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 flattened CNC router and updated 3D printers added for this year. We have taken the opportunity to reorganise studios in the School to increase opportunities for cross-year learning. We hope that these significant improvements to our facilities will strengthen the School’s well-established studio culture and provide you with a better learning and working environment with access to state-of-the-art equipment.

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

Dr Samuel Austin - Degree Programme Director

Newcastle’s RIBA Part 1 accredited BA programme fosters an inclusive, research-led approach to architecture, balancing practicality and creativity, experimentation and scholarship. Alongside a thorough grounding in all the core knowledge and skills you need to become an imaginative, culturally informed, socially engaged and technically competent design professional, it offers you opportunities to engage in developments at the forefront of current research and practice, from digital modelling and material science to self-build and speculative architectures. Emphasising collaboration as well as independent enquiry, we’ll encourage you to draw on diverse methods and fields of knowledge, to follow your own interests, and to develop your own design approach.

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

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

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

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

Welcome to Stage 3 Architecture! You’ve embarked on a journey that we hope you’ll find immensely exciting, challenging, stimulating and rewarding. We look forward to exploring architecture with you.
Your Stage 3 Handbook

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

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

Other Key Sources of Information

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

The Student Charter, with a Statement of Student Rights and Responsibilities, explains the University’s expectations and what you can expect in return (http://www.ncl.ac.uk/policy/regulations/studentcharter).

University Regulations are the framework of rules and procedures within which all degree programmes operate (http://www.ncl.ac.uk/organisation/regulations/2018-19/spl.php).

K100 Programme Specifications & Regulations set out the structure of teaching, learning and assessment on your degree, and provide an approved list of modules and assessment procedures (http://www.ncl.ac.uk/organisation/regulations/programmes/2018-19/spl.php).

Blackboard is used to share essential module information and resources, including project briefs and schedules, supporting materials for lectures and other activities, assessment questions, submission guidelines, and reading lists (http://www.ncl.ac.uk/blackboard).

Additionally, the following services will be important for support with all aspects of University life, & to help you to keep track of your studies:

The Student Advice Centre at the Students’ Union provides information & student support covering all aspects of student life (http://www.nusu.co.uk/sac). For Current Students pages on our website contain School policies, guidelines to our facilities, wellbeing & mentoring scheme, & details of upcoming events & deadlines (http://www.ncl.ac.uk/apl/students).

The Module Catalogue provides an outline of each module’s aims, syllabus, teaching methods and assessments (http://www.ncl.ac.uk/module-catalogue/).

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Student Self-Service Portal (S3P) allows you to register, update details, pay fees, report absences, view results & more (https://s3p.ncl.ac.uk/login/index.aspx).

Newcastle University App provides access to your timetable & room locations, print & library accounts, & Student Reps (http://www.ncl.ac.uk/services/mobile).
A Rough Guide to Studying Architecture at Newcastle
Professor Adam Sharr - Head of School

At Newcastle, we see ourselves as a community of students, scholars and practitioners who are committed to architecture, landscape and urban design as diverse and wide-ranging fields of investigation and practice. We understand design to be a collective cultural endeavour that involves the acquisition and exercise of complex knowledges and skills. These, we believe, are best realised through a dynamic approach to education, which sees it not as the transmission of a set of truths but as an ongoing process of inquiry in which staff and students are both participants. Our efforts are directed toward fostering an environment 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 designs 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 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 overrule the occasional 'rogue' whose judgement is severely out of kilter. 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.

Yet there persists 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 architects); the most useful ability is instead the informed and appropriate exercise of judgement. Some architecture students grow frightened that the right answer, or the right way to approach a problem, can't be found. It can't be found because there isn't one. This is not something to be frightened of, however. It's liberating. It's a chance for you to decide for yourself what the right answer is, as you perceive it to be.

Expertise

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

Thesis

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

Marking your work

Design marking in architecture at Newcastle values the judgement of experience and consensus over any spurious attempt at objectification. Assessment is based on: the Learning Outcomes written for each project and; the criteria which the thesis of each individual project sets for itself. By the time your design mark is finalised, its components will have been reviewed by around 20 people. At the end of each project, marks given by review panels (2-3 people) are moderated by a whole group of reviewers (10-20). These marks are then reviewed by year staff at the end of the academic year (2-4). Finally, the work is reviewed by external examiners (3-6) employed by the University from other schools and from practice who have oversight of our academic standards. Just as there is no one right way for you to design, there is no one right way to teach or to mark design. But working together, filtered through the experience of years of teaching, we reach collective judgements by agreement in consensus. And that consensus involves tens of experienced teachers. It's a system that serves to even out the preferences and prejudices of particular individuals. It's the best we have in the context of an activity, which — joyously — cannot and should not be unnecessarily objectified.

Architectural education, although it has you working longer hours than most courses in the University, offers one of the last undergraduate degrees that genuinely values and stretches everyone as individual thinking experts capable of subtle judgement, rather than viewing people as operators of systems. Let's enjoy it, not be afraid of it.
The kinds of feedback you’ll encounter as you study architecture are likely to be very different from those you’ve become used to at school or college, or that friends will experience on other courses. Feedback on design is primarily oral rather than written, and best understood not as a discrete activity that takes place only at set times through the year, but as an ongoing dialogue between you, your tutor, your peers and invited reviewers. While it may be tempting to focus on the more formal feedback offered at reviews – a focus that the ‘tick-list’ approach to education tends to encourage – the majority of feedback on projects occurs in weekly tutorials and informally in the everyday culture of the studio, as you discuss your work with colleagues, exchange design ideas, and learn from each others’ 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 slides, and present it to your colleagues and staff so they can ask questions and give feedback. Interim and final reviews are the staging points of your architectural education. Typically, around ten to twenty of your colleagues will be in attendance along with two or three members of staff. The review is an opportunity for you to learn how to present your work confidently. It is good practice for 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 point raised. Please do not whisper or send messages in the back row – it is very distracting, especially for the student presenting, and it’s not appropriate in a professional context.

**How to Present Your Work**

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

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

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

Be strategic with your time and resources: if you’re short of time, try to make all the images you need, even if some are 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 posting questions to reviewers, asking them to help you sort-out dilemmas you may be facing, and requesting recommendations for further readings or precedents.

Your tutors are interested in how reviews work. Research shows that reviews are least effective where one or both parties find them confrontational. It also shows that there are gendered dynamics in reviews: it is a generalisation borne out by research that women (who often become 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.

**Participation**

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

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

Study Visits

As an architecture student – and architect – it’s incredibly important to visit as many buildings and places as you can, to experience, record, analyze and understand them, and to build up a resource of inspiration for your own work. Several of the projects you undertake will be sited away from Newcastle, some outside the region, perhaps even beyond the UK. Wherever you go, try to listen. Most lecturers will be happy for you to try and record a session, but please always check beforehand. It’s eyes to see, ears to hear, and a notebook to record. 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.

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.

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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’ll need to complete an assignment – and that’s a key difference from lessons at school. The style and format will vary between contributors, introducing you to different areas of knowledge but also to a breadth of ways of approaching architecture. Most will offer some context and overview of a subject, a framework of facts, ideas, principles, examples and questions which you will then need to supplement with your own independent study. Delving into some aspects and examples in more detail than others, they’ll help you to find your own areas of interest, and direct you towards sources of further information to follow up.

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

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

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

We encourage you to get involved in all sessions, to ask questions and promote intelligent debate.
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).

**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 you turn to only when you experience a significant problem or personal issue. Whilst you are encouraged to do exactly this, their main role is to support your academic and personal development.

