Architectural Association
School of Architecture

AA PROGRAMME GUIDE

MASTER OF ARCHITECTURE (MArch)
AA DIPLOMA 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	Master of Architecture (MArch)	Master of Architecture and AA Diploma with Honours/AA Diploma AA Final Examination (ARB/RIBA Part 2)
Credits	240 (120 at Fourth and 120 at Fifth year)	
Intermediate award	Postgraduate Certificate (120+ credits at Level 7)	
FHEQ Level	7	
	Duration of study (standard)	**Maximum registration period**
Full-time	2 years	4 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	31 December 2028
RIBA Validation	October 2020	November 2025

2.2 AIMS AND GRADUATE ATTRIBUTES

The Diploma Programme aims to introduce students to the study of advanced architectural research and design methods, and new approaches to practice. Throughout its history, the Diploma Programme has fostered some of the most innovative, challenging and progressive thinking in architecture.

As projects are developed within the Diploma Programme's year-long studio units, teaching aims to improve the technical proficiency of the students as well as engaging with a critical agenda relating to broader societal questions with which architecture intersects.

Lively, informed debate permeates life in the Diploma Programme, inspiring students to develop rigorous, inventive design and research projects. This process aims to allow students to find their voices as architects, and also offers a means of articulating ideas that they can carry with them into their professional careers.

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 complex design proposals showing understanding of current architectural issues, originality in the application of subject knowledge and, where appropriate, to test new hypotheses and speculations
- Ability to evaluate and apply a comprehensive range of visual, oral and written media to test, analyse, critically appraise and explain design proposals
- Ability to evaluate materials, processes and techniques that apply to complex architectural designs and building construction, and to integrate these into practicable design proposals
- Critical understanding of how knowledge is advanced through research to produce clear, logically argued and original written work relating to architectural culture, theory and design
- Understanding of the context of the architect and the construction industry, including the architect's role in the processes of procurement and building production, and under legislation
- Problem solving skills, professional judgement, and ability to take the initiative and make appropriate decisions in complex and unpredictable circumstances
- Ability to identify individual learning needs and understand the personal responsibility required to prepare for qualification as an architect.

2.3 LEARNING OUTCOMES

Learning Outcomes: Fourth and Fifth Year, FHEQ Level 7

				4th Year						5th Year			
				Design Studio (Terms 1, 2, 3)	History and Theory Studies option 1 (Term 1)	History and Theory Studies option 2 (Term 1)	Environmental and Technical Studies - course option 1 (Term 2)	Environmental and Technical Studies - course option 2 (Term 2)	Elective - course options (Term 1)	Design Studio (Terms 1, 2, 3)	History and Theory Studies - seminar options/Thesis (Term 1)	Environmental and Technical Studies - ETS5 Design Thesis (Terms 1, 2, 3)	Architectural Professional Practice 2 (Terms 1 + 2)
Learning Outcome 'DP'	ARB General criteria	RIBA Themes and Values	On completion 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 demonstrates an originality of approach towards both aesthetic and technical requirements										
DP1.1	GC1.1	5. Design Pedagogies and Architectural Expression	The ability to prepare and present projects of diverse scale, complexity and type in a variety of contexts, using a range of media and in response to a brief	DP1.1						DP1.1			
DP1.2	GC1.2 + ARB Guidance on Environmental Sustainability, SA2.	2. Ethical and Professional Practice, 3. Structures, Construction, and Resources	The ability to evaluate critically and deploy the appropriate 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 self-directed design project	DP1.2						DP1.2		DP1.2	
DP1.3	GC1.3	5. Design Pedagogies and Architectural Expression	The ability to develop an informed conceptual and critical approach to architectural design that aims at the forefront of integrating and satisfying the aesthetic aspects of a building and the technical requirements of its construction and the needs of the user	DP1.3						DP1.3			
			A critical knowledge of the histories and theories of architecture and the related arts, technologies and human sciences										
DP2.1	GC2.1	4. Histories, Theories, and Methodologies	A critical knowledge of the cultural, social and intellectual histories, theories and technologies that influence the design of buildings		DP2.1	DP2.1					DP2.1		
DP2.2	GC2.2	4. Histories, Theories, and Methodologies	A critical knowledge of the influence of history and theory on the spatial, social and technological aspects of architecture		DP2.2	DP2.2					DP2.2		
DP2.3	GC2.3	4. Histories, Theories, and Methodologies	A critical knowledge of the application of appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach	DP2.3						DP2.3			

			A comprehensive knowledge of the fine arts as an influence on the quality of architectural design										
DP3.1	GC3.1	4. Histories, Theories, and Methodologies	Knowledge and testing of how the theories, practices and technologies of the arts influence a student's own advanced architectural design		DP3.1	DP3.1					DP3.1		
DP3.2	GC3.2	4. Histories, Theories, and Methodologies	Knowledge and testing of the creative application of the fine arts and their relevance and impact on a student's own advanced architectural design	DP3.2	DP3.2	DP3.2			DP3.2	DP3.2	DP3.2		
DP3.3	GC3.3	5. Design Pedagogies and Architectural Expression	Knowledge and testing of the creative application of such work to studio design projects, in terms of their conceptualisation and representation	DP3.3					DP3.3	DP3.3			
			A comprehensive knowledge of urban design, planning and the skills involved in the planning process										
DP4.1	GC4.1	4. Histories, Theories, and Methodologies	Knowledge of theories of urban design and the planning of communities related to a student's own advanced architectural design	DP4.1						DP4.1			DP4.1
DP4.2	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 related to a student's own advanced architectural design	DP4.2	DP4.2	DP4.2				DP4.2			DP4.2
DP4.3	GC4.3 + ARB Guidance on Environmental Sustainability, SA4.	2. Ethical and Professional Practice	Knowledge 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										DP4.3
			Critical understanding and analysis of the relationship between people and buildings, and the buildings and their environment, and the need to relate buildings and the spaces between them to human needs and scale										
DP5.1	GC5.1	5. Design Pedagogies and Architectural Expression	A critical understanding and analysis of the needs and aspirations of building users	DP5.1			DP5.1	DP5.1		DP5.1		DP5.1	
DP5.2	GC5.2 + ARB Guidance on Environmental Sustainability, SA3, SB1, SB2, SB3.	2. Ethical and Professional Practice	A critical 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	DP5.2						DP5.2		DP5.2	
DP5.3	GC5.3	5. Design Pedagogies and Architectural Expression	A critical understanding and analysis of the way in which buildings fit into their local context	DP5.3			DP5.3	DP5.3		DP5.3		DP5.3	

			Understanding of the profession of architecture and the role of the architect in society, in particular in preparing briefs relevant to a student's own advanced architectural design methodology										
DP6.1	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, as applied to a student's own advanced architectural design methodology										DP6.1
DP6.2	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										DP6.2
DP6.3	GC6.3	1. Health and Life Safety, 2. Ethical and Professional Practice	Understanding and detailed exploration of the potential impact of building projects on existing and proposed communities										DP6.3
			Creating and critically applying a method of investigation and preparation of the brief relevant to a student's own advanced design project										
DP7.1	GC7.1	3. Structures, Construction, and Resources	Researching, critically reviewing and testing precedents relevant to the function, organisation and technological strategy of a student's own advanced design project	DP7.1						DP7.1			DP7.1
DP7.2	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	DP7.2						DP7.2			DP7.2
DP7.3	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 as applied to a student's own advanced architectural design methodology										DP7.3
			A comprehensive understanding of the structural design, constructional and engineering problems associated with a range of building designs										
DP8.1	GC8.1	3. Structures, Construction, and Resources	A comprehensive understanding of the investigation, critical appraisal and selection of alternative structural, constructional and material systems relevant to a range of architectural designs				DP8.1	DP8.1				DP8.1	
DP8.2	GC8.2 + ARB Guidance on Environmental Sustainability, SB4, SB5, SD2.	2. Ethical and Professional Practice, 3. Structures, Construction, and Resources	A comprehensive 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									DP8.2	
DP8.3	GC8.3 + ARB Guidance on Environmental Sustainability, SD1.	3. Structures, Construction, and Resources	A comprehensive understanding of the physical properties, characteristics and environmental impact, including embodied carbon and resource implications, of building materials, components and systems and specification choices				DP8.3	DP8.3				DP8.3	

			Knowledge, understanding and testing of physical problems and technologies and the function of buildings so as provide them with internal conditions of comfort and protection against the climate										
DP9.1	GC9.1	3. Structures, Construction, and Resources	Knowledge and application of the principles associated with designing optimum visual, thermal and acoustic environments				DP9.1	DP9.1				DP9.1	
DP9.2	GC9.2 + ARB Guidance on Environmental Sustainability, SA1, SC1, SC2, SC3, SC4.	2. Ethical and Professional Practice, 3. Structures, Construction, and Resources	Knowledge and application 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									DP9.2	
DP9.3	GC9.3 + ARB Guidance on Environmental Sustainability, SD3.	2. Ethical and Professional Practice, 3. Structures, Construction, and Resources	Knowledge and application 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									DP9.3	
			A systematic understanding and knowledge of the design skills to meet building users' requirements within the constraints imposed by cost factors and building regulations										
DP10.1	GC10.1	6. Business Skills	A systematic understanding and knowledge to critically examine the financial factors implied in varying building types, construction systems, and specification choices, and the impact of these on architectural design				DP10.1	DP10.1					DP10.1
DP10.2	GC10.2	6. Business Skills	A systematic understanding and knowledge of the cost control mechanisms which operate during the development of a project										DP10.2
DP10.3	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	A systematic understanding and knowledge of the skills needed 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										DP10.3
			A systematic understanding and knowledge of the industries, organisations, regulations and procedures involved in translating a student's own design concepts into buildings and integrating plans into overall planning										
DP11.1	GC11.1 + ARB Guidance on Fire and Life Safety, FB3.	1. Health and Life Safety, 2. Ethical and Professional Practice, 6. Business Skills	A systematic understanding and 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										DP11.1
DP11.2	GC11.2 + ARB Guidance on Fire and Life Safety, FA3, FB4.	1. Health and Life Safety, 2. Ethical and Professional Practice, 6. Business Skills	A systematic understanding and 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										DP11.2
DP11.3	GC11.3	2. Ethical and Professional Practice, 6. Business Skills	A systematic understanding and knowledge of a range of management theories and business principles related to running both an architect's practice and architectural projects, recognising current and emerging trends in the construction industry										DP11.3

Green Box = Assessment of ARB General Criteria for Part 2

2.4 PROGRAMME STRUCTURE

The programme structure consists of study over two academic years, Fourth Year and Fifth Year, leading to the awards of the MArch (ARB/RIBA Part 2) and the AA Diploma.

Fourth- and Fifth-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 focused on design activity through the Unit. The study of architecture and design is supported by Core Studies comprising History and Theory, Environmental and Technical Studies and Professional Practice.

In Fourth Year, students undertake a one year-long Design Unit. In addition, all students undertake a compulsory History and Theory Studies course and two compulsory Environmental and Technical Studies courses and one elective. Elective courses extend the range of Core Studies into broader domains of creative and radical practices in the arts, sciences, social politics, philosophy, and new technology. These courses deepen students' understanding of interdisciplinary processes and provide a mechanism for integrating self-selected knowledge into their individual development in architecture.

In Fifth Year, students undertake a one year-long Design Unit; students may choose the same Design Unit in two consecutive years. In addition, all students undertake one compulsory History and Theory course, one compulsory Environmental and Technical Studies Design Thesis course with a choice of two submission dates, and one compulsory Professional Practice Studies course: Architectural Professional Practice – four courses in total.

Students must pass all units and courses to progress into the next year. Only students who achieve a pass in the design units and in all compulsory courses in Fifth Year are awarded the Master of Architecture (ARB/RIBA Part 2) and the AA Diploma.

Fourth Year Courses

Title	Term	Status	Credits
DIPLOMA DESIGN UNIT	1, 2, 3	Choose 1 of 19 units	70
HISTORY AND THEORY STUDIES COURSES	1	Choose 1 of 9 courses	20 10 per assignment
ENVIRONMENTAL AND TECHNICAL STUDIES COURSES	2	Choose 2 of 15 courses	20 10 per course
DIPLOMA ELECTIVE COURSES	1	Choose 1 of 10 courses	10

Fifth Year Courses

Title	Term	Status	Credits
DIPLOMA DESIGN UNIT	1, 2, 3	Choose 1 of 19 units	70
HISTORY AND THEORY STUDIES COURSES	1	Choose 1 of 5 courses	10
ENVIRONMENTAL AND TECHNICAL STUDIES: ETS5 DESIGN THESIS	1, 2, 3	Compulsory	20
ARCHITECTURAL PROFESSIONAL PRACTICE	1 and 2	Compulsory	20

Credit Framework

4th Year FHEQ Level 7	Unit/Design	History and Theory Studies	History and Theory Studies	Environmental and Technical Studies	Environmental and Technical Studies	Diploma Electives	
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		20
(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	70						70
Credit TOTAL	**70**	**10**	**10**	**10**	**10**	**10**	**120**

5th Year FHEQ Level 7 AA Dip/MArch	Unit/Design	History and Theory Studies	Environmental and Technical Studies	Architectural Professional Practice 2	
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
(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			20	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	70				70
Credit TOTAL	**70**	**10**	**20**	**20**	**120**

2.5 TEACHING, LEARNING AND ASSESSMENT

Teaching and Learning

This programme is undertaken in full-time mode only.

Students are taught design in small highly focused units via one-to-one tutorials, workshops, seminars and group discussions that provide a challenging environment for the development of complex and original design strategies. The aim is to provide an appropriate and developed level of design, research and professional activity in architecture and related areas where students can evaluate and apply a range of visual, oral and written media, problem solve and make sound judgements. Unit work is thoroughly integrated with taught core studies in History and Theory, Environmental and Technical Studies and Professional Practice. In addition, the School offers a wide Public Programme of optional lectures, symposia, book launches, exhibitions and other events that collectively push the boundaries of architectural education and culture today.

Unit programme details, teaching schedules and unit events and assignments are described in the unit extended briefs, set by the Unit Tutors in conjunction with the School Director and Head of Teaching in order to ensure parity between units and between courses.

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 Diploma/MArch is classified only as a Pass.
- The award of the AA Diploma with Honours/MArch is classified only as a Pass.
- The award of the AA Final Examination (ARB/RIBA Part 2) is classified only as a Pass.

2.7 ACCREDITATION AND VALIDATION

The AA Intermediate Examination (ARB/RIBA Part 2) 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 2 examination in architecture.

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

DIPLOMA DESIGN UNITS

3.1 DESIGN UNITS – FOURTH AND FIFTH YEAR

The Diploma Programme offers opportunities to Fourth- and Fifth-Year students for architectural experimentation and consolidation. With a broad range of interests and teaching methods, the aim is to marry drawing and technical proficiency to complex intellectual agendas in an atmosphere of lively and informed debate. Each year the Diploma Programme has a balance of units covering a diversity of questions and agendas - the unit trip forms an integral part of many unit design agendas. Students are in an environment that fosters the development of creative independence and intelligence. They learn to refine their research skills and develop proposals into high-level design portfolios at the end of the year. Here students begin to define their voices as designers and to articulate individual academic agendas that will carry them into their future professional careers. In parallel to the unit work, skills are developed through Core Studies courses in History and Theory Studies, Environmental and Technical Studies as well as Professional Practice Studies (Fifth Years only).

Aims

To produce, over the course of three terms at a level commensurate with this stage of graduate education, complex and original project work, to an appropriate level of resolution, demonstrating an understanding of current architectural issues. Understand and integrate historical, theoretical and practical approaches to design. Be able to take initiatives, source relevant information, manage time, apply informed judgements and make appropriate and justified design decisions. Demonstrate understanding of the relationship between architecture and social, cultural, contextual, constructional and environmental issues. Demonstrate the appropriate application of a comprehensive range of visual, verbal and written communication skills. Be able to clearly explain and discuss all aspects of design work with internal and external critics and be able to respond to and integrate feedback.

Teaching And Learning Strategies

Emphasis is placed on research, analysis and synthesis being conducted at a level appropriate to this stage of graduate experience. There is an expectation that, within a wide and rigorous intellectual framework established by the unit tutors, students will make propositions that incorporate considerations other than design, and that they are able to explore and support their propositions through a high level of substantiated argument using a variety of communicational and representational methods. A broad range of teaching methods is adopted to reflect the agenda and context of the unit; these involve both group and individual contact, and include unit-specific visits, workshops and seminars. Feedback is regularly provided in tutorials, seminars, in juries and at table-top reviews where students are required to make visual and verbal presentations of their work set out in accordance with unit and school timetables.

Learning Support

Extensive information and physical resources are available to all students for learning support including model-making workshops for wood and metal working, digital prototyping, audio-visual lab, digital photography studio, drawing materials shop, bookshop, library, photo library, school archives, the public lecture series, weekly published school events lists, 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 and critical awareness of relevant contextual factors such as site conditions, social, political, historical, economic, environmental and ethical issues. Analysis is undertaken in relation to the needs of the intended user groups and the complexities of the location. Appropriate conceptual, critical and/or technological precedents, methodologies, practices and/or tools inform the parameters of the brief, satisfying specific contextual and analytical requirements.

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

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

Methods of Assessment

Formative assessment
Continual assessment is provided weekly at tutorials, periodic unit pin-ups and interim juries. A formative portfolio assessment Review (Fourth Year) or Diploma Preview (Fifth Year) is held in Term 2 where each student presents their work both physically and digitally to a Preview Panel of Diploma tutors, to ensure parity of assessment, after which written feedback is provided to assist students in the preparation of their final submissions.

Summative assessment
Summative assessment takes place at the end of Fourth Year to determine whether a student passes to Fifth 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 Fifth Year)
- Tutor Check (for Pass to Fifth Year)
- Incomplete (July Review)
- Fail (Repeat Year with mandatory January Progress Review to assess progress and future studies at the AA School)
- Fail (Asked to leave the School)

A summative assessment takes place at the end of a minimum of two years (5th Year) in the Diploma Programme, and subject to all required Core Studies Submissions having been passed, the portfolio is considered by the Diploma Committee, comprising all Diploma Unit Staff and specifically convened for the assessment, for the a) award of the Master of Architecture and AA Diploma/AA Diploma with Honours and b) attains the award ARB/RIBA Part 2.

PASS: Fifth Year

- Award of Master of Architecture (MArch) / AA Diploma* and AA Final Examination (ARB/RIBA Part 2)

FAIL: Fifth Year

- Repeat Fifth Year (to a maximum of one further occasion) with a mandatory Progress Review in January 2023 to assess progress and future studies at the AA School

* AA Diploma with Honours as agreed by the AA Diploma Committee

The AA Final Examination (ARB/RIBA Part 2):

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

Grading Outcomes and Criteria (Fourth 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 (Fifth 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	DIPLOMA DESIGN UNIT 1: THE LANGUAGE OF CITIES		
Level	FHEQ Level 7	Status	Choose 1 of 19 units
Unit Tutors	Miraj Ahmed, Martin Jameson	Terms	1, 2, 3
Learning Methods	Lectures Seminars Tutorials Juries Field trips Self-directed learning	Credits	70 (Fourth Year) 70 (Fifth Year)
		Workload	700 hours study, inclusive of teaching contact: 360 hours studio/340 hours self-directed study

Synopsis

‘Language is a city to the building of which every human being brought a stone.’
– Ralph Waldo Emerson, *Letters and Social aims*

Continuing its research into the contemporary city, DIP1 will this year focus on the relationship between language and architecture. We will investigate how urban form operates as a medium of communication – not only visually, but also semantically, politically and culturally.

Cities are typically seen as functional systems: networks of infrastructure, zones of economic activity and sites of occupation. While these frameworks are crucial, they rarely capture the full emotional and symbolic weight of urban life. Students are invited to ask: what if the city were conceived not in a utilitarian sense, but as an expression of relationships and aspirations?

The studio will initially draw from the potential of two case studies: Horace Walpole’s playful narrative approach in Strawberry Hill House in London and Ludwig Wittgenstein’s obsessive exploration of detail in Stonborough House in Vienna. Subsequently, each student will observe and explore contemporary urban concerns and investigate a specific site – real or speculative – as a field of linguistic inquiry. Through developing tectonic vocabularies, projects may take the form of buildings, fragments, typological interventions or urban strategies that interrogate how urban morphology has the potential to encode and transmit meaning.

Our process will be supported by research, drawing, model-making and critical writing. We will continue our interest in literature and its generative relationship to architecture, and broaden this to include the nascent territory of prompt-based architectural design. DIP1 proposes that to design a city is not simply to shape matter, but to compose meaning: to write, edit and translate the spaces through which we live.

Content

- Research the relationships between language, architecture and the city through historical precedents.
- Exploration of literature/art/film and the experience of public and private spaces of inhabited urban/rural environments - paying attention to the generative role of myth, narrative and memory.
- Research into tectonic rule systems and architectural vocabularies as generative tools in the design process and understanding the spatial and phenomenological affects.
- Formulation of brief through observations and research into contemporary urban/rural relationships, the cultural and socio-political forces that affect the development of settlements.
- Understanding of sites and their context. Selection of specific site (real or imagined) relating the city and the provinces (urban or rural, local or global), its history and types of programme to be developed.

- Design of projects derived from a language of rules and architectural vocabularies that address urban concerns such as nature, sustainable materials, adaptive re-use, bricolage and transformation.
- Understanding and development of programmes at appropriate micro and macro scales.
- Drafting of a body of work and material that expresses the issues discussed through the means of architectural drawings, models, visual renderings and videos.

Outputs

- Creative process derived from experimentation and documentation, through observation, experience, critical reading and absorption of literature, arts and culture.
- Demonstrate knowledge and understanding of the historical – through precedent – relationship between city, the rural, politics, and underlying cultural, philosophical and poetic ideas that have formed these territories.
- Knowledge, understanding and documentation of the specific context of the individual project, its architectural precedents, as well as the relevant social and economic issues.
- Critical and rigorous involvement in all phases of the research, as well as an ability to formulate and sustain an independent argument to underpin a thesis and proposition.
- Through the testing of new hypotheses and speculations, the design of an architectural project that shows comprehension of the relationship between spatial organisation, structure, and environmental performance, use of the building and its meaning in a larger context (social, environmental, economic and symbolic).
- Drafting of a complete and well-crafted set of drawings, models, films/videos and documents that touch on all of the relevant scales.

TITLE	DIPLOMA DESIGN UNIT 2: RELATIONAL ARCHITECTURE AS COMMONS		
Level	FHEQ Level 7	Status	Choose 1 of 19 units
Unit Tutors	Nick Almond, Torange Khonsari, Mehrdad Seyf	Terms	1, 2, 3
Learning Methods	Lectures Seminars Tutorials Juries Field trips Self-directed learning	Credits	70 (Fourth Year) 70 (Fifth Year)
		Workload	700 hours study, inclusive of teaching contact: 360 hours studio/340 hours self-directed study

Synopsis

DIP2 explores the reorientation of the architect's role, shifting the focus from serving the financiers of architecture to adopting a bottom-up approach that allows architects to initiate their own projects with communities and work with them as partners. This reorientation goes hand-in-hand with the disruptive emerging technologies of blockchain and its decentralisation of finance. As digital technology begins to influence social and economic structures, as well as political institutions, the unit takes a critical view of these emerging technologies while cherry-picking their creative potential. In the face of citizen apathy and exhaustion from fruitless municipal consultations, we use playful and creative artistic practices to engage communities and produce the material necessary for design solutions.

To counter the top-down power of finance, the architect's role requires repositioning, with new skills to mobilise communities as social power and involve them in systemic change. This mobilisation means designing structures as tools for engagement, creating artistic outputs that capture local knowledge and stories, reflective engagement maps and community programmes. The unit teaches a set of skills around how to inspire communities to cooperate with architects and each other as partners, strengthening our collective voice in order to effect change. Drawing from our established links to local communities, this year the unit will focus on three sites in London: Archway, Bow and Canada Water.

Our architectural propositions aim to give form to an architecture of relationships within the metaverse. This architecture visualises plural forms of expression and radically disrupts private wealth creation in order to produce tangible public goods. We will engage with communities as our clients with the aim of expanding beyond the micro-scale of a single neighbourhood. Here, architectural function goes beyond habitation, linked instead to systemic solutions and the production of common grounds. We frame this as 'relational architecture', responding to our current network society.

Content

- Design of contemporary civic Infrastructure spanning physical and digital environments.
- Relational architecture as civic architecture that focuses on the quality of relationships that physical propositions make.
- Ground-up architects that working actively with communities and public institutions.
- Creative and artistic practices as methods to engage communities and find common grounds through civic relations.
- The Metaverse and digital technologies as ways to fund civic infrastructures.
- The role of the architect when communities become clients - this rarely happens due to finances.
- The neighbourhood as the arena for engagement of grassroots political architecture.

Outputs

- Community engagement events.
- Community engagement diaries.
- Artistic outputs (collage, poems etc) as reflections on engagement diaries.
- Mobile structures as community engagement tools.
- Civic fragments as post community engagement models.
- Relational digital architecture in the metaverse.
- Digital twins of mobile structures as digital civic architecture.
- Reflective maps, drawings and other appropriate representational work.

