

# Work experience toolkit

## What's inside:

- Information on why practices should offer work placements and benefits to practices
- Information on why young people want to complete work experience placements and benefits to young people
- Top tips in planning and delivering your work placement
- Case studies of projects completed by young people
- Example projects you can deliver with young people
- Health and Safety information
- Sign up and evaluation form

KEY STAGE 4 AND 5



Alisha Khan and Heatherwick Studios

# Introduction

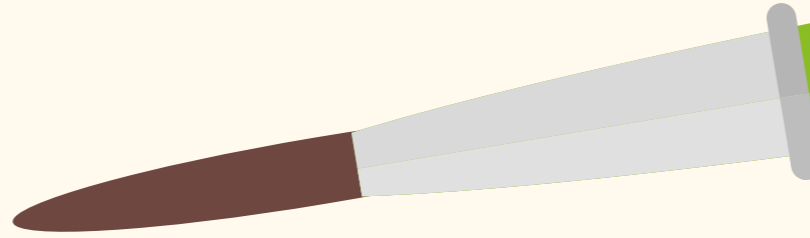
**There are so many benefits to offering young people work experience placements.**

Architecture is not a subject taught in schools. Children and young people may not have even considered it a possible study or career path or, if they have, the reality of studying architecture or working as an architect can be very different to their original expectations. Hosting young people in your office and enabling young people to communicate openly with your staff can give them a real insight into what it is like working as an architect and how a young person can become an architect. Completing work experience placements can also provide students with a valuable new

skills set and can give them work experience they can highlight in their UCAS letters, university portfolios and interviews. Working with young people can also provide architects with valuable experience in developing their teaching, communication, creativity and problem-solving skills. Additionally, offering young people work experience placements will assist in opening up the industry to a broader diversity of potential employees.

The idea of offering young people work experience placements and hosting young people in your office could be a daunting challenge for many. It could be a challenge that might generate lots of questions about possible activities, logistics, staffing and health and safety. RIBA Learning has created this toolkit which can be used by practices across the UK to help them to design and deliver successful work experience placements.

To ensure it is relevant, appropriate and useful, the toolkit has been designed in collaboration with young people, architects and careers advisors. We hope that you find it helpful and please fill in the online evaluation form at the end of the toolkit so we can make any adjustments needed to ensure it is accessible and inclusive to all practices across the country.



# Why offer work placements and benefits to practices

**RIBA Learning interviewed four different practices. Here are the answers they gave.**

## Why do you offer young people work experience placements?

We find it very rewarding to support and encourage young people who are curious about architecture. We believe that it's important to increase diversity within the architectural profession and offering work experience placements can make a real difference. We reserve some of our work experience places for participants we've met through the RIBA Architecture Ambassador programmes, and through Blueprint For All or other outreach organisations. We really enjoy the energy and fresh perspective that young people bring to our studio.

**- Frances Gannon, Make**

## How does offering work experience placements benefit your company?

For individual mentors, it's refreshing to step back from our intense projects and take the time to have a very different type of conversation. It's useful for architects to practice explaining our design work to a different audience, starting from first principles and making sure we don't use jargon. It's a great way to join up with colleagues who we don't usually work with, to give students a range of views and suggestions. As a company, it's helpful to make connections with future architects who may well apply to work with us as they progress in architecture, either for summer internships or when they graduate. It's good fun and gives the studio a real energy boost.

**- Frances Gannon, Make**

## Why do you offer young people work experience placements?

Stride Treglown are committed to investing in the future generations of creative talent. Gaining experience in industry prepares students for an exciting career in construction and is an important aspect of their journey through education into industry and a rewarding career. Our own Darren Wilkins joined our practice as a 14 year old boy on work experience and stayed throughout college, university before joining us in 1994 and now plays an instrumental role in Stride Treglown as managing director. We hope that our work experience placement programme nurtures a student's decision to enter a vocational career in architecture just as it has with Darren.



Our work experience programme aims to open the minds of learners to the expansive range of career opportunities available within an architectural multi-disciplinary practice. We offer placements to students hoping to study architecture or any of our other complimentary services. We recognise that the experience isn't just about learning to use design software but also encourages development of the soft skills needed such as punctuality, problem solving, communication, listening and interaction with colleagues.

The house project aims to excite the learner to be creative, challenge assumptions and delight in the process of creating their design. The process of developing the house of the future expose's learners to many aspects of project design and delivery including

client briefing, analysis, sketch skill development, site analysis, concept design, spatial awareness, materiality and presentation skills.

**- Joshua Brooks and Karyn Williams, Stride Treglown**

### How does offering work experience placements benefit your company?

We are delighted and proud to be a certified B Corp, the first AJ100 architectural to do so. B Corp certification requires our business to formally measure our charity and voluntary contributions in support of improving social and environmental performance. This requirement together with our 6 social value themes encourage and support our outreach programmes to improve training, skills and education opportunities for our future generations.

Our industry is an evolving one that encourages learning and development and we are proud of our supportive business culture and hope to learn from our students in return. It's amazing to listen to the next generation's ideas on tackling climate change and hearing their thoughts on improving designs and building communities. It's a privilege to discover what drives them and witness their designs and watch their confidence evolve.

Social value commitments for our public clients can include engaging with local schools with providing work experience placements. By supporting schools and learners with work experience placements we also support

our clients in meeting their project commitments to invest in skills and education within local communities. We are committed to support education and career engagement to help bridge the widening skills gap within the construction industry.

**- Joshua Brooks and Karyn Williams, Stride Treglown**

### Why do you offer young people work experience placements?

We have offered work experience placements for many years. As a multi-disciplinary practice, we have the advantage of being able to introduce students to the disciplines of architecture, landscape and urban design. As part of our current Diversity and Inclusion Action Plan, we are committed to promoting work experience through building relationships with local schools, colleges and universities, as well as via the commitments required by our clients. We aim to provide placements for students from disadvantaged or minority backgrounds, to reflect the communities in which we work and broaden the reach of the profession. We enjoy contributing to our local community too, with many of the students coming from local schools.

Whether as an architect, urban designer or landscape architect, being a built environment professional is an exciting and rewarding career, with the opportunity to influence people's lives by shaping and creating places. We therefore feel it's important to share that enthusiasm with others who may wish to enter our profession.

- **Jo Sherratt, Levitt Bernstein**

### How does offering work experience placements benefit your company?

We have always believed that offering work experience placements benefits both the student and those mentoring them. It gives less experienced members of staff the opportunity to manage someone and to share their knowledge and experience. Over the

years we have developed a pack for students to work to, which gives them a 'live' project of their own at a scale they can relate to. **Our intention is to provide:**

- students with a good understanding of the process of developing a concept into a completed building
- working knowledge of architectural software packages including Revit, SketchUp and Photoshop
- information on the education steps required to become a qualified architect, urban designer or landscape architect.

Our mentors coordinate with others across the Practice to arrange site visits, attendance at meetings, as well as offering guidance on the students' projects. Recently there has also been a focus for our public sector clients on achieving social value through their projects, and for that to be quantified. Taking work experience students from schools or colleges connected to those projects also helps to meet our clients' targets and can help us to be successful with our bids to those clients.

- **Jo Sherratt, Levitt Bernstein**

## Why do you offer young people work experience placements?

Aims for our education activity include ensuring the future architecture profession is diverse and represents all parts of our culture and we also want to promote an understanding of how architecture informs the world around us. Offering work experience placements is an important part of this.

We want young people undertaking work experience with us to increase their knowledge of architecture and also give them an opportunity to explore their interest in becoming an architect. Following a recent work experience programme, in answer to the question: 'How good is your knowledge of the architecture profession?', the response increased from 36% before they attended to 82% afterwards. In answer to the question: 'How interested are you

in becoming an architect?', the response increased from 48% beforehand to 81% after they had undertaken the work experience.

Offering work experience gives us the opportunity to have ongoing engagement with London and Bristol state schools. For instance, We prioritise schools in our home borough and ones that we have designed. We offer work experience placements in connection with our projects, giving us a chance to deliver Social Value commitments.

- **Claire Pollock, AHMM**

## How does offering work experience placements benefit your company?

Work experience is a key part of our education activity and helps us deliver our commitments around values identified within our Founders'

statement (2018) (link): 'Our belief is in ... engaging with and contributing to the wider world by sharing our skills ... in those areas where we believe they will have most impact'. It also helps us deliver the aims identified within our Corporate Responsibility policy to 'seek to find the best ways of using our resources – both financial and skills-based – to support our local, global and architectural communities'. (link)

AHMM encourages all staff to volunteer, and architects and architectural assistants undertaking education mentoring, including supporting work experience students, is an important part of our volunteer programme. We understand that volunteering can be enriching and rewarding and comments from staff include: 'Education mentoring

is a great experience – a chance to give back and refreshing break from practice' and 'It is valuable to step away from the desk and explore questions about the city through the eyes of a young person'.

We also promote skills and knowledge sharing and education mentoring is a key way to share the practice's core architecture skills. There are examples of our other education activities on [our website >](#).

- **Claire Pollock, AHMM**



# Why do young people want to complete work experience placements and what are the benefits to young people

RIBA learning interviewed three year 11, 12 and 13 students and two career advisors. Here are the answers they gave;

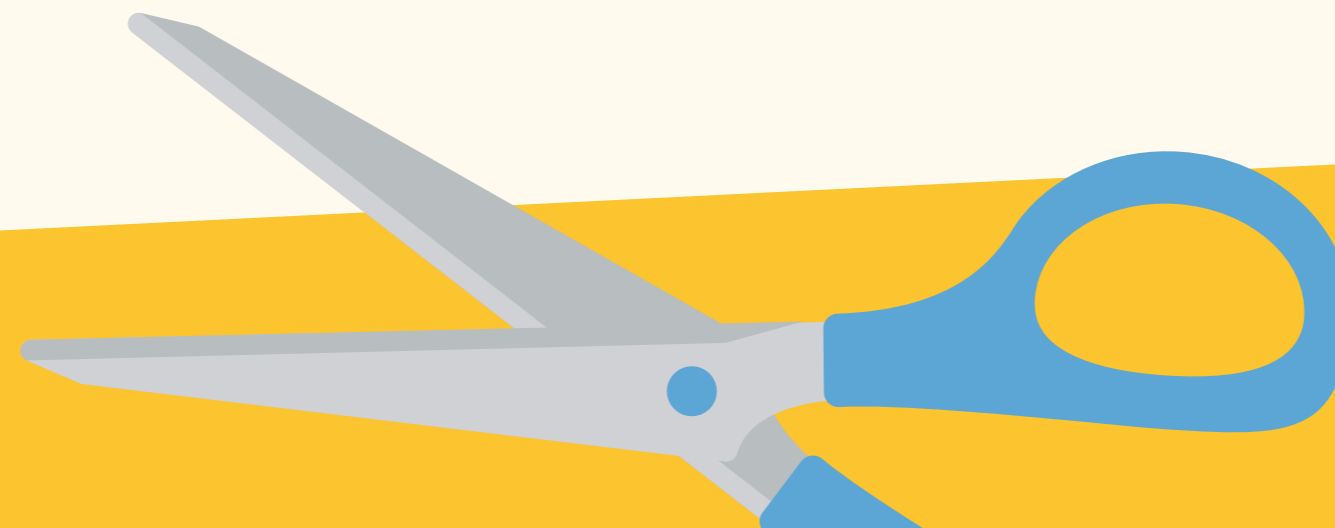
## Why do young people want to complete work experience placements?

Work experience is an excellent opportunity to gain insight in a real working environment. Choosing the right career in life doesn't come naturally to students and so valuable experience is a preview of what a possible career in the chosen sector could be like.

Young people want to complete work experience placements as it gives them a chance to decipher what their desired role consists of on a daily basis,

allowing them to confirm if it's a career path they'd like to pursue. And whatever job students try, even if it may not be the one for them, they will still learn more about themselves and working life. It is an excellent opportunity to prepare students for other opportunities in the future.

- **Alisha K, age 16**



### What are the benefits to young people?

Young people are able to gain highly transferable skills such as communication skills, analytical thinking and team working skills. Students are able to build their confidence, enabling them to interact with different people and build new connections. Work experience allows students to support their university application as the university is able to see that the candidate is already familiar with the job sector, having first-hand experience in the working environment. Furthermore, it provides young people with great networking opportunities, allowing them to make valuable connections.

Having personally completed a week's worth of experience in an architecture firm, I was able to form new friendships with like-minded peers, collaborating with them to create unique solutions to the problems we were presented with. Team collaboration is a highly transferable skill, and work experience taught me the importance of working with others to reach a common goal. I was exposed to the company's hierarchical processes and the organisational structures. This gave me a deeper insight into my desired career path, showing me new job roles that I had no knowledge of prior to my work experience.

- **Alisha K, age 17**

### Why do young people want to complete work experience placements?

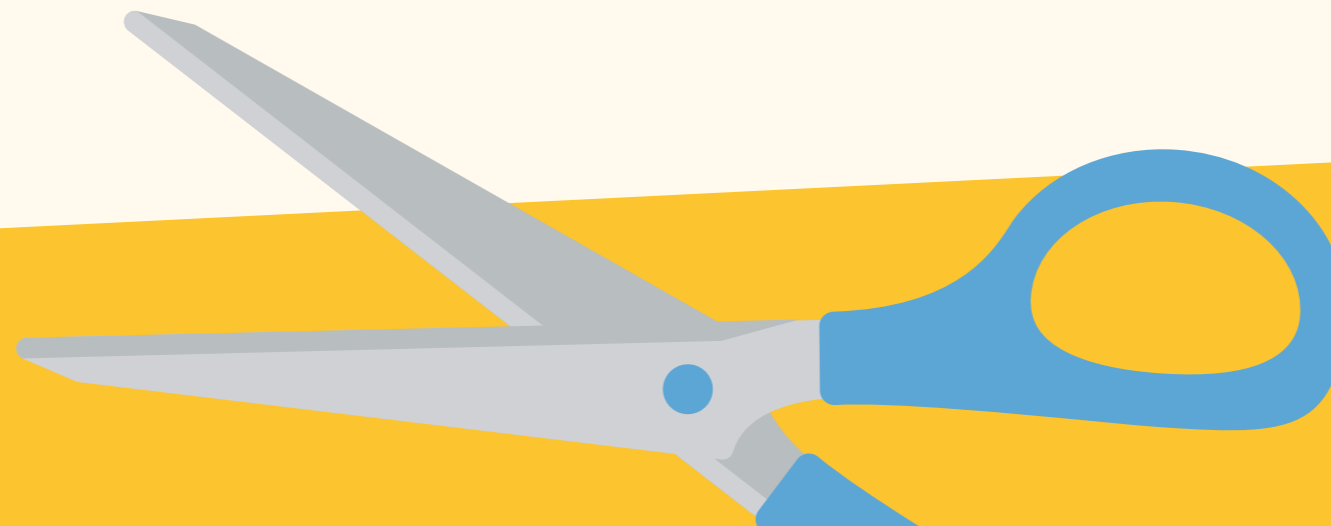
Young people want to complete work experience as a way to help them to make a decision on the right career path. Work experience allows young people to look into industries they are considering to pursue in the future. This enables them to see for themselves if the daily routine involved is what they expected, as well as if they are suited for the career.

- **Michael Zhang, age 17**

### What are the benefits to young people?

Work experience placements benefit young people by giving them a chance to meet and connect with new people that have the same interests, in addition to building relationships, learning and finding valuable opportunities. Work placements put young people in the context of work environments and gives them first hand practice and involvement. Placements benefit young people as they are able to showcase applicable qualities, including having undertaken relevant work experience, which can make them stand out.

- **Michael Zhang, age 17**





## Why do young people want to complete work experience placements and what are the benefits to young people?

Work experience placements help students realise the path they would like to take in life and where they would like to end up. This means that students should get the opportunity to choose a profession they are interested in rather than something they feel like they have to do. It helps students with personal statements and possibly even portfolios in specific subjects when applying for university as it shows a real interest in the subject.

Finally, it is a really fun week if it is something interesting that the student what to do and they can walk away with some real life experience. As well as teaching them all the logistics involved in everyday work life such as commuting and the office environment.

- **Jacob, age 17**

## Benefits to young people

The opportunity to undertake a meaningful work experience plays a crucial role in the ongoing development of our young people by closing the gap between education and future employment. It allows learners to develop their transferable skills, create a link between what they are learning and the application in a work environment, build confidence and grow their future networks, discover their strengths and develop their confidence. Work experience and the value it adds to learning will help young people to break the cycle, raise their aspirations and in many instances, will change their future life chances. You may be their potential future employer.

- **Janice Tricks, Careers and Employer Engagement Lead, London Design and Engineering UCT**

## Benefits to Companies

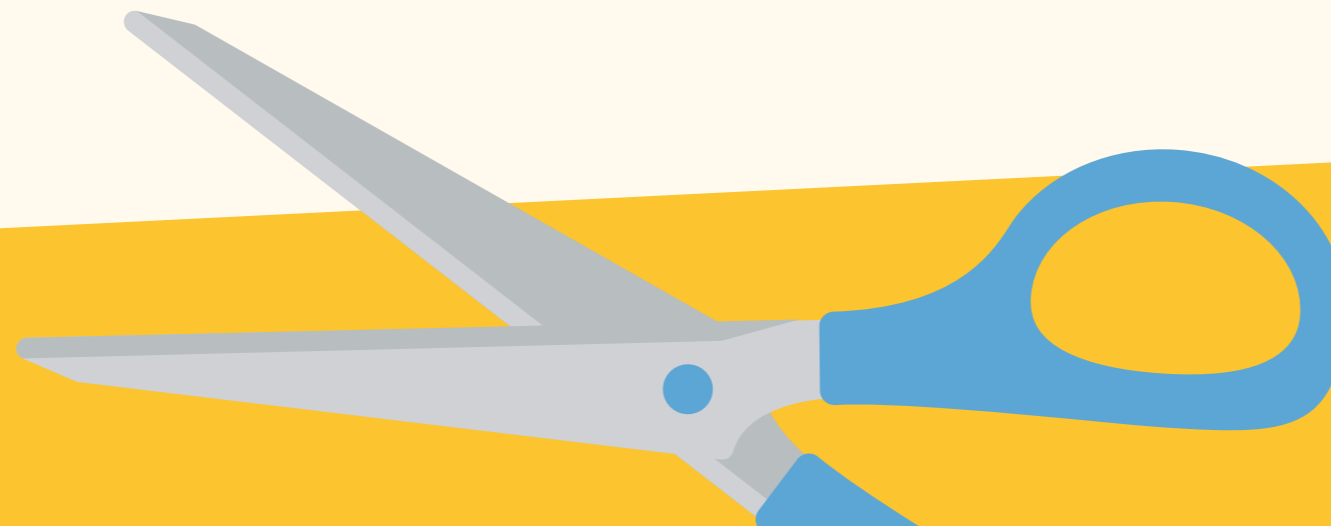
Offering work experience opportunities can raise the profile of companies as a company that invests in young people. It can also help them to discover a pipeline of talented young individuals who have a lot to offer the workforce; their fresh eyes and ideas may spark the interest of their work experience coaches and allow them to develop their own skills as a mentor.

Investment in our future generation is fundamental to our growth and will ensure we have talented young individuals ready to progress within their sector.

- **Janice Tricks, Careers and Employer Engagement Lead, London Design and Engineering UCT**

The word 'careers' has become more flexible and diverse than ever before. Work experience is an invaluable opportunity for both employers and students to determine individual suitability, employers to check out current training programmes are adequate and appropriate, promote the industry from an internal perspective and potentially mitigate drop outs from the industry later on. Work experience will also enable students post covid to raise their confidence and self esteem after a 2 year period of virtual work experience which also impacted at a time of social, emotional and mental health issues amongst students.

