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| **COURSE PROPOSAL FORM** | |
| **MA Architectural Visualisation** | |
| **Confirmation of permission to proceed to the development stage:** | |
| **Dean of Students or Deputy Vice Chancellor**  *Date and Signature* |  |

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| Please read the GARs, Section 3, [Course](http://intranet.rave.ac.uk/display/WEL/Validation+Policy?preview=/213811945/213812075/Validation%20Policy) Approval/Re-Approval Policy prior to completing this form.  All courses should be written with reference to the below quality assurance reference points:   * The [Framework for Higher Education Qualifications](http://www.qaa.ac.uk/en/Publications/Documents/qualifications-frameworks.pdf) * The UK [Quality Code](http://www.qaa.ac.uk/assuring-standards-and-quality/the-quality-code) * Relevant [Subject Benchmark Statements](http://www.qaa.ac.uk/assuring-standards-and-quality/the-quality-code/subject-benchmark-statements) * QAA [Master’s Degree Characteristics](http://www.qaa.ac.uk/en/Publications/Documents/Masters-Degree-Characteristics-15.pdf) * PRSB requirements (where applicable) |

**Section 1: Course Information**

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| **Course Title** | **MA Architectural Visualisation** |
| **Final Award** | MA Architectural Visualisation (180 credits) |
| **Interim awards** | PG Diploma Architectural Visualisation PG Certificate Architectural Visualisation |
| **Course Level** | 7 |
| **Awarding Body** | Ravensbourne University London |
| **Teaching Institution** | Ravensbourne University London |
| **UCAS Code** |  |
| **QAA Subject Benchmark** | QAA Subject Benchmark Statements: Art and Design |
| **External Accrediting Bodies** | N/A |
| **Apprenticeship Standard used to inform the development of the course (if applicable)** | N/A |
| **Study Load** | Full Time |
| **Mode of study** | F2F Blended |
| **Delivery Location(s)** | Campus Online (tbc – in line with institutional plans) |
| **Length(s) of Course(s)** | 3 semesters MA |
| **Type (open/closed)** | Open |
| **HECOS code (with Subject percentage Splits if applicable)** | 100122: Architecture (50%) 100363: Computer animation and visual effects (50%) |
| **Validation period** | Five Years |
| **Intended First Cohort Start Date** | 09/24 |
| **Date produced/amended** | 06/23 |
| **Course Leader** | TBC |
| **Course Development Team Members** | Alberto Villanueva |
| **Course Administrative Contact** | Emma Kunz |

