BA
Stage 2

Course Handbook & Module Guide
2018-2019
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!
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 knowledges 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, workshops 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 Stage 2 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.
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.

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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 that values 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 many 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 – in the sense of rote recitation of knowledge – is even helpful. As the philosopher Martin Heidegger argued, it is equally ludicrous to presume that, should it be possible to write an objective mathematical formula for life, any such formula could describe meaningfully emotions such as love or fear. Objectivity is ultimately a limited and a flawed measure.

Yet there exists an attempt to write ‘tick-lists’ for spheres beyond the limits of objective description. And, in response, students grow to believe 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 architect(s); 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

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 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.
Feedback: Tutorials, Reviews & How to Use Them

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 as you design. Most of this won’t be explicitly signposted as ‘feedback’ – and it’s easy to forget that’s what it is – but if you’re engaged in studio, you’ll find you’re giving and receiving feedback most of the time.

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.

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.

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, and present it to your colleagues and staff so that 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 presenting your work 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 discussion and ask questions. 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 too long 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 are only 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 larger 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 to 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’re 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 posing 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 acculturated 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, looseleaf 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 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.

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've 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 architectural thinker. 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 studios, 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 want to raise with another member of Academic Staff, with the Head of School, or with the University.

You should meet your Tutor at the beginning of each semester, as well as at other times through 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/kds/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.

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 comfortable 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). They’re always happy to meet to discuss personal issues and help you access support, doing so, if necessary, in complete confidence.

Personal Circumstances Affecting Your Studies: Support, Suspensions & Transfers

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/students/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.

The Committee comprises a small group of senior staff and all cases are considered in strictest confidence.

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/cpi/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
Practice Experience & Careers Support

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, pest 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 experience should never be underestimated.

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 Dong & 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 imagination. Design ideas come from appreciating materials and assembles as well as more intellectual or abstract concepts, and the value of practical experience should never be underestimated.

Your Contribution: Student Reps & Initiatives

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 Coordinator 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.ncl.ac.uk/students/ 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 examinations. We also offer postgraduate degrees which can complement professional qualification or support alternative career paths.

MSc

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.

MA (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.

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).

Diploma (RIBA Part II)

Specialist Masters and PhD Programmes

We offer 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.

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<th>Stage</th>
<th>Semester 1</th>
<th>Semester 2</th>
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<td>1</td>
<td>1001 Architectural Design 1 (60)</td>
<td>1015 Introduction to Architecture (20)</td>
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<td></td>
<td>1016 Architectural Representation (20)</td>
<td>1013 Architectural Technology 1.1 (10)</td>
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<td>1014 Architectural Technology 1.2 (10)</td>
<td>2001 Architectural Design 2 (60)</td>
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<td>2</td>
<td>2024 About Architecture: Cities, Cultures, Space (20)</td>
<td>2020 Dissertation Studies &amp; Research Methods (10)</td>
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<td>2009 Architectural Technology 2.1 (20)</td>
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<td>3001 Architectural Design 3 (60)</td>
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<td>3014 Professional Practice (10)</td>
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<td>3060 Dissertation in Architectural Studies (50)</td>
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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, film and collage, while lectures explore architecture’s relation to wider political, theoretical, social and cultural issues. Elective seminars in a breadth of topics guide initial work on the year-long dissertation.

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.

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.
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 (circular); 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:

1. Theories of urban design and the planning of communities;
2. The influence of the design and development of cities, past and present on the contemporary built environment;
3. 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 readings with independent observation, analysis are expected to augment the formal teaching sessions and application of architectural knowledge. Students provide opportunities for students to develop their tutorial projects and personal research through a combination of lectures, seminars, study and reading.

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.

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:

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;

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;

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 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.
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, while 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.

The University maps these skills according to the Graduate Skills Framework (see http://www.ncl.ac.uk/ltds/assets/documents/gsf-framework.pdf).

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

1. 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.

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

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

4. 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;

5. 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

6. Ability to identify individual learning needs and understand the personal responsibility required for further professional education.
BA (Hons) Architecture – Stage 2 Overview

In the second year of the course students begin to establish their architectural ‘persona’ within the wider context of the city and through the detailed making of spaces. An increasing command of the thematic areas and skills of the discipline, and a growing insight into its wider theoretical, cultural, political and economic frameworks, allows a deeper engagement with current issues in architecture, its social, aesthetic and technical requirements possibilities.

### Modules

<table>
<thead>
<tr>
<th>Modules</th>
<th>Activities/Study Hours</th>
<th>Assessments/Deadlines</th>
<th>Semesters/Credits</th>
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</thead>
<tbody>
<tr>
<td>ARC2001 Architectural Design 2</td>
<td></td>
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<tr>
<td>Semester-long projects develop design skills at urban &amp; detail scale within a broader context of social, political, cultural &amp; technical issues. Semester 1 focuses on dwelling, community &amp; public space, semester 2 on material, atmosphere, experience &amp; technics. Crafting Architecture workshops enhance critical skills in representation &amp; making as part of design.</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>ARC2024 About Architecture: Cities, Cultures, Space</td>
<td>1. A4 Illustrated Essay 3000 words (75%)</td>
<td>28th Jan 2019</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
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<tr>
<td>ARC2020 Diss. Studies &amp; Research Methods</td>
<td>Defining your own topic &amp; research plan.</td>
<td></td>
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<tr>
<td></td>
<td>1. A3 Portfolio Including all projects: Charrette Home in the City (50%) Engineering Exp. (10%) Exploring Exp. (50%) Axon Portfolio (10%) Plus Crafting Arch. (20%)</td>
<td>23rd May 2019</td>
<td></td>
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<tr>
<td></td>
<td>2. Ill. Oral Presentation 10 min in seminar (25%)</td>
<td>4th/11th Mar 2019</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3. A4 Dis. Proposal 1000 words, pass/fail</td>
<td>3rd May 2019</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>dissertation electives</td>
<td></td>
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<tr>
<td>ARC2009 (Architectural Tech 2.1) Construction in Detail</td>
<td>Focussing on small-medium scale construction, choice of structure, patina &amp; material, detailing junctions &amp; legislative requirements</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1. A3 IL Design Report (60% ARC2009) 500 words, digital only</td>
<td>16th Jan 2019</td>
<td></td>
</tr>
<tr>
<td>ARC2010 (Architectural Tech 2.2) Energy Efficient Construction</td>
<td>Covering low energy design principles &amp; materials, ventilation &amp; renewable energy</td>
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<tr>
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<td>1. A3 Portfolio Including all projects: Charrette Home in the City (50%) Engineering Exp. (10%) Exploring Exp. (50%) Axon Portfolio (10%) Plus Crafting Arch. (20%)</td>
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### Assessment

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<tr>
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<tr>
<td>2. Ill. Oral Presentation</td>
<td></td>
</tr>
<tr>
<td>3. A4 Dis. Proposal</td>
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</tbody>
</table>

### Key Contributors

- **Dr Christos Kakalis** trained as a registered architect in Volos, Greece & holds a PhD in from the Edinburgh School of Architecture and Landscape Architecture. His research focuses on the embodied experience of architecture & natural landscape with special emphasis on the role of atmosphere.
- **Dr Neil Burford** is Director of Technology, with extensive experience as practising architect & design tutor at the University of Dundee. His research focuses on lightweight structures, the design of sustainable communities & low-energy housing, including the construction of a prototype ‘off-grid’ building with students.
- **Prof Prue Chiles** is Director of Chiles, Evans & Care Architects, an award-winning practice focusing on the design of sustainable schools, houses and public buildings. Her innovative teaching of live projects takes a collaborative approach to design, seeking to strengthen connections between people & place.
- **Dr Ed Wainwright** holds a PhD in architecture from Cardiff University. His research concerns the intersections of architecture & culture, & the politics of architectural production. As a designer, he explores architecture’s relationship to fine art & spatial experience, collaborating with artists & architects on installation projects.
- **Dr Samuel Austin** studied architecture at Cardiff University, & practiced with Mecanoo Architecten, Delft. His research looks at spaces of travel & commerce in relation to changing cultural, economic & political contexts.
- **Dr Juliet Odgers** studied at Cambridge University, practiced in the USA & London, previously taught at the WSA, Cardiff University; & completed a PhD at the University of Bath. Her research concerns conceptions of ‘Nature’ in relation to the design of landscapes & buildings in the Early Modern period.
- **Dr Peter Kellet** is an architect & social anthropologist. He researches the interrelationship between people & their environments, particularly disadvantaged groups in conditions of resource constraint or relative powerlessness.
- **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 outstanding feedback in Technology teaching.
- **Stella Mygdali** has a Diploma in Architecture from the University of Patras & is currently undertaking PhD research into spaces of intimacy and risk at Edinburgh School of Architecture and Landscape Architecture.
- **Dr Ben Bridgens** trained as a structural engineer & previously worked for Arup, specialising in tensile membrane structures. His research focuses on lightweight structures, the design of sustainable communities & low-energy housing, including the construction of a prototype ‘off-grid’ building with students.

