**Architectural Association**
**School of Architecture**



# AA PROGRAMME GUIDE

# POSTGRADUATE DIPLOMA (PGDip)

# 2025–2026

**CONTENTS** **PAGE**


## SECTION 1: THE SCHOOL

**1.1 THIS GUIDE / WHERE WE ARE 3**

**1.2 ACADEMIC ORGANISATION AND MANAGEMENT 4**

- **Overall Academic Organisation**
- **Enhancing Quality of Learning: Reviews and Monitoring**
- **Academic Management and Governance**

## SECTION 2: DEGREE SPECIFICATION

**2.1 DEGREE SUMMARY INFORMATION 5**

**2.2 PGDip PROGRAMME STRUCTURE 6**

**2.3 DEGREE CREDIT FRAMEWORK 6**

**2.4 TEACHING, LEARNING AND ASSESSMENT 6**

- **Teaching and Learning**
- **Evaluating and Improving Quality/Quality Indicators**
- **Assessment**
- **Grading Outcomes and Criteria**

**2.5 AWARD CLASSIFICATION 7**

**2.6 LEARNING SUPPORT 8**

## SECTION 3: PGDip DEGREE PROGRAMMES

**3.0 PGDip IN CONSERVATION AND REUSE 9**

# SECTION 1: THE SCHOOL
# ARCHITECTURAL ASSOCIATION SCHOOL OF ARCHITECTURE

## 1.1 THIS GUIDE / WHERE WE ARE

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

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

- The AA School Academic Regulations
- The AA School Quality Manual
- The Programme Handbook

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

### Address

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

# 1.2 ACADEMIC ORGANISATION AND MANAGEMENT

## Overall Academic Organisation

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

- A one-year Foundation Programme for students contemplating a career in architecture or related arts subjects. The Foundation Award in Architecture, Art and Design is separate to and does not form part of the 5-year full-time course in architecture.

- The Intermediate and Diploma Programmes offering the 5-year full-time course in architecture:
  - The AA Intermediate Programme leading to the Bachelor of Arts (Honours) and providing exemption from ARB/RIBA Part 1 after 3 years of full-time study (please note that students that complete the programme after June 2027 will receive RIBA Part 1 only);
  - The AA Diploma Programme leading to the Master of Architecture (MArch) and providing exemption from ARB/RIBA Part 2 after 2 years of full-time study.

- The postgraduate programmes comprising 11 distinct programmes of advanced full-time and part-time studies:
  - 10 taught Master level programmes (PGDip/MA/MSc/MArch/MFA/Taught MPhil)
  - A PhD degree. The AA is an Affiliated Research Centre (ARC) of the OU for the delivery and validation of the PhD degree.

- The AA Professional Practice and Practical Experience Examination leading to exemption from the ARB/RIBA Part 3 Examination, the entry requirement to professional registration as an architect. The course and examination are open to anyone who has successfully obtained their Part 1 and Part 2 qualifications (or equivalency from overseas schools of architecture) and also to qualified practitioners for the purpose of Continuing Professional Development.

## Enhancing Quality of Learning: Reviews and Monitoring

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

## Academic Governance

The Academic Board (AB) is the sovereign academic body charged with responsibility for the academic governance of the AA School and its programmes of study. It is chaired by the Director of the AA School. The Academic Board delegates responsibilities to, and monitors the progress, effectiveness and recommendations of the AA School's Academic Committee (AC). The Academic Board demonstrates its accountability to the AA Council by submission of quarterly reports and an annual report.

# SECTION 2: DEGREE SPECIFICATION

## 2.1 PGDip 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<br>Except for Design and Make located at:<br>Hooke Park, Beaminster, Dorset DT8 3PH | |
| Professional, Statutory and Regulatory Bodies | Office for Students / QAA | |
| | | |
| **Award and titles** | **Award** | **Title** |
| Final award | Postgraduate Diploma (PGDip) | PGDip in Conservation and Reuse |
| Credits | 120 | |
| Intermediate Award | N/A | |
| FHEQ Level | 7 | |
| | **Duration of study (standard)** | **Maximum registration period** |
| Full-time | 1 year | 2 years |
| Sandwich | N/A | N/A |
| Part Time | 2 years | 4 years |
| Distance | N/A | N/A |
| Start date for programme | September 2025 | |
| | | |
| **Course codes/categories** | | |
| UCAS code | N/A | |
| CATS points for course | N/A | |
| QAA Subject Benchmark | Architecture 2020 | |
| | | |
| **Admissions agency** | | |
| UCAS | N/A | |
| Direct to School | ✓ | |
| | | |
| **Admissions criteria** | | |
| Requirements | Refer to AA School Academic Regulations | |
| Language | Refer to AA School Academic Regulations | |
| | | |
| **Contacts** | | |
| School Registrar | Belinda Flaherty | |
| Programme Heads | Rod Heyes and Amandine Kastler | |
| **Examination and Assessment** | | |
| External Examiners 2025-2026 | TBC | |
| Examination Board(s) | External Examiners, Programme Heads, School Director, Head of Teaching (Chair), Head of Learning, School Registrar (Administrator) | |
| | | |
| **Approval/review dates** | **Approval date** | **Review date** |
| Programme Specification Validation | December 2024 | Revalidation: December 2029 |

## 2.2 PGDip PROGRAMME STRUCTURE

PGDip programmes are delivered over a 1 year period/3 terms (September to June) in full-time mode, and across a 2 year period/6 terms (September to June across 2 years) in part-time mode.