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| **Description of the Course** |
| *This section will also be used for other purposes, such as prospectus, marketing, website etc.*  Our perception of the world is determined through the different media languages (photography, film, games) through which we exchange ideas and engage with our environments. Due to the critical importance of media in culture production, there is an urgency to widen the scope of architecture beyond the built environment. This MA course will explore environments where we can prototype new scenarios and emerging cultures.  The MA Architectural Visualisation course explores the opportunities for skilled architects and designers, 3D modellers, games designers, filmmakers, or animators to develop skills to communicate architecture and urban landscapes in digital environments, from translating architectural projects into realistic digital representations to generating urban environments and buildings integrated into film or game design productions. The course provides the opportunity for students to employ a broad range of digital tools to imagine, visualise and produce alternative environments.  The course will look at the digital workflows across architecture, film, photography, and animation under the architectural context for the practical acquisition of skills and an academic subject area with a rigorous and expansive critical discourse. It will explore the digital representation of existing and virtual cities to investigate the representation of the built environment in film and their influence on each other in the digital age – to the use of AI technology as part of the workflow in the production of digital environments.  The course benefits from the philosophy and strategy of the Ravensbourne BA courses in a Department of Architecture that is building its reputation not only in qualifying architects but opening architectural education to transferring skills across different disciplines in creative industries.  The course will allow students to develop and enhance skills within a series of projects running through the course. The various modules will facilitate students to work within a commercial environment utilising acknowledged strategies and workflows, creating resolved bodies of work that best showcase potential and ability.  The course structure is based on three different semesters:   * Semester 1: Workshop modules on building skills and bringing cross-disciplinary collaboration for students joining from different backgrounds; * Semester 2: Industry immersion and generation of context through collaborative production (virtual cities); * Semester 3: Completion with personal development: research + final portfolio;   The development of Semester 1 will involve creating a common ground from professionals joining through different learning and workflows. A series of different briefs designed with industry participation that build the skills around three main subject topics:   * architectural photography; * film and architecture; * AI workflows in the built environment;   All linked into a final body of research and practical work that take advantage of the facilities at the university base as well as the industry profiles of the staff associated with the course. The relationship between architecture and digital technologies in visualisation is also explored to create distinction and innovation in project work. The ability to place project work within career aspirations is also encouraged as students prepare to enter the creative industries or enhance an existing profile.  There is potential within the course structure for inter/cross-disciplinary or collaborative working within the emerging postgraduate portfolio of the university as the common ground could be found within moving image, animation, branding and computer gaming – all aspects of the creative industries that rely heavily on photographic images and assets. The course would make use of the new CEET to further develop this potential for interdisciplinary co-production with aligned disciplines.  The course will seek of partnerships and collaborations with Epic Games, architecture offices such as Zaha Hadid Architects and Gensler, and exploring the opportunity of freelancing and setting up their businesses in the Design District.  The course will also explore and discuss the conceptual aspects of contemporary visualisation making directly relating to the areas of practice accommodated by the course rationale and this is an area of the curriculum that can be used to underpin practice outcomes or could be developed into a final outcome of writing and critique allowing students to major in either a practical outcome or one that has a more significant written or research element. This project-based approach to developing a resolved body of work as well as the option to develop a more critical approach to this subject area with a forward thinking set of module titles based on technology, application and innovation makes the course unique and a dynamic addition to this aspect of the sector.  Also, this MA will be the first of a series of postgraduate courses related to collaboration and digital frameworks across creative economies and the built environment. In future PDGs, we are aiming to present a MSc in Architecture for Fiction and Entertainment that will share modules with this MA course proposed.  A UCAS search returns the fact that there are currently few options in the market as most of architecture schools have opted for a digital fabrication pathway as a first option. However, during the last 8 years there has been an increased on architectural firms looking for this expertise – digital visualisation with an understanding of the subject area. The final course title is for discussion, it has been also considered MA Visualisation for Digital Build Environments. |

