

Programme Specification

BA (Hons) Architecture



This Programme Specification is designed for prospective students, current students, graduates, academic staff and potential employers. It provides a summary of the main features of the programme and the intended learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she takes full advantage of the learning opportunities that are provided.

Whilst every endeavour has been made to provide the course described in the Programme Specification, the University reserves the right to make such changes as may be appropriate for reasons of operational efficiency or due to circumstances beyond its control. Any changes are made in accordance with the University's academic standards and quality procedures.

This document is available in alternative formats on request.

ARTS UNIVERSITY BOURNEMOUTH

PROGRAMME SPECIFICATION

The Programme Specification provides a summary of the main features of the **BA (Hons) Architecture** course, and the learning outcomes that a 'typical' student might reasonably be expected to achieve and demonstrate if he/she passes the course.

Further detailed information on the learning outcomes, content and teaching and learning methods of each unit may be found in your Course Handbook.

<u>Key Course Information</u>	
Final Award	BA (Hons)
Course Title	Architecture
Award Title	BA (Hons) Architecture Part 1 RIBA/ARB
Teaching institution	Arts University Bournemouth
Awarding Institution	Arts University Bournemouth
Professional accreditation	PART 1 RIBA/ARB
Length of course / mode of study	3 years full-time
Level of final award (in FHEQ)	Level 6
Subject benchmark statement(s)	Architecture
UCAS code	K100
Language of study	English
External Examiners for course	Neil Gillespie Visiting Professor Scott Sutherland School of Architecture/Robert Gordon University Harriet Harriss Senior Lecturer Oxford Brookes University
<i>Please note that it is not appropriate for students to contact external examiners directly</i>	
Date of Validation	2007
Date of most recent review	March 2012
Date programme specification written/revised	Revised September 2012

Course Introduction

This undergraduate course in architecture has been written from a very particular point of view. It takes its approach to architectural design from the context of a studio-based arts university where all courses share an interest in different forms of making. Each form of making, whether architecture, animation or textiles, brings with it both its own inherent characteristics of thinking about particular materials and their application, as well as some shared principles of studio practice. From the point of view of this course the ideas and theories of our discipline are inextricably linked to the making process itself. For architectural design it is essentially an investigation of how we can think about the ways we live in the world, individually and collectively, through the spatial relationship of material to make the particular places and locations of our lives. And the ways we think about the places and buildings we propose are themselves influenced, informed and expressed by the means we use to explore and represent them: the things we make to think about the things we make.

The enthusiast and motivated student will find that the course provides the opportunity to focus their attention on certain aspects of architecture, to introduce and explore a knowledge of architecture that allows them to both understand the existing work of others and how it came about, and develop their own working methods to create original, thoughtful architectural propositions. While providing an intensive, focused learning framework to gain essential knowledge, the course acknowledges that students will assemble this learning in a complex manner, often enriching it with individual self-directed study. Rather than a monolithic block of “units”, the course can be imagined as a perforated wall, with windows and doors, allowing students opportunities to enrich their learning, collectively and individually, and construct parts of their own education. The course philosophy follows from these ideas.

Course Philosophy

The course philosophy consists of the following main components:

- “working definition” of the discipline
- embedding a methodology of architectural design
- pedagogy of studio practice
- AUB’s unique context of creative complementarity

Each of these four aspects of the philosophy have been reconsidered and revised to differing degrees in light of changes to the AUB context (Strategic Plan, Faculty Plan), the Subject Benchmarked General Criteria and Graduate Attributes (QAA, ARB, RIBA) and course experience (ACR). Additions are underlined.

A “working definition” of the discipline:

The course investigates a particular understanding of the practice and theory of architecture as being grounded firstly in the making of *works of architecture*, with theoretical speculation following from a familiarity with the material nature of architectural ideas. A working definition of architecture explored is ***the reflective practice of making tangible, thoughtful, inhabited places that mediate between the individual, the world and others.*** Through a process of making and thinking the

course builds an understanding of works of architecture as places that both house our lives and challenge our expectations. In this approach architectural form and concept are *informed*, whether by issues of realisation, location, climate, use or any combination of influences. Form is never arbitrary and as a student you will be challenged to consider your design methodology. An understanding of architectural design is referenced to some recurring themes: that a work of architecture is inhabited, material (made), located (sited and it 'cites' in terms of history and precedents), can be analysed based on tectonic principles and that making architecture is a cultural/political/social practice.

To place this course philosophy in the broader context of architectural thought, the term "virtual space" was first used by the philosopher Susanne Langer in "Feeling and Form" (1956). In this first usage, the term did not refer to an intangible digital space, as we are now so familiar, but to the symbolic and abstract idea of human built space, or place making. To each built context we attach architectural meaning; metaphorical or symbolic content understood through experience. The Twentieth Century American architect Louis Kahn referred to making architecture as originating in the immeasurable (conceptual), becoming measurable (material), then returning to the immeasurable (experience). In this he expresses an idea of Human Culture as "symbol making" (expressive) rather than "tool making" (utilitarian).

The architectural course is clearly focused on introducing architectural design as a specific field of design practice with unique characteristics and with a particular emphasis on the *work of architecture* as a tangible, built, *measurable* representation of human *immeasurable* ideas. A strategic decision has been made to disentangle the various possible meanings of the term "architecture", such as architecture as profession, history, theory, practice, or education. The emphasis of architectural design is intended to introduce the materials and methods by which a *work of architecture* is made (and made meaningful), while also introducing the general and specific nature of architectural design as a process of exploration and enquiry. In the context of AUB and through collaboration, we intend the course to engage critically with the notions of what may be unique and what might be common in creative practice, how seeing the world through architecture might differ from other frames of reference and how to develop critical practice sufficient for progression to employment in various modes of practice and post-graduate study.