PGDip awards consist of 120 credits at FHEQ Level 7, each credit equating to approximately 10 learning hours. The credits are split between different modules of varying submissions.

## 2.3 DEGREE CREDIT FRAMEWORK

| **GENERAL PGDip CREDIT FRAMEWORK<br>9/21 months – 120 Credits** | |
|---|---|
| | |
| Module 1 | 20 credits |
| Module 2 | 20 credits |
| Module 3 | 20 credits |
| Module 4 | 20 credits |
| Module 5 | 20 credits |
| Module 6 | 20 credits |
| | |
| | 120 credits |
| | |
| For programme specific credit frameworks please refer to the programme pages below | |

## 2.4 TEACHING, LEARNING AND ASSESSMENT

### Teaching and Learning

The PGDip is made up of taught courses that consist of lectures, workshops, seminars and writing workshops, with submissions required for each module.

### Evaluating and Improving Quality/Quality Indicators

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

### Assessment

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

Marking of all course work is on a scale of 0–100% with a pass mark of 50% and grading as shown below:

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

To qualify for the PGDip, students must attain the 50% threshold mark on the coursework average. Large differences (of more than 10 percentage points) in the marking of the assessors are moderated by the Programme Head or an appointed assessor from the Programme staff when necessary.

### Grading Outcomes and Criteria

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

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

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

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

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

## 2.5 AWARD CLASSIFICATION

The PGDip degree is awarded as either:

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

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

## 2.6 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:**

# PGDip IN CONSERVATION AND REUSE

## 3.1 PROGRAMME INTRODUCTION

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

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

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

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

## 3.2 AIMS

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

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

## 3.3 LEARNING OUTCOMES

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

## 3.4 ASSESSMENT

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

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

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

**HISTORY AND THEORY:**

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

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

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

**TECHNOLOGY:**

**Context and analysis**
The work demonstrates a systematic understanding and critical awareness of relevant contextual factors such as site conditions, social, political, historical, economic, environmental and ethical issues that influence the technical strategy developed in the project 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.

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

**PROFESSIONAL PRACTICE:**

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

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

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

## 3.5 CREDIT FRAMEWORK

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

## 3.6 TEACHING AND LEARNING METHODS

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

Module 5 is also taught through a seminar structure with both *intensive* and *extensive* class content. However, although the content is concentrated in term 3 (FT) and term 6 (PT), workshops appear throughout the year and will be delivered at Hooke Park.

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

**Timetable**
For a full-time student, there are typically two teaching days per week in the first three terms, for a part-time student, one teaching day per week in terms 1-3, and one teaching day per week in terms 4-6. A typical teaching day is organised in the following way:

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

The breaks are important because they provide an opportunity for students to compare notes and consult staff informally. Elements of Modules 5 and 6 will appear throughout the year(s).

**Scope**
**Modules 1, 2, 3, 4, and 5**
In the classroom, some content will be delivered by staff and some content will be prepared and delivered by students. This will take the form of conventional presentations but also round-table dialogue, fireside chats, fishbowl discussion groups, think-pair-share events, and other non-performative participation. Outside the classroom, we will visit sites, situations, and practices. We will see conservation and reuse work underway – in museums, libraries, archaeological digs, and construction sites. Each term, students will visit Hooke Park, as part of Module 5, to develop practical skills and to explore techniques for documenting and caring for some unusual twentieth-century buildings. Part-time students are only *required* to visit Hooke Park in year 2 of their studies when module 5 is assessed. However, they will also be invited to participate in year 1.

**Module 6**
Sessions will include a combination of lectures, practice talks, in-class conversations with practitioners, and site visit to studios, offices and projects. This includes both traditional and radical approaches to help students imagine a range of ways to bring about change. In term 1, The focus is on traditional modes of practice as background to the existing situation. In term 2, learning is focused on progressive reuse practices. Term 3 concentrates on justice and involves activist practitioners.

**Assessment**
Modules 1, 2, 3, and 4 are each assessed by the submission of a single *enquiry* prepared by the student. For each module, academic staff will give students a choice of *suggested topics* and formats for their *enquiry* which could include a conventional written essay, annotated drawings or models, a photographic essay, a report etc. Alternatively, instead of choosing from the *suggested topics*, students can devise their own self-directed *enquiry* provided the topic is discussed and agreed in advance with teaching staff and that it meets the following requirements:

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

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

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

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

## 3.7 COURSES

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

## Synopsis

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

## Aims

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

## Content

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

### 1.1. Academic Tools I

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

1.1.2. **Archives and *thick* description.** Archives not only shape our group and individual identities, but they also serve to construct our histories, frame our present and create our futures. This lecture will reflect upon memory, identity and the 'archival impulse', looking critically at archival structures and processes, and the ways in which these impact upon architectural history, theory and practice.