TITLE	DIPLOMA DESIGN UNIT 3: THE LIVING ECOLOGY III – THE MARVELLOUS ECOLOGIAN		
Level	FHEQ Level 7	Status	Choose 1 of 19 units
Unit Tutors	Jonas Lundberg, Andrew Yau with Kayu Chan	Terms	1, 2, 3
Learning Methods	Lectures Seminars Tutorials Juries Field trips Self-directed learning	Credits	70 (Fourth Year) 70 (Fifth Year)
		Workload	700 hours study, inclusive of teaching contact: 360 hours studio/340 hours self-directed study

Synopsis

‘Much of the damage inflicted on land is quite invisible to laymen. An ecologist must … be the doctor who sees the marks of death in a community that believes itself well and does not want to be told otherwise.’
– Aldo Leopold, *A Sand County Almanac*

DIP3 explores an evolving architecture that challenges dominant ecological design paradigms by shaping critical, future-oriented modes of ecological reciprocity. The unit critically reassesses conventional adaptive and resilient design strategies, emphasising architecture’s potential to articulate the complex interplay between the built environment, urban life, nature and its inhabitants. Focusing on material novelty and emerging technologies, the unit is particularly interested in generating a dynamic relationship between material effect and affect, as well as spatial sensibility and cultural practices. Here, architecture becomes both a model of and for co-evolving design intelligence, advocating for a globally and ecologically conscious approach.

Despite international recognition of urgent environmental crises at both local and planetary scales – and ongoing efforts such as the UN Environment Programme, the New Climate Finance Goals, Nationally Determined Contributions and the forthcoming 30 objectives of COP30 – political and economic instability constrain essential opportunities and resources. Responding to these limitations, DIP3 embraces architectural optimism, pursuing experimental work that explores emerging ecological possibilities, particularly within the Global South. Our ambition is to formulate new, co-evolving relationships with nature that move beyond human dominance, overconsumption and the disproportionate vulnerabilities that define current global conditions.

As a collective, the unit is committed to innovative design, collaborative learning and consultancy-based specialism, embracing calculated risks to rebuild ecologies. We cultivate individual design expertise, architectural intelligence and production techniques to generate new architectural aesthetics and ecological affects. Our iterative workflow navigates between physical, digital and visual mediums, integrating ecological inputs throughout the year. We foreground radical concepts and critical positions, moving beyond the traditional dialectic of rationalism and romanticism to embrace polemical architectural thinking. This year, together, we will make *ecological marvels*.

Content

- Explore innovative possibilities in architectural production through diverse workflows that integrate digitisation, artificial intelligence (both logical and visual), material and tectonic production, graphical

and visual communication, analytical and consultation-based consideration, and information documentation.
- Formulate new possibilities for architectural effects and affects, advancing disciplinary practices toward novel modes of ecological living. Identify and extract architectural and urban opportunities emerging from ecological systems, objects, and infrastructures.
- Design and develop architectural objects that evolve into micro-ecological infrastructures and ultimately macro urban systems, exploring their consequences and interrelationships in shaping new ecological lifestyles and urban mood. Reimagine the notion of the ‘marvellous’ and its potential to transform streetscapes, public spaces, and the broader eco-formation of the city.
- Leverage digitisation processes, A.I. workflows, physical constructs, tectonic production, and construction technologies, while engaging in design experimentation and investigation, to speculate new forms of design incentives, intelligence, aesthetic and architectural experiences.
- Investigate and define the instructive rules of design and engagement in architecture, infrastructure and urban formation, exploring opportunities for new experience and sensitivity. Examine the critical cause-and-effect relationships between design, spatial quality, and experiential anticipation to identify potential shifts toward ecological urban living and futures.
- Analyze specific ecological interventions in architecture, infrastructure and urban environments, focusing on biodiversity, resource management, energy and material consumption, and waste reduction. Speculate on potential living scenarios and transformative trajectories, from immediate ecological responses to long-term urban sensibilities.
- Focus on design specificity by examining ecological design characters, enclosures, and modes of inhabitation, particularly in relation to public spaces. Develop innovative, design-driven strategies that provoke social, political, economic, or cultural shifts through novel architectural, spatial, and socio-cultural constructs.
- Conduct research and speculative applications of emerging ecological production and construction technology, exploring new architectural tectonics, elemental systems, and ecological design intelligence.
- Integrate digital and immersive technologies, A.I. workflows and visualisation in the design process to shape architectural character and tectonics, eco-infrastructure and city, envisioning projective pathways for ecological living that give back - or advance - the environment and support future urban transformation.
- Develop individually and collaboratively Design and Research Work on thesis frameworks, design repertoires, architectural polemics, project briefs, ecological drivers, urban agendas, theoretical positioning, and forward-thinking resilient strategies.
- Critically select - on an individual basis - the Urban Context, City, District, Neighbourhood and Locality to capitalise the learning outcomes from earlier design experimentation and spatial analysis; independently explore and develop both local and global research and design strategies.
- Speculate and develop specific ecological architectural and infrastructural effects and impacts, spatial sensibilities, architectural and urban experiences, typological frameworks, inhabitation patterns, and community and urban formations informed by ecological principles.
- Design and theorise architectural interventions that foster ecological inhabitation and sensibility across three scales - tectonic, architectural, and infrastructural - within a selected 1-hectare urban area, with potential implications for broader urban and regional contexts.

Outputs

- The capacity to conceptualise architectural ideas and manifest them into a comprehensive thesis, grounded in the critical framework of Living Ecology. This involves engaging with emerging ecological production and construction technologies and advancing the thesis toward materialisation - where the building itself becomes the primary medium of socio-political, economic, and/or cultural provocation within the broader discourse of contemporary architecture, urbanism, and ecology.
- The ability to design architectural objects and infrastructure that thoughtfully respond to experiential, aesthetic, and technical challenges, as well as to develop, prepare, and present architectural theses of varying scales, complexities, and programmatic typologies within hyperdense urban environments.
- The ability to conduct architectural investigations, engage consultations, and develop design solutions through iterative physical and digital constructs, supported by comprehensive visual, graphical, and verbal communication as key deliverables.

- The ability to comprehend complex design principles across environmental, structural, technical, experiential, and psychological dimensions of the thesis project.
- The ability to research and navigate regulatory requirements relevant to the design and construction of a comprehensive architectural project.
- The ability to integrate architectural design with ecological technologies and innovative production methods, addressing considerations such as ecology, environment, building envelope, typology, technical systems, construction processes, consultant input, and stakeholder preferences.
- The ability to critically reflect on one's work, assimilate feedback, and apply constructive criticism to the ongoing development of both the design concept and the material realization of the thesis project.
- The ability to express and convey comprehensively, both verbally and visually, the premises, considerations, experimentation, iterative reasoning, contextual and infrastructural opportunities, spatial inhabitation, sensibilities, and future projections underpinning a design thesis.
- The ability to formulate and articulate critically one's own architectural intelligence and design thinking, culminating in a coherent written thesis abstract.
- The ability to develop rigorously an Investigation Framework, Thesis and Hypothesis, Design Briefs, Specialist Consultancy, Design Methodologies, and Evaluation Criteria; and to conduct design experimentation that advances ecological agendas, architectural polemics, and theoretical positioning.
- The ability to synthesise social, political, economic, environmental, cultural, technical, typological, and construction-related factors, structuring them hierarchically, to inform the design thesis and speculative inhabitation.
- The ability to strategically appropriate and prioritise theoretical, critical, and polemical knowledge to shape and guide design thesis projects.
- The ability to formulate and develop own critical design intelligence and architectural thesis as written thesis abstract.
- The ability to formulate an Investigation Framework, Thesis and Hypothesis, Design Briefs, Specialism Consultancy, Design Methodology and Criteria; conduct Design Experimentation to develop Ecological Agendas, Architectural Design Polemics and forward Theoretical Positioning.

TITLE	DIPLOMA DESIGN UNIT 4: CLIMATE PEACE: HOW HEAVY IS A CITY?		
Level	FHEQ Level 7	Status	Choose 1 of 19 units
Unit Tutors	John Palmesino, Ann-Sofi Rönnskog	Terms	1, 2, 3
Learning Methods	Lectures Seminars Tutorials Juries Field trips Self-directed learning	Credits	70 (Fourth Year) 70 (Fifth Year)
		Workload	700 hours study, inclusive of teaching contact: 360 hours studio/340 hours self-directed study

Synopsis

Warm war: we are living through a generalised state of conflict, one in which a series of ultra-rapid intensifications destabilise the relations between polities and their material spaces of operation – their architectures. These intensifications now also accelerate planetary change. Historical complex systems emerge and evolve within the frameworks and constraints of the structures that constitute them. They are coherent entities unfolding in time and space, yet when they approach an asymptote, they can shift abruptly. One defining feature of these transitions is the wild oscillation of all relations, where short-term expectations remain unstable, causing anxiety and violence.

How heavy is a city? Today, this question intercepts the technosphere. It seeks to register the vast array of techniques for sounding the mangle of entities that sustain its existence and shape its entanglements. At DIP4, we pursue projects in which the intensification of material, energy and information fluxes – characteristic of the Anthropocene, the geological epoch in which human actions drive planetary change – are considered spatially. Space is a political and historical construction: of the polis, of the city. It results from conflicts and controversies, from the space-making activities of a multiplicity of human and non-human entities coupled in complex cybernetic systems.

The Anthropocene unsettles traditional notions of agency, intentionality and individuality. Where modernisation emphasised human dominance and rational progress, the Anthropocene exposes humanity as both a geological force and vulnerable to planetary feedback loops. Climate Peace is a way of conceiving today's challenges of cohabitation as a spatial project – mutuality to be made, not merely respected. It is a project for spaces of intensification, where instability itself becomes the medium through which architecture engages with the ultra-rapid transformations of the city, and of citizenship.

Content

The unit is organised along the development of individual design thesis, which incorporate Earth Observation and world-systems research and propose clear actions to transform areas in view of climate change. The format of the course is a design studio that incorporates seminars, lectures, round-table discussions, workshops, group and individual tutorials. Multidisciplinary seminars connect the unit to scientists, activists, conservationists, architects and policy makers.

The main points elaborated in this unit are:

- The Great Acceleration shaping human impacts on the Earth System.
- The material characterization of the Anthropocene.
- Material, energy and information fluxes sustaining humanity.

- The technosphere as a novel paradigm of the Earth.
- Consequences of the rise of technosphere for human well-being.
- Solutions for a changing world, transforming architecture.
- Cybernetic architecture as agency of the relation between polity and space.
- Architecture and conflicts, architecture and peace.
- Sensing and agency in architecture planning.
- Remote sensing: the transformation of an imaginary.
- Imaginal technologies and architecture.
- Architecture and the transformation of territories in the Anthropocene.
- Architecture and the Gaia hypothesis.
- Complex negotiations: how architecture interacts with other expert knowledge.
- Gaia devices: cybernetic relations between humans and biosphere.

Outputs

The unit is aimed at the elaboration of a complex design thesis, and guides students to achieve:

- Capacity of elaborating and presenting an independent design thesis.
- Capacity to demonstrate clear architectural characterisations of the processes investigated.
- Critical assessment of territorial controversies and transformation forces.
- Critical assessment of architectural design options.
- Capacity of identifying impacts of proposals, outline onward research and action.
- Capacity of referring to and incorporating in their design the outcomes of individual territorial analysis and existing documentation.
- Critical participation in the Unit collective research.

TITLE	DIPLOMA DESIGN UNIT 5: BODIES, BORDERS AND BOUNDARIES		
Level	FHEQ Level 7	Status	Choose 1 of 19 units
Unit Tutors	Nana Biamah-Ofosu, Giles Nartey	Terms	1, 2, 3
Learning Methods	Lectures Seminars Tutorials Juries Field trips Self-directed learning	Credits	70 (Fourth Year) 70 (Fifth Year)
		Workload	700 hours study, inclusive of teaching contact: 360 hours studio/340 hours self-directed study

Synopsis

“Be prepared to live in the land you draw.”
– Khensani Jurczok de Klerk

This year, DIP5 will investigate terrain, territorial boundaries and borders as central forces shaping how space is occupied and how cultural memory becomes spatially encoded. We will examine the ways in which architecture engages with shifting geographies, where land, language and relations – social, political, legal, cultural and personal – are continuously drawn and redrawn through acts of reterritorialisation. We will consider the ways relationships, both physical and abstract, are organised and defined through mapping, movements, crossings, gestures, beliefs and proximities. Every territory marks a threshold, signalling a point of contact, transition, belonging or exclusion.

The unit will establish a framework to consider architecture as a mediating act – a way of reading, recording and rearticulating the landscapes, borders and boundaries we inhabit. Through building, we mark presence, assert memory and reconfigure territory. Design emerges not from programme or function, but from negotiation with ground: tracing the line, placing the anchor, establishing the mark.

We will examine how legal frameworks, colonial mapping and surveying instruments have shaped dominant conceptions of territory. In response, we propose alternative forms of measure, informed by ritual, oral history, sound, myth and embodied memory. Measurement is never neutral. It is political, affective and situated. What do we choose to count? What do we omit? How do we map a story, a scar, a silence?

DIP5 engages overlapping geographies and contested edges, working in and through sites in flux. The land becomes a living archive, carrying marks of gesture, erosion and remembrance. Each drawing becomes a record, an inscription, a proposition. We will explore territory as a negotiated space of connection, friction and becoming. We will treat architecture as a spatial practice of relation-making, where land, structure and story converge.

Content

- Research and communicate how buildings, terrains and material cultures constitute an archive within a contemporary and decolonial practice.
- Consider the social, cultural, political, architectural and situational contexts of building as archival practice, and how territory and borders shape these conditions.
- Observational, drawn, written and audio-visual research of a selected site, building, material, constructional technique or territorial practice.

- The development of an independent thesis and design brief that explores the collision between the built environment, the processes of archiving, and collective histories across terrains and borders.
- Investigation and choice of a specific site that relates to an individual student's thesis. Spatial, political and historical context will be considered in the development of the brief under the framework of terrain, territory, boundary and material memory.
- The design of architectural projects based on and around the notion of living archives, territorial inscriptions and material memories.
- Drafting of a body of work and material that expresses the issues discussed through the means of architectural drawings, models, visual renderings, filmmaking, sound and narrative building.
- The development of a student's own practice, processes and outputs within the parameters of the Unit.
- Participation in guest lectures and workshop series with invited practitioners.
- Participation in the bi weekly in studio lecture series and discussion groups.

Outputs

- Knowledge and understanding of the social, technological, economic, environmental and political contexts in which the work is being made, supported by a clear theoretical argument.
- Critical and rigorous involvement in all phases of the research, with the ability to formulate and sustain an independent thesis.
- The synthesis of research materials within the broader thesis, narrative and portfolio, showing critical engagement with a personal position.
- The design of an architectural proposal that demonstrates an understanding of spatial, technical, material and systemic aspects of production.
- Evidence through the design portfolio of an ability to conceive and express the thesis through a range of representational forms, including drawings, models, film, sound, narrative building and other appropriate media, across multiple scales.
- An understanding of the kinds of outputs that are useful, appropriate and necessary at different stages of the research and design process.
- The development of an individual graphic language, media type and mode of representation that communicates the essence of the project.
- The ability to present one's thesis and work clearly to others, individually, in small groups and to larger audiences.
- Analytical and critical skills, and the capacity to incorporate and respond to feedback given in presentations and reviews.

TITLE	DIPLOMA DESIGN UNIT 6: CONSISTENCY: URBAN INFRASTRUCTURES AND ARCHITECTURAL THINKING		
Level	FHEQ Level 7	Status	Choose 1 of 19 units
Unit Tutors	Maria Fedorchenko	Terms	1, 2, 3
Learning Methods	Lectures Seminars Tutorials Juries Field trips Self-directed learning	Credits	70 (Fourth Year) 70 (Fifth Year)
		Workload	700 hours study, inclusive of teaching contact: 360 hours studio/340 hours self-directed study

Synopsis

DIP6 develops hybrid methodologies for experimental practices, navigating transitions within both the city and the architectural discipline. We explore the vital traits that enable architecture to negotiate complex contexts, operate across spaces and temporalities, and juggle multiplicities while preserving the integrity of the whole. This year, we will focus on consistency: the ability to align with contemporary urgencies while attending to a project's own boundaries, knowledges and tools. Going beyond the tension between external contingency and contextualism versus internal logic and method, we will respond to urban issues with complex, multi-scalar and coherent projects.

The unit is interested in exchanges between infrastructure and architecture. We will target a constellation of sites across European cities where multiple systems – transit, logistics, data and energy – suggest new entanglements and joint design potentials. Our research will look at deeper structural and spatial shifts behind parallel processes: the decentralisation of transport and communication infrastructures alongside the centralisation of data and logistical hubs; the decline of traditional typologies with the proliferation of new cultural depots, commercial terminals and productive enclaves; and the emergence of autonomous self-managing systems that shift the logic of human presence from function to meaning. Learning from pragmatic and speculative practices, we will construct divergent urban futures that respond to present-day conditions.

To balance our urban concepts and scenarios with more detailed design models and prototypes, we will adopt flexible design methods. While maintaining methodological continuity, we will shift between dissimilar approaches, from systemic and cybernetic to diagrammatic thinking; from typological structures to spatial infrastructures; and from social ecologies to technical hyper-objects. The resulting graphic outputs will be diverse – including hybridised maps, diagrams, drawings and images – yet they will coexist within a single conceptual framework. Cutting across contexts and scales of thinking, our projects will expand ideas of consistency as a mode of engaging with urban infrastructures and their fallouts without abandoning architectural imagination, judgement or intelligence.

Content

- Research into contemporary infrastructural constellations across European cities, with focus on transit, logistics, data, and energy systems; case-studies of recent "mega-projects" for stations, terminals, depots, data-centres, and other hubs (with attention to flows of people, matter, and information).
- Research-design exercises based on experimental and speculative projects that address infrastructures across generations of architects, leading to critical "variations" and extensions.

Special collaborative workshop and design charrette on infrastructures of the future (during Climate Week) – testing extreme scenarios of decentralisation, automation, and self-managing systems in view of climate and technological challenges.
- Formulation of a research thesis on the future infrastructural space and an individual design brief that addresses both urban and disciplinary questions; testing of speculative projects in selected European contexts, indirectly tied to actual sites but directly informed by contemporary urgencies.
- Development of projects within flexible diagrammatic 'design frameworks,' drawing from systemic, typological, cybernetic, and ecological approaches.
- Introduction to advanced design methods and processes (including historical precedents, qualitative urban analysis, typological and diagrammatic methodologies, and innovative drawing and imaging tools).
- Experimentation with hybrid visual media to reveal conceptual and technical moments of the project, in line with the unit's emphasis on 'consistency' as a mode of integrating diverse methods and outputs.

Outputs

- Ability to link research and design, using urban and disciplinary contexts to frame polemical and experimental projects.
- Awareness of historical precedents and contemporary infrastructural shifts, building a collective knowledge archive.
- Capacity to develop projects that operate coherently across multiple scales, from urban scenarios to detailed design prototypes.
- Ability to balance theoretical ideas with practical experiments, structuring complex projects through clear frameworks, that include long-term strategies as well as specific architectural interventions.
- Delivery of consistent final outputs – hybrid drawings, diagrams, maps, models, and catalogues of prototypes – supported by concise texts.
- Preparation of final publications ("Project Books") that synthesise research, hypotheses, design experiments, and visual outputs.

TITLE	DIPLOMA DESIGN UNIT 7: FLUID TERRITORIES: ON PROPERTY AND LAZINESS		
Level	FHEQ Level 7	Status	Choose 1 of 19 units
Unit Tutors	Hamed Khosravi, Georgia Hablützel, Platon Issaias	Terms	1, 2, 3
Learning Methods	Lectures Seminars Tutorials Juries Field trips Self-directed learning	Credits	70 (Fourth Year) 70 (Fifth Year)
		Workload	700 hours study, inclusive of teaching contact: 360 hours studio/340 hours self-directed study

Synopsis

In his 1921 essay ‘Laziness: The Real Truth of Humankind’, Russian-Ukrainian artist Kazimir Malevich wrote: ‘Work is an instrument to reach the truth, but laziness is the real truth of mankind’. He suggested that if the capitalist system promotes the right and freedom to work, its counter-project is the right to be lazy. Laziness, or lazy action, defies the notion of property, breaking free from cycles of production, possession and exchange. It cracks open the inherent paradox of space as both a resource and commodity, instead inhabiting it as a process. Laziness distorts linear time and thus dismantles the scientific regime of labour management, efficiency and the aestheticisation of property. It destabilises space as a secure asset while rendering it a continuous process of making and unmaking. From wastelands and exhausted landscapes to dormant infrastructure and protected buildings, these inoperative spaces suggest modes of resistance that interrupt exploitative processes through unproductive performance, slowness and, ultimately, a withdrawal from capitalist value systems. Such a pause creates openings in which to envision new forms of political organisation and spatial imagination.

This unit seeks to reimagine and redefine laziness in order to challenge principles of private property, which often remain overlooked in contemporary discussions around architecture and spatial production. We resist forms of abstraction – legal, conceptual and aesthetic – that tend to commodify land and alienate its subjects, turning spaces into assets and disintegrating communities through processes of individualisation. In so doing, our projects reveal how jurisdiction, representation and indignity can serve as productive forces in imagining new spatial relationships that evade exploitation and commodification. Architecture in this context can be seen as a device that mediates power relations, redistributes rights, negotiates forms of belonging, choreographs rituals, collectivises use and establishes forms of care and co-operation. In DIP7, we investigate architectural propositions that react to these spatio-juridical conditions marked by property regimes which perform on multiple scales. We create frames that capture, forces that trigger, lines that appropriate and lenses that make visible the conflicts between space, rights and subjects.

Content

- Collective and individual research on the territorial scale, incorporating historical analyses, spatial configuration, environmental and climate impacts, social and political dynamics, spaces of flows and production.
- Architectural precedents studies: documentation, reconstruction, and analyses of spatial elements, buildings, edifices, and infrastructure that embody the conflicts between tectonics, forms of living, socio-political forces, and environmental factors.
- Formulating research questions, addressing problem statements in regard to the targeted territory, its spatial configuration, embedded ecologies, and subjects.

- Methods of representation of a complex and dynamic system in a territorial, urban, and architectural scales, through drawings and model making.
- Formulating a design brief; multi-scalar, contextual, and projective.
- Research-by-design proposal for testing alternative spatial tectonics, urban forms, and architectural types in relation to the articulated statement and the research questions.
- Elaboration of the design proposal into multiple scales, Micro to Macro.
- Employing costume-made modes of representation for the project.

Outputs

- Knowledge and understanding of the complex territories, and their embedded social, political, and economic systems.
- Historical and theoretical knowledge of the territory, forms of settlements, and cities in relation to target subjects.
- Understanding, modelling, and representing spatial characteristics of dynamic systems.
- Critical understanding of the project in multiple scales, from interior, building, city, to territory.
- Skills in architectural design satisfying aesthetic, programmatic, and technical requirements of a proposal.
- Development of design brief and design process in regard to historical and theoretical studies, art, human sciences, as well as socio-political, environmental, and cultural aspects.
- Drafting well-developed drawings and models that encompass the idea of the project in multiple scales.

TITLE	DIPLOMA DESIGN UNIT 8: TRANSIENCE		
Level	FHEQ Level 7	Status	Choose 1 of 19 units
Unit Tutors	Nuria Alvarez Lombardero, Francisco González de Canales	Terms	1, 2, 3
Learning Methods	Lectures Seminars Tutorials Juries Field trips Self-directed learning	Credits	70 (Fourth Year) 70 (Fifth Year)
		Workload	700 hours study, inclusive of teaching contact: 360 hours studio/340 hours self-directed study

Synopsis

Situated at the intersection of three continents, the Mediterranean region has witnessed extreme human mobility in recent decades. Large masses of the population are constantly in flux, seeking new job opportunities, resettling after natural disasters, escaping from conflicts, retiring or looking for better climatic conditions. These forms of displacement demand a redefinition of home as a transient condition that still maintains a sense of being settled.

DIP8 will address these challenges by imagining new spatial frameworks for temporary inhabitation that remain rooted within the ‘host’ city. We will investigate how the existing obsolete building stock in Mediterranean cities can act as a permanent physical environment holding these temporary forms of living. The unit explores the ambivalent relationship between mobility and immobility by rethinking adaptive reuse not only as a spatial and material reorganisation, but also as a collective endeavour, where collaborative processes and joint participation can reconcile difference. We will create spaces to collectively engage with the city through practices of mutual care and repair.

Rethinking collective living requires reimagining the limits of familial care to encompass a more expansive model of kinship, reclaiming forms of communal life. We will explore design solutions for spaces where everyday activities become shared practices – be they sleeping, eating, working, recreation, hygiene or cooking – and for different forms of interconnectedness in transitional spaces, such as entry halls, corridors, passages, courtyards and gardens. Students will use these design elements to prompt a process of transforming an existing obsolete building, evaluating environmental and social impact at different scales. Our projects will focus on sustainable materials, environmental traditions, local craftsmanship and passive strategies tailored to specific Mediterranean climatic conditions.

Content

- An investigation of a specific site chosen within a large Mediterranean city through readings, maps, photographs, and city fragments where to insert the architectural proposal.
- Research the mechanisms that enabled housing production in the selected context.
- Research on housing and different local ways of living involving a certain knowledge of the selected context's political, socio-cultural, and economic aspects that will inform the design brief.
- An analysis of the morphological and typological characteristics of an unused, abandoned, or unfinished building to test new housing types and structures for emerging domestic cultures.
- Analysis of some historical and contemporary case studies of collective living through which the student will critically assess the architecture of housing and its possibility to generate social dynamics relationships, networks of support and care.

- Development of a thesis based on an individual position that draws from key readings, seminars, and precedents and provides a framework for the design.
- Design one or a series of architectural interventions to be inserted into the selected building and express them through drawings, models, visual renderings, and photomontages.
- Studies through drawings to assess the relationship between users and housing spaces within the proposal and its impact on the city.
- Research local material possibilities and construction methods to define sustainable and affordable housing construction that will reduce carbon emissions and minimize the environmental impact in each context.
- Explorations of the spatial organization of the design proposal through model-making at various scales using different materials.