Embedding a methodology of architectural design

A particular emphasis from the first day on the course is the nature of design process. This is introduced by encouraging a particular method of architectural enquiry. Core skills for this process are; thinking through the making of propositions, parallel studies of alternative propositions, sequential investigation of a proposition, and design development based on the integration of issues such as context and realisation. Design is also informed by analysis, ranging from precedent studies, thematic issues, criteria that need to be met (or addressed) and exploration of expressive potential. The methods and skills of representation and communication are accumulated, and questioned, to support and explore these many architectural issues. In each unit you will be encouraged to engage in a learning "dialogue" between specific issues and between their work and themselves. These processes are the foundation for development of a design methodology in which arbitrariness is questioned.

This educational experience is grounded in a strong studio culture, supported by regular lectures, seminars and reviews. Integrated into this studio practice are the enrichment activities that can open up moments of particular focus, including interdisciplinary opportunities, workshops, trips, and guest lectures. The studio is not simply a place for you to work, it generates an atmosphere in which exploration, reactive practice and risk taking is supported by an open, critical and reflective practice. Your tutorials and reviews respond constructively on the propositions you make in studio, considered comparatively with both your own work and the work of others in the group. Ideas and skills are generously shared. Informality and adaptability are key to the studio functioning as a central place of activity on the course. Key verbs in our methodology are: experiment playfully, analyse thoughtfully, apply rigorously, reflect critically. These actions may be cyclical and recursive, but students are also encouraged to, for instance, follow a period of critical reflection with playful experimentation. Collaborations introduce different modes of creative studio practice, the experience of which contributes to the development of different modes of professional practices.

Pedagogy of studio practice

The AUB has a particular concern for a studio-based student-centred learning environment and links to practice. These features are shared across all subjects and are important aspects of the architecture course.

Projects will encourage exploration and creativity balancing rigour and risk, and informed by technical and contextual knowledge as part of the creative process. The studio-based student-centred education, integrating theory with practice, is both a vehicle for educational exploration and a model for professional practice after graduation.

The issue of educational exploration underlies the student-centred approach to acquiring knowledge and skills throughout the three years. The units are written to allow you to raise issues, explore, experiment, make judgements, discuss and present ideas about architecture as an expressive act through making tangible propositions mindful of how they might be realised. The studio acts as a laboratory for experimentation in which each student contributes to a group investigation, learning from and contributing to the group study. Personal authorship is not as important as engaging with particular issues and the creative exploration within limits. This learning environment also encourages risk-taking, innovation and entrepreneurship by providing opportunities to explore and realise through design practice led research.

Unique context of creative complementarity

The context of Arts University Bournemouth offers you a unique opportunity for a high quality creative undergraduate architecture course. A major strength of this course is its location within a specialist arts, design, media and performance institutional context with the potential to study alongside creative and cultural disciplines and the opportunity explore and enrich studio practice through interdisciplinary collaborations.

Within most units of study there are “enrichment activities” that include opportunities to work across disciplines in many different ways, whether in, shared studio

workshops, common lectures, shared facilities, (such as the workshop and library) or on an informal, *ad hoc* basis with other students. Other disciplines include Graphic Design, Interior Architecture and Design, Modelmaking, Fashion, Photography, Film Production, and Fine Art. Collaboration will introduce the techniques and studio practices of other specialisms, the potential of collaboration in variety of modes of creative and architectural practice. Through sharing theory and practice with other specialisms you will also increase your awareness of the special features and characteristics at the core of architectural thought and practice while informing and enriching these through collaboration.

As the architect and designer Charles Eames observed “I don’t do many buildings, but everything I do is architecture”. Like our neighbouring studio practices at AUB, we wish to explore both our uniqueness and common ground through our work. This “T” model has been used by IT company IBM, as explained by furniture manufacturer Herman Miller in their paper “How innovation can thrive on campus” (2012); “deep knowledge in a particular area and a breadth of skills in different, related areas”. This course aspires to establish a position in the study of architecture from which students may learn to practice and interrogate our realm of specialism and action.

Routes to Professional Qualification as an Architect

Entry on the UK Register of Architects and the right to use the protected title of ‘architect’ is based on a three-part examination administered by the Architects Registration Board (ARB). Satisfaction of the requirements of this process by UK-based candidates, however, is normally achieved by successful completion of academic qualifications carrying exemption from the exams. This is normally achieved by three years of full-time academic study leading to Part 1, followed by a year in practice. Part 2 requires a further two years of full-time study. This is then normally followed by a second year in practice, which may be undertaken concurrently with part-time study for Part 3. Completion of all elements of this process is prerequisite to entry on the register. This route is also adopted by the Royal Institute of British Architects (RIBA) as a condition of membership. Students seeking to complete practical training experience should acquaint themselves with the current rules operated by the ARB and RIBA, and seek additional advice from the course Professional Studies Advisor

The criteria for courses offered in satisfaction of Parts 1 and 2, as academic qualifications are published in the QAA Benchmark Statement, Architecture 2010 (www.qaa.ac.uk) and are shared with the ARB and RIBA.

The BA (Hons) Architecture is written to comply with Architects Registration Board (ARB) Part 1 for prescription and RIBA (Royal Institute of British Architects) Part 1 validation. (Both accreditations are subject to separate processes, periodic review and course changes review).

See *ARB: Information for new entrants to architecture courses* issued separately. This leaflet is available to download on the ARB website:

http://www.arb.org.uk/qualifications/information_for_students/student_handbook/default.php

See RIBA for general enquires on study and membership:

<http://www.architecture.com/EducationAndCareers/BecomingAnArchitect/Becominganarchitect.aspx>

Course Aims

The course aims to:

1. Develop a comprehensive understanding and working knowledge of architectural design to reflect the philosophy of the course;
2. Develop your understanding of specific design skills, their application and relationship to architectural design and apply these through the making of architectural propositions;
3. Develop your understanding of architectural practice within a social context, as part of the creative and construction industries, and the role of regulation;
4. Develop an understanding of the historical, contextual and theoretical issues which give to architecture its specific identity and significance as a discipline;
5. Encourage an understanding of the relationship between theory, history and practice;
6. Develop knowledge of the related specialisms of architectural technology and environmental control and apply these in coherent integrated design;
7. Encourage research and the development of analytical, cognitive and conceptual skills and apply to architectural design;
8. Encourage independent thinking, critical reflection, ambition and innovation to enable you to take up a position of responsibility in architectural practice or further study;
9. Develop your ability to communicate and to use appropriate presentation skills;
10. Encourage the development of interpersonal and interdisciplinary working relationships and effective teamwork for education and practice.