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

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.

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/hubs/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 confident talking to, or the School’s Student Wellbeing and Support Manager, Caroline Armstrong (semester 1, caroline.armstrong1@ncl.ac.uk) / Kelly Weightman (semester 2, kelly.weightman@ncl.ac.uk). It may be that you would prefer to discuss matters discretely 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/apl/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 assess your needs and recommend appropriate support, via a Student Support Recommendation (SSR).
It is wise to seek work in the summer vacations which will help you to further your architectural imagination and get a sense of where you want to do after Part I. Work in architectural practice is desirable as a way to develop design, graphical, and professional skills. If you succeed in arranging a placement, pester your employers to take you on-site and to give you experience across the range of activities that the office undertakes.

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

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 teaching, to treat tutorials and lectures as a 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 teaching, to treat tutorials and lectures as a just a passive recipient of some pre-existing wisdom. Knowledge is never complete in architecture; it is always for negotiation and re-negotiation. 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Programme Overview BA (Hons) Architecture (Part 1)

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

Stage 1 offers a lively and wide-ranging introduction to architecture, nurturing a research-led approach to the complex knowledges and skills involved in design. Key design issues such as scale, function, materiality, atmosphere, siting, and composition are explored through diverse short projects, ranging from an inhabited object to a modular market. Encouraging experimentation with varied media and approaches, these develop material and spatial imagination, as well as fluency in design. Briefs prompt 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 (circled); Article 46 of the EC Professional Qualifications Directive [2005/36/EC] which sets the European standards that inform those criteria; and the QAA benchmark statements for Architecture (2010).

A. Knowledge and Understanding

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

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

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

Conceptual understanding that enables the student:

To devise and sustain arguments, and/or to solve problems, using ideas and techniques, some of which are at the forefront of the discipline;

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

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

In particular, students will have demonstrated:

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

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

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

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

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

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

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

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

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

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

Teaching and Learning Methods

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

Assessment Strategy

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

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

- Manage their own learning, and to make use of scholarly reviews and primary sources (for example, refereed research articles and/or original materials appropriate to the discipline of Architecture).
- Apply the methods and techniques that they have learned to review, consolidate, extend and apply their knowledge and understanding, and to initiate and carry out projects.
- Critically evaluate arguments, assumptions, abstract concepts and data (that may be incomplete), to make judgements, and to frame appropriate questions to achieve a solution – or identify a range of solutions – to a problem.
- Communicate information, ideas, problems and solutions to both specialist and non-specialist audiences.

In particular, students will have demonstrated:

- The cultural, social and intellectual histories, theories and technologies that influence the design of buildings;
- The influence of history and theory on the spatial, social, and technological aspects of architecture;
- Appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach.
- Knowledge of the fine arts as an influence on the quality of architectural design. Including a knowledge of, and ability to evaluate:
  - How the theories, practices and technologies of the arts influence architectural design;
  - The creative application of the fine arts and their relevance and architecture;
  - The creative application of such work to studio design projects, in terms of their conceptualisation and representation.

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

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

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.

Understanding of the structural design, constructional and engineering problems associated with building design. Including the ability to:

- Investigate, critically appraise and select alternative structural, constructional and material systems relevant to architectural design;
- Appraise strategies for building construction, and the ability to integrate knowledge of structural principles and construction techniques;
- Appraise the physical properties and characteristics of building materials, components and systems, and the environmental impact of specification choices.

The necessary design skills to meet building users’ requirements within the constraints imposed by cost factors and building regulations. Including the skills to:

- Critically examine the financial factors implied in varying building types, constructional systems, and specification choices, and the impact of these on architectural design;
- Understand the cost control mechanisms which operate during the development of a project;
- Prepare designs that will meet building users’ requirements and comply with UK legislation, appropriate performance standards and health and safety requirements.

Teaching and Learning Methods

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

Assessment Strategy

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

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

- Creatively and logically integrate the thematic areas of the syllabus in the resolution of moderately complex spatial and organisational problems.
- Select and use appropriate visual, verbal and written communication methods and media (including sketching, modelling, digital and electronic techniques) to convey information, arguments, design ideas and proposals to both specialist and non-specialist audiences.
- Manage and appraise their own working practices, whether working independently or collaboratively, to initiate a culture of lifelong learning.
- Articulate an argument, orally, graphically and/or in written form, based on personal analysis and research.
- Employ relevant mathematical techniques and computer software to develop and communicate ideas and concepts.
- Listen, and critically respond to, the views of others.

Teaching and Learning Methods

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.

Assessment Strategy

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.

Graduate Attributes Framework

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

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

Graduate Attributes

These learning outcomes are interpreted with reference to the Graduate Attributes for Part I, also set out in the ARB Prescription of Qualifications (see http://www.arb.org.uk/wp-content/uploads/2016/05/ARB_Criteria_pt1.pdf).

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

- Ability to generate design proposals using understanding of a body of knowledge, some at the current boundaries of professional practice and the academic discipline of architecture.
- Ability to apply a range of communication methods and media to present design proposals clearly and effectively.
- Understanding of the alternative materials, Processes and techniques that apply to architectural design and building construction.
- Ability to evaluate evidence, arguments and assumptions in order to make and present sound judgments within a structured discourse relating to architectural culture, theory and design.
- Knowledge of the context of the architect and the construction industry, and the professional qualities needed for decision making in complex and unpredictable circumstances; and
- Ability to identify individual learning needs and understand the personal responsibility required for further professional education.
BA (Hons) Architecture – Stage 3 Overview

The third and final year is an opportunity for students to demonstrate – through the resolution of complex architectural enquiries – their knowledge and understanding of architecture as a broad integrative discipline, with the related skills to research, analyse and represent their ideas and developing interests.

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<th>Activities/Study Hours</th>
<th>Assessments/Deadlines</th>
<th>Semesters/Credits</th>
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<td>1. A3 Jill. Integrated</td>
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<tr>
<td>ARC3013 (Architectural Tech 3)</td>
<td>Integrating coherent structural, tectonic &amp; low-energy environmental approaches into the project from strategy to detail.</td>
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<tr>
<td>ARC3014 Professional Practice &amp; Management</td>
<td>Understanding the architect’s role &amp; responsibilities, &amp; the regulations &amp; procedures involved in producing the building on site.</td>
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<tr>
<td>ARC3015 Theory into Practice</td>
<td>Critically situating the design in relation to other architects, their projects, theories, &amp; representational approaches.</td>
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<tr>
<td>ARC3060 Dissertation in Architectural Studies</td>
<td>An original and academically rigorous study into an architecture-related topic of interest to you, supervised as part of a themed ‘elective’ seminar group.</td>
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</table>

Stage 3 in total | 1200 Hours | Academic Portfolio (incl. St. 2 work) | 120 Credits |

Key contributors

Matthew Margetts (Mago) graduated from Newcastle before practicing in London & teaching at Sheffield. He is Director of EDible Architecture, as well as PLYtable, which designs & makes furniture & lighting. Interests include post-industrial cities & landscapes, interactive contraptions, identity & flexibility in architecture.

Cara Lund is a practicing architect working with Mago at Edible Architecture. A graduate of Newcastle University she has expertise in workplace culture and design, & interests in public infrastructure & engagement, strategic thinking and diagraming, graphic design and graphic novels.

Dr Samuel Austin studied at Cardiff University & practiced with Mecanoo Architects, Delft. His research looks at spaces of travel, commerce & leisure in relation to changing cultural, economic & political contexts, as well as at night spaces of the city. He is Editor of Architectural Research Quarterly.