Outputs

- Ability to formulate an individual critical argument on a particular question linked to architecture with a review of related literature and site research to elaborate a critical framework for a design project.
- Awareness of collective housing buildings typologies and the spatial and ideas behind their design.
- Knowledge and understanding of the chosen context and its economic, social, and political dynamics.
- Design of an architectural project that shows comprehension of the relationship between structure, spatial organization, use of the building, and its impact in the large context of the city.
- Understanding the interrelationship between the different outcomes of design decisions at different scales - city, building, and human - for a single or series of architectural interventions.
- Explanation of a design proposal for one or a series of architectural interventions at different scales using a well-crafted set of drawings and models that touch on all relevant scales.
- Integration of appropriate technical, environmental, and material studies within the building design.

TITLE	DIPLOMA DESIGN UNIT 9: UNIVERSAL FREE HOUSING: PARA-SITE		
Level	FHEQ Level 7	Status	Choose 1 of 19 units
Unit Tutors	Taneli Mansikkamäki, Calvin Po	Terms	1, 2, 3
Learning Methods	Lectures Seminars Tutorials Juries Field trips Self-directed learning	Credits	70 (Fourth Year) 70 (Fifth Year)
		Workload	700 hours study, inclusive of teaching contact: 360 hours studio/340 hours self-directed study

Synopsis

What if housing is seen as an extension of our shared infrastructure rather than a commodity? And what if this is not just a utopian dream, but an ecological and social necessity?

Infrastructure is an engine of public value, which also benefits the private. Housing is almost never viable without access to energy, water, waste, education, healthcare, community, greenery, culture and good governance. This year, we explore two critical shifts. Instead of depending on these infrastructural networks, can housing become their integral part? And instead of state-directed welfare, could this infrastructur-ing be a duty for the public at large – to imagine, to create and to care for? We ask what implications this will have for urbanism: can it continue to amplify the network effect and desirability of cities, while overcoming our crisis of affordability?

Over the decades, governments have contrived an ever-growing mass of frameworks, guidance and strategies to appraise the value of infrastructure. Yet these understandings of ‘value for money’ inevitably create metrics which distort and misdirect investment with systemic consequences, and are increasingly contested by those with experiences which fall outside the gaze of the bureaucrat. By investigating para-sites, we look for opportunities beside and alongside the site, where the value created by existing infrastructure – whether physical, social or ecological – is being underused or misdefined, and can be rewired. Drawing on economic concepts of non-rivalry and non-excludability, we will design physical structures integrated with strategies that act as value capture devices.

DIP9 is not a bubble for academic speculation, but a platform to incubate live projects. We are looking for members who truly believe in architecture. Individuals who, in the face of contradictory forces, have the courage to propose radical solutions at scales that would rebalance our relationships with property, land and resources. Individuals who believe that by reshaping our built environment and the systems around it, we can also shape our political imagination of the possible.

Content

- Research into housing as public infrastructure, examining its entanglement with energy, ecology, governance, finance, and social systems.
- Analysis of “para-sites” — overlooked or underused spatial, social, and infrastructural conditions — as potential catalysts for housing strategies.
- Study of global and European case studies, including unit trips to Berlin, Vienna, and Zurich, focusing on housing typologies, accessibility, and civic infrastructure.

- Systems-based exploration of ownership, policy, regulation, and property structures, and their impact on housing provision.
- Strategic engagement with climate change and environmental sustainability, including carbon-neutral and regenerative construction approaches.
- Integration of quantitative (GIS, data mapping, statistics) and qualitative (ethnographic, narrative, observational) research methods.
- Iterative design processes that move between precedent analysis, material and tectonic investigations, and systemic propositions.
- Seminar series and workshops on topics such as value capture, aesthetics of construction, property theory, and infrastructural justice.
- Writing and development of a critical thesis and architectural brief addressing the systemic and spatial dimensions of universal free housing.

Outputs

- A clearly defined personal design-research position on housing as a shared right rather than a commodity.
- Essays, theses, and briefs that articulate systemic critiques and translate them into architectural and urban design propositions.
- Detailed site analyses, data visualisations, and system maps connecting design decisions to economic, political, and ecological forces.
- Architectural drawings and “visual contracts” that represent not only the proposed housing model but also its embedded governance, ownership, and social relations.
- Catalogues and analyses of historical and contemporary housing typologies and infrastructural precedents.
- Iterative design projects developed across scales (from material assemblies to urban frameworks), demonstrating technical and spatial sophistication.
- Visualisations — including drawings, models, renderings, and animations — as tools of ideation, development, and communication.
- A final architectural proposal that integrates material, spatial, systemic, and environmental strategies, offering a framework for alternative housing futures.

TITLE	DIPLOMA DESIGN UNIT 10: TRANSFORMING TRANSFORMATIONS		
Level	FHEQ Level 7	Status	Choose 1 of 19 units
Unit Tutors	Larissa Begault, Carlos Villanueva Brandt	Terms	1, 2, 3
Learning Methods	Lectures Seminars Tutorials Juries Field trips Self-directed learning	Credits	70 (Fourth Year) 70 (Fifth Year)
		Workload	700 hours study, inclusive of teaching contact: 360 hours studio/340 hours self-directed study

Synopsis

We will be working with three forms of transformation: an interactive construct, a speculative film and an architectural project that overlaps and influences the space of the city.

Architecture will play a fundamental role in London's future transformations; it will shape how people interact with and activate space. Intersecting with policy and social systems, transformations can be physical, social, economic, political, cultural and technological. Architectural transformations need to be equitable and adaptable to reflect the city's diversity and resilience.

London's architectural landscape is a mirror of political change; political ideologies are etched into its fabric. The Labour Party's political slogan 'Change 'is catchy and rhetorical, but how does it relate to the production of space? The relationship between politics and architecture is deeply intertwined: architecture is a reflection of power, ideology, identity and governance.

Architecture can serve as a site of political change. In its current transformations, homogenised, quantified space is a tool for profit, surveillance and control; it looks objective, but hides its ideological and political content. The notion of unlocking public value in city-making is more important than ever. With ongoing privatisation, a focus should be put on public assets, their roles and opportunities as spaces that can be reimagined and repurposed.

We will transform a recent and ongoing transformation in London. Using a construct (a multi-layered digital model), we will identify and select the salient variables, spatial and territorial, that can be changed and tweaked. Acting as a thesis, a film will speculatively edit architectural and city spaces. The construct's variables and the film's thesis will then be used to generate a drawn and animated architectural proposal. At the city scale, the final construct will contextualise the architectural proposal and explore its reciprocal relationship with the city.

Can space embrace difference, multiplicity, lived experience and use-value over exchange-value?

Content

- In an initial firsthand immersion into the city, we will use an interactive construct, texts, notations, situations and videos to unravel and document the intricate nature of the city's space. This year we will apply a process of 'editing' to speculate on potential changes to the city and a process of 'constructing' to propose spatial transformations.
- The use of 'situations' observed and proposed, will allow us to isolate and work with contextual social conditions and with the way people interact with the city.

- In ‘constructing’, we will transform a part of the city. A spatial proposal will bring together and adjust the layers of complex relationships that interact reciprocally within the city.
- At the architectural scale, we will develop innovative proposals that transcend functionality to prioritise social relationships and cultural diversity.
- In considering detailed design, production and construction, we will experiment with research ideas that range from geometry to materials, from structural principles to cladding patterns, from computational fabrication to methods of assembly and from the environmental to the sustainable. This year there will be an emphasis on environmental factors and the health and safety of users. The technical thesis, ETS 5, will form an integral part of the spatial proposal and will aim to develop a selection of the design ideas in detail.
- At the urban scale, we will reassess the city’s mechanisms of transformation. We will explore how people use and identify with space and propose transformations that encourage engagement. Oscillating between the political and the social, we will generate new strategies that will aim to influence existing initiatives and policies.
- We will visit specific buildings and current urban initiatives in London. A potential unit trip to Rome is being considered.

Outputs

- Knowledge and understanding of how themes such as conflict, exchange, fiction, groups and structures make up the reality of the city’s space.
- Knowledge, understanding and use of the relationship that exists between physical structures and social situations.
- Experimentation with the use of ‘situations’ as a form of spatial intervention and reassessment of Diploma 10’s concept of ‘Direct Urbanism’.
- Experimentation with composite methods of representation that include digital constructs, working drawings, animations, primary evidence, texts, notations, models and videos. These will be compiled into propositional books and films.
- Development of spatial proposals that incorporates formal, social, cultural, economic and political factors to blur the distinction that separates the space delineated by architecture from that of the city.
- Development of strategies for creating interactive relationships between a spatial proposal and its urban conditions.
- Reassessment of the role played by politics in city-making and development of the mechanisms required to procure and support the proposed spatial proposals and strategies.

TITLE	DIPLOMA DESIGN UNIT 11: UNEARTHING FUTURES		
Level	FHEQ Level 7	Status	Choose 1 of 19 units
Unit Tutors	Shin Egashira	Terms	1, 2, 3
Learning Methods	Lectures Seminars Tutorials Juries Field trips Self-directed learning	Credits	70 (Fourth Year) 70 (Fifth Year)
		Workload	700 hours study, inclusive of teaching contact: 360 hours studio/340 hours self-directed study

Synopsis

Is the colour of the future blue?

When we picture the past, it often appears black and white, or faded like old photographs. Yet the world has always been full of colour. So why do images of the future so often look washed in blue? This year, we will question this blueness.

DIP11 is preoccupied with time. Our work is situated within a practice of ‘reverse archaeology’, studying the present as though uncovering hidden layers. We imagine the future as fragments already embedded in the now: buried stories and forms that are not one colour or shape. Our non-linear journeys will explore these shades, scales and ways of living, asking how we might recognise traces of the future in the contemporary city.

We will search for knowledge not yet linked to any familiar context. What parts of London hold undiscovered insights? How might surfaces and spaces become fragile evidence in a future shaped by shifting cultures and climates? As time drifts into amnesia and narratives dissolve, how do we record what we can no longer easily see?

Our study will begin with a catalogue of unfindable and de-classified artefacts, failed patents, heritage de-listings and speculative objects that test how we notice the present. A second catalogue will gather imagined objects: forms awaiting the right context to be activated by our capacity to sense, touch and respond beyond the visual. We will fabricate them across scales – hand, body, building – and through experiments in collage, bricolage and narrative-building.

The design brief may be a short story, fable, semi-fictional speculative documentary or parafictional screenplay. We will aim to explore how narrative and physical models together might serve as evidence of time and as instruments for imagining unseen futures.

This is an epistemology of the city as a way of knowing its architecture; a study of how we come to know and believe what the city is, and how the city – both real and imagined – continually reshapes our understanding of what architecture might become.

Content

Theme & Approach:

- Reverse Archaeology: studying the present as if excavating the future.
- London as palimpsest: overlooked textures, seams, and fragments as evidence.

- Cities assembled through fragments, narratives, and speculative connections.
- Methods drawn from anthropology, film, and para-fiction alongside architecture.

Projects & Fieldwork:

- Storytelling and Field Research: Reading London as a palimpsest and narrative archive, students will assemble personal collections of fragments - drawings, maps, scripts, and field notes - that trace overlooked layers of the city. This process is supported by seminars with Wajiro Kon and Genpei Akasegawa, Patrick Keiller, Dunne & Raby, Superflux, Panamarenko, and O. & A. Florensky, whose practices offer methods of noticing, drifting, and speculation. Alongside these, workshops in London field sampling, scanning, and narrative writing will provide tools for observing and recording the city as a living archive of possible futures.
- Fabricating Unfindable Objects of Meta-London: Students will compile catalogues of unknown artefacts - failed patents, de-listed heritage, and speculative prototypes - alongside imagined objects conceived as para-fictional beings that shift across scales. At Hooke Park, these fragments take form as furniture and objects that exist between eras, blending scavenged remnants with craft traditions to produce speculative materialities. The work is framed by seminars with Walid Raad, Mark Dion, Mary Miss, and Krzysztof Wodiczko, and developed further through a hands-on making workshop at Hooke.
- Climate Micro Readings of the City: Each student will undertake a one-square-metre close study of London, treating a fragment of the city as a microcosm through which larger histories and futures can be read. These super-surveys of cracks, residues, and climatic imprints become speculative archives, revealing how overlooked details and material traces register memory, transformation, and possibility.
- Meta City → Para-Fictional City: Moving from Collage City to the idea of the Para-Fictional City, students will explore London as a layered, ambiguous, and disrupted landscape. Through collage and brochure-making, bricolage, and the re-writing of maps and archives, the city is reimagined as a place of speculative continuities and unresolved narratives. This work is grounded by a seminar with David Grahame Shane, examining how urban fragments accumulate, overlap, and transform into new forms of city-making.
- Technical & Material Studies: Technologies of attunement will be used to sense the invisible layers of the city, expanding perception across scales and materials. Practices of urban surgery, reverse engineering, repair, and reuse will serve as speculative design methods, uncovering the poetics of residue, decay, and renewal. These explorations will be developed further through a workshop on Material Intelligence at Grymsdyke Farm, where analogue and digital techniques are combined to reveal how materials themselves act as archives of memory and change.
- Creative Writing as Design Brief: Students will develop short stories, speculative documentaries, and para-fictional screenplays, treating architecture as narrative, script, and spatial storytelling. Writing becomes a design brief in its own right, shaping projects that blur fact and fiction while situating fragments of the city within imagined futures. A dedicated workshop on writing as design brief will support this process, allowing texts and models to unfold together as parallel forms of architectural speculation.

Methodology:

- Tactile and temporal: making, drawing, writing, re-making.
- Subtractive methods: revealing traces, residues, and absences.
- Relational architecture: rooms as cities, cities as rooms.
- Blending fact and fiction to expand architecture’s epistemology.

Outputs

- Catalogue 1: Archive of overlooked and de-classified artefacts from London.
- Catalogue 2: Assemblage of imagined, para-fictional objects awaiting context.
- Fieldwork Archive: Drawings, maps, scripts, surveys, and collected fragments.
- Fabricated Artefacts: Hand, body, and building-scale speculative objects made through bricolage and workshop fabrication.
- Narrative Proposals: Short stories, speculative documentaries, para-fictional scripts.
- Architectural Experiments: Models, installations, interiors acting as time-evidence, urban speculation.
- Critical Framework: Epistemology of the city as cultural memory, speculation, and imaginative method for architectural practice.

TITLE	DIPLOMA DESIGN UNIT 12: HAUNTINGS AND AUGURIES: EXPLORING FUTURE ARCHITECTURES THROUGH CULTURAL TECHNOLOGIES		
Level	FHEQ Level 7	Status	Choose 1 of 19 units
Unit Tutors	Inigo Minns, Pol Esteve Castilló	Terms	1, 2, 3
Learning Methods	Lectures Seminars Tutorials Juries Field trips Self-directed learning	Credits	70 (Fourth Year) 70 (Fifth Year)
		Workload	700 hours study, inclusive of teaching contact: 360 hours studio/340 hours self-directed study

Synopsis

‘The past and the future interact to haunt the present.’
– José Esteban Muñoz, *Cruising Utopia*

No space is without its ghosts.

Haunted by echoes of the past and auguries or visions of the future, every place we inhabit is layered with memory, desire, conflict and power. These ghosts – traces of past events and premonitions of future possibilities – haunt our architectures, technologies and cultures. To imagine how we might live together, we must attune ourselves to these weak signals and ask whether to resist or embrace them in pursuit of more nuanced architectural futures.

DIP12 will explore these spectral traces through the diverse technologies they produce. From storytelling as a medium of transmission to pink as a coding of gender; from the map as a tool of territorial control to Starlink as a weaponised infrastructure, we will interrogate how these things shape the world and reveal its ghosts. These enchanted objects offer clues to the systems they serve and the spaces they create.

We will investigate these technologies to imagine new architectures and the broader ecosystems they inhabit. Starting from real sites of social or ecological conflict, we will develop speculative interventions through film and evocative drawings. These proposals will be tested at 1:1 scale through material artefacts that explore their spatial and political potential in real life.

Ultimately, DIP12 is interested in developing our practice. To do this we will engage with experts across disciplines and expand our skills in design, fabrication, materials and media. We see the political and aesthetic power of both architecture and how we produce it. We will operate as architect-tellers, using narrative and material experimentation to propose new modes of planetary habitation. We will ask: How do we want to work as architects? What is our craft? And what forms of architectural expression might bring about meaningful change?

The year will culminate in a design proposal that builds architectures of hope, shaped not only by shelter but also by forgotten stories, imagined communities, trans-species sensitivity, pleasurable resistance and, ultimately, love.

Content

- Historical and contextual research relating to World Building exercises.
- Research into relevant case studies from the worlds of architecture, film, fine art and anthropology that explore objects, materials, systems and how they can inform spatial design and behavioural change.
- Development of students' own thesis relating to how, by looking at contexts in conflict that signal a change in value systems, they can construct a new proposed system, temporal condition, spatial context, architectural language and long-term legacy to change how we see and organise the world around us.
- Investigation and choice of a specific site that relates to an individual student's thesis. Spatial, political and historical context will be considered in the development of a proposed new program for the site.
- Design of a larger contextualised, or world building strategy that works across several scales and is focused on bringing about locally specific change to the existing conditions with potential wider impact.
- Development of this strategy to chart and design the project's relationship to time and the connections between the different elements of the project as means of strategic thinking.
- Design and manifestation of an action/1:1 test that is used to question the assumptions of the project for a near future scenario, test the technical thesis and also explore alternative means of architectural practice.
- Development of a student's own practice processes and outputs in consultation with tutors.
- Creating a body of work and material that expresses the issues discussed through the means of architectural drawings, models, visualisations, performance and films.

Outputs

- Knowledge and understanding of the social, technological, economic, environmental and political context in which the work is being made with a supporting theoretical argument.
- Comprehensive synthesis of all research materials within the broader thesis, narrative and portfolio material showing a critical engagement with a personal position.
- Design of a disruptive action/1:1 intervention that tests or disrupts how space is used and inhabited and demonstrates a critical position on the invisible forces that determine spatial behaviours as a way to realise a part of the project and test it with a real audience embedded in their chosen context.
- Design of an architectural proposal that shows a suitable grasp of the technical and systematic production of a project.
- Development of an individual practice methodology including modes of production, alternative outputs and media thinking critically about how to tackle social and environmental issues relevant to the contexts and conflicts you operate within.
- Development of unique graphic language, media type and portfolio that demonstrates an architectural project as described through your personal position.

TITLE	DIPLOMA DESIGN UNIT 13: IN USE		
Level	FHEQ Level 7	Status	Choose 1 of 19 units
Unit Tutors	Elena Palacios Carral, Lola Lozano Lara, Jon Lopez	Terms	1, 2, 3
Learning Methods	Lectures Seminars Tutorials Juries Field trips Self-directed learning	Credits	70 (Fourth Year) 70 (Fifth Year)
		Workload	700 hours study, inclusive of teaching contact: 360 hours studio/340 hours self-directed study

Synopsis

A plot of land can exist without an assigned use or classification, but a building rarely escapes one. Does architecture carry use? Might it even be shaped by it?

In the UK, the use class system abstracts the way land is developed into policy, enforcing a relationship between use and form. While it does not dictate a specific building, it nonetheless anticipates one, compelling life into legal categories: to live, to work, to trade and so on. The conflicts inherent in proximity to other things are often neutralised by regulation and standardisation, but use – and the structures that support it – forms over time, created and undone through daily practice. What then can design do for the messiness, negotiations and hybridity of everyday life?

This year, DIP13 continues its investigation into the measured, often invisible rules that shape architecture – and the ways in which we use, misuse or subvert them. We return to the idea of thickness as a physical register of political intention. Walls, envelopes, boundaries, paths and thermal breaks are understood not only as technical elements, but as tangible spaces of negotiation, mediating proximities, exclusions and permissions that only exist as part of buildings.

In that spirit, our focus is on buildings, be they old, existing, adapted or new. From houses to halls, and from farms to factories, we will register through drawing and physical modelling the lived negotiations and frictions that have transformed spaces over time. Through an investigation into physical thickness and the pragmatic and imaginative potential of the architectural detail, we acknowledge the values that material assemblies hold, not only in construction, but also in culture, regulation and the politics of use. We will work at the scale of walls, rooms and immediate surroundings, but in doing so, we will bring forward proposals that consider the regional, global and planetary. We ask what it means to build otherwise; to work within systems while resisting their limits.

Our testing ground is the banal yet labyrinthine built environment of the UK, where building types and their uses have been exceptionalised, genericised or hollowed out. As more buildings are expected to accommodate any use, at any time, classification becomes less a tool of definition than the enactment of control. What then is the value of use or building typology when everything must be multipurpose? What might even become of architecture?

Our projects will propose bold, intentional architectures that confront these entanglements as a reflection of tangible possibility, material resistance and critical engagement with the systems we build within.

Content

- Through the analysis of a UK building - or a specific building component - students will develop their own brief. A first-term design proposal will set the direction for the academic year.
- Case studies will focus on the observation of ‘as found’ architecture, analysing buildings in their physical and political contexts as the foundation of each student’s brief.
- Central to this study is the definition of thickness: distances, materials, construction and assembly details, understood both as physical dimensions and as directly connected to the buildings use. Examining thickness allows students to reveal how material and political conditions intertwine at site, territorial, and policy scales.
- Building typology and use will be unpacked through analysis of form, practices, and politics - showing how architecture is shaped by economy, materials, and planning policy. Policy is considered not only as a tool for categorising land use, but also as a mechanism that regulates ways of living, compelling life into legal categories: to live, to work, to trade, and so on.
- Design proposals must engage directly with the observed conditions, responding critically to the building’s existing state. Projects will make intentional interventions - subverting, reverting, disrupting, or continuing a type’s trajectory - while questioning its relevance in today’s political and material resource context.
- Each student will build their proposal through rigorous drawn and written observation and analysis. Observation ‘as found’ is treated as a critical part of the design process, forming the basis of research questions and the self-defined brief.
- The year will include experiments and actions of repair and transformation applied to existing buildings, infrastructures, or fragments of the UK built environment, alongside an attitude of ‘future proofing’ the things designed.
- A series of workshops and talks on drawing and making will help students establish an informed position on the representational, transformative, and projective dimensions of the artefacts they produce.

Outputs

- The ability to formulate a self-defined brief through observation, analysis, and theoretical enquiry, cultivating a research-by-design approach.
- Establish a clear architectural position that questions the role of architecture and the architect within contemporary contexts.
- Critically engage with site conditions - territory, artefacts, and built/unbuilt elements - examining how groups of people interact with materials, politics, and culture.
- The skill to use representation (drawing, modelmaking, imaging) as tools of research, experimentation, and communication, with an awareness of their historical and disciplinary relevance.
- The ability to synthesise written, drawn, and modelled observations into a coherent design thesis that defines both research questions and design intent.
- Interpret the interplay of material, social, and political forces shaping buildings, and to address how planning policy impacts form and lived practices.
- The ability to design with attention to multiple scales - from the detail of construction to the territorial or planetary - recognising how precise interventions can have wider cultural, environmental, and systemic effects.
- Develop adaptable design strategies that remain responsive to specific locations and uses, while suggesting broader applications across building types or conditions.
- Integrate theoretical enquiry with practical techniques of survey, drawing, and modelmaking, balancing critical analysis with design experimentation.
- Cultivate an independent and mature design process, capable of positioning one’s work critically and imaginatively within architectural discourse.

TITLE	DIPLOMA DESIGN UNIT 14: EARTH MACHINES		
Level	FHEQ Level 7	Status	Choose 1 of 19 units
Unit Tutors	Nicholas Lobo Brennan, Astrid Smitham	Terms	1, 2, 3
Learning Methods	Lectures Seminars Tutorials Juries Field trips Self-directed learning	Credits	70 (Fourth Year) 70 (Fifth Year)
		Workload	700 hours study, inclusive of teaching contact: 360 hours studio/340 hours self-directed study

Synopsis

Human structures are not just within the world but in a continuous state of action on it. They are inherently Earth-producing machines: terraforming, redistributing and reconfiguring matter over time. Recognising this state of action means there is the potential – and obligation – to reorientate them towards collaboration with other forms of agency and life: plants and oxidation, fungi and soil, animals and pollination. This year, we will consider architecture as a state of action.

In few places is this state of action more visible than the city edge. Urban growth has been unparalleled over the past century, taking place through processes that require the destruction of forests and other habitats posing as obstacles to its unbounded form. Our site will be the borders between city and habitat – spaces with the potential to be two or more things at once, overlapping human development with an intensified nature as a prerequisite for any future.

We live inside the inextricably linked emergencies of climate change, biosphere loss and social isolation. In response, we need new transformative structures: new social economies, new architectures, new earth machines. We will work in the overlap and interactions between material, environmental and social realms to create architecture that layers human and natural systems, yet is unambiguously an act of human culture. We will design buildings that create new actions, both subtle and explicit, capable of enabling stronger social and collective structures; that use construction techniques which hybridise ancient material processes and new responsive technologies; and that understand local environmental potential as both resource and limit.

We will use large-scale physical and digital modelling methods, where the design and construction of experimental architectures will be the primary vessel for developing and testing ideas, and where design is as much about discovery as it is invention.

Content

- Develop an individual thesis that addresses urgent themes locally with Earth-wide resonances. The thesis will be developed and realised through architectural ideas and methodologies.
- Methodology based weekly meetings, each week bringing developed design drawings and images as research.
- Create a continuously updated set of texts as a design tool.
- Investigation through design, material testing and large-scale model making, into both ancient construction processes and contemporary technologies to develop hybrid construction strategies.
- Spatial and material precedent studies and design exercises, examining the concept of architecture as earth shaping machine impacting environment, ecology and social structures.

- Collective and individual investigation of city conditions, as spaces with potential to serve multiple agencies simultaneously.
- Individual and collective site visits.
- Critical examination through design of the linked emergencies of climate change, biosphere loss, and social isolation and how human structures can respond to these crises through new experimental architectural typologies.
- Development of highly sophisticated architectural proposals, rigorously designed in relation to material, construction, environment, adaptability and collective life.

