Architectural Association
School of Architecture

AA PROGRAMME GUIDE

BACHELOR OF ARTS IN ARCHITECTURE – BA(HONS) INTERMEDIATE PROGRAMME

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 Core Studies Course 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

AA School of Architecture
36 Bedford Square
London WC1B 3ES

Telephone

+44 (0)20 7887 4000

Contact Details

	Role	**Email**
Reception	Reception	reception@aaschool.ac.uk
Belinda Flaherty	School Registrar	registrar@aaschool.ac.uk
Rachel Macpherson	Coordinator	undergradatecoord@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 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	Architects Registration Board Royal Institute of British Architects Office for Students / Quality Assurance Agency	
Award and titles	**Award**	**Title**
Final award	BA (Hons)	BA (Hons) Architecture AA Intermediate Examination (ARB/RIBA Part 1) to June 2027, after which: BA (Hons) Architecture AA Intermediate Examination (RIBA Part 1)
Credits	120 at Level 5 (First Year) 240 at Level 6 (120 for Second Year and 120 for Third Year)	
Intermediate award	Higher Education Certificate (120+ credits at FHEQ Level 5 and 6) Non-Honours Degree (300+ credits at FHEQ Level 5 and 6)	
FHEQ Level	5 and 6	
	Duration of study (standard)	**Maximum registration period**
Full-time	3 years	6 years
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	
Coordinator	Rachel Macpherson	
Examination and Assessment		
External Examiners 2024-25	Matthew Barac, Matthew Butcher, Melissa Clinch, Mary Duggan, Tom Greenall, Charles Holland, Guan Lee, Carol Patterson, Oriel Prizeman, Sumayya Vally	
Examination Board(s)	External Examiners, School Director, Head of Teaching (Chair), Head of Learning, School Registrar (Administrator)	

Approval/review dates	Approval date	Review date
Programme Specification Validation	Oct 2019, revalidated Dec 2024	December 2029
ARB Prescription	2019	Concludes 31 December 2027
RIBA Validation	October 2020	November 2025

2.2 AIMS AND GRADUATE ATTRIBUTES

The Intermediate Programme aims to empower students to question how architecture manifests in the world.

The first year focuses on learning through making within a shared, open studio, and provides students with the academic and technical tools to develop their interest in architecture. Students are encouraged to focus on the challenges of the 21st century, while interrogating the foundational principles of architecture. They create an end-of-year portfolio comprising work in a range of media that is informed by various modes of argumentation and representation.

In the second and third years, Intermediate students learn within the AA unit system, in which small year-long design studios bring together approximately 12 participants from both year groups. The teaching aims to explore different approaches to the study of architectural form, typology, programme, site and fabrication alongside analysis of critical theory, environmental issues, structural design and modes of professional practice.

The Programme exists alongside public events and publications, spontaneous discussions, unexpected encounters and vibrant exchanges that take place throughout the academic year. This confluence of activity keeps the Programme in a constant transformative flux that permeates the spaces of the school, and the projects, ideas and ambitions of the students.

The Programme aims to produce graduates with the following attributes:

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

2.3 LEARNING OUTCOMES

Learning Outcomes: First Year, FHEQ Level 5												
AA Learning Outcome Code	AA Learning Outcome	RIBA Themes and Values	1. Health and Life Safety	2. Ethical and Professional Practice	3. Structures, Construction and Resources	4. Histories, Theories and Methodologies	5. Design Pedagogies and Architectural Expression	6. Business Skills	First Year Design Studio	History and Theory Studies (HTS1)	Environmental and Technical Studies (ETS1)	Media Studies (MS1)
A) Contextual and Architectural Knowledge												
FY.01	Acquire knowledge of how global, cultural, social and technological factors influence aspects of the architectural discipline.						5		■			
FY.02	Acquire knowledge of the role of architects in society.						5	6	■			
FY.03	Acquire knowledge of the principles of climate change as relevant to design and material choices.			2					■		■	
FY.04	Acquire knowledge of the principles of structures, materials and environment in relation to architectural design.				3						■	
FY.05	Acquire knowledge of the principles required to ensure that buildings are safe to construct, inhabit, use, refurbish, re-use and deconstruct.				3						■	
B) Design												
FY.06	Demonstrate the ability to prepare and present projects of diverse scale and types, using a range of media, responding to a brief.						5		■			■
FY.07	Demonstrate the ability to engage with design briefs of diverse scales and types, in relation to user, site and contextual requirements.						5		■			
FY.08	Demonstrate a creative approach to design.						5		■			■
FY.09	Produce designs that integrate artistic, spatial, social and experiential aspects of architecture.						5		■			
FY.10	Propose strategies for structures, materials and environment that are appropriate to a project's brief and context.				3						■	
FY.11	Produce designs that consider the relationship between people and built environment, between buildings and their context, and the need to relate buildings and the spaces between them to human needs, user experience and scale.		1				5		■			
FY.12	Understand the benefits of working with existing buildings and the resulting environmental impact.			2							■	
FY.13	Understand how to use appropriate digital and analogue tools for creating, modelling, processing and presenting information.						5	6	■			■
C) Research and Evaluation												
FY.14	Use techniques of research, enquiry and experimentation to develop effective architectural propostions.						5		■			
FY.15	Use techniques of research, enquiry and experimentation to develop appropriate arguments and conclusions.					4				■		
FY.16	Ability to reflect on a diverse range of architectural precedents from different creative discplines in order to inform design questions.						5		■			
FY.17	Ability to reflect on a diverse range of ideas from varied creative disciplines in order to arguments and conclusions.					4				■		
FY.18	Acquire knowledge of diverse creative practices and their relevance to architecture.						5					■
FY.19	Acquire foundational knowledge of the cultural, social and intellectual histories and theories that influence architectural design.					4				■		
FY.20	Explore sources that may be incomplete or contradictory, making judgements and drawing appropriate conclusions.					4				■		
D) Management, Practice and Leadership												
FY.21	Acquire knowledge of the principles of sustainable, responsible and ethical practice.			2							■	
FY.22	Communicate effectively with both specialists and non-specialist audiences through a range of media.						5	6	■			■
E) Professionalism and Ethics												
FY.23	Awareness of the importance of equity, diversity and inclusion when working with source material involving people and places.			2		4				■		
FY.24	Work constructively within a group, exercising effective communication, the ability to negotiate and personal responsibility.							6	■			

Learning Outcomes: Second and Third Year, FHEQ level 6

				2nd Year								3rd Year					
				Design Studio (Terms 1, 2, 3)	History and Theory Studies (Term 1)	History and Theory Studies (Term 2)	Environmental and Technical Studies EEE (Term 1)	Environmental and Technical Studies M&T (Term 1)	Environmental and Technical Studies (Term 2)	Media Studies (Term 1)	Media Studies (Term 2)	Design Studio (70 credits)	History and Theory Studies (Term 1)	History and Theory Studies (Term 2)	Environmental and Technical Studies (Term 1)	Environmental and Technical Studies (Terms 1, 2, 3)	Professional Practice 1 (Terms 1 + 2)
2nd and 3rd Year Learning Outcome 'IN'	ARB General criteria	RIBA Themes and Values	On completion of the 2nd Year and 3rd Year of this Programme, and in conjunction with the aims of the Programme at this award level, graduates will have:														
			The ability to create architectural design that questions and satisfies both aesthetic and technical requirements														
IN1.1	GC1.1	5. Design Pedagogies and Architectural Expression	The ability to prepare and present building design projects of diverse scale, complexity and type in a variety of contexts, using a range of media, and in response to a brief	IN1.1								IN1.1					
IN1.2	GC1.2 + ARB Guidance on Environmental Sustainability, SA2.	2. Ethical and Professional Practice, 3. Structures, Construction, and Resources	The ability to understand and deploy relevant constructional and structural systems, the role of design in responding to climate change by considering environmental strategies, and the regulatory requirements that apply to the design and construction of a comprehensive design project	IN1.2			IN1.2	IN1.2				IN1.2			IN1.2	IN1.2	
IN1.3	GC1.3	5. Design Pedagogies and Architectural Expression	The ability to develop a systematic conceptual and critical approach to architectural design that integrates and satisfies the aesthetic aspects of a building and the technical requirements of its construction and the needs of the user	IN1.3								IN1.3			IN1.3	IN1.3	
			A general knowledge of the histories and theories of architecture and the related arts, technologies and human sciences														
IN2.1	GC2.1	4. Histories, Theories, and Methodologies	A general knowledge of the cultural, social and intellectual histories, theories and technologies that influence the design of buildings	IN2.1	IN2.1	IN2.1						IN2.1	IN2.1	IN2.1			
IN2.2	GC2.2	4. Histories, Theories, and Methodologies	A general knowledge of the influence of history and theory on the spatial, social and technological aspects of architecture		IN2.2	IN2.2							IN2.2	IN2.2			
IN2.3	GC2.3	4. Histories, Theories, and Methodologies	A knowledge and systematic understanding of the application of appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach	IN2.3								IN2.3					

			Knowledge of the fine arts as an influence on the quality of architectural design															
IN3.1	GC3.1	4. Histories, Theories, and Methodologies	Knowledge of how the theories, practices and technologies of the arts influence architectural design		IN3.1	IN3.1							IN3.1	IN3.1				
IN3.2	GC3.2	4. Histories, Theories, and Methodologies	Knowledge of the creative application of the fine arts and their relevance and impact on architecture	IN3.2	IN3.2	IN3.2				IN3.2	IN3.2	IN3.2	IN3.2	IN3.2				
IN3.3	GC3.3	5. Design Pedagogies and Architectural Expression	Knowledge of the creative application of such work to studio design projects, in terms of their conceptualisation and representation	IN3.3						IN3.3	IN3.3	IN3.3						
			Knowledge of urban design, planning and the skills involved in the planning process															
IN4.1	GC4.1	4. Histories, Theories, and Methodologies	Knowledge of theories of urban design and the planning of communities	IN4.1								IN4.1						IN4.1
IN4.2	GC4.2	4. Histories, Theories, and Methodologies	Knowledge of the influence of design and development of cities, past and present on the contemporary built environment		IN4.2	IN4.2							IN4.2	IN4.2				
IN4.3	GC4.3 + ARB Guidance on Environmental Sustainability, SA4.	2. Ethical and Professional Practice	Awareness of current planning policy and development control legislation, including social and economic aspects along with guidance relating to the built environment on climate change and the ecological crisis, and the relevance of these to design development															IN4.3
			Understanding and analysis of the relationship between people and buildings, and the buildings and their environment, and the need to relate buildings and the spaces between them to human needs and scale															
IN5.1	GC5.1	5. Design Pedagogies and Architectural Expression	Understanding and analysis of the needs and aspirations of building users	IN5.1			IN5.1	IN5.1	IN5.1			IN5.1			IN5.1	IN5.1		
IN5.2	GC5.2 + ARB Guidance on Environmental Sustainability, SA3, SB1, SB2, SB3.	2. Ethical and Professional Practice	Understanding and analysis of the relationships between buildings, communities, habitats and a changing climate, the relationships between social sustainability, social justice and environmental sustainability, and the importance of advocating for sustainable design solutions within the precepts of sustainable design that encourage biodiversity and support access to green space	IN5.2			IN5.2	IN5.2				IN5.2			IN5.2	IN5.2		
IN5.3	GC5.3	5. Design Pedagogies and Architectural Expression	Understanding and analysis of the way in which buildings fit into their local context	IN5.3			IN5.3	IN5.3				IN5.3			IN5.3	IN5.3		

			Understanding of the profession of architecture and the role of the architect in society, in particular in preparing briefs that take account of social factors															
IN6.1	GC6.1 + ARB Guidance on Environmental Sustainability, SA5.	2. Ethical and Professional Practice	Understanding of the nature of professionalism, the duties and responsibilities of architects to clients, building users, constructors, co-professionals and wider society, and the importance of sharing building performance data															IN6.1
IN6.2	GC6.2	2. Ethical and Professional Practice, 3. Structures, Construction, and Resources	Understanding of the role of the architect within the design team and construction industry, recognising the importance of current methods and trends in the construction of the built environment				IN6.2	IN6.2	IN6.2						IN6.2	IN6.2	IN6.2
IN6.3	GC6.3	1. Health and Life Safety, 2. Ethical and Professional Practice	Understanding and exploration of the potential impact of building projects on existing and proposed communities	IN6.3								IN6.3						IN6.3
			Understanding and critically applying chosen methods of investigation and preparation of the brief for a design project															
IN7.1	GC7.1	3. Structures, Construction, and Resources	Understanding of the need to critically review and test precedents relevant to the function, organisation and technological strategy of design proposals	IN7.1								IN7.1						IN7.1
IN7.2	GC7.2	2. Ethical and Professional Practice, 5. Design Pedagogies and Architectural Expression	Understanding of the need to critically appraise and prepare building briefs of diverse scales and types, to define client and use requirements and their appropriateness to site and context	IN7.2								IN7.2						IN7.2
IN7.3	GC7.3	2. Ethical and Professional Practice	Understanding of the critical contribution of architects and co-professionals to the formulation of the brief, and the methods of investigation used in its preparation															IN7.3
			Systematic understanding of the structural design, constructional and engineering problems associated with a range of building designs															
IN8.1	GC8.1	3. Structures, Construction, and Resources	Systematic understanding of the investigation, critical appraisal and selection of alternative structural, constructional and material systems relevant to a range of architectural designs	IN8.1				IN8.1	IN8.1			IN8.1			IN8.1	IN8.1		
IN8.2	GC8.2 + ARB Guidance on Environmental Sustainability, SB4, SB5, SD2.	2. Ethical and Professional Practice, 3. Structures, Construction, and Resources	Systematic understanding of the strategies for building construction, including environmentally sustainable design principles in the design of a building and its envelope, with the ability to integrate knowledge of structural principles and construction techniques					IN8.2	IN8.2						IN8.2	IN8.2		
IN8.3	GC8.3 + ARB Guidance on Environmental Sustainability, SD1.	3. Structures, Construction, and Resources	Systematic understanding of the physical properties, characteristics and environmental impact, including embodied carbon and resource implications, of building materials, components and systems and specification choices					IN8.3	IN8.3						IN8.3	IN8.3		

			Knowledge and understanding of physical problems and technologies and the function of buildings so as provide them with internal conditions of comfort and protection against the climate															
IN9.1	GC9.1	3. Structures, Construction, and Resources	Knowledge and testing of the principles associated with designing optimum visual, thermal and acoustic environments				IN9.1								IN9.1	IN9.1		
IN9.2	GC9.2 + ARB Guidance on Environmental Sustainability, SA1, SC1, SC2, SC3, SC4.	2. Ethical and Professional Practice, 3. Structures, Construction, and Resources	Knowledge and testing of systems for human comfort realised within precepts of sustainable design, relating to temperature, humidity, sound and lighting, informed by an understanding of climate science, energy use, carbon emissions, and the role of building performance evaluations				IN9.2	IN9.2							IN9.2	IN9.2		
IN9.3	GC9.3 + ARB Guidance on Environmental Sustainability, SD3.	2. Ethical and Professional Practice, 3. Structures, Construction, and Resources	Knowledge and testing of the strategies for building services, the use of onsite renewable energy generation or further offsetting to achieve decarbonisation, and ability to integrate these into a design project				IN9.3								IN9.3	IN9.3		
			Acquire coherent design skills to meet building users' requirements within the constraints imposed by cost factors and building regulations															
IN10.1	GC10.1	6. Business Skills	Acquire coherent skills to critically examine the financial factors implied in varying building types, construction systems, and specification choices, and the impact of these on architectural design					IN10.1	IN10.1									IN10.1
IN10.2	GC10.2	6. Business Skills	Acquire coherent skills to understand the cost control mechanisms which operate during the development of a project															IN10.2
IN10.3	GC10.3 + ARB Guidance on Fire and Life Safety, FA1, FA2, FB1, FB2, FC1, FC2, FC3, FC5, FC6.	1. Health and Life Safety, 2. Ethical and Professional Practice, 6. Business Skills	Acquire coherent skills to prepare designs that meet building users' requirements and comply with UK legislation, appropriate performance standards and health and safety requirements, demonstrating an ethical approach to fire and life safety and an understanding of the consequences of poor decisions in order to protect building users from hazards															IN10.3
			Knowledge of the industries, organisations, regulations and procedures involved in translating a range of design concepts into buildings and integrating plans into overall planning															
IN11.1	GC11.1 + ARB Guidance on Fire and Life Safety, FB3.	1. Health and Life Safety, 2. Ethical and Professional Practice, 6. Business Skills	Knowledge of the fundamental legal, professional and statutory responsibilities of the architects, organisations, regulations and procedures involved in the negotiation and approval of architectural designs, including land law, development control, building regulations and health and safety legislation, alongside an understanding of the risks and benefits of different procurement routes with regards to fire and life safety															IN11.1
IN11.2	GC11.2 + ARB Guidance on Fire and Life Safety, FA3, FB4.	1. Health and Life Safety, 2. Ethical and Professional Practice, 6. Business Skills	Knowledge of the professional inter-relationships of individuals and organisations involved in procuring and delivering architectural projects, how these are defined through contractual and organisational structures, the significance of maintaining competence and the importance of collaboration and consultation in fire safety design															IN11.2
IN11.3	GC11.3	2. Ethical and Professional Practice, 6. Business Skills	Knowledge of a range of management theories and business principles related to running both an architect's practice and architectural projects, recognising current and emerging trends in the construction industry															IN11.3

Green Box = Assessment of ARB General Criteria for Part 1

2.4 PROGRAMME STRUCTURE

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

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

Second- and Third-Year students join one design unit and remain in that Unit for one year. Not all Design Units are offered each year. The programme is structured so that a minimum of 50% of the students' time is focussed on design activity through the Unit, consistent with the requirements for the professional bodies and the Subject Benchmark Statement. The study of architecture and design is supported by Core Studies comprising History and Theory, Media Studies, Environmental and Technical Studies, and Professional Practice.

In Second Year, students undertake a compulsory one year-long Design Unit. In addition, all students undertake two compulsory History and Theory Studies courses, three compulsory Environmental and Technical Studies courses, two compulsory Media Studies courses – eight courses in total.

In Third Year, students undertake a compulsory one year-long Design Unit; In addition, all students undertake two compulsory History and Theory Studies course, one compulsory Environmental and Technical Studies course, one summative Technical Design Project and one compulsory Professional Practice course – six courses in total.

Students must pass all units and courses to progress into the next academic year. Only students who achieve a pass in the design unit and in all compulsory courses in Third Year are awarded the Bachelor of Arts in Architecture (ARB/RIBA Part 1).

First Year Courses

Title	Term	Status	Credits
DESIGN STUDIO	1, 2, 3	Compulsory	60
HISTORY AND THEORY STUDIES: WHAT IS?	1 and 2	Compulsory	20
ENVIRONMENTAL AND TECHNICAL STUDIES: INTRODUCTION TO INTEGRATED DESIGN	1	Compulsory	10
ENVIRONMENTAL AND TECHNICAL STUDIES: FIRST APPLICATIONS	2	Compulsory	10
MEDIA STUDIES COURSES	1 and 2	Choose 2 of 12 courses: • 1 in Term 1 • 1 in Term 2	20 • 10 in Term 1 • 10 in Term 2

Second Year Courses

Title	Term	Status	Credits
INTERMEDIATE DESIGN UNIT	1, 2, 3	Choose 1 of 17 units	60

HISTORY AND THEORY STUDIES COURSES	1 and 2	Choose 2 of 8 courses: • 1 in Term 1 • 1 in Term 2	20 • 10 in Term 1 • 10 in Term 2
ENVIRONMENTAL AND TECHNICAL STUDIES: ENVIRONMENT & MATERIALS	1	Compulsory	10
ENVIRONMENTAL AND TECHNICAL STUDIES: STRUCTURAL TYPOLOGIES AND DESIGN	2	Compulsory	10
MEDIA STUDIES COURSES	1 and 2	Choose 2 of 13 courses: • 1 in Term 1 • 1 in Term 2	20 • 10 in Term 1 • 10 in Term 2

Third Year Courses

Title	Term	Status	Credits
INTERMEDIATE DESIGN UNIT	1, 2, 3	Choose 1 of 16 units	60
HISTORY AND THEORY STUDIES COURSES	1 and 2	Choose 2 of 11 courses: • 1 in Term 1 • 1 in Term 2	20 • 10 in Term 1 • 10 in Term 2
ENVIRONMENTAL AND TECHNICAL STUDIES: STRUCTURES, CIRCULARITY AND INNOVATION MASTERCLASSES	1	Compulsory	10
ENVIRONMENTAL AND TECHNICAL STUDIES: ETS3 DESIGN PROJECT	1, 2, 3	Compulsory	10
PROFESSIONAL PRACTICE	1 and 2	Compulsory	20

Credit Framework

1st Year FHEQ Level 5	Design Studio	History and Theory Studies	Environmental and Technical Studies	Media Studies	
Introduction Week					
Term 1 Week 1					
Term 1 Week 2					
Term 1 Week 3					
Term 1 Week 4					
Term 1 Week 5					
Term 1 Week 6					
Term 1 Week 7					
Term 1 Week 8					
Term 1 Week 9					
Term 1 Week 10					
Term 1 Week 11					
Term 1 Week 12					
Credit accumulation		10	10	10	30
(Christmas Vacation)					
Term 2 Week 1					
Term 2 Week 2					
Term 2 Week 3					
Term 2 Week 4					
Term 2 Week 5					
Term 2 Week 6					
Term 2 Week 7					
Term 2 Week 8					
Term 2 Week 9					
Term 2 Week 10					
Term 2 Week 11					
Credit accumulation		10	10	10	30
(Easter Vacation)					
Term 3 Week 1					
Term 3 Week 2					
Term 3 Week 3					
Term 3 Week 4					
Term 3 Week 5					
Term 3 Week 6					
Term 3 Week 7					
Term 3 Week 8					
Term 3 Week 9					
Credit accumulation	60				60
Credit TOTAL	**60**	**20**	**20**	**20**	**120**

2nd Year FHEQ Level 6	Unit/Design	History and Theory Studies	Environmental and Technical Studies	MS	
Introduction Week					
Term 1 Week 1					
Term 1 Week 2					
Term 1 Week 3					
Term 1 Week 4					
Term 1 Week 5					
Term 1 Week 6					
Term 1 Week 7					
Term 1 Week 8					
Term 1 Week 9					
Term 1 Week 10					
Term 1 Week 11					
Term 1 Week 12					
Credit accumulation		10	10	10	30
(Christmas Vacation)					
Term 2 Week 1					
Term 2 Week 2					
Term 2 Week 3					
Term 2 Week 4					
Term 2 Week 5					
Term 2 Week 6					
Term 2 Week 7					
Term 2 Week 8					
Term 2 Week 9					
Term 2 Week 10					
Term 2 Week 11					
Credit accumulation		10	10	10	30
(Easter Vacation)					
Term 3 Week 1					
Term 3 Week 2					
Term 3 Week 3					
Term 3 Week 4					
Term 3 Week 5					
Term 3 Week 6					
Term 3 Week 7					
Term 3 Week 8					
Term 3 Week 9					
Credit accumulation	60				60
Credit TOTAL	**60**	**20**	**20**	**20**	**120**

3rd Year FHEQ Level 6 BA (Hons)	Unit/Design	History and Theory Studies	Environmental and Technical Studies	Professional Practice 1	
Introduction Week					
Term 1 Week 1					
Term 1 Week 2					
Term 1 Week 3					
Term 1 Week 4					
Term 1 Week 5					
Term 1 Week 6					
Term 1 Week 7					
Term 1 Week 8					
Term 1 Week 9					
Term 1 Week 10					
Term 1 Week 11					
Term 1 Week 12					
Credit accumulation		10	10		20
(Christmas Vacation)					
Term 2 Week 1					
Term 2 Week 2					
Term 2 Week 3					
Term 2 Week 4					
Term 2 Week 5					
Term 2 Week 6					
Term 2 Week 7					
Term 2 Week 8					
Term 2 Week 9					
Term 2 Week 10					
Term 2 Week 11					
Credit accumulation		10	10	20	40
(Easter Vacation)					
Term 3 Week 1					
Term 3 Week 2					
Term 3 Week 3					
Term 3 Week 4					
Term 3 Week 5					
Term 3 Week 6					
Term 3 Week 7					
Term 3 Week 8					
Term 3 Week 9					
Credit accumulation	60				60
Credit TOTAL	**60**	**20**	**20**	**20**	**120**

2.5 TEACHING, LEARNING AND ASSESSMENT

Teaching and Learning

This programme is undertaken in full-time mode only. In the first year, students are taught design in a studio-based environment and at second- and third-year students are taught in small, highly focussed design units, both via one-to-one tutorials, workshops, seminars, and group discussions that encourage independent intellectual and practical design development. The focus of the programme is to provide an appropriate foundation for design, research and professional activity in architecture and related areas.

In year one, Studio programme detail, teaching schedules, events and assignments are set by the Programme Head in conjunction with the Studio Masters in order to ensure parity between briefs and exercises. In year two and three, Unit programme details, teaching schedules, unit events and assignments are set by Unit Tutors in conjunction with the School Director and Head of Teaching in order to ensure parity between Units. In parallel to the year-long design work explored in the studio (First Year) or Unit (Second and Third Year), students are exposes to a series of courses (Core Studies) that expand their learning.

The integration of Core Studies courses of History and Theory Studies, Environmental and Technical Studies, Media Studies and Professional Practice ensures critical contextualisation. In addition, the School offers a wide Public Programme of lectures, symposia, book launches, exhibitions and other events that collectively push the boundaries of architectural education and culture today and enable students to have an inquisitive mind.

Detailed information on individual programmes and courses such as references, bibliography, teaching schedules and events are described in the extended brief.

Assessment

The Assessment regulations are set out in the AA School Academic Regulations.

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

Regulations

Refer to AA School Academic Regulations.

In addition, the following course-specific regulations apply:

- All units or courses identified as compulsory must be passed.
- Learning Outcomes specified by the professional and statutory bodies must all be achieved to pass.
- All graduate attributes specified by the professional and statutory bodies must all be achieved to pass.

Evaluating and Improving Quality/Quality Indicators

AA Academic Committee / Academic Board	Annual Monitoring Periodic Review every 5 years
QAA Subject Review	Quality Assurance Agency (QAA)
Professional Accreditation and Validation	Royal Institute of British Architects (RIBA) Architects Registration Board (ARB)

2.6 AWARD CLASSIFICATION

- The award of the AA Bachelor of Arts in Architecture (Honours) is classified only as Pass.
- The award of the AA Intermediate Examination (ARB/RIBA Part 1) is classified only as Pass.

2.7 ACCREDITATION AND VALIDATION

The AA Intermediate Examination (ARB/RIBA Part 1) is designed to maintain prescription by the Architects Registration Board (ARB), validation by the Royal Institute of British Architects (RIBA), and to provide exemption from the ARB/RIBA Part 1 examination in architecture. Due to reforms in the ARB framework, the programme will no longer be prescribed by the ARB from 31st December 2027.

2.8 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: PROGRAMME COMPONENTS

FIRST YEAR DESIGN STUDIO

3.1 FIRST YEAR DESIGN STUDIO

The First Year of the Intermediate Programme at the AA introduces students to the study of architecture. The Programme explores the dynamic quality of the architectural discipline by exposing students to the constant exchange between architecture themes and the wider context. Students learn to acknowledge and question the reciprocal relationship that exists between individual design intentions and collaborative endeavours.

Architecture projects and works possess the capacity to transcend what already exists; they project, and therefore, in the First Year, students are exposed to the study of architecture as a process of thinking that embraces the present, learns from the past and speculates on what is yet to come. The First Year Design Studio is characterised by a studio-based environment and defined by an approach of learning through critically making, which encourages students to consider what it means to search, to begin a design process, and question within a collaborative environment.

The academic year is structured around the emphasis on processes by mastering a range of different tools and media; these are not used as a means of representing a-priori ideas or intentions, but rather to learn to experiment and discover the unexpected. Over the course of the academic year, we approach studying architecture as a way of thinking projectively: we challenge ourselves to look beyond what is apparent by being adaptive in our thinking while constantly translating complex forces and idea into distinct and personal works.

Design with Beauty, Built in Truth

The AA motto ‘Design with Beauty, Built in Truth’ will be our guide. We will learn through direct exposure to architecture works that carry intentional aesthetic qualities with the aim of sharpening our attention and attuning our sensibilities. During the year, we learn to explore freely and take daring positions while remaining open to the input of others. We learn to question critically with a range of teamwork planned around fieldworks to buildings and cities, and visits to primary sources such as archives, offices and workshops.

The focus of the academic year toward the ‘aesthetic’ is not limited to a visual pleasure, instead we will embrace the perceptual experience of our body with all its senses. We will master an understanding of the three-dimensionality construct of spaces, places and territories that trigger in us a sense of awe, of bliss, of vivacity, and more. We will explore works of art in which there is an intention toward affects and in which beauty mingles with the grotesque, the ugly, and the other.

We will study works in which composition and language of form have been carefully reinvented with intentions that move beyond necessity. We will suspend our engagement with reality and meet the timeless world of aesthetics where the abstraction of composition is directed toward the invention of a new experience. The study of architecture, works, and ideas will not be treated as autonomous; instead, it will sit alongside the distinctive works of literature, cinema, poetry, music, art, and science.