1.1.3. **Forms of writing, forms of speaking.** Writing and value. Referencing, essays and dissertations. Reading and bibliographical practice. Writing as a design process – the space of the page. Case studies in different forms of writing. Advocacy and oracy.

**1.2. History and theory of conservation**

1.2.1. **Terms of engagement.** This seminar aims to survey the terms used in architectural practice, nature conservation and art conservation, explore how official organisations have chosen to define words like authenticity, integrity and heritage, and ask how we might usefully redefine them.

1.2.2. **Conservation and reuse from diverse cultural perspectives.** The concept of conservation, its origins and development over time, and the limits of the term's intercultural translatability. The cultural specificity of language and how this complicates or empowers conservation and reuse.

1.2.3. **The Anthropocosmic.** Heian Japan and impermanence, relationships to nature and somatic practice. Muromachi period Japan, coexistence of past and present, extreme asceticism. Relationships in the past to cultures of the distant past.

1.2.4. **Humanism, modes of time and conservation.** Alberti and humanist approaches to time, space and nature. Treatment of buildings in the fifteenth and sixteenth century. Early restoration of classical monuments.

1.2.5. **Is that the right way up?** A workshop to explore antiquarianism, the use and understanding of historic design components, and their deployment in the evolution of architecture and design.

1.2.6. **Viollet-le-Duc and the institution of restoration.** Attitudes to the past in France during the revolution, dechristianisation and the nationalisation of church property. The role of *Inspecteur Général des Monuments*, Prosper Mérimée, Eugène Viollet-le-Duc and the *Dictionnaire raisonne*. Viollet's contribution to the theory and practice of conservation and restoration and its ongoing legacy in France.

1.2.7. **From Ecology to Crisis and Redemption.** The historic interpretation of planned, cultivated and 'natural' landscapes, particularly in the USA.

1.2.8. **The city and the monument: German and Italian conservation discourse c.1890-1930.** Debates about conservation, modernisation and urban design In Central Europe and Italy. Sitte, Riegl, Giovannoni and Fischer. Resistance to emerging binaries of restoration vs. conservation and conservationism vs. Modernism.

1.2.9. **Hozen, satoyama and mottainai.** Permanence and impermanence in contemporary Japanese conservation practice. Memory, territory, and intangible heritage.

**1.3. Ethics, identity, heritage, and conservation**

1.3.1. **Values theory and conservation as design.** Values theory – or values-based conservation models – occupies the center of theoretical discourse in conservation. It has developed into robust, critical, adaptable, as well as practical models, helping build communities-of-practice around conservation and heritage issues.

1.3.2. **Census, Map, Museum: Constructing the Cultural Gaze, from Experts to Exhibitions.** How techniques of enumeration, representation, and organisation constitute regimes of power that shape ideological understandings of artifacts, territories, and people.

1.3.3. **Gaia's Prehistory: Rethinking Ecology, Environment, and Political Space.** The conceptual roots of ecology, environment, ecosystems, and climate. The emergence of ecology as the 'economy of

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

1.3.4. **Sites of Conscience.** How forms of memory, remembrance and memorial can be both action in themselves and lead to action and change.

1.3.5. **Modernism, Identity, and the Politics of Moroccan Architecture.** This seminar will explore the contested relationship between architecture, identity, and political power using post-independence Morocco as a case study.

**1.4. History and politics of extraction and exploitation**

1.4.1. **Decolonial design review.** This seminar will tackle some of the epistemic and fundamental challenges decolonial praxis levels at 'heritage' and 'conservation.'

1.4.2. **Queering conservation.** This seminar explores how sustainable building practices, particularly adaptive reuse and material conservation, can be understood through a gendered lens.

1.4.3. **Ivory, rubber, timber and metals.** European behaviour in Africa and systematic injustice.

1.4.4. **The transformation of landownership and use in Britain.** The transformation of land use and ownership during the Enlightenment into the nineteenth century, consequences for people who lived and worked on the land, and legacies we face today.

1.4.5. **Reciprocal landscapes.** An exploration of materials - their provenance, ecology, life-cycles, and human-relationships – and how this can bring insights to the study of built environment.

## Learning Outcomes

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

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

## Submission

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

## Assessment Methods

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

*topics*, students can devise their own self-directed *enquiry* provided the topic is discussed and agreed in advance with teaching staff and that it meets the following requirements:
The *enquiry* has an explicit research question
The *enquiry* will embody robust intellectual significance
The *enquiry* has a clear and rigorous method
All *enquiries* are limited to 5,000 words or equivalent. Students who want to pursue self-directed *enquiries* must gain approval for their research proposals and evidence how the proposed work is equivalent to the *suggested topics*.