### Stage 2 in total

<table>
<thead>
<tr>
<th>Activities/Study Hours</th>
<th>Assessments/Deadlines</th>
<th>Semesters/Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>1200 Hours</td>
<td>Academic Portfolio</td>
<td>120 Credits</td>
</tr>
</tbody>
</table>

Note: Information on these pages is summarised for quick reference only. Please always check assessment briefs & Blackboard for full details and up-to-date information on all modules, assignments and submissions.
Aims

Stage 2 of the Programme builds upon the foundation of architectural knowledge and skills established in Stage 1; the objectives of Stage 2 are that the student will be able to demonstrate in architectural designs and/or academic portfolio:

A maturing awareness, knowledge & understanding of the disciplines which inform architectural studies: design; technology & environment; cultural context, histories & theories of architecture; professional & subject specific skills; communication skills.

An increasing command of architecture as an integrated discipline, with a maturing knowledge and understanding of the interdependence of the thematic areas of the syllabus.

The ability to produce coherent architectural designs up to the level of a median-scale public building, with a growing ability to integrate knowledge of social and aesthetic requirements, building technologies, environmental design and construction methods.

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

An evolving personal philosophical approach as a basis for design and thinking.

An increasing effectiveness and ability in using visual, verbal and written communication methods and appropriate media to test, appraise and represent ideas and designs.

Honours level scholarship through the defining of a research question, towards the research and writing of a dissertation on a topic in architectural studies.

Methods

Teaching 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. A sequence of design projects, threaded with Crafting Architecture skills workshops and technical consultancies, build on each other through the Stage to develop strategic thinking, design rigour and technical refinement, while addressing complex contexts and requirements. Individual and group tutorials and reviews enable students to develop their own design approach to studio-specific briefs. Collaborative projects, including with artists & engineers, strengthen skills in working as a multi-disciplinary team.

Parallel taught courses and related assignments aim to extend knowledge and understanding of architecture as integral to design decision making, within a deepening awareness of broader cultural, political, social, technological and environmental issues. A structured series of lectures, seminars and workshops deepen knowledge in core thematic areas of architectural history and theory, principles of construction and environment, professional and communication skills. These are co-ordinated, both in terms of content and timing, to support the design studio programme, engendering a research-informed understanding of – and critical skills in responding to – urban contexts, cultural and social issues, spatial theories, choices of structural systems, constructions and materials, tectonics and detailing, and legislative responsibilities.

Elective seminars foster skills in close reading and critical interpretation of texts, while supporting the development of individual interests and specialist research methods towards the dissertation. An extended essay cultivates a closer focus and depth in research, as well as skills in structuring and substantiating a rigorously argued piece of academic writing.
Stage 2 Calendar

**Note:** These dates are subject to change. Please follow updates provided by tutors and programme secretaries.

*ST. Weeks – Studio Tutorials 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 [@newcastleunipl](https://twitter.com/newcastleunipl) for updates.
Stage 2 Timetable

Semester 1

- Regular Weekly Lecture Slot
- Regular Weekly Seminar Slot
- Weekly Study Day
- Occasional Lecture
- Occasional Seminar
- Studio Talk or Occasional Workshops

* ARC2024 is taught as three 3-week blocks: Cities, Cultures and Space. The first two weeks of each block run as double lectures over 3 hours. On the third week there is a single lecture followed by a seminar. Each student attends one seminar per block (groups 1-5 at 11:00-12:00; groups 6-10 at 12:00-13:00). See module handout for information.

** Students attend one 2-hour elective seminar per week, likely in one of the two slots indicated, or at another time to be confirmed by the seminar leader.

Please refer to the online timetable for the most accurate information, as teaching slots 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
For Current Student webpages (http://www.ncl.ac.uk/resources such as this Handbook, Blackboard, or our student portal). Before emailing your Stage Coordinator, Module Leader (and for design modules, your project tutor), and promptly submit an Absence Request Form via S3P. 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. Further action 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 must 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 risk of scanners not recognising any 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/m mistable/Recordings/Attendance.pdf.

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

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 tests 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://blackboard.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 marking. Please check other requirements (page/word limits etc) carefully to avoid being penalised.
Digital files must be submitted in .pdf format (unless otherwise stated) and correctly named as follows: STUDENTNUMBER_MODULECODEContent_name.pdf; e.g. 123456789_ARC1015_lecture_20181107.pdf 123456789_ARC2009_Report2t1_20190110.pdf

You are responsible for allowing sufficient time for uploading & printing. Problems with either are not permissible grounds for extension. When uploading portfolios or illustrated reports, you are advised to reduce the file size as much as possible without compromising quality, and to use a campus computer for a reliable connection. Do not use compression formats (e.g. .zip or .rar) as these can make files unreadable. Whenever the option is available, you should do a test submission in advance to check how long the upload will take, and to ensure you have a backup submission in place. If you are struggling to upload a file, try logging out of Blackboard, reopening the browser and trying again. If you still receive an error message, record evidence of this and notify reception immediately. Always check that you receive confirmation of submission.

Penalties for Late Submission

Late submission (after the deadline but within 7 days) without an extension in place will result in a capped mark (maximum 40%). Work submitted after 7 days or non-submission of work will receive a mark of 0%. Please note that for work not there is no late submission period and any late work will be given a mark of 0%. See: https://www.ncl.ac.uk/assets/documents/qbs-asmt-assessedwork-policy.pdf

Design reviews cannot usually be rescheduled. If you are absent without good reason, you will miss out on the opportunity for feedback. A failing provisional mark will be recorded for that project, pending final examination of your portfolio at the end of the module. If you are absent for reasons beyond your control, it may be possible to offer an alternative point of feedback, but the format will likely be different.

Extenuating Circumstances & Extensions

Extensions can only be approved via the University’s PEC process. If you have a valid reason for being unable to submit a piece of work by the specified deadline, you must complete a PEC form on S3P, outlining the reasons for this. The form should be accompanied, as appropriate, by timely medical or other evidence, such as: Student Absence Request Form (which can be self-certified for absences of up to 7 days, twice per year), medical certificate, police incident number, or supporting statement from a parent or guardian.

If the reasons are accepted as valid a new submission date (or other appropriate adjustment) will be agreed by the PEC Committee and you will be notified in writing. It is important that students contact their Personal Tutor, Senior Tutor or DPD and/or Student Wellbeing Manager at the earliest possible opportunity if problems arise which may lead to late submission, and complete the PEC Form as soon as feasible. PEC requests submitted after the deadline are unlikely to be approved unless there are strong grounds for the delay. See p. 18 and http://www.ncl.ac.uk/students/progress/student-resources/handbook/assessment irregularities

Assessment Irregularities: Plagiarism

Plagiarism is the use of another person’s ideas, words or work, either verbatim or in substance, without specific acknowledgement. It is the most common of various forms of assessment irregularity which trigger disciplinary procedures and may result in sanctions. These include marking penalties, repeating work or even termination of studies, depending on severity (see http://www.ncl.ac.uk/students/progress/Regulations/SNP/Assessment.html).