While spending a year perceiving with all our senses remarkable work, you will be challenged to pay attention to the differences between stepping into a space or seeing an image of it. We may start to ask: how far can the eye see? What about perceiving a space from a static point or by running through it? Can we master an apprehension of the contour of form?

In this academic year, we will not limit our investigations to contained self-pursues, instead with a series of connected briefs, you will be guided and inspired to reframe and expand your work and assumptions within a larger context of works and theories from a range of creative fields.
We will master a sensibility toward noteworthy works from architecture and beyond, where invention and care tackle space, form, events, symbols, and aesthetics while constantly exploring with forms of engagement with audiences.

First Year Portfolio
Students will reflect and synthesise their explorations in a year-long Portfolio that acts as an Atlas, a performative work that discloses a personal way of enquiring, searching and putting forward initial positions and works that may expand the possibilities of what architecture could be.

TITLE	FIRST YEAR DESIGN STUDIO		
Level	FHEQ Level 5	Status	Compulsory
Studio Head	Monia De Marchi	Terms	1, 2, 3
Studio Staff	Monia De Marchi, Liam Ashmore, Laurence Lumley, Michela Falcone, Jack Hardy, Sho Ito, John Ng, Shaan Patel, Alexandra Savtchenko, Erika Suzuki, Vid Žnidaršič	Credits	60
		Workload	600 hours study, inclusive of teaching contact: 180 hours studio teaching/420 hours self-directed study
Learning Methods	Lectures, seminars, tutorials, juries, visits, studio trips, self-directed learning		

Synopsis

During the academic year, students address specific questions and themes in a series of briefs-exercises that are built on top of each other.

In each brief, students are constantly exposed to the specificity of an architectural theme and the awareness of a larger context that engages with works from different creative fields. Each brief is explored from the points of view of theory, design, and visualisation, acquiring an understanding of theoretical and practical knowledge and the interdependence of these.

In synthesis, the First Year is defined by:

- Learning by doing in which the passive form of studying is substituted by mastering an active learning through remaking and rethinking.
- Direct engagement with the built environment by visiting buildings, cities, territories, but also archives, architecture offices, and institutions.
- Studying written histories while learning to search and discover less well-known histories.
- Learning how to engage with a brief by taking a position that is a result of searching, questioning, and sharing the discoveries with students, tutors, and external thinkers.
- Learning formats of how the work is shared, ranging from silent juries in which the work speaks for itself to master forms of discussing and arguing.
- Construct a body of work (Portfolio) that captures the process of thinking through critical making.

Content

TERM 1: ‘DESIGN WITH BEAUTY’
The first term of the academic year embraces the first part of the AA motto ‘design with beauty, built in truth’ by focusing on an initial exposure to built architecture and on how designed form and space define aesthetic qualities and experiences. The aim is to start to master a sensibility toward our perceptions of physical spaces, cities, and landscapes. The term is structured around two briefs of different complexity in which given references will be studied with direct visits to sites and engagement with primary sources such as archives and offices. Findings will then be translated into drawings and models to scale with the aim of understanding how we communicate architecture idea and works visually.

Term 1 Brief 1: DESIGN WITH BEAUTY – Building scale
How do you study a building? What are the differences between engaging with a visit or with a drawing? Why does direct experience matter? What is the role of fieldwork in architecture studies? What is the difference between capturing what we perceive with a sketch, a drawing, or a model? What does it mean to master a sensibility and understanding of spatial qualities, proportions, scales, and effects?

Process: these questions will be addressed with a comparative study of different buildings, of which some will be visited with the aim of mastering an understanding of scale, proportions, tectonic, and formal relations.
Output: series of sketches, drawings, and models at different scales.

Term 1 Brief 2: DESIGN WITH BEAUTY – Infinitely small and infinitely large
Similarly to the previous brief, we will continue the study of the built environment with fieldwork and engagement with primary sources, by exploring the extra-small and the extra-large. How do you study an artefact? What are the tactile qualities of an object? Besides functionality, what are the aesthetic qualities of furniture? What about craft? And for the extra-large, how do you study a city or a territory? What are multiscalar relations? What is the role of perception at the large scale? How far can the eye see? And why does vastness and a sense of awe relate?

Process: comparative studies with a focus on mastering the ability to visualise complex time-based relations and experiences.
Output: diagrams, notations, time-based media.

TERM 2: LANGUAGE OF FORM AND AESTHETIC
Following from the previous term, the catalogues of studies of references with distinct spatial qualities will be studied and reworked with specific design exercises. The term is structured around two briefs that explore composition and language of form that address an aesthetic undertaking while relating architecture themes to works of art from different creative fields.

Term 2 Brief 1: LANGUAGE OF FORM – Composition and first design moves
What about aesthetics? What about a sense of awe, bliss, humour? How is a spatial quality constructed? How do different tools and media shape design explorations? How do we assign value to a design decision?
We will start with concise design briefs that address the relationship between space, form and affect.

Process: a range of tools and media specifically selected in relation to the design exploration.
Output: multiplicity of outputs.

Term 2 Brief 2: LANGUAGE OF FORM – Sensations
With the second brief, we will refine our definition of aesthetic qualities. What about beauty, or the grotesque, or the surreal? How do we test an effect or an ephemeral quality?

Process: use of a range of tools and media to connect design decisions with the experience of an audience.
Output: multiplicity of outputs.

TERM 3: BUILT IN TRUTH – Performative
At the start of Term 3, you will be asked to step back, look at your work, and synthesise it in your Portfolio. The Portfolio acts as an Atlas (or a map) in which you can expand and reframe some of your questions and positions. What are some themes that are emerging from your work that you find relevant? Can they be translated into design explorations?

We will start the term by guiding you to consolidate your term 1 and term 2 works into a few themes that will frame the content of your Portfolio. This is not an exercise on visual communication, but an opportunity to expand, rework, take a new detour, and try something afresh. Your attitude will start to filter into your Portfolio as it becomes a visual expression of your distinct way of looking and making. The Portfolio is then an open map that captures not only what you did but also what is still untapped and valuable to you that could be explored as a new journey during term 3, but also in your future studies.

First Year Portfolio

The first year of architecture at the AA aims to give each student a solid base of the discipline and at the same time inspire students to expand what architecture may be. The richness of the school nurtures each student to try out ideas and works while sharing doubts and strengths with discussions, shared workshops, and events that are not limited to the First Year Studio but expand to the entire school and beyond.

Students are constantly enabled to move beyond their own work and to foster conversations and engagements with the work of others by also learning multiple ways of working in team. This exposure to

multiple modes of thinking and experimenting throughout the entire academic year, enriches every single moment of students' learning and is captured in their year-long Portfolio.

The Portfolio is the account of their learning, interests, struggles and discoveries. It captures the learning outcomes, and it discloses the student personal way of enquiring, searching and expanding their findings into initial positions and projects in architecture.

Aims

The main aim is for students to learn how to pay attention, question and think by refining critically positions and works through collaborative making. This is acquired by mastering different skills in arguing, designing, and writing within the collective environment of the First Year Studio.

The richness of explorations available for students in the School is simulated in the First Year Studio, students are exposed to concise briefs but also to unpredictable and open questions with the intention to help them to reflect and take conscious decisions instead of simply solving a brief.

The focus is to acquire different skills that help students to translate ideas and thoughts into discursive and visual work which is also emphasise by the interdependence of design studio with the core studies courses. The aim for each student is to produce over the course of three terms an individual portfolio that collect processes and results of each brief as a journey that has been fostered within a collective environment.

Teaching And Learning Methods

Students work in groups and individually with regular interaction with tutors and external collaborators in tutorials, seminars and workshops.

Students and tutors constantly engage with external critics on specific subjects related to design through a series of tailored seminars and collaborations.

Students learn to reflect and develop their position in relation to a given brief with forms of arguments and visual work through the mastering of a range of media and skills.

Students are exposed to a wide range of speculative subjects within the School and the Core Studies Programme which are carried forward and integrated within their own work during tutorials and conversations in the First-Year Studio.

Students learn to search, analyse and synthesise at a level appropriate to this stage of undergraduate learning by being expose to individual work and teamwork.

Feedback is regularly provided in tutorials, seminars, juries and at reviews where students are required to make visual and verbal presentations of their work set out in accordance with studio and school timetables.

Learning Support

Extensive information and resources are available to all students for learning support including an extensive online resource of books, software tutorials, digital archives of public lecture series, and weekly published school events lists. Tutors are available to meet their students for tutorials, seminars and juries every week. Additional support includes the AA Writing Centre, and Wellness Centre.

Outputs

- Ability to understand, analyse and interpret a given brief.
- Ability of setting a personal design brief within a common framework that is critically tested and reviewed at tutorials.
- Evidence of analysis and awareness of a given context (theoretical, cultural, socio-political, or physical context) and translation with different tools from written documents, surveys, drawings, and time-based media.

- Ability to synthesise searches and translate them into personal design questions that are explored in both written and visual form.
- Exposure to ideas and references in Core Studies and across the school, and ability of weaving discoveries into design work.
- Integration of aesthetic and technical components in design explorations with development of multi-scale projects at 1:1000, 1:200, 1:50, 1:5.
- Demonstration of visual and verbal communication skills, and use of a range of media for different situations and type of audiences.
- Critical understanding of how individual work and positions relate to a larger context.
- Thoughtful questioning with design processes in both individual and team-based briefs.
- Awareness of the influence of history and theory and the application of precedent from architecture and other fields.
- Ability to synthesise work into a year-long portfolio that capture both iterative processes and conclusions.

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
The work demonstrates a sound understanding of relevant contextual factors such as site conditions, social, political, historical, environmental and ethical issues. Knowledge of appropriate precedents, methodologies, practices and/or tools is acquired that informs the parameters of the design brief, satisfying specific contextual and analytical requirements.

Process and synthesis
Appropriate precedents, methodologies, practices and/or tools are evaluated and inform the design process, allowing for creative decision-making and consistent levels of experimentation. Feedback is integrated into a self-directed design process that demonstrates the ability to work independently and in a group where necessary, to negotiate ideas and reflect upon them.

Resolution and communication
Design proposals are resolved to a satisfactory standard based on the criteria set by the brief, with appropriate methodologies deployed in the production of design work. The Portfolio is structured and organised coherently, utilising appropriate representational methods and demonstrating new competencies in visual, verbal and written skills.

Methods of Assessment

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

Summative Assessment
Portfolios of final drawings, images and models are presented to a Review Panel of First Year tutors to ensure parity of assessment.

Grading Outcomes and Criteria

Pass: Demonstrates a good level of achievement overall, meeting all aspects of the assessment criteria required to attain a Pass; context and analysis, process and synthesis, and resolution and communication. 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.

Incomplete – Final Check: Unsatisfactory level of achievement overall, which does not meet the assessment criteria required to attain a Pass; context and analysis, process and synthesis, and resolution and communication. The submission is incomplete under the requirements of the brief set. The work is assessed as demonstrating partial coherence and being limited in appreciation of topic, development or effort. The submission is insufficient in quantity and demonstrates inadequate levels of engagement, critical reflection and insight. Additional work to be produced by the student, that is manageable to achieve within the given timeframe, is specified by the teaching staff with the aim of the submission meeting the assessment criteria required to attain a pass and to meet the appropriate level of clarity and standard of presentation.

Fail: Unsatisfactory level of achievement overall, which fails to meet all aspects of the assessment criteria required to attain a Pass; context and analysis, process and synthesis, and resolution and communication. 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. If a student fails at their first submission attempt in the year of study, they are offered to repeat the year with a mandatory January Progress Review to assess progress and future studies. Students who have no further opportunity to undertake repeat studies are asked to leave the School.

Transferable Skills

	Required	Assessed
Verbal communication	■	■
Visual communication	■	■
Written communication	■	■
Self-management skills	■	■
Manage time and work to deadlines	■	■
IT/CAD techniques	■	
Information management	■	■
Critical skills/ability	■	■
Work as part of a team	■	■

SECTION 3.2

INTERMEDIATE DESIGN UNITS

3.2 DESIGN UNITS – SECOND AND THIRD YEAR

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

Aims

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

Teaching And Learning Strategies

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

Learning Support

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

Assessment 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
The work demonstrates a systematic understanding of relevant contextual factors such as site conditions, social, political, historical, economic, environmental and ethical issues, acquiring coherent and detailed

knowledge. 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
Knowledge of appropriate contextual, conceptual, critical and/or technological precedents, methodologies, practices and/or tools is synthesised into the design process, evidencing creative decision-making and consistent levels of experimentation, explored from both user and designer perspectives. Feedback is integrated into a self-directed and reflective design process that demonstrates the ability work independently and, in a group, where necessary, and the skills needed to undertake appropriate further learning.

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 structured and organised clearly, utilising a range of appropriate representational methods and demonstrating the effective use of visual, verbal, written skills.

Methods of Assessment

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

Summative assessment
Summative assessment takes place at the end of Second Year to determine whether a student passes to Third Year. The student portfolio is considered, subject to all required Core Studies Submissions having been passed, by the Final Check Review panel and records one of the following assessment recommendations:

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

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

- PASS: Third Year
  - BA(Hons) Architecture and AA Intermediate Examination (ARB/RIBA Part 1)
  - Unconditional Offer of entry to the AA Diploma Programme (Fourth Year)
    - (Any student who is not eligible for the BA(Hons) Architecture (not having undertaken the requisite enrolment period of Second Year and Third Year studies at the AA School) OR the AA Intermediate Examination (ARB/RIBA Part 1) (having already secured the professional qualification from previous school), will be verified by the Internal Assessment Committee as having Passed the Third Year and in receipt of an Unconditional Offer of entry to the AA Diploma Programme (Fourth Year) ONLY)
- FAIL: Third Year
  - Repeat Third Year (to a maximum of one further occasion) with a mandatory Progress Review in January 2020 to assess progress and future studies at the AA School.

For the AA Intermediate Examination (ARB/RIBA Part 1):

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

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

Grading Outcomes and Criteria (Second year)

Pass: Demonstrates a good level of achievement overall, meeting all aspects of the assessment criteria required to attain a Pass; context and analysis, process and synthesis, and resolution and communication. 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.

Incomplete – Tutor Check: Demonstrates a good level of achievement, however the submission narrowly fails to meet the assessment criteria required to attain a pass; context and analysis, process and synthesis, and resolution and communication. A further 1–2 pieces of work specified by the unit tutors are required in order for the work to be assessed as complete under the requirements of the brief set. The submission demonstrates coherence of thought throughout, with an appreciation of topic and an appropriate level of critical reflection and insight. Required further work will allow developmental and final work to be documented clearly in a suitably presented submission. If the work submitted for Tutor Check does not meet the required standard the student will be required to develop the work further for July Review.

Incomplete – July Review: Unsatisfactory level of achievement overall, which does not meet the assessment criteria required to attain a Pass; context and analysis, process and synthesis, and resolution and communication. Further work that is manageable to achieve within the given timeframe is specified by the unit tutors with the aim of the submission meeting the assessment criteria required to attain a pass. The submission is incomplete under the requirements of the brief set. The work is assessed as demonstrating partial coherence and being limited in appreciation of topic, development or effort. The submission is insufficient in quantity and demonstrates inadequate levels of engagement, critical reflection and insight. Developmental and final work is in need of further development in order to meet the appropriate level of clarity and standard of presentation. The procedure for a July review panel is identical to initial assessment arrangements in June.

Fail: Unsatisfactory level of achievement overall, which fails to meet all aspects of the assessment criteria required to attain a Pass; context and analysis, process and synthesis, and resolution and communication. 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. If a student fails at their first submission attempt in the year of study, they are offered to repeat the year with a mandatory January Progress Review to assess progress and future studies. Students who have no further opportunity to undertake repeat studies are asked to leave the School.

Grading Outcomes and Criteria (Third year)

Pass: Demonstrates a good level of achievement overall, meeting all aspects of the assessment criteria required to attain a Pass; context and analysis, process and synthesis, and resolution and communication. 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.

Fail: Unsatisfactory level of achievement overall, which fails to meet all aspects of the assessment criteria required to attain a Pass; context and analysis, process and synthesis, and resolution and communication. 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. If a student fails at their first submission attempt in the year of study, they are offered to repeat the year with a mandatory January Progress Review to assess progress and future studies. Students who have no further opportunity to undertake repeat studies are asked to leave the School.

Transferable Skills

	Required	Assessed
Verbal communication	■	■
Visual communication	■	■
Written communication	■	■
Self-management skills	■	■
Manage time and work to deadlines	■	■
IT/CAD techniques	■	■
Information management	■	■
Critical skills/ability	■	■

TITLE	INTERMEDIATE DESIGN UNIT 1: UNDO		
Level	FHEQ Level 6	Status	Choose 1 of 17 units
Unit Tutors	Jenny Hill, Paolo Emilio Pisano, Francesco Zuddas with Sonia Syed	Terms	1, 2, 3
Learning Methods	Lectures Seminars Tutorials Juries Field trips Self-directed learning	Credits	60 (Second Year) 60 (Third Year)
		Workload	600 hours study, inclusive of teaching contact: 360 hours studio/240 hours self-directed study

Synopsis

Have you ever tried to remove part of a drawing with a razor blade, before trying to draw there again? If so, you will understand how the old does not quite disappear; the new finds its way not quite as well as you wish; the paper itself is indelibly changed. This act captures the complexities of undoing and redoing within an architect's practice at a minute scale. Our digital world does seem to make these things simpler through a sequence of actions: CTRL+Z, remove, re-do. But even on screen, we find ourselves going back and forth, constantly undoing our doings but also our own un-doings. This is the curse of architectural design: results are never reached by a linear path, but come about through negotiation, back-and-forth, agreement and disagreement with others: clients, the design team, the users, the site and ourselves.

This year, INTER1 invites you to consider the creative possibilities of un-doing. We will explore the palimpsests that make up space, working as much with subtraction as addition, questioning how clean-cut these terms can really be and continuing our inquiry into the disjunctions between form and use, purpose and accident, and co-operation and co-option.

Our working method combines close observation, direct intervention and drawn speculation, radiating out from Bedford Square into the city. This year, the AA will also offer us a wider domain of exploration and design which has been subject to many attempts at undoing: the spaces and institutions of learning. We will roam the city in search of such spaces, formal or loose, and will reconfigure them through drawing, photography, filmmaking, model-making and 1:1 fabrication.

Content

- Recording people, place and context through drawing, modelling, video-making and photography.
- Research into the theoretical debates and precedent examples of learning spaces and architectures.
- Exploration of existing building types, their spatial arrangements and the mechanisms or policy that underpin them, to understand the limitations and opportunities contained within existing models.
- Research into the past, present, and future debates on the culture, politics and economy of architecture that concerns a site or situation to help develop urgent and critical positions in response.
- Material and tectonic exploration through drawing, image and model making, from 1:1 to the city and/or landscape.
- Experimentation with approaches to design and construction that consider an economy of means, with the re-use of buildings and their constituent parts given priority.
- Exploration of the conception, and ongoing life, of the built environment to understand how its use, repair and maintenance can form the basis for architectural proposals that centre on collective life and organisation.

- Development of multi-scalar architectural proposals that explore hybridity and the removal of categorical distinctions between different functions.
- Projects will be situated in Greater London, to be easily accessible and observable for visits.

Outputs

- Learning to work and engage collaboratively with others, especially those outside of the architectural profession.
- Learning to look carefully at existing places, activities and culture, and developing the ability to make and record observations of these as a primary basis for architectural design.
- Refining the ability to represent a design in drawings, physical models and other forms of representation at a range of scales.
- Developing an approach to design that can test radical thought or provocation through the lens and realities of contemporary practice and construction.
- Understanding the role of the architect within a complex network of people and processes with an ethical responsibility to those that inhabit the things that they design.
- Production of a rich but concise portfolio developed from iterative design work and experimentation in response to a continually developing hypothesis.
- Learning to present a project orally using a variety of media and including printed, physical and digital materials.

TITLE	INTERMEDIATE DESIGN UNIT 2: TWO SIDES OF THE SAME COIN		
Level	FHEQ Level 6	Status	Choose 1 of 17 units
Unit Tutors	Issi Nanabeyin, Emily Priest	Terms	1, 2, 3
Learning Methods	Lectures Seminars Tutorials Juries Field trips Self-directed learning	Credits	60 (Second Year) 60 (Third Year)
		Workload	600 hours study, inclusive of teaching contact: 360 hours studio/240 hours self-directed study

Synopsis

Think of the walls and façades you encounter in a day. How different would they seem if we saw them as works of sculpture or relief? A wall relief freezes ideas, individuals and cultures in a material by tessellating shapes in a plane. The relief we *see* is the contrast between protruding and receding parts, some of which have the capacity to tell stories. The relief we *feel* is often temporary. It is a feeling of lightness between events, like one person replacing another on duty… but this feeling rarely lasts long. The relief we *find* can take the form of a wide city street corner, a railing to lean on or an awning to shelter under. This year, INTER2 takes the word 'relief' as a two-faced term to observe and edit the city – one side belonging to material conditions, and the other to narrative registers.

Buildings lead two lives: one grounded in construction, performance and durability; the other in narrative, symbolism and cultural meaning. We are interested in the tensions between these, and will begin by looking at the surfaces and façades around us as works (or failures) of relief. Like sculptors, we will treat our drawings, models and readymades as outcomes of equal value. Through iteration, attitudes will emerge that we can apply to sites of meanwhile use and vacancy in London. From Term 2, students will be tasked with choosing sites that enable them to somehow explore a double-sidedness. What kind of relief might be produced between pre-existing and new building fabric? Between an interplay of inside and outside? What balance of stories and surfaces will be erected or eroded?

INTER2 will craft architectural projects that develop from careful observations and physical outputs. Together we will make large models: fragments and parts to ease the working of ideas. We will move from detail to wall to (un)building, in order to critically negotiate the two faces of architecture – the one that exists and the one we perceive. As with methods of stone relief or wood carving, we are just as interested in the removal and redistribution of material as in its culmination and construction. Our projects will emerge amid material reverence, spatial and programmatic tensions, and a drawing out of architectural relief.

Content

- Observing details and elevations from a series of walks around London for the first two exercises of the year (Detail and Elevation). Conducting primary research will involve surveying, photographing and drawing chosen details and elevations.
- The surveys and observations carried out in the first two exercises will be accompanied by initial historic and thematic research to form a substantiated entry into projects as well as the third exercise of Term One (Translation).
- The Translation exercise will be a creative one and will involve our first responses to the two-sided term 'relief'.

- Making and making processes will be key parts of the Term One exercises. Scaled elevation and large-scale section models will form the basis of our physical experimentation.
- Selecting and analysing a site in London which complies to the unit's criteria. Students will be encouraged to select sites of vacancy, meanwhile use and/or prior industrial use. Such sites will have a layered richness to them, in their material condition and historic narrative.
- The design phase brings the experimentation of Term One and the site analysis together. Proposals will carefully consider the relationships, frictions and overlaps of each chosen site and corresponding text.
- Testing design ideas in physical form and in drawings to communicate and experiment with ideas belonging to spatial organisation, conceptual strategy and intellectual ambition.
- Students will be encouraged to work iteratively, working between scales to learn modes of refinement (sketches, scaled outcomes and refined pieces) and for them to find their own ways of working and exploring ideas.
- Design realisation is closely linked to the previous point but will be differentiated by students reaching a moment where there are able to return their work to its context and critically examine its spatial, social, environmental and/or political impacts.
- Communicating project ideas through project-specific material. At this point, we will encourage students to consider returning to façade models, if relevant, as a means of communication and we will discuss project-specific, possibly atypical forms of communicating projects. The unit is enthusiastic about physical modes of work – physical models and printed matter.

Outputs

- Drawing a detail and an elevation of existing facades and buildings chosen from a series of walks in London. This exercise will be supported by a visit to the Drawing Matter archive.
- Drawing section details and large-scale section models as translations of the detail and elevation surveys. This will be a design exercise for students to test out their initial thoughts in a physical manner.
- Students will be supported to work with large-scale models and drawings early on; we see the processes of making as a key part of the work and it should be documented.
- Site survey drawings will be required to form the basis of the sited project work.
- Alongside their site, students will choose a relevant precedent text to balance a physical and narrative reading to their project. This text should be physical, and the student should have access to a copy, but we are very open to its format; it can be fiction, non-fiction, poetry, signage or a piece of music.
- Proposal drawings of spatial and programmatic strategies. As the sites will likely have existing materials or buildings, we encourage students to consider demolition and reuse drawings as part of their proposal drawing set.
- Models of a variety of scales, materials and types including relief models, façade models, casting, model fragments, found objects, section models, site models, material tests, templating, formwork and sketch models.
- Proposal drawings that sufficiently communicate the conceptual strategy and intellectual ambition of the project and a creative response to the two-sided term 'relief'. The types and mediums of drawings will be project and student specific.
- Proposal images that sufficiently convey the conceptual strategy and intellectual ambition of the project. We will encourage a playful use of site photographs and models.
- A physical portfolio that is project and student specific.

TITLE	INTERMEDIATE DESIGN UNIT 3: UPON DILUVIAL ORDER		
Level	FHEQ Level 6	Status	Choose 1 of 17 units
Unit Tutors	Ricardo de Ostos, Nicholas Zembashi	Terms	1, 2, 3
Learning Methods	Lectures Seminars Tutorials Juries Field trips Self-directed learning	Credits	60 (Second Year) 60 (Third Year)
		Workload	600 hours study, inclusive of teaching contact: 360 hours studio/240 hours self-directed study

Synopsis

Welcome to the mid '20s! With humanity's voyage into the second millennium still in its infancy, are societies confident of building brighter futures or do they instead find themselves stranded on the shores of planetary problems, crushed by the weight of history and resigned to the inevitability of an impending deluge? Should we respond to the climate crisis with contraction and catastrophism or with adaptive innovation? With fear, or with curiosity?

This year, INTER3 continues to challenge the prevailing culture of climate alarmism by focusing on its hold over the future. The unit will cultivate curiosity and critical thought within a practical, design-driven approach that unfolds through the creation of time-based media, digital and mechanical prototypes, and simulation techniques. We will investigate the future as a project for climate adaptation within the history of forward-looking ideas by examining the histories of species, trajectories of technological progression, the role of narrative and the accelerating possibilities offered by AI.

Students will map future generations, imagine unexpected adaptations at the frontiers of extreme environmental phenomena and engage with phantom cultures. They will investigate the near future with an outlook on environmental design, using architectural sensibilities to navigate between different scales of adaptation spanning the building, the city and the land.

We will voyage to lands at the frontiers of extreme climate, exploring endangered coastlines and unstable wetlands, always with experimentation in mind. The city and its cultural practices will be drawn, written and designed through composite methodologies, and students will be encouraged to evolve their critical thinking to navigate through academic and corporate jargon and to challenge stiff sustainability metrics, environmental doomsayers and catastrophists.

INTER3 believes that environmental solutions result not from compliance but through free thinking, imagination and a continuous effort to study, experiment and express in design. Culture is more important than rules. Fiction is not a denier of reality, but its multiplier.

Content

- Understanding of urban and natural environmental discourses through narrative, cultural discourses and speculative design.
- Challenging cliché and normative discourse surrounding important topics as sustainability, via reading of authors like Luc Ferry and Pascal Bruckner.
- Production of drawings and models exploring fictional, environmental and cultural ideas.

- Define a project brief, considering land usage, context culture and the role of technologies.
- Conception and speculative design proposal of medium scale buildings or landscape in chosen context.
- Document and edit context conditions.

Outputs

- Demonstrate an understanding of narrative architecture, land usage and environment based on speculative design propositions.
- Understanding the role of context to shape new responses for environmental contemporary challenges.
- Articulate design ideas through a multi-media and multi-disciplinary approach.
- Integration of technologies and their impact and opportunities in context and users.
- Capacity to design in 2d and 3d, digitally or physically, and expressing project's concept and narrative.
- Climate Matters: A workshop based on walks in forests and their past and current histories. The idea is to compile common Forest histories in a book and film.

TITLE	INTERMEDIATE DESIGN UNIT 4: MIRROR		
Level	FHEQ Level 6	Status	Choose 1 of 17 units
Unit Tutors	Pereen d'Avoine, Pierre d'Avoine	Terms	1, 2, 3
Learning Methods	Lectures Seminars Tutorials Juries Field trips Self-directed learning	Credits	60 (Second Year) 60 (Third Year)
		Workload	600 hours study, inclusive of teaching contact: 360 hours studio/240 hours self-directed study

Synopsis

'The metaphor is simple, and thus especially ingenious. A mirror can be seen to function as a model because when people see themselves in one, they inevitably begin to straighten their clothes and hair. The mirror image, however, includes not just you, but also that which surrounds you.'
– Kenneth Robert Olwig, *Landscape Nature and the Body Politic*

Between the years 1220–1235, the knight and jurist Eike von Repkow compiled the Sachsenspiegel (Saxon Mirror), a renowned written record of Germanic customary law. While spiegel translates directly from the German as 'mirror', its meaning becomes more nuanced when considered alongside the related English word 'spectacle', invoking not only reflection but also observation and perception.

