panel and records one of the following assessment recommendations:

- Pass (to Third Year)
- Tutor Check (for Pass to Third Year)
- Incomplete (July Review)
- Fail (Repeat Year with mandatory January Progress Review to assess progress and future studies at the AA School)
- Fail (Asked to leave the School)

External Examiners review a representative sample of complete Second Year academic portfolios to confirm the School’s progression standards.
A summative assessment takes place at the end of 3rd Year to determine whether a student a) may progress to the AA Diploma School and b) attains the award ARB/RIBA Part 1. The student portfolio is considered, subject to all required Complementary Submissions having been passed, by the Intermediate Committee and records the following two assessment outcomes:

a) Progression to the AA Diploma School:
- Pass (to Fourth Year)
- Pass (to Fourth Year and a year out strongly recommended)
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- Fail (Repeat Third Year with mandatory January Review to assess progress and future studies at the AA School)

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### TRANSFERABLE SKILLS

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### Unit Title: INTERMEDIATE DESIGN UNIT 3

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<td>Unit Master</td>
<td>Nannette Jackowski, Ricardo de Ostos, Nathan Su</td>
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<td>Professional body requirements</td>
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<td>Learning methods</td>
<td>Lectures, Seminars/tutorials/juries, Self-directed learning</td>
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### SYNOPSIS

Intermediate 3 is an intense architectural investigation into how technology and mythology can challenge environmental problems.

In fable, City and Forest exist in polar opposition. Where the cities promise security and order, forests carry mythical associations of ambiguity and danger. Laws, measures and technology enable the urban realm whilst creatures, growth and nature inhabit the sylvan one. Today, these territories are increasingly entangled. Forests, once the unknowable heart of mother nature, are now occupied by drones and monitoring devices; harvested for their resources and studied as indicators of planetary health. Simultaneously, cities are more complex and baffling than ever, hosting complex ecologies and virtual worlds full of strange new tribes and creatures.

This year Inter 3 will study how land in the world’s ‘New Forests’ is owned and used; politically, and mythologically.

Silicon Valley dreams of smart cities that promise control of our environments through their quantification. We exert our dominion over nature through counting it. However, the forest carries with it a mythology that belies categorisation, instead existing as a complex cycle of life and death. To question urban environments productively, we will seek experimental architectures that grow, change and interact with the enigmatic and mysterious qualities of the forest. By reframing ideas of inhabitation within an understanding of people as creatures, we invite a speculation on how we might relate to land not through ownership, but rather through exchange.

We will navigate these ideas through a study of measures. From traditional units of measurement like dimension, weight, light and time, we will delve into how ideas of memory, the sacred, and power are constructed through the conventions we follow. We will work consistently in between drawings, models and short films, engaging with digital and analogue ways of designing. Continuing the unit’s rich history of evocative and expressive drawings, and exquisite models, students will learn how storytelling and narrative concepts can structure processes of thinking and production.

### AIMS

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

### OUTLINE CONTENT

- Understanding of urban and natural environmental discourses through the history of land usage from mythical rites to property rights
- Production of drawings and models discussing fictional, environmental and cultural ideas
- Design and build architectural prop models connecting myth and natural/artificial concepts
• Define a project brief, considering land usage, communities culture and technological opportunities
• Conception and speculative design proposal of medium scale buildings or landscape in chosen context
• Document and edit unit trip experience via film, photographs and booklets.

LEARNING OUTCOMES
Definitions
The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 1.
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LO1.3 The ability to develop a systematic 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 A knowledge and systematic understanding of the application of appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach
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LO5 Understanding and analysis of the relationship between people and buildings, and the buildings and their environment, and the need to relate buildings and the spaces between them to human needs and scale
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TEACHING AND LEARNING STRATEGIES
The teaching and learning strategy at Intermediate level is learning by doing. Design projects are student-centred and unit based. Students are encouraged to value good visual, verbal and written communication skills and appreciate the relationship between the thought process, communication of ideas to others and consideration of feedback. Design experience is obtained through a series of directed individual and group projects, tutored both on a one-to-one basis as well as through group discussion. Regular feedback is provided in tutorials, seminars, in juries and at tabletop reviews where students are required to make visual and verbal presentations of their work set out in accordance with unit and school timetables.

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

- Demonstrate an understanding of narrative architecture, land usage and environment based on speculative propositions
- Understanding the role of communities and their culture to shape new responses for environmental contemporary challenges
- Integration of technologies and their impact and opportunities in context and users
- Capacity to design in 2d and 3d digitally or physically expressing project’s concept and narrative

Assessment Criteria

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

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

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

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

Method of Assessment

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

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**Unit Title** | **INTERMEDIATE DESIGN UNIT 4** | **Code**
--- | --- | ---
Level | Second Year, Third Year | Status | Compulsory/Option
Unit Master | Aranta Ozaeta, Alvaro Martin Fidalgo |
Credits | 2\textsuperscript{nd} Yr: 60/120, 3\textsuperscript{rd} Yr: 70/120 |
Terms | 1, 2, 3 |
Pre-requisite | of Intermediate Design Units 1-3, 5-16 |
FHEQ Level 6
Professional body | Architects Registration Board |
Learning methods | Lectures |
Seminars/tutorials/juries |
Self-directed learning |

**SYNOPSIS**

**POSTVACANCY. THE UNCHARTED PYRENEES**

INTERMEDIATE 4 tackles the ways in which we consume territory, architecture and resources. Transformation processes such as growth & shrinkage, construction & destruction, densification & abandonment have always occurred, but today these processes are savage and develop potential pathologies on the ways we inhabit our environments.

**SHRINKAGE & POSTPRODUCTION**

Physical, political, economic, social and cultural boundaries are constantly changing and so we should understand contemporary contexts as a result of a continuous fluctuation.

While certain metropolises grow exponentially and some economies shoot up, we are also living in a global context that shrinks, where natural resources are drained, polar icecaps are melting, economic growth slows down, cities decline, budgets get tighter, etc.

INTER 4’s understanding of Shrinkage drifts from a deniable side effect of growth towards an overpowering reality, either it is something positive (and we discover a new quality of the small, the slow and the skinny) or it becomes a new aspect of growth (right-sizing and smart-shrinkage). Building up is not the starting point in this context that claims re-actions that not wonder “What’s the new I can do?” but “What can I do with?”

We claim inhabiting involves not only construction but also adaptation; not only enlargement but also dismantlement; not only discarding but also reusing, reducing and refurbishing.

**PAST OCCUPATION & POST-VACANCY**

At the same time that the major mega-projects are being developed transforming huge areas of the planet, an enormous part of the world is freeze in time for perpetual preservation, inner cities or entire neighbourhoods are emptying, ghost towns are forgotten, productive sites are left behind, farmland is been abandoned, etc.

INTER 4 is interested in ‘the coexistence of radical change and radical stasis’3. Both scenarios produce certain spaces and developments that we are not capable of inhabiting (‘thinning’ territories) and that we consider areas of opportunity to rediscover great pieces of (known and anonymous) architecture, to propose emerging ways of inhabitation that interrogate the thin line between protection and destruction, preservation and progress; and to redefine the notions of ruin, vacancy, obsolescence and decay.

INTERMEDIATE 4 proposes a fascination with the architecture of past occupation, the new logics of post-production and the ecologies of post-vacancy. After exploring thinning territories within the implosive city of London (2016-17) and vacant infrastructures along European countryside (2017-18), this year INTER4 will address vanishing communal architectures across the Pyrenees (2018-2019)

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3 KOOIKAAS/ OMA: Cronocaos. Venice Biennale 2010 www oma.eu
4 DE GRAAF, Reinier; KOOIKAAS, Rem: Educational program for the Strelka Institute Winter 2010/11.
AIMS
To produce, over the course of three terms, project work of increasing sophistication. Explore relationships between historical, theoretical and practical design issues. Learn to apply and integrate aesthetic and technical skills with critical awareness. Develop methodologies for site research. Develop awareness of basic relationships of design work to professional practice. Develop the ability to make informed judgements, self-evaluate and work independently on design development. Develop understanding of the relationship between architecture and social, cultural, contextual, constructional and environmental issues. Develop visual, verbal and written communication skills. Understand the importance of discussion and external evaluation in relation to all aspects of design work and be able to respond to and integrate feedback.

OUTLINE CONTENT
- Understanding of the double condition – manufactured and natural- of these disappearing environments. We will consider how both natural and artificial elements can reveal the relationships between an environment and its inhabitants.
- Research into the loss of our ability to inhabit certain spaces and developments tracking infrastructures now rendered obsolete - stopped, abandoned or rejected- due to shifts in our environmental, cultural, economic, socio-political and ideological models. Definition of the identity of these new (thin) territories and their inhabitants.
- Primary site research focused on the identification of those pathologies on the ways we inhabit our environments that take place both in cities and countryside: from the loss of our ability to inhabit certain spaces and developments within the cities, to the emptying – and silent transformation- of rural areas, and the disappearance of cities.
- Design of a network of unique Scaless Buildings; systematic projects as flexible and adaptable working frames that all together will inform the Implosive and Disappearing Processes in a Shrink-Age.
- Experimenting with the extended notion of material; development of skinny systems as sophisticated constructive solutions that pursue an appearance of the minimum – in terms of budget, technology, material and/or regulations.

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ASSESSMENT
Assessment will be based on the following:

- Awareness of the ways in which we consume territory, city, architecture and resources today, focused on the loss of our ability to inhabit certain spaces and developments specially those infrastructures now rendered obsolete - stopped, abandoned or rejected - due to shifts in our environmental, cultural, economic, socio-political and ideological models.
- Evidence of site research considering the emptying and silent transformation of rural and urban areas, till the extreme condition of the disappearance of cities, architectures and infrastructures – those ‘man-made geographic systems’.
- Architecture that interrogate the thin line between protection and destruction, preservation and progress; Architecture that claims inhabiting involves not only construction but also adaptation; not only enlargement but also dismantlement; not only discarding but also reusing, reducing and refurbishing; Architecture understood as an environmental construction – a hyper-place constituted by dynamic, unfinished and evolutionary situations.
- Ability to convert fantasies into a connection of Skinny Systems that build up unique Scale-less Buildings in the way of systematic, flexible and adaptable proposals for Slim Citizens that inhabit certain Thinning Territories Ecologically Intensified.
- Performative and creative communication of the project understood as a systematic and inter-connective articulation of extraordinary discoveries and architectural moments through a portfolio, in the way of a complex and infrastructural assembly.

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

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Adequate awareness of theoretical and philosophical rationale that influence design strategies used in project work. Understanding of the parameters of a design brief that satisfies specific functional and contextual requirements. Demonstrate that creative decisions are based on contextual knowledge and analysis, precedent study and emerging perceptual and aesthetic criteria. Architectural and urban design issues are explored in relation to both the needs of the user and the complexities of the location.
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### INTERMEDIATE DESIGN UNIT 5

**Unit Title**

INTERMEDIATE DESIGN UNIT 5

**Code**

Le

**Level**

Second Year, Third Year

**Status**

Compulsory/Option

**Unit Master**

Ryan Dillon & David Greene

**Terms**

1, 2, 3

**Credits**

2<sup>nd</sup> Yr: 60/120, 3<sup>rd</sup> Yr: 70/120

**FHEQ Level**

6

**Pre-requisite**

of Intermediate Design Units 1-4, 6-16

**Professional body requirements**

Architects Registration Board

Royal Institute of British Architects

**Learning methods**

Lectures

Seminars/tutorials/juries

Self-directed learning

**Co-requisite**

None

**Barred combinations**

None

**SYNOPSIS**

Architecture ‘in the Expanded Field’: $0^\circ 0' 00'' \leq \theta \leq \infty$

Intermediate 5 will construct our own ‘world lines’ – curves that carve out time and space. To do this we will tour the obsolete 1851 Prime Meridian ($0^0 0' 05.3101''$) and the labyrinthine triangulation that is the 1802 Great India Arc ($78^\circ 00' 00''E$). These colinear slices through the city and the countryside unveil a diversity of architectures, infrastructures, cultures and inhabitants at the local scale (London) while expanding outwards towards England, Europe and around planet Earth at a global scale. These explorations will lead us to discover cartographies, equinoctial sundials, water clocks and hourglasses, and provide the social, technological and time-based constraints for each unit project: the construction of an architectural brief tested through a material intervention.

Working with a drawing, a physical model and a film per term a series of exercises will provide students the material to develop the locale, target group, use, duration and the key question that aims to challenge the rules, codes and laws that govern our existence allowing Intermediate 5 to bend the fourth dimension in ways that splinter the status quo into another stratosphere.

**AIMS**

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

**OUTLINE CONTENT**

- Primary research into time as an abstract constraint and its relation to architecture (life-span and material) including an understanding of how time is mapped geographically on land synthesising time, space and architecture.
- The Prime Meridian will be our site of enquiry.
- The urban ‘house’ will act as a programmatic guide.
- Secondary research into the banal and everyday models of living, which are seen within the unit as the foundation to much large social issues.
- The development of a project brief.
- Awareness of the multiple scales of a project, working with 1:1 prototypes, design at 1:100 and mappings at 1:30,000.
- Architectural interventions to be developed through precise architectural line drawing, analogue model making and film.
• First hand visits to architectural projects where time has intentionally impacted the building through design or unintentionally through environmental conditions and effects.
• Main unit trip will take place in India to visit the Jantar Mantar equinoctial sundials, with secondary trips to Paris, France and Hooke Park, Dorset.

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

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ASSESSMENT

Assessment will be based on the following:

- Evidence that time has a particular impact on the architectural intervention
- The testing of these impacts of time through one-to-one prototypes
- Awareness of how the architectural intervention can be a social endeavour
- The development of an urban ‘house’ that attempts to create new models of living in the city
- An understanding of the contextual importance of site at the local scale, while developing the global consequences within the city and beyond.
- Working within the unit constraints of developing one drawing, model and film per each term

Assessment Criteria

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

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**Unit Title** | **INTERMEDIATE DESIGN UNIT 6** | **Code**
---|---|---
Level | Second Year, Third Year | Status | Compulsory/Option
Unit Master | Brendon Carlin; James Kwang Ho Chung | Terms | 1, 2, 3
Credits | 2nd Yr: 60/120, 3rd Yr: 70/120 | Pre-requisite | None
Co-requisite | of Intermediate Design Units 1-5, 7-16 | Pre-requisite | None
Barred combinations | None | Pre-requisite | None
Professional body requirements | Architects Registration Board | FHEQ Level 6
Learning methods | Lectures, Seminars/tutorials/juries, Self-directed learning | 

**SYNOPSIS**

**Kiss (y)our Primitive Future**

A City Without Houses, A House Without Rooms, A Room Without Walls

This year Intermediate 6 will conceive of new, unfamiliar, non-typological, giant architectures for a multitude of strangers to live, work, love, sleep and dream together *unconcealed*. We've avoided the word 'house' here because we reject archaic, patronising architectural categories and the typological baggage of house(ing) that architects have obsessed over since the birth of our modern ‘profession’ during industrialisation; a period when the invention of ‘homeliness,’ reproduction of life and construction of our beliefs and habits emerged as the focus of political strategies.

Now, we might fearlessly embrace the accelerating innovation/destruction of history, values and our beliefs wrought by economy, technology and competition for profit which defines our epoch. The expanding provocation and deepening capture of our individual and collective productive potential has led to the blurring of home, work and shopping; we now (re)produce everywhere, all the time. The increasing saturation of the city and workplaces with textures of homeliness and a mélange of every style and belief that has ever existed, are a thin shell that conceals an expanding flatness, sameness, and narrowing determination of who we are.

This year we will strive to clear away deeply rooted assemblages from architecture and life: programming, meanings, values, character roles, narratives of privacy and their architectural hardware: facades, corridors, floors, walls, furniture’s, doors, and locks. If New Architecture is possible then we can no longer build upon the deceptive abstractions which limit who we can become, their binary categories and oppositions - inside/outside, mine/yours, masculine/feminine, sacred/profane. We will strive to give form to modes of life already emerging from within the pressures of the metropolis that embrace the potential of our common rootlessness, placelessness, and need or want to share. We will develop spatial and phenomenological devices, fields of subtle mediation and shift without division which push the dissolution of typology and architecture as ideological figuration, and inversely we will experiment with the relationship of the ‘field’ to distinct and decisive archetypal forms. As producers of space, aesthetics and culture, we are well positioned to tip the balance and give lines of flight struggling to open other, more loving, interesting possible worlds and experiences of being, new form.