**Jeanette Hamilton**

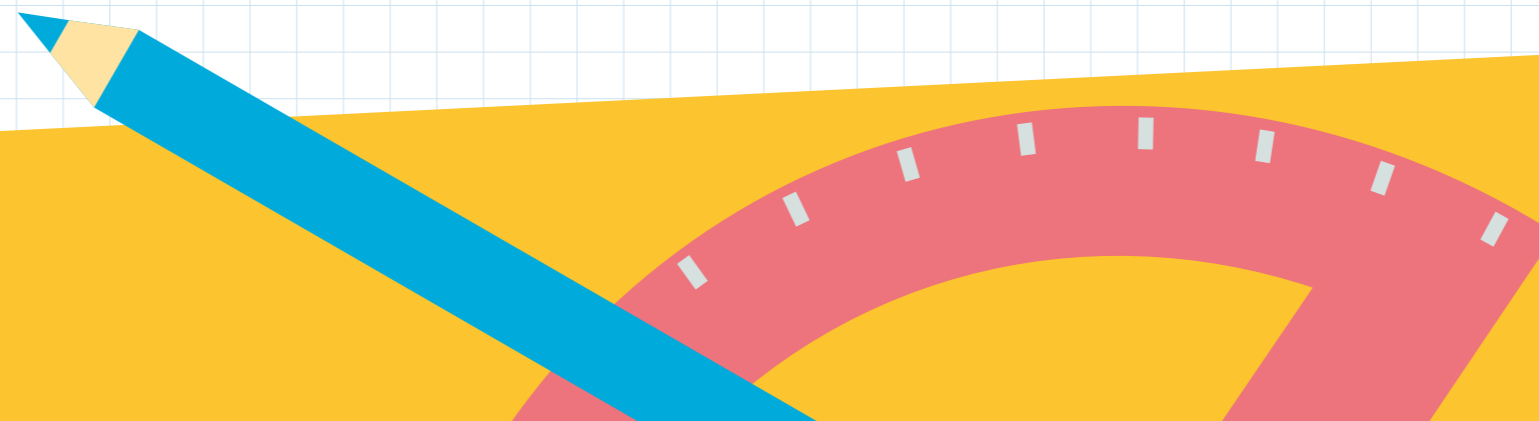
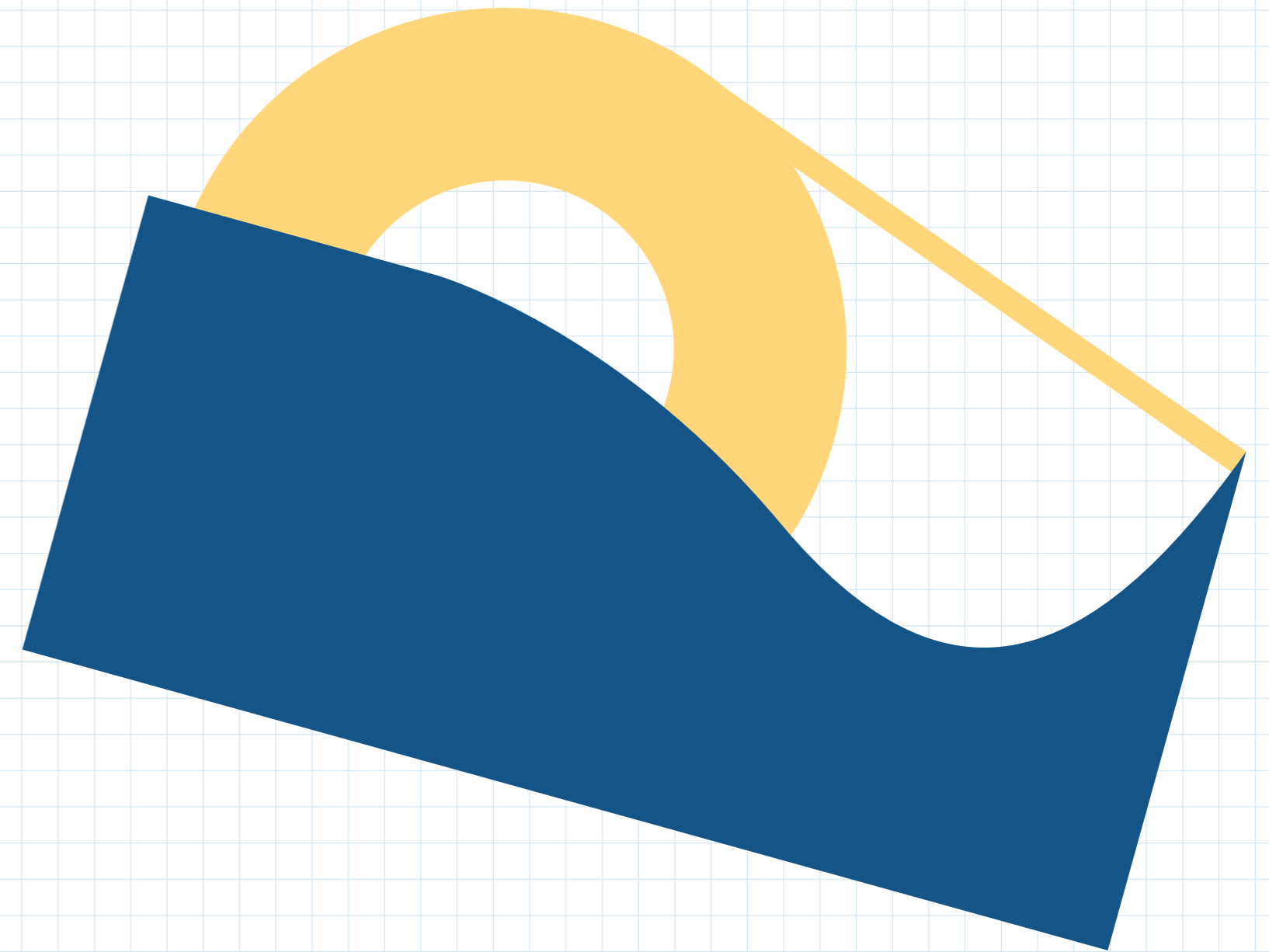


# Top tips in planning and delivering your work placement

From interviewing architects, young people and careers advisors, RIBA Learning have extracted the following top tips to ensure a successful work experience placement;

- Before work placements begin, ask young people if they have any access or personal needs and make the necessary arrangements to host young people in your office.
- Before planning activities, ask your young person about their existing knowledge and experience of architecture, design, drawing, making and using specific software. Use their knowledge and experience as a baseline to build activities from.
- Organise for young people to have an opportunity for a thorough staff induction on their first day including a tour of the office, which should include simple things like where the toilets are, opportunities to meet colleagues at all levels, fire and health and safety information, an introduction into company history, values and vision and a presentation of past, present and future projects.
- Organise for young people to work on a design project that they can complete independently and in collaboration with your staff. Make sure the project has enough creative scope to last for five days and for young people to have exposure to different design techniques including drawing, modelling, using design software and presenting to others. Try and make sure that projects will result in high quality work that young people can include in their portfolios for university applications.

- Create a timetable for when different people in your office will work one on one with young people to help them with their projects and to ensure they are not struggling with working independently.
- Appoint one person to have regular wellbeing check-ins with young people to make sure they are taking regular food and toilet breaks and that they are happy with their work.
- Arrange for young people to sit and work so they are integrated into the office team and not sat on their own far away from colleagues and peers.
- If possible, organise for young people to have access to model shops, design software and rendering/visualisation technology as they will not be able to experience this at school and can incorporate different design processes into their projects.
- Schedule an end of week presentation/crit/evaluation session in which young people can present their work to colleagues. However, make sure this is done in a positive, encouraging and inclusive fashion and that young people are happy to present their work to others.
- If you can afford it, offering to reimburse young people for travel and lunch costs can help to make your work experience programme more accessible to a broader diversity of young people.





# Case studies of projects completed by young people



**make**



**imagine more**

Project completed by Sidona Ghirmai and Make Architects

House  
Whitefield street

**Sidona Ghirmai**  
15<sup>th</sup> July 2022

**make**

### Design brief and my response

To design new homes for local key workers that work at the neighbouring building, 76 Whitfield street is in Fitzrovia, central London and is now a playground for the neighbouring play centre "Rainbow Angels nurseries and learning". The area is known for its occupational facilities therefore by building affordable social housing for local workers these homes give back to the those critical to the success of our establishments.

The homes should be suitable for keyworkers to live here with their families i.e. with children and should be relatively spacious. Clientele should feel their house is an escape from there jobs that is potentially next door. To achieve this use of plants and elevated flooring will be used.

Incorporating the site's current features is crucial to making the home feel like a luxury addition. There being keeping the 4 trees already lining the front of the sight and the playground that with be below the flats.

To attain low rental cost houses need have low carbon embodied and carbon operational costs however the rental costs also need to be low as clientele operate on low and generally fixed salary. Therefore, the building cost of production needs to be kept minimal to a certain degree of sustainability.

## Site analysis

**Trees**  
**Neighboring buildings**  
**Sunlight**  
**Current usage**

## Site plan

**Terrace around the trees**  
**Clientele**  
**Layers**  
**North facing buildings**

## Materials

**Welded wood for curve**  
**Thin white brick**  
**Wood panels**  
**Brass accents**

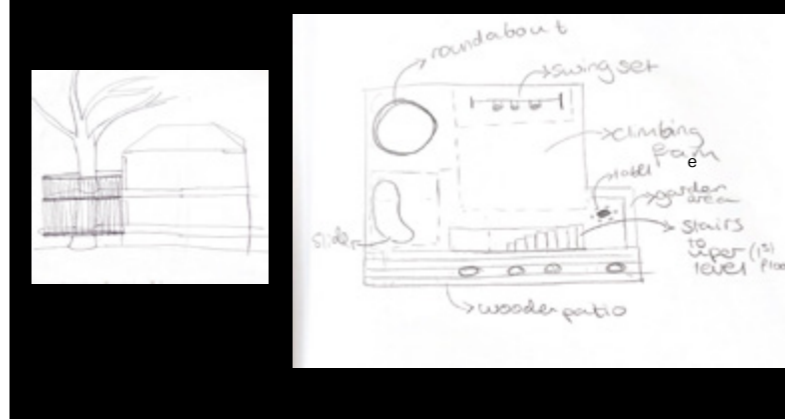
## Design progress

**- My sketch book and moodboard**

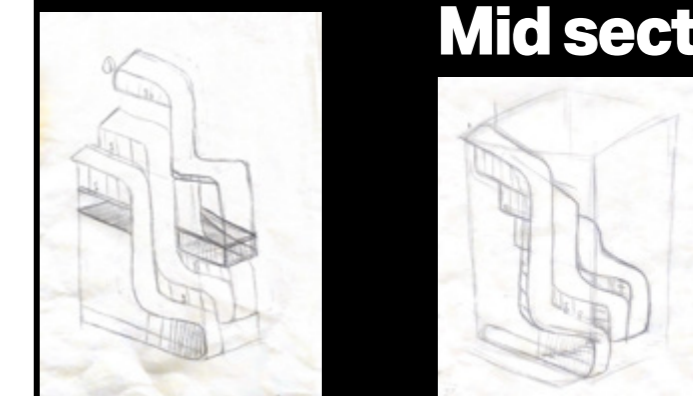


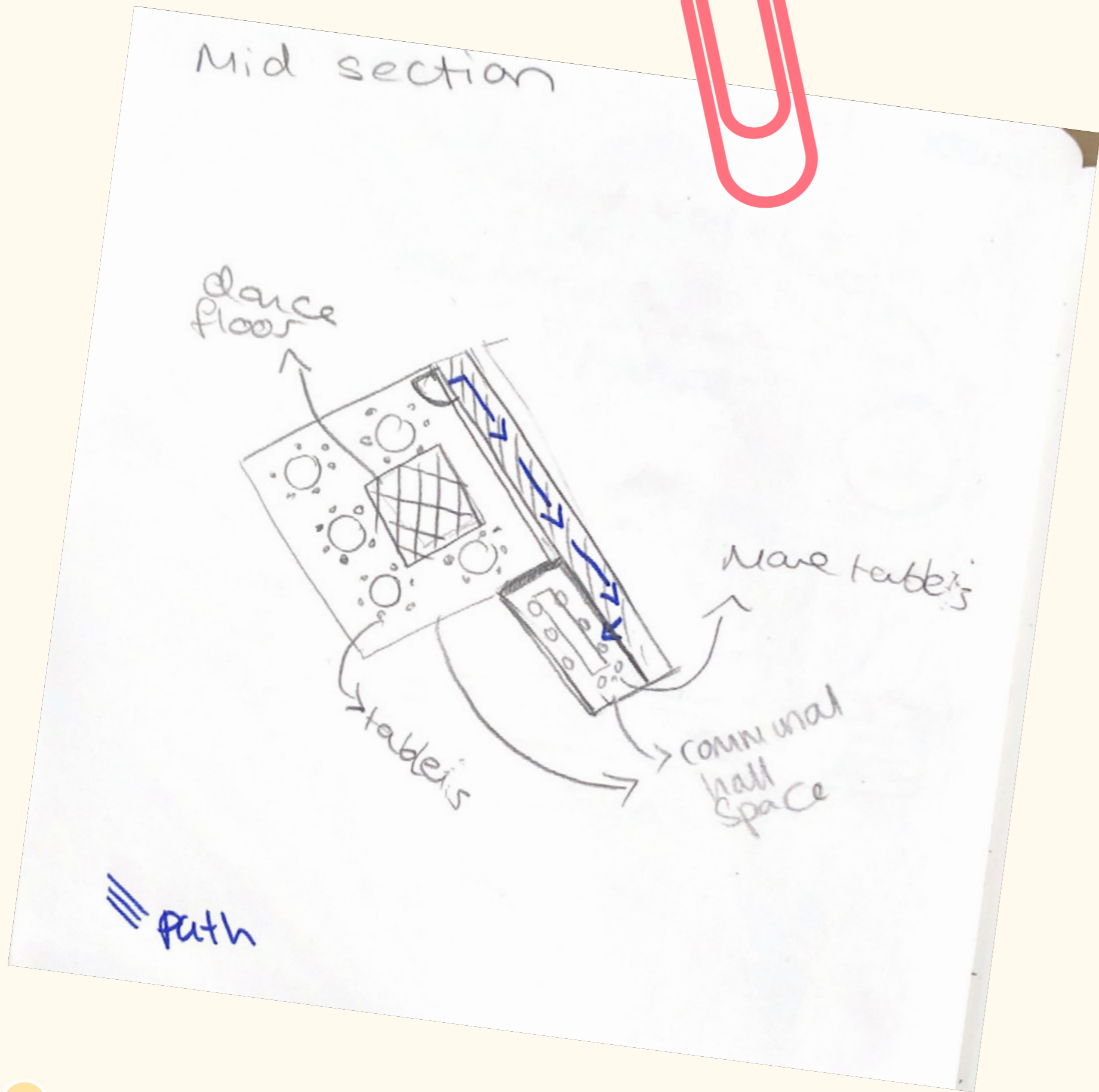
## Section elevations

## Lower level



## Mid section



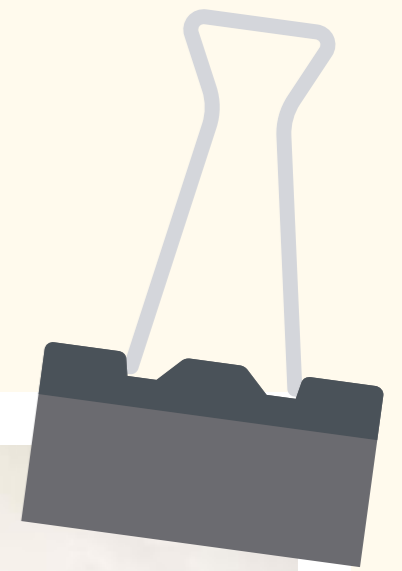


## Rooftop

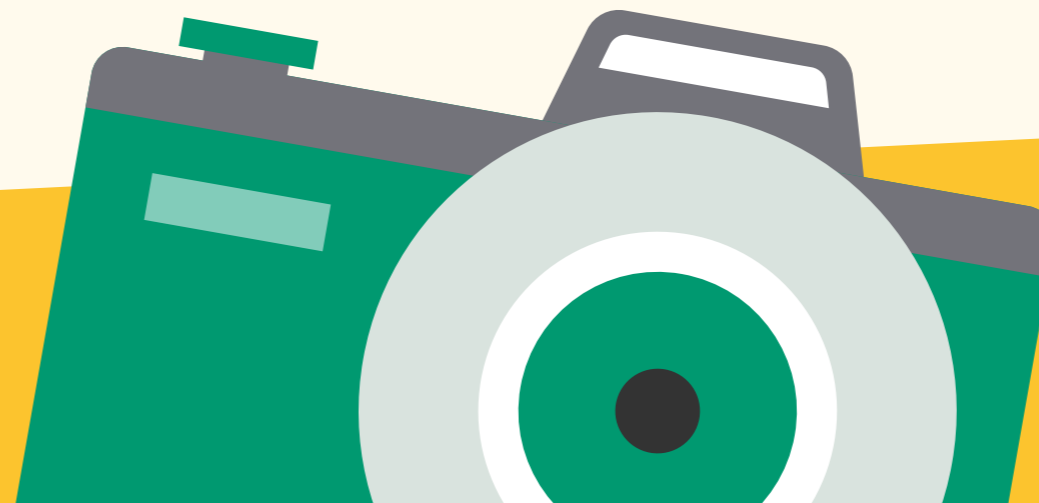
Thank you  
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Any  
questions...



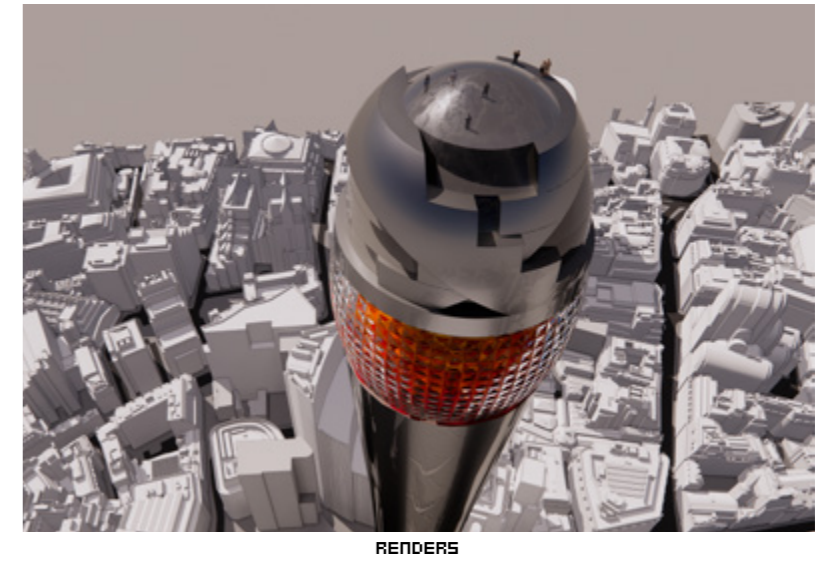
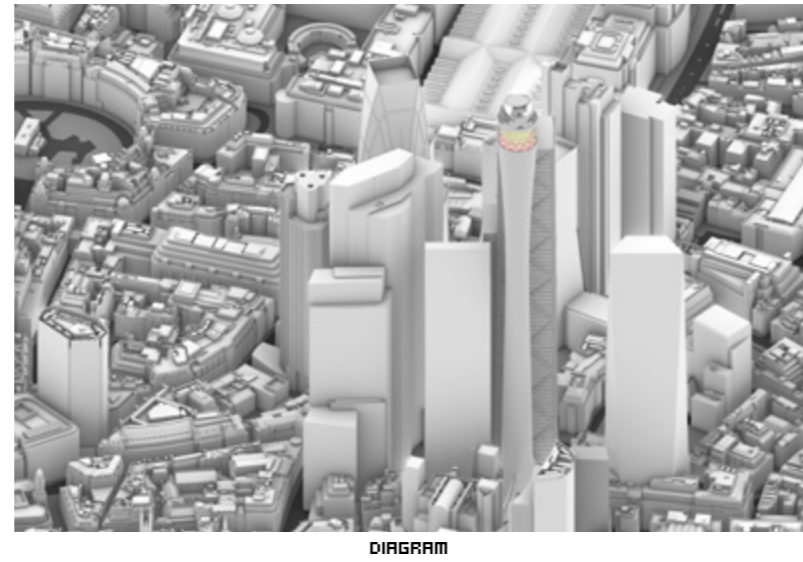
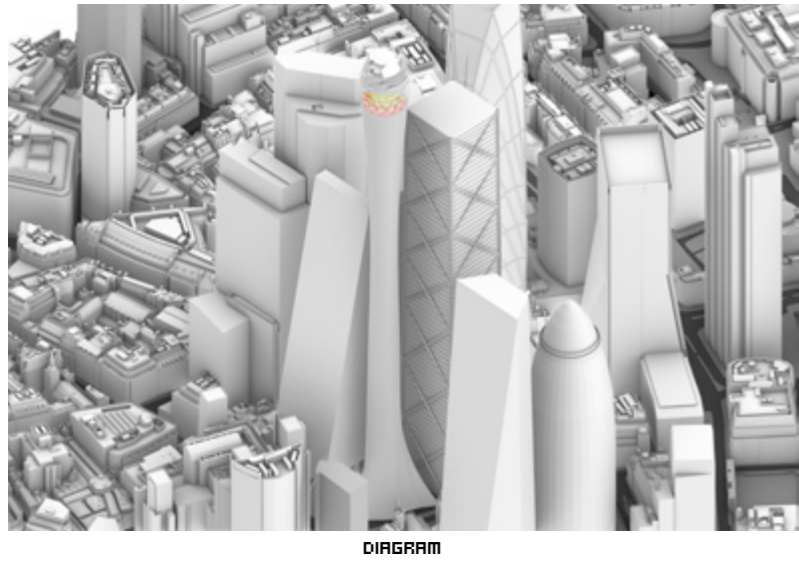
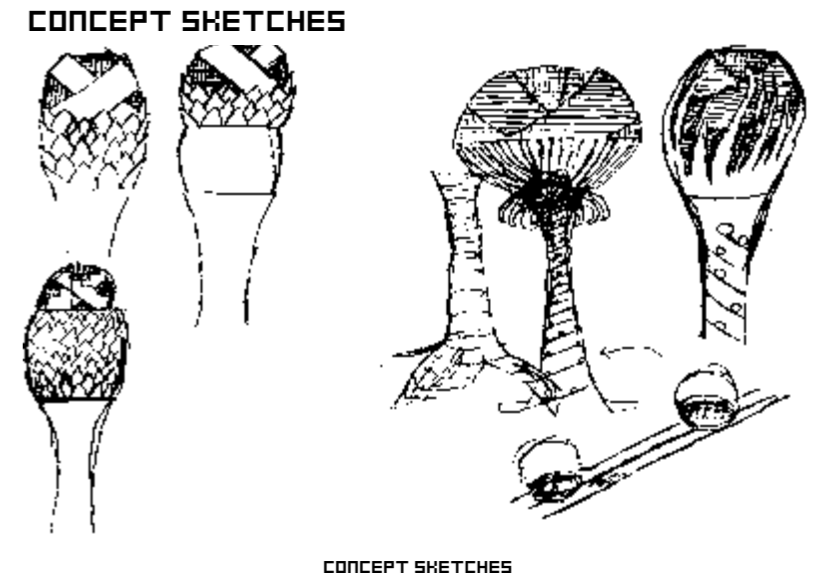
# Case studies of projects completed by young people