This year, INTER4 will hold up a mirror to the London Borough of Barnet, a suburban buffer between inner London and the Green Belt which has the highest number of long-term empty homes of any outer London borough. We will focus on the ecology of place, people, custom and ritual, and our reflections will include legal and moral considerations. At a time when government policy calls for 1.5 million new homes to be built by 2029, we will speculate on how and where to build – and, crucially, who is to build?

Our first exercise will be to research architecturally and socially significant settlements in Barnet, including the Hampstead Garden Suburb. Collectively, we will identify our testing ground for the year, a site where town centre meets Green Belt. We will survey empty buildings and overlooked spaces that have the potential for reuse or transformation. Students will design at a range of scales from landscape to interior, and mapping, drawing and modelling workshops with invited guests will support the development of individual design theses.

Content

- Research into the history of the Garden Gity, the green belt and London suburbia.
- Research into models for new settlement on interstitial underused sites in the London Borough of Barnet in North West London, with particular emphasis on environmental considerations relating comfort, well-being and the climate emergency.
- Developing an overview of what constitutes design research in architecture through specific readings, group discussions and seminars with invited expert guests.
- Studying approaches to ethnographic method including ethnographic authority and ethnographic surrealism using *The Predicament of Culture* by James Clifford as a principal text.
- Engaging in individual and collaborative fieldwork to create a body of material for individual and collective use.

- Experimenting with ways of recording, representing and modelling interstitial suburban settlements that are the basis of the fieldwork.
- Preparation of briefing document including design thesis statement which summarises design and other research on the understanding that this will change and adapt as the year evolves.
- Design proposals for buildings and settlements including consideration of environmental, technical, material, political and socio-economic issues.
- Assembling a body of work in the form of a design portfolio which documents process and output including models, recording, aural and visual, texts and drawings.

Outputs

- Gaining knowledge and understanding of the wider context of studies undertaken through rigorous processes of recording and documentation.
- Using this knowledge to evolve a critical position which enables action and reflection and an understanding that the design process is an open-ended symbiotic process that involves a range of practices - both subversive and engaged.
- Providing evidence in the design portfolio of an ability to conceive and express the design thesis speculation with clarity and conviction using various forms of representation.
- Developing an understanding about outputs that are useful, appropriate and necessary at different stages of the research and design process.
- Developing through practice, the ability to present and advocate for one’s thesis proposition to others, individually, in small groups and to larger audiences.
- Developing an understanding of collaborative practice and the potential to be intellectually supple and open.

TITLE	INTERMEDIATE DESIGN UNIT 6: BUSINESS AS USUAL?		
Level	FHEQ Level 6	Status	Choose 1 of 17 units
Unit Tutors	Ioana Man, Ana Nicolaescu	Terms	1, 2, 3
Learning Methods	Lectures Seminars Tutorials Juries Field trips Self-directed learning	Credits	60 (Second Year) 60 (Third Year)
		Workload	600 hours study, inclusive of teaching contact: 360 hours studio/240 hours self-directed study

Synopsis

INTER6 continues to investigate architecture across culture, technology, politics and socioeconomic shifts. This year, we are focusing on ‘work’, in a context where the material aspects of so-called immaterial labour are becoming impossible to ignore.

The illusion that we live in a knowledge economy, where most work can be done on a laptop with Wi-Fi, is crumbling. From the collapse of the digital nomad economy and blackouts caused by energy-hungry data centres or chatbots, to the creation of hard copies of the internet in the case of government censorship and parallel efforts to bring manufacturing onshore, the built environment is both shaping and being shaped by new forms of labour. Some of these are visible, others less so – cloud kitchens, garage biolabs and resilience factories among them.

INTER6 will seek to understand the bodies, materials, spaces and energy flows that sustain these emerging yet historically rooted working models. We continue to question our agency as active participants within the labour markets we critique. As architects and workers, we are often engaged in creating symbolic products, social relations and images, while entering an industry subject to economic fluctuations and shifts in modes of production, including AI.

In Term 1, our research will unfold through seminars unpacking key labour-related ideas and visits to different architectural manifestations of novel work models. This will inform writing, multi-scalar drawing and CGI animation, alongside self-directed ‘work experience’ during Open Week, before ending the term with a design provocation. In Term 2, we will identify strategies for intervention by studying precedents and making new propositions using conventional architectural representation. To experience different kinds of spaces of work, production and reproduction, we will travel to Hong Kong and Shenzhen to visit electronics factories, maker spaces and local family-run businesses. Term 3 will focus on reworking each individual project into a multimedia pitch which can communicate with audiences beyond the school.

Content

- Theoretical research on work and labour: Reading and unpacking key contemporary and historical texts that problematise work, labour and its impacts on architecture.
- Material and Immaterial Work: Understanding how even the forms of work that appear to be most immaterial are strongly rooted in the material world.
- Honest Work: Engaging with historical and emerging research on different attitudes to work, including remuneration for domestic work, four-day working weeks and supply chain blockades.
- Jobs and workspaces: Researching, visiting and analysing different job sites to get different views into supply chains, manufacturing paradigms and hype cycles.

- Architectural Agency: Exploring the agency of architects as workers within the built environment.
- Architecture in Multiscalar Systems: Considering architecture as a central element within multiscalar systems and feedback loops between culture, technology, politics, and socioeconomic shifts.
- Architectural Jobs: Unpacking the changing labour market students are about to step into.

Outputs

- Self-Driven Research: Students will conduct independent research, resulting in written reports that explore the complexities and nuances of specific architectural trial-and-error approaches.
- Multi-Scalar Drawings: Students will produce multi-scalar drawings that illustrate the various scales at which their research operates.
- CGI Image-Making: Create visual representations, including still images and films, to convey the conceptual and practical aspects of their projects.
- Architectural Drawings: Develop intervention strategies through conventional architectural drawings such as plans, sections, elevations, and isometric projections.
- Precedent Studies: Analyse historical and contemporary precedents to inform new design propositions and intervention strategies.
- Field Research: Conduct field research in the UK to examine different types of work and workspaces.
- Storytelling Techniques: Employ narrative techniques to articulate the journey and findings of their projects, enhancing the communicative power of their work.
- Multimedia Presentations: Use various media, including videos, animations, and interactive content, to present their projects compellingly and persuasively.
- Final Project Pitches: Synthesise research, prototypes, drawings, and narratives into cohesive pitches that effectively communicate the project's vision and potential impact.

TITLE	INTERMEDIATE DESIGN UNIT 7: PRESSURE UNDER DUST		
Level	FHEQ Level 6	Status	Choose 1 of 17 units
Unit Tutors	Marko Milovanovic, Fearghus Raftery	Terms	1, 2, 3
Learning Methods	Lectures Seminars Tutorials Juries Field trips Self-directed learning	Credits	60 (Second Year) 60 (Third Year)
		Workload	600 hours study, inclusive of teaching contact: 360 hours studio/240 hours self-directed study

Synopsis

On 16 July 1945, in the basin of the Jornada del Muerto desert in the southwest US state of New Mexico, the world changed. At 5.29am, the first atomic bomb was detonated at the Trinity Site, initiating a series of events that would come to be understood as the beginning of a new geological epoch. The heat from that explosion was intense enough to fuse the desert sand into a green glassy substance known as Trinitite. This physical transformation of the ground in the surrounding area reflects the magnitude of the political and social changes that followed. Cold War technologies including the decedents of the German V-2 rocket enabled the rise of space exploration and, eventually, extra-terrestrial mineral extraction and the advent of space tourism. These industries continue to shape the landscape today, offering a prospect in which deep histories of land, justice, faith and science converge.

The collective imaginary of the American West is constructed on the idea of vast distances which not only reflect a given reality but also constitute a way of seeing and acting in the world. The landscape in New Mexico is an archive of contested sovereignties: Indigenous lands, Spanish colonial routes, the imposition of a fragile democracy and Cold War experiments. This year, we will read this area of the New Mexico desert as a zone of intentions; a site of national mythology, outer-space observation, settler colonialism, nuclear legacy and ecological collapse. Our journey will take us from the haunting clarity of the Trinity Site to the astronomical silence of the Very Large Array.

Maintaining that the experience of duration is fundamental to human existence and is therefore inseparable from architecture, INTER7 uses the medium of film for its unique ability to capture and edit time, observe and interpret reality, suspend logic and resequence space. By translating film into tectonic and ephemeral models, and drawing precise durational, atmospheric, geometric, social and geological analyses, each student will develop their own methods to derive transcendent value from empirical observations and formulate a cinematic architecture of the landscape.

Content

- Primary research into the use of film in the architectural design process.
- Structured series of lectures on methods of drawing and modelmaking.
- Structured series of seminars on film, landscape and architecture.
- Seminars on architectural and alternative modes of practice.
- Five-day workshop on direct interventions in landscape, 1:1 (Hooke).
- Site visit to New Mexico involving surveying, observation and documentation.
- Architectural interventions to be developed through drawing and physical modelmaking.

- Learning from a diverse range of specialist external collaborators in the areas of art, architecture, science, filmmaking and philosophy.
- Hypothesis, Theory, Testing and Conclusions explored through technical studies.
- Development of multi-scale projects from 1:50,000 –1:1000 – 1:200 – 1:50 – 1:1.

Outputs

- Research/Explore/Articulate an individual approach to architectural design.
- Portfolios that combine Filmmaking/Drawing/Modelmaking incorporating notions of time/space.
- Articulation of a clear and compelling research question.
- A developed critique of relevant theoretical positions, that are reflected in your own work.
- Engaging in discourse/communication/collaboration with others with openness/generosity.
- Nuanced understanding of relevant social, cultural, economic, environmental, geological, archaeological, complexities of a given site and its relationship to the British coastal condition.
- Testing of an architectural brief through Filmmaking/Drawing/Modelmaking/Environmental and Technical Studies.
- Presenting a spatial and technically resolved strategy that results in architecture responding to a philosophical thesis developed through previous steps.
- Communicating ideas coherently and powerfully though film and table-space format, which is how we describe a ‘portfolio’.

TITLE	INTERMEDIATE DESIGN UNIT 8: NO THING		
Level	FHEQ Level 6	Status	Choose 1 of 17 units
Unit Tutors	Conrad Koslowsky, Silvana Taher	Terms	1, 2, 3
Learning Methods	Lectures Seminars Tutorials Juries Field trips Self-directed learning	Credits	60 (Second Year) 60 (Third Year)
		Workload	600 hours study, inclusive of teaching contact: 360 hours studio/240 hours self-directed study

Synopsis

Architecture has long had a thing for things. It has aligned itself with permanence, taken comfort in resolution and found sanctuary in enclosure: its edges drawn tight, its intentions legible. In this reading of Architecture, its master – the Architect – is the maker of objects, the author of certainties. But what happens when we loosen our grip? When we refuse the resolution of the line? What happens when we shift from projection to observation? From mastery to receptivity? From making to noticing? Can we imagine an architecture of *no thing*?

This year, INTER8 will linger in the potential of *no thing*. *No thing* as a shift in attention; an invitation to look beyond the object. *No thing* as a space of possibility; a gentle refusal to resolve, a commitment to work with time and its world of movement, contingency and interdependence. *No thing* as a method for the Anthropocene; an embrace of the latent, unnoticed, entangled systems that abound.

We will organise the year in three chapters. The first, ‘Unlearning the Object’, will begin with a domestic infrastructure. Students will produce conventional architectural drawings, before revisiting the same subject to ask: what else can be drawn? We will observe spatial and environmental conditions, trace material and sociocultural genealogies, and explore what happens when form is read relationally. In our second chapter, ‘Attending to Conditions’, we move outward from domestic infrastructure to the street, the borough and ultimately the city. Students will follow relational lines, encountering the overlapping systems, infrastructures and ecologies implicit in any single space. In our final chapter, ‘The Language of the In-Between’, students will synthesise their observations into spatial proposals that resist enclosure: part public, part private; part in, part out; part human, part other-than-human.

Our influences span philosophy, ecology, feminism and fiction, all of which will support us in rethinking what counts as architecture and why. Our tools will include the survey, the drawing, the fragment and the story. Our architecture will be no single thing, for no single client, on no singular ground; it will be a dense, responsive and entangled field of relations.

Content

- Primary research into thresholds, fragments, and domestic infrastructures, recorded through both conventional and experimental methods.
- Secondary research into the material, ecological, cultural, and socio-political genealogies of selected objects and sites.
- Exploration of architectural production as method: drawings, models, collages, and overlays as tools for relation, temporality, and atmosphere.

- Documentation of transitional and overlooked sites in London through mapping, surveying, and fieldwork at multiple scales.
- Investigation of hidden systems and non-human actors (infrastructural, ecological, and social) that entangle the built environment.
- Precedent studies of architectures that resist enclosure and objecthood, privileging porosity, openness, and interdependence.
- Formulation of an individual project brief (*Architecture of Attention*) to bridge research and design intent.
- Iterative development of speculative proposals through models, drawings, and narratives that operate as fragments or connectors.
- Integration of playful, open-ended approaches, allowing contingency and multiplicity to shape design outcomes.
- Architectural interventions to be developed through precise architectural line drawing, analogue model making and storytelling.

Outputs

- The ability to observe and record thresholds, fragments, and sites with precision and care as the basis of design.
- An understanding of genealogies and hidden systems, and the capacity to situate projects within broader cultural and ecological contexts.
- A refined command of representational tools, extending drawing and modelling to include time, relation, and atmosphere.
- Awareness of architectural precedents that resist objecthood, and the ability to position work within contemporary discourse.
- The formulation of a clear yet open-ended project brief that translates research into design intent.
- The testing of speculative proposals through iterative drawings, models, and narratives that resist closure and embrace relation.
- An ability to situate work across multiple scales, from fragment to site, building, and system.
- Integration of conceptual, technical, environmental, and social questions within the design process.
- A final portfolio and exhibition demonstrating conceptual depth, representational invention, and contribution to architectural debate.

TITLE	INTERMEDIATE DESIGN UNIT 9: THE BIG HERE AND THE LONG NOW		
Level	FHEQ Level 6	Status	Choose 1 of 17 units
Unit Tutors	Chloe Hudson, Chris Kokarev	Terms	1, 2, 3
Learning Methods	Lectures Seminars Tutorials Juries Field trips Self-directed learning	Credits	60 (Second Year) 60 (Third Year)
		Workload	600 hours study, inclusive of teaching contact: 360 hours studio/240 hours self-directed study

Synopsis

‘Now is never just a moment… The longer your sense of Now, the more past and future it includes.’
– Brian Eno

Every building is a love letter to a future it cannot control, and every legacy project is a confession: where ambition collides with reality.

INTER9 turns its gaze towards Paris, a city shaped by the lasting presence of its Grands Projets. In the 1980s, President François Mitterrand launched a series of monumental built works, expressing remarkable confidence in architecture’s cultural power. Today, such grand state gestures feel almost implausible, yet these buildings remain – some cherished, some contested. With these and other examples in mind, the unit will explore what happens when architecture becomes a public performance of permanence.

What remains when the spectacle ends? Can buildings outlast their original purpose? Some decay quickly, others adapt and endure. But is lasting always better? INTER9 seeks to create technically and culturally adaptive architecture, navigating the complex relationship between time and legacy. We must learn to live with buildings that have outlasted the ambitions that once defined them. But how do we design for the long-term when the future feels so uncertain?

Situating Mitterrand’s Grands Projets within a wider European context, we will trace how architecture has made power visible, from state-sponsored megaprojects to political theatre. On our unit trip through Eastern Europe, we will study the ghostly grandeur of Soviet and post-Soviet legacy projects now suspended between decay, adaptation and myth. In Estonia, Latvia, Poland and Germany, we will examine how architecture serves collective memory, resisting or succumbing to erasure, nostalgia and reinvention.

Through iterative design exercises, including time-based and animated drawing, we will uncover the stories buildings carry and the traces they leave. We might propose a repair, extension, unbuilding or temporal reoccupation, developing strategies that explore time through layering. Our focus will be as much on the maintenance shed as the foundation stone. We will imagine architecture without the burden of permanence, but also without the comfort of forgetting.

Content

- Students will explore how buildings evolve, adapt, or decay once their original purpose has faded. Proposals will be developed as adaptive, time-based works, engaging with questions of legacy, memory, and transformation.

- Sites will be centred on Paris's *Grands Projets*, situating Mitterrand's monumental cultural works in a broader historical and political context. Students will investigate how architecture has been used to make power visible and will study other examples of this in both the context of Paris and elsewhere.
- The unit trip will take place through Eastern Europe - including Estonia, Latvia, Poland, and Germany.
- Drawing, model-making, surveying, and time-based media will complement on-site research, uncovering the narratives embedded in architectural forms and the traces they leave over time. Students will be encouraged to work across scales and think critically about both demolition and unbuilding as well as approaches to repair maintenance.
- Workshops, seminars, and readings will explore how architecture can resist or embrace erasure, nostalgia, and reinvention.
- Design projects will focus on developing tectonic and material strategies that respond to time through processes of layering, repair, extension, unbuilding, and temporal reoccupation. Students will develop proposals that navigate uncertainty and question the cultural and technical assumptions of endurance.
- Iterative design exercises will encourage experimentation with animated and time-based drawing as a means of communicating transformation. These will run alongside more traditional representational techniques, prompting students to reflect on the temporal life of their proposals.
- Contextual studies will address how political theatre, economic ambition, and cultural aspiration shape the architectural legacy of buildings, and how these legacies can be reimagined in a changing climate and social landscape.
- The unit will critically examine the binary between building and demolition.
- Portfolios will evolve as layered documents, combining text, drawings, models, animations, and photographs. These will reflect the unit's emphasis on both the technical resolution of proposals and their wider cultural significance.
- Presentations will be expected to articulate not only the architectural design but also the historical, political, and material conditions that shape its life over time.

Outputs

- To develop a critical understanding of architecture's capacity to adapt, endure, or decline, and how these trajectories can be engaged with creatively.
- To conduct thorough site research in both Paris and Eastern Europe, integrating historical, political, cultural, and technical analysis into the design process.
- To formulate a clear position on the adaptive future of a chosen legacy site, tested through research, design iteration, and multi-scalar proposals.
- To produce technically and culturally informed design projects that employ strategies of repair, adaptation, dismantling, or temporal reoccupation.
- To work across multiple representational forms - including animated drawing, physical models, and layered material studies - to communicate ideas of transformation over time.
- To interrogate which representational methods best articulate different aspects of a project's thesis, particularly its temporal and narrative dimensions.
- To produce a coherent portfolio and verbal presentation that synthesises research, design development, technical resolution, and critical reflection.
- To develop transferable methodologies for working with sites of complex cultural and historical significance, applicable to a range of future design contexts.
- To demonstrate the ability to situate an architectural proposal within wider debates about memory, heritage, sustainability, and the politics of the built environment.

TITLE	**INTERMEDIATE DESIGN UNIT 10: TRUE**		
Level	FHEQ Level 6	Status	Choose 1 of 17 units
Unit Tutors	Valentin Bontjes van Beek, Rory James Sherlock	Terms	1, 2, 3
Learning Methods	Lectures Seminars Tutorials Juries Field trips Self-directed learning	Credits Workload	60 (Second Year) 60 (Third Year) 600 hours study, inclusive of teaching contact: 360 hours studio/240 hours self-directed study

Synopsis

‘So true, funny how it seems
Always in time, but never in line for dreams
Head over heels when toe to toe
This is the sound of my soul
This is the sound

I bought a ticket to the world
But now I've come back again
Why do I find it hard to write the next line?
I want the truth to be said’

– Spandau Ballet, *True*

Look closely at this photograph. What do you see? A ‘Magical Drawer’, made mysterious by its absence? A white, powder-coated drying rack made of square horizontal sections meeting circular vertical ones? A non-slip rubber mat, folded neatly but hanging unevenly? Three light blue, extra-absorbent towels drying in the sun? ‘Observe’, or ‘talk’? Pink soap dispensers lining a stainless steel sink? A small cotton towel (possibly from a *sentō* bathhouse)? A mobile suction pump, used to refill oil heaters? Two googly eyes above the door pull? Dried grass, dense like carpet? A difference in floor level between inside and out? Brown, interlocking floor tiles lining the window, protecting the floor? Blackout blinds drawn down to the height of the door frame, misaligned? Brown paper covering a nearby table? One green leaf facing its destiny? Where and what is this place? What do these traces say about its value or potential? How can we assess it or think about it?

If love is the method, then maybe truth is the goal. After all, INTER10 is interested in spatial thinking, not service delivery; in ideas, not subjects. Some helpful hints: Truth is stranger than fiction. Trust your intuition and follow your nose. You never know where it might lead. Nothing is a mistake. There’s no winning or failure, just making and making again. Be polite and respectful. It’s the only true virtue humanity has. Search not research. Look closely and think critically, always. Everything is an experiment. Be intentional and care. Things that matter to you will also start mattering to others. Projects not objects. Not every idea ends with a building. Find a way of seeing and do something with it. Be self-disciplined and ambitious. Hold yourself accountable, be truthful and aim high. Work is the only currency. If you work, no matter how fast or how slow, it will lead to something. Enjoy yourself. It’s lighter than you think.

Content

- Primary research into the expanding territory of London: exploring physical, structural, social and historical forces and conditions in order to identify a particular intent and design focus in relation to the sometimes unloved and overlooked spaces of the city.
- Secondary research into ‘true’ as a common topic of interest (seen as a force, demand or proportional constraint, a physical and ideological impetus, a terminal, a legislative framework and a strategic and spatial drive), both practically and conceptually.
- Exploration and testing of the essential techniques of architectural production: making physical models and an ‘instrument/interface’ demonstrating the interplay between and composition of selected fragments, as well as the intricate documentation of different contexts, conditions and structures at various scales and materialities.
- Understanding the value and use of precedents in the design process: ‘true’ as a driver and indicator for the composition of a high-quality and considered architectural project harnessing the relationships between image, materiality and form (‘gestalt’), as well as sequence, structure, economy, measure, ecology and location or destination.
- A small-scale design competition on a site in central London that must demonstrate visionary structural, programmatic, environmental and material strategies. This project will be further developed as the basis of the third years’ Environmental and Technical Studies submission.
- Development of a design proposal that demonstrates an intricate and critical understanding of the various facets and interpretations of ‘true’ on a conceptual, formal, strategic and tectonic level in contemporary architecture and in relation to the city.
- Assessment of the relationship of the design project and its impacts at different scales, from the domestic/interior to the building to the communal, public and even the urban scale; showing awareness of the physical and programmatic context for a given spatial idea of strategy, evidenced through its concept, programme and design.
- Acknowledgement of the wider and possibly more playful scope of visions that can emerge from the architectural project, as well as the testing of how small and fine adjustments to an existing context can be made with a certain kind of open-endedness.
- Surveying: the exploration, documentation, research and spatial analysis of a territory and/or infrastructural condition in both a foreign and a highly familiar environment in order to translate and harnesses the value that is latent within an existing condition.

Outputs

- Presentation of a competent and resolved design project/portfolio through the production of an experimental and technically proficient set of drawings, images and models at appropriate scales, as well as the deployment of other appropriate media.
- Evidence of observational, formal and historical research, as well as the ability to identify a particular design focus in relation to the unit’s agenda and context.
- Awareness and understanding of a found condition in the city, which must be evidenced through the development of a considered design project and programme.
- Understanding of the relationship of particular historical or cultural precedents to the proposed design, and their use in refining an informed spatial project/strategy.
- Integration and discussion of relevant conceptual, technical, environmental, material and social questions within the design development process for each project, as well as the synthesis of various tasks into an enjoyable body of individual student work.

TITLE	INTERMEDIATE DESIGN UNIT 11: EARTH LAB: GROUNDBREAKING		
Level	FHEQ Level 6	Status	Choose 1 of 17 units
Unit Tutors	Paul Feeney, Marie-Louise Raue	Terms	1, 2, 3
Learning Methods	Lectures Seminars Tutorials Juries Field trips Self-directed learning	Credits	60 (Second Year) 60 (Third Year)
		Workload	600 hours study, inclusive of teaching contact: 360 hours studio/240 hours self-directed study

Synopsis

To paraphrase philosopher Peter Sloterdijk, humans are either tree dwellers or cave dwellers. For the former, it is the love of the sky that counts; for the latter, the love of the earth.

From the hut to the temple and the tenement to the skyscraper, we have gradually distanced ourselves from the ground. This elevating of life was seen as a civilising act, removing us from animals, dirt and danger, and represented a new ideal, creating skylines that are now ubiquitous across all major cities. If the tower is the architectural manifestation of this love of the sky, how could contemporary architecture equally express a love of the ground?

One such example is Michael Heizer's lifelong project *City* (1970–2022) in the desert of Nevada, US. This monumental architectural sculpture is a vast complex of shaped mounds, depressions and interiors. It is a massive exercise in working hyper-locally, in reshaping the formless earth into something profoundly architectural. Although reminiscent of many ancient ceremonial constructions, this project also anticipates the future and hints at a new language for a grounded architecture.

Heizer's city suggests a new tectonic approach, sculpting geology, space and environment as one. This can be read as an evolution or inversion of Koolhaasian 'bigness', where the massivity of the ground regains its role as a social surface and where architecture has the capacity to impact and unify people. If such an earthbound architecture is a viable alternative to that of concrete and steel which currently dominates the profession, what would this earthbound architecture look like and how would it impact the world in which we live?

Today, the ground is increasingly highlighted as something to be owned and extracted from. Might we instead see it as a plastic material which can shape the spaces, structures and surfaces that allow 21st-century life to become radically grounded?

Content

- Research into the notion of earthbound architecture as a counterpoint to the existing reliance on concrete and steel.
- Group based practical research into earthbound construction and hyperlocal thinking.
- Urban and site research with emphasis on the ground condition and the possibility of hyperlocal recomposition of material.
- The formulation of a project statement outlining the project intention and context in which it sits.
- Formal studies exploring recomposition of ground into positive and negative spaces.

- Exploration of a new earthen urbanism, and city rooms with emphasis on the notions of ‘massivity’, ‘bigness’ and ‘radical groundedness’.
- The design and resolution of an earthbound room for a specific event at an urban and human scale.
- The creation of a project presentation combining facts, knowledge and personally held convictions.

Outputs

- A precedent study and corresponding translation of this precedent into its earthbound equivalent, made hyperlocally, at a new scale.
- A group made social sculpture exploring methods of earth construction, their viability and limitations.
- A series of site and urban diagrams demonstrating knowledge and understanding of a context informing a project idea.
- A clearly articulated brief and diagram for a new earthbound room.
- A booklet of 2d hyperlocal displacement studies.
- A series of hyperlocal displacement models.
- A design portfolio containing sketches, drawings and models of a proposal that is explored iteratively at an urban and architectural scale.
- A verbal presentation that explores the potential of hyperlocal thinking and earthbound architecture.

TITLE	INTERMEDIATE DESIGN UNIT 12: THE NATURE OF ARCHITECTURE		
Level	FHEQ Level 6	Status	Choose 1 of 17 units
Unit Tutors	Alison Bartlett, Takeshi Hayatsu, Ethan Loo	Terms	1, 2, 3
Learning Methods	Lectures Seminars Tutorials Juries Field trips Self-directed learning	Credits	60 (Second Year) 60 (Third Year)
		Workload	600 hours study, inclusive of teaching contact: 360 hours studio/240 hours self-directed study

Synopsis

'…this wildness of thought, and roughness of work; this look of mountain brotherhood between the cathedral and the Alp…'
– John Ruskin, 'The Nature of Gothic'

The relationship between humankind and Earth has long been defined as anthropocentric: we exchange immediate desires for long-term consequences which remain abstract in our minds, regardless of any evidence to the contrary. Yet, our dependence on science and technology to resolve various environmental crises has paradoxically created more distance between ourselves and the planet. At the same time, there has been a recent resurgence in spiritual approaches to nature and the built environment – a resurrection of ancient folklores, mythologies and dream-logics. What if we took a more mystical approach to understanding architecture's role in the natural world, instead of one grounded by science?

Drawing on John Ruskin's definition of 'Naturalism' as 'the movement of form between the surface and the depth of architectural material', we will explore a sensorial architecture that traces an alternative history of material extraction by way of myth. Rather than indulging in speculative future abstractions, we will return to a time when folklore guided humankind and the labour of the land, harnessing our shared primordial subconscious to reimagine a different historical lineage and architectural language.

We will test this approach within the Dorset National Landscape, in which the AA's Hooke Park campus is sited. Here, field settlement patterns, stone walls, historic buildings and archeological sites overlap with the industrial heritage of traditional stone quarrying and a centuries-old rope industry. Like Robinson Crusoe on his tropical island, our unit approach is improvisational and hands-on. Our material explorations will seek to empathise with the unlikely, the feared, the loved and the irrational, creating architectures of the uncanny, surreal and unconscious. Throughout, we will pursue practices of storytelling and craft to move anachronistically into a new architectural present.

Content

- Research into folklore and mythology of land, art and architecture and how they can create a new way of thinking about building and the environment.
- Tangible material research and building strategies specific to material selected.
- Physical building, testing and prototyping at a 1:1 scale.
- Exploration into the industrial history of the Dorset National Landscape and how these extractive practices have shaped the current condition of the area.
- Engage in storytelling & crafts that respect the natural environment, bring human and non-human species together and affects people's emotions through senses.

