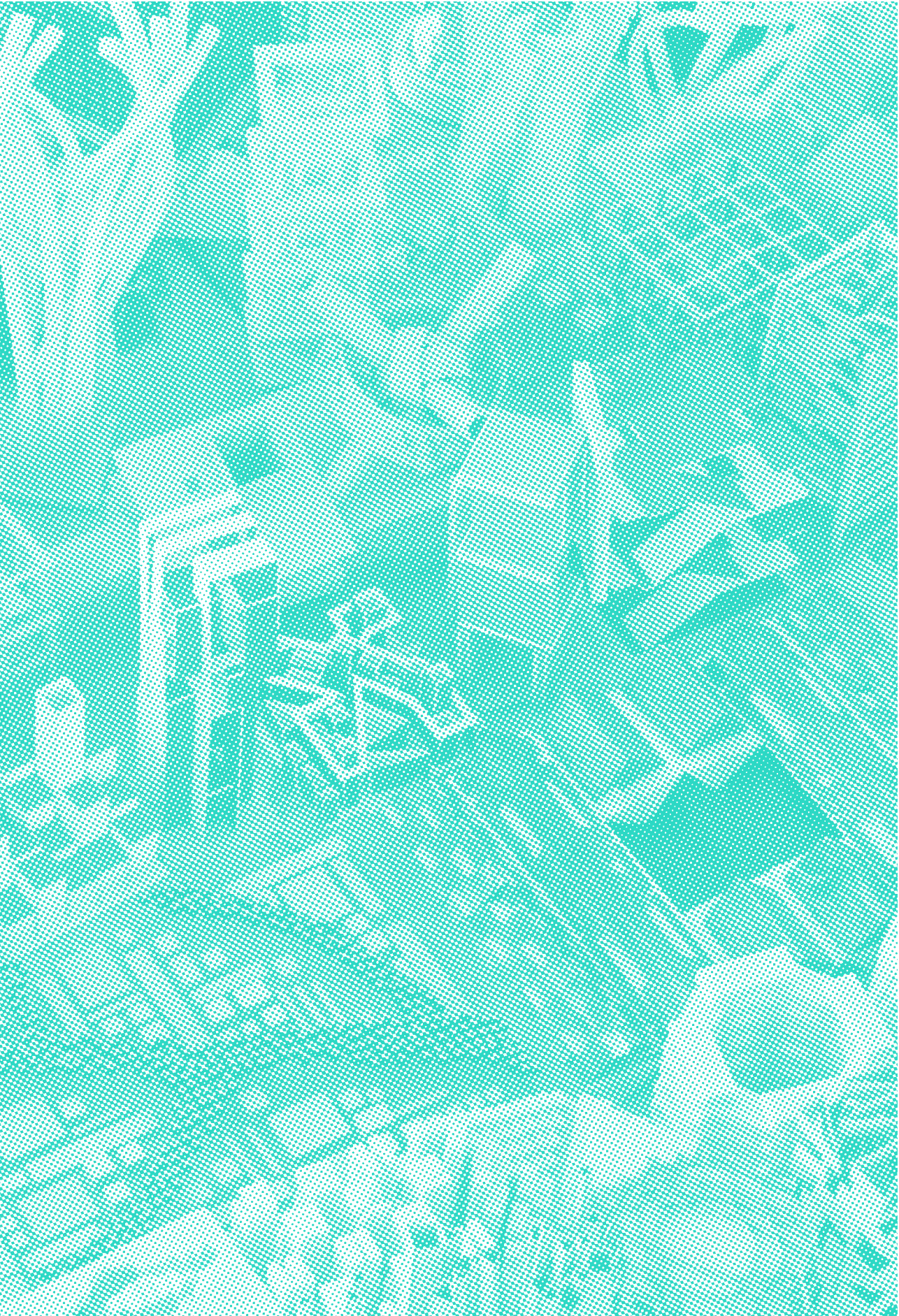


Architectural Association  
School of Architecture

2016–17

UNDERGRADUATE  
SCHOOL



# UNDERGRADUATE SCHOOL

At the core of the AA is our five-year ARB/RIBA-accredited Undergraduate School, leading to the AA Intermediate Examination (ARB/RIBA Part 1) and AA Final Examination (ARB/RIBA Part 2) and the awarding of the AA Diploma. The Undergraduate School also includes a one-year full-time Foundation course for those contemplating studies in architecture or associated creative fields. The focus of our undergraduates' academic lives is our famed 'unit system' of study, in which students pursue year-long design projects in intensive and agenda-driven design units while also attending complementary courses in History & Theory, Media and Technical Studies.

# Undergraduate School

## AA School

The Undergraduate School sits at the heart of the larger AA School, a community of 750 students and almost 250 teachers and staff that make up the most international architecture school ever created, and two-thirds of AA students and teachers comprise the Undergraduate School. Every year nearly 85 per cent of our full-time students come to the AA from abroad, creating a setting for a global discussion, debate and exchange of architectural ideas that makes the school unique.

Students in our Undergraduate School have the opportunity for continuous interaction with not only the students and teachers from other parts of our school – which includes a Graduate School of 12 specialised programmes, a global Visiting School and a Foundation course for individuals considering a possible future career in architecture or other creative fields – but also with the unparalleled range of visitors and other participants in the AA's Public Programme, the world's largest, year-long programme of public events dedicated to contemporary architectural culture, the arts and design.

## First Year Studio

The First Year design studio brings together students who work both individually and in groups in an open single, shared studio space located in the heart of the main school. This intellectual environment is intensified through continual interaction with experienced design tutors and collaborators who offer tutorials, seminars, workshops and presentations throughout the year. Students begin to develop their talents, strengths and modes of working to their highest potential through a diverse range of explorations that move between the disciplinary and the speculative.

## AA Unit System

Student life in the Intermediate and Diploma Schools is organised around year-long design studios or 'units'. This innovative approach to architectural teaching and learning emphasises the development of comprehensive design projects undertaken within the setting of a single unit selected by a student at the outset of the year.

In 2015/16 there are 15 units that make up the Intermediate School, and 15 more units that form the Diploma School. Students work in close contact with unit masters and tutors who independently set the agenda, aims and objectives for that year's design project. Unit masters work at the AA School on a part-time basis while also leading successful professional lives beyond the school; many are based in London, and others travel regularly from across Europe.

The unit system first emerged at the school in the 1930s, during a period in which the AA played a vital role in introducing

modern architecture to the UK. Alongside this innovative, project-directed form of teaching, the school implemented increasingly collaborative, experimental approaches to architectural education, refining a model of open, participatory studies that has since gone on to greatly influence the teaching and learning of architecture across the world.

### AA Agendas and Projects

Today the AA Undergraduate School is a place of unparalleled diversity, exchange and experimentation. A growing range of alternative practices, projects and forms of critical engagement offer students an unrivalled setting for the formation of young careers, agendas and future ambitions. Students in the Undergraduate School are encouraged to pursue their own individual paths through the range of possible units and projects they are exposed to, defining for themselves the basis for their future architectural development, interests and goals. In 2015/16 unit briefs will re-edit modernist utopias; develop a vision for travel in the twenty-first century; propose wild notions of collectivity; break through the barriers separating public and private; investigate the expansion of the European city; ask whether cultural infrastructure can play a role in policy-making; explore the role of serialisation as a tool for architectural events; immerse themselves in digital and physical landscapes; design proposals for hyper-building; look towards the coda as a potent architectural character; understand London from a particular panoramic view; undertake an action-oriented approach to design; and rethink the territory as a site for architectural invention.

### AA Legacies

From Denise Scott Brown and Cedric Price in the 1950s; to Richard Rogers, Peter Cook and Elia Zenghelis in the 1960s; and Rem Koolhaas, Zaha Hadid and many others in the 1970s, AA graduates are responsible for many of the most important, iconic architectural projects and visions of the twentieth and early twenty-first centuries. Our students today work hard to live up to, and surpass, the legacy of open experimentation, critical enquiry and professional accomplishment of those AA students who have come before them.

AA graduates and former teachers are also amongst the world's leading architectural educators, as deans, directors, chairs and professors at architectural schools across the world. Many have taken lessons and ideas from their time here with us back to other countries and distant settings.

## Applicants

We actively seek candidates for the Undergraduate School who share our view that architecture is a cultural – and not only professional – form of human activity, enquiry and knowledge. In these applicants we are looking for a demonstration of intelligent prior experience, background, knowledge and skills, as well as a genuine willingness to want to work, learn and grow in a setting that demands near-constant levels of engagement, exchange and communication with the world's most diverse, active and intelligent architectural community.







Fortuné Penniman Honours Presentation



# How to Apply and Entry Requirements

## Undergraduate

### Institution/School Validation

The AA School achieved the Quality Assurance Agency (QAA) Review for Educational Oversight with full confidence in 2012, plus successful QAA Annual Reports in 2013, 2014 and 2015, and maintains Highly Trusted Sponsor status with the Home Office/UK Visas and Immigration (UKVI).

The five year full-time course in architecture is officially recognised and also meets the professional criteria set out by the Architects Registration Board (ARB) and the Royal Institute of British Architects (RIBA) for the professional qualifications of AA Intermediate Examination (ARB/RIBA Part 1) and the AA Final Examination (ARB/RIBA Part 2).

### Open Days

Prospective students are encouraged to visit the AA. Undergraduate Open Days are an opportunity to meet current students and staff, tour the AA's facilities, view presentations of student work and get advice on the application process. These events will be held on:

[Friday 30 October 2015:](#)

[Foundation and First Year](#)

[Friday 6 November 2015:](#)

[Undergraduate Open Evening](#)

[Friday 22 January 2016:](#)

[Undergraduate Open Evening](#)

The Foundation and First Year event will provide key information and guidance for current AS / A Level students and others who are considering architecture as a career. The Undergraduate School events are open to all prospective architecture students, from Foundation to Fourth Year.

Please see the AA website for full event details and to register your interest in attending the Open Days.

We also invite prospective applicants to attend the [Undergraduate Open Jury on Friday 6 November 2015](#), which is an opportunity for prospective students to see the completed portfolios of current students presented between 10am and 4pm. The Open Evening will follow this event.

Individual or group visits for those interested in applying can also be arranged with advance notice. For further details please contact the Undergraduate Admissions Team on T + 44 (0)20 7887 4051/4011/4060 or [undergraduateadmissions@aa-school.ac.uk](mailto:undergraduateadmissions@aa-school.ac.uk)

### Application Procedure

The AA is a private institution and does not belong to UCAS. Anyone interested in applying to the AA must:

- Complete the online application form
- Pay the relevant application fee
- Submit a portfolio of art/design work before the deadlines to be considered for the 2016/17 academic year

Both school-leavers and mature applicants with previous experience are encouraged to take advantage of the wide range of possibilities offered

within the school. Students are admitted into the undergraduate courses at Foundation, First Year, Intermediate (Second and Third Year), and Diploma (Fourth Year) level. We do not accept students at Fifth Year level.

Please note the AA does not have a module or grade assessment procedure and does not partake in a credit system, therefore you cannot transfer credits from another university.

Upon signing the application form applicants certify that the work submitted is entirely their own. Plagiarism is unacceptable in the academic setting. Students are subject to penalties including dismissal from the course if they commit an act of plagiarism.

### Application Deadlines

[Early applications close:](#)

[Friday 20 November 2015\\*](#)

[Late applications close:](#)

[Friday 29 January 2016](#)

Both your online application, and your portfolio, must arrive by the dates listed above. Applications made after this date may be accepted at the discretion of the school. Application fees are as listed on the AA website.

\* Applicants wishing to be considered for a scholarship must submit by this date.

Please note: All applicants must be 18 years of age or older by Monday 19 September 2016 to be eligible to enter the school for the 2016/17 academic year.

### Scholarships

The AA is committed to giving as many talented students as possible the opportunity to study. Approximately one in six AA students receives financial assistance through our Scholarship, Bursary and Assistantship programme.

The AA offers [Scholarships to new students entering First, Second and Fourth Year](#) who demonstrate exceptional promise and financial need. AA Scholarships cover up to two terms (66%) of the fees. Applicants are eligible regardless of age, nationality or background.

To apply for a scholarship, applicants must complete the main application form and submit a portfolio no later than [Friday 20 November 2015](#) stating their interest in an AA Scholarship in the 'Scholarships and Awards' section.\*

Applicants whose work is considered to be of scholarship standard will be asked, after an entry interview, to complete a scholarship application form, provide financial information and submit a portfolio for the scholarship committee.

Continuation of all scholarships is subject to continued progress in the school during the defined scholarship period i.e. three academic years for First Year students, and two academic years for Second and Fourth Year students.

\* Applications received after this date will be assessed for a scholarship at the discretion of the school.

## Academic Entry Requirements

### *Minimum Academic Requirements:*

#### First Year

The minimum academic requirements for students entering the First Year of the ARB/RIBA-recognised course in Architecture are:

- Two A level passes\* (grade C or above); plus
- Five GCSEs (grade C or above) including maths, a science subject and English language.

\* If one A level is an art/design subject, it must be accompanied by at least one A level in a non-art/design subject.

Overseas applicants are required to have the recognised equivalent to the above examinations, such as the International Baccalaureate, Abitur, etc, plus the required English language qualifications.

#### Intermediate and One Year Abroad (Second or Third Year)

Students with previous architectural or design experience may apply to enter the Intermediate School/One Year Abroad (VSP). The minimum academic requirements for students entering the Second or Third Year of the five-year ARB/RIBA recognised course in Architecture are:

- Two A level passes\* (grade C or above); plus
- Evidence of a minimum one/two years full-time architectural study.

\* If one A level is an art/design subject, it must be accompanied by at least one A level in a non-art/design subject.

Overseas applicants are required to have the recognised equivalent to the above examinations, such as the International Baccalaureate, Abitur, etc, plus the required English language qualifications.

#### Diploma School (Fourth Year)

Applicants wishing to enter the Diploma School (Fourth Year) to gain AA Final Examination (ARB/RIBA Part 2), the professional qualification/AA Diploma, must have gained ARB/RIBA Part 1 by **29 July 2016**, prior to entry to the school.

- Applicants who have studied for Part 1 in the UK must have gained at least a 2:2 in their degree.
- Applicants who hold a Bachelors degree from outside the UK are required to make an application to the Architects Registration Board (ARB) for Part 1 exemption independently. Successfully gaining Part 1 exemption does not automatically ensure an offer of a place in the Diploma School. Applicants are advised to apply by 20 November 2015, and await the outcome of the interview, prior to applying to the ARB for exemption. For further information please refer to the ARB website [www.arb.org.uk](http://www.arb.org.uk)
- International applicants who will not complete their Bachelors degree until mid-2016 are encouraged to contact the Undergraduate Admissions Team prior to applying for the 2016/17 academic year.

Overseas applicants must also have the required English language qualifications.

Please note: In order to be eligible for the AA Diploma and the AA Final Examination (ARB/RIBA Part 2), the Fourth and Fifth Years (minimum of six terms) must be successfully completed.

Applicants without conventional entry qualifications are also considered, provided they are able to offer acceptable alternatives.

#### Submission Portfolio Requirements

All applicants are expected to submit a bound portfolio of art/design work which emphasises their skills, interests, creativity and personality. There is no single way of preparing a portfolio and every portfolio we see will be different. Please include a selection of highlights that will show the admissions panel an overview of your work and the processes behind it, including sketches or development drawings/models in addition to final images.

First Year applicants should include a summary of current interests and sketches, models, photographs, paintings and essays all help to build up a picture of your particular interests and skills. Intermediate and Diploma applicants should include a summary of work carried out during their course, as well as any self-motivated projects undertaken outside of their course.

Sample portfolios should be **no larger than A3**, and between 20 and 30 pages. Applicants who submit a portfolio larger than A3 will be asked to resubmit before their application can be processed. **Please do not submit original artwork** with your initial application; successful applicants will be asked to bring original work to the interview.

Further suggestions on preparing your portfolio can be found online at: [www.aaschool.ac.uk/apply/admissions/undergradportfolio](http://www.aaschool.ac.uk/apply/admissions/undergradportfolio)

#### English Language Requirements

To meet both the AA and the Home Office/UKVI English language requirements you will need to have one of the acceptable language qualifications listed below, unless you are from one of the following groups:

- You are a national of a majority English-speaking country as defined per the list on the UKVI website; or
- You have successfully completed an academic qualification of at least three years' duration, equivalent to a UK Bachelors degree or above, which was taught in a majority English-speaking country as defined by the UKVI; or
- You successfully completed a course in the UK as a Tier 4 (Child) student visa holder. The course must have lasted for at least six months, and must have ended no more than two years prior to your visa application.

If your place is conditional on providing an English language qualification the following qualifications satisfy both the requirements of the Home Office/UKVI and the entry requirements of the AA:

- IELTS (Academic) 6.5 overall with at least 6.0 in each category – two-year validity period: must be within the two years at time of CAS visa application.
- Trinity College (Integrated Skills in English – ISE III / ISE IV) at grade C1 or C2 with a minimum pass in each category.

Please note the English language qualification requirements are subject to frequent change in line with Home Office/UKVI regulations. [Please check the AA website for up-to-date English language requirements prior to submitting your application for the 2016/17 academic year.](#)

Applicants are required to meet the scores in each category and overall – [we cannot accept lower scores](#). Applicants must submit their English language examination results by [Friday 27 May 2016](#), prior to entry in Term 1. The AA reserves the right to make a place in the school conditional on gaining a further English language qualification if deemed necessary.

It is the applicant's responsibility to remain up to date with all English language changes, which can be accessed on the Home Office/UKVI website [www.gov.uk/government/publications/guidance-on-applying-for-uk-visa-approved-english-language-tests](http://www.gov.uk/government/publications/guidance-on-applying-for-uk-visa-approved-english-language-tests)

#### Assessment

Applications and portfolios will be assessed by an admissions panel and applicants will be informed if they are invited to an interview at which a full portfolio can be presented. Further details regarding the assessment process can be found on the AA website.

#### Interview Procedure

Successful applicants will be invited to attend an interview at the AA School in London. [The AA does not undertake Skype or telephone interviews.](#)

The interview is a two-way process. The panel is interested to see what skills and interests the applicant has, so it is important to spend time preparing a portfolio. The applicant, in turn, has the opportunity to ask questions about the school and have a look at its working spaces and facilities. The purpose of the interview is to try and assess each applicant's potential, ability and suitability to benefit from the course.

In addition to your portfolio, it is essential that you bring all your original documents with you to the interview for verification. Failure to present these documents may delay your chances of obtaining an offer of a place at the AA.

#### Portfolios For AA Interviews

The AA is looking for students with a creative imagination and plenty of motivation. It is important to read the AA website and First Year, Intermediate and Diploma Unit micro-sites, which will give you an idea of the wide range of work carried out in the school.

It is important that any drawings should be from life, or drawn on site. The interview panel likes to see original images wherever possible, but understands if reproductions have to be shown due to size or weight constraints. It is better to bring more work rather than less so that you have a range of examples to demonstrate your skills. However, please take into account how much you can carry, and the finite amount of time available for the interview – you may not be able to show every piece of work. Portfolios brought to an interview can be taken away directly after the interview.

There is no single way of preparing a portfolio and every portfolio we see will be different. Further suggestions on preparing your portfolio can be found online at:

[www.aaschool.ac.uk/apply/admissions/undergradportfolio](http://www.aaschool.ac.uk/apply/admissions/undergradportfolio)

Applicants to the Foundation course and First Year are not necessarily expected to submit an 'architectural' portfolio. The panel particularly likes to see evidence of current interests. Sketches, models, photographs, paintings, sketchbooks and essays all help to build up a picture of your particular interests and skills. Many applicants will have artwork from school, but the AA is interested in any kind of project that is self-motivated and it is best not to bring a portfolio based solely on school artwork. Portfolios should include some recent work; models or sculptures can be photographed and live performances recorded in a variety of ways.

Intermediate and Diploma applicants should show a range of work that they have carried out during their course, as well as any self-motivated projects undertaken outside of their course. Please be sure not just to present final images, but to show the process, development and thinking behind your work, perhaps in the form of sketchbooks or working drawings.

#### Offers

Successful applicants will receive an offer letter within two weeks of the interview. Applicants who receive a conditional offer letter must meet all of the specified conditions prior to entering the school. In order to secure a place at the AA the Admissions Team must receive a completed signed admission form and a one-term non-refundable deposit by the due date stated on the admissions form.

Upon securing your place a Confirmation of Acceptance of Studies (CAS) can be issued for students who require a Tier 4 (General) Student Visa to study in the UK. This confirmation, together with other documentation, can be used by overseas students to apply for a visa. Please refer to the Home Office/UKVI website for further information: [www.gov.uk/government/organisations/uk-visas-and-immigration](http://www.gov.uk/government/organisations/uk-visas-and-immigration)

All undergraduate students commence the course in September and conclude in June. Students cannot commence the course mid-year.

### Fees

Fees for 2015/16 academic year are £19,371\* plus a £95 AA Membership and Student Forum fee. Applicants are required to pay a deposit of £6,457\* to secure their place at the AA. The deposit will then count towards the cost of the tuition fees for the last term of the final fifth year of study.

Fees are payable in advance or on an annual or termly basis. A three per cent\* discount is deducted if a full year's fees are paid by Friday 15 July 2016.

Before the registration process can be undertaken during Introduction Week, applicants must have paid Term 1 (September –December) tuition fee inclusive of AA Membership and Student Forum membership fee, in addition to the deposit already paid.

\*Fees and discounts are subject to review annually.