Outputs

- A thesis project on urgent themes that is centred around a highly inventive architecture project.
- Critical understanding of the linked environmental, social, and economic implications of human made structures.
- Knowledge of construction processes, demonstrated through development of experimental construction strategies, and large-scale models and 1:20 drawings as vessels for material and technological research.
- Knowledge of and cataloguing of historical precedents, lexicon definitions, and site conditions.
- Design skills and strategies in developing sophisticated architectures that can respond to highly complex conditions.
- Development of refined images as essential tool for conveying ideas, analysis and spatial qualities.
- Final expression and creative process of an architectural project demonstrated through models, drawings, images and texts that push the boundaries of contemporary architectural production.
- Body of work compiled as clear and well-structured portfolio.

TITLE	DIPLOMA DESIGN UNIT 15: ANOTHER MEDIEVAL		
Level	FHEQ Level 7	Status	Choose 1 of 19 units
Unit Tutors	Lawrence Barth, Lucy Styles	Terms	1, 2, 3
Learning Methods	Lectures Seminars Tutorials Juries Field trips Self-directed learning	Credits	70 (Fourth Year) 70 (Fifth Year)
		Workload	700 hours study, inclusive of teaching contact: 360 hours studio/340 hours self-directed study

Synopsis

DIP15 explores type, form and innovative ways of life in the UK countryside. Rejecting both current commercial schemes and modernist alternatives, we develop housing typologies with a sense of shared purpose. This year, we will look for value and inspiration in medieval forms, from the monastery to the farmstead, developing an understanding of the ways they shaped daily life. By exploring the architectural potential of accumulation, aggregation and displacement, we will generate new types of collective form that embrace collisions and are incremental in nature.

In Term 1, we will work through plan, diagram and physical model to generate ideas rooted in tectonics and the culture of collective life. Through a cumulative series of short, nested briefs, we will develop designs with their own scales, materials and structures. As we move from cell to territory through a conglomeration of spaces that daisy-chain, respond and adjust, we will trace the complex trajectory of the home from single hall to matrix to neighbourhood. Our compositions will be messy and contradictory, landed in sites that can harness multiple contrasting geographic or social conditions.

In Term 2, we will work in reverse. Moving from landscape and infrastructure to material building blocks, we will define the logic, patterns and construction techniques of our designs. Through iterative studies, we will distil the grammar of our architecture, explore exceptions and consider how a foreign object can alter its surroundings. The edges of our proposals will fray and connect, questioning the distinction between building and landscape. We will investigate the role of abstraction to clarify ideas and selectively obscure reality, as well as to develop archetypal forms and singular representation techniques. In Term 3, we will explore temporalities, supply chains and implementation strategies to identify a single point of change that challenges the existing, disrupts systems and transforms rural life.

Content

- An exploration of the home as delimitation, composition, threshold, and setting. What makes a home and how has this changed over time?
- Experimental and projective reasoning: the iteration of the plan and explorative design through model-making, storytelling, and animation.
- The accumulation of homes: from dwelling to assemblage, settlement, and landscape
- An exploration and understanding of diversity, variation and the deep plan.
- The economics of rural decline and rejuvenation: the importance of collective living and the role of the village within a regional system, from a social, economic and ecological perspective.
- An understanding of medieval spatial organization, construction and aesthetics, as well as an exploration of ways these can be reimagined and applied to contemporary life.

- A new environmental architecture and carbon consciousness, from materials, adaptive reuse and form to networks and mobility.

Outputs

- The design of a well-resolved architectural project for collective life in the countryside.
- Extraction and composition of architectural moments through strategic disposition of object, threshold, and landscape, and development of an architectural grammar.
- A complete and well-crafted set of drawings articulating a concept of dwelling in terms of experimental research, policy, spatial configuration, and building detail.
- A well-developed design argument pursued across multiple scales, from the individual home to the regional landscape.
- Demonstration of a critical and comparative perspective on dwelling and collective living.
- Statement of current cultural, economic and political dimensions of domestic space.
- An understanding of abstraction and demonstration of a graphic style reflecting the student’s chosen theme across a variety of media.

TITLE	DIPLOMA DESIGN UNIT 16: A HOUSE FULL OF HOT AIR		
Level	FHEQ Level 7	Status	Choose 1 of 19 units
Unit Tutors	Ryan Dillon, David Greene	Terms	1, 2, 3
Learning Methods	Lectures Seminars Tutorials Juries Field trips Self-directed learning	Credits	70 (Fourth Year) 70 (Fifth Year)
		Workload	700 hours study, inclusive of teaching contact: 360 hours studio/340 hours self-directed study

Synopsis

On Tuesday 11 June 1918, five mischievous, thrill-seeking women dressed in cotton twill jumpsuits, black leather button boots and floppy bonnets sipped tea while they gradually ascended high above the London skyline – a rebellious escape from the restrictive confines of their brick terraced houses below. Determined to experience more of the world beyond their domesticated lives, these industrious women took the wrenches out from their pockets, turned the necessary valves and filled the chamber below their feet first with water, then with gas, activating a large-scale Victorian infrastructural device and their ascent to the top of the Bromley-by-Bow gas holder. As Alice, Doris, Ethel, Hilda and Rose – workers of the Imperial Gas Light and Coke Company – drank their Earl Grey and peered through the wrought iron decorative Doric and Corinthian columns, they were struck by the expansive view. Unencumbered by the opaqueness of walls and enclosures, they gazed upon the world below, built upon industrialised colonial economies, discriminatory government systems and pattern-book homes. Uplifted by the voyage, the emboldened women stepped back onto the ground, joined their fellow Suffragettes and began dismantling conventional models of living by voting to change the world.

This year, will DIP16 unhouse the house?

As contemporary society hurtles along, engulfing AI-driven machines, digital fabrication systems and zero-carbon processes into its everyday fabric, the house has remained largely unchanged and static for centuries. We will read London through its infrastructural systems as a fertile space for new models of living and design a series of domestic devices that are shaped by the active and tangible impact of time in order to dismantle the typology of the house. DIP16 will speculate on house(s) for the here or there, now and again, near or far, and over and over, while we wander through dimensions of time – travelling together to _____ where?

Content

- Primary research into the concept of time, not only as an abstract concept, but also how it tangibly impacts architecture through material life-cycles, building lifespans and how we move through and interact with space.
- Interrogate the typology of the house, which is still based on outdated social structures, to envision new forms of living that are relevant and responsive to a contemporary society that is fluid and multiplicitous.
- The design of domestic devices at multiple scales for a variety of functions and acts that reconsider the house from the inside to the outside challenging the notion of enclosure, shelter and envelope.
- Connect the devices to systems of the house (air, water, communication, energy, etc) to external large-scale infrastructures to understand the impact that our daily lives have on the economic, political and environmental realms.

- The development of the project brief which includes the site, programme (house) and client, as well as declaring a time-based constraint and stating a theoretical position.
- Testing the brief through architectural proposition, working at multiple scales from the 1:1 prototype and material scales to that of the city to contextualise the house.
- Site visits to typological houses around the UK and Europe will take place as part of the further investigative research.

Outputs

- Term 1: A Detail and A Device – design and make a series of operative domestic details constructed from materials found in the house; draw 1:1 details of these tracing connections between material production supply chains and the infrastructures that connect to the house; and design of a domestic device.
- Term 2: An Infrastructure and an Unhouse – a singular focus on a system – technological, social, environmental, societal, etc – connected to the house will be investigated at the domestic, urban, rural or global scales; and the design and execution of three domestic devices that unhouse the house.
- Term 3: A Position as Practice – the method of presentation and how to communicate each student practice will be developed; and further development of the domestic devices will conclude the year.
    - Film, drawing and physical model-making are the three key mediums that are used for output within the unit.
    - Narrative is used to synthesise fact with fiction, to envision new worlds of living.
    - Writing is an essential tool for developing the project title, thesis and arriving at a position.
    - Declaring a position is key to the unit where we aim to pose questions rather than provide answers.
    - Defining and methodology of working that can inform a student’s future practice.

TITLE	DIPLOMA DESIGN UNIT 17: MARGINS: THE ARCHITECTURE OF MEDIATION		
Level	FHEQ Level 7	Status	Choose 1 of 19 units
Unit Tutors	Theo Sarantoglou Lalis, Dora Sweijd	Terms	1, 2, 3
Learning Methods	Lectures Seminars Tutorials Juries Field trips Self-directed learning	Credits	70 (Fourth Year) 70 (Fifth Year)
		Workload	700 hours study, inclusive of teaching contact: 360 hours studio/340 hours self-directed study

Synopsis

A hand reaches out and touches a wall. The wall is warm, dry, textured. Between morning and afternoon, a shadow appears and disappears. The body is not where we think it is. The building is not where it was meant to be. There is no more edge between inside and outside. There is no clear function, just a shift, a trace, a slight sense of the ghost of an industrial gesture passing through your skin. Architecture, like a second skin, adapts, resists, conceals, seduces.

DIP17's research focuses on two areas of interest: rethinking the politics of architectural design and production, and exploring how architecture engages with the corporeal at both individual and collective scales. This year, we will continue to problematise material production, examining how manufacturing relates to power structures, processes of knowledge production and questions of labour, considering its impact on society and the environment. We will approach design and construction as a cultural practice, an intricate entanglement of bodies, techniques and materials which are shaped by labour, economy and climate. As architects, we must expand our understanding of the ethical, sociopolitical and environmental implications inherent in the ways architecture is conceived and produced.

We will start the year by engaging in fieldwork on manufacturing sites, using drawing, photography, documentary and drone filmmaking to uncover key issues. We will explore peri-urban territories where stratified and fragmentary conditions coexist, tied to the perception of edges and transitory conditions. These investigations will form the basis for our thesis question, explored through the design of a public building situated in a sub-urban setting. The design process will involve intuitive experimentation through model-making, full-scale material testing and animation, combining analogue and digital media as a way to develop speculative architectural strategies based on a thorough understanding of the real.

Content

- Problematise the role of material extraction and manufacturing in architectural design and production.
- Demonstrate a critical understanding of the role of the architect, awareness of the implication of the sourcing of material products on the environmental/social footprint of the built environment.
- Inquire, interpret, curate, and synthesize focused research and precedent studies of historical and social contextual information in relation to the chosen subject.
- Experiment and develop a bespoke constructive system including its material and manufacturing approach. Demonstrate an understanding of its potential and limitations in terms its economic viability and scalability. Show an ambition to democratise non-standard construction and space making.
- Contextualize this constructive strategy through the design of an architectural proposal located in a peri-urban context. Define the notion of Margins.

- The demonstration of communication skills and consistency between the project thesis, its drawings, models, images and relevant research.

Outputs

- Evidence of critical and observant analysis of the historical, environmental and economic frameworks of the project with specific reference to the unit brief through historical research, documentary film and photography.
- The presentation of chosen architectural precedents, demonstrating a critical understanding and relevance for the building design.
- The development of an architectural proposal that mitigates the environmental impact of construction.
- The production of a body of work and material that addresses the issues discussed through the means of architectural drawings, models, visualisations/renderings and videos.
- Evidence of 3D design skills and intellectual ambition within the project; presentation of a cohesive argument showing the critical position taken with regards to the project design, strategy and construction methods.
- The drafting of a communication package that critically expresses and communicates the chosen subject in relation to the brief through the means of architectural drawings, physical models or animation, documentary photography and film.

TITLE	DIPLOMA DESIGN UNIT 19: ARCHITECTURES OF SCHISMOGENESIS: SYNCRETISM AS A METHOD		
Level	FHEQ Level 7	Status	Choose 1 of 19 units
Unit Tutors	Brendon Carlin, James Kwang Ho Chung	Terms	1, 2, 3
Learning Methods	Lectures Seminars Tutorials Juries Field trips Self-directed learning	Credits	70 (Fourth Year) 70 (Fifth Year)
		Workload	700 hours study, inclusive of teaching contact: 360 hours studio/340 hours self-directed study

Synopsis

This year in DIP19, we will deepen our anthropological and architectural explorations of emergent, syncretic types of practice and architecture. Syncretism can be understood as a method for nesting, blending, juxtaposing or hybridising radically divergent and often incommensurable architectures of ‘reality’. We will think with examples of schismogenesis – experiments in radical cultural divergence – and other ways of seeing, relating, knowing and building that operate from within and against dominant ‘typologies’ of infrastructure, architecture, law, property and ecology.

In Ireland, abstract water governance serves monopolistic agriculture, big data and AI, precipitating water contamination and scarcity in one of Europe’s wettest islands. Group water schemes are bypassing dominant infrastructure and property regimes to reclaim wells, dams and treatment systems as not only technical, but cultural, ecological, cosmological and political spaces. Sites like bogs and peatlands, once typologised as ‘Nature’, become hybrid terrains beyond categorisation.

Amid the acceleration of sinkholes caused by overuse of water for industrial farming, Turkey’s dams, canals, farms, markets, mosques and homes are becoming platforms for experimental practices which hybridise pre-monotheistic ‘sympathetic magic’, Islamic practices, and technological and scientific knowledge to assist water’s descent from clouds to rivers and aquifers.

Indigenous communities in Siberia are codesigning dances with melting permafrost, ancestors, lakes, frozen rivers and ancient mammoth bones that operate from within and against Soviet and Russian urban parade typologies and their necropolitics that poison the land and its people.

Operating against architecture’s complicity in colonial domination, we will ask how we might instead ‘take the side’ of those who are already experimenting with new architectures of relation. We argue that any form of ‘building’ common realities must involve the democratic representation and participation of all beings – more-than-human, living, dead, unborn and invisible – whose flourishing is impossible to disentangle from our own.

Content

- Researching the concept of "Syncretism" and its connection to the materialisation of architecture (hybridisation and surpassing of tradition), including historical examination of artistic, architectural, and cultural products of syncretic practices, as well as philosophically investigating the modalities of world-building that sustained their creation.

- Research of the practices of the dispossessed linked to the urgent need for reconstructing self and reality in response to deconstruction, such as colonization, conquest, and persecution. The research involves ethnographic and anthropological study of both historical and contemporary conditions, examining daily routines, habits, ways of life, and the living spaces through interviews, film, photography, and architectural drawings.
- Research into the historical emergence or construction of typologies of architecture (which should be related to the subjects/people of research mentioned above), technologies and related ideologies that have a significant impact on constructing forms of life, work, routines, beliefs, and power (as a reproduction of intended effects) both ancient and contemporary.
- Research into ideas of 'Fiction Production' and 'Metamorphic notion of identity'/co-existence of multiple belief systems and its relationship to architectural 'misuse', or creation of a new category of its own - both individually and through negotiation; but also, the criteria and means through which space is designed for them by architects, planners, government officials and so on.
- Research, site visit and design of historical and contemporary 'adaptive-reuse' cases in relation to its social, environmental and economic agencies.
- Seminar series that requires the students to critically read, present, discuss and debate architectural and related social, anthropological, theoretical, political texts.
- Writing and development of an academic essay, thesis and architectural brief that make clear and powerful arguments and propositions related to previous research and exercises but also already offers a 'translation' or direct architectural/spatial/formal question rather than simply a social one.
- Design of architectural projects that have both a strong, clear and apparent relation to the thesis question but that also does not linger in narrative, exhibition, logistics or other mediums of planning, engineering, or art - but propose formal and spatial 'projects' often based on the idea of profanation or misuse of types that were 'social infrastructures.'

Outputs

- Knowledge and development of an individual position on the students' own dispositions in relation to architectural 'production' and related habits and aspirations, beliefs, and behaviours - as historical subjects and (future) architects, we want to make them aware of and enable a critical approach to the profession.
- Demonstration through writing, drawings, argumentation, and design of knowledge of historical relation between ritual, habits and routines, form, symbolism, composition, meaning, and performance in relation to the production or reproduction of political systems and forms of life.
- Drawings, writing, and photography are used as documentation of research into chosen groups of people or subjects that demonstrate a knowledge of the relationship of their daily life to architecture and technology.
- Drawings and catalogues of many key historical examples, prototypes, and types of architecture and technology for a given context and subject. These will span from the pre-historical through the ultra-contemporary.
- Clear essays and briefs demonstrate proficiency with scholarly critical reflection and individual ability to employ it towards the development of an architectural proposal.
- Design or composition that demonstrates a rigour and iterative development towards a highly sophisticated architectural proposal that should address spatial arrangements, inhabitation, labour, utilities, structure, and materiality, as well as, in some cases, construction and change over time.
- Rigorous and sophisticated sets of drawings, models, renderings and or animations that serve both as a means of iterative and critical project development but also as a form of ideation, communication, and representation for the architectural proposal.
- Analogical understanding of the typical mode specific to research and experimenting with 'syncretic' visualization techniques, such as creating moving images or films inspired by and critiquing art and film.

TITLE	DIPLOMA DESIGN UNIT 20: STUDIOLO		
Level	FHEQ Level 7	Status	Choose 1 of 19 units
Unit Tutors	Gianfranco Bombaci, Matteo Costanzo, Davide Sacconi	Terms	1, 2, 3
Learning Methods	Lectures Seminars Tutorials Juries Field trips Self-directed learning	Credits	70 (Fourth Year) 70 (Fifth Year)
		Workload	700 hours study, inclusive of teaching contact: 360 hours studio/340 hours self-directed study

Synopsis

DIP20 investigates how architecture shapes the relationship between power and knowledge. Architecture can be an instrument which represents a dominant class's worldview, imposing territorial order, shaping subjects and organising resources. However, architecture is also a collective practice that mobilises protection and solidarity, shares mutual aid and knowledge, and offers the means to resist oppression and build forms of life based on care and co-operation.

The *studiolo* is the archetype of our method of investigation and design. In the 15th century, the *studiolo* was a small room in Renaissance palaces where the sovereign temporarily withdrew from political duties to construct a physical archive of books, artworks, instruments and curiosities that showcased erudition and therefore conferred prestige and authority. The unit reclaims the *studiolo* as a collective space wherein knowledge, techniques and tools are made available for a community of intents. Rather than imposing an order, architecture can embody the common ground where individuals identify with a collective and the collective establishes a relationship with the territory.

In the first term, students will select and engage with a collective subject and its territory, constructing an archive of texts, drawings, models, photographs and films. This collection of documents will become a brief for an individual project and will revolve around three formats: the map, the almanac and the scene. The map is an inquiry into the ecosystem of production in which the collective subject operates, charting geographies, resources and processes. The almanac organises the archive's knowledge by questioning hierarchies between author, audience and producer implied in the project's organisation and communication. The scene is an architectural interpretation of the subject's relations with the territory; the platform where knowledge becomes an everyday practice of emancipation.

In the second term, we will produce physical models as a means of designing – rather than representing – the project. Using simple materials, we will develop architectures that act as spatial frameworks for collective practices of gathering and production. In the final term, we will use these models as scenographies for short films, weaving architecture's materiality with narrative's temporality.

Content

- Research into the notion and the practice of design as a political practice and a method of knowledge production – exploring its relation with the fields of art, photography, film, architecture and representation of the city.
- Ethnographic and historical research on the relationship between architectural form and collective subjects that propose and experience non-conventional ways of living and producing – including alternative economies and forms of production, ecological responses to climate change, use of

traditional and new technologies, and adaptation to cultural and material challenges, sites or conditions.
- Research into contemporary issues related to the representation and the participation in the public sphere of collective subjects – such as, but not limited to, gender, ethnic or cultural minorities or groups that are politically or economically marginalised.
- Historical research into alternative forms of production and ownership, focusing on their relationships to architecture, the city and the environment at large.
- Construction of an archive documenting a collective subject through the gathering and production of a variety of materials – including text, drawing, models and video.
- Design of projects based on the technical, formal and cultural aspects uncovered in the investigation of the collective subject. The project can span from the 1:1 scale of specific devices, to the scale of installations and exhibitions, to the scale of architecture and the city.
- Drafting and curating a body of work that represents the issues discussed through the means of texts, drawings, models, images and videos, forming a coherent visual and narrative whole in relationship with the designed space.
- Explore in depth the making of physical model as a tool of design and investigation that can span from territorial scale to 1:1 make up, addressing issues of form, construction and representation, including the use of the model as scenography for the production of moving images.

Outputs

- Knowledge and understanding of the relationship between architecture and the forms of production, political and economic organisation, and representation in the city.
- Knowledge and understanding of the issues related with the selection, organisation and archive of documentation and design materials, and exploration of these mechanisms as design tools.
- Knowledge and understanding of the relationship between the physical context, its social and political condition and its potential representation and transformation.
- Critical and rigorous approach to all phases of the research catered towards the formulation of a coherent and original argument through words and visual representation.
- Experimentation with forms of representation, focusing in particular on techniques of production drawings and physical models, and their relationship.
- Design of a project at different scales that shows comprehension of the relationship between the body of research and architectural form, including symbolic and technical aspects.
- Drafting of a complete and well-crafted set of drawings, models, films/videos and documents that touch on all the relevant scales.

SECTION 3.2

DIPLOMA CORE STUDIES

3.2 DIPLOMA CORE STUDIES

Core Studies in the Diploma Programme comprises History and Theory Studies, Environmental and Technical Studies and Professional Studies. In term-long courses, or shorter projects, students obtain knowledge and gain experience related to a wide range of architectural learning.

History and Theory Studies include 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.

Fifth Year students take a Professional Studies course as part of their ARB/RIBA 2 requirement. Professional Practice Studies helps to prepare students for the world of practice, working in an established office or their own design practice.

Together, the various courses on offer in Core Studies give students the opportunity to establish and develop their own individual interests and direction in preparation for going out into the world of work and practice. These courses also provide opportunities for students approaching architecture from the different agendas of the units to come together in shared settings.

Diploma Electives are specialized courses that extend the range of Core Studies into the broad domains of creative of and radical practices in all the arts, of social politics and philosophies, of new technologies and sciences. Electives offer students a mean of integrating self-selected knowledge into their own individual development and a means of engaging with the cultural and scientific discourses of architecture in new ways, and from which a deepening understanding of interdisciplinarity is gained.

SECTION 3.2.1

HISTORY AND THEORY STUDIES

3.2.1 DIPLOMA CORE STUDIES: HISTORY AND THEORY STUDIES

History and Theory Studies (HTS) assists 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 Diploma Programme, HTS offers a selection of specialised courses. In the fourth year, students are required to select one course in Term 1. In the fifth year, there is an option available either to take one course or, alternatively, to pursue a thesis. The thesis enables students to concentrate on a particular area of interest and, through regular supervision, develop a more advanced piece of work.

Aims

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

Teaching and Learning Strategies

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

Learning Support

Extensive information and resources are available to all students for learning support including the school library, current and archived architectural journals, photo library, film library, school archives including past projects and taped lectures, school bookshop, the public lecture series, weekly published school events lists, bar and restaurant and woodland workshop facilities and campus at Hooke Park in Dorset. The inter-library

loan system allows students and tutors connections to a larger resource of libraries across London and beyond the school. History and Theory tutors are available to meet their students for tutorials, seminars and juries every week.

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

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

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

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

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	FOURTH YEAR HISTORY AND THEORY STUDIES: THAT OCEANIC FEELING		
Level	FHEQ Level 7	Status	Choose 1 of 9 courses
Course Lecturer	Doreen Bernath	Term	1
Learning Methods	Lectures Seminars Tutorials Juries Self-directed learning	Credits	20 (10 credits per assignment)
		Workload	200 hours study, inclusive of teaching contact: 14 hours teaching/186 hours self-directed study

Synopsis

In 'Civilisation and Its Discontents', Freud began with the recognition of the 'oceanic' feeling while rejecting his association with it. By connecting the oceanic with the limitless, the unbounded and eternity, what Freud feared was also what modernity desired, which in architectural sense is manifested in the faith of progress and space as an expansive and universal substrate that flows and connects. Yet the ego of modernity, and the ego of Freud, resisted the oceanic; the rejection has perpetuated only more delimitation, from the quantifiable, the ordered, the divisible, to the territorialised. This course attempts to set sail back in the oceanic and reconnects with its spatiology of the undulating fluidity, where states and boundaries again become uncertain. In this journey that discloses the feeling of sciences and the suturing of dry and wet relations, we relearn that the world is less a thing out there beyond the psyche and we are not separate individuals but intertwined in states of affairs and transforming matters.

Content

Adrift amidst tales from the ocean, from imaginations of the tempestuous, mystical and phenomenal to the warp of time, currents as medium, and force-material exchanges, we will navigate significant historical and contemporary 'oceanic' texts, theories and projects. From liquid earth, soft system, substrate of life, to the ebb and flow of self, the discussion in each session, guided by reading reflections from participants, probes a particular oceanic condition of existence and relation.

Submission

The course works will be a combination of either:

- Two essays (roughly 3,000 words in length each) that respond to two aspects of the course, or,
- An extended essay plus a critical-creative work in an alternative medium(s) that jointly reflect on a particular polemic of the course.

TITLE	FOURTH YEAR HISTORY AND THEORY STUDIES: INTERTWINED PRACTICES: A LENS ON ARCHITECTURE AS CULTURAL ECOLOGY		
Level	FHEQ Level 7	Status	Choose 1 of 9 courses
Course Lecturer	Marina Lathouri	Term	1
Learning Methods	Lectures Seminars Tutorials Juries Self-directed learning	Credits	20 (10 credits per assignment)
		Workload	200 hours study, inclusive of teaching contact: 14 hours teaching/186 hours self-directed study

Synopsis

This seminar series aims to rethink the manifold objects, practices, and subjects of architecture. The initial claim is that the architectural does not only consist in bound forms or fixed typologies but a series of practical engagements with situated material conditions, a thread lying together histories of land and people, histories of inhabitation. Beginning with a consideration of oiko-logy as oikos and oikeio (home and homely), domestic economies, conceptions of place, processes of space-making, land use, migration, boundary and liminality, will draw up specific sites for investigation while highlighting the inter-articulations of ‘a world in common’, and architecture as entangled with other critical spatial practices. The aim is to formulate an understanding of ecological thinking as method that carries with it a standpoint. A method, which, instead of prioritising one aspect (technological, social, environmental, etc.), looks closely at life forms and processes of making, internal arrangements and topographic imaginaries, that might have been dismissed or not considered as objects for architectural study.