**AIMS**

To develop a theory-and-test feedback loop through research, writing, drawing and model making all aimed at developing new forms of radical work/live architectural projects. The students are expected to produce, over the course of three terms, project work of increasing sophistication. Explore relationships between historical,
theoretical and practical design issues. Learn to apply and integrate aesthetic and technical skills with critical awareness. Develop methodologies for site research. Develop awareness of basic relationships of design work to professional practice. Develop the ability to make informed judgements, self-evaluate and work independently on design development. Develop understanding of the relationship between architecture and social, cultural, contextual, constructional and environmental issues. Develop visual, verbal and written communication skills. Understand the importance of discussion and external evaluation in relation to all aspects of design work and be able to respond to and integrate feedback.

OUTLINE CONTENT

- Research into dynamic, pivotal and instructive architectural, urban and social theory and project precedents as per the directives of the brief.
- Research into the relationship between form, space and the social including construction methods to inform the development of architectures.
- Design, build and testing of a design models at large scale
- Field research into urbanisation, and emerging phenomena of housing and work environments both surrounding a selected site and within the global context
- Development of research into the connections between labour/production and architecture. These will be articulated through the students individual research essay as part of their brief for the project and in the connections they make between these concepts and developments to their re-drawing of architectural precedents and to the design of their projects.
- The development of theory – even in simple forms – for the production of architecture

LEARNING OUTCOMES

Definitions

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

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

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

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

LO1.1 A general knowledge of the cultural, social and intellectual histories, theories and technologies that influence the design of buildings

LO1.2 A general knowledge of the influence of history and theory on the spatial, social and technological aspects of architecture

LO1.3 The ability to develop a systematic 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 A knowledge and systematic understanding of the application of appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach

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

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

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

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

LO5.3 Awareness of current planning policy and development control legislation, including social, environmental and economic aspects, and the relevance of these to design development
TEACHING AND LEARNING STRATEGIES
The teaching and learning strategy at Intermediate level is learning by doing. Design projects are student-centred and unit based. Students are encouraged to value good visual, verbal and written communication skills and appreciate the relationship between the thought process, communication of ideas to others and consideration of feedback. Design experience is obtained through a series of directed individual and group projects, tutored both on a one-to-one basis as well as through group discussion. Regular feedback is provided in tutorials, seminars, in juries and at tabletop reviews where students are required to make visual and verbal presentations of their work set out in accordance with unit and school timetables.

LEARNING SUPPORT
The unit deploys an extensive educational support apparatus in the form of theoretical seminar series and discussions, modelling workshops, digital/parametric tool workshops, and guest lecture series. 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 of the history of theory and design for urban/architectural spaces and projects in relation to social, political and technological context
- Synthesis of research into well–documented design experiments
- Development and use of methods for testing design iterations
- Design progress based on learning through testing and in relation to research and brief
- Effective verbal and visual communication of research content and project qualities
- Articulation of agenda in concise written and verbal forms and clear linkage to the production of the spatial and formal outcomes of the architectural project
- Clear and provocative writing, drawings, models, and portfolio research and production materials

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

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

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

**Method of Assessment**

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

**Summative assessment**
A summative assessment takes place at the end of 2nd Year to determine whether a student passes to 3rd Year. The student portfolio is considered, subject to all required Complementary Submissions having been passed, by the Final Check Review panel and records one of the following assessment recommendations:
- Pass (to Third Year)
- Tutor Check (for Pass to Third Year)
- Incomplete (July Review)
- Fail (Repeat Year with mandatory January Progress Review to assess progress and future studies at the AA School)
- Fail (Asked to leave the School)

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

A summative assessment takes place at the end of 3rd Year to determine whether a student a) may progress to the AA Diploma School and b) attains the award ARB/RIBA Part 1. The student portfolio is considered, subject to all required Complementary Submissions having been passed, by the Intermediate Committee and records the following two assessment outcomes:

a) Progression to the AA Diploma School:
- Pass (to Fourth Year)
- Pass (to Fourth Year and a year out strongly recommended)
- Incomplete (July Review for Fourth Year Portfolio)
- No Entry (to Fourth Year/Leave School)
- Fail (Repeat Third Year with mandatory January Review to assess progress and future studies at the AA School)

b) The AA Intermediate Examination (ARB/RIBA Part 1):
- 'Pass' is recorded as having met the internal standards for the academic and professional award ARB/RIBA Part 1. Each student that attains a ‘Pass’ will subsequently present their portfolio to the External Examiners for confirmation of that result.
• 'Fail' is recorded as not having met the internal standards for the professional award, the student portfolio is withdrawn with a recommendation to repeat Third Year. Third Year may be repeated on one further occasion only, to a maximum of two attempts in total. Failed portfolios are presented for information only to External Examiners by the relevant unit master.

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SYNOPSIS

Architectural and economic speculation have a long and uneasy history. The contemporary architect can very easily find herself limited to the cosmetic alteration of buildings whose design has been fundamentally determined by the pursuit of profit. In many major urban centers around the world, the serious business of space-planning has been ceded to estate agents, brand consultants and property developers. Finance is no longer a tool of city-making, but city-making a tool of finance. This studio will attempt to claim that territory back. Our focus will be work-space, and the capacity of architecture to create room for production. A world of work where precarity is the norm and which is disrupted by the rise of automation and digital production will be the context for us to develop briefs for the dense urban workspaces of the future.

In protest at the marginalisation of architectural decision-making, we will arm ourselves with the tools of the planner and developer: Section 106 agreements, Community Infrastructure Levy payments, and most critically, the Viability Study. Building on an understanding of the relationship between these tools and the contemporary built environment we will explore how they can be manipulated and exploited in the service of a more social Architecture.

Our work will be based in Liverpool, a city of fantastic character and particularity, but one which exemplifies many trends in the changing relationship between cities and production. It was once celebrated as the ‘New York of Europe’ in the 19th Century, but today unemployment in the city is at twice the national average.

Our studio favours a critical realist approach: innovative responses to the everyday and real-world, developed through a mixture of critical thinking and hands-on making. We will work across media from 1:1 interventions in the city, through excel spreadsheets, to large-scale physical models.

AIMS

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

OUTLINE CONTENT

- The development of a project exploring future work practices situated in Liverpool in response to the
student’s individual brief, which provides a spatial response informed by an understanding of the history of workspace, the context, and their own speculations on the future of work in the UK.

- A brief, developed individually by the student in order to speculate on the future of a particular kind of work, and the programme that that might generate (the ‘what’). This document should also specify the ‘who’ (users, clients, etc.), ‘where’ (the site), and ‘why’ (the critical argument).
- Representation of the project in models at a range of scales from the urban (e.g. 1:500 massing models) to the large-scale and spatial (e.g. 1:50 or 1:20), alongside orthographic architectural representation (plans, sections, etc) at a range of scales.
- A number of prototypes and large-scale tests: this will include a workspace, an artefact, and a range of material experiments. These may be presented through photography and/or video.
- Site research on Liverpool including mapping and documentary photography.
- A collectively authored architectural history of work as well as individual research, reading and speculations on work.
- Representations of the work through financial or business tools such as a viability study.

LEARNING OUTCOMES

Definitions

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

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

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

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

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LO5.3 Awareness of current planning policy and development control legislation, including social, environmental and economic aspects, and the relevance of these to design development

TEACHING AND LEARNING STRATEGIES

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

- Ability to develop and clearly articulate an individual propositional brief in response to an understanding of context and the theory and history of work.
- Ability to speculate on the future of work and its architectural implications: both programmatic and spatial. This should include the demonstration of an understanding of architectural precedent.
- Ability to develop and represent a complex architectural project through a range of media at scales from the urban to the spatial and material, including physical models, drawings, simple financial tools, and photography.
- Ability to demonstrate an understanding of the urban context of Liverpool, demonstrated through both research and design response.
- Ability to integrate technical studies within the design of the project particularly in relation to material and construction strategies.

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

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

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Summative assessment
A summative assessment takes place at the end of 2\textsuperscript{nd} Year to determine whether a student passes to 3\textsuperscript{rd} Year. The student portfolio is considered, subject to all required Complementary Submissions having been passed, by the Final Check Review panel and records one of the following assessment recommendations:

- Pass (to Third Year)
- Tutor Check (for Pass to Third Year)
- Incomplete (July Review)
- Fail (Repeat Year with mandatory January Progress Review to assess progress and future studies at the AA School)
- Fail (Asked to leave the School)

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

A summative assessment takes place at the end of 3\textsuperscript{rd} Year to determine whether a student a) may progress to the AA Diploma School and b) attains the award ARB/RIBA Part 1. The student portfolio is considered, subject to all required Complementary Submissions having been passed, by the Intermediate Committee and records the following two assessment outcomes:

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**Unit Title**: INTERMEDIATE DESIGN UNIT 8  
**Code**: Level: Second Year, Third Year  
**Status**: Compulsory/Option

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<td>Unit Master</td>
<td>Francisco Gonzalez de Canales &amp; Nuria Alvarez Lombardero</td>
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**Professional body requirements**  
Architects Registration Board  
Royal Institute of British Architects

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

### SYNOPSIS

**Politics of a Strip Block: Communities Beyond Two Havanas**

Considering Cuba’s gradual exposure to a global economy, the future development of Havana City has come into question. Physically frozen for decades, Havana has addressed its slow urban redevelopment with a keen eye on tourism. Clear examples of this tendency can be found in the ongoing plan to build a 42-floor luxury hotel and the Ministry of Tourism has proposed the construction of a further 7,500 new hotel rooms by 2025. However, in adjacency, 132,000 Cubans have no home and live in government shelters as urban decay continues to displace Habaneros across the city. All these conditions reinforce the idea of two different, but co-existent Havanas: a visible and festive haven for tourists and certain elites, on the one hand, and a dense and hidden constellation of local communities on the other. Intermediate Unit 8 proposes to work on new building typologies in Havana capable of imagining scenarios for a possible inclusion of these ‘two Havanas’ into specific strips of friction.

Students will work on a linear urban block strategy for 3,000 inhabitants (ranging 300 to 500 metres long and 10 to 50 wide) to negotiate these political tensions and their occurrence in urban, social, cultural and material contexts. Examples of linear buildings will be scrutinized so as to understand this urban typology and material experimentations will be conducted to challenge local prefabricated construction methods. In short, confronting the relation of these ‘two Havanas’ not only informs a deeper understanding of local community, but also – as forms of knowledge that can challenge the global status quo – forces a consideration of its technologies and economies.

### AIMS

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

### OUTLINE CONTENT

- A design of a linear block located within Havana urban fabric mediating two different conditions expressed through drawings, models and photomontages edited in a portfolio.
- Reading Havana city through maps, photographs and city fragments after the unit trip, to materially inform the content of the high-rise building and select a specific site or context within its urban fabric.
- A research into political, socio-cultural and economic aspects of Havana, Cuba, to inform the programmatic brief of the linear proposal, which comprises mainly a housing program. A specific investigation on housing and different ways of living as well as an exploration of some linear urban configurations and building examples.
- Understanding through diagrammatic analysis the spatial organization of a historical and contemporary linear blocks to be later considered to define the initial spatial organization of individual
building proposals.

- Experimenting through model-making at various scales and different materials to define a linear building.
- Studies on the relationship between the city and the linear block, assessing its impact on the city through drawings.

LEARNING OUTCOMES

Definitions

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

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

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

- LO1.1 A general knowledge of the cultural, social and intellectual histories, theories and technologies that influence the design of buildings
- LO1.2 A general knowledge of the influence of history and theory on the spatial, social and technological aspects of architecture
- LO1.3 The ability to develop a systematic 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 The ability to use appropriate theoretical concepts to develop design projects, demonstrating a reflective and critical approach

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

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

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

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

- LO5.1 Understanding and analysis of the needs and aspirations of building users
- LO5.2 Understanding and analysis of the impact of buildings on the environment, and the precepts of sustainable design
- LO5.3 Awareness of current planning policy and development control legislation, including social, environmental and economic aspects, and the relevance of these to design development

TEACHING AND LEARNING STRATEGIES

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

LEARNING SUPPORT

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

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

Assessment Criteria

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

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

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

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

**Method of Assessment**

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

**Summative assessment**

A summative assessment takes place at the end of 2nd Year to determine whether a student passes to 3rd Year. The student portfolio is considered, subject to all required Complementary Submissions having been passed, by the Final Check Review panel and records one of the following assessment recommendations:

- Pass (to Third Year)
- Tutor Check (for Pass to Third Year)
- Incomplete (July Review)
- Fail (Repeat Year with mandatory January Progress Review to assess progress and future studies at the AA School)
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External Examiners review a representative sample of complete Second Year academic portfolios to confirm the School’s progression standards.
A summative assessment takes place at the end of 3rd Year to determine whether a student a) may progress to the AA Diploma School and b) attains the award ARB/RIBA Part 1. The student portfolio is considered, subject to all required Complementary Submissions having been passed, by the Intermediate Committee and records the following two assessment outcomes:

a) Progression to the AA Diploma School:
   - Pass (to Fourth Year)
   - Pass (to Fourth Year and a year out strongly recommended)
   - Incomplete (July Review for Fourth Year Portfolio)
   - No Entry (to Fourth Year/Leave School)
   - Fail (Repeat Third Year with mandatory January Review to assess progress and future studies at the AA School)

b) The AA Intermediate Examination (ARB/RIBA Part 1):
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   - 'Fail' is recorded as not having met the internal standards for the professional award, the student portfolio is withdrawn with a recommendation to repeat Third Year. Third Year may be repeated on one further occasion only, to a maximum of two attempts in total. Failed portfolios are presented for information only to External Examiners by the relevant unit master.

**TRANSFERABLE SKILLS**

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

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Unit Title | INTERMEDIATE DESIGN UNIT 9 | Code
---|---|---
Level | Second Year, Third Year | Status | Compulsory/Option
Unit Master | Amandine Kastler, Christopher Matthews, Christopher Pierce | Terms | 1, 2, 3
Credit | 2nd Yr: 60/120, 3rd Yr: 70/120 | FHEQ Level 6
Co-requisite | of Intermediate Design Units 1-8, 10-16 | Pre-requisite | None
Professional body requirements | Architects Registration Board, Royal Institute of British Architects | None
Learning methods | Lectures, Seminars/tutorials/juries, Self-directed learning | None

**SYNOPSIS**

Expect the unexpected. While we continue our efforts to define the Nordic region (this year in Stockholm), we will totally eradicate the contemporary architect’s lazy and limited lexicon of concrete and steel in favour of new material explorations that draw heavily on our site’s microbiome. We source our inspiration, methods and materials locally not for the sake of it but because we believe it’s the only way to derive a new theory and practice of contextualism. Almost every village, town, city and global conurbation is drowning in an increasingly ubiquitous architectural language and in most of these locations there’s a cultural and building heritage that’s close to collapse. We will travel, tune-in and work to counter all these homogenizing tendencies.

The unit exercises a careful balance between freedom and constraint, and between real issues and radical experimentation, to unearth and rediscover contextual architectural principles that establish new connections with nature, history, archaeology, mythology and, ultimately, our place in the world. It is our view that your freedom to think, dream and create is enhanced by a precise brief in a defined location with all the accompanying parameters and engagement with external agents and experts that a live project entails.

We’ll start out this year back in our laboratory meticulously experimenting with a wide range of place-based materials, many of which are, or should be, shared between Magnus Nilsson’s kitchen (a source of enduring local invention) and building. To finish the year, we’ll make imaginative and original architectural projects that don’t stop two-dimensionally at 1:20, but that deploy your material and consequent constructional expertise three-dimensionally, at 1:2.

**AIMS**

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

**OUTLINE CONTENT**

- Development of an architectural project derived from experiments conducted using creative methods and techniques deployed in the research and test kitchens at Noma (Copenhagen) and Maaemo (Oslo) and in collaboration with Niklas Ekstedt (Stockholm).
- Development of an architectural project derived from extensive primary and secondary site research and building surveys in Stockholm on the Blasieholmen Peninsula and broader context-driven building research and surveys across Sweden, particularly Malmö and Gothenburg.
- Experimenting, testing and developing ‘alternative’ building materials derived from context-based plant and
animal sources.