Plagiarism may occur in essays, projects, reports, presentations, or other work, and may involve unacknowledged use of images, drawings, videos & designs, not just text. The material used might be taken from a book, journal, exhibition, or any online source. The inclusion of a source in a bibliography is not of itself a sufficient attribution of another’s work.

Plagiarism is easy to detect. Your markers are skilled at recognising unacknowledged quotations and images, and the University requires all submissions to be evaluated by Turnitin, sophisticated software that checks for plagiarism. If you are at all unsure what constitutes plagiarism, see: https://www.ncl.ac.uk/rights-city/

Self-plagiarism (presenting identical work for more than one assessment) and collusion (the submission by two or more students of the same or similar work) are also forbidden, and readily detectable via Turnitin. Purchasing assessment material is strictly not allowed.

Disclaimer

The University will use all reasonable endeavours to deliver modules in accordance with the descriptions set out in this handbook. Every effort has been made to ensure the accuracy of information provided. However, the University reserves the right to introduce changes, including the addition, withdrawal or restructuring of modules if it considers such action to be necessary.

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 speak to 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 Evveys (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/international/.

English Language Materials Online (ELMO)

To supplement timetabled courses, 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/wde/.

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/learningsupport/
Architectural Design 2
Semesters 1 & 2 Credit Value: 60 (Semester 1: 30; Semester 2: 30) ECTS Credits: 30

Module Leader  Telephone  Email
Dr Christos Kakalis  christos.kakalis@newcastle.ac.uk
Assistant Module Leader  Telephone  Email
Stella Mygdali  Stella.Mygdali@ncl.ac.uk

Studio Leaders

Lectures  Times  Weeks  Venues
Tuesday (Lunchtime Talks)  13:00-14:00  7, 11, TBC  TBC
Tuesday (Project Launch)  12:00-14:00  6  DASW Doctoral Suite (5.65)
11:00-13:00  7-15, 19  BEDB2.76
13:00-15:00  22-26, 28-31, 35-37, 27  RIDB2.1.65

Workshops  Times  Weeks  Venues
Monday (Crafting Architecture)  TBC  7, 9, 11, 13, 23, 26, 28, 35  Long Gallery / Old Gallery, Building Science, TBC

Studio/Review Days  Times  Weeks  Venues
Monday & Tuesday  09:00-17:00  All: 6-15 (week 8: Edinburgh trip), 19, 22-28 (week 25: Durham trip), 33-37.  Studio Pods A-D / New Gallery, Architecture Building

Portfolio Interviews
At the end of each semester: weeks 21 & 40, timings TBC

Reading List
https://ru01.alma.exlibrisgroup.com/leganto/readinglist/searchlists/3359907210002411

Summary
The module enables students to test and research ideas and to present coherent architectural designs related to projects of a medium scale and of moderate complexity.

A course of studio based practical architectural design work which builds on the experience of the Stage 1 design studio. The scale of projects addressed increases from those encountered in the first year, with more complex briefs. Particular consideration is given to the analysis of, and response to, the design brief and the specific context. Aspects of each brief aim to further develop an understanding of building structure, construction, materials and services in relation to the overall design concept.

A wide ranging lecture programme includes aspects of design observation and recording, design theory and building case-studies, as well as a set of specific lecture and workshop programmes in design basics and architectural design production skills. Students are encouraged to assimilate knowledge and understanding of the thematic areas of the syllabus, and to demonstrate the expression of these in their own architectural design output.

Aims
The module enables students to:

Develop knowledge of architectural theories and the different approaches to architectural design.

Produce coherent architectural designs up to the level of a medium-scale building, with a growing ability to integrate knowledge of social and aesthetic requirements, building technologies, environmental design, and construction methods.

Develop an evolving personal philosophical approach as a basis for design and thinking.

Develop an increasing effectiveness and ability in using visual, verbal and written communication methods and appropriate media to test, appraise and represent ideas and designs.

Outline of Syllabus
The syllabus comprises a series of related design projects of increasing complexity and scale that sequentially develop architectural thinking, skill and knowledge. The projects entail both group and individual tasks. Each project is pedagogically inflected to develop research, creative and thinking skills within settings of growing architectural complexity. The sequence is iterative and cumulative presenting the students with design issues that are stretching their abilities yet remain within the scope of their developing skills.

Related to these projects are lectures and briefings, seminars and workshops, individual reviews and feedback sessions. The design studio is the critical forum for much of this integrated activity. Detailed hand-outs for each project describe the content, aims and learning outcomes of that project.

Several inter-related themes are developed throughout the stage and include: responding to location (city- and town-scape and their associated contexts); understanding architecture as produced by interacting social, cultural and economic forces; defining the thresholds between private and public space; the integration of environmental strategies; learning from architectural precedents.
Teaching Methods

Architectural Design 2 (ARC 2001) aims to build upon the experiences of the Stage 1 course by continuing to develop the students’ creative, critical and synthetic architectural design skills to an intermediate level. The module is structured as a sequence of pedagogically focused projects of increasing complexity. The lecture-briefings define the pedagogical intentions of each project, supply core knowledge and pointers to further personal research and enquiry. The projects enable students to develop and test a number of differing aspects of their evolving skills in settings that require the synthesis of appropriate knowledge from within the module and from the other modules that run concurrently. The projects entail a variety of group and individual research and design exercises. Tutorials, regular presentations, seminars, and studio forums, provide regular (at least weekly) immediate, personalised feedback and foster a culture of debate, critical enquiry, and oral and graphic confidence.

Year Structure
The year will be divided into 2 core thematic areas: Dwelling in semester 1, and Experience in semester 2. Focusing on collective living and communal provision in the first semester, Project 2.3 will be subdivided into four key parts: Study Type; Leith 2030; Dwelling Plus; and Inhabit. Semester 2 begins with a 3-week collaborative project between architects, artists and engineers which starts our transition to thinking about the experience of space as a way of leading design projects, through investigation of the imagined spaces of film and the construction of spatial installations. Based in Durham, Materiality and Experience in semester 2 will take a site within Durham, and ask you to explore spatially a condenser of experience – a public and private space, and the intimate domestic experience of home and the scale of the urban environment. Guest lecturers will be invited to record sessions with experienced Architects and Designers.

Lectures & Skills Development
Design Lectures
A bi-weekly series of design lectures will focus on exploring the core subject of the on-going semester’s design project. Semester 1 will investigate the design of collective housing models at a medium scale – placing them into a contemporary design context and offering a guide to design development in an urban environment. Guest lecturers will be invited over the course of the semester to contribute to each session’s theme, which will follow the scale of design you’ll be working at on the Dwelling project, from the scale of the urban neighbourhood, to that of the doorway. Semester 2 will focus on experiential design processes and explorations.

Crafting Architecture
What are the core-skills you need to develop your own approach to architecture & design? How do we access the principles of producing the representations and expressions of spatial design? A series of workshops and lectures, led by Architect Stella Mygdali and invited contributors from within Newcastle and outside, will help you to hone these skills and give you a chance to reflect on your experiences throughout the year. Whilst the lecture present an overview of approaches to skills in architectural design and representation, the workshops provide an opportunity for focused and applied skills with experienced Architects and Designers. The outputs are directly related to the design course running in parallel & in conjunction to each other.

Lectures, Skills Development
Leader: Stella Mygdali

Year Theme
Semester 1
Year Theme
Economy will form the basis of our architectural investigations and design explorations this year. How architecture is produced by, and productive of, the economies within which we live will be explored through analysis of urban environments and the imaginaries of their futures; the design of collective housing and communal spaces; projects crossing the boundaries between art, architecture and engineering; and the design of spatial experience.