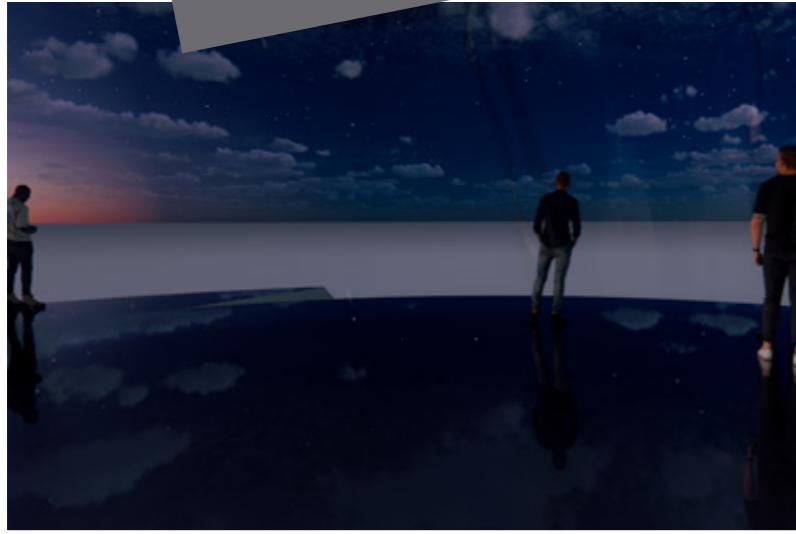
Project Completed by Jacob Bryant and Big architects











RENDERS



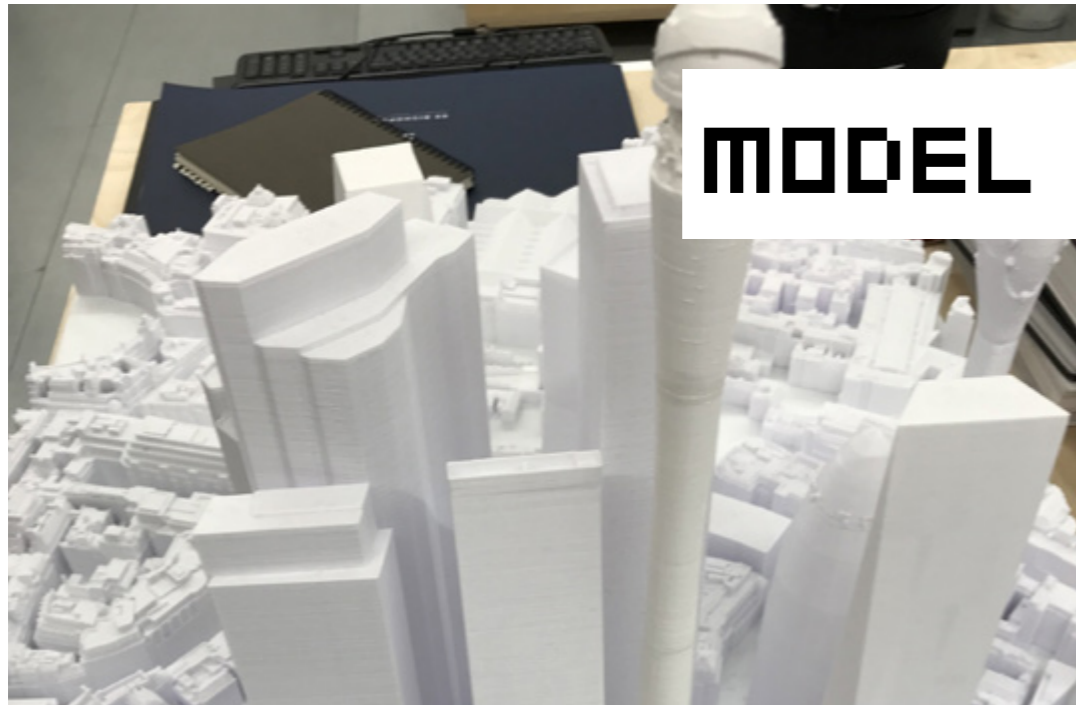
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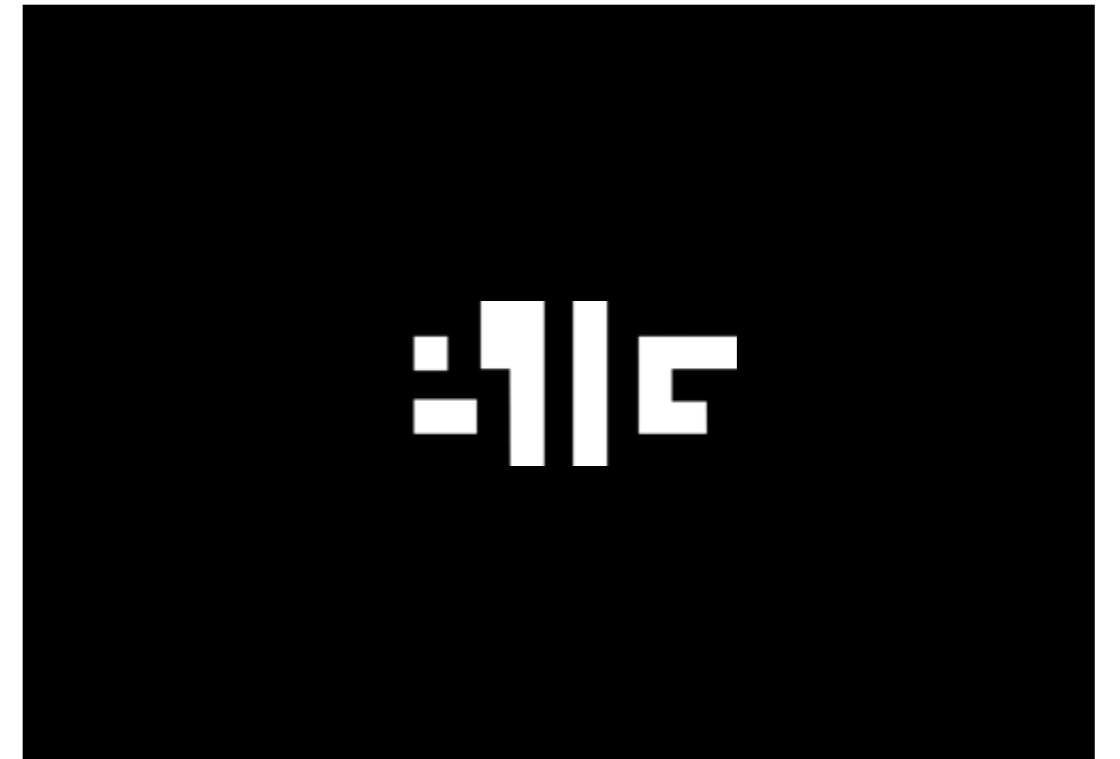


**MODEL**

MODEL

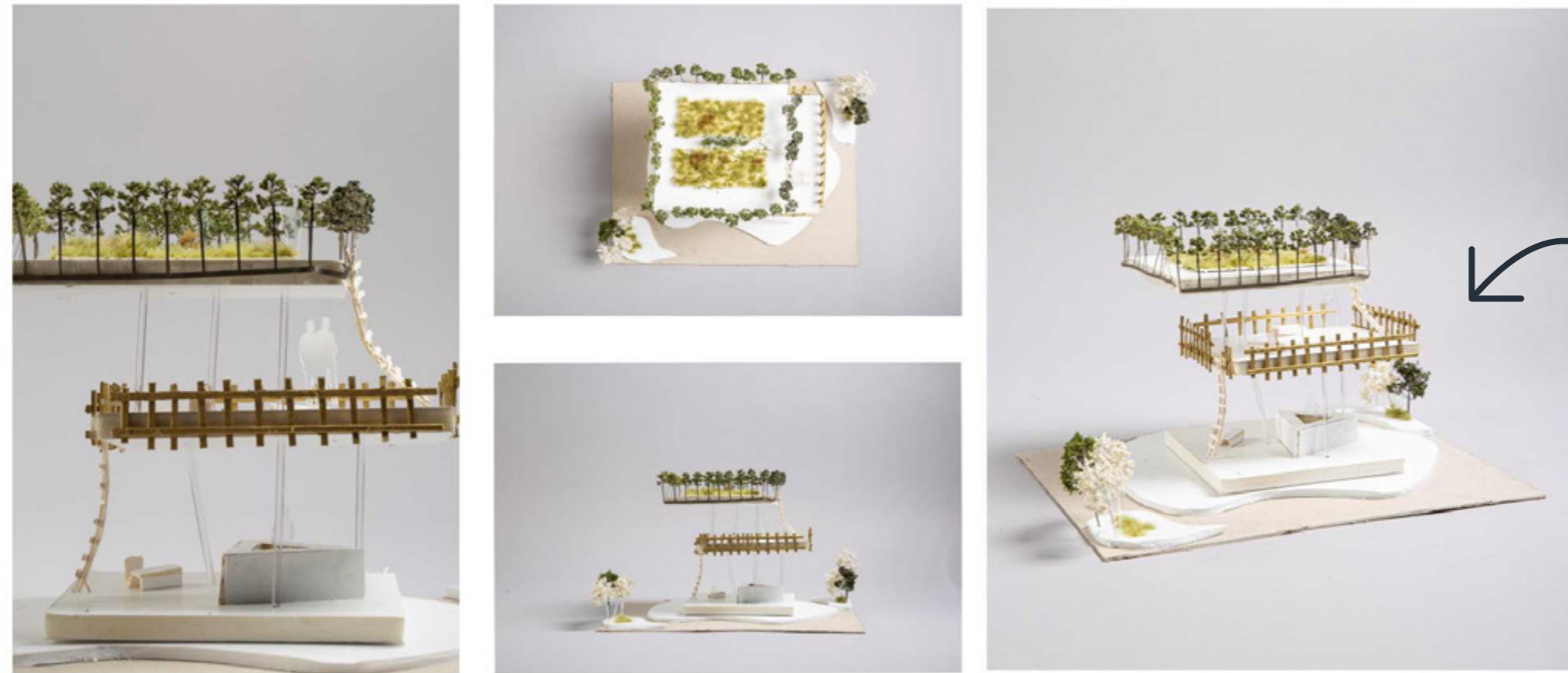


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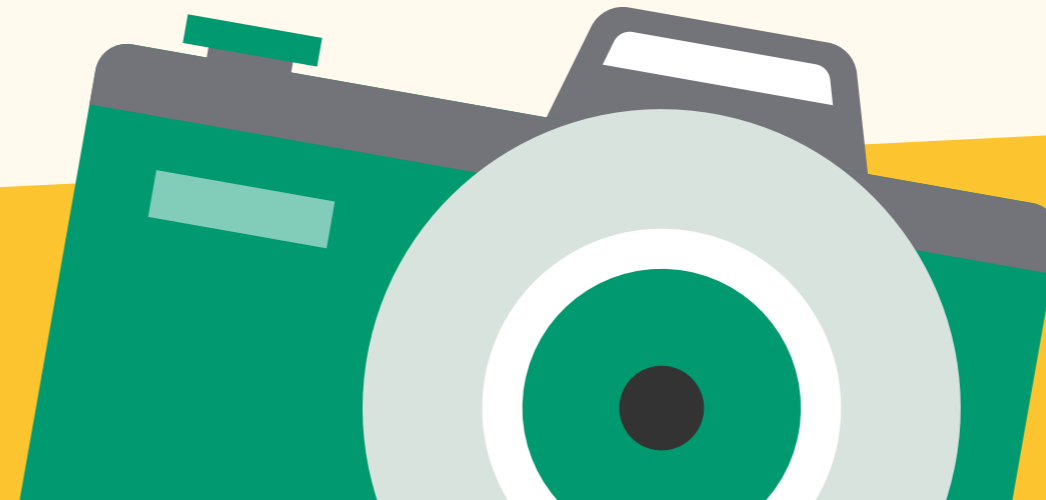


# Case studies of projects completed by young people

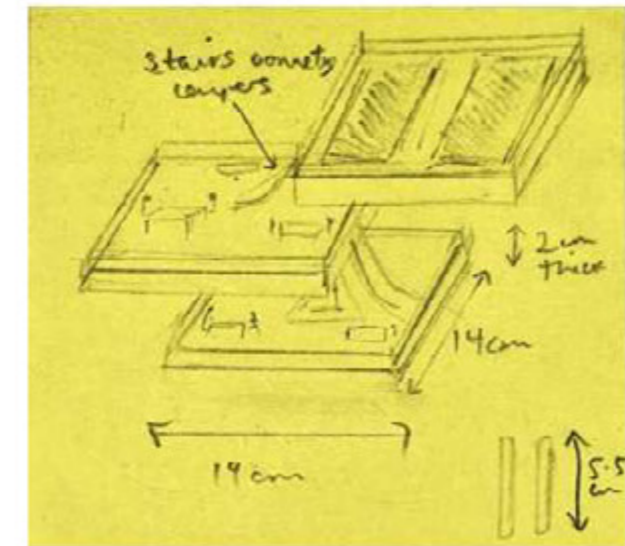
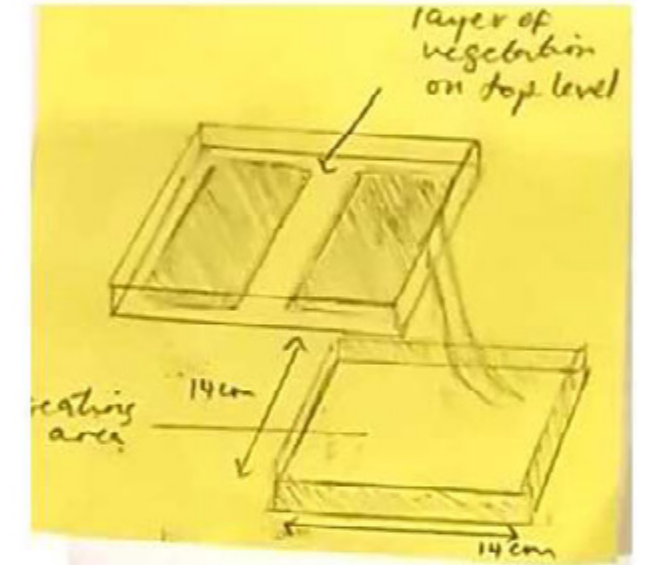
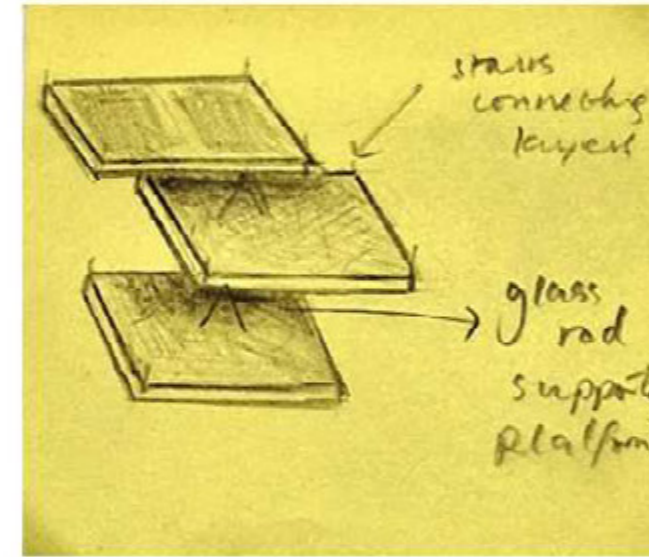