- Understand traditional form of crafts and how it is relating to land through workshops and seminars.
- Identify local stakeholders through mapping.
- Develop representational techniques combining physical and digital means.

Outputs

- Develop a new architectural language to apply mythological thinking into environmental architectural approaches.
- Learn how to communicate research through surveying, mapping and drawing rural, industrial and historical sites within the Dorset National Landscape.
- Develop a hands-on approach through making and material investigations.
- Learn how to test materials and designs through physical model-making and 1:1 prototypes.
- Learn how to collaborate with colleagues, guest lectures and workshop leaders, exchanging research knowledge.
- Understand and challenge national and regional level policies relating to proposed programme.
- Design building propositions appropriate to the chosen site for relevant communities with a high level of technical resolution.

TITLE	INTERMEDIATE DESIGN UNIT 13: CULTURAL CAPITAL: PIPES, PLAZAS AND PUBLICS		
Level	FHEQ Level 6	Status	Choose 1 of 17 units
Unit Tutors	Jessica Reynolds, Silan Yip Levelle	Terms	1, 2, 3
Learning Methods	Lectures Seminars Tutorials Juries Field trips Self-directed learning	Credits	60 (Second Year) 60 (Third Year)
		Workload	600 hours study, inclusive of teaching contact: 360 hours studio/240 hours self-directed study

Synopsis

The Centre Pompidou in Paris opened in 1977 as a counterpoint to earlier Beaux-Arts museum projects, re-inventing the cultural centre as a new building type and democratising arts and culture along the way. This revolutionary building was born out of the May 1968 protests in France, where students and workers rallied against growing socio-economic inequalities and political authoritarianism, irrevocably changing the future of cultural institutions worldwide.

As the Centre Pompidou prepares for a major renovation and international expansion from 2025–30, questions arise. How can a building once shocking for its ‘inside-out’ design continue to challenge how we think about public space, access to culture and the circulation of knowledge? How should such an iconic centre remain relevant in an era of digital archives, decentralised collections and urgent climate action? What does it mean to ‘renovate’ a building that itself embodies change, adaptability and openness?

Continuing our exploration of architecture’s role in cultural production, INTER13 will investigate and propose potential transformations of the Centre Pompidou. Designed by Richard Rogers, Su Rogers and Renzo Piano with Gianfranco Franchini, the building epitomised the Hi-Tech movement in architecture, with its structural skeleton, pipes and circulation routes boldly exposed and colour-coded; vast flexible floorplates; and the surrounding plaza offered as an urban stage for public life. Described by Rogers as ‘a cross between Times Square and the British Museum’, the Centre Pompidou remains Europe’s largest museum for modern art and houses a major public library as well as IRCAM, its renowned centre for music and acoustic research.

While the Centre Pompidou is closed for renovation, we will reflect on its radical approach to sustainability, inclusivity and cultural decentralisation in new proposals. We will also consider the possibilities of temporary partnerships and international satellites during its closure, while maintaining its civic presence in Paris. Throughout the year we will meet artists, curators and urban researchers; hold workshops on adaptive reuse, high-tech heritage and public realm design; and visit cultural spaces that blur lines between museum, city and public forum. Together we will propose alternative visions for the Pompidou’s future as a space that remains open, provocative and unexpected.

Content

- Research into the contemporary relevance of cultural centres in the context of urgent current social, environmental, and political situations, including decarbonising collections.
- Research and mapping of the Centre Pompidou’s international Constellation, involving learning mapping techniques.

- Research of an ‘architectural obsession’ through its historic and contemporary manifestations, involving both formal experiments and precedent studies.
- Creation of precise analytical drawings of existing museums to develop surveying techniques.
- In conjunction with ETS for 3rd years, students will create material tests to invent new materials or ornaments that support their architectural argument and concept.
- Primary representational techniques will include 4D drawings, model-making, and 4D visualisations.
- Integration of experimental details that develop the theme of a project, using the material and formal experiments.
- Development of a unique representational technique of orthographic drawing types through ‘4d’ techniques. These are drawings that literally unfold in space (3D) and time (4D). 4D techniques are tailored to individual projects, to reflect formal and theoretical themes being developed by the students.
- Design of an architectural intervention that addresses one of the urgent issues identified in cultural institutions today at the Centre Pompidou or at a relevant off-site location. The design may be an alteration/extension of an existing building or a new structure, that follows a rigorous architectural logic based on
- the development of the architectural obsession.

Outputs

- Critical understanding of the issues at stake in cultural institutions today, including environmental, social, political and historical considerations.
- Thoughtful research, development and presentation of an architectural obsession, which will become the catalyst for the design project.
- Ability to create iterative material and formal experiments that successfully challenge elemental relationships in architecture.
- Ability to learn from and build upon architectural precedents to create a project.
- Ability to create a coherent architectural language from concept to technical design.
- Ability to investigate sustainability through material inventions and model making.
- Ability to develop an individual and personal representational language through drawing, model-making, and 4D visualisations.

TITLE	INTERMEDIATE DESIGN UNIT 14: DISPLACE | REPLACE | EMPLACE		
Level	FHEQ Level 6	Status	Choose 1 of 17 units
Unit Tutors	Yonatan Buchhandler, Vidhya Pushpanathan	Terms	1, 2, 3
Learning Methods	Lectures Seminars Tutorials Juries Field trips Self-directed learning	Credits	60 (Second Year) 60 (Third Year)
		Workload	600 hours study, inclusive of teaching contact: 360 hours studio/240 hours self-directed study

Synopsis

INTER14 is interested in new hybrid forms of expression and identity, and in the practices of displaced communities: those who have replaced the existing character of their current environment by blending elements of their original culture with that of their host society. This is a survival strategy, and a creative response to living between cultures in search of emplacement. We will observe these practices in communities from Tooting, London to La Chappelle, Paris, as well as by visiting local communities in Sri Lanka who are slowly being replaced by globally influenced micro-communities that have developed hybrid cultural rituals in pursuit of a sense of belonging. Our aim is to define new speculative worlds of architecture that break down the boundary between ‘ourselves’ and ‘the other’.

We will begin the year by creating an encyclopaedia of hybrid cultural rituals and social practices of displaced communities, organised into categories of circulation, domestication and restriction and gathered from sources not limited to architectural origins or singular geographies. A series of drawing and model-making workshops will follow, allowing us to experiment with alternative ways to represent space, time, movement, symbolism and social structures.

Finally, we will reimagine existing architectural typologies by positioning ourselves on the fringes of society and establishing an alternate way of recognising the world through social, economic and political exclusion. This will be done by moving beyond the private space of the room and blurring the protective boundaries of the building through thresholds, to redefine the transformational relationship these social structures of duality have on the street and in the city. Our three testing grounds for this approach will be within Tooting, Brixton and Peckham in south London.

Content

- Primary research into cultures and identities of the global majority and its diasporas by exploring aspects of homeland, colonial history, nostalgia, and migration to develop an understanding of ‘other’ cultures in pursuit of solidarity.
- An exploration of ‘other’ histories that looks deeply at the patterns of living in communities that have been othered through a study of Race, Space and Architecture by Huda Tayob, Suzanne Hall and Thandi Lowenson.
- Generating an updated catalogue of architectural typologies of ‘other’ architectural spaces by unpacking Michel Foucault’s principles of Heterotopias to understand how these are relevant in shaping cultural hybridity.
- Defining an encyclopaedia of hybrid cultural rituals, social practices and ‘other’ ways of living of displaced communities under the categories of circulation, domestication and restriction.

- Constructing alternative formats of representations inspired by the ways of living and daily rituals from displaced and/or replaced communities in search of emplacement.
- Architectural grafting will be used as a method to develop detailed architectural proposals from the selected typologies of ‘other’ ways of living in specific sites within the three points of Tooting, Brixton and Peckham in South London.
- Term 1 starts with research into the communities that have been othered through displacement. Students will begin to define their encyclopaedias by identifying patterns of movement, indoctrination and restrictions that have caused these displaced communities to create hybrid ways of living. The encyclopaedias will help in the selection of their individual communities and architectural typologies of interest.
- Drawing and modelmaking workshops will be run in parallel to the development of the encyclopaedias to explore alternative ways of representing space, time, movement, symbolism and social structures.
- A unit trip at the end of Term 1 will be to Sri Lanka to observe how new hybrid patterns of living emerges from the communities that have been displaced and the communities that are replacing them.
- Term 2 will focus on architectural grafting onto chosen sites in South London and the development of alternative methods of representation that are based on the specific chosen displaced communities.
- In term 3, students will focus their attention towards worldbuilding and how to refine their architectural proposals and narratives through editing their work into a new world that is shaped directly by the language of representation of their displaced communities of interest.

Outputs

- An understanding of cultural hybridity and what it means to displaced communities.
- The development of their individual interests into alternate readings of architecture, space and cultures.
- The definition of narratives and spatial proposals that weave together histories of pain, grief, absence, loss and how it sits alongside small joys, fond memories and dreams in relation to homeland, resistance, colonial violence and craft.
- Defining alternative methods of representation that is influenced by the craft of displaced communities, multiple geographies and sources to break away from the singular historical teachings and readings of architecture.
- The investigation into how movement patterns, domestications and restrictions on displaced communities have ‘othered’ them and resulted in their development of new ways of living that bleed their own culture with that of their host community.
- How to design new spatial typologies' through the method of architectural grafting to create unseen typologies that are able to accommodate new social structures.
- The use of world building that is directly influenced by the craft of displaced communities to help edit and curate narratives of the architectural proposal.
- The development a new language of architecture and representation from cultures and communities that have long been othered through social, economic and political exclusion.

TITLE	INTERMEDIATE DESIGN UNIT 15: SHIFTING LANDSCAPES: COEXISTENCE		
Level	FHEQ Level 6	Status	Choose 1 of 17 units
Unit Tutors	Nichola Barrington-Leach, Caroline Pepper	Terms	1, 2, 3
Learning Methods	Lectures Seminars Tutorials Juries Field trips Self-directed learning	Credits	60 (Second Year) 60 (Third Year)
		Workload	600 hours study, inclusive of teaching contact: 360 hours studio/240 hours self-directed study

Synopsis

Landscapes are gateways into other worlds.

Shifting Landscapes explores new collaborative forms of coexistence, born from the shifting contexts they sit within, inviting provocative and environmentally conscious architecture.

Coexistence is not a fixed condition, but rather a continuous negotiation between people, structures, geographies, systems, ecologies and time. It implies proximity and tension, shared ground and differing needs.

This year, Ireland will be our testing ground – specifically, a 170km corridor between Dublin and Belfast: a line cutting through visible and invisible thresholds and conditions, overlapping contrasting sovereignties, infrastructures and land uses. This terrain is shaped by ever-changing weather, embedded with deep social and political forces and mythical cultural narratives, and layered with memories of labour, ownership and identity. It also holds quiet, often overlooked forms of coexistence: shared landscapes, parallel economies, collective rituals and interdependent systems. We will question how architecture might respond to these environments with care and curiosity.

Shifting in scale this year, the unit will develop generous and resilient civic architecture. We will design buildings as landscapes, learning from the environments we will experience first-hand. We will develop social and physical building ecosystems, as well as an understanding of natural construction materials and the potential of environmental conditions, emerging from close observation and a clear methodology. We encourage individual and diverse ideas and approaches, progressively tested over the year through large-scale models and experimental drawings.

Here, architecture becomes a way to read and rework relationships. Coexistence invites projects that unsettle, reimagine and reconstruct how we live, together, across difference and through the evolving landscapes we inhabit.

Content

- Primary Research: As a group, the unit will create an Atlas of landscapes. Students will collectively collect, draw, model and record architectural civic precedents.
- Discussion and analysis of these findings will inform the experience of Ireland during the field trip where students will observe, absorb and record the site.
- Secondary Research: From gathered collective knowledge and experience, students will return to design spaces that respond to the shifting conditions explored - both physical and social. The unit will

build as landscape through the process of making large scale models, exploring the self-sufficient nature of a building as ecosystem. The unit will approach the model as a landscape formed of the pragmatic placement of an incremental infrastructure – circulation, ventilation, water, electricity, thermal comfort – that enables function.

- Tertiary Research: In Terms 2 & 3, building on the foundational project completed in Term 1, our focus will shift in scale and speculation. Students will contextualise in brief and site, exploring how to propose within the context long-term, with projects located in the corridor between Dublin and Belfast.
- Students will develop a brief that responds to their own discoveries, research and analysis. Architectural interventions should emerge from their research development. Students will be encouraged to formulate a unique and grounded proposal that responds to the cultural, social, climatic and political context that you will have identified. Through observation, experimentation and making, students will design an architectural thesis and proposition, that responds to bespoke strategic brief, developed throughout the year.
- The unit will immerse in, inspire from and design with the landscape, considering the layered definitions, values, histories and future.
- The exercise of exploring with large scale models is used to allow students to rapidly produce and test space. Awareness of the multiple scales of a project, working with 1:1 prototypes, models at 1:20 and design at 1:100 and mappings/context at 1:1000.
- Throughout the year, the unit will jump from drawing to model making to filming and learn the importance of this process and enjoy the shifts and surprises which might appear.
- First-hand visits to architectural projects to understand human and non-human occupation, materials, structure, environmental qualities of space and experience.
- The unit will travel to both Ireland and Northern Ireland, for first hand study and experience of the site and context.
- Workshops and discussions will be carried out throughout the year to enhance technical skills, environmental awareness, critical thinking and open collaborative dialogue.

Outputs

- An understanding of architectural references and materials as a group to provide a general knowledge of the cultural, social and intellectual histories, theories and technologies that influence the design of buildings.
- Exploration of “landscapes” and analysis of social and physical site research.
- Recording and testing of the impacts of the landscapes through time.
- Investigation of un-contextualised architectural landscapes through making and filming.
- Development of site and landscapes requirements to inform architectural interventions.
- Integration of technical, structural and material strategy within the development of architectural proposals.
- Critical understanding of the local, national and global impacts of architectural proposals.
- Development of a personal research brief in both written and visual form, encouraging critical review and testing.
- Reflective knowledge of the construction industry, ambitions and possibilities for a carbon neutral approach.
- Awareness and critical engagement with regulations and procedures and local and political stakeholders which might influence or impact architectural interventions.
- Development of communication methods and skills to design and present clearly and effectively.
- Testing the proposed brief through architectural interventions, model making, filming and discussion.
- Material consciousness: Use and testing of natural, locally-sourced, and low-impact construction materials.
- Environmental responsiveness: Designs informed by Ireland’s shifting weather, microclimates, and seasonal patterns.
- Ecological integration: Architecture that supports biodiversity, shared resources, and interdependent systems.
- Long-term resilience: Proposals that anticipate changing political, environmental, and social conditions. Where architectural and technological thinking work hand in hand to make beautiful, responsive and sustainable spaces.
- Circular thinking: Strategies for adaptive reuse, waste minimisation, and regenerative processes.
- Social sustainability: Projects fostering inclusivity, shared use, and community resilience across cultural and political divides.

TITLE	INTERMEDIATE DESIGN UNIT 16: DON'T LOOK BACK IN ANGER		
Level	FHEQ Level 6	Status	Choose 1 of 17 units
Unit Tutors	Eleanor Dodman, Selim Halulu	Terms	1, 2, 3
Learning Methods	Lectures Seminars Tutorials Juries Field trips Self-directed learning	Credits	60 (Second Year) 60 (Third Year)
		Workload	600 hours study, inclusive of teaching contact: 360 hours studio/240 hours self-directed study

Synopsis

In the aftermath of the disbandment of the London County Council (LCC) in 1965, much of its architectural legacy dissolved into the city's fabric, often overlooked and occasionally demolished. Yet the LCC's Architects' Department once produced some of the most ambitious and experimental public works of the 20th century: schools that redefined collective learning, civic buildings that embodied shared values and an architecture rooted in political will.

We will begin by revisiting these projects not as relics, but as provocations. What remains of the LCC's vision today and where has it been distorted, dismantled or quietly erased? What lessons might be recovered or reimagined amid today's cost of living crisis and questions of architectural agency? As LCC buildings face privatisation, demolition or gentrification, we will treat them as sites of contestation and imagination. As ever, our sites will criss-cross the globe, using LCC as a stepping stone to connect contexts that shared similar fates. Students will unearth the narratives of resistance, ambition and care embedded in these projects, and use them to construct new architectural propositions.

We will review our relationship to the word public, claimed by architects, planners and politicians alike and often deployed as a catch-all. Broad and imprecise, it can obscure as much as it reveals, masking the exclusions embedded within its promises. It can unite or divide, be generous or weaponised, or be emptied of meaning through repetition. We will interrogate what public really means, and for whom it is intended.

Our approach will be curious, sceptical and at times oppositional. We will shift between scales and timescales, tracing the forces that shaped these projects and those that threaten them today. Outcomes might take the form of artefacts, legislative frameworks, participatory forums or spatial interventions – each open-ended enough to invite future occupation. Proposals will be developed as critical tools and the means of representation will be defined by each project, meticulously honed and progressed through iteration. This is not a history project; it's a live autopsy. This is not conservation; it's reinvention.

Content

- Research into the diverse set of projects by the Architects' Department of the disbanded London County Council in order to discover lessons that might be learnt amidst today's crisis and questions of architectural agency.
- Selection of the site and cultural context following the research on LCC. Students can continue with the site of the initial research, expand to other sites within London/UK or choose other parts of the globe they are familiar with, in relation to their personal interests in response to the unit agenda.
- Exploration of different means of shifting viewpoints in order to reveal and question cultural, social, political, material and environmental tensions found on the specific site. Zooming out, in search of

wider connections to investigate and understand the roles of these various factors and their contribution to the image of a place and its identity.
- Researching the network of rules, regulations and policies in the chosen context. Investigating the interdependent pool of stakeholders, their various roles and the complex relationships amongst them.
- Setting up of the personal design brief, not to conclude research but the refine its scope.
- Inquiry into the appropriate use of representation for the project with experimentation and testing of various media and critical reflection on its suitability for the proposal.
- Proposition of a catalyst design and the importance of using scale and time interchangeably to understand the capacity of agency in the proposal.
- Active participation in walks, screenings, lectures, talks and debates on the unit agenda with external guests and collaborators. Contribution to the wider discussion beyond the individual project.

Outputs

- Ability to engage with extensive research material and to critically edit in order to support/enhance the individual project and its argument. Making of a single piece of work through applied research – the hyperimage.
- Developing a personal brief in response to cultural context of the chosen site(s).
- Developing reflections and responses to the posed set of ‘constant questions’, found in the unit’s extended brief, throughout the academic session.
- Ability to assess the appropriateness of different media in the communication of the project through iterative testing and evaluation.
- Ability to experiment, record and synthesise research, observations and design ideas, preferably in a single piece – the year-long drawing.
- Developing skills to read, understand and question the right scale of operation for the proposal. Drawings, models, films and other modes of representation that highlight the student’s critical response to the question of community as it relates to public works.
- Edited and designed incorporation of relevant technical components to the presentation (predominantly for third year students but will also be asked of second year students where relevant).
- Design and development of a proposal as a critical tool with relevant evaluation methods for testing its impact and role in questioning the word ‘public’.
- Designing the presentation and the appropriate delivery for the project.

TITLE	INTERMEDIATE DESIGN UNIT 17: GOLDEN BLUE		
Level	FHEQ Level 6	Status	Choose 1 of 17 units
Unit Tutors	Jisoo Hwang, Sho Ito	Terms	1, 2, 3
Learning Methods	Lectures Seminars Tutorials Juries Field trips Self-directed learning	Credits	60 (Second Year) 60 (Third Year)
		Workload	600 hours study, inclusive of teaching contact: 360 hours studio/240 hours self-directed study

Synopsis

Along the banks of the Nile, the Ancient Egyptians built a civilisation where sand and water created daily life and its architecture. Each year the river floods, depositing fertile silt onto the arid land which enables agriculture and sustains cities. Using a mix of sand, mud and straw, the Ancient Egyptians crafted sun-dried bricks to build homes, walls and temples. The desert offered stability; the river brought life. This balance allowed Egypt to thrive for more than 3,000 years, its architecture a lasting record of the co-operation between the shifting waterscape and sandscape.

INTER17 will explore the interdependent relationship between sand and water; the solid and the fluid; the permanent and the transient. These two natural resources are perpetually extracted and commodified to fuel the progress of our modern lifestyles and infrastructures, from roads to planes and even the smartphones we use every day. We will critically analyse and articulate how these phenomena impact cities, neighbourhoods and the livelihoods of people worldwide, from Indigenous Amazonians to fishermen along the Mekong River and Giga Factory workers in Taiwan. We will unveil hidden, disconnected or seemingly irrelevant narratives to find meaningful interconnections. This enquiry will help us to establish architectural propositions for a new form of spatial occupation.

The unit will explore ideas through acts of drawing, modelling, thinking and making, where the very process of ‘doing’ becomes the project itself, serving as a tool to question and respond to the unit agenda and its wider discourse. An architectural project is inherently politically driven, socially interlaced and environmentally responsive, but beyond this the work of the unit is grounded in consideration of the fundamental factors that dictate an architectural and spatial condition – proportion, scale, materials, tectonics and elemental composition – which will be iteratively developed and synthesised.

Content

- Multi-Scalar Spatial Analysis: Through mapping workshops, students will investigate space at different scales—from wider territorial contexts to the scale of the home. These sessions will explore how spatial conditions are shaped by social, political, and environmental forces.
- Extraction and Commodification: Site-Specific Research: Drawing sessions will centre on places where sand, and water are extracted, revealing how these processes leave physical and social imprints. Students will learn observational techniques to critically read and document these landscapes.
- Working with Precedents: In a series of seminars, students will explore how to unpack architectural precedents and extract useful strategies from them. Emphasis will be placed on understanding these projects in context—materially, culturally, and politically.

- Workshops, Seminars, and Readings: Students will be introduced to a range of texts and design approaches through structured workshops and discussions. These sessions aim to broaden perspectives and provide practical methods for thinking, analysing, and designing.
- Design Exercises and Early Project Formation: Early in the year, students will work through fast-paced digital design exercises using rhino to model, to test ideas and begin shaping their project direction. These tasks are meant to encourage critical thinking and open different ways of designing.
- Iterative Design and Material Thinking: Design will be treated as a process of continuous testing, supported by tutorials. Materiality, structure, and construction logic will be explored through making and drawing, where learning through doing and mistake is vital.
- Drawing, Model Making, and Representation: Throughout the year, students will build skills in drawing and model making as core design tools. These methods will be used not just for presentation, but as ways of developing and challenging ideas as they emerge.

Outputs

- Individual Interest + Production of Drawings: A key part of the year is encouraging students to develop their own line of inquiry within the framework of the unit brief. Each project is site-specific, allowing students to work with clear constraints while producing drawings that reflect their individual position. This is demonstrated through a combination of drawings and images. Conventional plans, sections and elevations will be required.
- Research and Analysis Representation: Students will be introduced to research methods that combine both primary and secondary sources, alongside precedent studies that help shape spatial strategies. This research will be translated into drawings, images, notations, diagrams and other formats that build on the project's conceptual grounding and spatial logic.
- Iterative Testing/Experimenting Process + Making: Throughout the year, students are expected to test and rework ideas through drawing, model making, and material exploration. In Term 2, this approach will run parallel with ETS, supporting the integration of technical thinking into the architectural design process. A series of diagrams, drawings, simulations, and analytical information will be produced and constructed into a booklet.
- Design Development and Execution: Students will be encouraged to evaluate their own work critically and identify clear directions for development. Design work will evolve through careful iteration, with an emphasis on producing thoughtful, well-resolved outcomes, through both digital and physical model making, whilst compiling it into a booklet.
- Modes of Representation: A variety of representational tools will be explored—from precise orthographic drawings to physical models and digital experimentation. Students will develop their own visual language in response to their project, refining how ideas are communicated as the work evolves.
- Presentation Skills: The ability to clearly present and discuss work is essential, particularly in terms of articulating both the design intent and the thinking behind it. Regular pin-ups, reviews, and mock presentations will help students build confidence and refine their delivery over time.

TITLE	INTERMEDIATE DESIGN UNIT 18: FRAGMENTS TO FRAMEWORKS: SPATIAL PROTOTYPES FOR EMERGING THOUGHT		
Level	FHEQ Level 6	Status	Choose 1 of 17 units
Unit Tutors	Viviana Muscettola, Arya Safavi, Nhan Vo	Terms	1, 2, 3
Learning Methods	Lectures Seminars Tutorials Juries Field trips Self-directed learning	Credits	60 (Second Year) 60 (Third Year)
		Workload	600 hours study, inclusive of teaching contact: 360 hours studio/240 hours self-directed study

Synopsis

INTER18 understands architecture not simply as the construction of buildings but as the materialisation of thought. At its most potent, architecture actively contributes to the production of public knowledge and shapes our cognitive and collective frameworks.

Knowledge does not arrive whole. It crystallises through fragments: discrete observations, disciplinary residues and contested precedents which are gathered, restructured and reimagined into provisional frameworks through which new modes of thinking may emerge.

Architecture, as a form of knowledge, mirrors this process of contingent and continuous assembly. To design is to navigate a field of partialities and fragments of spatial logic, material articulation, sensory intensity and programmatic intent – each charged with latent potential.

Libraries, seen as repositories of accumulated thought, serve as infrastructures through which new knowledge can continuously emerge. However, in an era marked by digital excess and informational ambiguity, the library faces a paradox. It is simultaneously threatened by obsolescence and uniquely positioned to reinstate itself as a civic engine for collective imagination and speculative inquiry.

This year, we focus on the British Library and its evolving presence and expansion within the topography of the King’s Cross Knowledge Quarter in London. Emerging from the charged intellectual and spatial lineage of the British Museum Reading Room, the British Library has already begun to reconsider its institutional role, aspiring to shift from a static archive to a dynamic platform – mediating access, nurturing participation and welcoming transformation.

We will produce large-scale fragments, conceived as propositional units with the capacity to adapt, recombine and proliferate into conceptual, spatial and operational frameworks. We will speculate about how architecture, like the library, might gather and reconfigure fragments into transformational frameworks, shifting the British Library from a custodian of inherited knowledge into a fertile ground for public speculation, imagination and collective thought.

Content

- A fully articulated architectural prototype holds the architectural imaginary, and more urgently can propose new spatial frameworks for the production, preservation, and transmission of knowledge.

- The library, as both architectural typology and institutional device, is undergoing a transformation. No longer a neutral container of inherited content, it is increasingly reimagined as an interface for participation, a mediator of access, and a generator of public discourse. Students will engage this evolution critically, using design to speculate on the library's future role in a knowledge-saturated and algorithmically filtered world.
- We explore the fragment not as a remnant, but as a conceptual and tectonic unit, one that gathers programmatic intensity, material precision, and spatial intelligence. Through the design of these fragments, we ask: What kinds of spatial prototypes might support new cognitive, communal, and institutional arrangements?
- Students will develop a taxonomic method of architectural elements — walls, ceilings, slabs, thresholds, and their hybrids — which operate as charged sites of transition, compression, framing, or activation. These will be tested through iterative transformations, material studies, and narrative construction.
- The fragment becomes a seed of spatial reasoning, capable of aggregating into complex whole while retaining architectural clarity.
- Through drawing, modelling, and fabrication, students will ask how architecture might operate between system and indeterminacy, repetition and rupture, structure and surface, and in doing so, question how knowledge might be spatialized, distributed, and reimagined in the decades ahead.

Outputs

Term 1

- Documentation of site visits, drawings and models.
- A series of fragment studies - isolated architectural junctions, transitions, or edge conditions - modelled and drawn at 1:20 scale.
- A 1:20 fragment prototype, a physical prototype showing how materials, joints, and tectonics come together in a given framework.
- A taxonomic matrix classifying fragment types, modes of assembly, and spatial behaviour. Annotated sectional sequences that use fragments to suggest narrative, use, and atmosphere.

Term 2

- Project brief: defining programme, site scrutinization, and theoretical position.
- Development of a prototypical platform, a system for adapting fragments into architectural or urban context.
- Site-specific architectural proposal tested through drawings, physical models, and a sectional image that extends the fragment into spatial context.

Term 3

- A final architectural proposal evolved from fragment to system to building.
- A refined 1:20 hybrid fragment mock-up, demonstrating advanced articulation of material and spatial logic.
- A drawing set that narrates how the project unfolds from part to whole addressing the future of Knowledge.
- Table and wall presentation that demonstrates how design can emerge through structured incompleteness.

SECTION 3.3

INTERMEDIATE CORE STUDIES

3.3 INTERMEDIATE CORE STUDIES

The four Core Studies subject areas – History and Theory Studies, Environmental and Technical Studies, Media Studies, and Professional Practice Studies – are an essential part of the Intermediate Programme.

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

History and Theory Studies includes courses that develop historical and theoretical knowledge and writing related to architectural discourses, concepts and ways of thinking. Environmental and Technical Studies offers surveys as well as in-depth instruction in particular material, structural, environmental and other architectural systems, leading to technical submissions that build upon the ideas and ambitions of projects related to work within the units. Media Studies helps students in First and Second Year to develop skills in traditional forms of architectural representation as well as today's most experimental forms of information and communication technology. Third Year students take a Professional Practice Studies course as part of their ARB/RIBA Part 1 and 2 requirements.