Course Outcomes

By the end of the course you will be able to:

1. Demonstrate knowledge and understanding of architectural concepts, techniques and processes;
2. Demonstrate understanding of methods of initiating, structuring and realising architectural propositions;
3. Demonstrate understanding for the social context, interdisciplinary and regulatory framework within which architectural practice operates;

4. Demonstrate an understanding of how historical, contextual and theoretical issues inform architectural design;
5. Apply to your work an understanding of the relationship between architectural and urban design theory, history and practice;
6. Demonstrate a knowledge of the related specialisms of technology and environment and how these inform integrated architectural design; ability to exploit a range of methods, materials and technologies available for the expression of original architectural propositions;
7. Demonstrate research skills and the ability to think analytically and conceptually;
8. Apply individual solutions to the creative resolution of architectural propositions;
9. Demonstrate good communication skills through appropriate (oral, written, visual) formats;
10. Work well as part of a team and demonstrate good interdisciplinary working relationships in preparation for professional practice.

Reference Points

UK Quality Code for Higher Education, including:

- Subject Benchmark Statement: Architecture (2010)
- Framework for Higher Education Qualifications (FHEQ)

AUB Undergraduate Regulatory Framework

AUB Learning and Teaching Strategy

ARB Criteria for Prescription (revised January 2010)

RIBA Criteria for Validation (revised January 2010)

Article 3 Architects' Directive 85/384/EEC

Learning, Teaching and Assessment

Learning and Teaching Strategies

A wide range of delivery methods will be used during the course, including:

Practical Workshops

Competence in using workshop equipment and in working with a range of methods and materials is developed through sessions of practical activity within the studio and/or workshop led by a tutor or technician tutor.

Demonstrations

Certain technical processes and applications are best understood by observing the correct procedure. Normally a demonstration by a tutor or technician tutor is followed by an opportunity for you to practise the procedure for yourself.

Studio Practice

This describes learning through practical work in support of a project or negotiated Learning Agreement, and the production of work in the studio environment, including

related resources. Studio practice may be unsupervised independent study or timetabled with technician tutor support.

Projects

These are periods of directed group or individual study in which a brief is set by a member of staff or a visiting lecturer. The brief usually requires you to address a particular theme through research, critical analysis and creative development. Projects are devised to promote a variety of individual responses and are not intended to prescribe the scope for personal creativity. Projects state the Aims and Learning Outcomes of the unit they are a part of and provide you with assessment requirements and criteria. Projects are always expressed in a written brief and usually introduced in a briefing session by the tutor with visual examples and references.

Critiques

Critiques are held at various stages and at the conclusion of some projects. You are required to present work to your year group, and explain your thinking together with reasons and factors which shaped it. You are encouraged to contribute actively in critiques by way of argument and debate.

Presentations

These are similar to critiques. However, a presentation will be more specific in providing an opportunity for you to present a particular aspect of your work to your peers and staff.

Lectures

Lectures are used to introduce new concepts and ideas and to underpin student activity in both theoretical and practical subjects. The purpose of lectures is not only to provide the necessary information on which the course work is based, but also to provide a springboard for further individual enquiry.

Seminars

These complement lectures and are used as a student-centred means of drawing out themes and examples to illustrate issues raised within the course. They are also used to enhance transferable personal, interpersonal and presentation skills highlighted in the course.

Tutorials

See paragraphs on Tutorial and Academic Support.

Research

This describes learning using the Library or other sources. It may require you to contact professionals and organisations external to the university. Research also includes studio-based investigations of methods and materials and structured explorations of visual forms.

Case Study

Research carried out into a specific operation, organisation or individual which draws together all the circumstances relating to their activity at a given point in a report with analysis and evaluation.

Independent Study

Throughout the BA (Hons) courses directed learning will be complemented by allocated private study. As you progress through the course, the balance of studies shifts from an emphasis on taught learning to self-directed study. Student-initiated study forms a substantial part of Level 5 and Level 6 units.

Educational Visits

Throughout the programme, visits are organised to venues of educational and cultural interest, e.g. galleries, museums, studios and events. Where appropriate, you will be encouraged to attend conferences.

European Student Study Exchange

In Level 5, you may elect (as an optional study) to spend three months in a European college.

Tutorials and Academic Support

Tutorials are carried out throughout the three levels of the course, on either a one-to-one basis or in group tutorials. They provide the opportunity for you to discuss in-depth matters relating to your creative or theoretical work or the course in general. They also allow academic counselling to take place at the start of each term, to guide you through your studies. Group tutorials are considered particularly beneficial in allowing you to measure your progress against others, for peer learning and occasionally peer assessment. Regular feedback is given individually, even in a group tutorial. This is sometimes in the form of a formative assessment against the Unit's learning outcomes. You must maintain the records of all tutorials for your own reference and academic development. These form part of your PDP.

Throughout the course, tutorials become increasingly significant in providing you with academic support in the development of your individually negotiated learning agreements. As previously noted, you are provided with enhanced opportunities for independent study and tutorials are a key method of delivery and support for teaching and learning. These may be individual or group tutorials.

Learning Agreements

Negotiated agreements between yourself and your Unit Tutor are an important strategy in supporting your development as an autonomous learner. Learning Agreements enable you to identify your own learning needs, to focus on the issues that you wish to pursue in your research, to define the scope and nature of your study, to identify the access to resources that you need and to work towards achieving individual goals.