### Financial Assistance

The AA is committed to giving as many talented students as possible the opportunity to study. Around one in six AA students receives financial assistance through our Scholarship, Bursary and Assistantship programme.

#### *Scholarships for New Students*

New students applying for First, Second and Fourth Year are eligible to apply for a scholarship. Please see page C8 for full details.

#### *AA Bursaries for Existing Students*

Bursaries are offered to existing AA students and must be applied for on a yearly basis. New applicants for the five-year ARB/RIBA recognised course are not eligible for a bursary until their second academic year of AA studies, i.e. 2017/18. Bursary application forms are available from the end of March and should be returned by mid-May. The Undergraduate Bursary Committee, which meets in June to distribute the awards, bases its decisions on academic performance, recommendation from the tutor and financial need. For further details regarding the bursary application procedure please see the AA website.

#### *AA Assistantships for All Students*

A number of assistantships are offered to eligible full-time registered students who are experiencing financial hardship. Students are able to work up to ten hours per week, providing assistance with certain administrative, exhibitions, or maintenance functions. New eligible students wishing to apply will be told the procedure when they register at the beginning of the academic year. International Tier 4 students must have the legal right to work as per their international student visa.

### Grants/Student Loans

The following information applies to undergraduate students on the five-year ARB/RIBA undergraduate course only and is subject to current government legislation. Applicants to the One Year Abroad (VSP) and Foundation Course are not eligible to apply for funding.

Eligible students are able to apply to the Student Finance England (Student Loan Company) for Tuition Fee Loans/Living Expenses (if applicable) [www.slc.co.uk](http://www.slc.co.uk)

For further information please review the AA Website [www.aaschool.ac.uk/apply/financial\\_aid/overview.php](http://www.aaschool.ac.uk/apply/financial_aid/overview.php)

### Accommodation

The AA does not have halls of residence. However, we enlist the services of the University of London Housing Services (ULHS) who run a private housing service for many students in London.

The ULHS can offer advice to students on how to find accommodation, which areas to consider, what the options are, pricing and more. They have an online database of accommodation offers from registered landlords and letting agents which operates throughout the year. These offers include flats and houses for groups as well as rooms in shared flats and houses. The ULHS works with a number of other providers of accommodation including short-term providers and Private Student Halls of Residence.

The ULHS also offers housing advice including a contract checking service which allows students to have their contracts for private accommodation checked before they sign. Legal advice can also be provided should students get into any difficulty in private accommodation. For further information please visit [www.housing.london.ac.uk](http://www.housing.london.ac.uk)

### Contact

More detailed Admissions information can be found on the AA website [www.aaschool.ac.uk](http://www.aaschool.ac.uk)

Should you have any questions please do not hesitate to contact the Undergraduate Admissions team on +44 (0)20 7887 7887 4011/4051/4060 or [undergraduateadmissions@aaschool.ac.uk](mailto:undergraduateadmissions@aaschool.ac.uk)

FIRST YEAR

The First Year at the AA School provides students with an intellectual environment that fosters their interests and explorations in architecture and gives them solid preparation to later enter the AA's unit system, made up of Intermediate and Diploma Schools.

We teach architecture as a form of knowledge – one in which students are exposed to a range of different design methods, approaches to writing and critical thinking. In recent years architectural practice and learning have been profoundly transformed by new forms of communication, unpredictable social challenges and emerging cultural conditions, all of which open up new possibilities for architecture.

The dynamic and experimental environment of the AA's First Year Studio focuses young architects and prepares them for the challenges of the twenty-first century. Students learn how to acquire the practical and theoretical knowledge that will enable them to relate design to theory and discourse. Throughout the year, architecture is taught as a way of thinking and designing that not only absorbs external inputs and influences but also engages with and generates particular consequences, audiences and cultures. In this way, the AA's First Year prepares students for the complexities and possibilities of the profession.

The year is organised around the combination of a year-long design studio and complementary courses in History & Theory, Media and Technical Studies; the constant crossover between seminars, workshops and debates helps students to develop an individual portfolio as a comprehensive body of work that includes text, projects and speculations. When successfully completed, each student's portfolio becomes the basis for moving up into the Intermediate School, which covers the second and third years of study at the AA.

[www.aaschool.ac.uk/firstyear](http://www.aaschool.ac.uk/firstyear)

# First Year

**Programme Head**  
Monia De Marchi

**Studio Tutors**  
Fabrizio Ballabio  
Shany Barath  
Pol Esteve  
Maria Shéhérazade Giudici  
Oliviù Lugojan-Ghenciu  
Ryan Neiheiser  
John Ng

*Monia De Marchi is an architect and educator, Graduate of the Istituto di Architettura di Venezia and of the AADR. She has been the Programme Head of the First Year at the AA since 2011 while also running her own practice. She has taught at the AA since 2005, as a Unit Master in both the Intermediate and Diploma Schools, in the Media Studies department, and as co-director of the Spring Semester Programme.*

*Fabrizio Ballabio studied at the Academy of Architecture in Mendrisio, the ETH in Zurich and at the AA where he teaches both in First Year Studio and History and Theories Studies. He practises as an architect, is co-founder of the art collective ÆYRBRB and is a member of the research platform Factory Futures.*

*Shany Barath is a founding partner of the architecture firm ShaGa Studio. She studied at TU Delft and the AA, where she has been teaching since 2009 in the DRL graduate programme, Media Studies department and as the Director of the AA Tel Aviv Visiting School.*

*Pol Esteve is an architect and artist based in London and Barcelona. He obtained his diploma at ETSA Barcelona and an MA in History and Critical Thinking at the AA. He founded estudiPol in 2012 and GOIG in 2015.*

First Year at the AA is the initial exposure to the study of architecture that ends after five undergraduate years with the AA Diploma. At its core is the extensive exploration of architecture as a creative way of thinking that both effects and is affected by the wider contexts of designing, writing and arguing. As an AA First Year student you are expected to be extremely passionate, observant, curious and eager to explore the world from points of view that are inherent to architecture.

Each piece of work that you will put forward is not considered to be an isolated investigation, but instead a response and proposition toward contemporary conditions. Every project extends beyond its author to relate back to past references and projects and also forward, to engage with current and speculative conditions.

This wide framework is the essential place for envisioning positions and projects of otherwise unimagined consequences. Through the mastering of theoretical and practical skills and a relentless investigation into the relationship between theory, design and discourse, you will reinterpret, question and challenge topics of different complexities. Projects not only embrace the design of buildings and cities, but also the making of visual positions, the writing of operative texts, the construction of cinematic experiences and the framing of a discourse.

First Year Studio at the AA is a dynamic and experimental environment for learning by making. Direct experience with the world and constant engagement with other students, tutors and thinkers are essential components for carving out your own way of seeing, reacting and making. Over the course of the year you will learn how to guide your thinking through a series of experiments ranging from focused enquiries, to research into unexpected and unpredictable conditions. You will be asked to take risks, to be constantly far-reaching and self-critical with your work by exploring what you don't know. These explorations and discoveries will be collected in a year-long portfolio of work. We value any frustrated attempt and failed test as much as any successful result. We enforce experimentation and discourage any preconceived idea of what you already know.





The Hotbox Articulator



*Maria Shéhérazade Giudici* earned her PhD from TU Delft with a thesis on the construction of modern subjectivity through the project of public space. Before joining the AA, Maria has worked on large-scale urban plans with offices BAU Bucharest, Donis Rotterdam and Dogma Brussels while teaching at the Berlage Institute and BIArch Barcelona. She is the founder of Black Square, a publishing and educational platform based in Milan.

*Oliviu Lugojan-Ghenciu* is an architect and digital storyteller. He is a co-founder and director of UniversalAssemblyUnit and Senior Media Designer at Neutral Digital. He runs the AA's Motion Studio in London.

*Ryan Neiheiser* is a founding partner of the architecture firm Neiheiser/Argyros and director of Diller Scofidio + Renfro's London office. Prior to joining the AA faculty in 2014, he co-taught the Masters-level thesis at Princeton University. He is a founding editor of the architecture publication, *Another Pamphlet*.

*John Ng* studied architecture at the University of Bath and then completed his diploma at the AA. He has co-tutored workshops at IKA Vienna (2013) and has taught at the AA since 2011. He also practises architecture in London.

## Transformations

### *space, present, time, condition, encounter*

You will start the year by experiencing London and by questioning present living conditions through new ways of looking, searching, capturing and synthesising information with the aim of constructing spatial projects. You will try to figure out ways of translating and transforming visual information into the design of spaces at different scales – from cities to buildings, places to rooms. Working equally with clear initial enquiries and unplanned processes, you will start by designing and discovering complex spatial relations through relentless iterations of scaled drawings, constructed images, test models and time-based scenarios. In parallel, we will constantly locate our investigations within a theoretical framework by reinterpreting past projects and by analysing key theoretical texts from different disciplines.

### *form, language, abstraction, aesthetic, movement*

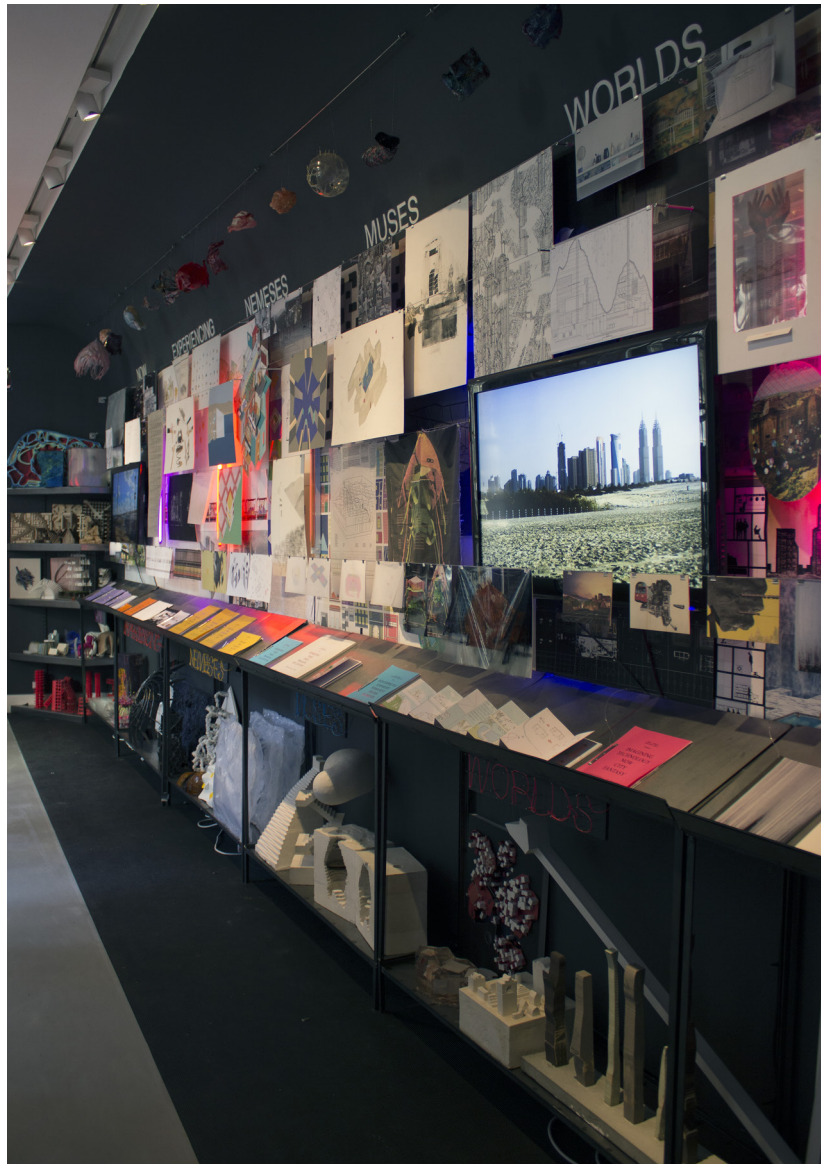
During the second term, you will be asked to experiment in a more abstract manner with specific aspects of form. We will look at aspects that are inherent to the language of architecture such as architectural elements, tectonics, compositions and organisations and also experiment with other particular formal qualities that could have an impact on architecture projects. We will experiment with colour, light, movement, material behaviour, vanishing point, rhythm, etc. In the First Year Studio, we will take these investigations further with a series of formal experiments that aim to translate our findings into physical spatial qualities.

### *sensation, place, character, worlds, subjectivities*

In parallel to the constant exposure to present conditions and a more abstract exploration with form, you will question and imagine how your projects materialise. What if a project needs to be performed? How to tell the story of a design? Imaginary scenarios, visual associations, operative texts and spatial simulations will be essential for questioning both the possible consequences of a project and its audience. By addressing these potential encounters your constructed worlds will open up alternative forms of expressions.

### *portfolio*

The First Year Portfolio is a project in itself constructed throughout the year as an open collection of your learning via experiments, visual speculations and projects. Your portfolio is both critical and reflective; it is the synthesis of your discoveries, trials, errors and attempts. It discloses your initial ways of looking, searching, thinking, telling and putting forward positions and speculative projects of architecture. As part of your portfolio presentation you will present your personal reflections on architecture, articulating your enquiries, curiosities, instincts and intuitions while remaining open to unexpected conditions and in search of far-reaching positions.



# INTERMEDIATE SCHOOL

The AA Intermediate School includes students in their second and third year of studies in the AA's ARB/RIBA-recognised five-year course in architecture. (ARB/RIBA Part 1)

The Intermediate School provides students with the opportunity to work in the structure of the unit system, which covers a diversity of questions and innovative approaches to material, craft and techniques of fabrication. Explorations of cultural and social issues are often set in inspiring places around the world. In parallel to the unit work, skills are developed through courses in History and Theory, Technical and Media Studies as well as Professional Practice.

In addition, students from overseas schools of architecture who wish to participate in the activities of the AA as a year away from their home institutions can apply to the AA One Year Abroad – Visiting Student Programme (VSP). Students are accepted into the programme at either second or third year levels.

Each year interested applicants from around the world apply to Second or Third Year for entrance into the Intermediate School, following prior learning or experience. Alongside completion of an admissions application and the submission of letters of reference and a sample portfolio, applicants are invited to attend interviews held with AA tutors, students and staff, during which they can learn more about the school and study at the AA.

[www.aaschool.ac.uk/intermediate](http://www.aaschool.ac.uk/intermediate)

# Intermediate 1

## Unit Staff

Mark Campbell  
Stewart Dodd

*Mark Campbell* has taught history and design at the AA since 2005. He completed his PhD and MA as a Fulbright Scholar at Princeton University and undergraduate BArch (Hons) and BA at Auckland University. He is a Visiting Professor of Architecture at Southeast University, Nanjing, and has also taught at the Cooper Union, Princeton University and Auckland University. He is the founding director of Unreal Estates and has worked in practice in Auckland, New York and London. In addition to publishing extensively, he has served as the managing editor of *Grey Room* and the Cooper Union Archive. He is the Director of the MPhil in Media Practices and 'Paradise Lost' AA Research Cluster.

*Stewart Dodd* is founder of Satellite Architects, an award-winning, London based practice, who's recent project for the River Cottage HQ in rural Devon won the 2014, RIBA/Schuco Design Excellence Award. Having studied architecture at the Bartlett he then worked for several architects in both the US and Europe. He has taught at the AA since 2010, prior to which he taught at the Bartlett for twelve years in both the Undergraduate and Diploma Schools. He presently sits on the RIBA education validation board, is an external examiner at a number of UK architecture schools and is Director of the AA Visiting School in Chengdu, China.

## Paradise Regained

'All utopias are depressing because they leave no room for chance, for difference, for the miscellaneous'.

Georges Perec, *Think/Classify* (1985)

The unit's visit to Texas in 2014–15 concluded our exploration of the US. We now relocate to the exhausted utopias of modernism to examine the unrealisable ambitions embedded in the architectural heroics of futuristic projects such as Brasília, Chandigarh, Tokyo, Dubai and Songdo City.

In 2015–16 the unit will travel to Brasília, the modernist state capital of Brazil. Inaugurated in 1960 by President Juscelino Kubitschek as part of a programme of national advancement, the construction of Brasília made 'fifty years progress in five'. With a masterplan by Lúcio Costa and Oscar Niemeyer as lead architect, swathes of rainforest were carved away to make room for a new modern city. For Niemeyer Brasília was an experiment in 'aesthetic functionalism'. However the dream of a modern utopia was soon dashed. Such strict allegiance to composition ignored the non-compositional elements that also make up a city. With nothing left to chance, Brasília's imposing plazas, monuments and *superquadras* comprised not a modern utopia but what Simone de Beauvoir famously dubbed a capital of 'elegant monotony'.

Sixty years later the utopian vision is still largely unfulfilled. In response, Intermediate 1 will seek to pursue projects that embrace the nonsensical, eccentric and anti-paradigmatic – to in effect re-edit utopias. We will explore both the discrepancies and intersections of the 'model architectures' of modernism (Niemeyer, Le Corbusier, et al) and models that look like architecture (Joseph Cornell, Thomas Demand, Junya Nishigami). A range of references will fuel these investigations, including but not limited to the writing of Roberto Bolaño, the surrealist collectivism of Marcel Duchamp and films such as Alain Robbe-Grillet's *Last Year at Marienbad* (1961), Chris Marker's *La Jetée* (1962), Jean-Luc Godard's *Alphaville* (1965), Terry Gilliam's *Brazil* (1985) and Werner Herzog's *Fitzcarraldo* (1982). Working through these precedents, the unit will design a surrealist reinvention set in the context of Brasília, a project which acknowledges Bolaño's suggestion that 'only in chaos are we conceivable'.



## Intermediate 2

Unit Staff  
Ana Araujo

Ana Araujo is a research and designer interested in the relationship between architectural design, historical legacies, theories of perception and psychoanalysis. She has also lectured and published extensively on Latin American design, practised as an architect in Brazil and as a designer and artist in Europe.

This year Intermediate 2 will have as a consultant *Patricia Mato-Mora*, a former Intermediate 2 student, who currently practises as a researcher and artist.

### À La Ronde, or the new Grand Tour

The Grand Tour was a traditional trip to Europe taken mainly by young European men of means from around 1660 to the 1840s. Lasting anywhere from a few weeks to several years, with an itinerary that covered France, Switzerland, Italy, Greece, Germany and Holland, the tour served as an educational rite of passage and social awakening. Tourists took lessons in dancing and fencing, traversed the Alps, commissioned portraits and studied music, art and architecture. By the eighteenth and nineteenth centuries, improved rail and steamship travel meant that a Grand Tour of Europe could become a trip around the world. Architects and other members of the worldly intelligentsia have continued to travel to find inspiration throughout their lives and careers.

An illustrious grand tourist from the twentieth century was Le Corbusier. His well-documented journeys to the sensual settings of Mediterranean French colonies, his trip to Athens where an overwhelming encounter with the Parthenon lit a spark in his mind, and his audacious incursions into Latin America and India all proved to be life-changing experiences in the trajectory of this civilised Swiss man.

This year Intermediate Two will develop a vision for travel in the twenty-first century. Having been invited to develop an extension of a hotel in the area of Franche-Comté, France, the unit will focus on this live project as well as on a wider proposal for a masterplan for the town of Ronchamp, the home of Le Corbusier's Notre Dame du Haut. How can we establish a dialogue with the past with a view towards innovation? How can we learn from the mistakes of our masters? How can we devise an architecture to inspire architects of the present and future and nurture a better society?





— TENNIS HOUSE —

*Interior*

# Intermediate 3

## Unit Masters

Nannette Jackowski  
Ricardo de Ostos

*Nannette Jackowski and Ricardo de Ostos* are principals of NaJa & deOstos. They are the authors of *The Hanging Cemetery of Baghdad*, *Pamphlet Architecture 29: Ambiguous Spaces* and the forthcoming *Scavengers and Other Creatures in Promised Lands* (AA Publications). In 2012 they were nominated for the Iakov Chernikhov prize for young architects around the world. Nannette has worked for Wilkinson Eyre and Zaha Hadid. Ricardo has worked for Peter Cook, Future Systems and Foster + Partners. He has taught at Lund University in Sweden and is currently an Associate Professor at École Spéciale d'Architecture in Paris. He was appointed curator of the Brazilian Pavilion for the London Festival of Architecture in 2008 and 2010.

## Scavengers in Promised Lands

'A scientist may deplore the notion that there is any link between science and fantasy, but fantasy always comes first. It is the creature of imagination, and without imagination, there would be no science. Every intention is the result of fantasy.'

*Encyclopedia of Things That Never Were*, Robert Ingpen and Michael Page

The appeal of future lands is always at its strongest when apocalyptic forces seem imminent. Certain words and phrases ('crises probability', 'fatality', 'determinism', 'historical opportunism') arise out of doomsday scenarios and inherently undermine the resilience of communities, cities, even the land itself. As a consequence, it is possible to link global social inequality to a blind acceptance of the end times. But what if we instead sought alternative ways of life? This year Intermediate 3 investigates radical ways of living, linked to ancient myth and future visions, which strive for social justice. We will explore speculative futures of land-ownership from two perspectives: the myth of deliverance and the science of fiction. Out of the former, we are presented with *Ends*; from the other spring *Beginnings*.

Looking at the space between architecture and speculative infrastructure, we will start the year with a study of imaginary places in *fiction*. At the same time, we will experience social *friction* in distant lands where environmental distress and social inequality are the reality. Throughout our investigation of both worlds we will confront the realms of urban futures, mythical landscapes, sacred forests and ocean erosion in relation to the power of myth. We will frame land ownership using both the sensibilities of the past and technologies of the now – like robotics and augmented reality – to articulate possible futures of the built environment.