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.

Matt Osga-Lawn studied architecture at Edinburgh. Along with James A. Craig, he runs the experimental design platform Stasus, (published in Pompelio Architecture:52 Resilience). His research focuses on representational modes & media, particularly the installation space in design, agency, orientation & perspective.

Cara Lund is a practicing architect working with Mago at Edible Architecture. A graduate of Newcastle University she has expertise in workplace culture and design, & interests in public infrastructure & engagement, strategic thinking and diagraming, graphic design and graphic novels.

Dr Ben Bridgens trained as a structural engineer and previously worked for Arup, specialising in tensile membrane structures. His research focuses on the role of materials in design, fabrication, & experience.

Dr John Kamara has a background in construction & informatics, with practice experience in building procurement, project development & management. After initially studying civil engineering, he has pursued development & housing studies, & researched construction processes & technologies.

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

The Stage 3 programme builds upon the foundation of architectural knowledge established in Stages 1 and 2; the objectives of Stage 3 are that the student will be able to demonstrate in architectural designs and/or academic portfolio:

- An awareness, knowledge & understanding of the disciplines which inform architecture – design; technology & environment; cultural context, histories & theories of architecture; professional practice & management; communication skills – appropriate to the resolution of complex & coherent architectural designs.

- A knowledge and understanding of the interdependence of these disciplines; their core bodies of knowledge, relevant critical and social contexts, principles and applications.

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

- A related awareness, knowledge and understanding of the experiential and tectonic qualities of architecture appropriate to these levels of complexity.

- A personal philosophical approach, as a basis for design & thinking, appropriate to these levels of complexity.

- An ability in using visual, verbal and written communication methods and appropriate media to test, appraise and represent ideas and designs up to the scale of a complex public building.

- Honours level scholarship through the research & writing of a dissertation on an architecture-related topic.

Methods

Teaching and learning is structured around the culture of the studio, and the core skill of architectural design as the focus of integration of the thematic areas of the syllabus. A year-long studio frames the development of a single complex and comprehensive design project, which is informed by intensive research, analysis, experimentation & precedent studies undertaken independently and collaboratively. "Thinking through Making" skills workshops enable students to acquire specialist representational and material practice techniques appropriate to their projects. An optional European field trip (or alternative guided study) broadens awareness of architectures and contexts relevant to the studio’s brief. Individual and group tutorials and reviews support students to develop their own design interests and critical approach within the studio brief.

The project is integrated with lecture courses and assignments which advance in-depth project-specific research as the basis for informed design decisions. Lectures, symposia and group presentations raise awareness and understanding of the breadth of cultural, constructional, environmental, representational and professional issues attendant to projects of this scale and complexity, enabling students to situate their own approaches within the scope of current theory and practice, and to articulate their priorities in relation to those of other studios. Seminars, workshops and consultancies are coordinated with project phases to support the development of critical design approaches to all core areas of the syllabus, and the communication of these different aspects of projects through particular drawings, essays and reports.

Presentations, writing workshops, and individual supervisions support completion of an academically rigorous dissertation, through which students acquire specialist knowledge of a topic of personal interest.
Stage 3 Calendar

Note: These dates are subject to change. Please follow updates provided by tutors and programme secretaries.
*ST. Weeks – Studio Teaching Weeks. This is how tutors tend to refer to the weeks in each semester, especially for projects.
**TT. Weeks – Timetable Weeks. This is the University’s standard calendar for the Academic Year, used in timetables.

You are encouraged to call into reviews and exhibitions in other stages and welcome to join in with discussions. Conversations with Practice, APL Public Lectures and other School events will be announced throughout the year. Check http://www.ncl.ac.uk/apl/events and follow @newcastleapl for updates.
### Stage 3 Timetable
#### Semester 1

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* Each studio group attends one seminar at 9:00 or 11:00 in week 11, 12, 14 or 15.

#### Overview – Timetable Weeks (Teaching Weeks)

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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](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/](http://www.ncl.ac.uk/timetable/)

A guide to help you understand your timetable and locate lecture and seminar venues is available at: [https://www.ncl.ac.uk/timetable/StudentTimetableGuide.pdf](https://www.ncl.ac.uk/timetable/StudentTimetableGuide.pdf)
Guide to Modules:
Key Information for Your Studies & Assignments

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

Keeping Up to Date with Information

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

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

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

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

Getting Answers: Who to Ask, When to Email

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

Before emailing your Stage Coordinator, Module Leader or design tutor, please consider whether you could find out the information you need from available resources such as this Handbook, Blackboard, or our For Current Student webspace (http://www.ncl.ac.uk/ap/student/) which include a summary of all deadlines.

Your Learning & Teaching Assistant or Reception should be able to answer general queries about matters such as timetabling, submission arrangements, release of feedback and marks, timing of resits etc.

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

Use emails to communicate important information, for example, to give notice of an upcoming absence, to convey relevant personal information affecting your studies (e.g. illness), or to schedule a meeting. But please remember that you will not be the only person contacting your Tutor or Module Leader. While they will be willing to help, they, like you, have many demands on their time. Please also note that staff availability varies depending on whether they are full- or part-time, and that emails may not be monitored outside of normal 09.00 to 17.00 weekday working hours.

Appropriate Use of Email

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

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

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

Attendance & Unsatisfactory Progress

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

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

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

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

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

Registering Your Attendance: Swiping in

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

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

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

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

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

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://bb.ncl.ac.uk and use your University login details.

Submitting Your Assignments: Deadlines & Formats

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

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

For design modules, individual project briefs detail submission requirements (pin-up times, places etc). For the dissertation, two hard copies are required to enable blind marking. Please check other requirements (page/word limits etc) carefully to avoid being penalised.
Digital files must be submitted in .pdf format (unless otherwise stated) and correctly named as follows: STUDENTNUMBER_MODULECODE_Content_YYYYMMDD(submission date in reverse order).pdf e.g. 123456789_ARC1015surer_20181107.pdf 123456789_ARC2009ReportPart2_20190140.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 rest work there is no late submission period and any late work will be given a mark of 0%. See: https://www.ncl.ac.uk/students/prog/Assessment/Regularties/SN/Assessment.htm.

Self-plagiarism (presenting identical work for more than one assessment) and collusion (the submission of another person’s work, words or work, either verbatim or in substance, without specific acknowledgement) 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: https://www.ncl.ac.uk/students/prog/Assessment/Regularties/SN/Assessment.htm).

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, a sophisticated software that checks for plagiarism. If you are at all unsure what constitutes plagiarism, see: https://www.ncl.ac.uk/rights-cite.

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 contact your Degree Programme Director as soon as possible.

Additionally, at the end of each semester you’ll be asked to evaluate the modules you have studied via Evans (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/insessional.

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/wdc/.

Maths-Aid

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

Specialist Learning Team

The Team offers one-to-one support for students with specific learning difficulties, such as dyslexia: https://www.ncl.ac.uk/students/wellbeing/learningsupport.
Architectural Design 3

Semester 1 & 2 Credit Value: 60 (Semester 1: 20; Semester 2: 40); ECTS Credits: 30

This module aims to enable students to present a coherent architectural proposition, based on research, that demonstrates an integration of theoretical and technical principles. The module consolidates, develops and expands the foundation of architectural knowledge and design skills established in stages 1 & 2.

The intention is that students are exposed to a wide variety of processes and practices, so that they are able to locate themselves and their design process within the broad spectrum of contemporary practice.