Content

Beginning with a consideration of *oiko*-logy as *oikos*, the multiple domestic economies, processes of space-making, conceptions of place, migration, boundary and liminality, will draw up specific sites for investigation while highlighting the inter-articulations of ‘a world in common’ and architecture as entangled with other critical spatial practices. The aim is to formulate an understanding of ecological thinking as method that carries with it a standpoint. A method, which, instead of prioritising one aspect (technological, social, environmental, etc.), looks closely at life forms, processes of making, internal arrangements and micro-scales that might have been dismissed or not considered as objects for architectural study.

Submission

The seminar is organised around two elements/submissions:

- The first is a series of readings, conceived as particular references and theoretical arguments to engage with. The readings will be given at the beginning of the term and will structure the weekly discussions. All students will be required to read and prepare comments on two texts, which will be presented and discussed in class. These brief presentations (10 min) will be accompanied by a 1,500-word written piece to be submitted on Friday 5th December.
- The second is the writing of a 2,500-word story, which will be dedicated to a singular object and will be based on a combination of direct observation and archival material. This is due on Monday 5th January.

TITLE	FOURTH YEAR HISTORY AND THEORY STUDIES: FORCES OF PRODUCTION		
Level	FHEQ Level 7	Status	Choose 1 of 9 courses
Course Lecturer	William Orr	Term	1
Learning Methods	Lectures Seminars Tutorials Juries Self-directed learning	Credits	20 (10 credits per assignment)
		Workload	200 hours study, inclusive of teaching contact: 14 hours teaching/186 hours self-directed study

Synopsis

Technological change appears like a force from beyond, unsettling and transforming societies in profound, seemingly irresistible ways, while reinforcing and preserving them in others. A highly ambiguous force, such ‘modernisation’ delivers crisis and promises progress. In this course we will consider how technological development poses paradoxes of form and function. Whether bearing on creative control and authorship or social programme and sustainability, these cut the core of architecture’s contemporary contradictions. Intended to feed into neither technophilic nor technophobic narratives, we will question how and for whom technology is architecturalised and architecture is technologised.

Content

Coming at the problem from a historical materialist perspective, the course will investigate the double character of technology as simultaneously practical-technical and political-economic. Beginning with a deeper look into the social character of technology and of architecture in pre-modern history, we will move into a focus on twentieth and twenty-first century examples. Modern industrialised housing offered better, cheaper, and more abundant housing to combat the urban housing crisis that industrialisation had itself created. At the same time, driven by real-estate and asset speculation, high-rise construction and the elevator promised a near-infinite repetition of the rentable area of the ground-plane. More recently, block chain technology and VR environments promise an actually infinite expansion of artificially rarefied experiences and digital assets, while computer assisted design—originally developed in the context of advanced manufacturing—instead facilitate the signature styles of ‘starchitect’ artists. With case-studies ranging from mass housing, to non-fungible tokens (NFTs) and generative AI, the course will inquire into these contradictions, the social forces that drive and contest change, and the implications for architecture.

Submission

- Assessment 1: a 3,000 word original essay on a theme or problem related to the course.
- Assessment 2: a 1,500 word text accompanied by an oral component. Each student will receive tutorials related to the assignments, and students will be expected to engage in weekly seminar discussion.

TITLE	FOURTH YEAR HISTORY AND THEORY STUDIES: CURATING CONTESTED MODERNITIES: CONSTRUCTING ALTERNATIVE HISTORIES OF LATE 20TH CENTURY ARCHITECTURE		
Level	FHEQ Level 7	Status	Choose 1 of 9 courses
Course Lecturer	Guillermo Arsuaga	Term	1
Learning Methods	Lectures Seminars Tutorials Juries Self-directed learning	Credits	20 (10 credits per assignment)
		Workload	200 hours study, inclusive of teaching contact: 14 hours teaching/186 hours self-directed study

Synopsis

This course offers a rigorous, interdisciplinary examination of architectural modernism, problematizing Eurocentric narratives and interrogating diverse modernities that emerged in the Global South from the 1960s onward. Through a synthesis of critical theory and curatorial praxis, we aim to investigate, interpret, and reframe alternative architectural histories.

Participants will engage with contemporary scholarships in postcolonial theory, critical race studies, and gender studies while concurrently developing practical curatorial competencies. This dual-pronged approach facilitates a nuanced examination of the complex dichotomies inherent in Global South modernities: Were they impositions of Western epistemologies or catalysts for reimagined liberation? By foregrounding transnational and collective dimensions, the course cultivates a sophisticated understanding of architecture's role in both shaping and being shaped by post-colonial landscapes.

Content

Central to this seminar is a critical exploration of curatorial methodologies as dynamic tools for engaging with architectural history. Students will immerse themselves in approaches to curating architecture and modernities, including strategic object selection, rigorous provenance research, spatial and contextual analysis, critical media studies, and archival reinterpretation. Students will be encouraged to think how this framework transcends traditional text-based historical methods, offering innovative perspectives on architectural history through object-centered approaches and experiential exhibition design.

Over the term, students will conduct in-depth analyses of key case studies, critically examine primary sources and archival materials, and explore contemporary architectural practices. By engaging with these themes through a curatorial lens, they will develop advanced competencies in critical analysis, narrative construction, visual communication, and exhibition design, empowering them to challenge established histories and construct compelling new narratives that reflect the nuanced complexities of global modernities in architecture.

Ultimately, this seminar aspires to equip students with both theoretical foundations and practical curatorial tools to make significant contributions to ongoing scholarly discourses on global modernities in architecture. By reconceptualizing historical analysis as a relevant, dynamic, and engaging contemporary practice,

students will be encouraged to challenge established narratives and propose innovative perspectives on architectural history and theory through both written scholarship and curated works.

The course requires mandatory weekly readings (ca. 50 pages) and active participation in class—both indispensable for successful completion of the course.

Submission

- Assessment 1: Critical Essay (3000 words): An in-depth analysis of a specific case study within the course's themes. This essay should demonstrate the student's ability to apply critical theory to architectural history, engage with relevant sources, and understand and mobilize writing as a critical tool to challenge established narratives and propose new interpretations of modernities.
- Assessment 2: Related Curatorial Proposal (1,500 words + visual/design component): A Curatorial Narrative (written) - a theoretically grounded exposition of the student's curatorial approach, detailing their object selection, spatial considerations, and proposed narrative; and a Design and/or Graphic Component - a visual representation of the student's curatorial concept, which may include exhibition layouts, object placement strategies, or digital/physical mockups.

TITLE	FOURTH YEAR HISTORY AND THEORY STUDIES: SOCIAL FORM		
Level	FHEQ Level 7	Status	Choose 1 of 9 courses
Course Lecturer	Irenee Scalbert	Term	1
Learning Methods	Lectures Seminars Tutorials Juries Self-directed learning	Credits	20 (10 credits per assignment)
		Workload	200 hours study, inclusive of teaching contact: 14 hours teaching/186 hours self-directed study

Synopsis

The idea of a social architecture cannot be taken for granted. To some, it is self-evident: is not all architecture defined by a shared human purpose? Others insist to the contrary on the autonomy of architecture: social purpose and architectural form are independent, even incompatible terms. The Great Recession of 2008 marked a definite shift. Since then the idea of a social architecture has become widely used and accepted. For instance by Assemble and Practice Architecture. The coyness which was associated until recently with the idea has mostly disappeared. Architecture is now preferably collective, communal, even communitarian. Architects seek to reconnect with the public on its own terms. The thought of a people's architecture, or at least of a popular one, is no longer anathema. To the contrary, for instance in some cooperative projects, the role and the visibility of the architect are buried within the collective. Social architecture was synonymous with a socialist architecture, first in Sweden where the Welfare State was invented, under the impulse notably of Sven Markelius, and after WWII in the UK. Like society itself, the project for a social architecture soon became more complicated. Two important figures in this story are Aldo van Eyck and Herman Hertzberger. For both, social commitment and artistic expression were not easily separated. Others, for instance Ralph Erskine, Lucien Kroll and Giancarlo de Carlo, introduced participation in design and muddied the idea of a social architecture, often in interesting ways. How much social participation is desirable? How much formal expression? Should architecture be made by the people themselves? Or could their desires be interpreted by architects on their behalf? This last position was that of Venturi and Scott Brown and that of followers, including FAT. The relationship between social reform and formal expression, between good intentions and the discipline of architecture is the subject of this seminar.

Content

- The relationship between social reform and formal expression, between good intentions and the discipline of architecture.
- The modern project was not for the '1%', not even for the '99%': it was for the 100% social architecture was synonymous with a socialist architecture, first in Sweden where the Welfare State was invented
- Aldo van Eyck and Herman Hertzberger for whom social commitment and artistic expression were not easily separated.
- Ralph Erskine, Lucien Kroll and Giancarlo de Carlo, introduced participation in design and muddied the idea of a social architecture, often in interesting ways.
- Venturi and Scott Brown: Was architecture to be made by the people themselves? Or could their desires be interpreted by architects on their behalf?

Submission

- Assessment 1: a well-researched, well-conceived and well-designed essay of 3,000 words.
- Assessment 2: a powerpoint presentation supported by a 1,500 word essay.

TITLE	FOURTH YEAR HISTORY AND THEORY STUDIES: ARCHITECTURE AS AN APPARATUS OF GOVERNMENT		
Level	FHEQ Level 7	Status	Choose 1 of 9 courses
Course Lecturer	Eleni Axioti	Term	1
Learning Methods	Lectures Seminars Tutorials Juries Self-directed learning	Credits	20 (10 credits per assignment)
		Workload	200 hours study, inclusive of teaching contact: 14 hours teaching/186 hours self-directed study

Synopsis

This series of lectures and seminars addresses the ability of architecture to partake in the practice of government. Architecture operating through its technologies, mechanisms, rationalities, and norms has the capacity to configure and orient our actions and behaviours as living beings. By functioning as a diverse and dynamic network, it contributes to the production of our subjectivities and mediates between political economy and the economies of the subject. Bearing this definition in mind, we ask how architectures mainly since the second half of the 20th c. till today, have facilitated the practices of government? How have they contributed to the political and social changes from the liberal to neoliberal forms of government? In order to unpack the above questions, the course will unfold a transversal cartography of architectural operations that problematizes architectural and social policy practices. The seminars will scrutinize a number of case studies and the technologies that they use, in the socio-political contexts of the post-war period to the later neoliberal transformations and the present condition. These will be analysed based on specific operations of architecture and will be examined in terms of how they implement certain technologies of government. Finally, we will research and speculate on the future of institutions and government, the possible forms that these can take, and the role that architecture and design can play in these.

Content

The course unfolds the practices of biopolitics, government, governmentality, and governance. It examines three operations that architecture and government share, those of calculability, delimitation, and observability. The course traces the transition from institutions and spaces of enclosure to open circuits and spaces of modulations, and from the individual as a social citizen to the dividual as a self-actualizing monad. Finally, the course addresses the political and social agency of architecture and architectural practice nowadays, the distinction between the political and the practice of politics, and their material and practical constraints and potentials. The students are encouraged to bring and discuss in the class relevant examples, observations, problems or applications of governmental practices that relate to architecture, space, the built and virtual environment. Reading and research are essential to this course. Students are required to prepare and be able to discuss the weekly readings as well as present their essay research and argumentation in a short presentation at the end of the term.

Submission

An essay of 3000 words and an alternative submission such as a short film, a visual essay, a recorded presentation, a body of archival research, a literature, building or exhibition review with an explanatory text of 1500 words on a question or original research of student’s choice, related to the course material. Both

assignments need 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 two tutorials in preparation of the two assignments. The course requirements aim to learning outcomes such as knowledge of architectural history and theories, development of analytical and critical thinking, ability to structure and deliver an argument, 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	FOURTH YEAR HISTORY AND THEORY STUDIES: PILLARS OF CRITICAL URBAN THEORY: MARX, FOUCAULT, KROPOTKIN, BOURDIEU, FANON, BUTLER IN THE CITY		
Level	FHEQ Level 7	Status	Choose 1 of 9 courses
Course Lecturer	Nicholas Simcik Arese	Term	1
Learning Methods	Lectures Seminars Tutorials Juries Self-directed learning	Credits	20 (10 credits per assignment)
		Workload	200 hours study, inclusive of teaching contact: 14 hours teaching/186 hours self-directed study

Synopsis

Much of contemporary urban studies tends towards highly specific contributions which remain tethered to just a few core pillars of social thought – adding leaves to the trees of knowledge rather than planting new ones. In this seminar we will climb down some of the most influential branches of theory to arrive at a few trunks, mapping genealogies of knowledge and demystifying theory along the way. By revealing and organising key traditions of radical thinking that are embedded in contemporary research, the course aims to empower students, giving a nuanced and distanced grasp of the foundational instruments of progressive scholarship, as well as how authentically they are being applied today. The approach is “radical” not only because of the content, but - more literally, to quote Angela Davis - because it follows a pedagogy where “radical just means grasps things at their roots,” towards a coherent, nuanced, and practical use of theory. There is immense power in digital media offering immediate access to self-teach critical concepts. However, ideas may remain chronologically and spatially unmoored, wedded to jargon above logic, which may cloud rather than clear paths of knowledge and action. This class delves into advanced critical concepts to ‘see the forest for the trees,’ to posit unexpected frameworks from the pillars, and perhaps even to plant some new seeds.

Content

By the end of this course students will be equipped with basic proficiency in the use of some of the main ideas of Karl Marx, Michel Foucault, Pierre Bourdieu, Peter Kropotkin, Franz Fanon, and Judith Butler – writers who have had substantial influence on contemporary critical thought. We will make sense of these core pillars by excavating them within the advanced scholarly writings of today’s contemporary urban anthropology, geography, and sociology celebrities, such as Ananya Roy, James Holston AbdouMaliq Simone, Asef Bayat, Arjun Appadurai, David Harvey, Neil Smith. Through empirically rich case studies in Brasilia, Cairo, Delhi, Mumbai, Hong Kong, Phnom Penh, Baltimore, Warsaw, London and New York, we will map to whom each contemporary thinker is indebted. The objective is to achieve conversational and scholarly competence, to be able to confidently and subtly engage in debates within the critical intellectual tradition, and to develop an intuition for the applicability of approaches. This is the Diploma Seminar portion of a two-course series mapping the intellectual genealogies of critical urban studies, towards finding new relationships between proposition and critique. Each week requires 60–90 pages of reading (we have reading strategies).

Submission

- Assessment 1: Students submit one 3000-word essay nuancing a cross-cutting course theme within the context of ongoing design work or personal interest.
- Assessment 2: Students will produce and present a piece of visual media (propaganda?) communicating another core course idea to laymen, with a 1,500-word piece describing their mechanism for ‘visual and verbal transposition.’

TITLE	FOURTH YEAR HISTORY AND THEORY STUDIES: URBAN FORM		
Level	FHEQ Level 7	Status	Choose 1 of 9 courses
Course Lecturer	Ingrid Schroder	Term	1
Learning Methods	Lectures Seminars Tutorials Juries Self-directed learning	Credits	20 (10 credits per assignment)
		Workload	200 hours study, inclusive of teaching contact: 14 hours teaching/186 hours self-directed study

Synopsis

Urban Form is a seminar course run in collaboration with Drawing Matter - an organisation that is home to a collection of many thousands of original drawings dating from the 16th century onwards. The founder, Niall Hobhouse has made available a selection from the archive as a prompt for a discussion around the representation of urban form. In response, Ingrid Schroder will be presenting five readings of the city over the duration of the course, framing it as an idea or ideology; a terrain (real and *vague)*; as theatre; as a rhythm or network; and as a lived metabolism. The course will be using the original archival drawings from Drawing Matter as a catalyst for discussion and a means for questioning how the ideas contained in each are amplified or distilled by their representation, from 18th Century Paris to the Grunt Group.

Content

Each session will introduce a theme and bring together drawings in new combinations and ask how ideas communicate across centuries and cultural contexts, through their subject matter and the nature of their representation. In our discussions we will be playing with the role of the architect as master planner and provocateur, across these contexts, and examining the impact of the drawn image as an articulation of a set of ideas, and their capacity to speak for themselves. In the later stages of the course, we will table our own draft visions for a new tomorrow that might help us reflect constructively on the tangled today. Each week Ingrid and Niall will be joined by students from the LSE and a guest specialist to contribute to, enrich, or possible derail the conversation.

Submission

- Assessment 1: Each student will table a new drawing and a 1,500 word treatise. The drawing may reconfigure an existing condition or envisage something entirely new. In each case the drawing and the treatise should be positioned in relation to one or more of the 5 urban readings.
- Assessment 2: A 3,000 word essay that brings together 3-4 drawings that share an approach, a vision, or technique. The work should explore and expand upon the context for each piece.

TITLE	FOURTH YEAR HISTORY AND THEORY STUDIES: THE SACRED IN THE EVERYDAY. ARCHITECTURE, FORM AND RITUAL		
Level	FHEQ Level 7	Status	Choose 1 of 9 courses
Course Lecturer	Francesca Dell'Aglio	Term	1
Learning Methods	Lectures Seminars Tutorials Juries Self-directed learning	Credits	20 (10 credits per assignment)
		Workload	200 hours study, inclusive of teaching contact: 14 hours teaching/186 hours self-directed study

Synopsis

Throughout architectural history, rituals have been used to justify the design of built forms through legibility and geometry. These concepts emerged in architecture in response to the need to establish and preserve behavioural patterns, as well as to develop efficient construction techniques and establish hierarchical power through measurement and quantity. Architecture has therefore come to be considered a crystallisation of human actions in the form of spatial practices that are recognised and perpetuated over time.

Content

By tracing the historical evolution and expansion of the European city from the 19C to the present day, we will challenge the perception of rituals as rigid, stereotyped and obsessive actions, learning to view them as daily emphatic practices in everyday life. This course offers an opportunity to reconsider the built form through its 'misfits' and 'misuses', providing new anthropological interpretations of architecture and enabling architects to view the city as an ensemble of fragmented subjectivities and spatial exceptions.

Students will learn to observe the city by recognising rituals as transgressions that suspend, interrupt, and transcend accepted forms and structures of hierarchical life. They will explore possible alternatives that prevent architecture from stagnating into the mere technical and efficient replication of standardised readings and conventions, and acknowledge that buildings and the lives they sustain are inextricably entwined.

Submission

Students will prepare two different submissions in response to the themes and discussions of the course lectures.

- The first will consist of a visual component: a survey of a contemporary ritual in the form of a short film, a photographic essay, a drawing, a map, etc. This should be accompanied by an explanatory text of 1500 words.
- The second should develop from the first and be a 3000 word essay critically reading the chosen ritual with the help of the course content and the suggested bibliography.

TITLE	FIFTH YEAR HISTORY AND THEORY STUDIES: SILICON VALLEY PASTORAL: ARCHITECTURE, TECHNOLOGY, COLONISATION, AND PIONEER SUBJECTIVITY		
Level	FHEQ Level 7	Status	Choose 1 of 5 courses
Course Lecturer	Maria Paez Gonzalez	Term	1
Learning Methods	Lectures Seminars Tutorials Juries Self-directed learning	Credits	10
		Workload	100 hours study, inclusive of teaching contact: 10.5 hours teaching/89.5 hours self-directed study

Synopsis

The course continues to explore the relationship between architecture, subjectivity, and contemporary capitalism through a long historical standpoint. This time, we will use the concept of Data Colonialism as a framework to question what is truly new in the so-called ‘new knowledge economy’ and to argue that the rise of social relations as a primary source of economic value is characteristic of a systemic reliance on dispossession and the privatisation of property. In other words, we will explore the conditions we are witnessing today as a shift from land to data.

Much like the former staging ground, this transition into the digital is far from immaterial. It is precisely through a material and spatial reading, through architecture, that we can expose the orchestration, scales, and structures that uphold these conditions as true and even desirable. In this task, the figure of the architect remains a key agent. A role model and productive subjectivity, the architect is no longer merely a builder of buildings but one who creates networks, solutions, systems, and infrastructures, lending coherent form to the structures and forms of power that emerge from these relations.

Content

The course continues to evaluate the relationship between architecture, subjectivity, and contemporary capitalism from a long historical perspective. This year, we will depart from the concept of data colonialism, and the hypothesis that just as land was the primary resource exploited by historical capitalism, securing a necessary entanglement with colonialism, data now represents a new ‘frontier’ of value creation, extraction, and dispossession. In other words, how what we witness today as a global ‘new knowledge economy’ is the extension of structural conditions from land to data. We will work from a series of close readings and examples to explore these themes and for students to gain a glossary of terms and concepts aiming to think of these contradictions projectivity. In other words, we will put Hölderlin’s hymn to the test, ‘where the danger is, also grows the saving power’.

Submission

Each student will write a 3,000-word essay centred around a case study of their choice. This case study should help you argue and reflect on the themes of the course and incorporate a discussion on the architect's role within the essay’s argument. Special attention must be given to the use of illustrations, and the essay must feature one key image. This image can be either conceptual or literal, sourced from existing materials or created by the student. The essay outline and content will be developed progressively in each session through a series of workshops and exercises, taught alongside the theoretical and historical content of the course.

TITLE	FIFTH YEAR HISTORY AND THEORY STUDIES: BUILT WITNESS: HOW A BUILDING INFORMS US OF A CRIME		
Level	FHEQ Level 7	Status	Choose 1 of 5 courses
Course Lecturer	Klaus Platzgummer	Term	1
Learning Methods	Lectures Seminars Tutorials Juries Self-directed learning	Credits	10
		Workload	100 hours study, inclusive of teaching contact: 10.5 hours teaching/89.5 hours self-directed study

Synopsis

Equipped with tweezers, swabs, and cameras, wrapped from head to toe in encapsulated suits, hands with gloves, mouth and nose covered with masks. Forensic scientists are actors in a knowledge practice that, on the one hand, aims to avoid contaminating the environments of crimes and, on the other hand, tries to closely document these same environments. Not only humans but buildings, infrastructures, and territories can function as a sort of recorder of what has happened – a bit like photographic paper. Bullet holes on walls, dry blood on floors, and debris from houses after drone attacks, to name a few, lay bare the architecture's potential to act as a (built) 'material witness' (Susan Schuppli).

Content

- Architecture as an 'investigative aesthetic' practice (Matthew Fuller, Eyal Weizman).
- Forensic practices: the investigation of war crimes, the detection of environmental crimes, and the reconstruction of racially motivated murders.
- Environments of investigation, techniques, and institutional or counter-institutional role.

Submission

A 3,000-word essay relating to topics covered in the seminars. Regular meetings with the lecturer during the semester provide support in elaborating and structuring the argument of the essay.

TITLE	FIFTH YEAR HISTORY AND THEORY STUDIES: THE MONSTROUS		
Level	FHEQ Level 7	Status	Choose 1 of 5 courses
Course Lecturer	Teresa Stoppani	Term	1
Learning Methods	Lectures Seminars Tutorials Juries Self-directed learning	Credits	10
		Workload	100 hours study, inclusive of teaching contact: 10.5 hours teaching/89.5 hours self-directed study

Synopsis

The course proposes the monstrous as an intellectual device to construct a theory and a critique of architecture that departs from aesthetic considerations of form, and focuses instead on issues of trans-formation, life and multiplicity.

The investigation of the monstrous challenges the established categories of the architectural. Beyond utility, solidity and beauty, beyond form-function and form-symbol, and beyond the object, the theoretical dissection of the monstrous offers to architecture alternative ”tools” drawn from philosophy, critical theory and political theory.

The course introduces the question of monstrosity in architecture (1) and challenges ugliness as an aesthetic category (2), exploring categories that defy forms of control – excess and disgust (3), animality (4), thingness (5). The monstrous challenges not only the integrity of architecture, but also the identity of “human” (6) and the idea of the political (7).

Content

Each session proposes different takes and readings, with informal lectures by the lecturer, presentations by students, and discussion seminars that include presentations of assigned and/or student-proposed readings.

Students are invited to respond to the proposed topics by participating in and leading discussions during the course; they are encouraged to question, hijack, suggest detours and offer alternative takes.

Submission

The submission is an individually authored short essay (3000w ca.) informed by the course’s readings, discussions, and interjections. Students can opt for an alternative essay format (visual, multimedia, creative writing, other), as long as this is agreed in advance with the course lecturer.

TITLE	FIFTH YEAR HISTORY AND THEORY STUDIES: AFRO-REVIVALISM IN ABEYANCE		
Level	FHEQ Level 7	Status	Choose 1 of 5 courses
Course Lecturer	Richard Aina, Alvaro Velasco Perez	Term	1
Learning Methods	Lectures Seminars Tutorials Juries Self-directed learning	Credits	10
		Workload	100 hours study, inclusive of teaching contact: 10.5 hours teaching/89.5 hours self-directed study

Synopsis

This course introduces afroregressionisms to question the museification of African cultures and the limitations of afro-futuristic escapism. Instead, we propose afrorevivalism: an approach rooted in the spiritual, socio-religious, and constructive principles of specific West African ethnic groups, hybridized through a contemporary architectural lens.

Students will be introduced to research tools tailored to architects, focusing on visual and spatial inquiry. Each student will select a West African object held in a European institution, using spatial analysis to explore how architecture can contribute to a deeper understanding of material culture. Through this, we argue that afrorevivalism offers a method to extrapolate from the past and reimagine future frameworks for African cultural expression.

