BA
Stage 1
Welcome
Professor Graham Farmer - Director of Architecture

I would like to take the opportunity to welcome back all of our returning students and extend a particular welcome to those who are joining us for the first time. It is always a pleasure to integrate a new group into our learning community and I sincerely hope that you find your time with us stimulating and enjoyable.

You are joining a School that has a long and distinguished history during which it has developed a national and international reputation for its teaching and research. Recent success includes graduate Allan Chong winning the RIBA’s prestigious Bronze Medal for best Part I design project in 2016. Alumni of our programmes continue to make significant contributions to the discipline and practice of Architecture and our graduates play prominent roles in leading practices worldwide. We can be rightly proud of the tradition of the School – but we are not complacent and our curricula and facilities continue to develop.

Over recent years we have been busily restructuring the BA curriculum to refresh projects across all stages, and to reorganise history and theory, and technology teaching throughout the programme. For this academic year, we are pleased to welcome Dr Ben Bridgens who has joined us as Lecturer in Architectural Technology and enhances our expertise in structures and materials. Our new workshop in Building Science continues to expand, with new metalworking facilities, a flatbed CNC router and updated 3D printers added for this year. We have taken the opportunity to reorganise studios in the School to increase opportunities for cross-year learning. We hope that these significant improvements to our facilities will strengthen the School’s well-established studio culture and provide you with a better learning and working environment with access to state-of-the-art equipment.

Newcastle University is a world-class civic university and as a School we share this vision. We see ourselves as a civic school – with disciplines that are outward looking, engaged and seeking to make a difference locally, nationally and internationally. During the course of this year you will have the opportunity to work with individuals and groups from outside the University and on tasks and projects that will help foster and develop a sense of social and environmental responsibility and an awareness of the contribution that architecture can make within society. As staff, it is our goal to support this ambition through the development of research-informed teaching – and to deliver this in a challenging and engaging way. As students, you are the heart of the School and the quality of your learning and experience over the coming year will depend on you being active participants in the broader life of the School. We wish you all an enjoyable, successful and productive year!
BA (Hons) Architecture at Newcastle
Dr Samuel Austin - Degree Programme Director

Newcastle’s RIBA Part I accredited BA programme fosters an inclusive, research-led approach to architecture, balancing practicality and creativity, experimentation and scholarship. Alongside a thorough grounding in all the core knowledge and skills you need to become an imaginative, culturally informed, socially engaged and technically competent design professional, it offers you opportunities to engage in developments at the forefront of current research and practice, from digital modelling and material science to self-build and speculative architectures. Emphasising collaboration as well as independent enquiry, we’ll encourage you to draw on diverse methods and fields of knowledge, to follow your own interests, and to develop your own design approach.

We believe that to make good architecture requires more than well-rounded abilities; it requires informed judgements about what you value in the buildings and cities we inhabit, and about what to prioritise in the spaces and architectures you propose. We won’t claim to offer a simple answer to these challenges, but we’ll help you to acquire the tools to develop your own position. The School is an energetic community of researchers and practitioners, each with their own interests and expertise. Our work, in all its diversity, is threaded by a close attention to how architecture is bound up with particular cultural, social and political contexts, and with developments in other areas such as synthetic biology, urban planning, philosophy and art practice. Together, we’ll introduce you to a breadth of ideas, issues, traditions and techniques. We’ll help you to become attuned interpreters of the world around you, critical thinkers who understand the implications of design decisions, and imaginative explorers of what architecture can achieve. Preparing you for a landscape of contemporary practice where the role of architect becomes more diverse and more specialised, we’ll support you to work out what kind of architect you want to be.

At Newcastle, we take an integrated approach to learning, one that sees the design studio as central to our teaching and to the culture of the School. While you’ll attend lectures and seminars, carry out research in the library and write essays of increasing ambition, most of your time will be spent in studio, designing through hand-drawing and digital media, sketches, diagrams, prototypes and models. This studio work is inseparable from what you’ll learn in other modules, and this runs both ways: just as reading can open new ways of seeing buildings or forming materials, so ideas can emerge by exploring hands-on construction or new techniques of visualising spaces. This approach to architecture as a process of thinking-through-making is reinforced by collaborations with engineers and artists, and by week-long charrettes at the beginning of each year, where students from all stages of all design programmes work together to produce installations around the School and beyond.

We see design as a collective cultural endeavour, an outward-looking process of creatively researching and testing ideas, of responding to diverse issues and requirements all at once – spatial, material, functional, social, economic etc. – in order to develop rigorous and innovative architectural propositions. In University as in practice, it’s a process that benefits from dialogue – with tutors and external reviewers, with artists, engineers and experts from a wealth of other fields, with communities and building users, with architectures and texts that inspire you, and especially with each other. You’re encouraged to make full use of the School’s extensive studio, workshop and library facilities, and to join in with all opportunities for discussion, feedback, and debate. These skills of thinking on many levels, tackling multiple tasks at once, and working collaboratively are crucial for architectural practice – and widely respected as great preparation for numerous other career paths.

Stages 1 and 2 are structured to guide you through increasingly challenging scales, kinds and contexts of design project, varied themes in architectural history and theory, and a wide range of constructional and environmental approaches, assembling a sound basis of knowledge and skills across all areas of the syllabus. Design briefs invite you to experiment with different approaches, ideas and media, while introducing the breadth of concerns, opportunities and responsibilities inherent to any architectural endeavour. As your work advances in depth and complexity – from room to house, community to city, simple shelter to multi-storey construction – and you acquire an increasingly sophisticated understanding of architecture’s social, cultural, technical and professional contexts, you’ll have more opportunities to develop and follow your own interests. A dissertation – an original study into any architecturally related topic – sets the scene for a year-long Stage 3 design project. With a choice of diverse thematic studios, each with its own international study trip, you have the chance to acquire specialist knowledge and skills, and to craft your own distinctive portfolio.

Welcome to BA (Hons) Architecture! You’ve embarked on a journey that we hope you’ll find immensely exciting, challenging, stimulating and rewarding. We look forward to exploring architecture with you.
Your Stage 1 Handbook

Newcastle University’s Student Charter undertakes to provide you with access to ‘high standards of teaching, support, advice & guidance’. As part of this commitment, all students are issued with a programme handbook which introduces how your course is organised and taught, what you will study and when, the skills you can expect to learn, and how your work will be assessed. It gives an overview of University regulations, assessment policies, and appeals and complaints procedures, the sources of guidance and support available to you, and who to contact if you have questions or if something goes wrong.

For BA (Hons) Architecture, we provide a separate handbook for each stage of the programme, which includes information about the programme’s professional accreditation, as well as timetables, module guides, and inspiration for the year ahead. It is a valuable resource to help you make the most of your learning experience, introducing the School’s facilities, our approach to teaching architecture, how to engage with design tutorials and reviews, and the studio as an important learning environment. It explains what you can expect from us, and what we expect from you. Please read your handbook thoroughly and retain it for future reference.

Other Key Sources of Information

The handbook refers to other documents which you should consult for further details about the programme & for guidance on your studies at Newcastle:

- **The Student Charter**, with a Statement of Student Rights and Responsibilities, explains the University’s expectations and what you can expect in return (http://www.ncl.ac.uk/registro/docs/studentchart.pdf).
- **University Regulations** are the framework of rules and procedures within which all degree programmes operate (http://www.ncl.ac.uk/registro/docs/2018/).
- **K100 Programme Specifications & Regulations** set out the structure of teaching, learning and assessment on your degree, and provide an approved list of modules and assessment procedures (http://www.ncl.ac.uk/registro/docs/programmes/2018-2019/apl.php).
- **Blackboard** is used to share essential module information and resources, including project briefs and schedules, supporting materials for lectures and other activities, assessment questions, submission guidelines, and reading lists (http://www.ncl.ac.uk/registro/docs/blackboard).
- **The Module Catalogue** provides an outline of each module’s aims, syllabus, teaching methods and assessments (http://www.ncl.ac.uk/module-catalogue/).
- For Current Students pages on our website contain School policies, guides to our facilities, wellbeing support & mentoring scheme, & details of upcoming events & deadlines (http://www.ncl.ac.uk/ap/students).
- **Academic Guidance and Support** provides information & specialist support covering all aspects of student life (http://www.ncl.ac.uk/studentservices).
- **Student Services** at King’s Gate offers advice about academic matters, fees & finance, housing, wellbeing, careers, & visas (http://www.ncl.ac.uk/studentservices).
- **Student Self-Service Portal (SSP)** allows you to register, update details, pay fees, report absences, view results & more (https://ssp.ncl.ac.uk/login/index.aspx).
- **Newcastle University App** provides access to your timetable & room locations, print & library accounts, & other activities, assessment questions, submission guidelines, and reading lists (http://www.ncl.ac.uk/registro/docs/blackboard).
A Rough Guide to Studying Architecture at Newcastle
Professor Adam Sharr - Head of School

At Newcastle, we see ourselves as a community of students, scholars and practitioners who are committed to architecture, landscape and urban design as diverse and wide-ranging fields of investigation and practice. We understand design to be a collective cultural endeavour that involves the acquisition and exercise of complex knowledges and skills. These, we believe, are best realised through a dynamic approach to education, which sees it not as the transmission of a set of truths but as an ongoing process of inquiry in which staff and students are both participants. Our efforts are directed toward fostering an environment thatvalues this openness, while encouraging the pursuit of design, in all its aspects, at the highest level.

Learning to Design

Design is central to architectural education. Through the BA and MArch programmes, we have devised a sequence of projects which are organised to test and extend your skills. These projects involve ‘learning-by-doing’: learning to design by designing. This is the most effective way to find out how to do architecture. It means that, inevitably, you will sometimes feel out of your depth. This is not a reason for concern – it shows that you’re learning. Indeed, if you don’t feel out of your depth sometimes then you’re probably not learning enough. This situation is creative – it’s usually where the most imaginative ideas emerge. Your design tutors and your year staff are here to help you through the questions and the problems.

There is no single right way to design and every student’s response to a brief will be different. Your response will depend on your concerns, your values, on the things that interest you, on what you’ve already learnt. No two designers have the same attitudes and prioritise issues in the same way, which is why no two designs are the same. We will not pretend that there’s a recipe for learning architecture – there isn’t one – but instead we aim to help you draw on your experiences and ideas to become the kind of architect that you want to be. This is difficult, and it will require you to really take charge of your learning yourself, beyond what you get from the studio and the lecture theatre.

We want you to refine your own attitudes to architecture. In this way, your intellectual and creative development are fundamentally linked to your personal development. For this reason, it is incumbent on you to read beyond the projects and the assignments that you are set. You need to develop the library of ideas in your mind by appreciating other designs, by studying art, product design, philosophy, history, material properties and performance, lighting and energy. You can do this with the help of the library but you should also think in a hands-on way by making things and become adept at looking around you: looking hard at how spaces work, what kind of atmospheres they have, how they’re built, what the cultural codes are by which they come to establish certain meanings.

We can help you with this. We want you to think for yourself, not just recycle what we say. So please ask questions of your teachers, tell us when you don’t understand, challenge us back when we challenge you, and help us to help you.
Judgement and Design: Assessing Your Work

Architecture demands two sides of your brain: one analytical, technical, logical and convergent; one poetic, free-wheeling, dreaming and divergent. And in make situations, you need to use both these sides of your brain at once. What you're often doing when you design is trying to resolve the fundamentally irresolvable – not reconciling like-with-like but attempting to reconcile issues which belong in wholly different territories. It's impossible to make any sort of logical argument about how to reconcile, say, the structural problems of a cantilever with an idea about wrapping a shed in gardens. Instead, you rely on your own judgement to negotiate a vast array of different and competing priorities. Your judgement is different to that of each of your colleagues, informed by your own learning and experiences, inevitably – and joyously – different to everyone else's.

Judgement

This emphasis on your own judgement is why doing architecture can be both so daunting and so wonderful. Contemporary Western society, it can be argued, increasingly tends to impose systems. Fearing litigation or accusations of bias, many organisations institute procedures and targets which aim to override the occasional 'rogue' whose judgement is severely out of skew. This systemising impulse squeezes the credibility of individual judgement in favour of pseudo-objective systems. This relegation of judgement also tends to divorce architecture from other pursuits. As businesses, governments and school curricula claim objectivity even where it cannot credibly be found, students of architecture grow less confident in using their own judgement. This is a pity.

The example of secondary school curricula is important. It's plausible to write a 'tick-list' of things to be learnt in Mathematics or Physics. However, it seems ludicrous to suggest that one can learn everything there is to learn about History or English Literature or, moreover, to suggest that learning simply involves finding a list and following it. Learning is not the most useful ability in architecture (which, incidentally, is why A-Levels etc. are a poor way to find potential architects); the most useful ability is instead the informed and appropriate exercise of judgement. Some architecture students grow frightened that the right answer, or the right way to approach a problem, can't be found. It can't be found because there isn't one. This is not something to be frightened of, however. It's liberating. It's a chance for you to decide for yourself what the right answer is, as you perceive it to be.

Expertise

Harvard Law professor Sheila Jasanoff writes about the 'game' of expertise in relation to expert witnesses presenting defence or prosecution evidence. She talks about two qualities – objectivity and experience – which are the most admired qualities of evidence. Juries respect witnesses whose evidence can be portrayed as objective (measurable statistically and subject to quantified error rates) and tested by experience. In this light, counsel will try to portray opposition evidence as fraudulent and biased, as subjective and inexperienced. Architecture does not have an objective framework. Thus, in consequence, it can only claim reliability on one count from two: that of experience. The judgement of the experienced practitioner, or better still a consensus between experienced practitioners, is the best it can hope for.

Thesis

So if there is no one right way to design, how does anyone – however experienced – begin trying to assess good design from bad? Some basic answers are more obviously right: a bedroom should be somewhere comfortable to sleep; a floor should carry the loads of its users. Once one is past these into less tangible problems, the answer seems to be this: that the best designs, as a whole, demonstrate judgements that have been resolved with clarity. This may be a clarity of form, a clarity of idea or, most likely, both. 'Clarity' might also be described as an 'argument' or 'thesis': a thesis which pervades and informs every move from the large scale and strategic to the small scale and intimate. This could be a 'narrative' idea suited to verbal explanation (the shed wrapped with gardens again, maybe), it could be the expression of a particular form or family of forms (like Louis Kahn's investigations of monumentality), it could be the exquisite use of a particular material (such as Hans van der Laan on brickwork), or much else besides. The best theses are resolved, edited and described comprehensively, operative on every level and in every detail. No one thesis is necessarily better than any other, but some are better resolved within themselves. Or to put it another way: individual design approaches vary immensely but each approach, in the judgements made and the thesis pursued, sets out many of its own criteria for success or failure.

Marking your work

Design marking in architecture at Newcastle values the judgement of experience and consensus over any spurious attempt at objectification. Assessment is based on: the Learning Outcomes written for each project and; the criteria which the thesis of each individual project sets for itself. By the time your design mark is finalised, its components will have been reviewed by around 20 people. At the end of each project, marks given by review panels (2-3 people) are moderated by a whole group of reviewers (10-20). These marks are then reviewed by year staff at the end of the end of the academic year (2-4). Finally, the work is reviewed by external examiners (3-4) employed by the University from other schools and from practice who have oversight of our academic standards. Just as there is no one right way for you to design, there is no one right way to teach or to mark design. But working together, filtered through the experience of years of teaching, we reach collective judgements by agreement in consensus. And that consensus involves tens of experienced teachers. It's a system that serves to even out the preferences and prejudices of particular individuals. It's the best we have in the context of an activity, which – joyously – cannot and should not be unnecessarily objectified.

Architectural education, although it has you working longer hours than most courses in the University, offers one of the last undergraduate degrees that genuinely values and stretches everyone as individual thinking experts capable of subtle judgement, rather than viewing people as operators of systems. Let's enjoy it, not be afraid of it.
The kinds of feedback you'll encounter as you study architecture are likely to be very different from those you've become used to at school or college, or that friends will experience on other courses. Feedback on design is primarily oral rather than written, and best understood not as a discrete activity that takes place only at set times through the year, but as an ongoing dialogue between you, your tutor, your peers and invited reviewers. While it may be tempting to focus on the more formal feedback offered at reviews – a focus that the 'tick-list' approach to education tends to encourage – the majority of feedback on projects occurs in weekly tutorials and informally in the everyday culture of the studio, as you discuss your work with colleagues, exchange design ideas, and learn from each other's differing approaches.

It follows that 'formative' feedback during projects is much more important than 'summative' feedback on final, marked submissions. This emphasis on immediate, personalised feedback is a particular feature of design-based courses and key to the process of learning-by-doing in studio. It allows you to discuss and respond to issues and opportunities as they arise in projects, and it gets you into the habit of critically reflecting on your work. Critics will usually pose questions and tease out issues or opportunities rather than provide solutions, and may offer conflicting views on your work and how to improve it. This might be frustrating at times, but it's a prompt for you to take ownership of your own project, to clarify your 'thesis' position, and to reflect on how consistently your design decisions flow from it. Following any discussion about your work, it's useful to summarise the key points for yourself (in simple drawings as well as notes) and to reflect on which you agree with, or disagree with – and, most importantly, why.

At certain points in projects, usually after interim and final reviews, oral feedback will be supplemented by written feedback. This will give an indication of your progress against the marking criteria of the brief you've been set, and may include an indicative process grade. This should help you to understand the key strengths and weaknesses of the project, and what areas you need to prioritise. But it's no substitute for oral feedback, and can only ever capture fragments of what will have been much richer discussions on the day. While written feedback should be taken seriously, it should also be considered critically in relation to all the other conversations you've had about your work at tutorials and in studio; by reviewing your notes from earlier discussions, you may find references that help you to resolve an issue that has emerged since.

Taking Ownership of Your Feedback

Because design is an open-ended process, one that is dependent on your critical judgement in pursuing your own interests, feedback will tend to be in the form of advice and ideas for you to consider, rather than a list telling you exactly what to do. Critics will usually pose questions and tease out issues or opportunities rather than provide solutions, and may offer conflicting views on your work and how to improve it. This might be frustrating at times, but it's a prompt for you to take ownership of your own project, to clarify your 'thesis' position, and to reflect on how consistently your design decisions flow from it. Following any discussion about your work, it's useful to summarise the key points for yourself (in simple drawings as well as notes) and to reflect on which you agree with, or disagree with – and, most importantly, why.

Tutorials

For each design project, you will join a tutor group or 'studio' led by an academic or visiting practitioner (or a tutor team) who will meet you for tutorials usually once a week. Depending on the project and stage, tutorials will take place individually in slots lasting 20-30 minutes, or as longer group sessions. They may be held at your desk, in a studio pod, or in one of the School's Gallery spaces. These may be supplemented on other days by 'roaming' tutorials, workshops on specific aspects of projects, or meetings with external consultants. You should attend all studio activities, especially tutorials, even if you feel you're behind; if you're stuck, your tutor will be able to help.