As a design unit, Intermediate 3 develops critical, theoretical and technological projects via models, prototypes and drawings – large drawings. In a series of workshops students will learn how to incorporate fiction with line and render drawings to explore, experiment and create new and imaginative ways of producing architecture.

Nathan Su, *The Augury* – a speculative future scenario in Slave Island, a contested site in Colombo, where local residents, government authorities and foreign investors are all vying for a piece of its increasingly valuable land



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## Intermediate 4

### Unit Staff

Nathalie Rozencwajg  
Michel da Costa  
Gonçalves  
Harikleia Karamali

*Nathalie Rozencwajg* studied and has been teaching at the AA since 2004 and is the coordinator of the AA Visiting Workshop in Singapore. She is co-founder of RARE architects based in Paris and London. The office emphasises work at different scales, integrating research, design and experimentation. Lecturing worldwide, she was recently recognised by the *AJ* as a leading emerging woman in architecture.

*Michel da Costa Gonçalves* studied in Spain and France, and later graduated from the AA Emergent Technologies & Design programme and is a co-founder of the award-winning office RARE architects – recipient of an RIBA award and RICS Project of the year. He is director and author of the 'City' series for Autrement publishers and a contributor to *The Art of Artificial Evolution* / Springer Natural Computing series. Previously a tutor at the ENSAPL, he has coordinated the AA Singapore Workshop since 2006.

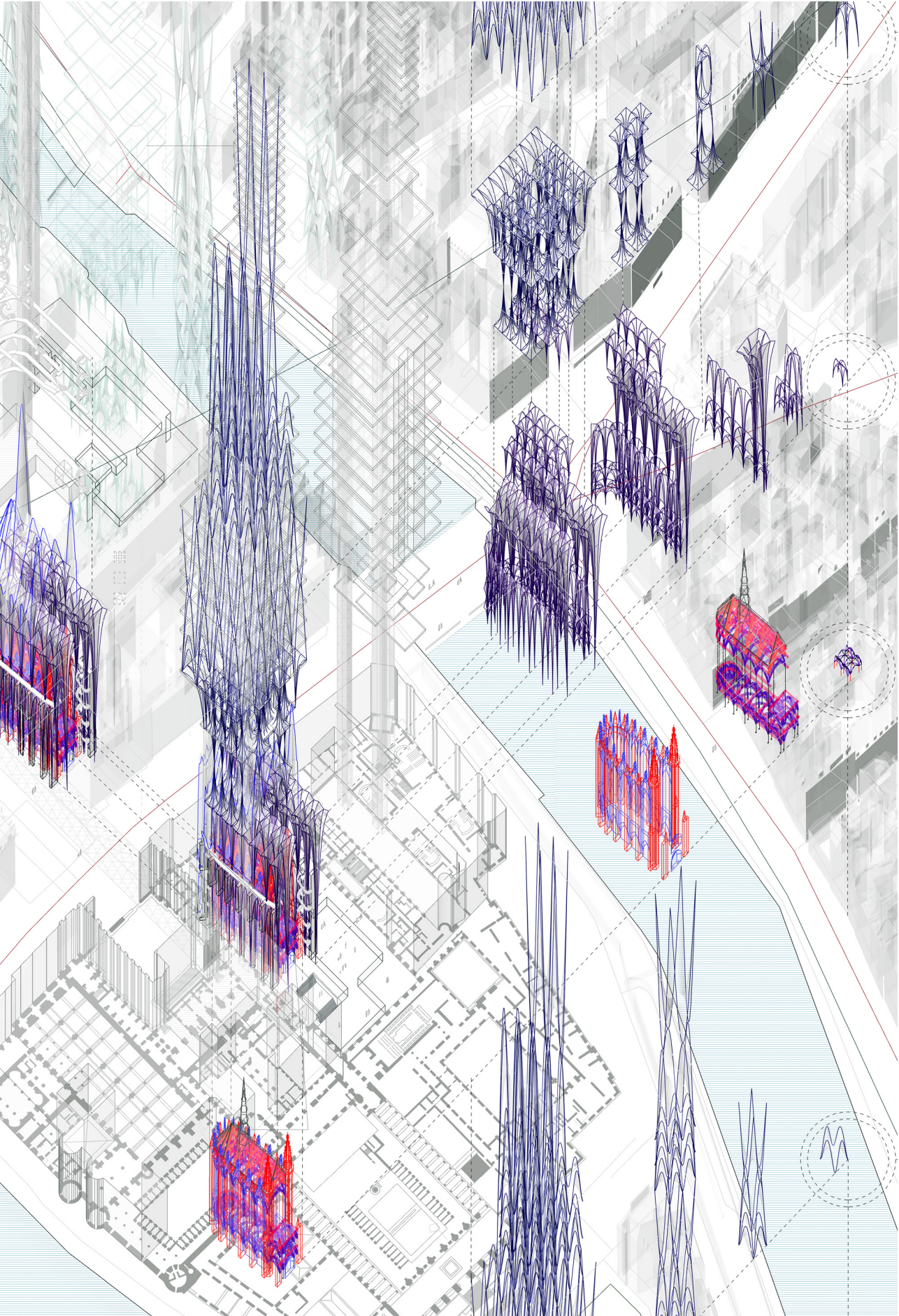
*Harikleia Karamali* is a graduate of the AA and an architect in the studio of John Pawson. She has been involved with a number of academic programmes and visiting schools at the AA and continues to develop her ongoing research into city anatomies through the definition of architectural form.

### Strata

Towards the end of his life, Le Corbusier published in his last retrospective volume *My Work* a full-page map of global flight paths. 'The world now has 24 solar hours at its disposal,' he wrote. 'Marco Polo took his time. Nowadays we say: "Here are your papers, Sir, your contract and your airline ticket. Leaving at six tonight, you will be in the antipodes tomorrow".' Travelling and accumulating is both the tradition of the architect's practice and that of cities. Or so it was.

Defining urbanity as the instantaneous experience of urban conditions past, present and future, Intermediate 4 will embark on an investigation into unique conditions of tangible and intangible densities, where the urge to evolve negotiates with the strata, or layers, of multicultural and historical architectural forms. Questioning the overdone opposition between the 'generic city', which has no layers, and the 'historical' city, which is supposedly imprisoned by them, we will use accumulation as a model for understanding growth in our preferred field of exploration: the metropolis. Along the way our methodological process will reveal the symbolic qualities of our urban environments. Questioning the dominant object-based mode of growth, which increasingly equates to societal isolation, the unit will consider growth through strata – or aggregated sedimentation, asking what layer the last century has left us in order to invent our future. Exploiting the unit's landmark mapping and data-driven illustrative techniques will enable us to revisit the architectural heritage of our immediate past. But if, as Koolhaas wrote in *The Generic City*, the archaeologist 'of the twentieth century needs unlimited plane tickets, not a shovel', where do we go, how do we record what we see, what do we bring back, and how does it change us? Revisiting the tradition of the Grand Tour, our journey will take us through both historical and modernist classicisms to initiate our architectural record and invent the dogmas of today.

Shu En Sarah Goh, Caught between politics and history: the architectural artefact – Sainte Chapelle builds alternative futures deriving from herself, reflecting the power struggles of France.



# Intermediate 5

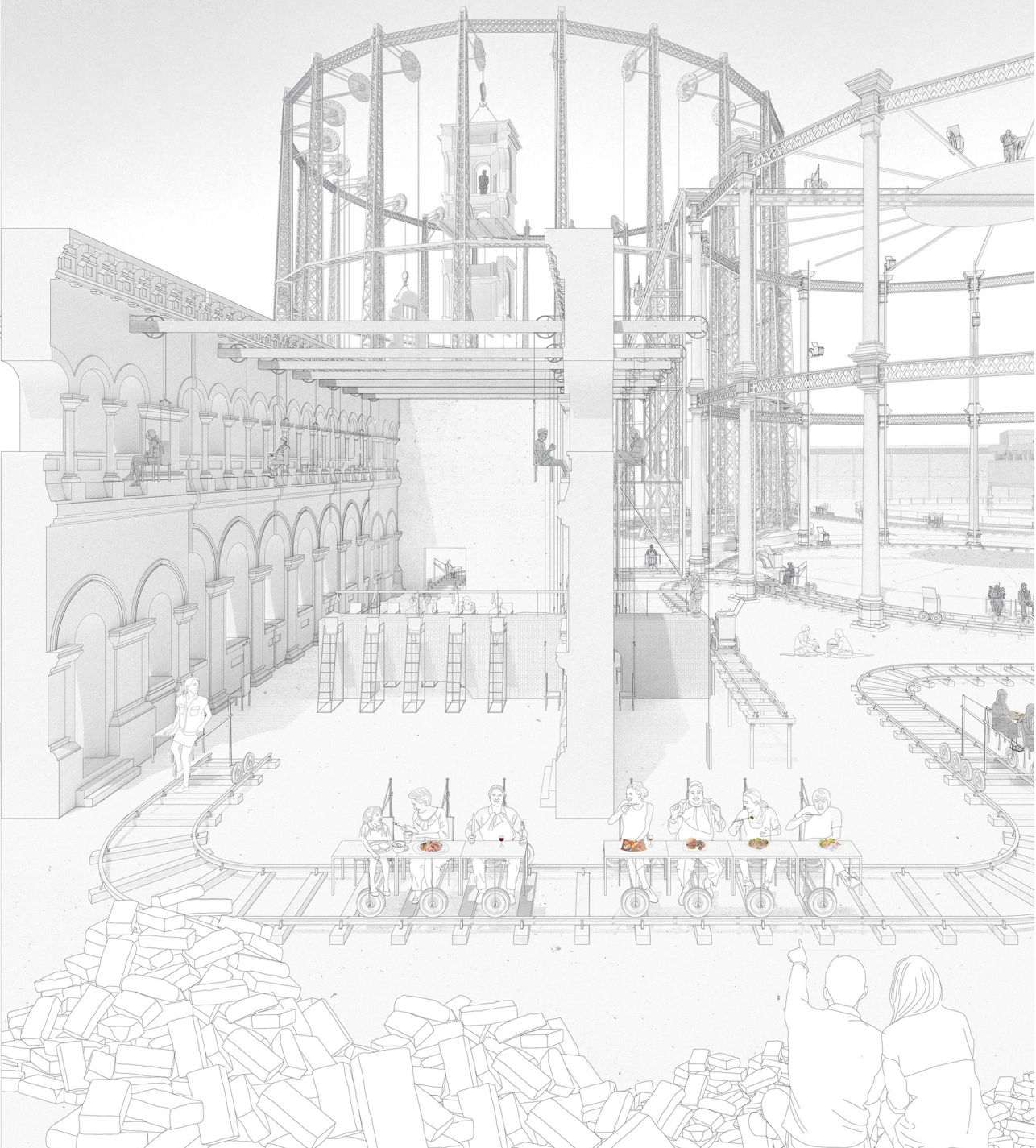
## Unit Staff Ryan Dillon

Ryan Dillon received his Bachelor of Architecture at Syracuse University School of Architecture and his MA from the Histories and Theories programme at the AA. He currently teaches in the AA's undergraduate History & Theory programme and the Architecture and Urbanism graduate programme (DRL), where he serves as Programme Coordinator. He has also taught at the University of Brighton. He is a designer at EGG Office and has previously worked at Moshe Safdie Architects on projects such as the Khalsa Heritage Complex and the Peabody Essex Museum.

Legend has it that in the early eighteenth century, just before the final stone was placed on the lantern of St Paul's Cathedral, the architect Christopher Wren travelled to Richmond Park to view his masterpiece from afar. As he ascended King Henry VIII's Mound, his blood pressure began to rise, reaching its boiling point at the summit where Wren discovered a holly hedge blocked the view of his glorious structure ten miles away. Undeterred, Wren rolled up his silk stockings, hiked up his britches and began pulling back the thicket – thorns be damned – not even blinking when his wig disappeared in a gust of wind, until he removed enough growth to unveil the majestic dome in all its mountainous glory. And thus, through the shearing of nature for the sake of towering architecture, London's first protected view was created.

In the 1950s with the LCC and GLC and again recently with Mayor Boris Johnson's 2012 View Management Framework, London grapples over the need to protect its panoramic heritage while at the same time feed its hunger for tall structures and innovation. Intermediate 5 will situate itself within one of these protected views – whose axis is on the Houses of Parliament – to continue the unit's immersion into the bi-linear slices that cut through London as they unveil the diversity of the city's architecture, mobility systems, cultures and inhabitants. These examinations of the everyday and movements of the city will provide students with a series of social, technological and sometimes playfully arbitrary constraints, or catalysts to help them generate the central aim of each unit project – the architectural construct.

Synthesising urban exploration and design into one entity students will collect their thoughts, observations and project decisions in a diary; explore making through writing; work in two- and three-dimensional drawing; undertake physical model-testing; and develop time-based scrolls that depict the interaction of people and space. By focusing on current social trends and technological advancement the Intermediate 5 objective is to stimulate experimental application of new technologies within the built environment, resulting in architectural proposals that optimistically alter our perception of everyday life.



# Intermediate 6

## Unit Masters

Jeroen van Ameijde  
Brendon Carlin

## Unit Tutor

James Kwang-Ho Chung

*Jeroen van Ameijde* has been teaching at the AA since 2007 and is co-founder and director of Urban Systems, an office specialising in generative design methodologies, which is currently developing several large-scale projects in China. He has previously taught at the University of Pennsylvania and the University of Innsbruck and has lectured, published and taught workshops on digital design and fabrication worldwide. He has studied at the Delft University of Technology and worked with offices in Holland, Switzerland, New York, London and Hong Kong.

*Brendon Carlin* studied Environmental Design in Architecture at the University of Colorado, Boulder, before completing his Masters in Architecture and Urbanism at the AA. He has worked on architecture projects of various scales for offices in Holland, the UK, China and the US. Brendon has taught and coordinated courses and workshops at the University of Colorado, the Berlage Institute, the AA and Harvard. Currently he is developing several large building and urban projects as director and co-founder of the London-based practice Urban Systems.

*James Kwang-Ho Chung* is an architectural designer at Urban Systems. He has worked for Foster + Partners and NEX Architecture in London on projects of various scales in the UK, China and Kuwait. James has previously taught and coordinated digital workshops at the AA.

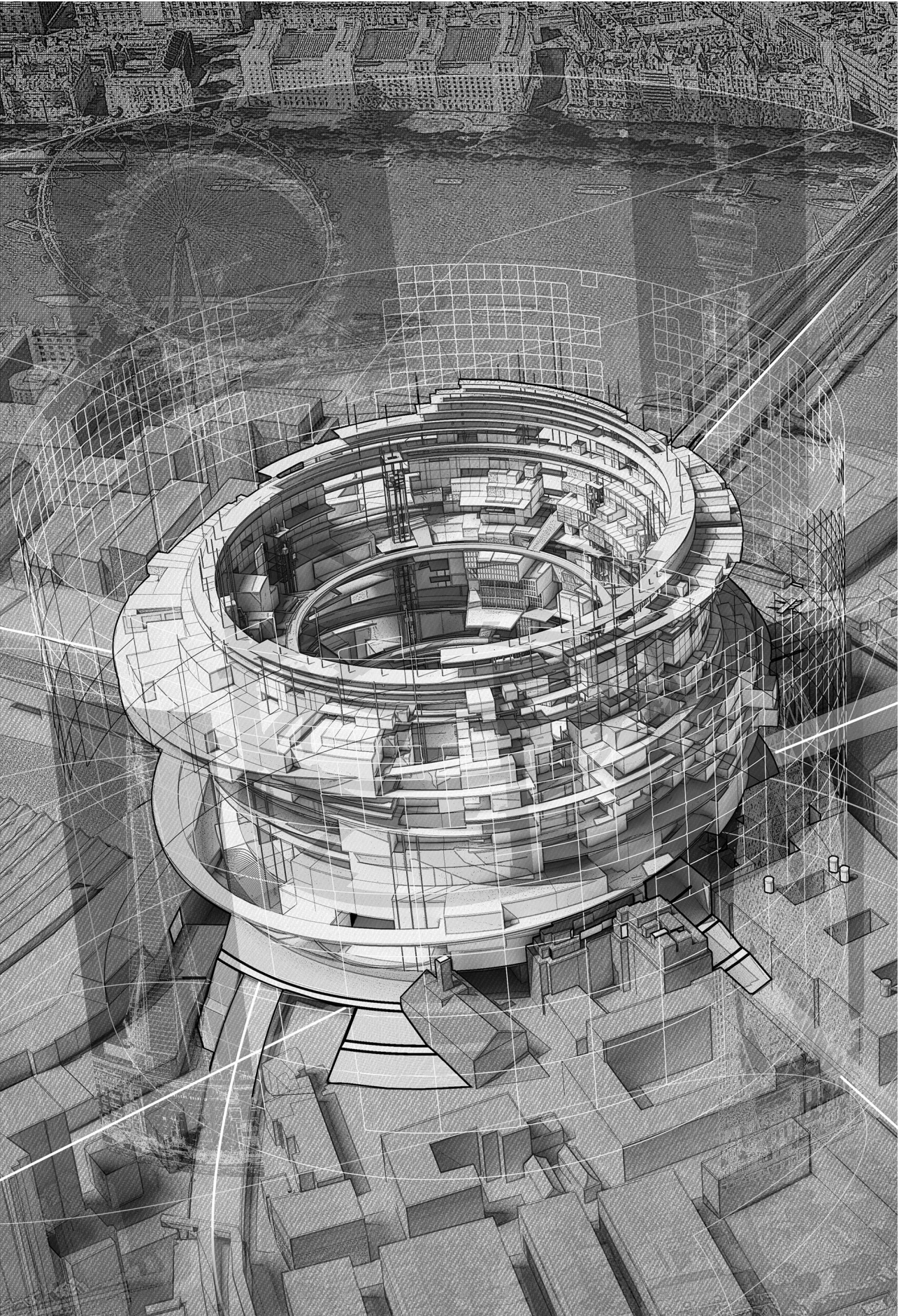
## Culture of Congestion

In *Delirious New York* Rem Koolhaas described how collectively embracing a new dense urban culture led to the invention of new building typologies, hybrid programmes and unforeseen urban spectacle. Today we wonder whether a manifesto guides the current densification of London. Manhattanism came out of revolutionary new technologies, such as elevators, steel structures and zoning laws. As we now witness the emergence of 'Manhattan on the Thames', shouldn't the current range of technological breakthroughs and social shifts spark new extraordinary metropolitan architectures?

This year Intermediate 6 explores such a possibility as we continue our investigation into the social performance of urban fabric. We will question the impact of expanding communication and design technologies on our culture and use them to analyse and redesign strategic London sites. Following a new yearlong programme of individual project development, we will utilise mapping, translation and design development processes to generate projects with the potential to create programmatic synergies and catalytic social opportunities within the city. We will stage our investigations in both London and New York, delving into a rich history of conscious and emergent architectural mutations. In New York we will collaborate with leading academic researchers who are mapping urban ecologies in challenging sites, proposing strategic interventions that trigger new programmatic intermixing and economic regeneration within the urban fabric. In London we will investigate existing public spaces of 'socio-economic synergy', selecting sites with the potential to support new types of civic life. Using specific geometric and tectonic systems based on extensive precedent research and prototyping experiments, we will explore the physical and operative deployment of innovative urban and architectural structures. Through critical research and architectural precision, we will propose interventions that intertwine with existing urban intricacies to create new spaces for the enrichment, subversion or confrontation of the currently known functions of the city.