- First-hand research geared to establishing new architectural connections with place-based nature, history, archaeology and mythology.
- Consideration of specific environmental conditions in order to explore a building’s seasonality (time-based themes) and ability to respond and adapt to climate change.
- Focus on developing three-dimensional expertise to the scale of 1:2.
- Overall emphasis on the iterative development of skills and techniques by designing and communicating through the parallel processes of drawing and making.

LEARNING OUTCOMES

Definitions

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

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

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

LO1.1 A general knowledge of the cultural, social and intellectual histories, theories and technologies that influence the design of buildings

LO1.2 A general knowledge of the influence of history and theory on the spatial, social and technological aspects of architecture

LO1.3 The ability to develop a systematic 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 A knowledge and systematic understanding of the application of appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach

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

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

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

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

LO5.3 Awareness of current planning policy and development control legislation, including social, environmental and economic aspects, and the relevance of these to design development

TEACHING AND LEARNING STRATEGIES

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

LEARNING SUPPORT

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

- Ability to follow a non-linear design process to develop an architectural project for the selected site.
- Ability to understand, interpret and develop two and three-dimensional ideas/work derived from different creative processes into a coherent architectural proposition.
- Ability to translate and develop work from exercises at different scales and materials into creative combinations at the building scale with an emphasis on alternative materials and a distinct architectural programme.
- Ability to develop and articulate a contemporary, context-driven architectural idiom.
- Ability to create a clear and creative visual and verbal communication of the architectural project through a highly refined portfolio of two and three-dimensional work.

Assessment Criteria

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

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

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

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

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

Method of Assessment

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

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- Pass (to Third Year)
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- Incomplete (July Review)
- Fail (Repeat Year with mandatory January Progress Review to assess progress and future studies at the AA School)
- Fail (Asked to leave the School)

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A summative assessment takes place at the end of 3rd Year to determine whether a student a) may progress to the AA Diploma School and b) attains the award ARB/RIBA Part 1. The student portfolio is considered, subject to all required Complementary Submissions having been passed, by the Intermediate Committee and records the following two assessment outcomes:

a) Progression to the AA Diploma School:
   - Pass (to Fourth Year)
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### TRANSFERABLE SKILLS

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**Unit Title**

**INTERMEDIATE DESIGN UNIT 10**

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**SYNOPSIS**

The posts are put up, the stage is set, and everyone expects a feast.

J.W. Goethe, Faust

With this year’s focus set, the unit will continue its exploration of design as a process of addition to and subtraction from an existing context. *Post* here constitutes a.) the physical, the column, the underpinning or bracing structure, the vertical; as well as b.) a place, position or station: simultaneously act, state and location, a postcode; c.) the following, the afterthought, reflective and associative: post-rationalise, post-industrial, post-modern, post-human; and d.) the literary and the media: promotional, complimentary, or hostile commentaries or declarations – posted either on a wall or online.

From these strands, we will begin to single out and activate specific aspects to guide our way towards the point of destination: an architectural proposal for London and its periphery. We will be going through an array of measures, starting with the object, body and image scale, moving to room, street and community, and arriving in the strategic, economic and infrastructural scale of the city – bearing in mind that the existing and emerging metropolis often out-maneouvres the ever-newly imagined one.

Along the way, we will work on post-object, post-images and post-writing: from designing an outpost of a humble yet instrumental nature, to laying out and loosing ourselves in a set of survey drawings of an unknown and foreign location, to establishing a position, both physically and ideologically, to seamlessly seguing into a fully-fledged and well tempered proposal for London, and eventually post-rationalising and conveying our explorations.

*Constantly obsessed with the difficulty of the manoeuvre, I lose much of my tidiness, I no longer physically avoid the entrance, I start circling around it, it’s become my favourite occupation, almost as though I was the enemy now, exploring the best opportunity to stage a successful break-in. If only I had someone I could trust, whom I could set in my observation-post, then I could calmly make my descent.*

F. Kafka, The Burrow

**AIMS**

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

- Primary research at a London site: exploring physical, structural, archaeological, social and historical conditions in order to identify a particular intent and design focus.
- Secondary research on the history and theory of the different facets of *post* (structural element, location and position, announcement, conceptual notion) in relation to architecture and the city – practical as much as conceptual.
- Understanding the value and use of precedents: *post* as image, *post* as structure, *post* as communication and *post* as location.
- Design competition for a roof-extension to the AA, demonstrating the programmatic, structural, technical and material strategies.
- Design proposal based on the articulated understanding of the facets of *post* on a conceptual, domestic, communal and urban scale, showing awareness of the tectonic and programmatic context (evidenced through design, idea and program), presented via a technically proficient set of drawings, images and models at appropriate scales.
- Japan (and Portugal) survey: exploration, documentation, research and graphic analysis of a spatial condition.

LEARNING OUTCOMES

Definitions

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

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

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

- **LO1.1** A general knowledge of the cultural, social and intellectual histories, theories and technologies that influence the design of buildings
- **LO1.2** A general knowledge of the influence of history and theory on the spatial, social and technological aspects of architecture
- **LO1.3** The ability to develop a systematic 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** A knowledge and systematic understanding of the application of appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach
- **LO3.3** Knowledge of the creative application of such work to studio design projects, in terms of their conceptualisation and representation
- **LO5** Understanding and analysis of the relationship between people and buildings, and the buildings and their environment, and the need to relate buildings and the spaces between them to human needs and scale

- **LO5.1** Understanding and analysis of the needs and aspirations of building users
- **LO5.2** Understanding and analysis of the impact of buildings on the environment, and the precepts of sustainable design
- **LO5.3** Awareness of current planning policy and development control legislation, including social, environmental and economic aspects, and the relevance of these to design development

TEACHING AND LEARNING STRATEGIES

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

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

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

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

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

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**Unit Title** INTERMEDIATE DESIGN UNIT 11  
**Code**  

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**SYNOPSIS**

In today’s city nature plays a distinct but somewhat rudimentary role. It is a beautifying ornament, a security boarder or in certain moments of conscientious planning, a pocket of green.

Our relationship to nature today is not hard to understand if we delve into the history books. Aristotle wrote “nature has made all things specifically for the sake of man”. The Bible decreases that man has “dominion over every living thing”. Centuries later, Rene Descartes wrote that we are “lord and possessor of nature”. In this binary system of thought only one system can prevail.

This unit will ask students to move beyond this binary system of thought. It is not a matter on ‘one and other’, but simply one, in which we and our production of space, are seen and understood as the extension of the other, namely the natural. In this system of thought the notion of a living and dying architecture, a blooming architecture or even a growing architecture, are all viable notions, which require architectural resolution. It is within the confines of this new system of thought that the potential of architectural grafting emerges.

The unit will focus its work in and around Regents Park including the park itself and the surrounding areas, working with collage and bricollage as the main generative tools. We will work between drawing and model making, and students will be expected to develop their ideas through a 1:1 architectural graft.

The main trip of the year will take place in December, where we will be going to Bangkok, to join the AA Visiting School on Trees in the City run by Mark Cousins and Chittawadi Chittabongs,. Throughout the year, we will also be running a series of workshops with notable collaborators from across the discipline. As well as a series of short stays in Hooke Park to focus on model making.

**AIMS**

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

- Development of a project derived from an architectural graft, and its application on a host structure within London, through the use of collage, model making, and research.
- Studies on the relationship between nature and the city, assessing the boundaries and potential that exist through drawings, and development of a personal thesis on said relationship.
- Drawing studies or fragments of existing urban elements, as collage ingredients to produce potential architectural grafts as well as rigorous understanding and development of new architectural form.
- Strong focus on both intuitive modes of working, principally collage, and its transformation through rigorous architectural form.
- Experimenting through model-making at various scales from 1:1 through to 1:50 in the design of the architectural graft, and its impact on the host structure. Models are to be kinetic and transformative.
- Extensive site research, in order to identify ‘host’ structure within London, including an understanding of building structure, material language and history.
- Emphasis on the application of natural terms, (such as living, blooming, dying) to the design proposal in which graft and host come together to produce a new architectural relationship between nature and the city.

LEARNING OUTCOMES

Definitions

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

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

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

LO1.1 A general knowledge of the cultural, social and intellectual histories, theories and technologies that influence the design of buildings

LO1.2 A general knowledge of the influence of history and theory on the spatial, social and technological aspects of architecture

LO1.3 The ability to develop a systematic 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 A knowledge and systematic understanding of the application of appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach

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

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

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

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

LO5.3 Awareness of current planning policy and development control legislation, including social, environmental and economic aspects, and the relevance of these to design development

TEACHING AND LEARNING STRATEGIES

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

**LEARNING SUPPORT**

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

- Presentation of a thesis on the relationship between nature and the city, and a clear articulation of how this thesis has been tested and developed throughout the design process.
- Iterative development of an architectural graft through both model-making and drawing.
- Study and understanding of a local host and its context, as well as a projection of its response to graft, in the form of drawing, mapping and model making.
- Exploration of the project over time, showing how graft and host evolve into a singular architectural form.
- Ability to work between intuitive processes and rigorous production, ability to follow non-linear methods of design development, and ability to express architectural project at a variety of scales, and through a variety of means.

**Assessment Criteria**

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

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

**Theoretical Development:**

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

**Technical Resolution:**

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

**Integration and Synthesis:**

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

**Method of Assessment**

**Formative assessment**

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

**Summative assessment**
A summative assessment takes place at the end of 2nd Year to determine whether a student passes to 3rd Year. The student portfolio is considered, subject to all required Complementary Submissions having been passed, by the Final Check Review panel and records one of the following assessment recommendations:

- Pass (to Third Year)
- Tutor Check (for Pass to Third Year)
- Incomplete (July Review)
- Fail (Repeat Year with mandatory January Progress Review to assess progress and future studies at the AA School)
- Fail (Asked to leave the School)

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

A summative assessment takes place at the end of 3rd Year to determine whether a student a) may progress to the AA Diploma School and b) attains the award ARB/RIBA Part 1. The student portfolio is considered, subject to all required Complementary Submissions having been passed, by the Intermediate Committee and records the following two assessment outcomes:

a) Progression to the AA Diploma School:
- Pass (to Fourth Year)
- Pass (to Fourth Year and a year out strongly recommended)
- Incomplete (July Review for Fourth Year Portfolio)
- No Entry (to Fourth Year/Leave School)
- Fail (Repeat Third Year with mandatory January Review to assess progress and future studies at the AA School)

b) The AA Intermediate Examination (ARB/RIBA Part 1):
- 'Pass' is recorded as having met the internal standards for the academic and professional award ARB/RIBA Part 1. Each student that attains a ‘Pass’ will subsequently present their portfolio to the External Examiners for confirmation of that result.
- 'Fail' is recorded as not having met the internal standards for the professional award, the student portfolio is withdrawn with a recommendation to repeat Third Year. Third Year may be repeated on one further occasion only, to a maximum of two attempts in total. Failed portfolios are presented for information only to External Examiners by the relevant unit master.

**TRANSFERABLE SKILLS**

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**SYNOPSIS**

**Isolated but Connected II**

Only a few months after the events of May 1968 in Paris, the French minister of Education Edgar Faure authorises the creation of now-famous Centre Universitaire Experimental de Vincennes. The campus opened its doors in January 1969 on the eastern outskirts of Paris, three months after construction had started. The destruction of the building took place in 1980 and lasted a mere three days.

During the decade of its existence, the Centre Universitaire de Vincennes was the place of a radical experiment in education and politics, whose participants were arguably amongst the most important thinkers of the second half of the XXth century.

On the southern side of Paris, another project started in 1925 and still active today proposed a way for housing students: the Cité Internationale Universitaire de Paris is home to around 6000 students. Made up of a multitude of structures, the last one built on the site was designed by Claude Parent and inaugurated in 1969, almost as if the events of the time had halted the expansion of the Cité.

During the coming year, Intermediate 12 will focus on student life. To speculate on higher education today makes an interesting subject as the universities are undergoing important transformations while being forced to perform higher financially.

The participating students will be designing universities and student housing.

As in the past year, the sites of enquiry will be detached from the immense pressure of a city centre and continue to use the possibilities of the edges of the cities, the broader territories to give more freedom to experiment on space, ecology and economics. Questions relative to pedagogy, modes of living and their relation to architecture will be the core of the unit's investigation.

**AIMS**

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

**OUTLINE CONTENT**
• The unit research looking at different examples of study related architecture (with a strong focus on the now disappeared Centre Universitaire de Vincennes and the still active Cité Universitaire) will be compiled into an archive book.
• Conduct a series of workshops and presentations throughout the year, to enhance each students overall skill set.
• Unit Trip to Paris and other locations in France to investigate typologies relating to education and communal living.
• Students will translate their initial research into built form on a site on the outskirts of the city.
• Each student will be developing a proposal through a series of scales, from research to a building (or multiple buildings) including its relation to the city scale.

LEARNING OUTCOMES

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

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

Assessment Criteria

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

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

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

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

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

Method of Assessment

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

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SYNOPSIS
Sir John Soane’s Museum is one of the world’s most important architectural laboratories. Its remarkable collection—displayed within a choreographed sequence of intense architectural effects—challenges our senses as we move through its rich atmospheres, juxtaposed narratives, and playful performances. This hybrid building was conceived as a house, a museum and a pedagogical project. What is our contemporary dialogue with this architectural manifesto? How can a future ‘academy of architecture’ perform to change the city?

We will be architects-in-residence at the Soane Museum for part of term one, holding public events, performing large scale models and mining the archives—re-activating its role as a space for education, and analyzing the complex relationships between living, working and educating. As a unit we will create a collective body of research about London’s ‘house-museum’ type, from Erno Goldfinger’s 2 Willow Road to Charles Jencks’ Cosmic House, and publish the first ‘house-museum’ map of its kind. Investigating tensions and opportunities between the domestic and the display, we will propose installations first inside the Soane Museum and then interventions outside in the neighbouring square, Lincoln’s Inn Fields, to engage with different public audiences.

Learning from these house-museums and their relationships to the city, students will propose their own House Museum – to display, inhabit, debate and make manifest their own architectural obsessions. Prioritising temporality, we will construct iterative models to generate four dimensional interactive drawings. Artist Pablo Bronstein will collaborate as a consultant to the unit, exploring the cross section as a catalyst for performance; while designer Sean Lally and senior curator from the museum, Owen Hopkins, will offer counterpoints for our conversations. With the aim of re-charging architectural culture with public relevance, urgency and power, what should an architectural academy of the future contain and how will it perform.

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

• In-depth research and analysis of the chosen ‘architectural theme’ through its historic and contemporary manifestations, with a focus on its relevance and urgency in today’s discourse.

• Precise drawings and models of the existing interior of the Soane Museum, to develop surveying, drawing and modelling techniques to be used throughout the year, and to thoroughly understand how the museum performs as a ‘hybrid program’ of house/museum/academy.

• The design of an intervention in the Soane Museum that engages with the triple coding of hybrid program and an ‘architectural theme’ visible in Soane.

• An experimental sequence of material test and model iterations to provide formal parameters that investigate hybrid forms, and elemental relationships in architecture: threshold, interior/exterior, figure/ground etc.

• The design of an intervention in Lincoln Inn’s Fields (in front of the Soane Museum) that deploys the formal and material inventions to engage with the many different publics that use the square, considering new forms of hybrid programs and uses.

• London will be studied as a city shaped by conflicting and contradictory ideologies. Students will map how their architectural theme is exemplified or denied by certain urban configurations or programmatic requirements, indicating where their Architectural Academy will be sited.

• The design of an Architectural Academy in London that follows a rigorous architectural logic based on the development of the theme. The program of the academy is a hybrid house/museum/academy, with co-living/co-working areas for architecture residencies, and public exhibition space.

• Student will continue the model iterations throughout the year to develop a strong material program. These will be used to develop the atmospheric qualities of the spatial and material arrangements through photographs and collages.