Tutorial time is limited, so it's important to be well-prepared, and to arrive punctually. Take some time beforehand to reflect on what you've done that week, how you will explain new developments and what key things you want to discuss with your tutors. You may find there's a quick drawing you could add to summarise your ideas. Bring all of your work, carefully arranged in a logical order so that you're able to refer to particular drawings, models, inspirational images, texts etc when you need to. If you're relying on a laptop, make sure it's powered up and the files are loaded ready. Often your tutors will suggest that you look up a particular book, building, or architect's work, or encourage you to try working in a particular way. You may in the end decide to focus your efforts elsewhere – that's fine – but you should first follow up their suggestions to see if you find them helpful.
Reviews

A review – sometimes also called a ‘crit’ or ‘criticism’ – is an event at which you assemble your design work on a wall, or on-screen slides, and present it to your colleagues and staff so they can ask questions and give feedback. Interim and final reviews are the staging points of your architectural education. Typically, around ten to twenty of your colleagues will be in attendance along with two or three members of staff. The review is an opportunity for you to learn how to present your work confidently. It is good practice for preparing your presentation to clients and public meetings. It also helps you learn how to be convincing under questioning. You shouldn’t think of a review as an ordeal, but rather as an opportunity to celebrate what you’ve done. We hope that you find reviews to be valuable and constructive learning experiences.

With rare exceptions, you are expected to attend your group’s reviews all day, not just your own review. There is an important reason for this: you can learn at least as much from following other people’s reviews as you can from your own; from observing how others present their work and from listening to discussions about others’ work. Moreover, it’s important that you support your colleagues by being there, just as they will support you. In student-led reviews you will be asked to take a lead role. Even in tutor-led reviews, we expect your participation. Try to engage with every question that’s asked. Please do not whisper (or send messages) in the back row – it’s very distracting, especially for the student presenting, and it’s not appropriate in a professional context.

How to Present Your Work

Project briefs will usually set out a list of submission requirements, which you should, of course, address. But remember that the brief requirements are there for the guidance of the wise and for the strict adherence of fools. Which is to say: if you can think of better ways of presenting the necessary information, or ways which are more appropriate to the specifics of your project, then you should consider doing so. Remember that the requirements stated in the brief are the minimum. To these should normally be added: ‘storytelling drawings’ (diagrams, sketches, collages, models etc which convey your driving ideas); annotated images of precedent (buildings, artworks, other sources of inspiration); and a collection of your process work (development studies including sketches, draft plans etc, which can be bound and left below the presentation, together with study models).

Before the review, you should prepare a brief verbal presentation of your ideas. It’s a good idea to practice this with your friends. Always begin by stating succinctly your distinctive approach to the problem (a peaceful courtyard at the centre’, ‘a commentary on “pseudo-public space”, ‘an exploration of brick vaults’ etc). Take your audience through the key ideas. Then, briefly, talk them through the organisation of the project. Remember that your audience can read architectural drawings so you don’t need to explain every detail of plans or sections. But do talk about the qualities and character of the spaces you propose.

The planning of a verbal presentation can be a good test for your drawn and modelled, or digital presentation. The order in which you introduce ideas should structure the way they appear on the wall (remembering we read top left to bottom right) or on-screen. If you find that there are things you want to say which aren’t clear from the drawings, then you need to add drawings/slides which cover them. If there are drawings/slides you don’t plan to talk about, ask yourself whether you need them. It can be useful to try scaling the size of the images to their respective importance in your verbal presentation. Don’t spend a long time talking about a tiny image, and make sure key drawings are prominent (eye level) and readable.

Be strategic with your time and resources: if you’re short of time, try to make all the images you need, even if some aren’t very provisional. This is better than making a few time-consuming images and leaving lots of gaps. Not all images need to be hugely laboured. Good ‘thumbnail’ sketches, photos of process models, scanned pages from sketchbooks, collages, or simple line drawings can be useful and quick. Model photographs can do multiple jobs: labelled-up as diagrams, manipulated to convey atmosphere, collaged to make perspectives etc. Don’t be afraid to experiment with drawing size: a sketch can look good enlarged, while a plan or section appears more detailed when drawn large and then shrunk down.

Think of the event as a public presentation to your colleagues. You should present yourself reasonably smartly, be ready to start promptly, and do your best to keep to time. Architectural culture sometimes celebrates ‘all-nighters’ just before a review, and while the camaraderie in studio that night can be enjoyable in an oddly masochistic way, it’s wise to avoid these. They’re not healthy and it’s hard to put in your best performance without enough sleep. Plan to finish your work the night before and have a full night’s rest so you’re ready to describe your ideas clearly.

Engaging with Feedback

The opportunity to engage in a 20-30-minute discussion with experienced critics – usually more than once in a project – is far more feedback than most other students in the University receive on their work. It might seem difficult to present your project and listen to feedback at the same time, but you will need to learn this vital skill for dealing with clients and other consultants in professional life (a client will never give you a feedback sheet!). That said, it is wise to volunteer to take notes for a colleague and ask them to take notes for you so that you have a record of the event. If you wish to record a review, please always check with your reviewers beforehand. A supplementary ‘feedback sheet’ (the format of which varies according to the project) will be made available after the review, usually within the next two working days. (For portfolio submissions it may take up to 20 days to allow time for moderation.)

Just because it’s called ‘criticism’ doesn’t mean it’s solely about being negative. Criticism should be a balanced conversation about the outcome of your endeavours. Try to engage with criticism in a rounded and realistic way. Avoid fixating on the negative or listening only to the positive. Don’t be too defensive when dealing with questions (it’s a trait which won’t be well-received by future clients). That said, if you’ve convinced your position is right, don’t give-in immediately but instead defend the work calmly and clearly. It’s not easy to find the right balance between defence and assertiveness but it’s important to try. Again, this is useful practice for professional life.

Sometimes reviews will be challenging. Your critics’ aim is not to be confrontational but instead to test your thinking. Often with the richest and most sophisticated work, there are difficult architectural ideas to be tested so the questioning may be difficult. This is a chance to demonstrate how thoroughly you’ve thought your work through. If you get a tricky question, take time to think it over before answering, and ask for clarifications if anything doesn’t make sense. Interim reviews are also good opportunities for eliciting additional input. Rather than limiting yourself to answering questions, you should consider posting questions to reviewers, asking them to help you sort-out dilemmas you may be facing, and requesting recommendations for further readings or precedents.

Your tutors are interested in how reviews work. Research shows that reviews are least effective where one or both parties find them confrontational. It also shows that there are gendered dynamics in reviews: it is a generalisation borne out by research that women (who often become acclimatised into more diffident habits and verbal mannerisms in life outside the School) sometimes underplay their achievements and men (to whom the opposite can apply) are sometimes over-confident in presenting work. Likewise, students presenting in their second or third language may begin already perceiving themselves to be at a disadvantage, which can affect the confidence of their presentation. Research also shows that certain configurations of space can influence the learning of the group listening to a review. For reasons like these, we are interested in your views on review dynamics and welcome your feedback or suggestions for alternative ways they might be run.
Learning Journal: Recording Process & Reflection

As part of design modules and sitting alongside your design project work, you are encouraged to keep a ‘Learning Journal’ of some form through which you reflect upon what you are learning, how you are learning it and plan what you want to learn in the future. Your journal can record design process work; material that inspires you, or that has a bearing on the development of your designs – artworks, images, your own sketches, photos, and analytical drawings of places, details and buildings etc.; records of personal reading and ideas emerging from it; reflections on study habits and the development of your own practice; and significant events, decisions, insights.

It is up to you how you interpret the idea of a journal. It may take the form of a series of sketchbooks, loose-leaf files, blogs, or a combination of these. While it does not have to strive to be pretty, it should be careful. A learning journal will be explanatory, informative and critically self-reflective, and contain something of a narrative. This is not the same as simply assembling a series of sketches or cuttings – a well-kept learning journal will be full of annotations and comments on how you see your own learning process. As such, your journal will contain much that is helpful and useful when discussing your work – and it’s worth keeping it (or a copy of it) with you in the studio. You’re encouraged to bring it along to project tutorials and progress meetings with your Personal Tutor. Be prepared to copy and pin-up near and relevant extracts from it as part of reviews.

It is our hope that keeping a Learning Journal will help you to record and reflect on how your design ideas and ways of working develop between projects, so that you can take charge of your own education, encouraging you to set goals that are personal and relevant to you. Your journal should be available as part of your project presentations (but cannot substitute for them). Though in most cases it won’t be marked independently, it should feed into the work you produce for your portfolio assessments.

Study Visits

As an architecture student – and architect – it’s incredibly important to visit as many buildings and places as you can, to experience, record, analyze and understand them, and to build up a resource of inspiration for your own work. Several of the projects you undertake will be sited away from Newcastle, some outside the region, perhaps even beyond the UK, to give you experience interpreting and designing in diverse contexts.

Study visits are organised by the School as part of design and lecture modules, including School-funded trips to see key buildings in Stage 1, and to regional cities and towns which are the focus of design work in Stage 2. Each Stage 3 studio offers an optional, week-long, self-funded European study trip linked to studio interests. Recent destinations include Rome, Venice, Porto, Tenerife, Copenhagen, Helsinki, Rotterdam, Hamburg and Barcelona.

Prior to overseas trips, you will be asked to complete a form which provides us with details of your travel plans and ensures you are covered by the University’s insurance policy. If you choose to extend your trip beyond the dates planned by your tutors, you will need to organise your own additional insurance. If you are not a UK/EU passport holder, it is important that you make sure all arrangements relating to any visa requirements are in place before you travel abroad, allowing good time to obtain supporting documentation if necessary. Overseas students may need a visa to visit another country, even if it is in the European Union, and even if travelling as part of a group. For further information, please see: http://www.ncl.ac.uk/students/progress/visa/Travelling/.

You are also encouraged to make the most of any opportunities outside your studies to explore architecture in the UK and abroad. Wherever you go, do a bit of research beforehand: there will always be buildings worth visiting, with a sketchbook in hand.

Lectures, Seminars & Independent Study

Accompanying design studio in each year are lecture courses that support projects and help you to develop your architectural knowledge and imagination. These encompass design, representation, construction, environment, history, theory & professional practice.

You’re expected to attend all lectures; they are not optional. Various course materials will be made available to you by module leaders, including handouts, Powerpoint files, and ‘ReCap’ recordings, but these should be seen as supplementary. They are no substitute for the lectures themselves.

Lectures aim to inform you about a topic and inspire your curiosity, giving you a sense of what it encompasses and why it’s important. But they won’t provide all the information you’d need to complete an assignment – and that’s a key difference from lessons at school. The style and format will vary between contributors, introducing you to different areas of knowledge but also to a breadth of ways of approaching architecture. Most will offer some context and overview of a subject, a framework of facts, ideas, principles, examples and questions which you will then need to supplement with your own independent study. Delving into some aspects and examples in more detail than others, they’ll help you to find your own areas of interest, and direct you towards sources of further information to follow up.

It’s important to make notes in lectures. As a rough rule-of-thumb, you should expect to fill a side of A4 paper in about 20 minutes. Try to take down key headings, terms, quotes, dates, and names of buildings, architects, books and authors that you might want to follow up. You should also draw in lectures, recording key images and other visual information. A useful memory aid, this also helps develop your sketching abilities. After lectures, go through your notes to highlight or summarise the key points. Look up any words or ideas you haven’t understood, and follow up suggested readings on aspects that interest you.

Seminars in some modules offer opportunities to discuss buildings, texts or issues related to lectures in a small group of 15-20 students, and are usually designed to help you get ready for assessments. You will often be set readings or tasks in preparation, and it’s essential you engage with these in order to be able to contribute fully. Seminars are a good opportunity to test out and debate ideas and interpretations, to think more deeply about topics introduced in lectures, but also to clarify things you may not have understood. Please don’t be embarrassed to ask questions. If something’s unclear to you; it will be to others, too.

As a matter of courtesy to the lecturer or seminar leader and to your colleagues, you are asked to turn off your mobile phone. Please do not send messages. It is extremely distracting when trying to present and when trying to listen. Most lecturers will be happy for you to record a session, but please always check beforehand.

We encourage you to get involved in all sessions, to ask questions and promote intelligent debate.
The Progress of Your Learning: Portfolio Interviews

Members of your year team will arrange to meet you at key points during your BA studies; sometimes at the start of the academic year, between the two semesters and at the end of the session. These ‘portfolio interviews’ are opportunities to review the progress of your learning, individually, or as a small group, for feedback not just about individual design projects but about your architectural and intellectual development as a whole. It is an opportunity for feedback on the feedback you have already had (such as tutorial and review feedback, and feedback sheets).

This process is designed to encourage you to become a ‘reflective practitioner’, which is to say that you should not only learn how to design and how to think architecturally, but that you should also become increasingly self-aware about your development as a designer and architect. We want you to appreciate how you learn as well as to focus on what you learn. You are encouraged to reflect on your own strengths and weaknesses, and the opportunities and barriers you find in your own learning.

Your Personal Tutor

A Personal Tutor – as distinct from a design or project tutor – is your personal link with the School and the University. You will be introduced to your Tutor during induction week in Stage 1 and they will remain your Tutor throughout the programme.

You can ask your Tutor for information, guidance and help regarding any aspect of your studies or University life. They may not always have answers to-hand, but can usually put you quickly in contact with others who do. There may be a temptation to see a Tutor as someone who you turn to only when you experience a significant problem or personal issue. Whilst you are encouraged to do exactly this, their main role is to support your academic and personal development.

Your Tutor will keep track of your academic performance and can help you to reflect on your way of working and how it might be improved. They can offer advice when you have a choice of studies, when you’re considering where to apply for jobs, or if you’re considering other careers. As an informal first point of contact for discussing your experience of teaching or feedback, they can help you to understand what is expected of you and how to get the most out of the course, and they can talk through concerns you might have to raise with another member of Academic Staff, with the Head of School, or with the University. They can guide you through programme regulations and procedures, and explain what you need to do to progress. And they can help you to get assistance with problems relating to accommodation, health, finance, and anything else that affects your quality of life.

The School also has a Senior Tutor, Carlos Calderon (carlos.calderon@ncl.ac.uk), who is responsible for overseeing personal tutoring and pastoral support. If you’re uncomfortable talking to your Personal Tutor about something, you’re always welcome to approach Carlos, any other academic you feel more confident talking to, or the School’s Student Wellbeing and Support Manager, Caroline Armstrong (semester 1, caroline.armstrong1@ncl.ac.uk) / Kelly Weightman (semester 2, kelly.weightman@ncl.ac.uk). You should meet your Tutor at the beginning of each semester, as well as at other times throughout the year, and whenever requested to do so. You’ll receive invitations to meetings via e-portfolio (https://portfolio.ncl.ac.uk), and should record any meetings that you arrange there, too. Notes can be included as a reminder of discussions and to record personal development, but that’s optional, and these remain entirely confidential to you and your tutor. Some tutors may suggest meeting as a group or offer regular drop-in sessions. For more details, see http://www.ncl.ac.uk/lds/student/tutoring/studentinfo/index.htm.

For personal tutoring to be worthwhile, you and your Tutor both need to contribute to the relationship: your Tutor can’t help you if you don’t attend a meeting, and you need to be open and honest with your Tutor in order to receive the best advice. At the end of your degree, you may want to ask your Tutor to provide you with references; for these to be good, your Tutor will need to know you well enough to write them.

Sometimes things happen that are beyond our control. If you experience any health or personal problems that start to affect your studies, you need to let someone know. Your first port of call should normally be your Personal Tutor. It may be that a simple email notification is sufficient, but a personal meeting can always be arranged. Your Tutor can then outline an appropriate course of action with you and, if appropriate, put you in contact with relevant support services, such as Student Wellbeing (http://www.ncl.ac.uk/student/wellbeing/about/student/). We also have our own in-school Student Wellbeing and Support Manager, Caroline Armstrong (semester 1, caroline.armstrong1@ncl.ac.uk) / Kelly Weightman (semester 2, kelly.weightman@ncl.ac.uk). It may be that you would prefer to discuss matters discreetly with them, rather than with your Tutor or another member of Academic Staff. They are always happy to meet to discuss personal issues and help you access support, doing so, if necessary, in complete confidence.

If health or other personal issues prevent you from attending lectures or tutorials, even if only for a day or two, you should log this by filling out an Absence Request Form on S3P. If these issues are unavoidable and occur at a crucial time in the year or are prolonged and affect your ability to study to your full potential, then you should complete a Personal Extenuating Circumstances (PEC) Form as soon as feasible (also via S3P). This notifies the School PEC Committee, which will then consider if any adjustments are necessary to ensure you are not unfairly disadvantaged. For the PEC Form you need to provide details about your circumstances, how they are affecting your studies, and what adjustment you think is most appropriate, such as a short extension (up to 2 weeks); deferral of assessment to the next normal occasion (usually August); re-sit as of first occasion (without a capped mark); or a PEC support rating at the Board of Examiners (in Stages 2 & 3 only). PEC support cannot change a mark, but it might mean you are considered for a higher degree classification. The Form must be accompanied by evidence to support your request. For more information, see http://www.ncl.ac.uk/students/progress/student-resources/help/ and guidance issued by the School (http://www.ncl.ac.uk/apt/student/pec). Sometimes circumstances change more significantly, and you may decide that you want to suspend studies (usually for a year) or transfer degree programmes. If you are considering either of these scenarios, you should first contact your Personal Tutor or Programme Director to discuss your options. You can also seek confidential advice from Student Wellbeing and the Careers Service. For details and forms, see http://www.ncl.ac.uk/students/progress/student-resources/change/. If you have a disability or long term illness, you should approach Student Wellbeing who will
It is wise to seek work in the summer vacations which will help you to further your architectural imagination and get a sense of what you want to do after Part I. Work in architectural practice is desirable as a way to develop design, graphical, and professional skills. If you succeed in arranging a placement, pester your employers to take you on-site and to give you experience across the range of activities that the office undertakes.

Alternatively, it is helpful to work on a building site to experience first-hand how things go together, and how much skill is involved in each of the key construction trades. Perhaps the trade skill closest to architecture is joinery – good joiners design with timber and anticipate tasks many steps ahead – and work in a joinery shop will also help your design imagination. Design ideas come from appreciating materials and assemblies as well as more intellectual or abstract concepts, and the value of practical experience should never be underestimated.

If you’re not sure what kind of experience to look for, or where to find it, you can discuss this with your Personal Tutor. It is also a good idea to look out for architectural competitions you could enter, either on your own, or as a group. These offer great opportunities to test out ideas and to practise developing quick, well-presented design proposals, without worrying about marks.

We want to help you to make informed choices about your next steps, be they into architectural practice or towards one of many alternative career paths. Guest talks in Stages 2 and 3 explore what it’s like to work at various kinds of architectural office as well as in related fields, and include tips for composing CVs. Tailored lectures and one-to-one advice sessions are provided by the University’s Careers Service, which also offers a wide range of resources, workshops, and drop-in sessions where you can discuss any aspects of career plans and preparation, including summer work and course choices (see http://www.ncl.ac.uk/careers/).