Project 2.1 A Day in the Life of You
Leader: Christos Kakalis
Weighting: 0%
How do we inhabit the space of daily life? How do the materials, objects, structures and spaces of the day contribute to how we live? This first project asks you to record A Day in the Life of You through a series of close studies of the physical world around you. Using plans and elevational drawings, alongside collages and written sketches, we ask you to examine, before the start of semester the daily rhythms that make up your life and how these patterns are informed by the spaces.

Project 2.2 Crafting Architecture
Leader: Stella Mygdali
Weighting: 30%
Design development and reflection are crucial tools to develop in the practice of architecture. How we design, our responses to ideas, stimuli, thoughts, drawings, other architects work – these are just some of the material that inform the production of our designs. An architectural proposal doesn’t emerge from thin air – it’s the result of what we call an iterative process of design development – drawings over drawings, ideas built on ideas, layered and worked into, through and around each other. It’s crucial throughout the year to be reflecting on these processes, and for that reflection to become embedded as a way of working. Crafting Architecture asks you to begin this habit for the year – to systematically record and reflect on your emerging process of design and reflecting on the skills-focused lectures and workshops which are provided throughout the year.

Project 2.3 At Home in the City
Leader: Christos Kakalis & Stella Mygdali
Weighting: 30%
Semester One focuses on an exploration of how we live in the city and how, in living collectively, our home environments overlap with our neighbours and interconnect with the rhythms and patterns of the city. The semester will be divided into four phases that should be seen as ‘family’ of projects, which structure an enquiry into the design of housing at a range of scales from the intimate environment of home to the design of housing as a fragment of the city. The main design project is set in the historic port of Leith, north of Edinburgh, which will form the focus of a residential study at the beginning of the semester. The project begins with Study Type which opens up the theme of economy in relation to housing, using selected case studies to analyse and critique how housing architecture informs both the intimate domestic experience of home and the structure of the urban neighbourhood.

The second project, Leith 2030 takes this critical approach and poses how it might provide a strategy for the development of an existing neighborhood. This will be a group project involving detailed research and analysis to understand how the neighbourhood currently functions, leading to a proposed vision for the future development of the area. The project will set up a neighbourhood plan in which your main design project will be situated. Dwelling Plus will further develop a fragment of this neighbourhood plan to propose a residential scheme for a small number of households. Using a range of architectural methods, you will be required to test your architectural proposal at a variety of scales, from the urban to the intimate scale of the doorway or threshold. This detailed element will form for the basis of the final phase of the project, challenging you to elaborate on and inhabit a key detail of your proposal.

Tuesday Talks
Design teaching in stage 2 is led by teams of design tutors who bring with them a range of experience from practice and academia. We will have a programme of monthly talks in which your design tutors will present a design project, set-of-ideas, or piece of design research that they’ve been involved with through their practice, which relates to the current stage of the on-going semester’s design project. These will be held over lunchtime on studio days- feel free to bring your sandwiches…

Tuesdays 1-2pm, The Gallery, weeks tbc
Semester 2

Semester Two focuses our exploration on the architecture of experience. Set in fictional and real worlds – the environment of the film in the first project of the semester, and Durham in the second – we work at a slightly increased scale, and in formal, aesthetic and historical contexts that offer exciting challenges. We will work alongside engineers and artists, both students and practitioners, and begin to engage in a deeper understanding of the role of scale, volume, material, surface, ornament and light to induce rich spatial experiences.

Project 2.4: Engineering Experience

Leader: Ed Wainwright
Weighting: 10%
Architects don’t produce space. That’s a misnomer we’ll address through this project, and throughout the year. Architects are one part of a much larger system that is involved in bringing material projects into the world, and in defining certain conditions of space. The architect as a singular profession is a relatively new phenomena, and in the past the architect, engineer, artist, scientist, etc. were often one and the same. Today, in the best of design projects, these roles (now played by distinct characters: the architect, the engineer, the artist) still have an equal importance. In order to explore the potentials of the spaces we experience, we need to understand how we work together – the artist, the architect, the engineer – as one. This project team architecture, fine art and engineering students together in order to begin this exciting collaboration, asking you to work with a practising artist and your design tutor, to explore, develop and make a large-scale spatial installation in response to an imagined, staged environment. We’ll work as close teams, drawing on the expertise of each, but with the aim of breaking down the confined boundaries of the discrete professions, blurring roles and learning from each other’s knowledge.

Project 2.5: Exploring Experience

Leader: Christos Kakalis
Weighting: 30%
We experience space through our bodies – the lived condition of architecture is that of the sensual – the haptic, the acoustical, the thermal, as well as the aesthetic. Architecture is sensed through the eye, the ear, the hand, foot, arm, skin, tongue etc. It is sniffed, rubbed, pushed, pushed back. It is engaged physically and mentally (these sensations can be imagined, as well as directly lived). In some senses, it’s alive – or can be alive. Materiality is a key component in the constitution of such spatially sensations, becoming one of the protagonists of architectural design.

The project, set in Durham, asks you to work with one material (a material protagonist), such as concrete, stone and clay. How can you bring the body, the spatially experienced state of being, by designing through the lens of one material? How can those events, desires, acts and experiences be explored physically? How can we think through processes connected to materiality (from the material’s production to artistically working with it)? We’ll look at the activities and spaces for an art practice that will also include public spaces connected with open events of the town.

Project 2.6: Academic Portfolio

Leaders: Christos Kakalis & Stella Mygdali
Weighting: 10%
You will conclude the year with the presentation of your body of work compiled throughout the year. This will include and integrate your Crafting Architecture submission, your project submissions and your non-design module coursework.

Learning Outcomes

Intended Knowledge Outcomes

By the end of the module, students should have:

- a maturing awareness, knowledge and understanding of the disciplines which inform architectural design.
- a growing ability to recognise the interdependence of these disciplines and to integrate them in coherent architectural designs.
- a maturing ability to integrate knowledge of social and aesthetic requirements, building technologies, landscape and environmental design, and construction methods in coherent architectural designs up to the complexity of a median-scale building.
- an evolving personal ethical framework and philosophy as a basis for decision making.
- increasing ability in using visual, verbal and written communication methods and media to test, appraise and represent ideas and designs.
- understanding of how analysis, research, context, budget, preparation and development of a brief inform a design proposal of domestic and small institutional structures.
- Architectural histories and theories related to physical, artistic and cultural contexts, and how they inform the design process.
- The principles of building technologies, environmental design and construction methods regarding human well-being; the welfare of future generations; the natural world; consideration of a sustainable environment; use of materials, process of assembly; structural principles; the impact on design of legislation; codes of practice and health and safety, both during the construction and occupation of a project. The influences on the contemporary built environment of individual buildings, the design of cities, past and present societies and wider global issues.
- Specific histories and theories of architecture, landscape and urban design, the history of ideas, and the related disciplines of art, cultural studies and landscape studies that inform the design process.

Intended Skill Outcomes

At the end of the module students will demonstrate ability to:

- Work independently and as part of a team in developing the design projects.
- Form considered judgements about the spatial, aesthetic, technical and social qualities of their designs within the scope and scale of a specific setting.
- Reflect upon, and relate their ideas to a design scheme and to the work of others both within the group and related precedent.
- Use visual, verbal and written communication methods, and appropriate media (including sketching, modelling, digital and electronic techniques) to convey and critically appraise, clearly and effectively, design ideas and proposals, both individually and in groups.
- Use the conventions of architectural representation from two-dimensional graphics to computer generated and physical models.
- Listen, and critically respond to, the views of others.
- Manage and critically respond to, the views of others. Whether working independently or collaboratively. 
A - Design Project Marks

The module comprises a number of separate design projects, as outlined in this document, which account for 70% of the Module weighting in total. Each design project submission will be formatively assessed at the end of the project and will receive a letter-grade and written feedback. Further oral feedback is given at Design Lectures and in individual portfolio interviews.