Whilst the course is designed to meet the RIBA Part 1 criteria it recognizes that a number of students entering Stage 3 may have decided not to pursue a career as an architect. As such students develop an appreciation of the skills needed to be an architect and their transferability to other disciplines.

In particular, the module objectives are that the student will be able to demonstrate in architectural designs:

- An awareness, knowledge and understanding of the disciplines which inform architectural design (design principles; technology and environment; cultural context; histories and theories of architecture; professional practice and management; communication skills) appropriate to the resolution of complex and coherent architectural designs.
- An understanding and appreciation of the range of skills necessary to being an architect, different design processes and different modes of architectural practice – set within the wider context of contemporary practice.
- An ability to produce coherent, synthetic architectural design up to the level of a complex public building with the ability to integrate knowledge and understanding of the social and aesthetic requirements, building technologies, environmental design and construction methods.
- Related awareness, knowledge and understanding of the experiential and tectonic qualities of architecture appropriate to these levels of complexity.
- A personal philosophical approach, as a basis for design and thinking appropriate to these levels of complexity.
- An ability in using visual, verbal and written communication methods and appropriate media to test, appraise and represent ideas and designs up to the scale of a complex public building.
- Utilisation of a broad range of architectural references and demonstration of a clear understanding of precedents and how these inform the design process.
- A personal and ethical approach forming the basis for design thinking, appropriate to this stage of their education.

Aims

Module Leaders

Matthews Margetts  
Cara Lund  
Sam Austin

Other Contributors

Rachel Armstrong  
Elizabeth Baldwin Gray  
Andrew Ballantyne  
Andy Campbell  
Kieran Connolly  
Josep-Maria Garcia-Fuentes  
Christos Kakalis  
James Longfield  
Ivan Marquez  
Jack Mutton  
Luke Rigg  
Colin Ross  
Michael Simpson  
Marc Subirana  
Harriet Sutcliffe

Reading List

https://eu01.alma.exlibrisgroup.com/leganto/readinglist/searchlists/4464803860002411

Aims

- An awareness, knowledge and understanding of the disciplines which inform architectural design (design principles; technology and environment; cultural context; histories and theories of architecture; professional practice and management; communication skills) appropriate to the resolution of complex and coherent architectural designs.
- An understanding and appreciation of the range of skills necessary to being an architect, different design processes and different modes of architectural practice – set within the wider context of contemporary practice.
- An ability to produce coherent, synthetic architectural design up to the level of a complex public building with the ability to integrate knowledge and understanding of the social and aesthetic requirements, building technologies, environmental design and construction methods.
- Related awareness, knowledge and understanding of the experiential and tectonic qualities of architecture appropriate to these levels of complexity.
- A personal philosophical approach, as a basis for design and thinking appropriate to these levels of complexity.
- An ability in using visual, verbal and written communication methods and appropriate media to test, appraise and represent ideas and designs up to the scale of a complex public building.
- Utilisation of a broad range of architectural references and demonstration of a clear understanding of precedents and how these inform the design process.
- A personal and ethical approach forming the basis for design thinking, appropriate to this stage of their education.
Each of the studios entails a variety of group and individual tasks. The design studio with its related tutorials, seminars and presentations is the main forum for both structured and informal teaching and learning. The participation in a lively and vibrant studio culture that fosters debate and develops both oral and graphic confidence is a key part of the student learning experience. Students are strongly encouraged to work in the studio spaces within the school – maximizing opportunities for peer learning.

Teaching Methods

Each of the studios entails a variety of group and individual tasks. The design studio with its related tutorials, seminars and presentations is the main forum for both structured and informal teaching and learning. The participation in a lively and vibrant studio culture that fosters debate and develops both oral and graphic confidence is a key part of the student learning experience. Students are strongly encouraged to work in the studio spaces within the school – maximizing opportunities for peer learning.

Outline of Syllabus

The module consists of a year-long project subdivided into distinct ‘phases’ that are coherent across a range of separate studios. Students choose between studio groups (of typically 14-20 students), where each works on a separate and distinct theme for the year. Students work on their own individual project, within the thematic framework / context established by the studio.

Each studio is pedagogically inflected to explore particular design issues. The projects are developed to encourage critical and reflective thinking at all scales of design, from conceptual through to material and tectonic declarations of intent.

1. Primer

The Primer phase opens each studio with an explorative study of the studio’s themes and interests. Students work in a wide-range of different modes and media to outline a position for the studio. The Primer phase concludes after 6 weeks with an exhibition of work undertaken, with studios presenting to each other on their themes and objectives for the year.

2. Staging

In the Staging phase, students in each studio take what they have developed in the Primer and start to translate it into individual design projects through the introduction of sites, materiality, and other concerns based on studio themes. Field trips (often to a European destination – with a UK based alternative) are undertaken in this period, which are reported on to the year cohort prior to the Christmas break. The staging phase culminates in a pin up review within the studio that includes a declaration of brief, site, constraints and initial ideas.

3. Realisation

In the Realisation phase, students in all studios will be moving their research in previous phases into a realized proposed design, through a range of drawings and other representations. This phase concludes with a major cross-review of students work from all studios. Each student is expected to have a detailed design at this stage.

4. Refinement

The Refinement phase allows students to iterate and resolve their drawings in order to produce finely crafted, intricately and exceptionally produced work. Students should carefully consider the media they work in and relate it to the themes and objectives of the studio they are within. Students are also expected to integrate technical concerns and thesis (critical thinking) concerns into their project at this stage. This phase ends with a final review for all students involving all studio staff.

5. Portfolio

Following final reviews, students have a short period to format and represent their work in a substantial portfolio document. The portfolio integrates ARC3001 alongside other Stage 3 modules.

The studios also incorporate their own perspectives on history, theory, representation, technology, readings and precedents, which feed into the other modules within Stage 3. At the various major reviews students are exposed to other studio approaches / contexts which helps the student locate their own work and interests.
The module comprises a year-long graduation project over two semesters preceded by a school-wide charrette and an opening primer.

Charrette
Length: 1 week (semester 1 week 5); Project Leaders: Matthew Margetts, Cara Lund and various internal staff, alumni and guest tutors

A five days intensive design project involving students from all BA and Design Masters programmes – starting Monday 1st October and concluding with a celebration on Friday 5th October. This year’s theme is: Spectacular, Failure, Help.

Graduation Project and Opening Primer
Opening Primer: 5 weeks (Semester 1 weeks 7-11)
Year-long Graduation Project: 17 weeks (Semester 1 Weeks 12-16, 19; Semester 2 Weeks 22-30, 35-37)
Project Leaders: various internal and external staff

At the beginning of stage 3, students will be presented with a choice of yearlong studio units. Each studio will provide a thematic framework with specific project briefs and outputs for a year-long Graduation Projects with an opening Primer phase. The different studios will share common learning outcomes and assessment criteria as well as key deadlines throughout the year in order to ensure cross-fertilisation between students and tutors.

Each studio will offer a specific but comparable architectural challenge in relation to a particular thematic interest. The studio choices will be introduced in the course of the first weeks of Semester 1 and students given the opportunity to select studios that appeal most to them as individuals (as far as possible, professional practice concerns that are relevant). Students may supplement any part of their original choice or re-select any part of their original choice, students are also exposed to differing methodologies and a variety of architectural perspectives.