Alex Chung – proposal for a differentiated framework for urban growth at Waterloo Station using a highly concentrated urban space to connect different traffic flows and offer a 'third place' for the enrichment of people's daily routines between live and work





# Intermediate 7

## Unit Staff

Marco Vanucci

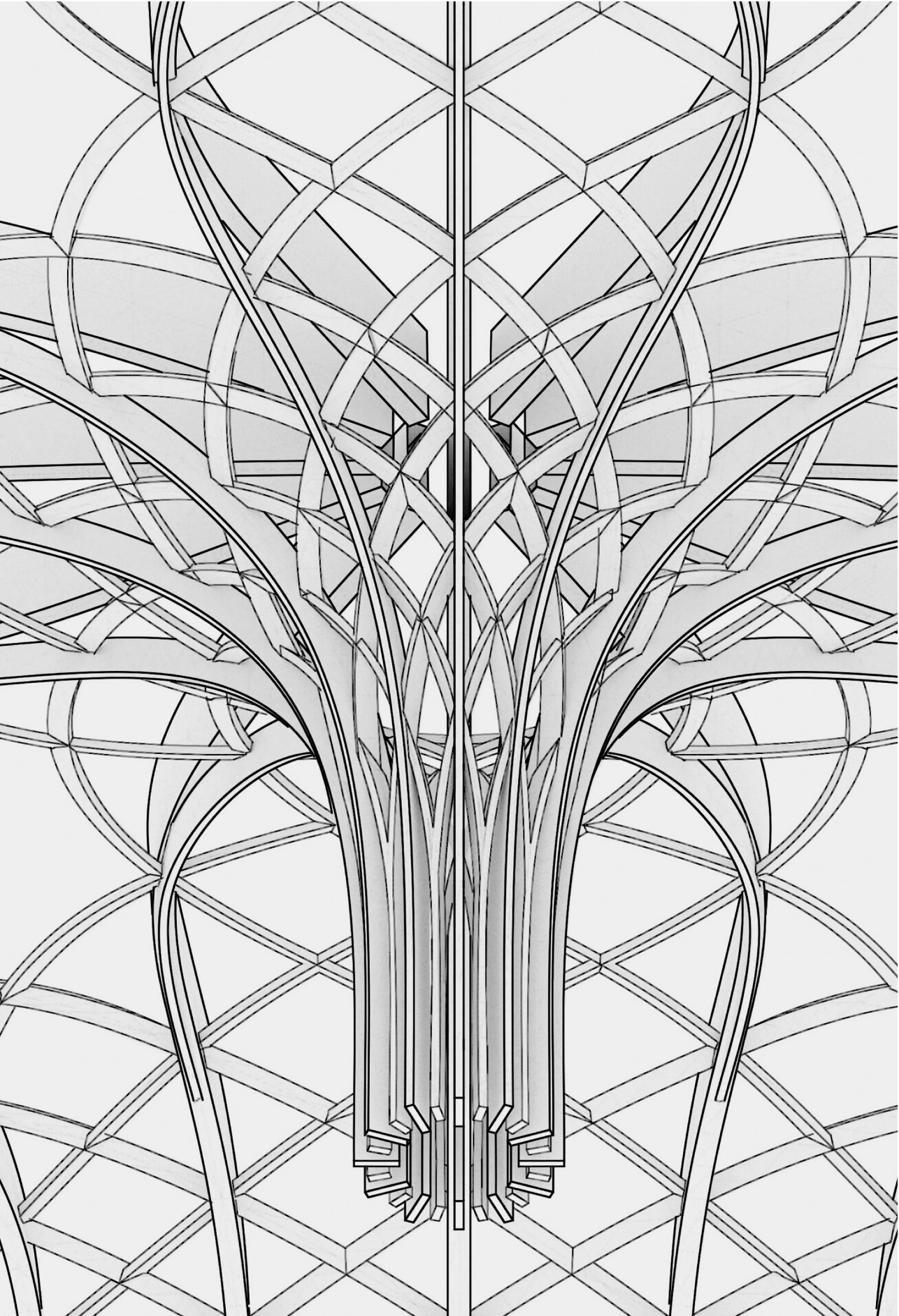
*Marco Vanucci* is the founding director of OPENSYSTEMS Architecture, an architectural practice that bridges experimental design and practical solutions through computational protocols. He has taught at KTH Stockholm and has lectured widely in Europe and the US.

## Material Life: Performative Envelope

Today's contemporary workplaces are in flux. They are being remodelled to not only accommodate changing demands, but also to give way to new typological hybrids. With the introduction of automation and new manufacturing processes, as well as the need for knowledge exchange and social interaction, we now must find ways of embedding science and technology in architecture. We need to study the organisational, performative and transformative qualities of matter and how it affects the social, technological and environmental milieu. Exponential growth of the construction industry requires a more active and informed approach to technological innovation. Lean 'efficiency' should be synonymous with good design and help to establish new spiritual, cultural and social meaning in architecture. The next generation of buildings will be created from innovation in material science, manufacturing techniques and digital tools that can simulate the physical behaviours of structures and their thermo-fluid environments.

Intermediate 7 investigates the envelope as a deep performative skin, embodying in its form, material and articulation, its multiple functions. The envelope extends the notion of facade to that of a deep multi-functional skin with structural, tectonic properties and the ability to create controlled microclimates. The function of the envelope extends to that of organiser of space, circulation and programme, creating conditions of threshold between, hot and cold, bright and dark, inside and outside, private and public. New performative envelopes will be developed to seek heterogeneous spaces. Projects will be created in a workshop environment. Ideas will be tested physically as one-to-one prototypes to corroborate virtual simulations with physical experiments. Visits will be held at design offices and fabricator factories to research new relevant and viable materials and technologies, so that these can be appropriated and developed by students.

Alex Streatfeild, Bike factory, column detail – a new bicycle factory in west London studying the articulation of the envelope as a circulatory artery



## Intermediate 8

### Unit Staff

Nuria Álvarez Lombardero  
Francisco González  
de Canales

*Nuria Álvarez Lombardero* studied Architecture and Urbanism at ETSA Madrid and the AA. She has worked for Machado & Silvetti Associates in Boston. Since 2003 she has co-directed Canales & Lombardero. She has previously taught at the University of Cambridge, TEC Monterrey and the University of Seville. She finalised her PhD on the dissolution of boundaries traced by modern urban planning. She writes for *La Ciudad Viva* magazine and is editing the book *Arquitectas: Redefining the Practice*.

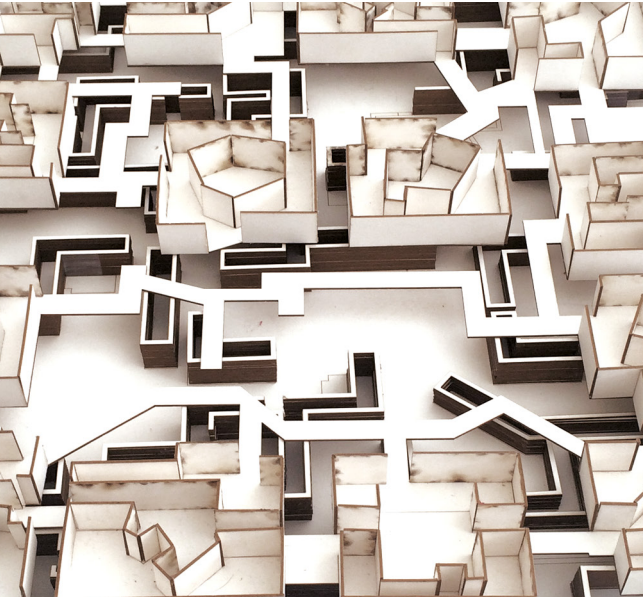
*Francisco González de Canales* studied architecture at ETSA Seville, ETSA Barcelona and Harvard University, and worked for Foster + Partners and Rafael Moneo. He is co-director of Canales & Lombardero and has lectured in England, Chile, Mexico, Spain and the US. Among his recent publications are *First Works* (2009), *Experiments with life itself* (2012) and *Rafael Moneo: A Theory through Practicing* (2013).

### Politics of the Hyper-Building

#### Densifying Lima by massive vertical living

During Peru's *Autogolpe* of 1992, President Alberto Fujimori assumed control of the government and implemented a series of drastic neoliberal reforms, invoking 'Fujishock' across the nation. Since then the capital of Lima has witnessed an explosive urban sprawl propelled by privatisation and a new class of 'entrepreneurs of the self'. As a result, two-thirds of this emerging precariat class is living in unplanned urban areas on the city's margins. An alternative provision of housing is now required to support the capital's increasing population. As small projects have made little impact within the overwhelming reality of this informal global megacity, Intermediate 8 will explore the potential of the hyper-building and new ways of designing dense, deep and mixed vertical living, countering the uncontained sprawl that jeopardises the city centre.

The unit will work on individual design proposals for hyper-buildings located within the urban corridor running across the new second Lima Metro Line. Conceived of as small self-contained boroughs, these structures will hold both civic programmes and housing for approximately 15,000 inhabitants – equating to 25 per cent of a typical district in the city – while at the same time leaving only a small footprint of no more than one hectare on the urban space. Throughout the year the unit will be divided into four interrelated explorations: *material* – in which creative explorations on material and construction possibilities draw on the richness of local culture as an alternative to global mainstream mass production; *form* – undertaking critical studies on hyper-buildings and other large-scale formal proposals to understand their spatial organisations; *programme* – investigating housing and different ways of living as they relate to both informal and formal vertical structures; *field* – research on socio-cultural and economic issues will inform other aspects of the hyper-building brief and its relation to the city through a collection of maps, photographs and video fragments.



## Intermediate 9

### Unit Staff

Christopher Pierce  
Christopher Matthews  
Charlotte Moe

*Christopher Pierce* completed his architecture studies at Virginia Tech and gained a PhD at the University of Edinburgh. He has published widely on seventeenth- and eighteenth-century drawings as well as critiques that cover a range of contemporary architects and buildings, from Léon Krier to Ron Arad. His recent publications include an edited monograph – *Ceramic Cumella: Shaping Ideas I Modelando Ideas*.

*Christopher Matthews* is Director of Pastina Matthews Architects (PMA) and studied at the Bartlett School of Architecture. He worked for James Stirling, Michael Wilford and Associates on projects including the Singapore Arts Centre, The Lowry and No 1 Poultry before setting up PMA in 2000.

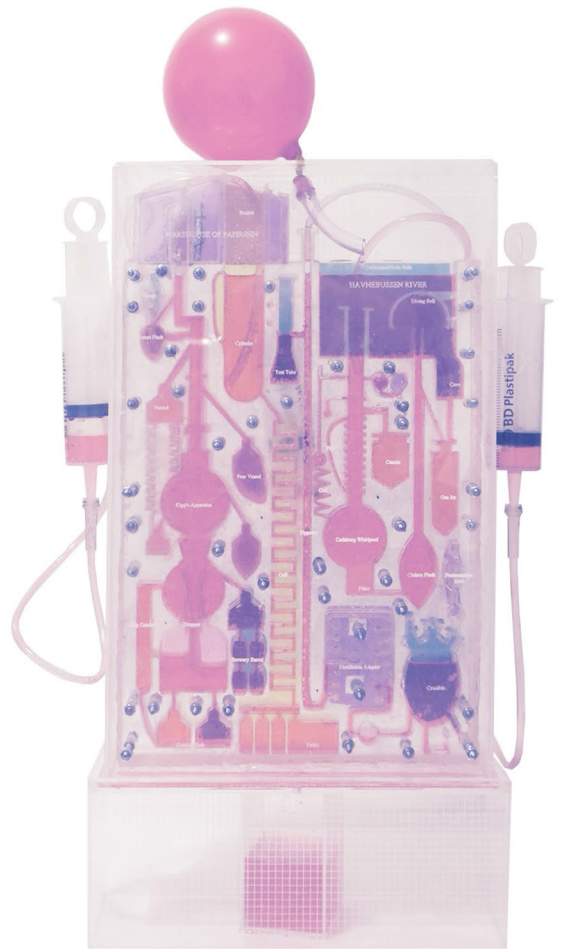
*Charlotte Moe* graduated from the AA in 2014. She has worked at John Pawson Architects in London and is now based in Copenhagen, where she works at Arkitema.

### Ubrugelig MAD

Thirteen months ago we were cycling through picture-perfect Copenhagen trying to find our way to Christianshavn, a collection of man-made islands in the city's docklands. When we finally reached our destination, four letters emblazoned on the side of an innocuous eighteenth-century brick warehouse caught our eye: NOMA. Soon after entering chef René Redzepi's feted restaurant – and as we learned from him and his team of 'explorers of the edible world' over the course of the year – we came to share in a similar approach to both process and making. Just as Noma have learned to 'cook without reference to other cultures, instead forming paradigms through experimentation and research', we discovered that the intricate and painstaking processes employed in their red-hot kitchen and research laboratory – including fermentation, composting and desiccating – could be the basis for architectural design and drawing. In effect, this kind of infrastructure (both analogous and literal) is the unit's agenda and design tool.

This year we will build on our shared quests with Redzepi – those investigations that look into the art and science of making via testing, documenting and the combining of opposites – as we undertake a consultancy with Noma that will ultimately lead to projects for the design of MAD5, an alternative forum for education in Copenhagen. In the first term, both Noma and the MAD organisation will repeatedly bombard us with mind-bending questions, all of which are a part of their current research. Afterwards we'll retreat to our two laboratories (the AA in London and the world's leading architectural ceramic atelier, Ceràmica Cumella, in Granollers) to generate 3D work for MAD's symposium with *Wired* magazine.

Invention, consistency and a commitment to developing projects through intuitive and creative 3D making processes are essential to our work. And while experimenting in both construction and cuisine can be chaotic and haphazard, Redzepi attests that it can end in a simple solution. As MAD's Head of Development, Mark Emil Tholstrup Hermansen, asked us the other day: how can you end up with just a lemon peel?



# Intermediate 10

## Unit Staff

Valentin Bontjes  
van Beek  
Winston Hampel

*Valentin Bontjes van Beek* runs vbvb studio in London and has taught at the AA since 2001. He trained in Germany as a carpenter and then worked as an architect in New York with Bernard Tschumi and Raimund Abraham before returning to London to practise and teach. A recent commission – the realisation of a 1:1 Maison Dom-ino – was on display at the 2014 Venice Architecture Biennale.

*Winston Hampel* studied architecture and design in Hamburg, Paris and Stuttgart, where he received his diploma, before graduating from the History & Critical Thinking programme at the AA. He has recently taught in the AA First Year Studio, History and Theory Studies and in the DRL. Having worked for practices in Germany and France, he is now in a collaborative practice based between Munich and London.

## Coda

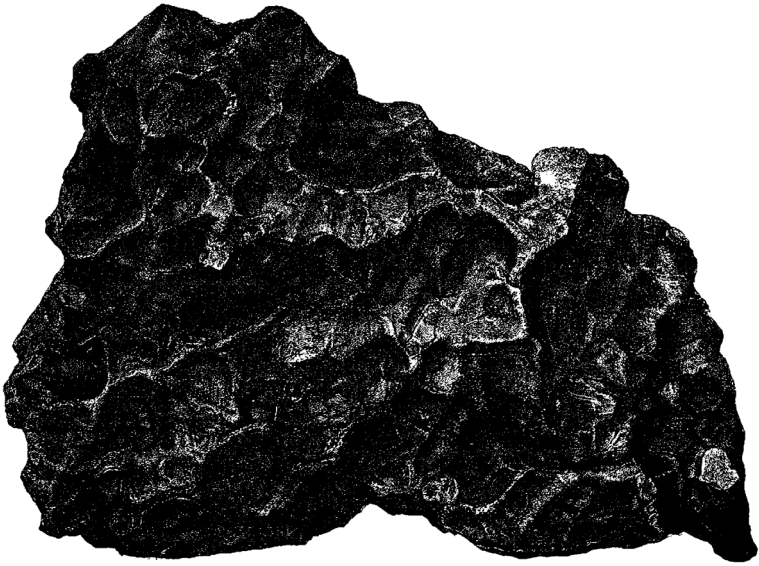
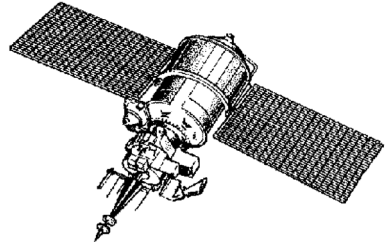
In music a *coda* is the concluding section of a composition in which the composer revisits, rearranges and extends the traits, themes and episodes of the piece. More generally, in literature and film, it provides further reflection, a summation or a comment on that which has taken place before. When considered in relation to architecture, it can reveal new perspectives, a tangent to the story or a requisite update. However, a *coda* is not necessarily loyal to its provenance, and as a dictionary reveals, it ‘usually has its own interest’. Literally ‘tail’, it develops out of a situation, creating something new both in reference and in contrast to the former. But it can also, abruptly, take over.

A *coda* is therefore not just the closing line to a speech, an encore or even an afterthought, but rather a realisation with the potential to subvert the very essence of the premise. In a sense it is the tail that ends up wagging the dog, and it is this ambiguous, somewhat dangerous nature that gives a *coda* such potent architectural character.

Unlike the classical *coda* – a shift in tone that foreshadows a conclusion – the city is a continuous process that knows neither beginning nor finale. The serpent eats its tail, and in the context of the city, the tail is not wagged but instead devoured. Design here subscribes not to the cliché of the singular self-referential object, but to composition and association, the complementation and critique of things and ideas, as much as shapes and forms. The prime agenda of *coda* as an architectural concept therefore seems to lie in its unreserved, even contradictory but focused nature: it is both alpha and omega; amalgam and singularity; addition and demolition; poison and remedy; reflection and suggestion.

More than anything, the architectural *coda* presents a chance for constant revision, renewal and transformation. This year all of these trajectories will take on their own meaningful architectural manifestations articulated via text, image, drawings and models. Its plural origin allows for design proposals that are simultaneously collective and idiosyncratic, grounded and speculative, real and surreal. To borrow from Brecht’s *The Good Person of Szechwan*, ‘the curtain closed and all the questions open: dear audience, go seek the solution for yourselves!’





# Intermediate 11

## Unit Staff

Manuel Collado Arpia  
Nacho Martín Asunción  
Nerea Calvillo

*Manuel Collado Arpia and Nacho Martín Asunción* are founders of the Madrid-based office Mi5 Architects and its digital counterpart Made in Space VR, which is aimed to design virtual architectures. Since 2003 they have taught at various institutions such as UAH Madrid, UA Alicante and UCJC Madrid. They regularly participate in juries, travel as guest lecturers and participate in exhibitions such as the Venice Biennale, RIBA London, IVAM Valencia and GD-NYU. They both obtained their PhDs from ETSAM Madrid in 2013.

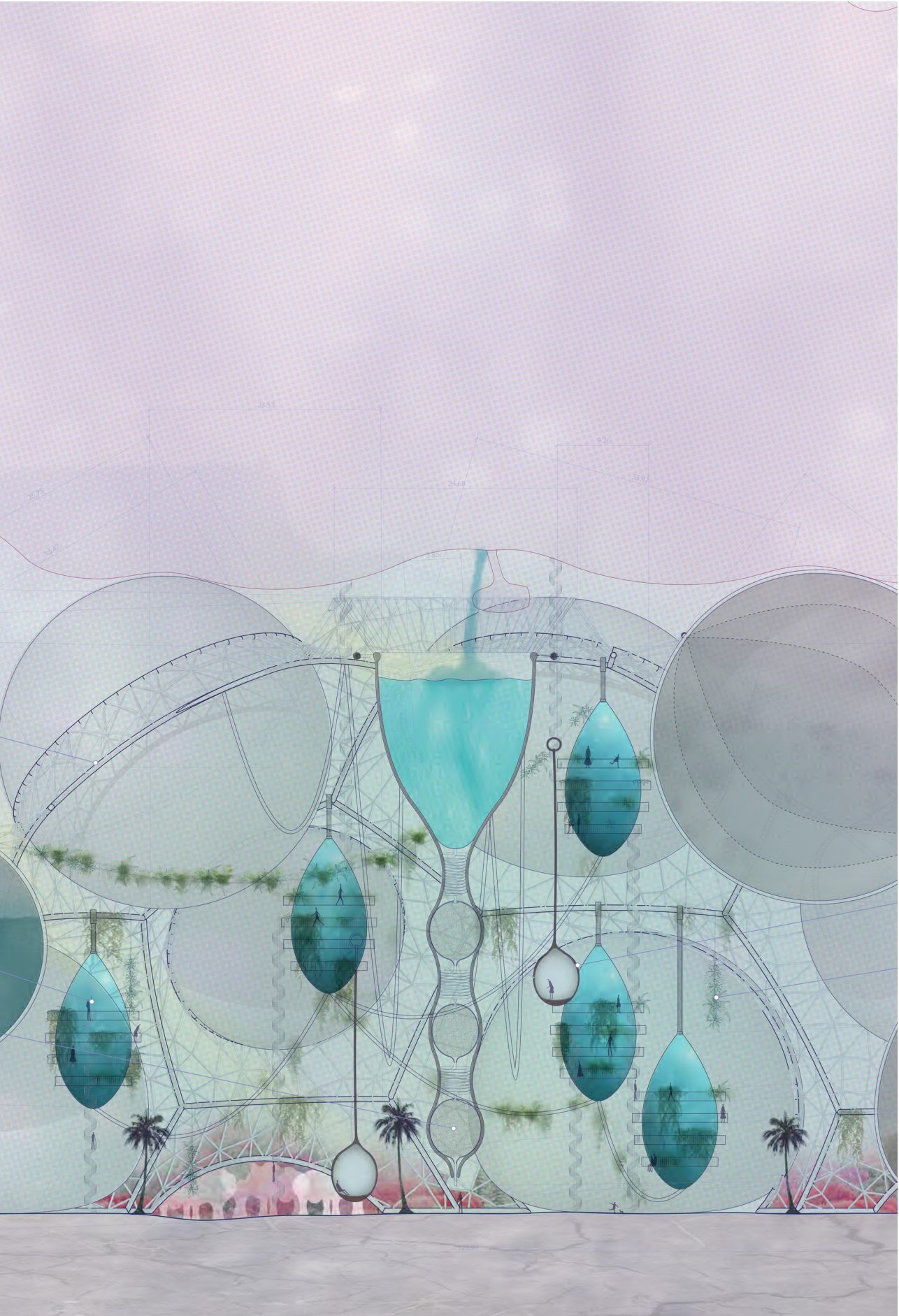
*Nerea Calvillo* is an architect, lecturer, researcher, curator and founder of C+arquitectos. She has taught at the UEM, Alicante University, the AA School and the GSD Harvard University. She is currently a Poiesis Fellow (NYU), Medialab-Prado's curator of the Connecting Cities Network European project on Media Facades, and teaching assistant at the Centre for Interdisciplinary Methodologies at the University of Warwick.

## Total Immersion Tour Operator

### Physical and virtual experiences for techno-tourists

The tension between physical and virtual space is certainly one of the most intense debates in contemporary architectural culture. Digital tools have ensured that our consumption of virtual environments has grown exponentially, and we can confirm that today we spend more time inhabiting digital spaces than experiencing physical ones. As architects, this conflict leads us to think about new scenarios for the user: what new materials and tools could we work with? And how can daily experience be enhanced when we look at both worlds?