We have tried to emphasise in this study guide that learning in architecture at Newcastle is centred on you – the student. You should never imagine yourself as just a passive recipient of some pre-existing wisdom. Knowledge is never complete in architecture; it is always for negotiation and re-negotiation. It is up to you to make yourself into the designer that you want to be, to chart your own path, to develop your own interests and specialisms. It is up to you to go beyond your teaching, to treat tutorials and lectures as a minimum, to really take charge of your learning, so that you can fully benefit from the extensive resources – the staff expertise, the library collection, the public lectures, the workshop, equipment and software – that are on offer to you. Challenge yourself, and challenge your tutors when we challenge you.

We invite you to contribute to the culture of the School. Every Stage and studio has Student Representatives (one per 20 students). If you’d like to be a Rep, please put your name forward to your Stage Coordinators at the beginning of the year. Reps set the agenda for the School’s Student Voice Committee, which meets twice each semester to discuss teaching and learning across all Stages; School and University resources; student-led initiatives and events; support for wellbeing and personal development; and ideas for improvements. Reps also contribute to meetings of the School’s Board of Studies, which is responsible for reviewing the programme’s structure, curriculum and assessments, including student feedback and external examiner reports, and overseeing any proposed changes. There is also a School Rep, who is your voice at Faculty and NUSU meetings. We welcome enthusiastic participation in all roles (see https://www.nusu.co.uk/yourvoice/reps/).

If you feel there is something new that could be done to further enrich the life of our academic community, or something that could be improved, then please let us know as soon as possible and help to make it happen. Talk to your colleagues, to your Stage Coordinators, to your Programme Director and the Director of Architecture. We are always delighted when students take the initiative and we will try to support you where and when we can. To prosper as an architect, you will need to be enterprising, to seize eagerly all the opportunities that present themselves. If you learn to work this way in the School, you will make a promising start to a fulfilling life in architecture.
The Route to Becoming an Architect (& Alternative Paths)

Newcastle’s School of Architecture, Planning and Landscape offers a seamless route to qualification as an Architect, comprising two university-based degrees and two periods of study in practice, fully validated by the RIBA and prescribed by the ARB to give exemption from Part I, II, and III examination. We also offer postgraduate degrees which can complement professional qualification or support alternative career paths.

Stage

1. **BA (Hons) Architecture (RIBA Part I)**
   The BA programme develops a comprehensive and integrated body of core architectural knowledge and skills – design, technical, intellectual and professional. With opportunities to engage with cutting edge research and to follow your own interests through studio work and dissertation, you’ll leave with a portfolio that is distinctive as well as thorough, well prepared for your year(s) out in practice (or numerous alternative career paths).

2. **Graduate Certificate in Architectural Practice (GCAP)**
   This one-year programme provides an introduction to the professional realities of architecture and the construction industry. Taught through short courses and work-based learning, it supports you to get the most out of your year (or more) in practice.

3. **MArch (RIBA Part II)**
   Our Master of Architecture programme fosters advanced design skills from urban- to detail-scale, stretching your imagination, technical ingenuity and critical thinking to the limits of architectural research and practice – and beyond. You can choose from a range of study routes that develop areas of specialisation in much greater depth, and offer opportunities to study abroad for one or two semesters at leading schools in Europe, Australia or Singapore.

4. **Diploma (RIBA Part III)**
   The year-long Diploma in Architectural Practice and Management develops a thorough understanding of your role and obligations in the construction industry and society, preparing you to take full responsibility as a practising professional architect.

5. **Specialist Masters and PhD Programmes**
   The School offers a range of postgraduate degrees, including in Urban Design, Landscape Architecture Studies, Advanced Architectural Design, and Urban Energy Technology & Policy. You may wish to consider these after Part I as a route into a related career path, or as a way to develop particular expertise on route to, or following, professional qualification. Our accredited programmes are also great preparation for undertaking research (full time, or part time while in practice) on our PhD or PhD by Creative Practice programmes.

Alternative Careers Paths

BA Architecture develops excellent transferable skills. After Part I, some of our graduates opt to move into related fields, such as graphic, product, software or set design, or property development and construction; others take further training to become teachers, lawyers, specialist consultants...
Programme Overview BA (Hons) Architecture (Part 1)

The BA programme extends over 3 years full-time & is structured on a modular basis. Each year comprises compulsory modules worth 120 credits: a 60-credit design module linked to lecture-based modules of 10 or 20 credits in construction, environmental design, history, theory & professional practice. A 40-credit dissertation spans between Stages 2 & 3. Every 10 credits equates to 100 hours of study time comprising taught classes & independent study.

Stage 1 offers a lively and wide-ranging introduction to architecture, nurturing a research-led approach to the complex knowledges and skills involved in design. Key design issues such as scale, function, materiality, atmosphere, siting, and composition are explored through diverse short projects, ranging from an inhabited object to a modular market. Encouraging experimentation with varied media and approaches, these develop material and spatial imagination, as well as fluency in design. Brief prompts close attention to how we encounter spaces and objects, to the qualities of places and the activities they accommodate, and to how small-scale buildings are organised, structured and constructed. Workshops, visits, and hands-on activities are integrated with design studio to introduce a breadth of recording, drawing and modelling techniques, both manual and digital, analytical and expressive. Exercises foster ways to work with precedent and to find inspiration in other cultural practices.

Lecture courses introduce studio-related themes and design methods, present varied approaches to making architecture including key constructional, structural and environmental principles, and offer an overview of architecture from pre-history to present day.

Stage 2 situates architecture in broader context and fosters the development of areas of personal interest. Guided by the theme of ‘economy’, studio work moves outwards from the home to explore how we live together in the city. Projects engage critically with urgent issues such as the housing crisis and resource use, with changing patterns of living, working and socialising, and with new technologies and how they affect the way we make and experience architecture. Set in regional towns and cities, projects focus first on dwelling and community, then on cultural programmes. The scale and complexity of design challenge increases, with each studio taking on diverse issues and user groups as a taster in specialisation. Group work includes an urban study and collaboration with engineers and artists on a 1:1 installation.

An integrated course on detailed construction and environmental design supports increased technical resolution and expression in projects. Workshops develop design skills in analysis, strategic thinking, resolution and expression in projects. Specialist workshops support exploration of structural, material and environmental ideas through design. Lectures on the construction of complex buildings and the professional context of architecture inform reports which demonstrate the technical resolution of the project from strategy to detail and consider the processes and responsibilities of developing it on site. Symposia link theory to practice, framing a critical essay that situates the project in relation to current debates. All work is curated into a portfolio which highlights individual skills, and expresses a distinctive approach to architecture.

Parallel modules are closely integrated with studio projects. Specialist workshops support exploration of structural, material and environmental ideas through design. Lectures on the construction of complex buildings and the professional context of architecture inform reports which demonstrate the technical resolution of the project from strategy to detail and consider the processes and responsibilities of developing it on site. Symposia link theory to practice, framing a critical essay that situates the project in relation to current debates. All work is curated into a portfolio which highlights individual skills, and expresses a distinctive approach to architecture.

Stage 3 offers the chance to pursue individual interests in depth and to acquire specialist skills while demonstrating abilities across all curriculum areas. A choice of diverse year-long research-led studios, offer distinctive briefs, agendas and ways of working related to tutors’ interests and expertise. Each studio arranges its own tailored activities, including skills workshops, input from specialist consultants and an optional European field trip. The year begins with a speculative ‘primer’ project which develops themes and techniques in preparation for a longer and more complex comprehensive design enquiry.
Intended Learning Outcomes: ARB/RIBA General Criteria

The programme provides opportunities for students to develop and demonstrate knowledge and understanding, qualities, skills and other attributes in the following areas. These programme outcomes reference: the General Criteria outlined in the Architects Registration Board Prescription of Qualifications (2011) which specify the subject material that must be covered by students gaining qualifications at Part 1 (circled); Article 46 of the EC Professional Qualifications Directive [2005/36/EC] which sets the European standards that inform those criteria; and the QAA benchmark statements for Architecture (2010).

A. Knowledge and Understanding

In general, upon completing the programme students will have demonstrated:

A systematic understanding of key aspects of Architecture, including acquisition of coherent and detailed knowledge, at least some of which is at, or informed by, the forefront of defined aspects of the discipline.

An ability to deploy accurately established techniques of analysis and enquiry within the discipline of Architecture.

Conceptual understanding that enables the student: To devise and sustain arguments, and/or to solve problems, using ideas and techniques, some of which are at the forefront of the discipline;

To describe and comment upon particular aspects of current research, or equivalent advanced scholarship, in the discipline of Architecture.

An appreciation of the uncertainty, ambiguity and limits of knowledge.

In particular, students will have demonstrated:

Knowledge of urban design, planning and the skills involved in the planning process. Including a knowledge of:

- Theories of urban design and the planning of communities;
- The influence of the design and development of cities, past and present on the contemporary built environment;
- Current planning policy and development control legislation, including social, environmental and economic aspects, and the relevance of these to design development.

Understanding of the relationship between people and buildings, and between buildings and their environment, and the need to relate buildings and the spaces between them to human needs and scale. Including an understanding of:

- The needs and aspirations of building users;
- The impact of buildings on the environment, and the precepts of sustainable design;
- The way in which buildings fit into their local context.

Understanding of the profession of architecture and the role of the architect in society, in particular in preparing briefs that take account of social factors. Including an understanding of:

- The nature of professionalism and the duties and responsibilities of architects to clients, building users, constructors, co-professionals and the wider society;
- The role of the architect within the design team and construction industry, recognising the importance of current methods and trends in the construction of the built environment;
- The potential impact of building projects on existing and proposed communities.

Knowledge of physical problems and technologies and the function of buildings so as to provide them with internal conditions of comfort and protection against the climate. Including knowledge of:

- Principles associated with designing optimum visual, thermal and acoustic environments;
- Systems for environmental comfort realized within relevant precepts of sustainable design;
- Strategies for building services, and ability to integrate these in a design project.

Knowledge of the industries, organisations, regulations and procedures involved in translating design concepts into buildings and integrating plans into overall planning. Including knowledge of:

- The fundamental legal, professional and statutory responsibilities of the architect, and the organisations, regulations and procedures involved in the negotiation and approval of architectural designs, including land law, development control, building regulations and health and safety legislation;
- The professional inter-relationships of individuals and organisations involved in procuring and delivering architectural projects, and how these are defined through contractual and organisational structures;
- The basic management theories and business principles related to running both an architect’s practice and architectural projects, recognising current and emerging trends in the construction industry.

Teaching and Learning Methods

Acquisition of knowledge and understanding is achieved through a combination of lectures, seminars, study visits, case studies, debates, reviews and studio based tutorials. Students are expected to augment the formal teaching sessions and readings with independent observation, research, analysis and reading.

Assessment Strategy

Assessment methods and their relation to learning outcomes are specified in each individual module outline. Knowledge and understanding is assessed through various forms of coursework – essays, case studies, dissertations, student presentations and design project work.
B. Intellectual Skills

In general, upon completing the programme students will have demonstrated an ability to:

Manage their own learning, and to make use of scholarly reviews and primary sources (for example, refereed research articles and/or original materials appropriate to the discipline of Architecture).

Apply the methods and techniques that they have learned to review, consolidate, extend and apply their knowledge and understanding, and to initiate and carry out projects.

Critically evaluate arguments, assumptions, abstract concepts and data (that may be incomplete), to make judgements, and to frame appropriate questions to achieve a solution – or identify a range of solutions – to a problem.

Communicate information, ideas, problems and solutions to both specialist and non-specialist audiences.

In particular, students will have demonstrated:

Knowledge of the histories and theories of architecture and the related arts, technologies and human sciences. Including a knowledge of, and ability to evaluate and to apply:

21. The cultural, social and intellectual histories, theories and technologies that influence the design of buildings;
22. The influence of history and theory on the spatial, social, and technological aspects of architecture;
23. Appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach.

Knowledge of the fine arts as an influence on the quality of architectural design. Including a knowledge of, and ability to evaluate:

24. How the theories, practices and technologies of the arts influence architectural design;
25. The creative application of the fine arts and their relevance and architecture;
26. The creative application of such work to studio design projects, in terms of their conceptualisation and representation.

Understanding of the methods of investigation and preparation of the brief for a design project. Including the knowledge and skills to:

27. Critically review precedents relevant to the function, organisation and technological strategy of design proposals;
28. Appraise and prepare building briefs of diverse scales and types, to define client and user requirements and their appropriateness to site and context;
29. Recognize the contributions of architects and co-professionals to the formulation of the brief, and the methods of investigation used in its preparation.

C. Practical Skills

In general, upon completing the programme students will have demonstrated:

The qualities and transferable skills necessary for employment requiring:

The exercise of initiative and personal responsibility;
Decision-making in complex and unpredictable contexts;
The learning ability needed to undertake appropriate further training of a professional or equivalent nature.

In particular, students will have demonstrated:

Ability to create architectural designs that satisfy both aesthetic and technical requirements. Including the ability to:

10. Prepare and present building design projects of diverse scale, complexity, and type in a variety of contexts, using a range of media, and in response to a brief;
11. Understand the constructional and structural systems, the environmental strategies and the regulatory requirements that apply to the design and construction of a comprehensive design project;
12. Develop a conceptual and critical approach to architectural design that integrates and satisfies the aesthetic aspects of a building and the technical requirements of its construction and the needs of the user.

Teaching and Learning Methods

The development of Intellectual skills is achieved through a combination of lectures, seminars, study visits, case studies, debates, reviews and studio based tutorials. Studio design projects and personal research projects such as the dissertation and the design thesis provide opportunities for students to develop their intellectual skills through the awareness, evaluation and application of architectural knowledge. Students are expected to augment the formal teaching sessions and readings with independent observation, analysis and reading and through informal discussion and debate with their peers.

Assessment Strategy

Assessment methods and their relation to learning outcomes are specified in each individual module outline. Intellectual skills are generally assessed in an integrative way through various forms of design project work and through written work and course work including essays and dissertations.

Teaching and Learning Methods

The development of Practical skills is achieved mainly through the integrative environment of the design studio projects and through student reviews and presentations. Lectures in professional practice help students to contextualise practical skills within the context of architectural practice. Students are expected to augment the formal teaching sessions and readings with independent observation, analysis and reading.

Assessment Strategy

Assessment methods and their relation to learning outcomes are specified in each individual module outline. Practical skills are mainly assessed in an integrative way through various forms of design project work and through course work written essays/submissions.
D. Transferable/Key Skills

On completing the programme students should be able to demonstrate the following skills and ability to:

Creatively and logically integrate the thematic areas of the syllabus in the resolution of moderately complex spatial and organisational problems.

Select and use appropriate visual, verbal and written communication methods and media (including sketching, modelling, digital and electronic techniques) to convey information, arguments, design ideas and proposals to both specialist and non-specialist audiences.

Manage and appraise their own working practices, whether working independently or collaboratively, to initiate a culture of lifelong learning.

Articulate an argument, orally, graphically and/or in written form, based on personal analysis and research.

Employ relevant mathematical techniques and computer software to develop and communicate ideas and concepts.

Listen, and critically respond to, the views of others.

The resolution of spatial and organisation problems is embedded in all activities carried out in the course, especially within the design projects. Reflective practice, collaborative working, and constructive dialogue are also part of design, supported by formal lectures and seminars on learning skills laying the basis for continual professional development.

Communication and presentation skills are achieved through workshops, oral presentations, critiques, seminars, case study reports, essays and studio project presentations. Additionally informal and formal discussion with staff and practitioners forms an integral part of the development process for studio design projects. The strategy also involves the development of the students' IT skills from the beginning of the course progressively from image manipulation to CAD and 3D modelling and simulation applications. This is done by introductory lectures and tutorials and by incorporation of computer support sessions in studios. Students are also encouraged to heavily use on-line course information and to interact in discussion groups and virtual studios. Numeracy skills are developed by formal lectures on basic techniques of application and reinforced by provision of tutorials incorporating worked examples and computer simulation.

Most of these skills are not independently assessed, but proficiency in them is demonstrable within the many design assignments students are asked to produce. Communication, presentation and IT skills are assessed through the presentation of studio projects, their review and critique, together with the submission of an academic portfolio. Assessment of oral presentations and seminar case studies is undertaken, whilst IT skills are also assessed by means of course work activities. On-line assessment of students' usage of course contents and information are also monitored using Blackboard facilities. Numeracy skills are assessed in various coursework exercises and examinations involving numerical calculations and computer-based exercises.

Graduate Attributes


The programme aims to ensure that all students graduate with the following attributes:

Ability to generate design proposals using understanding of a body of knowledge, some at the current boundaries of professional practice and the academic discipline of architecture.

Ability to apply a range of communication methods and media to present design proposals clearly and effectively.

Understanding of the alternative materials, Processes and techniques that apply to architectural design and building construction;

Ability to evaluate evidence, arguments and assumptions in order to make and present sound judgments within a structured discourse relating to architectural culture, theory and design;

Knowledge of the context of the architect and the construction industry, and the professional qualities needed for decision making in complex and unpredictable circumstances; and

Ability to identify individual learning needs and understand the personal responsibility required for further professional education.

Graduate Skills Framework

The degree programme is primarily intended to educate you in architecture, but it also provides training in transferable skills and personal development.

The University maps these skills according to the Graduate Skills Framework (see http://www.ncl.ac.uk/ltd/assess/documents/str.pdf-framework.pdf).
BA (Hons) Architecture – Stage 1 Overview

Between a thought, imagination and a finished design for a building there is a fascinating gulf, which is the inevitable territory of the student of architecture. That chasm is always a stimulating and challenging place to be, sometimes bewildering, often rewarding and always intense. Stage 1 is your first step on a demanding and exciting journey that may ultimately lead into architectural practice, or into one of numerous other fields where architectural skills and thinking are highly valued.

