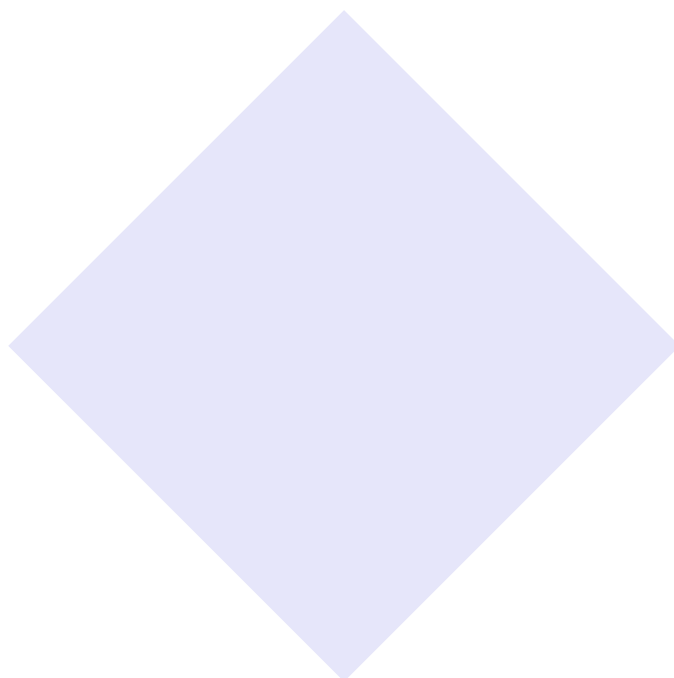


**Architectural Association  
School of Architecture**



**AA PROGRAMME GUIDE**

**MASTER OF ARTS (MA)**

**2025–2026**

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## SECTION 1: THE SCHOOL

### ARCHITECTURAL ASSOCIATION SCHOOL OF ARCHITECTURE

#### 1.1 THIS GUIDE / WHERE WE ARE

The purpose of this Programme Guide is to provide information regarding the way in which the School and its programmes are organised. It also provides an introduction to terms and definitions, common principles of content and assessment, the way that the programmes are structured, how each Course is organised, credited, and regulated, and what you will be expected to do.

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

- [The AA School Academic Regulations](#)
- [The AA School Quality Manual](#)
- The Programme Handbook

Our principal buildings, where most of the academic programmes are based, are at 32-39 Bedford Square, 4 and 16 Morwell Street and 1 and 1A Montague Street in Bloomsbury, Central London. The Design and Make Programme is located in AA's Hooke Park, in Dorset.

#### Address

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36 Bedford Square  
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#### Telephone

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#### Contact Details

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Leah Seyfert	Coordinator	leah.seyfert@aaschool.ac.uk

## 1.2 ACADEMIC ORGANISATION AND MANAGEMENT

### Overall Academic Organisation

The AA School of Architecture is an independent school governed by the Architectural Association (Inc.). It consists of c. 900 full-time students, who study in the Foundation, Intermediate, Diploma and Postgraduate programmes. The AA School is made-up of four distinct parts:

- A one-year Foundation Programme for students contemplating a career in architecture or related arts subjects. The Foundation Award in Architecture, Art and Design is separate to and does not form part of the 5-year full-time course in architecture.
- The Intermediate and Diploma Programmes offering the 5-year full-time course in architecture:
  - The AA Intermediate Programme leading to the Bachelor of Arts (Honours) and providing exemption from ARB/RIBA Part 1 after 3 years of full-time study (please note that students that complete the programme after June 2027 will receive RIBA Part 1 only);
  - The AA Diploma Programme leading to the Master of Architecture (MArch) and providing exemption from ARB/RIBA Part 2 after 2 years of full-time study.
- The postgraduate programmes comprising 11 distinct programmes of advanced full-time and part-time studies:
  - 10 taught Master level programmes (PGDip/MA/MSc/MArch/MFA/Taught MPhil)
  - A PhD degree. 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 are 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.

### Enhancing Quality of Learning: Reviews and Monitoring

All programmes in the AA School are subject to systematic internal and external review on a regular basis. This includes review by the School's Academic Committee and Board (see details below), annual monitoring and periodic review for each programme, annual feedback from External Examiners, student feedback as well as annual and periodic review from the School's professional bodies and validation partners the Open University, ARB and RIBA.

### Academic 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 Committee (AC). The Academic Board demonstrates its accountability to the AA Council by submission of quarterly reports and an annual report.

## SECTION 2: DEGREE SPECIFICATION

2.1 MA DEGREE SUMMARY INFORMATION		
Awarding body	Architectural Association School of Architecture	
Partner institution(s)	N/A	
Location of Study/campus	36 Bedford Square, London WC1B 3ES	
Professional, Statutory and Regulatory Bodies	Office for Students / QAA	
Award and titles	Award	Title
Final award	Master of Arts (MA)	MA in Conservation and Reuse MA in History and Critical Thinking MA in Housing and Urbanism MA in Spatial Performance and Design
Credits	180	
Intermediate Award	N/A	
FHEQ Level	7	
	Duration of study (standard)	Maximum registration period
Full-time	12 months (4 terms)	24 months
Sandwich	N/A	N/A
Part Time	N/A	N/A
Distance	N/A	N/A
Start date for programme	September 2025	
Course codes/categories		
UCAS code	N/A	
CATS points for course	N/A	
QAA Subject Benchmark	Architecture 2020	
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 Registrar	Belinda Flaherty	
Programme Heads	Rod Heyes and Amandine Kastler (Conservation and Reuse) Marina Lathouri (History and Critical Thinking) Jorge Fiori and Lawrence Barth (Housing and Urbanism) Theo Lorenz (Spatial Performance and Design (AAIS))	
Examination and Assessment		
External Examiners 2024-2025	TBC (Conservation and Reuse) Hilde Heynen, Elke Krasny (History and Critical Thinking) Keith Bradley, Paul Vermeulen (Housing and Urbanism) Anna Marazuela Kim, Albena Yaneva (Spatial Performance and Design)	
Examination Board(s)	External Examiners, Programme Heads, School Director, Head of Teaching (Chair), Head of Learning, School Registrar (Administrator)	
Approval/review dates	Approval date	Review date
Programme Specification Validation	May 2020, revalidated July 2024	Revalidation: July 2029

## 2.2 MA PROGRAMME STRUCTURE

MA programmes are delivered over a 12-month period (September to September) consisting of two taught terms and a third and fourth term for the completion of studies.

MA awards consist of 180 credits at FHEQ Level 7, each credit equating to approximately 10 learning hours split between different modules of varying credit values and submissions.

## 2.3 DEGREE CREDIT FRAMEWORK

<b>GENERAL MA CREDIT FRAMEWORK</b> <b>12 months – 180 Credits</b>	
Core Studio / Thesis	100 credits
Core Module 1	20 credits
Core Module 2	20 credits
Core Module 3	20 credits
Core Module 4	20 credits
	180 credits
For programme specific credit frameworks please refer to the programme pages below	

## 2.4 TEACHING, LEARNING AND ASSESSMENT

### Teaching and Learning

The first three academic terms of taught courses for MA programmes consist of lectures, workshops, seminars and writing workshops, with submissions required for each module. The fourth term is devoted to the individual work needed to complete the studies.

### Evaluating and Improving Quality/Quality Indicators

AA Academic Committee / Academic Board	Annual Monitoring Reports are submitted to the Academic Committee each September, reflecting on examiner reports, student and staff feedback, and student progression and achievement data. The Academic Committee then reports findings to the Academic Board. Refer to AA School Quality Manual for further detail.
Professional Accreditation and Validation	Revalidation for the MA takes place every 5 years Next revalidation: July 2029 Refer to AA School Quality Manual for further detail

### Assessment

All submissions are assessed and marked by two or more members of the programme's regular academic staff and confirmed by the Internal Assessment Board. Marks and feedback are provided to students within 15 working days/3 weeks of initial submission. This timeframe is not inclusive of closure weeks. In exceptional circumstances where this timeframe is not met, students will be informed of when marks and feedback will be released at the earliest opportunity. Student work is then reviewed by the MA External Examiners, whose role is to ensure fair and objective marking and the maintenance of high academic standards across the School's MA programmes. The MA Examination Board has the responsibility for confirming the final marking of all submitted work and decisions on distinctions and resubmissions. Marking of all course work is on a scale of 0–100% with a pass mark of 50% and grading as shown below:

80% or above	Distinction
70–79%	High Pass
50–69%	Pass (Low Pass = 50%)
49% or below	Fail

To qualify for the MA, students must attain the 50% threshold mark on both the coursework average, and on the final project average mark. An overall final mark is then calculated as the weighted average of coursework and Dissertation/Design Thesis. Large differences (of more than 10 percentage points) in the marking of the assessors are moderated by the Programme Head or an appointed assessor from the Programme staff when necessary.

## Grading Outcomes and Criteria

**Distinction:** Demonstrates an exceptional level of achievement overall, significantly exceeding the assessment criteria required to attain a Pass. The submission is complete under the requirements of the brief set. Coherence of thought is expressed throughout the work, with an exhaustive appreciation of topic and a rigorous application of critical reflection and insight. Developmental and final work is documented in a highly effective manner in a well-structured and skilfully presented submission.

**High Pass:** Demonstrates a high level of achievement overall, exceeding the assessment criteria required to attain a Pass. The submission is complete under the requirements of the brief set. Coherence of thought is articulated throughout the work, with a comprehensive appreciation of topic and a thorough application of critical reflection and insight. Developmental and final work is documented clearly in a coherently structured and well-presented submission.

**Pass:** Demonstrates a good level of achievement overall, meeting all aspects of the assessment criteria required to attain a Pass. The submission is complete under the requirements of the brief set. Coherence of thought is evidenced throughout the work, with an appreciation of topic and an appropriate level of critical reflection and insight. Developmental and final work is documented clearly in a suitably presented submission.

**Low Pass:** Work attaining the standard of Pass, but which has previously been assessed as Fail and/or has been submitted after the advertised date/time. Low Pass is capped at 50%.

**Fail:** Unsatisfactory level of achievement overall, which fails to meet all aspects of the assessment criteria required to attain a Pass. The submission is incomplete under the requirements of the brief set. The work is assessed as being incoherent, demonstrating little appreciation of topic, development or effort. The submission is insufficient in quantity and demonstrates a lack of engagement. An appropriate level of critical reflection and insight is not evidenced. Developmental and final work is not documented to an appropriate level of clarity, or presented to a suitable standard. This assessment is also the automatic result of failure to meet minimum attendance requirements. A submission receiving a Fail assessment can only achieve a Low Pass outcome upon successful resubmission. Students who have no further opportunity to undertake repeat studies are asked to leave the School.

## 2.5 AWARD CLASSIFICATION

The MA degree is awarded as either:

- A pass.
- A 'Distinction' when the overall final mark is 80% or higher.

Other grading from coursework is registered in the School's database and is available on transcripts but do not appear on certificates.

## 2.6 AA MASTERS TO PhD PATHWAY

Upon successful completion of Master's study, graduates from the MA, MSc, PG MArch, MFA and Taught MPhil programmes are given the opportunity to develop their Master's thesis into a proposal to apply for the AA PhD programme. Applications to the PhD through this pathway can be considered for commencement in the academic year immediately after the student's graduation from their Master's programme.

## 2.7 LEARNING SUPPORT

Every student has continuous access to a design studio with storage space, along with access to all of the AA School's facilities at Bedford Square in London and in Hooke Park, Dorset. Introductory sessions are provided by the relevant academic resources departments at the beginning of the academic year to all students.

On-site resources at Bedford Square include a large wood and metal workshop, a model making workshop for materials such as clay and plastics, a digital prototyping lab, an audio-visual lab, a digital photography studio, an IT lab with both Mac and PCs, a drawing materials and print shop, the AA bookshop, AA library and AA archives. The AA also has its own bar and restaurant at Bedford Square.

Hooke Park in Dorset is the AA's satellite campus that hosts short residential workshops for visiting groups of students from throughout the school. Hooke Park is a 150-hectare working forest inside that provides the primary source of timber for student-led construction projects and also has large workshops, an IT lab, catering facilities and accommodation for students visiting from London.

The AA Writing Centre supports students in the development of their written communication skills and helps to strengthen reading, critical research and creative writing capabilities across all programmes and year groups.

AA Wellbeing offers students confidential, one-to-one wellbeing support and workshops. The team is available to explore students concerns, anxieties and emotional difficulties to support their wellbeing and academic progression. Difficulties may include the effects of bereavement, loss, lack of confidence, mood regulation, relationship difficulties or managing mental health.

The AA's London based Public Programme is an extensive series of public events dedicated to contemporary architectural culture: exhibitions, members' events, lectures, seminars and conferences, along with regular book launches hosted by the AA bookshop. Evening lectures are available online to view at Hooke Park. A weekly published school events lists is published through the communications studio.

School-wide facilities and resources are described in more details on the [AA Website](#).



## SECTION 3:

# MA IN CONSERVATION AND REUSE

### 3.1 PROGRAMME INTRODUCTION

Human capacity for making is incredibly diverse and both reflects the fundamental structures of society and contributes to their formation. There is a reciprocal relationship between fabrication and prevailing ideas about aesthetics, economy, politics, religion, and technology. As a result, all objects are embedded in 'spheres of implication' and are entangled in the networks of people and concepts that shaped them. Understanding existing things, appreciating their genesis in all its complexity, analysing their value, and respecting their significance, is at the core of the programme. However, this is not only an intellectual exercise, and the programme aims to forge practitioners who are able to work in existing situations, make good judgements, and bring about change with precision, optimism, and grace.

How does the programme work?

Through a series of seminars, lectures, classes, clinics and workshops, students will become familiar with the history of conservation – of buildings, landscapes, objects and environments – and fluent in the underlying theoretical frameworks. Students are encouraged to be sceptical of conventional narratives around materials and technique and to develop their own understandings of construction as part of social and cultural networks. Expertise and heightened sensitivities are required to work well with existing situations and students are supported to learn about good examples of reuse and to acquire practical skills. The programme explores future-orientated practice, speculating on how regulatory frameworks, commercial attitudes, and practical actions should be transformed under the pressure of climate change and biodiversity loss. At every step, students are prompted to recognise and understand normative practice, to analyse such norms, and to be critical of conventional expectations. The hope is that this will broaden their competence, extend their ways of thinking, and potentially transform their practice.

What is the approach?

This is not a narrow conservation skills course or a heritage studies programme, although it contains elements of both. Conservation practice can be rigorous, based on deep understandings, and sensitive to circumstance and significance. The programme respects work of this kind and explores how it can be applied to reuse projects beyond canonical architectural settings. However, conservation practice can also be dogmatic, procedural and narrow – focused on artefacts rather than processes, on stasis rather than flourishing, fettered by history rather than inspired by it. To counter this, the programme also seeks to transplant the lively, intuitive and optimistic spirit of some reuse projects to the practice of conservation. Good practice requires skills, tenacity, independence and rigour – range and depth. The approach to learning reflects these needs being both varied and intense. Students have the opportunity to dive deep into their own fascinations even as the course helps them orientate themselves in a complex and wide-ranging intellectual and practical landscape.

Who teaches the programme?

The programme bridges between the academy and practice. Teaching will draw on the diverse staff at the AA with their wide-ranging academic and research activities. One of the defining characteristics of the course is its range and the resulting diversity of external contributors. Individual seminars are delivered by specialists with expertise in particular topics and are grouped thematically within modules. Unlike more conventional academic courses, the programme is organised as a smorgasbord, introducing students to a variety of academics and practitioners and encouraging them, through their assessments, to develop their own interests and identify their own role models. Experts and craftspeople both from within the AA and from outside will lead the delivery of practical skills workshops and provide a technical education. Experienced practitioners will be invited to describe their approaches and to reflect on the strengths and shortcomings of completed projects.

### 3.2 AIMS

Conservation is in the title of the programme and can be a problematic term for many architects who associate it with conservatism or understand it to mean preservation, restoration, or stasis. For radical practitioners – who see a pressing need for change – conservation might seem like the wrong path. However, underpinning the programme is a belief that conservation is the directing of continuity and change, that such change must emerge from a nuanced understanding of the world as it is, and that this should embolden practitioners rather than restrict them. The programme covers both the ethics of change, and the technical expertise required to carry it out. It aims to cultivate practical skills and unorthodox forms of practice while also nourishing the historical sense.

There is a growing interest in reuse in direct response to concerns about the environmental impacts of new construction. This sudden suspicion of new build, and reluctance to demolish, is both overdue and strangely familiar to anyone acquainted with architectural practice before the twentieth century. Gardeners might find this new sensitivity ironic because they have always worked with existing circumstances, leveraged found advantages, anticipated change over time, and understood that radical transformation can start in humble ways. The programme sides with the gardeners and promotes a critical approach. Is change necessary? How much change is necessary? How could existing conditions be adapted to a new lifeworld? How might time become an ally? How should practitioners act ethically in a wider capitalist system still fixated on growth?

### 3.3 LEARNING OUTCOMES

<b>INTENDED LEARNING OUTCOMES: MA in Conservation and Reuse; FHEQ LEVEL 7</b>	
<b>Learning Outcomes 'LO'</b>	Aligned to the Framework for Higher Education Qualifications (FHEQ) and QAA Subject Benchmark (Architecture), on successful completion of the PGDip in Conservation and Reuse students will be able to:
<b>A</b>	<b>Knowledge and Understanding</b>
A1	Knowledge: A systematic understanding of knowledge across conservation and reuse of architecture, landscapes, and situations, and a critical awareness of current problems and/or insights at the forefront of related scholarship and professional practice.
A2	Ethics: An awareness of and ability to manage the implications of ethical issues.
A3	Method: A comprehensive understanding of techniques and methodologies applicable to their own research and advanced scholarship.
<b>B</b>	<b>Cognitive and Intellectual Skills (Generic)</b>
B1	Analysis: The ability to analyse complex issues both systematically and creatively, making sound judgements in the absence of complete data or in the context of incomplete or contradictory areas of knowledge.
B2	Synthesis: The ability to apply knowledge in an original manner, together with a practical understanding of how established techniques of research and enquiry are used to create and interpret knowledge in the discipline.
B3	Evaluation: A conceptual understanding enabling the critical evaluation of current research, advanced scholarship, and methodologies, especially in the disciplines of conservation and reuse of architecture, landscapes, and situations; and the ability to develop critiques of them and, where appropriate, to propose new hypotheses.
B4	Application: The capacity for self-direction and originality in tackling and solving problems
<b>C</b>	<b>Practical and Professional Skills (Subject Specific)</b>
C1	Application of Skills: The capacity for decision-making in complex and unpredictable situations, exercising initiative and personal responsibility with an awareness of good practice.
C2	Technical Skills: The ability to develop new technical skills to a high level.
<b>D</b>	<b>Key and Transferable Skills (Generic)</b>
D1	Learning: The capacity for independent learning required for continuing professional development, using the full range of learning resources. When applicable, the ability to work effectively within a group as leader or member and the skills to manage conflict effectively.
D2	Self-evaluation: The ability to critically reflect on their own and others' learning in order to improve their practice
D3	Management: The ability to competently and autonomously plan and undertake research
D4	Communication: The ability to communicate research and conclusions clearly to specialist and non-specialist audiences

### 3.4 ASSESSMENT

#### Assessment Mechanisms

All submissions are assessed and marked by two or more members of the programme's regular academic staff and confirmed by the Internal Assessment Committee. Student work is then reviewed by the PGDip external examiners, whose role is to ensure fair and objective marking and the maintenance of high academic standards across the School's PGDip programmes. The PGDip Examination Board has the responsibility for confirming the final marking of all submitted work.

Late submissions are penalised in line with AA School policy, work submitted up to seven days after the deadline will be marked and 10 marks (on a scale of 100) will be deducted for that element, for each calendar day of lateness incurred. Any piece of work submitted 7 or more days after the deadline will not be assessed and assigned a mark of 0, unless the student submits personal circumstances and these are accepted. Mitigating circumstances for late submissions are considered as detailed in the AA Academic Regulations.

#### Assessment Criteria

All learning outcomes must be met in order to achieve a pass overall. The assessment of submitted work is based on the following overall assessment, in addition to specific ones given for each module. Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:

#### HISTORY AND THEORY:

##### Research and knowledge acquirement

Research into the chosen area of study is independently undertaken, demonstrating a comprehensive understanding and critical awareness of the relevant social, political, historical, theoretical, economic, environmental and/or ethical contexts, concepts, ideas and/or precedents at the forefront of the discipline, being addressed through systematic enquiry.

##### Approach and development

The work submitted demonstrates an inventive and original approach to the consolidation and development of research, with a consistent process of synthesising acquired knowledge is evidenced in the work. The structures, methods and/or tools utilised in the production of the work demonstrate initiative, self-directed learning, the ability to work in a group where necessary, and the skills to make complex decisions.

##### Argument and communication

The work demonstrates the ability to devise and sustain complex arguments, contextualised effectively in a wider field of relevant ideas with a critical position determined. Conclusions and/or reflections are well executed, with good judgement shown in the absence of complete data. Written and visual communication skills are evidenced to a high standard throughout, and the work demonstrates the abilities developed to undertake further research.

#### TECHNOLOGY:

##### Context and analysis

The work demonstrates a systematic understanding and critical awareness of relevant contextual factors such as site conditions, social, political, historical, economic, environmental and ethical issues that influence the technical strategy developed in the project and its overall impact on the climate where necessary. A range of critical precedents, methodologies, practices and/or tools at the forefront of the discipline are investigated to inform the environmental and technical parameters of the brief.

##### Resolution and communication

The work demonstrates the ability to analyse and refine technical concepts, communicating sound judgements and a critical understanding of the implications of technical design decisions at a range of scales over the lifecycle of the project. Through resolution, the project addresses the aesthetic, programmatic and functional requirements of the brief. The work is structured and organised effectively and communicated through advanced visual, verbal and written communication techniques.

**PROFESSIONAL PRACTICE:****Knowledge acquirement**

The work analyses and reflects upon developments and insights at the forefront of the profession of architecture. Relevant contextual information and/or precedents are critically evaluated in order to inform the parameters of an appropriately clear and complete representation of the subject matter.

**Integration and synthesis**

The work demonstrates the ability to work independently and in a group where necessary, integrating and synthesising contextual information and acquired knowledge through a systematic method, evidencing self-direction, originality and the ability to respond critically to the subject matter.

**Clarity of communication**

The work elucidates concepts, facts and opinions in an analytical manner, evidencing the ability to construct and maintain a critical position. The work is structured and organised effectively, demonstrating good use of written and visual communication skills and the independent learning ability required for continuing professional development.

**6.5 CREDIT FRAMEWORK**

Term	Course Title	Credits
1 (FT) 1 (PT)	Core Module 1: Introduction to history, theory and ethics of conservation and reuse	20
2 (FT) 6 (PT)	Core Module 2: Value and contemporary issues in conservation and reuse	20
1 (FT) 5 (PT)	Core Module 3: Comparative construction and carbon awareness	20
2 (FT) 2 (PT)	Core Module 4: Understanding, assessing and changing existing things	20
3 (FT) 7 (PT)	Core Module 5: Circularity, reuse and practical skills	20
3 (FT) 3 (PT)	Core Module 6: Future-orientated practice	20
1-4 (FT) 1-8 (PT)	Core Studio/Thesis: Module 7: Design Thesis	60

**6.6 TEACHING AND LEARNING METHODS****Module structure**

Modules 1, 2, 3, and 4 are principally taught through a seminar structure. The syllabus for each module is both deep and wide and has been divided between *intensive* seminars - which teach critical content and require discussion of the concepts to make sure they are properly understood - and more straightforward *extensive* class content. These modules are each taught within a term.

Module 5 is also taught through a seminar structure with both *intensive* and *extensive* class content.

However, although the content is concentrated in term 3 (FT) and term 7 (PT) workshops appear throughout the year and will be delivered at Hooke Park.

Module 6 is divided into three parts - Law, Procurement and Expanded Modes of Practice. Law and Procurement are taught in term 3, in similar ways to modules 1-4, but Expanded Modes of Practice is offered throughout terms 1, 2, and 3, providing opportunities for early cross-pollination between classroom-taught subjects and everyday practice.

Fundamental to the MA is integrated design teaching, and Module 7 (Design) runs as a red thread throughout the course, beginning with the selection of a situation and initial design research actions and culminating with a completed *design thesis* in term 4 (FT) or term 8 (PT). Approximately every four weeks, the programme contains *design landmarks* where students are expected to present and discuss their emerging design work in response to specific themes or methods. To support these events, Module 7 offers a series of skills classes tailored to the themes of the *design landmarks*.

## Timetable

For a full-time student, there are typically two teaching days per week in the first three terms, for a part-time student, one teaching day per week in terms 1-3 with additional design classes on a second day, and one teaching day per week in terms 5-7. A typical teaching day is organised in the following way:

09.00	<i>Intensive seminar</i>
10.30	Break
11.00	<i>Intensive seminar discussion</i>
12.30	Lunch
13.30	<i>Extensive class</i>
15.00	Break
15.30	Visit/skills workshop/one-to-one feedback/module 6 content
17.00	Finish

The breaks are important because they provide an opportunity for students to compare notes and consult staff informally. Elements of Modules 5, 6 and 7 will appear throughout the year. The structure of teaching days in the summer (term 4 and term 8) is different with all students attending one day per week.

## Scope

### Modules 1, 2, 3, 4, and 5

In the classroom, some content will be delivered by staff and some content will be prepared and delivered by students. This will take the form of conventional presentations but also round-table dialogue, fireside chats, fishbowl discussion groups, think-pair-share events, and other non-performative participation. Outside the classroom, we will visit sites, situations, and practices. We will see conservation and reuse work underway – in museums, libraries, archaeological digs, and construction sites. Each term, students will visit Hooke Park, as part of Module 5, to develop practical skills and to explore techniques for documenting and caring for some unusual twentieth-century buildings. Part-time students are only *required* to visit Hooke Park in year 2 of their studies when module 5 is assessed. However, they will also be invited to participate in year 1.

### Module 7

Learning is structured around four-weekly *design milestones*, with different emphases, that blend proposition and intuition with research and analysis from the very start of the course. The *design milestones* represent objectives that the student will define in dialogue with the staff. There is scope to customise these milestones to suit the nature of the individual *design thesis*. The part-time timetable follows a similar pattern of design milestones and assessment tasks but at a different tempo.

To support students to reach the *design milestones*, teaching sessions include individual and group tutorials, skills building workshops, and clinics. Module 7 intensifies in term 4 (FT) and in terms 4 and 8 (PT) as the student dedicates the summer(s) to developing and eventually completing the *design thesis*.

### Module 6

Sessions will include a combination of lectures, practice talks, in-class conversations with practitioners, and site visits to studios, offices and projects. This includes both traditional and radical approaches to help students imagine a range of ways to bring about change. In term 1, The focus is on traditional modes of practice as background to the existing situation. In term 2, learning is focused on progressive reuse practices. Term 3 concentrates on justice and involves activist practitioners.

## Assessment

Modules 1, 2, 3, and 4 are each assessed by the submission of a single *enquiry* prepared by the student. The *enquiry* can be a stand-alone piece of work, or it can be connected to design Module 7 and contribute to the intellectual underpinning of the *design thesis*. Some students might prepare stand-alone *enquiries* and go on to complete a *design thesis* that is not directly connected to any of this research. Other students might understand some, or all, of their *enquiries* as contributing to, and forming a scaffolding for, their *design thesis*. The course structure is designed to be sufficiently open to allow a spectrum of approaches. For each module, academic staff will give students a choice of *suggested topics* and formats for their *enquiry* which could include a conventional written essay, annotated drawings or models, a photographic essay, a report etc. Alternatively, instead of choosing from the *suggested topics*, students can devise their own self-directed *enquiry* provided the topic is discussed and agreed in advance with teaching staff and that it meets the following requirements:

The *enquiry* has an explicit research question  
The *enquiry* will embody robust intellectual significance  
The *enquiry* has a clear and rigorous method

All *enquiries* are limited to 5,000 words or equivalent. Students who want to pursue self-directed *enquiries* must gain approval for their research proposals and evidence how the proposed work is equivalent to the *suggested topics*. There is latitude for teaching staff to change the *suggested topics* from module to module and from year to year.

Each of the first four modules runs within one term. Students must EITHER confirm their choice from the *suggested topics*, OR put forward a self-directed research proposal, by the end of the sixth week of term (although they can decide earlier). Students who suggest a self-directed *enquiry* will receive approval or rejection two weeks after they submit their proposal. If their proposal is rejected, they will have nominated a *suggested topic* as a fallback. The completed *enquiry* must be submitted in the first week of the following term. This will mean students have approximately eight weeks to complete their *enquiries* for Modules 1, 2, 3, and 4.

Assessment of Modules 5 and 6 follows the same principles but with two changes. Firstly, each module requires an *essay(s)* totalling 3,000 words or equivalent. Secondly, the subject of the *essays* must be chosen from the list of *suggested topics* and formats put forward by the teaching team. There is less time in terms **3 and 7** and the changes to the assessment method reflect both the timetable, the content of these modules, and the emerging focus on the *design thesis*.

Module 7 is structured around *design milestones* and MA students will present research approximately every four weeks from the start of the course, but this work is not assessed directly. Instead, there are three key assessment tasks. The first, at the end of term 1 (FT) or term 4 (PT), is the *outline research proposal* in which the student seeks agreement, in principle, from the staff to the proposed *design thesis*. The content of the *outline research proposal* will include material prepared in reaching the *design milestones*. While it's compulsory to submit an *outline research proposal*, this piece of work is not graded, does not attract credits, and students can reconsider their research proposal once they are further into the programme. The second task, at the end of term 2 (FT) or term 6 (PT), is the *final research proposal* which will a) describe the proposed *design thesis* in detail, b) set out the research landscape in which it sits, and c) go before an ethics committee for approval. The final assessment is based on the completed *design thesis*, submitted before the one-year (full-time) or two-year (part-time) anniversary of starting the course.

Part-time students will participate in module 7 in both years but will only be required to make formal submissions in the second year of study. They will benefit from having completed more of the taught courses before committing to a thesis. However, in the first year of study, they need to complete 50% of the work required for the module and what they produce will become either the first chapter of a larger thesis, or act as a prototypical project which is redefined and developed in year 2.