You are asked to provide a synopsis of your proposed study including an explanation of how your idea for the proposal originated. Each Learning Agreement must be based upon the stated Aims and Learning Outcomes of that unit and you are asked to state how you intend to achieve the Learning Outcomes. You have the opportunity to negotiate your own Assessment Requirements so that the form of your work or presentation accords with your personal needs. You must establish with the Unit Tutor the percentage weighting for each of your Assessment Requirements and state those in your Learning Agreement. An action plan including any self-imposed or external deadlines will help you to manage your own progress and to receive tutor support when most appropriate.

Following preliminary negotiations for a draft agreement, your Learning Agreement for the unit is signed by you and your tutor. You may ask for a re-negotiation of an agreement but the extent of such re-negotiation is sanctioned by your Unit Tutor.

It is important that outcomes are realistic and attainable in each agreement and that there is a parity of requirements for assessment for all students in the unit. The role of the Unit Tutor is therefore central in taking responsibility for all Learning Agreements in the unit and monitoring their implementation. The Unit Tutor signs all negotiated agreements in the unit that he/she is responsible for and reports to the Course Leader. The Unit Tutor manages tutorial support within the unit and monitors guidance in relation to progress towards the agreed outcomes.

Assessments based on Learning Agreements are subject to moderation by the Course Team. The course moderation team would normally consist of the Course Leader, the Unit Tutor and two other tutors involved in delivery of that Level and may include the Chair of the Course Examination Board. A sample of the assessment is moderated with reference to the Learning Agreements and their stated Assessment Requirements.

Progress Files and Personal Development Planning (PDP)

Throughout your course you will be encouraged to build up a Progress File, the purpose of which is to provide a record of your personal learning and development. It will help you to achieve your full potential and become an effective, reflective learner, and to prepare for lifelong learning, employment or postgraduate study. The file will belong solely to you and is something you can take with you beyond the course.

In the first term you will be issued with a standard format Progress File, with guidelines on how to start collecting information to include in it. This is called Personal Development Planning or PDP. Included will be evidence of your skills and your ability to reflect on your learning and to plan. Your file will be unique, but there are some important elements that all students will gather as they progress, such as assessment feedback, self and peer evaluation, references, action plans, CVs, transcripts of marks and end-of-year reflections. You may use electronic and/or paper-based Progress Files by negotiation.

For assessment purposes the PDP must be regularly maintained, well presented, and supplemented with sketchbooks, journal, and research folders that document the Unit and enhancement activity undertaken during the Unit. Full engagement with the Unit and enhancement activity is essential for the PDP to fully document your learning experience. The process also includes the archiving of all your learning experience and projects as an Academic Portfolio, which requires you to retain ALL material produced during a Unit and any enhancement activity. (Exact formats may be negotiated).

Statement on Drawings and Models: the things we make to think about the things we make

Drawing skills is a major issue of debate within architectural education, in the UK and internationally. Many architects stress the importance of the variety of drawing skills needed by an architectural designer. The introduction of IT, from multimedia presentations, to digital drafting programmes and digital manufacturing, has put an

increasing emphasis in computer-based drawing. However, it is widely acknowledged that this should be additional to traditional drawing skills, not a substitute. In practice and education the ideal environment is a shared, creative studio, where designers move fluidly between quick drawings, carefully constructed aided drawing, physical models and digital environments for representation and contract documents. In particular the acquisition of design skills necessitate the confident use of free hand analytical drawing. Further, the use of architectural drawing conventions (such as elevation, section, plan or perspective) are better introduced as constructed drawing techniques by hand in order to understand the principles, rather than as key-stroke techniques. Finally, the relationship of drawing to material can easily be lost in the apparent freedom offered by a virtual environment which is free of gravity, natural light, texture, inhabitation and true three dimensions. The reality of a physical model cannot be substituted with a 2D screen, even when the image gives the illusion of movement or three dimensions. In architecture a line usually represents a tactile, material boundary to a spatial experience.

These issues are not unique to architectural education and have been noticed across the creative industries. For this reason, BA (Hons) Architecture puts in place a strategy of accumulating communication and representation skills throughout the first two years of study, and allowing you to demonstrate the full range of drawing skills in design projects. The final Comprehensive Design Project in Level 6 requires you to demonstrate an appropriate ability to clearly and effectively communicate with a variety of representational skills for analysis and design. The various drawing skills are learnt and practiced within all units and in special enhancement activity. Drawing is introduced in both the representation and analysis of physical models. These models are bold, the materials are cheap, yet carefully made and analogous in some way to material construction in their mass, texture or translucency. The models invite further development, leading to a sequence of exploration addressing various architectural ideas. The model *leads* the process, embodying thought and responding to changes throughout their making (making/thinking), they are metaphors for buildings and open to further interpretation, rather than presentation of final design ideas. Interchangeable elements become like three dimensional jig-saws, that can be reconfigured in a variety of ways. The model process itself contributes to ideas about the material and spatial configuration of the proposal. The model is a vehicle for thinking about architectural ideas. This relationship of material and spatial is referred to as the tectonic expression and the process as one of making/thinking (one activity, not two). These models become the first vehicle for digital manipulation, combining collage, digital photography, drawing, and model making. On these “free-hand” explorations are built the principles of aided, technical drawing and digital modelling. The Level 5 of study includes measured drawing skills as a method for re-understanding the reality that drawings re-present. CAD skills are taught in Level 5, where they are firstly introduced as a method for recording existing buildings. Models range from the process models (making/thinking) to both more conceptual and more detailed presentational models. On this visual and material literacy a more diverse selection of modelling and multi-media techniques are added. By the beginning of Level 6 the intention is that students consciously choose appropriate methods of representation and communication, whether the 5B pencil, folded paper or high-end virtual environment animation. Each technique can influence the design process through allowing the exploration, investigation and expression of material/spatial architectural analysis and propositions.

Assessment

Each unit is assessed separately, and the assessment forms part of the unit. Assessment both provides a measure of your achievement, and also gives you regular feedback on how your learning is developing.

For every unit of your course you will be provided with a Unit Handbook, which will state what you are expected to learn within the unit; the work that you have to submit; and how it will be assessed. The Unit Handbook will also give the deadline for presenting your work for assessment.