Modules

<table>
<thead>
<tr>
<th>Modules</th>
<th>Activities/Study Hours</th>
<th>Assessments/Deadlines</th>
<th>Semesters/Credits</th>
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<tbody>
<tr>
<td>ARC1001 Architectural Design 1</td>
<td>418</td>
<td>1. A3 Portfolio</td>
<td>1 2</td>
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<tr>
<td>A series of short projects</td>
<td>64</td>
<td>Including all projects</td>
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<tr>
<td>Introducing key design issues,</td>
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<td>Digital only</td>
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<tr>
<td>methods &amp; contexts,</td>
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<td>24th May 2019</td>
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<tr>
<td>developing skills in design as</td>
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<tr>
<td>an iterative, research-led</td>
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<td>process which integrates</td>
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<td>diverse kinds of knowledge.</td>
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<td>ARC1016 Architectural Representation</td>
<td>150</td>
<td>1. A3 Folder of Drawings</td>
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<td>Introducing essential manual &amp;</td>
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<td>digital, analytical &amp;</td>
<td>150</td>
<td>2. A3 Booklet &amp;</td>
<td>18th Feb 2019</td>
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<tr>
<td>expressive tools for recording,</td>
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<td>A1 Poster (50%)</td>
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<td>designing &amp; communicating.</td>
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<td>32</td>
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<td>ARC1015 Introduction to Architecture</td>
<td>150</td>
<td>1. A2 Poster</td>
<td>20 20</td>
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<tr>
<td>A chronological overview of</td>
<td>50</td>
<td>Group assess.</td>
<td>11th Dec 2018</td>
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<td>architecture in context from</td>
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<td>antiquity to present day,</td>
<td>160</td>
<td>2. A4 Illustrated Essay</td>
<td>1000 words (55%)</td>
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<tr>
<td>with a focus on key historical &amp;</td>
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<td>1000 words (55%)</td>
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<tr>
<td>theoretical developments.</td>
<td>200</td>
<td>3. A4 Illustrated Essay</td>
<td>1500 words (50%)</td>
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Stage 1 in total 1200 Hours Academic Portfolio 200 Credits

Key contributors

- **Kati Blom** studied architecture & philosophy, & qualified as an architect at Helsinki University of Technology. She has worked in practice in Finland, & taught architecture in Finland, Canada & Ireland. Her research interests include glass in architecture, phenomenology, & environmental aesthetics.
- **Simon Hacker** was led to study architecture by summers spent exploring barns, mills & oast-houses. As qualified architect, he combines teaching, practice & making – including his own self-build house. Simon received a Teaching Excellence Award in 2017 for outstanding feedback in Technology teaching.
- **Dr Carlos Calderon** qualified as a civil engineer in Madrid & has a PhD in applied computer science. His research interests lie at the intersection of the built environment & computation, focussing on: energy & carbon modelling in cities; smart materials & environments; & intelligent systems & digital design.
- **Prof Prue Chiles** is Director of Chiles, Evans & Care Architects, an award-winning practice focusing on the design of sustainable schools, houses & public buildings. Her innovative teaching of live projects takes a collaborative approach to design, seeking to strengthen connections between people & place.
- **Dr Stephen Parnell** is an architect, architectural critic & historian of post-war architecture, interested in the sociology of the architectural profession & the role the media play in it, as well as computers & concrete.
- **Dr Neven Hamza** studied architecture at Alexandria University, & gained a PhD at Newcastle on the performance of double skin facades. Her research explores relationships between design, building performance simulation, human wellbeing & sustainability from a technical & social perspective.

Semester 1 Semester 2

| 1001 Architectural Design 1 (60) | 1000 Hours |
| 1015 Architectural Representation (20) | 48 credits |
| 1016 Architectural Technology 2.1 (10) | 50 credits |
| 1015 Introduction to Architecture (20) | 50 credits |
| 1014 Architectural Technology 1.2 (10) | 50 credits |

All modules are compulsory and core: they must all be passed (40% or above) in order to progress to Stage 2.

Note: Information on these pages is summarised for quick reference only. Please always check assessment briefs and reference only. Please always check assessment briefs and
### Aims

The objectives of Stage 1 are that the student will be able to demonstrate through the exploration of ideas, coherent architectural design and academic portfolio:

- A broad and well-balanced grounding in the areas of knowledge and skills which inform architecture: design; technology and environment; cultural context, histories and theories of architecture; and communication and professional skills.

- An initial awareness of architecture as an integrated discipline, and a preliminary knowledge and understanding of the interdependence of the thematic areas of the syllabus.

- The ability to produce coherent architectural designs up to the scale of a small building, that integrate social, aesthetic and technical requirements in response to a range of clearly defined criteria, contexts and needs.

- A preliminary awareness, knowledge and understanding of the experiential and tectonic qualities of architecture, in design and precedent.

- A critical and questioning attitude to varied situations and contexts, within an embryonic, individual approach that informs decisions in design and other aspects of the programme.

- The visual, verbal and written skills appropriate to communicate this level of design and thinking.

### Methods

Teaching and learning is structured around the culture of the studio and the core skill of architectural design as the focus of integration of the thematic areas of the syllabus. The sequence of projects, beginning with tightly focussed tasks before increasing in scale and complexity, introduces design as a research-led, iterative process, which draws on diverse knowledges and methods from fine art practice to social sciences and engineering. Regular individual and group design tutorials and reviews support gradual integration of awareness, knowledge and understanding of diverse aspects of architecture into studio projects with growing confidence and ability.

Lectures and workshops in design and representation, construction and environment, histories, principles and theories introduce varied approaches to architecture and provide an overview of the breadth of architectural knowledge, while developing key professional, academic and communications skills. Technical case studies develop knowledge & understanding of key structural, environmental and constructional principles, and of how design ideas follow through into making. Analytical tasks and essays foster critical skills in research, interpretation and academic writing, while establishing an understanding of architectural knowledge as contested, and specific to particular historical and geographical contexts.

Workshops in digital and manual drawing and modelling develop key skills in recording and communicating contextual information, design ideas and proposals, including fluency with conventions of architectural representation.

---

**Above - Yew Zhi Xuan**
Stage 1 Calendar

**Note:** These dates are subject to change. Please follow updates provided by tutors and programme secretaries. *ST Weeks – Studio Teaching Weeks. This is how tutors tend to refer to the weeks in each semester, especially for projects.*

**TT Weeks – Timetable Weeks. This is the University’s standard calendar for the Academic Year, used in timetables.**

You are encouraged to call into reviews and exhibitions in other stages and welcome to join in with discussions. Conversations with Practice, APL Public Lectures and other School events will be announced throughout the year. Check [http://www.ncl.ac.uk/apl/events](http://www.ncl.ac.uk/apl/events) and follow @newcastleapl for updates.
### Stage 1 Timetable

**Semester 1**

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**Architectural Design 1 Occasional Workshops**
- **ARC1001**
  - Studies
  - Weeks 6-15, 19

**Architectural Design 1 Studio Day - Tutorials/Reviews/City Walks**
- **ARC1001**
  - Studios, Pods A-D, F
  - Weeks 6-15, 19

**Introduction to Architecture**
- **ARC1015**
  - Week 6-15, 19

**Architectural Design 1 Roaming tutorials**
- **ARC1001** (or ARC1016 workshops)
  - Studies
  - Weeks 6-15, 19

**About Architecture: Cities, Cultures, Space**
- **ARC2001**
  - Week 6

**Architectural Technology 1.2**
- **ARC3015**
  - Week 6-15

**Architectural Technology 3.2**
- **ARC3001**
  - Week 6-15

**Architectural Design 1 Studio Day - Tutorials/Reviews**
- **ARC1001**
  - Studios, Pods A-D
  - Weeks 6-15, 19

**Architectural Design 1 Roaming Tutorials**
- **ARC1001**
  - Week 6-15

**About Architecture: Cities, Cultures, Space**
- **ARC2001**
  - Week 1

**Architectural Design 3 Studio Day – Tutorials/Reviews**
- **ARC1001**
  - Studios, Pods A-D
  - Weeks 6-15, 19

**Architectural Design 2 Studio Days – Tutorials**
- **ARC3060**
  - Week 6, Wks 8, 10, 12 (TiP)

**Elective Seminars**
- **ARC3001**
  - Various; Wks 11, 12, 14, 15

**About Architecture: Cities, Cultures, Space**
- **ARC2001**
  - Week 6

**Introduction to Architecture**
- **ARC1015**
  - Week 6-15, 19

**Architectural Design 1 Occasional Workshops**
- **ARC1001** (Lecture)
  - BEIB2.70 & MERZ.1.01
  - Weeks 6-15, 19

**Architectural Design 1 Studio Day - Tutorials/Reviews**
- **ARC1001**
  - Studios, Pods A-D, F
  - Weeks 6-15, 19

Please refer to the online timetable for the most accurate information, as dates and times may be subject to change:
https://timetables.ncl.ac.uk/search.php

Information on how to access and subscribe to the timetable for your stage is available at:
http://www.ncl.ac.uk/timetable/

A guide to help you understand your timetable and locate lecture and seminar venues is available at:
http://www.ncl.ac.uk/timetable/StudentTimetableGuide.pdf

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### Semester 2

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**Architectural Design 1 Occasional Workshops**
- **ARC1001**
  - Studies
  - Week 22-30, 35-37

**Architectural Design 1 Occasional Workshops (TBC)**
- **ARC1001**
  - Studies
  - Weeks 22-30, 35-37

**Introduction to Architecture**
- **ARC1015**
  - Week 22-30

**Architectural Design 1 Studio Day - Tutorials/Reviews**
- **ARC1001**
  - Studios, Pods A-D
  - Weeks 22-30

**Architectural Design 1 Studio Day - Tutorials/Reviews**
- **ARC1001**
  - Studios, Pods A-D
  - Weeks 22-30, 35-37

**Architectural Design 1 Studio Day - Tutorials/Reviews**
- **ARC1001**
  - Studios, Pods A-D
  - Weeks 22-30, 35-37

**Architectural Design 1 Studio Day - Tutorials/Reviews**
- **ARC1001**
  - Studios, Pods A-D
  - Weeks 22-30, 35-37

**Architectural Design 1 Studio Day - Tutorials/Reviews**
- **ARC1001**
  - Studios, Pods A-D
  - Weeks 22-30, 35-37

**Architectural Design 1 Studio Day - Tutorials/Reviews**
- **ARC1001**
  - Studios, Pods A-D
  - Weeks 22-30, 35-37

**Architectural Design 1 Studio Day - Tutorials/Reviews**
- **ARC1001**
  - Studios, Pods A-D
  - Weeks 22-30, 35-37

**Architectural Design 1 Studio Day - Tutorials/Reviews**
- **ARC1001**
  - Studios, Pods A-D
  - Weeks 22-30, 35-37

**Architectural Design 1 Studio Day - Tutorials/Reviews**
- **ARC1001**
  - Studios, Pods A-D
  - Weeks 22-30, 35-37

**Architectural Design 1 Studio Day - Tutorials/Reviews**
- **ARC1001**
  - Studios, Pods A-D
  - Weeks 22-30, 35-37

**Introduction to Architecture**
- **ARC1015**
  - Week 22-30

**The Boiler House G.03**
- **ARC1001**
  - Studios, Pods A-D
  - Weeks 22-30, 35-37

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* Each student attends one seminar on one of the four weeks indicated. See module handout for information.
Guide to Modules: Key Information for Your Studies & Assignments

All modules included in this guide are owned by the School of Architecture, Planning & Landscape and offered for year 2018-19. The information summarised here applies to all modules, and further details may be found in the sources listed on p. 5 and in the Module Catalogue.

Nishath Hussain
Learning & Teaching Assistant
nishath.hussain@ncl.ac.uk

Keeping Up to Date with Information

Communications with students either individually or by group will usually be via email. You must check your University email on a regular basis and at least daily in semester time.

The School will use only your University address (@ncl.ac.uk) for email communications. We will not email other addresses. Emails can be accessed remotely via mobile apps or at https://owa.ncl.ac.uk.

Please note that some important emails may not show up in the ‘Focus’ tab on Outlook, so you must check the ‘Other’ tab regularly, too.

Alongside email, you must regularly check Blackboard Announcements and notice boards, which are used to communicate information regarding submission deadlines, timetable changes, social events, career opportunities, extra-curricular activities, etc. Failure to check all of these sources regularly may result in you missing academic and other opportunities or, more seriously, teaching sessions and submission deadlines.

Getting Answers: Who to Ask, When to Email

All staff are contactable by email (see http://www.ncl.ac.uk/ap/staff/ for p. 77 for details). If you wish to meet in person, please email first to make an appointment or call in at their office during their advertised office hours. Academic staff are expected to research, publish, attend conferences etc. so may not always be available on the day you wish.

Before emailing your Stage Co-ordinator, Module Leader or design tutor, please consider whether you could find out the information you need from available resources such as this Handbook, Blackboard, or our For Current Student website (http://www.ncl.ac.uk/ap/student/) which includes a summary of all deadlines. Your Learning & Teaching Assistant or Reception should be able to answer general queries about matters such as timetabling, submission arrangements, release of feedback and marks, timing of resits etc.

If you engage fully in the course, you should be able to ask most questions about topics, readings, Blackboard resources and assignments during scheduled teaching sessions, avoiding the need for separate emails. Questions about design projects should be directed to your tutor on tutorial days. If you miss a tutorial, you should not expect to receive feedback via email instead.

Use emails to communicate important information, for example, to give notice of an upcoming absence, to convey relevant personal information affecting your studies (e.g. illness), or to schedule a meeting. But please remember that you will not be the only person contacting your Tutor or Module Leader. While they will be willing to help, they, like you, have many demands on their time. Please also note that staff availability varies depending on whether they are full- or part-time, and that emails may not be monitored outside of normal 09:00 to 17:00 weekday working hours.

Appropriate Use of Email

When emailing anyone at the University, please do so in a courteous manner: use clear, appropriate and polite language. As set out in the Student Charter, Newcastle University and The School expect you to respect both staff and other students and to behave responsibly and professionally in contacting them.

Please do not send the same message to multiple email addresses separately as this can cause confusion. If you have a query to direct to several people, please use one email which includes all recipients in the ‘To’ or ‘Cc’ lines. However, it is good practice to try to direct your email to the right person to begin with, thus reducing the need to copy in other recipients. Please use the subject line to convey the topic of your email, for example: module code: assignment query, reply required module code: absence on 12 November module code: need to schedule an appointment

If you haven’t received either a response or an ‘out of office’ message after 5 working days (taking account of days worked in the case of part-time staff) please re-send the message, including ’re-send’ in the subject line.

Attendance & Unsatisfactory Progress

As part of your commitment to your studies you are expected to ‘be on campus whenever required by your programme, and actively participate in all sessions specified for your programme’ (Student Charter).

Students who attend all of their classes tend to do better in their assessments. Students who don’t attend classes may be deemed to be making unsatisfactory progress and, following warnings, withdrawn from the programme. It is therefore important that all students attend all timetabled sessions in a punctual manner.

If you are unable to attend for any reason, you should notify your Personal Tutor and Module Leader (and for design modules, your project tutor), and promptly submit an Absence Request Form via SP3. If you are absent through illness for longer than seven days, you will need to obtain a medical certificate from your doctor and submit this with your absence notification. See: http://www.ncl.ac.uk/students/progress/Regulations/SPN/Attendance/

If your attendance at lectures and seminars falls below 80% (excluding authorised absences), you will receive a written warning which may be taken if there is no improvement. It is particularly important that all international students attend all classes or notify the School of any absence in order to comply with the terms of their visa.

Stage Coordinators keep a note of attendance at design tutorials and reviews, and your Degree Programme Director will have an overview of your progress and levels of engagement. A significant number of absences or missed submissions will indicate that you are not making ‘satisfactory progress’, and action may be taken under the University General Regulations that could involve closer monitoring of your progress and the setting of additional pieces of work. In the event that there is no improvement in performance, it could result in termination of your programme of study.

Registering Your Attendance: Swiping in

You are required to record your attendance at all lectures and seminars by swiping your SMART card at the card readers installed in all lecture and seminar rooms. Please ensure you always carry your card with you. If you forget your card or forget to scan it, you will be marked as absent.

Only scan your own card. If you are found to be scanning another student’s card, for any reason, this could result in disciplinary action.

You should swipe your card every time you arrive for a class at a room which has a scanner. Always scan your card as you enter, not on the way out (as it will only register correctly from 30 minutes before the scheduled start time and until 30 minutes before the class is due to end). If classes follow each other in the same room, you only need to scan once.

Please have the card ready as you arrive and place it flat against the reader. Close contact is required, so please remove cards from wallets and purses (which also avoids the reader scanning any other contactless cards you may carry). The green light will flash to indicate a successful swipe. Further information is displayed on posters in building foyers and next to readers, see http://www.ncl.ac.uk/students/progress/Regulations/SPN/Attendance/

If you lose your card, please get a replacement from the Library or Student Services (see http://www.ncl.ac.uk/itservice/smartcards/newreplacementcards/).

Accessing Learning Resources: Blackboard

Blackboard is the University’s Virtual Learning Environment (VLE). This is where you’ll find: up-to-date outlines, schedules and announcements for each of your modules; learning materials to support lectures and seminars, including handouts, Re:Cap recordings, reading lists (see also p. 74), and links to other resources; design project briefs and related resources; and information about tasks and assessments set by your tutors. Tutors regularly update information and learning materials on Blackboard, so this should be the first place you look if you’re uncertain about any aspects of the teaching or assessment arrangements for modules or design projects. Visit http://bb.ncl.ac.uk and use your University login details.

Submitting Your Assignments: Deadlines & Formats

Coursework must be submitted by the specified time & date, at the right place, in the correct format. Unless otherwise indicated, digital copies must be submitted to Blackboard & hard copies (if required) submitted to reception, by 12 noon on the stated day.

All formal module assessments require a digital submission. Where a hard copy submission (or pin-up/presentation) is also required, both must be on time. If either is late, your work will be classed as late.

For design modules, individual project briefs detail submission requirements (pin-up times, places etc). For the dissertation, two hard copies are required to enable blind marking. Please check other requirements (page/word limits etc) carefully to avoid being penalised.
Module & Stage Evaluations & NSS

We are always looking for ways to improve the course, and rely on you to help us with this. The School hosts Student Voice meetings each term, where you can raise any comments about current modules & suggest improvements. This allows us to make quick changes that directly benefit your studies. If you wish to raise a point about a module for discussion, please see your Student Rep. (If you don’t know who this is please contact Reception.) If you have a more pressing or sensitive concern about a module, please contact your Degree Programme Director as soon as possible.

Additionally, at the end of each semester you’ll be asked to evaluate the modules you have studied via Evays (links sent by email). This gives you an opportunity to reflect and feedback on your experiences, highlight the positive features of a module, identify anything that could be improved, and offer ideas for its future development. At the end of the academic year, you are also asked to feedback on that Stage of your studies. We value your considered and constructive comments and find that specific points and suggestions are usually the most helpful.

Your responses are then fed back to module leaders and contributors, the Degree Programme Director, Director of Architecture and School Management Team, and considered in simplified form at a meeting of the Board of Studies. Any areas of concern and recommendations for improvement will be discussed so that changes can be made for the next academic year.

You will also be encouraged to take part in the National Student Survey (NSS) during the final semester of Stage 3. NSS aims to gauge the quality of student experience across all institutions in order to inform the choices of prospective students, and to provide anonymised feedback to universities.

Additional Academic Support

Academic Skills Kit (ASK)
ASK is an online resource which brings together the range of academic skills development provision across the University to support your transition into higher education. See: http://www.ncl.ac.uk/ask/

INTO Newcastle In-sessional English Support
If English is not your first language and this is the first time you have lived in an English speaking country, you may find that you need further help. Students who have not studied on an English language course provided by INTO Newcastle University take a short English language test on arrival. The test identifies if you require, or would benefit from, extra study support from the free, in-sessional English classes available: http://www.ncl.ac.uk/students/essential/.

English Language Materials Online (ELMO)
To supplement timetabled classes, the University offers a free online learning resource: https://www.ncl.ac.uk/language-resource-centre/facilities/english-materials/.