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

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

## Assessment Criteria

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

**History and Theory**

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

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

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

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

## Synopsis

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

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

## Aims

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

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

## Content

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

### 2.1 Academic tools II

2.1.1 **Other-than human: Intelligence, Agency, Ethics and Rights.** The category of the 'other-than-human' unsettles entrenched divides between nature and culture, subject and object, autonomy and dependence. What does it mean to recognise fungi, bacteria, oceans, or landscapes as entities with agency and value? And how might this reshape conservation and reuse, where materials and land are not inert resources, but participants in living systems.

*2.1.2* **Strange is Familiar is Strange: Ethnos, Graphos, and Tectus.** Methods and meanings for the practice of writing (graphos) culture (ethnos), towards revealing the memory and manifestation concealed (tectus, from tectum, 'roof') in buildings.

### 2.2 Counter-cultural movements

2.2.1 **Subversive women.** This seminar explores the pioneering work of Octavia Hill and Henrietta Barnett, two prominent figures in 19th- and early 20th-century social reform.

2.2.2 **An expanded field: the invention of Industrial Archaeology.** Exploring the emergence of living heritage and the pressure to include everyday practices in official conservation discourse. Industrial archaeology and conserving the quotidian.

2.2.3 **The Vietnam War, Counterculture, and the Rise of Environmentalism.** Counter-culture in the USA in the 1970s and the Whole Earth Catalog. Drop City.

2.2.4 **The Gaia Hypothesis: Habitability and the Symbiotic Planet.** Achille Mbembe, Lynn Margulis and James Lovelock. The Gaia Hypothesis and the concept of symbiosis as frameworks for rethinking habitability, planetary systems, and environmental governance amid climate breakdown and socio-ecological injustice.

*2.2.5* ***Tropicalismo*: resistance in Brazil.** Helio Oiticica, Lygia Clark and Lina Bo Bardi. Subversions of the modernist canon, the importance to objects made by the poorest classes, body and space becoming tools for the creation of collectivism.

### 2.3 Paradoxes of value

2.3.1 **Authorised heritage discourse.** 'The invention of tradition' and the cultural politics of twentieth century attitudes to, and definitions of, heritage.

2.3.2 **History on the block.** The auctioning of etstates, houses, rooms and facades. Spectacle, scandal and the construction of value. The transformative power of authorship, ownership, authentication, celebrity, heritage, historiography and canonisation.

2.3.3 **Reuse, release and ecocultural relations.** Alternatives to conventional conservation strategies in which processes of decay and renewal are selectively permitted and managed over time. Adaptive release, adaptive cycles and emerging practice.

2.3.4 **Time architecture and the lure of decay.** Theories and experience of time, toxic nostalgia, romanticism, ruin lust, and neglect. Ageing, toxicity, risk, and abandonment.

2.3.5 **Contested heritage: Destruction, Reconstruction, Erasure and Adaptation.** Why is material heritage targeted for destruction in conflicts? Meaning, authenticity and reconciliation in post-conflict reconstruction.

2.3.6 **Adaptive reuse and the myth of flexibility.** Programmatic indeterminism. Tension between architectural flexibility and the constraints of conservation practice. What if significance is embodied in a capacity for transience or mutability?

### 2.4 Contemporary problems in conservation and reuse

2.4.1 **Historic cities and urban conservation.** Growth of cities and the equivocal relationship to existing things of value.

2.4.2 **Colonial fictions.** The traces of colonialism held within existing buildings and dismantling the conservation frameworks that conceal and preserve these associations.

2.4.3 **Experimental preservation.** Cultural and political risk in transformation, alteration, and adjustment. Beyond technical considerations, what constitutes qualitative success?

2.4.4 **The difficult whole.** Contrast, continuity and incrementalism. Should intervention be identifiable or seamless? Does creating a new whole, obscure or devalue the existing? Does that matter?

### 2.5 Case Studies

2.5.1 **Ise Jingu – moving constants.** Shintoism, *tokowaka*, *Shikinen-sengû*, and the ship of Theseus.

2.5.2 **Palladian Villas in the Veneto and Hadrian's Villa.** Models of transformation. Landscape. Influence and borrowings.

2.5.3 **Shibam, Hadramaut and Mont-St Michel.** Hazardous narratives of progress.

2.5.4 **Great Mosque, Djenne and Notre Dame, Paris.** Successive layers of conservation and progressive loss of evidential value. *Crepissage*. Festival. Life and death.

2.5.5 **Coventry Cathedral and Dresden Cathedral.** The targeted erasure of cultural identity. Integration of the past and renewal. Ruination, reconstruction and forgetting.

2.5.6 **Muharraq, Bahrain and Chiado in Lisbon.** Using remnants of the past to reassert the continuity of place.