**Section 2: Strategic Business Case**

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| **Strategic Case *(\* indicates this section will be removed for the Validation Panel)*** | | | |
| **Rationale for the proposed course**  *To include a brief description, aims and structure of the course*    *Highlight the distinctiveness of the proposed course* | This is a course that looks at 3D visualisation and image-making in an architectural context applied in different digital environments. It draws on the reputation of the UG offer from this university in terms of its industry reputation and recognised innovation aside from the qualification.  The curriculum will be informed by innovation and new practices within digital making such as computational animation, AI imagery and building modelling manipulation to complement more traditional approaches to the medium. It will concern itself with the technical and the philosophical in this area and as such will be a prescient addition to the sector.  The course is based on the new CAF PG structure of three semesters of 60 credits to give the MA award at 180 credits  Distinctiveness:   * Addition to the PG portfolio of the institution that does not have an element of architectural design in its curriculum. * Progression from BA award Architecture, course and others with USP technical and emerging practices. * A distinct approach to digital architecture as subject matter, project-based teaching structure and industry immersion * Attractive to an international audience as the subject area hasn’t been develop in higher education in many countries with a PG format. However, we are aware of competitors developing similar frameworks. * Attractive to professionals and industry (CPD) as well as typical student profile. The course allows those seeking to upskill or to pivot in their career. | | |
| **Relationship with the current Department Strategies**  *To include summary of relationship to existing courses within the Department etc.*  *Which courses at Ravensbourne are closest to the proposed course in terms of subject area?* | * Fully CAF compliant over three semesters – 180 credits for MA award. * Potential for shared deliver and synergy with newly proposed PG courses * Continuation pathway that does not exist in the institution for: BA Architecture, BA Interior Design Environments Architecture and BA Urban Landscape Architecture + additional opportunities for students in other UG subject areas such as BA Animation, BA Motion Graphics, BA Games Design. * Synergy with countries that share similar PG academic structure facilitated easier transition and recruitment. * Targeting an increasing audience in academies and schools through short courses that might consider obtaining a postgraduate qualification to enhance their industry opportunities. * Targeting an audience where is a preferred discipline but without educational provision at PG. * Supporting institutional expansion esp. at PG level. * There are no direct courses within the UG portfolio that would match this or be of competition. | | |
| **Regulations**  *Does the course comply with the University regulations? If not, please*  *specify the derogations being sought* | * Course complies with 3 semester CAF. * The course could offer FT and PT modes of study. * There is potential for the course to accommodate two or three start points per academic year, though there would be implications for space allocation and staffing. We would recommend starting with an intake in September 2024 and explore if the following academic year we do September 2025 and May 2025. | | |
| **Does the course replace or otherwise affect existing provision?** | No. This is an addition to the PG portfolio and an obvious progression point from the BA offer as well as offering students from other courses the ability to develop architectural visualisation, 3D and rendering education at level seven. | | |
| **External Reference Points**  *What external reference points have informed the design of the course?*  *(e.g. QAA benchmark statements, national qualifications frameworks, professional bodies)* | - QAA Benchmarks - Professional Bodies (AOP) - Industry Feedback | | |
| **PSRB**  *What requirements of professional/statutory*  *bodies and employers have informed the design of the course?* | N/A | | |
| **External Consultation**  *Please evidence any external consultation that has/will inform the design of the course, its curriculum and the appropriateness of its standards.*  *Where external consultation has taken place, please provide details of the standing and expertise of those who have been consulted in the field and attach their comments (one of each per course).* | **Industry Consultation: 2nd June 2023**  We have initiated a round of conversations and consultation with different industry contacts.  Hamza Shaikh: Architect and creative-tech practice leader at Gensler. Also social media influencer with over 40K followers. Hamza has positioned himself as one of referents in the UK around the use of AI in architectural visualisation.  Alwyn Hunt: Co-Founder of The Rookies. Alwyn has been working in the past with the HoD and has been instrumental in giving to us a wider context on how different subject areas are feeding into the architectural world. Alwyn has a background in fine arts and has been in the industry for over ten years. He has worked at a number of studios around the world including Sony Imageworks, The Moving Picture Company, Double Negative, Animal Logic, and Weta Digital.  His main film credits include Harry Potter, The Chronicles of Narnia: Prince Caspian, Watchmen, The Wolfman, Alice in Wonderland, John Carter, Superman: Man of Steel, Ironman 3 and has just finished working on The Hobbit 1 and The Hobbit 2.  Stefano Paiocchi: Associate at Zaha Hadid Architects. Former student in SCI Arc which is one of our references in the workflows around architectural education.  Fabrice Bourrelly: Unreal Engine teacher that has presented the Unreal Engine for Architecture Epic Games Enterprise series in 2017. He has worked with clients such as Google, Anish Kapoor, Thomas Heatherwick or Zaha Hadid Architects.  Edgar Maciulis: Former BA Architecture graduate at Ravensbourne who decided to pursue a similar master in one of the competitors and have been engaging with industry before finishing his master’s.  The conversations with the different parties have been very positive and covered aspects of the curriculum, award title and potential recruitment opportunities. It also helped to narrow down the areas to cover with the master as it has different approaches around software implemented in the curriculum.  **Students on the current UG course that have expressed a strong interest in the course.**  Bradley Sanders and Alex Chan (graduating this year in BA Architecture) have expressed their interest in progressing into other areas that are not just the qualification as games design and visualisation. This course could be a pathway they would be interested in following. | | |