We've travelled to different, far, iconic contexts to explore alternative techno-activisms, from emerging countries like South Africa to territories like Goa and Ibiza, which embody a more hedonistic countercultural background. This year Intermediate 11 travels to the island of Lanzarote in the Canary Islands, one of the few places in the world where the qualities of the landscape and the context best define the idea of immersion and the amplification of the senses. The island's radical, rocky and volcanic landscape evokes the lunar journey, offering a platform for observing the world. We'll understand such a territory as a base station for tracking the connection between a physical landscape, which proposes a form of tourism based on observation and contemplation, and a deterritorialised virtual tourism oriented to immersive trips through digital spaces. Performing as a travel agency for the post-internet generation – Total Immersion Tour Operator – we'll shape a new concept of community: techno-tourists travelling from these rocky observatories to the fluid virtual fields.



# Intermediate 12

## Unit Staff

Tyen Masten  
Inigo Minns

*Tyen Masten* has taught at the AA since 2005 in both the Diploma and Intermediate Schools. He is the founding director of PHASE3, an international architecture and design practice based in London. He gained his experience working at practices in Los Angeles, New York and London, and has a Masters from UCLA.

*Inigo Minns* works with storytelling, performance and curation to create audience-centred designs in an architectural context. In addition to his work as a tutor at the AA, he has taught internationally and is an Associate Lecturer at Central St Martins.

## Happening Architecture: I Think We're Alone Now

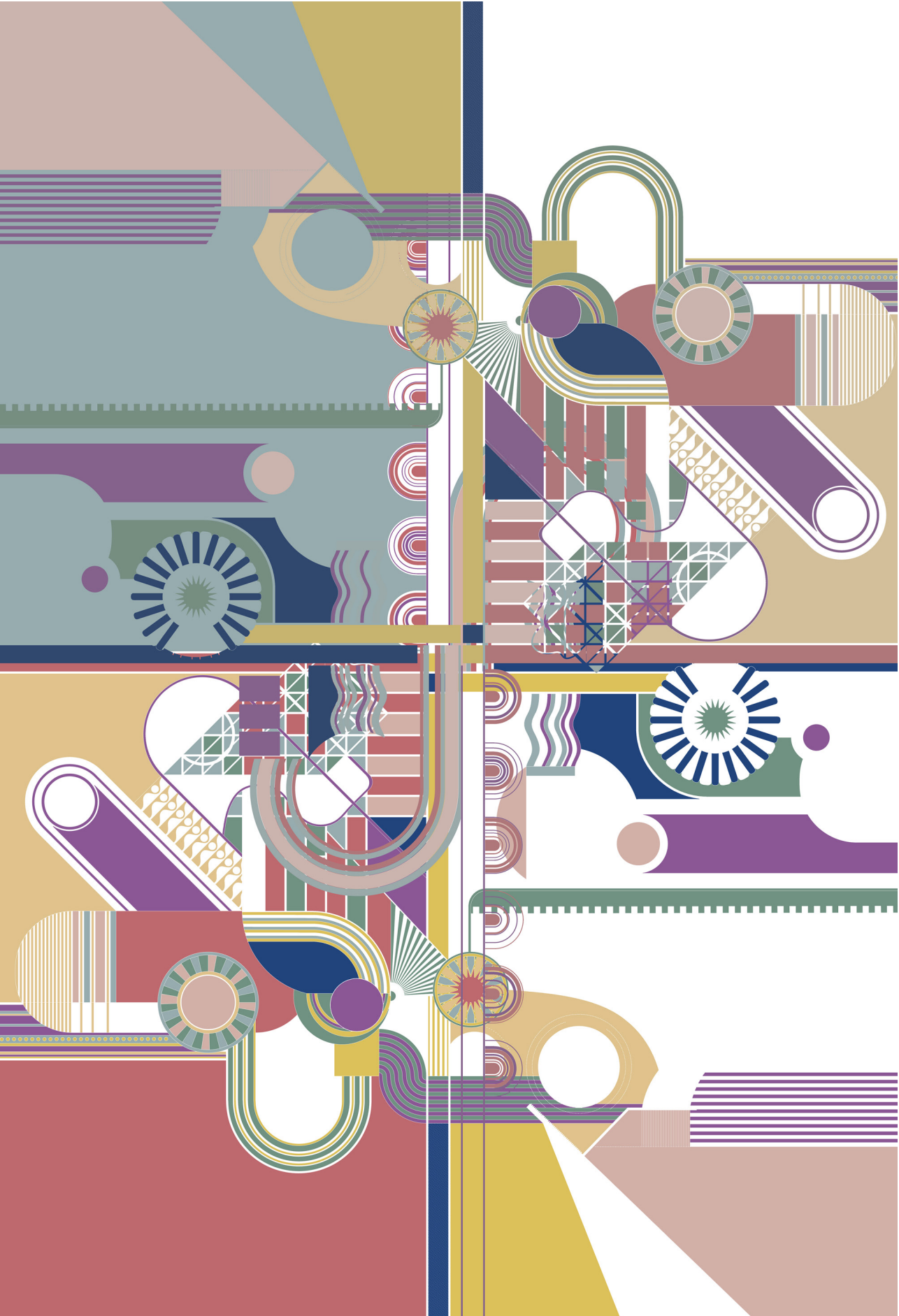
Intermediate 12 will continue to explore how specific events and their associated activities can stimulate the production of architecture and urban life. This year the focus will shift to the use of series in architecture and the role of serialisation as a tool to explore the adaptability of proposals over time.

Over the course of the year students will design five related spaces that respond to the rich urban context of Johannesburg, a city on the brink of chaos with its blend of constantly mutating neighbourhoods and shifting communities. We will take this emergent mega-city's complex mix of contradiction and promise, its corruption and endless creative innovation as a trigger for producing an architecture that both responds to this ever-changing context and suggests future occupation. Building on this we will consider the legacy of the resulting design series, asking what the future of the architecture could be and how it might adapt accordingly.

Time-based drawing techniques and architectural scores will be used to develop the best ways of communicating these spaces and actions as they unfold. Propositions will be tested at 1:1 through small events at the AA that celebrate mess, accident, humour and failure as rich generators of content and re-inform the students' year-long projects. As part of this process students will consider the nature of their role as designers and work towards establishing their own identities and practice over the year.

The unit will be driven by both design and research, merging architectural representations from the traditional to the contemporary, borrowing techniques from other disciplines. For the final outcome students will produce a series of mixed media documents to represent a constructed event. Whether social, political or performative, we will question the role of the architectural project, transforming it into a series of designed experiences, moments, journeys and trajectories over time.

Eva Ibanez – illustrated book cover showing the Hero's Journey Score, a pedagogic programme enabling self-authored development for underprivileged children in Mexico City



## Intermediate 13

**Studio Master**  
Peter Swinnen

**Studio Tutor**  
Flavien Menu

*Peter Swinnen* is an architect and researcher. He co-founded the Brussels-based 51N4E whose projects and speculations have resulted in built work such as the TID Tower, C-Mine cultural infrastructure, Buda Arts Centre, the Arteconomy House and the Groeninge Museum. Running parallel to this, the 51N4E research studio recently produced *Brussels 2040*, Test Site Istanbul, Bordeaux 50.000 logements, Skanderbeg Square Tirana and the New Museum for Contemporary Art Moscow. He is the co-author of *Double or Nothing* (2011) and *Reasons for walling a House* (2012). From 2010–15 he served as the Flemish state architect, developing strategic instruments and pilots allowing research by design to become an integrated and effectively implemented policy making tool.

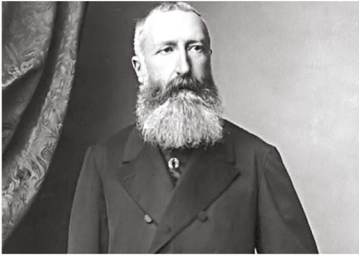
*Flavien Menu* is an architect and city-maker. A graduate of the École Nationale Supérieure d'Architecture de Versailles with a postgraduate dual degree in Urban Affairs (London School of Economics/Sciences Po Paris), his expertise includes developing strategic research projects such as *Grand Moscou* and *Le Grand Paris* (at l'AUC Paris) as well as complex urban development schemes for BIG Copenhagen. His writing aims to fuel the societal, political and cultural debate on built environmental issues and have been widely published.

### Oracles for Europe

*FACT* Europe is zeroing in on a neoteric nexus: here, now and fast. *HUNCH* For a Europe that wants to resonate beyond the resolution of financial crisis and regulatory issues, an overt cultural operation is urgent. *PREDICAMENT* In 1958 Brussels was voted the *de facto* capital city of the European Union. At the 2000 Nice Summit the European Council determined that Brussels' role as Capital of Europe had to be strengthened, yet there was no strategy on how Europe would or should be present in the city's urban realm. *BEGINNINGS* The original expansion plans for the city of Brussels were extremely ambitious. In 1866, Leopold II of Belgium devised an urban scheme that would allow Brussels to become one of the world's most important centres. The city was to attract an international elite without parallel. He paid for the project using blood money from his private colony, the Congo Free State. Cynically, the result – vast boulevards, parks and monuments – is to this day univocally touted as Brussels' most 'modern' intervention. *REALITY-CHECK* Europe is in desperate need of a common project. Its ultimate and inclusive 'choosing not to choose' philosophy has undermined its global credibility. This political-technocratic impasse aside, Europe has no choice but to engage with its symbolic capital, its cultural identity. *SYMBOLISM* Brussels – fabricated out of symbolism and surrealism anyway – takes on new significance as a symbolic construct. *AUDIENCE* How can widespread audiences again learn to read the complexity of signs and images, and in doing so understand the political challenges they face? *DOCUMENTA+* With large-scale perennial exhibition models as our vantage point (from Documenta, Manifesta and European Europe to the Venice Biennale and even the Great Exhibition), Intermediate 13 will test Europe's potential to capitalise on its cultural effect. Can cultural infrastructure go beyond the reflex of exhibition-making and instead contribute to new approaches of policy-making? Can Brussels become a true testing ground for equitable European futures as well as cultural confabulation? *TECHNIQUE* Free association and spatial speculation. *REWIND AND FFW* We start anew, taking the 1866 Brussels plan as our opening bet. We confront and enrich it with new large-scale exhibition concepts and project their long-term impact. Finally we will design and imagine the subsequent societal profits of our conjectures. *TROIKA* With 2015 brutally in mind.

(Field trip: the Chicago Architecture Biennial)

From top left: Leopold II / 1866 plan, Brussels / Tervuren Park, Brussels / Troika / Greek momentum / Francis Alÿs, Car Crash, Manifesta 10 / Joseph Beuys, 7,000 Oaks, documenta 8 / AUE Pavilions, Robbrecht Daem architecten, documenta IX / Haus Rücker und Co, Rahmenbau, documenta 6 / AUE pavilions, Lacaton & Vassal (final result not endorsed by architect), documenta 12 / The Great Exhibition, Crystal Palace, London, 1851 / Aby Warburg, Mnemosyne Atlas, 1924–1929



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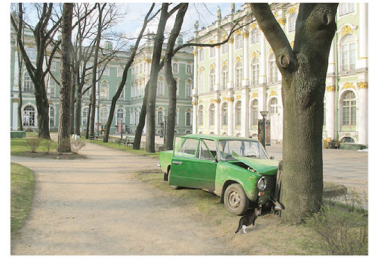
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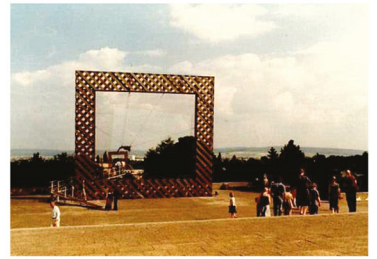
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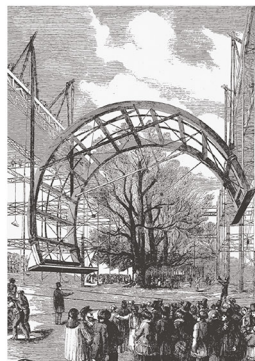
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## Intermediate 14

### Unit Staff

Joseph Grima  
Pernilla Ohrstedt

*Joseph Grima* is a graduate of the AA and a partner at Space Caviar, an office based in Genoa, which operates at the intersection of architecture, technology, politics and the public realm. He is currently the co-artistic director of the 2015 Chicago Architecture Biennial and director of the Ideas City programme at the New Museum in New York. He was previously the editor-in-chief of *Domus* magazine and director of Storefront for Art and Architecture.

*Pernilla Ohrstedt* runs a London-based design and architecture studio engaged in projects ranging from buildings to installations, exhibitions and products. Previously she worked on a number of projects at Storefront for Art and Architecture in New York, and was project director for the Canadian Pavilion at the Venice Architecture Biennale.

### Crypto-Architecture

'Two persons may exchange messages, conduct business, and negotiate electronic contracts without ever knowing the True Name, or legal identity, of the other. Interactions over networks will be untraceable, via extensive rerouting of encrypted packets and tamper-proof boxes which implement cryptographic protocols with nearly perfect assurance against any tampering.'  
Timothy C May, *The Crypto Anarchist Manifesto*, 1992

The utopian vision of cyberspace as a place of refuge for the anonymous, instant and endless sharing of knowledge has so far proven radically unfulfilled. It is, rather, the Net that has seeped into the spaces of everyday life, becoming more full-bodied, saturating the most intimate spaces of the home with smartness. As the distinction between the spaces of labour and domesticity blurs, the idea of 'machines for living' morphs into a factory of data: technology is the charismatic roommate from which there is no escape.

As open-source decentralised technologies such as Bitcoin, Tor and Silk Road Marketplace become household words, the significance of cryptography and the block chain spill over into the evening news stream, and increasingly frequent and violent disruptions on the existing economic and political order rekindle the flame of social revolution. This year Intermediate 14 breaks through the wall between privacy vs security to explore the possibilities of a new crypto-architecture that reaffirms architecture's relevance as a participant in this struggle. The unit will begin by reconsidering the architectural potential of the wall itself as a device deeply entangled in the concept of privacy. In both the physical and digital environment, the wall is a constructed element tasked with filtering, concealing and manifesting identities; mediating the relationship between the personal and the public; and, increasingly, hoarding and guarding information. Responding to this idea, Intermediate 14 will take the electromagnetic spectrum as a notional site whose geography imperfectly overlaps with the physical space of the city, reconsidering the typology of the smart home as a primitive hut and exploring the architectural expression of anonymity and trust as the organising principles of the contemporary city.





**Home:**  
Bye Jessica, have a great day  
at the office!

**Jessica:**  
Thanks! Please remember the  
dry cleaning...

**Home:**  
Of course, I could never forget!  
The car is picking it up at 3pm.

## Intermediate 15

### Unit Master

Giulia Foscari W R

### Unit Tutor

Elena Longhin

*Giulia Foscari* is an architect, author and curator. Since her graduation from Rome University (MArch hons) and her DRL MArch degree at the AA she has lived and worked in Asia and Latin America. After collaborating with Zaha Hadid Architects and Foster + Partners, in 2009 she joined OMA, at first working in Hong Kong then running an OMA/AMO platform based in Buenos Aires. In parallel, she taught for four years at Hong Kong University, wrote and guest-edited articles, worked on curatorial projects for various editions of the Venice Biennale of Architecture, and, as member of Koolhaas' curatorial team for Fundamentals, she authored *Elements of Venice*. Having returned to Europe, she is now opening her own architecture office.

*Elena Longhin* is a practising architect and researcher. She received her MArch in 2011 from the IUAV of Venice and is currently completing her graduate studies in Landscape Urbanism at the AA. She has worked throughout Europe and South America with several practices such as Studio012 Secchi-Viganò and OMA. Her recent work includes a collaboration with Rem Koolhaas and Giulia Foscari on the publication of *Elements of Venice* and participation in the Fundamentals 14th Venice Biennale.

Venice conceals a fundamental paradox that might undermine its very existence if it is not urgently unveiled: while the city's much admired architectures and island archipelago are condemned to a stringent preservation policy, its lagoon (no longer governed by the city council) is undergoing a tremendous transformation that could lead to the physical and moral destruction of the city itself.

With a surface area of over 550km<sup>2</sup>, the Venetian lagoon has been modelled by man for centuries to respond to varying political and economic agendas, and to empirically regulate the delicate ecology of such an amphibious environment. However, while originally the state's interest coincided with the development of the city, after the fall of the Republic, Venice and its lagoon were gradually regarded and governed as distinct entities. Recently, the consequences of this paradigm shift have become evident as the perilous future of Venice is regularly reported in the international media.

The challenge offered to the students of Intermediate 15 is to produce much needed and uncensored research on the Venice lagoon. Critical analyses, mapping, models and visualisations of the problems that constitute the status quo will lead to a 'project on the city' of Venice. In analysing the metamorphosis of the lagoon, students will not only appreciate the extent of the reclamations which occurred over time to form today's Venice archipelago, but will also be asked to work on the two boundaries of the lagoon now in dire need of concrete proposals. Instead of isolating the discussion of Venice's 'high water phenomenon' and rising sea levels to the water management projects located on the Adriatic boundary (including the MOSE project), students will be asked to examine the effects of the mainland's port infrastructures on the lagoon ecosystem. Such projects include the petro-chemical port of Marghera, the general cargo port, the Venice airport and the passenger terminal.



DIPLOMA  
SCHOOL

The Diploma School offers opportunities for architectural experimentation and consolidation across a broad range of interests and teaching methods. Students are in an environment that fosters the development of creative independence and intelligence, where the aim is to marry drawing and technical proficiency to complex intellectual agendas in an atmosphere of lively and informed debate. They learn to refine their research skills and develop proposals into high-level design portfolios at the end of the year. Students begin to define their voices as designers and to articulate individual academic agendas that will carry them into their future professional careers.

The AA Diploma School includes students in their fourth and fifth year of studies in the AA's ARB/RIBA-recognised five-year course in architecture. Long acknowledged as a worldwide leader in architectural education, the Diploma School has been home to some of the most innovative, challenging and experimental thinking in architecture.

[www.aaschool.ac.uk/diploma](http://www.aaschool.ac.uk/diploma)

## Unit Staff

Miraj Ahmed  
Martin Jameson

*Miraj Ahmed* is a painter and architect who has taught at the AA since 2000. He is also an Associate Lecturer at Camberwell College of Art and was a Design Fellow at Cambridge University (2006–14).

*Martin Jameson* is an architect and partner at Serie Architects. He received his diploma with honours from the AA. He has a BA from Oxford University where he studied philosophy and political theory, and an MBA from IMD, Switzerland.

## Babylon – The New East End

The eighteenth-century poet and artist William Blake characterised London as both Golgonooza – ‘city of imagination’ – and Babylon – a magnificent city ‘enslaved by material necessity’ resulting from the industrial revolution and accelerated urban expansion that were transforming London into the world’s wealthiest metropolis. But with growth and power came corruption and social division. Blake’s mythic ‘Babylon’ became a metaphor for this condition: on the one hand raising moral issues of the time, but on the other, embracing the role of heterodoxy, and excess.

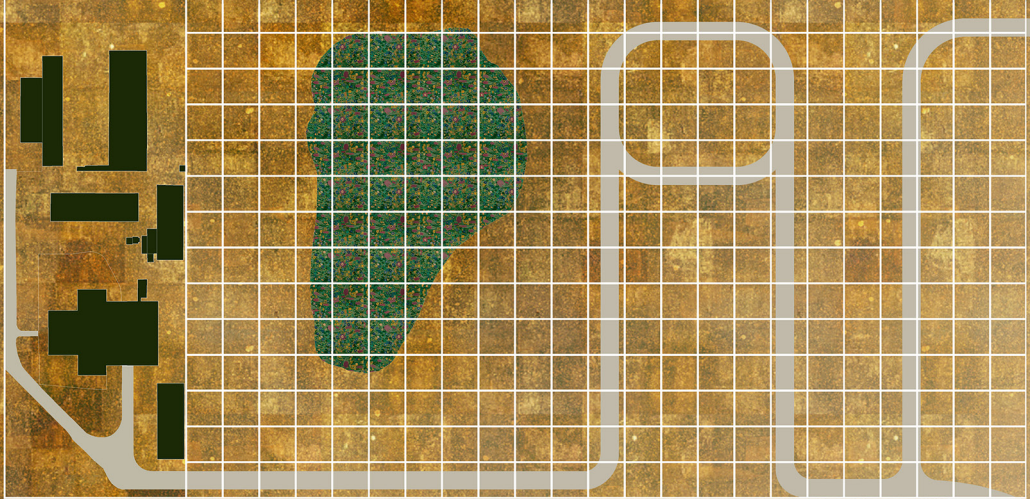
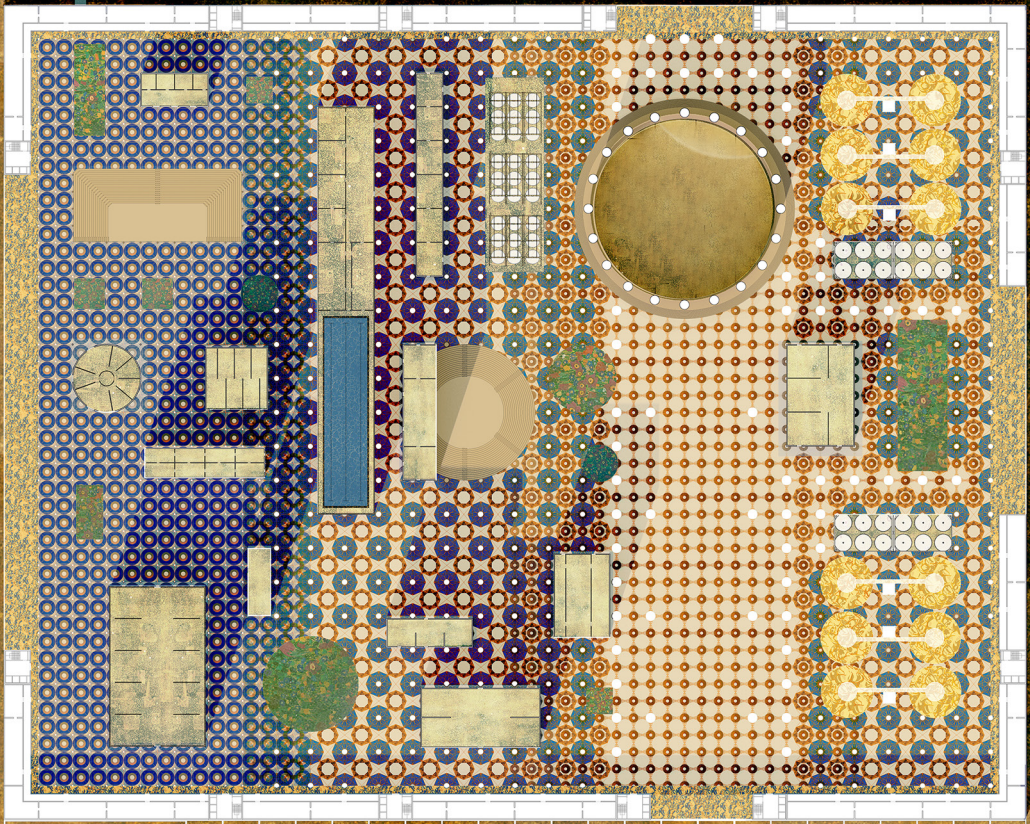
Today London is undergoing a new phase of rapid growth, first catalysed in the 1980s by the deregulation of the City and the creation of the Isle of Dogs enterprise zone, and continuing into the present as investment in Olympic sites and transport infrastructure spurs development from Whitechapel to Barking. More recently, the GLA has created a regeneration fund to improve and densify brownfield sites, and capital from Asia now flows into the old Royal Docks.