Content

The sessions will unfold as an exploratory journey across concepts interlinked through time, scale, and cultural nexus. The course emphasizes the potential of ethnographic objects to generate new spatial and programmatic operations. While research is individually driven, discussion and critique will be collective, fostering multiple perspectives on how afrorevivalism can operate as an active, future-oriented methodology.

Submission

The final submission will consist of a 1,500-word essay, along with a set of visuals that condense the student’s research into spatial analytical drawings (plans, sections, axonometric drawings, diagrams, maps, workflow sequences, films etc.). The production for each week's exercise is compulsory.

TITLE	FIFTH YEAR HISTORY AND THEORY STUDIES: DIPLOMA THESIS OPTION		
Level	FHEQ Level 7	Status	Choose 1 of 5 courses
Course Lecturers	Rosy Head, Mark Campbell, Dena Ziari, Merce Rodrigo Garcia, Simon Withers	Term	1
Learning Methods	Lectures Seminars Tutorials Juries Self-directed learning	Credits	10
		Workload	100 hours study, inclusive of teaching contact: 10.5 hours teaching/89.5 hours self-directed study

Synopsis

Fourth year students wishing to develop their research into an extended written thesis may attend a series of seminars, workshops and tutorials delivered by Rosy Head, Merce Rodrigo Garcia and Simon Withers following the conclusion of their HTS courses. These sessions, help during terms two and three, serve as an introduction to the thesis option. They explore the rigorous nature of undertaking scholarly work and help individuals to develop their research topic. Students then begin to develop their theses during the summer between the fourth and fifth years. Based on individual work, as well as a series of individual tutorials, the thesis is submitted at the end of term one of the fifth year, in line with the fifth year HTS requirements.

Content

The thesis option enables and supports students to:

- Explore relationships between historical and theoretical architectural research.
- Learn to apply this research to original and critical insights.
- Develop methodologies for architectural academic essay writing.
- Develop the ability to make informed judgements, self-evaluate and work independently.
- 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.

Submission

Students will write a 6,000-word thesis to be developed and agreed with tutors.

SECTION 3.2.2

ENVIRONMENTAL AND TECHNICAL STUDIES

3.2.2 DIPLOMA CORE STUDIES: ENVIRONMENTAL AND TECHNICAL STUDIES

The Environmental and Technical Studies (ETS) programme stands as a complete and coherent technical education over five years and constructs a creative collaboration with the material demands of individual unit agendas. Lecture courses are taken by tutors from leading architecture firms, engineering practices and research institutions and form a portion of each year's requirements, with particular emphasis on the Fourth year. Every student receives a complete and well-rounded experience of structures, materials and the environment.

In the Fourth Year, students take two of the lecture courses on offer. The presentation of these courses to the students is not made at the beginning of term but on Thursday of Week 7 to allow time for the student to get acquainted with their Unit and then make the choice because ETS4 Lecture Courses are offered to support the students in their preparation for the Fifth Year ETS5 Design Thesis.

In the Fifth Year, students undertake an Environmental Technical Design Thesis (ETS5). The thesis is contextualised as part of a broader dialogue addressing how the technical and architectural agendas that arise in the unit are synthesised. The critical development of the thesis is pursued through case studies, material experiments and extensive research and consultation. The Interim Juries and Final Document Submission arrangements allow for early and later options, offered to the Units in order to fit their schedules.

Aims

ETS aims to provide a substantial environmental and technical knowledge base developed through critical case studies of contemporary fabrication processes, constructed artefacts and buildings. This understanding is synthesised and culminates in giving students the abilities to develop their final ETS5 Design Thesis.

Technical Design tutors aim to integrate the ETS5 work with the unit agendas as much as possible, developing wherever necessary the unit's technical brief and supporting it with additional specialised information by means of seminars, lectures, and visits. The Technical Design tutors offer each student the means to materialise the ideas, concepts and ambitions born in the unit. Environmental and Technical Studies reinforces the plurality and variety of the units by adapting the requirements of ETS5 to each individual unit agenda.

Teaching and Learning Methods

The teaching and learning methods at Diploma level engage with sophisticated research, experimentation, and application. Results obtained from research are evaluated in regular tutorials and group seminars and focussed advice is provided to advance the technical aspects of the design in conjunction with contingent design criteria. The mature design decisions required are taken by each student with the help and support of course tutors. Technical design decisions are 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 the design intent at appropriate scales, with visual and verbal rigour and clarity, in the delivery and explanation of the Final Submission, which is intended to be propositional, as this offers students the opportunity to put their design forward as the conclusion of their work.

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

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

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

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

Methods of Assessment

(for all except ETS5, see ETS5 page for details)

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 and Design Unit tutors and verbal feedback provided.

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

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.

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	FOURTH YEAR ENVIRONMENTAL AND TECHNICAL STUDIES: CASTING LIGHT		
Level	FHEQ Level 7	Status	Choose 2 of 15 courses
Course Tutors	Vittoria Lenzi	Term	2
Learning Methods	Site Visits Seminars Lectures Self-directed learning	Credits	10
		Workload	100 hours study, inclusive of teaching contact: 21 hours teaching/79 hours self-directed study

Synopsis

Daylight is explored here as a fundamental partner in architecture—a material, a medium, and a catalyst in the design process and innovation.

Structured over seven sessions, the course begins with a foundation in theory, metrics, and digital tools to analyse daylight's spatial and environmental impact. These pre-midterm sessions build a technical and conceptual grounding. Postmidterm, the focus shifts to case studies and cross-disciplinary applications, exploring how daylight operates across scales—from material surface and façade strategies to the integration of natural and artificial lighting within the built environment.

Developed to support studio work, this technical studies unit offers strategies and insights — casting light on daylight's role as both a rigorous and poetic force in architectural practice.

Aims

- Understand daylight as a foundational architectural material and design driver
- Apply terminology and lighting strategies within architectural planning anddesign processes
- Analyse and interpret solar geometry and climate-responsive design principles
- Use daylight performance metrics and digital simulation tools to evaluate and optimise daylighting
- Explore materiality, including innovative light-responsive materials such as photovoltaics, in shaping spatial quality
- Design daylight strategies across multiple scales, from urban context to detailed shading elements
- Integrate principles of both natural and artificial lighting design, informed by key figures like Richard Kelly

Content

- Society of Light: Exploring light as a fundamental architectural element—both material and conceptual. We investigate human perception of light and examine how architectural use of light evolved before and after the introduction of electric lighting, noting shifts in design and spatial experience.
- Climate and Window: Contextual Strategies: Understanding solar paths, building orientation, and solar angles with tools like sun path diagrams, solar altitude and azimuth. Introduces basic terminology and the role of lighting in early-stage planning and design decisions.

- Daylight Metrics and the Built Environment: How daylight is measured using climate-based metrics and integrated into building performance certifications. Introduces terminology and explains how these metrics inform the planning and design process.
- Digital Daylight: Simulation, Rendering, and AI: Introduction to Rhino + Grasshopper with Ladybug and Honeybee plugins for daylight simulation and visual comfort analysis. Covers architectural rendering techniques for daylight visualization and a discussion on the emerging role of AI in daylight design and optimization.
- Daylight and Materiality: Explores how reflectance, transmittance, texture, and transparency influence spatial light quality. Case studies from Scarpa, Zumthor, Ando, and Le Corbusier illustrate material-light interactions. Discussion on developing new lightresponsive materials including photovoltaics and smart glass technologies.
- Daylight and Form: Multi-Scale Design: Examines façade systems, shading devices, and adaptive envelopes at different scales—from urban planning, building form, to detailed shading systems. Balancing daylight access with thermal comfort and glare control.
- From Day to Night: Lighting Design Fundamentals: Bridges natural and artificial light. Covers electric lighting principles, luminaire selection, colour temperature, and spatial integration. Introduces Richard Kelly’s principles of theatrical lighting and their relevance to architectural atmospheres.

Submission

Submission of a written and illustrated report/logbook, responding to the requirements of the course brief to be submitted at the end of Term. The report will comprise drawings, images, diagrams, sketches, in an agreed format, including a summary of observations, analyses, graphs, predictions, bibliography and conclusions. Students are also invited to connect this course to their Studio work.

TITLE	FOURTH YEAR ENVIRONMENTAL AND TECHNICAL STUDIES: ANTIDISCIPLINARY INTEGRATION. FROM NZEB TO ZIB		
Level	FHEQ Level 7	Status	Choose 2 of 15 courses
Course Tutors	Xavier Aguiló i Aran, Anna Mestre	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

Can you think of the thermal comfort you feel in St-Paul's cathedral? Can you recall the beautiful image of the sunrise above the stones at Stonehenge during a solstice, and the control of light it implies? How does the timber structure of Tamedia offices building close the life cycle of its materials? How does a car solve its waterproof elements and joints? How come the fine music played in Hamburg's Elbphilarmonie reaches the chair furthest from the scenario with the same quality it reaches the first? How do you think seismic loads are dissipated in Sendai's Mediateque?

How about the sensation of entering a car that has been parked exposed to the sun even for a short while? Ever been in a classroom where the only way to see the board was putting the blinds down? Are you aware than when flushing the toiled you are using 8 litres of potable water just to transport your waste? Ever felt uncomfortable because of the vibration of a bridge, or a scenic cantilevered lookout? How do you feel on a date in a restaurant, when you cannot hear your partner's conversation?

Nowadays, many necessary systems are too disintegrated in projects and technology is being applied independently. In this course, we would like to focus on the integration of all building requirements to achieve user comfort and reduce operational cost.

We want to show an approach to design that starts with understanding the local context, its climate and environment, its individualities and peculiarities, and work with these initial passive inputs, making the most of local tradition, to later introduce the necessary active solutions to achieve user comfort and client satisfaction. The aim is to merge all disciplines into one, one antidisciplinary system.

The course will analyse how to migrate from a NZEB to a ZIB, Zero Impact Building, reducing the carbon footprint or compensating for it; for this purpose, an analysis of the involution and evolution of human sensibility towards sustainability and energy efficiency will also be carried out.

The class methodology will be based on the study of successful cases but also failure ones, both contemporary and historical. In each session a case will be presented and debated.

Aims

In this course, we want to discuss, highlight and evaluate through case studies the following topics list: #lifecycle #impact #CO2 #integration #thermalmass #activatedstructures #nzeb #zib #buildingtechnologies #MEP #structures #energyefficiency #freecooling #themalring #greenhouse #canadianducts #leanconstruction #comfort #radiantcomfort #thermalbridges #monitoring #daylightsimulation #tabssystem #buoyance #energysimulation #PhotovoltaicPannels #PV #ColdSolarPannels

Content

- Session 01: Structures as more than just the load-resisting skeleton. Project being presented: ICTA offices, Barcelona, 2012. dataAE and Harquitectes.
- Session 02: Free cooling and how to avoid aircon. Project being presented: Nobelia Tower offices, Kigali, Rwanda, ongoing. Carlos Arroyo architects
- Session 03: A 6-star hotel. Project brief: 300 kgCo2/m2. Project being presented: Abalos Hotel, La Gomera, Spain, ongoing. Nodo17 architects
- Session 04: Complex buildings connected by a thermal ring. Project being presented: Metro headquarters, Madrid, ongoing. Jardin 1 arquitectos
- Session 05: Architechnical integration. Project being presented: Surigué Museum, Lleida, Spain, ongoing. AS+ architects
- Session 06: Zero Impact and Circular Construction. Project being presented: Castellana 69 Offices, Madrid, Spain, ongoing. Heatherwick Studio & CLK Architects.
- Session 07: Students' presentation of work

Submission

Student's work will be based on the analysis and later *architechnical* proposal of one of many Maggie's Centres. They have been chosen as they are specifically built for users with special psychological, sensorial and comfort needs. We aim for students to thoroughly analyse their case study and be able to reinterpret the needs of the users, providing an alternative + innovative + global + integrated solution.

TITLE	FOURTH YEAR ENVIRONMENTAL AND TECHNICAL STUDIES: WORK IN PROGRESS		
Level	FHEQ Level 7	Status	Choose 2 of 15 courses
Course Tutors	Giles Bruce, Tom Raymont	Term	2
Learning Methods	Site visits 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 is a forensic examination of two live residential projects in London by Giles' practice A-Zero Architects and Tom's practice Arboreal Architecture. Over the course of seven weeks, we will investigate both projects from a variety of perspectives. We will be joined by the structural engineers, the contractors, and selected consultants and suppliers. Each perspective offers a different insight into the design, delivery and construction of a project, allowing students to understand the underlying complexity and co-ordination that is required to bring a project into being. Starting with a site visit to both projects, students will undertake their own detailed investigations into a fragment of both buildings through physical models and material measurements, understanding how environmental, material and structural considerations are synthesised. Students will also be required to modify their selected fragment in a way that could improve or refine the detail with respect to carbon emissions, material economy, environmental performance.

Aims

These projects are works in progress. The journey from concept to construction can be complex. Architects, Structural engineers, Contractors and suppliers all play a key role into bring a building into existence, but each have their own approach, their own priorities, and their own responsibilities. Their judgements have profound consequences on not only the construction of a building, but its operation over its lifetime, and eventually its end of life. The primary aim of this course is to allow students a 'fly-on-the-wall' position to two design teams, comparing and contrasting each, and drawing informed conclusions about the success and failures of both.

Content

- Session 01: Site Visit
- Session 02: The Architects Perspective
- Session 03: The Structural Engineers Perspective
- Session 04: The Contractor's Perspective
- Session 05: Modification 01
- Session 06: Modification 02
- Session 07: Review

Submission

Submission of a written and illustrated Report, equated in preparation and delivery to a 3,000-word assignment, responding to the requirements of the course brief to be submitted at the end of Term 2. The report will comprise photographs of physical models of the construction fragment, drawings, images, diagrams, sketches and models at appropriate scales, in an agreed format, including a summary of observations, analyses, graphs, predictions and conclusions.

TITLE	FOURTH YEAR ENVIRONMENTAL AND TECHNICAL STUDIES: THE THIRD SKIN		
Level	FHEQ Level 7	Status	Choose 2 of 15 courses
Course Tutors	Wolfgang Frese	Term	2
Learning Methods	Site visits 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

Since mankind deserted caves the primary concern of man-made structures has been shelter and protection from the environment. The envelope of buildings has since been multi-tasking and ambiguous in that it forms a barrier for some as much as a filter for other environmental aspects. Beyond its technical role often including structure, the building skin has often expressed a building's function as well as giving clues about its owner / occupier as the skin is also the 'face' of a building. Today facades are often highly complex and multi layered environmental performers communicating on multiple levels with occupiers and the outside world.

Aims

The aim of the course is to produce, over the course of one term, at a level commensurate with this stage of graduate education, a level of knowledge and understanding of the processes associated with the design realisation of buildings. Students will question what defines the way in which we build; what are the processes and influences that shape the creation of our buildings; and in what way do the greater forces of society, technology, culture and desire dictate the method and materials chosen for construction.

Content

- 'Third Skin' course introduction and a brief history of the building envelope.
- 'First things first': facade typologies/materials/performance criteria/Building Regulations: part L.
- 'Curtains and Walls' the modern revolution. Case study of a retail 'jewel' 61 Oxford Street.
- 'Active-Adaptive-Responsive' the performing skin.
- 'XXL Glass' cutting the glass edge (guest lecture by Damian Rogan EoC engineers).
- The Building skin: a Carbon Story. Whole life carbon considerations and facade design and construction.
- Student presentation Jury/group discussion.

Submission

Students are asked to design a small structure and its building envelope:
The tree house. 'A simple shelter, somewhere peaceful, surrounded by nature . . . wherever you dream of having your own quiet place, a rural or urban escape for anyone yearning for a different kind of existence'.
The definition and level of comfort is part of the individual design brief. No specific site or size or material is prescribed but all submissions need to have as a minimum:
a plan, a section, one elevation and three details: wall, roof and floor + thermal and/or carbon calculations.
The design is to be presented in the last session and a booklet is to be submitted containing a written description of the design concept, materials, climatic conditions etc. + drawings / models and visuals of choice.

TITLE	FOURTH YEAR ENVIRONMENTAL AND TECHNICAL STUDIES: TIMBER AND HYBRID STRUCTURES		
Level	FHEQ Level 7	Status	Choose 2 of 15 courses
Course Tutors	Bola Ogunmefun	Term	2
Learning Methods	Site visits 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

Timber and hybrid structures are complex systems providing strength, stiffness and stability to buildings. Architects need to understand structural principles in order to design buildings that respond to challenging design briefs and site constraints. Timber and hybrid forms of construction have risen in popularity in the building community, this course explores the opportunities of these materials. Sustainable structures and the assessment of embodied carbon are also discussed. This course will build upon the knowledge developed during previous structures courses and apply it to real projects, class exercises and workshops.

The course has an assignment project that requires the analysis of an existing complex building to demonstrate the structural understanding. This is achieved through research and study of existing drawings and photographs; correctly interpreting the structural principles through sketching the structural behaviour of the building; and by developing alternative concepts or alterations of the existing structures. The overall objective of the course is to make students aware of timber and hybrid structural options and, therefore, more comfortable during the development their designs for other courses or in their future professions.

Aims

To produce, over the course of one term, at a level commensurate with this stage of graduate education, a level of knowledge and understanding of structural and construction systems used in the design of buildings. The course aims to give the designing architect an insight into the theory and practice of a range of structural and construction approaches in order to make informed choices and be able to consider and evaluate alternative strategies.

Content

- Sustainable Structures
- Timber Structures (Glulam, CLT, LVL, hybrids)
- Procurement and Manufacture
- Detailing with Timber
- Analysis and counting carbon
- Construction and Decommission
- Best Practice - structural uses and solutions (range of typologies and hybrids)

Submission

Submission of a written and illustrated Report, equated in preparation and delivery to a 3,000-word assignment, responding to the requirements of the course brief to be submitted at the end of Term 2. The report will comprise drawings, images, diagrams, sketches and models at appropriate scales, in an agreed format, including a summary of observations, analyses, graphs, predictions and conclusions.

TITLE	FOURTH YEAR ENVIRONMENTAL AND TECHNICAL STUDIES: MATERIAL SYSTEMS 2.0		
Level	FHEQ Level 7	Status	Choose 2 of 15 courses
Course Tutors	Nacho Marti	Term	2
Learning Methods	Site visits 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

Over the last few years students have shown a growing interest in designing systems rather than buildings. But what is a system? How do we design and model one? How do we diagram it? How do we define its boundaries? How do we structure and manage its different parts and scales? How do we predict and control its behaviour?

The course is designed to provide students with an ability to understand, to deal with and to design systems of different scales in the context of architecture. By looking in each session at systems in one scale (material scale, building scale, neighbourhood scale, city scale and territorial scale), the lectures aim to help students develop a working methodology to understand the system's elements, interconnections, and behaviour so that informed design interventions in the system can be made. Concepts such us behaviour, emergence, self-correction, information flows, feedback loops, inputs, outputs, and stocks will be introduced, and students will develop an understanding of how the discipline of systems thinking can be used in architectural design to help us make sense of the complex dynamic and interconnected realities that surround us. In doing so, the course aligns with the work of Achim Menges in the Institute of Computational Design in Stuttgart University and with the work of Dana Meadows and Jay Forester in MIT System Dynamics group.

Aims

To produce, over the course of one term, at a level commensurate with this stage of graduate education, a level of knowledge and understanding of the relationship between materials, component and system in the design of buildings. The course aims to give the designing architect an insight into the theory and practice of material systems; how they are organized, assembled, how they perform, where research currently stands and where the journey can potentially go.

Content

- Introduction to System Thinking
- Systems at the material scale
- Systems at building scale
- Systems at the city scale
- Systems at the territorial scale
- Systems at the planetary scale
- Students' presentation

Submission

- Conceptualisation and representation of a material system in three scales with innovative properties or behaviour. Students will model the material system, describe qualitatively and quantitatively the system's properties and identify key relationships between the parts.
- Submission of a written and illustrated Report, equated in preparation and delivery to a 3,000-word assignment, responding to the requirements of the course brief to be submitted at the end of Term 2. The report will comprise drawings, images, diagrams, sketches and models at appropriate scales, in an agreed format, including a summary of observations, analyses, graphs, predictions and conclusions.

TITLE	FOURTH YEAR ENVIRONMENTAL AND TECHNICAL STUDIES: LOW CARBON TECTONICS		
Level	FHEQ Level 7	Status	Choose 2 of 15 courses
Course Tutors	Cíaran Malik	Term	2
Learning Methods	Site visits 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 the face of the climate emergency, we need to design architectural forms which don't emit greenhouse gases while built and over their life. This course explores the use of low carbon structural and façade materials to create new architectural forms. Whole Life Carbon Assessment is used as a tool to look at architectural materials, construction, in use and end of life. At the same time we will be looking at the circularity of the materials, where they come from and where they will go at the end of our design. We explore combinations of materials to provide structural, foundational, thermal and moisture barriers needed for equitable architecture.

The course has two parts; in the first part as individuals you explore a case study in a circular, natural material you are interested in. You evaluate the layers of the case study, build a 1:5 model of a key junction, create improvements to the u-value to adapt it to the UK climate and then evaluate the carbon footprint of the design. In the second part, working as part of a group, you design a low carbon residential building. Calculating the carbon footprint of your design, assessing the sourcing and end of life of materials, building a 1:2 model of a junction detail and visualising the whole design.

Aims

The aim of the course is to learn how to design low carbon structures, use circular materials and architectural forms. With structures and materials being the largest emitter for projects, we focus on the use of low carbon, circular, natural materials.

Content

The course order is planned with students to adapt to your needs and the changing industry, but includes:

- Structural vocabulary and scheme design
- Natural materials, layering and detailing
- Whole Life Carbon Assessment
- Introduction to fire design
- Visualisation using AI tools

Submission

Submissions will include:

- A report including the individual assessment of the case study; images and written explanation of the case study and structure, annotated photos of the 1:5 junction detail constructed, whole life carbon

assessment and a written explanation of the work. The group design exercise; images and written explanation of the design and structure, annotated photos of the 1:2 junction detail constructed, whole life carbon assessment and a written explanation of the design. The explanations will touch on aspects of breathability of layers, fire and other relevant issues.

- A built, 1:5 junction detail from the individual case study that has been improved.
- A built 1:2 junction detail from the group design.

TITLE	FOURTH YEAR ENVIRONMENTAL AND TECHNICAL STUDIES: ON DETAILING		
Level	FHEQ Level 7	Status	Choose 2 of 15 courses
Course Tutors	Anna Font	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

Historically, the constructive detail has occupied a predominantly operative role in the process of design, leaving the architectural discussion embedded in the ideation of its assemblage often reduced to seemingly pragmatic and purely contingent regulatory frameworks. Nevertheless, the reading of a building's detail is an uncompromised medium (from superimposed narratives and forms of representation) to untangle the architectural project behind it and its role in larger economic, technological, cultural and political contexts. In this course we will read and draw constructive details as an opportunity to discuss the evolution and transformation of material lineages in the architecture of the last decades. Students will contribute to a collective archive of details, as a basis for speculation on contemporary practice.

Aims

The course aims at equipping students to understand and draw constructive details. A tailored methodology will be introduced to activate technological solutions as material assemblages, superseding the traditional role of the detail as a recipe for construction. Instead, we will unpack the components and techniques that constitute them, tracing their evolution onto larger economic and political ecologies. Upon this basis, details will be critically situated, and the work of the students will aim at presenting synthetic traits capable of re-integrating an architectural agenda into the technological apparatus of today.

Content

- Detail/architectural lineages
- Constraints/building envelope
- Millimetres/methodology of the detail
- Materials/circular economy
- Assemblages/construction ecologies
- Traits/integration
- Review

Submission

Submission of a written and illustrated Portfolio in an agreed format, equated in preparation and delivery to a 3,000-word assignment, responding to the requirements of the course brief to be submitted at the end of Term 2. The portfolio will consist of the formulation of a lineage of details, the study of which will include: research (images, documentation), process drawings, material specifications (including quantification and costs), and two sets of final documentation (section-elevation-plan at scale 1:20 and 2:1). The portfolio is expected to include written observations, analyses, reflections and conclusions. The work will be developed in groups of 2 to 3 students, in a dynamic where tasks will also be conducted individually (parallel detail research and drawing).

TITLE	FOURTH YEAR ENVIRONMENTAL AND TECHNICAL STUDIES: NEW ENVIRONMENTS - TOWARDS CLIMATE RESILIENCE AND ADAPTATION		
Level	FHEQ Level 7	Status	Choose 2 of 15 courses
Course Tutors	Joana Gonçalves	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

In the face of the climate crisis, the threats posed on the inhabitation of built environments under the already current extreme climatic conditions demand technically calibrated design solutions, pushing the limits of architectural responses back to the potential of the so-called passive strategies. Relying on the potential of interstitial spaces to mediate the impact of climatic variables, this course challenges the notion of building envelopes as hermetic skins, to create new environments out of the transformation of building components into transitional zones of various types, configurations and materialities. In such New Environments, designing for climate resilience entails occupants' agency to activate adaptive strategies.

For this purpose, climate literacy and environmental simulation modelling are the main integral components of the course methodological approach. Instrumental climate analysis is taken as the first step towards an environmentally driven design process, used to characterize the impact of solar radiation, air and radiant temperatures, humidity and air movement on thermal conditions and, in the sequence, derive key design strategies to inform the base-case of design. In this first edition of the course, the design explorations will focus on architectonic interventions in existing buildings of different programmatic functions, located in the tropical region.

Technical guidance on simulation procedures will be provided to support the methodological thinking and the analytical studies throughout the coursework. Here, both design process and proposal are originated from core environmental principles and design hypothesis. Project-specific analytical frameworks involving parametric and sensitive performative assessments will be discussed and developed from the start of the design explorations, as a platform for comparative analysis of alternative design scenarios for the interventions in the existing building structures. Throughout the various activities in the course, students will be guided to repropose existing conditions and building components to create new environments in consolidated built conditions, in a process of continuous analysis of environmental data and parametric design explorations.