Each of the studios will be a distinct entity, with separate briefs and taught by a different team of professionals (with a degree of special expertise in handling a particular kind of architectural enquiry, by engaging with a defined and relevant approach to design challenges. It encourages personal responsibility and independent decision making, requiring a willingness on the part of the student to engage with architectural design in a positive and independent manner, whilst operating within the supportive collaborative atmosphere of the design studio. Cross-fertilisation amongst the various studio groups ensures a lively critical environment in which design excellence can flourish. Through a shared physical studio environment and the visibility of other projects at regular reviews, students are also exposed to differing methodologies and a variety of architectural perspectives.

It is hoped that students, thus challenged to confront and declare both their personal and collective ideas about architecture and design, will begin to develop a responsible personal philosophy as to what constitutes good quality in architecture, not only in the physical sense of form and space making, but also in relation to place making, criticality, politics, ethics and other social and environmental concerns.

Portfolio Exercise
Length: 1 week (Semester 2 week 38)
Project Leaders: various internal and external staff

At the end of the year students are required to submit an Academic Portfolio, which comprises the assembly and presentation of all non-design module coursework (although this won’t be re-marked) and all design work submitted in the course of Stage 3, accompanied by selected process work (extracts from sketchbooks, development drawings, photos of development models etc.) shown in a compelling and cohesive way in relation to project outputs. As part of this submission, students are asked to produce a reflective summary of their learning experience (short written report).

Additionally, the Academic Portfolio will demonstrate for each student:
A robust, carefully considered and appropriately detailed integration of architectural technology into the design project(s) – ARC3015 will support this.

A clearly outlined demonstration of the key critical and contextual ideas underpinning their design project(s) – ARC3015 will support this.

As far as possible, professional practice concerns that can be integrated with the design project(s) such as building regulations, access considerations, etc. – ARC3014 will support this.

Above - Arran Noble

The portfolio should be presented as one document or a series of documents in a similar format. All documents should be between A4 and A3 in size. Individual interpretations of this format, including binding and cover methods and techniques, are encouraged and expected. The document(s) should be a high quality presentation of your work in Stage 3. Further guidance on formatting will be provided in supplementary lectures and documentation.

Please note: ALL Stage 2 work from all modules will need to be present at the end of the year (either in the format submitted in Stage 2, or appended to the Stage 3 portfolio). Whilst this is not re-assessed it enables the examiners to gain an overall appreciation of the student's design experience and interests.

Students may supplement any part of their original Stage 3 work with new or completed work for the Academic Portfolio submission. The Academic Portfolio assessment constitutes 100% of the mark for module ARC3001.
Learning Outcomes

Intended Knowledge Outcomes

An awareness, knowledge and understanding of the disciplines which inform architectural design.

An ability to recognise the interdependence of these disciplines and to integrate them in coherent moderately complex architectural designs.

An ability to integrate knowledge of social and aesthetic requirements, building technologies, environmental designs and construction methods in moderately complex architectural designs, in specific contexts.

A personal ethical framework and philosophy as a basis for this complexity of decision making.

Assessment Information

Projects are formatively marked and individual performance is discussed as the year progresses. Each project phase is evaluated against a set of assessment criteria outlined in the Studio Guide. These require an understanding of and an ability to apply:

A particular body of knowledge (related to the project)

A particular range of skills and techniques (introduced in the project)

Following each Project Review, students receive a set of written staff comments on individual performance in relation to the criteria, including, on some occasions, an interim letter grade, which positions the project within a range of possible marks, as follows.

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<thead>
<tr>
<th>Range</th>
<th>Mid-Point</th>
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<tbody>
<tr>
<td>X</td>
<td>76 or more</td>
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<tr>
<td>A</td>
<td>66-75</td>
</tr>
<tr>
<td>B</td>
<td>56-65</td>
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<tr>
<td>C</td>
<td>46-55</td>
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<tr>
<td>D</td>
<td>36-45</td>
</tr>
<tr>
<td>E</td>
<td>35 or less</td>
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</table>

Please note that these interim grades should be regarded as an indication of progress in relation to expectations for that phase. All design work is remarked at the end of the year and grades may decrease as well as increase.

In addition student reporters record critical comments and advice from the assessment panel on behalf of each candidate during the reviews. All verbal comments given by studio leaders and guest critics at reviews constitutes feedback and should be carefully considered and addressed by students.

At the end of the year students are required to submit an Academic Portfolio, which comprises the assembly and presentation of the following:

All design projects and non-design module coursework submitted during Stage 2. This will not be assessed or re-marked but should be present to demonstrate your entire body of work and learning through the programme, and in recognition that ARB/RIBA criteria for Part 1 are addressed across both stages.

All non-design coursework submitted during Stage 3, including Dissertation, Technology Report, Theory into Practice essay & Professional Practice Report. As above, this will not be reassessed, but must be present to support project work & show the extent of learning.

All Stage 3 studio work, with an emphasis on the year-long design project. This must include the Case Study, work from all project phases, and selected process work (extracts from sketchbooks, development drawings, photos of development models etc). Students may supplement work originally submitted for each phase of the project with new or completed work for the Academic Portfolio.

Additional work should be clearly indicated.

A reflective learning exercise (short illustrated report). This should demonstrate the integration of architectural technology, theory into practice & professional practice concerns into the design project, as well as learning from charrettes & Thinking through Making.

Following submission of the Academic Portfolio, all design project work for the module is reviewed as a total body of work & a Final Module Mark awarded according to the following weightings: 10% Primer; 5% Case Study; 15% Staging; 55% Realisation & Refinement; 5% Reflective Report; 5% Academic Portfolio.

Interim marks for project phases are used as the starting point for the review. Any new or completed work included in the portfolio is taken into account. The Final Module Mark may increase or decrease from any interim marks given, and is subject to approval within the external examination process.

Important: Please note that you are required to hand in an academic portfolio at the end of the year which includes all work from all modules in stages 2 & 3. Failure to submit the full portfolio will be treated as non-submission for the entire module.

You are responsible for looking after all your documents, originals & models, & for cataloguing your process work throughout the year, i.e. having good photographic evidence of models. It is crucial that all work is backed up on multiple drives.

You will be expected to help prepare an exhibition of your studio’s work during the two weeks following the final submission, and must be available for interview during the external examiners’ visit.

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<thead>
<tr>
<th>Assessment</th>
<th>Details</th>
<th>Semester</th>
<th>%</th>
<th>Hand In Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Portfolio</td>
<td>Design Portfolio Review</td>
<td>2</td>
<td>100</td>
<td>2/4 May TBC</td>
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</tbody>
</table>

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

| General Criteria [GC] | 1.1 | 1.2 | 1.3 | 1.4 | 2.1 | 2.2 | 2.3 | 2.4 | 3.1 | 3.2 | 3.3 | 3.4 | 4.1 | 4.2 | 4.3 | 5.1 | 5.2 | 5.3 | 5.4 | 6.1 | 6.2 | 6.3 | 7.1 | 7.2 | 7.3 | 8.1 | 8.2 | 8.3 | 9.1 | 9.2 | 10.1 | 10.2 | 11.1 |
|----------------------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| (see pp. 25-28)      |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |

This module contributes delivering the following RIBA/ARB Prescription Criteria for Qualifications:
Architectural Technology 3: Integrated Construction
Semesters 1 & 2 Credit Value: 10 (Semester 1: 5; Semester 2: 5); ECTS Credits: 5

Intended Knowledge Outcomes

The module provides students with a knowledge of:

- Various key issues relating to construction reduction, reuse and recycling;
- Current development control legislation particularly in regard to waste management and environmental performance, and the relevance of these to design development;
- An overview of sustainable building assessment tools and metrics;
- The needs and aspirations of building users together with the impact of buildings on the environment, and the precepts of sustainable design, particularly as they relate to medium to long span buildings;

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.