What role does architecture play in this process? The professional architect is increasingly drawn to the role of technical facilitator with primary emphasis on the quantifiable. Similarly, the academic now seeks legitimacy by co-opting the language of the scientist. An alternative to these reductionist approaches may lie in reclaiming architecture and the city as forms of art, and putting greater emphasis on the roles of myth and culture. Set against this backdrop, the city is less a function of efficiency ratios and more a site of the imagination.

To help us conceive this new cockney cityscape we will turn to the Regeneration Team of the GLA who will act as unit consultants. Inspiration will come from the London art scene and authors who have made London their greatest protagonist, from Martin Amis to Henry James and Thomas De Quincey.

‘Build upon the bosom of darkness, out of the fantastic imagery of the brain, cities and temples, beyond the art of Phidias and Praxiteles – beyond the splendour of Babylon and Hekatompylos.’

Thomas De Quincey, *Confessions of an English Opium Eater*



# Diploma 2

## Unit Staff

Didier Faustino  
Kostas Grigoriadis

*Didier Faustino* is an architect and artist who explores the relationships between body and space. He is currently designing a library in Mexico City for the art foundation *Alumnos 47* and is the new editor-in-chief of the French architecture and design magazine *CREE*.

*Kostas Grigoriadis* studied architecture at the Bartlett, followed by an MArch from the AA's Design Research Laboratory. Having previously worked for Foster + Partners, he is currently pursuing a PhD in Architecture at the Royal College of Art with a focus on multi-material design methodologies.

## The Mediterranean Sea as a Continent:

### From A Deadly Zone to a Haven

Since 2000 more than 40,000 migrants have perished attempting to make the dangerous journey across the Mediterranean to Europe. Today it is the deadliest passage that illegal immigrants face, far ahead of both the East-African path and the Mexico-United States border. Yet for those affected by increasing conflict in Africa and the Middle East, the Mediterranean presents the greatest chance of escape. With an area of 2.5 million km<sup>2</sup>, it is also more than one-third of the European continent, roughly as large as northern and western Europe combined. But what if the Mediterranean was a continent itself? A homeland for those fleeing wars, persecution, natural and humanitarian disasters. Could it be a land of refuge for refugees?

### A utopia to fight a dystopia

This year Diploma 2 will speculate on the formation of an autonomous zone in the Mediterranean Sea that operates within and against the wider formal political and social context. By identifying and analysing major migration routes and population flows we will invent self-governing zones with different uses for a chosen community. These enclaves can be designed at different scales and will take on a variety of forms – from small devices for survival to territories for habitation and/or architectural projects. The year will be structured in three main parts: the first will centre on the development of a definition, cartography and physical model; in the second we will analyse and develop hypotheses for different strategies of occupation; finally, the third will involve the development of a design project.

As future architects, our aim is to move from the role of the powerless witness to one of a responsible actor in order to build a critical but better society.





# Diploma 4

## Unit Staff

John Palmesino  
Ann-Sofi Rönnskog

*John Palmesino and Ann-Sofi Rönnskog* established Territorial Agency, an independent organisation that combines architecture, analysis, advocacy and action for integrated spatial transformation of contemporary territories. Recent projects include the Anthropocene Observatory – an international documentary project tracing the emerging thesis of the new man-made age, which was exhibited at HKW in Berlin; the Museum of Infrastructural Unconscious; North; Unfinishable Markermeer; and Kiruna. They are research fellows at the Centre for Research Architecture, Goldsmiths, University of London, where John also convenes the MA and researches for his PhD. He has been Research Advisor at the Jan van Eyck Academie, Maastricht, and previously led the research activities of ETH Zurich/Studio Basel – Contemporary City Institute, and he is a founding member of Multiplicity. Ann-Sofi is a PhD research fellow at AHO in Oslo. She was previously a researcher at ETH Studio Basel.

## Architecture between Polity and Space: The Coast of Europe

Uncertainty is the condition of simultaneous and concurrent forces operating differential transformations. It is a condition of multiple processes, with complex interactions and divergent dynamics. The European peninsula is a relational architecture enveloped by uncertainty. It is shaped in the north by the series of seas arching from the Atlantic, the North Sea, the Baltic, the Barents, the White and the Arctic Sea deep into Russia, and carved in the south by the solid Mediterranean, the Black Sea and the Caspian.

Today the idea of Europe presents itself as a complex overlapping of delays, accelerations, conjunctions, fractures and slow adjustments. In the European project, the ordering of space, its apportioning, distribution and orientation, is a complex process intertwined with a distancing of law, norms, commands and government from material structures and flows. The work of Diploma 4 conceptualises the realignment of the normative structures and the material processes that make up Europe as an architecture: a constructive practice developing over time and space.

We will consider the coastal territories of Europe as architectures undergoing complex rearrangements, changes and transformations. Today the dynamics shaping Europe operate beyond locality engaging circulations that become more radical and visible along the coasts. It is at the coast of the European peninsula that the uncertainty of the European project is moulding new spaces of radical cohabitation.

The work envisions how architecture acts on the multiple forces, stabilises them, shapes and forms them into coherent structures. Thinking through the capacities and potentialities of architecture to affect and be affected by real-world issues, Diploma 4 measures, rethinks and reimagines the spaces of contemporary Europe through series of specific territorial architectures, designed to unfold over differentiated timelines and operating in the midst of complex material, energy, cultural, monetary and political transformations.

Between London and Paris – metropolitan transformation study, DEM digital elevation model satellite data elaborated by Territorial Agency and Diploma 4



# Diploma 5

## Unit Staff

Cristina Díaz Moreno  
Efrén G<sup>a</sup> Grinda  
Benjamin Reynolds

*Cristina Díaz Moreno & Efrén G<sup>a</sup> Grinda* are both architects and founders of the Madrid-based office *amid.cero9*. They have been visiting professors and lecturers throughout Europe, Asia and the US, including GSD Harvard, IKA Vienna and ESA Madrid and have won more than 40 prizes in national and international competitions. Their projects and writings from the past 15 years are documented in *Third Natures, a Micropedia* (AA Publications, 2014). They recently completed the Institución Libre de Enseñanza headquarters in Madrid.

*Benjamin Reynolds* is a co-founder of PAL/ AC/E, a Zurich-based architectural design and research group that reacts to issues existing in culture, space and economy. He received a diploma with honours from the AA and is a recent recipient of the Royal Society of the Arts' Patricia Tindale Legacy Award. His work has been shown at the Centre of Contemporary Culture of Barcelona (CCCB), and he has contributed to publications including EP (Sternberg Press) and *Spéciale'Z*. In 2013–14, he was named a design fellow at the Jan Van Eyck Academie in Maastricht.

## Wild

The second instalment of *Rare New Species* situates itself within a global condition: any kind of cultural material triggers a wild multiplicity of connections to other various materials – from people, to machines, to non-significant and abstract entities. However, their total coherence and origin are no longer relevant. What counts is the universal and instant retrieval of an information ocean that compresses time, directly and brutally.

This new epidemiological realm is made up of automatic, abstract, invisible and machinic processes of a technological nature that now silently govern our societies. Today humans make up larger entities – amalgams of things – and in the contexts of both biology and technology we are no longer always central to, or the priority of, these processes. As a result, multiple frictions have emerged between our biologically based selves and the dark, non-stop nature of the technological compounds to which we belong.

Furthermore, for the first time ever, the production of elusive traits such as subjectivity and the processes of valorisation have become main targets of manufacture. Tools and commodities now encompass intangible 'products', including aesthetics and cultural materials, whose values are volatile, fragile and fleeting by nature. Such an environment gives Diploma 5 the impetus to design new constructed entities and to expand on classical understandings of context – to propose wild notions of collectivity and publicness that exist as both physical and virtual natures.

Like previous years, *Rare New Species II* will be supported by The Consortium of Fantastic Ideas – the creative laboratory that addresses emerging and extraordinary situations and remains stubbornly obsessed with the present, as a moment that collapses present, past and future moments and rejects any kind of nostalgia.

Fortuné Penniman, *Diploma 5* (Hons, 2014–15) – Desert, only desert. A vast space elevated over consumption grounds and spatial separation of Dubai, so large that it creates both a nature in and of itself and a public ground that reveals the conflicts and contradictions that Dubai desperately tries to hide, where boundaries cease to exist and use is never prescribed. What starts in desert, ends in desert.



# Diploma 6

## Unit Masters

Kate Davies  
Liam Young

*Kate Davies* is an artist and architect. She is co-founder of art practice LiquidFactory, nomadic design studio Unknown Fields, and field robotics group RAVEN. She undertakes expeditions to remote locations across the globe to investigate how people use, inhabit and understand landscape. At the AA, Kate is Head of Media Studies, Unit Master of Diploma 6 and Director of the Unknown Fields Visiting School. She holds a BSc, Diploma and Masters from the Bartlett.

*Liam Young* is an architect who operates in the spaces between design, fiction and futures. He is founder of the think tank Tomorrow's Thoughts Today, whose work explores the possibilities of fantastic, perverse and imaginary urbanisms. The group's projects develop fictional speculations as critical instruments to survey the consequences of emerging environmental and technological futures.

## Unknown Fields Division

The Unknown Fields Division is a nomadic design studio that ventures out on expeditions to the ends of the earth to bear witness to alternative worlds, alien landscapes, industrial ecologies and precarious wilderness. These distant landscapes – the iconic and the ignored, the excavated, irradiated and the pristine – are embedded in global systems that connect them in surprising and complicated ways to our everyday lives. Unknown Fields re-maps and reimagines the city and the technologies it contains not as discrete, independent collections of buildings and devices, but as a relational object that conditions and is conditioned by a wide array of local and global supply chains, a network of vast but elusive tendrils that twist threadlike over everything around us, crisscrossing the planet, connecting the mundane to the extraordinary. Previous expeditions have taken the studio into the heart of Bolivia and the Atacama desert in search of the grey gold Lithium, out on the China seas aboard a mega container ship, through the Texaco oil fields of the Ecuadorian Amazon, the Galapagos Islands, Area 51 and other US military outposts, Madagascar's 'Wild West' sapphire pits, the frozen Arctic sea ice of far north Alaska, the irradiated wilderness of the Chernobyl Exclusion Zone and the vast gold fields of the western Australian outback. In such a landscape of interwoven narratives, the studio deploys time-based media, film, animation and motion graphics to visualise this network of hidden stories and reimagine the complex and contradictory realities of the present as a site of strange and extraordinary futures.

Details of the 2015–2016 studio will be revealed in September.

Richard Seymour, The Corporation of Nature – an annual financial audit. Lakes, lagoons, glaciers, flora and fauna are quantified and valued for their water content as the Bolivian landscape is re-engineered to trap water like gold in vaults and manipulate flows for market trading.



# Diploma 7

## Zone Caretakers

Samantha Hardingham  
David Greene

*David Greene*, born Nottingham England 1937, usual English provincial suburban upbringing, art school, elected associate member of the RIBA and onto London to begin a nervous, nomadic and twitchy career, from big buildings for developers to T-shirts and shops for Paul Smith, to conceptual speculations for Archigram, which he founded with Peter Cook. This peripatetic journey from form to absence was documented in *L.A.W.u.N Project #19+20*, a book-thing and an AA exhibition, co-edited and co-curated with Samantha Hardingham. RIBA Gold Medal 2002. Joint Annie Spinks Award with Peter Cook (2002). Currently maybe the Provost of the Invisible University?

*Samantha Hardingham* is an architectural writer and editor publishing work in several editions of the original ellipsis architecture guide series. She graduated from the AA in 1993. She was senior research fellow in the Research Centre for Experimental Practice at the University of Westminster 2003–09. She is the writer and editor of the forthcoming two-volume anthology, *Cedric Price Works 1952 – 2003: A Forward-minded Retrospective*.

## The Department of Not-Usually-Valued-Knowledge 3: The Secret Hospital

‘Health is a state of complete physical, mental and social well-being, not merely an absence of disease and infirmity.’  
World Health Organisation – with thanks to  
Cedric Price, McAppy.

We continue to pursue our central interest in an architecture influenced by the processes and technologies of search and retrieval. As the Department of Not-Usually-Valued-Knowledge we search into the architecture of our culture and its extreme tendencies to smaller, lighter, faster and fuzzier. The zone speculates on the architectural consequences of these technical trajectories but also on the effects of today’s environment of the continuous ventilation and circulation of information on creative design action. We call this territory New Nature.

This year, with the above quote from the WHO in mind, we will search an architecture of prevention rather than cure – searching the vital and picturesque New Nature properties of the mis-used, dis-used, under-used, congested, overloaded and inappropriate sites of Greater London.

‘...imagine yourself with a laptop on a lawn by a shed.  
The screen is your doctor, the lawn is your bed ...  
so what is the shed for?..’

Prospectus for the Invisible University (2005), revised

We see Architecture as rolling compositions of discreet adaptations rather than seismic impositions, deploying strategies of enabling systems with precise life expectancies. Speed, Time and Interval are the principal components for designing to specific life-spans. We encourage a multiple aesthetic, individual interest and invention, and collective action across the school.

We use Film-as-a-sketch-book as the means of both documentation and searching an idea, which in turn informs the making of Moving Drawings – the precise means for re-defining and re-presenting the on-going systems of an idea. We are not interested in solutions but in responses.

The Prospectus for the Secret Hospital needs to be made

NOW.



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# Diploma 8

## Unit Master

Maria Fedorchenko

*Maria Fedorchenko* was Unit Master of Intermediate 7 from 2010–15, and has been involved in HTS, Housing & Urbanism and the Visiting School Programmes at the AA. She taught at UC Berkeley, UCLA and CCA from 2003. She is a co-founder of *Plakat*, a collaborative platform for provocations. An educator and theorist with the focus on diagrammatic tools and infrastructures, she is also an urban consultant and a co-director of Fedorchenko Studio, having practised in Russia, Greece and the US (including Michael Graves & Associates).

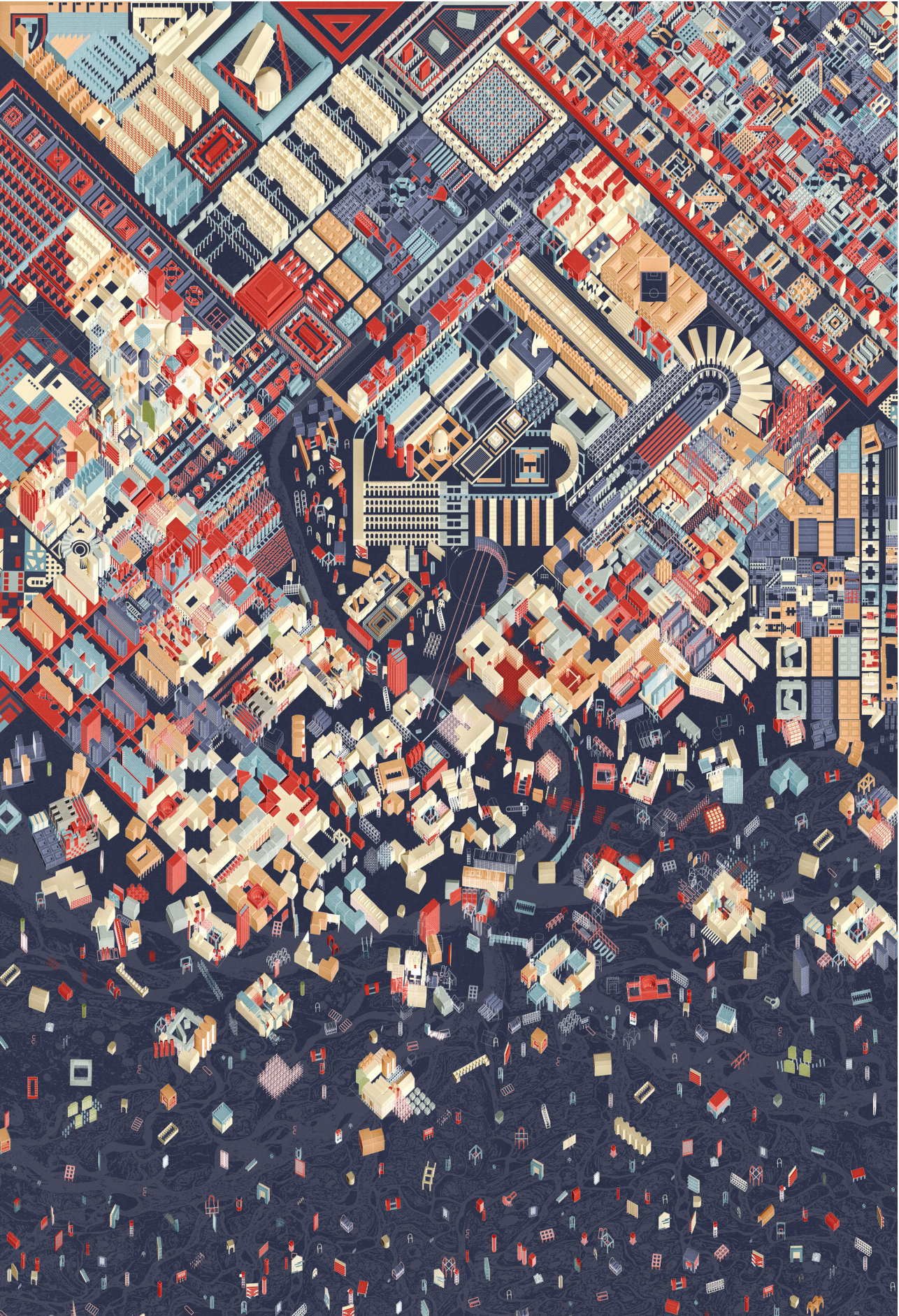
## Disciplinary Cities and Visionary Institutes

The unit will launch the investigation of an expanded, exposed and consistent disciplinary project on the European city. This year, Diploma 8 will focus on visionary institutes as cultural interfaces between city and architecture.

To go beyond persistent dialectics of the preserved/transformed, the planned/contingent and the formal/programmatic that plague transitional cities, we need to think bolder, bigger and looser. We propose to reconstruct the past (from Archizoom to Ungers) and the future of the visionary urban project, updating not only its targets and processes, but also its institutional frameworks to assert its broader instrumentality.

By initiating diverse individual briefs, we will dismantle lingering oppositions in view of contemporary mutations and continued historical projects, stirring up long-taboo subjects (from masterplans to morphological themes) while also matching these to new creative agents. Collectively, we will test a range of new cultural platforms for specialised activities, expertise and resources, drawing on analogies – from centralised Russian General-Plan Institutes for the conception and construction of dream-cities to extroverted German academic ‘black-boxes’; intelligence agencies and think-tanks, to experimental facilities and literal ‘colliders’. Setting the proposals in physical and intellectual contexts, we will entertain the extremes (self-sufficient isolated entities that are critical of ingrained cultural centres such as Berlin) and provoke new disobedient, dysfunctional and misplaced, yet potent, city-makers.

Working cyclically, we will on one hand define and contain the emerging disciplinary institutes, and on the other hand, re-open them to flows of concepts, diagrams and structures to and from the city. They would continue to transform in line with the design models they project into architectural culture and urban space. Thriving on historical and technological obsessions, our future hubs will be able to handle production, testing and deployment of visionary schemes. Ultimately, expanding the conception of the ‘project’ to include speculative and pragmatic, abstract and concrete outputs, we will multiply divergent practices that shape European cities.