The letter-grades for each design project position the mark within a range of possible marks as follows:

<table>
<thead>
<tr>
<th>Range</th>
<th>Mid-Point</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>75 or more</td>
</tr>
<tr>
<td>A</td>
<td>65-75</td>
</tr>
<tr>
<td>B</td>
<td>55-65</td>
</tr>
<tr>
<td>C</td>
<td>45-55</td>
</tr>
<tr>
<td>D</td>
<td>35-45</td>
</tr>
<tr>
<td>E</td>
<td>35 or less</td>
</tr>
</tbody>
</table>

At the end of the year a total provisional mark for the combined design projects will be calculated based on the mid-point marks for each letter-grade and the weighting for each project.

An example is given below (for information only):

<table>
<thead>
<tr>
<th>Project</th>
<th>Letter-grade</th>
<th>Weighting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Project 3</td>
<td>C</td>
<td>30%</td>
</tr>
<tr>
<td>Project 4</td>
<td>B</td>
<td>10%</td>
</tr>
<tr>
<td>Project 5</td>
<td>A</td>
<td>30%</td>
</tr>
</tbody>
</table>

Project 3 would score 15, based on 50 (mid-point for a C) x 30%. The total marks for the above example would be 42 out of a possible 70.

For projects with an X or F, a specific percentage mark will be determined at the time of the original assessment and this mark will be used rather than a mid-point mark.

B - Provisional Module Mark

In addition, the Module includes the assessment of a 'Crafting Architecture' and an 'Academic Portfolio' project, which respectively account for 20% and 10% of the Module weighting. These will be submitted at the end of the academic year. They will be assessed and will each receive a mark (out of 20 for Crafting Architecture, out of 10 for Academic Portfolio). These are added to the provisional Design Project Marks to give a Provisional Module Mark.

Taking the above example, a student whose marks for their Crafting Architecture and Academic Portfolio were 13 and 7 respectively would return a Provisional Module Mark as follows:

Design Project Mark | 42
Crafting Architecture Mark | 13
Academic Portfolio Mark | 7
Provisional Module Mark | 62/100

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

All design projects submitted by the student in the course of the year, including charrettes & group work.

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

Crafting Architecture (this must be contained within the portfolio submission and will receive a separate mark as outlined above).

The Apologia: A reflective and analytical piece of writing on your design ideas and philosophies (short written report, which contributes to your Academic Portfolio mark).

C - Final Module Mark

Following the submission of the Academic Portfolio, all the Design Module Projects (i.e. all the work listed in the Academic Portfolio submission above, but not including the non-design module coursework) are reviewed as a total body of work and a Final Module Mark awarded. The provisional mark is used as the starting point (62 in the above example) for the review. Any new, revised or completed design work that may be included in the portfolio is taken into account. The Final Module Mark may increase or decrease from the Provisional Module Mark. This mark is subject to approval within the external examination process.

Important: Please note that you are required to hand in a portfolio at the end of the year that includes all your projects from stage 2.

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

Please note: you are responsible for cataloguing your work throughout the year, i.e. having photographic evidence of models. It is crucial that all work is backed up on multiple drives.

Assessment Details Semester % Hand In Date

Portfolio Full Academic Portfolio containing all work in design & other modules 2 100 Thursday 23rd May 2019

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

General Criteria [GC] (see pp. 23–26)

- 1.5 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
**Architectural Technology 2.1: Construction in Detail**

Semesters 1 & 2 Credit Value: 20 (Semester 1: 15; Semester 2: 5); ECTS Credits: 10

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### Module Leader

**Simon Hacker**

**Telephone**

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### Other Contributors

**Dr Ben Bridgens**

0191 2086049

ben.bridgens@ncl.ac.uk

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### Visiting assessors

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### Lectures

<table>
<thead>
<tr>
<th>Lectures</th>
<th>Times</th>
<th>Weeks</th>
<th>Venues</th>
</tr>
</thead>
<tbody>
<tr>
<td>Friday</td>
<td>15:00-17:00</td>
<td>6-15, 19</td>
<td>AGRB.CSLT</td>
</tr>
</tbody>
</table>

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### Reading List

https://eu01.alma.exlibrisgroup.com/leganto/readinglist/searchlists/4466811460002411

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### Aims

**The main aims throughout the lecture series are:**

- To demonstrate the relevance and impact of building technologies and constructional methods in relation to both the natural and the man-made environment and to encourage each student to adopt an appropriate personal response;
- To examine the extent to which 'detail' and 'structural' design can convey and complement a wider architectural intent;
- To emphasise the importance of junctions and the process of assembly – the bringing of elements and materials together will be examined, not just in a constructional sense, but with a focus on tectonic intent;
- To reinforce previously learned structural principles and increase the understanding of structural orders together with structural assembly processes and sequences;
- The module builds on the foundations established in Stage 1 and seeks to directly complement the on-going Stage 2 Studio projects.

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### Outline Of Syllabus

**Topics covered by the lectures include:**

- Ecological Functionalism – Possible environmental responses related to construction & materials. Includes examination of various environmental assessment methodologies
- Technology and Conceptual Design
- Constructional Systems and Material Choice – external and controlled factors affecting the choice of a particular construction or material
- Domestic Scale Construction – comparative studies
- Structural Orders – Comparative study of various small to medium scale structural systems
- Communication for Construction – An overview of Construction Legislation and Standards

### 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 has an especially strong linkage.

### Learning Outcomes

#### Intended Knowledge Outcomes

The module provides opportunities for students to:

- Further develop an understanding of the theory and practice associated with a range of building technologies and constructional methods, particularly in relation to small and medium scale buildings, and to integrate this knowledge into the Stage 2 studio design modules;
- Develop a critical awareness and make considered and informed judgements relating to the appropriate choice of building technologies, materials, structures and constructional systems – particularly in relation to their environmental and human impact;
- To demonstrate an awareness of the impact that legislation may have on Architectural Technology and Construction

#### Intended Skills Outcomes

The module should enable you to:

- Develop your knowledge and integrate principles of building technologies and constructional systems and methods into on-going Studio projects;
- Begin to critically evaluate the tectonic intentions of others;
- To demonstrate and effectively communicate construction and environmental knowledge using written, verbal, drawn and modelled means;

### Assessment Information

In the light of the intended knowledge and skills outcomes the 100% coursework assessment allows a strong linkage between technology understanding and the personally developed design work in the studio.
Assessment 1
Coursework focusing on detailed design related to semester 1 design project comprising a wall presentation + critically evaluated, illustrated report. The assessment comprises a structural/ constructional digital model that focuses on wall to foundation; wall to ground floor; wall to intermediate floor and wall to roof junctions together with a wall opening condition.

Assessment 2
The coursework takes the form of an A5 format illustrated precedent study report, which is of direct relevance to the on-going Stage 2 Semester 2 design project.

The report integrates both ARC2009 & ARC2010 components. The ARC2009 component asks students to study a UK Building Regulation aspect of the chosen building – Access for All (Approved Document Part M), Stairs & Ramps (Approved Document Part K) or Means of Escape (Approved Document Part B).

Architectural Technology 2.2: Energy Efficient Construction
Semester 2 Credit Value: 10; ECTS Credits: 5

Aims
The main aims throughout the lecture series are:

To demonstrate the relevance and impact of building technologies and constructional methods in relation to both the natural and the man-made environment and to encourage each student to adopt an appropriate personal response;

To develop an awareness of sustainability within the built environment and to increase understanding of the wider environmental impacts associated with embodied energy and energy in use in buildings;

To explore the role of low or zero carbon design, Passivhaus and active plus design on future building construction practices with a particular focus on fabric first principles, energy conservation and the delivery of renewable energy.

To introduce a broad range of construction materials and consider the diverse attributes that must be considered when selecting materials, with an emphasis on sustainable construction.

To extend understanding of structural systems in buildings, with consideration of the interaction of between the choice of structural system, materials and environmental strategy.

The module builds on the foundations established in Stage 1 and seeks to directly complement the on-going Stage 2 Studio projects.
Outline Of Syllabus

Topics covered by the lectures include:

- Ecological Functionalism – Possible environmental responses related to construction & materials. Includes examination of various environmental assessment methodologies;
- Low energy design principles;
- Fabric first approach to building envelope design;
- Natural and mechanical ventilation strategies and heat recovery;
- Introduction to renewable energy technologies;
- Building innovation case studies;
- Principles of structural design;
- Introduction to construction materials & their properties.