You will receive a final mark for each unit in the form of a percentage, which will be recorded on your formal record of achievement (transcript). Each component of assessment is graded using a notched marking scale, whereby only certain marks are used within each grade. The only marks available within any ten-point band are *2, *5 and *8 (eg 42, 45, 48). These marks correspond to a low, mid, and high level of achievement within each grade band.

On successful completion of your Honours degree course, you will be awarded a degree classification based on your unit marks. The final classification is determined using all unit marks at Levels 5 and 6 using two different algorithms, which are detailed in your *Quick Guide to the regulations*. If the two algorithms produce different results, you will be awarded the higher class of degree.

If you have joined Level 6 having completed a Foundation Degree (FdA) the final classification is determined using only your unit marks at Level 6.

For further information on progression, awards and classifications, please visit <https://my.aub.ac.uk/viewpoint/>

Course Structure

All students are registered for the award of BA (Hons); however exit awards are available if you leave the course early, having successfully completed one or two levels. If you successfully complete a level of the course, you will automatically be entitled to progress to the next level.

For the award of a Certificate of Higher Education (CertHE), you must have achieved a minimum of 120 credits at Level 4. This qualification may be awarded if you leave the University following successful completion of the first year of your course.

For the award of a Diploma of Higher Education (DipHE), you must have achieved a minimum of 240 credits of which a minimum of 120 must be at Level 5. This qualification may be awarded if you leave the University following successful completion of the second year of your course.

For the award of a BA (Hons) you must have achieved a minimum of 360 credits of which a minimum of 240 must be at Level 5 or above, of which a minimum of 120 credits must be at Level 6. This qualification will be awarded upon successful completion of your course.

A BA without Honours may be awarded if you have achieved 300 credits, at least 180 of which are at Level 5 or above, and at least 60 of which are at Level 6.

Curriculum structure

The structure of the course includes a sequential “DIALOGUES+ENRICHMENTS”, as explained below:

Dialogues

- Unit learning outcomes are distributed to allow regular progression towards level outcomes and the shared QAA Subject Benchmark/ARB/RIBA GA and GC (Graduate Attributes and General Criteria).
- Level 4 and 5 follow a repeating pattern of termly projects that accumulate a portfolio of work to meet the required **learning outcomes** in design methodology, communication, technology, critical contextual understanding, professional practice and personal development.
- Each **dialogue engages you in an exploration** of the relationship of the architectural design to key concepts and ideas.
- Each **dialogue frames architectural discourse** within particular parameters with an appropriate series of investigative projects and propositions.
- Level 6 encourages you to practice **Research by Design**, allowing the 6000 written dissertation to investigate, document, and present an exploratory theme in an individual mode of studio practice, including interdisciplinary, transdisciplinary and collaborative practice. Assessment takes account of the distribution of strengths and weaknesses, while rewarding excellence in the integration of text and work.
- Level 6 “design thesis” or **Comprehensive Design Project**, demonstrating the ability to integrate learning in a single architectural proposition of appropriate complexity. It allows students the **depth and breadth** of study, with a balance of **risk and rigor**, to demonstrate the GA and GC required at a Part 1 level.
- Level 6 **Dialogue with Practices** aims to both enhance our existing strengths in your “preparation” for practice and critically acknowledges opportunities for graduates to innovate modes of practice, including entrepreneurship and interdisciplinary collaborations.

Enrichments

- The term **enrichment** is used to describe complimentary **enhancement activity** that you will undertake during your studies.
- They can occur within **all units**.
- They are assessed as part of the unit within **existing learning outcomes**.
- Learning outcomes include **sensitivity to enrichment activity**.
- Enrichment can include any element delivered to **enhance the curriculum**, examples would including visits, overseas trips, guest lectures, special workshops, lecture series (some shared with outer courses), collaborative projects/workshops, inductions, external events, conferences, community/voluntary engagement.

- Some enrichments are **established parts of study**, such as HIDE (a collaboration with BA (Hons) Fine Art at Level 4), Urban Fabric (a collaboration with BA (Hons) Textiles in Level 5), the Tower Project (a collaboration with BA (Hons) Model making in Level 6), or the Friday @ Noon whole course meetings.
- Enrichments can be developed/evolved as **recurring collaborations** between courses or across levels.
- Enrichments may occur once, on an **ad hoc** basis, to enhance student experience.
- Enrichments may be **optional** (Venice Biennale), but the course will monitor and facilitate parity between student experiences where possible.
- Enrichment activity may be **student-initiated** (either individually or in groups), staff-initiated, or externally (by invitation).
- Enrichments can be of many different types, such as the **Swiss cheese** perforation in the timetable allowing others to collaborate or **chocolate chip** opportunities (such as guest lectures/workshops), or **windows** into other worlds.
- Enrichment is an inclusive opportunity to allow **adaptability and flexibility** within the curriculum, made possible by the reduction of assessment points and the inclusiveness of some learning outcomes. They remove the perception of a straight-jacket curriculum and enable a **responsive**, enhanced curriculum to evolve within whatever resource (time, people, materials, equipment) is available.
- Externally enrichments can offer **CPD** or **Short Courses**.
- Enrichments can be part of the research and knowledge transfer activity of the staff and students.

Course Content

Level 4

Units at this level provide you with a sound conceptual, knowledge and skill base for the study of the subject. A programme of studio projects, lectures, seminars, visits, case studies, guided reading and tutorials will be used to disseminate information and concepts and to reinforce your understanding of the subject. Considerable importance is placed on learning through practical experience within studio-based projects. These enable you to gain experience through learning by experimentation and discovery and provide opportunities for you to develop abilities within through individual work and group interaction. These projects are also the method for demonstrating your integration on skills and knowledge from specialist units.

Projects are monitored primarily by group reviews where you present your work to a number of your peers and the tutors. The Course Team regard this method as a most effective technique for maximising student understanding and motivation, and as an excellent preparation for the presentation of ideas to guests, visiting tutors and contributing from practice. You will receive individual tutorials to quantify your progress and attainment level.