The Writing Development Centre (WDC)
Working closely with colleagues in the Library, Student Wellbeing and INTO, the Centre offers tuition, guidance and support for students wishing to improve writing, time management, critical thinking and other study skills: http://www.ncl.ac.uk/students/wdc/.

Maths-Aid
This drop-in centre provides free, confidential support for all students on all aspects of mathematics & statistics: https://internal.ncl.ac.uk/ask/where-to-go/maths-aid.

Specialist Learning Team
The Team offers one-to-one support for students with specific learning difficulties, such as dyslexia: https://www.ncl.ac.uk/students/wellbeing/learning-support
Architectural Design 1

Semesters 1 & 2 Credit Value: 60 (Semester 1: 30; Semester 2: 30); ECTS Credits: 30

Aims

Architectural Design 1 aims to introduce essential architectural skills, informed by an appropriate level of cultural and technical understanding, theories and histories of architecture. In particular, the module aims to introduce the methodological base and the methods of investigation and preparation: the iterative cycle of the design process – research, analysis, synthesis and evaluation enabling appropriate design decisions; and basic techniques of evaluation and communication using a range of skills – oral/graphic/written/numerical, both manual and computer aided. In this its special emphasis is to refine the visual (fine arts) skills gained earlier by a student to be used in architectural studies.

Architectural Design 1 also aims to enable students to identify the impact architecture has on users by introducing them to ergonomics, environmental aesthetics and architectural or urban design theories, which inform students of the design process.

The course fosters a personal ethical basis for design decisions, with an emphasis on client/user needs and concern for the natural/built environment. The base for making decisions about structures is introduced along with increasing level of complexity in briefs.

Outline of Syllabus

A series of related analytical and design projects gradually develop basic architectural thinking, skill and knowledge. Each project is carefully focused to introduce new ways of thinking: a new skill, or limited range of skills; and to encompass a particular type of knowledge. The learning experience is cumulative – each project enables the next and the level of complexity builds towards application in a final, consolidating project.

Projects in this module form an introduction to the scope and definition of the subject. Initially, skills in graphic composition and analysis are introduced as a means of analysing and synthesising architectural order by using precedents in group work. Methods related to the fine arts are introduced as means to record response to environment, and as conceptual translation techniques.

Projects of smaller or larger scale are designed to introduce the skills of manipulating circulation, outdoor and indoor space relationships and the quality of interior space to accommodate specific activities. The ability to make informed choices about scale and material of basic structural elements is linked with basic functional and ergonomic factors and to architectural theories and history. The sites range from landscape settings to urban environments, requiring considered responses to specific contexts of strong visual, climatic, cultural and social character. Awareness of the impact of the chosen design methods is discussed in peer assessments and self-assessment tasks.

The projects and workshops particularly explore design as a dialogue between qualities and quantities of different orders. Theories and approaches introduced differ according to the specific learning outcomes of each project.

Teaching Methods

Teaching on regular studio days is the focus for development of the design process. A variety of teaching and learning methods are used, in order that theoretical teaching and practical application complements one another at appropriate stages of a project. These include lectures, library-based research, short workshops, group seminars, individual tutorials, field visits, group work and formal presentations. Together, these provide regular (at least weekly, but often more frequent) immediate, personalised feedback.

The workshops, peer assessments and group works are related to the design process and method (precedents, site, programme, theories, compositional and analytic skills). The lectures and workshops by artists and architects exemplify the links to the related disciplines, urban design or architectural practice. Workshops with artists modulate the existing graphic and visual skills to be used in architectural design. Design tutorials develop the design process by helping to integrate different aspects one by one.

https://eu01.alma.exlibrisgroup.com/leganto/readinglist/searchlists/4465847040002411

Reading List

https://eu01.alma.exlibrisgroup.com/leganto/readinglist/searchlists/4465847040002411

Module Leader Telephone Email
Katriina Blom (semester 1) 0191 208 6003 katriina.blom@ncl.ac.uk
Simon Hacker (semester 2) simon.hacker@ncl.ac.uk

Other Project Leader Telephone Email
Shankari Raj (Shanks) shanks@nudgegroup.com

Lectures Times Weeks Venues
Thursday (Project Launch) 14:00–16:00 5 BEDB.2.76
Tuesday (Semester 1) 09:00–11:00 6 BEDB.2.76
Monday (Semester 2) 09:00–11:00 7-15, 19 MERZ.L101
25-30, 35-37 RIDB2.1.65

Studio Days Times Weeks Venues
Thursday & Friday 09:00 – 17:00 6-15, 22-30, 35-37 Studios / TBC

Occasional Workshops Times Weeks Venues
Monday (semester 1) 09:00 – 17:00 6-15 Studios / TBC
Monday (semester 2) TBC 11:00 – 16:00 22-30, 35-37 Studios / TBC

Roaming Tutorials Times Weeks Venues
Tuesday (semester 1) 09:00 – 17:00 6-15 Studios
Tuesday (semester 2) TBC 11:00 – 16:00 22-30, 35-37 Studios / TBC

Reading List

https://eu01.alma.exlibrisgroup.com/leganto/readinglist/searchlists/4465847040002411

Other Contributors

See project handouts
Intended Knowledge Outcomes

At the end of the module students should be able to:

Understand how method (investigation and preparation) inform the design decisions.

Understand the relevance of architectural tradition, theory and history, which inform architectural design process and implement these in the design process.

Understand the relevance of visual communication (from two-dimensional representations to computer generated and physical models) in conveying and appraising design ideas, and the impact the theories and practices of the fine arts have on architecture.

Understand the relevance of verbal and written communication skills in developing ideas, being able to listen and critically respond to the views of others.

Understand the relevance of aesthetic consideration in satisfying users’ needs, especially in terms of functional and psychological impact.

Understand how urban design and planning may influence design parameters, and how architecture informs communities.

Understand on a basic level how technological solutions impact architecture and its users, especially in terms of choices of basic structural and architectural elements.

Understand how buildings reflect and respond to the physical, cultural and social context.

Intended Skills Outcomes

At the end of the module students should be able to:

Key Skills:

Critically research, analyse, interpret and assimilate a wide range of different types of information so as to achieve effective and appropriate architectural solutions, which integrate aesthetic and technical requirements.

Formulate and respond imaginatively and appropriately to simple programmes or briefs, of a spatial or logistical kind, in varying contexts and circumstances.

Professional Skills:

Select and use a range of visual, verbal, written techniques, communication methods and appropriate media (including sketching, modelling, digital and electronic techniques) to clearly and effectively convey and critically appraise design ideas and proposals.

Engage in informed debate about architectural issues with peers, staff, professional architects, clients;

Work as part of a team to deliver project requirements. Manage own time and to work to deadlines.

Cognitive Skills:

Reflect upon, and relate their ideas critically to a design and to the work of others.

Conceptualise, and develop architectural design solutions to satisfy a range of criteria by selecting and using a range of appropriate skills and bodies of knowledge.

Develop and articulate a reasoned argument to support a particular architectural design proposal; listen and critically respond to the views of others.

The ability to manage and appraise working practices, whether working independently or collaboratively.

Above - Hyeonuk Kim
Individual projects are provisionally marked and performance is discussed as the year progresses. Each project is evaluated against a set of criteria outlined in the project descriptions. The assessment criteria for each project commonly requires an understanding of and an ability to apply:

A particular body of knowledge (related to the project)
A particular range of skills and techniques (introduced in the project)

During the year students will be given formative (for guidance only) letter grades for individual projects to indicate broad performance. These will be accompanied by a set of written comments in relation to the declared criteria.

The letter-grade given at the end of design projects positions the work within a range of possible marks as follows:

<table>
<thead>
<tr>
<th>Range</th>
<th>Mid-Point</th>
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</thead>
<tbody>
<tr>
<td>75 or more</td>
<td>70</td>
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<td>65-75</td>
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<td>45-55</td>
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<td>35-45</td>
<td>30</td>
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<tr>
<td>35 or less</td>
<td>10</td>
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</tbody>
</table>

Further oral feedback is given at Design Lectures and in individual portfolio interviews.

The summative (final) assessment will take place at the end of semester 2 following submission of the ‘Academic Portfolio’, where the year's design work is assessed holistically and given a final mark (%). This allows students to amend and develop work from earlier projects before the final portfolio assessment.

<table>
<thead>
<tr>
<th>Assessment</th>
<th>Details</th>
<th>Semester</th>
<th>%</th>
<th>Hand In Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Portfolio</td>
<td>Portfolio Review</td>
<td>2</td>
<td>100</td>
<td>Friday 24 May 2019</td>
</tr>
</tbody>
</table>

The ‘Academic Portfolio’ submission comprises the assembly and presentation of the following:

All design projects completed by the student in the course of the year. Only individual projects will be marked, but you must include charrette and group work to give a full account of your studio work.

All non-design module coursework submitted by the student in the course of the year, including the tasks and exercises completed as part of ARC1016. (This will not be assessed or re-marked but should be present in your portfolio.)

All sketch books (Learning Journals)

A reflective learning exercise (short written report)

Students may supplement their original Design Project work with new or completed work for the Academic Portfolio submission.

Important: please note that you are required to hand in a portfolio at the end of the year that includes all of your projects from Stage 1.

Failure to submit the full portfolio will be considered as non-submission for the entire module. It is your duty to look after any documents, originals and models.

Students are responsible for cataloguing their work throughout the year, i.e. having photographic evidence of models. It is crucial that all work is backed up on multiple drives.

The final mark is subject to approval within the external examination process.

This module contributes towards delivering the following RIBA/ARB Prescription Criteria for Qualifications:

<table>
<thead>
<tr>
<th>General Criteria [GC] (see pp. 25-28)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1 2.1 3.1 4.1 5.1 6.1 7.1 8.1 9.1 10.1 11.1</td>
</tr>
<tr>
<td>1.2 2.2 3.2 4.2 5.2 6.2 7.2 8.2 9.2 10.2 11.2</td>
</tr>
<tr>
<td>1.3 2.3 3.3 4.3 5.3 6.3 7.3 8.3 9.3 10.3 11.3</td>
</tr>
</tbody>
</table>

Above: Roxana Caplan
Architectural Technology 1.1: Explorations in Making Architecture
Semester 1 Credit Value: 10; ECTS Credits: 5

Module Leader Telephone Email
Daniel Mallo 0191 208 5687 daniel.mallo@ncl.ac.uk

Other Contributors
Lectures from various staff

Lectures Times Weeks Venues
Wednesday 11:00-13:00 6-15 HERB.G.LT3

Seminars
Wednesday 11:00-13:00 19 TBC

Reading List
https://eu01.alma.exlibrisgroup.com/leganto/readinglist/searchlists/4465850530002411

Aims
This introductory level course explores the boundaries of the profession through introducing the creative possibilities and technical challenges involved in the design and production of buildings and spaces of a diverse nature. Drawing on staff experience and preoccupations, the lectures which are delivered in a case study format, introduce divergent approaches and drivers to thinking, shaping and making buildings.

The course provides an insight into how different architects engage with the making of architecture, elaborating on a range of projects that show how the process of making, from concept to building unfolds.

Outline Of Syllabus
A series of lectures provided by staff from across the School that cover diverse approaches to conceptualizing and making buildings and spaces. Case studies are structured around a number of thematic areas and cover; context, theory, concept, design development and technical resolution.

Teaching Methods
The key principles and bodies of information introduced in lectures, are demonstrated through case studies, which are generally illustrated by slide presentations. Students are encouraged to undertake independent research within an area of personal interest drawing from material introduced in lectures in the formulation of the essay topic. The essay is supported by a group tutorial delivered in a seminar format.

Learning Outcomes

Intended Knowledge Outcomes
The module provides opportunities for students to:

- Develop an understanding of alternative conceptual and critical approaches to architectural design that integrate and satisfy the aesthetic aspects of the building and the technical requirements of its construction and the needs of users;
- Develop an awareness of alternative materials, processes and techniques that apply to architectural design and building construction.

Intended Skill Outcomes
The module should enable you to:

- Develop a critical understanding of a focused area of architectural design and technology using written, graphical and other appropriate media to communicate your understanding;
- Undertake a desk based study using academic research and referencing methods.

Assessment Information
The module is assessed through a 1500-word illustrated essay on a chosen topic drawing from the lectures. The 100% coursework assessment allows students to tailor their assignment around an individual appreciation of an area of architectural thought, a specific building or architect that is of personal interest and to do so within the broad context of architectural making and technology.

<table>
<thead>
<tr>
<th>Assessment Details</th>
<th>Semester</th>
<th>%</th>
<th>Hand in Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Illustrated essay</td>
<td>1</td>
<td>100</td>
<td>12 noon, Wednesday 16th January 2019 (Essay should be submitted in PDF format on Blackboard &amp; 2 hard copies at reception.)</td>
</tr>
</tbody>
</table>

This module contributes towards delivering the following RIBA/ARB Prescription Criteria for Qualifications:

General Criteria [GC]
(see pp. 25-28)

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<th>1013</th>
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<tbody>
<tr>
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</table>
Aims

The Course introduces the fundamental principles, properties and required performances of buildings, including: the principles of environmental design, structural design & basic construction considerations.

From undertaking this course students should be able to:

1. Describe and explain the principle factors affecting the utilization of sustainable resources, the environmental design of simple buildings, and understand basic concepts & principles of sustainable design practices.

2. Explain the principle factors affecting the structural design of buildings, including: loads and forces, the utilization of common building materials and elements and the behavior and criteria for the selection and application of structural systems in buildings.

3. The module builds on the foundations established in semester 1 and seeks to directly complement the on-going semester 2 Studio design projects.

Outline Of Syllabus

Topics covered by the lectures include:

Environmental Design:
- Sustainable Environment & Sustainable Resource Use
  - Heat, Comfort, Climate
  - Climatic Envelope
  - Acoustics and Noise Control
  - Site planning, passive design strategies, energy generation

Structural Systems:
- Space, Structure, Skin Load and Forces
- Structural Elements
- Structural Systems

Construction Tectonics and Process:
- Comparison of alternative timber construction techniques

Teaching Methods

Teaching is primarily by means of lectures, although these are complemented by studio tutorials, workshops and feedback sessions. In addition, students are encouraged to undertake personal research associated with studio projects with which this module is linked.

Learning Outcomes

Intended Knowledge Outcomes

The module provides opportunities for students to:

1. Develop a knowledge and basic understanding of environmental principles, the environmental planning and design of buildings in relation to human well-being, the welfare of future generations and sustainable resource use;

2. Develop a knowledge and understanding of the factors affecting the structural design of buildings, the selection of appropriate materials, structural systems and processes of assembly across a range of construction types of different scales and types.

Intended Skill Outcomes

The module should enable you to:

1. Develop your knowledge and integrate principles of environmental design, structural and constructional systems and methods in the resolution of design problems through on-going Studio projects;

2. Demonstrate and effectively communicate this knowledge using written, verbal, drawn and modelled means;

3. Reflect upon, and relate ideas to a design and to the work of others and listen and critically respond to alternative views and approaches within the subject.

Assessment Information

The module assessment comprises a building case study of an exemplar precedent of direct influence to the students individual design proposal associated with the semester 2 design project.

The case study consists of a tectonic and qualitative investigation developed through a large-scale model, analytical diagrams / images and a key technical drawing.
Assessment | Details | Semester | % | Hand in Date
---|---|---|---|---
Case study analysis | Constructional model, A1 technical drawing and illustrated publication of 250 words in length presented in an A5 booklet format. | 2 | 100 | 12 Noon, Monday 29th April 2019 (Work should be submitted as A5 booklet and in PDF format on Blackboard.)

This module contributes towards delivering the following RIBA/ARB Prescription Criteria for Qualifications:

| General Criteria [GC] (see pp. 25-28) |
|---|---|---|---|---|---|---|---|---|---|---|---|
|  | 1.1 | 2.1 | 3.1 | 4.1 | 5.1 | 6.1 | 7.1 | 8.1 | 9.1 | 10.1 | 11.1 |
| 1.2 | 2.2 | 3.2 | 4.2 | 5.2 | 6.2 | 7.2 | 8.2 | 9.2 | 10.2 | 11.2 |
| 1.3 | 2.3 | 3.3 | 4.3 | 5.3 | 6.3 | 7.3 | 8.3 | 9.3 | 10.3 | 11.3 |

Introduction to Architecture

Semesters 1 & 2 Credit Value: 20 (Semester 1: 10; Semester 2: 10); ECTS Credits: 10

Module Leader | Telephone | Email
---|---|---
Dr Josep-Maria Garcia-Fuentes (semester 1) | 0191 208 5856 | josep.garciafuentes@ncl.ac.uk
Dr Prue Chiles (semester 2) | 0191 208 3403 | prue.chiles@ncl.ac.uk

Lectures | Times | Weeks | Venues
---|---|---|---
Tuesday (semester 1) | 13:00-15:00 | 6 | HADB.LINDISFARNE
| 14:00-15:00 | 7 | BEDR.G.04.LT1
| 13:00-15:00 | 8-15 | The Boiler House.G.03

Tuesday (semester 2) | 15:00-17:00 | 22-30, 35-36 | The Boiler House.G.03

Seminars | Times | Weeks | Venues
---|---|---|---
Wednesday (semester 1) | 09:00-10:00 | 9, 10, 12, 13 | Weeks 9 & 12;
| | | (1 seminar/student) | RIDB2.1.43 / 1.44 / 1.45;
| | | | Week 10;
| | | | RIDB2.1.43 / 1.44 / 1.55;
| | | | Week 13;
| | | | RIDB2.1.52 / 1.57 / 1.59

Tuesday (semester 2) | 17:00-18:00 | 23-27 | Weeks 23, 25 & 27;
| | | (1 seminar/student) | RIDB2.1.50 / 1.51 / 1.53;
| | | | Week 24;
| | | | RIDB2.1.50 / 1.51 / 1.52;
| | | | Week 26;
| | | | BSTC.G.33 / G.34 / 2.51

Reading List

See Blackboard for details
Aims

To enable students to:

- Develop an awareness of the history, principles and theories of architecture, and their contribution to present and past environments.
- Recognise how architecture and its composition, representation, making and materiality has been shaped by technological, social, political, economic, geographic and cultural forces, and by the principles and theories of architecture - present and past.
- Understand historic works of architecture and developments in the history of ideas, science and art as part of the continuum of architectural culture within which contemporary architects operate, and to begin incorporating these into design projects.
- To appreciate different modes of architectural writing and to critically communicate understanding of architectural history, principles and theory in written and graphic form, using appropriate media and academic research and referencing methods.

Outline Of Syllabus

This introductory level course provides students in architecture with an overview of the histories, principles and theories of architecture from classical times to the present day. It uses both canonical international works and regional examples students can visit, to introduce key topics such as: the needs and aspirations of building users, vernacular and formal architectures; experiential factors of architecture; architectural space; tectonics and materiality. It introduces the epochs in which these buildings emerge and related developments in the history of politics, ideas, art and science, to establish a framework for the continuing knowledge, study and appreciation of built form and the factors that produce it.