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 has an especially strong linkage.

Learning Outcomes

Intended Knowledge Outcomes

The module provides opportunities for students to:

- Further develop an understanding of the theory and practice associated with a range of building technologies and constructional methods, particularly in relation to small and medium scale buildings, and to integrate this knowledge into the Stage 2 studio design modules;
- Develop a critical awareness and make considered and informed judgements relating to the appropriate choice of building technologies, materials, structures and constructional systems – particularly in relation to their environmental and human impact;
- Demonstrate an awareness of legislative drivers and theory associated with the design of passive, low energy and zero carbon buildings applied to domestic and small scale non-domestic buildings;
- Practices involved in the provision of an appropriate environment within buildings using fabric first principles for energy conservation;
- Understand the different techniques and technologies used for servicing a building including the provision of ventilation, lighting, water and the use of low and zero carbon generating technologies;
- Develop knowledge of cutting-edge building case studies adopting alternative low-tech and high-tech approaches to embodied and in-use CO2 reduction.

Intended Skill Outcomes

The module should enable you to:

- Develop your knowledge and integrate principles of building technologies and constructional systems and methods into on-going Studio projects;
- Apply low carbon environmental concepts and a concern for sustainability to the design and detailed resolution of domestic and small to medium scale non-domestic buildings;
- Begin to critically evaluate the tectonic intentions of others;
- To demonstrate and effectively communicate construction and environmental knowledge using written, verbal, drawn and modelled means;
- The ARC2010 component. that is undertaken in this module comprises diagrams and drawn outputs summarising the building’s sustainable and environmental strategy, construction approaches in relation to energy conservation, environmental systems, structural design and material selection.

Assessment Information

In the light of the intended knowledge and skills outcomes the 100% coursework assessment allows a strong linkage between technology understanding and the personally developed design work in the studio.

The coursework is an in-depth case study of a precedent of direct relevance to the semester 2 ‘Exploring Experience’ Studio project. The report integrates both ARC2009 and ARC2010 components.

<table>
<thead>
<tr>
<th>Assessment</th>
<th>Details</th>
<th>Semester</th>
<th>%</th>
<th>Hand In Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Analytical Building Case Study (Part 2)</td>
<td>1500 word illustrated report</td>
<td>2</td>
<td>100</td>
<td>12.00 Noon Monday 29th April 2019 (Submitted in A5 format hard copy and PDF format on Blackboard.)</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>General Criteria [GC]</th>
<th>1.1</th>
<th>2.1</th>
<th>3.1</th>
<th>4.1</th>
<th>5.1</th>
<th>6.1</th>
<th>7.1</th>
<th>8.1</th>
<th>9.1</th>
<th>10.1</th>
<th>11.1</th>
</tr>
</thead>
<tbody>
<tr>
<td>(see pp. 23-26)</td>
<td>1.2</td>
<td>2.2</td>
<td>3.2</td>
<td>4.2</td>
<td>5.2</td>
<td>6.2</td>
<td>7.2</td>
<td>8.2</td>
<td>9.2</td>
<td>10.2</td>
<td>11.2</td>
</tr>
</tbody>
</table>

*Above - Structural precedent analysis – images from student submission*
**Dissertation Studies & Research Methods**

Semester 2 Credit Value: 10; ECTS Credits: 5;

**Module Leader**

Dr Juliet Odgers

**Telephone**

0191 208 4497

**Email**

Juliet.odgers@ncl.ac.uk

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**Lectures**

Times | Weeks | Venues
--- | --- | ---
TBC | | |

**Reading List**

[https://eu01.alma.exlibrisgroup.com/leganto/readinglist/searchlists/4466709160002411](https://eu01.alma.exlibrisgroup.com/leganto/readinglist/searchlists/4466709160002411)

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### Aims

**The aims of this first part of students’ dissertation studies are:**

- To introduce students to a range of research methodologies, critical appraisal, research and study skills towards their dissertation or dissertation project (submitted at the end of ARC2020 in Stage 2 Semester 2, and establish which dissertation route is most appropriate for them:
  - EITHER i) an 8,000 word dissertation
  - OR ii) a 5,200 word dissertation project report supported by project materials (for example; creative practice output, prototyping or documentation of experiments, fieldwork, data collection or analytical recording).

- To support the development of their individual area of interest, initial research and project planning through tutorials

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### Outline Of Syllabus

**The dissertation / dissertation project spans:**

Stage 2: Semester 2, and Stage 3: Semester 1

**The basis of the academic method is as follows:**

Academically the dissertation or dissertation project will be an excellent piece of work if it is very well informed in its subject-area and draws valid and potentially original conclusions from the evidence presented and considered.

Architecturally the dissertation or dissertation project will be excellent if it addresses an issue of general concern within the architectural community. Typically topics examine architectural theories and issues in practice, design approaches, design and construction techniques, aspects of architectural history, the historical development of buildings, ideas and movements in architecture, or research and applications in a specific context.

The structure of the syllabus allows students to develop research and technical skills, critical and evaluative abilities and a capacity for clear and succinct expression in writing, by:

- Introducing students to the nature of research and research methods in architecture.
- Equipping students with the ability to devise their own research strategies for their dissertation or dissertation project.
- Providing an overview for developing a research hypothesis, selecting appropriate research methods and preparing a dissertation research proposal.
- Giving an opportunity to present a major piece of work involving a range of professionally-orientated transferable skills.

**Stage 2 (ARC2020) & relationship to ARC2024 dissertation elective:**

Students develop a basis for their area of interest and an understanding of appropriate methods, literature and output during the 6 week dissertation elective undertaken in Semester Two of Stage Two (part of ARC2024), which concludes with an assessed presentation on a chosen seminar theme.

ARC2020 further develops skills in accessing library and other resources to support these emerging areas of specialization, as well as fluency with appropriate tools and conventions of academic research and writing. Following discussions with their dissertation tutor (normally the same person who tutored the elective), students submit a short fully referenced dissertation proposal at the end of Semester Two, Stage Two, which outlines their individual research topic, intended research methods and outputs, and declares whether they will be taking the dissertation OR dissertation project route in ARC3060. The production of this proposal to a passing standard is a formal prerequisite for registration on ARC3060.

**Topics:**

Dissertation or dissertation project approaches, choice of topic, research methods, forms of evidence, literature surveys, synopsis development, case studies, database searching, technical briefing, referencing, production and binding, assessment criteria.

**Hand-in:**

Dissertation or dissertation project proposal after Easter Semester Two, Stage Two.

**Stage 3 (ARC3060):**

Work mainly independently, but in association with a tutor/supervisor, to develop a draft into the completed dissertation. Occasional lectures and workshops to support the structuring, writing and presentation of the dissertation.

**Final dissertation hand-in:**

Assessment Period for Semester 1, Stage 3.

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### Teaching Methods

Teaching is through lectures, tutorials – group and individual – and tasks, involving the examination of current dissertations and dissertation projects and the use of public databases; research workshops; also tutorials with individually allocated tutors/supervisors.
Assessment Details
Semester % Hand in
Research proposal 1000 word dissertation or dissertation project proposal assessed on a pass/fail basis 2 100 Monday 3rd May 2019

This module contributes to delivering RIBA/ARB Description Criteria for Qualifications in the final dissertation.
Aims

This course aims to:

Develop an awareness of theories and ideas from a range of disciplines relating to architecture, cities, space and the production of the built environment.

Recognise how factors external to the practice of architecture, such as planning, regulation, economy, diverse cultures, ways of living and thinking about the world, influence both the production of the built environment and the frameworks we use to evaluate it.