Outline Of Syllabus

The course focuses on a number of interrelated topics, namely:

- Sustainable Building Design, including: Construction Reduction, Reuse and Recycling – particularly in relation to resources, materials, components, assemblies and entire buildings.
- Sustainable building assessment methodologies – including the architect’s role, and an awareness that, in many cases, the demonstration of a certain standard of performance is not a neutral act;
- The construction of medium to large-scale buildings, including: Environmental Strategies, Substructure and Framed Structures, Floor, Roof & Facade design technologies;
- Net zero energy building concepts and energy strategies;
- Space for services including building innovation case studies;
- Technical representation

Aims

The main aims throughout the lecture series are to:

- Introduce the principles, techniques and technologies associated with the construction of medium to large-scale buildings and to encourage each student to develop a personal response;
- Highlight the role that architectural technology can play in achieving efficient, appropriate and ‘sustainable’ buildings;
- Introduce ideas of ‘choice’ in so far as they relate to architectural project design and specification, with a view to enabling students to understand the value of buildings, materials and constructions, with a particular emphasis on energy and waste reduction;
- Enable students to conceptualise structural forms and to develop an integrated approach to structural design within the wider design process;
- Encourage the integration of both ‘strategic’ and ‘detailed’ approaches to building technology and to further examine the extent to which ‘detail’ and ‘structural’ design can convey and complement a wider architectural intent;
- To build on the role of low or zero carbon design and net zero energy building design on future building construction practices as it relates to medium to large-scale buildings.

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

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 students with a knowledge of:

- Various key issues relating to construction reduction, reuse and recycling;
- Current development control legislation particularly in regard to waste management and environmental performance, and the relevance of these to design development;
- An overview of sustainable building assessment tools and metrics;
- The needs and aspirations of building users together with the impact of buildings on the environment, and the precepts of sustainable design, particularly as they relate to medium to long span buildings;
- The construction of medium to large-scale buildings, including: Environmental Strategies, Substructure and Framed Structures, Floor, Roof & Facade design technologies;
- Net zero energy building concepts and energy strategies;
- Space for services including building innovation case studies;
- Technical representation

Reading List

https://eu01.alma.exlibrisgroup.com/leganto/readinglist/searchlist/3359890450002411
The nature of professionalism and the duties and responsibilities of architects to clients, building users, constructors, co-professionals and the wider society, in so far as these relate to architectural technology and construction – particularly in regard to preparing and questioning project briefs;

The investigation, critical appraisal and selection of alternative structural, constructional and material systems relevant to architectural design;

Strategies for building construction, and ability to integrate knowledge of structural principles and construction techniques;

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 with elements of UK legislation, appropriate performance standards and health and safety requirements;

Develop low carbon environmental concepts and sustainability strategies to the design of medium to larger scale non-domestic buildings;

Use the conventions of architectural representation together with written and visual communication methods and appropriate media (including sketching, modelling, digital and electronic techniques) to clearly and effectively convey and critically appraise technology related design ideas, choices and proposals;

Manage and appraise aspects of their own working practices and design choices.

Assessment Information

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

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<tr>
<th>Assessment</th>
<th>Details</th>
<th>Semester</th>
<th>%</th>
<th>Hand In Date</th>
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<tbody>
<tr>
<td>Integrated Technology Review</td>
<td>A3 graphical study / wall presentation</td>
<td>2</td>
<td>0</td>
<td>12 Noon, Monday 18th March</td>
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<td>(The work should be submitted in PDF format on Blackboard.)</td>
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This module contributes towards delivering the following RIBA/ARB Prescription Criteria for Qualifications:

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

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<th>General Criteria</th>
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<th>3.1</th>
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</table>
The module aims to introduce students to the issues involved in being an architect within the context of the construction industry. It is designed to develop students understanding of the profession of architecture, the role of the architect in society, and the regulations and procedures involved in translating design concepts into buildings and integrating plans into overall planning. The module also introduces students to issues associated with managing the process of design and the practice of architecture.

### Outline Of Syllabus

- Practice and management; and Building procurement. At the conclusion of each section case studies are used to illustrate the topics in practical applications.

### Aims

This module aims to introduce students to the issues involved in being an architect within the context of the construction industry. It is designed to develop students understanding of the profession of architecture, the role of the architect in society, and the regulations and procedures involved in translating design concepts into buildings and integrating plans into overall planning. The module also introduces students to issues associated with managing the process of design and the practice of architecture.

### Intended Knowledge Outcomes

The module provides opportunities for students to develop:

- Knowledge of the context of the architect and the construction industry and the professional qualities needed for decision making in complex and unpredictable circumstances.
- 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.
- An understanding of the role of the architect within the design team and construction industry, recognising the importance of current methods and trends in the construction of the built environment.
- An understanding of the potential impact of building projects on existing and proposed communities.
- An awareness of the regulations and procedures involved in translating design concepts into buildings and integrating plans into overall planning.

### Intended Skills Outcomes

The ability to:

- Identify individual learning needs and understand the personal responsibility required for further professional education.
- Exercise skills in personal communication and management in a practice environment.
- Apply and synthesise appropriate knowledge about architectural practice within the relevant commercial legislative and regulatory framework.
- Apply knowledge of professional practice to a relevant design project.

### Assessment Information

The professional practice report requires students to apply their knowledge of professional practice in the context of a Stage 3 design project, and will therefore offer more scope for students to achieve the learning outcomes of the module. The key skills developed are written communication in assessed work, problem solving, professional skills and the ability for independent management of learning and time. The module prepares students for their professional practice experience following the completion of the BA.

### Aims

This module aims to introduce students to the issues involved in being an architect within the context of the construction industry. It is designed to develop students understanding of the profession of architecture, the role of the architect in society, and the regulations and procedures involved in translating design concepts into buildings and integrating plans into overall planning. The module also introduces students to issues associated with managing the process of design and the practice of architecture.

### Outline Of Syllabus

The topics covered by the module are drawn from the five required subject areas: Professionalism; Clients, users and delivery of services; Legal framework and processes; Practice and management; and Building procurement. The module is based around the ARB/RIBA syllabus for practice, management and law and covers the five required subject areas: Professionalism; Clients, users and delivery of services; Legal framework and processes; Practice and management; and Building procurement. These topics covered are in lectures and in the suggested reading. The module is assessed via a 2000-word professional practice report related to design project work.

### Teaching Methods

A complete lecture and assessment programme is issued at the first lecture.

### Learning Outcomes

**Intended Knowledge Outcomes**

The module provides opportunities for students to develop:

- Knowledge of the context of the architect and the construction industry and the professional qualities needed for decision making in complex and unpredictable circumstances.
- 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.
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### Intended Skills Outcomes

The ability to:

- Identify individual learning needs and understand the personal responsibility required for further professional education.
- Exercise skills in personal communication and management in a practice environment.
- Apply and synthesise appropriate knowledge about architectural practice within the relevant commercial legislative and regulatory framework.
- Apply knowledge of professional practice to a relevant design project.