| **Business Case *(\*indicates this section will be removed for the Validation Panel)*** | | | |
| **Costs\***  *Summarise the implementation; the costs for intake and the costs and resources, required across the period of delivery for the cohort, as well as additional cost requirements (staffing, equipment etc.).* |  | | |
| **Contribution to Surplus\*** |  | | |
| **Targets**  *Intake numbers Home/UK & International* |  | First Year | Steady State |
| Home | 7 | 15 |
| International | 3 | 5 |
| **Estimated SSR\***  *For the course on a steady state* | 1:15 – the stated PG figure. | | |
| **Internationalisation**  *How does the course develop Ravensbourne’s international profile?* | * MA offers an award for international students seeking academic advancement and is directly targeted at those territories. * Skills based/project approach is desirable in terms of attracting visually gifted international students. * This Subject area is incredibly popular in different academic format in countries such as Australia, US, Spain, France, Korea, Sweden, Canada, Singapore or Malaysia. * The ability to accept applications from different disciplines and practitioners from other territories allows different cultural experiences within the cohort. * The basing of this award within a architectural space that would include dialogue and interaction with the UG course would allow curriculum and collaboration to foster. The PG offer will influence the UG curriculum through these interactions as well as mentoring from PG students to UG and vice versa. | | |
| **Equality and Inclusion**  *How does the course address Ravensbourne’s Equality Framework?* | The current UG provision in the Department of Architecture has historically been attractive to BAME students and this PG course will develop similar themes at a higher level of study so again this specific curriculum will allow for greater concentration informed by contemporary equality and inclusiveness. The reading list and allied research materials at PG level will have undergone a rigid review in terms of materials that are relevant and contemporary for all aspects teaching and learning within the course.  The course curriculum will also include contemporary discussions and texts around ideas of representation and how new technologies empower a range of cultural heritages and diversities.    The intended cohort will be diverse and draw widely from different communities both nationally and internationally. | | |
| **Market Analysis\*** |  | | |
| **Competition\***  *London, UK and International* | There are currently 3 PG courses within the broad subject area of architectural visualisation listed within UCAS. However, a series of courses in Architectural Design that are covering similar themes but are not as cross-disciplinary as our proposed course. Many are specialist in terms of practice or research – the most relevant in terms of competition (subject and/or location) are listed below:  **Direct competition in terms of PG courses with commercial remit:**  MA Architectural Visualisation – The University of Kent (average 12 students per year)  MSc Architectural Computation - UCL (average 50 students per year)  MSc Computational Methods in Architecture – Cardiff University (average 10 students per year)  **Other competition in terms of PG courses with similar cross-disciplinary relation:**  MArch Cinematic and Videogame Architecture – UCL (requested to Marketing to provide further details on students per year)  **Other competition in terms of PG courses that touch some of our outcomes but that are more focused just on architectural design:**  MA Advanced Architectural Design – Newcastle University (requested to Marketing to provide further details on students per year)  MA Advanced Architectural Design – Queen’s University Belfast (requested to Marketing to provide further details on students per year)  MA Advanced Architectural Design – Robert Gordon University (requested to Marketing to provide further details on students per year)  **International colleges/academies that are successfully delivering this provision:**  3D Sense Media School Singapore  SCHOOL-ING Spain  Voxel School – University College of Digital Arts Spain  CICE – The Professional School in New Technologies Spain  Academy of Art University US  Ringling College of Art and Design US  Cleveland Institute of Art US  The One Academy of Communication Design Malaysia  YRGO Sweden  HKU University of the Arts Utretch Netherlands  Sheridan College Canada  SOA Academy Italy  The course title of ‘architectural visualisation’ adds distinction to the proposal with a small amount of competition in the UK and middle Europe. There is a demand for a commercially focussed curriculum as opposed to a more qualified-focused course offered in the other UK institutions listed above and this has been evidenced at open days, visit days and through research and consultation. | | |
| **Demand**  *Describe market research, consultation with industry and PSRBs* | **Market research:**  Current Students UG Award  Alumni UG Award Industry contacts in architectural offices  Industry contacts in the visualisation industry  Experts in emerging technologies and workflows    The conversations and feedback are very positive to this proposed award. The exploration and implementation of AI is new and here to stay, and the course’s curriculum will offer a technical and critical response to this new development within the medium.  There have been a number of different approaches from final year students and alumni to the possibility of further PG study at Ravensbourne within this area as well as outside applications and enquiries due to the popularity of the UG award. Previously, we haven’t had any students progressing from the UG architecture awards to PG – they moved into architectural assistant roles or moved to institutions such as the RCA, UAL or University of Westminster. In each case the lack of digital content and provision in these MA courses have meant that the philosophy and innovation of the UG offer has been curtailed meaning that students have been less than satisfied with their progression.  There will be demand from students who wish to study architectural design using digital technologies across creative economies that many other PG courses do not offer as well as practitioners who wish to develop new skills to feed into an established profile.  The opportunity to offer professional development at individual or organisational level would also be explored as a positive strategy for recruitment.  New career opportunities that are now being the direct result of advances within 3D digital visualisation would be a distinction of the course and its employability. | | |