Outline Of Syllabus

This course examines the major currents in architectural and urban thinking, and the social, political, economic, environmental, technological and ideological factors that have shaped, and continue to shape, the production and design of buildings and cities since the emergence of modernity. Organized in three thematics; cities, cultures and space, the first part of the course introduces students to key concepts and theories for thinking about architecture, space and the built environment and to the importance of disciplinary perspectives from beyond architecture such as planning, urban design, social sciences, anthropology, philosophy, cultural studies, history and the humanities.

Teaching Methods

Teaching in semester one is by means of weekly pairs of lectures organized in clusters around the themes of cities, cultures and space that introduce materials, sources, and establish key debates for each theme. The final week of each cluster will include a seminar involving close reading of key texts and debate. In semester two students follow a themed seminar series chosen from a selection on offer, that supports their emerging dissertation interests. These are research-led weekly seminars from APL staff from the range of disciplines in architecture, from humanities and social sciences to creative practice and technology. Students are expected to augment this knowledge by reading and exploring other sources of information.

Aims

This course aims to:

Appreciate the complex interplay between architects’ designs, techniques and practices and their theoretical approaches, principles and political aspirations (such as ecology, participation, diversity, critique) in architectural cultures since the late 19th century to the present day.

Inform and strengthen the theoretical basis on which students develop design approaches and take decision

The second part of the course draws on staff specialisms to enable students to select one of these areas to pursue in more detail in their own dissertation research. The course continues to develop students’ awareness of recent architecture and building from different parts of the world, and builds a foundation for their engagement with the diverse disciplinary approaches to architecture, to inform their own design work and any future research in the subject.

Aims

This course aims to:

An appreciation of the diverse disciplines engaging with architecture (from geography to film studies and philosophy) and the built environment, their theories and their relevance to architectural practice.

An awareness of the debates concerning cities, cultures and space that have informed recent and contemporary architectural design.

A deepening understanding of the complexity of factors informing the production of the built environment and the context architects and other building producers operate within.

Recognise how factors external to the practice of architecture, cities, cultures and space that have informed recent and contemporary architectural design.

An appreciation of the diverse disciplines engaging with architecture (from geography to film studies and philosophy) and the built environment, their theories and their relevance to architectural practice.

Teaching Methods

Teaching in semester one is by means of weekly pairs of lectures organized in clusters around the themes of cities, cultures and space that introduce materials, sources, and establish key debates for each theme. The final week of each cluster will include a seminar involving close reading of key texts and debate. In semester two students follow a themed seminar series chosen from a selection on offer, that supports their emerging dissertation interests. These are research-led weekly seminars from APL staff from the range of disciplines in architecture, from humanities and social sciences to creative practice and technology. Students are expected to augment this knowledge by reading and exploring other sources of information.

Learning Outcomes

Intended Knowledge Outcomes

The module provides opportunities for students to develop:

General knowledge of architectural culture, buildings and ideas within a wide global context.

A deepening understanding of the complexity of factors informing the production of the built environment and the context architects and other building producers operate within.

An awareness of the debates concerning cities, cultures and space that have informed recent and contemporary architectural design.

An appreciation of the diverse disciplines engaging with architecture (from geography to film studies and philosophy) and the built environment, their theories and their relevance to architectural practice.

Intended Skill Outcomes

By the end of the module students should demonstrate the ability to:

Identify and distinguish between theories and ideas about architecture, cities and space from a wide range of disciplines.

Support, debate, synthesise and present arguments about architecture, verbally and in written form.

Use relevant skills to plan, organize and access research materials towards written and verbal presentation of ideas.

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

General Criteria [GC] (see pp. 23-26)

General Knowledge of architectural culture, buildings and ideas within a wide global context.

A deepening understanding of the complexity of factors informing the production of the built environment and the context architects and other building producers operate within.

An awareness of the debates concerning cities, cultures and space that have informed recent and contemporary architectural design.

An appreciation of the diverse disciplines engaging with architecture (from geography to film studies and philosophy) and the built environment, their theories and their relevance to architectural practice.

Assessment Information

Assessment is by the means of coursework:

The essay assesses students’ overview and knowledge of the syllabus and their ability to consider the built environment in relation to some of the theories and ideas they have been introduced to, and to access and synthesise materials and evidence to support their arguments.

The oral presentation takes place at the end of the elective seminar series, and assesses students’ ability to synthesise seminar themes, plan and present a verbal argument.

Assessment Details

<table>
<thead>
<tr>
<th>Assessment</th>
<th>Details</th>
<th>Semester</th>
<th>%</th>
<th>Hand in</th>
</tr>
</thead>
<tbody>
<tr>
<td>Essay</td>
<td>3,000 word illustrated essay</td>
<td>1</td>
<td>75</td>
<td>Monday 28 January 2019</td>
</tr>
<tr>
<td>Oral Presentation</td>
<td>10 minute verbal and illustrated presentation on seminar theme</td>
<td>2</td>
<td>25</td>
<td>Seminars in Weeks 27 &amp; 28 (Wednesdays 4th &amp; 11th March 2019)</td>
</tr>
</tbody>
</table>

This module contributes towards delivering the following RIBA/ARB Prescription Criteria for Qualifications:
Marking
A common marking scale applies to all types of final assessment:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Non-Honours Modules (St.1)</th>
<th>Honours Modules (St. 2&amp;3)</th>
</tr>
</thead>
<tbody>
<tr>
<td>&lt; 40%</td>
<td>Failing</td>
<td>Fail</td>
</tr>
<tr>
<td>40-49%</td>
<td>Basic</td>
<td>Third Class</td>
</tr>
<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>
</tr>
<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.

Disserations 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 not see 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/lstd/assets/documents/qsh-assmt-modscal-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/lstd/assets/documents/qsh-extexam-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 Sophia Psarra – 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://s3p.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 resubmit early in time for Congregations. This assesses the students at the final attempt, and is undertaken at the student's own risk.

If you are at all unsure of resit requirements contact the Module Leader, Degree Programme Director or Learning & Teaching Assistant for confirmation.
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
- Tennwith 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 Tóth 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.presidentsmmedals.com/) and to the RIBA North East & Yorkshire Student Awards.

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 subscription with 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/fsa/assets/documents/qph-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/fsa/assets/documents/qph-ltr-policy.pdf.

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 appropriate officer of the Students’ Union, 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:

- Stage 2: 25%
- Stage 3: 75%
- Dissertation: 24%
- Lecture Based Modules: 24%
- Design: 60%
- Technology: 16%
- Research Methods (which is superseded by ARC3060 Dissertation in Architectural Studies). Please see BA (Hons) Architecture Programme Regulations for further information.

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.

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.
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 Gallery, Crit 1 and most architecture staff offices, as well as reception, Keft Bar and Archiprint. Building Science, to the rear of the Architecture Building, houses 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.

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, often doubling as teaching space on tutorial days and hosting exhibitions at certain times in the year. It affords space to design in many ways at once – modelling, sketching by hand, working together in studios – or ateliers – with drawing boards, journals, books, models, drawings, and drawing 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.

While 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, or 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.
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 and 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 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 solvents & 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 sharps 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. 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 close properly 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. In the event that you need help, you must ensure that you follow the guidelines below for your own safety:

Safety When working late, it is especially important to follow all rules for safety in studios and to know the locations of fire alarms, extinguishers & escape routes.

Safe Zone You are expected to use this safety app when working late. In the event that you need help while you are on campus, it will connect you directly to the University security team. You can get urgent assistance if you or someone near you feels threatened or is the victim of an assault or robbery, or ask for First Aid or help in less urgent situations. Calls alert all security team members to your situation and so that they get help to you quickly and effectively. See http://www.ncl.ac.uk/hr/support/safetzone.php.

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.

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Review Spaces & Displaying 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 MagSpace and 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.

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.

Room Bookings Spaces are used intensively. Please occupy them only when they are booked for your stage and take work down promptly when advised so that they are left tidy for the next group. The safety of work left pinned-up for too long cannot be guaranteed. If you are in need of extra space to meet as a group or to mock-up a presentation, ask your Learning & Teaching Assistant, Nishath Hussain, whether there is anywhere available. Booking forms are pinned up next to each pod. This should give you an idea who is using the pods and when. If a pod is not in use for a tutorial or review please feel free to use, but always check first.