### 3.7 COURSES

TITLE CORE MODULE 1 – INTRODUCTION TO HISTORY, THEORY, AND ETHICS OF CONSERVATION AND REUSE			
Level	FHEQ Level 7	Status	Compulsory
Teaching Staff	Rod Heyes, Amandine Kastler, and Amy Grounsell	Term	1(FT), 1(PT)
Learning Methods	Lectures, seminars, tutorials clinics, self-directed learning	Credits	20
		Workload	200 hours study, inclusive of teaching contact: 60 hours teaching/ 140 hours self-directed study

### Synopsis

The history of working with existing things is fascinating as different practical and conceptual approaches have developed in different cultural and historical situations. These approaches have often combined prevailing cultural attitudes with narratives about identity, sometimes crystallising around the nation state. Traditions have been invented, often in opposition to custom and quotidian habits, and then defended through investment of time and energy in selected material culture. The module draws upon the history of ideas and theories surrounding conservation of art, architecture, and ecology and adopts a comparative approach, contrasting attitudes in different places and at different times. There is a burden on practitioners to interpret history with integrity and precision – and with a sophisticated theoretical grounding – as a reliable basis for decision making around change. The second half of the module focuses on ethics in two ways. Firstly, through exploring how hegemonic groups have built narratives around value that can be challenged. Secondly, in a series of cautionary tales that explore how abstractions, desires, or ignorance in one place can produce damage, exploitation, and injustice in another.

### Aims

The aim of the module is to provide students with a history of the way material culture has been valued differently in western and non-western contexts. On completion of the module, students should be familiar with key theoretical ideas in practice and be able to make comparisons across time and space. They should be familiar with, and critical of, the ideas and conceptual frameworks that surround different aspects of material culture. Students should be capable of comparing and conceptually cross-fertilising between museography, archaeology, and architectural practice. The module also aims to locate conservation practice in wider dialogues about rights, power and identity. Finally, students will explore how tangible and intangible culture carries the residue of past injustices and how to acknowledge this in full while continuing to practice.

### Content

The following syllabus gives examples of the nature of content students can expect to encounter on the course. The precise topics may change according to the availability of lecturers and developing research interests.

#### 1.1. Academic Tools I

- 1.1.1. **Epistemology and justified belief.** Classification structures, content and the use of libraries. The importance of supporting arguments and understanding bias. A range of sources and their academic value. Plagiarism and academic misconduct. Writing, reasoning and constructing arguments.



- 1.1.2. **Archives and *thick* description.** Archives not only shape our group and individual identities, but they also serve to construct our histories, frame our present and create our futures. This lecture will reflect upon memory, identity and the ‘archival impulse’, looking critically at archival structures and processes, and the ways in which these impact upon architectural history, theory and practice.
- 1.1.3. **Forms of writing, forms of speaking.** Writing and value. Referencing, essays and dissertations. Reading and bibliographical practice. Writing as a design process – the space of the page. Case studies in different forms of writing. Advocacy and oracy.
- 1.2. **History and theory of conservation**
  - 1.2.1. **Terms of engagement.** This seminar aims to survey the terms used in architectural practice, nature conservation and art conservation, explore how official organisations have chosen to define words like authenticity, integrity and heritage, and ask how we might usefully redefine them.
  - 1.2.2. **Conservation and reuse from diverse cultural perspectives.** The concept of conservation, its origins and development over time, and the limits of the term’s intercultural translatability. The cultural specificity of language and how this complicates or empowers conservation and reuse.
  - 1.2.3. **The Anthropocosmic.** Heian Japan and impermanence, relationships to nature and somatic practice. Muromachi period Japan, coexistence of past and present, extreme asceticism. Relationships in the past to cultures of the distant past.
  - 1.2.4. **Humanism, modes of time and conservation.** Alberti and humanist approaches to time, space and nature. Treatment of buildings in the fifteenth and sixteenth century. Early restoration of classical monuments.
  - 1.2.5. **Is that the right way up?** A workshop to explore antiquarianism, the use and understanding of historic design components, and their deployment in the evolution of architecture and design.
  - 1.2.6. **Viollet-le-Duc and the institution of restoration.** Attitudes to the past in France during the revolution, dechristianisation and the nationalisation of church property. The role of *Inspecteur Général des Monuments*, Prosper Mérimée, Eugène Viollet-le-Duc and the *Dictionnaire raisonné*. Viollet’s contribution to the theory and practice of conservation and restoration and its ongoing legacy in France.
  - 1.2.7. **From Ecology to Crisis and Redemption.** The historic interpretation of planned, cultivated and ‘natural’ landscapes, particularly in the USA.
  - 1.2.8. **The city and the monument: German and Italian conservation discourse c.1890-1930.** Debates about conservation, modernisation and urban design In Central Europe and Italy. Sitte, Riegl, Giovannoni and Fischer. Resistance to emerging binaries of restoration vs. conservation and conservationism vs. Modernism.
  - 1.2.9. **Hozen, satoyama and mottainai.** Permanence and impermanence in contemporary Japanese conservation practice. Memory, territory, and intangible heritage.
- 1.3. **Ethics, identity, heritage, and conservation**
  - 1.3.1. **Values theory and conservation as design.** Values theory – or values-based conservation models – occupies the center of theoretical discourse in conservation. It has developed into robust, critical, adaptable, as well as practical models, helping build communities-of-practice around conservation and heritage issues.
  - 1.3.2. **Census, Map, Museum: Constructing the Cultural Gaze, from Experts to Exhibitions.** How techniques of enumeration, representation, and organisation constitute regimes of power that shape ideological understandings of artifacts, territories, and people.
  - 1.3.3. **Gaia’s Prehistory: Rethinking Ecology, Environment, and Political Space.** The conceptual roots of ecology, environment, ecosystems, and climate. The emergence of ecology as the ‘economy of

nature', a science concerned not only with organisms and their environments, but also with systems of interrelation, perception, and co-dependence.

- 1.3.4. **Sites of Conscience.** How forms of memory, remembrance and memorial can be both action in themselves and lead to action and change.
- 1.3.5. **Modernism, Identity, and the Politics of Moroccan Architecture.** This seminar will explore the contested relationship between architecture, identity, and political power using post-independence Morocco as a case study.
- 1.4. **History and politics of extraction and exploitation**
  - 1.4.1. **Decolonial design review.** This seminar will tackle some of the epistemic and fundamental challenges decolonial praxis levels at 'heritage' and 'conservation.'
  - 1.4.2. **Queering conservation.** This seminar explores how sustainable building practices, particularly adaptive reuse and material conservation, can be understood through a gendered lens.
  - 1.4.3. **Ivory, rubber, timber and metals.** European behaviour in Africa and systematic injustice.
  - 1.4.4. **The transformation of landownership and use in Britain.** The transformation of land use and ownership during the Enlightenment into the nineteenth century, consequences for people who lived and worked on the land, and legacies we face today.
  - 1.4.5. **Reciprocal landscapes.** An exploration of materials - their provenance, ecology, life-cycles, and human-relationships – and how this can bring insights to the study of built environment.

## Learning Outcomes

At the end of the course, students will be able to demonstrate:

- Knowledge: A systematic understanding of knowledge across conservation and reuse of architecture, landscapes, and situations, and a critical awareness of current problems and/or insights at the forefront of related scholarship and professional practice.
- Ethics: An awareness of and ability to manage the implications of ethical issues.
- Method: A comprehensive understanding of techniques and methods applicable to their own research and advanced scholarship
- Synthesis: The ability to apply knowledge in an original manner, together with a practical understanding of how established techniques of research and enquiry are used to create and interpret knowledge in the discipline
- Evaluation: A conceptual understanding enabling the critical evaluation of current research, advanced scholarship, and methodologies, especially in the disciplines of conservation and reuse of architecture, landscapes, and situations; and the ability to develop critiques of them and, where appropriate, to propose new hypotheses.
- Self-evaluation: The ability to critically reflect on their own and others' learning in order to improve their practice
- Management: The ability to competently and autonomously plan and undertake research
- Communication: The ability to communicate research and conclusions clearly to specialist and non-specialist audiences

## Submission

- A 5,000 word (or equivalent) *enquiry*

## Assessment Methods

The module is assessed by the submission of a single *enquiry* prepared by the student. Academic staff will provide a list of *suggested topics* and formats which could include a conventional written essay, annotated drawings or models, a photographic essay, a report etc. Alternatively, instead of choosing from the *suggested*

*topics*, students can devise their own self-directed *enquiry* provided the topic is discussed and agreed in advance with teaching staff and that it meets the following requirements:

The *enquiry* has an explicit research question

The *enquiry* will embody robust intellectual significance

The *enquiry* has a clear and rigorous method

All *enquiries* are limited to 5,000 words or equivalent. Students who want to pursue self-directed *enquiries* must gain approval for their research proposals and evidence how the proposed work is equivalent to the *suggested topics*.

Students must EITHER confirm their choice from the *suggested topics*, OR put forward a self-directed research proposal, by the end of the sixth week of term (although they can decide earlier). Students who suggest a self-directed *enquiry* will receive approval or rejection two weeks after they submit their proposal. If their proposal is rejected, they will have nominated a *suggested topic* as a fallback. The completed *enquiry* must be submitted in the first week of the following term. This means students have approximately eight weeks to complete their *enquiries* for Module 1.

Students will present their proposed research to their peers in 'round table' sessions that are not assessed. Preparing a submission is primarily an opportunity to research independently outside the classroom, find out more, crystallise ideas, critically reflect, and refine our understanding. The *enquiry* for M1 can be submitted in draft for formative assessment before the final deadline. This provides students an opportunity to refresh their academic writing skills, respond to criticism, and hone their submission. The finalised *enquiry* must be submitted for summative assessment in the first week of the following term. It will be double marked and reviewed by external examiners in line with the AA's standard assessment procedures.

## Assessment Criteria

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

### History and Theory

#### Research and knowledge acquisition

Research into the chosen area of study is independently undertaken, demonstrating a comprehensive understanding and critical awareness of the relevant social, political, historical, theoretical, economic, environmental and/or ethical contexts, concepts, ideas and/or precedents at the forefront of the discipline, being addressed through systematic enquiry.

#### Approach and development

The work submitted demonstrates an inventive and original approach to the consolidation and development of research, with a consistent process of synthesising acquired knowledge is evidenced in the work. The structures, methods and/or tools utilised in the production of the work demonstrate initiative, self-directed learning, the ability to work in a group where necessary, and the skills to make complex decisions.

#### Argument and communication

The work demonstrates the ability to devise and sustain complex arguments, contextualised effectively in a wider field of relevant ideas with a critical position determined. Conclusions and/or reflections are well executed, with good judgement shown in the absence of complete data. Written and visual communication skills are evidenced to a high standard throughout, and the work demonstrates the abilities developed to undertake further research.

TITLE CORE MODULE 2 – VALUE AND CONTEMPORARY PROBLEMS IN CONSERVATION AND REUSE			
Level	FHEQ Level 7	Status	Compulsory
Teaching Staff	Rod Heyes, Amandine Kastler, and Amy Grounsell	Term	2(FT), 5(PT)
Learning Methods	Lectures, seminars, tutorials clinics, self-directed learning	Credits	20
		Workload	200 hours study, inclusive of teaching contact: 54 hours teaching/ 146 hours self-directed study

## Synopsis

Module 2 delves deep into questions of value and the choices that surround what existing things we should keep and how they should be treated. Value systems that privilege scarcity imply that the destruction of one example raises the value of the remaining and risk creating a Noah's museum of cultural artefacts – the last of their type. But it can't be right that everything, no matter how mundane, should be conserved with equal energy and enthusiasm, at all costs. The module explores the choices and categories that surround value judgements and orthodox ways of interpreting significance before asking whether the underlying frameworks are valid and coherent or in need of overhaul. Radical practice doesn't stay radical for long, and counter-cultural movements are discussed alongside the way they are routinely de-barbed and co-opted into the mainstream.

The module also tackles contemporary problems in working with existing things; where one set of values or imperatives conflicts with others. What happens when existing things stand in the way of rapid urbanisation? How should we behave when important cultural heritage embodies racist ideologies? Is it ethical to experiment in situations of high significance? Finally, the quality of decision-making surrounding value and significance is explored in case study projects from around the world. Who judged what should be valued? How was agreement reached about relative significance? How did this affect action on the ground? How might things have been different?

## Aims

Working with existing things is full of pitfalls and challenges. The module aims to familiarise students with key concepts in contemporary cultural theory and enable them to apply those concepts to directing continuity and change in complex situations. A heightened awareness of value systems will enable students to acknowledge and challenge their own preconceptions, both explicit and implicit. On completion of the course, students should be able to:

- recognise how judgements of value and significance underpin dialogue about existing things
- be transparent and dispassionate in their own judgements and rigorously evaluate others
- notice, contextualise, and critique intellectual fashions
- act decisively in complex and contested circumstances without sacrificing nuance

## Content

The following curriculum gives examples of the nature of content students can expect to encounter on the course. The precise topics may vary according to the availability of lecturers and their developing research interests.

## 2.1 Academic tools II

- 2.1.1 **Other-than human: Intelligence, Agency, Ethics and Rights.** The category of the ‘other-than-human’ unsettles entrenched divides between nature and culture, subject and object, autonomy and dependence. What does it mean to recognise fungi, bacteria, oceans, or landscapes as entities with agency and value? And how might this reshape conservation and reuse, where materials and land are not inert resources, but participants in living systems.
- 2.1.2 **Strange is Familiar is Strange: Ethnos, Graphos, and Tectus.** Methods and meanings for the practice of writing (graphos) culture (ethnos), towards revealing the memory and manifestation concealed (tectus, from tectum, ‘roof’) in buildings.

## 2.2 Counter-cultural movements

- 2.2.1 **Subversive women.** This seminar explores the pioneering work of Octavia Hill and Henrietta Barnett, two prominent figures in 19<sup>th</sup>- and early 20<sup>th</sup>-century social reform.
- 2.2.2 **An expanded field: the invention of Industrial Archaeology.** Exploring the emergence of living heritage and the pressure to include everyday practices in official conservation discourse. Industrial archaeology and conserving the quotidian.
- 2.2.3 **The Vietnam War, Counterculture, and the Rise of Environmentalism.** Counter-culture in the USA in the 1970s and the Whole Earth Catalog. Drop City.
- 2.2.4 **The Gaia Hypothesis: Habitability and the Symbiotic Planet.** Achille Mbembe, Lynn Margulis and James Lovelock. The Gaia Hypothesis and the concept of symbiosis as frameworks for rethinking habitability, planetary systems, and environmental governance amid climate breakdown and socio-ecological injustice.
- 2.2.5 **Tropicalismo: resistance in Brazil.** Helio Oiticica, Lygia Clark and Lina Bo Bardi. Subversions of the modernist canon, the importance to objects made by the poorest classes, body and space becoming tools for the creation of collectivism.

## 2.3 Paradoxes of value

- 2.3.1 **Authorised heritage discourse.** ‘The invention of tradition’ and the cultural politics of twentieth century attitudes to, and definitions of, heritage.
- 2.3.2 **History on the block.** The auctioning of estates, houses, rooms and facades. Spectacle, scandal and the construction of value. The transformative power of authorship, ownership, authentication, celebrity, heritage, historiography and canonisation.
- 2.3.3 **Reuse, release and ecocultural relations.** Alternatives to conventional conservation strategies in which processes of decay and renewal are selectively permitted and managed over time. Adaptive release, adaptive cycles and emerging practice.
- 2.3.4 **Time architecture and the lure of decay.** Theories and experience of time, toxic nostalgia, romanticism, ruin lust, and neglect. Ageing, toxicity, risk, and abandonment.
- 2.3.5 **Contested heritage: Destruction, Reconstruction, Erasure and Adaptation.** Why is material heritage targeted for destruction in conflicts? Meaning, authenticity and reconciliation in post-conflict reconstruction.
- 2.3.6 **Adaptive reuse and the myth of flexibility.** Programmatic indeterminism. Tension between architectural flexibility and the constraints of conservation practice. What if significance is embodied in a capacity for transience or mutability?

## 2.4 Contemporary problems in conservation and reuse

- 2.4.1 **Historic cities and urban conservation.** Growth of cities and the equivocal relationship to existing things of value.
- 2.4.2 **Colonial fictions.** The traces of colonialism held within existing buildings and dismantling the conservation frameworks that conceal and preserve these associations.
- 2.4.3 **Experimental preservation.** Cultural and political risk in transformation, alteration, and adjustment. Beyond technical considerations, what constitutes qualitative success?
- 2.4.4 **The difficult whole.** Contrast, continuity and incrementalism. Should intervention be identifiable or seamless? Does creating a new whole, obscure or devalue the existing? Does that matter?

## 2.5 Case Studies

- 2.5.1 **Ise Jingu – moving constants.** Shintoism, *tokowaka*, *Shikinen-sengû*, and the ship of Theseus.
- 2.5.2 **Palladian Villas in the Veneto and Hadrian's Villa.** Models of transformation. Landscape. Influence and borrowings.
- 2.5.3 **Shibam, Hadramaut and Mont-St Michel.** Hazardous narratives of progress.
- 2.5.4 **Great Mosque, Djenné and Notre Dame, Paris.** Successive layers of conservation and progressive loss of evidential value. *Crepissage*. Festival. Life and death.
- 2.5.5 **Coventry Cathedral and Dresden Cathedral.** The targeted erasure of cultural identity. Integration of the past and renewal. Ruination, reconstruction and forgetting.
- 2.5.6 **Muharrag, Bahrain and Chiado in Lisbon.** Using remnants of the past to reassert the continuity of place.

## Learning Outcomes

At the end of the course, students will be able to demonstrate:

- Knowledge: A systematic understanding of knowledge across conservation and reuse of architecture, landscapes, and situations, and a critical awareness of current problems and/or insights at the forefront of related scholarship and professional practice.
- Ethics: An awareness of and ability to manage the implications of ethical issues.
- Method: A comprehensive understanding of techniques and methods applicable to their own research and advanced scholarship
- Synthesis: The ability to apply knowledge in an original manner, together with a practical understanding of how established techniques of research and enquiry are used to create and interpret knowledge in the discipline
- Evaluation: A conceptual understanding enabling the critical evaluation of current research, advanced scholarship, and methodologies, especially in the disciplines of conservation and reuse of architecture, landscapes, and situations; and the ability to develop critiques of them and, where appropriate, to propose new hypotheses.
- Self-evaluation: The ability to critically reflect on their own and others' learning in order to improve their practice
- Management: The ability to competently and autonomously plan and undertake research
- Communication: The ability to communicate research and conclusions clearly to specialist and non-specialist audiences

## Submission

- A 5,000 word (or equivalent) *enquiry*

## Assessment Methods

The module is assessed by the submission of a single *enquiry* prepared by the student. Academic staff will provide a list of *suggested topics* and formats which could include a conventional written essay, annotated drawings or models, a photographic essay, a report etc. Alternatively, instead of choosing from the *suggested topics*, students can devise their own self-directed *enquiry* provided the topic is discussed and agreed in advance with teaching staff and that it meets the following requirements:

The *enquiry* has an explicit research question  
The *enquiry* will embody robust intellectual significance  
The *enquiry* has a clear and rigorous method

All *enquiries* are limited to 5,000 words or equivalent. Students who want to pursue self-directed *enquiries* must gain approval for their research proposals and evidence how the proposed work is equivalent to the *suggested topics*.

Students must EITHER confirm their choice from the *suggested topics*, OR put forward a self-directed research proposal, by the end of the sixth week of term (although they can decide earlier). Students who suggest a self-directed *enquiry* will receive approval or rejection two weeks after they submit their proposal. If their proposal is rejected, they will have nominated a *suggested topic* as a fallback. The completed *enquiry* must be submitted in the first week of the following term. This means students have approximately eight weeks to complete their *enquiries* for Module 2.

Students will present their proposed research to their peers in 'round table' sessions that are not assessed. Preparing a submission is primarily an opportunity to research independently outside the classroom, find out more, crystallise ideas, critically reflect, and refine our understanding. The final *enquiry* must be submitted for summative assessment in the first week of the following term. It will be double marked and reviewed by external examiners in line with the AA's standard assessment procedures.

## Assessment Criteria

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

### History and Theory

#### Research and knowledge acquisition

Research into the chosen area of study is independently undertaken, demonstrating a comprehensive understanding and critical awareness of the relevant social, political, historical, theoretical, economic, environmental and/or ethical contexts, concepts, ideas and/or precedents at the forefront of the discipline, being addressed through systematic enquiry.

#### Approach and development

The work submitted demonstrates an inventive and original approach to the consolidation and development of research, with a consistent process of synthesising acquired knowledge is evidenced in the work. The structures, methods and/or tools utilised in the production of the work demonstrate initiative, self-directed learning, the ability to work in a group where necessary, and the skills to make complex decisions.

#### Argument and communication

The work demonstrates the ability to devise and sustain complex arguments, contextualised effectively in a wider field of relevant ideas with a critical position determined. Conclusions and/or reflections are well executed, with good judgement shown in the absence of complete data. Written and visual communication skills are evidenced to a high standard throughout, and the work demonstrates the abilities developed to undertake further research.

<b>TITLE</b> <b>CORE MODULE 3 – COMPARATIVE CONSTRUCTION AND CARBON AWARENESS</b>			
Level	FHEQ Level 7	Status	Compulsory
Teaching Staff	Rod Heyes, Amandine Kastler, and Amy Grounsell	Term	1 (FT), 4 (PT)
Learning Methods	Lectures, seminars, tutorials clinics, self-directed learning	Credits	20
		Workload	200 hours study, inclusive of teaching contact: 50 hours teaching/ 150 hours self-directed study

## Synopsis

The module is fundamentally about construction, past and present, and the nature of technology and our attitudes to it. It is necessary for professionals to understand historic construction culture and how it relates to what we think of as mainstream technologies today. Architects should have a healthy scepticism of orthodoxies and be willing to challenge narratives surrounding obsolescence, technological progress, or supposed authenticity. The first part of the module compares construction technologies across time and space, exploring the nature of technology as both a practical tool and a social construct. It suggests that there are alternatives to the extractive and non-regenerative materials that have become dominant – some old technologies that can be put to new uses and some new technologies that need to be pioneered. The second part tackles carbon directly and consists of an introduction to building physics, operational and embodied carbon, and the application of low carbon technologies to existing situations. The module teases apart the ideologies that underscore contemporary practice in sustainability and asks whether we are sufficiently progressive. What happens when the actions required to conserve one situation conflict with the conservation of another, or where conservation at a small-scale, conflicts with the conservation of wider earth systems?

## Aims

To escape from the parochialism (of both time and space) that can limit imaginative design, students will be equipped to situate historic construction methods in a global context – seeing equivalences. The course describes phenomena in material culture and connects them to underlying ideas, circumstances and imperatives. The aim is to develop an appreciation of construction culture, past and present, to bring to light resonances between contemporary practice and traditional methods, and to recognise and challenge ideological constraints.

Contemporary interest in working with existing environments often pivots around operational and embodied carbon and the module aims to make students fluent and confident experts. Furthermore, current 'good practice' shifts slowly in response to research and hard-won consensus – while existential threats suggest our whole mode of political and socio-economic organisation are delinquent. Students are supported to understand this dissonance and formulate their own view.

## Content

The following curriculum gives examples of the nature of content students can expect to encounter on the course. The precise topics may vary according to the availability of lecturers and their developing research interests.



### 3.1. Academic tools III

- 3.1.1. **Bicycles, Bridges, Bush pumps: SCOT, Politics and Fluidity.** Do artefacts have politics? Can non-humans have agency? How is work delegated to designed objects? What's love got to do with it? A consideration of these questions through the lens of Science and Technology Studies (STS), with a view to gaining a set of critical theoretical sensibilities with which to approach comparative construction.

### 3.2. Comparative construction

- 3.2.1. **Human-plant-animal relationships.** The cultural, historical, and ecological significance of thatching across regions and centuries, examining how grasses, reeds, straw, and even seagrass have sheltered humans in all walks of life.
- 3.2.2. **The pervasiveness of wood.** A survey of different building types and different vernacular construction technologies in timber.
- 3.2.3. **Stav og Laft: Norwegian Timber Traditions.** Norwegian Laft construction, stave churches and traditional Norwegian typologies. Forms of construction and national identity - appropriation, reinterpretation, and adaptation.
- 3.2.4. **Technology, magic and folklore in Chinese carpentry knowledge.** Traditional Dougong carpentry, the *Lu Ban jing*, social change and the Forbidden City.
- 3.2.5. **Tradition and Change: the dynamics of medieval English timber buildings.** Skill, craft, practical learning and traditions of construction. Innovation in English building in the late thirteenth and fourteenth centuries. The grammar of carpentry.
- 3.2.6. **Vaulting ambition.** Cathedrals in France and England in the thirteenth and fourteen centuries. Expertise, status and roles. The social and economic conditions surrounding masonry construction and the working practices and means by which ideas and skills were transmitted in the Gothic period.
- 3.2.7. **Reclaiming Bamboo: From Tradition and Colonial Erasure to Green Architecture.** The socio-material history of bamboo, bamboo construction's precolonial applications, its decline during Spanish and American colonial rule, and its contemporary revival—and commodification—as a sustainable building material.
- 3.2.8. **Impossible stones.** Comparison of Inca, Tiahuanaco, and Ancient Greek lithic architectures. Worship, ceremony, ideology and masonry in elite societies.
- 3.2.9. **Brickwork and architectural terracotta 1200-1500.** Brick making across the globe. The making of architectural ceramics and the resulting forms of architectural output. The temples of Pagan, pagodas in China. and the rise of *Backsteingotik* in Northern Europe. Brickwork as a way of discussing how construction knowledge is transmitted across borders.
- 3.2.10. **The brick revolution 1500-1750.** Calamitous fires in the Middle Ages and Early Modern period. How early modern towns dealt with the problem of fire, regulation and urban architectural form. The rise in consumerism and how economic forces influence domestic architecture.
- 3.2.11. **Plaster and casting.** Islamic plaster mihrabs, processes of production, mobility of artisans and motifs in the medieval Iranian world. Itinerant *stuccatori* – training, social status and emulating nature in Modern Europe. Neoclassicism, Orientalism, Occidentalism - appropriation and simulation. Casting, carving and free work – lime and gypsum.
- 3.2.12. **Earth building techniques – A range of earth building techniques in Britain.** Suspicion of earth buildings, creeping marginalisation of earth building techniques and psychological barriers to formulating good practice. Tulou in China – defamiliarization and reinscription.
- 3.2.13. **Production technology through the history of tile making.** Understanding changes in tile making embodying social, economic, political and religious influences. Covering three separate tile making technologies, showing how they interrelate over time and support society, work and religion.

- 3.2.14. **Cast iron precursors and modern frames.** The earliest applications of cast iron at scale in China and challenges to the positioning of Coalbrookdale as the zenith of architectural and ornamental ironwork. The importance of colonialism in driving ‘success’ in Britain and Europe and the legacy that has created. Other centres of excellence.
- 3.2.15. **Unobserved, it becomes bold...the roofscape and modernity.** Iron, glass, lead and zinc. Labour relations and narratives of health, hygiene, and toxicity in the changing design of roofs in Paris in the long nineteenth century.
- 3.2.16. **Myth of modularity.** The twentieth-century fascination with modularity and prefabrication. Case studies of projects such as Neufert's Hausbaumaschine, Fuller's Dymaxion House, Habitat 67, and the Nakagin Capsule Tower. How modular systems promised flexibility, efficiency, and scalability, but often resulted in technical and cultural inflexibility.
- 3.3. Carbon awareness**
- 3.3.1. **People in the past weren't idiots.** Notions of environmental comfort and well-being in buildings, encompassing historical, physiological and cultural interpretations, which have directly and indirectly shaped architectural solutions around the world.
- 3.3.2. **An introduction to building physics.** How building physics can guide targeted strategies for conservation and reuse. The notion of passive performance as a design driver. What a building can deliver through its existing fabric, form and context before any energy is used.
- 3.3.3. **Sustainability v. conservation - a false dichotomy.** An examination of the tension between vernacular responses to climate and engineered systems. Case studies that value existing architectural resources and actual performance. How factors beyond the building envelope shape energy use, and the complexities of addressing them.
- 3.3.4. **Decarbonisation in practice.** Case studies of thermal remedial measures, modelling, benchmarking, user behaviour, decarbonised energy sources and monitoring. Utopianism, efficiency and the implications of a decarbonised future.

## Learning Outcomes

At the end of the course, students will be able to demonstrate:

- **Knowledge:** A systematic understanding of knowledge across conservation and reuse of architecture, landscapes, and situations, and a critical awareness of current problems and/or insights at the forefront of related scholarship and professional practice.
- **Ethics:** An awareness of and ability to manage the implications of ethical issues.
- **Method:** A comprehensive understanding of techniques and methods applicable to their own research and advanced scholarship
- **Synthesis:** The ability to apply knowledge in an original manner, together with a practical understanding of how established techniques of research and enquiry are used to create and interpret knowledge in the discipline
- **Evaluation:** A conceptual understanding enabling the critical evaluation of current research, advanced scholarship, and methodologies, especially in the disciplines of conservation and reuse of architecture, landscapes, and situations; and the ability to develop critiques of them and, where appropriate, to propose new hypotheses.
- **Application:** The capacity for self-direction and originality in tackling and solving problems
- **Application of Skills:** The capacity for decision-making in complex and unpredictable situations, exercising initiative and personal responsibility with an awareness of good practice.
- **Technical Skills:** The ability to develop new technical skills to a high level.
- **Learning:** The capacity for independent learning required for continuing professional development, using the full range of learning resources. When applicable, the ability to work effectively within a group as leader or member and the skills to manage conflict effectively.
- **Self-evaluation:** The ability to critically reflect on their own and others' learning in order to improve their practice
- **Management:** The ability to competently and autonomously plan and undertake research
- **Communication:** The ability to communicate research and conclusions clearly to specialist and non-specialist audiences

## Submission

- A 5,000 word (or equivalent) *enquiry*

## Assessment Methods

The module is assessed by the submission of a single *enquiry* prepared by the student. Academic staff will provide a list of *suggested topics* and formats which could include a conventional written essay, annotated drawings or models, a photographic essay, a report etc. Alternatively, instead of choosing from the *suggested topics*, students can devise their own self-directed *enquiry* provided the topic is discussed and agreed in advance with teaching staff and that it meets the following requirements:

The *enquiry* has an explicit research question  
The *enquiry* will embody robust intellectual significance  
The *enquiry* has a clear and rigorous method

All *enquiries* are limited to 5,000 words or equivalent. Students who want to pursue self-directed *enquiries* must gain approval for their research proposals and evidence how the proposed work is equivalent to the *suggested topics*.