Together, the courses on offer in Core Studies give students the opportunity to establish and develop their own individual interests and direction within the school. These courses also provide opportunities for students approaching architecture from the different agendas of the units to come together in shared settings.

SECTION 3.3.1

HISTORY AND THEORY STUDIES

3.3.1 INTERMEDIATE CORE STUDIES: HISTORY AND THEORY STUDIES

History and Theory Studies (HTS) assist in the process of creating graduates who are independent, critical, and inventive. In order to do so, it must address many aspects of the architectural culture and discourse that are not directly addressed in design work. Firstly, students need not only to understand, but to take a view on cultural and political questions that involve architecture such as ecology, housing and widespread inequality; issues with which it is imperative that architectural intelligence intervenes. Secondly, there are those questions that stem from within the architecture itself: the nature of contemporary practice, the possible career routes for trained architects and the responses of the profession at large to particular social issues and questions of public taste. Both of these dimensions form a critical component of the discourse at the AA and its translation of cultural issues into architecture. These are the principles around which the HTS courses operate throughout the school.

In the First Year, HTS relies upon a traditional structure of lectures, seminars, and tutorials. In the Second and Third Year, students chose their own path through HTS by choosing one seminar in term 1 and one in Term 2. In each year, students will be required to produce written essays in the first and second terms.

Aims

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

Teaching and Learning Strategies

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

Learning Support

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

Methods of Assessment

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

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

Assessment 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
First year: Research into the chosen area of study is independently undertaken and demonstrates an awareness and sound understanding of well-established social, political, historical, theoretical, economic, environmental and/or ethical contexts, concepts, ideas and/or precedents relevant to the area of study.
Second and Third year: Research into the chosen area of study is independently undertaken, demonstrating a systematic understanding and the acquisition of coherent and detailed knowledge of established social, political, historical, theoretical, economic, environmental and/or ethical contexts, concepts, ideas and/or precedents being addressed through accurately established techniques of enquiry.

Approach and development
First year: The work submitted demonstrates a creative approach and decision-making process to engage with the chosen subject matter. Knowledge of underlying concepts and principles are synthesised and evidenced in the work. New competencies are acquired through the utilisation of appropriate structures, methods and/or tools in the production of the work.
Second and Third year: The work submitted demonstrates an inventive approach to the review and synthesis of knowledge acquired. A consistent decision-making process 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 appropriately complex decisions.

Argument and communication
First year: 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.
Second and Third year: 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. The work demonstrates the abilities developed to undertake appropriate further learning.

Grading Outcomes and Criteria

High Pass: Demonstrates a high level of achievement overall, exceeding the assessment criteria required to attain a Pass; research and knowledge acquirement, approach and development, and argument and communication. 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. A High Pass recommendation is only possible for a submission that has achieved a Pass and is made by the assessing tutor for further review by a separately convened assessment panel who will review the standard and quality of all recommendations.

Pass: Demonstrates a good level of achievement overall, meeting all aspects of the assessment criteria required to attain a Pass; research and knowledge acquirement, approach and development, and argument and communication. 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.

Complete to Pass: Unsatisfactory level of achievement overall, which fails to meet the assessment criteria required to attain a Pass; research and knowledge acquirement, approach and development, and argument and communication. 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 Complete to Pass assessment is limited to a maximum of 2 further attempts of resubmission, and can only achieve a Low Pass outcome upon successful resubmission.

Fail: Work and/or attendance previously assessed as Complete to Pass which fails, after the maximum number of permitted re-submission attempts (to a maximum of 2), to meet the assessment criteria required to attain a Pass; research and knowledge acquirement, approach and development, and argument and communication.

Transferable Skills

	Required	Assessed
Verbal communication	■	■
Visual communication	■	■
Written communication	■	■
Self-management skills	■	■
Manage time and work to deadlines	■	■
IT/CAD techniques	■	
Information management	■	■
Critical skills/ability	■	■

TITLE	FIRST YEAR HISTORY AND THEORY STUDIES: WHAT IS...?		
Level	FHEQ Level 5	Status	Compulsory
Course staff	Ingrid Schroder (Course Lecturer), Rosy Head (Course Lecturer), Nicholas Simcik Arese (Course Lecturer), Christopher Pierce (Course Lecturer), Dena Ziari (Course Tutor), Yizhou Liu (AA PhD Candidate), Nadia Mendez Guevara (AA PhD Candidate), Lachlan McTaggart (AA PhD Candidate), Devanshi Shah (AA PhD Candidate), Sokbom Hong (AA PhD Candidate), Basel Beshtawi (AA PhD Candidate) (Seminar Tutors)	Terms	1 and 2
		Credits	20 • 10 in Term 1 • 10 in Term 2
		Workload	200 hours study, inclusive of teaching contact: 42 hours teaching/158 hours self-directed study
Learning Methods	Lectures, seminars, tutorials, workshops, self-directed learning		

Synopsis

This series of lectures introduces the long story of how we have come to use buildings cities and landscapes as way of sharing ideas, myths and values, of evoking power or undermining it. These fourteen lectures work across time and geographies pairing a place, a period in history and a body of theory, with specific architectural examples. The lectures span the globe and reach backward and forward through time to demonstrate the interconnected qualities of architectural thought. We will move from the first settlements in what is now Turkey, across Asia, Latin America, and Africa. And we will introduce the largely European ‘canon’ of architects, buildings, ideas and movements whilst challenging its orthodoxy. The series provides a review of how expansive social visions were articulated architecturally and how these ideas were communicated, diluted, and redrafted across centuries and continents. We travel from the oldest cities into and past Modernism in order to frame our own position in response to our own global environment.

Content

In this course we introduce the story of how we have come to use buildings, cities, and landscapes, moving from the first settlements to introducing the canon whilst challenging its orthodoxy. Students will develop responses of their own through a close study of a range of case studies from across periods, styles, times and geographies, to create new histories and theories, supported by sessions on how to refine the tools and techniques of your writing and research. By combining lessons on the bigger frameworks for thinking about the built world, and seminars on the techniques for producing that knowledge, we aim to lay a solid foundation for you as imaginative makers and rigorous thinkers at once.

Submission

Through the tools of lectures and seminars, students will develop a different submission each term. In Term 1 students will write one 1,500-word essay that is based on a case study and a reading chosen from those provided, alternatively students can write two 750-word pieces of writing: one should be based on a case study, the other will review a topic drawn from one of the provided readings. In Term 2, students will write one 2,000-word essay using a new case study and topic that aims to be analytical. Each essay must be supported by research into academic writings, books and articles, which students will select with the help of their seminar tutor, through which they can articulate an understanding of the context from which the case study emerges. Both pieces of writing will be expected to be properly referenced in Chicago Style and contain a bibliography. Each submission will be developed throughout the semester during the seminar with their seminar tutor, in workshop sessions, and at least one individual - compulsory - tutorial with their seminar tutor.

TITLE	SECOND YEAR HISTORY AND THEORY STUDIES: ARCHITECTURES AND INSTITUTIONS OF SOCIAL WELFARE		
Level	FHEQ Level 6	Status	Choose 1 of 4 courses
Course Lecturer	Eleni Axioti	Term	1
Learning Methods	Lectures Seminars Tutorials Juries Self-directed learning	Credits	10
		Workload	100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

This course examines the formation of institutions of social welfare and their architectures in Europe with a focus on Britain, from the late 18th century onwards. It considers the development of these institutions as part of state planning and the government of population. The course scrutinizes a series of buildings produced for institutions of social welfare such as hospitals, schools, universities, housing estates and public spaces in the 19th and mainly the 20th century. These buildings were produced not only by individual architectural authors but by anonymous bureaucratic and governmental processes. The analysis moves beyond the descriptions of form and typology and focuses on the material economic conditions and socio-political forces that defined these architectures, as well as the social policies that realized them. The course traces the development and changes of these institutions in the long twentieth century, examining especially the period of the golden post-war years and the formation of the European welfare states. While it problematizes their gradual dissolution and the transformation of architectural production in the last decades, as this is defined by the absence of welfare provisions in the contemporary societies.

Content

The first session of the course examines the formation of institutions of welfare in Europe as part of state planning and the government of population. The second session focuses on housing as a social right and discusses its controversies from the late 19th century till the present. The third session is dedicated to healthcare and traces the role of hygiene in the modern city, the formation of the clinic as a social institution and the development of modern hospitals. The following two sessions examine the changing policies in education and look closely into the architectural production of schools and universities focusing on the large public building programs. The final session discusses the importance of public space in the welfare of people, and in their constitution as citizens. Students are asked to research and present case studies of their choice in the course. Each session is structured in three parts: a lecture, which provides the historical and theoretical context, a group presentation, which unpacks selected case studies and a reading seminar, which analyzes the course readings.

Submission

An essay of 3000 words or an agreed alternative submission such as a short film, a visual essay or archival research accompanied by a text of 1500 words on a question or original investigation of student’s choice. The assignment needs to be agreed with their tutor. As part of the course, the students need to attend the lectures and prepare to discuss the weekly readings in the seminars. In addition, it is required that they put together a short presentation on their research at the end of term and attend at least one tutorial in preparation of their assignment. The course requirements aim to learning outcomes such as knowledge of architectural history and theories, development of analytical and critical thinking, practice of communication and writing skills, improvement of the ability for self-reflection and independent learning, of planning and producing an outcome with attention to detail.

TITLE	SECOND YEAR HISTORY AND THEORY STUDIES: TOPOGRAPHIA/TOPOTHESIA		
Level	FHEQ Level 6	Status	Choose 1 of 4 courses
Course Lecturer	Jessie Fyfe	Term	1
Learning Methods	Lectures Seminars Tutorials Juries Self-directed learning	Credits	10
		Workload	100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

In this course we will examine the theoretical, narrative, and figurative frameworks that underpin the concept of landscape to uncover social, political, and cultural histories of land and place - real and imagined. The seminars are guided by a set of themes: the existence of emerging and persistent interpretations of the complex cultural histories of the concept of ‘nature’ and how the cultural ‘construction’ of nature has become a key topic within debates about landscape as representation, the phenomenology of landscape and landscape as process; the second considers the complex cultural histories of planned, cultivated and ‘natural’ landscapes and their relationships to structures of power; the third concerns the complex and significant role landscape plays as places of memory, identity, conflict and justice; and the fourth reflects on ecology focused propositions to address the future of the city in the face of environmental crisis, climate change and social injustice. Each session of the course has a lecture and seminar component. Students are expected to take active part in the conversation and are required to complete the readings in advance of each seminar, and to contribute to the discussion in class.

Content

- Cultures of Landscape: What is Landscape? / What is not Landscape?
- Nature as a Cultural Construct: Landscape as Symbol and Setting
- Cultivated and Controlled Natures: Edges and Territories
- Landscape Urbanism: Recovering and Projecting Landscape
- Ecological Urbanisms: From Regional Urbanisation to Planetary Urbanisation

Submission

A 3,000 word essay on a specific case study related to the course themes. The essay responds to one of the two essay questions provided. Additionally, students will present their working argument in an eight-minute presentation and to field questions in the course seminar.

TITLE	SECOND YEAR HISTORY AND THEORY STUDIES: NATURE AS; A HISTORY TOLD IN FIVE PARTS		
Level	FHEQ Level 6	Status	Choose 1 of 4 courses
Course Lecturer	Silvana Taher	Term	1
Learning Methods	Lectures Seminars Tutorials Juries Self-directed learning	Credits	10
		Workload	100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

This course examines the idea of “nature” as a shifting cultural construct, tracing its changing meanings in Western thought from antiquity to the present. Few words are as problematic as the term ‘nature’. Its use pervades everyday conversation, and yet when pushed to define it, we are left at a loss. In the architectural discipline, it often implies ecology or the environment. We are told to ‘design with nature’ or to ‘respect the limits of nature’. However, even if we were to universally agree on this definition, a brief foray into the history of the word will reveal that ecology and environment are modern terms, and that nature predates them by well over two millennia. As R. Williams writes “any full history of the uses of ‘nature’ would be a history of a large part of human thought.” In this course, we will survey five different understandings of the term ‘nature’ throughout Western European history. We will study ideas of nature as gaia, model, paradise, resource, and landscape. In so doing, the course aims to unravel some of the potentials and pitfalls of the term ‘nature’.

Content

Across five thematic lectures, we explore nature as political category, aesthetic ideal, moral symbol, exploitable resource, and site of resistance and how these constructs have shaped architecture, art, and environmental thought. Drawing from philosophy, visual culture, landscape history, and political ecology, the course combines lectures with seminar discussions to foster critical and comparative thinking. Students are encouraged to question inherited narratives and consider alternative frameworks. Readings pair historical texts with contemporary critique, and teaching emphasises the interplay between image, text, and built form. In-class discussions will analyse visual and material culture alongside theoretical works, building towards the final submission.

Submission

Each student produces a two-part submission:
A visual essay: A curated catalogue of around 30 images (drawn from art, architecture, landscape, photography, film, and other media) that trace a particular historical or contemporary conception of “nature.”
A written essay : A 2,000-word critical investigation that takes one of the constructs of “nature” discussed in the course and either: Dismantles and critiques it, analysing how it has shaped (and perhaps limited) our cultural, political, and spatial relationship to the natural world; or Identifies and explores another historical or contemporary construct of “nature” not covered in the lectures, showing how it has framed and informed our relationship with the environment. In either approach, the essay should combine historical research, visual analysis, and critical reflection to interrogate how “nature” is imagined, represented, and mobilised. The visual and written components form an integrated argument. John Berger’s Ways of Seeing is a key reference for structuring and articulating the dialogue between image and text.

TITLE	SECOND YEAR HISTORY AND THEORY STUDIES: URBAN FICTIONS		
Level	FHEQ Level 6	Status	Choose 1 of 4 courses
Course Lecturer	Francesco Zuddas	Term	1
Learning Methods	Lectures Seminars Tutorials Juries Self-directed learning	Credits	10
		Workload	100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

By definition, every project is fictional. Not existing in a here and now, all projects are necessarily utopian. But what is utopia? And what is fictional as opposed to real?

This course pivots on these questions and how they have shaped adversary feelings of enthusiasm and anxiety towards the prospect of a total urbanisation of the world. Related to this is a conflict between institutionalisation and de-institutionalisation of urban human practices and their spaces, which eventually questions the meaning of the term ‘project’, suspending it between projection (what could be) and commentary (what is already there). Under these terms can be understood the flourishing of a narrative approach that, especially since the late 1800s, has paralleled proper academic discourse in an attempt to exorcise the many discontents caused by industrialisation and urbanisation.

Fictions written inside of, and tangentially to architecture, by both architects and non-architects, will be discussed as the narrative counterparts to a series of seminal academic texts that have facilitated the consolidation of discussions and diatribes about architecture and the city in the 19th and 20th century. Fantasy and academic objectivity blur in these narratives, challenging the definitive separation between reality and fiction within architectural imagination. Equal attention is given to the ideas and arguments of each text and to their narrative techniques and writing styles from academic to speculative, manifesto to poetic, solely textual to purely image-based.

Content

The course balances the chronological exposition of ideas with some backward and forward digressions. The course materials are presented to the students in the form of montages combining written sources with others coming from cinema and music. The montages are read together in class, blurring the lecture and the seminar formats into something closer to a theatrical table-read rehearsal where everyone is asked to take an active role as discussant. As such, this course wishes to attract students with an interest to read and to challenge how we can write about space in ways that balance academic objectivity and speculative subjectivity. It also aims to explore the possibility of writing together by encouraging collaboration among students.

Submission

- An illustrated dialogue between two students (2,000 words in total; 1,000 words per student).
- An individual illustrated written piece (2,000 words) expanding on some of the ideas from the dialogue and following a writing format chosen by each student.

TITLE	SECOND YEAR HISTORY AND THEORY STUDIES: INSTITUTES OF CARE		
Level	FHEQ Level 6	Status	Choose 1 of 4 courses
Course Lecturer	Sabrina Puddu	Term	2
Learning Methods	Lectures Seminars Tutorials Juries Self-directed learning	Credits	10
		Workload	100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

The modern *institutes of care* consolidated in the 19th century alongside a fundamental moment in architectural theorisation marked by the birth of typological thinking. Taking the form of distinctive building types these institutes enacted a novel responsibility for architecture to contribute to the establishment of a state-driven attitude to care. Terms like social care, childcare, healthcare, and custodial care to categorise peculiar provision of institutionalised care also made their appearance in this century. These institutes reached beyond philanthropy and humanitarian ethos and aimed at instilling a new order, a new ethic, and new social mores. In a (Western) world that was changing attitudes towards the 'exceptional', the temporary removal from community of those who were considered deviants became a precondition for their 'care' and its associated functions: education, recovery, rehabilitation, reform, improvement, custody, and disciplining. New buildings, and sometimes whole settlements, were needed for these purposes and they came to be defined mostly as interiorised environments. Their architectural projects – in particular the floorplan - registered the asymmetrical relationships between caregivers and care receivers as well as their expected behaviours. All under a vest that embraced a variety of architectural styles, from Baroque to Neoclassic, through Neogothic and Modernism. Reviewing the long histories of prisons, asylums, almshouses, schools, and farm labour colonies that proliferated in cities and peripheral wastelands across Europe and their foreign colonies, we will indulge in the complexities and paradoxes of institutionalised care and highlight its mingling between relief and incarceration. We will follow their course from origins through consolidation and all the way to their critique by the anti-institutional and revisionist discourse of the 1960s-70s. The latter will serve as a lens to understand not only the conception but also the survival of these building types.

Content

- Care, cure, reform. Type and composition.
- The prison (reforming).
- The asylum (curing).
- The school (educating).
- The almshouse and the nursing home (containing).
- The farm and labour colony (improving).
- The struggle for another way of being in life.

Submission

A 3000-word essay engaging with the long (architectural) history of a specific built artefact belonging to one of the four institutes of care discussed during the course. Shifting between its origins and survival into today, the essay will aim to show how some key principles behind the formation of the institute are embodied, or not, in the chosen built artefact and how these have endured, recurred, or have been contested and challenged through time.

TITLE	SECOND YEAR HISTORY AND THEORY STUDIES: MATERIAL METABOLISMS: INTRO TO THE POLITICAL ECONOMY OF ARCHITECTURE		
Level	FHEQ Level 6	Status	Choose 1 of 4 courses
Course Lecturer	William Orr	Term	2
Learning Methods	Lectures Seminars Tutorials Juries Self-directed learning	Credits	10
		Workload	100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

From the London County Council to China's regional planning systems, from the Metabolists, to the 'Bilbao effect', the past seventy years of architectural and urban strategies have played out across a dynamic chess board of shifting planning paradigms and property regimes. How do the different 'rules of the game' that result from these varying relations shape architectural projects? Through a series of international case studies taken from unique social and material contexts, the course introduces students to key themes and episodes in the political economy of architecture and the city. Moving across scales, the course discusses diverse examples of industrialised mass production that dominated the mid- twentieth century in many parts of the world and covers different forms of gentrification and real- estate-led development that dominate today, while it considers radical projects that question the roles architecture can play in societies that so often appear driven by economic calculation. Not intended as an exhaustive survey, the course aims to stimulate thinking on global connections, differences, and tensions—to open up and familiarise students with a field of thinking on architecture that may otherwise appear daunting or opaque. Each class consists of a main discussion on the architectural case studies of the week, emphasising their historical and social context. But in addition, each class we will feature a supplemental trans-disciplinary discussion of political economy, bringing in background on important underlying themes like labour, colonialism, growth and sustainability, or real- estate.

Content

The course begins with an introduction: what political-economic processes are; why 'metabolism' is such a useful concept for understanding them; and what they can help us to learn or challenge about architecture and the city. The discussion proper then moves to look at housing, perhaps the most immediate social facet of architecture, and one with a dramatic history. Using the British context as starting point the course considers the enormous growth and rapid decline of public housing. Turning from the institutional to the avant-garde, the course then examines how tensions between infrastructure, urban planning, and architecture found a radical expression in the work of Arato Isozaki and the Metabolists. At this point, the question of scale comes to the fore: why did a generation of architects look to the 'megastructure' and the 'pod' as the final frontiers of architecture? And why, despite the failures, does this work continue to intrigue and inspire today?

In the second half of the term, the course turns to the processes of (re-)commodification that followed the experiments of the avant-gardes. The key concept is gentrification, and the course seeks a basic understanding of what it is, how it works, and what role architecture plays—particularly the formally and visually striking 'starchitecture' that became so prominent since the 1990s. Finally, the course considers whether the dynamics of gentrification have a global scale. To challenge the existing understanding and preconceptions, the course inquiries into the complex case of Chinese new town development. These sites

are far more dynamic than they might appear from afar. This final, contemporary investigation poses profound questions for how we understand the global future of architecture and the city.

Submission

Students will be expected to develop critical interests and questions, rather than an overall mastery of the material. For their 3000 word essay assignment, students will be encouraged to bring these questions to bear on case studies or contexts that interest them, whether or not they have been directly covered in class. Each student will receive tutorials related to the essay assignment, and students will be expected to engage in weekly seminar discussion.

TITLE	SECOND YEAR HISTORY AND THEORY STUDIES: THE LAST THIRTY YEARS		
Level	FHEQ Level 6	Status	Choose 1 of 4 courses
Course Lecturer	Irénée Scalbert	Term	2
Learning Methods	Lectures Seminars Tutorials Juries Self-directed learning	Credits	10
		Workload	100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

From the 1960s onwards, London could boast of being the capital of architecture. Reyner Banham, Archigram, High-Tech: such was the visible, accessible and envied face of British architecture. By the mid 1970s, High-Tech competed for influence with Postmodernism and its offshoot, OMA. By the end of the 1980s, the supposed objectivity of High-Tech became increasingly untenable and the momentum of Postmodernism was spent. The stage was set for other approaches to architecture. To be or not to be Modern became the pressing question of the 1990s. On the one hand, the forms of early Modernism were revisited, now purged from ideology. On the other, in a move inspired by the work of Alison and Peter Smithson, the relationship of architecture to everyday life was reconsidered. One thing leading to another, everything had to be rethought: architecture in its relationship to materials, to the city, to nature and to society. Having been a witness and at times a participant in the polemics of the last 30 years, I shall relate episodes, comment on projects and buildings, explain what was at stake, and offer interpretations with the help of references drawn from history. Each lecture will address a particular theme: market, language, experience, ornament, craft, nature, and society. In doing so, a light will be directed, as Sigfried Giedion once said, onto the obscure paths of the present.

Content

The thematic headings covered in the course are the following:

- Market: Like commerce, commercial architecture is nothing new. Nevertheless, with his brilliant 2001 essay, Junkspace, Koolhaas pushed architecture to the wall. He did to architectural theory what Lehman Brothers did for society at large when they triggered the crash of 2008.
- Experience: By the end of the 1980s, Postmodernism appeared to be trivial. How could it accommodate human experience when it was concerned with meanings and symbols? Inspired by the Smithsons, a small group of architects drew attention to the everyday and to the nature of lived experience.
- Ornament: Made fashionable by Postmodernists, facilitated by computers, ornament enjoys a new lease of life. But it often seems superficial. Who today has the skills required to design patterns? Who shows knowledge and discernment of its forms? Yet ornament seems here to stay.
- Craft: Once commonplace in the 19th century, interest in craft has been confined to furniture design, fashion and the "studio crafts". In the recent past, craft has returned as a legitimate part of architecture. This suggests a new emphasis on care and on the relationship between what is made and who makes it.
- Society: Depending on the values and the priorities of the moment, architects have been more or less socially minded. At its most social, their distant horizon is that of vernacular construction: an architecture that is not merely for people but made by them.

- Language: Postmodernism assimilated architecture to a language. But has architecture ever “spoke”? Can we even say that it “signifies”? It would be better to speak of a Pop-modernism, of an architecture that engages people by its sheer physical presence.
- Nature: Nature is at the heart of contemporary culture, giving rise to what Latour called nature-cultures. Until recently, however, issues relating to climate remained marginal and mainly technical in the mind of architects. The nature-cultures of architects are still be invented.

Submission

The course requirement is an essay of a minimum 3,000 words. In addition, students will make a public PowerPoint presentation on a theme relating to the course.

TITLE	SECOND YEAR HISTORY AND THEORY STUDIES: WRITING ARCHITECTURE		
Level	FHEQ Level 6	Status	Choose 1 of 4 courses
Course Lecturer	Marina Lathouri with Matteo Benedetti	Term	2
Learning Methods	Lectures Seminars Tutorials Juries Self-directed learning	Credits	10
		Workload	100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

What we mean by an architect, what counts as architectural has always been in question in the long history of the discipline. The aim of the course is to reassess histories, objects, and methods at the heart of architectural discipline through selected writings, drawings, and projects. These will be examined as instances of how architecture defines its sphere of propriety, to understand how canons and paradigms are formed and how concepts of practice and the agency of design have been established and used historically. In this engagement with the history of architecture, it is essential to identify political, material, and social realities as well as institutional frameworks that underlie the production of exemplars, techniques, and methods, which, in their turn, affect matters of human life. The purpose is twofold: to understand and critically reflect on the discipline's attempts to systematise, typify, establish, and justify lineages of architecture bound into larger contexts and processes; to engage with new ways of thinking the agency of architecture while unpacking the ways in which spatial structures and architectural forms, writings and drawings situate issues that bear directly on specific ways of thinking and making.

Content

In a disciplinary context that foregrounds the power of objects and images there is also the matter of writing itself. Writings along with drawings, photographs, maps, models, are part of the architectural project and the process of thinking**.** Words like lines and images carry thoughts connecting within an epistemic framework and conveying a sense of agency. We will engage with writing as craft.

- *Disegno*: formation of a 'discipline'
- The Primitive Hut: formation of a tradition
- The Body and the Plan: internal arrangements and territorial imagination
- The New World
- The new 'New World'
- Phanero-technics

Submission

In a disciplinary context that foregrounds the power of objects and images there is also the matter of writing itself. Writings along with drawings, photographs, maps, models, are part of the architectural project and the process of thinking. Words like lines and images carry thoughts connecting within an epistemic framework and conveying a sense of agency. We will engage with writing as craft. Terms are not to be taken as granted. Each student will select specific words and explore how the significance of these words in relation to architectural practices has changed over time and in the context of different material and cultural geographies. The individual investigations resulting in a 2,500-word essay, and in conversation with each other, will contribute to the formation of a lexicon.

TITLE	THIRD YEAR HISTORY AND THEORY STUDIES: ARCHITECTURE OF THE EXTREME		
Level	FHEQ Level 6	Status	Choose 1 of 4 courses
Course Lecturer	Nerma Cridge	Term	1
Learning Methods	Lectures Seminars Tutorials Juries Self-directed learning	Credits	10
		Workload	100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

Habitats characterised by harsh environmental conditions – extreme environments – are becoming the norm. Rather than having to travel to distant places to encounter severe climates, we are forcibly becoming accustomed to meeting these conditions in our everyday urban environments. The course aims to make a critical enquiry into the architectural consequences of events such as flooding, heatwaves, droughts, snowstorms and forest fires which have found a common place in news coverage. This course will delve into architectural theories dealing with the extreme conditions and what architects can learn and adapt to working in a difficult remote location, at a distance, with sites such as under water, desert, polar, outer space and war.

Content

The course aims to make a critical enquiry into the architectural consequences of events such as flooding, heatwaves, droughts, snowstorms and forest fires which have found a common place in news coverage.

Submission

Each student will write a 3,000-word essay covering a topic addressed in the lecture series.

TITLE	THIRD YEAR HISTORY AND THEORY STUDIES: THE PLANETARY: PHILOSOPHY, TECHNOSCIENCE, POETICS AND POLITY		
Level	FHEQ Level 6	Status	Choose 1 of 4 courses
Course Lecturer	Rosy Head	Term	1
Learning Methods	Lectures Seminars Tutorials Juries Self-directed learning	Credits	10
		Workload	100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

This course explores the emerging philosophical and political category of the Planetary—a framework for understanding Earth not as a globalized system, but as a shared condition of life beyond human scale. Unlike global problems, planetary issues are both trans-national and hyper-local, demanding governance, ethics, and imagination beyond current systems, which struggle to address accelerating climate breakdown and social injustice. Drawing from a wide-ranging history of ideas–including political philosophy, cultural ecology, intellectual history, poetry, aesthetics, Earth system science and activism–this course critiques existing modes of thought while exploring new ways of thinking, living, and creating architecture in a world shaped by interdependence, precarity, and possibility.

Content

Planetarity is not a process or transition like globalisation or modernisation, but rather a condition that defines life on Earth today. This framework offers a new lens for examining urgent, complex challenges—such as climate breakdown, migration, food and energy crises, increasing inequality and biodiversity collapse—that defy existing political and governance boundaries and disciplinary silos, demanding new forms of political imagination, ecological ethics, and spatial thinking.