| **Applicants**  *Summarise the potential feeder courses & potential applicant profile* | Outside from internal progression from the Ravensbourne BA(Hons) Architecture, BA(Hons) IDEAs and BA(Hons) ULA courses, the applicants would be drawn from the following:   * Alumni from our existing courses in the Department of Architecture. * Alumni and recent graduates in BA Animation, BA Motion Graphics, BA Games Design and BA Digital Film Production. * UK Postgraduate applications based on distinct course title, university reputation and existing affiliations in terms of progression. * International marketing strategies in existing territories where the subject area is popular (i.e. Mainland China) * New International territories where architecture and 3D visualisation distinctiveness and commercial bias would be seen as being attractive (USA, Canada, Southeast Asia) * Non-traditional applications from professional (individual or organisational) where employability and skills bias of curriculum would be attractive. * Existing architects and interior designers wishing to diversify an upskill their portfolios or wishing to create a career pivot – potentially via APL process. | | |
| **Graduates**  *Destinations for graduates* | Graduate Destinations for could include:    * Visualisation team member in architectural and interior companies; * Freelance architectural visualisation; * New destinations based on emerging technologies such as ‘AI maker’, ‘photorealistic lead’ and ‘image refiner’; * Manager within content creation and digital visualisation; * Digital retouching in architectural sector; * Content creation within architecture and spatial design industries; * Art direction and production within the creative economies; * Further study to MPhil and PhD level * Independent research and consultation within 3D visuals and broader digital industries; | | |
| **Marketing Plan\***  *Summarise marketing strategy* | By utilising the current marketing strategy for PG courses within the university then the targeted audiences for admission can be reached. The Course Leader will liaise closely with the marketing team to design a marketing strategy aligned with revalidation intentions.  This will include:   * Specific Open Days and Taster Days relating to a PG audience. * Target specific BA courses within subject area with online/print materials * Prioritise internal progression from BA courses within Ravensbourne with Taster Days and portfolio reviews/mentoring. * Professional events targeting industry applications through affiliations with organisations and manufacturers. * International focus on specific territories that relate to the subject, curriculum and distinct cross-disciplinary award. | | |
| **Resources** | | | |
| **Staffing**  *List of staff and the modules they will teach on (please append staff CVs).*  *Identify the number of academic vs support staff required for the course.* | Course Leader: FTE 0.8 – all modules (we propose that the CL in the MA teaches 0.2 FTE in the UG programme to ensure alignment and progression + supporting the progression and retention in the UG curriculum for the Department of Architecture). Prototyping Technical Support: FTE 0.6 – all modules + supporting UG provision Department of Architecture. Sessional Support for all modules.  Staffing increase with senior lecturers depending on recruitment. | | |
| **IT**  *Including e-learning resources, AULA etc.*  *Evidence of consultation with IT department.* | The course will be placed on across level 6 (PG provision) of the R1 + lectures using the computer suite and the CEET. The PG area will be a teaching and production space to give distinction to the cohort but also allow access to the wider community of learning within the university around the subject area.  Software: - Adobe Creative Cloud suite - Autodesk suite (3DS Max) - VRay - Rhino - Subscriptions to Midjourney (AI) - Unreal Engine (Epic Games) - Aula or equivalent VLE - Learning resources as per Library, Materials Library  Hardware: - Existing workstations for specialist + CEET equipment; - x10 Wacom tablets available in Kit Store; | | |
| **Learning Resources**  *Evidence of consultation with Learning Resources (Library/Kit Store)* | Students will have access to the architecture studios also on level 5 as well as level 9 to use computer labs.  Students will use Kit Store for accessing drawing tablets (Wacoms) and other equipment as existing photography cameras.  Physical Requirements:  Students will be embedded with other PG courses on Level 6. | | |
| **Technical Skills delivery and support &**  **Specialist equipment or software**  *To include summary of required tech equipment, machinery or special software, required staff training and how this will be achieved* | In addition to previous section, further discussion needed on next capital bid on unifying common resource and accessing or finding out if we need more VR headsets to ensure that students have access to test it.  The current technical tutor role will need to be expanded so that the current post holder is supported by a grade B technician who would manage the digital visual and render aspects of the curriculum. Current prototyping technician has different expertise.  Required:  0.6 FTE grade B technician role line-managed by CL (combined with support to UG provision that is in need of more specialised support) | | |
| **Student Services support** | As per current arrangements for PG cohort. | | |
| **External Examiners**  *How many external examiners will be appointed? Will these be new or existing appointments?* | One – it is possible to share with future disciplines proposed within the postgraduate provision for the Department of Architecture. | | |