Students must EITHER confirm their choice from the *suggested topics*, OR put forward a self-directed research proposal, by the end of the sixth week of term (although they can decide earlier). Students who suggest a self-directed *enquiry* will receive approval or rejection two weeks after they submit their proposal. If their proposal is rejected, they will have nominated a *suggested topic* as a fallback. The completed *enquiry* must be submitted in the first week of the following term. This means students have approximately eight weeks to complete their *enquiries* for Module 3.

Students will present their proposed research to their peers in 'round table' sessions that are not assessed. Preparing a submission is primarily an opportunity to research independently outside the classroom, find out more, crystallise ideas, critically reflect, and refine our understanding. The *enquiry* for M3 can be submitted in draft for formative assessment before the final deadline. This provides students an opportunity to refresh their academic writing skills, respond to criticism, and hone their submission. The finalised *enquiry* must be submitted for summative assessment in the first week of the following term. It will be double marked and reviewed by external examiners in line with the AA's standard assessment procedures.

## Assessment Criteria

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

### Technology

#### Context and analysis

The work demonstrates a systematic understanding and critical awareness of relevant contextual factors such as site conditions, social, political, historical, economic, environmental and ethical issues that have influenced technical decision making. A range of critical precedents, methodologies, practices and/or tools at the forefront of the discipline are investigated.

#### Resolution and communication

The work demonstrates the ability to analyse and refine technical concepts, communicating sound judgements and a critical understanding of the implications of technical design decisions at a range of scales. The work is structured and organised effectively and communicated through advanced visual, verbal and written communication techniques.

### History and Theory

#### Research and knowledge acquisition

Research into the chosen area of study is independently undertaken, demonstrating a comprehensive understanding and critical awareness of the relevant social, political, historical, theoretical, economic,

environmental and/or ethical contexts, concepts, ideas and/or precedents at the forefront of the discipline, being addressed through systematic enquiry.

### **Approach and development**

The work submitted demonstrates an inventive and original approach to the consolidation and development of research, with a consistent process of synthesising acquired knowledge is evidenced in the work. The structures, methods and/or tools utilised in the production of the work demonstrate initiative, self-directed learning, the ability to work in a group where necessary, and the skills to make complex decisions.

### **Argument and communication**

The work demonstrates the ability to devise and sustain complex arguments, contextualised effectively in a wider field of relevant ideas with a critical position determined. Conclusions and/or reflections are well executed, with good judgement shown in the absence of complete data. Written and visual communication skills are evidenced to a high standard throughout, and the work demonstrates the abilities developed to undertake further research.

### **Professional Practice**

#### **Knowledge acquisition**

The work analyses and reflects upon developments and insights at the forefront of the profession of conservation and reuse. Relevant contextual information and/or precedents are critically evaluated in order to inform the parameters of an appropriately clear and complete representation of the subject matter.

#### **Integration and synthesis**

The work demonstrates the ability to work independently and in a group where necessary, integrating and synthesising contextual information and acquired knowledge through a systematic method, evidencing self-direction, originality and the ability to respond critically to the subject matter.

#### **Clarity of communication**

The work elucidates concepts, facts and opinions in an analytical manner, evidencing the ability to construct and maintain a critical position. The work is structured and organised effectively, demonstrating good use of written and visual communication skills and the independent learning ability required for continuing professional development.

<b>TITLE</b> <b>CORE MODULE 4 – UNDERSTANDING, ASSESSING, AND CHANGING EXISTING THINGS</b>			
Level	FHEQ Level 7	Status	Compulsory
Teaching Staff	Rod Heyes, Amandine Kastler, and Amy Grounsell	Term	2 (FT), 2 (PT)
Learning Methods	Lectures, seminars, tutorials clinics, self-directed learning	Credits	20
		Workload	200 hours study, inclusive of teaching contact: 54 hours teaching/ 146 hours self-directed study

## Synopsis

Every example of material culture represents a snapshot of dominant norms, scientific discoveries, economic exigencies, personal ideas and inescapable practical constraints. While some places and things are well documented, practitioners are often faced with situations where there is no guidebook. The module explores what to do in these circumstances and how to elicit evidence from objects and sites. Every archaeologist knows that good choices about tools and techniques can profoundly influence observation and set research off on the right track. The module critically appraises different ways to gather evidence and asks students to balance the need for information with questions of utility, budget and ethics.

The second part of the module is concerned with assessing materials and assemblies, recognising failures and defects, and specifying appropriate methods of adaptation and repair. The history of conservation practice is filled with diligence and rational method but also with naivety, shortsightedness, and improvisation. Every situation is unique, and while experience is of enormous value, it can also lock practitioners onto a familiar course. Technical expertise and knowledge must be accompanied by a sceptical and open mindset if practice is to evolve and adapt to emerging needs.

## Aims

The aim of the module is to equip students with the capacity to combine observation, reasoning, and experience to understand and analyse existing circumstances. After completing the course, students will be familiar with contemporary techniques for probing material culture and able to prepare schemes for different forms of investigation. They will be able to fact find in rigorous ways at a desk, behind a computer, and in the field, and they will be capable of building a solid and diverse evidential foundation for decision-making about change.

Skill and bravery are required to think about existing structures from first principles and to challenge dogma or reflexive orthodoxies. The course will develop students' competence and confidence so that they can act (or not act) with clarity, humility, imagination and an independent spirit.

## Content

The following curriculum gives examples of the nature of content students can expect to encounter on the course. The precise topics may vary according to the availability of lecturers and their developing research interests.

#### 4.1. Anamnesis

- 4.1.1. **The art of noticing.** Evidence, deduction and reasoning in the practice of assessing existing situations. Siren narratives, mistakes and the perils of speculation. Techniques for assessing and communicating significance.
- 4.1.2. **Dimensional and condition surveys.** Purposeful and proportionate investigation of existing structures. How to measure, how to survey. Scanning and modelling existing buildings. Levels of detail and problems with excess data. Modelling, software, and exchange. Drone surveys. Roped access and steeple-jacking. Quinquennials.
- 4.1.3. **Understanding and controlling deterioration.** The environmental conditions in a building can be the greatest cause of deterioration both for the fabric as well as for collections and furnishings. Understanding how the building environment works and interacts with the historic materials is the key first step in designing effective long-term control measures.
- 4.1.4. **An archaeological sensibility.** The role of the archaeologist when adapting or restoring historic buildings. How do archaeologists ‘read’ the story of a building and tease apart its development through time, its age, previous forms, phases of construction, evidence for past uses, and how the landscape context of a building is key to appreciating its history.

#### 4.2. Construction technology: assessment, adaptation, and repair

- 4.2.1. **The nature and denaturing of timber in buildings.** The nature of wood as a biological material and how its properties translate to its use as a building material. The importance of species, sustainability, and the concept of durability. How those properties are exploited and degraded by biological decay organisms.
- 4.2.2. **Timber structures, how they perform and patterns of adaptation.** The structural performance of historic timber structures, historic modes of failure and adaptation and comparisons with modern engineered and saw cut timber and grading.
- 4.2.3. **The craft of traditional timber-frame and strategic approaches to conservation.** How traditional timber-framed structures were constructed and adapted. Effective conservation and reuse of timber structures, material properties and long term performance.
- 4.2.4. **Plaster conservation I.** Chronological design development of decorative plaster. Methods and materials used including lime, gypsum, fibrous plaster and commonly used ‘others’ such as papier mâché and composition.
- 4.2.5. **Plaster conservation II.** Defects, analysis, first aid, monitoring, investigation and repair. Case studies in the repair of plaster ceilings.
- 4.2.6. **Brick manufacturing and characteristics.** Examination of different manufacturing processes and raw materials used in brick manufacturing. Ways of forming bricks, performance characteristics of brick and how brick interacts with other materials. Decay processes of brickwork.
- 4.2.7. **Investigation, assessment, and repair of brickwork.** Conservation-based approaches to survey and assessment of traditional brickwork. Assessment and analytical techniques. Methods and materials, specifying and executing repairs.
- 4.2.8. **Building stones: petrology and performance.** Identification and origins of building stones. Characteristics of different building stones including flint, chalk, clunch, and agglomerate stone. Sourcing new stone – ethics, governance, transparency, labour relations, empowerment, safety and choice. The place of stone in global supply chains.
- 4.2.9. **Masonry assessment.** Use of stone and its decay, options for treatment such as cleaning, consolidation, repair, replacement and protection and case studies to illustrate the practical challenges involve in delivering a sustainable result.

- 4.2.10. **Iron and steel.** The process of delivering a successful intervention to historic ironwork. Understanding ferrous metal manufacture, material and decay characteristics. Material identification, research and technical processes involved in conservation or restoration. Practical techniques of assessment, research, repair, coatings and fixings.
- 4.2.11. **Metal roofing and modern metals.** Repairing metal roofs. Lead and copper alloys. Aluminium, stainless steel, zinc, pressed tin, titanium and chromium. Historic and persistent injustice in mining and extractive practices. Mining zinc in Alaska. Smelting zinc in northern France. Climate change, toxicity, waste, and economic dependency.
- 4.2.12. **Culture of glass.** The transformation of glass manufacture in the nineteenth and twentieth centuries. Identifying different glass types. Patent glazing. Curtain walling. Unitised systems. Metal windows. Repairing, adapting, and reusing glass and glazed structures.
- 4.2.13. **Paints and coatings.** Standards and techniques for architectural paint research. What were paints made of? What can they tell us about time and change?
- 4.2.14. **Repairing windows, doors, and internal joinery.** Purpose, operation, and notions of ‘character’ in joinery. Timber structures, stone surrounds, steel and bronze frames. Repairing or replacing – evidential value at all costs?
- 4.2.15. **Raw concrete revisited.** Reinforced concrete and retained twentieth-century concrete buildings. The energy-hungry origins of concrete Modernism, and the potential and challenges of retrofit.
- 4.2.16. **Understanding and reusing concrete.** Mass concrete, precast concrete, pre-stressed and post-tensioned structures. Shell structures and deterioration. Reinforcement design, cracking, corrosion, and failure. High alumina cement and RAAC. Remedial works to concrete structures. Concrete façade panels and surface finishes.
- 4.2.17. **Optimism and buildings before the oil crisis.** Buildings from 1945 to 1973: how they fail, dying systems, stranded assets, built-in obsolescence and how to overcome it. The Getty Conserving Modern Architecture Initiative.
- 4.2.18. **How to alter High-Tech: Systems, Constraints and the challenge of change.** Technical and conceptual challenges of altering High-Tech architecture—repair, adaptation, and continued design.

## Learning Outcomes

At the end of the course, students will be able to demonstrate:

- **Knowledge:** A systematic understanding of knowledge across conservation and reuse of architecture, landscapes, and situations, and a critical awareness of current problems and/or insights at the forefront of related scholarship and professional practice.
- **Method:** A comprehensive understanding of techniques and methods applicable to their own research and advanced scholarship
- **Synthesis:** The ability to apply knowledge in an original manner, together with a practical understanding of how established techniques of research and enquiry are used to create and interpret knowledge in the discipline
- **Application:** The capacity for self-direction and originality in tackling and solving problems
- **Application of Skills:** The capacity for decision-making in complex and unpredictable situations, exercising initiative and personal responsibility with an awareness of good practice.
- **Technical Skills:** The ability to develop new technical skills to a high level.
- **Learning:** The capacity for independent learning required for continuing professional development, using the full range of learning resources. When applicable, the ability to work effectively within a group as leader or member and the skills to manage conflict effectively.
- **Self-evaluation:** The ability to critically reflect on their own and others’ learning in order to improve their practice
- **Management:** The ability to competently and autonomously plan and undertake research

- Communication: The ability to communicate research and conclusions clearly to specialist and non-specialist audiences

## Submission

- A 5,000 word (or equivalent) *enquiry*

## Assessment Methods

The module is assessed by the submission of a single *enquiry* prepared by the student. Academic staff will provide a list of *suggested topics* and formats which could include a conventional written essay, annotated drawings or models, a photographic essay, a report etc. Alternatively, instead of choosing from the *suggested topics*, students can devise their own self-directed *enquiry* provided the topic is discussed and agreed in advance with teaching staff and that it meets the following requirements:

The *enquiry* has an explicit research question  
The *enquiry* will embody robust intellectual significance  
The *enquiry* has a clear and rigorous method

All *enquiries* are limited to 5,000 words or equivalent. Students who want to pursue self-directed *enquiries* must gain approval for their research proposals and evidence how the proposed work is equivalent to the *suggested topics*.

Students must EITHER confirm their choice from the *suggested topics*, OR put forward a self-directed research proposal, by the end of the sixth week of term (although they can decide earlier). Students who suggest a self-directed *enquiry* will receive approval or rejection two weeks after they submit their proposal. If their proposal is rejected, they will have nominated a *suggested topic* as a fallback. The completed *enquiry* must be submitted in the first week of the following term. This means students have approximately eight weeks to complete their *enquiries* for Module 1.

Students will present their proposed research to their peers in 'round table' sessions that are not assessed. Preparing a submission is primarily an opportunity to research independently outside the classroom, find out more, crystallise ideas, critically reflect, and refine our understanding. It will be double marked and reviewed by external examiners in line with the AA's standard assessment procedures.

## Assessment Criteria

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

### Technology

#### Context and analysis

The work demonstrates a systematic understanding and critical awareness of relevant contextual factors such as site conditions, social, political, historical, economic, environmental and ethical issues that have influenced technical decision making. A range of critical precedents, methodologies, practices and/or tools at the forefront of the discipline are investigated.

#### Resolution and communication

The work demonstrates the ability to analyse and refine technical concepts, communicating sound judgements and a critical understanding of the implications of technical design decisions at a range of scales over the lifecycle of the project. The work is structured and organised effectively and communicated through advanced visual, verbal and written communication techniques.

### History and Theory

#### Research and knowledge acquisition

Research into the chosen area of study is independently undertaken, demonstrating a comprehensive understanding and critical awareness of the relevant social, political, historical, theoretical, economic,



environmental and/or ethical contexts, concepts, ideas and/or precedents at the forefront of the discipline, being addressed through systematic enquiry.

### **Approach and development**

The work submitted demonstrates an inventive and original approach to the consolidation and development of research, with a consistent process of synthesising acquired knowledge is evidenced in the work. The structures, methods and/or tools utilised in the production of the work demonstrate initiative, self-directed learning, the ability to work in a group where necessary, and the skills to make complex decisions.

### **Argument and communication**

The work demonstrates the ability to devise and sustain complex arguments, contextualised effectively in a wider field of relevant ideas with a critical position determined. Conclusions and/or reflections are well executed, with good judgement shown in the absence of complete data. Written and visual communication skills are evidenced to a high standard throughout, and the work demonstrates the abilities developed to undertake further research.

### **Professional Practice**

#### **Knowledge acquisition**

The work analyses and reflects upon developments and insights at the forefront of the profession of conservation and reuse. Relevant contextual information and/or precedents are critically evaluated in order to inform the parameters of an appropriately clear and complete representation of the subject matter.

#### **Integration and synthesis**

The work demonstrates the ability to work independently and in a group where necessary, integrating and synthesising contextual information and acquired knowledge through a systematic method, evidencing self-direction, originality and the ability to respond critically to the subject matter.

#### **Clarity of communication**

The work elucidates concepts, facts and opinions in an analytical manner, evidencing the ability to construct and maintain a critical position. The work is structured and organised effectively, demonstrating good use of written and visual communication skills and the independent learning ability required for continuing professional development.

TITLE CORE MODULE 5 – CIRCULARITY, REUSE AND PRACTICAL SKILLS			
Level	FHEQ Level 7	Status	Compulsory
Teaching Staff	Rod Heyes, Amandine Kastler, and Amy Grounsell	Term	1, 2 and 3 (FT) 4, 5 and 6 (PT)
Learning Methods	Lectures, seminars, tutorials clinics, self-directed learning, practical workshops	Credits	20
		Workload	200 hours study, inclusive of teaching contact: 36 hours teaching/54 hours residential study/110 hours self-directed study

## Synopsis

The module explores adaptation and reuse, designing for circularity and avoidance of waste at different scales and over different timespans. A series of comparative case studies help to illustrate imaginative ways of reusing, repurposing, or recycling buildings. In addition, the module includes practical workshops in construction skills which are coupled to seminars from practitioners who have worked with familiar technologies in instructive or experimental ways. Some of the Module content is delivered in residential workshops in terms 1, 2, and 3 (FT) and terms 4, 5, and 6 (PT) at Hooke Park. These workshops not only provide space to learn new practical skills, they also offer an opportunity to test out skills in anamnesis, care, and repair, on the AA's collection of experimental timber structures.

## Aims

Reuse and retrofit have become buzzwords for sustainable architecture. However, what these terms mean and how they are interpreted varies enormously. The module aims to give students a critical perspective on reuse – past and present. The ambition of the practical workshops is for the students to get their hands dirty, familiarise themselves with construction materials and techniques, and ultimately give direction in practice with clarity, realism, and authority and from a base of experience.

## Content

The following curriculum gives examples of the nature of content students can expect to encounter on the course. The precise topics may vary according to the availability of lecturers and their developing research interests.

### 5.1. Reuse and recycling

- 5.1.1. **Repurposing buildings.** Cross-cultural encounter, Diocletian's Palace and the meaning, perils, and expectations in the repurposing of buildings. Team 10 and urban and building structures that adapt to dynamic human needs. Reuse and new lives, new modalities and new inventive outcomes.
- 5.1.2. **Circularity – Spolia, and radical reuse of materials from antiquity onwards.** Architectural salvage and the challenges to professional norms. Reuse, repair, refurbish, recycle, recover. Material mining, stockpiling and distribution, quality, insurance, warranties and material passports. The example of Belgium.

- 5.1.3. **Recycling and waste – Fordism and waste reduction.** Discard studies. Ohno and the seven wastes model. The 'necessity' of waste in contemporary construction. Designing for material optimisation. Pleasures of generosity, overabundance, and surplus.
- 5.1.4. **Retrofit. European approaches to energy retrofit.** PAS 2035, PAS2038 and other relevant standards. Perils and expectations.
- 5.1.5. **Designing for disassembly and change of use.** Solid building, design life, and the characteristics of buildings that survive and adapt to changing lifeworlds.
- 5.1.6. **Stranded typologies.** Car parks, churches, factories, retail parks – buildings as by-products and their reclamation and adaptive reuse.

## 5.2. Design strategies – working with existing situations

In this series of seminars, we will examine the relationship between meaning and form and the way architects have used techniques to express that relationship. The emphasis is on architecture as an ongoing process rather than a finished product. Each seminar centres on a specific design strategy – a way of understanding what diverse projects might have in common and offering conceptual tools that are transferable. We will carry out a collective analysis of built case studies – supported by contributions from guest practitioners – and we will uncover the tactics used and examine how specific ways of thinking, designing and making have connected to wider ideas about continuity. The case study projects are grouped into six themes:

### 5.2.1. Palimpsest

Palimpsest considers how iteration and layering become conceptual subjects in their own right. In these projects, the emotional resonance of the existing situation is revealed and reinterpreted. This can be seen in practical building techniques, as well as larger design decisions, resulting in architecture where loss and reinvention coexist.

### 5.2.2. Ensemble

An ensemble approaches reuse as an opportunity for plurality and amalgamation. Projects are developed as composite wholes, without a singular formal or conceptual logic. Sensitive adaptations complement the existing fabric, emerging organically from site conditions. Time is neither celebrated as a historical motif nor denied through abstraction; it is absorbed, blurred, and folded into the architecture.

### 5.2.3. Utilisation

Utilisation treats an existing situation as both canvas and archive. It is a practice of invisible repair and curatorial demolition—knowing not just what to add, but what to quietly remove or retain. It involves reframing the existing through organisation of function, and re-presentation of space. Reuse becomes a dialogue between presence and absence, between the visible and the latent.

### 5.2.4. Metamorphosis

Metamorphosis encourages transformation over continuity. It is not a smooth evolution, but a shift: conceptual, material, perceptual. Surfaces are reworked, identities unsettled. Subtlety, juxtaposition, and play become essential tools in reuse, inviting ambiguity between origin and outcome. Change is not resolved but held in tension—open-ended and quietly disruptive.

### 5.2.5. Gesture

Gesture is driven by intuition and intervention. New forms are inserted, not as impositions, but as painterly gestures within existing spatial fields. Plans are treated like collages, assembling shapes with looseness and intent. There is no pure geometry here, only fragments reassembled into new logics. The result is spatial composition as a kind of drawing—at once formal and improvised. Reuse as a search for rhythm rather than order.

### 5.2.6. Enabling

Enabling prioritises use and operation. The focus is on creating conditions through careful intervention. Environmental performance and social potential become primary drivers of design. What emerges is not always a resolved object, but often a framework—contingent, adaptive, enabling and enabled by occupation over time.

### 5.3. Workshops

- 5.3.1. **An introduction to Hooke Park.** Frei Otto, Richard Burton, Ted Happold and the Parnham Trust. Pedagogical experimentation at Hooke Park. Value and significance of the existing estate. Roundwood, forestry and ecological relationships.
- 5.3.2. **Survey and investigation.** A practical workshop surveying an existing building at Hooke Park. Introducing fundamental survey techniques and technologies including the translation of a point cloud into a workable model and the way photogrammetry is democratising surveys.
- 5.3.3. **Carpentry connections.** A practical workshop introducing timber frame techniques. Group fabrication of timber frame connection details with 'free', 'regulated' and 'highly regulated' techniques. Drawing, photography and records of the work produced.
- 5.3.4. **Thatch.** Visit to a historically significant thatched building eg. Higher Uppacott on Dartmoor. Site visit to see thatching in progress.
- 5.3.5. **Weaving.** Architectural notions of weaving, Semper and the woven work. Techniques for knotting, knitting, binding, rigging, rope-making – historic rope ceilings, tent structures, tensile structures and geometries. Practical exercise in weaving. Drawing, photography and records of the work produced.
- 5.3.6. **Assessment and proposition charette.** Assessment of failures in a structure at Hooke Park, diagnosis and proposals for maintenance, care, repair, continuity and change. Drawing of proposals.
- 5.3.7. **Land and ecocultural relations.** How can changes in our relationship to land and other species connect to cultural questions of landscape significance? What is the future for custody of land in Britain? How can land be transformed to support, and be supported by, a world with different priorities?
- 5.3.8. **Repairs and alterations.** Prototypical 'live' project implementing a change at Hooke Park.
- 5.3.9. **Reworking Stone.** Low carbon building in mass stone. Visit to quarry to see stone extraction, processing and fabrication. Site and counter-site, spoliation and reworking.
- 5.3.10. **Afterlife.** Adhocism, modesty, and working with waste. A workshop to explore the qualities of waste materials and the potential to unearth things of significance with modest means and impromptu techniques.

### Learning Outcomes

At the end of the course, students will be able to demonstrate:

- Knowledge: A systematic understanding of knowledge across conservation and reuse of architecture, landscapes, and situations, and a critical awareness of current problems and/or insights at the forefront of related scholarship and professional practice.
- Method: A comprehensive understanding of techniques and methods applicable to their own research and advanced scholarship
- Synthesis: The ability to apply knowledge in an original manner, together with a practical understanding of how established techniques of research and enquiry are used to create and interpret knowledge in the discipline
- Evaluation: A conceptual understanding enabling the critical evaluation of current research, advanced scholarship, and methodologies, especially in the disciplines of conservation and reuse of architecture, landscapes, and situations; and the ability to develop critiques of them and, where appropriate, to propose new hypotheses.
- Application: The capacity for self-direction and originality in tackling and solving problems
- Application of Skills: The capacity for decision-making in complex and unpredictable situations, exercising initiative and personal responsibility with an awareness of good practice.

- **Learning:** The capacity for independent learning required for continuing professional development, using the full range of learning resources. When applicable, the ability to work effectively within a group as leader or member and the skills to manage conflict effectively.
- **Self-evaluation:** The ability to critically reflect on their own and others' learning in order to improve their practice
- **Management:** The ability to competently and autonomously plan and undertake research
- **Communication:** The ability to communicate research and conclusions clearly to specialist and non-specialist audiences

## **Submission**

- A 3,000 word (or equivalent) essay

## **Assessment Methods**

The module is assessed by the submission of a single essay prepared by the student. Academic staff will provide a list of *suggested topics* and formats which could include making, prototyping, a programme of repair, drawings etc. The essay is limited to 3,000 words or equivalent.

Students must confirm their choice from the *suggested topics* by the end of the second week of term. The completed essay must be submitted before the end of term. This means students have approximately eight weeks to complete their essay. Students will present their research to their peers in 'round table' sessions that are not assessed. Preparing a submission is primarily an opportunity to research independently outside the classroom, find out more, crystallise ideas, critically reflect, and refine our understanding. The essay will be double marked and reviewed by external examiners in line with the AA's standard assessment procedures.

## **Assessment Criteria**

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

### **Technology**

#### **Context and analysis**

The work demonstrates a systematic understanding and critical awareness of relevant contextual factors such as site conditions, social, political, historical, economic, environmental and ethical issues that have influenced technical decision making. A range of critical precedents, methodologies, practices and/or tools at the forefront of the discipline are investigated.

#### **Resolution and communication**

The work demonstrates the ability to analyse and refine technical concepts, communicating sound judgements and a critical understanding of the implications of technical design decisions at a range of scales over the lifecycle of the project. The work is structured and organised effectively and communicated through advanced visual, verbal and written communication techniques.

### **History and Theory**

#### **Research and knowledge acquisition**

Research into the chosen area of study is independently undertaken, demonstrating a comprehensive understanding and critical awareness of the relevant social, political, historical, theoretical, economic, environmental and/or ethical contexts, concepts, ideas and/or precedents at the forefront of the discipline, being addressed through systematic enquiry.

#### **Approach and development**

The work submitted demonstrates an inventive and original approach to the consolidation and development of research, with a consistent process of synthesising acquired knowledge is evidenced in the work. The structures, methods and/or tools utilised in the production of the work demonstrate initiative, self-directed learning, the ability to work in a group where necessary, and the skills to make complex decisions.

**Argument and communication**

The work demonstrates the ability to devise and sustain complex arguments, contextualised effectively in a wider field of relevant ideas with a critical position determined. Conclusions and/or reflections are well executed, with good judgement shown in the absence of complete data. Written and visual communication skills are evidenced to a high standard throughout, and the work demonstrates the abilities developed to undertake further research.

**Professional Practice****Knowledge acquisition**

The work analyses and reflects upon developments and insights at the forefront of the profession of conservation and reuse. Relevant contextual information and/or precedents are critically evaluated in order to inform the parameters of an appropriately clear and complete representation of the subject matter.

**Integration and synthesis**

The work demonstrates the ability to work independently and in a group where necessary, integrating and synthesising contextual information and acquired knowledge through a systematic method, evidencing self-direction, originality and the ability to respond critically to the subject matter.

**Clarity of communication**

The work elucidates concepts, facts and opinions in an analytical manner, evidencing the ability to construct and maintain a critical position. The work is structured and organised effectively, demonstrating good use of written and visual communication skills and the independent learning ability required for continuing professional development.

TITLE CORE MODULE 6 – FUTURE-ORIENTATED PRACTICE			
Level	FHEQ Level 7	Status	Compulsory
Teaching Staff	Rod Heyes, Amandine Kastler, and Amy Grounsell	Term	1, 2 and 3 (FT) 1, 2 and 3 (PT)
Learning Methods	Lectures, seminars, tutorials clinics, self-directed learning.	Credits	20
		Workload	200 hours study, inclusive of teaching contact: 60 hours teaching/ 140 hours self-directed study

## Synopsis

Module 6 is divided into three parts – Part 1: Law, conservation protocols, and the planning system Part 2: Construction, procurement and funding and Part 3: Expanded modes of practice. Learning around parts 1 and 2 is concentrated into the third term. To encourage a critical appraisal of contemporary practice from the very beginning of the programme, teaching of Expanded Modes of Practice is distributed throughout the year.

Part 1 focuses on comparative international statutory protection and on how existing things of relative value are protected across the globe. The module explores how legal frameworks have changed over time, reflecting prevailing ideologies, and speculates on how they might change in the future in response to political pressure, ideology and ongoing arguments about limits to growth. Using the UK as a case study, the course covers the roles of different statutory bodies, planning legislation, regulations, procedures, policies and tools. Students will be introduced to conservation management planning as a tool.

Part 2 looks at contracts and procurement and the way that mainstream economic relationships, fundamentally devised for new construction, can be challenging to apply in complex existing situations. It examines alternative models of funding, risk allocation and community involvement, investigating imaginative and collaborative ways to get projects built.

Part 3 proposes new modes of practice. An emphasis on reuse requires shifting values, a rethinking of established tools and methods, and a change in governing frameworks. The module identifies how existing systems fetter the reuse of existing buildings and building elements and how these systems have been, and could be, rethought.

Ultimately the module encourages students to have agency over their practice, to promote radical change in existing regulatory landscapes, and to be innovative, confidently taking on future-orientated roles in the world.

## Aims

This module aims to enhance students' understanding of fundamental topics including relevant legislation, planning, building regulations, construction contracts, and practice management in relation to working in existing situations. The goal is to identify and address the challenges that both facilitate and obstruct the conservation, continuity, change and reuse of the world around us. Understanding these frameworks increases agency and helps to drive policy overhaul and regulatory updating. This module aims to equip students to engage in radical and innovative ways with policy and practice, preparing them for future-oriented roles in the industry.

Students should emerge with the following specific skills related to conservation management and the planning process:

- Capability to interpret conservation legislation and policy
- Ability to meaningfully consult with the public and other interested parties to build a case for conservation or reuse that conforms to policy requirements
- Understanding of the regulatory constraints, systems and guidance they find in any situation and capacity to critically compare with the principles and structures they have encountered on the programme
- Proficiency in writing a conservation management plan, a heritage statement or a heritage impact assessment including an appraisal of significance
- Wherewithal to advocate for change in ways that navigate people, institutions and structures with diplomacy, precision and dispassionate judgement – recognizing their own limitations and drawing on specialist help as appropriate

## Content

The following curriculum gives examples of the nature of content students can expect to encounter on the course. The precise topics may vary according to the availability of lecturers and their developing research interests.

### 6.1. Part 1: Law, conservation protocols, and the planning system

The first part of the module provides a brief historical overview of international statutory bodies, the cultural heritage regimes they emerged from, and their key documents and terminology. It addresses conventional planning, zoning, and building regulations that often act as regulatory barriers to the reuse of buildings and construction materials. Using the UK as a case study, specific legislation and policy is mapped out and the roles of different statutory and non-statutory bodies identified.