Project completed by Alisha Khan and Heatherwick Studios

Eco Cafe- Alisha Khan



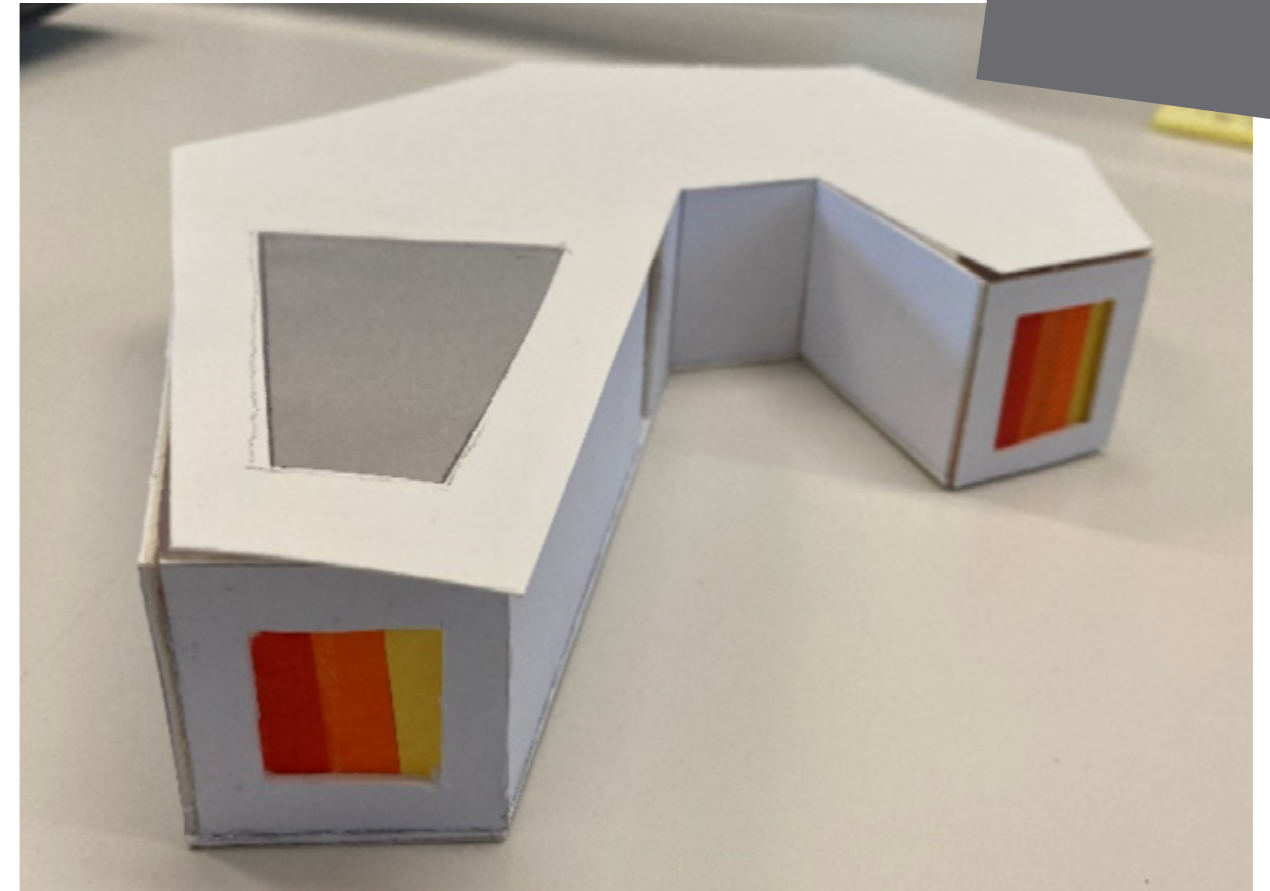
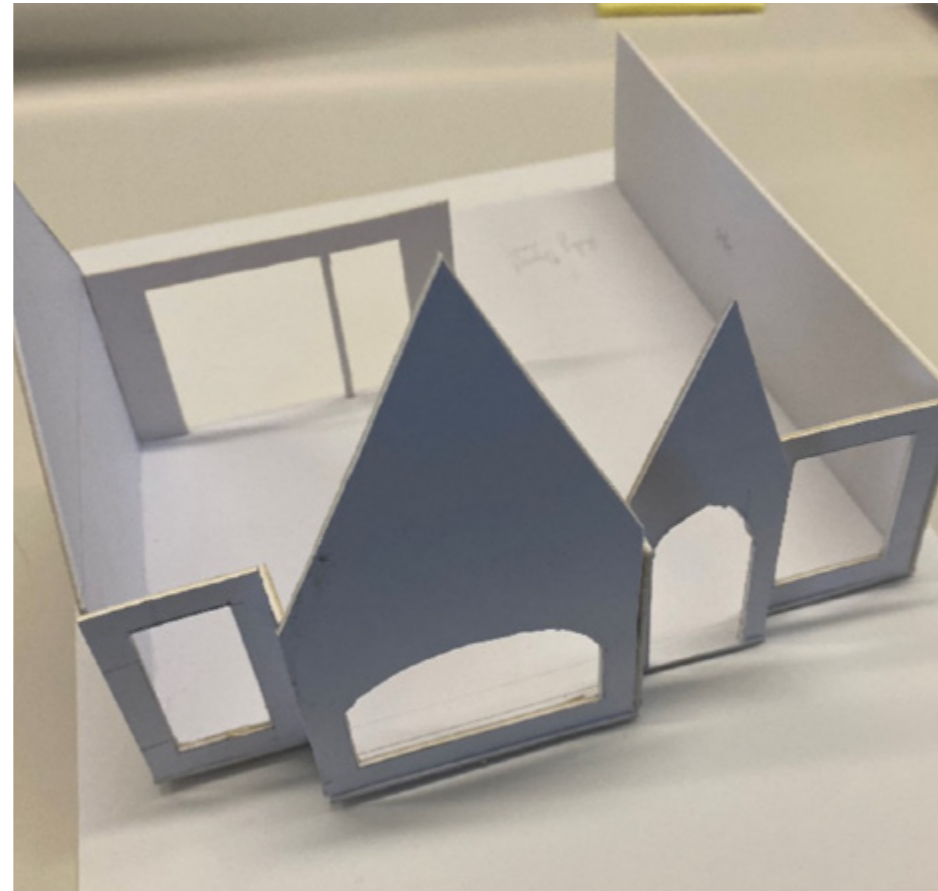
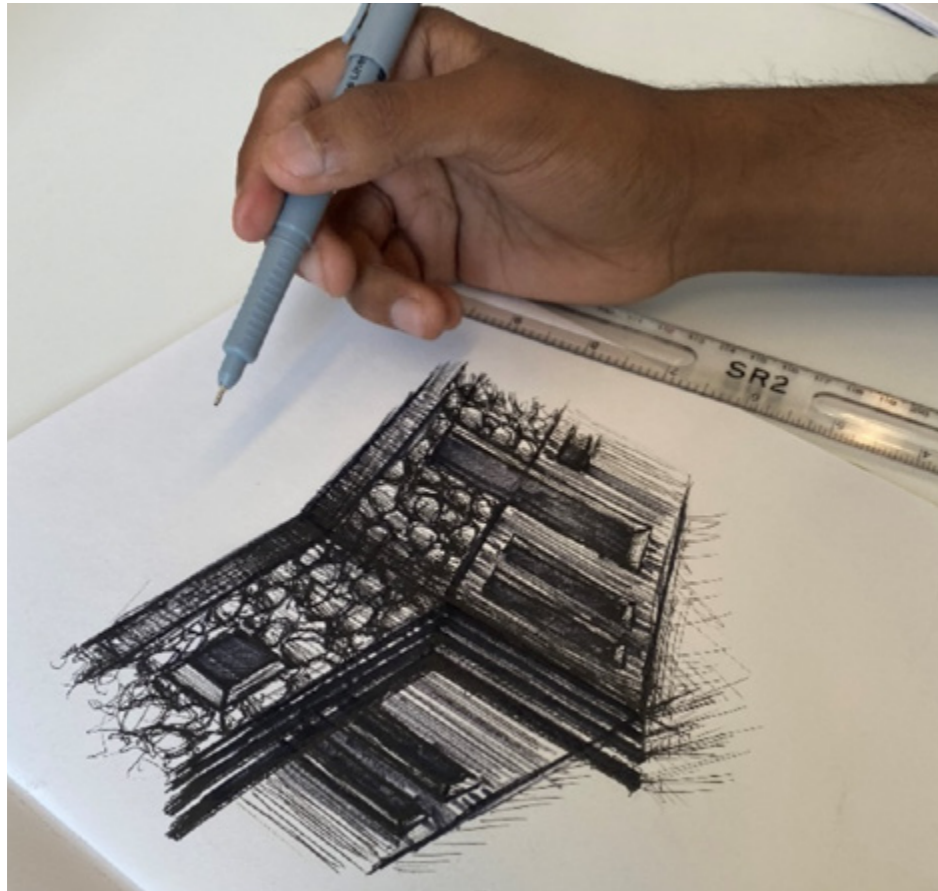
# Development Work (created at Heatherwick Studio)



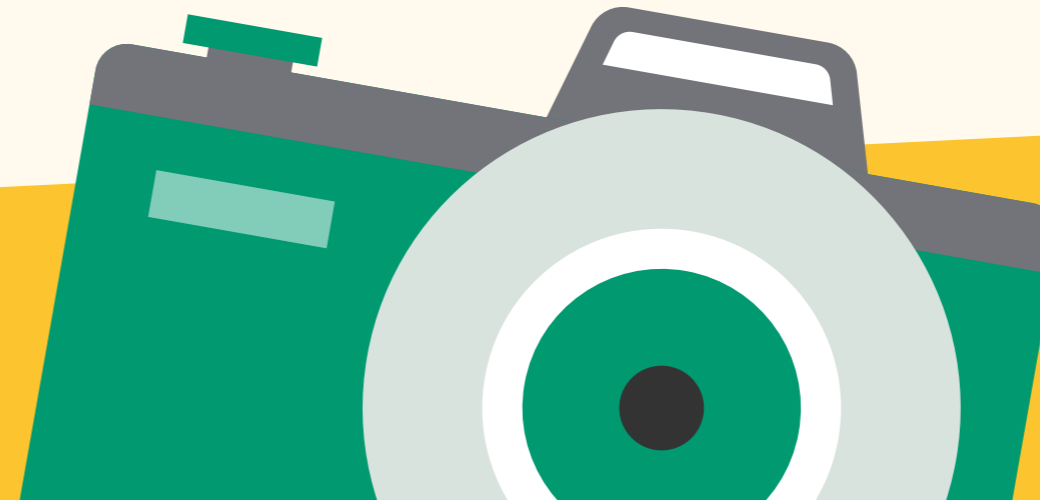
Alisha Khan



# Case studies of projects completed by young people




Work created by work experience students at AHMM





# Projects you can deliver with young people



RIBA Learning asked three architects who are experienced in working with young people to design three separate projects that practices can use and complete with young people during work experience placements. We hope you enjoy them.

# Activity One - An Architecture Folly Designed by van Heyningen and Haward Architects

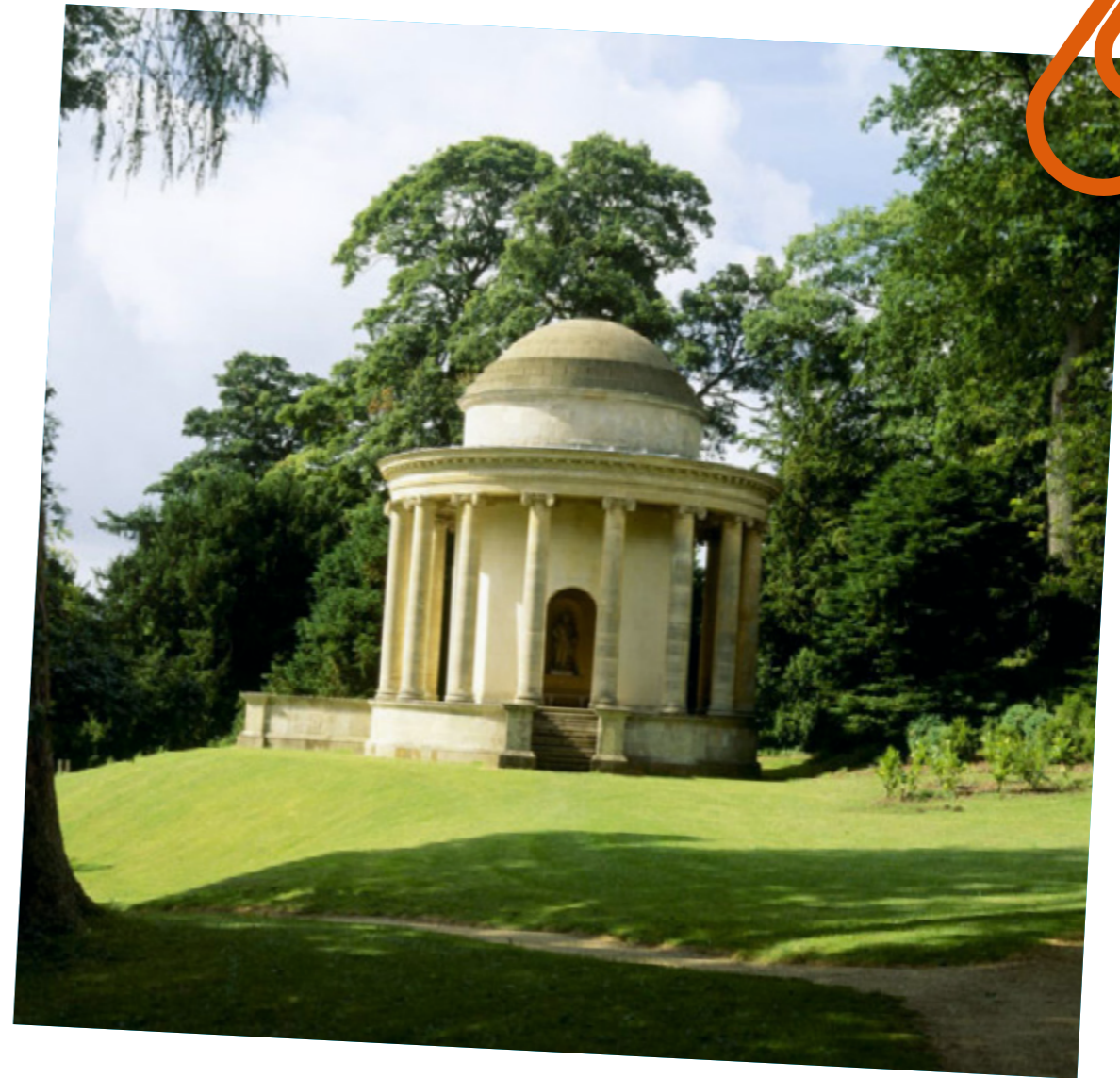
Architecture Follies were very popular in the 18th and 19th century.

Follies were known to be small buildings set within a landscape which had little to no use, but built for the sole purpose of enhancing the landscape by either framing a particular view or creating a point of interest.

Depending on the designers' or the client's taste these could sometimes resemble ruined castles, or exotic buildings from far away places.

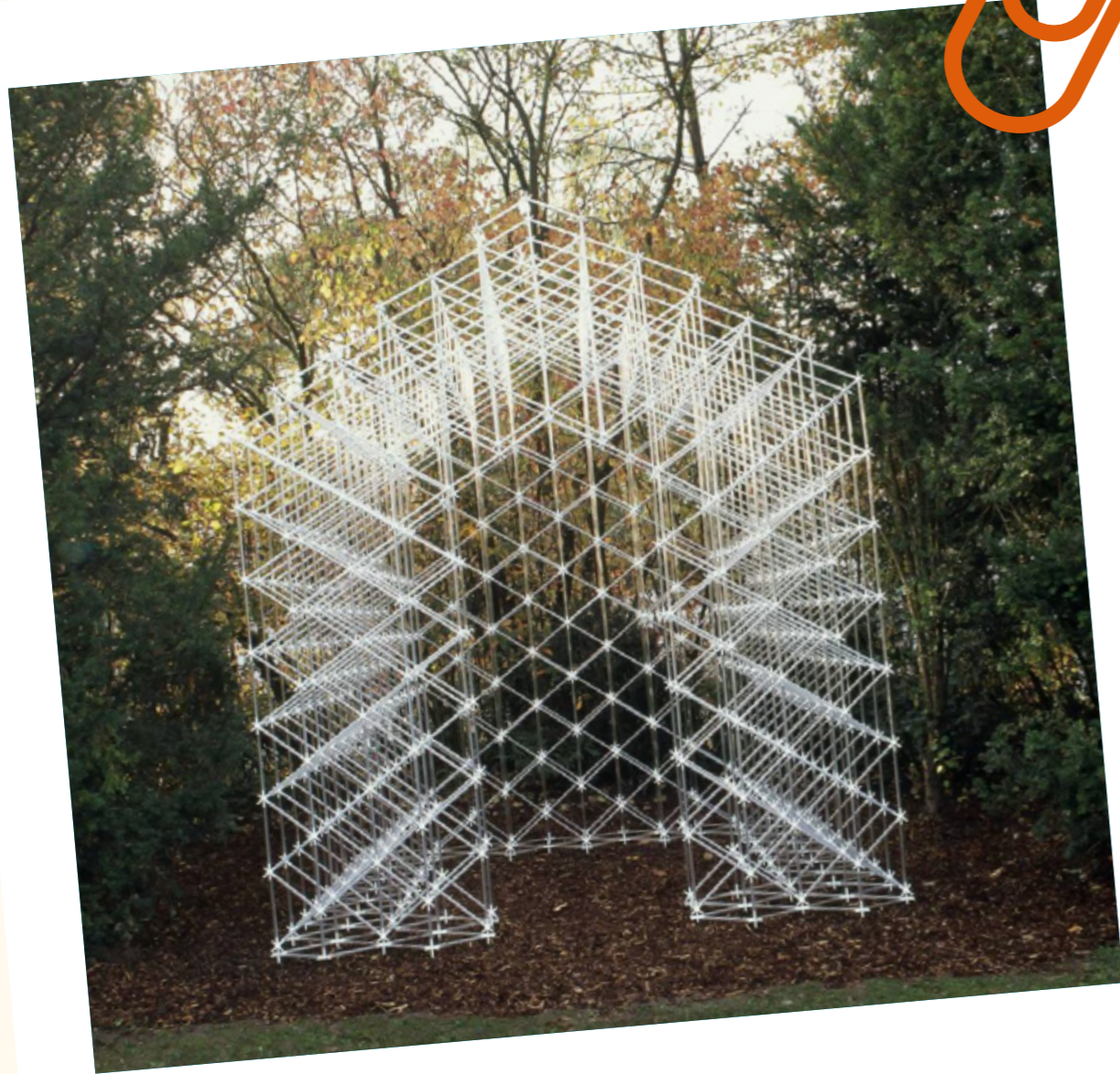
Today, the word architecture folly has taken a negative connotation, it's synonymous with something that will cost a lot that has little use, so you probably haven't heard of them as much, yet we still continue to design them though they now take the shape of a pavilions or a habitable sculpture.

**Your design brief for this week will be to design an Architecture Folly for either yourself or a client.**



The Temple of Ancient Virtue at Stowe, Bucks, by William Kent and James Gibbs. Photo Credit: [The National Trust Picture Library >](#)

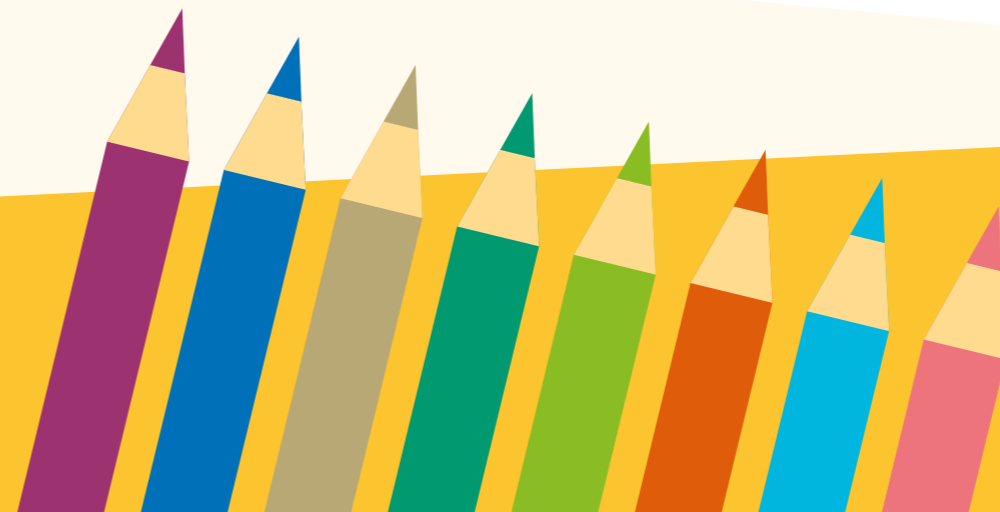




Garden Folly / Kawahara Krause Architects  
[Click here to see more >](#)



The Forest Pond House by TDO  
[Click here to see more >](#)





# Programme

A programme lays out all the different stages of a project, and outlines what needs to be completed by when. You should ask one of your colleagues to show you one of their programmes to get an idea of what they look like. But for now, here is your programme for this week.

## Day 1 - Site and Client Brief

**Who** are you designing for and **what** makes up your client brief.

The location will be your site. We know its a folly and therefore within a landscape - But depending on your client the landscape and which area of the landscape will be more prescribed.

## Day 2 - Research

It's good to know everything you can about your site before you begin designing, so doing some research about your site will always be important. You will also want to do your own independent research on Follies and look up your own precedents - past projects and images that might inspire you and give you a better idea of what you are designing.