### Aims

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Theory into Practice
Semesters 1 & 2 Credit Value: 10 (Semester 1: 5; Semester 2: 5); ECTS Credits: 5

Module Leader: Matt Ozga-Lawn
Telephone: 0191 208 6019
Email: matt.ozga-lawn@newcastle.ac.uk

Lectures Times Week Venues
Tuesday (Symposium) 10:00-15:00 9 Gallery
Friday 15:00-17:00 8, 10, 12 STB.F16 (1.13)

Reading List
https://eu01.alma.exlibrisgroup.com/leganto/readinglist/searchlists/4464842040002411

Aims
To extend students’ design vocabulary and analytical/critical skills.
To develop students’ verbal/visual presentational skills.
To foster a reflective approach to architectural design and representation.
To encourage critical engagement with architecture as a design-led discipline.

Outline Of Syllabus
The syllabus – and therefore the subject and scope of the assessment – comprises student-selected critical studies of their design work through the development of a reflective essay. The essay will address the student’s design work in detail, focusing on a particular aspect of it and using the symposia as tools for thinking about their practice. Students are expected to write critically and intelligently about their design work, positioning their activities within a wider critical and cultural discourse and demonstrating their understanding of their position within a wider field of architectural study.

Teaching Methods
This module is structured so as to engage students in activities that will impact directly on the development of their design, presentation and critical abilities. To highlight this symbiotic relationship between design and theory/criticism, the module is linked to the design module ARC 3001 through a critical analysis of the methods and approaches deployed in the design module. For this module students are expected to write a critical appraisal and assessment of their design project work with an emphasis on a specific and self-selected element of their design work, such as chosen representational method(s) employed.

Learning Outcomes

Intended Knowledge Outcomes
The module provides opportunities for students to develop:
A reflective and critical approach to architectural design, its potential and socio-technological limits
An understanding of how the theories, practices and technologies of the arts, humanities and social sciences impact on architectural design
An understanding of issues specifically related to architectural representation and its relationship with architectural practice.

Intended Skills Outcomes
At the end of the module students should be able to demonstrate:
The ability to creatively apply representation techniques and to demonstrate their relevance to architectural design
The ability to analyse and debate the relative success of architectural design and representation methods and solutions to particular challenges on a comparative basis
Competence in making a design proposal using varied presentation methods together with a written critique of the methods employed.

Assessment Information
Students will produce a short (1500 word) essay to accompany their design project. The essay should rigorously reflect on the design project or related and relevant themes.
Understanding of the principal design concept(s) underpinning their chosen architectural designs and the way they are represented.
Ability to analyse the relative success of their architectural solutions in terms of the cultural factors that influenced the project.
Skilled in communicating ideas and conclusions, succinctly, by means of appropriate media.

Assessment
Details
Semester % Hand In Date
Essay 1500 Words, illustrated 2 100 Thursday 21st February 2019

This module contributes towards delivering the following RIBA/ARB Prescription Criteria for Qualifications:
Dissertation in Architectural Studies
Semester 1 Credit Value: 30; ECTS Credits: 15

Module Leader Telephone Email
Dr Juliet Odgers 0191 208 4497 juliet.odgers@ncl.ac.uk

Lectures Times Weeks Venues
Monday 12:00-13:00 6 (writing) HERB.G LT3
Thursday 15:00-17:00 10 (presentation) KGVI.LT1

Workshops Times Weeks Venues
Monday (short presentations on structure in dE groups) See module info. for individual group details 6 See module info. for individual group details
Thursday / Friday (writing workshop) 10:00-14:00 1 hour per group, timings TBC 6 ARMB.3.41

Draft Submissions to Tutor Date
Draft dissertation structure and chapter: Monday 15th October
Full draft: Thursday 6th December

Reading List
https://eu01.alma.exlibrisgroup.com/leganto/readinglist/searchlists/4464988480002411

Aims
The aim is, through research into a topic of architectural significance, for students to gain proficiency in a range of research skills, research methodologies, and critical appraisal skills, and to assimilate information and draw conclusions from these processes.

The submission should investigate the subject chosen and demonstrate independent research and understanding of the topic and appropriate research methods through:

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 recordings).

The mode of submission (dissertation OR dissertation project) will have been agreed with the student’s tutor and module leader as part of the dissertation proposal submitted at the end of ARC2020 in Stage 2 Semester Two.

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.

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 Two (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.

Stage Three (ARC 3060)
Work mainly independently, but in association with a tutor/supervisor, to develop a draft into the completed dissertation.
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 seminars/tutorials with individually allocated tutors/supervisors.

Learning Outcomes

Intended Knowledge & Skills Outcomes

Producing the dissertation or dissertation project provides students with an opportunity to present a major piece of work involving a range of professionally-oriented, transferable skills. Thus, when the dissertation is submitted, students will have gained considerable knowledge of an important topic that is relevant to their academic and professional concerns, studied and researched in depth. At the same time, considerable knowledge of research methodology will have been acquired.

The module provides opportunities for student to:
Identify or develop a research topic;
Conduct a literature survey;
Conduct research;

Assessment Information

Assessment of the 8000 word dissertation or the 5200 word project report and additional project submission is carried out by main readers, including the Module Leader, and other staff as appropriate, who evaluate the work as a demonstration of:

The student's knowledge and understanding of a topic
Critical skills in surveying existing work

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<tr>
<th>Assessment</th>
<th>Details</th>
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<th>%</th>
<th>Hand In Date</th>
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<td>100</td>
<td>Thursday 24th January 2019</td>
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<td>OR 5,200 word dissertation project</td>
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</table>

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

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

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Above - Ben Wigmore
Assessment, Progression, Awards & Appeals

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

Marking

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

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Non-Honours Modules (St.1)</th>
<th>Honours Modules (St. 2&amp;3)</th>
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</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>
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</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.

Dissemination 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.

Where all work for a module is blind double marked, if the two marks are less than 10% different and within the same degree classification, then an average of the two marks will be taken. Where the two markers do not agree and there is a greater than 10% difference in marks and/or they are in different degree classifications, then they will attempt to agree a joint mark. If they are unable to agree the dispute will be referred to a third marker to determine the agreed mark.

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/ hls/assets/documents/eh-extern-stdinfo.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 Puura – 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 a referral 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 re-assessment 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 DfE’s discretion, be given the option to resubmit early in term for Congregations. This also applies to 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

Trenwith Wills Award
For outstanding BA Architecture Dissertation

Napper Memorial Prize (x2)
For outstanding performance in Stage 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 in architectural design – judged by a panel of 6 artists.

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

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 prescription 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 conducted at the School’s Board of Studies and reviewed at Faculty level each year. See: http://www.ncl.ac.uk/fhs/assets/documents/qsh-amr-policy.pdf.

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

<table>
<thead>
<tr>
<th>Module</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lecture Based</td>
<td>24%</td>
</tr>
<tr>
<td>Research Methods</td>
<td>24%</td>
</tr>
<tr>
<td>Design</td>
<td>35%</td>
</tr>
<tr>
<td>Dissertation</td>
<td>16%</td>
</tr>
</tbody>
</table>

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 Certicicate, 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, KoFii 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—atelier—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, drawing on the computer—and to test layouts for presentations. The library and workshop are close by and there's always someone to run ideas past if you get stuck. A thriving studio culture is central to the life of the School, and you're encouraged to make as much use as possible of our extensive studio spaces.

In the Architecture Building, Stage 1 studios are on the ground floor and in the basement. Stage 3 studios are spread between the ground, 1st and 2nd floors at the Cathedral stair end of the building, offering a range of spaces adjacent to MArch studios at the opposite end. Stage 2 studios are the 1st, 2nd and 3rd floors of spaces adjacent to MArch studios at the opposite Cathedral stair end of the building, offering a range of use as possible of our extensive studio spaces. The library and workshop are close by and there's always someone to run ideas past if you get stuck. A thriving studio culture is central to the life of the School, and you're encouraged to make as much use as possible of our extensive studio spaces.