**Section 3: Course and Assessment Structure**

***Please complete Appendix A: Common Academic Framework 2022-23 at the end of this document and the table below:***

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| **Module Code** | **Module Title** | **Level** | **Status (mandatory/elective)** | **Credits** | **Summative Assessment**  (eg. 100% portfolio) | **Overall weighting towards classification (incl exit awards)** |
| **Level 7** | | | | | | |
| MAV24701 | Architecture in media (film, games and photography) | 7 | mandatory | 40 | 100% Portfolio | 20% |
| MAV24702 | AI Craft | 7 | mandatory | 20 | 100% Portfolio | 10% |
| MAV24703 | Industry appraisal portfolio | 7 | mandatory | 20 | 100% Report | 15% |
| MAV24704 | Virtual Cities, Landscapes and Environments | 7 | mandatory | 40 | 100% Portfolio | 20% |
| MAV24704 | Independent Research Project, Portfolio and Post Production (IRP4) | 7 | mandatory | 60 | 20% Practice-based research document / 80% Portfolio | 35% |
|  |  |  |  |  |  |  |
| *Students will exit here with a* ***Master’s Degree (MA)*** *upon completion of* ***180*** *credits* | | | | | | |

**Section 4: Learning, Teaching and Assessment**

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| **Course Aims** |
| The course will develop the ability to evaluate current research and practice to a standard required of future leaders in the Creative Industries |
| The course will facilitate the acquisition of advanced research skills and strategies for independent investigation and the synthesis of information at a professional level |
| The course will provide students with the practical and theoretical tools with which to engage critically with their practice in an international context |
| The course will offer the opportunity and framework for students to produce a professional body of work for exhibition and/or publication, with the emphasis the highest of production standards and innovation |
| The course will provide graduates who demonstrate the capacity to undertake significant roles in the Creative Industries regionally, nationally and internationally |