## Day 4 - Develop

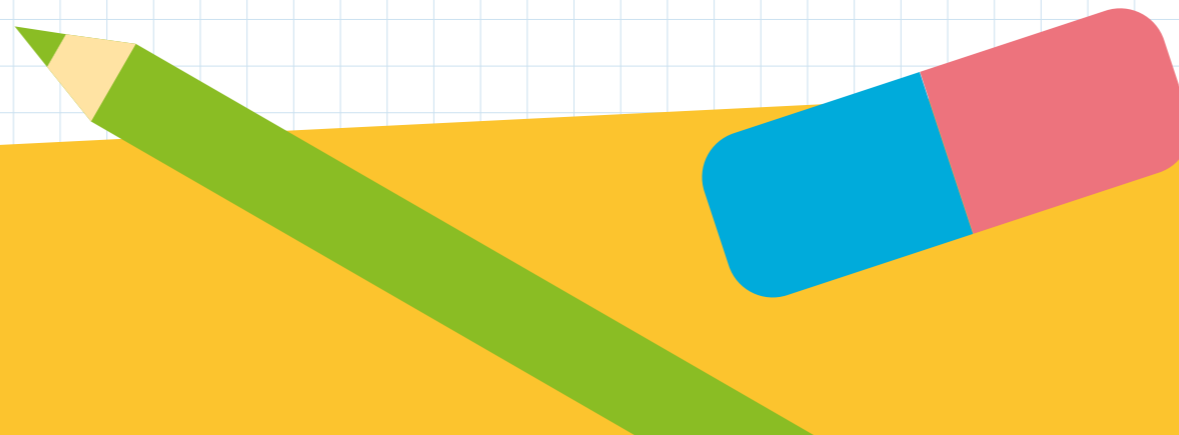
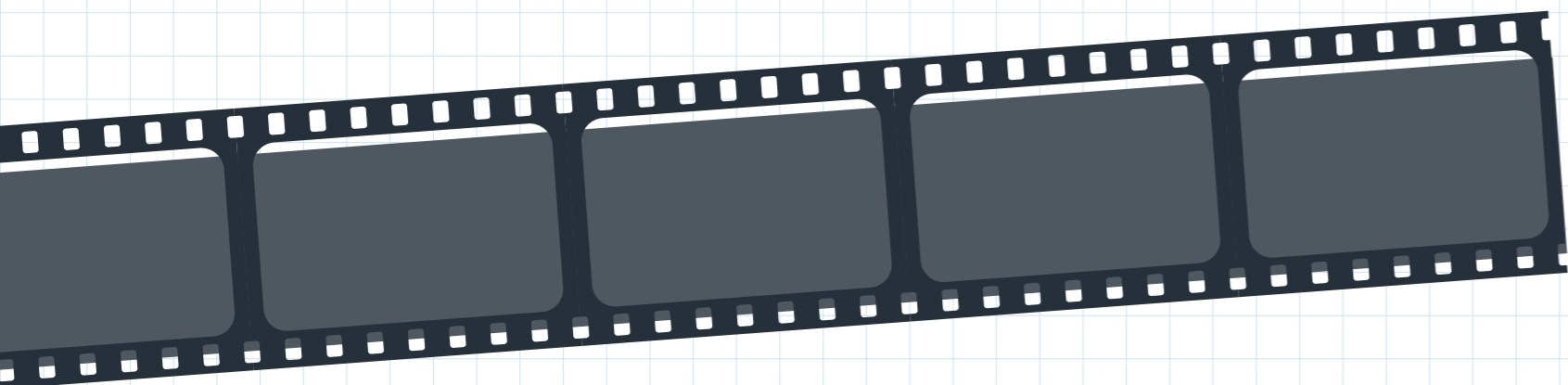
Of your sketches and ideas, pick your favourite elements and start formalising your design. Your outputs should start to tell a story.

## Day 5 - Present

Wrap up your designs, photograph and collate all your work and put them together in a presentation that you can share with your colleagues.

## Day 3 - Design

This is the part where your research starts taking shape. Start sketching out ideas of your Folly. Put together material pallets that interest you. Think about how your folly will sit in the landscape.



# Day 1 - Site and Client Brief

## 1 - Who's your client?

- Yourself
- A friend or family member
- One of your colleagues

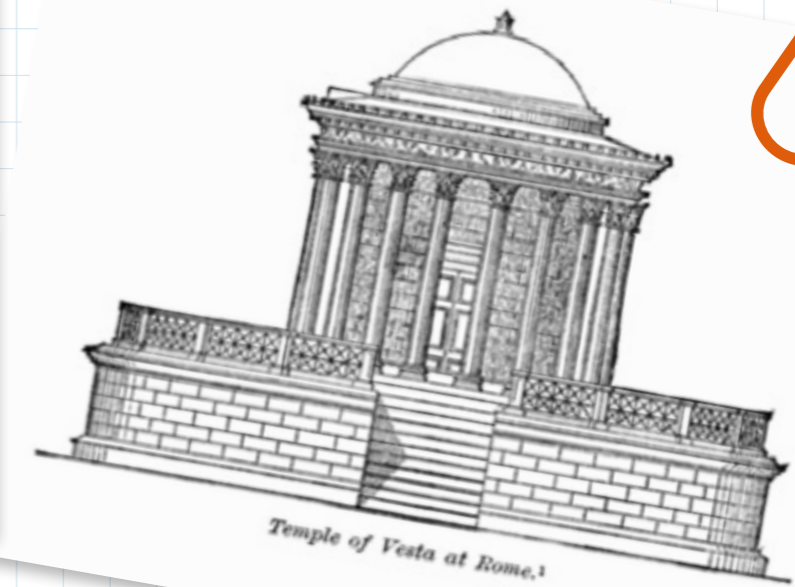
## 2- Client brief - A folly

- A folly no bigger than 50m<sup>2</sup> no smaller than 25m<sup>2</sup>
- A folly that will create or provide at least one of the following-
- A place for rest or contemplation
- A structure to frame a view of your favourite part of a walk or a public garden?
- A point of interest that you can only see from far away? Or one you walk towards?

## 3- Site - Landscape

- Chose a local public garden, a green or common, or a public footpath that takes you over a series of landscapes that you or your client knows well
- Where within the site will you locate your folly?
- Where in the public garden will your folly serve its purpose the best, or where along the walk is the view that you would like to frame, or the part that is the least interesting that could do with a folly to bring interest to it?

I will use the Mussenden temple in Castlerock, located in the Coast of Northern Ireland, inaugurated in 1785 as an example which was designed and modeled after the temple of Vesta in Rome.





# Day 2 - Research

## Site

- Gather maps and plans of your site -
- One large area that shows your overall location-
- One more zoomed in to show where on your site you'll be locating your folly
- How do you get to your site?
- What are the access points ?
- What are the surroundings like ?
- Gather photographs of the area and the views you are looking to frame.

Below are screen grabs of the Mussenden Temple Site which are the Cliffs near Castlerock in County Londonderry, overlooking the Atlantic Ocean on the north-western coast of Northern Ireland.

Screen grabs show - one the surroundings with Castlerock to the east, one closer in showing access paths from the National trust, and one its immediate location on the cliff's edge.





## Folly

- What do you want your folly to look like? Look up precedents and images of different follies, pavilions, or habitable sculptures that you may find interesting.
- Record what you like about them and how they are successful within their setting.
- How are they successful in what they are trying to achieve?

## Materials

- What material do you imagine your folly being built in?
- What materials would best compliment your site and its surroundings?
- From the precedents you looked at, which materials called to your attention the most?
- Do you want them to be more traditional or more experimental?

Remember to save all the images you find interesting, and capture all your thoughts either in writing or sketches.

Ask your colleagues where the best place to keep all your work is.

A photo of Mussenden Temple bringing interest to the cliff's edge, but also beautifully framing the ocean beyond.

Mussenden Temple has a metal roof, probably zinc or copper, and is built out of different types of stone which go really well in its Cliff edge Setting and give an extra level of intrigue and texture to the facade of the building. The blue of the sky and the greens and browns of the ground can also form part of your colour palette like they do in the image below.





# Day 3 - Design

Gather your research and put it to work.

Think back to your brief - what is the purpose of your folly?

The purpose will define:

- The size of your folly
- How people approach it
- How people move through it
- How it's perceived from afar
- How does it sit on the site

Draw as many sketches as you need to convey your design intent.

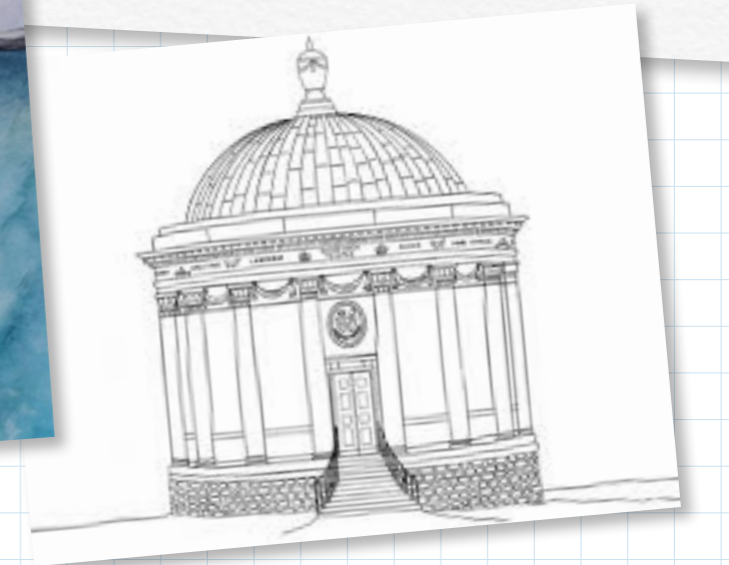
Remember they don't need to be beautiful drawings, ready to be hung on a wall, but ideas you're jotting down.

Think about your design in :

- Plan - depict the movement throughout
- Elevation - what its going to look like from the outside, as you approach it
- Section - what happens inside, is it single story, thickness of materials, etc...

Your setting (site) is key for your design so make sure you include that in your drawings as well.

Below are just a couple of examples of sketches done of Mussenden Temple that should give you an idea of what the building/ folly is like without having visited it, or if you hadn't seen a photograph of it before.

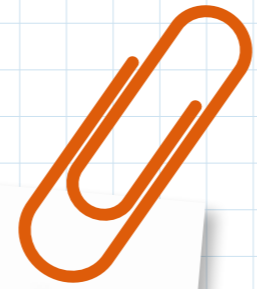




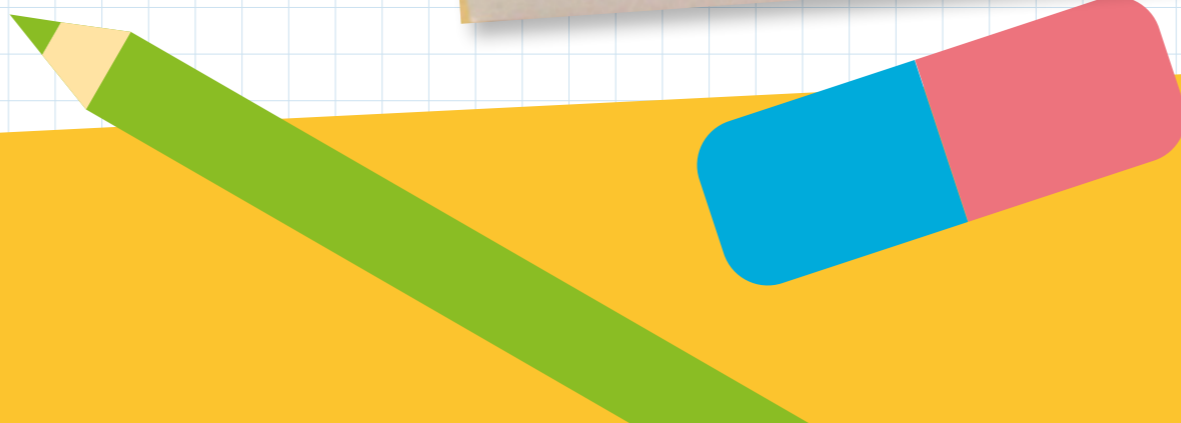
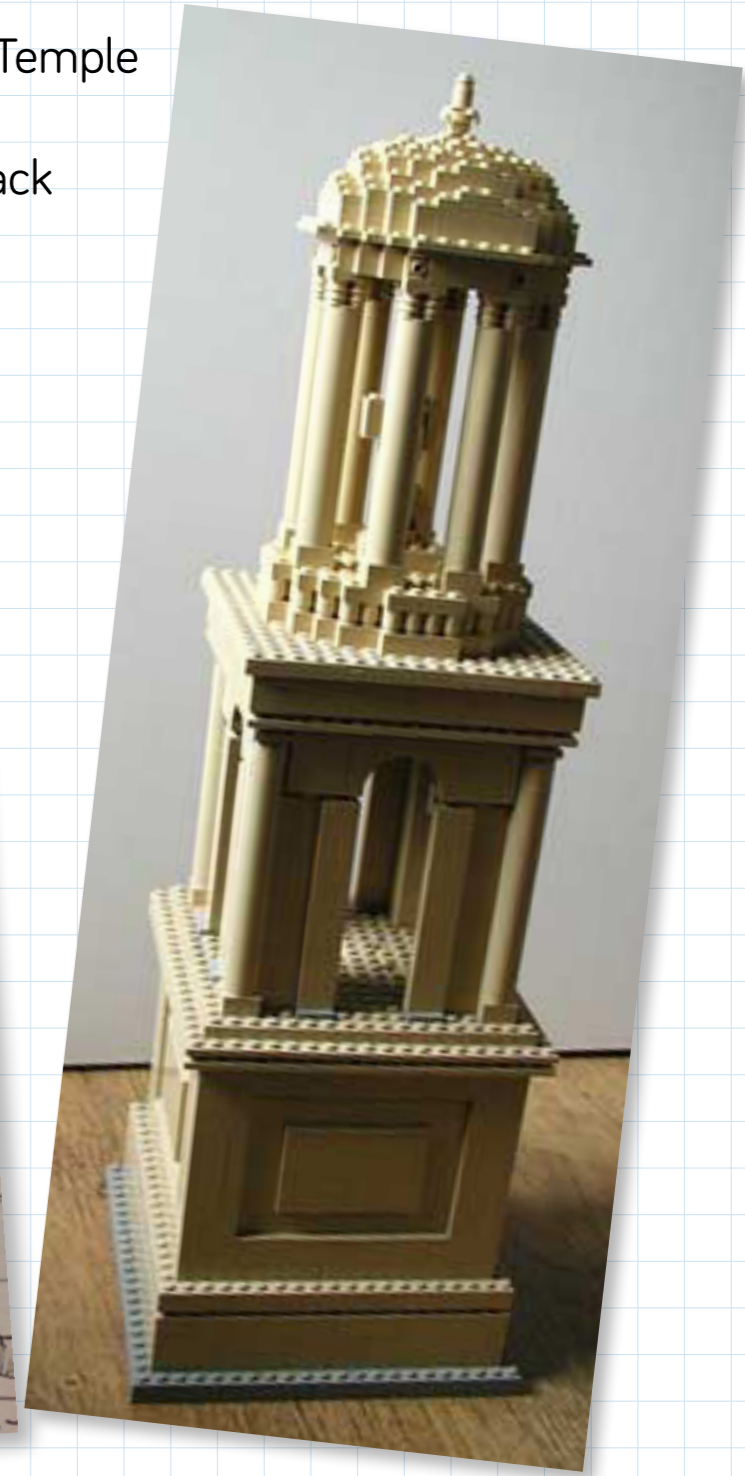
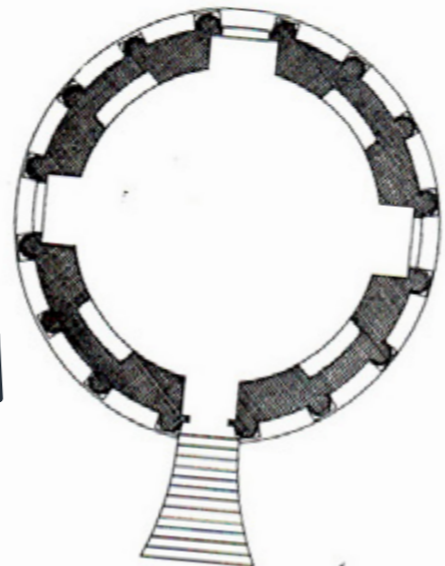
# Day 4 - Develop

With your ideas all fleshed out continued, to produce drawings, collages, imagery, that helps explain your design further.

This is when one would build a 3D or physical model.



Mussenden Temple  
3D Model  
Jonathan Black





# Day 5 - Present

## Put together a presentation for your client.

Gather all your research, scan or photograph all your drawings, sketches, collages and models, any work that you may have produced or collated through the week, and lay it out in a presentation so that it tells a story.

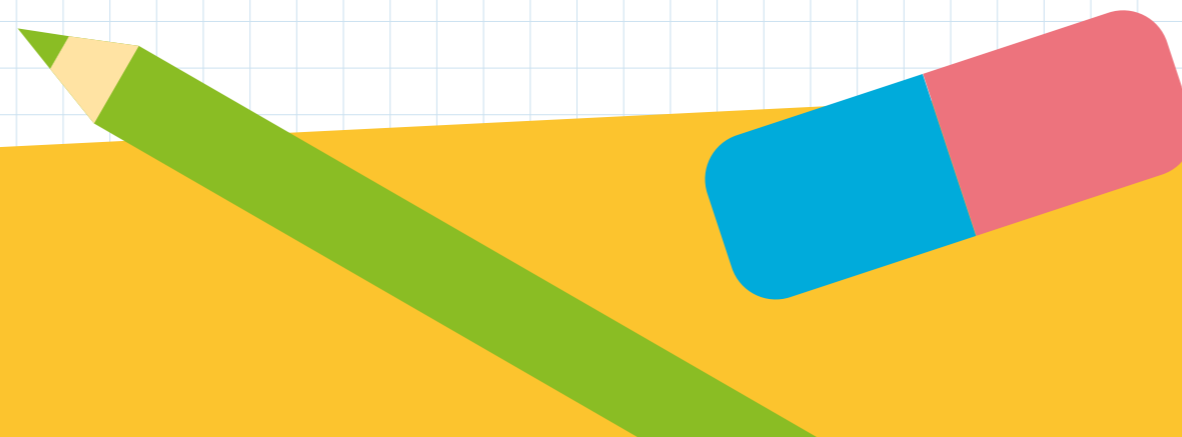
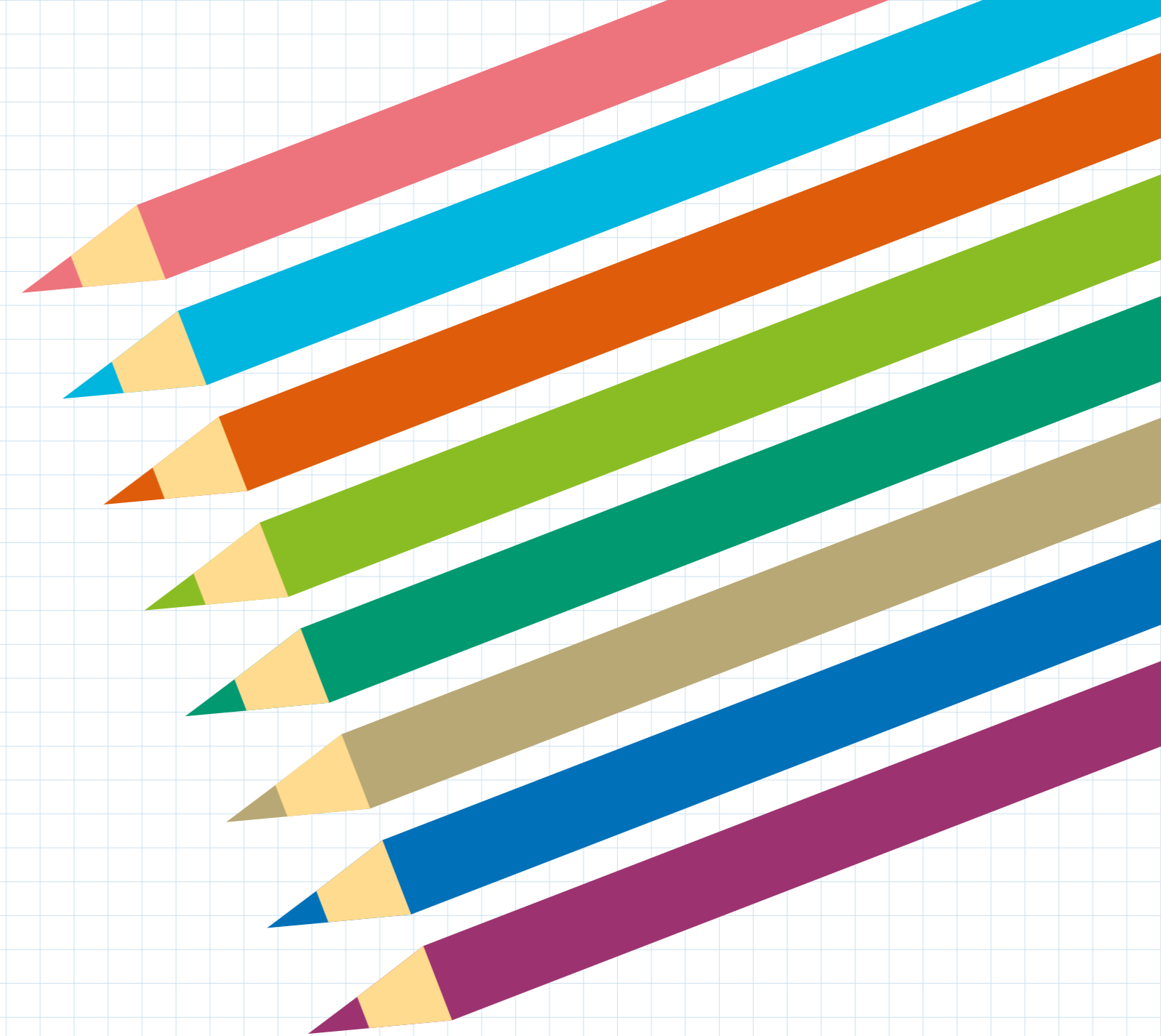
### You'll want your presentation to explain:

- How you arrived to your design?
- What are some key elements that help you achieve the clients brief?
- Why have you chosen these materials?