# Diploma 9

## Unit Master

Natasha Sandmeier

## Unit Tutor

Manolis Stavrakakis

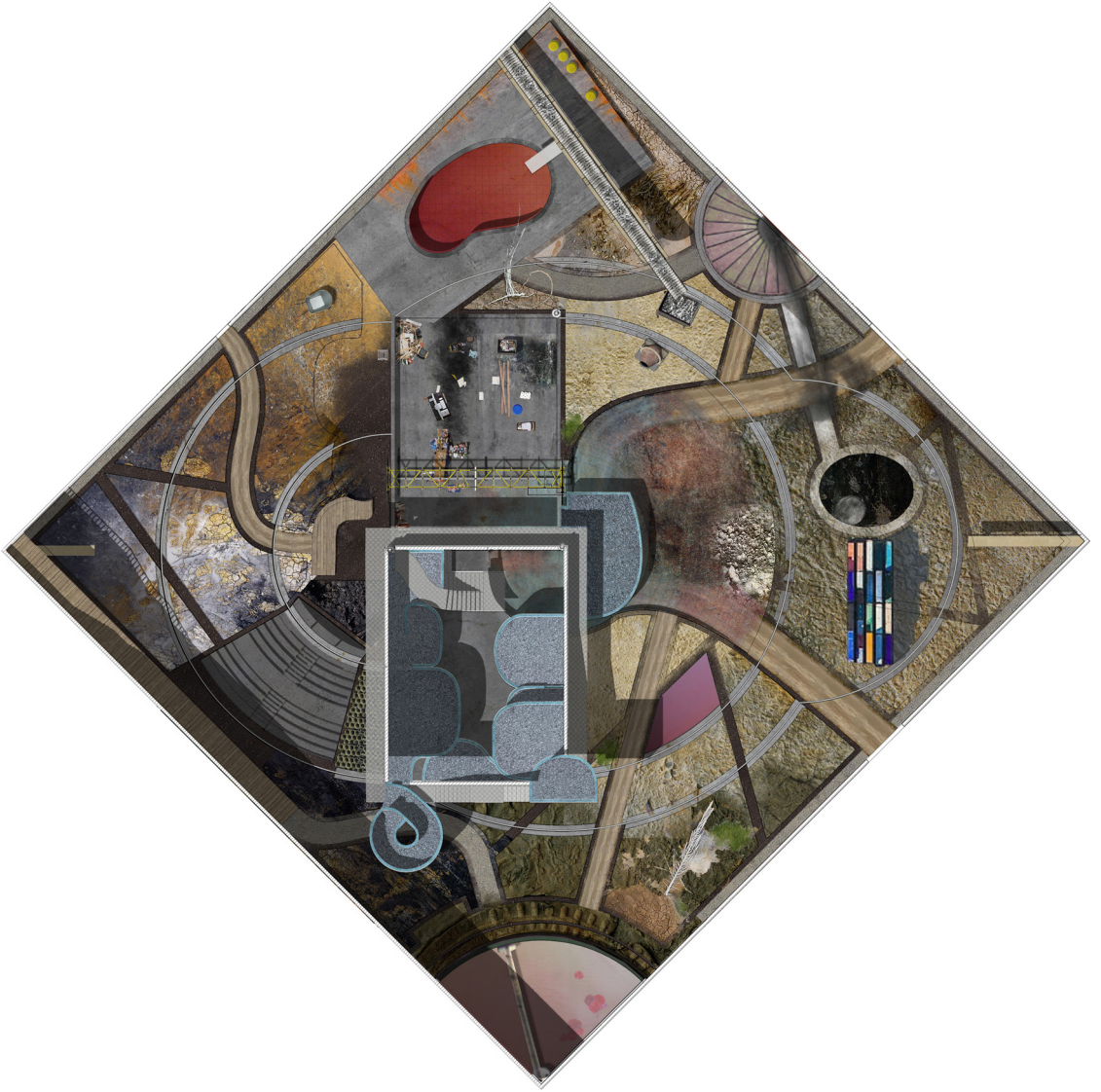
*Natasha Sandmeier* has taught at the AA since 2001. In addition to Diploma 9, she directs the AA Summer School, held in Bedford Square every July. She is also a registered architect and has worked in architectural offices in Boston, London, Athens and in Rotterdam at OMA, where she was the Project Architect for the Seattle Public Library. She is the author of the AA Agendas title, *Little Worlds* (2014).

*Emmanouil Stavrakakis* holds a PhD in History and Theory of Architecture from the AA. He has studied architecture at the National Technical University of Athens, Columbia University and the AA. He has been practising and teaching architecture in Athens and in London since 2005.

## The Continuum

Before flying back to Chicago and leaving Germany forever, Mies, who is unable to walk, watches from his car as the roof of the Nationalgalerie is lifted into place. An axe murderer kills seven people in Taliesin, and burns it to the ground. Frank Lloyd Wright rebuilds it, and 11 years later it burns again. He rebuilds. Oscar Niemeyer is denied a visa to enter the US for being a communist and, consequently, is unable to teach at Yale. A young professor named Louis Kahn is hired instead. The following year he begins work on the Yale University Art Gallery, launching his career. In 2016 you present an architecture proposal that considers itself a crucial part of a continuum, annihilating the myth of the architect as singular maker. Piranesi dedicates *Campo Marzio* to his friend Robert Adam. Lord Burlington scribbles notes in his original edition of the four books by Palladio. In 1927 modernism is born with the Weissenhofsiedlung designed by 17 architects. In 1972 Charles Jencks declares the death of modernism as Minoru Yamasaki's Pruitt-Igoe is demolished. Manolis Stavrakakis joins us this year for seminars and tutorials. Gordon Matta-Clark is invited by Peter Eisenman to take part in the Idea as Model exhibition. He brings a rifle and a set of photographs of housing projects with broken windows. On the afternoon of the opening he shoots out all of the windows in the gallery. Hannes Meyer spends the waning years of his career building in Mexico City. Diploma Niners connect the dots and travel to Mexico City. Lina Bo Bardi works for magazines in Italy but builds in Brazil. Duchamp takes a urinal and turns it into a fountain by another man. The Eameses get the wrong steel delivered to site, change their design and build the house we know. Reyner Banham records his thoughts on tape while driving through LA. These become his *Four Ecologies*. In 1966, Antonioni rounds up a group of AA students to film a scene for *Blow-Up*, in which they drive through the newly completed Economist Building by the Smithsons. This year you learn that everything is connected to everything, to many pasts and futures. Niners engage the unit's cultural project of architecture through the fundamental questioning of its true locus: the *continuum*. Frank O Goldberg one day changes his name and decades later steals what would have been a great project right out from under Zaha Hadid. In 1949, Philip Johnson builds a house to die in. The next sentences are yours.

In 2014–15 Felix designs a house surrounded by four mirrored perimeter walls, ensuring that the building's reflection, and context, is always and only itself. In 2015–16 the unit rejects all forms of seclusion. Drawing by Felix Brinkhege



## Unit Master

Carlos Villanueva Brandt

*Carlos Villanueva Brandt* has been Diploma 10 Unit Master since 1986 and was awarded the RIBA President's Silver Medal Tutor Prize 2000. The varied work of Carlos Villanueva Brandt Architecture, formed in 1984, has been published widely and exhibited internationally.

## Direct Urbanism: random insertions

We will continue to speculate on the future of London, its physical and social transformation. Avoiding the limitations of current, commodity-led, development strategies, we will focus on the idea of random 'insertions' as an alternative form of development. We will literally insert new physical structures, situations and strategies into the existing fabric of the city. To do this, our understanding of what makes up the context of the city will have to change. Using the 'scan', a process developed over the last few years, we will identify the variables that make up the true space of the city. Once identified, variables such as structures, mechanisms of control, instances of conflict amongst others, will be used to generate a digital construct that will form, in parallel to the real site, the revised context for our 'insertions'. This duality of context will enable us to juggle between the abstract and the real and to experiment more freely with the production of space. Experienced city space, with its formal, social, cultural, economic and political factors (variables), undoubtedly, encompasses physical and social structures, built forms and situations, but can these qualities be adopted in the making of architectural space? We will try. From the academically faddish to the computational, architectural thinking is stale; it is time to rethink. Moving away from London's given areas of change, we will deploy a more random approach to the city, one that will focus on a specific London Borough, but one that will also embrace the arbitrary selection of a territory, a city block and an urban condition. The arbitrariness of this experiment will allow us to develop alternative forms of urban transformation, to experiment with new spatial configurations that include physical structures, situations and strategies, and to propose 'insertions' that will directly affect the future of London.



# Diploma 11

Unit Master  
Shin Egashira

*Shin Egashira* makes art and architecture worldwide. Recent experiments have included 'Time Machine' (for Beyond Entropy) and 'Twisting Concrete', which intends to fuse old and new technologies. He has taught at the AA since 1990 and has been the Unit Master of Diploma 11 since 1997. He also conducts a series of landscape workshops in rural communities around the world.

## Interior Landscape

This year Diploma 11 will explore ways of turning the city inside-out. A sense of dysfunctional dichotomy runs through the fabric of London. It is a city of collage. Things do not always work as they should. Things do not fit perfectly together. Yet as conflicting forces, the worn and threadbare pieces of the city function dynamically, working in reaction to one another. As a result of rapid redevelopment, London now risks losing its rough edges, its cultural generosity. Speculative investors and the transport authority, in the name of gentrification, are ironing out its fabric. A sense of contrast and all the sensual aspects of the city's architecture seem to have been flattened out.

The unit works in opposition to this. We will put away the conventional idea of planning and explore ways to play the city as individual architects, looking into London's interior, gathering life expressions tacked away inside the creases of its skin, searching for fragments that give a sense of place and turn imagination into a reality, like old toys found in an attic. The city can therefore be celebrated not only as a whimsical organism constantly reshaped by unforeseeable events, but also as a place that maintains a sense of stability and self-preservation for diverse cultural expressions. This is what we call the urban interior.

Our approach is empirical. We look at London from under the skin, behind the face of buildings and between the gaps of the systems that operate in the city. Through these direct observations we read the city as a taxonomy of incomplete objects, unwritten histories and unplanned spaces.

The design brief sets out to explore London's inner edge as an interior landscape. We will make its furniture, design its living room, write various scenarios and show a glimpse of the view from its window.





# Diploma 13

## Unit Staff

Lily Jencks

Jessica Reynolds

*Lily Jencks* is the founder of JencksSquared and LilyJencksStudio, which looks at how content-driven forms can create strong identities for meaningful public interaction through architecture, landscape and interior projects in the UK and abroad. Work spans from intimate interiors to urban parks. She studied at Columbia University and holds a Masters in Architecture and Landscape Architecture from the University of Pennsylvania.

*Jessica Reynolds* is a director at London-based vPPR Architects with residential and cultural projects in the UK, US, China and Russia focusing on architecture's ability to create conditions for collectivity in the city. She is a founder of the Architecture Exchange, a platform that fosters debate between architecture and philosophy. She studied at Cambridge University and Princeton University.

## Sick City Rehab: The Golden Years

According to the World Health Organisation, between now and the year 2050 the number of 80-year-olds across the world will almost quadruple to 395 million. The urgency to reinvent our political, social, economic and technological assumptions about ageing – for not only the elderly, but their families, friends and carers – has never been greater.

Diploma 13 investigates the changing nature of public institutions and their role in the cultural production of the city. Focusing on the health-related programmes designed for our ageing population, the unit will propose architectural typologies that redefine the health of both the public and the city. By considering Foucault's notion of the constructed nature of sickness, questioning the increasingly medicalised treatment of old age in the West and interrogating the typical generic-hygienic architecture of today's hospitals, Sick City Rehab will critique modernity's attempt to purify society. We will research a range of spaces – from local communities, hospitals and homes, to the whole of the NHS trust framework and government health policy. We will track how hospitals have changed over time – from serving as places of spiritual care in the Middle Ages, to public health systems under the Welfare state, to becoming increasingly privatised despite declining pensions. In questioning architecture's ability to 'care' for people, we will test medical architecture's ability to perform as both a factory of health (a terminus of life) *and* a site of care. Drawing on a number of theoretical texts to deepen our understanding of age-related diseases, the unit will explore both the natural unravelling of health over a lifetime and the architectural strategies of care between the hospital and the home.



## Unit Staff

Pier Vittorio Aureli  
Maria Shéhérazade  
Giudici

*Pier Vittorio Aureli* is an architect and educator. His research and projects focus on the relationship between architectural form, political theory and urban history. He is Louis Kahn Visiting Professor at the School of Architecture at Yale University and is the author of *The Possibility of an Absolute Architecture* (2011) and *The Project of Autonomy: Politics and Architecture Within and Against Architecture* (2008). Aureli is co-founder of Dogma, an architectural studio based in Brussels and focused on the project of the city.

*Maria Shéhérazade Giudici* is the founder of the publishing and educational platform Black Square. Maria earned her PhD from TU Delft with a thesis on the construction of modern subjectivity through the project of public space. Before joining the AA, Maria taught at the Berlage Institute and BIArch Barcelona and worked on large-scale urban plans with offices BAU Bucharest, Donis Rotterdam and Dogma Brussels.

## The Nomos of the Earth:

### Rethinking the Architecture of the Territory

In his book *The Nomos of the Earth*, the German jurist Carl Schmitt postulated the concept of *nomos* as the relationship between the concreteness of the 'ground' and the construction of a political order. This relationship, he wrote, is made manifest in the primary event of land appropriation, an action that precedes the formation of any geo-political institution such as the community, the city or the state. The *nomos* is therefore the basis for all the categories that define the life of a community such as sovereignty, justice and distribution of resources.

To settle is one of the primary forms of land appropriation and the primary form for architecture. In the settlement architecture reveals its most fundamental capacities, such as to orient, to limit and to define distances and proximities. While the act of settling expresses a desire for stability and sense of orientation, settlements always confront situations of crisis, disorder and failure. Here the politicisation of architecture is no longer 'discursive' but instead embedded in the very material constitution of its elements: walls, passages, rooms and streets. Especially in times of danger, crisis, warfare and colonisation, 'to settle' becomes a mechanism for social mobilisation. It helps us to define and reproduce specific forms of life. In this sense, the settlement is the architecture of the territory. Limits, boundaries, thresholds, topography, topology, logistics and infrastructure become direct indexes of the way political forces directly inform human subjectivity.

This year Diploma 14 calls for a rethinking of the architecture of territory as a site for architectural invention. The unit will focus on projects that simultaneously act at the territorial and the architectural scales and in doing so question the spatial order on which the politics of a territory are grounded. We will ask each student to select an exemplary case study of a territorial condition. We will then propose comprehensive projects that rethink the way in which division of labour and the consequent social inequality have shaped the present condition of each case study. These proposals will establish an anatomy of the landscape by giving a form to both the built, but also the unbuilt space. To envision new forms of housing, new modes of production, new logistics and land redistribution should be considered the goal of such a project.

Ultimately, we aim to go beyond the dichotomy of form/content, which has paralysed recent architectural discourse, by reintroducing urban form as *nomos*, as a framework for the project of the city.



# Diploma 16

## Unit Masters

Andrew Yau  
Jonas Lundberg

## Workshop Tutor

Kengo Skorick

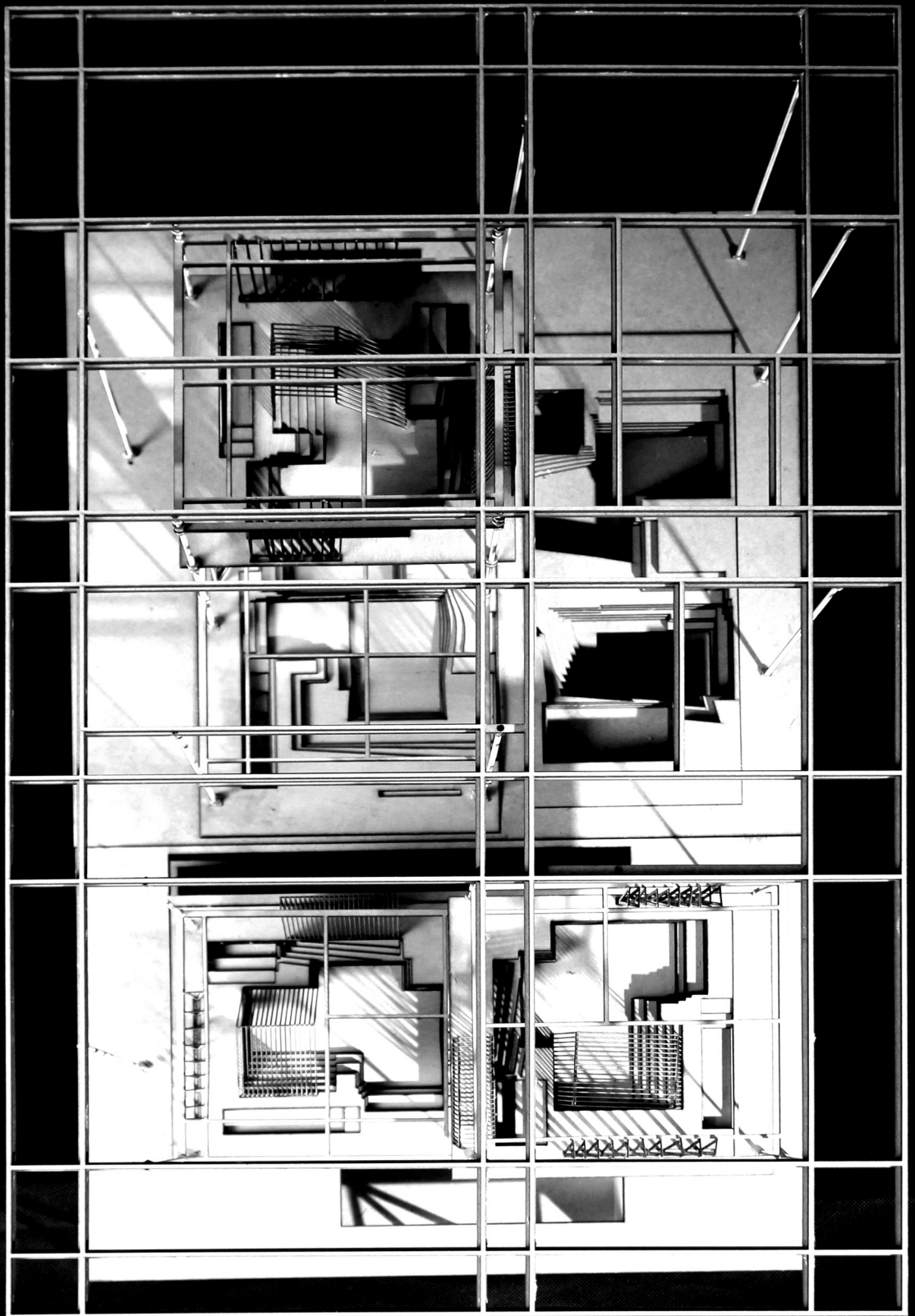
Andrew Yau and Jonas Lundberg, supported by Kengo Skorick, are members of Urban Future Organization, an international architectural practice and design research collaborative. UFO has won a number of international competitions and exhibited its work at the Venice and Beijing biennales. Currently they are working on micro to macro-scale urban and architectural projects in Europe and the Far East.

## Regenerative Evolution II: Resilient Habitats

This year Diploma 16 continues its investigation of new grounds for the creation and development of visionary architectural design propositions that embrace new technology. We will speculate on and project an adaptive, time-based and inhabited architecture that is resilient not only to change, but also to new directions of extreme urbanisation and rapid infrastructural development. We expect projects that reduce our ecological footprint and enable biodiversity to flourish.

Last year, Regenerative Advances sought to investigate the environmental impact of design and the mechanisms that would allow the built world to give back more to the natural environment. This year, Resilient Habitats builds on this research to reach a regenerative architecture through radical changes in design, material and production technologies. This approach will give rise to an architecture capable of adapting to rapidly changing environmental conditions. Resilient Habitats aspires towards *regenerative* and holistic architectural invention and ultimately an innovation-driven architectural design that is linked to our cities, lifestyle and natural environment.

Projects will take shape as physical models, large-scale drawings and the production of an architectural effect that fulfils the transformative capacity of architectural design, curation and production processes. A series of computational workshops will allow students to develop their own design repertoire and communications skills based on associative design modelling, design feedback techniques, environmental simulation and digital fabrication. The unit work is supported by specialists and consultants who will help inspire architectural novelty, invention and innovation regarding new forms of living. The expected outcome revolves around the creative and projective design of a *regenerative architecture* and resilient proto-cities. The ensuing Resilient Habitats demonstrates not only the unique design quality and sensibility of an emerging regenerative environment, but more importantly the passion and hope for human endeavour and planet Earth.



# Diploma 17

## Unit Staff

Theo Sarantoglou Lalis  
Dora Sweijid

*Dora Sweijid & Theo Sarantoglou Lalis* are the founders of LASSA, an international architecture studio with offices in London and Brussels. They have lectured internationally, led workshops and taught undergraduate studios at Chalmers, LTU in Sweden as well as the AA since 2009. Theo has taught postgraduate studios at Columbia and Harvard University.