LEARNING OUTCOMES

Definitions

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

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

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

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

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LO5.3 Awareness of current planning policy and development control legislation, including social, environmental and economic aspects, and the relevance of these to design development
TEACHING AND LEARNING STRATEGIES
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LEARNING SUPPORT
Extensive information and physical resources are available to all students for learning support including model-making workshops for wood and metal working, digital prototyping, audio-visual lab, digital photography studio, drawing materials shop, bookshop, library, photo library, school archives, the public lecture series, weekly published school events lists, 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:

- Integration of an experimental technical detail that develops the theme of their project, using the material and formal experiments.
- Thoughtful research, development and presentation of an architectural theme, which will become the catalyst for the design project.
- Ability to create iterative material and formal experiments that successfully challenge elemental relationships in architecture.
- Ability to synthesize research and formal/material tests into creative interpretation of the hybrid brief at the building scale.
- Development of a unique representational technique of orthographic drawing types through ‘4d’ techniques. These are drawings that literally unfold in space (3D) and time (4D). 4D techniques are tailored to individual projects, to reflect formal and theoretical themes being developed by the students.

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

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

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

**Summative assessment**

A summative assessment takes place at the end of 2\textsuperscript{nd} Year to determine whether a student passes to 3\textsuperscript{rd} Year. The student portfolio is considered, subject to all required Complementary Submissions having been passed, by the Final Check Review panel and records one of the following assessment recommendations:

- Pass (to Third Year)
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- Fail (Repeat Year with mandatory January Progress Review to assess progress and future studies at the AA School)
- Fail (Asked to leave the School)

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

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a) Progression to the AA Diploma School:
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Unit Title | INTERMEDIATE DESIGN UNIT 14 | Code
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Level | Second Year, Third Year | Status
Unit Master | Aristide Antonas, Georgios Eftaxiopoulos | Terms
Credits | 2nd Yr: 60/120, 3rd Yr: 70/120 | FHEQ Level 6
Pre-requisite | None | Professional body requirements
Professional body requirements | Architects Registration Board, Royal Institute of British Architects |
Learning methods | Lectures, Seminars/tutorials/juries, Self-directed learning |

SYNOPSIS

City of Beds

Intermediate 14 investigates a new urban division observed parallel to a hostilization of the city. In this condition, a new fragmentation of the space becomes visible. It is produced by the tensions that run in parallel to the Airbnb phenomenon. Far from being a mere online platform for tourism, the concept of Airbnb runs while we detect a growing imaginary concerning a change in the city. It tends to challenge what was conceived till yesterday as the norm, introducing in the city’s core different protocols that cannot always coordinate with its given form. At the same time, it imports the interior of a typical “household” into a different programmatic realm.

The protocols of the city and the function of the house can be re-elaborated after the acceptance that the core of the intimate and the public can both be performed in a bed-like position. The apartment is not any more conceived as the sole urban unit, while protocols concerning the occupation of space through an experimental small scale local legislation can act as part of the architecture. This way, the minimization of the necessary space is introduced not only in terms of a further shrinkage of the household but also by a replacement of the apartment rationale from a concept of “extended bed”. The bed could form today a research field asking for a different minimum personal space.

The unit will scrutinize this new complex condition by re-examining the possible roles that the living room, the kitchen and the bathroom could perform when understood as common or intermediary spaces, as well as discussing labor in this domesticated version. Exploring the use of a different “guerilla legislation” —performed through protocols—will also present a tool for performing changes in the city.

The participants will propose a set of new inhabitation models for two exemplary ensembles in London and Athens, questioning the new state of the urbs.

AIMS

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

OUTLINE CONTENT

- Development of an architectural project derived from a set of exercises beginning from an “extended bed” and leading to a “bed urbanism.”
- Close reading of our today’s living and working conditions with special focus on the role of the apartment, the bed and the latter’s relation to a set of objects that traditionally surround it.
- Research, study and understanding of the common area elements required for living in association to a multiplication of beds, leading to the development of propositions and organizations of new forms of life.
• Understanding of nowadays hostelization phenomenon with its first-hand exploration in Athens; a trip that through the analysis of the Greek capital would trigger the imagination for pragmatic application of the bed organizations that will be developed for either Athens or London (our base).
• Development of a set of relations that challenge the traditional idea of the bed through the introduction of a new set of protocols.
• Unit seminars and workshops intend to explore and deepen the knowledge on today’s forms of living and working, as well as on the use of specific representation techniques (both drawing and making, movable drawings and models).

LEARNING OUTCOMES

Definitions

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

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

LO1 The ability to create architectural design that questions and satisfies both aesthetic and technical requirements
LO1.1 A general knowledge of the cultural, social and intellectual histories, theories and technologies that influence the design of buildings
LO1.2 A general knowledge of the influence of history and theory on the spatial, social and technological aspects of architecture
LO1.3 The ability to develop a systematic 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 A knowledge and systematic understanding of the application of appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach
LO3.3 Knowledge of the creative application of such work to studio design projects, in terms of their conceptualisation and representation
LO5 Understanding and analysis of the relationship between people and buildings, and the buildings and their environment, and the need to relate buildings and the spaces between them to human needs and scale
LO5.1 Understanding and analysis of the needs and aspirations of building users
LO5.2 Understanding and analysis of the impact of buildings on the environment, and the precepts of sustainable design
LO5.3 Awareness of current planning policy and development control legislation, including social, environmental and economic aspects, and the relevance of these to design development

TEACHING AND LEARNING STRATEGIES

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

LEARNING SUPPORT

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

- Ability to follow a compositional design process that would evolve into an architectural proposition for a site either in Athens or London.
- Knowledge of references related to the idea of the “extended bed” and our contemporary living and working condition.
- Ability to develop a coherent multi-scalar piece of work from the scale of the “extended bed” to that of the “bed urbanism.”
- Ability to set a design balance between labor and withdrawal in house as an answer to a strong change in the contemporary imaginary.
- Ability to critically select and employ different graphic languages (two-dimensional, three-dimensional, models, photography).
- Presentation (visual and verbal) as well as explanation of each segment of the project with clarity.
- Integration of the technical studies knowledge into the design argument.

Assessment Criteria

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

Theoretical Development:

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

Technical Resolution:

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

Integration and Synthesis:

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

Method of Assessment

Formative assessment

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

Summative assessment

A summative assessment takes place at the end of 2nd Year to determine whether a student passes to 3rd Year. The student portfolio is considered, subject to all required Complementary Submissions having been passed, by the Final Check Review panel and records one of the following assessment recommendations:

- Pass (to Third Year)
- Tutor Check (for Pass to Third Year)
- Incomplete (July Review)
- Fail (Repeat Year with mandatory January Progress Review to assess progress and future studies at the AA School)
- Fail (Asked to leave the School)
External Examiners review a representative sample of complete Second Year academic portfolios to confirm the School’s progression standards.

A summative assessment takes place at the end of 3rd Year to determine whether a student a) may progress to the AA Diploma School and b) attains the award ARB/RIBA Part 1. The student portfolio is considered, subject to all required Complementary Submissions having been passed, by the Intermediate Committee and records the following two assessment outcomes:

a) Progression to the AA Diploma School:
   - Pass (to Fourth Year)
   - Pass (to Fourth Year and a year out strongly recommended)
   - Incomplete (July Review for Fourth Year Portfolio)
   - No Entry (to Fourth Year/Leave School)
   - Fail (Repeat Third Year with mandatory January Review to assess progress and future studies at the AA School)

b) The AA Intermediate Examination (ARB/RIBA Part 1):
   - 'Pass' is recorded as having met the internal standards for the academic and professional award ARB/RIBA Part 1. Each student that attains a ‘Pass’ will subsequently present their portfolio to the External Examiners for confirmation of that result.
   - 'Fail' is recorded as not having met the internal standards for the professional award, the student portfolio is withdrawn with a recommendation to repeat Third Year. Third Year may be repeated on one further occasion only, to a maximum of two attempts in total. Failed portfolios are presented for information only to External Examiners by the relevant unit master.

**TRANSFERABLE SKILLS**

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**Unit Title**

**INTERMEDIATE DESIGN UNIT 15**

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<td>Xristina Argyros &amp; Ryan Neiheiser</td>
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**SYNOPSIS**

_The School of Athens_ - Rafael’s “School of Athens” painting offers a utopian vision of a free, open, informal, and common space for learning. It is an in-between space. Neither inside nor outside, not quite a room, but also not simply a space for circulation. It is monumental, but also generous, and almost casual. It is not a classroom, and yet we see scholars and students debating, teaching, and studying. Although we typically think of learning taking place in the classroom, educators and architects have recognized for thousands of years that learning also takes place in the space between; in the hallways, on the stairs, at the café, in the quad, and in the streets. Socrates taught in the Agora. Plato founded his Academy in the olive grove outside of Athens and often taught while walking. Medieval colleges were organized around a communal courtyard.

Universities today are contradictory spaces of intellectual curiosity, corporate competition, liberal debate, managerial bureaucracy, cutting-edge research, political manoeuvring, and creative output. They are engines of economic development and juggernauts of gentrification. They are bastions of radical thought and safe guards of tradition. Universities exist at the scale of the building, the campus, the small city, and the transnational corporation. They have been, and remain, complicated and vital institutions.

Joseph Rykwert argued in 1968 that the university, like the temples of ancient Greece, the baths of the Romans, and the cathedrals of the Middle Ages, was the institutional archetype of the 20th century - in urgent need of critical reformulation. With protestors pouring out of the campus and into the streets, architects in the 60s and 70s were experimenting with radical new forms of university architecture at the scale of urban infrastructure, blurring the boundary between object and field, student and citizen, institution and city. And yet in the years since, there has been a marked retreat from this ambitious thinking, with architects primarily focused on the design of individual and autonomous university buildings, often with little concern about engaging with the surrounding city.

This year Intermediate 15 will attempt to critically reengage the two scales of thinking, seeking out new architectural strategies for simultaneously designing the university in the city, and the city in the university.

**AIMS**

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

- Typological research and representation of academic institutions from around the world, historic and current.
- Creation of an Atlas of Academic Commons, for use as both a basis of discussion, and as a toolkit for the architectural design proposals.
- Architectural design proposal for a new academic institution to be communicated through drawings and models.
- Unit trip to university sites throughout the United Kingdom and France, to visit The School of Athens exhibition at the Venice Biennale, and to research and analyze project sites in Athens, Greece.

LEARNING OUTCOMES

Definitions

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

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

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

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

LO1.1 A general knowledge of the cultural, social and intellectual histories, theories and technologies that influence the design of buildings

LO1.2 A general knowledge of the influence of history and theory on the spatial, social and technological aspects of architecture

LO1.3 The ability to develop a systematic 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 A knowledge and systematic understanding of the application of appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach

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

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

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

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

LO5.3 Awareness of current planning policy and development control legislation, including social, environmental and economic aspects, and the relevance of these to design development

TEACHING AND LEARNING STRATEGIES

The teaching and learning strategy at Intermediate level is learning by doing. Design projects are student-centred and unit based. Students are encouraged to value good visual, verbal and written communication skills and appreciate the relationship between the thought process, communication of ideas to others and consideration of feedback. Design experience is obtained through a series of directed individual and group projects, tutored both on a one-to-one basis as well as through group discussion. Regular feedback is provided in tutorials, seminars, in juries and at tabletop reviews where students are required to make visual and verbal presentations of their work set out in accordance with unit and school timetables.
LEARNING SUPPORT
Extensive information and physical resources are available to all students for learning support including model-making workshops for wood and metal working, digital prototyping, audio-visual lab, digital photography studio, drawing materials shop, bookshop, library, photo library, school archives, the public lecture series, weekly published school events lists, 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:
- Ability to diagram (in the form of drawings and models) and develop “readings” or interpretations of built and unbuilt university projects.
- Ability to synthesize graphic content and draw conclusions.
- Ability to produce intelligent and original design proposals at an architectural scale.
- Ability to articulate the urban repercussions of the architectural proposal.
- Ability to apply research to develop a project brief (questions and ambitions) and articulate a design hypothesis (that is both critical and projective), that is translated into a designed form on an urban site.
- Awareness of the cultural, material, social, political, economic and urban context of Athens.
- Evidence of site and formal research, and the ability to identify a particular design focus in relation to the unit’s agenda.

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

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

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

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

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

Summative assessment
A summative assessment takes place at the end of 2nd Year to determine whether a student passes to 3rd Year. The student portfolio is considered, subject to all required Complementary Submissions having been passed, by the Final Check Review panel and records one of the following assessment recommendations:
- Pass (to Third Year)
- Tutor Check (for Pass to Third Year)
Incomplete (July Review)
Fail (Repeat Year with mandatory January Progress Review to assess progress and future studies at the AA School)
Fail (Asked to leave the School)

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

A summative assessment takes place at the end of 3rd Year to determine whether a student a) may progress to the AA Diploma School and b) attains the award ARB/RIBA Part 1. The student portfolio is considered, subject to all required Complementary Submissions having been passed, by the Intermediate Committee and records the following two assessment outcomes:

a) Progression to the AA Diploma School:
- Pass (to Fourth Year)
- Pass (to Fourth Year and a year out strongly recommended)
- Incomplete (July Review for Fourth Year Portfolio)
- No Entry (to Fourth Year/Leave School)
- Fail (Repeat Third Year with mandatory January Review to assess progress and future studies at the AA School)

b) The AA Intermediate Examination (ARB/RIBA Part 1):
- ‘Pass’ is recorded as having met the internal standards for the professional award. Each student that attains a ‘Pass’ will subsequently present their portfolio to the External Examiners for confirmation of that result, leading to successful attainment of the professional award ARB/RIBA Part 1.
- ‘Fail’ is recorded as not having met the internal standards for the professional award, the student portfolio is withdrawn with a recommendation to repeat Third Year. Third Year may be repeated on one further occasion only, to a maximum of two attempts in total. Failed portfolios are presented for information only to External Examiners by the relevant unit master.

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

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

Together, the courses on offer in Complementary Studies give students the opportunity to establish and develop their own individual interests and direction within the school. These courses also provide opportunities for students approaching architecture from the different agendas of the units to come together in shared settings.
2.3.1 COMPLEMENTARY STUDIES: HISTORY AND THEORY STUDIES 2018-2019

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

The first three years of HTS aim to provide a broad framework for the comprehension of architecture at different levels. First Year students are introduced to a number of concepts and categories central to design. Although the students ultimately decide for themselves what they think, the course enables them to make informed choices, and to participate in an open discussion of these choices. The Second Year introduces 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 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 Guidelines – All Years

Writing and Essay
Mark Cousins

Architectural Essay Writing: Referencing Guidelines
Ryan Dillon

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

Second Year Terms 1 and 2

The Past of Architecture
Course Lecturers: Mark Cousins, Mark Morris
Course Tutor: Eleni Axioti,
Teaching Assistants: Tatjana Crossley, Francesca Dell’Aglio, Georgios Eftaxiopoulos, Sofia Krimizi, Ioanna Piniara.

The second year is concerned with the knowledge that is produced and used in architecture. It introduces the notion of the architectural past as a framework of a more general discourse. It investigates the architectural past and the past of architectural education, while it focuses on two major issues, the problem of architectural representation and the concept of the house.

Third Year Term 1 and 2

Buildings and Cities
Course Lecturers: Costandis Kizis, Ryan Dillon Course
Course Tutor: Zaynab Dena Ziari
Teaching Assistants:, Nerma Cridge, Costandis Kizis, Roberta Marcaccio, William Orr, Mercedes Rodrigo Garcia, Ricardo Ruivo.

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

Unit Staff

Mark Cousins is Head of History and Theory Studies at the AA. He was educated at Oxford and the Warburg Institute. He has taught at the AA for many years in the Undergraduate, Graduate and the PhD programmes. He is a founding member of the AA Graduate School and the London Consortium. He has been Visiting Professor at Columbia University and is currently Guest Professor at South Eastern University Nanjing in China.

Mark Morris completed his MArch at Ohio State University where he received the AIA Henry Adams medal, and took his PhD at the London Consortium supported by the RIBA Research Trust. His research focuses on questions of visual representation in the context of the history of architectural education. Mark previously taught architectural theory and design at Cornell University where he served as Coordinator of Post-Professional Degree Programmes, Director of Graduate Studies, and Director of Exhibitions. He is the author of two books: Models: Architecture and the Miniature and Automatic Architecture. Mark represents the AA at the Higher Education Academy and London Higher Directors Group.
Ryan Dillon studied at Syracuse University School of Architecture and the AA, where he received his MA in Histories & Theories. He is Unit Master of AA Intermediate 5 and Programme Coordinator for the Architecture & Urbanism (AADRL). He is a designer at EGG Office and previously worked at Moshe Safdie Architects.