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

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

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

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

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

Noise Please keep noise at a reasonable level so that it doesn’t disturb others, especially when tutorials are taking place in the pods or studio. 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 considerate and do so, or move to a noisier 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 charts and model racks should be used for the safe storage of work so that surfaces can be kept clear. Lockers are available for storing personal items (ask at reception for details). Anything left on the floor will be considered rubbish and is likely to be removed by cleaners. Clear-outs will be arranged at the end of projects and in advance of reviews, and you should make yourselves available to help.

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

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

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

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

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

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

Stay together You are not allowed to work alone in studio. There must always be at least one other person with you – in the same room, not just in the building. University Security security patrols 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 66066), 24 hours a day.

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

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 location so that they get help to you quickly and effectively. See http://www.ncl.ac.uk/hr/support/safety.php.

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 trip hazards, and that power (for lights, projectors etc.) is turned off when you’re out of the room.
The Workshop, Safety & Material Supplies

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

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

Using the Workshop

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

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

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

Booking The 3D printers, laser cutters and CNC router must be booked before use via the online booking system (https://apps.ncl.ac.uk/soabooking/dashboard.aspx). Bookings can be made up to 21 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, stocks a good range of materials at very competitive prices. More specialist supplies can be ordered on request.

Blackwell’s, at the edge of campus, stocks essential stationery supplies.

Details, near the station, offers a comprehensive range of art materials, with a discount for NUAS members.

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).

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

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

Drawing boards (A1, parallel motion) are available to borrow for up to four weeks at a time. This can be arranged at reception. If there is a board available, you will be asked to leave a £20 deposit and 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.
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 print/scan service room, Archiprint. Upgrades are carried out each year to ensure that all stages continue to have sufficiently powerful machines and all the latest software necessary for projects. Please notify the School’s Computing Officer, Mark Halpin (mark.halpin@ncl.ac.uk, 2nd Floor, Architecture Building) if you encounter any problems with computing or Archiprint printing facilities.

Studio Clusters & Digital Teaching Spaces

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

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

The Digital Studio on the 2nd floor of Building ‘Newcastle University’ and enter your login details. Use the same login details so you can access documents and do not leave them locked if you will be away for longer than a few minutes. Some clusters are solely for the use of particular groups (e.g. clusters in the Building Science ground floor postgraduate studios), and are restricted to permit login by those students only.

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

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

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

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.

Filedrop This University service is an easy way to send large files that exceed email limits. Visit: http://www.ncl.ac.uk/itservice/file-drop-off/ 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.

VR Lab A suite comprising two high-powered PCs with HTC Vive VR kit is installed in the studio on the ground floor of Building Science.

Using Clusters

Access Your username and password are required to login and access services. Please use computers fairly and do not leave them locked if you will be away for longer than a few minutes. Some clusters are solely for the use of particular groups (e.g. clusters in the Building Science ground floor postgraduate studios), 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 specialist printers offer a wide variety of print formats & methods, from fast A0 layout sheets for development or draft work to high quality presentation drawings & full colour posters; additionally, two A0 scanners are available for making digital copies of hand drawings & documents. An automated credit machine (cash only) & a web-based payment system ensure you are able to print whenever it suits you. A guide to Archiprint is available at http://www.ncl.ac.uk/it/student/ Archiprint Student Reps in each stage can offer advice & help resolve problems.

Software Deals

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

Printing, Scanning & Off-Campus Services

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

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The Marjorie Robinson Library Rooms nearby offer extensive PC facilities, as well as individual and collaborative study spaces (but no books). For further information on libraries, including opening times, see: http://www.ncl.ac.uk/library/contact/library-locations/.

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

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

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

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

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

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

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

Key Resources
Architects’ Journal features the latest news & issues affecting 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/buildings.

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 https://inspiration.detail.de/startseite.html/lang-en or access off-campus via RAS.

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

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

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

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

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

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

You are also strongly encouraged to build your own reading lists around your particular interests, following up suggestions from tutorials and seminars.
Newcastle 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 in history, theory and technology, and the dissertation elective you select will all substantially be shaped by, and benefit from, staff research interests.

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

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

NUAS: Newcastle University Architecture Society

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

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

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

Kofi Bar and MagSpace

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

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

Conversations, Events & Exhibitions

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

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

The neighbouring School of Fine Art is one of the best in the UK. It houses the 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>Course Code</th>
<th>Course Name</th>
<th>Coordinators</th>
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<tbody>
<tr>
<td>ARC1001</td>
<td>Architectural Design 1 (S1)</td>
<td>Kari Blom</td>
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<tr>
<td>ARC1001</td>
<td>Architectural Design 1 (S2)</td>
<td>Simon Hacker</td>
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<tr>
<td>ARC1013</td>
<td>Arch Technology 1.1</td>
<td>Daniel Mallo</td>
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<tr>
<td>ARC1014</td>
<td>Arch Technology 1.2</td>
<td>Neveen Hamza</td>
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<tr>
<td>ARC1015</td>
<td>Introduction to Architecture (S1)</td>
<td>Josep-Maria Garcia Fuentes</td>
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<td>Introduction to Architecture (S2)</td>
<td>Prue Chiles</td>
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<tr>
<td>ARC1016</td>
<td>Arch Representation (S1)</td>
<td>Kari Blom</td>
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<td>Arch Representation (S2)</td>
<td>Carlos Calderon</td>
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**Stage 2 Module Leaders**

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<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Coordinators</th>
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<tbody>
<tr>
<td>ARC2001</td>
<td>Architectural Design 2</td>
<td>Christos Kakalis</td>
</tr>
<tr>
<td>ARC2009</td>
<td>Arch Technology 2.1</td>
<td>Simon Hacker</td>
</tr>
<tr>
<td>ARC2010</td>
<td>Arch Technology 2.2</td>
<td>Ben Bridgens</td>
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<tr>
<td>ARC2020</td>
<td>Dissertation St. (&amp; ARC2024 S2)</td>
<td>Juliet Odgers</td>
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<tr>
<td>ARC2024</td>
<td>About Architecture (S1)</td>
<td>Samuel Austin</td>
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<td>Ed Wainwright</td>
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**Stage 3 Module Leaders**

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

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

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
<th>Email</th>
</tr>
</thead>
<tbody>
<tr>
<td>Technical Manager</td>
<td>Nishath Hussain</td>
<td><a href="mailto:nishath.hussain@ncl.ac.uk">nishath.hussain@ncl.ac.uk</a></td>
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<td><a href="mailto:granville.wang@ncl.ac.uk">granville.wang@ncl.ac.uk</a></td>
</tr>
<tr>
<td>Student Wellbeing Manager</td>
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</tr>
<tr>
<td>Deputy School Manager</td>
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</tr>
<tr>
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**Term Dates**

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<td>Autumn</td>
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<td>14 Dec 2018</td>
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<tr>
<td>Spring</td>
<td>7 Jan 2019</td>
<td>29 Mar 2019</td>
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<tr>
<td>Summer</td>
<td>29 Apr 2019</td>
<td>14 Jun 2019</td>
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**Semester Dates**

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<th>Semester</th>
<th>Start Date</th>
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<td>Semester 1</td>
<td>24 Sep 2018</td>
<td>25 Jan 2019</td>
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<tr>
<td>Semester 2</td>
<td>28 Jan 2019</td>
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