## Learning Outcomes

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

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

## Submission

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

## Assessment Methods

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

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

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

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

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

## Assessment Criteria

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

**History and Theory**

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

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

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

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

## Synopsis

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

## Aims

To escape from the parochialism (of both time and space) that can limit imaginative design, students will be equipped to situate historic construction methods in a global context – seeing equivalences. The course describes phenomena in material culture and connects them to underlying ideas, circumstances and imperatives. The aim is to develop an appreciation of construction culture, past and present, to bring to light resonances between contemporary practice and traditional methods, and to recognise and challenge ideological constraints.
Contemporary interest in working with existing environments often pivots around operational and embodied carbon and the module aims to make students fluent and confident experts. Furthermore, current ‘good practice’ shifts slowly in response to research and hard-won consensus – while existential threats suggest our whole mode of political and socio-economic organisation are delinquent. Students are supported to understand this dissonance and formulate their own view.

## Content

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

### 3.1. Academic tools III

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

### 3.2. Comparative construction

3.2.1. **Human-plant-animal relationships.** The cultural, historical, and ecological significance of thatching across regions and centuries, examining how grasses, reeds, straw, and even seagrass have sheltered humans in all walks of life.

3.2.2. **The pervasiveness of wood.** A survey of different building types and different vernacular construction technologies in timber.

3.2.3. **Stav og Laft: Norwegian Timber Traditions.** Norwegian Laft construction, stave churches and traditional Norwegian typologies. Forms of construction and national identity - appropriation, reinterpretation, and adaptation.

3.2.4. **Technology, magic and folklore in Chinese carpentry knowledge.** Traditional Dougong carpentry, the *Lu Ban jing*, social change and the Forbidden City.

3.2.5. **Tradition and Change: the dynamics of medieval English timber buildings.** Skill, craft, practical learning and traditions of construction. Innovation in English building in the late thirteenth and fourteenth centuries. The grammar of carpentry.

3.2.6. **Vaulting ambition.** Cathedrals in France and England in the thirteenth and fourteen centuries. Expertise, status and roles. The social and economic conditions surrounding masonry construction and the working practices and means by which ideas and skills were transmitted in the Gothic period.

3.2.7. **Reclaiming Bamboo: From Tradition and Colonial Erasure to Green Architecture.** The socio-material history of bamboo, bamboo construction's precolonial applications, its decline during Spanish and American colonial rule, and its contemporary revival–and commodification–as a sustainable building material.

3.2.8. **Impossible stones.** Comparison of Inca, Tiahuanaco, and Ancient Greek lithic architectures. Worship, ceremony, ideology and masonry in elite societies.

3.2.9. **Brickwork and architectural terracotta 1200-1500.** Brick making across the globe. The making of architectural ceramics and the resulting forms of architectural output. The temples of Pagan, pagodas in China. and the rise of *Backsteingotik* in Northern Europe. Brickwork as a way of discussing how construction knowledge is transmitted across borders.

3.2.10. **The brick revolution 1500-1750.** Calamitous fires in the Middle Ages and Early Modern period. How early modern towns dealt with the problem of fire, regulation and urban architectural form. The rise in consumerism and how economic forces influence domestic architecture.

3.2.11. **Plaster and casting.** Islamic plaster mihrabs, processes of production, mobility of artisans and motifs in the medieval Iranian world. Itinerant *stuccatori* – training, social status and emulating nature in Modern Europe. Neoclassicism, Orientalism, Occidentalism - appropriation and simulation. Casting, carving and free work – lime and gypsum.

3.2.12. **Earth building techniques – A range of earth building techniques in Britain.** Suspicion of earth buildings, creeping marginalisation of earth building techniques and psychological barriers to formulating good practice. Tulou in China – defamiliarization and reinscription.

3.2.13. **Production technology through the history of tile making.** Understanding changes in tile making embodying social, economic, political and religious influences. Covering three separate tile making technologies, showing how they interrelate over time and support society, work and religion.

3.2.14. **Cast iron precursors and modern frames**. The earliest applications of cast iron at scale in China and challenges to the positioning of Coalbrookdale as the zenith of architectural and ornamental ironwork. The importance of colonialism in driving 'success' in Britain and Europe and the legacy that has created. Other centres of excellence.

3.2.15. **Unobserved, it becomes bold…the roofscape and modernity.** Iron, glass, lead and zinc. Labour relations and narratives of health, hygiene, and toxicity in the changing design of roofs in Paris in the long nineteenth century.

3.2.16. **Myth of modularity.** The twentieth-century fascination with modularity and prefabrication. Case studies of projects such as Neufert's Hausbaumaschine, Fuller's Dymaxion House, Habitat 67, and the Nakagin Capsule Tower. How modular systems promised flexibility, efficiency, and scalability, but often resulted in technical and cultural inflexibility.

**3.3. Carbon awareness**

3.3.1. **People in the past weren't idiots.** Notions of environmental comfort and well-being in buildings, encompassing historical, physiological and cultural interpretations, which have directly and indirectly shaped architectural solutions around the world.

3.3.2. **An introduction to building physics.** How building physics can guide targeted strategies for conservation and reuse. The notion of passive performance as a design driver. What a building can deliver through its existing fabric, form and context before any energy is used.