### Good luck designing your Folly!

Remember to ask questions or ask for help when you don't understand what you are meant to be producing or when your ideas are not coming together.

Designing is a collaborative process, so talk your ideas through with someone if you find you're getting stuck, also your best ideas sometimes aren't your first, and remember to have fun!



# Cullinan Studio: kiosk Design Project

## Note

This Work Experience Design Project has been developed by Cullinan Studio for use in the RIBA Work Experience Toolkit.

The Design Project is aimed at students in the 15-16 years old age range but is also appropriate for use by older and younger students.



# 1. Design Project Brief

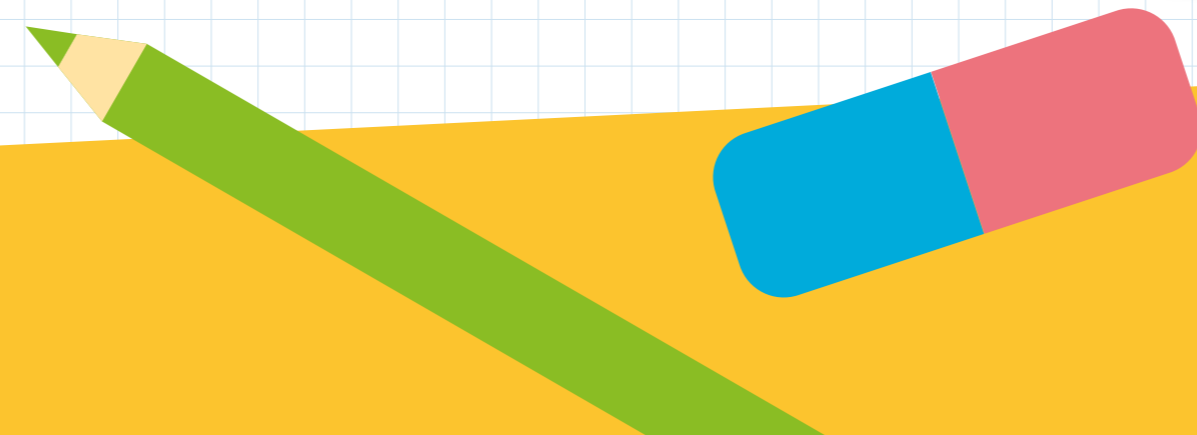
A kiosk is a type of small shop which is used all over the world.

Your challenge this week is to design a kiosk within the boundaries of the existing practice office buildings, which has the following features:

1. Enough space for one person to operate the kiosk.
2. Provides a product or service to the members of staff, wider public or both.
3. Attaches to the inside or outside of the practice's existing building.



kiosk - a small open-fronted hut or cubicle from which newspapers, refreshments, tickets, etc. are sold.





## 2. The Site

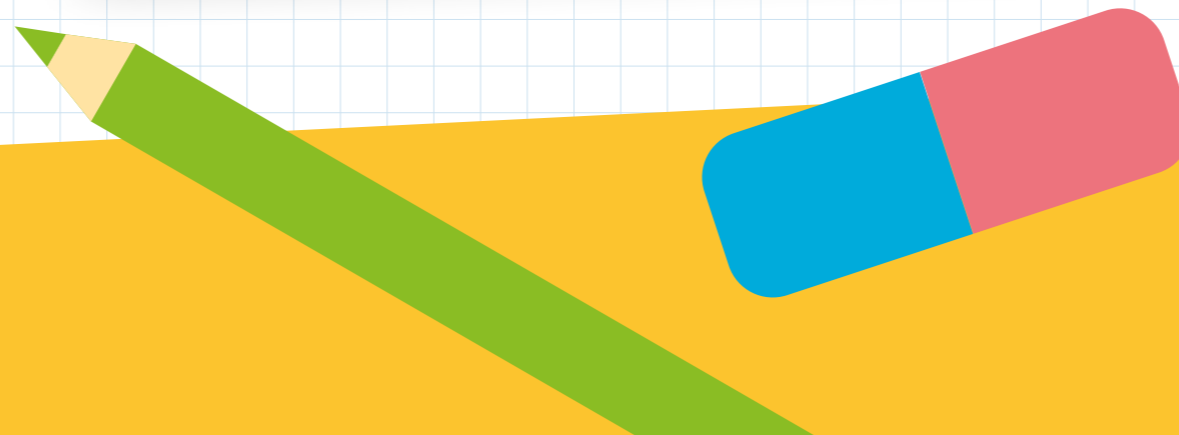
### Where?

Your kiosk will be located somewhere in the existing practice's building. It can fill a forgotten space, occupy an entrance space, be attached to the inside of the building or the outside, depending on what the kiosk needs.

### Choosing your site...

Think about what the purpose of your kiosk is first, then try to find a space that will be just right for it to fulfil its function:

- Does it need lots of natural daylight or darkness?
- Does it need to be accessed by the general public?
- How much space does it need to carry out its functions?

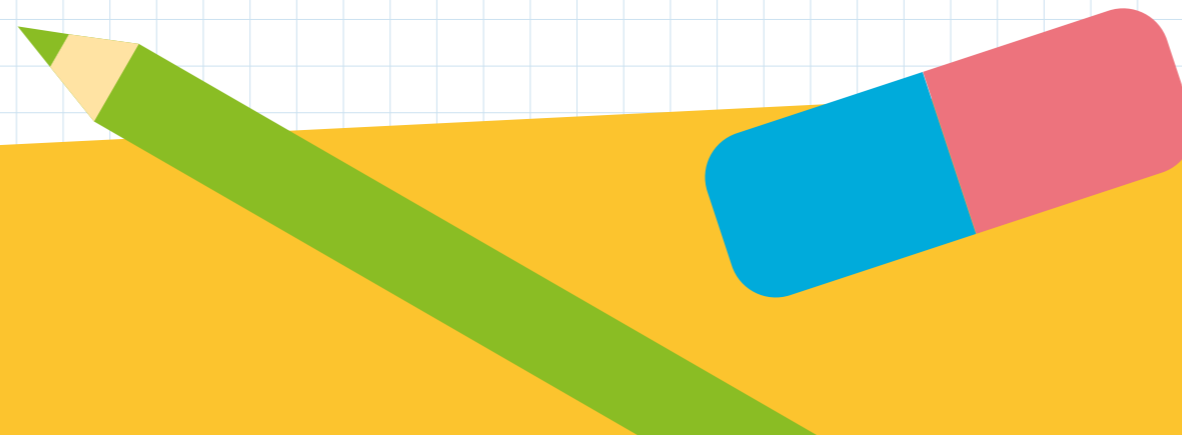




# 3. Programme

Your Design Project will be spread over 5 days:

Day	Theme	Tasks	Aim
1	<b>Mapping + Brief</b>	Observing, drawing and analysing the existing building. Deciding on a function for your kiosk.	Learn how to describe an existing place and develop a brief.
2	<b>Modelling</b>	Make a small site model and design the first version of your kiosk through modelling.	Practice card modelling technique and learn about scale.
3	<b>Drawing</b>	Draw your model in using formal types of architectural drawing.	Learn how to describe a 3D object in 2D.
4	<b>Refining</b>	Create a second version of your kiosk at a larger scale.	Hone modelling skills, understand an “iterative” design process.
5	<b>Describing</b>	Complete your design and assemble a board to describe your design journey.	Practice editing and communicating design ideas.



# 4. Materials List

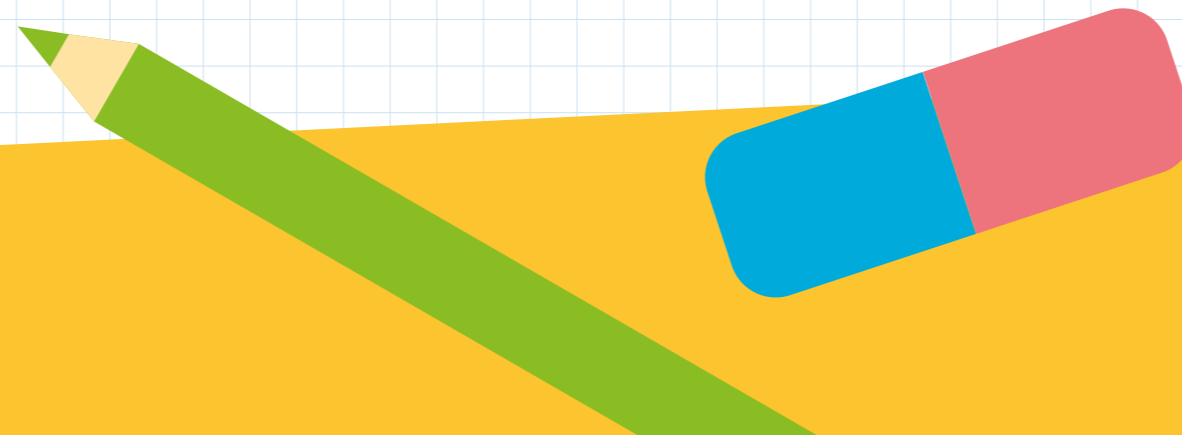
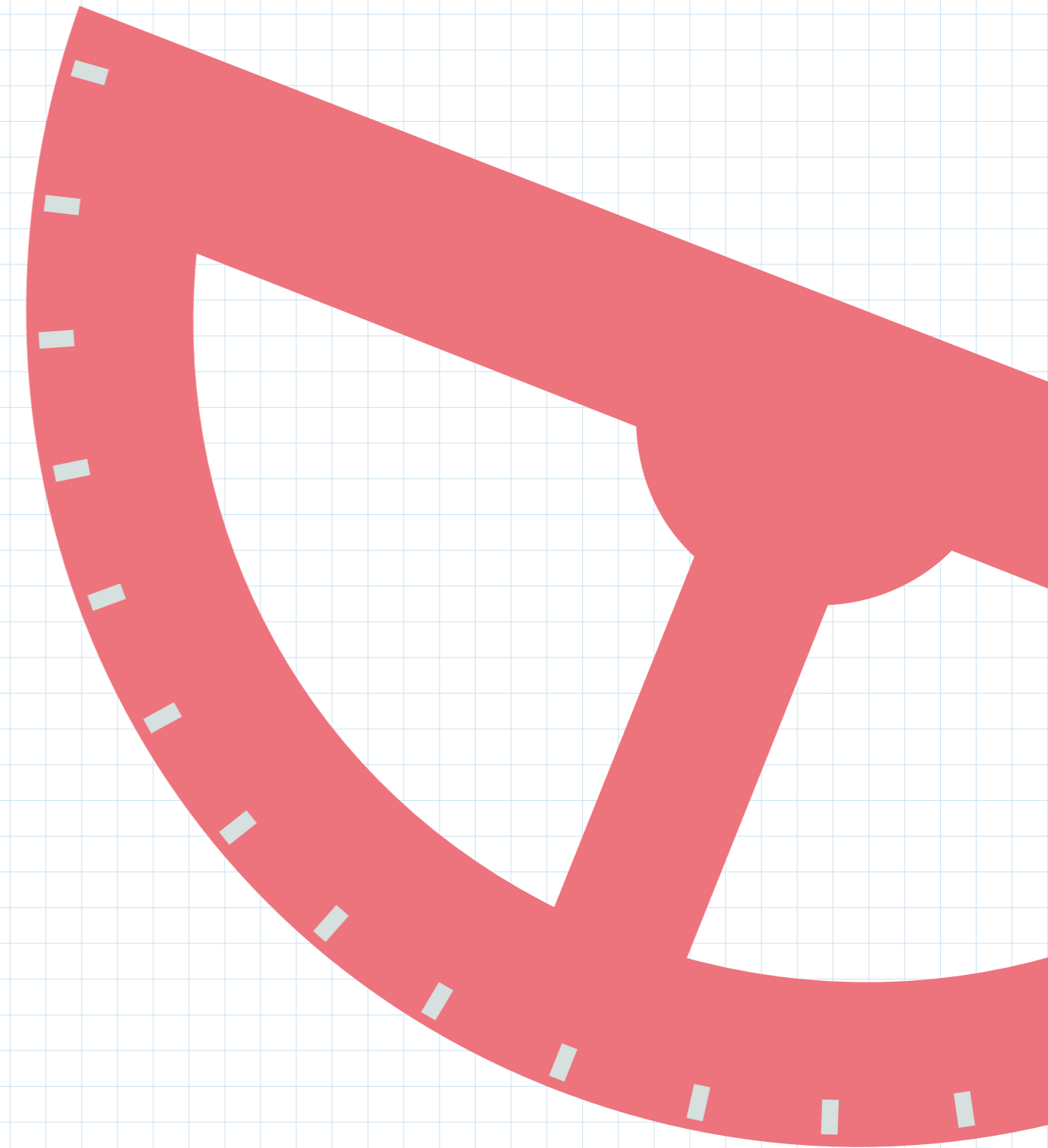
Your mentor will provide you with the following materials to complete your design project:

## Tools / Kit

- Sketching paper or sketchbook (A3/A4)
- Tracing paper
- Drawing pens and pencils
- Scale ruler
- Metal ruler for modelling
- Cutting mat / protection for surfaces
- Safety craft knife or scissors
- Modelling glue (UHU or PVA Tacky Glue)
- Glue stick

## Materials

- Printout of practice building floorplans /elevations at 1:50 – *mounted on card base*
- Printout of practice building floorplans /elevations at 1:25/20 (wait until “site” is chosen) – *mounted on card base*
- Thin card suitable for 1:50 modelling – *in 2 colours or use a secondary sheet material*
- Brown packaging cardboard suitable for 1:25 modelling
- 1:50 and 1:25/20 scale model people
- A1 presentation board (if using)
- Magazines / printouts





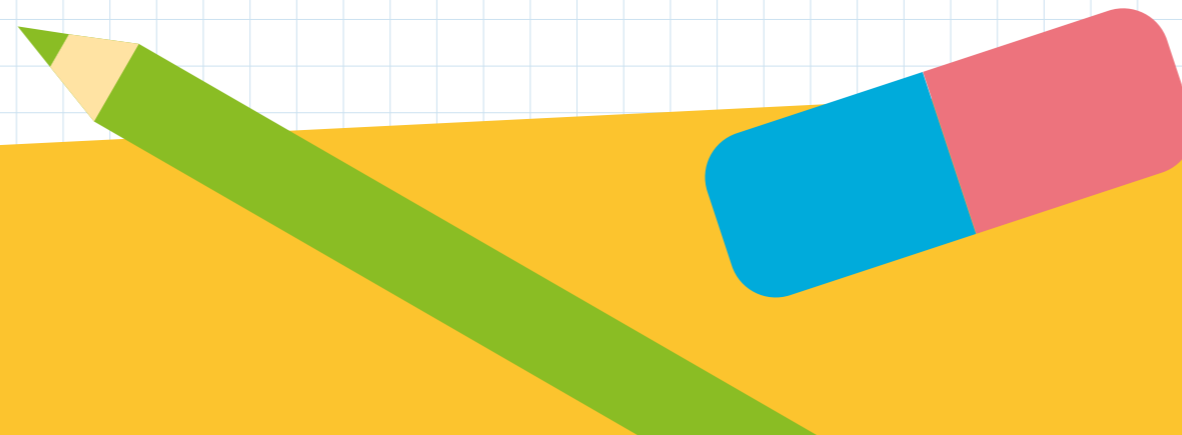
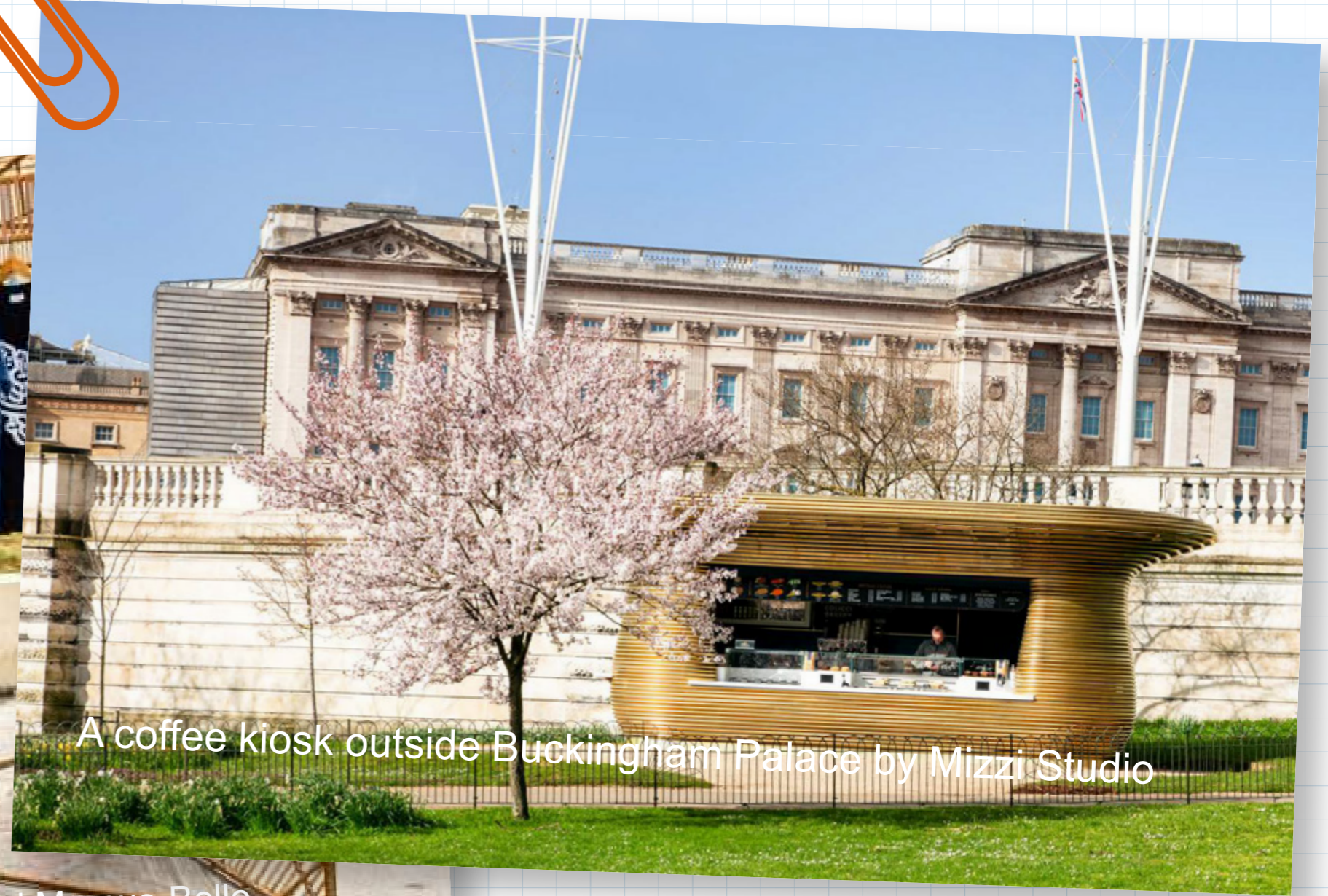
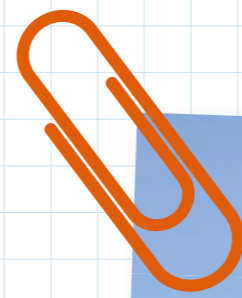
# 5. Kiosk Inspiration

A kiosk can take many different shapes or forms.





# 5. Kiosk Inspiration





## 5. Kiosk Inspiration



A folding fan kiosk by MAKE Architects



An orange juice kiosk run on solar power designed by Cream on Chrome

# Day 1 – Mapping + Brief

## Task 1: Mapping the building

**Make 3-5 sketches** of forgotten corners or unused spaces, including the entrance to the building.

**Annotate these sketches** with observations about the qualities of the spaces (dark/light, warm/cold, dry/humid, quiet/loud).