Costandis Kizis holds a PhD from the AA, where he teaches History and Theory and First Year studio. He has studied at Columbia University and at NTUAthens and practices with Kizis Architects.

Eleni Axioti (AA PhD Candidate) has taught at the AA and at Central St. Martins. She holds an M.A. in History and Theory of Architecture from the AA and a Diploma (MEng.) with honors from the Aristotle University of Thessaloniki. She has practiced in London since 2007 and her current PhD research focuses on the relation between institutional architecture and politics.

Zaynab Dena Ziai completed her postgraduate studies in History and Theory of Architecture at the AA. She writes for architects about architecture and has a research interest in the intersection of urbanism, the digital, and its psychological outputs.

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

Tatjana Crossley completed her Masters in Architecture at Harvard’s Graduate School of Design and Bachelors in Architecture at Rice University. She has worked at Skidmore, Owings & Merrill and is currently working on her PhD research at the AA on immersive design and its effects on body image and identity.

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

Georgios Eftaxiopoulos is an architect living and working in London. He is trained at the Architectural Association, where he is currently pursuing his PhD in Architectural Design. Georgios has previously worked in Belgium and Switzerland and has taught at the Berlage and the University of Navarra.

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

Roberta Marcaccio teaches History and Theory of Architecture at the AA and works for the London-based architectural studio DSDHA. After studying at the Politecnico di Milano and at the AA, she has worked in an editorial capacity at Artifice Books and has collaborated with Beatrice Galilee on the curation of several exhibitions. In 2016, Roberta was awarded a 2-year Research Fellowship by the Royal Commission for The Exhibition of 1851 to investigate cycling and transport infrastructure in London. She has taught widely in the UK and her writings have featured on AA Files, Blueprint Magazine, ‘Real Estates’ (Bedford Press, 2014), ‘Erasmus Effect’ (Quodlibet, 2014), ‘Milano Architettura’ (Skira, 2015).

William Orr (AA PhD candidate) is a designer, theorist and musician. He holds an MA in architecture from the University of Toronto and has been developing his PhD research at the AA since 2014.
Ioanna Piniara (AA PhD candidate) is a Greek architect, researcher and candidate on the PhD in Architectural Design Programme at the Architectural Association. She holds her Diploma in Architecture from the Aristotle University of Thessaloniki and her postgraduate Specialization Diploma in Architectural Design with honors from the University of Thessaly, Greece. Her research focuses on the architectural resolution of the private in relation to domestic space in the neoliberal context.

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

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.
## Course Title

**COMPLEMENTARY STUDIES**

**HISTORY AND THEORY STUDIES:**

**THE PAST OF ARCHITECTURE**

<table>
<thead>
<tr>
<th>Level</th>
<th>Second Year</th>
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<tbody>
<tr>
<td>Course Leader</td>
<td>Mark Cousins (Course Lecturer, Term 1&amp;2), Mark Morris (Course Lecturer), Eleni Axioti (Course Tutor), Tatjana Crossley, Francesca Dell’Aglio, Georgios Eftaxiopoulos, Sofia Krimizi, Ioanna Piniara. (Teaching Assistants)</td>
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<tr>
<td>Terms</td>
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<tr>
<td>Credits</td>
<td>10/120 for each term module</td>
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<td>Co-requisite</td>
<td>None</td>
</tr>
<tr>
<td>Pre-requisite</td>
<td>None</td>
</tr>
<tr>
<td>Professional body requirements</td>
<td>Architects Registration Board Royal Institute of British Architects</td>
</tr>
<tr>
<td>Learning methods</td>
<td>Lectures Seminars/tutorials/juries Self-directed learning</td>
</tr>
</tbody>
</table>

### SYNOPSIS

The second year introduces the category of the architectural past to function as a discourse, which permits many more questions to be asked of the architecture of the past and more complex issues to be raised, than it is possible in architectural history. Most importantly, the students of architecture can relate these issues to their interests in contemporary design and studio work.

This framework of discourse through a series of lectures on the architectural past and on the past of architectural education (Term 1). While, it focuses on two major issues within the past of architecture, the problem of architectural representation and the concept of the house (Term 2). The first of these, introduces the nature and different forms of architectural representation through a series of lectures on architectural drawing and on architectural models to demonstrate that these are not intrinsic to architecture, they transform by the different technologies and they may even be fading away. The second topic, that of the house, is examined in relation to processes of domestication and to the notion of the domestic. We consider the role of the house within the city leading to the development of a certain typology.

The second year is concerned to examine the knowledge that is produced and used in architecture but to do so from a precise point of view – that of the student in the course of architectural study. This means linking the concepts and categories which students become aware of in architecture and to address how these work in practice. Whether we are examining the architectural past or examining forms of architectural representation like the plan or the model, we ask how these mediate between concept and practice in an attempt to demystify and clarify architectural knowledge.

### AIMS

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

### OUTLINE CONTENT
• Architectural history
• Architectural past
• Library and Archive
• Procrastination & Plagiarism
• The past of architectural education.
• Origins: medieval guilds to the École des Beaux-Arts, John Soane, articled pupillage, AA
• Rupture: the Bauhaus and its diaspora, other alternatives, 1931
• Post-war Developments: polytechnic synthesis, John Summerson and architectural history, AA in context.
• Digital Difference: media shifts, specialization, a great flattening
• Architectural representation.
• The architectural drawing.
• The plan
• Non-Plan
• Architectural Model
• Scale vs Size
• Sketch vs Sign
• The Digital
• The house
• The home
• Domestication and the domestic.

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

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

LEARNING SUPPORT
Extensive information and resources are available to all students for learning support including the school library, current and archived architectural journals, photo library, film library, school archives including past projects and taped lectures, school bookshop, the public lecture series, weekly published school events lists, 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 3000 word essay at the end of each term
- Presentation of written work in the forms of essay topics, abstracts and outlines at weekly seminars

**Assessment Criteria**

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

**Method of Assessment**

**Formative assessment**

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

**Summative assessment**

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

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

- **Pass:** Good level of achievement overall, meeting the criteria required to attain a pass. The submission demonstrates appreciation of topic with some critical reflection and insight. Developmental and final work documented clearly in a reasonably presented submission.

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

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

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

**Re-assessment**

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

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

<table>
<thead>
<tr>
<th></th>
<th>Required</th>
<th>Assessed</th>
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<tbody>
<tr>
<td><strong>Communication:</strong></td>
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<tr>
<td>Verbal</td>
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<td>Visual</td>
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<tr>
<td>Information management</td>
<td>■</td>
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<tr>
<td>Critical skills/ability</td>
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**Course Title**: COMPLEMENTARY STUDIES
**HISTORY AND THEORY STUDIES: BUILDINGS AND CITIES**

<table>
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<tr>
<th>Level</th>
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<tr>
<td>Course Leader</td>
<td>Costandis Kizis, Ryan Dillon (Course Lecturers), Zaynab Dena Ziari (Course Tutor) Nerma Cridge, Costandis Kizis, Roberta Marcaccio, Will Orr, Ricardo Ruivo, Mercedes Rodrigo Garcia (Teaching Assistants)</td>
</tr>
<tr>
<td>Credits</td>
<td>10/120 for each term module</td>
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<tr>
<td>Status</td>
<td>Compulsory</td>
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<td>Terms</td>
<td>1, 2</td>
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<td>FHEQ Level</td>
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<td>Professional body requirements</td>
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<td>None</td>
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<td>Barred combinations</td>
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</table>

**Synopsis**

This year 3rd year HTS will examine how a single architectural project captures features of the city in which it is located. Focusing on a close investigation of case studies from the twentieth- and twenty-first centuries, each lecture will examine how an urban context can be understood through its architecture. Every week a thematic urban condition will be unpacked through historical and architectural analysis of built or designed examples, ranging from small houses to big housing complexes. In parallel to this a relevant film or piece of literature will be introduced to provide visions of the same context in a different medium. The course will explore diverse urban environments through the lens of specific houses that are related to them geographically, theoretically, socially or politically. The small-scale architectural projects presented in the course are typically an example of an architect’s oeuvre that began to spawn either their visions of the city or underlie the urban context in which they are working. This leads to a collection of urban conditions ranging from the planned and unplanned, to the condensed and scattered, and to urban fantasies such as paper and world cities that aim to show the evolution of urban concepts as put forth by architects. The series covers both east and west with an attempt to draw attention to overlooked figures and projects aiming to provide students with an understanding that various urban visions can be read and understood through its architecture exposing the social, political and cultural theories of its time.

**Aims**

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

**Outline Content**

- Planned City through Maison de Verre, Pierre Chareau
- Unplanned City through the House of the Future, Alison and Peter Smithson
- Modernist City through E1027, Eileen Grey
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:

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

TEACHING AND LEARNING STRATEGIES
The teaching and learning strategy for History and Theory Studies at Intermediate 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 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 3000 word essay at the end of each term
• Presentation of written work in the forms of essay topics, abstracts and outlines at weekly seminars

Assessment Criteria
All learning outcomes must be 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 Regulation

**TRANSFERABLE SKILLS**

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

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<tr>
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</table>
2.3.2  COMPLEMENTARY STUDIES: TECHNICAL STUDIES

The Technical Studies (TS) programme stands as a complete technical education over five years and constructs a creative collaboration with the material demands of individual unit agendas. TS is founded on the provision of a substantial knowledge base developed through critical case studies of contemporary fabrication processes, constructed artefacts and buildings. Lecture courses are taken by tutors from leading architecture firms, engineering practices and research institutions and form a portion of each year’s requirements, with particular emphasis on the First, Second and Fourth years.

Undertaking a selection of required TS courses in each year ensures that every student receives a complete and well-rounded experience of structures, materials and the environment.

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

Technical Design tutors aim to integrate the TS3 work with the unit agendas as much as possible, developing wherever necessary the unit’s technical brief and supporting it with additional specialised information by means of seminars, lectures and visits. The Technical Design tutors offer each student the means to materialise the ideas, concepts and ambitions born in the intimacy of the unit. Technical Studies reinforces the plurality of the units by adapting the requirements of TS3 to each individual unit agenda.
Second Year Term 1 ENVIRONMENT & ENERGY
Compulsory Course
https://ts.aaschool.ac.uk/courses/ts2-environment-energy
STAFF: Giles Bruce, Evan Green, Ioannis Rizos, Pablo Gugel
SYNOPSIS
This course aims to show how every decision architects make has an immediate and quantifiable impact in terms of the environment of the buildings we inhabit. The course is structured as part-lecture, part-workshop to equip students with the analogue and digital analytical techniques to inform fundamental design decisions. The submission for the course is a detailed study of the environment/energy in each student’s home, demonstrating the application of the analytical methodologies.

Second Year Term 1 MATERIALS AND TECHNOLOGIES
Compulsory Course
https://ts.aaschool.ac.uk/courses/ts2-material-and-technologies
STAFF: Camila Rock, Danae Polyviou, Elisa Hernández, Javier Castañón
SYNOPSIS
The second year technical studies structures course explains the direct link between typology, structural behaviour and architectural design. The characteristics of each structural typology will be explored through research, analysis and testing applications. Theory will be used to inform practice, and develop understanding of structural behaviour, tension, compression, bending, shear and torsion, and within each typology, beams, arch, cable, truss. Teaching is through lectures and classes involving active design input.

Second Year Term 2 STRUCTURES: TYPOLOGY AND DESIGN
Compulsory Course
https://ts.aaschool.ac.uk/courses/ts2-structures-typologies-design
STAFF: Cíaran Malik, Anna Mestre, Xavier Aguilo
SYNOPSIS
The second year technical studies structures course explains the direct link between typology, structural behaviour and architectural design. The characteristics of each structural typology will be explored through research, analysis and testing applications. Theory will be used to inform practice, and develop understanding of structural behaviour eg tension, compression, bending, shear and torsion, within each typology eg truss, arch, beam, funicular structure and frames. Teaching is through lectures and classes involving active design input.

Third Year Term 2 MASTERCLASS IN STRUCTURAL BEHAVIOUR
Compulsory Course
https://ts.aaschool.ac.uk/courses/ts3-masterclass-structural-behaviour
STAFF: Giancarlo Torpiano, Anna Wai, with Anna Mestre and Danae Polyviou and guests
SYNOPSIS
This course builds upon the understanding of structural, environmental and material behaviour, through a series of masterclasses. The course uses a research based approach to explore particular qualities of given buildings from one of the three core technical disciplines to gain an understanding of the design, deriving a holistic understanding of the system. We will explore how to model, simplify and extract the actual behaviour of the buildings and how this relates to the large scale performance. Students will conduct their own research in one of these performative aspects and pose the question "What if....", developing alternative realities for the chosen building according to changed performance criteria.
Third Year Terms 1, 2 and 3 TS3 TECHNICAL DESIGN PROJECT

Compulsory Course

https://ts.aaschool.ac.uk/courses/ts3-design-thesis

STAFF: Kenneth Fraser, Wolfgang Frese, Pablo Gugel, Nina McCallion, Alistair Lenczner, Simon Beames, Simon Dickens, Anna Mestre, Patricia Mato-Mora, Sho Ito

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

Xavier Aguiló studied Industrial Engineering in Spain specializing in Architectural Structures. He qualified as a Master Engineer in 1999 whilst working at BAC (former BOMA) as structural consultant. He became Partner in 2001 and then Director in 2007 for Madrid’s office. He is member of the main board and since 2018 is Director for BAC London’s office. He teaches Structures in the School of Architecture in the European University of Madrid and he is a specialist in structural performance and building bioclimatics.

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

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

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

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

Kenneth Fraser has taught at the AA since 2007, is an architect and director of Kirkland Fraser Moor Architects. He has taught at Brighton & NTU, been RIBA External Examiner at Manchester, and an Arts Council Architectural Assessor. Formerly a diploma Unit Master at the AA (Dip7 2007-2011) he is currently AA Course Master in Intermediate Technical Studies. Before founding KFM he worked with Renzo Piano and was project leader for the Rome Auditorium and the Padre Pio Church.

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

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

Pablo Gugel studied architecture at the ETSA of La Coruna and gained his MArch in Sustainable Environmental Design at the AA. He is an environmental analyst at Atelier 10.

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

Elisa Hernandez Montero is an engineer in the façades team at Arup, where she applies her structural and architectural design experience in challenging projects such as Dundee V&A, Maggie’s Centre at St. Bartholomew’s Hospital and Television Centre in Wood Lane.
She studied Civil Engineering with Architecture at the University of Glasgow and Mackintosh School of Art, from where she holds a Master’s degree, and is completing her chartership through the ICE

Sho Ito graduated from the AA in 2016 where he obtained his AA Diploma. He has worked for Kuma Kengo & Associate, Rogers Stirk Harbour + Partner, dRMM and currently works at AHMM across the residential and commercial sectors. He is a studio tutor at Nottingham Trent University teaching the Master program.

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

Anna Mestre graduated from the School of Architecture at the Polytechnic University of Barcelona and holds a Master in Project Management in Building and Urban Planning from the Professional Association of Technical Architects of Barcelona. Since 2001 she has developed her professional career as structural consultant at BAC (former BOMA). She started in the office in Barcelona, and moved to Madrid in 2007 to collaborate as office coordinator in the new branch. She is now Project Leader in BAC London. She has been teaching Structural Types and Calculation in the IE School of Architecture and Design since 2009, Physical Foundations since 2013 and Mathematics in Art and Architecture since 2015.

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 has been involved in water projects in Thailand, improving the seismic resistance of structures in Nepal and developing shelter guidelines with Shelter Centre.

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

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

Ioannis Rizos is a Chartered Engineer and trades as a Senior Environmental Design Consultant at Atelier Ten. He holds an MEng degree in Engineering and a MSc degree in Energy Systems and the Environment from the University of Strathclyde. 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.

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

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

Anna Wai studied Civil and Architectural engineering at the University of Bath and practises as a structural engineer. She has worked for Price and Myers in London, designing and modelling structures with a complex geometry, and has tutored at the London Metropolitan and University of East London.
SYNOPSIS
Building on the hands-on approach of the first year, the course is structured as part lecture / part workshop, balancing theory with application. Students will use a range of analogue and digital analytical techniques to explore the relationship the luminous, thermal and acoustic environments we experience and the architecture we inhabit. The course aims to eliminate the temptation of ‘greenwash’ from studio design work, by providing students with analytical techniques to test and validate their environmental hypotheses.