3.3.3. **Sustainability v. conservation - a false dichotomy.** An examination of the tension between vernacular responses to climate and engineered systems. Case studies that value existing architectural resources and actual performance. How factors beyond the building envelope shape energy use, and the complexities of addressing them.

3.3.4. **Decarbonisation in practice.** Case studies of thermal remedial measures, modelling, benchmarking, user behaviour, decarbonised energy sources and monitoring. Utopianism, efficiency and the implications of a decarbonised future.

## Learning Outcomes

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

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

## Submission

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

## Assessment Methods

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

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

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

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

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

## Assessment Criteria

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

**Technology**

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

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

**History and Theory**

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

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

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

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

**Professional Practice**

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

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

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

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

## Synopsis

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

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

## Aims

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

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

## Content

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

### 4.1. Anamnesis

4.1.1. **The art of noticing.** Evidence, deduction and reasoning in the practice of assessing existing situations. Siren narratives, mistakes and the perils of speculation. Techniques for assessing and communicating significance.

4.1.2. **Dimensional and condition surveys.** Purposeful and proportionate investigation of existing structures. How to measure, how to survey. Scanning and modelling existing buildings. Levels of detail and problems with excess data. Modelling, software, and exchange. Drone surveys. Roped access and steeple-jacking. Quinquennials.

4.1.3. **Understanding and controlling deterioration.** The environmental conditions in a building can be the greatest cause of deterioration both for the fabric as well as for collections and furnishings. Understanding how the building environment works and interacts with the historic materials is the key first step in designing effective long-term control measures.

4.1.4. **An archaeological sensibility.** The role of the archaeologist when adapting or restoring historic buildings. How do archaeologists 'read' the story of a building and tease apart its development through time, its age, previous forms, phases of construction, evidence for past uses, and how the landscape context of a building is key to appreciating its history.

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

4.2.1. **The nature and denaturing of timber in buildings.** The nature of wood as a biological material and how its properties translate to its use as a building material. The importance of species, sustainability, and the concept of durability. How those properties are exploited and degraded by biological decay organisms.

4.2.2. **Timber structures, how they perform and patterns of adaptation.** The structural performance of historic timber structures, historic modes of failure and adaptation and comparisons with modern engineered and saw cut timber and grading.

4.2.3. **The craft of traditional timber-frame and strategic approaches to conservation.** How traditional timber-framed structures were constructed and adapted. Effective conservation and reuse of timber structures, material properties and long term performance.

4.2.4. **Plaster conservation I.** Chronological design development of decorative plaster. Methods and materials used including lime, gypsum, fibrous plaster and commonly used 'others' such as papier mâché and composition.

4.2.5. **Plaster conservation II.** Defects, analysis, first aid, monitoring, investigation and repair. Case studies in the repair of plaster ceilings.

4.2.6. **Brick manufacturing and characteristics.** Examination of different manufacturing processes and raw materials used in brick manufacturing. Ways of forming bricks, performance characteristics of brick and how brick interacts with other materials. Decay processes of brickwork.

4.2.7. **Investigation, assessment, and repair of brickwork.** Conservation-based approaches to survey and assessment of traditional brickwork. Assessment and analytical techniques. Methods and materials, specifying and executing repairs.

4.2.8. **Building stones: petrology and performance.** Identification and origins of building stones. Characteristics of different building stones including flint, chalk, clunch, and agglomerate stone. Sourcing new stone – ethics, governance, transparency, labour relations, empowerment, safety and choice. The place of stone in global supply chains.

4.2.9. **Masonry assessment.** Use of stone and its decay, options for treatment such as cleaning, consolidation, repair, replacement and protection and case studies to illustrate the practical challenges involve in delivering a sustainable result.

4.2.10. **Iron and steel.** The process of delivering a successful intervention to historic ironwork. Understanding ferrous metal manufacture, material and decay characteristics. Material identification, research and technical processes involved in conservation or restoration. Practical techniques of assessment, research, repair, coatings and fixings.

4.2.11. **Metal roofing and modern metals.** Repairing metal roofs. Lead and copper alloys. Aluminium, stainless steel, zinc, pressed tin, titanium and chromium. Historic and persistent injustice in mining and extractive practices. Mining zinc in Alaska. Smelting zinc in northern France. Climate change, toxicity, waste, and economic dependency.

4.2.12. **Culture of glass.** The transformation of glass manufacture in the nineteenth and twentieth centuries. Identifying different glass types. Patent glazing. Curtain walling. Unitised systems. Metal windows. Repairing, adapting, and reusing glass and glazed structures.

4.2.13. **Paints and coatings.** Standards and techniques for architectural paint research. What were paints made of? What can they tell us about time and change?

4.2.14. **Repairing windows, doors, and internal joinery.** Purpose, operation, and notions of ‘character’ in joinery. Timber structures, stone surrounds, steel and bronze frames. Repairing or replacing – evidential value at all costs?