Level 4 provides you with the creative, intellectual and practical skills upon which you will build. The link between theory and practice will be evident through all units. Units in the first level of the course provide an introduction to the fundamental skills and knowledge of the subject. The parallel issues of study are architectural design,

technology (realisation), communication and cultural context. Projects allow you to demonstrate both specialist knowledge and the integration of knowledge in architectural propositions.

The theme at this level is Roots of Invention: Architecture and Material Culture. Three “dialogue” units establish some fundamental issues in architectural design: Material Ideas and Inhabitation, Nature and Living, and Making and Thinking. You will start by exploring forms of representation and manipulation of architectural form by model, graphic, photographic and digital means. Small scale individual and group studio projects allow an exploration of the methods of realisation, including the conventions of architectural drawing as a means of communication and methods of construction. You will broaden your understanding of both historical and contemporary precedents in architectural design. The final propositions will demonstrate your ability in comprehensive architectural design. Contextual Studies provide a broader understanding of your subject skills in research, analysis and criticism, communication and dialogue, and of inter-related specialisms.

Level 4: Aims

- 1 To introduce you to the conceptual and practical skills and processes necessary for making an architectural proposition.
- 2 To introduce you to the skills and methodologies of analysing and communicating an architectural proposition.
- 3 To introduce specialist knowledge in technology and environment and how these inform architectural design.
- 4 To introduce an understanding of theoretical aspects of architectural design and the wider cultural context in which art, design and media exists.

Level 4: Outcomes

Following successful completion of Level 4 you will be able to:

- 1 Demonstrate an awareness for the issues associated with the making of coherent, informed judgements in the development of a creative architectural propositions.
- 2 Demonstrate your knowledge of visual, written and verbal analytical and communication skills.
- 3 Demonstrate appropriate knowledge of the technical issues in designing and realising an architectural proposition.
- 4 Demonstrate your understanding of theoretical and contextual issues that inform architectural design past and present.

Level 5

Level 5 units build upon the studies in Level 4 and provide you with increasing opportunities for student-centred learning. Level 5 units anticipate that you will be able to apply the knowledge, concepts and skills addressed in Level 4 to exploit fully the range of available resources towards your personal creative development.

Level 5 studies continue to increase your professional competence through the development of skills, knowledge and understanding. Project work, although having defined aims and objectives, will allow you to decide upon personal solutions for architectural propositions. Visiting lecturers and subject specialists will be invited to contribute their knowledge to your development. Reviews continue as a strategy for reinforcing communication, dialogue and group learning.

Level 5 explores the making of architectural propositions in the context of Urban Interventions, through three further “dialogue” units: Urban Context, Use and Form, and Future Scenarios. You will build on the making experiences of Level 4 by exploring the issues of building in an urban context through architectural intervention projects at various scales. This will include the measurement, research, analysis, and representation of an urban site. Through an informed understanding of context, you will propose innovative and thoughtful interventions to house public, convivial activities associated with the economic and physical opportunities of the local urban context.

You will extend your knowledge of the realisation of architectural propositions through the study of construction, structure and environmental control. The special technical issues of building with existing buildings and their role in a sustainable city will be considered.

Your communication skills will be developed, added to, and applied in the research, analysis, and development of an existing environment and the making of an architectural proposition. Theory and history will inform the understanding of cultural context. These units will develop your research and analytical skills.

Level 5: Aims

- 1 To encourage and sustain development of your individual creative, intellectual and practical abilities.
- 2 To extend your ability of the processes of architectural design through the making and communication of architectural propositions.
- 3 To broaden your understanding of the technical realisation of architectural propositions and how these issues inform design.
- 4 To provide a knowledge of the history and theory of architecture and the associated disciplines.

Level 5: Outcomes

Following successful completion of Level 5 you will be able to:

- 1 Demonstrate an appropriate balance of creative, intellectual and practical abilities.
- 2 Demonstrate appropriate ability reflection, decision-making and design methodology in the thoughtful making of architectural propositions and an ability to use appropriate communication skills
- 3 Demonstrate integration of technical realisation knowledge through the making of coherent architectural propositions.

- 4 Demonstrate an increasing self-motivated, analytical, self-critical and independent approach in your studies.

Level 6

In Level 6 you must take considerable responsibility for your study, within the context of a project group and a nominated tutor.

Negotiated Learning Agreements are the principle means of defining your learning goals and monitoring your progress and achievements. Level 6 studies provide the opportunity for you to extend your interests and abilities and demonstrate your capacity for sustained independent and professional work.

The level culminates in the Comprehensive Design Project, where you will demonstrate the integration of accumulated knowledge, skills and abilities whilst also encouraging you to demonstrate your analytical and creative abilities, critical awareness, motivation and resourcefulness. The project anticipates and introduces many aspects of professional practices, including interdisciplinary and transdisciplinary, in parallel with the Dialogues with Practices Unit.

Level 6 explores the theme of Social Practice. The first phase of study will invite you to deepen your understanding of realisation through Research by Design, of materials, fabrication and expression. This will provide a context for the development of conceptual and practical skills, and allow the exploration of personal creative concerns in architectural thinking and making. An extended text will provide the context for you to demonstrate skills in research and analysis, and broaden your knowledge of architectural thought past and present.

Following a period of exploration and research, a comprehensive design proposition will be made through a single architectural challenge. Methods of shaping the built environment will focus on contemporary issues of architecture, responding to the social context of architectural practice. The role of the architect will be considered alongside the motivations of clients, development, construction, planning, legal regulation, other creative practices and wider social, economic and cultural values. The vehicle for this consideration will remain a physical proposition for built form, and include the integration of the various service requirements, an understanding of construction processes and factors informing the realisation of architecture. You will demonstrate the necessary skills in both drawings and digital media (including CAD) and the year will conclude with the production of a portfolio of work which will prepare you for employment or postgraduate study as well as providing a qualification with transferable skills suitable to the wider creative industries.