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

OUTLINE CONTENT
- Lecture 01 Architecture as Interface
- Lecture 02 Under the Sun
- Lecture 03 Light & Lighting
- Lecture 04 Hotter Colder
- Lecture 05 What Should Green Mean
- Lecture 06 The Sonic Environment

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

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

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

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

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

LO8.1 Systematic understanding of the investigation, critical appraisal and selection of alternative structural, constructional and material systems relevant to a range of architectural designs

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

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

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

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

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

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

**TEACHING AND LEARNING STRATEGIES**

The teaching and learning strategy at Intermediate level integrates theory and practice. Theory is taught in lectures including diagrams, drawings and numerical data. Practical application is explained using case studies and hands-on teamwork (in groups of four to six students) to experiment and test structural strategies through the making of models. Students develop confidence in evaluating results and making informed judgements where focused advice is provided to advance the technical aspects of a structural design in conjunction with contingent 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 design projects commensurate with FHEQ Level 6. Where expert advice is required TS tutors organise appropriate appointments. Thus the students regularly have access to leading professional consulting practices in the country as well as specialist manufacturers. Technical tutors also take students on walks through London where they learn to use instruments to measure environmental conditions in various parts of the city including the sites of their projects.

**ASSESSMENT**

Assessment will be based on the following:

Practical course requirement:
Environmental models: Students will work in groups to produce analog and digital models for testing environmental hypotheses.

Written coursework requirement:
Submission of a written and illustrated report (1500 words) describing how concepts introduced by the course have been applied to the studio project and how the design has evolved in response to the application of those concepts. The report will include within it all evidence of practical work (model making/testing), a summary of observations, analyses, graphs, predictions and conclusions.

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

Visual and verbal presentation of Exemplar Building Report to TS tutors and 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 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 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:

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

**COMPLEMENTARY STUDIES**

**TECHNICAL STUDIES:**

**STRUCTURES: TYPOLGIES AND DESIGN**

<table>
<thead>
<tr>
<th>Level</th>
<th>Second Year</th>
<th>Status</th>
<th>Compulsory</th>
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</thead>
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<tr>
<td>Course Leader</td>
<td>Cíaran Malik, Anna Mestre, Xavier Aguiló</td>
<td>Term</td>
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<td>Credits</td>
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<td>Pre-requisite</td>
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<tr>
<td>Co-requisite</td>
<td>of Materials, Environmental Design in Practice</td>
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<td>Site visits</td>
<td>Lectures</td>
<td>Seminars/tutorials/juries</td>
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<td>Self-directed learning</td>
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### SYNOPSIS

The Second Year technical studies Structures course explains the direct link between typology, structural behaviour and architectural design. The characteristics of each structural typology will be explored through research, analysis and testing applications. Using theory to inform practice, you will develop your understanding of structural behaviour (eg tension, compression, bending, shear and torsion) within each of these typologies (eg beams, arch, cable, truss) and stability. This will be taught through lectures and classes involving your active design input. In teams you will design, build and test a series of structures to solve different design problems. You will be asked to consider your structural layout in 2D and in 3D. The influence of spans, member sizes, bracing, and connections (rigid or pinned) will be explored, culminating in useful rules of thumb for span/depth ratios. You will then develop your intuition to recognise heavy loads, the structural behaviour to transfer load, and the structural forms within an architectural context.

### AIMS

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

### OUTLINE CONTENT

- Structural elements, loads, layouts and structural types.
- Section-active structures; structures that transfer loads through bending.
- Surface-active structures; shapes are chosen to carry loads.
- Form-active structures; shape changes to carry the load.
- Vector-active; triangulated members in compression and tension.
- Stability; bracing, shear-walls, moment-frames, outriggers and sway frames.
- Testing; design, make, test and evaluate structures.

### LEARNING OUTCOMES

**Definitions**

The terms *knowledge, understanding, ability and skills* are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 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 and analysis of the relationship between people and buildings, and the buildings and their environment, and the need to relate buildings and the spaces between them to human needs and scale

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

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

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

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

LO8.1 Systematic understanding of the investigation, critical appraisal and selection of alternative structural, constructional and material systems relevant to a range of architectural designs

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

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

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

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

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

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

**TEACHING AND LEARNING STRATEGIES**

The teaching and learning strategy integrates theory and practice. Theory is taught in lectures including diagrams, drawings and numerical data. Practical application is explained using case studies and hands-on teamwork (in groups of four to six students) to experiment and test structural strategies through the making of models. Students develop confidence in evaluating results and making informed judgements where focused advice is provided to advance the technical aspects of a structural design in conjunction with contingent 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 design projects commensurate with FHEQ Level 6. Where expert advice is required TS tutors organise appropriate appointments. Thus the students regularly have access to leading professional consulting practices in the country as well as specialist manufacturers. Technical tutors also take students on walks through London where they learn to use instruments to measure environmental conditions in various parts of the city including the sites of their projects.
ASSESSMENT

Assessment will be based on the following:

Practical coursework requirements:
- Structural Models: student teams (4 students) will build models to demonstrate the behaviour of various structures.

Written coursework requirement:
- Submission of a 1500 word report comprising drawings, images and photographs of models together with all evidence of practical coursework, a summary of observations, analyses, graphs, predictions and conclusions.

Assessment Criteria

All learning outcomes must be 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 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 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 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. 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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<thead>
<tr>
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<tbody>
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<td>Critical skills/ability</td>
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<tr>
<td>Level</td>
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<td></td>
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<tr>
<td>Course Leader</td>
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<td></td>
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<tr>
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<td>Co-requisite</td>
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</table>

**SYNOPSIS**

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

**AIMS**

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

**OUTLINE CONTENT**

Session 1: Brief and Lecture- Intro and Concrete  
Session 2: Lecture- Masonry and seminar  
Session 3: Lecture- Glass and seminar  
Session 4: Lecture- Timber and seminar  
Session 5: Lecture- Composites and seminar  
Session 6: Lecture- Metals and seminar  
Session 7: Lecture- Membranes and seminar
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 and analysis of the relationship between people and buildings, and the buildings and their environment, and the need to relate buildings and the spaces between them to human needs and scale
LO5.1 Understanding and analysis of the needs and aspirations of building users
LO5.2 Understanding and analysis of the impact of buildings on the environment, and the precepts of sustainable design
LO5.3 Understanding and analysis of the way in which buildings fit into their local context

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

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

TEACHING AND LEARNING STRATEGIES
The teaching and learning strategy integrates theory and practice. Theory is taught in lectures including diagrams, drawings and numerical data. Practical application is explained using case studies and hands-on teamwork (in groups of four to six students) to experiment and test structural strategies through the making of models. Students develop confidence in evaluating results and making informed judgements where focused advice is provided to advance the technical aspects of a structural design in conjunction with contingent 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 design projects commensurate with FHEQ Level 6. Where expert advice is required TS tutors organise appropriate appointments. Thus the students regularly have access to leading professional consulting practices in the country as well as specialist manufacturers. Technical tutors also take
students on walks through London where they learn to use instruments to measure environmental conditions in various parts of the city including the sites of their projects.

**ASSESSMENT**

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

**Practical coursework requirements:**
Working in groups of 3, students will conceptualise and design a new innovative façade/envelope for the home of one of the group’s members. Students will produce a plan, a section and an elevation at 1:20 scale, three key details at 1:2 together with a 1:20 physical model of the façade. The drawings will clearly communicate the materials, dimensions and appearance of the design and should be accompanied by conceptual and performative diagrams.

**Written coursework requirement:**
Students should also submit a 1000-word text that replies to the following questions:

- What is the concept and performance goals of the proposal?
- What are the references that have been researched to inform the design process?
- What are the materials used in the design and why?
- What are the fabrication processes and technologies associated to it?
- How does geometry affect the performance of the envelope?
- What are the conclusions and future developments of the design?

**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 is shared amongst all seminar leaders and course tutors to assure parity of assessment.

Visual and verbal presentation of the Report to TS tutors and 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 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 High Pass assessment panel who will review the standard and quality of all recommendations.

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

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

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

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<th>Level</th>
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<th>Status</th>
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<tr>
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<td>Giancarlo Torpiano, Anna Wai, Camila Rock, Pablo Gugel</td>
<td>Term</td>
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<td>Self-directed learning</td>
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### SYNOPSIS

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

### AIMS

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

### OUTLINE CONTENT

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

### LEARNING OUTCOMES

**Definitions**

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

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

On completion of this course, students will be able to demonstrate:
LO5 Understanding and analysis of the relationship between people and buildings, and the buildings and their environment, and the need to relate buildings and the spaces between them to human needs and scale

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

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

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

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

LO8.1 Systematic understanding of the investigation, critical appraisal and selection of alternative structural, constructional and material systems relevant to a range of architectural designs

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

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

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

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

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

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

TEACHING AND LEARNING STRATEGIES

The teaching and learning strategy integrates theory and practice. Theory is taught in lectures including diagrams, drawings and numerical data. Practical application is explained using case studies and hands-on teamwork (in groups of four to six students) to experiment and test structural strategies through the making of models. Students develop confidence in evaluating results and making informed judgements where focused advice is provided to advance the technical aspects of a structural design in conjunction with contingent design criteria. Students are guided to discover opportunities through problem-solving that combine the potent 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 design projects commensurate with FHEQ Level 6. 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

Practical coursework requirement:
Each team (4-6 students) will research, experiment and design with either a long span roof, or bridge, or tall tower to demonstrate characteristics, limits and predictions, culminating in a final presentation to the year group and TS tutors at the Testing Event.
Written coursework requirement:
A written and illustrated report comprising drawings and images in an agreed format. Each student within a team will take responsibility for a particular 1500 word section, agreed with tutors, and include within it all evidence of practical coursework, a summary of observations, analyses, graphs, predictions and conclusions.

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

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

**Technical Resolution:**
Demonstration that appropriate technologies are selected and addressed in response to project themes. Evidence of an integrated technical and aesthetic approach. Demonstration and application of precedents, contemporary technologies, materials and processes

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

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

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

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

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

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Course Title | COMPLEMENTARY STUDIES | Code |
---|---|---
| TECHNICAL STUDIES: | | |
| TS3 DESIGN PROJECT | | |

**Level**: Third Year  
**Status**: Compulsory  
**Terms**: 1, 2, 3  
**FHEQ Level**: 6

**Course Leader**: Kenneth Fraser, Wolfgang Frese, Pablo Gugel, Nina McCallion, Alistair Lenczner, Simon Beames, Simon Dickens, Anna Mestre, Patricia Mato-Mora, Sho Ito

**Credits**: 10/120

**Co-requisite**: of Structures Masterclass

**Pre-requisite**: None

**Barred combinations**: None

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

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

**SYNOPSIS**

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

**AIMS**

To produce, over the course of three terms at a level commensurate with this stage of undergraduate education, a comprehensive appraisal, analysis and technical study of the structure, construction, building engineering services and materials relevant to the project work developed in the Design Unit, including the consideration of alternative systems and the explanation of, and justification for, selection and choices. Technical Design Tutors and students are encouraged to strike a balance between research, experimentation and problem solving.

**OUTLINE CONTENT**

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

**LEARNING OUTCOMES**

**Definitions**

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

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

On completion of this course, students will be able to demonstrate:
LO5  Understanding and analysis of the relationship between people and buildings, and the buildings and their environment, and the need to relate buildings and the spaces between them to human needs and scale
LO5.1  Understanding and analysis of the needs and aspirations of building users
LO5.2  Understanding and analysis of the impact of buildings on the environment, and the precepts of sustainable design
LO5.3  Understanding and analysis of the way in which buildings fit into their local context
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LO9.3  Knowledge and testing 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 TS3 at Intermediate level commences with research and experimentation, which becomes critically evaluated and applied as each student’s design project progresses. All investigations are related to the unit-based design project and particular design approach of that unit. Evaluation of the results obtained from research and experimentation are considered with each student in regular tutorials and group seminars and focussed advice is provided to advance the technical aspects of the design in conjunction with contingent design criteria. The design decisions are taken by each student with the help and support of the whole TS design team and, as appropriate, external consultants and contacts in industry. Technical design decisions are translated into drawings, models and a variety of media that communicate the design intent at appropriate scales and with visual and verbal rigour and clarity, for appropriate delivery and presentation of the Final Submission.

LEARNING SUPPORT
Extensive information and physical resources are available to all students 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. Technical tutors are available to meet students for tutorials every week. The Technical Studies department has in-house experts in the fields of structures, environmental studies, materials and construction that enable technical support to be provided for the diversity of Intermediate design units (FHEQ level 6). Where expert advice is required, TS tutors organise the appropriate appointments. Thus the students regularly have access to leading professional consulting practices in the country as well as specialist manufacturers. Where additional seminars on a specific aspect are required, these are organised and added to the course. The Technical Studies department has a budget for each unit to be able to afford additional support such as tests, experimentation, and equipment.

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

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

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

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

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Re-Assessment
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TRANSFERABLE SKILLS
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22.3.3 COMPLEMENTARY STUDIES: MEDIA STUDIES

Shapes of Fiction winter 7618, Tutor: Charles Arsene Henry + Christopher Johnson

Media Studies


The AA Media department is a testing ground for exploring the processes and methods involved in making architecture - for interrogating the tools with which we speculate, manipulate and play; compute, control and test; communicate, seduce, and provoke. It 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. Media Studies Core-courses are a required part of the First Year and Intermediate Schools and MS-Core courses can be taken for either MS1 or MS2 credit. AA unit tutors, as well as 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 is 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. Enrolment for MS-Lab courses are voluntary, as the inclusion of this group within Media Studies is provided as a means to help students that have particular interest in learning a specific application within a short period of time.

Media Workshops

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

Second Year Term 1

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

**Seeing slowly – Photographic Typologies,**
Sue Barr
This course will use analogue photography to investigate typologies of the everyday; objects and events so ordinary that they escape our notice, but which are revealed through the photographic process. Limited to shooting just 1 roll of film per week, students will have to think precisely about where to position the camera, to see through the visual noise, disorder or chaotic forms present in a location, to discover the inherent potential of their photographic composition.

**Alternative Endings,**
Eleonor Dodman
Buried deep in the bowels of the AA is its archive, a collection of projects and artefacts, documenting its numerous pasts. Together we will build on this past, starting with a single drawing from an archived project, examining its narrative and cultural context to draw that which remained undrawn. Through a drawing and a large-scale model, you will give the project an alternative ending.

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

**Choice Paradox,**  
Marko Gligorov  
What is ‘good’ design and why do we like one design more than the other? This course has a goal to explore retail architecture through 3D Modeling & Animation. Its inspiration comes from the limitless possibilities of the human mind and the human potential to set free the predictability of the choices we make in the every day. The course encourages students to use a combination of Maya and Rhino, learning why these tools when used together are the most powerful architectural toolset.

**Drawing in the Nation’s Cupboards,**  
Anderson Inge  
The perfect escape from Bedford Square, this freehand drawing course meets each week in a different national collection or archive near the AA. Each session will be full of drawing-from-observation amongst objects and spaces from across history, laced with rich discussions about seeing and drawing. In parallel, an independent study drawing will give the opportunity to apply hand visualisation strategies to emerging unit work.

**Painting Architecture,**  
Alex Kaiser  
By bridging and exploiting the space between the hand-drawn and computer aided representation, this course remixes an aggregation of drawings at high speed, using digital collage, line drawing and modelling techniques. Later in the course, large scale compositions are constructed to allow investigations of new types of spaces, typologies and landscapes.

**Cellar Door,**  
Inigo Minns  
This course explores the fundamental qualities of drawing and image making. Through a series of tests using different media, students spend 8 weeks exploring how we make images and how we can make them better. Starting with architectural drawing formats as well as works from graphic design and fine art, students will develop a series of strategies for bringing more visual intent, beauty and power to their work. Analysing composition, colour, projection, media, and image making techniques, the aim of this course is to develop a unique drawing language suitable for every student project.