## Task 2: Creating your brief

**Make a collage** to describe what your kiosk's function will be. What products will it sell or what service will it provide?

## Bonus task: First ideas

Use tracing paper on top of your sketches to draw out initial ideas using coloured pens.

# Day 2 – Modelling

## Task 1

**Create a simple model** at scale 1:50 of the portion of the building that your kiosk will sit in – this is your site model. Use the mounted printout of the building floorplan as your base and use thin card to create walls, floors and roofs.

## Task 2

**Using a different colour card** or a different sheet material, and your collage or sketches from Day 1, create a first version of your kiosk, using a 1:50 scale model person and placing it in your site model to help you get the size right. Note: make sure your kiosk model can be removed from the site model – try not to glue it down.

## Bonus task

**Photograph your kiosk model** in your site model, using your phone or an office camera or tablet. Experiment with using a lamp to light it or photographing it outside or in a window with natural light.

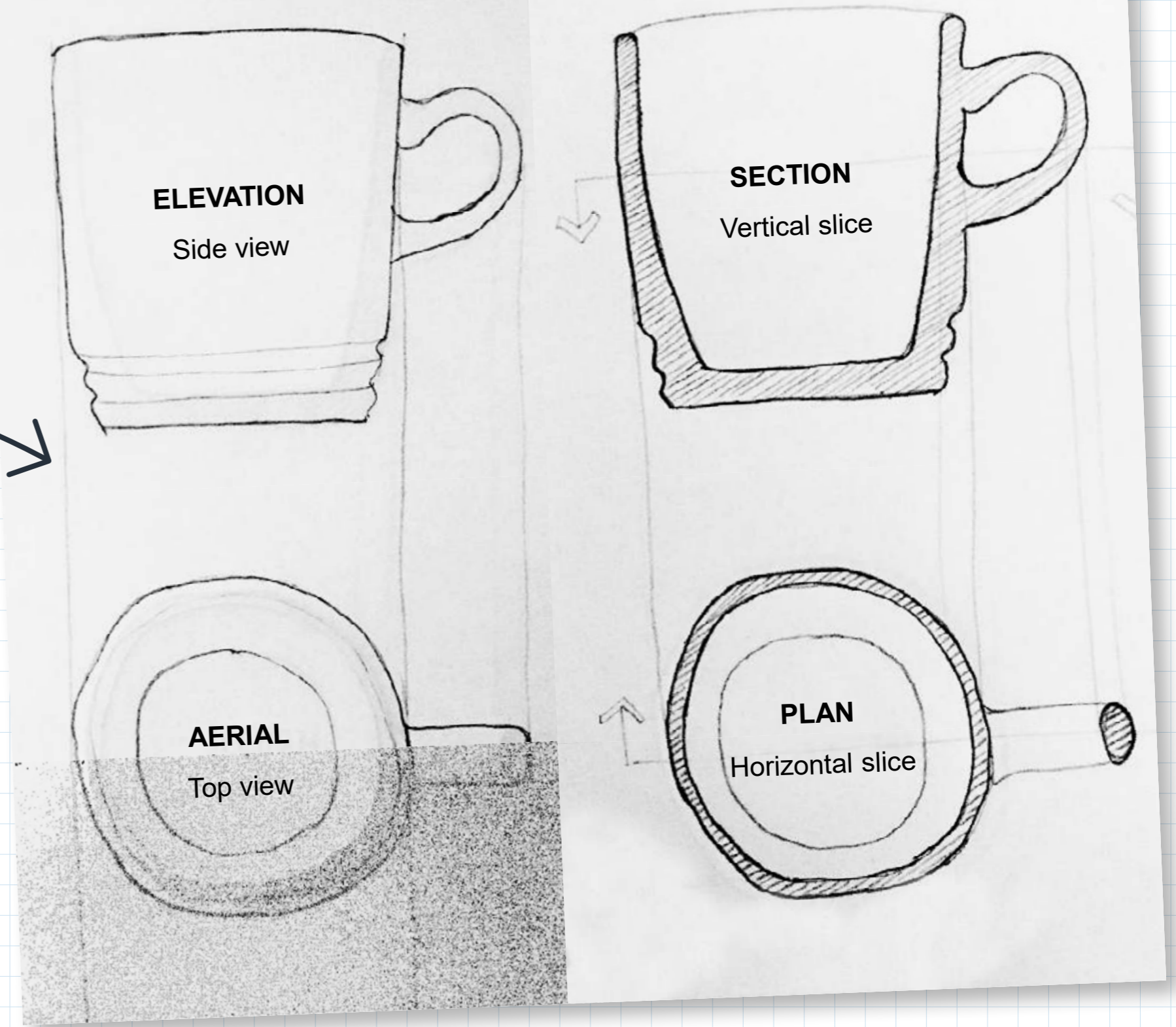


# Day 3 – Drawing

Formal architectural drawings are also known as “**orthographic projection**” and are a way of describing a 3-dimensional object in 2-dimensions.

There is no perspective in these views.

Here are some orthographic drawings of a mug:



# Day 3 – Drawing

## Task 1

Place your kiosk model in your site model and look at it from above – an **AERIAL** view. Draw what you see at the same scale of 1:50, using your scale ruler to help measure the model. You can do this by hand using pencil, ruler and paper or on a computer using CAD drawing software.

## Task 2

Now imagine a horizontal slice through the kiosk and site – a **PLAN** view. Draw this imagined slice, shading in the parts you are cutting through.

## Task 3

Now imagine a vertical slice through the kiosk and site – a **SECTION** view. Draw this imagined slice, shading in the parts you are cutting through.

## Bonus task

Draw the **ELEVATIONS** of your kiosk – adding colour to represent materials.

# Day 4 – Refining

## Task 1

Review your models and drawings with your mentor. Talk about what works well and what could be improved.

## Task 2

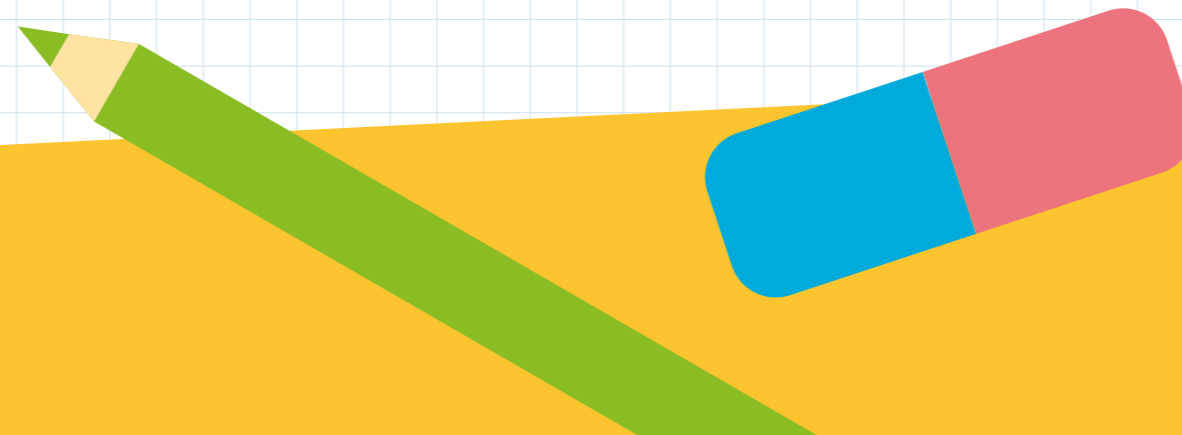
Make a second version of your kiosk at scale 1:50 based on your discussion.

## Task 3

Make a larger scale version of your kiosk at a larger size – scale 1:25 or 1:20, using cardboard.

## Try to:

- Refine your cutting, gluing and sticking to make the model as neat as possible
- Use layers of cardboard to build up realistic thickness





# Day 3 – Describing

## Task 1

Complete your larger scale model from the previous days work. Think what the kiosk might be made out of and collect images or print out textures for your model to help demonstrate this.

## Task 2

Assemble your drawings, collage and mapping drawings onto an A1 board or scan these in and layout in a Powerpoint presentation. Try to use the layout and position of the different images to flow into a story to help explaining your design. Practice how you might carry out a 5 minute presentation of your design process and final design – time yourself.

## Task 3

Present your design to your mentor and 2-3 other people from the practice. You can do this sat round a table or by mounting your A1 board on a wall or projecting your presentation – try to select the format that will make you feel most comfortable.



**Well Done  
On Completing  
Your Kiosk  
Design!**

# CCA Studio: Work Placement Toolkit

## **Note**

This Work Experience Design Project has been developed by CCA Studio for use in the RIBA Work Experience Toolkit.

The Design Project is aimed at students in the 15-16 years old age range but is also appropriate for use by older and younger students.



# Introduction

The following document sets out the guideline for a week-long work placement for a sixth-form student at a UK-based architecture practice in an urban environment.

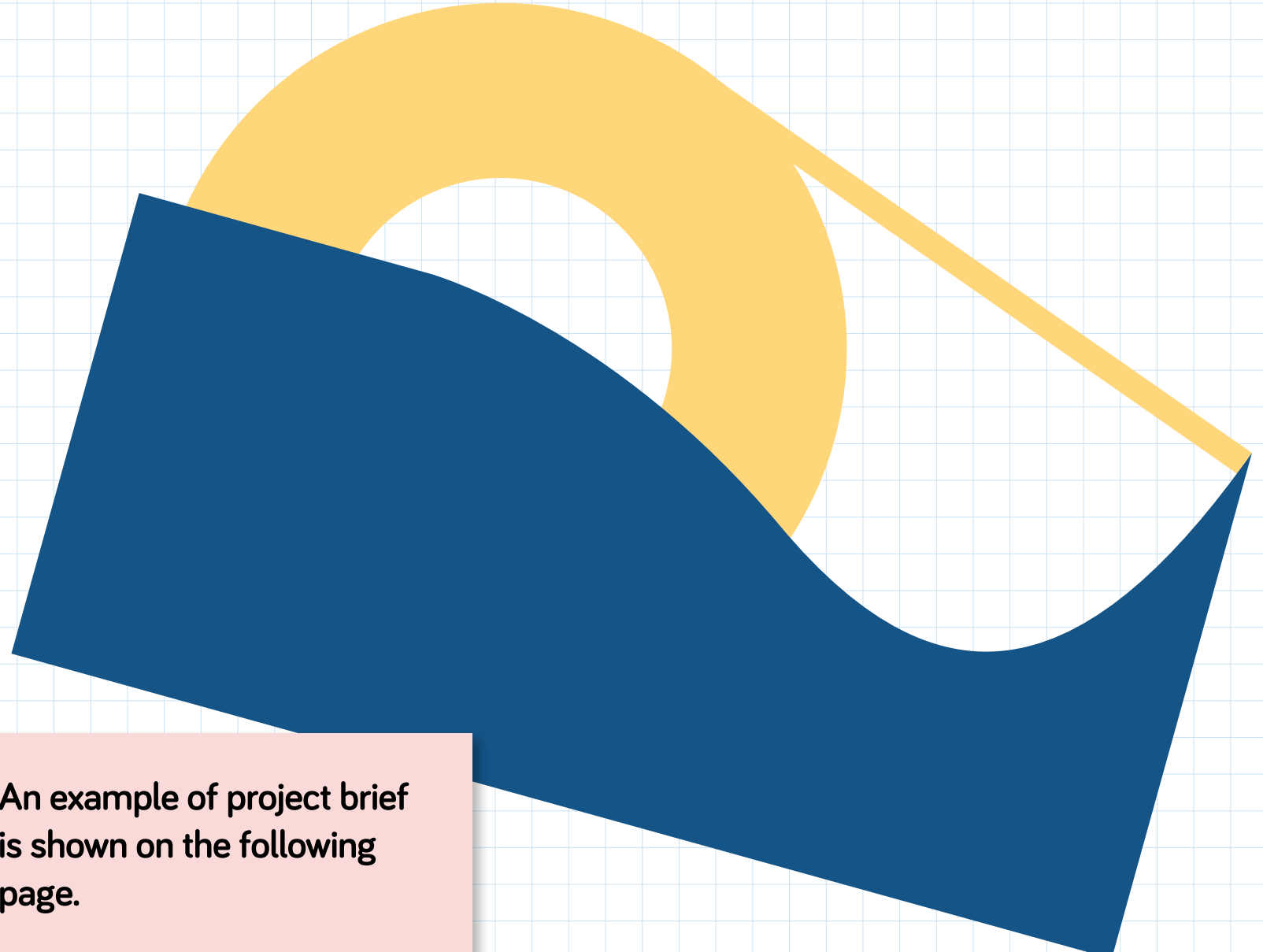
The week-long programme should provide young people with the opportunity to discover the profession by learning some key skills, including site analysis, hand sketching, physical or digital model making as well as how to compile and give a presentation.

This toolkit is intended to help an architecture practice in planning and delivering an engaging and productive work placement programme. The project brief should be determined by the architecture practice, based on

its portfolio, expertise, location and resources. It is important to select a design subject that is familiar to both the student and the practice.

**Potential subjects include:**

- A single-family home;
- Collective housing;
- Community center;
- Café;
- A small cultural building;
- Public space; etc.



An example of project brief is shown on the following page.

# Example of Project Brief

**(Example architects office) is based in (give location) and is looking to develop a public space nearby for the local community (provide more specific intention if necessary).**

Your task is to consider what activities may be beneficial to the surrounding area and to design a proposal that could host these activities. It will be important to consider what is already available nearby and the accessibility of the space you are designing.

**Your completed project should consist of the following:**

- A title;
- Clearly defined client requirements;
- References;
- Development sketches;
- Proposed plan(s), elevation(s) and section(s);
- Physical model(s) or digital model(s);
- Photographs of the physical model(s) or images of the digital model(s);
- Presentation document

We have provided a suggested timeline that your supervisor will introduce to you. Let them know if you have any questions as you go along, and tell them when you are finished each stage and ready to move onto the next.



# Timetable

**Providing the student with a clear structure encourages them to engage with the tasks.**

It is important to start everyday with a briefing session to set out the tasks for the day. Planning for regular design reviews will help the student to organise their time. If possible, try to integrate the student into wider office activities, i.e. meetings with consultants, internal design reviews, etc.

Monday	Tuesday	Wednesday	Thursday	Friday
<b>Office induction</b>	<b>Briefing</b>	<b>Briefing</b>	<b>Briefing</b>	<b>Briefing</b>
Project brief	Presentation document set-up	Physical / digital model making introduction	Physical / digital model making	Presentation document
Desktop site analysis	Design references	Physical / digital model making	Photography / visualisation	
	Design development			
<b>Design review</b>	<b>Design review</b>	<b>Design review</b>	<b>Design review</b>	<b>Design review</b>
Accompanied site	Design development	Physical / digital model making	Post-production	Presentation preparation
Site analysis				<b>Crit &amp; feedback</b>
<b>Design review</b>	<b>Design review</b>	<b>Design review</b>	<b>Design review</b>	

# Day 1 - Project Brief & Site Analysis

## Resources

- Printed brief
- Computer
- Adobe license (i.e. Indesign, Adobe PDF)

## Skills Gained

- Formulating a project brief
- Approach to site analysis

## 1. Office Induction

- Provide a tour of the office, locating amenities such as the kitchen and WCs, as well as establishing health and safety protocol such as fire exits, first aid kit, etc;
- Introduce colleagues and assigned tutor(s);
- Introduce current projects and any models or drawings on display.

## 2. Project Brief

- Encourage the student to personalise their response to the project brief based on their own interests.



## Suggestions

- Make clear that work produced during work placement may be used by the office;
- It can be helpful to talk through the brief in terms of activities rather than programme, as this can be more relatable for the student. This approach can also lead to more imaginative proposals;
- Encourage students to define their project brief as bullet points, so they can continually evaluate their proposal against their originally established requirements.

## 3. Desktop Site Analysis

**Every site is unique. The following list highlights some of the areas that could be investigated as part of the desktop site analysis:**

- Geographic location;
- Site boundary;
- Topography;
- Existing buildings;
- Local restrictions;
- Transport links;
- Views;
- Ecology.



# Day 1 - Continued

## 4. Site visit

- Assist the student to photograph the site, recording users, activities and materials;
- Assist the student to take basic measurements to understand the scale of the site.



### Suggestions

- Choosing a site that is accessible and close to the office will allow the student to return if needed;
- The site visit is an opportunity to discuss with the student the relationship between the way a space is designed and how it is used, i.e. planting to provide shade, a running fountain to drown out surrounding noise.

## 5. Site analysis review

- Compare desktop research with in-person analysis;
- Review the project brief bullet points with the student based on improved understanding of the site.

# Day 2 - Design Development

## 1. Briefing

- Present the design process of a project in the office to help the student understand the importance of iteration;
- Teach the student about how to produce plans, elevations and sections;
- Teach the student how to use a scale ruler and how to draw at scale.

## 2. Presentation document set-up

- Introduce the student to InDesign and help them to set up a presentation document.



### Suggestion

- Make sure to set up folder structure on the office server before and, providing each student with a folder in which to save their presentation document, any scanned material and any photos they take / images they find online.

# Day 2 - Design Development

## 3. Design references

- Introduce the student to the office library to select relevant books, as well as using google images to find useful examples;
- Review these references with the student to encourage them to be critical and selective of the material they have chosen.



### Suggestion

- It may be worth suggesting they create a 'pros' and 'cons' list for each reference to improve their critical thinking.

## 4. Design development

- Conduct a brief brainstorming session at the beginning of the design iteration exercise and discuss with the student their initial ideas;
- Guide the student to translate their design ideas into hand sketches and encourage them to draw in plan, elevation and section;
- Set up frequent design reviews to provide constructive feedback and encourage the student to improve their design through iteration.



### Suggestions

- Site drawings prepared in advance will help students sketch their design proposals to scale;
- It is helpful at this point to encourage students to refer to the reference projects they have selected;
- It can be useful to supply the student with a tape measure as they design, this allows the student to understand the size of what they are drawing at scale;
- Students will not be familiar with designing through iterations and revisions and might become discouraged or distracted. Providing regular short reviews to encourage them to think critically will result in considered, successful design proposals.

## Resources

- Pen/pencils
- Tape measure
- Scale ruler
- Tracing paper

## Skills Gained

- Appreciation of carrying out design studies
- Drawing to scale
- Understanding of spatial requirements
- Introduction to basic conventions, such as wall thicknesses, door widths, counter heights etc.
- Critical thinking
- Self-appraisal



# Day 3 - Digital / Physical Model Making

## Resources

- Day 3 will be time intensive as the student is encouraged to develop their design through iterations while also being introduced to new mediums for exploring their design
- Should the office choose to introduce the student to physical model making, the supervising employee as well as office manager

must be aware of the health and safety risks. The following page offers suggestions on how these can be minimised to ensure that this design task is safe, fun and beneficial for the student

- Model making materials such as foamboard, cutting board, textiles, etc
- Model detail, i.e. trees, people (optional)
- 3D software license

## Skills Gained

- Physical or digital model making skills
- Appreciation of testing design options in 3D as part of iterative design process



# Day 3 - Digital / Physical Model Making

## 1a. Introduction to physical model making

- Introduce the concept of working design models;
- Introduce physical model making techniques;
- Help the student to set up the model (i.e. determine the scale and size of the model, prepare the cutting template, etc)



### Health And Safety Recommendations

- Health and Safety is key to model making tasks. It may be worth obtaining consent of the child's caregivers prior to this step;
- It may be worth considering purchasing safety rulers that incorporate a hand guard as part of the ruler;
- Make sure you have easy to cut and easy to use model making material in stock.



### Suggestions

- It is important to introduce the idea of model making as a design tool. The student should be encouraged to manipulate the models as their design evolves;
- Spending time with the student to ensure that they are comfortable using model making tools such as a scalpel is very important;
- It can be useful to set the student up with a cutting mat nearby, to keep an eye on their model making techniques.

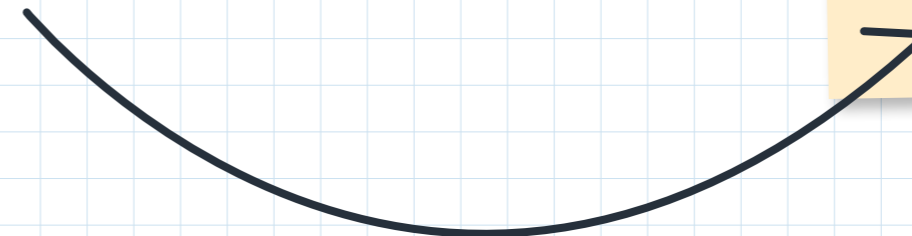
## 1b. Introduction to physical model making

- Introduce the 3d modeling software and cover essential tools and commands;
- Assist the student to set up views that can later be incorporated into the final presentation.