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| **Learning and Teaching methods** | **Assessment Strategy** |
| Lecture  Seminar  Tutorial  Guest Lecture  Independent study  Directed Study  Technical Masterclass  Industrial Live Project  Placement Options  Networking Events  Portfolio Review  Online Study | *This should cover the general assessment strategy for the course. Summarise the assessment methods and types of assessments to be applied across the course e.g. project learning, seminars, workshops etc.*  *Also to include explanation of the role of formative and summative assessments.*   Oral Assessment – content and form  Presentation  Portfolio  Practical Assignment  Classroom Test  Reflective Written Document  Industry Focussed Report  Project Pre-Production Treatment  Critique  Personal Progress Review (PPR)   **Formative Assessment** is used in all units of the course to assess progress relating to module briefs and an opportunity to offer feedback, feedforward and a diagnostic response. This is typically within a group or individual review held midway throughout each module.  **Summative Assessment** is held in the latter stages of each module and is the definitive assessment point where each assessment requirement is assessed by the module leader and at least two other staff members involved in moderation. Written or aural feedback and clear feedforward is given shortly after assessment and there are opportunities for tutorials if further clarification and support is needed. |

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| **Learning Hours (per 20 credit module excluding the Work Placement)** | | | |
| **Staff – Student Contact Hours** | | **Independent Study Hours** | |
| Formal Scheduled Teaching | 36 | Independent Study | 164 |
| Supervised access to resources | XX | Preparation for Assessment | XX |
|  |  | Unsupervised Access to Resources | XX |
| **Total** | | 200 | |

**Section 5: Course Regulations**

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| **Course Regulations** | |
| Conditions for Admission specific to this course | *[Set out the specific course entry requirements, including English language requirements.]*  TBC |
| Accreditation of Prior Learning (if applicable) (GARs, Section 5, Chapter 3) | Applications are welcomed from those who may not possess formal entry qualifications, mature students, those with work experience or with qualifications other than those listed above.  Such applicants should demonstrate sufficient aptitude and potential to complete the course successfully. Applicants will be assessed at interview in accordance with Ravensbourne’s Accreditation of Prior Learning Policy and Procedure and Student Transfer Plan. |
| Conditions for Progression (GARs, Section 8, Chapter 6) | Students will be deemed to have passed a module if they achieve a (42%) for undergraduate students; or a (52%) for postgraduate students. Some modules, e.g. electives, use Pass/Fail grades and no marks are awarded. Pass/Fail grades are not used in the calculation of classifications for awards.  A student who has passed all assessments to date but has not yet reached the end of a level (or stage) will be permitted to proceed into the following term by the Interim Assessment Board. |
| Reassessment of failed elements (GARs, Section 8, Chapter 6) | Failure or non-submission in any assessment will result in a Fail grade for the component and module.  A student shall be permitted three attempts at each assessment; one first sit and two resits.  Where a student successfully retrieves an assessment failure, the grade for the assessment will be capped at 42% (undergraduate) or 52% (postgraduate) (except where Extenuating Circumstances have been approved). |
| Conditions for the Granting of Awards (GARs, Section 8, Chapter 1-2) | A student who completes an approved course of study, shall be awarded MA ARCHITECTURAL VISUALISATION (180 credits).   Those students who exit the Course without completing it may be entitled to exit with an award of either a:   1. Postgraduate Certificate in ARCHITECTURAL VISUALISATION*,* provided they complete an approved courseof modules and the learning outcomes for such award as set out in the Course Handbook.      1. Postgraduate Diploma in ARCHITECTURAL VISUSALISATION*,* provided they complete an approved courseof modules and the learning outcomes for such award as set out in the Course Handbook. |
| Any derogation(s) from the Regulations required? | NO |

**Section 6: Comments**

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| **Comments** | |
| **Academic Head**  *Date and Signature* |  |
| **Course Leader**  *Date and Signature* |  |
| **Head of Finance**  *Date and Signature* |  |
| **Head of Facilities Management**  *Date and Signature* |  |
| **Director of People and Culture**  *Date and Signature* |  |
| **Head of Academic Operations**  *Date and Signature* |  |
| **Timetabling Manager**  *Date and Signature* |  |

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| **Approval to Validation** | |
| **Portfolio Development Group**  *Decision*  *Date* |  |

**Appendix A: Common Academic Framework 2022-23 (Level 7)**



Industry appraisal portfolio

Architecture in Media

IRP4

Virtual Cities

AI Craft