**Post-Work Imaginaries,**  
Nicholas Mortimer  
This course explores storytelling as a hands-on approach process, producing instructional videos of the future. We will investigate automation and post-work ideologies by prototyping ideas, objects and scenes at 1:1 scale. We will explore how to communicate complex ideas through visual narratives, improvised environments and short vignettes. The course emphasises production, play and iteration – considering critical and speculative design methods for exploring alternative visions of society – students will generate fictive structures using a neural network, generating a series of narrative components to form the architecture of their response to a future employment scenario.

**Printed Matter,**  
Caroline Rabourdin  
This course considers the form of the book as a site for architectural exploration. You
will visit the Tate Archive and learn from 1960’s artists’ experiments with the medium. You will handle rare books from the AA Archives, early forays into book production by architects recording their architectural Grand Tours. You will be introduced to bookbinding techniques and learn about the materiality of paper. Ultimately, you will produce your own book, experimenting with paperspace, its materiality, format and interaction with the reader.

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

Composite Inhabitatio
Nathan Su
The screen, the photograph, the sheet of paper are all common tools for representing space. But they do so through an act of flattening: a collapsing of time and space into a singular, 2D surface. By unfolding 2D images into 3D worlds, and using Cinema4D’s projection mapping, compositing tools to reverse engineer virtual spaces from footage and photographs, the course explores different modes of representation to challenge this collapse in the 2D. Through film sets, rendered footage and strange conditions that emerge when disparate media are made adjacent, this course analyses and uses the testing sites, placing bridges and windows to other environments and times, merging historical with present; tiny with huge; and near with far.

Fluid/Fabrics/Forces/Forms,
Thomas Randall Page
This course is a hands-on approach in exploring forces and forms through the medium of fluids and fabrics. We will use a methodology of analogue experimentation and critical analysis to produce artifacts, uncovering finer details, or representing far larger structures. This year we aim to culminate the course with a trip to Hooke Park, collaborating as a group to put what we have learnt into practice at a 1:1 scale.

Second Year Term 2

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

Inflected Space,
Anderson Inge and Antoni Malinowski
This course focuses on the perception and experience of space, being central to architectural design. Each session will be a workshop exercising the use of line, tone, colour, texture, shape, and rhythm, exploring the influence of these on how form and space are perceived. We will weave between 2D drawing studies, photography,
3D experiments at full scale, and 4D studies involving movement. Our work will clarify and expand a vocabulary of form/space interactions.

**Piece to Camera,**
Joel Newman
Over an eight-week period students on this course will look to make an original video with soundtrack. We will discover methods, techniques and principles rooted in narrative and non-narrative film making. This year emphasis is on performing to camera and addressing the relationship between actor and audience. Expect to see examples and discuss works formed from an avant-garde tradition as well as mainstream cinema. We emphasize experimentation in order to challenge hegemony. All components to the final piece must be created/ authored by the student.

**Tactile Technology,**
Thomas Parker
The course creates a dialogue between analogue tools used to represent and communicate our surroundings and their technological counterparts in contemporary high precision 3D scanning. Learning from the Inuits of Kalaallit Nunaat (Greenland), who carve driftwood idols to navigate their environment, we too will invent our own analogue registry systems to navigate captured digital space, looking for new ways to catalogue environments that cannot be defined by conventional terms or methodologies.

**Cabinet of Virtual Curiosities,**
Paula Strunden
Working with Unity, HTC Vive and Leap Motion this course explores a new sensorial experience of space. Students will create tactile objects that upon being touched, unfold a series of time-based virtual environments. Each session will focus on a different translation process between the analogue and digital. Diverse methods will be explored to create immersive content to be experienced with a VR headset – ranging from Photogrammetry, to Gravity Sketch, 360° drawings and stop-motions, spherical panorama renderings and interactive animations.

**Continued from term 1**
**Shapes of Fiction,** Charles Arsène-Henry + Christopher Johnson  
**Seeing Slowly: Photographic Typologies,** Sue Barr  
**Choice Paradox,** Marko Gligorov  
**Painting Architecture,** Alex Kaiser  
**Printed Matter,** Caroline Rabourdin  
**Composite Inhabitations,** Nathan Su

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

**Department Staff**

Charles Arsène-Henry founded the speculative research agency *White Box Black Box* in 2009. He is conceiving *The Library is on Fire* with the Luma foundation and writing *Read Drift Deramer Revir.*
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.

Eleanor Dodman is an architect who graduated from the AA and has worked for Wilkinson Eyre Architects. She now runs her own practice based in London. Her work has been exhibited in the RA, RSA and London Festival of Architecture. In 2014 & 2018 she taught a Summer School unit at the AA.

Marko Gligorov is an architect and a designer born and raised in Belgrade who eats and rarely sleeps in London. Marko works at Zaha Hadid Architects, where his projects span 4 continents and teaches at the AA school of Architecture, where he explores with students how alternative, societal decision making can improve architecture as a whole.

Raluka Grada-Emandi graduated from the AA Interprofessional Studio and the Royal College of Art, with a previous degree in social psychology and now works as an independent designer and creative consultant in the field of performance art. Raluca’s work focuses on bridging materiality with its absence, manipulating distortions across both physical and virtual realities. Her work has been exhibited in the V&A, Sir John Soane Museum, National Theatre of Iceland and featured in Vogue, Designboom, Arts Thread, i-D magazine.

Oliviu Lugojan-Ghenciu is an practicing architect who co-founded UniversalAssemblyUnit and CtrlArchDel studios and is creative director at Neutral Digital, a leading UK agency that specialises in AR, VR and other immersive interactive solutions. As a leading expert in time-based media & digital storytelling, his work GravityONE, and critically acclaimed Choreography for Militarised Airspace, has been exhibited in the UK, USA, Australia, Japan and Europe. Oliviu runs the AA’s Motion Studio, previously teaching and running workshops in the USA, Canada and Europe.

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.

Christopher Johnson holds a Bachelors of Fine Arts in Furniture Design from RISD, and an AA Diploma Honours. He has been designing reading instruments at White Box Black Box since 2016.

Alex Kaiser studied architecture at Oxford Brookes and the Architectural Association. His practice, Different, is an East London-based studio focused on investigations at the intersection of architecture, visualisation and digital fabrication.

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.

Nicholas Mortimer is an artist and designer who uses scenographic techniques to interrogate emerging techno-political concerns in his work. He recently launched Post Workers Theatre, a collaborative design troupe who investigate performative
persuasion and modes of agitation. He is also a co-founder of Scene Everything Studio who specialise in exhibition and production design and currently co-leads the third year BA studio at the Goldsmiths Design Department.

**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.

**Thomas Parker** is an architectural designer and filmmaker who graduated from the Bartlelt School of Architecture. His interests lie in experimental architectural design explored through the deployment of custom built speculative devices and scenarios for the generation of spatial conditions. His work explores various forms of digital technology, including 3D scanning, which focuses on the way we might translate between different modes of representation and working to generate new architectural languages.

**Dr. Caroline Rabourdin** is an architect and essayist. She graduated from INSA Strasbourg, the Bartlett, and holds a PhD from UAL. Her research interests include spatial theory, phenomenology, geometry, spatial literature and translation studies. She teaches at UCL, UCC and the AA, where she initiated and runs the Paris Visiting School.

**Thomas Randall-Page.** Combining design led architectural practice with teaching and hands-on building, passion for materials, making and people lie at the heart of both strands for Thomas Randall-Page’s work. Having worked at 6A architects and Heatherwick Studio, he founded his own practice, now working at a variety of scales and speeds from substantial long-lasting buildings to installations, stage and set design. Thomas co-founded Building Works unit in 2011 and also runs workshops internationally, co-leading a design unit at Oxford Brookes University as well as being a guest tutor at the AA.

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

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

**Paula Strunden** studied in Vienna and Paris before graduating from the Bartlett School of Architecture in London. With experience working for Archithese, Raumlabor and Herzog & de Meuron, Paula developed her interest in virtual and augmented reality and is exploring how architects can contribute to the development of these new immersive tools.

**Nathan Su** is a speculative designer and storyteller. He is a researcher and film-maker
at Forensic Architecture, and a co-founder of Inferstudio – a speculative design practice that uses operative storytelling to craft, find and critique the emerging technologies and cultures of cities. He has taught media workshops in compositing at the AA, the Bartlett and Strelka, and has tutored for the AA’s Summer School and Intermediate Unit 3.
### Course Title

**COMPLEMENTARY STUDIES**

**MEDIA STUDIES**

**THE SHAPES OF FICTION**

<table>
<thead>
<tr>
<th>Level</th>
<th>Credits</th>
<th>Co-requisite</th>
<th>Professional body requirements</th>
<th>Learning methods</th>
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<td>Second Year, Third Year</td>
<td>10/120</td>
<td>Shapes of Fiction, Seeing Slowly : Photographic Typologies, Alternative Endings, A Reality, Choice Paradox, Drawing in the Nation’s Cupboards, Painting Architecture, Cellar Door, Post-Work Imaginaries, Printed Matter, Data-Scape, Composite Inhabitations, Fluids/Fabrics/Forces/Forms, Works On Paper, Inflected Space, Piece to Camera, Tactile Technology, Cabinet of Virtual Curiosities</td>
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### Status
- Second Year Compulsory/Option
- Third Year Elective/Option

### Term
- Term 1 & 2
- FHEQ Level 6

### SYNOPSIS

The course explores the operations and structures of fiction.

What if you could access a text or a film as one enters an abandoned spaceship?

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

### AIMS

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

### OUTLINE CONTENT

- Lecture A - **VIRTUAL ETYMOLOGIES**
• Analysis of the structure key works of fiction (text + film) including Stéphane Mallarmé White Water Lily, Grant Morrison Multiversity, Makoto Shinkai The Place Promised in our Early Years
• Introducing Metacamera, Outplug, Phenophor and Double Page
• Construction of a real time dialogue between two entities

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

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

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

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

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

LO1.3 The ability to develop a systematic 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 A knowledge and systematic understanding of the application of appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach

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

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

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

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

LO5.3 Understanding and analysis 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:** Un satisfactory 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 Regulation

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**SYNOPSIS:**

Buried deep in the bowels of the AA is its archive, a collection of projects and artefacts, documenting its numerous pasts. Together we will build on this past, starting with a single drawing from an archived project, examining its narrative and cultural context to draw that which remained undrawn. Through a drawing and a large-scale model, you will give the project an alternative ending.

**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 the archive
- Lecture on the archive drawing and its context
- Representation workshop
- Group discussion, spatial explorations through drawing/collage
- Scale, media, colour and texture workshop
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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LO2.3 A knowledge and systematic understanding of the application of appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach

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

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

TEACHING AND LEARNING STRATEGIES

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LEARNING SUPPORT

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

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Assessment will be based on the following:

- Participation and discussion in lectures, group sessions, and practical workshops
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- 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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**SYNOPSIS**

Contemporary spaces extend beyond physical reality through layers of virtual relations. With data interpretation as one of the most contemporary challenges that requires revealing patterns inside complex data, designing with it allows to read and shape the new information driven society. Starting from the fundamentals of programming, the students will develop digital installations in Processing alongside using digital platforms such as Rhino and Grasshopper.

**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 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 and Processing Fundamentals
- Programming Fundamentals data sets and exchange with Rhino/Grasshopper
- Mapping and data visualisation strategies
- Code development, design and application
- Interface design for user interaction
- Production
LEARNING OUTCOMES

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

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

LO1.3 The ability to develop a systematic 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 A knowledge and systematic understanding of the application of appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach

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

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

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

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

LO5.3 Understanding and analysis 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

- 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.
### TRANSFERABLE SKILLS

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### Course Title

**COMPLEMENTARY STUDIES**

**MEDIA STUDIES**

**POST-WORK IMAGINARIES**

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<th>Level</th>
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**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 storytelling as a hands-on approach process, producing instructional videos of the future. We will investigate automation and post-work ideologies by prototyping ideas, objects and scenes at 1:1 scale. We will explore how to communicate complex ideas through visual narratives, improvised environments and short vignettes. The course emphasises

### AIMS

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

### OUTLINE CONTENT

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

Definitions
The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 1.
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LO5 Understanding and analysis of the relationship between people and buildings, and the buildings and their environment, and the need to relate buildings and the spaces between them to human needs and scale
LO5.1 Understanding and analysis of the needs and aspirations of building users
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TEACHING AND LEARNING STRATEGIES
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LEARNING SUPPORT
Extensive information and physical resources are available to all students for learning support including model-making workshops for wood and metal working, digital prototyping, audio-visual lab, digital photography studio, drawing materials shop, bookshop, library, photo library, school archives, the public lecture series, weekly published school events lists, bar and restaurant and woodland 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
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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 Regulation

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**COMPLEMENTARY STUDIES**

**MEDIA STUDIES**

**CHOICE PARADOX**

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### SYNOPSIS
What is ‘good’ design and why do we like one design more than the other? This course has a goal to explore retail architecture through 3D Modeling & Animation. Its inspiration comes from the limitless possibilities of the human mind and the human potential to set free the predictability of the choices we make in the every day. The course encourages students to use a combination of Maya and Rhino, learning why these tools when used together are the most powerful architectural toolset.

### 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

- MAYA Workshop 1
  - Concept Setup
- MAYA Workshop 2
  - Design Development
- Materiality – Geometry
- MAYA Workshop 3
  - Showcasing how our design leads to better choices
- MAYA Workshop 4
  - 4D design – Human memory as 4th dimension
- MAYA Workshop 5
- MAYA Workshop 6

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:
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### Course Title
COMPLEMENTARY STUDIES
MEDIA STUDIES
PAINTING ARCHITECTURE

### Code
Second Year
Third Year

### Level
Second Year, Third Year

### Status
Second Year
Compulsory/Option
Third Year Elective/Option

### Unit Master
Alex Kaiser

### Credits
10/120

### Term
Term 1 and Term 2

### Co-requisite

### Pre-requisite
None

### 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
By bridging and exploiting the space between the hand-drawn and computer aided representation, this course remixes an aggregation of drawings at high speed, using digital collage, line drawing and modelling techniques. Later in the course, large scale compositions are constructed to allow investigations of new types of spaces, typologies and landscapes.

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

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

Definitions

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

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LO2 The ability to develop an understanding of the concepts of sustainability and the role of the architect in relating buildings to the environment

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

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

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ASSESSMENT

Assessment will be based on the following:

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

Assessment Criteria

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

**TRANSFERABLE SKILLS**

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### Course Title: COMPLEMENTARY STUDIES

#### MEDIA STUDIES

#### A REALITY

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#### SYNOPSIS

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

#### AIMS

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

#### OUTLINE CONTENT

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

Definitions

The terms knowledge, understanding, ability and skills are used in the General Criteria to indicate the level of achievement required as the student progresses through qualifications at Part 1. 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 questions and satisfies both aesthetic and technical requirements
LO1.1 The ability to prepare and present building design projects of diverse scale, complexity and type in a variety of contexts, using a range of media, and in response to a brief
LO1.2 The ability to understand and deploy relevant constructional and structural systems, the environmental strategies and the regulatory requirements that apply to the design and construction of a comprehensive design project
LO1.3 The ability to develop a systematic 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 A knowledge and systematic understanding of the application of appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach

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

LO5 Understanding and analysis of the relationship between people and buildings, and the buildings and their environment, and the need to relate buildings and the spaces between them to human needs and scale
LO5.1 Understanding and analysis of the needs and aspirations of building users
LO5.2 Understanding and analysis of the impact of buildings on the environment, and the precepts of sustainable design
LO5.3 Understanding and analysis 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
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### Course Title
- **COMPLEMENTARY STUDIES**
- **MEDIA STUDIES**
- **SEEING SLOWLY: PHOTOGRAPHIC TYPOLOGIES**

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### SYNOPSIS
This course will use analogue photography to investigate typologies of the everyday; objects and events so ordinary that they escape our notice, but which are revealed through the photographic process. Limited to shooting just 1 roll of film per week, students will have to think precisely about where to position the camera, to see through the visual noise, disorder or chaotic forms present in a location, to discover the inherent potential of their photographic composition.

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

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

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LEARNING OUTCOMES

Definitions

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

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Re-assessment
Refer to AA School Academic Regulation

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**Course Title**

**COMPLEMENTARY STUDIES**

**MEDIA STUDIES**

**INFLECTED SPACE 2/3/2D**

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**SYNOPSIS**

This course focuses on the perception and experience of space, being central to architectural design. Each session will be a workshop exercising the use of line, tone, colour, texture, shape, and rhythm, exploring the influence of these on how form and space are perceived. We will weave between 2D drawing studies, photography, 3D experiments at full scale, and 4D studies involving movement. Our work will clarify and expand a vocabulary of form/space interactions.