4.2.15. **Raw concrete revisited.** Reinforced concrete and retained twentieth-century concrete buildings. The energy-hungry origins of concrete Modernism, and the potential and challenges of retrofit.

4.2.16. **Understanding and reusing concrete.** Mass concrete, precast concrete, pre-stressed and post-tensioned structures. Shell structures and deterioration. Reinforcement design, cracking, corrosion, and failure. High alumina cement and RAAC. Remedial works to concrete structures. Concrete façade panels and surface finishes.

4.2.17. **Optimism and buildings before the oil crisis.** Buildings from 1945 to 1973: how they fail, dying systems, stranded assets, built-in obsolescence and how to overcome it. The Getty Conserving Modern Architecture Initiative.

4.2.18. **How to alter High-Tech: Systems, Constraints and the challenge of change.** Technical and conceptual challenges of altering High-Tech architecture—repair, adaptation, and continued design.

## Learning Outcomes

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

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

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

## Submission

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

## Assessment Methods

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

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

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

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

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

## Assessment Criteria

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

**Technology**

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

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

**History and Theory**

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

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

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

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

**Professional Practice**

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

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

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

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

## Synopsis

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

## Aims

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

## Content

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

### 5.1. Reuse and recycling

5.1.1. **Repurposing buildings.** Cross-cultural encounter, Diocletian's Palace and the meaning, perils, and expectations in the repurposing of buildings. Team 10 and urban and building structures that adapt to dynamic human needs. Reuse and new lives, new modalities and new inventive outcomes.

5.1.2. **Circularity – Spolia, and radical reuse of materials from antiquity onwards.** Architectural salvage and the challenges to professional norms. Reuse, repair, refurbish, recycle, recover. Material mining, stockpiling and distribution, quality, insurance, warrantees and material passports. The example of Belgium.

5.1.3. **Recycling and waste – Fordism and waste reduction.** Discard studies. Ohno and the seven wastes model. The 'necessity' of waste in contemporary construction. Designing for material optimisation. Pleasures of generosity, overabundance, and surplus.

5.1.4. **Retrofit. European approaches to energy retrofit.** PAS 2035, PAS2038 and other relevant standards. Perils and expectations.

5.1.5. **Designing for disassembly and change of use.** Solid building, design life, and the characteristics of buildings that survive and adapt to changing lifeworlds.

5.1.6. **Stranded typologies.** Car parks, churches, factories, retail parks – buildings as by-products and their reclamation and adaptive reuse.

**5.2. Design strategies – working with existing situations**

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

**5.2.1. Palimpsest**

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

**5.2.2. Ensemble**

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

**5.2.3. Utilisation**

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

**5.2.4. Metamorphosis**

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

**5.2.5. Gesture**

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

**5.2.6. Enabling**

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

### 5.3. Workshops

5.3.1. **An introduction to Hooke Park.** Frei Otto, Richard Burton, Ted Happold and the Parnham Trust. Pedagogical experimentation at Hooke Park. Value and significance of the existing estate. Roundwood, forestry and ecological relationships.

5.3.2. **Survey and investigation.** A practical workshop surveying an existing building at Hooke Park. Introducing fundamental survey techniques and technologies including the translation of a point cloud into a workable model and the way photogrammetry is democratising surveys.

5.3.3. **Carpentry connections.** A practical workshop introducing timber frame techniques. Group fabrication of timber frame connection details with 'free', 'regulated' and 'highly regulated' techniques. Drawing, photography and records of the work produced.

5.3.4. **Thatch.** Visit to a historically significant thatched building eg. Higher Uppacott on Dartmoor. Site visit to see thatching in progress.

5.3.5. **Weaving.** Architectural notions of weaving, Semper and the woven work. Techniques for knotting, knitting, binding, rigging, rope-making – historic rope ceilings, tent structures, tensile structures and geometries. Practical exercise in weaving. Drawing, photography and records of the work produced.

5.3.6. **Assessment and proposition charette.** Assessment of failures in a structure at Hooke Park, diagnosis and proposals for maintenance, care, repair, continuity and change. Drawing of proposals.

5.3.7. **Land and ecocultural relations.** How can changes in our relationship to land and other species connect to cultural questions of landscape significance? What is the future for custody of land in Britain? How can land be transformed to support, and be supported by, a world with different priorities?

5.3.8. **Repairs and alterations.** Prototypical 'live' project implementing a change at Hooke Park.

5.3.9. **Reworking Stone.** Low carbon building in mass stone. Visit to quarry to see stone extraction, processing and fabrication. Site and counter-site, spoliation and reworking.

5.3.10. **Afterlife.** Adhocism, modesty, and working with waste. A workshop to explore the qualities of waste materials and the potential to unearth things of significance with modest means and impromptu techniques.