- 6.1.1. **Comparative International Statutory Protection, Past, Present and Future Part 1:** The Hague (Convention for the Protection of Cultural Property in the Event of Armed Conflict, 1954); UNESCO (Convention Concerning the Protection of the World Cultural and Natural Heritage 1972); Historic England (The Town and Country Planning Acts - 1944 and 1947, Statutory Listing, Resurveys, NHLE)
- 6.1.2. **Comparative International Statutory Protection, Past, Present and Future Part 2:** ICOMOS Charters (Athens Charter (1931), Venice Charter (1964), Burra Charter (1979, 1999, 2013), The Charter of Krakow, the Florence Charter, the Washington Charter) and other international policy. Norms of Quito (1967), Nara document on authenticity (1994), INTACH Charter (2004), Hoi An Protocols (2009), The Document of Madrid (2011), Principles for the Conservation of Wooden Built Heritage (2017). UNESCO convention for the Safeguarding of Intangible Cultural Heritage (2003) and its late uptake in the UK.
- 6.1.3. **UK statutory protection, policies and tools.** The historic emergence of protection. Current UK planning process legislation, regulations, procedures and policy landscape. Statutory bodies and statutory consultees. The National Planning Policy Framework (NPPF), Local Authority Local Plans and Conservation Area appraisals and their interpretation. Tree Preservation Orders, Article 4 directions, Section 72 of the Planning (Listed buildings and Conservation Areas) Act 1990; Guidelines for best practice such as BS 7913 (Guidance for the conservation of historic buildings). Specialist practice within the planning system. Case studies of contested consent applications – successes and failures.
- 6.1.4. **Conservation management in Australia and the UK.** The emergence and development of conservation management planning as a tool including work by James Semple Kerr and Kate Clark and guidance in Historic England's *Conservation Principles, Policies and Guidance*. Conservation beyond buildings – environments, landscapes, collections, etc.
- 6.1.5. **Adapting existing legal frameworks.** Existing case studies where legal frameworks have been geared towards the conservation and reuse. Radical zoning and planning, Dispensations from the regulations, use of permitted developments. Bending regulations, speculative loosening, experimentation, and perils.



- 6.1.6. **Bottom-up.** Individual and collective strategies to challenge top-down conventional planning processes. Subplan and the limits of permitted development. Local agency and neighbourhood-initiated preservation. The push for statutory requirements for reuse mapping.
- 6.1.7. **Reuse strategies.** Law, democratic failure, government capture, campaigning, legal incentivisation. Policies and laws enabling reuse. (Right to repair, Rent-to invest schemes, Temporary use agencies, Incentive Re-use Brussels), (UK, the Localism act, Community Land Trusts, and the Right to Bid)
- 6.2. **Part 2: Construction, procurement and funding**  
Dealing with existing things involves greater risk compared to constructing new ones. Uncertainty over the exact design, condition, and significance of a building, landscape or object can pose a challenge. It's not uncommon to discover that the state of a building is worse than initially thought, requiring unforeseen and urgent changes to a well-considered design. Procurement routes and construction contracts are usually conceived with new construction in mind. However, conservation or adaptive reuse projects are frequently more complex or contingent and legal agreements need to adapt to a changing situation. Acknowledging risk at the outset of a project can motivate people to be realistic and to collectively develop good mitigation strategies. This involves understanding the significance and vulnerability of the building elements, controlling scope to manage costs, and defining unknowns.
- 6.2.1. **Contracts and procurement.** Construction contracts, unpredictability in transformation projects and added risk. Challenges of integrating unknown factors and unpredictability into fee setting. Economic factors and costing, understanding risk impact on project cost. Standardised construction methods and procurement (DFMA, MMC in the UK) designed to reduce waste applicability when dealing with existing sites, buildings and places.
- 6.2.2. **Meeting Standards.** Certification, warranties, insurances, responsibilities and guarantees, regulation and uncertain performance, material passports. Liability, barriers to reuse, a culture of blame and how to overcome it. Design for deconstruction (DFD), Design of recycling (DFR).
- 6.2.3. **Economic incentives, funding and sustainability.** Economic incentives, EU taxonomy, EU Strategy for a Sustainable Built Environment, conservation deficits and stranded assets. Funding conservation projects in the UK. Environmental assessment methods in conservation and retrofit, BREEAM, EnerPHit etc. Greenwashing in design and construction and performance gaps.

## 7. **Part 3: Expanded modes of practice**

Shifting conceptions of architecture are generating forms of practice that care for the existing built environment and put stewardship, repair, reuse, and metamorphosis of buildings at the core of their undertaking. They are engaged in both conserving and enhancing the social value of existing places as well as being frugal with the carbon they embody. These practices engage with notions of tangible and intangible heritage and work with a range of existing situations. Through a series of case studies, this seminar will explore the changing ethos driving these expanded modes of practice, from individual self-funded developers to multidisciplinary collectives and large-scale international offices. Each plays a crucial role in re-orientating practice from construction to reconstruction.

Expanded Modes of Practice is offered throughout terms one to three, providing opportunities for early cross-pollination between classroom-taught subjects and everyday practices. This includes both traditional approaches and those that reimagine existing methods of managing continuity and change within related and interconnected fields. Students will hear from a diverse and cross-disciplinary group of practitioners—including architects, policymakers, activists, artists, archaeologists, historians, conservators, engineers, material scientists, craftspeople, urban planners, gardeners, sociologists, and climatologists. The programme includes visits to a range of conservation and reuse projects and practices, and will explore the critical thinking that underpins them. The goals of these exchanges are as follows:

- To create connections between theories and knowledge discussed in the classroom and situations in the field
- To present a multitude of career paths within conservation and reuse

## Learning Outcomes

At the end of the course, students will be able to demonstrate:

- **Knowledge:** A systematic understanding of knowledge across conservation and reuse of architecture, landscapes, and situations, and a critical awareness of current problems and/or insights at the forefront of related scholarship and professional practice.
- **Ethics:** An awareness of and ability to manage the implications of ethical issues.
- **Method:** A comprehensive understanding of techniques and methods applicable to their own research and advanced scholarship
- **Synthesis:** The ability to apply knowledge in an original manner, together with a practical understanding of how established techniques of research and enquiry are used to create and interpret knowledge in the discipline
- **Evaluation:** A conceptual understanding enabling the critical evaluation of current research, advanced scholarship, and methodologies, especially in the disciplines of conservation and reuse of architecture, landscapes, and situations; and the ability to develop critiques of them and, where appropriate, to propose new hypotheses.
- **Application:** The capacity for self-direction and originality in tackling and solving problems
- **Application of Skills:** The capacity for decision-making in complex and unpredictable situations, exercising initiative and personal responsibility with an awareness of good practice.
- **Learning:** The capacity for independent learning required for continuing professional development, using the full range of learning resources. When applicable, the ability to work effectively within a group as leader or member and the skills to manage conflict effectively.
- **Self-evaluation:** The ability to critically reflect on their own and others' learning in order to improve their practice
- **Management:** The ability to competently and autonomously plan and undertake research
- **Communication:** The ability to communicate research and conclusions clearly to specialist and non-specialist audiences

## Submission

- Two essays with a combined word limit of 3,000 word (or equivalent)

## Assessment Methods

The module is assessed by the submission of two *essays* prepared by the student. Academic staff will provide a list of *suggested topics* and formats and the *essays*, in total, are limited to 3,000 words or equivalent.

The first *essay* pertains to Expanded Modes of Practice. The *suggested topics* will focus on reflective practice regarding professional culture and the evolving nature of practice. Formats could include a conventional written essay, a short documentary film, an interview with a practitioner, a comparative study of the underlying concepts of new forms of practice, or a critical reflection on the student's own future practice.

The second *essay* focuses on Law and Procurement. *Suggested topics* and formats could include a conventional written essay, a report that assesses a specific issue related to a case study and speculates on an alternative outcome, a comparative study of changes to international statutory protection that facilitate or restrict reuse, a parsing of an exemplary Conservation Management Plan or Heritage Statement providing a critical commentary.

Students must confirm their choices from the *suggested topics* by the end of the second week of term. The completed *essays* must be submitted before the end of term. This means students have approximately eight weeks to complete their *essay*. Students will present their research to their peers in 'round table' sessions that are not assessed. Preparing a submission is primarily an opportunity to research independently outside the classroom, find out more, crystallise ideas, critically reflect, and refine our understanding. The *essays* will be double marked and reviewed by external examiners in line with the AA's standard assessment procedures.

## **Assessment Criteria**

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

### **History and Theory**

#### **Research and knowledge acquisition**

Research into the chosen area of study is independently undertaken, demonstrating a comprehensive understanding and critical awareness of the relevant social, political, historical, theoretical, economic, environmental and/or ethical contexts, concepts, ideas and/or precedents at the forefront of the discipline, being addressed through systematic enquiry.

#### **Approach and development**

The work submitted demonstrates an inventive and original approach to the consolidation and development of research, with a consistent process of synthesising acquired knowledge is evidenced in the work. The structures, methods and/or tools utilised in the production of the work demonstrate initiative, self-directed learning, the ability to work in a group where necessary, and the skills to make complex decisions.

#### **Argument and communication**

The work demonstrates the ability to devise and sustain complex arguments, contextualised effectively in a wider field of relevant ideas with a critical position determined. Conclusions and/or reflections are well executed, with good judgement shown in the absence of complete data. Written and visual communication skills are evidenced to a high standard throughout, and the work demonstrates the abilities developed to undertake further research.

### **Professional Practice**

#### **Knowledge acquisition**

The work analyses and reflects upon developments and insights at the forefront of the profession of conservation and reuse. Relevant contextual information and/or precedents are critically evaluated in order to inform the parameters of an appropriately clear and complete representation of the subject matter.

#### **Integration and synthesis**

The work demonstrates the ability to work independently and in a group where necessary, integrating and synthesising contextual information and acquired knowledge through a systematic method, evidencing self-direction, originality and the ability to respond critically to the subject matter.

#### **Clarity of communication**

The work elucidates concepts, facts and opinions in an analytical manner, evidencing the ability to construct and maintain a critical position. The work is structured and organised effectively, demonstrating good use of written and visual communication skills and the independent learning ability required for continuing professional development.

<b>TITLE</b> <b>CORE STUDIO/THESIS:</b> <b>MODULE 7: DESIGN THESIS</b>			
Level	FHEQ Level 7	Status	Compulsory
Teaching Staff	Rod Heyes, Amandine Kastler, and Amy Grounsell	Term	1-4 (FT) 1-8 (PT)
Learning Methods	Seminars, tutorials clinics, reviews, self-directed learning.	Credits	60
		Workload	600 hours study, inclusive of teaching contact: 80 hours teaching/ 520 hours self- directed study

## Synopsis

The final thesis is developed throughout the program. Students will pursue independently-framed, research-based, design projects under the guidance of experienced practitioners and design tutors. The module supports students to reconcile the analytical and the propositional aspects of conservation and adaptive reuse. The technical, theoretical, ethical, aesthetic, and legal parameters introduced in modules one to six will all play a part in developing a design proposal. A rigorous approach to the assessment of an existing situation, whether it fits within conventional heritage categories or not, will underpin the thesis. Students will hone a critical values-based approach in situations where the judgements of significance are nuanced, complex, or contradictory.

Existing environments are not fixed. Hence, adapting our saturated built environment requires the design of the direction of continuity and change. Although this may involve questions of tectonics and form, it could equally require practitioners to imagine actions and processes that can be reorientated in new and unexpected ways. Conventional historical research offers one kind of access to an existing situation. However, reading and interpreting place, coupled to a heightened awareness of the environment, can also unlock possibilities. Intuition, dialogue, research, design, and representation are fundamental modes of research – ways of discovering new knowledge. Design research is key to developing progressive and speculative approaches to rapidly evolving challenges in practice. The design module elevates sustainable re-use to an art form.

## Aims

The aim of the module is to support students to prepare an original piece of design research. In this process they should develop skills in perception, description, intuition and proposition and gain experience in encountering complex situations in precise and methodical ways – bringing rigour to their intuition and poetry to their analysis. The thesis should address current critical themes when working with existing situations and have the potential to add to thinking about the discipline in unexpected or unorthodox ways. Projects will range depending on the themes and sites chosen by each student – the aim being that individual passions and interests are combined with a rigorous academic design approach in close dialogue with the teaching team. Successful graduates should be able to encounter real world situations and interpret them with subtlety and imagination. They should value intuition and working process as much as conventional research methods and be willing to decentre themselves and consider other human and non-human actors. They should be confident and responsible in taking creative risks, and willing to think laterally in imagining how social and physical processes should be directed. Above all, they should demonstrate the power of design to transform lives and places for the better.

## Content

The MA program emphasizes integrated design teaching throughout the year, with module seven serving as a continuous thread. The design thesis is structured around regular *design milestones* that guide students toward their final submission. Furthermore, students can enhance their design research by connecting the *enquiries* from modules one to four, and the essays from modules 5 and 6, with the intellectual foundations of their *design thesis* (see academic method statement).

Time is allocated to design teaching and learning from term 1. Module 7 teaching sessions include a mix of individual supervision, group tutorials with peer-to-peer feedback, skills-building classes, and clinics. Term 4 (FT) and terms 4 and 8 (PT) are dedicated to the development and execution of the design thesis. During this time, students will receive weekly supervision from experienced practitioners and design tutors to help develop the project and guide them in their final design research. Individual supervision will be complemented by supporting seminars, skill-building workshops (such as presentation and portfolio skills), pin-up reviews, peer-to-peer group tutorials, and discussions with invited critics and experts where students present their work and receive feedback.

The content of the research will be determined by the student in dialogue with the teaching staff but possible themes include:

- Revealing and leveraging latent potential
- Exceptionalism, test cases and rethinking policy
- Critical adaptation and unorthodox applications of technology
- Building performance and architectural quality
- Cultural norms, lateral moves, and subversive conservation
- New social processes and priorities and the repercussions for things
- Unworthy preservation and the reuse of suspect situations
- Novel value systems and their application in projects
- Meaning in the architectural relationships between new and existing things
- The role of A.I as a tool to direct continuity and change and spawn multi-authored conditions

## Learning Outcomes

At the end of the course, students will be able to demonstrate:

- Ethics: An awareness of and ability to manage the implications of ethical issues.
- Method: A comprehensive understanding of techniques and methods applicable to their own research and advanced scholarship
- Synthesis: The ability to apply knowledge in an original manner, together with a practical understanding of how established techniques of research and enquiry are used to create and interpret knowledge in the discipline
- Evaluation: A conceptual understanding enabling the critical evaluation of current research, advanced scholarship, and methodologies, especially in the disciplines of conservation and reuse of architecture, landscapes, and situations; and the ability to develop critiques of them and, where appropriate, to propose new hypotheses.
- Application: The capacity for self-direction and originality in tackling and solving problems
- Application of Skills: The capacity for decision-making in complex and unpredictable situations, exercising initiative and personal responsibility with an awareness of good practice.
- Technical skills: the ability to develop new technical skills to a high level.
- Self-evaluation: The ability to critically reflect on their own and others' learning in order to improve their practice
- Management: The ability to competently and autonomously plan and undertake research
- Communication: The ability to communicate research and conclusions clearly to specialist and non-specialist audiences

## Submission

- A *design thesis* consisting of a highly annotated design portfolio or a richly illustrated dissertation. 15,000 words or equivalent.

## Assessment Methods

There are three assessed steps in Module 7 which occur at different points. Firstly, the student must describe their initial ideas for design research and submit an *Outline Research Proposal*. Once this has been reviewed and discussed, the student should develop a *Final Research Proposal* which gives more detail on the nature of the research question, the intellectual landscape in which it fits, and the site or situation that will be a focus. Once this has been before an ethics committee and approved, the student may continue and complete their *Design Thesis*. The *design milestones* offer students a framework to help define their research interests and structure the production of an emerging body of work and knowledge.

### Outline research proposal

The student will have an initial meeting with academic staff to discuss first thoughts about a direction for the thesis project. By the end of term 1 (FT) or term 5 (PT) the student should submit an illustrated 500-word *outline research proposal*. The proposal should identify a site or situation, explore this through initial design actions, and describe the potential design research. The submission will be reviewed and discussed in a second meeting with academic staff, a definite topic agreed, and a potential supervisor allocated. Once a direction is set the students will present their research interests to one another.

### Final research proposal

Students must submit a well-illustrated *final research proposal* which will go before an ethics committee for approval. The proposal must be a maximum of 3,000 words (or equivalent) and must:

- Define a clear research question
- Document and analyse an existing site or situation
- Contain a literature search that situates the proposed design research in an existing intellectual landscape
- Describe normative or typical reactions to such a situation, critique those responses, and argue for an alternative approach
- Include and acknowledge impressions, intuitions, and preconceptions
- Suggest design research methods and any ethical implications
- Set the brief for the forthcoming design research

The *final research proposal* can take an experimental approach to methods and include situated design, research-by-design, or prototyping. There is no requirement that the *design thesis* focus on a building, and a student can make the case in the *final research proposal* (and in their choice of supervisor) to pursue their own fascinations and enthusiasms. Nevertheless, the directing of continuity and change must be at the centre of the *design thesis*. The final proposal should be submitted at the end of term 2 (FT) or term 6 (PT).

### Design Thesis

The *design thesis* will be developed as a design research project over the course of Module 7 once the final research proposal is approved. *Theses* can range from a highly annotated design portfolio (5,000 words) which exemplifies the practical application of critical thinking, to a richly illustrated dissertation (15,000 words). For full-time students, the bulk of the work will take place in term 4. For part-time students, the work is split between terms 4 and term 8. Part-time students will participate in design teaching in the first year but are not required to formally submit research proposals until the second year. However, fifty percent of the work must be completed in the first year and part-time students are encouraged to understand their design work in the first year either as the first chapter of a more complex thesis or as a prototypical project which is overhauled in the second year.

## Assessment Criteria

The direction students take with their research will affect the criteria that they need to meet. All the assessment criteria are listed below. It is not mandatory for all students to meet every criterion – a written thesis could be focused on questions of theory, while a design thesis would need to tackle context and analysis. The criteria the student must meet will be agreed on a case-by-case basis and will all be drawn from the list below. This task is part of the development of a proposed piece of independent research and a useful skill in advanced academic practice.

## **Design**

### **Context and Analysis**

The work demonstrates a systematic understanding and critical awareness of relevant contextual factors such as existing conditions, social, political, historical, economic, environmental and ethical issues. Analysis is undertaken in relation to the needs of the intended user groups and the complexities of the location. Appropriate conceptual, critical and/or technological precedents, methodologies, practices and/or tools inform the parameters of the brief, satisfying specific contextual and analytical requirements.

### **Process and synthesis**

Research into appropriate contextual, conceptual, critical and/or technological precedents, methodologies, practices and/or tools is synthesised into the design process, allowing for creative decision-making, inventive design strategies, experimentation and originality, explored from both user and designer perspectives. Feedback is integrated into a self-directed design process that demonstrates criticality and independent learning skills, and the ability to work in a group where necessary, required for continuing professional and academic development.

### **Resolution and communication**

Design proposals are resolved to a satisfactory standard based on the functional and aesthetic criteria and/or project themes set by the brief, with appropriate methodologies deployed in the production of appropriately ambitious propositional design work. Project work is organised, structured and communicated effectively through a range of considered representational methods and visual, verbal and written skills.

## **Technology**

### **Context and analysis**

The work demonstrates a systematic understanding and critical awareness of relevant contextual factors such as site conditions, social, political, historical, economic, environmental and ethical issues that influence the technical strategy developed in the project and its overall impact on the climate where necessary. A range of critical precedents, methodologies, practices and/or tools at the forefront of the discipline are investigated to inform the environmental and technical parameters of the brief.

### **Approach and synthesis**

An integrated technical, environmental and aesthetic method is demonstrated through the application of research into precedents, contemporary technologies, materials and processes. Environmental and technical knowledge acquired and/or findings are synthesised into a self-directed and critical decision-making process, demonstrating originality in tackling problems, an informed approach toward a regenerative approach to design, independent learning and the ability to work in a group if necessary, and the skills required for continuing professional and academic development.

### **Resolution and communication**

The work demonstrates the ability to analyse and refine technical concepts, communicating sound judgements and a critical understanding of the implications of technical design decisions at a range of scales over the lifecycle of the project. Through resolution, the project addresses the aesthetic, programmatic and functional requirements of the brief. The work is structured and organised effectively and communicated through advanced visual, verbal and written communication techniques.

## **History and Theory**

### **Research and knowledge acquisition**

Research into the chosen area of study is independently undertaken, demonstrating a comprehensive understanding and critical awareness of the relevant social, political, historical, theoretical, economic, environmental and/or ethical contexts, concepts, ideas and/or precedents at the forefront of the discipline, being addressed through systematic enquiry.

### **Approach and development**

The work submitted demonstrates an inventive and original approach to the consolidation and development of research, with a consistent process of synthesising acquired knowledge is evidenced in the work. The structures, methods and/or tools utilised in the production of the work demonstrate initiative, self-directed learning, the ability to work in a group where necessary, and the skills to make complex decisions.

### **Argument and communication**

The work demonstrates the ability to devise and sustain complex arguments, contextualised effectively in a wider field of relevant ideas with a critical position determined. Conclusions and/or reflections are well executed, with good judgement shown in the absence of complete data. Written and visual communication skills are evidenced to a high standard throughout, and the work demonstrates the abilities developed to undertake further research.

### **Professional Practice**

#### **Knowledge acquisition**

The work analyses and reflects upon developments and insights at the forefront of the profession of conservation and reuse. Relevant contextual information and/or precedents are critically evaluated in order to inform the parameters of an appropriately clear and complete representation of the subject matter.

#### **Integration and synthesis**

The work demonstrates the ability to work independently and in a group where necessary, integrating and synthesising contextual information and acquired knowledge through a systematic method, evidencing self-direction, originality and the ability to respond critically to the subject matter.

#### **Clarity of communication**

The work elucidates concepts, facts and opinions in an analytical manner, evidencing the ability to construct and maintain a critical position. The work is structured and organised effectively, demonstrating good use of written and visual communication skills and the independent learning ability required for continuing professional development.



## SECTION 4:

# MA IN HISTORY AND CRITICAL THINKING

## 4.1 PROGRAMME INTRODUCTION

History and Critical Thinking (HCT) programme develops and communicates knowledge that connects contemporary issues with systematic historical enquiry and methodological issues.

At stake in the writing of history is a political engagement with the social, material, cultural and environmental exigencies of the present. The theoretical reflection on practices of historiography and the archive, language and translation, social, environmental, and territorial issues is central in providing resources to analyse and advance contemporary architectural thinking and forms of practice. On the one hand, specific architectural histories remain valid as sites of critical examination - for the ways they negotiate sources and perspectives; appropriate, augment and exclude voices; and shape our ways of thinking and making. On the other, the students are supported, epistemologically and methodologically, to discover and promote missing and marginalised voices, as well as engage with recent scholarship and new ways of thinking.

The programme is organised around seminars, open debates with guest speakers, visits to archives, writing workshops, and group readings, which allow students to continuously engage in conversations, expand their disciplinary knowledge in a broad historical and cultural arena and from a variety of viewpoints, enhance their analytical, critical skills, and develop new competencies in visual, verbal, and written communication.

In the seminars, specific histories, theoretical references, and practices are examined to identify and interrogate forms of architectural knowledge, understand the social and political realities that have determined the material and discursive production of the built environment, explore techniques, modes of visual and graphic representation, institutional structures and pedagogies. The students engage with architectural histories, philosophical texts, media studies, and critical theories to formulate precise questions, and reflect on the plurality of historical realities from within the spatial, the graphic, and the visual.

Writing is essential to the programme, considered as a pedagogical project, a practice of thinking and a tool to articulate and communicate ideas in a precise, effective manner. It is systematically developed through the year as a critical, cognitive, transformational and collaborative form of communication. Not only are words used to describe the role and agency of architecture unpacked and reflected upon against a background of intellectual, cultural, and political histories, but also different forms of writing –thesis, essays, short experimental pieces, critical reviews, commentaries, book proposals and interviews are explored alongside a consideration of drawings, photographs, film and literature. The aim is to explore, adopt and adapt elements of disciplines and practices in one's own writing, while preserving one's own voice.

A diversity of voices and expertise are brought into the programme through the participation of historians, critics, archivists, architects, and artists, in HCT and PhD Debates and Open Seminars, the aim of which this year is to bring together voices in architectural history and criticism to create space between writing as practice of collective doing and making and ecological and political realities.

The location of the HCT programme within the vibrant community and diverse cultures of the AA enables the dialogue between theoretical debates and design speculation and makes the programme distinct within the school and from other history and theory programmes. This year, HCT and Diploma Unit 4 will collaborate to contribute to the wider project of the school on 'Climate Matters'.

Our staff members come from diverse backgrounds and are involved in a wide range of academic, professional and research activities at the AA and elsewhere. Their combined teaching experience, research, publications and professional activities are a core asset to the programme enabling connections with peer institutions all around the world and ensuring a continuous input of innovative thinking, knowledge and interdisciplinary tools.

HCT graduates gain well-developed historical and theoretical understanding of conceptual and practical issues in architecture, allowing them to pursue doctoral studies, to reorient their professional development into other fields such as museum and gallery work or journalism, or to become involved in research and teaching in the field of architecture.

HCT also provides research facilities and supervision to research degree candidates (MPhil and PhD) registered under the AA's joint PhD programme, a cross-disciplinary initiative supported by all the Taught Postgraduate programmes.

## **4.2 AIMS**

The ambition of the programme is threefold: to provide conceptual tools to explore social, political, economic and institutional structures and their impact on architectural histories and forms of production; to understand contemporary discursive and material organisations from a historical, critical, environmental, interdisciplinary and transnational point of view; and to highlight the ways in which architecture is entangled with other spatial practices and alternative forms of knowledge production and dissemination.

### 4.3 LEARNING OUTCOMES

<b>INTENDED LEARNING OUTCOMES: MA in History and Critical Thinking; FHEQ LEVEL 7</b>	
<b>Learning Outcomes 'LO'</b>	Aligned to the Framework for Higher Education Qualifications (FHEQ) and QAA Subject Benchmark (Architecture), on successful completion of the MA in History & Critical Thinking students will be able to:
<b>A</b>	<b>Knowledge and Understanding</b>
A1	Demonstrate a sound understanding of architecture in its built forms, histories and theoretical assumptions and in relation to well-established social, political, economic, and environmental contexts and transnational spaces.
A2	Demonstrate a comprehensive understanding of spatial and aesthetic regimes in relation to processes of modernisation; how interpretations and uses of the terms modern, modernity and the contemporary are historically and culturally determined.
A3	Demonstrate a critical awareness of current architectural thinking and practices as well as the ways in which they relate to and engage with other material, social and cultural dispositions.
A4	Demonstrate critical capacity to interpret knowledge and evaluate research methods, modes of analysis and description, systems of architectural representation.
A5	Read and analyse texts in order to assess their relation to architecture and develop a critical view of the arguments put into the design and the knowledge produced through its mechanisms and effects.
A6	Relate cultural objectives to forms of architectural practice and design speculation, to situate architecture's agency and economies within wider social and political realities.
<b>B</b>	<b>Subject Specific Skills and Attributes</b>
B1	Evaluate critically advanced scholarship, complex arguments and theories as well as their relation to design practices.
B2	Develop a critique of theories and practices and present the interpretations and conclusions.
B3	Undertake independent research with minimum guidance.
B4	Write a well-structured essay that shows evidence of initiative and self-directed learning as well as skills to make appropriately complex decisions, to present original ideas and conclusions, to formulate an argument clearly and effectively, and to use referencing and bibliography, commensurate to the level of study.
<b>C</b>	<b>Transferable Skills and Attributes</b>
C1	Use their analytical and critical skills to evaluate and create new knowledge, of a quality to extend the forefront of the field.
C2	Undertake advanced research activities and engage in their dissemination through doctoral studies, writing, teaching, curating, editing and publishing.

## 4.4 ASSESSMENT CRITERIA

The assessment of submitted work is based on the following overall assessment, in addition to specific ones given for each module. All learning outcomes must be met in order to achieve a pass overall. Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:

### Research and Knowledge acquirement

- Demonstration of research independently undertaken into the chosen area of study, showing evidence of critical awareness and sound understanding of established social, political, historical, theoretical, economic, environmental contexts relevant to the area of study.
- Capacity to address concepts, ideas and references at the forefront of the discipline through systematic enquiry into interconnected histories.

### Approach and development

- Demonstration of creative approach and decision-making process to engage with the chosen subject matter.
- Discursive process of synthesising acquired knowledge in a critical way.
- The structures, methods and tools utilised in the production of the work demonstrate initiative, self-directed learning, and the skills to make complex decisions.

### Argument and communication

- The ability to devise and sustain complex arguments, situated effectively in a wider field of relevant ideas with a critical position determined.
- Conclusions and reflections well executed, showing evidence of good judgement in the absence of complete data.
- Written and visual communication skills evidenced to a high standard throughout.
- Demonstration of the ability developed to undertake further research.

## 4.5 CREDIT FRAMEWORK

Module	Course	Term	Credits
Core Module 1 – Historiography, Modernity, Archive	Writing History	1	15
	Unpacking the Archive: Evidence and Mediality	1	15
Core Module 2 – Interdisciplinary Issues in Contemporary Practice	Architecture Agents and Economies	2	15
	Climate Peace	2	15
Core Module 3 – History, Theory and Critical Writing	Writing Architecture: Intertwined Practices	2	15
Core Module 4 – HCT & PhD Debates	Writing-With: architecture and land (Open Debates)	2	15
Core Studio/Thesis – MA Thesis	Thesis Research Seminar (Weekly) Theory/Critical Writing Workshop Annual Trip	3	0 (supporting programme content)
	Final Thesis	3 + 4	90

## 4.6 TEACHING AND LEARNING METHODS

The MA Programme takes place over 12 months. The year is divided into 4 terms of 10-12 weeks each, in which a total of 1800 learning hours are distributed over 45 weeks, resulting in an average of 40 hours per week.

Most of the course teaching takes place in the first two terms. Six courses distributed in 4 modules are to be taken during Terms 1 and 2, after which students will attend the Thesis Research Seminar and produce a written thesis in Terms 3 and 4. Each course is weighing 15 credits and the entire coursework accounts for 90 out of the 180 credits given. Terms 3 and 4 are dedicated to research and writing the final thesis. The Thesis Research Seminar in Term 3, consisting in the Theory/Critical Writing Workshop, weekly seminars in which students present and discuss work in-progress, the Thesis Reviews in June as well as the annual trip support the process toward the final MA Thesis, which is to be submitted in September and accounts for 90 credits.