Safety

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 tripped over, and that power (for lights, projectors etc.) is turned off when you’re out of the room.

Above - Engineering Experience
The workshop is central to the School’s energetic culture of making and experimentation. Recently expanded into purpose-build facilities on the ground 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 & gasline for metalwork, hot-wire cutters for foam modelling and a vacuum former for plastic.

**Digital Workshop** Our suite of digital fabrication equipment, includes CNC routers (flatbed 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. 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.

**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 issued 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.

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

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

**Supplies**

- **Stationery supplies** can be ordered on request to Sean by email. Requests will normally be granted if there isn’t a waiting list.

- **Blackwell’s** (next door to Architecture), stocks essential stationery supplies.

- **Mess**, at the edge of campus, stocks essential stationery supplies.
Computing Facilities

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 printscanf service room, Archiprint. Upgrades are carried out each year to ensure that all spaces 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 2017; Autodesk Revit 2017; Autocad 2016; Adobe CC (Photoshop, Illustrator, InDesign, Premiere 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 restricted to permit login by those students only.

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 specialists 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/ap/student reps/ Archiprint Student Reps in each stage can offer advice & help resolve problems.

Tips

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.

Fildrop This University service is an easy way to send large files that exceed email limits. Visit http://www.ncl.ac.uk/itservice/fildrop-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 Suite 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.

Printing, Scanning & Off-Campus Services

Printing, scanning and off-campus 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/ to check your print credit balance and to add more if needed.

Other services Sploshh... on the lower ground floor of the Student Union (print@sploshh.co.uk) and Print Services in the basement of the Philip Robinson Library (http://www.ncl.ac.uk/library/services/print-hand-cop/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 may be accessed off-campus via http://tau.ncl.ac.uk, & various other connection protocols (see http://www.ncl.ac.uk/itservice/connect/overview/students/61918538 for options & guides).

You can also access your University e-mail off-campus (or on a smartphone), via 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/deal/student/ for more information. Look out for free educational licences for CAD software offered by some companies, such as Autodesk.
The work of all architects is informed by the wider culture in which they work. The most interesting architects, however singular 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 out new techniques, theories and knowledge around their interests. To succeed as a 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 architects, and consider taking a subscription to the journal where 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 in more depth. You are also strongly encouraged to build your own reading lists around your particular interests, giving more context and depth to required texts.

Help If you need help, Information Hubs and Service Desks are located throughout libraries, and a 24/7 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 architects, opinion pieces and in-depth building studies. For full access to current articles & archive content, go to https://www.architectsjournal.co.uk/ & 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.architectsjournal.co.uk/building-library.

DETAIL 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 http://www.de-tail.com/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.
Newcastle is ranked 4th 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 give you the opportunity 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 discussions and debates, to take ideas on board, but also to question them. Follow @NewcastleU/APL 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 discussions and debates, to take ideas on board, but also to question them. Follow @NewcastleU/APL for more information.

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/apr/research/arc/ for more information.

The Society 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.

NUAS is a research-led school of architecture. In the last research assessment (REF 2014), the School was ranked 4th 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 give you the opportunity 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 discussions and debates, to take ideas on board, but also to question them. Follow @NewcastleU/APL for more information.

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As the 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 parent 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 Sploshh... and DetaiL, 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 @NUArchiSoc.

The Architecture Building’s student-run non-profit café 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.

NUAS: Newcastle University Architecture Society

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 throughout 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. Our exhibitions have been both visited by and invited 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 Hatton 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, and 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(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARC1001 Architectural Design 1 (S1)</td>
<td>Kati Blom (Sem 1), Simon Hacker (Sem 2)</td>
</tr>
<tr>
<td>ARC1001 Architectural Design 1 (S2)</td>
<td>Daniel Mallo</td>
</tr>
<tr>
<td>ARC1014 Arch Technology 1.1</td>
<td>Neveen Hamza</td>
</tr>
<tr>
<td>ARC1015 Introduction to Architecture (S1)</td>
<td>Josep-Maria Garcia Fuentes</td>
</tr>
<tr>
<td>ARC1015 Introduction to Architecture (S2)</td>
<td>Prue Chiles</td>
</tr>
<tr>
<td>ARC1016 Arch Representation (S1)</td>
<td>Kati Blom</td>
</tr>
<tr>
<td>ARC1016 Arch Representation (S2)</td>
<td>Carlos Calderon</td>
</tr>
</tbody>
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### Stage 2 Module Leaders

<table>
<thead>
<tr>
<th>Module</th>
<th>Coordinator(s)</th>
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</thead>
<tbody>
<tr>
<td>ARC2001 Architectural Design 2</td>
<td>Christos Kakalis</td>
</tr>
<tr>
<td>ARC2009 Arch Technology 2.1</td>
<td>Simon Hacker</td>
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<tr>
<td>ARC2010 Arch Technology 2.2</td>
<td>Ben Bridgens</td>
</tr>
<tr>
<td>ARC2020 Dissertation St. (&amp; ARC2024 S2)</td>
<td>Juliet Odgers</td>
</tr>
<tr>
<td>ARC2024 About Architecture (S1)</td>
<td>Samuel Austin</td>
</tr>
<tr>
<td>ARC2024 About Architecture (S2)</td>
<td>Ed Wainwright</td>
</tr>
</tbody>
</table>

### Stage 3 Module Leaders

<table>
<thead>
<tr>
<th>Module</th>
<th>Coordinator(s)</th>
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</thead>
<tbody>
<tr>
<td>ARC3001 Architectural Design 3</td>
<td>Matthew Margetts (Mags)</td>
</tr>
<tr>
<td>ARC3013 Arch Technology 3</td>
<td>Neil Burford</td>
</tr>
<tr>
<td>ARC3014 Professional Practice</td>
<td>John Kamara</td>
</tr>
<tr>
<td>ARC3015 Theory into Practice</td>
<td>Matt Orga-Lawn</td>
</tr>
<tr>
<td>ARC3060 Dissertation in Arch Studies</td>
<td>Juliet Odgers</td>
</tr>
</tbody>
</table>

### Other Important Contacts

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

### 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.

---

### Head of School

Prof Adam Sharr  
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0191 20 87832  
adam.sharr@ncl.ac.uk

### Director of Architecture

Prof Graham Farmer  
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### Stage 2 Coordinator

Christos Kakalis  
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### Assistant Coordinator

Stella Mygdali  
Stella.Mygdali@ncl.ac.uk

### Learning and Teaching Assistant for BA Architecture

Nishath Hussain  
Ground Floor Reception Office  
0191 208 4881  
nishath.hussain@ncl.ac.uk

### Reception

Leona Waggott (Mon, Tues and Wed)  
Ellen Donnelly (Thurs and Fri)  
Ground Floor, Architecture Building  
0191 208 5851  
apl@ncl.ac.uk

### Opening Times

Monday to Friday  
09.00 - 17.00  
(Lunch 12.30 - 13.30)

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### Term Dates

<table>
<thead>
<tr>
<th>Semester</th>
<th>Dates</th>
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<tbody>
<tr>
<td>Autumn</td>
<td>24 Sep 2018 - 14 Dec 2018</td>
</tr>
<tr>
<td>Spring</td>
<td>7 Jan 2019 - 29 Mar 2019</td>
</tr>
<tr>
<td>Summer</td>
<td>29 Apr 2019 - 14 Jun 2019</td>
</tr>
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### Semester Dates

<table>
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<tr>
<th>Semester</th>
<th>Dates</th>
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<tbody>
<tr>
<td>Semester 1</td>
<td>24 Sep 2018 - 25 Jan 2019</td>
</tr>
<tr>
<td>Semester 2</td>
<td>28 Jan 2019 - 14 Jun 2019</td>
</tr>
</tbody>
</table>
Editors
Sam Austin
Nishath Hussain

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