Through historical and contemporary examples, we will study socio-ecological ideas that challenge dominant political and industrial paradigms, as we collectively work towards what Achille Mbembe encourages us all to develop, “a planetary consciousness from which our daily political life cannot be separated.” Themes explored include multispecies subjectivity, non-human and environmental agency, ecological ethics and legal rights, planetary boundaries and governance, the politics of nature, decolonial approaches to environmental justice, planetary-scale computation and other-than-human intelligence, and emerging frameworks for earth diplomacy. By engaging these cross-era and cross-disciplinary thinkers, the course encourages architecture students to rethink their relationship to living and non-living systems, and to integrate socio-ecological sensibilities into their spatial, political, and imaginative practices.

From the deep biosphere to the Technosphere, we will explore how architecture might participate in reimagining territories, infrastructures, and modes of coexistence. Each week combines lecture and seminar formats, inviting deep engagement with texts, concepts, and cross-scalar methods—from the microbial to the planetary. Students are encouraged to approach the material with a critical interdisciplinary mindset. The course supports students’ studio work by encouraging new connections between architectural thought, planetary systems, and ecological storytelling—requiring rigorous research, critical thinking, conceptual depth and imaginative reconfiguration.

Submission

Students will be asked to submit a 3000-word essay that answers a set question. The essay should be a critical and imaginative response that inflects the themes and ideas from the course, as well as the interdisciplinary mindset, and personal interests. A visual component is encouraged and can be discussed with the tutor.

TITLE	THIRD YEAR HISTORY AND THEORY STUDIES: THE LOCAL IN SOCIAL THEORY: GLOBAL PERSPECTIVES & POSSIBILITIES		
Level	FHEQ Level 6	Status	Choose 1 of 4 courses
Course Lecturer	Nicholas Simcik-Arese	Term	1
Learning Methods	Lectures Seminars Tutorials Juries Self-directed learning	Credits	10
		Workload	100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

Across the globe, recognizing the logic of organization of the city at smaller scales is a central challenge of governance, particularly in conditions of poverty. Places that make sense for the majority of urban residents may not exist on any map of the city itself or be visible administratively. In Italian, Spanish, Hindi, Portuguese, and Mandarin *quartiere*, *barrio*, *busti*, *slum*, *favela*, *xiaoqu*, *jiequ*, or *shequ* are all terms invoked to describe small parts of the everyday city. They represent fractals of urban clustering, belonging, and production but are not directly equivalent. This course introduces canonical social research and philosophy that has grappled with this scale of belonging, and pairs it with scholarship on global urban poverty to explore a diversity of neighbourhood architectures. It introduces historical study of situated social life and architectural theories of spatial scales existing between building and city, the scales at which most people in the world directly shape their lives, labouring, socializing, and dwelling. Through this combined approach, seeing the city through philosophy and philosophy through the city, from the perspective of everyday architectures around the world (often the so-called “informal”), we will question contemporary planning assumptions and explore new possibilities for the local scale.

Content

Over a term we introduce canonical topics in social theory alongside contemporary urban sociology, urban geography, and urban anthropology (looking at themes ranging from informality, development, racism, belonging, migration, markets, and everyday livelihoods). We will cross foundational and contemporary texts on the problematics and possibilities of social life by focusing exclusively on the geographical scale existing between building and city, the ‘neighbourhood’ most flexibly defined as the scale at which most people in the world directly shape their lives – labouring, socializing, and dwelling together. The class posits that this scale, as globally varied as it may be, is fundamental for addressing the structural logics behind the biggest challenges of our day, from global warming (perhaps through circular economies) to pandemics (through mutual aid), to migration (through mechanisms of inclusion/exclusion), to social justice for minorities, women and LGTBQIA+ communities (through rethinking property, the household unit, and abolitionism). This is the Intermediate Lecture portion of a two-course series mapping the intellectual history of urban studies today, and so the relationship between possibility and critique.

Submission

This course is reading intensive. Each week requires about 60 pages of reading (we will discuss reading strategies). Students will be required to submit one 3000-word essay addressing a cross-cutting theme of the course, within the context of a student’s ongoing design project, or another personal place/interest. Students will have three questions to choose from.

TITLE	THIRD YEAR HISTORY AND THEORY STUDIES: PSYCHIATRIC ABERRATIONS OF THE URBAN		
Level	FHEQ Level 6	Status	Choose 1 of 4 courses
Course Lecturer	Dena Ziari	Term	1
Learning Methods	Lectures Seminars Tutorials Juries Self-directed learning	Credits	10
		Workload	100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

This seminar is an exploration into the relationship between the development of new urban and architectural forms from the 18th Century to the present day and what can be considered their newly coined accompanying ailments of the mind - Agoraphobia, Kleptomania, Astrophobia, and Electromagnetic Sensitivity Disorder. In exploring particular urban artifacts related to these ailments we will attempt to situate aspects of what might be categorised as illness in Psychiatry within a realm that in some cases can also be understood to be a product of the cultural evolution of urbanism as well as one of its symptoms. Over the course of a term, we explore urban forms and disorders that coexist to enable us to understand the development of architecture and urbanism in parallel with the development of psychoanalytic thought with the aim of beginning to understand the relationship between the two disciplines.

Content

The study of psychiatric illness as it pertains to the urban, with particular reference to the rise of agoraphobia, kleptomania, astrophobia and more.

Submission

Each student will write a 3,000-word essay covering a topic addressed in the lecture series.

TITLE	THIRD YEAR HISTORY AND THEORY STUDIES: INVISIBLE HANDS AND EVIL EYES: THE ECONOMIC LOGICS SHAPING OUR CITIES		
Level	FHEQ Level 6	Status	Choose 1 of 7 courses
Course Lecturer	Ibrahim Abdou	Term	2
Learning Methods	Lectures Seminars Tutorials Juries Self-directed learning	Credits	10
		Workload	100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

This course explores the plural economic logics that govern contemporary urbanism. It examines the capitalist drive to commodify all aspects of urban life in every corner of the globe and the ways in which this drive replaces, subsumes or is resisted and undermined by a diverse array of social and cultural logics. Each of the first five sessions will start by introducing a story of a relatable phenomenon, focusing on a particular sphere of urban life – such as empty homes used as assets, superlative architectural monuments, financialized central business districts, model industrial cities, and digital security infrastructures. Then, it pairs (at least) two key but somewhat contradictory readings from different disciplinary backgrounds that discuss the same theme (housing, cultural spaces, markets, etc), creating a dialogue between them. Although this same structure repeats within each individual session, the topics of the five sessions will be choreographed to create a journey across spheres of urban life and geographies around the world. In the final two sessions, each student will get a chance to present early ideas for their essays – where they apply the concepts they learned to analyse a real world scenario in a given context – and receive feedback through group discussion.

Content

The course looks at a specific arena of city making or genre of urban practices in order to examine the dynamic interplay between imposed economic forces and existing modes of habitation, exchange, and labour.

Submission

Students will be required to write a 3,000 word essay on a subject of their choosing that is related to the course.

TITLE	THIRD YEAR HISTORY AND THEORY STUDIES: ARCHIVAL ANXIETY: CONFLECTED MEMORY AND FEVERISH DREAMS		
Level	FHEQ Level 6	Status	Choose 1 of 7 courses
Course Lecturer	Edward Bottoms	Term	2
Learning Methods	Lectures Seminars Tutorials Juries Self-directed learning	Credits	10
		Workload	100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

Archives not only shape our group and individual identities, they serve to construct our histories, frame our present and create our futures. This course is concerned with both epistemic and existential anxieties around ‘the archive’ and will reflect upon memory, identity and the ‘archival impulse’. We take the position that ‘the archivist and the architect are inseparable’ and will look critically at archival structures and processes, and the ways in which these impact upon architectural history, theory and practice. Students will be encouraged to investigate how such structures work to frame and transmit ‘knowledge’ and to mediate the relationship between the past and the future. Furthermore, we will consider the archive as a creative architectural tool but also as an instrument of exclusion and marginalisation. We will look at some of the ethical and ideological issues implicit within the concept of the archive and speculate on possible archival futures. Integral to the course will be the student submission, participants being asked to produce a project that responds to their own archival anxiety / fever. This could take the form of a creative archival work, or 3000-word piece of textual analysis, critique or reflection upon archival angst.

Content

The seminar takes a critical look at the archive and at archival structures and processes, along with the ways in which these impact upon architectural history, theory and practice.

Submission

Student submissions can take the form of either a 3000 word text, or an archival project, with a minimum textual component of 2000 words, in a format and media to be discussed and agreed with the tutor in advance.

TITLE	THIRD YEAR HISTORY AND THEORY STUDIES: BREAKING GROUND: A NEW HISTORY OF GENDER AND ARCHITECTURE		
Level	FHEQ Level 6	Status	Choose 1 of 7 courses
Course Lecturer	Jane Hall, Sarah Ackland	Term	2
Learning Methods	Lectures Seminars Tutorials Juries Self-directed learning	Credits	10
		Workload	100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

The course focuses on the contribution of women and non-binary people in architecture, inviting a discussion on the role gender and the body plays in how the built environment is constructed. As such it focuses on identity as a form of categorisation and organising principle to explore different roles women and non-binary people have inhabited to assimilate, change and also challenge the norms of architectural practice as it is commonly understood. Through tangible examples of buildings and construction practices, the course will unpack the role of feminist and, by extension, intersectional theory about architectural design more broadly. The course offers a compact overview of the different themes that have governed the history of women and non-binary people in architecture, particularly how patriarchal ways of organising the world, such as the architectural canon, shape historical narratives that serve to both include and exclude them. The lectures will address building delivery methods, from how people work within the studio to on-site construction practices, to offer a new lens on the relationship between labour, economics, gender and professional practice. Touching on themes of eco-feminism, the Anthropocene and queering architecture, the course posits an expanded notion of feminist design practice for the twenty-first century and beyond.

Content

Students must read for the seminars and conduct their own research in preparation for their essays during the term. They will then submit one 3000-word essay addressing an issue of their choosing but related to themes covered in the course. Alternatively, students may choose one of three questions to answer, which will be provided at the beginning of the course.

Submission

Each student will write a 3,000 word essay.

TITLE	THIRD YEAR HISTORY AND THEORY STUDIES: GRAVITY MATTERS		
Level	FHEQ Level 6	Status	Choose 1 of 7 courses
Course Lecturer	Catherine James	Term	2
Learning Methods	Lectures Seminars Tutorials Juries Self-directed learning	Credits	10
		Workload	100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

Gravity and verticality present rules and habits that encode so much of architecture, shadowing our behaviour within city spaces. According to philosopher, Michel Serres, our bodies actually inhabit a ‘fault line’, leaning in and out of an imagined vertical. So why are these states of physical indeterminacy so little reflected in the built environment? A repression of falling is often fundamental to architectural thinking, yet sky-high buildings also induce states of vertigo. Furthermore, fallen or falling buildings, both historical and modern produce important feelings of melancholy and failure. This seminar will explore how artists, architects, filmmakers and performers, such as Gordon Matta Clark, Catherine Yass, Bernard Tschumi, Robert Smithson, Trisha Brown, Steve McQueen, Rodney Graham and Bas Jan Ader have considered gravity’s pull in their creative practices.

Content

This seminar focuses on the concept of verticality, exploring the consideration of the pull of gravity in creative practice.

Submission

Each student will write a 3,000-word essay covering a topic addressed in the lecture series.

TITLE	THIRD YEAR HISTORY AND THEORY STUDIES: MUSIC AND ARCHITECTURE: ATTITUDES AND EXPLORATIONS OF SPACE AND ENVIRONMENT		
Level	FHEQ Level 6	Status	Choose 1 of 7 courses
Course Lecturer	Victoria Miguel	Term	2
Learning Methods	Lectures Seminars Tutorials Juries Self-directed learning	Credits	10
		Workload	100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

This course examines the ways in which composers and musicians work with and against a variety of architectural spaces from the domestic home to the bespoke concert hall and from the natural to the built environment. Each week is devoted to a key composition or performance in order to explore a particular use of space, drawing on work by John Cage, Erik Satie, Pauline Oliveros, Maggi Payne, Janet Cardiff, La Monte Young and Marian Zazeela, and Karlheinz Stockhausen.

Using composers' writings, theoretical discussions that contextualise their ideas and approaches to music, and first-hand accounts of experiencing these works, we will consider how we listen in space and how listening is affected by the different spaces and environments we inhabit. Paying attention to how we listen to and experience sound through music allows us to consider our environment in different ways, this course explores these ways expanding that environment from the space of a room to the scale of the city, and the limitless space of landscapes.

Content

This is a seminar-based course. Each week we will listen to a composition or performance in part or in full and discuss what we have heard along with the readings for that week. Please complete the readings before each seminar and come prepared to contribute to the class discussion. In preparation for the final paper, we will also explore how to write about what we hear in each seminar.

Submission

The assignment for this course is a short (5 minutes) audio recording of environmental sounds inspired by one of the key compositions we cover to be presented in the final seminar. The written submission is a 1,000-word final paper describing listening to a particular environment and exploring how you can use language to talk about sound and listening.

TITLE	THIRD YEAR HISTORY AND THEORY STUDIES: CONSULTATION (COUNTER-) CULTURES		
Level	FHEQ Level 6	Status	Choose 1 of 7 courses
Course Lecturer	Julika Gittner, Claire Louise Staunton	Term	2
Learning Methods	Lectures Seminars Tutorials Juries Self-directed learning	Credits	10
		Workload	100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

The course critically examines the history, theory and practices of ‘community consultation culture’ and works towards developing alternative models for resident representation in architecture and planning.

The course will introduce the history of the participatory turn in planning and politics and critically examine its contemporary form and significance. We will discuss the role of consensus and representation in public participation. We will consider participation in relation to citizen discontent with the spatial injustices resulting from consultation processes in the context of London and its regeneration over the past twenty years. By examining the theories and legislation underlying current methods of consultation we will develop alternative approaches to generating genuinely democratic decision-making processes.

Content

The course is seminar based with one site visit. Students are required to complete the readings in advance of each seminar, and to take an active part in the discussion in class. We will be using references from political, architecture and planning theory, philosophy, sociology and activist writing to gain a thorough understanding of the past and present ideologies underpinning community consultation.

Submission

You will prepare a 5 min presentation in a format of your choice (text and visuals) to propose an alternative method, framework and rationale that can guide spatial practitioners to work with residents to best re-present themselves in consultation processes. You are required to position your work in relation to the course material and encouraged to work collaboratively. You will deliver your presentation in seminar 7, following by a 1,500 word written piece to be decided with the tutors.

TITLE	THIRD YEAR HISTORY AND THEORY STUDIES: THE FIGHT FOR THE CITY: SPACE, POWER AND CLASS COMPOSITION IN CONTEMPORARY LONDON		
Level	FHEQ Level 6	Status	Choose 1 of 7 courses
Course Lecturer	Ben Beach, Jamie Highnett, David McEwen	Term	2
Learning Methods	Lectures Seminars Tutorials Juries Self-directed learning	Credits	10
		Workload	100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

This course will contend that class struggle is the motive force in the development of the capitalist city, examining how working class resistance forces capital into extensive programs of urban re-engineering to retain (or regain) political control of contested territories. Through the lens of class composition analysis, we will explore how regeneration schemes are strategically deployed to technically *decompose* working-class organisation by displacing restive communities. Yet such projects are far from uncontested: utilising the method of Territorial Inquiry, we will see how communities can fight for their right to the city through a process of political *recomposition.*

Content

Beginning with The People's Plan for the Royal Docks - a community-plan for London's former docklands - we will understand how the ideas of the New Architecture Movement combined with working class militancy, forming a political composition which forced capital into new modes of urban development. Our first Territorial Inquiry will then visit Canary Wharf, learning how Thatcher decomposed this movement by creating a node for globalised capital through the territorial suspension of democracy. Next, we will explore how the riots of 1985 and 2011 led to the core principles of Canary Wharf - the Urban Development Corporation - being applied to Tottenham, in a brazen attempt to violently displace thousands of working class residents. However, our final Territorial inquiry will show how another city is possible: organised resistance and community planning halted this blatant land-grab, revealing the ongoing role architects can play in challenging contemporary capitalism. Through seminars, walking tours and perhaps the occasional run in with the police, we will map out power relations, ownership and contested sites in the city to discover the latent possibilities of architecture in the struggle for a better world. Your submission will be a carefully curated and sharply argued piece of propaganda, presented in a in zine format and accompanied by appropriate mappings and illustrations. This course will be especially enjoyed by those amongst you who are curious, Situationists, historians or militants; time-wasters are welcome.

Submission

Through examining the historical context and contemporary manifestations of our two case studies, Docklands & Tottenham, we will see how the interlinked processes of decomposition and recomposition reveal the political forces which have shaped the contemporary metropolis. Your submission will be a 1,500 word summary of your own inquiries into how these forces manifest on the site of your main architectural project, or either of our two case studies. Accompanied by four original mappings/drawings and further illustrated with photography, your essay will be presented in a 'zine' format. The 'zine', an easily reproduced, DIY publication,

has long been a staple medium for counter-cultural and political movements to easily disseminate new ideas; an apposite format for your territorial inquiry to take on a subversive life beyond the confines of this course. Your prose should be tightly argued, with a clear structure which guides the reader through the political context of your site and compels them towards your own political position, which is revealed as your narrative progresses. Your prose should meet all the conventions of academic writing, including referencing sources as appropriate, though should avoid the use of academic jargon in favour of clear, persuasive and vibrant language.

SECTION 3.3.2

ENVIRONMENTAL AND TECHNICAL STUDIES

3.3.2 INTERMEDIATE CORE STUDIES: ENVIRONMENTAL AND TECHNICAL STUDIES

Delivered throughout the Intermediate and Diploma programmes, Environmental and Technical Studies (ETS) offers a complete and coherent technical education, providing students at all stages of their architectural education with the capacity to materialise the ideas, concepts and ambitions born in the work of the units. In other words, it provides the knowledge necessary to make reasoned and informed design decisions. It is knowledge with a purpose, wisdom. Inviting creative collaboration with the material demands of individual unit agendas, ETS centres on a series of detailed discussions with experts in the fields of architecture and engineering. Engaging a wide range of disciplines and projects, these lectures cultivate a substantial base of knowledge, developed through critical case studies of contemporary fabrication processes, constructed artefacts and building processes that will accommodate critical reflection and invite experimentation with the ideas and techniques taught. Knowledge acquired in this way is inherently practical, generating a means and set of principles capable of negotiating the technical requirements of construction in unforeseen futures and unpredictable contexts. Lecture courses form a portion of each year's requirements. During the first and second years, critical case studies, analyses and material experimentations are presented alongside a selection of required courses, which ensure that each student receives a complete experience of different structures, varied materials and diverse environments. The contents of the lecture courses are a unique vehicle to prepare students for the major technical project that they must execute in the third year. In the third year, lecture coursework, workshops and technical ambitions are synthesised in a detailed technical Design Project. Students conduct design research to explore and resolve the technical issues of the main project of their design unit, with the guidance of ETS tutors, enabling them to make informed design decisions in this context. Students are asked to strike a balance between problem solving and discovery through experimentation. The aim of the Design Project is to integrate ETS3 work with that of the design unit as much as possible, supporting it with additional, specialised information through seminars, lectures and research trips. ETS aims to reinforce the plurality and variety of the Intermediate Programme by adapting the requirements of the Design Project to each individual unit agenda.

Aims

To produce, at a level appropriate to this stage of undergraduate education, a comprehensive appraisal, analysis, and technical study of the structure, construction, environmental and material strategies relevant to the project developed within the Design Unit. Including consideration of alternative systems, along with a clear explanation and justification of the decisions made. Students are expected to demonstrate a critical understanding of technical principles through informed choices. Technical Design Tutors and students are encouraged to maintain a balance between research, experimentation, and problem-solving.

Teaching and Learning Strategies

Environmental and Technical Studies engage with research, experimentation, and application. Results obtained from research are evaluated in regular tutorials and group seminars and focussed advice is provided to advance the technical aspects of the design in conjunction with contingent design criteria. Design decisions required are taken by each student with the help and support of course tutors. Technical design decisions are tested typically through physical models, digital simulation or similar appropriate means and then they are translated into drawings, models and a variety of media that communicate design intent at appropriate scales, with visual and verbal rigour and clarity.

Learning Support

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

Grading Outcomes and Criteria

High Pass: Demonstrates a high level of achievement overall, exceeding the assessment criteria required to attain a Pass; context and analysis, approach and synthesis, and resolution and communication. 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. A High Pass recommendation is only possible for a submission that has achieved a Pass and is made by the assessing tutor for further review by a separately convened assessment panel who will review the standard and quality of all recommendations.

Pass: Demonstrates a good level of achievement overall, meeting all aspects of the assessment criteria required to attain a Pass; context and analysis, approach and synthesis, and resolution and communication. 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.

Complete to Pass: Unsatisfactory level of achievement overall, which fails to meet the assessment criteria required to attain a Pass; context and analysis, approach and synthesis, and resolution and communication. 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 Complete to Pass assessment is limited to a maximum of 2 further attempts of resubmission, and can only achieve a Low Pass outcome upon successful resubmission.

Fail: Work and/or attendance previously assessed as Complete to Pass which fails, after the maximum number of permitted re-submission attempts (to a maximum of 2), to meet the assessment criteria required to attain a Pass; context and analysis, approach and synthesis, and resolution and communication.

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
First year: The work demonstrates a sound understanding 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. Appropriate precedents, methodologies, practices and/or tools are explored that inform the technical parameters of the brief.
Second and Third year: The work demonstrates a systematic understanding of relevant contextual factors such as site conditions, social, political, historical, economic, environmental and ethical issues, and the

acquisition of coherent and detailed knowledge that influences the technical strategy developed in the project. A range of appropriate precedents, methodologies, practices and/or tools are evaluated that inform the environmental and technical parameters of the brief.

Approach and synthesis
First year: An integrated technical and aesthetic approach is demonstrated through the application of knowledge from precedents, technologies, materials and processes in the development of the project. Feedback is incorporated into the decision-making process, evidencing self-directed learning and the ability to work in a group where necessary.
Second and Third year: An integrated technical, environmental and aesthetic process is demonstrated through the synthesis of knowledge from the study of precedents, contemporary technologies, materials and processes. Feedback is reflected upon and integrated into the decision-making process, evidencing initiative in the self-directed learning process, the ability to work in a group where necessary, and the skills needed to undertake further learning.

Resolution and communication
First year: The work is organised clearly and demonstrates the ability to communicate technical concepts through appropriate visual, verbal and written communication techniques. The work conveys an understanding of the implications of technical design decisions in the project, finding resolution that addresses the aesthetic and functional requirements of the brief.
Second and Third year: The work demonstrates the ability to discuss and refine technical concepts, understanding the implications of technical design decisions at a range of scales within the project, and finding resolution that addresses the aesthetic, programmatic and functional requirements of the brief. The work is structured and organised effectively and communicated through relevant visual, verbal and written communication techniques.

Methods of Assessment

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

Summative assessment
Each report is assessed by two course tutors. A sample of reports are shared amongst all seminar leaders and course tutors to assure parity of assessment. Visual and verbal presentation of Report to ETS tutors to ensure parity of assessment. Students receive written feedback, supplemented by a follow-up tutorial with the seminar leader to discuss further the report and areas for improvements in future research and writing projects. Although work can be developed in groups, students will be assessed individually.

Transferable Skills

	Required	Assessed
Verbal communication	■	■
Visual communication	■	■
Written communication	■	■
Self-management skills	■	■
Manage time and work to deadlines	■	■
IT/CAD techniques	■	■
Information management	■	■
Critical skills/ability	■	■

TITLE	FIRST YEAR ENVIRONMENTAL AND TECHNICAL STUDIES: TECHNICAL SYNTHESIS: INTRODUCTION TO INTEGRATED DESIGN		
Level	FHEQ Level 5	Status	Compulsory
Course tutors	Jonathan Fashanu, Joana Carla Gonçalves, Ciaran Malik, Antonio Moll, Danae Polyviou, Alexadra Satvchenko Balskia, Antoniya Stoitsova, Sal Wilson	Term	1
		Credits	10
Learning Methods	Lectures, seminars, tutorials, juries, self-directed learning	Workload	100 hours study, inclusive of teaching contact: 42 hours teaching/58 hours self-directed study

Synopsis

This course introduces students to the three core ETS branches (structures, environment, and materials) and shows that they are not separate realities but in fact different lenses for looking at the built environment. Students will start with a simple physical architectural model in order to understand integrated structural, material and environmental effects in architecture. Through critical and creative thinking, students will activate a series of structural, environmental and material manipulations of these models, analysing and evaluating outcomes in relation to the other technical aspects. Through iterative modelling, students will gain understanding of the basic principles and relations of structures, environment and materials while exploring how ETS can inform the design process and how a model can form a testing ground. The course is supplemented by a series of lectures.

Aims

The course aims to develop students understanding of fundamental understanding of technical principles and how they inform design. The course aims to equip students with the tools to measure, evaluate and evolve design with respect to relative performance targets. The course aims to equip students with the skill to communicate ideas about design, fabrication, and performance through physical and digital channels.

Content

The students will analyse and evaluate the design iterations both technically and spatially. Through an iterative process of modelling and re-modelling, students will gain an understanding of the fundamental principles of structures, environment and materials.

Submission

- Working in groups of three students, teams will submit a written report documenting the design development with respect to the assigned performance criteria.
- Visual and verbal presentation of the Report to the year group and ETS tutors.

TITLE	FIRST YEAR ENVIRONMENTAL AND TECHNICAL STUDIES: FIRST APPLICATIONS		
Level	FHEQ Level 5	Status	Compulsory
Course tutors	Giles Bruce, Gianfranco Maiorano, Danae Polyviou, Tom Raymont, Antoniya Stoitsova	Term	2
		Credits	10
Learning Methods	Site visits Lectures Seminars Tutorials Juries Self-directed learning	Workload	100 hours study, inclusive of teaching contact: 42 hours teaching/58 hours self-directed study

Synopsis

This course offers a hands-on, experimental approach to technical design, building on knowledge from Term 1. Students will be divided into three groups, each focusing on environment, materials, or structures. Each group will integrate and host the other two disciplines to understand their interrelationships. Through hands-on technical design, students will explore material systems, structural types, and natural lighting studies in relation to the built environment. Weekly lectures will supplement the practical work, showcasing best practices and cutting-edge examples in technical design.

Aims

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

Content

- Climatic context with particular emphasis on thermal and luminous performance as well as building energy consumption
- Design briefs relating to traditional and contemporary forms of thermal control within buildings.
- Development of integrated bottom-up design approach incorporating multiple parameters
- Measurement and validation of designs using analogue tools.
- Material systems, techniques, fabrication methods
- Constraints of specific materials
- Development of rigorous experimental approach to architectural design driven by analysis and evaluation
- Contemporary fabrication
- Control of component-based systems to achieve specific architectural, environmental and structural conditions.
- Basic principles of structural elements
- Influence of structural forms
- Understanding parameters, experimentation and adaptation
- Interaction of structural elements in larger structural systems
- Applied force and capacity.
- Addressing structure in context of architectural proposals

Teaching and Learning Methods

The teaching and learning strategy for First Applications integrates technical tutoring with design tutoring. Morning seminars on materials, structures and environmental strategies, are followed by workshops and one-to-one/hands-on development in the Studio setting during the afternoon, relating and applying technical considerations to each individual design. The approach is hands-on and experimental, encouraging the use of models and materials tests that are then described through diagrams and drawings at appropriate scales. Students develop confidence in evaluating results and making informed judgements in regular tutorials and group seminars where focussed advice is provided to advance the technical aspects of the design in conjunction with other design criteria. Students are guided to discover opportunities through problem solving that combine the potential of multiple criteria, notably the interrelationship between technology, aesthetics and programmatic functions. Students practise explaining their comprehensive design strategies with visual and verbal rigour and clarity.

Submission

- Presentation of a report, comprising drawings, images and models at appropriate scales in an agreed format applying and integrating structural, material and environmental technical considerations applied to students' individual studio design projects. The report will include within it all evidence of practical coursework, a summary of observations, analyses, graphs, predictions and conclusions.
- Visual and verbal presentation of the Report to the year group, ETS tutors.

TITLE	SECOND YEAR ENVIRONMENTAL AND TECHNICAL STUDIES: ENVIRONMENT & MATERIALS		
Level	FHEQ Level 6	Status	Compulsory
Course tutors	Giles Bruce, Dalia Frontini, Joana Gonçalves, Danae Polyviou, Tom Raymont, Camila Rock, Amedeo Scofone, Chiara Tuffanelli	Term Credits	1 10
Learning Methods	Site visits Lectures Seminars Tutorials Juries Self-directed learning	Workload	100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

This course explores environmental and material considerations as key design drivers. The relationship between performance and experience through climatically responsive and materially responsible design is investigated through lectures, workshops and application to a design brief. On a weekly basis, we will explore from the scale of the site, to the scale of the building, to the scale of the construction detail, in the process we will develop a broad and innovative awareness of the creative possibilities of informed decision making. The course is structured around lectures, seminars and a design exercise supported by taught methodologies allowing students to apply taught knowledge and synthesise material and environmental considerations through design.