The regular courses and other events delivered by the programme in Terms 1 and 2 are held over two or three days each week in single or double sessions. Courses in Term 1 focus on issues of historiography, and histories, theories and practices of the archive. Courses in term 2 focus on disciplinary, social, territorial, and environmental questions. Language and critical writing are integral to all courses. Individual tutorials are arranged at convenient times outside these time slots. Collaborations with AA Design Units, participation in juries, architectural trips, and visits to archives, this year in London and Paris, enable students to engage with design speculation, built structures, and archival material.

The organisation of Terms 1 and 2 centres on core modules:

- **Historiography, Modernity, Archive**, which is delivered in the two weekly courses -  
Writing History (Marina Lathouri)  
Unpacking the Archive: Evidence and Mediality (Marina Lathouri with Guillermo S. Arsuaga and Guest Tutors)
- **Interdisciplinary Issues in Contemporary Practice**, which develops in the two courses -  
Architecture Agents and Economies (William Orr)  
Climate Peace (John Palmesino)
- **History, Theory and Critical Writing**, which unfolds through the seminar series -  
Writing Architecture: Intertwined Practices (Marina Lathouri)  
HCT & PhD Debates - Writing-With: architecture and land (Marina Lathouri with Guest Speakers)

The above seminars, which are recurring and compulsory, along with additional activities, are essential to the knowledge of the course and contribute to the learning outcomes of the students. Students have the option to audit other courses during any of the first three terms, considering the student's field of interest.

Students' work is supervised through a combination of intensive seminars with presentations in class, regular writing exercises, individual tutorials as well as the thesis seminar. All function to develop the students' analytical skills and expression and to assist them with the identification of their research interests and topics for assessed work in the form of essays, short writing pieces, interviews, research questions, and the final thesis.

## 4.7 COURSES

TITLE CORE MODULE 1 – HISTORIOGRAPHY, MODERNITY, ARCHIVE: WRITING HISTORY			
Level	FHEQ Level 7	Status	Compulsory
Teaching Staff	Marina Lathouri	Term	1
Learning Methods	Lectures Seminars Students' presentations Independent research	Credits	15
		Workload	150 hours study, inclusive of teaching contact: 30 hours teaching/120 hours self-directed study

### Synopsis

This course reviews the historiography of architectural modernism to interrogate the conceptual assumptions and epistemological frameworks that have dominated historical research and writing in the 20th century while also exploring postcolonial critiques and contemporary interpretations of alternative modernities. By working through language, concepts and methods, we selectively review canonical histories of architecture alongside emergent narratives that challenge Eurocentric perspectives. The aim is to define a framework of critical thinking within which social and economic realities, ideologies, structures of power, material technologies and formal considerations are understood as intertwined histories of modernity that are produced, propagated and contested in relation to changing scales, scopes and sites of modernisation across global contexts.

The course, organised around a series of readings and seminars, centres on the relationship between the spatial, aesthetic and material regimes of modernity and the multifaceted projects of modernisation as well as on the organisation of the language of history and interpretations of modernity. The assumption being that distinct articulations of the past and tradition as well as visions for the world to come indicate ways of thinking the agency of architecture foregrounding aesthetic values, patterns of dwelling, social structures and cultural impositions. This framework is expanded to consider how these articulations vary across different cultural and geographical contexts, revealing multiple, coexisting modernities that challenge singular, linear narratives of architectural progress.

### Aims

The aim of the course is to help students investigate practices of historiography; to develop a deep understanding of the ideological, political and aesthetic issues inherent to the notion of modernity in relation to the ideas and language of modernism as these were negotiated in various localities by different social groups and local actors; to interrogate conceptual assumptions and the epistemological framework that dominated modern architectural histories and criticism; to start exploring writing as a practice to think and articulate ideas and arguments.

### Content

- Modernity, modernisation and the modern
- Writing History
- Manifesto and the myth of tabula rasa
- Historical Narratives: Negotiating Modernity

- Architectural Exhibitions: Cosmopolitanism and the Canon
- “Learning from ...”: The Plenitude of Form
- History of the Immediate Future and the ethics of place-making
- Signs and Types: Culture, Identity and Urban Form
- The Critique of Modernity
- Global architectures, Colonialism and the Welfare State

## Learning Outcomes

- Demonstrate a critical understanding of the often-conflicting histories and appropriations of modernism, in relation to its built forms, visual practices, theoretical assumptions and the broader social, economic and political context.
- Read and analyse texts in order to assess their relation to architecture and develop a historically informed and critical view of the use of terms as well as the arguments put into the design and the knowledge produced through its mechanisms and effects.
- Read critically in order to evaluate complex arguments and theories.
- Present conclusions and interpretations about that reading in an informative and well-organized oral presentation.
- Write a well-structured essay that shows evidence of independent research, makes an argument clearly and effectively, presents original ideas and conclusions, and uses standard style for referencing.

## Submission

- 4,000-word essay

## Assessment Methods

Assessment will be based on a 4,000-word essay on a subject related to the issues covered in the course. Students are also expected to give short presentations of the texts and themes of each session. Although these presentations are not assessed, they are essential to the successful completion of the course. The students can build upon their presentation towards the final essay.

## Assessment Criteria

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

### Research and knowledge acquirement

- Evidence of systematic enquiry into the chosen area of study, demonstrating the capacity to critically review and synthesise acquired knowledge.
- Comprehensive understanding and critical awareness of ideas and precedents situated and being addressed in the relevant social, political, historical, cultural, and geographical contexts.

### Approach and development

- A creative approach to engage with the chosen subject matter as well as diverse and possibly conflicting arguments and points of view.

### Argument and communication

- The work demonstrates the ability to utilise appropriate methods and tools, to devise and sustain arguments, contextualised and evaluated clearly in a wider field of relevant ideas, to effectively draw conclusions and/or reflections, with written and visual communication skills being evidenced to the appropriate standard.
- Appropriate acknowledgement and referencing of sources of information.

<b>TITLE</b> <b>CORE MODULE 1 – HISTORIOGRAPHY, MODERNITY, ARCHIVE: UNPACKING THE ARCHIVE: EVIDENCE AND MEDIALITY</b>			
Level	FHEQ Level 7	Status	Compulsory
Teaching Staff	HCT Staff, guest tutors	Term	1
Learning Methods	Seminars Workshops Practical Sessions in London and Paris Independent research	Credits	15
		Workload	150 hours study, inclusive of teaching contact: 35 hours teaching/115 hours self-directed study

## Synopsis

The institutional infrastructures and material technologies of the archive play a critical role in the storage and transmission of knowledge, but the archive is not only rooted in material reality. It is also a form of intervention, with implications in relation to institutional and disciplinary positions which impact how we systematise knowledge and articulate narratives.

This series of seminars and workshops organised by HCT staff and visiting tutors questions these implications by asking: what are the strengths and limitations of the archive as a source and site of knowledge production? How might we rethink the complexities and entanglements of the archive? How are its boundaries drawn, and what conditions govern its accessibility? And further: What constitutes evidence in architectural history? How does the archive legitimise historians' expertise and authority?

We will cover a range of historical and theoretical arguments in seminars interspersed with workshops on specific archival materials, which will include the Drawing Matter collection in London, architectural drawings and manuscripts from Paris: Cite de l' Architecture Archives and Bibliotheque de la Ville de Paris.

## Aims

The aim of the course is to deepen students' understanding of the question of evidence, its various formats and scales, as well as issues such as the accountability of research and the complicit and subversive role of the archive. A contingent aim is to reflect on research methods - the process of collecting, organising, translating into records and data, and constructing historical narratives, and understand how the material technologies are part of and account for the political ontology of the archive, and further, the epistemology of architecture.

## Content

- Histories and theories of the archive I | Seminar
- Histories and theories of the archive II | Seminar
- Workshop 1: Drawing Matter collection
- Media and documents | Seminar
- Workshop 2: Cite de l' Architecture Archives and Bibliotheque de la Ville de Paris
- Limits of the archive | Seminar
- Debate



## Learning Outcomes

- Understanding the role of the archive, through its production and historiography, in our perception of discursive and material realities.
- Understanding the historical and methodological significance of forms of documentation of architecture and evaluating different approaches.
- Ability to understand specific archival practices in relation to a broader historical, political, cultural and interdisciplinary field.
- Demonstrate critical capacity to interpret knowledge and evaluate modes of analysis and description as well as systems of architectural representation.

## Submission

Two 2,000-word essays related to specific archival materials

## Assessment Methods

There will be two writing exercises:

Students will be required to examine an individual piece of archival material or a set of materials in depth, contextualising it within a broader historic or contemporary theme and in relation to the series of discussions and theoretical investigations.

## Assessment Criteria

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

### Research and knowledge acquirement

- Evidence of independent research, demonstrating a systematic understanding of the aims of the course and the acquisition of coherent and detailed knowledge being addressed through accurately established techniques of enquiry.

### Approach and development

- The work submitted demonstrates a creative approach to the consolidation and development of research, with a consistent process of synthesising acquired knowledge and clarity in expression.

### Argument and communication

- The work demonstrates the ability to devise and sustain arguments, contextualised and evaluated clearly in a wider field of relevant ideas. Conclusions and/or reflections are effectively made, with written and visual communication skills being evidenced to the appropriate standard.

<b>TITLE</b> <b>CORE MODULE 2 – INTERDISCIPLINARY</b> <b>ISSUES IN CONTEMPORARY PRACTICE:</b> <b>ARCHITECTURE AGENTS AND</b> <b>ECONOMIES</b>			
Level	FHEQ Level 7	Status	Compulsory
Teaching Staff	William Orr	Term	2
Learning Methods	Lectures Seminars Students' presentations Independent research	Credits	15
		Workload	150 hours study, inclusive of teaching contact: 30 hours teaching/120 hours self-directed study

## Synopsis

The discipline of architecture today appears to be facing an accelerating set of challenges across multiple registers: cultural, political, ecological, professional, economic—even existential. In response, new modes of practice and production appear to be expanding the discipline in novel and diverging directions. Can we still assume the traditional definition of architecture as a professional design discipline within the construction industry? What sorts of tools can we use to define and understand it, not as a stable identity, but as a changing and dynamic social institution?

This series of seminars will begin with a brief contemporary *mise-en-scène*, picking up the contours of the situation. Far from taking for granted the content of 'architecture', the character of its activity, or even of its actors, we will develop a theoretical and historical picture of the discipline as a social institution which is simultaneously determined by outside forces, while constructed and reproduced from within. This dynamic, what Magali Sarfatti Larson calls architecture's 'constitutive contradiction' between heteronomy and autonomy, has profound historical and material roots. Focusing on the changing disciplinary landscape of the last fifty years, we will explore these roots with the help of theoretical and historical texts. Among other things, we will encounter early European industrialisation, colonial architecture in West and South Africa, and modern and avant-garde practices in East Asia.

## Aims

The course aims to introduce students to socio-political and economic perspectives on the architectural discipline. Key to this will be the introduction of theoretical tools from sociology and historical materialism. Students will be encouraged to consider the connections and tensions between the content of architectural knowledge and the material conditions for architectural practices, thinking critically about architecture as a set of socially situated forms of labour and production. Emphasis will also be placed on class discussion and debate.

## Content

- Introduction: What is the Agency of Architecture?
- The Social Character of the Architect
- Architecture as Labour
- Architecture as Knowledge
- Contradictions of Modernisation 1
- Contradictions of Modernisation 2
- Contradictions of Modernisation 3

- Contemporary Boundary Work
- Debate

## **Learning Outcomes**

- Develop a familiarity with sociological theories and perspectives on architecture.
- Be able to distinguish between architecture as discipline and as profession, as well as understand the relationship between the two.
- Develop an overall picture of major historical shifts in this relationship over the past century as well as the geographical diversity of expressions.
- Be able to apply the above to case studies of architectural practice and episodes from the history of the discipline.
- Demonstrate the ability to contextualise architectural ideas and practices within larger economic, social, and historical contexts.
- Gain confidence in dealing with complex social dynamics and contradictions.

## **Submission**

- 4,000-word essay

## **Assessment Methods**

Assessment is on the basis of a 4,000-word text, presented, analysed and creatively transformed through at least one of the theoretical approaches examined during the course.

## **Assessment Criteria**

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

### **Research and knowledge acquirement**

- Demonstration of effective research techniques and the review and awareness of existing literature on the chosen area of study.
- Ability to use references from research with critical circumspection.

### **Approach and development**

- Demonstration of good judgement regarding the scope of the assignment and its limits.
- Clear and effective use of concepts studied over the course and developed through assignment research.

### **Argument and communication**

- Ability to construct an original argument framed within the broader context of existing literature and debates.
- Appropriate referencing and bibliography, commensurate to the level of study.
- Attention to the readability and accessibility of the text, particularly through consideration of the rhetorical aspects of writing.

<b>TITLE</b> <b>CORE MODULE 2 – INTERDISCIPLINARY ISSUES IN CONTEMPORARY PRACTICE: CLIMATE PEACE</b>			
Level	FHEQ Level 7	Status	Compulsory
Teaching Staff	John Palmesino	Term	2
Learning Methods	Seminars Independent research	Credits	15
		Workload	150 hours study, inclusive of teaching contact: 30 hours teaching/120 hours self-directed study

## Synopsis

Climate peace is a way of thinking the current challenges of cohabitation, away from the unification and globalisation of nature, and away from the equivalence of the modern juridical spaces of the international. The upheaval of the Anthropocene, its intrusion into contemporary life is where we start: the project is to articulate what it means to form a polity without an overarching scheme, what it means to link it to spaces in deep and rapid transformation.

The current rush by architectural discourses to align to the wider public debates on the state of the planet reveals a paradoxical disjunction: on the one hand everyone attempting to discuss from an architectural view point the current climatic regime accepts the idea that the Earth is a self-regulating system that has been pushed away from its normal trajectory by human activities, on the other hand the regulation and ordering of the Earth are still considered as terms of the political and the social, hence bringing back the discourse to a human-centered vision. The questions are thus posed in terms of capitalism, property, political ecology. In this sense, the very attempt of architecture to deal with the climatic crisis reveals how deeply intertwined it is with the Holocene. The terms of engagement are those of agricultural economies versus mobile economies, social hierarchies in large capital cities against autonomies and community-driven practices, the small versus the large, open markets versus regulated sharing.

## Aims

To articulate a research framework for the students to achieve and pursue their individual work; the development of the seminar in relation to the wider debates on the role of history and critical thought in architectural curricula at a time of environmental crisis and the rise of the Anthropocene debate; the focus of the course will be associated to climate change, as an intersectional issue crossing urbanisation, societal, scientific, economic, political and cultural processes.

## Content

The development of the course in this sense would focus on five main questions:

- How to evaluate architecture amid the energy and material fluxes characterising the rise of the Anthropocene.
- How to investigate notions of value and its associated narratives, myths, and theories at a time of complex communication systems and globalization.
- How to assess codes and protocols to insure a democratic right to the transformation of the city at a time of deep automation and the rise of artificial intelligence systems.
- How to articulate new notions of entanglement between architecture and the biosphere, both in theoretical and aesthetic turns, at a time of vast extinctions and climate change.

- How to link enlarged notions of agency to authorship and authority in architecture, to ensure responsible development and new forms of ethical evaluation.

## **Learning Outcomes**

- Conduct independent critical inquiries into the transformation of material spaces of operation of contemporary polities.
- Demonstrate a critical thought on the relation between modernisation, globalisation and urban construction and transformation processes.
- Demonstrate capacity to relate architectural and urban development studies to contemporary cultural studies.
- Link these developments in architectural culture to wider social, economic, political and cultural discourses and practices.
- Read critically to evaluate complex policies, spatial practices and transformation processes.
- Demonstrate critical capacity to interpret knowledge and evaluate research methods, modes of analysis and description.
- Present conclusions and interpretations about that reading in an informative and well-organised oral presentation.
- Undertake independent research with minimum guidance.
- Write a well-structured research report that shows evidence of independent research, makes an argument clearly and effectively, presents original ideas and conclusions, and uses standard style for referencing.

## **Submission**

- 2,000-word research report

## **Assessment Methods**

Assessment is based on a 2,000-word illustrated research report on a specific territorial or urban transformation.

## **Assessment Criteria**

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

### **Research and knowledge acquirement**

- The evidence of research and a close reading of appropriate sources, with particular attention to different modes of institutional, technical, policy, and expert writing, as well as investigative journalism writing.

### **Approach and development**

- The application of critical faculties to the presentation of these works or texts as evidenced by a critical and analytical assessment of varied and possibly conflicting arguments or points of view.
- An attempt to bring creativity or innovation to the work.

### **Argument and communication**

- The work submitted conveys an argument of appropriate complexity, contextualised in a wider field of relevant ideas. Conclusions and/or reflections are clearly delivered through written and visual communication skills that are evidenced to the appropriate standard.
- Clarity of formal presentation, including illustrations, graphic or visual materials.
- Appropriate acknowledgement and referencing of sources of information.

<b>TITLE</b> <b>CORE MODULE 3 – HISTORY, THEORY AND CRITICAL WRITING: WRITING ARCHITECTURE: INTERTWINED PRACTICES</b>			
Level	FHEQ Level 7	Status	Compulsory
Teaching Staff	Marina Lathouri	Term	2
Learning Methods	Seminars Student presentations Independent research	Credits	15
		Workload	150 hours study, inclusive of teaching contact: 30 hours teaching/120 hours self-directed study

## Synopsis

The course traces the formation of disciplinary knowledge in architecture. It begins with a close examination of early European architectural writings and the way these texts conceptually and visually describe the object of architecture and the city, as well as the practice and responsibilities of the architect. Following sessions investigate the search for origins and language in architectural theory and in relation to the growth of national histories and the emergence of the concept of race in the 17th and 18th centuries; the rise of modern architectural education and the professionalization of historical research and teaching in the 19th century; processes of colonisation and planning; the role of drawing and the various modes of graphic and visual representation; shifting cultural and historical discourses in relation to processes and narratives of modernization; changing scales of operation, new spatial practices and social subjects.

The course highlights the historical terms needed to build an understanding and reassess histories, objects, and methods at the heart of architectural discipline.

## Aims

To develop an understanding of the history of the discipline of architecture, through its theoretical formulations, visual languages, methods, and techniques; to frame contemporary practices from a historical and cross disciplinary point of view as well as in the dynamic context of interconnected transnational spaces; to challenge and enlarge the notion of the discipline in a broad cultural and political arena and frame anew the ethical question of agency and responsibility.

## Content

- Writing architecture: The formation of a discipline
- Constructing a tradition: the concept of the “point of view”
- Contesting the past: nation-building and the question of race
- “A World in Miniature”: histories, cultures, natures
- Writing I
- The atelier, the lantern, and the archive
- The Plan: Internal forms and territorial imaginaries
- Politics of the body: aesthetic considerations and functional arrangements
- ‘Boundary objects’: Intertwined histories and ecologies
- Writing II

## Learning Outcomes

- To understand the historical, social and political processes, which have determined the material and discursive production of built environment.
- To be clear about the function of the concept of history in the formation of disciplinary knowledge as well as territorial imaginaries, representational policies and cultural impositions.
- To be able to relate specific architectural arguments and practices to broader political, economic, social and cultural contexts.
- To form an understanding of the multiple relationships between architecture and other fields of thought as well as critical spatial practices.
- To understand the criticality of the act of writing in the production of knowledge specific to architecture.
- To read and analyse texts as well as drawings and built examples in order to develop a critical view of the arguments put into the design and the effects – environmental, social, epistemological, produced through specific techniques, representations and material dispositions.

## Submission

- Two 2,000-word essays

## Assessment Methods

Assessment is based on the participation in the seminars and the writing assignments. Two shorter pieces of writing (2,000-word each) will be dedicated to singular objects and based on a combination of direct observation and archival material.

## Assessment Criteria

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

### Research and knowledge acquirement

- Evidence of independent research, demonstrating a capacity to comprehend and critically review relevant historical, social, political, economic, cultural contexts and define within the broader field of enquiry clear objects of study.

### Approach and development

- Demonstration of a creative approach to engage with the chosen subject matter and precisely demarcated object of study. Knowledge of underlying concepts to be evidenced in the work. New competencies to be acquired through the utilisation of methods and tools in the production of the work.
- A clear understanding of and inventive approach to the craft of writing.

### Argument and communication

- The construction of a clearly defined and structured argument.
- The capacity to communicate complex ideas and articulate and sustain an argument through and around one specific object/story.

<b>TITLE</b> <b>CORE MODULE 4 – HCT &amp; PHD</b> <b>DEBATES: WRITING-WITH,</b> <b>ARCHITECTURE AND LAND</b>			
Level	FHEQ Level 7	Status	Compulsory
Teaching Staff	Marina Lathouri with guest speakers	Term	2
Learning Methods	Presentations of guest speakers Discussions Interviews	Credits	15
		Workload	150 hours study, inclusive of teaching contact: 24 hours teaching/126 hours self-directed study

## Synopsis

The HCT & PhD Debates are a venue for exchange of ideas and arguments. Guest speakers are invited to contribute, making possible a process of thinking-in-common, which is a pedagogical practice distinct from the seminar or the lecture. The sessions are open to the school community. Presentations by guest speakers and roundtable conversations will be interspersed with interviews and writings resulting in the production of a publication.

## Aims

The aim of this year's series is to bring together voices in architectural theory, criticism, and environmental history to create space between ecological and political realities and writing as transversal form of collaboration.

## Learning Outcomes

- Demonstrate an understanding of the diversity of approaches as they relate to wider architectural, social, political and environmental debates and practices.
- Undertake self-directed research and reading to participate in discussions based on considered responses to presentations and arguments.
- Apply critical faculties to formulate clear questions and engage with the views of a speaker.

## Submission

- The students are expected to prepare questions and observations based upon preliminary reading and conduct an interview with one of the speakers.

## Assessment Methods

Assessment is based on the interview, which each student conducts with one of the guest speakers, presented along with a critical commentary to contextualise and frame the issues addressed in the conversation.

## Assessment Criteria

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



**Research and knowledge acquirement, Approach and development**

- Acknowledge and work through the relation between theoretical perspectives, political and cultural processes, architectural debates, design technologies and ecological realities.

**Argument and communication**

- Apply critical faculties to formulate clear questions, engage with the views of a speaker and coordinate the exchange.

TITLE CORE STUDIO/THESIS – MA FINAL THESIS			
Level	FHEQ Level 7	Status	Compulsory
Teaching Staff	Marina Lathouri with HCT staff and guest critics	Terms	3 and 4
Learning Methods	Weekly Thesis research seminar Writing workshop Annual trip Student presentations	Credits	90
		Workload	900 hours study, inclusive of teaching contact: 50 hours teaching/850 hours self-directed study

## Synopsis

The Thesis is the largest and most significant component of students' work within the MA programme. The Thesis Research Seminar, which takes place in Term 3, helps students make choices about the kinds of research topics that seem appropriate, organise their research and develop their central argument. The assignments, which the students are asked to write during Term 2 are to initiate the process of the final thesis research. The diverse writing assignments (essays, short critical reviews, research reports, interviews) support the transition from the taught coursework in Terms 1&2 to the individual research and work in Terms 3 and 4.

The weekly Thesis Research Seminar, run by the head of the programme, ensures the continuity of the work. Members of staff and external critics are invited to provide feedback to the students' weekly presentation of work in progress. The group discussions may be supplemented by individual tutorials, but central to the development of the thesis is the collective seminar. From the point of view of the individual student, this has the advantage that they receive not only the comments and suggestions of an individual tutor, but those of the student's peers in a collective setting. The seminar provides a means not only of developing their own thesis, but also of experiencing the development, difficulties, and solutions of all the other students. In this way, students are provided with an invaluable tool in learning about the nature of a dissertation from the shared experiences of the group.

The Thesis Research seminar opens with the Critical writing Workshop, which, conceived as series of short writing exercises, allow the students to explore formats and techniques of writing, with particular emphasis on the strategies to advance and express ideas at an initial stage of development with concision and directness. The workshop in the first week of Term 3 is to accompany the beginning of the reflection and writing around each participant's final dissertation, helping to clarify and consolidate the dominant ideas and contents, while also exploring issues of style and language.

The HCT students pursue a variety of research topics. The students are encouraged to identify research projects and questions, which allow them to expand their own concerns and relate these to contemporary issues. Some depart from a question/problem derived from the most recent debates and practices. Others focus on specific historical evidence to examine material, political and social demarcations in order to reconstitute histories and substantiate broader claims. Within each individual research project emphasis is placed on both critical method and historical analysis. Through the year the HCT students develop a deep understanding of historical and theoretical issues, and they become acquainted with different methodologies and perspectives. What is being solidified in the process is a set of resources and questions regarding the 'production' of history and the accountability of research and writing, which is shared amongst the students. This shared knowledge and set of references allow students during the process of the final thesis research and writing to define and test their own ideas, methodologies, and ambitions.

At the end of Term 3 the thesis outline, main questions and material of study are presented and discussed with the HCT tutors and invited critics.

In Term 4, the students are asked to develop and finalize the 15,000-word thesis independently. During the summer term, group presentations together with individual tutorials, provide the students with support and guidance to refine their writing and ideas. The presentation, in September, of the final thesis to the HCT staff and guests as well as the new students in the programme provides a formal conclusion to - and celebration of - the work of the year.

## **Aims**

The pedagogical and intellectual goal is to enable the study of multiple sets of problems at a variety of scales and provide the students with the necessary support, methods and tools to formulate through self-directed research new ways of thinking the different objects and subjects of architecture, spatial practices in relation to situated histories and social realities as well as to ideas and issues at the forefront of the discipline.

## **Learning Outcomes**

- Undertake independently advanced research.
- Produce new knowledge, historically precise, yet able to challenge established interpretations and conceptual assumptions as well as canonical forms of evidence.
- Apply critical faculties to formulate clear questions and position their voice within the broader disciplinary field and in relation to wider social, political, economic and cultural discourses and practices.

## **Submission**

- 12,000 – 15,000-word final thesis

## **Assessment Methods**

Assessment is based on the 12,000 – 15,000-word final thesis. However, the participation in the seminars and presentations and the writing assignments during the one-week writing workshop are compulsory as their aim is to structure and support the process.

## **Assessment Criteria**

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

### **Research and knowledge acquirement**

- Evidence of sound understanding of the larger field of enquiry and capacity to shape a clear direction of research and thought within it.
- Good judgment in the selection of ideas and references and critical skills to analyse, identify interconnections and appropriately make complex decisions.
- Comprehensive understanding and critical awareness of the relevant social, political, historical, theoretical, economic, environmental contexts.

### **Approach and development**

- Demonstration of inventive and original approach to the consolidation and development of research, with a consistent process of synthesising acquired knowledge.
- Discursive process and evidence of capacity to develop and systematically utilise methods and tools.

### **Argument and communication**

- Critical positioning and historical accuracy - Demonstration of the ability to devise and sustain complex arguments, contextualised effectively in a wider field of relevant ideas with a critical position determined. Formulation of clear conclusions and reflections, with good judgement shown in the absence of complete data.
- Demonstration of written and visual communication skills to a high standard throughout, and the ability to undertake further research with no guidance.
- Originality in expression. Appropriate referencing and bibliography, commensurate to the level of study.

## SECTION 5:

# MA IN HOUSING AND URBANISM

### 5.1 PROGRAMME INTRODUCTION

**Housing and Urbanism** focuses on the key issues driving urban transformation and the role of architecture in promoting and supporting critical change. We emphasize the lived city and the central role of residential life in the intensity and dynamism of the urban process. We treat housing as the cornerstone of an emerging urban vitality and its design as central to the modification of wider, complex urban systems. Design learning and investigation form the core of our programme, but a complementary aim is to deepen students' grasp of the politics of the city. In all our work, we integrate the study of form and process.

We work across scales, from detailed plans of contemporary housing to the mobility infrastructure of the regional metropolis. While many courses in urbanism grasp the broad overview of cities and regions, Housing and Urbanism investigates the way specific design reasoning enables actors and decision-makers to take essential next steps in generating change. The capacity for critical synthesis drives all our work and enables students to understand their project as the coalescence of a range of urban forces and trends. Offered as a 12-month taught-degree programme, the MA curriculum in Housing and Urbanism centres on design-led research leading to an individual thesis focused on the theoretical, historical, and architectural underpinnings to contemporary urban challenges. A collaborative Design Workshop forms the central element of the coursework and the student experience during the first two terms, with lectures and seminars informing students' design work and broadening their scholarly understanding of urban trends and histories. In the third term we make the transition from course-led study to individual thesis work, and the final term is devoted entirely to students' individual design thesis development and completion.

Each year, we focus on a set of specific research themes which organise our workshops and international collaborations, while always maintaining our commitment to the interrelationship between urban projects and civic action. We investigate the foundations of urban resilience and complexity, and research how design supports multi-sectoral decision making involving both government and private actors. In this era of global uncertainty generated by conflict and climate change, we emphasize the potential of innovation in our lived environments to support and strengthen democratic practice. We examine the hopes for leadership, responsibility, and innovation that may emerge from the current situation, and the role that architects and urbanists may play in encouraging a high level of ambition among our political actors and civic leaders.

Housing and Urbanism holds to a comparative and international tradition. While London as an outstanding global city forms our primary research laboratory, we undertake an annual European study trip to investigate leading-edge projects elsewhere, such as Berlin, Paris, Copenhagen, or Vienna. In addition, Housing and Urbanism collaborates each year with a host city and university in an intensive workshop addressing a specific live challenge under conditions of complexity and rapid change. Our partner cities have included Warsaw, Bogotá, Recife, Taipei, Hanoi, Shanghai, Rio de Janeiro, and Mexico City. This past year, we worked with the city of Brno, Czechia, and will continue this collaboration, while also initiating new partnerships in South America. Housing and Urbanism students become part of this vibrant network of international urban learning.

### 5.2 AIMS

The Housing and Urbanism Programme seeks innovative urban strategies through the integration of architecture, politics, and research into the contemporary urban process. Students are taught to think and design across scales, from the dwelling to the metropolitan region, and to value associational practice and civic action in their approach to urban projects. We demonstrate how exemplary architectural projects offer lessons to students interested in effective urban strategy and transformation. Our approach derives from an internationally comparative and historically informed study of the urban process, well grounded in a solid understanding of contemporary trends and realities. Students' thesis projects should demonstrate a balanced concern for critical reflection, innovation, and viability, and present a synthetic understanding of urban issues through the application of architectural and urban reasoning.