Teaching Methods

Teaching is by means of weekly lectures, which introduce material and establish the framework for learning. These will be supplemented by occasional visits workshops and seminars to encourage close reading and debate. Students are expected to augment this knowledge by reading and exploring other sources of information.

Learning Outcomes

Intended Knowledge Outcomes

- Some general knowledge and appreciation of the major achievements of architectural culture.
- An awareness of the historical and social context of building and architectural design.
- An introductory understanding of how principles and theories of architecture influence recent and past built environments and societies within a wider global context.
- A beginning appreciation of architectural history and theory as academic disciplines in the context of architectural practice.

Intended Skill Outcomes

- To identify and appreciate buildings from a range of cultures and epochs, and the principles and factors informing them.
- To access, discuss, synthesise and present information about architecture, using written and graphic techniques.
- To use relevant skills to plan, organise and make use of word-processing and layout techniques.
- To produce a clearly argued, written and illustrated essay using academic research and referencing methods.

Assessment Information

The poster produced in small groups assesses students’ ability to access, discuss, present and interpret information about buildings in context, using graphic techniques. The first short essay assesses their growing ability to appreciate factors informing built environments past and present, and to synthesise their understanding using written techniques. The final longer essay appraises their overview of the syllabus, their ability to consider buildings from a perspective of architectural history and theory, and their ability to produce a clearly argued, written and illustrated essay using academic research and referencing methods.

Assessment Details Semester % Hand in Date

<table>
<thead>
<tr>
<th>Assessment</th>
<th>Details</th>
<th>Semester</th>
<th>%</th>
<th>Hand in Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poster 1</td>
<td>Group Assessment: A2 display panel uses images and short text to present a building.</td>
<td>1</td>
<td>15%</td>
<td>Tuesday 11th December 2018</td>
</tr>
<tr>
<td>Essay 1</td>
<td>1,000 word illustrated essay</td>
<td>1</td>
<td>35%</td>
<td>Tuesday 8th January 2019</td>
</tr>
<tr>
<td>Essay 2</td>
<td>1,500 word illustrated essay</td>
<td>2</td>
<td>50%</td>
<td>Tuesday 7th May 2019</td>
</tr>
</tbody>
</table>

This module contributes towards delivering the following RIBA/ARB Prescription Criteria for Qualifications:

General Criteria [GC] (see pp. 25-28)

- L1.1
- L1.2
- L1.3
- L2.1
- L2.2
- L2.3
- L3.1
- L3.2
- L3.3
- L4.1
- L4.2
- L4.3
- L5.1
- L5.2
- L5.3
- L6.1
- L6.2
- L6.3
- L7.1
- L7.2
- L7.3
- L8.1
- L8.2
- L8.3
- L9.1
- L9.2
- L9.3
- L10.1
- L10.2
- L10.3
- L11.1
- L11.2
- L11.3

Above - Hyeonuk Kim
Architectural Representation

Semesters 1&2 Credit Value: 20 (Semester 1: 10; Semester 2: 10) ECTS Credits: 10

Aims

The aims of the module are to enable students to process, transform and communicate information. In particular to introduce:

Information modes and communication methods appropriate to particular circumstances and architectural tasks, such as:

Manual communication techniques

Principles for written and graphic media

Basic to advanced computing skills in an architectural context

Core study and workplace computer skills

The subject area involves an ongoing increasing proportion of the syllabus as the course progresses. This module concentrates upon the skills used in the essential processes in communications and design and in addition usually draws upon the use of computers for their effectiveness in communications at various stages in a student's professional development.

Outline Of Syllabus

Study Skills:
Research, time management, information processing.

Evaluative Skills:
Manual and computer based

Workplace Skills:
Group/team work

Communication Skills:
Written (correspondence, reports)

Visual/graphical (models – crafted and computer generated – & images of various types: photography, diagrams, technical drawings, evocative sketches)

Oral (presentation and discussion of design concepts and processes).

Teaching Methods

The topics are explored through lectures, presentations, demonstrations, workshops, exercises and assignments with supporting sessions – clinics – for work towards assignments. Some aspects are also demonstrated, explored and tested in workshop topics, assessments and presentations during ARC1001 project work.

Digital representation methods are taught using dedicated workshops, and one to one and small group tutorials. The learnt techniques are applied to communicating architectural ideas through digital media. Workshops and tutorials complement blocks of lectures where concepts are explained to support developing a digital communication strategy for architectural representation. During the lectures, representational approaches are first introduced and then supported by examples in architectural practice.

Learning Outcomes

Intended Knowledge Outcomes

Students are enabled to:
Identify and choose appropriate modes of information and communication.

Produce structured and appropriate presentations.

Apply digital based tools to design projects.

Operate in a team.

Demonstrate key transferable skills.

Intended Skill Outcomes

The module should enable students to become proficient in:

Study Skills:
Research, time management, information processing.

Communication Skills:
Verbal: inquiry and explanation
Written: correspondence, reports, essays.

Visual/graphic: crafted and computer generated models and images of various types, photography, diagrams, technical drawings, evocative sketches.

Evaluate Skills:
Manual and digital-based.

Workplace Skills:
Group and team working.

Module Leaders

Kati Blom (semester 1)
0191 208 6003
katriina.blom@ncl.ac.uk

Carlos Calderon (semester 2)
0191 208 6025
carlos.calderon@ncl.ac.uk

Reading List

https://eu01.alma.exlibrisgroup.com/leganto/readinglist/searchlists/3359861300002411

Lectures & Workshops

Semester 1
During Semester 1, the classes are integrated with the ARC1001 design modules.

Semester 2
Block teaching in the Digital Studio. Details tbc
Assessment Information

Assessment is by two pieces of assessed coursework which demonstrates that the student has developed:

A range of qualitative representational skills important to the design process, including city drawing, photography, and life drawing.

The ability to survey accurately and, from those notes, to draw a measured plan, section and detail, following appropriate conventions.

Skills in curating a portfolio of work from these exercises.

A structured approach to 2D CAD drawings, 3D computer modelling, image manipulation, and rendered videos is assessed.

Digital skills to undertake architectural communication with associated design-related factors culminating in the production of a presentation sheet and a rendered video.

Additionally, a log book is submitted to assess robustness of processes when developing a digital communication strategy.

<table>
<thead>
<tr>
<th>Assessment</th>
<th>Details</th>
<th>Semester</th>
<th>%</th>
<th>Hand In Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Design/Creative project (Part 1)</td>
<td>Measured Drawing and Qualitative Representations of Space</td>
<td>1</td>
<td>50</td>
<td>Hard copy submission: 14:00 Monday 14th January 2019; Digital submission: 12 noon, Monday 14th January 2019</td>
</tr>
<tr>
<td>Design/Creative project (Part 2)</td>
<td>2D CAD drawings, 3D computer Modelling, Image Manipulations, and rendered videos.</td>
<td>2</td>
<td>50</td>
<td>9:00 Monday 18th February</td>
</tr>
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</table>

This module contributes towards delivering the following RIBA/ARB Prescription Criteria for Qualifications:

General Criteria [GC] (see pp. 25-28)

1.1  2.1  3.1  4.1  5.1  6.1  7.1  8.1  9.1  10.1  11.1
1.2  2.2  3.2  4.2  5.2  6.2  7.2  8.2  9.2  10.2  11.2
1.3  2.3  3.3  4.3  5.3  6.3  7.3  8.3  9.3  10.3  11.3

Above - Feyzan Sarachoglu

Above - Choy Fu Kwong Franky
Progress from one stage to the next, and the award and classification of the final Degree, are based on module assessments. The University’s Undergraduate Progress Regulations and Examination Conventions specify the rules governing the assessment, failure and re-assessment of modules: http://www.ncl.ac.uk/regulations/docs/. These are interpreted in the following sections for information only, and you should refer to the regulations directly for further detail.

Assessment, Progression, Awards & Appeals

Marking

A common marking scale applies to all types of final assessment:

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<thead>
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<th>Modules (St.1)</th>
<th>Non-Honours</th>
<th>Honours</th>
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<tbody>
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<td>&lt; 40%</td>
<td>Failing</td>
<td>Fail</td>
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<tr>
<td>40-49%</td>
<td>Basic</td>
<td>Third Class</td>
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<tr>
<td>50-59%</td>
<td>Good</td>
<td>Second Class, Lower Division</td>
</tr>
<tr>
<td>60-69%</td>
<td>Very Good</td>
<td>Second Class, Upper Division</td>
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<tr>
<td>70+</td>
<td>Excellent</td>
<td>First</td>
</tr>
</tbody>
</table>

For essays and reports, a representative sample of marked scripts (across all grade boundaries) will be reviewed by the moderator. The normal sample size is 20% of the number of pieces of work, or 10 pieces of work, whichever is the larger.

For design work, all projects marked by review or by portfolio examinations are assessed by at least two members of staff, and then moderated across all review panels. At certain key project reviews (e.g. the final review in Stage 3), each member of the review panel independently gives a mark. These are then averaged and discrepancies discussed to determine the grade.

Dissections submitted for ARC3060 are blind double marked. This means that every piece of work is second marked by a moderator who does not know what mark the first marker has allocated and cannot see the first marker’s comments.

Where a sample of work is moderated, individual marks will not be changed. If the moderator agrees that the marking is in accordance with the marking criteria for the School/subject, the marks are confirmed. Where the moderator disagrees with the marking by at least 10% then full double marking of all work will be considered. In the event a systematic error is found (e.g. a whole cohort’s marks are too high or too low compared to students’ actual abilities and performance), then marks may be scaled so that they better reflect achievement.

Moderation and Scaling

Moderation is carried out to ensure marking is consistent, fair, and in keeping with expected standards for that stage of the programme. Each module is allocated a moderator, and the process is documented on a moderation form. These are not available to students but are reviewed by external examiners. While you will have no evidence of moderation, please be assured that it is happening and is taken very seriously. If you have any questions about this process, please speak with the relevant Module Leader or Programme Director. The moderation process can be time-consuming, which is why the feedback turnaround deadline is 20 working days, see https://www.ncl.ac.uk/led/assets/documents/gh-assmt-medical-pol.pdf.

External Examinations

BA (Hons) Architecture has four External Examiners, selected for their expertise, experience and standing in the field. They are drawn equally from practice and from other universities to reflect the twin vocational and academic objectives of the course. We aim to assemble a diverse team who offer a range of different viewpoints in order to gain balanced feedback across the whole spectrum of our educational provision.

External Examiners’ role is to assist the University by providing assurance that standards on the programme are at least comparable to those in other architecture schools in the UK and also consistent with professional requirements. Examiners are asked to review programme aims and learning objectives as well as assessment questions and feedback. In advance of the Board of Examiners, they moderate the provisional results from assessments across the programme, considering a representative sample of coursework, dissertations and portfolios (but they are not allowed to change individual marks). Each year, the Architecture Board of Studies is required to produce a formal response to points raised in External Examiners’ reports. For more information, see: https://www.ncl.ac.uk/led/assets/documents/gh-externals-studentinfo.pdf.

You should be available during the examiners’ visit.

At the end of Stage 3, you will have an opportunity to meet one of our examiners (or a member of our supporting Practice Panel) to discuss your portfolio, experience and future plans.

External Examiners for BA (Hons) Architecture in 2018-19 are:

- Dr Sophie Puarra – University College London
- Simon Chadwick – University of Sheffield
- Hazel York – Hawkins/Brown Architects
- Plus another tbc

Disclosure and Confirmation of Marks

Marks awarded for coursework will be reported to you when available, but will be provisional marks, subject to confirmation by the Board of Examiners. This meeting, which is attended by External Examiners, takes place in June at the end of Semester 2 (and reconvenes in September prior to the start of Semester 1 for any re-sit assessments). The final confirmed marks for all modules in a stage will be released to you after the Board of Examiners. Transcripts of Study can be downloaded following each Board of Examiners via the Student Self Service Portal: https://sps.ncl.ac.uk/login/index.aspx.

Progression Between Stages

Students must pass all modules in order to progress from one stage to the next. A mark of 40% or more is required to pass each module. Candidates who fail a module are permitted only one further attempt to pass. The re-sit assessment period is August/September of the same calendar year of study. Students will automatically be entered for re-assessment of any failed modules in this period (the next normal occasion). Tuition (beyond clarification of feedback) is not available during the re-sit period. Where appropriate, students can request via PEC form to re-take a failed module with full tuition and payment of fees and resubmit in June of the following year.

Candidates who fail one or more modules at the second and final attempt will be deemed to have failed the programme.

Where a student has achieved a passing mark following re-assessment, a capped mark of 40% is used by the Board of Examiners in determining the student’s overall averaged performance. However the Board may consider the actual reassessment mark in making a decision on honours performance.

Format of Resit Assessments

After the Board of Examiners has met in June, you will receive details of any modules failed and the resit requirements, including the resubmission date (normally in mid-August). You will usually be asked to resit any specific coursework components failed within a module, and often to follow the same or a similar brief. However, the Board can decide on alternative submission requirements, and you should always seek clarification before commencing resit work.

Resits for design work usually entail bringing the portfolio up to a passing standard, and you will not be required to undertake new projects. Resubmitted work will be reviewed by an External Examiner and you should be available in early September in case you are invited for interview. Stage 3 students who fail one or more 10-credit modules (ARC3013/14/15) may, at the DPD’s discretion, be given the option to resit or resubmit in August/September, to take a failed module with full tuition and pay the fees.

If you are at all unsure of resit requirements contact the Module Leader, Degree Programme Director or Learning & Teaching Assistant for confirmation.
Ensuring the Quality of Your Degree

Every five years, the School is visited by an RIBA Board comprising architects and academics. The Board reviews the curricula and resourcing of our programmes and the quality of work produced to check that the standards of validation are met. At roughly the same intervals, we are required to submit documentation on our programmes to renew their recognition by the Architects Registration Board. All University programmes undertake an Annual Monitoring and Review process (AMR) to consider what went well the previous year and what could be improved, and to develop action plans in response. The AMR is discussed at the School’s Board of Studies and reviewed at Faculty level each year. See: http://www.ncl.ac.uk/uhb/assets/documents/qsh-amr-policy.pdf.

Every six years the School is visited by a Learning & Teaching Review panel comprising University staff & at least one external member who is a discipline-specialist. The panel examines the teaching and learning process & speaks with students & staff about their experiences of the programme. See: http://www.ncl.ac.uk/uhb/assets/documents/qsh-ltr-policy.pdf.

Discretion at the Board of Examiners

Notwithstanding a student’s entitlement to a particular class of Honours, a Board of Examiners may, at its discretion, award a higher class of Degree. The Board is obliged to consider for discretion all candidates whose overall mark is within 2% of a class boundary, and all who have a level of support from the PEC Committee. Candidates’ performance across stages 2 and 3 is considered on a case-by-case basis, with particular regard to marks obtained in key modules, such as stage 3 design and dissertation. All results are considered anonymously.

Awards for BA (Hons) Architecture

The following awards are made each year:

- HB Saint (William Bell Memorial) Award - For best major project design at Part I
- Prof Douglas Wise Memorial Prize - For the best design portfolio in Stage 3
- Trenwith Wills Award - For outstanding BA Architecture Dissertation
- Napper Memorial Prize (x2) - For outstanding performance in Stages 1 & 2
- Dr Thomas Faulkner Architectural History Prize - For best piece of writing related to architectural history (at Part I or II)
- Andrea Toth Award - For the Stage 1 Architecture student who has shown excellence in artistic skills and applied them to architectural design – judged by a panel of 6 artists.

Additionally, the School nominates entrants to the Bronze Medal and Dissertation Medal in the RIBA Presidents’ Medals (http://www.presidentsmedals.com) and to the RIBA North East & Yorkshire Student Awards.

Complaints Procedure & Academic Appeals

We encourage you to raise any concerns directly with us as soon as possible (see p. 19). But, if that doesn’t resolve the problem, or it’s a matter beyond our control, the University has a formal procedure for addressing complaints about any aspect of its provision, its staff or students. For further information, see: http://www.ncl.ac.uk/students/progress/Regulations/SPS/complaints.htm.

Under the University’s Academic Appeals Procedure, students can appeal against decisions of the Board of Examiners (except those relating to assessment irregularities), the PEC Committee and sanctions imposed under Unsatisfactory Progress procedures. See: http://www.ncl.ac.uk/students/progress/Regulations/SPS/appeals.htm.

There are only three possible grounds for appealing a Board of Examiners’ decision:

- You were adversely affected by illness or other relevant factors, of which you were previously unaware, or which for a good cause you were unable to disclose to the examiners in advance.
- Procedural irregularity on the part of the examiners.
- Bias or prejudice on the part of the examiner or examiners.

Impartial advice on the complaints and appeals procedures may be sought from the Student Progress Service. Assistance with submitting an appeal may be sought from the Student Advice Centre, or from a Personal Tutor.

Calculation of Degree Outcome

Students must pass all modules in order to be awarded an accredited Honours Degree. Your overall performance in the Degree is determined on the basis of marks obtained in modules in Stages 2 and 3, according to the weightings below:

<table>
<thead>
<tr>
<th>Stage 2</th>
<th>Stage 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>75%</td>
<td>25%</td>
</tr>
</tbody>
</table>

Students who fail to pass all modules (following the option of a 2nd attempt) may be entitled to receive a non-accredited Pass Degree in Architecture, a Higher Education Diploma, or a Higher Education Certificate, depending on the number of credits passed.

Alternative Awards

Students who fail to pass all modules (following the option of a 2nd attempt) may be entitled to receive a non-accredited Pass Degree in Architecture, a Higher Education Diploma, or a Higher Education Certificate, depending on the number of credits passed.

Note: all Stage 2 and Stage 3 modules count towards the Degree, except ARC2020 Dissertation Studies and Research Methods (which is superseded by ARC3060 Dissertation in Architectural Studies). Please see BA (Hons) Architecture Programme Regulations for further information.
## Studio Culture & Safe Working

Architectural education has a long tradition of students working together in studios – or ateliers – with drawing boards, journals, books, models, drawings, and drawing instruments all at-hand. While computers have largely (but by no means entirely) replaced drawing boards as the main tools of design, the studio remains a vital space of creative exploration, where design ideas are developed and drawn up, but also discussed.

The atmosphere of studio mixes home-from-home and serious space of concentrated work. It affords space to design in many ways at once – modelling, sketching by hand, drawing on the computer – and to test layouts for presentations. The library and workshop are close by and there’s always someone to run ideas past if you get stuck. A thriving studio culture is central to the life of the School, and you’re encouraged to make as much use as possible of our extensive studio spaces.

In the Architecture Building, Stage 1 studios are on the ground floor and in the basement. Stage 3 studios are spread between the ground, 1st and 2nd floors at the Cathedral stair end of the building, offering a range of spaces adjacent to MArch studios at the opposite end. Stage 2 studios are the 1st, 2nd and 3rd floors of the Building Science extension. All are covered by wifi and equipped with computer clusters and printing facilities.

Review ‘pods’ located within the larger studios provide flexible teaching spaces and offer opportunities for peer learning and cross year interaction. They are also intended to break up studios into smaller-scale ‘rooms’, making the space more personal and allowing for clustering of noisier and quieter groups.