Level 6: Aims

- 1 To extend your creative, intellectual and practical abilities through the making of comprehensive architectural propositions.
- 2 To extend your ability to evaluate evidence, arguments and assumptions, to reach sound judgements and to communicate effectively.
- 3 To stimulate your personal and individual development through meeting rigorous extended academic and creative challenges, in preparation for practice.

Level 6: Outcomes

Following successful completion of Level 6, you will be able to:

- 1 Demonstrate that you have acquired the ability to make comprehensive architectural propositions that integrate knowledge and understanding of architectural technology and issues of realisation.
- 2 Demonstrate that you have the ability to evaluate evidence, arguments and assumptions, to reach sound judgements and to communicate effectively.
- 3 Demonstrate that you have achieved the necessary intellectual, personal, academic and creative maturity to qualify for employment or post-graduate study.

Course Units

Unit code	Unit Title	Credit weighting
Level 4		
ARC450	Dialogues of Material Ideas and Inhabitation	40
ARC451	Dialogues of Nature and Living	40
ARC452	Dialogues of Making and Thinking	40
Level 5		
ARC550	Dialogues with Urban Context	40
ARC551	Dialogues of Use and Form	40
ARC552	Dialogues with Future Scenarios	40
Level 6		
ARC650	Research by Design	40
ARC651	Comprehensive Design Project	60
ARC652	Dialogues with Practices	20

Course Diagram

This schematic diagram shows the proposed start/end dates for each unit with assessment periods. Further information on the structure of each unit will be included in unit handbooks.

Six dialogues with architectural ideas

Level 4																														
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28		
Induction week	ARC450 Dialogues of Material Ideas and Inhabitation + Enrichments (40 credits)									Assessment	ARC 451 Dialogues of Nature and Living + Enrichments (40 credits)									Assessment	ARC452 Dialogues of Making and Thinking + Enrichments (40 credits)									Assessment

Level 5																														
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
ARC550 Dialogues with Urban Context + Enrichments (40 credits)										Assessment	ARC551 Dialogues of Use and Form + Enrichments (40 credits)										Assessment	ARC552 Dialogues with Future Scenarios + Enrichments (40 credits)								Assessment

Level 6 – Enrichments: dialogues with other practices, places and ideas																														
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
ARC650 Research by Design (40 credits)										ARC651 Comprehensive Design Project (60 credits)																				
										ARC652 Dialogues with Practices (20 credits)																				

Resources

Specialist resources:

BA (Hons) Architecture students will have access to the Architecture studio, subject to studio rules (including three people minimum):

Hours:

Mon-Thu 8.30-9pm

Fri 8.30-4pm

Sat 9-1pm

Sun CLOSED

Students have a desk and cabinet, with lift off drawing boards available. The studio provides a wireless network, as well as 10 desk top computers, A4, A3 and A1 printing, A3 and A4 scanning. There is an A1 rotary trimmer. Some shared drawing materials are available. A small library of journals and reference material is available for use within the studio. The course office also has a small library available on request. You are encouraged to make maximum use of these course resources to support your studies.

University Resources:

Library

The course is supported by a Subject Librarian who liaises closely with the team to ensure that the Library resources are relevant and meet student and staff research needs. As part of the AUB's Information Literacy Framework, the Subject Librarian provides sessions on researching and using information, as well as individual support for students in the use of Library resources

The Library holds an excellent range of specialist learning materials including books, journals, CDs, DVDs, and newspapers. It has subscriptions to a wide range of specialist electronic resources focusing on art, design, media and performance, including e-books and e-journals. The Library's facilities include computers, viewing rooms, a presentation space and a silent reading room.

The Library consistently receives high scores in both the in-house and national student surveys, which are carried out annually.

Information technology

The University provides a comprehensive range of IT resources, utilising Apple Macintosh, Windows Personal Computers and specialist resources for its art, design, media and performance disciplines. The University uses Industry standard software from Microsoft, Adobe, Macromedia, Apple, Quark and leading software suppliers, and is continually investing in its technology and resources.

IT resources are also available to you via the Library, plus through a number of bookable IT suites and dedicated base room provision. To enable access to learning resources, wireless internet access is also available.

The ITCS section (Information Technology and Communication Services) provides a helpdesk facility for IT enquiries and fault notification. The Helpdesk is open from 8.30am until 5pm from Monday to Friday Email: itcshelpdesk@aub.ac.uk

Museum of Design in Plastic (MoDiP)

MoDiP is a registered museum of 20th and 21st century design and popular culture with a focus on plastics. Its collection is unique within the UK and has been developed to support teaching and learning at Arts University Bournemouth.

There are many ways in which MoDiP can play a part in your studies:

- as a source of inspiration – large numbers of items may be viewed, handled and explored in depth, drawn, photographed and filmed
- as the focus of a brief for products and projects relating to course work
- as an exhibition venue – your work can be displayed in relation to the collections and exhibitions and events may be mounted in the museum space

The Museum is in a purpose built space within the Library, designed with wheelchair access in mind, and has the same opening hours as the rest of the University for the viewing of exhibitions. Objects not on display can be borrowed and taken to the studio. To see what is available, go to the Plastics Network website (www.plasticsnetwork.org).

The Gallery

The gallery is a major resource for contemporary visual art at Arts University Bournemouth and has received regional and national recognition. There are regular gallery events, including collections on loan from galleries and museums, as well as individual exhibitions by some of today's leading artists, photographers, designers and critical writers.

It also functions as a learning resource and is integrated into the teaching, learning, and research practice undertaken at the University.

text + work is the ethos which underpins the exhibition programme at Arts University Bournemouth. The **text + work** concept promotes and provides a forum for challenging dialogue between innovative contemporary art, design, and media practice and its theoretical context.

There are **text + work** gallery events, critical texts, shared and networked exhibitions and a **text + work** website.

Student Support

Academic Guidance

Academic staff are responsible for providing you with feedback on your work and your general academic progress, and for providing academic support and guidance through the course. This is provided through “critiques” and written feedback, as well

as guidance on practical work and informal discussion about your concerns. These sessions may be individual or, in the case of collaborative work, in small groups.