**AIMS**

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

**OUTLINE CONTENT**

- Introduction - develop confidence for design thinking, in the moment
- Second drawing exercise - enlarging and abstracting from the previous drawing
- Introducing more tools: the cube method for drawing perspectives simply; the box frame; multiple
Developing a road map for how you intend to reveal, study and develop a unique design challenge. Clarifying intentions, without fixing outcome.

Active tutored working in the architectural context

LEARNING OUTCOMES

Definitions

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

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

Summative assessment
Assessment 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.
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- **Complete to Pass:** Unsatisfactory level of achievement overall, which fails to meet the criteria required to attain a Pass. Demonstrates little appreciation, development or effort, or is insufficient in quantity. This assessment is also the automatic result of failure to meet minimum attendance.
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### Course Title
COMPLEMENTARY STUDIES
MEDIA STUDIES
CABINET OF VIRTUAL CURIOSITIES

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### SYNOPSIS

Working with Unity, HTC Vive and Leap Motion this course explores a new sensorial experience of space. Students will create tactile objects that upon being touched, unfold a series of time-based virtual environments. Each session will focus on a different translation process between the analogue and digital. Diverse methods will be explored to create immersive content to be experienced with a VR headset – ranging from Photogrammetry, to Gravity Sketch, 360°drawings and stop-motions, spherical panorama renderings and interactive animations.

### 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

#### LEARNING OUTCOMES

- Course Intro: VR/AR in Architecture today
- Workshop 1: 360 Stop-Motion
• Introduction to spherical panorama drawing/collage + Adobe Premiere + Google Cardboard
• Workshop 2: Animating digital drawings/models
• Introduction to Gravity Sketch (Leap Motion) + 3ds Max + HTC Vive
• Workshop 3: Capturing physical models and exploring a game engine
• Introduction to Photogrammetry (Agisoft) + Unity
• Workshop 4: Creating interactive digital content
• Introduction to Unity (Playmaker)
• Task: Storyboard for 10 seconds VR experience
• Designing 1 virtual space / Defining and capturing 1 physical object
• Refining the virtual environment by combining it with the physical piece
  - Compiling all virtual environments in one collective Unity file
• Placing objects and testing interaction
• Group discussion: Soft Design Factors & Sensitivity for Virtual Environments

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

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

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

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

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

LO1.3 The ability to develop a systematic 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 A knowledge and systematic understanding of the application of appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach

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

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

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

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

LO5.3 Understanding and analysis 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**
Refer to AA School Academic Regulation

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Course Title | COMPLEMENTARY STUDIES | MEDIA STUDIES | WORKS ON PAPER | Code |
--- | --- | --- | --- | --- |
Level | Second Year, Third Year | Status | Second Year Compulsory/Option Third Year Elective/Option |
Unit Master | Miraj Ahmed | Term | 2 |
Credits | 10/120 | Co-requisite | FHEQ Level 6 |
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

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

AIMS

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

OUTLINE CONTENT

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

Definitions

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

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

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

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

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

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

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

LO5.3 Understanding and analysis 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
Undergraduate Programme Guide – Intermediate School – Academic Year 2018/2019

- 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.

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

**Method of Assessment**
**Formative assessment**
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 Regulation

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## Course Title
**COMPLEMENTARY STUDIES**  
**MEDIA STUDIES**  
**DRAWING IN THE NATION’S CUPBOARDS**

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### SYNOPSIS

The perfect escape from Bedford Square, this freehand drawing course meets each week in a different national collection or archive near the AA. Each session will be full of drawing-from-observation amongst objects and spaces from across history, laced with rich discussions about seeing and drawing. In parallel, an independent study drawing will give the opportunity to apply hand visualisation strategies to emerging unit work.

### AIMS

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

### OUTLINE CONTENT

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

LEARNING OUTCOMES

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

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Assessment 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 Regulation

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**SYNOPSIS**

Over an eight-week period students on this course will look to make an original video with soundtrack. We will discover methods, techniques and principles rooted in narrative and non-narrative film making. This year emphasis is on performing to camera and addressing the relationship between actor and audience. Expect to see examples and discuss works formed from an avant-garde tradition as well as mainstream cinema. We emphasize experimentation in order to challenge hegemony. All components to the final piece must be created/ authored by the student.

**AIMS**

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

**OUTLINE CONTENT**

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

LEARNING OUTCOMES

Definitions

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

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 questions and satisfies both aesthetic and technical requirements

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

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

LO1.3 The ability to develop a systematic 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 A knowledge and systematic understanding of the application of appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach

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

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

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

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

LO5.3 Understanding and analysis 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 Regulation

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**Course Title** | **COMPLEMENTARY STUDIES MEDIA STUDIES PRINTED MATTER** | **Code**
--- | --- | ---
Level | Second, Third Year | Status | Compulsory/Option
Unit Master | Caroline Rabourdin | Term | Term 1 & 2
Credits | 10/120 | FHEQ Level 6
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 considers the form of the book as a site for architectural exploration. You will visit the Tate Archive and learn from 1960’s artists’ experiments with the medium. You will handle rare books from the AA Archives, early forays into book production by architects recording their architectural Grand Tours. You will be introduced to bookbinding techniques and learn about the materiality of paper. Ultimately, you will produce your own book, experimenting with paperspace, its materiality, format and interaction with the reader.

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

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

**LEARNING OUTCOMES**
Definitions

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

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

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

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

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

**LO1.3**  
The ability to develop a systematic 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**  
A knowledge and systematic understanding of the application of appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach

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

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

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

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

**LO5.3**  
Understanding and analysis 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

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ASSESSMENT

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

Assessment Criteria

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

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

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

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

Method of Assessment

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

Summative assessment

Assessment 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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**Course Title**
COMPLEMENTARY STUDIES
MEDIA STUDIES
TACTILE TECHNOLOGY

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**SYNOPSIS**
The course creates a dialogue between analogue tools used to represent and communicate our surroundings and their technological counterparts in contemporary high precision 3D scanning. Learning from the Inuits of Kalaallit Nunaat (Greenland), who carve driftwood idols to navigate their environment, we too will invent our own analogue registry systems to navigate captured digital space, looking for new ways to catalogue environments that cannot be defined by conventional terms or methodologies.

**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 tools - process of viewing the world through objects + software
- Digital/analogue referencing system design task
- Photogrammetry session with found objects

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• An introduction to working with point clouds in rhino
• Visualisation and image creation from rhino
• Initial construction of 3D models and design of scaled calibration system
• CloudCompare alignment and exporting
• Large scale lidar Session / On site scanning
• Support for working with scan data in different programmes and examples of various uses.
• Compositing of data
• Refining visualisation along with the formation of the analogue navigation piece.

LEARNING OUTCOMES

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**SYNOPSIS**

This course explores the fundamental qualities of drawing and image making. Through a series of tests using different media, students spend 8 weeks exploring how we make images and how we can make them better. Starting with architectural drawing formats as well as works from graphic design and fine art, students will develop a series of strategies for bringing more visual intent, beauty and power to their work. Analysing composition, colour, projection, media, and image making techniques, the aim of this course is to develop a unique drawing language suitable for every student project.

**AIMS**

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

**OUTLINE CONTENT**

- Talk on image making – Composition, Colour, Communication... and Media
- Content – Define the key elements that will go into the image. different scales, elements, viewpoints
- Composition – Looking at contemporary and traditional compositional ideas
- Colour – Defining the colour palette, tonal range and textures for the drawing
- Line – Defining the line palette and techniques for the drawing
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 questions and satisfies both aesthetic and technical requirements
LO1.1 The ability to prepare and present building design projects of diverse scale, complexity and type in a variety of contexts, using a range of media, and in response to a brief
LO1.2 The ability to understand and deploy relevant constructional and structural systems, the environmental strategies and the regulatory requirements that apply to the design and construction of a comprehensive design project
LO1.3 The ability to develop a systematic 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 A knowledge and systematic understanding of the application of appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach
LO3.3 Knowledge of the creative application of such work to studio design projects, in terms of their conceptualisation and representation
LO5 Understanding and analysis of the relationship between people and buildings, and the buildings and their environment, and the need to relate buildings and the spaces between them to human needs and scale
LO5.1 Understanding and analysis of the needs and aspirations of building users
LO5.2 Understanding and analysis of the impact of buildings on the environment, and the precepts of sustainable design
LO5.3 Understanding and analysis 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 modl-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 Regulation

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**SYNOPSIS**

This course is a hands-on approach in exploring forces and forms through the medium of fluids and fabrics. We will use a methodology of analogue experimentation and critical analysis to produce artifacts, uncovering finer details, or representing far larger structures. This year we aim to culminate the course with a trip to Hooke Park, collaborating as a group to put what we have learnt into practice at a 1:1 scale.

**AIMS**

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

**OUTLINE CONTENT**

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

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

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

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Method of Assessment

Formative assessment
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Summative assessment

Assessment outcomes:
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Course Title | COMPLEMENTARY STUDIES | MEDIA STUDIES | COMPOSITE INHABITATIONS | Code
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Level | Second Year, Third Year | Status | Second Year Compulsory/Option Third Year Elective/Option
Unit Master | Nathan Su | Term | Term 1+2
Credits | 10/120 | FHEQ Level 6
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

The screen, the photograph, the sheet of paper are all common tools for representing space. But they do so through an act of flattening: a collapsing of time and space into a singular, 2D surface. By unfolding 2D images into 3D worlds, and using Cinema4D’s projection mapping, compositing tools to reverse engineer virtual spaces from footage and photographs, the course explores different modes of representation to challenge this collapse in the 2D. Through film sets, rendered footage and strange conditions that emerge when disparate media are made adjacent, this course analyses and uses the testing sites, placing bridges and windows to other environments and times, merging historical with present; tiny with huge; and near with far.

AIMS

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

OUTLINE CONTENT

- Introductory talk
- Fundamentals of modelling and rendering Software
- Development of concept images
- Rendering, [texture, light, surface, colour]
LEARNING OUTCOMES

Definitions
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2.3.4 COMPLEMENTARY STUDIES: PROFESSIONAL STUDIES

A short course of seven sessions (five lectures + one tutors’ conversation + one group tutorial) is offered in the first term and aims to give third year students an overview of the tasks that an architect might tackle in the practice of their profession.

The course is not claiming to be exhaustive but to help prepare students for their year out. The aim is therefore to help them gain an understanding of the professional office environment and so in turn being entrusted with more meaningful and interesting tasks during your year in practice.

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

Students are very articulate presenting their work in an academic context. However, when in a commercial, professional environment the language and communication methods have a different emphasis and a variety of audiences including clients, colleagues and collaborators.

Very few students will have experienced an office or studio environment and so the first session is an introduction and an overview and purpose of the course and the process of become qualified. We cover the basic information a student will need to help their time in an office be as useful as possible. The breadth of topics covered by this course is wide so we dedicate six sessions to cover them.

At the same time the breadth of topics covered by this course is so wide that students have many questions to ask towards the end of the course, particularly in relation to the topic of their assignment. The sixth session is therefore aimed at providing the students the opportunity to have their questions answered in the context of a professional meeting. The fourth session is a conversation between four tutors, all of whom are in practice and gives the students an opportunity to ask questions as to career path, running a practice and the associated issues and opportunities. The final session is a group tutorial

Unit Staff

Paul Crosby studied at the Polytechnic of Central London (University of Westminster). He has extensive, international experience having set up an office in Germany and having held senior positions in the offices of Zaha Hadid, David Chipperfield and Martha Schwartz. He consults small upcoming design studios on practice-related matters and has a particular research interest in the nature of future practice.
**Course Title**  
**COMPLEMENTARY STUDIES**  
**PROFESSIONAL STUDIES:**  
**PROFESSIONAL PRACTICE**

<table>
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<th>Level</th>
<th>Third Year</th>
<th>Status</th>
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<tr>
<td>Course Leader</td>
<td>Paul Crosby</td>
<td>Term</td>
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<td>Credits</td>
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<td>Royal Institute of British Architects</td>
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<tr>
<td>Learning methods</td>
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**SYNOPSIS**

This course prepares Third Year students for their year in practice, a time for practical training taken after completion of RIBA Part 1. It aims to provide students with an idea of what working in an architectural practice entails. Students will learn how to ‘make themselves useful’ in an office with the intention that the sooner they are perceived as useful, the sooner they will become part of the action and the more they will benefit from the experience.

The first lecture describes the steps required for registration as an architect and is followed by four lectures that cover a wide range of subjects illustrating issues with real-life examples and well-known case studies. The sixth session will be conducted as a conversation between the four course tutors all of whom are in private practice. They will discuss the issues they faced when first entering practice and give an overview of the tasks architects tackle in practice. The final session is a group tutorial giving students the opportunity to review draft submissions for formative feedback.

Since AA students come from all over the world, and many intend to practise back home, the submissions are encouraged to be comparative in nature, for studies of situations arising both in Britain and in home countries. The essays should clearly and succinctly present concepts, facts and points of law in no more than 1,500 words. ARB/RiBA validation procedures for Part 1 require evidence of meeting the criteria for Professional Studies. Third Year students must achieve a pass in this course and include the assessed work in their final portfolios.

**AIMS**

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

**OUTLINE CONTENT**

- The 'Road Map' to Architectural Registration
- The Architect’s Office as a business
- The Role of the Architect
- The Architect and The Law I
- Architect and The Law II
- Conversation with tutors
- Group tutorials
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 is to be read in conjunction with the Aims of this Course.

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

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

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

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

LO10 Acquire coherent design skills to meet building users’ requirements within the constraints imposed by cost factors and building regulations
LO10.1 Acquire coherent 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 Acquire coherent skills to understand the cost control mechanisms which operate during the development of a project
LO10.3 Acquire coherent skills to prepare designs that will meet building users’ requirements and comply with UK legislation, appropriate performance standards and health and safety requirements

LO11 Knowledge of the industries, organisations, regulations and procedures involved in translating a range of design concepts into buildings and integrating plans into overall planning
LO11.1 Knowledge of the fundamental legal, professional and statutory responsibilities of the architects, and the organisations, regulations and procedures involved in the negotiation and approval of architectural designs, including land law, development control, building regulations and health and safety legislation
LO11.2 Knowledge of the professional inter-relationships of individuals and organisation involved in procuring and delivering architectural projects, and how these are defined through contractual and organisational structures
LO11.3 Knowledge of a range of management theories and business principles related to running both an architect’s practice and architectural projects, recognising current and emerging trends in the construction industry
TEACHING AND LEARNING STRATEGIES
The course aims at conveying what working in an office will be like and how to make the most of it. The subject matter is made engaging by using supporting examples sourced from real life and first-hand experience and questions; debate during lectures is encouraged. Extensive use is made of selected case studies in lectures; student assignments can require visiting practices and interviewing architects. Selected reading material is set aside in the library and examples of past submissions are made available. All reference material provided by the ARB and the RIBA is available through the library and also online. Two lectures are devoted to the role and importance of communication in the work environment and the importance of using different ‘languages’ to communicate with colleagues, clients, users and consultants from other disciplines. Feedback is constantly encouraged from architectural practices to ensure the course remains relevant, appropriate and useful.

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

ASSESSMENT
Assessment will be based on the following:
- Submission of an illustrated report of 3000 words maximum or a formal presentation focussed on a subject covered in the course
- Evidence of skills appropriate to this level to prepare architectural designs that conform to the appropriate professional and regulatory frameworks
- Demonstration of appropriate level of knowledge and critical reflection

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

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

Summative assessment
Assessment is graded as follows:
- **High Pass**: High level of achievement overall, significantly exceeding the 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 Regulation

### TRANSFERABLE SKILLS

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<thead>
<tr>
<th>Skill</th>
<th>Required</th>
<th>Assessed</th>
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<tbody>
<tr>
<td>Communication:</td>
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<tr>
<td>Verbal</td>
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<tr>
<td>Visual</td>
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<tr>
<td>Written</td>
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<tr>
<td>Self-management skills</td>
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<tr>
<td>Manage time and work to deadlines</td>
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<tr>
<td>IT/CAD techniques</td>
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<tr>
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<td>Critical skills/ability</td>
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