Aims

The course provides a theoretical basis for environmental considerations as a design driver. The relationship between operational energy consumption and climatically responsive architectural design is discussed in terms of thermal, visual and acoustic environments, and in terms of the role the built environment has in terms of addressing the Climate Crisis. Students are provided with a series of methodologies which they apply to a design exercise which is run concurrently with the Materials & Technologies course, and tutored throughout the course by both environment and materials tutors.

Content

- Session 1: Brief and Lecture- Understanding a Site
- Session 2: Lecture- Location & Massing (3D)
- Session 3: Lecture- Shape & Orientation (3D)
- Session 4: Lecture- Inhabitation (Plan & Section)
- Session 5: Lecture- Construction Systems (Enlarged Section)
- Session 6: Lecture- Building Experience (Elevations, Views and Details)
- Session 7: Design Review

Teaching and Learning Methods

The course will be composed of 2-hour weekly lectures and 1-hour seminar groups. The lectures will be delivered to the whole year group in the Lecture Hall. Lectures primarily provide the theoretical context for the theme of each week, and explain the principles for the design development of the brief. Whilst the seminar groups will give the facility for students to working with their team of 4/5 members and to follow a series of

prescribed design tasks and exercises. These exercises follow a structured design methodology through a series of scales, looking at the relevant environmental and material considerations at each scale.

Submission

- Students will be working in teams on a joined submission, which is common to both Materials & Technology course and the Environment, Energy & Ecology course. Weekly exercises will apply the taught content of the lectures to the design exercise. The final submission will be structured around these exercises in a report format.

TITLE	SECOND YEAR ENVIRONMENTAL AND TECHNICAL STUDIES: STRUCTURAL TYPOLOGIES AND DESIGN		
Level	FHEQ Level 6	Status	Compulsory
Course tutors	Matteo Attanasio, Katherine Chimenes, Joseph Eyles, Premma Makanji, Cíaran Malik, Anna Mestre, Anna Wai	Term Credits	2 10
Learning Methods	Site visits Lectures Seminars Tutorials Juries Self-directed learning	Workload	100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

The second year structures course, Structural Typologies and Design, aims to develop your knowledge of the variety of structural elements available to you, how the structural elements work and how to combine them to create architectural structures.

In the first part of the course, you are introduced to structural elements and forces to give you the tools to understand and explain how structures work. You will each research, photograph and explain different structural elements.

We then work through the main types of structures, with you building, testing and explaining your designs. Finally you will design, build and test two structures which require you to combine different structural elements.

Aims

- To be able to identify structural elements,and what they are for.
- To be able to explain how structural elements work .
- To be able to design simple structures using a range of structural elements and explain how they work.

Content

- Structural elements, types of structures, loads and forces.
- Structural frames; structures that transfer loads through bending.
- Truss structures; triangulared arrangements of members in compression and tension.
- Compression structures; shapes are chosen to carry loads.
- Tension structures; shape changes to carry the load.
- Stability systems; bracing, shear-walls, moment-frames, outriggers and sway frames.
- Testing; design, make, test and evaluate structures.

Teaching and Learning Methods

The course uses a constructively aligned model with lectures focused on topics, which are then supported by exercises in and outside of the class which form your final submission. It uses a spiral curriculum model, so that you learn first about what elements there are, get experience designing elements and then combine those elements to build structures. The course is structured for you to work in teams of four; where you will work

collaboratively to build the models, but will each have individual responsibility for documenting and writing up different parts of the submission. Please contact me if you do not want to work in a group.

Submission

- Practical coursework requirements: Working in groups of four, you will build, test and explain models for the different structural typologies. You will build on that knowledge by building larger structures, combining different structural elements and test them.
- Written coursework requirement: Working in groups of four, you will complete a joint 1,500 word report with some collaborative sections and some individual sections. Generally, each exercise will require a written explanation of the exercise, drawings and annotated photographs to explain the structural elements, load paths and internal forces in the exercise.

TITLE	THIRD YEAR ENVIRONMENTAL AND TECHNICAL STUDIES: STRUCTURES, CIRCULARITY AND INNOVATION MASTERCLASSES		
Level	FHEQ Level 6	Status	Compulsory
Course tutors	Anna Mestre and guest lecturers	Term	1
Learning Methods	Lectures Seminars Tutorials Juries Self-directed learning	Credits Workload	10 100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

The Structures, Circularity and Innovation Masterclasses is a cutting-edge series of seven expert-led sessions designed to deepen students' understanding of structural design within the broader contexts of circularity, sustainability, and technological innovation in architectural design. Invited guest practitioners from leading firms will present focused masterclasses on how they integrate robotics, community engagement, nature-inspired approaches, tall-building challenges, space applications, and circular material strategies into structural practice. The course is part of "Cinnovate: Towards Future Circular Cities through Innovative Education and Entrepreneurship", a pan-European initiative funded by the European Institute of Innovation and Technology, a body of the European Union under Horizon Europe.

Aims

- Develop a holistic understanding of how structures interact with robotics, community, nature, tall buildings, space environments, and circular systems.
- Explore sustainable material use, whole-life carbon considerations, and innovative methods for reuse, reduce and recycling within architectural structural design.
- Integrate environmental, spatial, and material dimensions into the architectural–structural design workflow.
- Cultivate critical thinking on the role of structure in architectural projects, preparing you for the ETS3 design project.

Content

- Structures & Robotics: Robotic fabrication workflows and algorithmic design methods for reuse and material efficiency.
- Structures & Community: Community-driven earthen construction, vernacular material strategies, and participatory design processes that empower local engagement
- Structures & Nature: Computational biomimetic form-finding and performance-driven timber and fibre composites
- Structures in Practice: Integrated design workflows and interdisciplinary collaboration in practice.
- Structures & Space: Architectural spatial design, tectonic strategies, and program-driven structural frameworks
- Circularity & Reuse: Material passports, deconstruction strategies, and closed-loop structural design.

Teaching and Learning Methods

Each masterclass begins with a practitioner's in-depth presentation, illustrated with real-world project examples and decision-making insights. Immediate guided discussions encourage you to question methods and draw parallels to circular structural challenges. Q&A seminars follow each session, prompting critical debate and collective problem-solving, where you map guest strategies onto your ETS3 Design Project concepts. Synthesis exercises tie these discussions together, requiring you to distil complex ideas into clear notes, sketches, and preliminary design proposals. Outside the sessions, curated readings and case-study analyses deepen your understanding, while weekly tutorials deliver tailored feedback on your reflective appraisals and evolving design outlines. This integrated approach ensures that theoretical innovations and sustainability principles become tangible tools in your architectural and structural design practice.

Submission

- Critical Appraisals: Seven 300-word reflective essays (one per masterclass) connecting lecture content to your ETS3 design project, highlighting relevance to circular structural design and including notes and sketches from each the lecture.

- Project Outline: A final 500-word proposal outlining your ETS3 design project, including:
    - Project concept and objectives
    - Methodologies and analytical tools
    - Potential case studies and precedents
    - Scope and domain within circular innovation
    - Supporting diagrams, sketches, or 3D model screenshots

TITLE	THIRD YEAR ENVIRONMENTAL AND TECHNICAL STUDIES: ETS3 DESIGN PROJECT		
Level	FHEQ Level 6	Status	Compulsory
Course tutors	Kenneth Fraser with Simon Beames, Simon Dickens, Laura De Azcarate, Matt Duckett, Wolfgang Frese, Giulio Gianni, Joana Gonçalves, Omid Kamvari, Ciaran Malik, Anna Mestre, Antonio Moll, Amadeo Scofone	Term Credits Workload	1, 2, 3 10 100 hours study, inclusive of teaching contact: 10 hours teaching/90 hours self-directed study
Learning Methods	Lectures Seminars Tutorials Juries Self-directed learning		

Synopsis

ETS3 Design Project is the application of the technical knowledge acquired through the lecture courses, seminars and general experimentation that students have attended and carried out during the course of the first three years in the school. The most suitable environment for this application is the project that each student is developing as their Unit work. The Technical Design Tutors aim to provide students with the technical wherewithal to materialise the idea, concept or aspirations contained in their Unit project.

Aims

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

Content

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

Teaching and Learning Methods

ETS3 commences with research and experimentation, which becomes critically evaluated and applied as each student’s design project progresses. All investigations are related to the unit-based design project and

particular design approach of that unit. Evaluation of the results obtained from research and experimentation are considered with each student in regular tutorials and group seminars and focussed advice is provided to advance the technical aspects of the design in conjunction with contingent design criteria. The design decisions are taken by each student with the help and support of the whole ETS design team and, as appropriate, external consultants and contacts in industry. Technical design decisions are translated into drawings, models and a variety of media that communicate the design intent at appropriate scales and with visual and verbal rigour and clarity, for appropriate delivery and presentation of the Final Submission.

Submission

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

SECTION 3.3.3

MEDIA STUDIES

3.3.3 INTERMEDIATE CORE STUDIES: MEDIA STUDIES

Media Studies provides an introduction to the media available to architects and acts as a testing ground for exploring the processes and methods involved in making architecture. As such, through a diverse multidisciplinary programme, students are exposed to a wide array of creative design and manufacturing techniques. Working across the digital and analogue, through 2 dimensional, 3 dimensional and time-based media, the courses on offer challenge how we work, and allow the space to develop new design methods and skills. They allow a space for experimentation, independent working and playful discovery aiming to refine not only technical abilities but also individual judgement and design sensibility. In this way Media Studies responds to the ever changing landscape of architectural production whilst allowing students to forge independent directions that will inform their practices within the school and beyond.

Students in the Foundation and First Year (MS1) and Second Year (MS2) are required to enrol in two 7-week studio-based courses per year, choosing from the wide range of creative media available to architects including: hand drawing, digital modelling, video, photography, analogue and digital fabrication, coding, immersive and interactive media, and 3D scanning. The Second Year (MS2) courses are also open to any Third year or Diploma Programme student. Courses run throughout Terms 1 and 2, enabling students to engage with the subject matter in depth.

AA Media Open Sessions
Media Studies offers a range of extra-curricular weekend workshops and courses for students to develop new skills and working methods to support their studio work. These are open to any student with a curious mind who would like to explore the various working processes employed across the school.

This includes Saturday software courses that allow students to quickly grasp fundamental techniques in major digital applications for architecture, as well as a range of creative one-day hands-on workshops, practical introductions, taster sessions, studio visits and demonstrations exploring a diverse array of media throughout the year.

Aims

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

Teaching and Learning Methods

Students work in groups and individually with weekly interaction with tutors and external collaborators in tutorials, seminars and practical workshops. Media Studies skills are taught to augment communication methodologies alongside the core studies courses and design units. Students and tutors engage with other parts of the AA School and with external critics through a series of tailored seminars and collaborations. Courses include visits to exhibitions and materials suppliers within the London area. Students learn to research, analyse, synthesise and propose at a level appropriate to this stage of undergraduate experience.

Students learn to explore, communicate and justify spatial and intellectual ideas using a range of media and related fabrication methods. Feedback is regularly provided in tutorials and seminars where students are required to make visual and verbal presentations of their work set out in accordance with the course and school timetables.

Learning Support

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

Assessment 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 Precedents
First Year: Appropriate conceptual precedents, practices, methodologies, skills and/or tools are explored to inform the aesthetic considerations of a process-led design exploration. The evaluation of precedents demonstrates clear knowledge of relevant representational contexts.
Second Year: Appropriate conceptual and critical precedents, practices, methodologies, skills and/or tools are evaluated to inform the aesthetic considerations of a process-led design exploration. The analysis of precedents demonstrates a clear, accurate and up-to-date knowledge of the chosen representational context.

Process and Development
First Year: Precedents, methodologies, skills, practices and/or tools are evaluated to inform the creative decision-making processes evident in the design process. Creativity of approach and experimentation is evidenced, with feedback integrated into a self-directed learning process that demonstrates the ability to act independently or in a group where necessary.
Second Year: Knowledge acquired of contextual, conceptual and critical precedents, methodologies, skills, practices and/or tools is synthesised to inform creative and inventive decision-making processes. A consistent level of experimentation is evidenced, with feedback integrated into a self-directed learning process that demonstrates the ability to act reflectively, independently or in a group where necessary.

Representation and Communication
First Year: Project work is resolved to a satisfactory standard based on the aesthetic criteria and/or themes developed through the design process. Project work is structured and organised clearly, and utilises representational, verbal and written communication skills and methods effectively.
Second Year: Project work is resolved to a satisfactory standard based on the aesthetic criteria and/or themes developed through the design process. Project work is structured and organised effectively, and utilises representational, verbal and written communication skills and methods in an informed, controlled and critical manner.

Methods of Assessment

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

Summative assessment
A portfolio of work is assessed, with requirements that vary across Media Studies courses, see below. Summative assessment takes place at the end of the course.

Grading Outcomes and Criteria

High Pass: Demonstrates a high level of achievement overall, exceeding the assessment criteria required to attain a Pass; context and precedents, process and development, and representation and communication. 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. A High Pass recommendation is only possible for a submission that has achieved a Pass and is made by the assessing tutor for further review by a separately convened assessment panel who will review the standard and quality of all recommendations.

Pass: Demonstrates a good level of achievement overall, meeting all aspects of the assessment criteria required to attain a Pass; context and precedents, process and development, and representation and communication. 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.

Complete to Pass: Unsatisfactory level of achievement overall, which fails to meet the assessment criteria required to attain a Pass; context and precedents, process and development, and representation and communication. 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 Complete to Pass assessment is limited to a maximum of 2 further attempts of resubmission and can only achieve a Low Pass outcome upon successful resubmission.

Fail: Work and/or attendance previously assessed as Complete to Pass which fails, after the maximum number of permitted re-submission attempts (to a maximum of 2), to meet the assessment criteria required to attain a Pass; context and precedents, process and development, and representation and communication.

Transferable Skills

	Required	Assessed
Verbal communication	■	
Visual communication	■	■
Written communication	■	■
Self-management skills	■	■
Manage time and work to deadlines	■	■
IT/CAD techniques	■	■
Information management	■	■
Critical skills/ability	■	■

TITLE	**FIRST YEAR MEDIA STUDIES: SEEING YOUR WAY TO DRAW: FREEHAND DRAWING FROM OBSERVATION**		
Level	FHEQ Level 5	Status	Choose 2 of 12 courses: • 1 in Term 1 • 1 in Term 2
Course Tutor	Anderson Inge		
Learning Methods	Demonstrations Practical workshops Seminars Tutorials Reviews Self-directed learning	Term	2
		Credits	10
		Workload	100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

Seeing Your Way to Draw is a freehand drawing course with sessions taking place in a series of exquisite national collections in central London. The course is focused on how we see, active drawing, and exercising language aimed at improving both. Each session has a distinct theme enabling a range of powerful approaches and techniques in drawing. Sessions begin with a short talk with examples and demonstration. Most of our time will be spent actively developing evocative drawings from the spaces and objects on display.

Content

- Introduction and exercising of enabling techniques for freehand drawing from observation.
- Drawing in situ within world-class galleries and archives near the AA.
- Weekly demonstrations followed by application of strategies and methods in active drawing.
- Regular homework assignments, giving opportunities to extend strategies and methods introduced in class meetings.
- Ongoing group review and discussion of students' work within each session.
- Extending students' drawing vocabulary and skill beyond line drawing, to an emphasis on tone, visual texture, composition, and point of view.
- Dissecting and learning from precedents.
- How to give drawing a powerful sense of space, beyond portraying objects.
- How to get drawings work for their audiences.

Outputs

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

TITLE	FIRST YEAR MEDIA STUDIES: POLITICS OF COLOUR		
Level	FHEQ Level 5	Status	Choose 2 of 12 courses: • 1 in Term 1 • 1 in Term 2
Course Tutor	Fenella Collingridge, Antoni Malinowski		
Learning Methods	Demonstrations Practical workshops Seminars Tutorials Reviews Self-directed learning	Terms	1 or 2
		Credits	10
		Workload	100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

The course looks at the language of colour as a tool for social and political interaction within the urban and architectural context. We will discuss both historical colour strategies and contemporary projects: from ancient Rome to Bauhaus to Memphis to now. This will open up avenues of an individual student's research. The research will be accompanied by practical workshop sessions where we will test the effects of painted/pigmented surfaces in relation to 3D space. Colour perception arises from the interaction between light, shadow and materials; light is absorbed, reflected or transmitted by different surfaces, and is temporal. We will experiment with the interaction of natural light on surfaces and tonal colours within shadows, and the effect of colour on our perception of volume. Each student will make a 1:1 colour installation/intervention. This course will empower students to use colour successfully in their design work.

Content

- Introduction to the language of colour.
- Exercising an extensive range of possibilities for colour interaction.
- Introduction to the history of the use of colour in architecture.
- Introduction to, and exercising the colour / space interactions.
- Exploring the interaction of light and shadow with colour and material surface and volume.
- Testing and understanding additive and subtractive colour.
- Discovering the effects of unstable colour interactions.
- How to control absorbed and emitted light through colour.
- Weekly demonstrations, followed by application of strategies and methods of using colour in architecture.
- Ongoing critical appraisal through discussion of students 'work and that of their piers within each session.
- Extending students' colour vocabulary and skills of working with paints and pigments.
- How to create space with colour.
- How to influence the environment through an intelligent use of colour.

Outputs

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

TITLE	FIRST YEAR MEDIA STUDIES: BOOK DESIGN – CONCEPT, DESIGN AND PRODUCTION		
Level Course Tutor Learning Methods	FHEQ Level 5 Michela Zoppi Demonstrations Practical workshops Seminars Tutorials Reviews Self-directed learning	Status Terms Credits Workload	Choose 2 of 12 courses: • 1 in Term 1 • 1 in Term 2 1 or 2 10 100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

The process of collecting is fundamental for the institution of time and history. Gathering, collecting and archiving are daily acts we do to remember and preserve the past for future use. Publications are the architected assemblages of the deep and continuous processes of collection. Curated accumulation is also the root of modern museums and collections. The same process of curation and gathering can be employed to make books. The course is an introduction to the medium of the book as a tool for communication, and to graphic design for publishing as a necessary skill to direct how a publication speaks to its audience. Participants will be encouraged to think about the architecture of the printed page; acting first as collectors of content, they will learn how to re-contextualise and actualise the found or produced material through design and production. The designers will formulate a meaningful concept, an idea that will be developed through the course in the form of an individual and original publication. Editing, writing, image creation and manipulation, typography and sequence making, production and printing will become familiar tools employed to produce the final printed object.

The participants are encouraged to work solo, designing and producing their personal publications. The work in progress will be discussed weekly during individual or group tutorials. Throughout the course, we will discuss and design collectively an installation device/environment to display the publications for the final review.

Content

- Introduction to publication design - History, methods and technical aspects
- Introduction to typography and image making / editing - workshops, tutorials to deepen visual and typographical skills
- Group seminars and discussions, independent learning and making
- Weekly concept making and design development tutorials
- Critical appraisal of final independent books
- Development of 1 original and self-made book as final output

Outputs

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

TITLE	FIRST YEAR MEDIA STUDIES: MATERIAL FICTION		
Level	FHEQ Level 5	Status	Choose 2 of 12 courses: • 1 in Term 1 • 1 in Term 2
Course Tutor	Eleanor Dodman		
Learning Methods	Demonstrations Practical workshops Seminars Tutorials Reviews Self-directed learning	Terms	1 or 2
		Credits	10
		Workload	100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

This brief invites students to design and construct a 1:5 scale model of an architectural detail using only paper. The project explores how material junctions and constructional logic can be abstracted and reimagined through manual model making. Focusing on craft, precision, and the relationship between drawing and making, students will produce both a physical model and a set of orthographic drawings. The exercise challenges students to express structural, material, and atmospheric qualities through the constraints of a single medium.

Content

- Model making from observation.
- Group review and discussion of student work takes place in each session.
- Explore architectural details through 1:5 scale physical model making
- Use paper as the sole material — folded, cut, layered, or laminated (no digital fabrication)
- Select a detail from personal design work, precedent, or speculation
- Focus on construction logic, material junctions, and tectonic expression
- Develop a set of 1:5 orthographic drawings to accompany the model
- Investigate the relationship between drawing and making, and representation and reality
- Express how a detail performs structurally, materially, and atmospherically
- Refine skills in handcraft, spatial thinking, and material representation
- Gain a deeper understanding of how architecture is assembled, perceived, and communicated

Outputs

- Participation and discussion in lectures, group sessions, and practical workshops
- Develop an understanding of constructional logic through tactile exploration
- Learn to communicate architectural ideas through material representation
- Refine hand-making techniques and model-making precision
- Engage in abstraction and narrative through material constraint

TITLE	FIRST YEAR MEDIA STUDIES: CNC FOR DESIGNERS		
Level Course Tutor Learning Methods	FHEQ Level 5 Henry Cleaver Demonstrations Practical workshops Seminars Tutorials Reviews Self-directed learning	Status Terms Credits Workload	Choose 2 of 12 courses: • 1 in Term 1 • 1 in Term 2 1 or 2 10 100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

CNC for Designers focuses on the significance of prototyping as part of the design process. Students learn how to set up and operate a 3-axis CNC machine whilst undertaking small design exercises and a major design & construction brief. Experimentation is encouraged and concentrates on materials, machining tolerances and designing within any limitations thrown up along the way, whilst analysis of CNC fabricated structures add context. Students engage in group discussions and design sessions in the AA's Digital Prototyping Lab, where machine operation is done in person with tutor guidance.

Content

- Introduction to CNC technology and its potential in design
- Tutorials in CNC file setup for 2D machining (RhinoCam)
- Experimentation with machining toolpaths and techniques
- CNC joinery exercise to encourage 3D thinking
- Analysis and discussion of CNC fabrication within architecture
- Major design brief focusing on modular CNC fabricated structures
- Ongoing design development with group critical appraisal

Outputs

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

TITLE	FIRST YEAR MEDIA STUDIES: TERRA FORMA – CERAMIC EXTRUSIONS		
Level Course Tutor Learning Methods	FHEQ Level 5 Elliott Denny Demonstrations Practical workshops Seminars Tutorials Reviews Self-directed learning	Status Terms Credits Workload	Choose 2 of 12 courses: • 1 in Term 1 • 1 in Term 2 1 or 2 10 100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

A series of practical sessions that explore how ceramic extrusion can be used within an architectural context. Drawing on historical and contemporary references we will look to create systems, where smaller parts can be brought together to create a cohesive whole. We will consider ways to create brick, tile, cladding and shingle and how through designing our own custom tooling and production devices we can discover new possibilities.

Content

- Hands on making with clay using extruders.
- Weekly demonstrations to further understanding around working with clay.
- Handling various samples of clay and extrusion.
- Designing and making extrusion dies using laser cutting, 3D print and manual processes.
- Designing and making custom jigs and tooling using CNC, laser cutting, 3D print and manual processes.
- Regular homework assignments from research to creating additional tooling.
- How to think about modular systems and working with multiple parts.
- How to use ceramics in combination with other materials and support systems.
- How to use additional processes to form, cut, join and manipulate extrusions.
- Discussing clay properties, limitations and characteristics.
- Discussing the states of clay and possibilities of each stage
- Expand students ceramic vocabulary and terminology.
- Discussion of each others progress and outcomes
- A series of short presentations introducing additional content.
- Discussion around how to document the process and outcomes

Outputs

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

TITLE	FIRST YEAR MEDIA STUDIES: SOLID SPACE – MODELS OF VOLUMES AND THEIR COMPOSITIONS		
Level	FHEQ Level 5	Status	Choose 2 of 12 courses: • 1 in Term 1 • 1 in Term 2
Course Tutor	Shaan Patel, Paula Schilliger		
Learning Methods	Demonstrations Practical workshops Seminars Tutorials Reviews Self-directed learning	Terms	1 or 2
		Credits	10
		Workload	100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

This course on architectural modelmaking is aimed at developing students' ability to understand negative space, using the media of foam models. In the first four sessions, students will model the interior volumes of various architectural precedents, using foam. In the later sessions, these models will be reconfigured into new spatial compositions and completed with additional volumes. The course will conclude with photographic documentation of the resulting designs, capturing their compositional and sculptural qualities.

Content

- Physical modelmaking in foam.
- Instruction in how to use the method of solid-void inversion as a tool to study precedents.
- Using particular books from the library as sources of information on precedent buildings.
- Weekly demonstrations and workshops about sculpting in foam using a wire cutter.
- Guiding and supporting students while they are independently working on their foam models.
- Regular homework assignments, following the demonstrated method and refining the work that was done during the session.
- Group review and discussion of student work takes place in each session.
- Developing the students' perceptual and analytical ability with a specific emphasis on proportion, composition and spatial sequence.
- Workshop on producing compelling model photographs to convey architectural ideas.
- Understanding the significance of modelmaking as a tool for design development and communication.

Outputs

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

TITLE	**FIRST YEAR MEDIA STUDIES: BLADE BUILDING II: REGENERATIVE ROOF DESIGN & BUILD**		
Level Course Tutor Learning Methods	FHEQ Level 5 Jack Cardno, Finbar Charleson Embodied craft practice Material driven design Reflective fabrication Practical workshops Seminars Tutorials Reviews Self-directed learning	Status Term Credits Workload	Choose 2 of 12 courses: • 1 in Term 1 • 1 in Term 2 1 10 100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

Blade Building III will see students design and manufacture a roof structure and covering from material harvested in Hooke Park to be assembled in Bedford Square. Using homegrown timber, students will mix high-tech and low-tech methods to survey, cut and join wood elements. These individual components will be assembled to compliment the frame of Blade Building Phases I and II.

Content

- Independent and seminar study of traditional green wood carpentry methods
- Practical carpentry using key woodworking tools
- Digital and analogue survey of curved roundwood timber
- Structural design of roof system including rafters, purlins and shingles
- Construction management for timber frame assembly
- Reflective journaling to document from forest to frame (assessed component)

Outputs

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

TITLE	FIRST YEAR MEDIA STUDIES: THE LURE OF THE IMAGE		
Level Course Tutor Learning Methods	FHEQ Level 5 Thomas Adank Demonstrations Practical workshops Seminars Tutorials Reviews Self-directed learning	Status Terms Credits Workload	Choose 2 of 12 courses: • 1 in Term 1 • 1 in Term 2 1 or 2 10 100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

With the expanding reach of mass media, images have been establishing and spreading cultural value ever further. As we increasingly look at and understand the world in visual terms, this course explores how the image can shape our understanding of the built environment and allows the students to consider the potential/limitations of the image in the process of making and recording architecture. By creating a series of photographs and developing physical systems of presentation, students attempt to capture the essence and atmosphere of space, considering along the way elements such as light, materiality, rhythm, narrative, memory, the familiar vs the unfamiliar, the fragment.

Content

- Introduction to analogue photography – history and technical aspects
- Precedent Studies – discussion and analysis of relevant photographic/artistic typologies
- Group seminars and discussions
- Weekly photographic development tutorials
- Critical appraisal of final photographs

Outputs

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

TITLE	FIRST YEAR MEDIA STUDIES: UNCOMMON SENSES		
Level	FHEQ Level 5	Status	Choose 2 of 12 courses: • 1 in Term 1 • 1 in Term 2
Course Tutor	Nicholas Brooks		
Learning Methods	Demonstrations Practical workshops Seminars Tutorials Reviews Self-directed learning	Terms	1 or 2
		Credits	10
		Workload	100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

Uncommon Senses is a course where students will develop a video installation using animation, photography, video and drawing, exploring sensations or phenomena that defy expression in language:
'A sense of foreboding', 'a scent', 'the feel of a piece of music'.

Using gestural mark making, found materials, experimental video, sculpture and real world lighting and special effects techniques, they will make a standalone time-based work using screens or projections- a looping 'living sculpture'. The methods used will grow out of their own investigations, discussions in sessions, in response to artists' works and most importantly by accident and experimentation.

This freehand drawing course meets each week in a specially-selected national collection or archive near the AA. The course is saturated with refining how we see, active drawing, and exercising language aimed at improving both. Each session has a distinct theme, covering powerful approaches and techniques in observational drawing. Sessions begin with a short talk or demonstration, and the bulk of our time will be spent actively working through exercises proven to develop evocative drawing.

Content

- Introduction to experimental film
- Group seminars and discussions
- Weekly feedback and discussion of students' work with the whole group or one to one.
- Regular homework assignments giving opportunities to develop new methods of filmmaking.
- Tutorials on new methods of working with film and animation.
- After Effects tutorials to enable digital treatment and manipulation of the moving image.
- Green screen session demonstrating how to light the subject for digital background removal.
- Discussion and testing of the use of sound within students' films
- Experimentation and testing of sculptural ideas for displaying students' work
- Developing critical tools to reflect on one's own work and that of other students.

Outputs

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

TITLE	FIRST YEAR MEDIA STUDIES: THE PROTOTYPE PAVILION		
Level Course Tutor Learning Methods	FHEQ Level 5 Alex Borrell Practical workshops Seminars Tutorials Reviews Self-directed learning	Status Terms Credits Workload	Choose 2 of 12 courses: • 1 in Term 1 • 1 in Term 2 1 or 2 10 100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

In this course we will be designing and making an inhabitable pavilion at 1-1 scale. We will be working with large sheets of cardboard and translating patterns drawn in two dimensions into complex three dimensional assemblies through cutting, bending, folding, creasing, and fastening them together. Working iteratively through prototypes, we will develop cardboard-only connections before applying them at scale. We will pick up some basics of digital modeling and fabrication tools to aid the design and making process. The outcome will be a prototype for a space - and may need to be tested in different environments!