### Suggestions

- Setting up the student on a computer close to the supervising employee will allow the student to ask questions as difficulties arise;
- Showing the student how to organise their 3d file will help them to quickly present and refine design options.





# Day 4 - Presentation Document

## Resources

- Camera
- Access to Adobe license
- Tripod (optional)

## Skills Gained

- Architectural photography
- Understanding of graphic standards
- Understanding the importance of clear and communicative drawings and images
- Introduction to Photoshop and post-editing

## 1. Model making

- Assist the student to finalise their working design models (physical or digital) for presentation.

## 2a. Model Photography

- Assist the student to take photographs of the physical models.

### Suggestions

- It could be beneficial to spend some time showing examples of good model photography previously produced by the office as well as explaining some basic principles;
- If the weather is good, the student should be encouraged to take the photos outside with natural light;



## 2b. Digital image making

- Once the student has finalised their digital model, assist the student to set up views that best illustrate the intention of their project;



### Suggestion

- The student is unlikely to have used digital modelling software before, it will be useful to explain basic rules of thumb such as taking the view from eye-height etc.

## 2b. Post-production

- Provide an introduction to post-production software such as Adobe Photoshop and encourage the student to work on the images taken of their physical or digital models.



### Suggestion

- Having some pre-selected examples to hand will be useful in guiding the student towards producing simple yet successful images.

# Day 5 - Final Presentation

## Resources

- Access to Adobe license
- Printer

## Skills Gained

- Presentation skills



### Suggestion

- It is important to provide the student with the opportunity to present their work to the wider office at the end of their placement. The mentor should offer reassurance and guidance on how to prepare for reviews;

## 1. Model making

Assist the student to prepare a short presentation on their project, this should include:

- Originally defined project brief with bullet points;
- Site analysis, both desktop and site photographs;
- Initial ideas, sketches and references;
- Design development;
- Final proposal drawings and images;

Review the final design presentation document with the student.

## 2. Presentation preparation

- Provide guidance on how the student can best present their project;
- Help the student to print and pin up any drawings to help illustrate their proposal;
- Print the presentation document so that the student can take this home at the end of their work experience placement;

## 2. Crit

The student presents their work.



### Suggestions

- Make sure to invite at least one other employee to this presentation, allowing a fresh perspective of the project. This could be arranged in advance to minimise disruption to office work;
- The discussion after the final presentation should be focused on positive aspects of the student's work as well as opportunities to develop and improve their project;
- The student is encouraged to provide feedback to the practice. Please find a feedback form template on the following pages.



# Appendix: Student Feedback Form

Name: .....

School: .....

Year: .....

Work placement start date: .....

Work placement end date: .....

**1** Have you found the brief easy to engage with?

.....

**2** Do you feel that the structure of morning, lunchtime and afternoon design reviews was helpful in supporting your work?

.....

**3** Were there any days that you found boring/ uninspiring? Why?

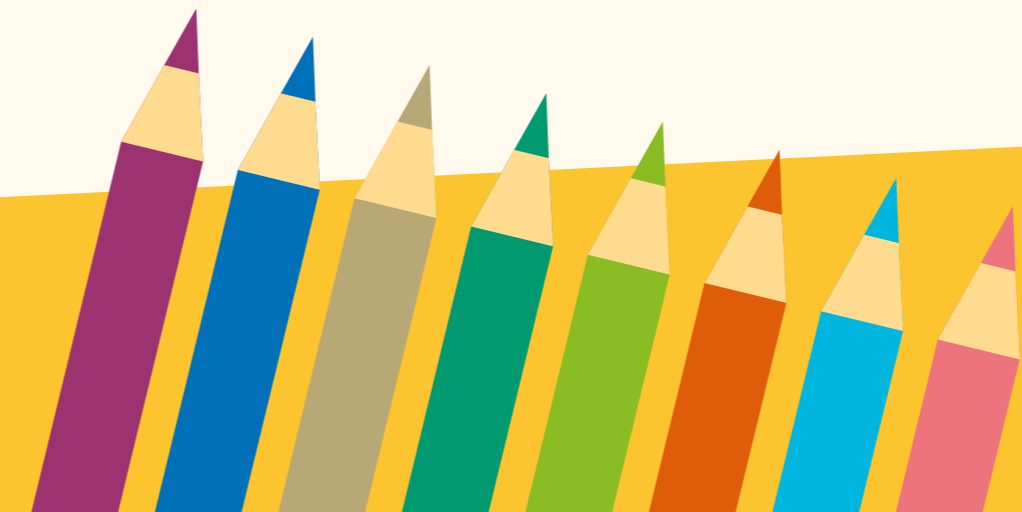
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**4** Were there any tasks that you particularly felt like you needed more time / support?

.....

**4** Did you enjoy this week? If so, why? If not, why?

.....



# Health and safety information



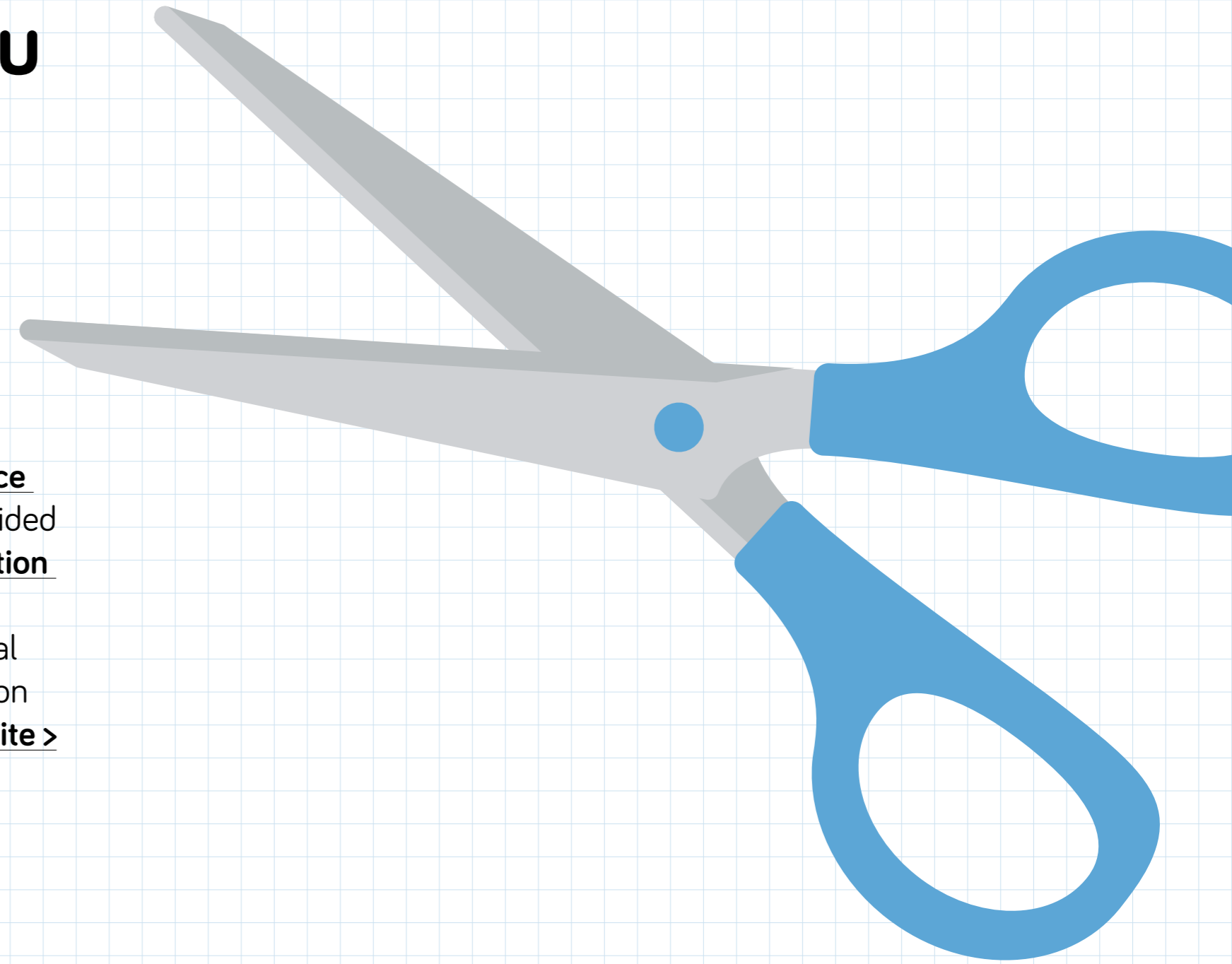
# Health and safety information you can complete with young people

Taking on work experience students should be straightforward for placement providers (employers).

It should not be about generating unnecessary paperwork. The following guidance hopefully cuts through the bureaucracy that some practices say prevents them from offering young people work experience placements.

Under health and safety law, work experience students are your employees. You treat them no differently to other people you employ.

Your existing employers' **liability insurance policy** > will cover work placements provided your insurer is a member of the **Association of British Insurers** >, or **Lloyds** >, so there is no need for you to obtain any additional employer's liability insurance if you take on work experience students. The **ABI website** > confirms this.



### **What you need to do:**

Simply use your existing arrangements for assessments and management of risks to employees and make any additions or amendments you think necessary to hosting a young person, particularly if the young person has any additional or access needs. If you are arranging a work experience placement with a school they will usually ask to see your work place risk assessment. If you have fewer than five employees you are not required to have a written risk assessment although schools will usually ask for one.

Schools will probably insist employers are vetted and health and safety procedures are checked in advance of placements by a member of school staff who is ROSPA accredited. As long as your Health and Safety procedures and Risk Assessments are kept up to

date and adhered to this should not present you with any problems.

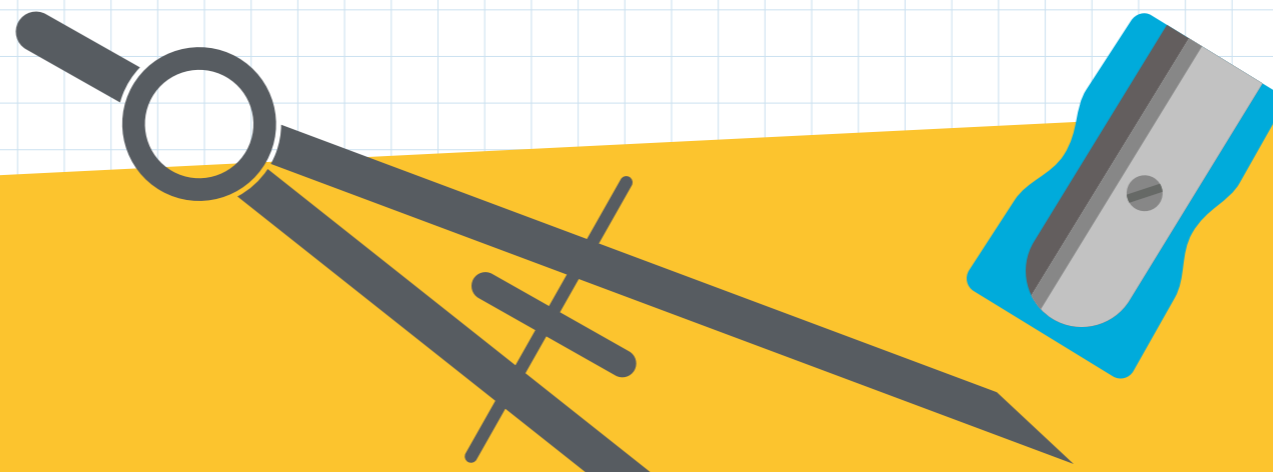
Discuss the placement in advance with organisers or the young person completing the work experience and take account of what they and their parents or carers tell you about the young person's physical, mental and academic abilities and of any particular needs, for example any health conditions or learning support the young person might need.

### **Keep any additional work in proportion to the environment:**

For placements in low-risk environments, such as offices with everyday risks that will mostly be familiar to the student, your existing arrangements for other employees should suffice.

For a placement in a higher-risk environment such as construction or a model shop you will need to consider what work the student will be doing or observing, the risks involved and how these will be managed. If the young person will be working in a high-risk environment satisfy yourself that the instruction, training and supervisory arrangements have been properly thought through and that they work in practice before the young person starts the placement. Where specific factors exist in your workplace, you should already have control measures in place that you can apply for your work experience student. This will also apply to legally required age limits on the use of some equipment and machinery (eg forklift trucks and some woodworking machinery). Consider whether you need to do anything further to control

the risks to young people and explain to parents/carers of children or school staff what the significant risks are and what has been done to control them. When you induct young people on the first day of the placement, explain the risks and how they are controlled, checking that they understand what they have been told and check that young people know how to raise health and safety concerns.





### Information schools will ask you to provide

As previously mentioned, in arranging work experience placements schools will ask you to provide evidence of your existing employers' **liability insurance policy** > along with your work-based risk assessment and health and safety procedures.

They will also probably ask for a description of tasks students will complete during their work experience. Schools will also need to know office and supervisor contact details.

### Information you will need to know about your young person

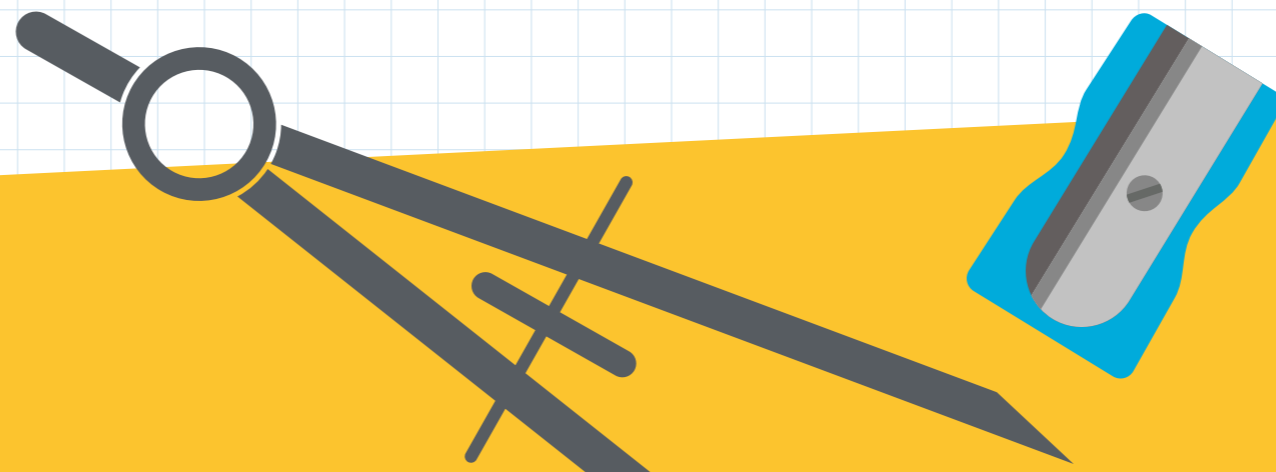
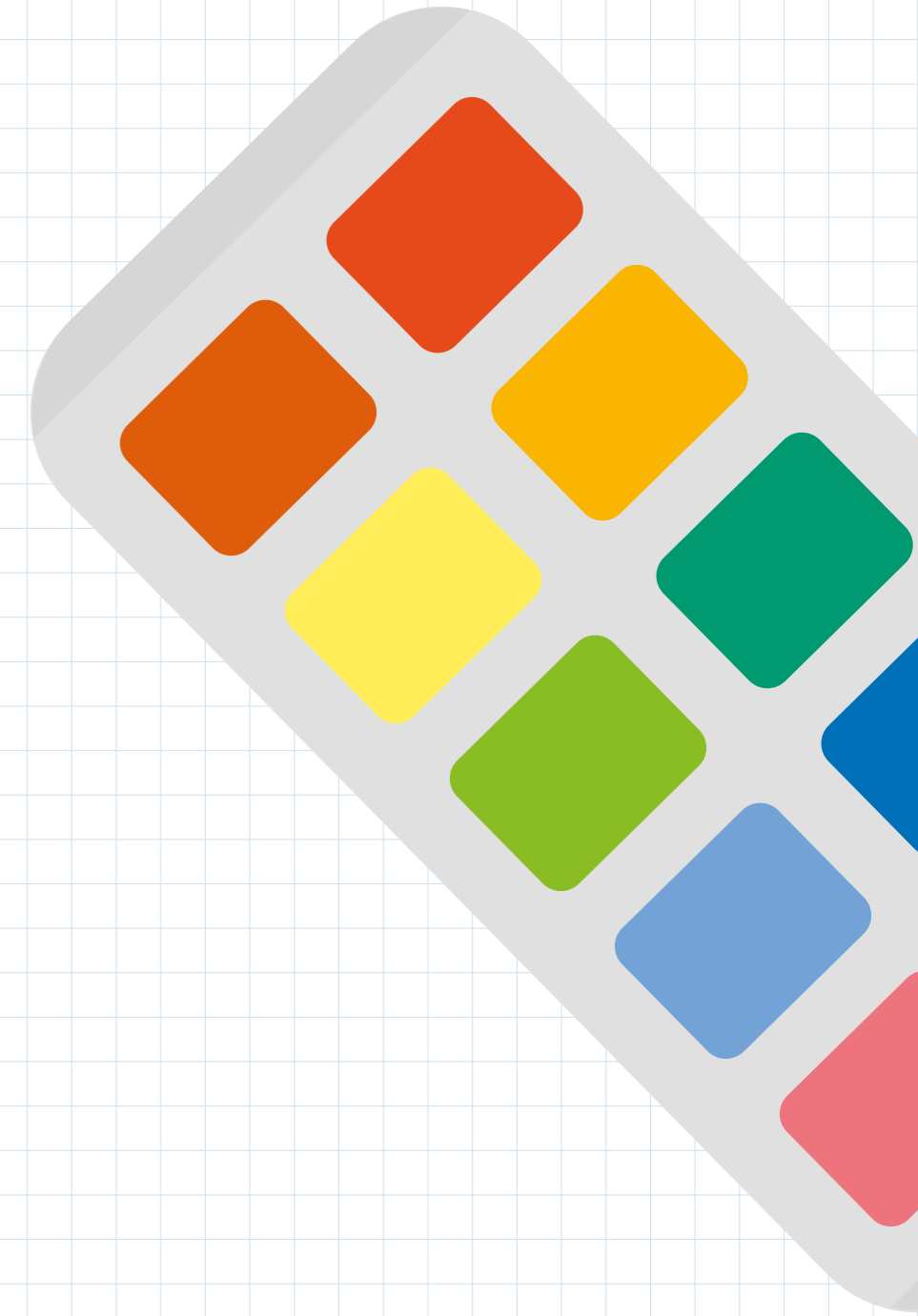
If you are arranging your placement with a school they will provide you with the following details but if you are arranging a placement directly with a


young person you will need to collect the following information;

- Contact details for the young person (contact details must be kept in a secure file in compliance with GDPR legislation)
- Emergency contact details for the young person's carer or parent (contact details must be kept in a secure file in compliance with GDPR legislation)
- Information on any medical conditions or allergies the young person may have (again information must be kept in a secure manner)
- It is not necessary but it is a good idea to know what knowledge and experience your young person has of architecture, design, drawing, model making and using specific software. This will really help you to plan appropriate activities for your young person.

### Safeguarding


Safeguarding is about looking after and protecting children and young people. You are not required to have a safeguarding policy but if you are going to regularly host work experience placements and work with young people under the age of 18 it is a good idea to familiarise yourself with common safeguarding policies and procedures and to put these into practice in your own office. Please read **RIBA's Safeguarding Policy** > for more information on safeguarding and feel free to apply and adapt any of the procedures outlined in the policy for your own work place.





# Sign up form for hosting work experience

Please fill in [this form >](#) if you would like to offer young people a work experience placement.




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# Evaluation form

Please fill in [this form >](#) to tell us how you found using the work experience toolkit and delivering a work experience placement.

.....





# Thank you

Thank you for reading this toolkit and for considering offering young people in your area a work experience placement.

If you have any questions about the information provided in this toolkit or any questions about delivering work experience programmes then please email [learning@riba.org.uk](mailto:learning@riba.org.uk)