## Learning Outcomes

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

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

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

## Submission

- A 3,000 word (or equivalent) *essay*

## Assessment Methods

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

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

## Assessment Criteria

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

**Technology**

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

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

**History and Theory**

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

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

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

**Professional Practice**

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

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

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

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

## Synopsis

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

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

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

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

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

## Aims

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

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

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

## Content

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

**6.1. Part 1: Law, conservation protocols, and the planning system**
The first part of the module provides a brief historical overview of international statutory bodies, the cultural heritage regimes they emerged from, and their key documents and terminology. It addresses conventional planning, zoning, and building regulations that often act as regulatory barriers to the reuse of buildings and construction materials. Using the UK as a case study, specific legislation and policy is mapped out and the roles of different statutory and non-statutory bodies identified.

6.1.1. **Comparative International Statutory Protection, Past, Present and Future Part 1:** The Hague (Convention for the Protection of Cultural Property in the Event of Armed Conflict, 1954); UNESCO (Convention Concerning the Protection of the World Cultural and Natural Heritage 1972); Historic England (The Town and Country Planning Acts - 1944 and 1947, Statutory Listing, Resurveys, NHLE)

6.1.2. **Comparative International Statutory Protection, Past, Present and Future Part 2:** ICOMOS Charters (Athens Charter (1931), Venice Charter (1964), Burra Charter (1979, 1999, 2013), The Charter of Krakow, the Florence Charter, the Washington Charter) and other international policy. Norms of Quito (1967), Nara document on authenticity (1994), INTACH Charter (2004), Hoi An Protocols (2009), The Document of Madrid (2011), Principles for the Conservation of Wooden Built Heritage (2017). UNESCO convention for the Safeguarding of Intangible Cultural Heritage (2003) and its late uptake in the UK.

6.1.3. **UK statutory protection, policies and tools.** The historic emergence of protection. Current UK planning process legislation, regulations, procedures and policy landscape. Statutory bodies and statutory consultees. The National Planning Policy Framework (NPPF), Local Authority Local Plans and Conservation Area appraisals and their interpretation. Tree Preservation Orders, Article 4 directions, Section 72 of the Planning (Listed buildings and Conservation Areas) Act 1990; Guidelines for best practice such as BS 7913 (Guidance for the conservation of historic buildings). Specialist practice within the planning system. Case studies of contested consent applications – successes and failures.

6.1.4. **Conservation management in Australia and the UK.** The emergence and development of conservation management planning as a tool including work by James Semple Kerr and Kate Clark and guidance in Historic England's *Conservation Principles, Policies and Guidance*. Conservation beyond buildings – environments, landscapes, collections, etc.

6.1.5. **Adapting existing legal frameworks.** Existing case studies where legal frameworks have been geared towards the conservation and reuse. Radical zoning and planning, Dispensations from the regulations, use of permitted developments. Bending regulations, speculative loosening, experimentation, and perils.

6.1.6. **Bottom-up.** Individual and collective strategies to challenge top-down conventional planning processes. Subplan and the limits of permitted development. Local agency and neighbourhood-initiated preservation. The push for statutory requirements for reuse mapping.

**6.1.7. Reuse strategies.** Law, democratic failure, government capture, campaigning, legal incentivisation. Policies and laws enabling reuse. (Right to repair, Rent-to invest schemes, Temporary use agencies, Incentive Re-use Brussels), (UK, the Localism act, Community Land Trusts, and the Right to Bid)

**6.2. Part 2: Construction, procurement and funding**

Dealing with existing things involves greater risk compared to constructing new ones. Uncertainty over the exact design, condition, and significance of a building, landscape or object can pose a challenge. It's not uncommon to discover that the state of a building is worse than initially thought, requiring unforeseen and urgent changes to a well-considered design. Procurement routes and construction contracts are usually conceived with new construction in mind. However, conservation or adaptive reuse projects are frequently more complex or contingent and legal agreements need to adapt to a changing situation. Acknowledging risk at the outset of a project can motivate people to be realistic and to collectively develop good mitigation strategies. This involves understanding the significance and vulnerability of the building elements, controlling scope to manage costs, and defining unknowns.

6.2.1. **Contracts and procurement.** Construction contracts, unpredictability in transformation projects and added risk. Challenges of integrating unknown factors and unpredictability into fee setting. Economic factors and costing, understanding risk impact on project cost. Standardised construction methods and procurement (DFMA, MMC in the UK) designed to reduce waste applicability when dealing with existing sites, buildings and places.

6.2.2. **Meeting Standards.** Certification, warrantees, insurances, responsibilities and guarantees, regulation and uncertain performance, material passports. Liability, barriers to reuse, a culture of blame and how to overcome it. Design for deconstruction (DFD), Design of recycling (DFR).

6.2.3. **Economic incentives, funding and sustainability.** Economic incentives, EU taxonomy, EU Strategy for a Sustainable Built Environment, conservation deficits and stranded assets. Funding conservation projects in the UK. Environmental assessment methods in conservation and retrofit, BREEAM, EnerPHit etc. Greenwashing in design and construction and performance gaps.

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

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

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

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

## Learning Outcomes

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

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

## Submission

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

## Assessment Methods

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

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

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

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

## Assessment Criteria

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

**History and Theory**

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

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

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

**Professional Practice**

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

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

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