Academic tutorials are scheduled to allow you to discuss in depth matters relating to creative or theoretical work, or the course in general. You will be entitled to at least one formal recorded academic tutorial per term with a nominated member of the course team.

Support and advice is also provided on an informal basis throughout the course, through discussions between staff and students.

Career Education, Information and Guidance

You will be prepared for employment, and given the opportunity to learn about the various career options available to you, through a wide range of projects which may include live briefs or external competitions. Academic staff remain very familiar with the discipline, and will often still work in the field, and are also able to advise on specific opportunities.

The Careers Service within the University offers impartial, confidential advice, support and guidance, to help you explore and develop your career ideas and manage your future career successfully. The Service offers individual career guidance interviews, as well as advice on job seeking strategies, CVs and interview skills, self-employment / freelancing, and further study opportunities.

The Senior Careers Officer holds regular lunchtime lectures, which cover a range of popular careers topics, including Postgraduate study and funding, Career planning, Networking and self-marketing, and Teaching as a career. Full details and dates of forthcoming lectures are available on the Careers intranet pages and on the Student Services notice boards.

The Careers Service also offers specialist events, working in partnership with local employers, AUB alumni, and external agencies to bring together a range of art, design, media and performance expertise.

Learning Support

Support for students with disabilities (including dyslexia)

The Arts University Bournemouth is firmly committed to a policy of equal opportunities for all students and positively welcomes applications from people with disabilities and/or additional needs. Throughout all aspects of University life, we actively encourage and support the participation of students with disabilities. We aim to support disabled students by offering needs assessments and support plans which enable you to achieve your personal goals.

The Learning Support team provides academic support for students with specific learning difficulties including dyslexia. We ask all new Home students to complete a 'Quickscan' screening programme when they join the University. This screening is designed to check your learning style (the way you learn best) and whether you might have signs of dyslexia. If appropriate, you will be referred to an educational psychologist for a full assessment.

Students with a specific learning difficulty such as dyslexia are able to access individual tutorials aimed at improving your independent study skills, and are supported in applying for the Disabled Students' Allowance, which can provide specialist equipment and, if appropriate, personal support.

The Senior Disability Officer and Wellbeing Officer provide ongoing support and advice for students with all other types of disability, including mental health difficulties, physical disabilities, medical conditions and sensory impairments.

The Arts University Bournemouth has a duty to anticipate the needs of disabled students, and to make "reasonable adjustments" to ensure that these students can access education and related services. If you feel that some aspect of the learning, teaching or assessment on your course places you at a disadvantage because of your disability, please contact the Senior Disability Officer within Student Services, who will be happy to work with you and your course team to identify any appropriate reasonable adjustments. Contact Barry Gilbert on bgilbert@aub.ac.uk or telephone 01202 363291.

Support for students for whom English is a second language

If English is not your first language you will be invited to complete a brief written exercise during the initial weeks of your course, so that your current academic language skills can be assessed. Our English for Academic Purposes (EAP) tutors, who are part of the Learning Support team, will review the exercise and contact you if your work indicates that you would benefit from additional support. An EAP tutor will work with you to draw up an Individual Learning Plan, which will set out a structured approach to developing your independent academic and study skills. This may include helping you to develop strategies for interpreting assignment briefs, working on the structure of your written work, or developing your proof-reading skills, for example. The plan will be reviewed each term and will be shared with your course tutor so that they are aware of the work you are doing to improve your study skills. If necessary, your EAP tutor will refer you to a local language school so that you can improve your generic English language levels.

Pastoral support and guidance

Support and advice on non-academic matters is provided through trained and qualified professional staff within Student Services. We have a team of professionally qualified male and female counsellors, with appointments available during weekdays and evenings. Students accessing the service are offered various levels of support ranging from regular weekly sessions, occasional support or just a "one off" consultation. In most cases, you can expect to be seen for a session within two days of making initial contact with the service. If the situation is very urgent and you are very emotionally distressed, we also have a crisis support service and you will be seen by one of our counsellors almost immediately.

Pastoral support is also available from the AUB Chaplaincy. The Chaplaincy at Arts University Bournemouth is shared with Bournemouth University and is an inclusive Chaplaincy, which welcomes people of all faiths and none. The Quiet Room and the Islamic Prayer Room are in regular use by staff and students, and meetings with ministers of any faith can be arranged.

Advice and support with practical issues such as funding, accommodation or childcare is available from the Student Advice, Funds and Accommodation Office within Student Services.

Methods for Evaluating and Improving the Quality and Standards of Teaching and Learning

The course is subject to the University's rigorous quality assurance procedures which involve subject specialist and internal peer review of the course at periodic intervals, normally of 5 years. This process ensures that the course engages with the QAA Quality Code.

In addition all courses undertake an Annual Course Review which takes account of relevant information such as:

- External Examiners' Reports
- Key statistics including data on application, retention and achievement
- Results of the National Student Survey
- Results of the in-house Student Perception Survey
- Feedback from Student Representatives
- Feedback from relevant employer groups, including the course Industry Liaison Group

All courses develop an action plan arising out of this exercise, which is monitored by the Course and Faculty Boards of Study. Your student representatives can keep you informed about progress against the action plan.

Staff development priorities for the course team as a whole are identified through the Annual Course Review process, and for individuals through the Staff Performance Review process.

Indicators of Quality and Standards

The Arts University Bournemouth was granted taught degree awarding powers by the Privy Council in 2008 following an intensive period of scrutiny by experienced academics from across the higher education sector.

The University was audited by the QAA in May 2011 and received a judgement of 'Confidence' in the management of the academic standards of its awards, and its management of the quality of learning opportunities. This is the best available outcome, and confirms that our quality assurance mechanisms are robust, meaning that we can have full confidence in the standard of course outcomes, and the quality of the educational experience we deliver.

More detailed information is available in the following documents:

- Online course information
- Quick guide to the regulations
- Unit Handbooks
- HE Student Regulations – <https://my.aub.ac.uk/viewpoint/>
- AUB Student Guide