You will need to be flexible about where you work, share desks and drawers with friends, and be considerate of each other’s needs. Most desks are foldable and moveable, allowing studios to be transformed quickly (although plan chests, racks, computer clusters, and pods must not be moved). We are open to proposals to change desk layouts, temporarily or permanently, but this must always first be checked and agreed with Sean Mallen, the School’s Technical Manager & Safety Officer (sean.mallen@ncl.ac.uk).

Each studio will have at least one Student Rep, who you can contact to report any concerns or to make suggestions for improvements. Reps will raise these for discussion at the Student Voice Committee or, where urgent, directly with Stage Coordinators. If you encounter any day-to-day problems with studios (e.g. heating, lighting, storage etc), please get in touch directly with Sean or, for IT matters, with Mark Halpin, the School’s Computing Officer (mark.halpin@ncl.ac.uk), so that these can be rectified as soon as possible.

Whilst the studios ‘belong’ to you as a yeargroup, the pods will be used by students from other stages. Please make them feel welcome and feel free to listen in, spectate and, if appropriate, join in discussions. When there are no tutorials or reviews taking place, you are encouraged to use the pods just as you would the rest of the studio. But you must ensure they are perfectly tidy when you leave, and be ready to vacate them promptly if they are required for teaching.

Studios are a great place to test out different ways of working, and we realise that to work creatively often involves some mess. But we ask you to take responsibility for ensuring they remain productive and safe workplaces for everyone, as set out over.

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### Around the Architecture Building

The School of Architecture, Planning and Landscape is based in five buildings, but you’ll find most of the facilities you need in two of these. The Architecture Building houses BA Stage 1, Stage 3 and MArch studios, Review Pods A-D, The Crypt, Crit 1 and most architecture staff offices, as well as reception, Keft Bar and Archiprint. Building Science, to the rear of the Architecture Building, hosts Stage 2 and other postgraduate design studios, Review Pods E-G, The New Gallery, Long Gallery, the Workshop, the Digital Studio and remaining architecture staff offices. Claremont Tower (which also links into the neighbouring Claremont Bridge and Daysh Buildings), located behind Building Science, is where the School’s planning, urban design and landscape activities are based.

### Building Science

**Third Floor**
- BA Stage 2 Studios
- AUP Stage 2 Studios
- Pod F - The Nook
- Crit 1
- Office: To be negotiated

**Second Floor**
- BA Stage 2 Studios
- Digital Workshop
- Pod G - The Gallery
- Plant Room
- New Gallery
- Office: To be negotiated
- Pod C - The Hub
- Pod B - The Hub
- Pod A - The Hub
- Pod D - The Cube
- Office: To be negotiated

**First Floor**
- BA Stage 2 Studios
- AUP Stage 2 Studios
- Pod F - The Nook
- Pod E - The Nook
- Office: To be negotiated

**Ground Floor**
- BA Stage 1 Studios
- BA Stage 3 Studios
- PGStudios
- Pod A - The Den
- Pod B - The Cube
- Pod C - The Cube
- Office: To be negotiated

**Basement Floor**
- BA Stage 1 Studios
- Architecture
- Spray booth
- Photographic Room

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Studios are a great place to test out different ways of working, and we realise that to work creatively often involves some mess. But we ask you to take responsibility for ensuring they remain productive and safe workplaces for everyone, as set out over.
**Studio Etiquette:**

**Rules & Responsibilities:**

**Care** Please respect colleagues' work, treating it as you would like your own work to be treated. This is especially important at the end of the year when everyone is feeling under pressure. If you need to move a model or take down work, please do so with care consideration.

**Noise** Please keep noise at a reasonable level so that it doesn’t disturb others, especially when tutorials are taking place in the pods or studios. If you want to have a discussion or talk on the phone at these times, please move elsewhere. Please be tolerant and only ask people to be quiet if it is really disruptive; if you are asked to quieten down, please be considerate and do so, or move to a quieter area of the studio.

**Mess** We expect you to help keep studios reasonably tidy by clearing up your work areas each day before leaving. Bins, a broom and a dustpan are provided in each space. Plan chests and model racks should be used for the safe storage of work so that surfaces can be kept clear. Lockers are available for storing personal items (ask at reception for details). Anything left on the floor will be considered rubbish and is likely to be removed by cleaners. Clear-outs will be arranged at the end of projects and in advance of reviews, and you should make yourselves available to help.

**Hazards** Casting, spraying & intensive model making are not permitted in studio & must only take place in designated areas (see following pages). Hazardous chemicals, such as solvent-based glues & resins, should only be used with the permission of Sean Mallen & in accordance with manufacturer's instructions, particularly with regard to ventilation. When not in use, all solvent & flammable substances (glues, spirits, aerosols, acetone etc.) & sources of ignition (e.g. soldering irons) must be stored in the cabinets located in studios.

**Knives** When using a knife in studio, please always use a cutting mat to avoid damaging surfaces, and dispose of all blades in the yellow sharp bins provided.

**Safety** Please ensure that all fire exit routes are kept clear, fire extinguishers remain visible, fire doors are not wedged open, and you follow all other rules for safety in the studios (posted outside each space). All electrical appliances, electrical extensions or temporary wiring must be checked by a technician before use.

**Smoking & alcohol** It is forbidden to drink alcohol or smoke in studios. Students found doing so will face disciplinary action.

**Late working** (weekdays between 18:00 & 08:00, all weekend)

Unusually in the University, Architecture students are privileged with 24-hour access to studios. That’s certainly not to say that we expect you to be here all of the time, or that we think it’s necessary or healthy for you to work late. It’s usually more efficient to keep regular hours and stay focused. But this does allow you to work in studios at times when it’s most convenient to you, and when you find you’re most productive. This privilege comes with important responsibilities. Due to the added risks and reduced staff support after hours, you must ensure that you follow the guidelines below for your own safety:

**Stay together** You are not allowed to work alone in studio. There must always be at least one other person with you – in the same room, not just in the building. University Security teams patrol campus and will report anyone found working alone for disciplinary action. (For a first offence, late access is suspended for a week; for a second, a month; and for a third, the remainder of the academic year.) Leave together and consider ordering a taxi rather than walking home late at night.

**Entry** Late entry is via Smart Card. Please try to ensure no strangers follow you in, and that doors are kept properly closed behind you. If you suspect an intruder, do not approach them, but contact security immediately. There is an emergency phone opposite the Head of School’s office on the ground floor of the Architecture Building, from where help can be summoned (dial 6666), 24 hours a day.

**ID** You must carry your Smart Card with you at all times. If a member of University Security asks you to leave the Building you must do so without argument. Failure to leave when asked could jeopardise late working for everyone.

**TV Screens**

Large format mobile HD TV screens are provided in most spaces for showing digital images and videos in tutorials or reviews. If you plan to use one, please check availability in that room, and test connections in advance. Each pod has a screen, labelled to indicate which pod it belongs to. They may be removed or borrowed for reviews and presentations, but please return them to the pod afterwards.

**Review Spaces & Display Your Work**

The School has two main spaces for reviews and exhibitions: the Gallery on the first floor of the Architecture Building and the New Gallery on the first floor of Building, Science. Both can be divided into smaller spaces to supplement the studio Review Pods as spaces for tutorials. Crit 1 on the ground floor of the Architecture Building hosts MapSpace & exhibitions, and provides extended social space for Kofi Bar when not in use for teaching. Three smaller spaces in Building Science – the Long Gallery on the ground floor, the Nest on the first floor and the Plant Room on the top floor – offer additional spaces for workshops and informal teaching.

We welcome inventive installations of work. You are allowed to pin, nail and, where necessary, screw into the boards that line the rooms. But afterwards, you must return the room to its original state, removing all drawings and models, as well as pins etc from walls, and returning any plinths, equipment and other props to where you borrowed them from.

For a first offence, late access is suspended for a week; for a second, a month; and for a third, the remainder of the academic year.) Leave together and consider ordering a taxi rather than walking home late at night.

**Climbing, lifting** If you struggle to reach the top of your pin-up wall or partition, please contact Sean to borrow a ladder and follow advice on safe working at height. Use safe lifting techniques when carrying models, materials or boards and consult Sean before attempting to move anything heavy or awkward.

**Hazards** Make sure that nothing in your presentation is at risk of falling on someone or catching fire, that there are no trailing cables which could be trip hazards, and that power (for lights, projectors etc.) is turned off when you’re out of the room.

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Above - APL Newcastle Degree Show 2018
The Workshop, Safety & Material Supplies

The workshop is central to the School’s energetic culture of making and experimentation. Recently expanded into purpose-built facilities on the ground and first floor of Building Science, it is open Monday to Friday, 09:00 to 17:00 (except Wednesday when it opens at 10.30 to allow time for maintenance). Staffed by a dedicated team of full-time technicians, it is well-equipped with machines and hand tools for working with a range of materials, including a lathe, saws, drills and sanders for working with wood, a mig welder & guillotine for metalwork, hot-water cutters for foam modelling and a vacuum former for plastic.

**Digital Workshop**
Our suite of digital fabrication equipment, includes CNC routers (flatted and modelling) and laser cutters capable of working with a range of materials, a CNC plasma cutter for metal, as well as Ultimaker & ZCorp 3D printers.

**Casting**
A dedicated space for casting is located within the workshop with equipment for mixing and working with plaster and concrete, and access to an external courtyard for larger work.

**Spraying**
A spray booth is provided in a room alongside Archiprint in the basement of the Architecture Building. Spraying is also permitted within a designated caged area in the adjacent service yard below the Fine Art building.

**Photography**
A model photography room at the Cathedral Stair end of the basement is equipped with black and white screens and powerful lights.

**Using the Workshop**

A maximum of 25 people are normally allowed to use the workshop at any given time.

**Induction**
Before using the workshop, all students must undertake a workshop induction with one of the School’s Technicians (Richard Chippington, Nathan Hudson or Sean Mallen).

**Machinery**
Equipment may be used only following instruction, and only when a technician is present to supervise. Students are not permitted to use the circular saw, router table, or planer. The foam cutter generates small quantities of toxic fumes and it is important to ensure there is good ventilation when it is in use.

**Booking**
The 3D printers, laser cutters and CNC router must be booked before use via the online booking system (https://apps.ncl.ac.uk/soabookings/dashboard.aspx). Bookings can be made up to 7 days in advance (by the hour for laser cutters, by the day for printers and routers), with each user permitted one booking per device type at any one time. If you do not arrive for a laser cutter booking within 5 minutes of the session start time, it will be made available to other users. You may forfeit your right to further bookings if you miss a slot without good reason.

**Hazards**
Spray paints, glues and fixatives may be used only in the spray booth or designated outdoor areas, and strictly nowhere else in- or outside the buildings.

**Dress**
You are expected to act and dress responsibly while using the workshop. Suitable footwear is essential – e.g. not sandals – and long hair and loose items of clothing must be tied back to avoid entanglement when using machinery and power tools. Personal protective equipment including goggles, ear defenders and dust masks must be worn as instructed.

**Mess**
You will be expected to tidy up benches and machines when you finish using them, to put waste and scrap material in the bins and to return all tools to their respective places. Waste substances, such as plaster, should not be disposed of in the sink or toilets. Please contact the technician in charge if unsure.

**Supplies**
A wide range of materials (including MDF, plywood, acrylic and casting materials, plastics for 3D printing and polystyrene for foam modelling) can be purchased from the workshop at cost prices. Please ask technicians for more information.

**The Fine Art Materials Shop**
Located just inside the entrance to the Fine Art Building/Hatton Gallery (next door to Architecture), stocks a good range of materials at very competitive prices. More specialist supplies can be ordered on request.

**Borrowing Equipment**
The School has a stock of items that may be borrowed on a short term basis to support project work:

- **Laptops, ipads, projectors, digital cameras, digital voice recorders, speakers, Android boxes for video playback and related cables and converters** may be booked out from reception subject to availability. You are advised to request items in advance by contacting apl@ncl.ac.uk, copying in your tutor who will need to give authorisation.

- **Easels, trestles, step ladders, blackout fabric, spotlights, power cables & magnets** (for fixing drawings to partitions in Crit 1 & New Gallery) may be borrowed through Sean Mallen (sean.mallen@ncl.ac.uk, office above the workshop).

- **Hand held power drills** can be borrowed from the workshop. The drill set is provided with a key to a locker where it can be securely stored, and a £10 deposit must be paid against loss of bits.

- **Some hand tools** may be taken out from the workshop, but only by arrangement with a technician.

- **Drawing boards** (A1, parallel motion) are available to borrow for up to four weeks at a time. This can be arranged at reception. If there is a board available, you will be asked to leave a £20 deposit and issue with a token, which one of the School’s technicians will exchange for a drawing board (from the ground floor store, Architecture Building). When you return the drawing board to a technician, they will check its condition and, if satisfactory, give you back the token which you can take to reception to recover your £20 deposit.

If you do not return the board on time, you will not be permitted to borrow any other School equipment and may lose your deposit. Should you wish to keep a board for longer than four weeks, you must make a request to Sean by email. Requests will normally be granted if there isn’t a waiting list.
The majority of the School’s computing resources are clustered within studios, because we see digital tools as part of an integrated, multi-method design process. We also have two digital teaching spaces, and our own large format print/scan service room. Archiprint. Upgrades are carried out each year to ensure that all stages continue to have sufficiently powerful machines and all the latest software necessary for projects. Please notify the School’s Computing Officer, Mark Halpin (mark.halpin@ncl.ac.uk, 2nd Floor, Architecture Building) if you encounter any problems with computing or Archiprint printing facilities.

### Studio Clusters & Digital Teaching Spaces

Computer clusters are located in the majority of studios. All PCs (excludes Stage 1) offer the following software: Sketchup Pro 2017; Autodesk 3D Max Design 2018; Autodesk Revit 2018; Autocad 2018; Adobe CC (latest version); Photoshop, Illustrator, InDesign, Premier and After Effects; Microsoft Office 2016. Some studios will have additional software, for example V-Ray, Rhino Version 5, IESVE.

You are welcome to use your own laptops in studio, but are not allowed to bring in personal desktop PCs. To access the University internet from your laptop, or mobile device (anywhere on campus), select ‘Newcastle University’ and enter your login details.

The Digital Studio on the 2nd floor of Building Science, and the Teaching Studio opposite the Science ground floor postgraduate studio), and are clustered within studios, because we see digital tools as part of an integrated, multi-method design process. The Digital Studio on the 2nd floor of Building Science, and the Teaching Studio opposite the Science ground floor postgraduate studio), and are restricted to permit login by those students only.

### Tidiness

Food and drink may not be consumed when working at computers in studios, in the Digital Studio, or in any clusters elsewhere on campus. Studio clusters should not be used for model making. Any materials or work left is likely to be thrown away.

### Equipment

Hardware of any kind, including keyboards, mice and cables, is not to be borrowed from studio clusters. Please ask Mark Halpin if there is any additional equipment you require.

### Rules

Use of all computer systems throughout campus is on the understanding that no user IDs are ‘loaned’ to others, no software is altered, copied or removed without permission of Computing Supervisors, no facilities are used for commercial purposes and no copyright or obscene material is downloaded or shared. For details, see: [http://www.ncl.ac.uk/itservice/rules](http://www.ncl.ac.uk/itservice/rules).

### Backup

Remember it’s essential to back-up your work frequently. ‘Save’ on a regular basis and be aware that memory sticks can break very easily. University regulations prohibit any allowances or concessions for data loss or any other form of technical issues in the event that they contribute to you missing a deadline.

### Filedrop

This University service is an easy way to send large files that exceed email limits. Visit: [http://www.ncl.ac.uk/itservice/file-drop-off](http://www.ncl.ac.uk/itservice/file-drop-off) and select ‘drop off’.

### Alternative Facilities on Campus

Most open access clusters administered by the University’s IT Service offer a limited range of standard software. Two nearby exceptions – Old Library Cluster 1.57 (42 PCs) and Students Union level 2 (22 PCs), both 24-hour access – are equipped with Autocad 2016,17, Revit 2017, Adobe CC Suitie and Sketchup 2017. Make (non pro), making them good alternatives when clusters in Architecture are busy. Computers in studios, libraries, and across campus (including halls) use the same login details so you can access documents just as easily from anywhere in the University.

### Off-Campus Access

University software & files may be accessed off-campus via [http://rc.ncl.ac.uk](http://rc.ncl.ac.uk), & various other connection protocols (see [http://www.ncl.ac.uk/itservice/connect/overview/students/61/en/98385](http://www.ncl.ac.uk/itservice/connect/overview/students/61/en/98385) for options & guides).

You can also access your University e-mail off-campus (or on a smartphone), via [http://owa.ncl.ac.uk](http://owa.ncl.ac.uk), using the same username and password. The University and tutors will contact you through your University email address, not your personal email address, so be sure to check it regularly for module updates, room changes, tutorial times, and messages from your Personal Tutor.

### Software Deals

Discounted or free licenses for some software, including Microsoft Office 365, are available through the University. See [https://www.ncl.ac.uk/itservice/software/deals/student/](https://www.ncl.ac.uk/itservice/software/deals/student/) for more information. Look out for free educational licenses for CAD software offered by some companies, such as Autodesk.

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### Computing Facilities

*Mark Halpin*
Computing Officer
it apl@ncl.ac.uk

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### Printing, Scanning & Off-Campus Services

*NUIT Service Desk*
https://nuservice.ncl.ac.uk/
ITServiceDesk@ncl.ac.uk

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Archiprint, located in the basement of the Architecture Building, is available 24-hours-a-day for Architecture students. Here you can produce all the documents needed for your course, with prices that beat any print service in town. Four specialist printers offer a wide variety of print formats & methods, from fast A0 layout sheets for development or draft work to high quality presentation drawings & full colour posters; additionally, two A0 scanners are available for making digital copies of hand drawings & documents. An automated credit machine (cash only) & a web-based payment system ensure you are able to print whenever it suits you. A guide to Archiprint is available at [http://www.ncl.ac.uk/chiprint/](http://www.ncl.ac.uk/chiprint/).

**A3 printing and scanning facilities are located next to studio clusters in each Stage. These printers use high quality paper (a special exception to University rules), and alternatives are not permitted due to the likelihood of damage. The University gives you a set amount of printer credit at the start of each year, but this will almost certainly run out before June. Visit [http://www.ncl.ac.uk/itservice/clusters/printing/](http://www.ncl.ac.uk/itservice/clusters/printing/) to check your printer credit balance and to add more if needed.**

**Other services**
Splosh... on the lower ground floor of the Student Union (print@splosh.co.uk) and Print Services in the basement of the Philip Robinson Library ([http://www.ncl.ac.uk/library/services/print-hand-copy/print-services/](http://www.ncl.ac.uk/library/services/print-hand-copy/print-services/)) offer large format printing, as well as thesis binding services. Alternatively, you will find numerous other fast print services across the city, such as Photoline and Nativeprint.