Aims

The course provides an understanding of environmental design as an open process for environmentally responsive site-specific architectonic solutions, derived from analytical frameworks (supported by simulation tools) constituted of parametric and sensitive analysis for multi-criteria environmental design objectives. In this process, students will acquire specific knowledge on applied building physics and the relative impact of various design parameters, climate analysis and people's thermal adaptation and digital simulation for buildings' environmental assessment. Focusing on the transformation of existing building conditions in a specific climatic context students will develop skills to generate architectonic processes based on clear

quantitative and qualitative environmental inputs, by building on analytical design-research methodologies. It is a core course objective to achieve meaningful interpretation of analytical outputs. Students will be encouraged to articulate the acquired technical knowledge in the design of methodological and design proposals towards climate resilience and adaptation, modifying existing consolidated built scenarios into *new environments*.

Content

- Climate analysis
- Theoretic and analytical background on people's thermal experience
- Environmental principles and Architectural Design - Designing with the sun and air movement
- Environmental Design Processes – Parametric analytical studies
- Analytical Assessment of Environmental Conditions in Buildings
- Mapping of solar irradiation and thermal modelling
- Analytical and design Integration

Submission

Course work can be carried out individually or in teams of 2 to 3 people. Submission are individual and will consist of an illustrated technical report that includes the following steps of the analytical design exercise: 1. climate analysis and the related selected environmental design strategies; 2. design, material and environmental aspects of the existing building structure; 3. proposed base-case design component for intervention; 3. initial performance analysis of the base-case; 4. analytical framework for the assessment of variations of the base-case with the analysis of the quantitative and qualitative outcomes; and 5. final architectonic synthesis, as a result of a multi-criteria assessment and evolutionary design processes, with the potential of speculating on a generalization and replicability of the component; 6. Photos of the physical model of a part of the proposed building envelop or its main component. At every step of the work, outcomes from climate analysis, design hypothesis and analytical studies should be presented in the form of legible graphs, diagrams, drawings and annotations. In addition, it is imperative that results from analytical work are accompanied by clear interpretations.

TITLE	FOURTH YEAR ENVIRONMENTAL AND TECHNICAL STUDIES: ACOUSTICS TODAY		
Level	FHEQ Level 7	Status	Choose 2 of 15 courses
Course Tutors	Laura de Azcarate	Term	2
Learning Methods	Site visits 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

Sound is part of the environment around us. We perceive through our five senses; the acoustics of a space therefore provides us with a lot of information that contributes to our holistic experience and perception of our environment and the architectural space we find ourselves in. Through the acoustics, people engage with the architecture and with each other: acoustics is therefore key to creating engaging and emotionally engaging interactions.

This course explores the creative possibilities of acoustical design and analysis to enhance the holistic experience of architectural space. Acoustic design enables the architect to investigate new possibilities, sustainable construction techniques and materials to create a desired environment. The key to acoustical design is developing an understanding of how acoustics can be used to support and improve particular uses, and how acoustics helps to create the overall character of the space. With this understanding, the architect can use technical acoustical analysis to develop solutions and integrate technical decisions into the concept design right from the start.

Through inspirational case studies, the course will begin by exploring the definition of Acoustics and the fields it encompasses. The end will involve practical site visits to experience sound. During lectures theoretical presentations will be followed by discussions, practical tests and workshops.

Aims

To make students aware of possibilities that acoustic design offers to architecture. They will become aware of acoustic design and will be able to understand the basic principles of Acoustics that can be applied directly to their design techniques. Students will learn how to test their projects to analyse different prototypes and models, comparing different case studies.

Content

- Inspirational acoustics: Introduction to acoustic comfort when designing environments: the feel of acoustics in architecture. Acoustics & function: acoustic design considerations according to space typology and how it is approached through the design process. A case study-based practical exercise.
- Sound outdoors: Introduction to sound propagation, soundscapes and environmental noise. Difference between objective and subjective acoustics. Acoustic barriers. Example calculations + case studies.
- Specialist masterclass: Guest lecture from a Specialist about variety of topics in relation to Acoustics research today: acoustic product design, biomaterials, AI & Acoustics, performing arts…Q&A. Debate.

- Sound indoors: Introduction to sound transmission, room acoustics and speech intelligibility. Example calculations+ case studies
- Sound materials: Interaction between sound and surfaces, types of sound materials. Sustainable acoustic product design and manufacturing. Biomaterials.
- Workshop at LSBU: Acoustics Lab visit: Testing acoustics at the LAB. Practical case in situ: Anechoic VS Reverberation chamber.
- Interdisciplinary design process + Student presentations: Individual presentations of submissions. Guidance on testing methodology and physical prototypes. Collaborative design process between disciplines.

The course will offer optional Site Visits to experience Acoustics in collaboration with LSBU

Submission

During the course, each student will be asked to consider a space or an aspect of their studio design that they wish to analyse on an acoustical basis. Along with two short practical Rhino exercises, each student will be asked to submit individually their research in an A3 dossier including the following:

- Text (1500-2000 words) explaining the topic and application to the studio project:
  - How does the space typology affect the acoustic design?
  - Would acoustics influence/help/impede the overall perception by the users?
  - Does acoustics add a functional value to your design?
- Diagrams, drawings and photographs that adequately illustrate the experiments during the course and the lab, the fabrication process, the physical and/or digital testing and the performance of the final result.
- A short video with audio (1 min) illustrating the chosen topic and explaining how the acoustic concept was studied.

TITLE	FOURTH YEAR ENVIRONMENTAL AND TECHNICAL STUDIES: DER LAUF DER DINGE		
Level	FHEQ Level 7	Status	Choose 2 of 15 courses
Course Tutors	Aude-Line Dulière, Lena Emanuelsen	Term	2
Learning Methods	Site visits 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

Under current regulations and quest for standardisation, the ruling model for sourcing materials in Architecture relies heavily on virgin materials travelling vast distances to feed an industry where new, easy and cheap is often better. A specific building component and its current specification and detailing will be our port of entry. We will understand the status quo and explore ways of facilitating the reuse of this material by experimenting with possible building applications of salvaged materials and developing reversible assembly techniques for future dismantling and reuse. We will advocate sourcing materials from within the UK and aim to produce a catalogue that collects practices, references projects, suggested specifications, quote comparisons and material curiosities. Drawing on tools and case studies from vernacular traditions, conservation practices, retrofit challenges, and circular design approaches, the course offers a hands-on investigation into material life cycles. As the title suggests, Der Lauf der Dinge invites students to reflect on the cultural, economic, and ecological implications of material sourcing within a project. It is an opportunity to dive into specification and detailing, a pivotal agency for architects for a more resource aware and circular building industry material procurement.

Aims

To produce, over the course of one term, at a level commensurate with this stage of graduate education, a level of knowledge and understanding of the typical specification and details of specific architectural components. Students will be analytical of material lifecycles, forces at play and repercussions, the benefit of reuses vs. recycling in relation to the embodied energy and to the construction industry as a social construct. Thinking beyond the finished project to look at both the original source and final destination of a building and its materials with an emphasis on re-use. We will also explore the public funding landscape to submit applications for insulating buildings.

Content

- Course introduction
- Product Specification and Detailing in the Construction Industry
- Disassembly for reuse
- Reuse in Architecture and other disciplines, cross industrial prototypes
- Literature review
- Site visit
- Potential Uses of Salvaged Building Materials in Other Disciplines

Submission

The course is employing a ‘hands on’ approach – we will design through making. The intention is to build up a body of work that will contribute to the literacy and literature of applications and specifications with reused materials. We will be demonstrating the possibilities through installation of 1:1 building fragments on carefully chosen sites and user-friendly installation videos. Finally, students will analyse, catalogue and document their findings with an aim to publish a resource for Architects, builders and self-builders.

- The development of proposals that present elegant and resolved architectural details through material research, construction drawings and final 1:1 installation on site.
- Making instructional videos and diagrams to support the publication.
- A contribution to a group publication, equated in preparation and delivery of a 1,500-word illustrated report.
- The use of tools to evaluate building performance of a specific case study and guide material procurement decisions (Ubakus, Madaster)

We will also explore the public funding landscape to submit applications for insulating buildings.
The course aims for a hands-on pragmatic approach on a highly technical, culturally and politically loaded building material. The same hands-on simple approach will be applied on LCA analysis with a focus on the reduced impact of procuring reused materials.

TITLE	FOURTH YEAR ENVIRONMENTAL AND TECHNICAL STUDIES: DIGITAL CRAFT: MACHINED CIRCULARITY		
Level	FHEQ Level 7	Status	Choose 2 of 15 courses
Course Tutors	Pablo Zamorano	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 investigate the intersection of Circularity, Technology and Craft. We will use the latest innovations in Artificial Intelligence and Machine Learning to capture material properties and design new spatial connections for architectural elements that we will then prototype with digital manufacturing technologies. We will start from demolition sites and salvage yards, to collect and digitise material resources, to then explore new 3D spatial arrangements and design novel connection details that will enable these materials to come together in new architectural arrangements. The course will teach and use advanced technologies, but no software pre-requisites are needed to join. This course is part of the CINOVATE programme at the AA.

Aims

To produce, over the course of one term, at a level commensurate with this stage of graduate education, a level of knowledge and understanding of the processes associated with Circularity, Digital Design and Craft. Incorporating the latest advancements in A.I., Machine Learning and Emergent Technologies to analyse materials and design with them; evaluate their performance and document the processes.

Content

- Circularity, A.I. and Making in Practice
- Site Visit – Material Search
- Digital Workshop
- Performative Complexity – Craft and detailing
- Digital vs Physical
- Physical Workshop
- Final Jury – Performance Testing

Submission

- Physical 1:1 prototype connecting 2-3 different reclaimed materials, with complete digital documentation. Documentation will be a written and illustrated Report, equated in preparation and delivery to a 3,000 word essay explaining the process of material selection, reconfiguration through digital tools and making process.

TITLE	FOURTH YEAR ENVIRONMENTAL AND TECHNICAL STUDIES: ENDLESS FORMS MOST BEAUTIFUL: DESIGNING AND ENGINEERING COMPLEXITY		
Level	FHEQ Level 7	Status	Choose 2 of 15 courses
Course Tutors	Vincenzo Reale, Adelina Koleva	Term	2
Learning Methods	Workshops 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

Complexity, in architecture and the built environment, can be referred to the intricate interplay of various elements, amongst which geometry, scale, material, context, traditional and innovative techniques, rules of physics and engineering principles, which come together to form an elaborate and successful design. In order to fully achieve an architectural vision from a concept without compromising on the essence of the idea, architects require to understand how to navigate this interplay of elements.

This course explores how to approach the design of complexity from the point of view of structural design, from basic theory to advanced computational processes to refine and ultimately achieve an architectural vision.

Through the presentation of real case studies, we will explore how basic structural theory was coupled with innovative technologies to solve complex briefs. Each session will provide both a technical background and hands-on examples, and students will be required to develop studies and ultimately a complete prototype design.

Aims

- Understand Basic Structural Principles: Study how structures work and how basic structural concepts are applied and complemented when designing complex structures.
- Appreciate Innovations: Understand how new techniques, new tools and new materials have revolutionized the engineering practice.
- Study Precedents: examine real-world examples of projects from small to large scale that have leveraged innovative techniques such as computational methods in their structural design process.
- Explore Computational Tools and Parametric Design: Delve into computational tools used in structural design, such as finite element analysis and parametric modelling.
- Use Structural Optimization Techniques: Use optimization techniques based on algorithms which iterate structural designs in response to target design criteria and how these methods can lead to improved efficiency and performance.
- Establish Critical & Analytical Thinking: Learn to use computational processes as a means (to ask questions) rather than an end (to produce answers). Weigh the benefits of automation against manual activities when planning to undertake tasks and solve problems.
- Practice and prototyping: Apply the knowledge gained throughout the course to develop a series of studies and ultimately a complete prototype for a competition entry. Emphasize creativity, analysis, and evaluation in your final project, showcasing your understanding of structural design and the use of computational methods.

Submission

Students will be provided with weekly tasks to directly apply the knowledge, tools and techniques learned during the different sessions. They will also be asked to develop a prototype structure, starting from a concept of their own. The submission will consist, together with the catalogue of studies developed weekly, of a preliminary project of their prototype, including both visuals and a reflection on the process that lead to the definition of the prototype, including performance assessments. The reflection should explain which methods they chose to use and why, their impact on the final design, and why they considered the selected iteration as the best outcome. The assessment will consider the overall success of the design, the students' ability to critically reflect on their process, and their adeptness in using computation to achieve creative objectives intentionally. Students will be encouraged to submit their designs as a competition entry following the end of the course.

TITLE	FOURTH YEAR ENVIRONMENTAL AND TECHNICAL STUDIES: FORM FOLLOWS FORCES AND FUNCTION		
Level	FHEQ Level 7	Status	Choose 2 of 15 courses
Course Tutors	Danae Polyviou	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 aim for this course is to cultivate a deep understanding on how design forms, structural typologies and arrangements are driven by the force flow of the structure as well as its function to achieve an integrated design where architectural, structural and environmental behaviour all complement each other in a beautiful synergy. The material choice is an integral part of the design process to fully utilize each material's inherent properties, both structural and environmental, but with aesthetics not being neglected. During the sessions you will develop an intuitive understanding of the above through a synergy between physical and digital simulations in Rhino/ Karamba and through discussing successful (or not!) case studies.

What is the way around deciding the best structural typology and material for your new art gallery design? What about the new office space you are designing in the city centre? And the spa resort in the mountains? And the new residential block by the sea? Can they all get materialised with the same material and structural system or does the approach change as the function is different?

By looking at case studies, of either the same function or different, we will discuss how by choosing the structural system and materials they did they manage to create a load bearing structure that transfers successfully the external loads to the ground and at the same time creates an integrated design that meets the architectural, structural and environmental parameters of the scheme.

By setting up small, targeted scripts in Grasshopper and Karamba we will have a hands-on approach on testing several structural typologies and materiality to achieve an efficient structural system and through an open discussion decide which option suits best the given brief.

We will understand how active forms can complement our design not only aesthetically but also structurally as they follow the force flow.

Aims

In this course, we want to cultivate a deep understanding on how design forms, structural typologies and arrangements are driven by the force flow of the structure as well as its function to achieve an integrated design where architectural, structural and environmental behaviour all complement each other in a beautiful synergy with the material choice being an integral part of the process.

Content

- Session 01: Recap on Structures – Structural action (tension, compression, bending), external loads, structural elements, support conditions, materials. Example on Karamba modelling.

- Session 02: Active forms in structural typologies – Geometrical optimization when designing for compression (ie. Case studies: Arches, domes, shells, interlocking, pre/post tensioning)
- Session 03: Active forms in structural typologies – Geometrical optimization when designing for tension (ie. Case studies: Cables, membranes, nets)
- Session 04: Active forms in structural typologies – Geometrical optimization when designing for bending (ie. Case studies: Bridge shape following bending moment diagram)
- Session 05: Active forms in structural typologies – Geometrical optimization when designing for high wind loads (ie. Twisting towers)
- Session 06: Case studies: Spa resort Vals, Floating hotel Coral Villas Red Sea, NML Pavilion Liverpool, Eladio Dieste/ Scarpa
- Session 07: Students' presentation of work

Submission

Student's work will be based on the analysis and later *architechnical* proposal, through geometrical explorations, of an art gallery considering the strict requirements of the space to preserve the art pieces in terms of lighting, comfort and create a unique experience to the visitors. We aim for students to thoroughly analyse their case study and be able to reinterpret the needs of the users, providing an alternative + innovative + global + integrated solution.

TITLE	FOURTH YEAR ENVIRONMENTAL AND TECHNICAL STUDIES: BUILDING WITH NATURE: FULL-CULM BAMBOO DESIGN FUNDAMENTALS		
Level	FHEQ Level 7	Status	Choose 2 of 15 courses
Course Tutors	John Naylor	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 focus on design and construction with full-culm bamboo, as a model to explore design strategies for other minimally processed bio-based materials. We will start with an overview of the opportunities and challenges of bamboo such as environmental sustainability, material properties, species diversity, and supply chains. We will then investigate why non-standard materials often face unfounded societal prejudice, and how we can also address these non-technical barriers by design. The course introduces the current “path to standardisation”, of full-culm bamboo including ISO 22156:2021, which is a design standard for full-culm bamboo. We compare durability factors between timber and bamboo to highlight the principle of “protection by design” as part of a wider need to design for the material, rather than manufacturing our materials for our designs. An important philosophy if we are going to be able to develop wider use of low-carbon, ecologically beneficial materials in construction. We will also look at how algorithmic thinking is a crucial skill for using material parameters as design drivers. In later sessions we will apply algorithmic design tools can be applied to increase durability, using tools such as Rhinoceros, Grasshopper and Ladybug. As part of the course we will make contact with the bamboo, participating in physical construction exercises to look at standard construction systems to support the submission requirements.

Aims

In this course we want to develop a series of design skills, informed through desk base study and physical making, which allow a strong critique of material within the architectural design process and consider how design decisions can be informed by the material. Ultimately, an understanding of designing for the material characteristics can help enfranchise non-conventional bio-based material use and embrace vernacular technologies and construction systems which are low carbon and can develop local economies, and protect local ecologies.

Content

- An introduction to full-culm bamboo and non-conventional materials and technologies (NOCMATs)
- Decoding societal attitudes to non-standard materials
- Standardising the non-standard: Normas and sustainability
- One to one scale construction with bamboo
- Durability in full-culm bamboo structures and ISO 22156:2021
- Reframing design methods and tools for minimally processed materials
- Algorithmic design thinking for full-culm bamboo durability

Submission

Two assignments will be required which will be set in pairs/groups to foster peer learning. Pairs/groups will deconstruct a case study of a project with a full-culm bamboo primary structure which will be chosen within the pair/group in discussion, which could be related to the bamboo supply chain relevant to a site and environment within students' unit work.

The two deliverables for the assignments will be to present this deconstruction through:

- Drawings and diagrams, which will support;
- One to one scale construction of a building element (e.g., beam, column, truss, etc.)

Students will be asked to assess the building element in relation to ISO 22156:2021 and potentially make modifications to the one to one element to address criteria established within the code, whether this be joinery, redundancy, or durability considerations.

TITLE	FIFTH YEAR ENVIRONMENTAL AND TECHNICAL STUDIES: ETS5 DESIGN THESIS		
Level	FHEQ Level 7	Status	Compulsory
Course Tutors	Javier Castanon, Nacho Martí, Giles Bruce, Francesco Anselmo, Laura de Azcárate, Alan Harries, Xavier Aguiló, Sho Ito, David Illingworth, Joana Gonçalves, Tom Raymont, Omid Kamvari, Anna Font, Jisoo Hwang, Giancarlo Torpiano	Term	1, 2, 3
		Credits	20
		Workload	200 hours study, inclusive of teaching contact: 20 hours teaching/180 hours self-directed study
Learning Methods	Lectures Seminars Tutorials Juries Self-directed learning		

Synopsis

The ETS5 Design Thesis requires the submission of a technical thesis setting out in detail the technical implications of the design strategy needed in order to materialise the concepts, ideas and ambitions contained in the unit-based design project. Since it would not be possible to study every aspect of a particular design project over two terms, students may concentrate on some aspect in detail and leave others in outline form. The choice of the aspects of the project to be worked out in detail is the subject of discussion and negotiation between the unit masters, each student and the ETS Design Tutors.

Aims

To produce, over the course of three terms at a level commensurate with Level 7 education, a comprehensive appraisal, analysis and technical study of the environmental studies, 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. Particular attention is given to searching for alternative design solutions that would enhance the environmental aspects of their design proposals. The Technical Design Tutors aim to provide the students with the wherewithal to materialise the aspect(s) of the concept of their choice behind their Unit work. Through the ETS5 Design Thesis students are helped and supported to gain the ability to make informed design decisions and be able to show and justify their relevance. The Conclusions of the ETS5 Design Thesis are therefore eminently propositional.

Content

- Detailed investigation, appraisal, selection of, and justification for, the environmental, 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.
- Quality of work (originality of the alternative proposal, thoroughness of research and rigour I the execution) and not quantity is what is sought.
- Preparation of illustrated technical thesis, with selection of one of two timeline options:
    - Option 1: intensive technical engagement in the early part of the year, informing technical selections to be made in the design project. Final submission to be made Term 2 Week 9

- Option 2: technical development and resolution in parallel with the design project. Final submission to be made Term 3, Week 1

Teaching and Learning Strategies

The teaching and learning strategy for ETS5 engages with sophisticated research and experimentation, which becomes increasingly detailed and critically evaluated as the design progresses. Investigations are related to the unit-based design project and design approach of that unit. Evaluation of the results obtained from research and experimentation are considered in regular tutorials and group seminars and focussed advice is provided to advance the technical aspects of the design in conjunction with contingent design criteria. The mature informed design decisions required are taken by each student with the support of the ETS design team and external consultants in industry. Technical design decisions are translated into drawings, models and other media that communicate the design intent at appropriate scales and with visual and verbal rigour and clarity for appropriate delivery and presentation of the Final Submission.

Submission

- Presentation of a technical thesis with a clear focus of investigation and independently identified technical brief that reflects the agenda of the unit.
- Evidence that technical resolution addresses social, political, environmental, economic and aesthetic considerations and uses these constraints to advantage.
- Demonstration of critical application and integration of appropriate precedents in technical approach
- Evidence of the integration of material, structural and services approaches in construction strategy
- Presentation of technical resolution of design project in a range of media and at appropriate scales

Method of Assessment

Formative assessment
Continual assessment is provided weekly at tutorials. Formative assessment Option 1 is held in Term 2 Week 6 and Option 2 in Term 2 Week 9: each student presents their work to an Interim Jury of technical tutors from within the Diploma programme to ensure parity of assessment. Written feedback is provided to assist students in the preparation of their final submissions.

Summative assessment
The ETS5 Final Submission document comprising final drawings, images and models is submitted digitally. The submissions are assessed by a review panel of technical tutors from within the Diploma programme, and moderated with unit tutors, to ensure parity of assessment.

SECTION 3.2.3

ARCHITECTURAL PROFESSIONAL PRACTICE

3.2.3 DIPLOMA CORE STUDIES: ARCHITECTURAL PROFESSIONAL PRACTICE

Architectural Professional Practice (APP2) develops and deepens the professional practice themes introduced in the Intermediate Programme and encountered in year-out work experience, and integrates these with design considerations. The course is delivered through a series of lectures and seminars on key issues relating to the professional contexts of design and construction, as well as examples of and strategies for conventional and unconventional models of practice in preparation for the next stages of work experience and professional qualification.

The process will be framed by a series of seminars and lectures showing various forms of practice, networks and business models. The seminars and lectures will give a comprehensive overview of individual career development within architecture and related disciplines. The course will discuss professional frameworks in the contexts of discipline, profession and practice, examine existing and possible models and modes of practice, and analyse present and future participation in practice. Additionally, the course will examine the development of individual business plans, professional relations and configurations as well as production and delivery of professional projects.

Each student will be asked to present and submit a business plan laying out his or her own individual practice, which starts the day after graduation. Supporting this work will be a tranche of references, case studies and case stories that are relevant to the student's professional aims. The submission should amount to an overall business plan including an analysis of the economic, legislative and social frameworks within the field and the specific aims.

Aims

The course seeks to give students a good understanding of the frameworks and settings they will enter in their professional practice and give them the understanding and awareness to design and navigate these in a professional applied manner from the outset and enable them to unfold their creative ideas to the fullest.

Teaching and Learning Methods

Participants are enabled and encouraged to become the next generation of leaders and entrepreneurs, both individually and collectively. 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 12–14 students across three tutorial sessions that will further develop these themes.

Learning Support

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

school. The school also liaises closely with local architectural practices. The Professional Practice tutors will have 3 tutorial sessions with students, two in term 1 and one in term 2.

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

- Comprehension of Professional Contexts: Demonstrates a good understanding of the frameworks and settings relevant to future professional practice in architecture and related disciplines.
- Business Plan Development: Presents a comprehensive business plan for their ideal practice, considering economic, legislative, and social frameworks impacting the proposal's viability.
- Personal and Professional Aims: Provides a clear overview of their professional aims and outlines their intended trajectory in the field for the next five years.
- Self-Appraisal and Skill Enhancement: Analyses and appraises existing talents, knowledge, and areas for improvement, with strategies for acquiring additional skills and knowledge.
- Utilisation of Networks and Case Studies: Includes a clear representation of personal and professional networks, showing how they can be activated in alignment with the expressed aims. Supported with relevant case studies and examples of best practices related to the student's field of activity.

Integration and synthesis

- Independent and Group Work: Demonstrates the ability to work independently and collaboratively, integrating and synthesizing contextual information and acquired knowledge through a systematic approach.
- Self-Direction and Originality: Exhibits evidence of self-direction and originality, responding critically and creatively to the subject matter.
- Reflection on Professional Practice Sessions: Submits an individual log of each of the 10 professional practice sessions of term 1 and 2, including reflections on their situation, outlook, and ideas related to the content covered.
- Health and Safety and Fire Safety Sessions: The logbook for these sessions reflects a good overview of the subject matter and thoughtful reflection.

Clarity of communication

- Analytical Elucidation: Presents a clear and analytical elucidation of developments and insights at the forefront of the architectural profession.
- Effective Structure and Organisation: Demonstrates the ability to communicate ideas coherently and effectively using both written and visual communication skills.
- Critical Positioning: Constructs and maintains a critical position on concepts, facts, and opinions related to the subject matter.
- Independent Learning and Professional Development: Showcases the independent learning ability required for continuing professional development in architecture and related fields.