### 5.3 LEARNING OUTCOMES

INTENDED LEARNING OUTCOMES: MA in Housing and Urbanism; FHEQ LEVEL 7	
<b>Learning Outcomes 'LO'</b>	Aligned to the Framework for Higher Education Qualifications (FHEQ) and QAA Subject Benchmark (Architecture), on successful completion of the MA in Housing and Urbanism students will be able to:
<b>A</b>	<b>Knowledge and Understanding</b>
A1	Demonstrate a good grasp of the theories and concepts which help understanding the interplay of social/political and spatial processes in the city.
A2	Demonstrate critical and analytical capacity in the use of those conceptual tools.
A3	Demonstrate good knowledge of historical precedents.
A4	Demonstrate good knowledge of the history of ideas in the fields of urbanism and housing.
A5	Demonstrate good knowledge of tools and methods of spatial analysis and intervention.
A6	Apply their analytical capacity to a real context and situation.
<b>B</b>	<b>Subject Specific Skills and Attributes</b>
B1	Represent graphically their understanding of a given situation.
B2	Connect their analysis to concrete design strategies and proposals.
B3	Identify and use tools of spatial design and intervention appropriate to a given situation.
B4	Contribute to professional teams working on urban and housing projects.
B5	Develop and test by and through design a central thesis.
<b>C</b>	<b>Transferable Skills and Attributes</b>
C1	Use their analytical capacity in other areas of urban development studies.
C2	Engage in urban research as a member of an interdisciplinary team.
C3	Contribute, as part of an interdisciplinary team, to the formulation of urban development strategy.

### 5.4 ASSESSMENT CRITERIA

The assessment of submitted work is based on the following overall assessment, in addition to specific ones given for each module. Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:

#### Context and analysis

- An awareness of the historical and theoretical context of the issue(s) addressed.
- A sound critical and analytical grasp of the main concepts employed or discussed.
- An ability to understand urban spatial conditions and processes and/or analyze and employ exemplary urban projects in the development of an argument.
- Referencing of sources of information using agreed conventions.
- Ability for comparative analysis and meaningful generalisation.

**Approach and development**

- A capacity to develop a clear point of view and consistent line of argument both through written work and design.
- A capacity to apply knowledge gained in the Course to the development of the written and design work.
- Effective and appropriate use of visual material to develop the thesis argument.
- use of critical faculties which will allow graduates to continue expanding their knowledge in the field.
- Good judgement and a responsible attitude toward the application of this knowledge.
- Capability to apply the newly acquired knowledge in architectural and design practices and research.

**Resolution and communication**

- Innovative thinking and creativity.
- Clear structure, writing and presentation of course work.
- An ability to develop a comprehensive design response to a particular urban challenge.

**5.5 CREDIT FRAMEWORK**

Term	Course Title	Credits
1, 2, 3	<b>Core Module 1 – Design Workshop Group</b> Including: Critical Urbanism Sustainable Urbanism	20
1, 2, 3	<b>Core Module 2 – Design Workshop Individual</b> Including: Critical Urbanism Sustainable Urbanism	20
1	<b>Core Module 3 – Elective: Submit 2 of 3 Electives</b> Housing Form Transnational Cities I Urbanity and Democracy	20 (10 credits per elective)
2	<b>Core Module 4 – Elective: Submit 2 of 3 Electives</b> Domesticity Transnational Cities II Urban Form	20 (10 credits per elective)
3, 4	<b>Thesis</b>	90
3	<b>Thesis Brief</b>	10

**5.6 TEACHING AND LEARNING METHODS**

The MA Course is structured around three primary types of teaching and learning activities: design workshops; lectures and seminars; and the Final Thesis. The design workshops offer an opportunity to explore and apply architecture to questions of urban change, to develop arguments and debate approaches through project design, and to develop graphic and presentational skills. Here, students learn the interrelationships among proposition, investigation, debate, and synthesis that bring architecture and design onto the terrain of research in urbanism. The lectures and seminars allow students to broaden and deepen their understanding of architectural thought, the politics of urban change, and to develop a critical capacity to integrate these types of knowledge. In each of these activities the programme takes a prospective and internationally comparative view, helping students develop an informed but experimental attitude toward the pursuit of specific projects which may initiate or nurture positive urban transformation. This attitude is carried over into the dissertation work, during which the student develops a critically synthetic project demonstrating effective next steps within the contemporary urban process.

Group work within the course – especially in the Design Workshop – is modelled upon architectural practice, where collaboration, shared purpose, review, debate and common decision-making are given priority. Students work in small subsets of two or three students within a larger team to develop complex design responses to specific urban briefs. This exposes students to the challenge of collaboration and the

opportunity to hone skills in listening, presentation, communication, and persuasion. One output of the Design Workshop takes the form of a group document and is assessed as a common piece of work. A second output is an individual piece of work deepening and developing each student's distinctive perspective. Both pieces of work build students' capacity to critically synthesise materials from the lecture series in Critical Urbanism and Sustainable Urbanism and apply these to their design work. The Design Workshop Individual Assignment, essays for the elective lecture courses, and the thesis all emphasize individual work, along with the depth of research and personal ownership over the topic that this implies.

While the Design Workshop emphasises the architectural foundations of urban strategy, the elective lecture and seminar courses are organized around three additional core themes: the political foundations of the urban process; the investigation of critical difference in urban form, and especially, the role of housing innovation in democratic city-building. These themes are approached from different vantage points in each of the elective courses, and students are required to submit essays for two of the three electives in each of the first two terms. This enables students to develop the breadth and depth of their studies.

In each of the three teaching and learning activities, there is a structured balance between individual and group activities. The primary emphasis of the programme is on the development of each individual student's interests and capacities, and the preponderance of assessed work is individually pursued. However, the programme also aims to cultivate students' capacity for teamwork, shared investigation, and informed debate through team-based design review sessions and seminars.

London provides an outstanding laboratory of urban transformation, and the exploration of the city and its processes are fully integrated into H&U teaching in the main Design Workshop, through lectures and group seminar work, and through guided investigation tailored to individual student research interests. However, London is not just a place, but a network of active professionals and decision-makers, and H&U students are brought into contact with the field of London's change-makers to better understand the practical and political framework of urban transformation. Equally, however, lectures are structured to highlight an international and comparative perspective and to promote knowledge sharing and innovation transnationally. Our study trips and workshop abroad extend and deepen this learning strategy.

## Learning Support

Housing and Urbanism pursues a culture of active engagement between students and staff in all areas of teaching and learning. Scheduled activities, such as lectures, seminars, and the Design Workshop, make up a substantial portion of each week during term-time, which means there is a high level of contact hours with faculty as a baseline. In addition, there are opportunities for individual tutorial every week with both design tutors and lecturers. Students are encouraged to seek tutorials with faculty both for their design work and for essay writing, and we also have a dedicated staff member to support the development of students' writing skills. During the Final Thesis period of the course, each student will have at least two dedicated faculty for regular design review and tutorials.

H&U faculty are engaged in real-world urban projects and/or urban policy development, and a core area of our culture as a programme is to bring a feel for the pragmatics of contemporary urban and architectural practice to the lecture hall and studio. At the same time, Housing and Urbanism is also a home for conceptual experimentation and development, debate, and innovation, and the fundamental reason for our high degree of contact time with students is to bring out the richness of this encounter. We maintain a studio with this culture of engagement in mind, to support both individual design work and writing, on the one hand, and group activities, such as teamwork and discussion sessions, on the other.

Our annual European study trip and Intensive Workshop Abroad are both accompanied by a full complement of H&U faculty, such that these extended activities become opportunities for a sustained learning experience. In addition, during these trips we integrate local practitioners, academics, and decision-makers into our discussions, so that students gain an understanding of different international perspectives on urban development and strategy, along with the projects which support and manifest them.

In addition to the core areas of teaching and learning inside the programme, H&U students have access to Media Studies courses from the wider AA School, and a broad range of lunchtime and evening lectures, symposia and conferences. There is also a full complement of further support facilities, such as workshops, 3-D printing facilities, and a library with extensive holdings.

## 5.7 COURSES

TITLE CORE MODULES 1 & 2 – DESIGN WORKSHOP ON HOUSING AND THE CITY			
Level	FHEQ Level 7	Status	Compulsory
Teaching Staff	Lawrence Barth, Jorge Fiori, Florian Dirschedl, Anderson Inge, Dominic Papa, Elena Pascolo, Anna Shapiro, Steve Sinclair	Terms	1, 2, 3
Learning Methods	Group and Individual Design Tutorials Lectures Design Reviews	Credits	40 • 20 Group • 20 Individual
		Workload	400 hours study, inclusive of teaching contact: 180 hours teaching/220 hours self-directed study

### Synopsis

The Design Workshop forms the core of the Housing and Urbanism curriculum, teaching students to investigate, explore, and respond to the urban process through design reasoning. Working in teams with close participation of staff, students are introduced to a specific but complex set of challenges faced in cities today, through which they learn to understand, envision, and initiate urban transformation through a project. We emphasise argument through design, building a capacity for comparison and evaluation. The course develops research, drawing, and writing skills while encouraging collaboration, discussion, and invention.

Urbanism is necessarily forward-looking, demanding creativity and critical innovation as cities adapt themselves to contemporary forces of change. At the same time, the field depends both upon a solid knowledge of cities – their organization, processes, and material development – and upon a thorough understanding of architecture: its methods, concepts, and tools. In fact, the two forms of knowledge are closely interrelated, and architecture provides one of the most important means for knowing the city, as well as for working on it. This forms the background for the Design Workshop. Here, we build the skill set for students to both critically understand the city – in a way that is legible, communicable, and actionable – and to prospectively transform it.

### Aims

The Design Workshop aims to enable students to treat design as a research tool in the formulation of urban strategies and projects. Students are taught how to investigate, compare, and evaluate exemplary projects and use graphic means to reveal and explain their findings. In addition, they learn to use architectural concepts and graphic strategies to investigate a prospective and transformative approach to the contemporary urban process, for example, through novel urban development models, broader assembly of stakeholders, or new associative practices. In the Design Workshop, students are expected to locate and integrate an understanding of current urban politics and practices within their development of architecturally informed propositions.

### Content

Students are divided into tutorial groups for weekly meetings, and these continue through Terms 1, 2 and 3. The group workshop will ensure that each student learns how to develop specific content to their individual research interests and trajectory, but this will involve:



- Progression in Term 1 from exploration and evaluation of exemplary projects, both historical and current, toward increasingly complex expression of prospective architectural and urban visions in Terms 2 and 3.
- Course includes a weekly lecture series, Critical Urbanism, establishing the conceptual and theoretical foundations through which architecture brings a capacity for critical synthesis to the urban process.
- Course also includes a second lecture series, Sustainable Urbanism, establishing emerging urban practices, frameworks and strategies for addressing the contemporary climate crisis.
- Development of a shared graphic vocabulary within the studio, together with appropriate use of various projections and media.
- Development of students' facility for investigating and incorporating political debate and argument into the expression of a strategy and vision.
- Opportunity to explore and apply architectural and urban concepts acquired in lectures to urban challenges encountered in our London or international laboratories.

## Learning Outcomes

By the end of the Design Workshop students should be able to:

- Understand the fundamental and constitutive relationship between architecture and urban transformation.
- Make effective use of the conventions of architectural thought to explore and develop urban propositions.
- Have command of graphic tools of investigation, exploration, and analysis in relation to exemplary urban projects.
- Be proficient in the use of graphic tools to demonstrate generative and developmental aspects of architectural thought for urban change.
- Integrate textual and graphic arguments and propositions convincingly in presentations and documents.
- Research effectively and evaluate the relationship between drivers of change and specific urban projects.
- Develop the capacity for informed and critical appraisal of current urban projects in specific thematic areas of urban development.
- Propose innovative and critically informed approaches to housing design.
- Show awareness of emerging responses to climate crisis and incorporate lessons into urban proposals.
- Show skill in the development and presentation of group work.

## Submission

- Group document
- Individual assignment (4,500 words)

## Assessment Methods

Students will present a group document in Term 3 covering the work of the previous terms. This will demonstrate both research into the politics of urban transformation and the pragmatics of the proposed projects. In addition, students will submit an individual assignment covering the work of the previous terms. The individual assignment allows the student to go into depth in an area of particular interest for his or her research, analysis, or design development, and to demonstrate his or her understanding of the issues, challenges, approaches, and methods related to a particular area of urbanism.

## Assessment Criteria

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

### Context and analysis

- Substantial evidence of research to support the argument, well-chosen and germane to the topic.

- A distinctive grasp of the core ideas of the discipline, such that they show originality in the group or individual work.

#### **Approach and development**

- Clarity and consistency of the argument for urban transformation and the validity of the projects proposed to achieve it.
- Depth and breadth of critical awareness supporting the argument.

#### **Resolution and communication**

- Well organised and written presentation of materials.
- Excellent development of graphic material to demonstrate exploration, analysis, and evolution of the design investigation and final project.
- A strong ability to communicate persuasively through graphic material, including its integration into the textual argument.

<b>TITLE</b> <b>CORE MODULE 3a – ELECTIVE:</b> <b>TRANSNATIONAL CITIES I: THE</b> <b>SPATIALITY OF DEVELOPMENT</b>			
Level	FHEQ Level 7	Status	Compulsory
Teaching Staff	Jorge Fiori, Elena Pascolo	Terms	1
Learning Methods	Lectures Tutorials	Credits	10
		Workload	100 hours study, inclusive of teaching contact: 15 hours teaching/85 hours self-directed study

## Synopsis

Globalization is a subject that permeates most debates about cities today. While its exact meaning and implications remain a matter of great controversy, it is undeniable that substantial qualitative changes are taking place in the world economy, with major spatial and social implications. Cities are at the core of this process. Their nature, role and potential development are being continuously redefined, together with the meaning, instruments and role of urban policy and planning. This course attempts to explore from a theoretical and historical perspective the processes of urban transformation in the context of internationalization of the world economy, paying particular attention to the reflection of that in terms of changing systems of urban governance. This course uses the growing informalisation of cities and of the world economy as an entry point to reflect on the changing nature of cities and the challenges for urban policy and planning.

## Aims

This course aims at examining the relationship between the spatial transformation of cities and their socio-economic context, in the light of current debates on development and globalization. Drawing from the realities of developing countries as its starting point, it offers a critical and comparative analysis of the changing nature of cities and housing in the context of globalization, economic adjustment and political restructuring. It will explore the implications of different strategies of development - in particular in the post-war period - in terms of the social and spatial transformations of cities and of the change in the systems of urban governance, placing strong emphasis on issues of policy and planning.

## Content

Some of the topics covered by this course are:

- The place of cities in development theory;
- Globalization: theories, ideologies and practice;
- Cities in a globalising world;
- Internationalisation and 'informalisation' in the world economy;
- Urban poverty revisited;
- Urban governance and planning;
- The de-spatialisation of planning;
- Strategic Planning and its contradictions;
- Urban planning and multiscalarity.
- Informality: conceptual and political challenges;

## **Learning Outcomes**

At the end of the course students will be expected to have:

- An understanding of the relation between development processes and the social/spatial transformation of cities;
- A critical understanding of the different interpretations and perspectives on the place of cities in the process of globalization;
- An understanding of the dilemmas posed by globalization and market liberalisation policies to the governance of cities and to urban development policy and planning.

## **Submission**

- Essay (2,500 words)

## **Assessment Criteria**

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

### **Context and analysis**

- Show critical awareness in the use of theoretical work and case examples.
- Demonstrate understanding of the selected and relevant readings for the essay.

### **Approach and development**

- Show an ability to structure a coherent argument.

### **Resolution and communication**

- Show evidence of independent work, properly referenced.

TITLE CORE MODULE 3b – ELECTIVE: HOUSING FORM			
Level	FHEQ Level 7	Status	Elective
Teaching Staff	Irénée Scalbert	Terms	1
Learning Methods	Lectures Seminars Tutorials	Credits	10
		Workload	100 hours study, inclusive of teaching contact: 15 hours teaching/85 hours self-directed study

## Synopsis

The last three decades have seen a renewed interest in architect-designed mass housing. While the exterior has dominated architectural focus, the interior of dwellings has, by and large, been relatively neglected. Housing is not constituted as an envelope merely to receive typical unit plans. Form and experience cannot be conveniently dissociated. To the contrary, the most committed architects conceive of housing form from the inside out as the source and guarantor of meaningful experience. This course will review in detail the best housing projects built in the last 100 years and ask, what constitutes excellence in the field.

## Aims

The aim is to open discussion as to what constitutes excellence in the field of housing. The lecture and seminar course will assist students in becoming conversant in the history of housing design and to develop their own terms of reference including specific housing projects, design priorities and values. The course will demonstrate the detailed observation and the depth of understanding that are necessary to integrate a work of design in one's personal canon. It will further demonstrate that models, rather than being confined to the latest examples, can be found throughout history. The course is intended to be of immediate relevance to the work carried out in the Design Workshop.

## Content

The course will be structured in 9 lectures, each being dedicated to a particular example and a particular moment in housing design. Each lecture will be profusely illustrated with both archival and contemporary images and documents. The approach will be descriptive and critical. Lectures will be followed with a discussion concerning the value and limitations of the project, in itself and in the light of the present time.

Contents will include:

- the presentation of a wide range of documents and sources
- the demonstration of empirical research on specific buildings
- the coverage of seminal and occasionally little-known projects
- the readings of historical texts by architects and critics
- the articulation of design with contemporary theoretical and political concerns

## Learning Outcomes

At the end of the course, students will be able to:

- Make a detailed and comprehensive analysis of a housing project
- Support this analysis with the best available sources
- Situate the project within the context when it was made
- Assess the value and limitations of a project

- Express a coherent view about its potential as a housing model

## **Submission**

- Essay (2,500 words)

## **Assessment Criteria**

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

### **Context and analysis**

- Show competence in the observation and the research on a work of housing.
- Show an awareness of the main issues prevailing at the time of its conception.

### **Approach and development**

- Demonstrate independence of thought in making a judgment on the quality of a project.
- Articulate a point of view relating to the relevance of a project to the present time.

### **Resolution and communication**

- Be supported with relevant documents including drawings and photographs.

TITLE CORE MODULE 3c – ELECTIVE: URBANITY AND DEMOCRACY			
Level	FHEQ Level 7	Status	Elective
Teaching Staff	Lawrence Barth	Term	1
Learning Methods	Lectures Tutorials	Credits	10
		Workload	100 hours study, inclusive of teaching contact: 15 hours teaching/85 hours self-directed study

## Synopsis

Urbanism arose as a specific field of problems within the government of Western liberal societies, and the life of cities forms a central condition for the realization of democracy. In this course, we introduce students to this deeper political history which continues to play out in arguments about urban change. The lectures and readings are structured to enable architects to gain a capacity for fundamental understanding of politics and democracy, so that we have a richer grasp of the complexity of today's urban issues. A key feature of urbanism, in addition to its distinctive genealogy in Western governance, is its projective attitude. It looks toward a future that is meant to mark out a progressive response to present promises and past failings, but it does so under conditions of dispute and conflict. This entails urbanism having a politics: a point of view about the human world it proposes to alter. In this sense, the ends toward which urbanism strives are always greater than the immediate project. We take an associationalist and pragmatic point of view in reflecting on these core aspects of urban reason, with the hope of gaining a certain maturity in our handling of the key political challenges of urban transformation.

## Aims

This lecture series aims to deepen students' critical awareness of connections between urbanism and political thought and promote their familiarity with the politics of cities and urban design. The course draws connections for students between urban projects – both current and historical – and key political issues of their era. At the same time, we highlight how these political issues came to be framed and recognised by the emergence of a specific understanding of urban environments subject to transformation through civic action. This enables students to become more aware of the interconnected legacies of political and urban visions.

## Content

Readings are drawn from both urbanism and politics, and while material for each of the topics ranges over the last two centuries, all will be oriented toward an analysis of aspects of current thought and practice in urbanism:

- The Urban, the Present, and the Political
- Understanding Categories: Public, Private, Social, and Civic
- Association
- Power
- Freedom
- Violence
- Difference
- Critique
- The Rise of Contemporary Biopolitics

## Learning Outcomes

At the end of this course, students should be able to:

- Be aware of key events in the constitution and transformation of the urban as a problem-field in Western governmental reason.
- Extract from key theorists, such as Foucault and Arendt, elements of their writings which will help define an approach to the understanding of urbanism and its political reason.
- Relate the work of key urban theorists, such as Simmel, Weber, Wirth, Sennett and others, to the urban field their writings have helped to define.
- Recognize the genealogical relationship between major themes within urbanism and trajectories of Western political reason.
- Discuss and critically evaluate the use of key political terms underpinning urbanism, such as community, difference, power, justice, autonomy, and others.

## Submission

- Essay (2,500 words)

## Assessment Criteria

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

### Context and analysis

- Demonstrate familiarity with the writings of key theorists, such as Weber, Durkheim, Foucault, Arendt, or others, and show how their work may be applied to the study of the urban.
- Indicate awareness of relevant events and transformations within the reason of urbanism.

### Approach and development

- Demonstrate understanding of the relationship between urban and political thought, on the one hand, and the practice of urbanism, on the other.

### Resolution and communication

- Exemplify a reflexive and critical response to the terms through which we are positioned to discuss the current urban condition.



TITLE CORE MODULE 4a – ELECTIVE: DOMESTICITY			
Level	FHEQ Level 7	Status	Elective
Teaching Staff	Lawrence Barth	Term	2
Learning Methods	Lectures Tutorials	Credits	10
		Workload	100 hours study, inclusive of teaching contact: 15 hours teaching/85 hours self-directed study

## Synopsis

The topic of domesticity has enjoyed renewed attention in recent years, reflecting current enthusiasm for housing innovation and a growing commentary on changing cultures of urban living. This pattern of critical reaction mirrors early 20<sup>th</sup>-Century calls for housing research and reform. This emphasis upon both diversification and transformation of the home can be studied as part of a broader technology of the subject, where the family and the social complex in which it resides are scenes of dispute and tension. However, we also look at the question of new approaches to household design from the perspective of architects and urbanists, asking how housing is evolving through new patterns of service delivery, shared facilities and resources, and the growth of collective and recombinant households. In this course, we pull these two perspectives together. Multiresidential housing becomes fertile ground for architectural and urban innovation, as well as an opportunity to reflect critically on contemporary subjectivity.

## Aims

The aim of this lecture and seminar course is to enable students to explore and assess the current condition of urban domesticity and multiresidential housing design. Balanced between attention to historical and conceptual literature, on the one hand, and exploration of contemporary housing design, on the other, this course offers preparation for students wishing to deepen their understanding of the history, politics, and inner tensions in housing design for their thesis or project work.

## Content

The course is structured into a series of conceptual, historical, and design-oriented lectures, followed by opportunities for student presentation of investigatory themes and findings.

- Diversity and change in the architecture of dwelling.
- Conceptual and historical foundations to the study of households.
- Changing approaches to the typological foundations of multiresidential housing.
- Contemporary trends, drivers of change, and emerging approaches to multiresidential housing.
- Housing and intensive urbanity.

## Learning Outcomes

At the end of this course, students should be able to:

- Understand the genealogical relationship between social reform and domestic life.
- Extract from key writers, such as Foucault, Donzelot, and Nikolas Rose, an approach to the understanding of domesticity.
- Critically reflect on transformations in domestic architecture.
- Understand the relation between housing design and the politics of social and personal space.

- Use design and graphic material to develop and pursue researchable questions in urban housing strategies.

## **Submission**

- Essay (2,500 words)

## **Assessment Criteria**

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

### **Context and analysis**

- Demonstrate engagement with the intersection between the architecture of dwelling and the transformations of domesticity.
- Show evidence of an attentiveness to the genealogy of domestic space.

### **Approach and development**

- Integrate or outline a theoretical position for the investigation of change in domestic environments.
- Demonstrate a critical awareness of the contemporary condition of domesticity within the urban.

### **Resolution and communication**

- Employ design and graphic material effectively to clarify and pursue research in contemporary urban housing.

<b>TITLE</b> <b>CORE MODULE 4b – ELECTIVE:</b> <b>TRANSNATIONAL CITIES II: HOUSING</b> <b>AS URBANISM</b>			
Level	FHEQ Level 7	Status	Elective
Teaching Staff	Jorge Fiori, Elena Pascolo	Term	2
Learning Methods	Lectures Tutorials	Credits	10
		Workload	100 hours study, inclusive of teaching contact: 15 hours teaching/85 hours self-directed study

## Synopsis

This course critically analyses the evolution of housing policies since the mid twentieth century in the wider context of economic and political transformations at the world scale. It pays particular attention to the phenomenon of urban and spatial informality as constitutive of the urban condition everywhere – from the slums of the impoverished cities of the developing world to their more ‘camouflaged’ existence in the cities of the developed world. It reviews critically the growing ‘despatialisation’ of strategies to deal with urban and housing informality and explores the role that housing architecture and urbanism can play not only in addressing those conditions but also in the redesigning of the city as a political construct. Informality places a radical challenge to the traditions of housing and urbanism and engaging with it involves a rethinking of the spatial disciplines themselves – their methodologies, tools and instruments of design – in ways that can be relevant to the rethinking of the articulation of spatial practices and the politics of urbanism in contexts far beyond informality.

## Aims

The course mobilises the understanding of informality to explore different possible readings of the relationships between housing and urbanism. It enables students to better articulate the connections between spatial strategies and urban politics and to address social need in housing across multiple scales of urban development. After an initial review of the contextual and historical circumstances of the evolution of housing theories and policies, this module will explore the social-spatial challenges of a multi-sectoral, multi-dimensional and multi-scalar approach to the implementation of housing strategies and policies as drivers of urbanism.

## Content

- The social and historical context of the evolution of housing policies in the developing world;
- Informality: conceptual and political challenges;
- Changing role of stakeholders in housing strategies;
- Changing understanding of scale and scaling up;
- Housing as urbanism;
- Space and politics in housing;
- Changing nature of the housing project;
- Architectural urbanism and multiscalearity.

## Learning Outcomes

At the end of the course students will be expected to have:

- A critical understanding of the changing approaches to housing and the informal city and of their contextual and historical determinations;
- An understanding of the growing articulation of housing and urban development strategies;
- An understanding of the place of housing and urbanism in urban social policy;
- An understanding of methodologies and tools of spatial design to address informal housing and the informal city.

## **Submission**

- Essay (2,500 words)

## **Assessment Criteria**

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

### **Context and analysis**

- Show critical awareness in the use of theoretical work and case examples.
- Demonstrate understanding of the selected and relevant readings for the essay.

### **Approach and development**

- Show an ability to structure a coherent argument.

### **Resolution and communication**

- Show evidence of independent work, properly referenced.

TITLE CORE MODULE 4c – ELECTIVE: URBAN FORM			
Level	FHEQ Level 7	Status	Elective
Teaching Staff	Irénée Scalbert	Term	2
Learning Methods	Lectures Tutorials	Credits	10
		Workload	100 hours study, inclusive of teaching contact: 15 hours teaching/85 hours self-directed study

## Synopsis

In the decades following WWII, a number of important modern architects came to reflect critically on the nature of the city and began to reconceive its form and organization through specific projects. In this course, we will look at a series of exemplary projects which consist of more than a single building and establish a fresh approach to the conception of urban form. These projects will be explored across scales, from their interiors to the reconfigured spaces between buildings, and on to their implications for wider urban transformation. This attitude regarding the disposition of buildings in an ensemble continues to the present day, and we will explore the legacy of these early projects in contemporary, project-driven urbanism. The course will place an emphasis upon detailed architectural criticism.

## Aims

The aim is to open discussion as to what constitutes excellence in the pursuit of urban form. The lecture and seminar course will assist students in becoming conversant in the history of what we might call the critical urban ensemble. The course will demonstrate the detailed observation and the depth of understanding that are necessary to integrate a work of design in one's personal canon. It will further demonstrate that models, rather than being confined to the latest examples, can be found throughout history. The course is intended to be of immediate relevance to the work carried out in the Design Workshop.

## Content

The course will be structured in 9 lectures, each being dedicated to a particular example and a particular moment in the conception of urban form. Each lecture will be profusely illustrated with both archival and contemporary images and documents. The approach will be descriptive and critical. Lectures will be followed with a discussion concerning the value and limitations of the project, in itself and in the light of the present time. Contents will include:

- the presentation of a wide range of documents and sources
- the demonstration of empirical research on specific buildings
- the coverage of seminal and occasionally little-known projects
- the readings of historical texts by architects and critics
- the articulation of design with contemporary theoretical and political concerns

## Learning Outcomes

At the end of the course, students will be able to:

- Make a detailed and comprehensive analysis of a critical urban ensemble
- Support this analysis with the best available sources
- Situate the project within the context when it was made
- Assess the value and limitations of a project

- Express a coherent view about its potential as an urban model.

## **Submission**

- Essay (2,500 words)

## **Assessment Criteria**

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

### **Context and analysis**

- Show competence in the observation and the research on a work of urban form.
- Show an awareness of the main issues prevailing at the time of its conception.

### **Approach and development**

- Demonstrate independence of thought in making a judgment on the quality of a project.

### **Resolution and communication**

- Be supported with relevant documents including drawings and photographs.
- Articulate a point of view relating to the relevance of a project to the present time.

TITLE CORE STUDIO/THESIS – THESIS			
Level	FHEQ Level 7	Status	Compulsory
Teaching Staff	Lawrence Barth, Jorge Fiori, Florian Dirschedl, Dominic Papa, Elena Pascolo, Irénée Scalbert, Anna Shapiro, Steve Sinclair	Term	3 and 4
Learning Methods	Seminars Tutorials	Credits	100 • 10 Thesis brief • 90 Thesis
		Workload	1,000 hours study, inclusive of teaching contact: 120 hours teaching/880 hours self-directed study

## Synopsis

In Term 3, H&U students separate into MA and MArch groups for the purposes of pursuing their Final Theses (MA) or Design Theses (MArch). The MA Final Thesis presents students with an opportunity for extended and focused study within the broader themes of the programme, and concludes with a written, graphically developed, and analytical dissertation showing conceptual and theoretical grasp of a problem in architectural urbanism. In contrast with the MArch Design Thesis, the MA Final Thesis does not develop a project, but demonstrates its position through scholarly command over relevant exemplary projects and the applicability of their lessons to a current urban challenge. The work involves a substantial element of background research into the student's chosen area of study, and an expectation of a highly developed written work and extensive visual support with a strong emphasis upon critical, evaluative, and synthetic reasoning within urbanism.