Content

- Prototyping connections in cardboard and paper
- Designing and making at 1-1
- Demonstrations of making techniques
- Collaborative learning
- Regular assignments give extended opportunities to practice newly learned tools and methods.
- Group review and discussion of student work
- Translating 2D Drawing into 3D Spaces
- Adding complexity through digital design tools
- Dissecting and learning from precedents.
- Understanding dimensions and sizes

Outputs

- Participation and discussion in lectures, group sessions, and practical workshops
- Creative application of the techniques, tools or media specific to the course
- Coherence between conceptual structure and final proposition
- Demonstration of technical facility to best represent considered intentions
- A 1-1 Inhabitable pavilion

TITLE	FIRST YEAR MEDIA STUDIES: GENRE DIFFUSION		
Level Course Tutor Learning Methods	FHEQ Level 5 Tomiris Batalova Demonstrations Practical workshops Seminars Tutorials Reviews Self-directed learning	Status Terms Credits Workload	Choose 2 of 12 courses: • 1 in Term 1 • 1 in Term 2 1 or 2 10 100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

Genre Diffusion is a world-building course, which uses visual genres in popular media to learn about the AI image-making tool Stable Diffusion.

The student will study a specific visual genre by gathering a collection, a dataset, of visual references, both found and generated. AI is expert at reproducing tropes and serves as a window into a library of visual culture, therefore making it a great tool to investigate the creation of genre. Working between Photoshop and Stable Diffusion, the students will generate individual isometric images of buildings in the style of their chosen genre and assemble them into an A2 poster of the city scape.

Content

- Introduction to genres and Stable Diffusion usage
- Precedent Studies – discussion and analysis of genres and cinematic imagery
- Group seminars and discussions
- Weekly Stable Diffusion development tutorials
- Documentation techniques for the creative process
- Critical appraisal of final images

Outputs

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

TITLE	SECOND YEAR MEDIA STUDIES: PROJECTION AND SPECULATION		
Level Course Tutor Learning Methods	FHEQ Level 6 Miraj Ahmed Demonstrations Practical workshops Seminars Tutorials Reviews Self-directed learning	Status Terms Credits Workload	Choose 2 of 13 courses: • 1 in Term 1 • 1 in Term 2 1 or 2 10 100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

Architectural drawing is the language we use to speculate and represent architectural ideas. As a language, it uses the rules and conventions of measured orthographic and perspective projection. These techniques have been developed over centuries and have been used by artists as well as other disciplines. The course will build your knowledge of analogue and digital 2D and 3D projective drawings as tools for the imagination that can go beyond mere architectural representation. Analysis of selected iconic architectural drawings from history will form the basis for a critical evaluation of techniques. A parallel study of painting and art works will lead to projects that explore the artistic potential inherent in architectural drawings.

Content

- Introduction to 2D and 3D orthographic drawing
- Introduction to perspective projection (one point and two point)
- Construction and uses of 2D and 3D drawing systems as thinking tools
- Precedent study – analysis of drawings and paintings from fine art and architecture
- Transformation of drawings by alternative media –photography, models, digital, painting, collage
- Group seminars and weekly tutorials
- Critical appraisal of final drawings
- Techniques of exhibition and viewer communication

Outputs

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

TITLE	SECOND YEAR MEDIA STUDIES: DRAWING IN THE NATION'S CUPBOARDS – FREEHAND DRAWING FROM OBSERVATION		
Level	FHEQ Level 6	Status	Choose 2 of 13 courses: • 1 in Term 1 • 1 in Term 2
Course Tutor	Anderson Inge		
Learning Methods	Demonstrations Practical workshops Seminars Tutorials Reviews Self-directed learning	Term	1
		Credits	10
		Workload	100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

This freehand drawing course meets each week in a specially-selected national collection or archive near the AA. The course is saturated with refining how we see, active drawing, and exercising language aimed at improving both. Each session has a distinct theme, covering powerful approaches and techniques in observational drawing. Sessions begin with a short talk or demonstration, and the bulk of our time will be spent actively working through exercises proven to develop evocative drawing.

Content

- Freehand drawing from observation.
- Drawing *in situ* within world-class galleries and archives near the AA.
- Weekly demonstrations, with most of each session devoted to application of strategies and methods while actively drawing.
- Regular homework assignments giving extended opportunities to exercise strategies and methods.
- In an additional independent work done outside class sessions, students conceive and execute a more considered hand drawing. This can be linked to developments in their Unit work, or related to other areas of architectural/spatial interest they have.
- Group review and discussion of student work takes place in each session.
- Extending students' drawing vocabulary and skill beyond line drawing, to an emphasis on tone, visual texture, composition, and point of view.
- Dissecting and learning from precedents.
- How to give drawing a powerful sense of space, beyond portraying objects.
- How to get drawings work for their audiences.

Outputs

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

TITLE	**SECOND YEAR MEDIA STUDIES: TRASHING**		
Level	FHEQ Level 6	Status	Choose 2 of 13 courses: • 1 in Term 1 • 1 in Term 2
Course Tutor	Rory James Sherlock		
Learning Methods	Demonstrations Practical workshops Seminars Tutorials Reviews Self-directed learning	Term Credits Workload	2 10 100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

Form is important. This ought to be stated more than perhaps it currently is in architecture schools across the UK. Of course many other things are too (like ethics, holistic sustainability and integrity), but it is form, scale, composition and materiality that underpin those essential components of the intelligent, relevant and sensitive architectural project; that give them weight, impact and longevity.

But when do you learn about form? Or sense what it means to make at 1:1? This course will take the undervalued ‘trash’ materials of the building site, the real stuff of architecture, and use it to build collective monuments in the gaps of the AA. Using intensely physical practices of fabrication and representation, we will use ideas of scale, heft and feel to bring an architecture into reality.

Content

- Documentation and analysis of material applications in construction
- Physical model-making, material testing and installation fabrication
- Project management, group working and exhibition construction
- Large-scale drawing and representational techniques
- Group seminars and collective discussions
- Weekly design development tutorials
- Critical appraisal of final projects

Outputs

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

TITLE	SECOND YEAR MEDIA STUDIES: 99 LUFTBALLONS – TRANSFORMATIONAL ASSEMBLAGES		
Level Course Tutor Learning Methods	FHEQ Level 6 Jake Parkin Demonstrations Practical workshops Seminars Tutorials Reviews Self-directed learning	Status Terms Credits Workload	Choose 2 of 13 courses: • 1 in Term 1 • 1 in Term 2 1 or 2 10 100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

Enzo Mari regarded form as a tool for critique, and his '44 Valutazioni' is a key reference for this course. Drawing on Mari's methods and the experimental model-making of Bureau Spectacular, the project investigates how fragments can be reassembled to challenge architectural language. Using material from design work or spatial observation, fragments are digitally manipulated, materially altered, and rebuilt through a series of model-making exercises. Techniques such as 3D printing, sanding, filling, and spraying produce exhibition-quality studies that explore ideas through process. The work oscillates between individual pieces and serial compositions, playing with scale, understanding, and consequence. It culminates in a collective assemblage that utilises disorder as a tool for critique and invention.

Content

- Group reviews and discussion of work take place in each session
- One-to-one tutorials focused on process, material and concept development
- Introductions to digital modelling for physical output
- Technical workshops on 3D printing, sanding, filling and spray finishing
- Collective critique of assembly systems, composition and formal language
- Ongoing documentation and reflection on process
- Reference discussions including Enzo Mari, Bureau Spectacular and others
- Skill-building across digital and manual fabrication techniques
- Emphasis on experimentation, iteration and reworking
- Encouraging transition from drawing-based thinking to material-led making
- Sessions on curating and composing individual studies into a shared final outcome
- Regular assignments giving extended opportunities to exercise strategies and methods.
- To be linked to developments in Unit work / other areas of spatial interest

Outputs

- A series of individual and serial physical models exploring formal transformation
- Final composition of all physical and digital media into a coherent body of work
- Collective assemblage to be presented as a single composition and group display
- Documentation of process, including photos, drawings and written reflection
- Exhibition-quality physical models using 3D printing and finishing techniques
- Digital portfolio or visual presentation of the work and its development
- Contribution to a shared final exhibition

TITLE	SECOND YEAR MEDIA STUDIES: EXTENDED TOUCH – CNC FABRICATION		
Level Course Tutor Learning Methods	FHEQ Level 6 Yoav Caspi Demonstrations Practical workshops Seminars Tutorials Reviews Self-directed learning	Status Terms Credits Workload	Choose 2 of 13 courses: • 1 in Term 1 • 1 in Term 2 1 or 2 10 100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

Extended Touch explores Computer Numerical Control (CNC) fabrication as a sculpting technique to support and expand students' design studio projects. Through the making of site models and reliefs—sculptures that emerge from flat surfaces—students will refine aspects of their design proposals, investigate site-specific landscapes, and engage with the narratives of their project. The course encourages experimentation with form and material, using CNC to carve, engrave, and shape a wide range of surfaces. Students will work between the DPL and workshops, deepening their understanding of material processes. By extending the discussion between digital and physical modes of production, the course promotes an iterative approach to design, where drawing, modelling, and making are integral to spatial thinking.

Content

- Introductory lecture on computer numerical control (CNC) fabrication and its application in contemporary practice.
- Demonstration on how CNC can be used as a sculpting technique to make reliefs.
- Weekly discussions referring students to reliefs made by architects, designers, artists, and previous student work.
- Drawing workshop sketching plans and sections as a first step to designing reliefs.
- Translating drawings to 3D models.
- Software seminar, teaching students the interface between Rhino and the CNC machine through RhinoCAM (Rhino add-on).
- Practising the preparation of specialised CNC fabrication toolpaths during the seminar.
- Fabrication seminar, operating the CNC machine with students to make moulds of reliefs. The seminar takes place in the digital prototyping lab.
- Ongoing critical appraisal discussing the relationship between the digital and physical models.
- Weekly guidance highlighting the merits and restrictions of working with CNC fabrication.
- Homework assignment to vacuum form and cast plaster into the prepared moulds.
- Group presentation sharing the challenges and successes of fabricating and casting reliefs.
- Weekly individual tutorials providing support regarding design and technical difficulties.
- Discussing the importance of photography and display as key to presenting students' work.
- Presenting case studies to inspire students with their approach to representation and submission.
- Ongoing critical appraisal through discussion of students 'work and that of their peers within each session.

Outputs

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

TITLE	SECOND YEAR MEDIA STUDIES: LEMON LE MANS – PRECISION MAKING		
Level Course Tutor Learning Methods	FHEQ Level 6 Nick Williamson Practical workshops Tutorials Self-directed learning	Status Terms Credits Workload	Choose 2 of 13 courses: • 1 in Term 1 • 1 in Term 2 1 or 2 10 100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

In this course we will build vehicles, and race them. This will be a hands-on project in the workshops to allow you to practice making physical objects.

Working in pairs, you will design / build / hack a vehicle that you can ride. We will explore human-scale objects and movement. How do our bodies interact with materials, can you build structures that can support a human?

The focus of the course is on 1:1 precision making using a range of materials to produce a functional, dynamic object. Over the weeks you will learn skills in metalwork, carpentry and mechanical invention. The course ends in a race / performance where you will ride your vehicles!

Will it move? Will it break! Will you win?

Content

- Introduction to the project and human scaled vehicles
- Introduction to how we will work in the workshops and metal working techniques
- Design development of your area of interest. Exploration through making and re-making
- Group discussions
- Weekly development tutorials
- Critical appraisal of your design output

Outputs

- Demonstration of intentional design thinking and making
- Production of a document including process and reflections on design choices made
- A rideable vehicle

TITLE	SECOND YEAR MEDIA STUDIES: FALLING DUST		
Level Course Tutor Learning Methods	FHEQ Level 6 James Emery Demonstrations Practical workshops Seminars Tutorials Reviews Self-directed learning	Status Terms Credits Workload	Choose 2 of 13 courses: • 1 in Term 1 • 1 in Term 2 1 or 2 10 100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

The course explores a cross-disciplinary approach to communication media where students work to develop a narrative, create an atmosphere, and engage an audience. Investigations into a variety of directorial mis-en-scène inform guided experiments with different sketching, model-making, filming, and post-production techniques. Designing through making, each student learns to actively respond to and incorporate unplanned contextual phenomena in search of a certain vitality and presence. Students finish the course with a short 1-minute film accompanied by a working model and a concise booklet documenting the processes involved.

Content

- Lecture on model making, filming, and architecture
- Discussion and analysis of relevant cinematic/artistic precedents
- Introductions to model making, filming, and post-production techniques
- Group seminars and discussions
- Weekly development tutorials/practical workshops
- Critical appraisal of outputs

Outputs

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

TITLE	SECOND YEAR MEDIA STUDIES: EXPERIMENTAL FILM		
Level	FHEQ Level 6	Status	Choose 2 of 13 courses: • 1 in Term 1 • 1 in Term 2
Course Tutor	Yoni Bentovim		
Learning Methods	Demonstrations Practical workshops Seminars Tutorials Reviews Self-directed learning	Terms	1 or 2
		Credits	10
		Workload	100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

Focusing mainly on experimental film practices, in this course we will be looking for the various elusive borders of what defines film as film; whether these borders encapsulate time/movement, materials, narrative, spectatorship, or other, we will examine our findings and each student will complete at least one short film while doing so. This workshop will help students enhance their video editing skills and also their understanding of the audio visual medium and will deepen their knowledge of experimental film practices from the 1940's to now.

Content

- Introducing various experimental film methods - lecture
- Pre production, Production & Post, the basic stages of making a short film- lecture
- Onsite practical workshop using dslr cameras
- Onsite practical using editing software
- Group seminars and discussions analysing films
- Weekly evaluation and presentation of film work
- Critical appraisal of final short film

Outputs

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

TITLE	SECOND YEAR MEDIA STUDIES: REALLY REAL – DIGITAL RENDERING AND PHOTOGRAPHY		
Level Course Tutor Learning Methods	FHEQ Level 6 Sebastian Tiew Lectures Practical workshops Seminars Tutorials Reviews Self-directed learning	Status Terms Credits Workload	Choose 2 of 13 courses: • 1 in Term 1 • 1 in Term 2 1 or 2 10 100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

Really Real investigates images that occupy the territory of the strangely familiar, where abstraction and precision come together through the act of remodeling and relaunching pseudo-photographic versions of reality back into our world. This course will explore the culture of photographic image-making through the lens of 3D computer generated imagery and modeling as a way to further explore ideas of composition and representation in the age of hyper-accelerated digital imaging processes.

Throughout this course, students will develop a rendition of an everyday scenario and produce a series of still images, constructed using Unreal Engine. We will approach this process with an art historical perspective drawing inspiration from artists, documenting our research and working towards a final artwork cohesively.

Content

- Image-making and Representation
- 3D Modelling and photorealistic rendering
- Graphic Design and Visual Communication
- Computer Generated Imagery and Representation
- Photographic Techniques and Digital Imaging Processes
- Lighting, Composition and Set Design
- Printmaking and Book Design

Outputs

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

TITLE	SECOND YEAR MEDIA STUDIES: SPATIAL TRANSLATIONS – COMMUNITY ENGAGEMENT IN DESIGN		
Level Course Tutor Learning Methods	FHEQ Level 6 Thomas Faulkner Demonstrations Practical workshops Seminars Tutorials Reviews Self-directed learning	Status Terms Credits Workload	Choose 2 of 13 courses: • 1 in Term 1 • 1 in Term 2 1 or 2 10 100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

Spatial Translations has a key focus on community engagement and works through a range of on street participation, community outreach and virtual contacting. The course then engages with how to translate these conversations in an architectural response of care – placing community at the centre of design.

Content

- Introduction to methods of community engagement
- On street participation by designing tools for engagement
- Weekly lectures on practices and research routed in community centered design
- Regular homework assignments, giving opportunity to exercise strategies and methods.
- Ongoing critical appraisal through discussion of students ’work and that of their piers within each session.
- Dissecting and learning from precedents.
- How to communicate with communities outside of architectural design
- How to use engagement to practically inform architectural design and strategies

Outputs

- Design, build and test 1:1 tools for engagement
- Zine Development of Conversations
- Participation and discussion in lectures, group sessions, and practical workshops
- Analysis of conversations and extracting key subjects to inform design
- Plan of next steps for how these conversations are able to inform design
- Portfolio image of community engagement making clear the use of design

TITLE	SECOND YEAR MEDIA STUDIES: THE PHYGITAL		
Level Course Tutor Learning Methods	FHEQ Level 6 Federico Fauli Demonstrations Practical workshops Seminars Tutorials Reviews Self-directed learning	Status Terms Credits Workload	Choose 2 of 13 courses: • 1 in Term 1 • 1 in Term 2 1 or 2 10 100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

The Phigital course provides students with a comprehensive and diverse skill set, focusing on the foundational principles of Blender 3D modeling, 3D Animation, Augmented Reality, and Web 3.0.

As part of its working methodology, the course includes a series of guest lectures by practicing artists, offering valuable insights and contributing to a range of experimental and unconventional design outputs.

The course encourages critical discussion around emerging architectural territories and opportunities. Structured as a highly iterative process, it invites students to question traditional design and representational practices, offering a stimulating foundation for the development of individual projects and innovative modes of representation.

Content

- Comprehensive introduction to Blender for 3D modelling, texturing, and animation
- Overview and practical application of augmented reality software and filter creation
- Individual project development with personalised guidance
- Group discussions and collaborative critique sessions
- Weekly tutorials focused on project advancement and technical skill-building
- Mid-course review and jury presentation
- Critical assessment and feedback on final design outputs

Outputs

- Clear demonstration of design thinking and conceptual development
- Submission of a comprehensive PDF document showcasing design iterations behind final design decisions
- Completion and presentation of an Augmented Reality project

TITLE	SECOND YEAR MEDIA STUDIES: DATASCAPE – VIRTUAL SPACES		
Level	FHEQ Level 6	Status	Choose 2 of 13 courses: • 1 in Term 1 • 1 in Term 2
Course Tutor	Mattia Santi, Francesca Silvi		
Learning Methods	Demonstrations Practical workshops Seminars Tutorials Reviews Self-directed learning	Terms	1 or 2
		Credits	10
		Workload	100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

This course explores how contemporary spaces are expanding beyond physical boundaries through virtual relationships shaped by Web 3.0, Virtual Reality, and Spatial Computing, technologies that form the foundation of the Metaverse. Within this digital context, architecture transforms into a virtual environment. Students will investigate the design potential of the Metaverse by creating Virtual Spaces or Worlds tailored for digital human experiences. The curriculum includes research and analysis of current Metaverse technologies and emphasizes the use of AI and computational tools to support design innovation. Students will begin with programming fundamentals and progress to creating 3D procedural environments using Rhino/Grasshopper. They will also learn to develop interactive virtual reality experiences and real-time immersive visualizations in Unreal Engine. Additionally, the course introduces AI-driven workflows to expand creative possibilities, fostering a forward-thinking approach to digital architectural design in virtual environments.

Content

- Introduction to Grasshopper and Unreal Engine.
- Design explorations using AI algorithms.
- Weekly tutorials of visual programming.
- Procedural modelling of virtual environments.
- Simulation and space navigation in Unreal Engine.
- Exploration of visualization strategies, renders, videos, and online presentation set-up.
- Regular projects developments, giving opportunity to exercise strategies and methods.
- Ongoing critical appraisal through discussion and reviews of student’s projects.
- Dissecting and learning from precedents.

Outputs

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

TITLE	SECOND YEAR MEDIA STUDIES: ABSTRACT NATURE: STRUCTURING SPACE – CONCEPT DRAWING AND 3D MODELLING		
Level	FHEQ Level 6	Status	Choose 2 of 13 courses: • 1 in Term 1 • 1 in Term 2
Course Tutor	Sebastian Andia		
Learning Methods	Demonstrations Practical workshops Seminars Tutorials Reviews Self-directed learning	Terms	1 or 2
		Credits	10
		Workload	100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

"Abstract Nature – Structuring Space" explores the intersection between the natural and the man-made through abstract thinking and design. The course encourages students to translate imagery inspired by natural phenomena into conceptual drawings and spatial forms. Emphasis is placed on developing 3D modelling skills using Autodesk Maya, culminating in the design of a speculative pavilion. This immersive process develops both conceptual and technical fluency, aligning creativity with advanced digital representation techniques.

Content

- Exploration of abstract natural references as design inspiration
- Concept drawing and spatial structuring strategies
- Technical training in Autodesk Maya (Polygon Modelling)
- Rendering and post-production in Photoshop and Enscape
- One-on-one tutorials supporting design development
- Final production of drawings, animation, and 3D prints
- Submission includes an A3 portfolio and digital outputs
- Weekly themes include:
    - Nature abstraction & concept development
    - Maya tutorials (modelling, rendering)
    - Post-production and presentation
    - Studio-based individual tutorials
    - Final jury presentation

Outputs

- Participation in all classes and reviews
- 1 x Concept Drawing (A2 print)
- 1 x 3D Print (A3 size)
- 1 x Animation (max 1 minute)
- Final Portfolio (min. 17 pages A3 Portrait), including:
    - Project Statement
    - Design Process documentation
    - Drawings: Plan, Section Perspective, Visualization

SECTION 3.3.4

PROFESSIONAL PRACTICE

3.3.4 INTERMEDIATE CORE STUDIES: PROFESSIONAL PRACTICE

Professional Practice (PP1) is a short course of ten sessions (nine seminars + one group tutorial) that is offered in Terms 1 and 2 of the Third Year.

Students are very articulate at presenting their work in an academic context. However, when in a commercial, professional environment the language and communication methods have a different emphasis and a variety of audiences including clients, colleagues and collaborators. Very few students will have experienced an office or studio environment and so the course is an introduction to the process of becoming qualified. The course covers the core information that a student will need to help their time in an office be as useful as possible. The course questions the role and responsibility of the architect and introduces themes of professionalism, of being in business and the associated culture and ethos, along with the steps required for registration as an architect. A breadth of topics are covered across a total of nine sessions.

Aims

The course aims to give Third year students an overview of the tasks that an architect might tackle in the practice of their profession. The course is not claiming to be exhaustive, but to help prepare students for their year out. The aim is to enable students to gain an understanding of the professional office environment and so in turn being entrusted with more meaningful and interesting tasks during the year in practice.

Teaching and Learning Strategies

Through a series of lectures, each delivered by the course leader and one of the course tutors, students will discuss and debate key issues relating to the varying professional contexts for design and construction, reviewing detailed examples of strategies for conventional and unconventional models of practice. Each course tutor will supervise a group of students across tutorial sessions.

Learning Support

Extensive information and resources are available to all students for learning support including the school library, current and archived architectural journals, photo library, film library, school archives including past projects and taped lectures, school bookshop, the public lecture series, weekly published school events lists, the bar and restaurant and woodland workshop facilities and campus at Hooke Park in Dorset. The inter-library loan system allows students and tutors connections to a larger resource of libraries across London and beyond the school.

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:

Knowledge acquirement
The work evaluates and reflects upon up-to-date developments and insights in the profession of architecture. Relevant contextual information and/or precedents are evaluated in order to inform the parameters of an appropriately clear representation of the subject matter.

Integration and synthesis

The work demonstrates the ability to work independently and in a group where necessary, consolidating and synthesising contextual information and acquired knowledge in a systematic and constructive manner, evidencing initiative and the ability to critically respond to the subject matter.

Clarity of communication
The work conveys concepts, facts and opinions clearly, and evidences the ability to devise and sustain arguments. The work is structured and organised clearly, demonstrating the effective use of written and visual communication skills and the learning ability to undertake further study.

Methods of Assessment

Formative assessment
Continual assessment is provided at regular tutorials.

Summative assessment
Essay submission assessed by the course team, covering an evaluation and appreciation of professionalism and ethics, an evaluation as to the architect's obligation to society and include a critique of the RIBA and ARB codes of conduct and a draft application a selected architectural practice**.**

Grading Outcomes and Criteria

High Pass: Demonstrates a high level of achievement overall, exceeding the assessment criteria required to attain a Pass; knowledge acquirement, integration and synthesis, and clarity of communication. 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. A High Pass recommendation is only possible for a submission that has achieved a Pass and is made by the assessing tutor for further review by a separately convened assessment panel who will review the standard and quality of all recommendations.
Pass: Demonstrates a good level of achievement overall, meeting all aspects of the assessment criteria required to attain a Pass; knowledge acquirement, integration and synthesis, and clarity of communication. 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.

Complete to Pass: Unsatisfactory level of achievement overall, which fails to meet the assessment criteria required to attain a Pass; knowledge acquirement, integration and synthesis, and clarity of communication. 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 Complete to Pass assessment is limited to a maximum of 2 further attempts of resubmission, and can only achieve a Low Pass outcome upon successful resubmission.

Fail: Work and/or attendance previously assessed as Complete to Pass which fails, after the maximum number of permitted re-submission attempts (to a maximum of 2), to meet the assessment criteria required to attain a Pass; knowledge acquirement, integration and synthesis, and clarity of communication.

Transferable Skills

	Required	Assessed
Verbal communication	■	

Visual communication	■	■
Written communication	■	■
Self-management skills	■	■
Manage time and work to deadlines	■	■
IT/CAD techniques	■	
Information management	■	■
Critical skills/ability	■	■

TITLE	THIRD YEAR PROFESSIONAL PRACTICE (PP1)		
Level	FHEQ Level 6	Status	Compulsory
Course Head	Enriqueta Llabres-Valls	Terms	1 and 2
Course Tutors	Shawn Adams, Eleanor Dodman, Joshua Green, Madeleine Kessler, Jon Lopez, Sanaa Shaikh, Benedict Spry	Credits	20
		Workload	200 hours study, inclusive of
Learning Methods	Lectures Seminars Tutorials Self-directed learning		teaching contact: 2 hours teaching/18 hours self-directed study per week

Synopsis

In preparation for a year out in the profession, this course provides Third year students with an overview of the tasks that an architect might tackle in the practice of their profession. The course covers the basic information that a student will need to help their time in an office be as useful as possible. The course questions the role and responsibility of the architect and introduces themes of professionalism, of being in business and the associated culture and ethos, along with the steps required for registration as an architect.

A breadth of topics are covered across nine sessions. The seminars are given by invited speakers, all of whom are in practice, followed by a conversation, thereby giving students an opportunity to ask questions as to career path, and the associated issues and opportunities of being in practice. Students are encouraged to look critically at the issues discussed in the seminars and take a position.

The group tutorial is aimed at providing students with the opportunity of having questions answered in the context of a professional meeting. The seventh session provides students with the opportunity to ask questions and to discuss early submission drafts.

Content

Session 1: Introduction
The first talk outlines the seminar series and describes the steps required for registration as an architect. Converting your creativity into a career and introduces the business, regulatory, contractual and ethical issues that will be dealt with during the seminars.

Professionalism and ethics
In May 2019, the RIBA published the new Code of Professional Conduct, the purpose of which is to promote good conduct and best practice. The seminar will define and discuss meanings of professionalism and ethics through case studies.

The Role of the Architect
Many of the changes the profession is undergoing have been provoked from within. The seminar will look at the roles of the architect and the skills needed for each of the roles. We also look at how these roles have been changing with the developments in design and construction.

The regulatory environment – the Architect and the Law
All architects need to have a good understanding of the law and the regulatory environment. The seminar focuses on the law of contract, planning application process and building regulations.

Collaboration – the Design Team and working together
An architect rarely works alone and this seminar explains and discusses the contributions of design team members such as structural engineers, environmental engineers, cost consultants and other specialists.

In business – ethos and culture
The seminar will describe their life in practice and the issues they have encountered. How offices are organised both in terms of legal structure as well as hierarchically and spatially. How is a business defined by its business plan and ethos.

Health and Safety
Introduction to Health and Safety in Architecture.

Fire and Life Safety
Fire Safety in Building Design.

Fire and Life Safety
Fire Safety in Urban and Infrastructural Design.

Submission

- An evaluation and appreciation of professionalism and ethics. Students are encouraged to give examples from their everyday lives and reference to their Unit projects. Also included should be an evaluation as to the architect's obligation to society and include a critique of the RIBA and ARB codes of conduct.

- An evaluation and comparison of two practices covering the following characteristics:
  a. Practice structures and legal status.
  b. Management style and business ethos.
  c. A diagram of practice ownerships and management.
  d. The nature of the practice's work, size of projects, typologies and the implications of such work.
  e. Types of clients.
  f. The practice turnover and levels of profitability.
  g. Do they carry out full or partial services?
  h. Do they engage in other services such as product design, research, teaching, etc?
  i. Any other aspects of the practice identified as important.

- A draft application to one of the selected practices to include:
  a. CV – one page comprising the students professional career to date including an academic record, professional experience, skills and languages. It should contain a short paragraph outlining interests and aspirations.
  b. A covering letter – A4, one page maximum. This acts as an introduction outlining the reasons for applying. It should be professionally structured as if it is an application for a position in the practice of your choice.
  c. Logbook in regard to Health & Safety and Fire & Life Safety sessions with critical reflection.