Methods of Assessment

Summative assessment
The submission has two components:

The form of submission for the required Business Plan depends on each student’s individual approach, as the submission itself should serve as a valid example of the expressed ambitions. However, the submission should cover a range of specific areas that are assessed:

- Each student is asked to submit a comprehensive overview of their professional aims and explain where they want to be professionally in five years’ time.
- The submission should amount to an overall business plan including an analysis of the economic, legislative and social frameworks within the field and the specific aims.

- The student should analyse and appraise their personal individual talents, existing knowledge and shortcomings. What experience and knowledge do you have, what skills are you still missing and how do you intend to acquire this knowledge?

- The submission should contain a clear representation of personal and professional networks that the student can activate in relation to the expressed aims.
- The work should be backed up with evidence of case studies and examples of best practice that relate to the individual field of activity.

Students should also submit an individual reflection of each of the 10 professional practice sessions of Term 1 and 2. This document should contain individual reflections of the sessions in relation to the individual's situation, outlook and ideas. The reflection for the Health and Safety and Fire Safety sessions needs to show a good overview of the subject matter and each student should individually highlight key aspects of the content in writing.

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	FIFTH YEAR PROFESSIONAL PRACTICE: ARCHITECTURAL PROFESSIONAL PRACTICE (APP2)		
Level	FHEQ Level 7	Status	Compulsory
Course Head	Theo Lorenz	Term	1 and 2
Learning Methods	Lectures Seminars Tutorials Self-directed learning	Credits	20
		Workload	200 hours study, inclusive of teaching contact: 20 hours teaching/180 hours self-directed study

Synopsis

Throughout the history of the AA, students have sought to reinvent and extend the scope of architecture, developing, as a result, alternative modes of professional practice that challenge the status quo. This course develops on the themes of Professional Practice (PP1) first introduced in the Intermediate Programme and encountered in work experience. Students will comprehensively and critically be integrating this knowledge into a range of design processes and professional frameworks in order to gain a comprehensive overview of individual career development within architecture and related disciplines. It is also intended to provide a base of information from which students can draw in their professional lives following graduation from the AA. Participants will be asked to present and submit a business plan laying out a proposal for their own, ideal practice. This should be supported by a tranche of references and case studies that are relevant to the student's professional aims. The final submission should amount to a comprehensive business plan, including an analysis of the relevant economic, legislative and social frameworks that affect the viability of the proposal. The course will be completed in Term 2 by a series of applied sessions with regards to Health and Safety and Fire Safety, investigated at the scale of buildings and infrastructure.

Aims

The framework of the professional practice sessions seeks to give students a good understanding of the frameworks and settings they will enter in their professional practice and give them the understanding and awareness to design and navigate these in a professional applied manner from the outset and enable them to unfold their creative ideas to the fullest.

Content

- Reinventing the Creative Fields
- Define your Own Field
- Forms of Practice
- From a Priori to 'Out of Thick Air'
- Business Plan
- On Productions and Frameworks
- Relationships
- Health and Safety
- Fire and Safety _ Building
- Fire and Safety – Urban & Infrastructure

Submission

- An overall individual business plan
- Reflective summary of all professional practice sessions

SECTION 3.2.4

DIPLOMA ELECTIVES

3.2.4 DIPLOMA ELECTIVES

Electives are specialised 10 credit courses that extend the range of Core Studies into the broad domains of creative and radical practices in the arts, social politics and philosophies, new technologies and sciences. Electives offer students a means of integrating self-selected knowledge into their own individual development and a means of engaging with the cultural and scientific discourses of architecture in new ways, and from which a deepening understanding of interdisciplinarity is gained.

Aims

Students learn, over the course of a term, how to apply a set of specific skills and techniques related to the visual, material and critical 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. Students develop an understanding of the importance of discussion related to choice of media, process and outcome, be able to respond to and integrate feedback.

Teaching and Learning Methods

Please see individual courses below. Teaching is studio based and incorporates a range of methods including lectures, practical workshops, presentations, tutorials, seminars, reviews, juries and self-directed learning.

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

The Assessment criteria is dependent on the focus of the Diploma Elective. 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:

Design or Media focussed Elective:

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

Process and synthesis
Research into appropriate contextual, conceptual, critical and/or technological precedents, methodologies, practices and/or tools are synthesised into the design process, allowing for creative decision-making, inventive design strategies, experimentation and originality, explored from both user and designer

perspectives. Feedback is integrated into a self-directed design process that demonstrates criticality and independent learning skills, and the ability to work in a group where necessary, required for continuing professional and academic development.

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

History and Theory focussed Elective:

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

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

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

Methods of Assessment

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

Summative assessment
A report or portfolio of work is summatively assessed 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. 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. 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 Complete to Pass and/or has been submitted after the advertised date/time.

Complete to Pass: Unsatisfactory level of achievement overall, which fails to meet the assessment criteria required to attain a Pass. The submission is incomplete under the requirements of the brief set. The work is

assessed as being incoherent, demonstrating little appreciation of topic, development or effort. The submission is insufficient in quantity and demonstrates a lack of engagement. An appropriate level of critical reflection and insight is not evidenced. Developmental and final work is not documented to an appropriate level of clarity, or presented to a suitable standard. This assessment is also the automatic result of failure to meet minimum attendance requirements. A submission receiving a 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.

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	FOURTH YEAR DIPLOMA ELECTIVES: PROTEST ARCHITECTURE – SITE-SPECIFIC SPATIAL INSTALLATION/ PERFORMANCE		
Level	FHEQ Level 7	Status	Choose 1 of 10 courses
Course Tutors	Nerma Cridge	Term	1
Learning Methods	Demonstrations Practical Workshops Seminars Tutorials Reviews Self-directed learning	Credits	10
		Workload	100 hours study, inclusive of teaching contact: 21 hours teaching/179 hours self-directed study

Synopsis

Protest Architecture explores pressing issues in relation to the global city – lack of social housing, problems of homelessness, scarcity of public and green spaces. The focus will be on the role of architects in improving our cities. The aim is to communicate, through a brief performance and site-specific installation, the issues which are important to architects and are considered worth protesting for. The course will follow all the necessary stages needed to initiate, plan and complete a site-specific architectural installation and/or performance.

Content

- Introduction to, and exercising an extensive range of possibilities for protest and architectural activism
- Exploring various sites, public spaces and galleries within the proximity of the AA.
- Weekly discussions presentations and short lectures, followed by quick demonstrations, improvisations and installation methods.
- Regular assignments, giving opportunity to exercise and develop an individual approach.
- Ongoing critical appraisal through discussion of work within each session.
- Enabling and extending students' individual expression on issues they feel strongly about.
- Dissecting and learning from precedents.
- Learning from guest artists/architects and critics.
- How to create a powerful sense of participation and engagement, within a limited time.

Outputs

- Participation and discussion in lectures, group sessions, and practical workshops
- Creative application of the techniques, tools or media specific to spatial installation
- Coherence between conceptual notions of protest and final installation/performance
- Demonstration of technical and creative skills to best represent chosen site and issues in question with the use of cheap/recycled/ephemeral materials
- Final performance /installation of all produced media into a coherent body of work

TITLE	FOURTH YEAR DIPLOMA ELECTIVES: EXQUISITE CORPSE: ARCHITECTURE ASSEMBLED		
Level	FHEQ Level 7	Status	Choose 1 of 10 courses
Course Tutors	Hamed Khosravi	Term	1
Learning Methods	Lectures Seminars Archival research Self-directed learning	Credits	10
		Workload	100 hours study, inclusive of teaching contact: 21 hours teaching/179 hours self-directed study

Synopsis

The tools of assemblage, originally developed within the Dada movement, have long been central to the production of both drawn and built architecture. Through close readings of key examples, this course revisits the historical evolution of architectural drawing and representation as autonomous entities, aiming to reclaim the agency of architectural drawing as a project. Students will work closely with the AA Archives and will view actual donated drawings of the discussed projects or practices. The course will end with a design exercise, a set of drawings or models, developed together with an analytical essay discussing the project, the process of making, and references.

Content

The course undertakes a close reading artistic practices and precedents that have historically shaped the foundation of architectural representation. It reads architectural drawings as an assembled form; a mode of thinking and design, that reflects intellectual, cultural, political, and technological ethos of the time. There are 5 seminars and 1 visits to the AA Archives and 1 Pin-up session, all taking place in Term 1:

- Drawing as a Project
- Drawing as a Notational Device
- Visit to the AA Archive
- Collage and Photomontage
- Dali’s Paranoid Critical Method
- On the transposed landscapes of Zoe Zenghelis
- Pin-up/ Final Review

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
- Ability to develop a methodology in making architectural representation
- Ability to conduct precedent research and literature review based on relevant conceptual and theoretical frameworks, or technical methods

- Ability to develop a structured and critical reflections in reading the historical precedents
- Ability to deploy critical reflection in taking informed and consistent design decisions
- Ability to formulate a set of hypotheses, critical observations, analyses, and reflections in a format of a structured writing

TITLE	FOURTH YEAR DIPLOMA ELECTIVES: DRAWING BETWEEN PAPER AND STONE – SHOP-DRAWING AND MODEL-MAKING IN PAPER AND LIMESTONE		
Level	FHEQ Level 7	Status	Choose 1 of 10 courses
Course Tutors	Juliet Haysom	Term	1
Learning Methods	Demonstrations Practical workshops Seminars Tutorials Reviews Self-directed learning	Credits	10
		Workload	100 hours study, inclusive of teaching contact: 21 hours teaching/179 hours self-directed study

Synopsis

Media-from Latin medius, literally ‘middle’.

“Drawing in architecture is not done after nature, but before construction; it is not so much produced by reflection on the reality outside the drawing, as productive of a reality that will end up outside the drawing.” – Robin Evans

Unlike artists who usually make their work directly, architects ’designs are conventionally translated into built form by someone else. Throughout this course, students will develop skills as both authors and makers by exploring how drawings mediate between design and construction. The clarity and ambiguity of design drawings will be put to the test: to begin, AA Elective students will produce anonymized drawings that will be translated into constructions by someone else within their group. Then, working with stonemasonry students from the Building Crafts College (BCC) in Stratford, AA Elective students will be introduced to the fundamentals of working with stone, and design a stone component that will be produced by their collaborator at BCC. By the end of the course, students will have a practical, empirical and playful understanding of how working drawings describe, inform, instruct and occasionally confound.

Content

- Hand-drawing (sketching, scale) and digital drawing (Adobe illustrator, Rhino, AutoCad) to both develop designs and communicate instructions
- Model-making in paper
- Introduction to banker masonry skills and principles, with live demonstrations
- Presentations introducing historic and contemporary precedents and case-studies of relationship between designers and fabricators to enable informed discussions on this professional dynamic
- Group work (in pairs) with each student working as both designer and maker to put this dynamic to the test
- Regular homework assignments giving extended opportunities to exercise model-making and drawing skills.
- Group review and discussion of student work takes place in each session.

Outputs

- Participation and discussion in presentations, 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	FOURTH YEAR DIPLOMA ELECTIVES: ATTUNING TO THE FIELD: FILMMAKING AS AFFECTIVE AND EXPERIMENTAL FIELDWORK		
Level	FHEQ Level 7	Status	Choose 1 of 10 courses
Course Tutors	Christopher Sejer Fischlein, Sasha Litvintseva	Term	1
Learning Methods	Demonstrations Practical workshops Seminars Tutorials Reviews Self-directed learning	Credits	10
		Workload	100 hours study, inclusive of teaching contact: 21 hours teaching/179 hours self-directed study

Synopsis

This course explores filmmaking as an affective and sensorial form of fieldwork. Moving beyond observational and representational traditions, we will engage with film as a relational and embodied practice of attention, attuned to rhythms, atmospheres and lived experience. Through the course, participants will build a practice-led understanding of camera operation, sound recording, and experimental techniques through sustained engagement with a chosen site. The thematic focus invites attention to the often-invisible systems that keep the city moving; logistics, maintenance, port operations, night labour and other peripheral infrastructures. Emphasis is placed on process and the generative potential of film to evoke, unsettle, and reconfigure experience.

Content

- Filmmaking through active fieldwork
- Introduction to camera operation, framing, and exposure
- Experimental techniques in sound, montage, and movement-based shooting
- Filming in situ within urban logistics and infrastructural systems of London
- Engagement with field recording and non-representational strategies
- Viewing and discussion of reference works in sensorial ethnography, and non-representational film
- Extending students' moving image vocabulary beyond representation, towards apprehension of rhythm, atmosphere, materiality, and affect
- Weekly demonstrations and workshops, including film screenings and practical exercises
- Group review and discussion of work-in-progress takes place in each session
- Regular homework assignments to develop techniques introduced in class and for producing independent film
- Through the course and between sessions students produce a 3–5 minute film shaped sustained engagement with a chosen site. This work may respond to themes in their Unit or reflect other architectural and spatial interests

Outputs

- Participation in screenings, group discussions, and hands-on filmmaking workshops
- Development and creative application of field-based camera, sound, and editing techniques introduced throughout the course

- Ability to observe and translate urban dynamics into film form through experimental and sensorial techniques
- Demonstration of technical control in the production of moving image and sound to best represent considered intentions
- Completion of a 3–5 minute film that brings together footage, experimental strategies, and critical reflection into a coherent proposition

TITLE	FOURTH YEAR DIPLOMA ELECTIVES: EXHIBITION DESIGN AND DISPLAY METHODOLOGIES		
Level	FHEQ Level 7	Status	Choose 1 of 10 courses
Course Tutors	Mike Cooter	Term	1
Learning Methods	Demonstrations Practical workshops Presentations Archival research Self-directed learning	Credits	10
		Workload	100 hours study, inclusive of teaching contact: 21 hours teaching/179 hours self-directed study

Synopsis

Ideas are communicated through display: the conspicuous showing of something to someone else. How something is shown conditions how it is understood. There is a long history of methodologies of display and theoretical discussion as to what different modes of display do to the things or projects that they support. We will discuss some of these histories whilst we make practical (formal) investigations and experiments.
At both the AA and beyond you will have to communicate your ideas to a public through the medium of an exhibition. How should you approach this contextualising form? What do you want from it? How might you ensure that the mode of communication (display) resonates with or amplifies the concept, or artefact, on display? We will approach these questions practically through material experimentation to develop either a prototype display device/fixing, armature/support or exhibition system.

Content

- Each session will begin with a presentation and discussion of historical precedents relating to a key theme (Walls; Floors; No walls / articulation; Suspension; Colour; Light and Time).
- You will be introduced to existing materials and methodologies through practical demonstration
- You will be encouraged to consider each methodology critically: each material, fixing, joint or armature both enables and forecloses, has potentials and limits, which are identified through use
- Sessions will be workshop-based and prioritise formal experimentation, working at 1:1 scale for the development of prototypes and new display methodologies
- We will discuss the history of exhibitions, from historically didactic (instructional) exhibitions to more contemporary self-reflexive forms of display. We will consider how the more behavioural inflection of ‘display’ operates (after all, a peacock ‘displays’) both theoretically and practically
- Usefully, many advances in exhibition design were made in the context of fairs (World’s, trade, etc.) through the development of temporary structures and easily demountable systems: we will explore these, amongst others
- We will learn about and consider critically appropriate methodologies of display for different types of material: parts, models, proposals, drawings, 2D / 3D artefacts, didactic material etc.
- Each session will be framed by historical materials that will initiate and inform the discursive and material engagements in the workshops. We will endeavour to work at 1:1 scale to build formal experiments and enhance a practical lexicon that will inform future work.

Outputs

- Practical and theoretical knowledge of historic and current display methodologies and exhibition strategies
- Develop a lexicon of display strategies for diverse context and media through demonstration, discussion and formal experimentation
- Understand display methodologies as integral to the communication of ideas
- Gain practical and theoretical skills to deploy in diverse contexts (examinations, shows, pitches, trade fairs, exhibition design etc.)
- Develop a prototype display device/fixing, armature/support or exhibition system, supported by workshop experimentation and archival research

TITLE	FOURTH YEAR DIPLOMA ELECTIVES: PROXY VISION		
Level Course Tutors Learning Methods	FHEQ Level 7 Tomiris Batalova Demonstrations Practical Workshops Seminars Tutorials Reviews Self-directed learning	Status Term Credits Workload	Choose 1 of 10 courses 1 10 100 hours study, inclusive of teaching contact: 21 hours teaching/179 hours self-directed study

Synopsis

Proxy Vision is a world-building and media research course that explores AI as a reflection of visual culture – a neural network trained on vast archives of past and present imagery. By studying visual tropes in isolation, students investigate how genre is constructed within generative systems like Stable Diffusion. The course ultimately asks what AI cannot do - revealing how world-building, with its demand for contextual understanding, exposes the limits of machine vision and reaffirms the role of the human designer.

Content

- Introduction to visual tropes/ genres/ trends & Stable Diffusion usage
- Precedent Studies – discussion and analysis of genres and cinematic imagery
- Group seminars and discussions
- Weekly Photoshop/ 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	FOURTH YEAR DIPLOMA ELECTIVES: STAGING WORLDS		
Level	FHEQ Level 7	Status	Choose 1 of 10 courses
Course Tutors	Sebastian Tiew	Term	1
Learning Methods	Demonstrations Practical Workshops Presentations Seminars Tutorials Reviews Self-directed learning	Credits	10
		Workload	100 hours study, inclusive of teaching contact: 21 hours teaching/179 hours self-directed study

Synopsis

"Staging Worlds" is a course situated at the intersection of filmmaking and 3D animation, dedicated to the exploration of worldbuilding and speculative storytelling across temporal dimensions. The curriculum introduces students to diverse methodologies utilised by filmmakers, with an emphasis on the practical application of Unreal Engine and various 3D tools. By integrating architecture and set design as narrative instruments, the course facilitates a deep engagement with the process of translating conceptual visions into immersive and dynamic experiences.

Content

- Foundations of storytelling and worldbuilding in computer-generated imagery and 3D animation.
- Introduction to a range of methodologies used in the film and entertainment industry.
- With a focus on Unreal Engine, the course provides an in-depth understanding of the interface, workflows and associated processes.
- Critical examination of the role of speculative fiction in social, political, and cultural contexts.
- Analysis of the impact of images and contemporary media.
- In-depth study of Unreal Engine, focusing on its interface, workflows, and associated processes.
- Workshop-based learning on cinematography in 3D environments, covering composition, lighting, and camera dynamics.
- Techniques for crafting dynamic and thought-provoking visual narratives.
- Practical exercises in camera setup and animation within Unreal Engine, contextualised within media theory.
- Fundamentals of animation in 3D environments, including keyframing, timing, and motion paths.
- Set design principles for creating immersive and culturally resonant environments through texturing, lighting, and scene detailing.
- Exploration of industry-related and practical challenges in film production and animation.
- Structured sessions on articulating ideas through worldbuilding and environment design.
- Comprehensive understanding of the elements required to build convincing and compelling visualisations of stories, futures, and fictions by the end of the course.

Outputs

- Develop a robust theoretical foundation in narrative structures and worldbuilding paradigms.
- Achieve technical proficiency in Unreal Engine and 3D modelling software, contextualised within broader media studies.

- Analyse and apply principles of cinematography and animation to 3D environments, with a focus on their aesthetic and narrative potentials.
- Synthesise complex narratives into compelling, visually rich scenes that engage with speculative futures.
- Develop and prototype low budget short films and moving images works using a range of 3D tools and DIY techniques.

TITLE	FOURTH YEAR DIPLOMA ELECTIVES: WHERE WE ARE; NAVIGATION PRACTICES		
Level	FHEQ Level 7	Status	Choose 1 of 10 courses
Course Tutors	Sheer Gritzerstein	Term	1
Learning Methods	Demonstrations Practical Workshops Seminars Tutorials Reviews Self-directed learning	Credits	10
		Workload	100 hours study, inclusive of teaching contact: 21 hours teaching/179 hours self-directed study

Synopsis

WHERE WE ARE explores navigating landscapes of matter and image in a world we shape and are shaped by. The course introduces Geographical Information Systems (GIS) research and analysis techniques, enhancing understanding of spatial contexts (urban, historical, planetary) in relation to energy, information, and material flows. We will access and interpret spatial knowledge from within and beyond architecture. Through hands-on workshops and critical discussions, we'll explore the history of navigation and surveying technologies, their inherent biases, and practical examples of cartographic methods and GIS analysis. Students will design a navigation device as an interface to their research, developing media for a more nuanced reading of our ever-changing surroundings.

Content

- Critical examination of historical and contemporary spatial representation an imaging practices
- Exploration of navigation practices as a mode of thinking that reflects cultural, political, and technological contexts
- Analysis of cartographic methods as assembled forms of knowledge revealing underlying narratives
- Hands-on engagement with GIS tools to understand their conceptual and practical implications.
- The demonstration of communication skills and coherence between the body of research and the chosen media allowing others to engage with it

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
- Development of navigational devices as interfaces for reading and engaging with our ever-changing environment

TITLE	FOURTH YEAR DIPLOMA ELECTIVES: RELATIONAL BODIES – SPATIAL AND SCULPTURAL DESIGN IN CERAMICS		
Level	FHEQ Level 7	Status	Choose 1 of 10 courses
Course Tutors	Béné Jakel	Term	1
Learning Methods	Demonstrations Practical Workshops Seminars Tutorials Reviews Self-directed learning	Credits	10
		Workload	100 hours study, inclusive of teaching contact: 21 hours teaching/179 hours self-directed study

Synopsis

"Relational Bodies" invites to extend architectural thinking through an interdisciplinary engagement with spatial and sculptural design, using clay as both material and method. Rooted in a practice of doing the course explores making as a way of knowing and clay as a thinking tool, relational medium, and mode of embodied critique - investigating how form emerges through process, attention, and relation.

Through a sequence of sculptural inquiries in clay, students critically examine spatial relationships: surface and structure, form and counter-form, object affordance and interaction, both in individual forms and larger compositions, while actively working with and through the material. Emphasis is placed on how forms act, interact, and shape relations, fostering a sensitive perceptual awareness and a deliberate, intentional form-finding practice.

The course culminates in a developed body of ceramic work, a sequential series of five articulated sculptural iterations, forming a composition that arrives at a moment of resolution, disruption, continuation, or pause.

Content

- Interdisciplinary engagement with spatial and sculptural design through clay as both material and method
- Exploration of clay as a temporal, relational, and embodied medium for architectural inquiry
- Introduction to ceramic techniques: hand-building, modelling, surface refinement, and glazing processes
- Sculptural investigations into spatial relationships such as surface/structure, form/void, and gesture/counter-form
- Exercises linking body, object, and material critical discussions on material sourcing, extraction, and the
- political and ecological dimensions of earth-based media
- Iterative development of a sculptural series culminating in five interrelated ceramic forms
- Emphasis on object affordances, how formal, tactile, and spatial properties of the sculptural work invite, resist, or condition interaction
- Consideration of the performative agency of the object: What does it ask of us? What actions does it propose, permit, or foreclose?
- Encouragement to conceive sculptural works not as static artefacts but as spatial agents—provocations that "do something": they mediate relations, prompt gestures, and inscribe movement
- Collective critiques focused on spatial logic, rhythm, composition, and formal resolution

- Development of a visual documentation practice (sketches, photographs, diagrams) to trace formal evolution and material learning
- Culminating in a curated display and spatial assembly of the work for public review and exhibition

Outputs

- Active participation in collective critical dialogue, and structured reviews
- Demonstrated capacity to articulate spatial and material relationships through sculptural work
- Application of ceramic techniques to explore and express relational, gestural, and compositional ideas
- Development of a coherent body of work comprising five iterative ceramic sculptures, each building upon prior inquiries
- Evident reflection on object affordance and performativity: the ability of the sculptural object to elicit interaction, reposition the viewer, or alter spatial perception
- Visual documentation booklet mapping the process, formal strategies, and conceptual development
- Contribution to the design, curation, and collective assembly of a final spatial installation

TITLE	FOURTH YEAR DIPLOMA ELECTIVES: CONSERVATION CONVERSATION		
Level	FHEQ Level 7	Status	Choose 1 of 10 courses
Course Tutors	James Westcott	Term	1
Learning Methods	Field trips Seminars Workshops Tutorials Self-directed learning	Credits	10
		Workload	100 hours study, inclusive of teaching contact: 21 hours teaching/179 hours self-directed study

Synopsis

In this course, you will be given an introduction to journalism, and nature conservation will be the subject matter. You will identify a conservation site, either in the UK or closer to home, and will be taught methods – observation, interviews, research – through which to write about it. The output will be an article that you attempt to get published somewhere (or which you publish yourself). Why conservation? Because we are at a confusing moment. With the interlinked threats of climate collapse and the nature crisis, conservation feels more urgent than ever, and the biggest NGOs are lobbying for 30 percent of the planet to be protected by 2030. But we may have to come to the painful understanding that conservation is part of the problem: it typically means kicking people out of from where they live, putting up fences, and “offsetting”, which enables extraction to continue elsewhere. Zooming in on particular people and a specific place, your article will explore the core question: how can we protect a habitat and defend the place of people too?

Content

- Field trip (TBC) to Purbeck Heaths National Nature Reserve, Dorset; field work in the form of interviews with key protagonists and visits to a chosen conservation site of the student’s choosing
- Study of key conservation frameworks and theories (Neoprotectionism, New Conservation, the 30x30 agenda, and convivial conservation)
- Reading and discussion of key journalistic articles on conservation methods, ambitions, protagonists, and controversies
- Study of interview and research techniques, readings of classic interviews
- Study the process of getting a piece of writing published
- Establishing standards for file organization, project scheduling, and writing research statements

Outputs

- Participation in group discussions
- Develop a knowledge and critique of conservation theories and practices in the context of the nature and climate crises
- Conceptualize the structural relationship between capitalism, technology, and conservation; and how conservation must operate structurally, not just locally
- Consider the role of writing as a form of revelation and activism
- Write a publishable-quality piece of journalism about a specific conservation site, and have a plan in place to attempt to get it published
- Techniques for organising and planning a research project