## Aims

The thesis study enables students to experience sustained investigation into an urban problem, to evaluate possible responses, and to build critical arguments for approaches currently being pursued within the field. It helps students to develop a capacity for comprehensive and synthetic reasoning in relation to current trends, and to develop scholarly depth and breadth of understanding regarding the contribution of architecture and urban design to the challenge of changing cities.

## Content

The content of the thesis study is defined by each individual student in consultation with his or her supervisor but will be selected from within the areas of thematic interest of the programme. This content will be further elaborated and extended through individual research and presented for review and development both formally and in tutorial settings.

## Submissions

- Thesis Brief (4,000 words)
- Final Thesis (12,000 – 15,000 words)

## Assessment Methods

Submission of a Thesis Brief at the end of Term 3 showing command of the overall course material and its application to a well-defined challenge of urban transformation.

Submission of a Final Thesis of 12,000 – 15,000 words, along with supporting graphic material. The work is assessed by two markers from the programme staff.

## **Assessment Criteria**

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

### **Context and analysis**

- Clear evidence of research
- Sound analytical capacity

### **Approach and development**

- Clear and consistent argumentation
- Depth and breadth in the argument

### **Resolution and communication**

- Excellence in organization and execution of the writing
- Effective selection and use of graphic material to develop the argument



## SECTION 6:

# MA IN SPATIAL PERFORMANCE AND DESIGN (AAIS)

## 6.1 PROGRAMME INTRODUCTION

The Master of Arts in Spatial Performance and Design at the Architectural Association School of Architecture understands the area of Spatial Performance and Design beyond usual definitions of architecture and performance and takes spatial performance as an area of spatial investigation that includes the socio political effect of design and performance and how creative work and design acts within its given context through actual projects and applied networks in the overlap of the creative disciplines. In this way the studio forms an intense learning environment for networking within the creative fields through actual exposed and applied projects.

The Architectural Association Interprofessional Studio is leading in the field applied interdisciplinary collaboration and innovation. This programme takes a fast-track, hands-on approach to teaching spatial performance, design and architecture, covering everything from design, content creation and teamwork to organisation, fundraising, budgeting, contracting, press, and procurement, giving students practical, actual experience in all areas of the creative process.

Engaging with the shifting demands of the creative industries, the AAIS redefines the boundaries between disciplines such as architecture, design, performance, and visual arts through real-world projects and active engagement with social and creative contexts. Since its founding, the studio has established itself as a globally unique programme in its applied approach. Through its rigorous MA and MFA programmes, the AAIS creates a distinctive educational environment where students are encouraged to move beyond their established practices, acquiring new skills and perspectives that directly inform their work in real social and cultural settings. Since its founding the AAIS has continued to expand its influence, establishing significant partnerships and pioneering research into the roles of identity, responsibility, and intellectual empathy within the actual practice of creative work. This commitment to advancing the frontiers of applied interdisciplinary work ensures that the AAIS remains at the cutting edge of contemporary creative education, maintaining its unique position both nationally and internationally.

Challenging the frontiers of working in between art, architecture and performance, the AAIS aims to expose a hidden 'worknet' between multiple professions and their products and methodologies. The studio – operating as an interdisciplinary creative office where knowledge exchange is one of the core points of focus – reaches professions and stimulates students to develop a language with which to communicate across creative disciplines. The AAIS explores the creative disciplines as defined as visual art, the performing arts, design, and media practices. Though the AAIS recognises that such definitions are constantly evolving, the principle of the interprofessional studio is to challenge rather than uphold the accepted divisions of these disciplines. In today's creative professions many individuals define their work and interest as being at home in more than one discipline. The Studio gives these individuals an opportunity to step away from their existing professional or academic activities and develop new creative skills and techniques as well as enjoy the intellectual stimulation of the multidisciplinary overlap of the professions. It acts as an invitation to build a network of professionals and experts from creative backgrounds as diverse and complementary as performance, design, music, film, photography, fashion, communication and curation through workshops and symposia, combining each creative language to work and study within the AA on concrete projects reflective of the various fields of research. Students are expected to have independence of creativity whilst having no option but to integrate into the collective practise of the ensemble.

Contrary to typical interdisciplinary design approaches, where individual professions remain in their respective fields of expertise, the AAIS seeks to place students outside their comfort zone, acquiring knowledge from other disciplines that will ultimately influence, extend and adjust their own creative processes and practise.

The AAIS has many established connections throughout the creative disciplines both in academia and practice. These various connections are utilised during lectures, seminars, exercises, tutorials and talks. The AAIS's real applied projects within the creative fields serve as a generator for the year's work and guarantee a high level of focus, outcome and public participation.

## **6.2 AIMS**

The primary aim of the AAIS is to develop and explore the genuinely multi- and trans-disciplinary, collaborative conditions of contemporary design. The work of the students should be able to demonstrate a field of practise that clearly stretches beyond the established disciplines and in this way creates projects within an 'in-between' discipline that is more than just a mere addition to existing disciplines of the creative fields. The mode of learning is through theoretical reflection and applied projects. It is important that the student demonstrates the ability to work within a team whilst their own creative abilities and knowledge expand within this setting. This should be visible in all parts of the student's work and submissions. Inter-professional work seeks to place students to work outside of their comfort zones. The individuals cannot merely work alongside the other discipline but must fulfil the task of other creative fields, whilst at the same time guaranteeing the professional quality of their own discipline. In this way they become simultaneously students of many fields and a teacher of their profession, as they share their individual knowledge of their own discipline whilst learning from their peers. The AAIS programme is designed to extract from a world of growing professional interests and pursuits those minds most keenly aware of the potential to create, and then transfer knowledge across domains and disciplines.

### 6.3 LEARNING OUTCOMES

<b>INTENDED LEARNING OUTCOMES: MA in Spatial Performance and Design (AAIS); FHEQ LEVEL 7</b>	
<b>Learning Outcomes 'LO'</b>	Aligned to the Framework for Higher Education Qualifications (FHEQ) and QAA Subject Benchmark (Architecture), on successful completion of the MA in Spatial Performance and Design students will be able to:
<b>A</b>	<b>Knowledge and Understanding</b>
A1	Demonstrate, through the examination of selected case studies, a thorough knowledge of the historical and theoretical base of multidisciplinary approaches within Spatial Performance and Design as well as network and collaborative theories.
A2	Show a critical and analytical capacity in the use of those concepts within a given socio-political and cultural context.
A3	Study independently and develop their own creativity through exchange with fellow students.
A4	Demonstrate a good understanding of the creative disciplines, their differences as well as overlaps.
A5	Express clear areas of initiative and responsibility and with this the capacity to take up other students' ideas and designs to bring an overall project forward.
A6	Exercise organisational and management decisions in the context of relevant legal frameworks and regulations that enable creative projects.
A7	Demonstrate a good knowledge of technical development and execution of Spatial Performance and Design.
A8	Reflect and evaluate a theoretical framework of applied projects.
<b>B</b>	<b>Subject Specific Skills and Attributes</b>
B1	Organise and execute creative events and projects
B2	Connect and collaborate with experts throughout the creative disciplines
B3	Document and communicate innovative design ideas and techniques
B4	Contribute to and communicate within interdisciplinary professional teams
B5	Create, and transfer, knowledge across domains and disciplines
B6	Research contemporary and traditional techniques and methodologies within the relevant disciplines and be able to transfer and re-appropriate them to the projects at hand.
B7	Formulate variations and further development of applied projects.
<b>C</b>	<b>Transferable Skills and Attributes</b>
C1	Be able to generate new forms of collaborations, events and projects beyond the established disciplines
C2	Communicate effectively with a wide range of individuals visually, orally and in writing
C3	Demonstrate clear and appropriate formulation of hypotheses and arguments, and apply these with a research agenda
C4	Continue expanding knowledge using the skills acquired.

## 6.4 ASSESSMENT CRITERIA

The MA aims at individuals, who want to form a theoretical foundation for their future career based on practical, applied experience. Alumni of the MA programme, upon graduation, will continue their research through further academic study, positions in academia or through curatorial and cultural practise. The Master of Arts focuses on theoretical research that is based on experience and helps to create a new theoretical basis for the approach of the growing field of trans-disciplinary and collaborative work.

With its academic and research driven emphasis the MA allows the students to focus on specific research question within the collaborative field that derive from their own actual experience within applied projects rather than hypothetical or historical questions.

Throughout their learning trajectory an MA student should see the applied projects as scientific experimental setups in regard to clearly defined questions and areas of investigation and reflect this within their individual logbooks and written submissions.

This experience-driven research allows the students to recognise problems and specific research questions in an applied mode within the year's project.

On this basis MA students establish a field of research that is relevant to their area of work and their specific career and thoroughly specify and analyse this in a final written academic Thesis of the MA studies, argue it through further case studies and define clear strategies and conclusions.

All learning outcomes must be met in order to achieve a pass overall. Students are required to demonstrate knowledge, understanding, ability and skills in the following areas, specified in the individual modules below:

- Context and analysis, process and synthesis, and resolution and communication.
- Research and knowledge acquirement, approach and development, and argument and communication.
- Knowledge acquirement, integration and synthesis, and clarity of communication.

## 6.5 CREDIT FRAMEWORK

Term	Course Title	Credits
1	Core Module 1 – Workshop Series	20
2	Core Module 2 – Event 1	20
3	Core Module 3 – Event 2 and Site Activity	20
2	Core Module 4 – Applied Methods	10
1	Seminar ABC: A Survey of Art in Six A to Zs	10
1	Seminar SUAW: Spatially Understanding Academic Writing	0 (supporting programme content)
	<b>Core Studio/Thesis</b>	<b>100 (as below)</b>
1	Interprofessional Studio	20
2	Design Studio	20
4	Event Portfolio	20
4	AAIS MA written Thesis	40

## 6.6 TEACHING AND LEARNING METHODS

Within the first phase the programme focuses on seminars and workshops within the wide field of creative industries and interprofessional work as well as the planning and organisation of the year's events, constructions and installations. The seminar programme and workshops range from history and theory of networks and interdisciplinary collaboration to creative management and delivery, as well as project development, legal frameworks and intellectual property rights.

Every year there are additional workshops in relation to the year's specific events and collaborations on topics such as scenography, choreography, curation and performing arts. The theory seminars will be supplemented with workshops in relation to construction and manufacturing of the applied project.

Within the overall project each student will make collaborative design proposals. Working across the traditional boundaries of the disciplines, each the proposals will cover a wide spectrum of the event's design ranging from graphic design, fashion design, scenography and architectural proposals to the choreography and curation of the projects. Through internal debate and external critique these designs will be mediated and transformed within the overall design and framework of the events.

Term 2 will focus on the detailed design and organisation of the events. Students will prepare the necessary documents for the planning and manufacturing of the various constructions and designs and negotiate them with the relevant experts of the related fields. Depending on the year's events this will range from structural design to sound and light engineering and fashion manufacturing.

An important task of the year's programme is the organisation of the performances and events themselves. Students will co-organise the schedule of events, the involved artists and speakers, as well as public relations for the events.

The applied project series will take place between the end of Term 2 and the end of Term 3 when all events of Phase I will conclude. This phase will focus on the delivery and management of the events. As a team students will work on all parts of the execution of the year's events in close collaboration with experts of the relevant field the students will work on the hands-on fabrication of the sets and exhibition artefacts, the installation of required technologies as well as the direct organisation and management of the performances. In parallel the students are responsible for an overall documentation of the year's programme through film, audio recording, photography and writing, opening up the year's work to later discussions and transformation.

During the applied phase of Term 3 MA students start to formulate their abstract for their final Thesis based on the practical experience of the events and projects.

It should be noted, a difference to many other MA programmes, the Master of Arts in Spatial Performance and Design builds on the theoretical research of actual events and the applied work of the student. Throughout this second phase during Term 4 the MA students will develop their specific MA Thesis with a focus on academic reflection on the project. In this the student should develop a detailed theoretical elaboration of the year's project and focus on specific research question within the collaborative field that derive from their own actual experience within the applied projects. They should research the influence of the interprofessional approach and their specific area of investigation on the result of the products and research further potentials of this approach with a focus on the respective professional background through the specific case stories of the year and further current and historical case studies.

Students should be able to clearly identify and formulate relevant areas of investigation on the basis of their applied work and arrive at applicable conclusions and recommendations for projects within the related field. The students should develop through academic writing, as well as through related testing and drawings, alternatives and further developments of the actual project.

## **Learning Support**

In addition to design tutorials Master of Art students will have regular tutorial sessions to form their Thesis and academic writing skills with the seminar staff. The development of the Thesis argument and writing sessions should be clearly documented and logged as part of the term's documentation.

## 6.7 COURSES

CORE MODULE 1 – WORKSHOP SERIES			
<b>TITLE</b>			
Level	FHEQ Level 7	Status	Compulsory
Teaching Staff	Theo Lorenz, Tanja Siems, Atimanyu Vashishth, Noa Segev, Mona Camille, Pierre Nedd, Heiko Kalmbach, Renaud Wiser, Gemma Nixon, Patricia Okenwa, Thomas Parkes	Term	1
		Credits	20
Learning Methods	Lectures Seminars Tutorials Juries Self-directed learning	Workload	200 hours study, inclusive of teaching contact: 150 hours teaching/50 hours self-directed study

### Synopsis

The series comprises out connected workshops in relation to Narrative, Sound, Video, Choreography and Network Design with resulting performance presentations of each topic. With the help of the various skilling workshops the students develop a series of applied events that follow the overall brief of the year, building up to the main events in Term 2 and 3. Throughout Term 1 the students stage five public spatial events at the AA.

### Aims

Given the wide range of tasks the AAIS will have a series of workshops in relation to creative industry networks and music production, curation, event organisation, film, dramaturgy, directing, choreography and performance as well as design and construction. These workshops are taught by professionals from the relevant disciplines (see Workshop and Seminar tutors).

### Content

Skilling in genre specific knowledge and work methodologies:

- Spatial Narrative
- Dramaturgy
- Sound and Performance
- Staging & Devising
- Movement and Space
- Concept and Composition

### Learning Outcomes

- A1: Demonstrate, through the examination of selected case studies, a thorough knowledge of the historical and theoretical bases of multidisciplinary approaches within Spatial Performance and Design as well as network and collaborative theories.
- A2: Show a critical and analytical capacity in the use of those concepts within a given socio-political and cultural context.
- A3: Study independently and develop their own creativity through exchange with fellow students.
- A4: Demonstrate a good understanding of the creative disciplines, their differences as well as overlaps.
- A5: Express clear areas of initiative and responsibility and with this the capacity to take up other students' ideas and designs to bring an overall project forward.

- A6: Exercise organisational and management decisions in the context of relevant legal frameworks and regulations that enable creative projects.
- A7: Demonstrate a good knowledge of technical development and execution of Spatial Performance and Design.
- A8: Reflect and evaluate a theoretical framework of applied projects.
- B1: Organise and execute creative events and projects
- B2: Connect and collaborate with experts throughout the creative disciplines
- B3: Document and communicate innovative design ideas and techniques
- B4: Contribute to and communicate within interdisciplinary professional teams.
- B5: Create, and transfer, knowledge across domains and disciplines
- B6: Research contemporary and traditional techniques and methodologies within the relevant disciplines, and be able to transfer and re-appropriate them to the projects at hand.

## Submission

- Workshop Dossier

## Assessment Methods

Formative Assessment: Workshop summaries

Summative Assessment: Workshop Dossier

The Workshop Series is assessed through individual submissions by each student. After each workshop students document and present and analyse the creative processes and final outcomes of the two-week sessions through various media such as illustrations, texts, videos, links to interactive applications etc. All biweekly formative submissions are summarised and critically reflected in the workshop dossier submitted for the summative assessment.

The workshop dossier should clearly show how the individual student is able to connect and collaborate with experts throughout the creative disciplines. The student should demonstrate their individual approach to create and transfer knowledge and applied practice methods across domains and disciplines within the workshop collaborations as well as their contributions, roles and responsibilities (creative and administrative). They should be able to provide a spherical image of the projects they participated in as well as define the focus areas of their individual activity.

## Assessment Criteria

Formative Assessment: Workshop summaries

Summative Assessment: Workshop Dossier

Depending on each individual background and overlap of interests the students will have individual takes on the workshop, their relation to each other and the importance of the transferred knowledge resulting from them. As a result, the student should be able to show their understanding and relevance of the workshops for their own creative development as well as ideas on forms of collaboration might result from these.

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

### Context and analysis

- Understanding of workshop content: students should demonstrate their comprehension of the topics covered in the workshop and their ability to apply this knowledge to their creative work.
- Relevance to personal creative development: students should be able to articulate how the workshop content relates to their individual creative goals and interests.
- Critical thinking: students should demonstrate their ability to analyse and evaluate the workshop content, including any potential limitations or areas for improvement.

### Process and synthesis

- Studio participation: students should engage actively in discussions and exercises during the workshop, and demonstrate their willingness to learn and contribute to the group.

- Ideas for collaboration: students should be able to propose ways in which the knowledge gained from the workshop can be applied to collaborative projects with other students or outside professionals.

### **Resolution and communication**

- Communication skills: students should be able to effectively communicate their understanding and ideas in oral and written formats.
- Professionalism: students should conduct themselves professionally and respectfully towards fellow students, tutors, and any guest speakers or visitors.
- Performance presentation: students should be able to deliver a public performance at the end of each workshop in response to the briefs.



TITLE CORE MODULE 2 – EVENT 1			
Level	FHEQ Level 7	Status	Compulsory
Teaching Staff	All programme staff	Terms	2
Learning Methods	Tutorials Juries Self-directed learning	Credits	20
		Workload	200 hours study, inclusive of teaching contact: 100 hours teaching/100 hours self-directed study

## Synopsis

The events of the year are the driving motor of the development of the creativity and innovation within the programme and its participants. Through the overlap of the various disciplines these events are by default experimental, often unprecedented. During Phase I there are two applied events that form the framework of the creative process. For the events to take place in a professional, deliverable way each year is built upon a series of events, where each builds and extends upon the experiences of the previous one.

The first event in the series takes place at the end of Term 2. As this event is the most limited in scope, capacity, budget and time, the ideas and experimentation of the studio are subject to intense examination and testing. For this the studio usually works with a selection of collaborative partners throughout the creative disciplines.

## Aims

After having reviewed and evaluated Term 1, the various media, concepts, applied methods, research, experiments, findings, creative outcomes and areas for advancement, students should be able to manage the increased level of complexity posed by composing and further development them all together. Students can study the elements that worked or did not work and develop the design ideas and their methods on an actual applied project, rather than a hypothetical approach. The students should be able to draw clear conclusions from the experience and know how to reapply them within an alternate environment.

## Content

Planning and execution of the applied 1st event:

- Narrative and Writing
- Sound and Composition
- Light Design
- Costume Design
- Moving Image and Scenography
- Movement and Choreography
- Venue
- Design and Construction
- Equipment
- Health and Safety
- Public Relations
- Logistics

## Learning Outcomes

- A4: Demonstrate a good understanding of the creative disciplines, their differences as well as overlaps.
- A5: Express clear areas of initiative and responsibility and with this the capacity to take up other students' ideas and designs to bring an overall project forward.
- A6: Exercise organisational and management decisions in the context of relevant legal frameworks and regulations that enable creative projects.
- A7: Demonstrate a good knowledge of technical development and execution of Spatial Performance and Design.
- A8: Reflect and evaluate a theoretical framework of applied projects.
- B1: Organise and execute creative events and projects
- B2: Connect and collaborate with experts throughout the creative disciplines
- B3: Document and communicate innovative design ideas and techniques
- B4: Contribute to and communicate within interdisciplinary professional teams.
- B5: Create, and transfer, knowledge across domains and disciplines
- B6: Research contemporary and traditional techniques and methodologies within the relevant disciplines, and be able to transfer and re-appropriate them to the projects at hand.
- B7: Negotiate a realistic framework for applied projects with collaborators and external partners.
- C1: Be able to generate new forms of collaborations, events and projects beyond the established disciplines.
- C2: Communicate effectively with a wide range of individuals visually, orally and in writing.
- C3: Demonstrate clear and appropriate formulation of hypotheses and arguments, and apply these with a research agenda.

## Submission

- Event 1 Design Dossier

## Assessment Methods

Summative Assessment: Event 1 Design Dossier

Event 1 is assessed by the Event 1 Design Dossier as a group submission. During the preparation of the first events students divide in groups according to the development of briefs and proposals for projects of various formats. Moving forward to the execution of the events each group will demonstrate the ability of implementing their proposals working towards the organisation and realisation of official public events. They will need to proof through practice that they are able to develop these in relation to the context of the overall Event 1 series, their peer groups and external partners, with a lasting after effect in various phases.

The work will be assessed by the events through the activity itself as well as how it is documented, presented, analysed by each group in their Design Dossier. Each group will submit the overall design of the project as one document at the end of the term, showing all aspects of the projects scope, its creative development and negotiations as well as first event realisation and installation. The submission should give a clear overview of individual creative roles, responsibilities and tasks of the group through diagrams and representations as well as written reflections.

Within this design dossier the students express clear areas of initiatives and responsibilities as part of the team and with this the capacity to take up the other student's ideas and designs to bring an overall project forward.

The first event will be assessed as a whole, however each student will have to keep a logbook of their individual work within the overall project and highlight individual interests and responsibilities within these.

## Assessment Criteria

Students will work as a team and ensemble on all parts of the implementation of the year's events. In close collaboration with experts of the relevant field students will work on the practical, hands-on fabrication of the sets and exhibition artefacts, the installation of required technologies as well as the direct organisation and

management of the performances. In parallel the students are responsible for an overall documentation of the year's programme through film, audio recording, photography and writing, thus opening up the years' work to later discussions and transformation at the beginning of the following academic year.

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

#### **Context and analysis**

- Analysis of term 1 work and continuation: students demonstrate that their continued work is build up on the knowledge gained within Term 1.
- Teamwork: students should be able to work effectively as a team, showing respect for each other's opinions and abilities, and contributing to the overall success of the project.
- Collaboration with experts: students should be able to work closely with experts in relevant fields, demonstrating their ability to communicate effectively and integrate expert advice into the project.

#### **Process and synthesis**

- Practical implementation: students should demonstrate their ability to apply theoretical knowledge to practical tasks, including the fabrication of sets and exhibition artifacts, installation of technologies, and management of performances.
- Documentation: students should document the year's program through film, audio recording, photography, and writing, demonstrating their ability to use a range of media and techniques to capture and communicate the project's progress and outcomes.
- Time management: students should be able to manage their time effectively, ensuring that all project tasks are completed on schedule and to a high standard.
- Quality of work: students should be able to produce high-quality work, demonstrating attention to detail and a commitment to excellence in all aspects of the project.
- Creativity and innovation: students should demonstrate their ability to think creatively and innovatively, contributing new and original ideas to the project.

#### **Resolution and communication**

- Critical reflection: students should be able to reflect critically on their own and others' work, identifying strengths and weaknesses and proposing ways to improve future projects.
- Professionalism: students should conduct themselves professionally at all times, demonstrating respect for colleagues, experts, and visitors, and representing the institution in a positive manner.

TITLE CORE MODULE 3 – EVENT 2 AND SITE ACTIVITY			
Level	FHEQ Level 7	Status	Compulsory
Teaching Staff	All programme staff	Terms	3
Learning Methods	Tutorials Juries Self-directed learning	Credits	20
		Workload	200 hours study, inclusive of teaching contact: 100 hours teaching/100 hours self-directed study

## Synopsis

The second event, usually with a known collaboration partner, thus builds up on the components of the previous event 1. Here the unique results of the first event can be extended, varied and transformed without losing its experimental character. This happens on all levels of the year's design project.

## Aims

The structures of previous findings get extended to become main spatial environments, the music, dramaturgy and choreography gets more elaborated and rehearsed and the methods of documenting the process allows for more precision and creative variation. The overall project is placed within specific socio-political environment as a testing ground. In various workshops the students test and discuss the events with the local community and audience alongside the events.

## Content

Planning and execution of the applied 2nd event:

- Narrative and Writing
- Sound and Composition
- Light Design
- Costume Design
- Moving Image and Scenography
- Movement and Choreography
- Venue
- Design and Construction
- Equipment
- Health and Safety
- Public Relations
- Logistics

## Learning Outcomes

- A4: Demonstrate a good understanding of the creative disciplines, their differences as well as overlaps.
- A5: Express clear areas of initiative and responsibility and with this the capacity to take up other students' ideas and designs to bring an overall project forward.
- A6: Exercise organisational and management decisions in the context of relevant legal frameworks and regulations that enable creative projects.

- A7: Demonstrate a good knowledge of technical development and execution of Spatial Performance and Design.
- A8: Reflect and evaluate a theoretical framework of applied projects.
- B1: Organise and execute creative events and projects
- B2: Connect and collaborate with experts throughout the creative disciplines
- B3: Document and communicate innovative design ideas and techniques
- B4: Contribute to and communicate within interdisciplinary professional teams.
- B5: Create, and transfer, knowledge across domains and disciplines
- B6: Research contemporary and traditional techniques and methodologies within the relevant disciplines, and be able to transfer and re-appropriate them to the projects at hand.
- B7: Negotiate a realistic framework for applied projects with collaborators and external partners.
- C1: Be able to generate new forms of collaborations, events and projects beyond the established disciplines.
- C2: Communicate effectively with a wide range of individuals visually, orally and in writing.
- C3: Demonstrate clear and appropriate formulation of hypotheses and arguments, and apply these with a research agenda.

## Submission

- Event 2 Logbook

## Assessment Methods

Summative Assessment: Event 2 Logbook

The Event 2 Logbook shows the personal involvement of each student in the projects of the 2nd Event. The students will show within the framework of the second event that they are able to extend and augment the ideas of the first event and to deliver a professional, international event. The events will be assessed by the events through the activity itself as well as individual logbooks of each student demonstrating their individual role in the ensemble.

## Assessment Criteria

During the second event students learn to organise and specify their project within a wider international context adding additional task in regard to logistics, time planning and extended regulations. The second major event involves a wider network of partners and collaborators and thus allows the student to widen their experience from the first event in a wider field of experts.

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

### Context and analysis

- Capacity for self-reflection: students should demonstrate their capacity for self-reflection by critically evaluating their strengths and areas for improvement. They should identify specific learning goals and strategies to progress in their course of study at AAIS.
- Mapping potential pathways: students should develop a clear and well-structured plan for their future research and practice, outlining specific steps they will take to achieve their academic and professional objectives in subsequent terms. The plan should demonstrate a thoughtful consideration of available resources and opportunities within the institution and beyond.

### Process and synthesis

- Teamwork: students should be able to work effectively with a wider network of partners and collaborators, showing respect for their opinions and abilities, and contributing to the success of the project.
- Creativity and ensemble negotiation: students should exhibit innovative thinking and problem-solving skills during ensemble negotiations, proposing original ideas and adapting their approach based on collaborative discussions. They should contribute constructively to group dynamics and be open to integrating diverse perspectives.

- **International context:** students should demonstrate their ability to organise and specify their project within a wider international context, taking into account the additional tasks and challenges posed by logistics, time planning, and extended regulations.
- **Taking initiative and collaboration:** each student should take initiative in proposing and leading project aspects, showcasing leadership skills and the ability to inspire and guide their peers. Additionally, they should demonstrate effective collaboration by actively listening to others, offering support, and willingly sharing responsibilities.
- **Collaboration with experts:** students should be able to work closely with a wider field of experts, demonstrating their ability to communicate effectively and integrate expert advice into the project.

### **Resolution and communication**

- **Precise expression and communication:** students should deliver clear, concise, and well-structured presentations and reports that effectively convey their ideas, progress, and project outcomes. They should use appropriate terminology and visuals to enhance communication with various professionals involved in the process.
- **Effective presentation and articulation:** students should demonstrate strong presentation skills, engaging the audience and confidently responding to questions and feedback. Their articulation of ideas should be coherent and persuasive, highlighting the significance and potential impact of their work.
- **Experience and learning:** students should critically reflect on their experiences during the second major event, highlighting specific challenges and learning opportunities encountered through collaboration with a wider network of partners and experts. They should articulate how these experiences have influenced their personal growth and informed their future development as professionals.

TITLE SEMINAR ABC: A SURVEY OF ART IN SIX A TO Zs			
Level	FHEQ Level 7	Status	Compulsory
Teaching Staff	Nerma Cridge, Theo Lorenz, workshop tutors	Term	1
Learning Methods	Lectures Seminars	Credits	10
		Workload	100 hours study, inclusive of teaching contact: 30 hours teaching/70 hours self-directed study

## Synopsis

This seminar series takes the alphabet as a curatorial and conceptual device for reordering the histories of art, architecture, and performance. Each session organises a diverse set of references – from movements and ideologies to artists and spatial strategies – by their initial letter rather than by chronology or geography. This arbitrary structure opens space for new connections, allowing participants to explore how ideological, cultural, and aesthetic frameworks have shaped both historical and contemporary practices.

Rather than offering a comprehensive history, the seminar proposes a discontinuous and performative approach to knowledge. Students will work with this fragmented structure to develop speculative curatorial logics and immersive proposals that draw together references from across the sessions. The course culminates in a 3000-word essay that situates spatial or performative work within broader political, historical, and cultural contexts.

## Aims

The aim of the seminar series is to show the wider context of art in its historical and political conditions, and their implications and effects. This should enable students to place their own work in a theoretical framework and to reflect upon applied work within an academic context.

## Content

- Monday, 06 October  
**ABC: Architecture and Ideology** — Theo Lorenz, Tanja Siems
- Monday, 13 October  
**ABC: Conflict, Culture and Control** — Nerma Cridge
- Monday, 27 October  
**ABC: Performing Participation** — Yoav Ronel, Noa Segev
- Monday, 03 November  
**ABC: History of Performance and Architecture** — Nerma Cridge
- Monday, 17 November  
**ABC: History of Scenography in Art and Architecture** — Mona Camille
- Monday, 24 November  
**ABC: Spatial Narratives** — Atimanyu Vashishth
- Monday, 01 December  
**ABC: Resistance and Transformation** — Theo Lorenz, Nerma Cridge

## Learning Outcomes

- A1: Demonstrate, through the examination of selected case studies, a thorough knowledge of the historical and theoretical bases of multidisciplinary approaches within Spatial Performance and Design as well as network and collaborative theories.
- A2: Show a critical and analytical capacity in the use of those concepts within a given socio-political and cultural context.
- A3: Study independently and develop their own creativity through exchange with fellow students.
- A5: Express clear areas of initiative and responsibility and with this the capacity to take up other students' ideas and designs to bring an overall project forward.
- B2: Connect and collaborate with experts throughout the creative disciplines
- C2: Communicate effectively with a wide range of individuals visually, orally and in writing.
- C3: Demonstrate clear and appropriate formulation of hypotheses and arguments, and apply these with a research agenda.