**Off-Campus Access**

University software files & devices may be accessed off-campus via [http://rc.ncl.ac.uk](http://rc.ncl.ac.uk), & various other connection options (see [http://www.ncl.ac.uk/itservice/connect/overview/students/61/en/98385](http://www.ncl.ac.uk/itservice/connect/overview/students/61/en/98385) for options & guides).

You can also access your University e-mail off-campus (or on a smartphone), via [http://owa.ncl.ac.uk](http://owa.ncl.ac.uk), using the same username and password. The University and tutors will contact you through your University email address, not your personal email address, so be sure to check it regularly for module updates, room changes, tutorial times, and messages from your Personal Tutor.

**Software Deals**

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Above - Timhotel Mannheim
The work of all architects is informed by the wider culture in which they work. The most interesting architects, however, singularly they may seem, are in dialogue with a wealth of contemporary and historical references, designed by architects who obsessively study the work of other architects they admire and continually seek new techniques, theories and knowledge around their interests. To succeed as an architecture student, and to develop into an informed, critically reflective, responsible and imaginative practitioner, you will need to do the same. While there may be no exams or essays assessed as part of studio modules, reading is just as important for design as it is for lecture-based topics.

Websites are useful for keeping up to date with current developments, but are not yet a substitute for the depth of critical analysis (and comprehensive drawings) found in books (monographs are particularly good) and journal articles. You need to immerse yourself in current architectural culture and debates, in order to build up a breadth of references to draw on in project work. Begin to gather your own library of key texts in architectural history and theory (see reading lists), as well as scholarly books on your favourite architect, and consider taking out a subscription to the journal you find most engaging (most offer good student discounts). Try to take note of references that might interest you, or that seem relevant to your work – whether they come up through a discussion at a review or in studio, when admiring and continually seeking out new techniques, giving more context and depth to required texts. Required reading (most offer extensive PC facilities, as well as individual and collaborative study spaces (but no books)). For further information on libraries, including opening times, see: http://www.ncl.ac.uk/library/contact/library-locations.

Accessing Resources

You need your Smart Card in order to enter libraries, borrow items, request inter-library loans & use self-service facilities.

A subject guide is available at http://libguides.ncl.ac.uk/apl, which includes information about using Library Search, the University’s online catalogue and account management system (http://libsearch.ncl.ac.uk/), resources on study skills and referencing, and links to specialist databases and archives.

Electronic Resources

In addition to its physical collection of books and journals, the library also offers electronic books and e-journals. E-books can be accessed at all times, from anywhere, via the library catalogue. Some e-journals can only be accessed on campus (or via RAS), while others need a password for off-campus access. For more details, see: http://www.ncl.ac.uk/library/resources/ejournals.

Books on Time

If you can’t find a book you need, please order it through the University’s Books on Time service, which is dedicated to filling any gaps in resources as swiftly as possible (see: http://www.ncl.ac.uk/library/services/:request-books/).

Inter-Library Loans

If the book is out of print, or you are looking for an article in a journal that the University doesn’t subscribe to, you can apply to access it via inter-library loan for a small fee.

Rules

Please note that disciplinary action, in accordance with University Regulations, will be taken against any student who is found to have stolen, defaced or removed pages from books or journals.

Help

If you need help, Information Hubs and Service Desks are located throughout libraries, and a 24x7 online chat service is available at http://libhelp.ncl.ac.uk/. The School’s liaison librarians, Louise Gordon (louise.gordon@ncl.ac.uk) and Karen Crinnion (karen.crinnion@ncl.ac.uk), are based on Level 3 of the Philip Robinson Library and will be happy to answer any questions you may have.

Key Resources

Architects’ Journal features the latest news & issues affecting architecture, opinion pieces and in-depth building studies. For full access to current articles & archive content, go to https://www.architectsjournal.co.uk/ and register for an account using your Newcastle email.

Architects’ Journal Buildings Database is a digital database that documents more than 1,900 exemplary projects, most from the last 20 years but including major projects back to 1900. You can search for projects by age, cost, architect, building type, size, or location to access comprehensive, high resolution architectural photographs and drawings. Sign up as above and then log in to https://www.buildingstslibrary.co.uk.

DETAILED Inspiration Database includes more than 3,300 projects from the last 30 years, providing construction details, technical product information, photographs, sketches, images and other reference materials. Go to https://inspiration.detail.de/startseite.html?lang=en or access off-campus via RAS.

Art and Architecture Archive offers a full text, full colour archive of 25 art and architecture magazines from the 19th to 21st centuries. You can search the whole archive, or find magazines individually catalogued on Library Search.

Avery Index to Architectural Periodicals efficiently searches a comprehensive database of journal articles and books related to architecture & design (including sources that will not show up in web searches).

Digimap provides access to detailed up-to-date maps from Ordnance Survey, as well as historic & aerial maps.

Reading Lists

A Reading list for each module is available via Blackboard, incorporating links to library holdings & online resources, see: https://www.ncl.ac.uk/library/services/reading-lists/students. Blackwells holds stocks of key books on reading lists. Reading lists are divided into:

- Required reading, which is essential you consult in order to contribute successfully to discussions, projects and assignments in the module.

Recommended Reading, which is supplementary, giving more context and depth to required texts.

You are also strongly encouraged to build your own reading lists around your particular interests, following up suggestions from tutorials and seminars.

Above: Scaling the Heights
Newcastle is a research-led school of architecture. In the last research assessment (REF 2014), the School was ranked 6th in the UK for research power and research intensity, making it the largest and most active UK centre outside London for architectural research combined with professional education.

Alongside teaching, your tutors will be visiting archives, writing books and articles, attending conferences, testing materials and technologies, undertaking fieldwork, carrying out interviews, entering design competitions, and many other activities, in the rigorous pursuit of original insights in their field. We believe in bringing as much of this research into our teaching as possible. Partly because it’s what we find fascinating and hope you will, too; but also because we want to introduce you to specialist knowledge at the forefront of current thinking and practice, as a head start into your own endeavours – to give you a sense not just of where architecture is now, but of where it might be going. The projects you undertake in Stages 1 and 2, the studios you join in Stage 3, the lectures and seminars you engage with in history, theory and technology, and the dissertation elective you select will all substantially be shaped by, and benefit from, staff research interests.

Architectural research at Newcastle is conducted through the Architecture Research Collaborative (ARC). Committed to both rigorous scholarship and the multidisciplinary approach demanded by the complexity of architectural research, ARC is structured according to research themes that cut across the conventional divisions of design, technology, and history and theory research. These themes, change as our collective concerns shift. The themes currently running are: Ecologies, Infrastructures and Sustainable Environments; Experimental Architecture; Futures and Imaginaries; History, Cultures and Landscape; Industries of Architecture; Processes and Practices of Architecture; and Mountains and Megastructures. See http://www.ncl.ac.uk/apl/research/arc/ for more information.

Throughout your time at Newcastle, we invite you to get involved in the School’s research culture, to make the most of these opportunities to engage in the latest thinking, often before it has been published. As you discover where your own interests lie, you are encouraged actively to seek out people in the School who have relevant expertise. The research sections of staff webpages and the ARC website give a flavour of the work being undertaken. You’re encouraged to come along to the Conversations with Practice lectures and APL Public Lectures, to get involved in the School’s research culture, to make the most of these opportunities to engage in the latest thinking, often before it has been published. As you discover where your own interests lie, you are encouraged actively to seek out people in the School who have relevant expertise. The research sections of staff webpages and the ARC website give a flavour of the work being undertaken. You’re encouraged to come along to the Conversations with Practice lectures and APL Public Lectures, to get involved in the School’s research culture, to make the most of these opportunities to engage in the latest thinking, often before it has been published. As you discover where your own interests lie, you are encouraged actively to seek out people in the School who have relevant expertise. The research sections of staff webpages and the ARC website give a flavour of the work being undertaken. You’re encouraged to come along to the Conversations with Practice lectures and APL Public Lectures, to get involved in the School’s research culture, to make the most of these opportunities to engage in the latest thinking, often before it has been published. As you discover where your own interests lie, you are encouraged actively to seek out people in the School who have relevant expertise. The research sections of staff webpages and the ARC website give a flavour of the work being undertaken. You’re encouraged to come along to the Conversations with Practice lectures and APL Public Lectures, to get involved in the School’s research culture, to make the most of these opportunities to engage in the latest thinking, often before it has been published. As you discover where your own interests lie, you are encouraged actively to seek out people in the School who have relevant expertise. The research sections of staff webpages and the ARC website give a flavour of the work being undertaken. You’re encouraged to come along to the Conversations with Practice lectures and APL Public Lectures, to get involved in the School’s research culture, to make the most of these opportunities to engage in the latest thinking, often before it has been published. As you discover where your own interests lie, you are encouraged actively to seek out people in the School who have relevant expertise. The research sections of staff webpages and the ARC website give a flavour of the work being undertaken. You’re encouraged to come along to the Conversations with Practice lectures and APL Public Lectures, to get involved in the School’s research culture, to make the most of these opportunities to engage in the latest thinking, often before it has been published. As you discover where your own interests lie, you are encouraged actively to seek out people in the School who have relevant expertise. The research sections of staff webpages and the ARC website give a flavour of the work being undertaken. You’re encouraged to come along to the Conversations with Practice lectures and APL Public Lectures, to get involved in the School’s research culture, to make the most of these opportunities to engage in the latest thinking, often before it has been published.

NUAS is the official society representing students at the School of Architecture, Planning & Landscape. It also welcomes as members any other students who share a passion for architecture. Run by Stage 2 students, the society works closely alongside tutors & lecturers to support students with an interest in architecture to make the most of their time at University. In 2015 & 2016, NUAS received NUSU’s Best Departmental Society Award, and in 2016 it also won the IBM Outstanding Contribution to Student Community Award.

As the social heart of Architecture, Planning & Landscape programmes, NUAS offers great ways for students of all years to meet, enjoy themselves and contribute to the school. A wide range of events are organised throughout the year, including: lectures & workshops; architecture-inspired trips in the UK & abroad – recent destinations include Barcelona, Krakow & Berlin; as well as nights out & annual balls.

The society helps to run a very successful parenting scheme, which supports new first year students to settle into life at the School. NUAS’s netball and football teams compete in intramural competitions. Membership comes with various benefits, including discounts at useful shops, including Splodish... and Details, and reduced entry rates. For more information on the society, current events and deals, or to join, go to http://www.nuas.co.uk or follow @NUArchSoc.

Kofi Bar and MagSpace

The Architecture Building’s student-run non-profit cafe is located next to Crit 1. The social hub of the School, Kofi Bar is open 10:00-16:00, and offers a range of hot and cold drinks, snacks and sandwiches. Kofi Bar is always looking for new volunteers to help out. Please contact this year’s Kofi Bar Manager, if you’re interested in joining the team.

MagSpace is the School’s student-run collection of current and archive journals, located alongside Kofi Bar at the end of Crit 1. It offers a relaxed place to browse, keep up with current issues, discover new interests, and get inspiration without leaving the building. Most journals (except duplicates) should not be removed from MagSpace, but a networked scanner is available for you to take your own copy. We hope the collection will grow over coming years and invite you to get involved, help look after it, and make it a success.

Conversations, Events & Exhibitions

The Conversations with Practice lecture series runs throughout the year, bringing leading practitioners to the School to discuss their work and the ideas that have shaped it. Alongside this, the APL Public Lecture series invites talks from thinkers and practitioners from across the fields of architecture, planning, urban design, landscape and beyond who are engaged in addressing key contemporary issues.

The School hosts a series of events through the year to showcase student work, beginning with the Charrettes celebration at the end of the first teaching week, continuing with a series of mini-exhibitions showing and inviting discussion of work at key moments in projects, and culminating in the School’s annual Degree Shows at the end of semester 2. Held in Newcastle and London, these present work from all graduating studios, as well as other stages, to audiences of invited practitioners, alumni, associates, and friends and family of staff and students. We look to you to take a lead in the organisation, curation and production of all of these events, but particularly the Degree Shows. An Exhibitions Committee is formed at the beginning of the year, including reps from all stages, which meets regularly to make plans for the Shows and Yearbook.

The neighbouring School of Fine Art is one of the best in the UK. It houses the Harton Gallery, which has an impressive collection of works, and attracts significant national exhibitions. Newcastle has a lively arts scene, in part due to its large number of arts students and graduates. Look out for gallery, exhibition openings and events at the many venues across the city, from the nearby Gallery North at Northumbria University, to the Globe Gallery on Pilgrim Street, the NewBridge Project and Baltic Centre for Contemporary Arts, both in Gateshead. The Tyneside Cinema, also on Pilgrim Street, shows a wide range of independent films.
### List of BA (Hons) Architecture Staff & Contacts

Key staff involved with the BA programme are shown below. Visiting tutors, experts and critics also contribute.

#### Stage 1 Module Leaders

<table>
<thead>
<tr>
<th>Module</th>
<th>Coordinator</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARC1001 Architectural Design 1 (S1)</td>
<td>Kari Blom</td>
<td><a href="mailto:kariina.blom@ncl.ac.uk">kariina.blom@ncl.ac.uk</a></td>
</tr>
<tr>
<td>ARC1001 Architectural Design 1 (S2)</td>
<td>Simon Hacker</td>
<td><a href="mailto:simon.hacker@ncl.ac.uk">simon.hacker@ncl.ac.uk</a></td>
</tr>
<tr>
<td>ARC1013 Arch Technology 1.1</td>
<td>Daniel Mallo</td>
<td><a href="mailto:daniel.mallo@ncl.ac.uk">daniel.mallo@ncl.ac.uk</a></td>
</tr>
<tr>
<td>ARC1014 Arch Technology 1.2</td>
<td>Neveen Hamza</td>
<td><a href="mailto:neveen.hamza@ncl.ac.uk">neveen.hamza@ncl.ac.uk</a></td>
</tr>
<tr>
<td>ARC1015 Introduction to Architecture (S1)</td>
<td>Josep-Maria Garcia Fuentes</td>
<td><a href="mailto:josep.garciafuantes@ncl.ac.uk">josep.garciafuantes@ncl.ac.uk</a></td>
</tr>
<tr>
<td>ARC1015 Introduction to Architecture (S2)</td>
<td>Prue Chiles</td>
<td><a href="mailto:prue.chiles@ncl.ac.uk">prue.chiles@ncl.ac.uk</a></td>
</tr>
<tr>
<td>ARC1016 Arch Representation (S1)</td>
<td>Kari Blom</td>
<td><a href="mailto:kariina.blom@ncl.ac.uk">kariina.blom@ncl.ac.uk</a></td>
</tr>
<tr>
<td>ARC1016 Arch Representation (S2)</td>
<td>Carlos Calderon</td>
<td><a href="mailto:carlos.calderon@ncl.ac.uk">carlos.calderon@ncl.ac.uk</a></td>
</tr>
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#### Stage 2 Module Leaders

<table>
<thead>
<tr>
<th>Module</th>
<th>Coordinator</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARC2001 Architectural Design 2</td>
<td>Christos Kakalis</td>
<td><a href="mailto:christos.kakalis@ncl.ac.uk">christos.kakalis@ncl.ac.uk</a></td>
</tr>
<tr>
<td>ARC2009 Arch Technology 2.1</td>
<td>Simon Hacker</td>
<td><a href="mailto:simon.hacker@ncl.ac.uk">simon.hacker@ncl.ac.uk</a></td>
</tr>
<tr>
<td>ARC2010 Arch Technology 2.2</td>
<td>Ben Bridgens</td>
<td><a href="mailto:ben.bridgens@ncl.ac.uk">ben.bridgens@ncl.ac.uk</a></td>
</tr>
<tr>
<td>ARC2020 Dissertation St. &amp; ARC2024 S2</td>
<td>Juliet Odgers</td>
<td><a href="mailto:juliet.odgers@ncl.ac.uk">juliet.odgers@ncl.ac.uk</a></td>
</tr>
<tr>
<td>ARC2024 About Architecture (S1)</td>
<td>Samuel Austin</td>
<td><a href="mailto:samuel.austin@ncl.ac.uk">samuel.austin@ncl.ac.uk</a></td>
</tr>
<tr>
<td>ARC2024 Dissertation in Arch Studies</td>
<td>Ed Wainwright</td>
<td><a href="mailto:edward.wainwright@ncl.ac.uk">edward.wainwright@ncl.ac.uk</a></td>
</tr>
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</table>

#### Stage 3 Module Leaders

<table>
<thead>
<tr>
<th>Module</th>
<th>Coordinator</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARC3001 Architectural Design 3</td>
<td>Matthew Margetts (Mags)</td>
<td><a href="mailto:m.margetts@ncl.ac.uk">m.margetts@ncl.ac.uk</a></td>
</tr>
<tr>
<td>ARC3013 Arch Technology 3</td>
<td>Neil Burford</td>
<td><a href="mailto:neil.burford@ncl.ac.uk">neil.burford@ncl.ac.uk</a></td>
</tr>
<tr>
<td>ARC3014 Professional Practice</td>
<td>John Kamara</td>
<td><a href="mailto:john.kamara@ncl.ac.uk">john.kamara@ncl.ac.uk</a></td>
</tr>
<tr>
<td>ARC3015 Theory into Practice</td>
<td>Matt Orga-Lawn</td>
<td><a href="mailto:mathew.orga-law@ncl.ac.uk">mathew.orga-law@ncl.ac.uk</a></td>
</tr>
<tr>
<td>ARC3060 Dissertation in Arch Studies</td>
<td>Juliet Odgers</td>
<td><a href="mailto:juliet.odgers@ncl.ac.uk">juliet.odgers@ncl.ac.uk</a></td>
</tr>
</tbody>
</table>

### Other Important Contacts (see also [http://www.ncl.ac.uk/apl/staff/](http://www.ncl.ac.uk/apl/staff/))

- **Professor of Architecture**: Andrew Ballantyne
- **Professor of Experimental Architecture**: Rachel Armstrong
- **Professor of Architectural History & Theory**: Katie Lloyd Thomas
- **Reader in Design Computation**: Martyn Dade-Robertson
- **Reader in History & Theory of Architecture**: Nathaniel Coleman
- **Senior Lecturer & Director of PGT**: Martin Beattie
- **Senior Lecturer in Architecture**: Peter Kelley
- **Senior Lecturer in Architecture**: Zeynep Kezer
- **Lecturer & MArch Degree Programme Director**: Stephen Parnell
- **Lecturer & BA AUP Programme Director**: Armelle Tardiveau
- **Lecturer in Architecture**: James Craig
- **Lecturer in Architecture**: Ivan Marquez Munoz
- **Teaching Fellow in Architecture**: Andrew Campbell
- **Teaching Fellow in Architecture**: Elizabeth Baldwin Gray
- **School Manager**: Jill Mawson
- **Deputy School Manager**: Lucy Morgan
- **Student Wellbeing Manager**: Caroline Armstrong
- **Computing Officer**: Mark Halpin
- **Technical Manager**: Sean Mallen

Communications with students either individually or by group will usually be by Newcastle University email. All students should therefore check their email, which can be accessed remotely, on a regular basis and at least daily.