## Submission

- Essay (3,000 words)

## Assessment Methods

Formative assessment: Sessions Assignments

Summative assessment: Essay

The seminar is assessed through the submission of an individual essay. Through the written essay of 3000 words the student should be able to demonstrate, through the examination of selected case studies, a thorough knowledge of the historical and theoretical bases of multidisciplinary approaches within Spatial Performance and Design and art and arrive at a conclusion that reflects a critical and analytical capacity in the use of those concepts within a given socio-political and cultural context. The research and reading of appropriate sources of the seminar should be evident within the submission. The question and structure of argument relevant to the seminar topic should be well defined and formulated in a clear presentation including graphic and diagrammatic material.

## Assessment Criteria

Through the examination of selected case studies students should demonstrate a thorough knowledge of the historical and theoretical bases of art within a wider socio-political context, a thorough knowledge of artistic processes and a critical and analytical capacity in the use of those concepts. Students should be able to explore each specific performative practice in relation to the relevant historic or current socio-political context and discuss its potential for lasting effects.

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

### Research and knowledge acquirement

- Knowledge of historical and theoretical bases: students should demonstrate a thorough knowledge of the historical and theoretical foundations of art within a wider socio-political context, demonstrating their ability to understand the social and cultural factors that shape artistic practice.
- Knowledge of artistic processes: students should demonstrate a thorough knowledge of the artistic processes involved in selected case studies, including the use of materials, techniques, and methods of creation.
- Research skills: students should demonstrate strong research skills, including the ability to identify relevant sources and effectively use them to support their arguments.
- Ethical considerations: students should demonstrate an understanding of ethical considerations in the study and analysis of art, including issues related to cultural appropriation, representation, and power dynamics.



### **Approach and development**

- Critical and analytical capacity: students should demonstrate a critical and analytical capacity in the use of historical and theoretical concepts, demonstrating their ability to analyse and interpret artistic practice in relation to broader social and cultural issues.
- Application of concepts to specific performative practices: students should be able to apply historical and theoretical concepts to specific performative practices, demonstrating their ability to explore the relationship between art and its socio-political context.
- Discussion of potential lasting effects: students should be able to discuss the potential lasting effects of specific performative practices, demonstrating their ability to think critically about the impact of art on society and culture.
- Originality and creativity: students should demonstrate originality and creativity in their analysis and interpretation of selected case studies, demonstrating their ability to think independently and creatively about the relationship between art and its socio-political context.

### **Argument and communication**

- Communication skills: students should be able to effectively communicate their ideas and arguments, both in writing and in oral presentations.
- Attention to detail: students should demonstrate attention to detail, ensuring that their work is well-researched, well-argued, and well-presented.
- Written communication proficiency: students should demonstrate strong writing skills, effectively conveying complex concepts, and organising their thoughts in coherent manner.
- Visual communication proficiency: students should be able to effectively use visual elements, such as diagrams, charts, or illustrations, to enhance the clarity and impact of their presentations and written work.
- Use of diverse sources: students should draw upon a wide range of reputable sources to support their arguments, showcasing a comprehensive understanding of the subject matter.

<b>TITLE</b> <b>SEMINAR SUAW:</b> <b>SPATIALLY UNDERSTANDING</b> <b>ACADEMIC WRITING</b>			
Level	FHEQ Level 7	Status	Compulsory
Teaching Staff	Nerma Cridge	Term	1
Learning Methods	Lectures Seminars	Credits	0 (supporting programme content)

## Synopsis

This series explores academic writing as a situated, spatial, and performative practice. Each session begins with a writing intervention that treats the city as both a text and a context: writing in public, responding to curated environments, and observing how spatial conditions shape interpretive choices. These acts are paired with guided visits to London galleries and museums, where curatorial strategies are analysed as essays in three dimensions. Participants examine how display choices, textual framing, and institutional architecture communicate or obscure meaning. By approaching writing through spatial and embodied analogies, the sessions encourage a deeper awareness of form, voice, and critical positioning. Through repeated, site-specific exercises, students develop techniques to write with greater clarity, precision, and critical insight. Each session builds toward short-form writing outputs that meet academic conventions, yet remain open to experimentation and personal perspective.

## Aims

The aim of this module is to develop academic writing as a responsive and reflective practice that engages critically with spatial and curatorial conditions. Through repeated writing interventions and gallery-based analysis, students will learn to articulate complex ideas clearly, structure texts effectively, and ground their arguments in observation, context, and research. The module supports the development of academic essays, proposals, and written reflections suitable for a range of critical and practice-based formats.

## Content

- Monday, 13 October  
**Academic Writing Session 1 — Nerma Cridge**  
Includes writing intervention + gallery visit: *Whitechapel Gallery – Political Imagination*
- Monday, 03 November  
**Academic Writing Session 2 — Nerma Cridge**  
Includes writing intervention: *Public reading/writing from a telephone booth by the British Museum*  
Gallery visit: *British Museum – Imperial Fragments*
- Monday, 24 November  
**Academic Writing Session 3 — Nerma Cridge**  
Includes writing intervention + gallery visit: *ICA – Performance Writing*
- Monday, 08 December  
**Academic Writing Session 4 — Nerma Cridge**  
Includes writing intervention + gallery visit: *Cubitt Gallery – Spatial Texts*

## Submission

- N/A

TITLE CORE STUDIO/THESIS – INTERPROFESSIONAL STUDIO			
Level	FHEQ Level 7	Status	Compulsory
Teaching Staff	All programme staff	Term	1
Learning Methods	Lectures Seminars Tutorials Juries Self-directed learning	Credits	20
		Workload	200 hours study, inclusive of teaching contact: 100 hours teaching/100 hours self-directed study

## Synopsis

Throughout Term1 students will be introduced to the approach and methodologies of the interprofessional studio. Parallel to the workshop series, where the students experience collaboration within an applied setting this studio shows to them theoretical and case studies examples of forms of collaboration. The sessions will explain different methodologies and approaches ranging from networking and collaboration to production and design and performance art and movement within the collaborative framework of “out of thick air”.

## Aims

Students gain an overall understanding of collaborative methodologies and are able to compare this to their own experience during the first term. In this way students are enabled to understand and apply the theoretical knowledge directly to the applied tasks of the programme.

## Content

- Network Theories
- Dramaturgy
- Performing Arts
- Performance Art
- Movement
- Spatial Design
- Stage Design
- Production

## Learning Outcomes

- A1: Demonstrate, through the examination of selected case studies, a thorough knowledge of the historical and theoretical bases of multidisciplinary approaches within Spatial Performance and Design as well as network and collaborative theories.
- A2: Show a critical and analytical capacity in the use of those concepts within a given socio-political and cultural context.
- A3: Study independently and develop their own creativity through exchange with fellow students.
- A4: Demonstrate a good understanding of the creative disciplines, their differences as well as overlaps.
- A5: Express clear areas of initiative and responsibility and with this the capacity to take up other students' ideas and designs to bring an overall project forward.
- B2: Connect and collaborate with experts throughout the creative disciplines

## Submission

- Fundamentals Dossier

## Assessment Methods

Formative Assessment: Submissions of Sessions

Summative Assessment: Fundamentals Dossier

- At the beginning of Term 2 each student submits their individual Fundamentals Dossier resulting from their first term's work. These should clearly document their own creative progress within the term, the development of the collaborative ideas and understanding of networks with the context of their work.
- The dossier should include not only representations of the collaboration but also a written description and critical reflection of each element of the collaboration of the term. The submission should demonstrate the student's ability to study independently and develop one's own creativity through exchange with fellow students and to document and communicate innovative design ideas and techniques.
- The dossier should contain all exercises and homework of the seminar and tutorial sessions and should critically reflect the work within the overall framework of the term. The critical reflection should not solely reproduce or summarise the topics covered during seminars and tutorials but evaluate and discuss how they relate or are applied onto their activities throughout the term using their experiences in all modules as case studies.
- The interprofessional dossier should clearly show how contemporary and traditional techniques and methodologies are researched and applied within the relevant disciplines, and how the student was able to transfer and reappropriate them to the projects at hand.

## Assessment Criteria

Through the examination of selected case studies students should demonstrate a thorough knowledge of the historical and theoretical bases of multi-disciplinary approaches within Spatial Performance and Design, a thorough knowledge of network and collaborative theories and a critical and analytical capacity in the use of those concepts. Students should be able to explore each specific individual practice in relation to network theories and discuss its potential for a creative development within the discussed field.

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

### Research and knowledge acquisition

- Thorough knowledge of historical and theoretical bases: students should demonstrate a thorough knowledge of the historical and theoretical bases of multi-disciplinary approaches within Spatial Performance and Design, showing an understanding of the social, cultural, and theoretical factors that shape artistic practice.
- Thorough knowledge of network and collaborative theories: students should demonstrate a thorough knowledge of network and collaborative theories, showing an understanding of the different types of networks and the potential for collaboration within Spatial Performance and Design.
- Understanding of creative disciplines: students should demonstrate a good understanding of the creative disciplines, their differences, and overlaps through their design work, showing an ability to integrate different creative practices in their work.
- Understanding and critical reflection of network theory: students should demonstrate an understanding and critical reflection of network theory, including the structure and dynamics of networks and their impact on creative practice.
- Understanding and reflection of design methods: students should demonstrate an understanding and reflection of design methods in spatial performance and design, including research, ideation, prototyping, and implementation.
- Understanding and reflection of production methods: students should demonstrate an understanding and reflection of production methods in spatial performance and design, including scheduling, scoring, and logistics.

- Understanding of theories and methods of performance art and movement: students should demonstrate an understanding of theories and methods of performance art and movement in relation to design, including choreography, physical theatre, and other movement-based practices.

### **Approach and development**

- Critical and analytical capacity: students should be able to use critical and analytical skills to explore specific individual practices within the context of network theories and discuss their potential for creative development.
- Independent study and creativity: students should show that they can study independently and develop their creativity through the exchange with other students, communicating their specific creative knowledge to their peers.
- Recognition of various forms of collaboration: students should be able to recognise various forms of collaboration, including interdisciplinary, cross-disciplinary, and intercultural collaborations, and use them to enrich their creative work.
- Judgement of success and failure: students should be able to judge the success and failure of their own design within the specific context and develop ways of progressing with the work.

### **Argument and communication**

- Interprofessional working methodologies: students should show a good understanding of interprofessional working methodologies, including effective communication, team-building, and project management skills.
- Persuasiveness and coherence: students should demonstrate the ability to construct compelling arguments that are well-structured, logical, and supported by evidence and research.
- Responsiveness to feedback: students should be open to feedback from peers and tutors, actively incorporating constructive criticism into their work and refining their arguments accordingly.
- Engaging in constructive discussions: students should actively participate in discussions, providing thoughtful insights, and respectfully challenging or building upon the ideas of others to foster a collaborative learning environment.
- Written communication proficiency: students should demonstrate strong writing skills, effectively conveying complex concepts, and organising their thoughts in coherent manner.
- Visual communication proficiency: students should be able to effectively use visual elements, such as diagrams, charts, or illustrations, to enhance the clarity and impact of their presentations and written work.

TITLE CORE STUDIO/THESIS – DESIGN STUDIO			
Level	FHEQ Level 7	Status	Compulsory
Teaching Staff	Theo Lorenz, Tanja Siems, Atimanyu Vashishth, Mona Camille, Argyris Angeli, Kyriaki Nasioula	Term	2
		Credits	20
Learning Methods	Tutorials Juries Self-directed learning	Workload	200 hours study, inclusive of teaching contact: 100 hours teaching/100 hours self-directed study

## Synopsis

In Term 2 the design of the year's events becomes more context specific and forms the overall design and organisation of the events themselves. Working on the planning of actual events the students learn the relevant skills at a high professional level. The students work in close collaboration with experts and professional partners on the development of the project. The design has to be tested and coordinated in relation to the overall project. The students work as a project team, each responsible for multiple, yet specific tasks.

The first event in the series takes place at the end of Term 2. As this event is the most limited in scope, budget, and time, the ideas and experimentation of the studio are subject to intense testing. Students can study the elements that worked or did not work and develop the design ideas and their methods on an actual applied project, rather than a hypothetical approach.

## Aims

A student of the AAIS brings to the programme their own experience. During project-based work undertaken by the ensemble this offers the larger group an insight into how the particular project can be pushed forward in relationship to each individual's previous experience. The overall design is coordinated through the continuous mutual support shared throughout the ensemble's task as well as design team meetings and tutorials.

The students should be able to draw clear conclusions from the experience and know how to reapply them within an alternate environment.

## Content

Planning and execution of the applied events:

- Narrative and Writing
- Sound and Composition
- Light Design
- Costume Design
- Moving Image and Scenography
- Movement and Choreography
- Venue
- Design and Construction
- Equipment
- Health and Safety
- Public Relations
- Logistics

## Learning Outcomes

- A1: Demonstrate, through the examination of selected case studies, a thorough knowledge of the historical and theoretical bases of multidisciplinary approaches within Spatial Performance and Design as well as network and collaborative theories.
- A2: Show a critical and analytical capacity in the use of those concepts within a given socio-political and cultural context.
- A3: Study independently and develop their own creativity through exchange with fellow students.
- A4: Demonstrate a good understanding of the creative disciplines, their differences as well as overlaps.
- A5: Express clear areas of initiative and responsibility and with this the capacity to take up other students' ideas and designs to bring an overall project forward.
- A6: Exercise organisational and management decisions in the context of relevant legal frameworks and regulations that enable creative projects.
- A7: Demonstrate a good knowledge of technical development and execution of Spatial Performance and Design.
- A8: Reflect and evaluate a theoretical framework of applied projects.
- B1: Organise and execute creative events and projects
- B2: Connect and collaborate with experts throughout the creative disciplines
- B3: Document and communicate innovative design ideas and techniques
- B4: Contribute to and communicate within interdisciplinary professional teams.
- B5: Create, and transfer, knowledge across domains and disciplines
- B6: Research contemporary and traditional techniques and methodologies within the relevant disciplines, and be able to transfer and re-appropriate them to the projects at hand.

## Submission

- Event 1 Logbook

## Assessment Methods

Summative Assessment: Event 1 Logbook

The Design Studio will be assessed by an individual logbook for each student, which is received in combination with their group's Event 1 Design Dossier. In their individual Logbook each student logs, documents and critically reflects on the various activities and experiences of the term through the lenses of their own interdisciplinary identity, interests and focus areas for their research and practice.

The Event 1 Design Dossier and Event 1 Organisational Dossier present the roles and responsibilities of each individual student within the ensemble, the overall networks and contexts. The Event 1 Logbook however, provides each student the opportunity for a personal reflection on their own performance as critical, scholarly review. They discuss their methods in terms of effectiveness and efficiency, in areas such as the ones of creative expression, group dynamics, problem solving, human interactions and communications, management of challenges, work ethics etc. Students dwell on their strengths and weaknesses, their learning curves, identify areas of potential growth or future exploration, missed opportunities, ways to move forward, set goals, express intentions for further development.

In addition, they should expand on how their presence, skills, knowledge, views, ideas and opinions, relate to the rest of the team, the bigger picture of Event 1, the AAIS, the external networks and their future pathways.

## Assessment Criteria

In Term 2 the students should be able to show how they can unfold their creativity within the negotiation of the ensemble. Within the applied project the ideas have to be precisely expressed and communicated within this ensemble. Each student should be able to show clear areas of initiative and responsibility and with this the capacity to take up the other student's ideas and designs and bring the overall project forward. Through self-reflection they should be able to make educated decisions as how to move ahead in their course of study at the AAIS and map potential pathways for research and practice in the next terms.

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

**Context and analysis**

- Capacity for self-reflection: students should demonstrate their capacity for self-reflection and make educated decisions on how to move forward in their course of study at AAIS.
- Mapping potential pathways: students should map potential pathways for research and practice in the next terms based on their self-reflection.

**Process and synthesis**

- Creativity and ensemble negotiation: the students should be able to demonstrate their creativity within the negotiation of the ensemble in Term 2.
- Taking initiative and collaboration: each student should show clear areas of initiative and responsibility within the ensemble and be able to take up other students' ideas and designs to bring the overall project forward.
- Studio participation: students should actively participate in studio sessions, contributing ideas, engaging in discussions, and supporting the collaborative learning environment.

**Resolution and communication**

- Precise expression and communication: the students should precisely express and communicate their ideas within the applied project and be able to collaborate with the ensemble effectively.
- Effective presentation and articulation: students should be able to present and articulate their ideas effectively to peers, faculty, and experts in the field.



TITLE CORE MODULE 4 – APPLIED METHODS			
Level	FHEQ Level 7	Status	Compulsory
Teaching Staff	Theo Lorenz, Tanja Siems, Argyris Angeli, Kyriaki Nasioula, Noa Segev, Mona Camille	Term	2
Learning Methods	Seminars Tutorials	Credits	10
		Workload	100 hours study, inclusive of teaching contact: 40 hours teaching/60 hours self-directed study

## Synopsis

A major part of the research methodology of the studio are the tools by which the theory and networks can be translated into applied projects. Projects of the AAIS require a high level of communication, organisational and management skills. In relation to the year's project the students need to develop strategies and plans of how to organise and execute the different events. These tools and strategies have to be researched and developed in relation to the unique situation of each group however have to be able to be used to the professional standards of the involved disciplines.

## Aims

Part of this this Applied Methods is the organisation of the overall production, project related funds, public relations, partner coordination, location management and logistics. In parallel to the design the students will work on this task specific to the applied project. These tasks are explained through a series of examples and are coordinated in regular meetings with staff and project partners and developed within the context of the specific situation.

## Content

- **Project Management and Production:**  
What are the tools of organisation for the production of the overall project? How are these designed to be clear means of communication between the different participants in the process? Overview of various approaches to project management and production in terms of managerial, administrative and logistical factors and tasks, such as scheduling, project writing, curation, publicity and promotion, human relations, health and safety, materials, resources and equipment, fabrication, transportation etc.
- **Budget and accounting:**  
A comprehensive budget for the year is discussed and structured for the events of the year. What has to be taken into consideration, what contingencies need to be planned in and how the budget and all accounts are to be managed in relation to the overall team.
- **Funding and sponsorship:**  
Various forms of sponsorship and funding are discussed including the structure of grant applications, information required, timeframes to be considered. In addition, in kind sponsorship and principles of synergy are reviewed.

## Learning Outcomes

- A4: Demonstrate a good understanding of the creative disciplines, their differences as well as overlaps.

- A5: Express clear areas of initiative and responsibility and with this the capacity to take up other students' ideas and designs to bring an overall project forward.
- A6: Exercise organisational and management decisions in the context of relevant legal frameworks and regulations that enable creative projects.
- A7: Demonstrate a good knowledge of technical development and execution of Spatial Performance and Design.
- B1: Organise and execute creative events and projects
- B2: Connect and collaborate with experts throughout the creative disciplines
- B4: Contribute to and communicate within interdisciplinary professional teams.
- B5: Create, and transfer, knowledge across domains and disciplines
- B6: Research contemporary and traditional techniques and methodologies within the relevant disciplines, and be able to transfer and re-appropriate them to the projects at hand.
- C1: Be able to generate new forms of collaborations, events and projects beyond the established disciplines.

## Submission

- Organisational Dossier
- Example grant application

## Assessment Methods

Formative Assessment: Sessions assignments and exercises

Summative Assessment: Organisational Dossier & Example grant application

The Applied Methods will be assessed through a group submission of an Organisational Dossier, containing the relevant correspondence. The Organisational Dossier should demonstrate a good knowledge of technical development, practical factors and execution of a live project and show a comprehensive understanding of the elements and components of the production process for creative and applied projects by all members of the team including project management and realistic execution frameworks.

Each document should clearly show the author, participating students and resulting responsibilities. It should show how each student was able to exercise organisational, managerial and logistical decisions in the context of relevant legal frameworks and regulations that enable creative projects.

These necessary documents might include items such as: minutes of meetings, time schedules, cost estimations, run sheets, organisational matrixes and diagrams, budget sheets, equipment lists, risk assessment forms, circuit diagrams, correspondence with external parties, installation plans etc.

The individual work of exercises and examples of resulting homework will be submitted as an individual appendix. In addition, each student submits example grant applications, a personal sponsor request, a commercial support letter (might be sponsorship in kind) and an official grant application for an existing relevant grant.

## Assessment Criteria

Students need to demonstrate a good understanding of the legal frameworks and regulations of Spatial Performance and Design. They need to show that they understand the organisational framework necessary for a creative project and are capable of managing this framework to support and enable the creative process.

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

### Knowledge acquirement

- Legal frameworks and regulations: Demonstrate a good understanding of the legal frameworks and regulations of Spatial Performance and Design.

- **Organisational framework:** Show a good understanding of the organisational framework necessary for a creative project and demonstrate the ability to manage this framework effectively to support and enable the creative process.

### **Integration and synthesis**

- **Roles:** Demonstrate an understanding of the different roles and responsibilities within a creative team and how they contribute to the overall project.
- **Team Management:** Show an ability to work effectively within a team to manage the organisational framework and ensure the smooth running of the project.
- **Project Management:** Demonstrate an ability to adapt and respond to changes in the regulatory environment and to adjust the project management framework accordingly.
- **Participation in Management and Organisational Tasks:** Active involvement in management and organisational tasks, showcasing the student's contribution to the successful execution of the project.

### **Clarity of communication**

- **Communication:** Demonstrate an ability to communicate effectively with stakeholders, such as partners, performers, technicians and public relations as well as regulatory authorities, and to negotiate effectively on behalf of the creative team.
- **Analysis:** Show an ability to analyse and evaluate the effectiveness of the project management framework and to propose improvements where necessary.

TITLE CORE STUDIO/THESIS – EVENT PORTFOLIO			
Level	FHEQ Level 7	Status	Compulsory
Teaching Staff	All programme staff	Terms	4
Learning Methods	Tutorials Juries Self-directed learning	Credits	20
		Workload	200 hours study, inclusive of teaching contact: 50 hours teaching/150 hours self-directed study

## Synopsis

The Event Portfolio is a module focusing on the comprehensive documentation and analysis of all work undertaken during the year (ex. Workshop Series, Event 1, Event 2) for the gradual formulation of each student's individual development, definition of interests, focus areas for research and applied practice, placement within the wider contexts of the AAIS and external networks. It shows in print the development and execution of the events, always through the student's individual set of lenses. In addition to the actual events, each MFA student should develop further hypothetical variations and further explorations of the years projects.

## Aims

Throughout Phase I and in parallel with all other modules, each student develops their Event Portfolio and Documentation in order to acquire a conscious impression of their interdisciplinary identity, research and practice. This process should prepare the student to manifest and push their findings to their full potential.

## Content

- The documentation should include written description and critical reflection of each element of the events and their development.
- As part of the Documentation the MA students should submit relevant additional materials such as edited audio-visual material (individually edited video of the events and animations as well as sound compositions) and physical models or working prototypes.

## Learning Outcomes

- A4: Demonstrate a good understanding of the creative disciplines, their differences as well as overlaps.
- A5: Express clear areas of initiative and responsibility and with this the capacity to take up other students' ideas and designs to bring an overall project forward.
- A6: Exercise organisational and management decisions in the context of relevant legal frameworks and regulations that enable creative projects.
- A7: Demonstrate a good knowledge of technical development and execution of Spatial Performance and Design.
- A8: Reflect and evaluate a theoretical framework of applied projects.
- B1: Organise and execute creative events and projects
- B2: Connect and collaborate with experts throughout the creative disciplines
- B3: Document and communicate innovative design ideas and techniques

- B6: Research contemporary and traditional techniques and methodologies within the relevant disciplines, and be able to transfer and re-appropriate them to the projects at hand.

## **Submission**

- Event portfolio and documentation

## **Assessment Methods**

Summative Assessment: Event Portfolio and Documentation

The shown material should be critically reflected and commented throughout. All submitted material should be of a highly professional standard in format, graphic, editing and representation throughout the submitted material. The Design Dossier should reflect the individual position and approach to the project through its structure and individual formulation.

## **Assessment Criteria**

The Event Portfolio and Documentation should clearly represent the events of the year and further development possibilities. The further developments of the work as critical reflection should be evident.

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

### **Context and analysis**

- Event representation: the portfolio and documentation should clearly represent the events of the year, demonstrating the student's ability to effectively communicate the scope and impact of the project.
- Critical reflection: the portfolio and documentation should include critical reflection on the project's strengths and weaknesses, demonstrating the student's ability to reflect on their own and others' work and propose ways to improve future projects.
- Overall impact: the portfolio and documentation should effectively communicate the overall impact of the project, both in terms of its success as an event and its potential for future growth and development.

### **Process and synthesis**

- Documentation quality: the portfolio and documentation should be of high quality, demonstrating the student's ability to use a range of media and techniques to capture and communicate the project's progress and outcomes.
- Further development: the portfolio and documentation should indicate possible areas for further development, demonstrating the student's ability to identify opportunities for growth and improvement.
- Creativity and innovation: the portfolio and documentation should demonstrate the student's ability to think creatively and innovatively, showcasing new and original ideas for the project and its future development.
- Attention to detail: the portfolio and documentation should demonstrate attention to detail, ensuring that all aspects of the project are accurately represented and clearly communicated.

### **Resolution and communication**

- Professionalism: the portfolio and documentation should be presented in a professional manner, demonstrating the student's ability to represent themselves and their institution in a positive and respectful manner.
- Communication skills: the portfolio and documentation should be clear and effective in communicating the project's goals, outcomes, and potential for future development.

TITLE CORE STUDIO/THESIS – MA WRITTEN THESIS			
Level	FHEQ Level 7	Status	Compulsory
Teaching Staff	Theo Lorenz, Tanja Siems	Term	4
Learning Methods	Tutorials Self-directed learning	Credits	40
		Workload	400 hours study, inclusive of teaching contact: 80 hours teaching/320 hours self-directed study

## Synopsis

The MA Thesis comprises out of the Event Series (Term 3), the Design Documentation and of a Written Thesis.

At the end of Term 4 each MA student will submit the written Thesis and a comprehensive design dossier including audio/visual documentations as well as a detailed logbook of all aspects of the year.

## Aims

The core part of the thesis of the MA programme is a written Thesis of 12000 words. In this the student should be able to formulate a clear, critical analysis of the applied case stories of the year reflecting both their individual approach in relation to their respective discipline as well as a reflection of collective trans-disciplinary approaches.

MA Students are asked to recognise a problem or specific question based on the applied project that is relevant to the field and their specific career and thoroughly specify and analyse this in the Thesis. On the foundation of this analysis the MA students should develop alternatives and variations of the work and define a clear area of individual theoretical investigation that places the work within current and historic theoretical frameworks and argue these through further case studies.

Each Thesis should define clear strategies and formulate a clear conclusion and applicable future strategies.

## Content

- Formulate a clear, critical analysis of the applied case stories of the year within the programme
- Reflecting both their individual approach in relation to their respective discipline
- Reflection of collective trans-disciplinary approach.

## Learning Outcomes

- A1: Demonstrate, through the examination of selected case studies, a thorough knowledge of the historical and theoretical bases of multidisciplinary approaches within Spatial Performance and Design as well as network and collaborative theories.
- A2: Show a critical and analytical capacity in the use of those concepts within a given socio-political and cultural context.
- A3: Study independently and develop their own creativity through exchange with fellow students.
- A4: Demonstrate a good understanding of the creative disciplines, their differences as well as overlaps.

- A5: Express clear areas of initiative and responsibility and with this the capacity to take up other students' ideas and designs to bring an overall project forward.
- A6: Exercise organisational and management decisions in the context of relevant legal frameworks and regulations that enable creative projects.
- A7: Demonstrate a good knowledge of technical development and execution of Spatial Performance and Design.
- A8: Reflect and evaluate a theoretical framework of applied projects.
- B1: Organise and execute creative events and projects
- B2: Connect and collaborate with experts throughout the creative disciplines
- B3: Document and communicate innovative design ideas and techniques
- B4: Contribute to and communicate within interdisciplinary professional teams.
- B5: Create, and transfer, knowledge across domains and disciplines
- B6: Research contemporary and traditional techniques and methodologies within the relevant disciplines, and be able to transfer and re-appropriate them to the projects at hand.
- C2: Communicate effectively with a wide range of individuals visually, orally and in writing.
- C3: Demonstrate clear and appropriate formulation of hypotheses and arguments, and apply these with a research agenda.
- C4: Continue expanding knowledge using the skills acquired.

## Submission

- Written Thesis (12,000 words or equivalent academic content)

## Assessment Methods

Summative Assessment: Written Thesis

The student should be able to formulate and define a clear and relevant field of investigation in relation to the projects and events of the year. The Thesis should clearly show evidence of research and reading of appropriate sources and the source material and information has to be acknowledged and referenced in an appropriate academic way. The submission should show a clear and definite formulation of question and structure of the Thesis argument. Through this the student should be able to develop a strong and original proposition that recognises the wider context and issues raised by the argument. The written Thesis should derive at a clear conclusion in relation to the field of Spatial Performance and Design including an applicable, strategic outlook on the student's individual path.

## Assessment Criteria

The Thesis should show a clear relation to the year's project and show further developments in the argument raised during the year.

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

### Research and knowledge acquirement

- Distinct and pertinent field of investigation: The student should develop a distinct and pertinent field of investigation that aligns with the projects and events of the year.
- Extensive research: The thesis must provide clear and compelling evidence of extensive research conducted.
- Engagement with appropriate sources: It should showcase the student's engagement with appropriate sources, demonstrating a breadth of reading, and correctly acknowledge and reference all source material using proper academic conventions.
- Well-defined research question: The submission should present a well-defined and unambiguous research question.

### Approach and development

- Logical and coherent argument: The overall structure and organisation of the thesis argument should be logical, coherent, and effectively communicate the research findings.

- **Robust and original proposition:** The student should develop a robust and original proposition that demonstrates an understanding of the wider context and issues arising from the thesis argument.
- **Critical thinking and innovative insights:** The proposition should showcase critical thinking skills and innovative insights related to spatial performance and design.

#### **Argument and communication**

- **Concise and well-supported conclusion:** The thesis should arrive at a concise and well-supported conclusion that directly relates to the field of Spatial Performance and Design.
- **Strategic outlook and personal development:** The conclusion should provide a strategic outlook on the student's individual path, showcasing an understanding of how the research contributes to their personal and professional development.