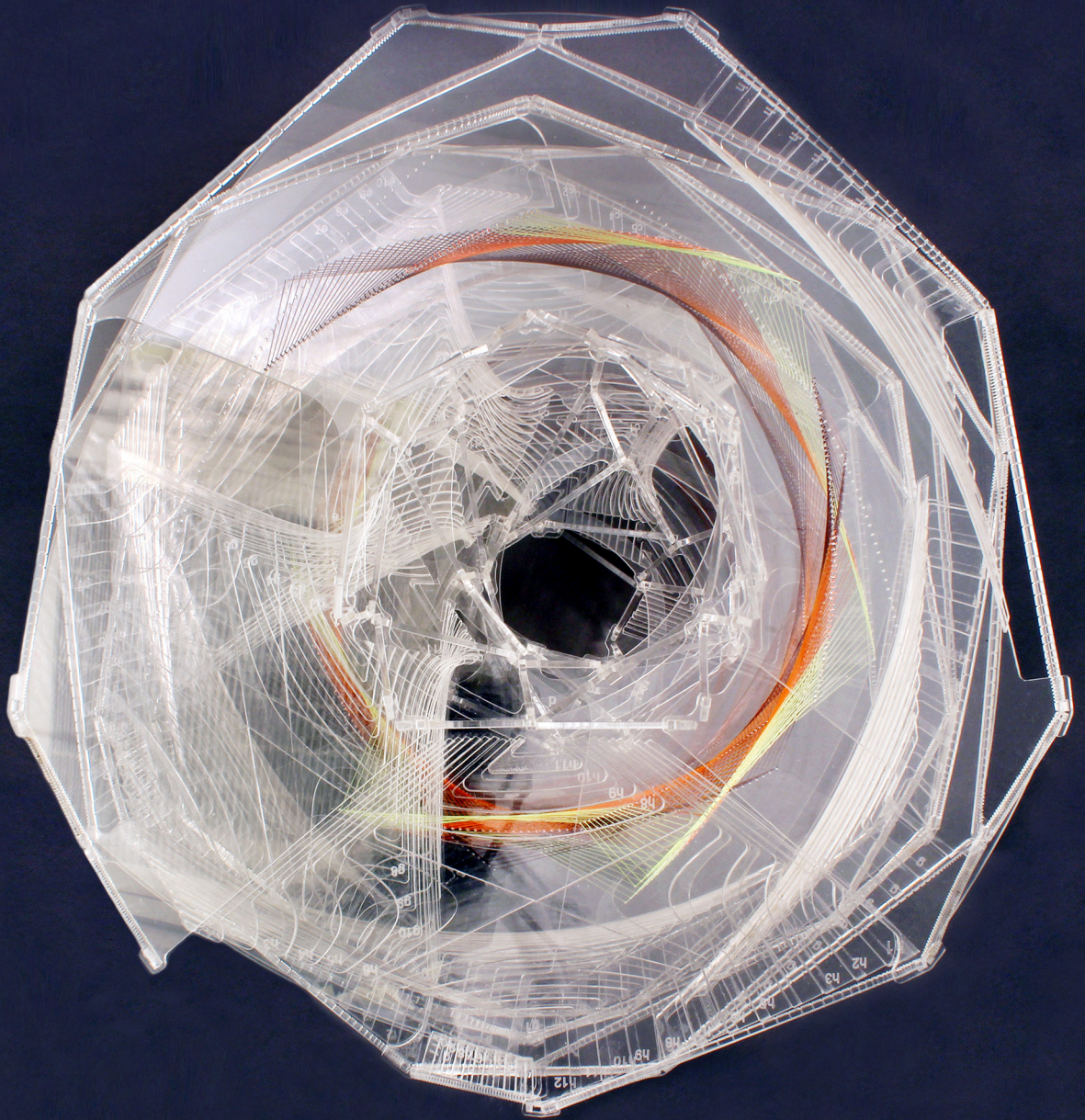
## Latent Territories: New Worlds of Learning

Diploma 17 investigates the socio-political role of infrastructural and architectural form in the contemporary city. This year we continue exploring spaces for knowledge exchange in relation to their disciplinary and cultural dimension in architecture. The rapid development and convergence of both software and consumer electronics, coupled with the generalised use of information technologies, have provoked the collapse of strict functional typologies, resulting in major shifts in both the occupancy and the emergence of new fields of educational territories and cross-disciplinary practices. Concurrently, the devaluation of the physical public realm, widespread building obsolescence and increasingly informal use of space are forcing us to rethink briefs for architecture as a space for learning. Given these conditions, we will question the hierarchical organisation of space and its deterministic functionalities as well as the role site and typology play as traditional drivers for the architectural project.

This year, we will explore 'new worlds of learning' as multi-operational grounds for knowledge exchange. We will start the year by experimenting with form integration of multiple design objectives, combining inhabitable circulation, structure and experiential criteria. Later, we will immerse ourselves in the heterogeneous electrified alleyways of Tokyo and its 24-hour lifestyle of progressive anarchy. We will prioritise the behavioural attributes of architectural form – its capacity to enact and affect participation, stimulate the corporal experience of space and enhance the collective.

As an architectural laboratory, we will constantly discuss the impact of design and fabrication technologies on the collaborative structure of architectural practice as well as new approaches to craftsmanship that allow us to escape the normative forces of standardisation.





# Diploma 18

## Unit Tutors

Enric Ruiz Geli  
Simon Taylor

## Unit Staff

Ioana Giurgiu

*Enric Ruiz Geli* is the founder of Cloud 9 office in Barcelona, recipient of the Best Building of the World Award at WAF 2011 for the Media-ICT. He belongs to the Scientific Committee of Tecnia and is one of the members of Jeremy Rifkin's TIR team. He is the architect of projects such as Villa Nurbs, Airbus FoF, Ampo Retrofitting, Audi AUFA and El Bulli Foundation. His work belongs to collections including MoMA, FRAC Orleans and the CCA, which hosts the full archive of Villa Nurbs Project. Cloud 9's Project in Taipei, H108 by Farglory, recently earned the LEED certificate in Taiwan.

*Simon Taylor* is a founder of the multi-disciplinary communication and design studio, Tomato. He has been recognised by various institutions including D&AD, BBC and Tokyo TDC. He also works with cultural institutions including the European Commission, Olympic Legacy Corp, the UN, International Expo and has exhibited work in the US, Asia and Europe.

*Ioana Giurgiu* graduated with honours from the AA in 2014. Her final thesis, an all-natural factory of the future, was awarded the AA and Foster + Partners Prize for Infrastructure and Sustainability. She is currently working with Arboreal Architecture to develop sustainable small-scale designs aiming to bridge the realms of architecture and ecology.

## Off-Grid

*Global Warming Scenarios:* While UN protocols and national guidelines tackle policies and large infrastructures, the domestic inhabitant remains unfazed. This is the territory where Diploma 18 continues its exploration of Global Warming Scenarios by encouraging sustainable living and a holistic analysis of our HOMES.

*Villa Nurbs Case Study:* The project of Villa NURBS sets the agenda of next year, towards a Villa NURBS 2.0.

*Home is the Solution:* Last year the atmosphere was the solution, and this year is devoted to our HOME – our domain, our family, our studio, our cosmos, our...

*Way of Life:* You are part of a greater energy: one that supports you while you support it. But equilibrium (symbiosis) is not always in balance and the benefit to one may not be shared by the other.

*Off-Grid Living:* off-grid in terms of energy, towards self-sufficiency; off-grid in terms of policy, towards self governance; off-grid in terms of food, towards zero km food; off-grid in terms of production, towards makers; off-grid in terms of culture, towards creative consciousness.

*Best Places = best practices*

- *Arcosanti* by Paolo Soleri
- *Black Mountain College* by Merce Cunningham + Buckminster Fuller + Robert Rauschenberg + John Cage
- *El Bulli Foundation* by Ferran Adrià
- *Marfa Foundation* by Donald Judd
- *Metapolis* at IAAC
- *Taliesin* by Frank Lloyd Wright
- *The Eames House*
- *The Watermill Center* by Robert Wilson

*Science is TS:* 'Nano' has become a commercially driven term. What we are actually talking about here is molecular science. Biomimicry plays a strong role within our research. There are three distinctive structures: Wire, Particle and Film.

*Architect as Activist:* Diploma 18 encourages an action-oriented approach to design. Each cause gains its own voice, depth and momentum through the emancipation of its activist architect.



# COMPLEMENTARY STUDIES

Three kinds of Complementary Studies courses – History & Theory Studies, Media Studies and Technical Studies – are an essential part of the Undergraduate School. Through term-long courses or shorter projects, students obtain knowledge and gain experience related to a wide range of architectural learning. Third and Fifth Year students additionally take a Professional Practice course as part of their RIBA Part I and II requirements. These courses also provide opportunities for students approaching architecture from the different agendas of the units to come together in shared settings.

History & Theory Studies includes courses that develop historical and theoretical knowledge and writing related to architectural discourses, concepts and ways of thinking. Media Studies helps students to develop skills in traditional forms of architectural representation as well as today's most experimental forms of information and communication technology. Technical Studies offers surveys as well as in-depth instruction in particular material, structural, environmental and other architectural systems, leading to technical submissions that build upon the ideas and ambitions of projects related to work within the units. Together, the various courses on offer in Complementary Studies give students the opportunity to establish and develop their own individual interests and direction within the school.

Please note that you cannot apply to the Complementary Studies courses independently of the five-year ARB/RIBA-recognised course in architecture, as they are mandatory components of the Undergraduate School.

[www.aaschool.ac.uk/compstudies](http://www.aaschool.ac.uk/compstudies)

# History and Theory Studies

Head of History and Theory Studies  
Mark Cousins

Department Staff  
Pier Vittorio Aureli  
Fabrizio Ballabio  
Doreen Bernath  
Shumi Bose  
Edward Bottoms  
Mark Campbell  
Susan Chai  
Judith Clark  
Mollie Claypool  
Nerma Cridge  
Ryan Dillon  
Pol Esteve  
William Firebrace  
Winston Hampel  
Francesca Hughes  
Catherine Ince  
Costandis Kizis  
Sofia Krimizi  
Roberta Marcaccio  
William Orr  
Caroline Rabourdin  
Ricardo Ruivo Pereira  
Emmanouil Stavrakakis  
Brett Steele  
Sylvie Taher  
Jingming Woo  
Thanos Zartaloudis  
Zaynab Dena Ziari

History & Theory Studies courses run over all five years of academic study at the AA. They introduce students to the nature of architecture, not solely through the issue of design but also in the larger context of the discipline's relation to past, present, future and diverse cultures. Writing is a central skill for the developing architect – at a professional level, architects are increasingly expected to describe and analyse designs and buildings in written form. In response, History & Theory Studies has renewed these aspects of the courses, enabling students to develop their own points of view in seminars and to develop their skills in writing for course requirements.

The first three years of HTS aim to provide a broad framework for the comprehension of architecture at different levels. First Year students are introduced to a number of concepts and categories central to design. Although the students ultimately decide for themselves what they think, the course enables them to make informed choices, and to participate in an open discussion of these choices. The Second Year introduces the past and nature of architecture within different cultures by considering the ways in which architecture has been used as the material support of religions, forms of political power and family life. Seminars address buildings that illustrate these particular arguments. In the Third Year the students study a variety of twentieth- and twenty-first-century buildings using plans and other forms of architectural representation that provide a more nuanced and in-depth way of reading representations.

While students in the Intermediate School follow the courses set out in the course document, those in Diploma School study HTS courses during Term 1 and choose from a number of optional courses designed to cover issues with a contemporary relevance to architectural culture. Students may choose to write a thesis rather than two diploma essays. By the end of the Diploma School, students are expected to independently research a problem, form a definite argument and extrapolate, clearly, on that argument. A full account of the courses and reading lists will be given in the Complementary Studies Course Booklet, which is available at the start of the academic year.

Opposite page, from top: Simonpietro Salini, *'Novitatem meam Contemnunt Ego Illor Vm Ignaviam: They Despise My Novelty, I Their Timidity'*, First Year Writing Prize; Jane Wong, *'The Burning House'*, Third Year Writing Prize.

It almost seems to me as if I was trying to invent a new logic behind those structures. A logic centred on the disintegration of the clarity behind each composition of my etchings, where I was gradually departing from a coherent reading of the spaces that seemed to transform and distort into an unsolvable puzzle. I had created a labyrinth wherein I could not locate the exit.

In shooting the apotheosis Tarkovsky insisted on using only one camera for the scene. The house, which was painstakingly built over the course of five months, was set aflame to the faith of one lens, yet the machine jammed midway through the destruction. An accidental sacrifice, the house burned to the ground without being captured on film. Reshooting came at the agonising cost of reconstructing the house in two weeks. The burning house is thus preserved in the suspension of the second take. We shall not see an end to it.

*Pier Vittorio Aureli* is an architect and educator. His research and projects focus on the relationship between architectural form, political theory and urban history. He is Davenport Visiting Professor at Yale University and co-founder of Dogma, an architectural studio based in Brussels.

*Fabrizio Ballabio* studied at the Academy of Architecture in Mendrisio, the ETH in Zurich and at the AA where he teaches both in the First Year Studio and in History and Theory Studies. He practises as an architect, is a co-founder of the art collective ÅYRBRB and is a member of the research platform Factory Futures.

*Doreen Bernath* gained her diploma in architecture from Cambridge University in 1998 and practised in the UK and in China before embarking on doctoral research at the AA. She has presented and published papers at international conferences on architecture and Chinese studies, and in parallel, co-founded O4 workshop design studio in Shanghai.

*Shumi Bose* teaches at AA and at Central Saint Martins College of Art and Design. She is a contributing editor at *Blueprint* magazine and Strelka Press, and has written for *Architectural Review*, *Domus* and *CLOG* among other titles. In 2012 she was a curatorial collaborator for Common Ground, the 13th Venice Biennale of Architecture.

*Edward Bottoms* is the AA Archivist. He received a history degree from Exeter University and an MA in architectural history from the University of East Anglia. He has published on a range of subjects including eighteenth-century portraiture, art collecting, cast museums and the history of architectural education.

*Mark Campbell* received his PhD and MA as a Fulbright Scholar at Princeton University and BArch (Hons) and BA at Auckland University, New Zealand. Mark is a Visiting Professor of Architecture at Southeast University, Nanjing, and has also taught at the Cooper Union, Princeton University and Auckland University.

*Susan Chai* is a graduate of the AA and is currently practising in London as an architect and freelance translator. She has been working with the *Forum of Contemporary Architectural Theories*, an ongoing collaborative project between AA and Southeast University in China since 2009.

*Judith Clark* has curated major exhibitions in London, Antwerp, Rotterdam, Florence, Venice and Paris. Recent exhibitions include *The Concise Dictionary of Dress* (with Adam Phillips); *Diana Vreeland after Diana Vreeland and Chloe. Attitudes*. In July 2012 she opened the first museum of handbags in Seoul, South Korea. Recent publications include *Exhibiting Fashion: Before and After 1971*, co-authored with Amy de la Haye. Clark runs the MA Fashion Curation at UAL and is Director of the Research Centre for Fashion Curation at UAL.

*Mollie Claypool* is an architect and educator. She received her MA with Distinction from the AA and has taught at the AA since 2009 in HTS and the DRL. She also teaches at the Bartlett School of Architecture.

*Mark Cousins* is Director of History and Theory at the AA. He was educated at Oxford and the Warburg Institute. He has been Visiting Professor at Columbia University and is now Guest Professor at Southeast University in Nanjing, China.

*Nerma Cridge* holds an MSc in Architectural History from the Bartlett and a PhD from the AA School. She has worked for a number of practitioners including Thomas Heatherwick and Art2Architecture. She runs her own practice, Drawing Agency, and has recently completed a book based on her PhD thesis, *Drawing the Unbuildable* (Routledge, 2015).

*Ryan Dillon* studied at Syracuse University School of Architecture and the AA, where he received his MA in Histories & Theories. He is Unit Master of AA Intermediate 5 and Programme Coordinator for the Architecture & Urbanism (AADRL). He is a designer at EGG Office and previously worked at Moshe Safdie Architects.

*Pol Esteve* is an architect and artist based in London and Barcelona. He founded the architectural studio EstudiPol in 2012. He holds an MA in History and Critical Thinking from the AA and is currently working on a PhD.

*William Firebrace* is author of *Marseille Mix*, published by the AA and in French with Editions L'Atinoir. Forthcoming with the AA is *Memo for Nemo*. He was Professor of Architecture at the Stuttgart Akademie and teaches at various German design schools.

*Winston Hampel* studied architecture and design in Hamburg, Stuttgart and Paris. He has worked with a number of practices including R&Sie(n) in Paris and Smaq in Berlin. His projects and writing have been featured in several publications and exhibitions.

*Francesca Hughes* was a Unit Master of Diploma 15 from 2004–09. She is the author and editor of *The Architect: Reconstructing Her Practice, Drawings that Count* and most recently *The Architecture of Error*. She is a partner in the Hughes Meyer Studio.

*Catherine Ince* is a curator at the Barbican, where she has organised major exhibitions including *The World of Charles and Ray Eames* (2015), *Bauhaus: Art as Life* (2012), *Future Beauty: 30 Years of Japanese Fashion* (2011) and Junya Ishigami's installation *Architecture as Air* (2011). In November 2015 she joins the Victoria and Albert Museum as Senior Curator developing E20, the V&A's new museum in east London.

*Constandis Kizis* is an architect trained in Athens and also a graduate of Columbia University. He is currently completing his PhD at the AA. He teaches First Year studio at Leeds Beckett University and has practised with Kizis Architects since 2006.



*Sofia Krimizi* studied architecture in Athens and Columbia University GSAPP in New York City. She has taught design studios and research seminars at the Cooper Union, Cornell University, University of Pennsylvania and the Pratt Institute.

*Roberta Marcaccio* received her Masters from the AA and is now a writer and coordinator of communications and research at the London-based practice DSDHA. With Shumi Bose she is the co-editor of the forthcoming *The Hero of Doubt* (AA Publications), a selection of writings spanning the prolific career of Ernesto Nathan Rogers.

*William Orr* is a designer, theorist and musician. He holds an MA in architecture from the University of Toronto and has been developing his PhD research at the AA since 2014.

*Ricardo Ruivo Pereira* is a researcher, educator and architect. He is currently a PhD candidate at the AA.

*Caroline Roubardin* is an architect and essayist. Trained in Strasbourg with an MA from the Bartlett, she has taught at the École Speciale d'Architecture in Paris, Chelsea College of Arts and the University of Greenwich. Her doctoral research concerns language and the perception of space and mobility.

*Manolis Stavrakakis* has studied architecture at the National and Technical University of Athens School of Architecture (BA, Diploma, MA), and at the Graduate School of Architecture Planning and Preservation, Columbia University (MSc). He gained his PhD on Michael Ventris from the AA. He has been practising and teaching as an architect since 2005.

Courses in First, Second and Third Year take place in Terms 1 and 2:

### First Year

#### *Concepts of Architecture*

*Course Lecturers: Brett Steele (Term 1), Pier Vittorio Aureli (Term 2)*

*Course Tutor: Mollie Claypool*

*Teaching Assistants: Fabrizio Ballabio, Pol Esteve, Winston Hampel, William Orr*

The first course of the History & Theory programme introduces students to a number of well-known architectural projects of past and present, to be accompanied by an introduction to the language and the concepts through which architecture is understood. This is further extended in the second term to provide a fundamental basis for considering the history of architecture and the history of the city.

### Second Year

#### *Culture of Architecture*

*Course Lecturer: Mark Cousins*

*Course Tutor: Zaynab Dena Ziari*

*Teaching Assistants: Shumi Bose, Ricardo Ruivo, Jingming Wu, Sofia Krimizi*

The second year of HTS is concerned with the relationship between architecture and other cultural arenas as it deals with questions of style, influence and institutional organisation.

### Third Year

#### *Categories of Architecture*

*Course Lecturers: Mollie Claypool and Ryan Dillon*

*Course Tutor: Sylvie Taher*

*Teaching Assistants: Susan Chai, Nerma Cridge, Manolis Stavrakakis, Roberta Marcaccio*

The course will consider the way in which arguments are made in architectural criticism by presenting multiple architectural categories in parallel to different forms of media. Focusing on twentieth- and twenty-first-century examples, students will understand the auxiliary influences on architecture and the different schools of architectural thought that have emerged.



Charles & Ray Eames | Power of Ten™ (1977) - Eames House (1949)  
KIS 2 | 14.11.19 | Term 2 | Week 2



Brett Steele is the Director of the AA.

Sylvie Taher is a writer and architect. She trained at the AA, where she wrote a thesis titled 'Architects vs the City, or the Problem of Chaos'. Her writing has appeared in *Publica*, *Blueprint* and *The Architectural Review*.

Thanos Zartaloudis is a lawyer and an academic. He has studied law and philosophy at the University of Kent, the University of Amsterdam and the University of London. He is the author of *Giorgio Agamben: Power Law and the Uses of Criticism* (2011) and the forthcoming *The Idea of Justice*.

Jingming Wu studied at Southeast University in Nanjing, China. She supervised undergraduate students in architectural history and theory up until she began her PhD at the AA in 2013. She has received several design prizes and has published and presented her work internationally.

Zaynab Dena Ziari completed her postgraduate studies in History and Theory at the AA, where she continues to teach. She has written for various journals on the intersection of architecture, culture and the body.

## Diploma Courses

The courses in the Diploma School take place in Term 1 only.

### *Form and Format*

*Doreen Bernath*

This course will concentrate on the secondary, supporting issues that relate to a primary object. In broad terms, this area can be called the format. Various examples will be presented to suggest that the format should be considered as part of the form of an object, whether it be a book, a painting or a building.

### *Brave New World Revisited*

*Edward Bottoms*

This course will explore the postwar climate of idealism that engendered over two decades of public housing projects in London. We will consider how such optimism and utopian plans translated into reality and how, by the late 1960s, these projects were perceived as part of a dream gone sour. Taking an investigative, archive-based approach, students will utilise a broad range of sources, including oral histories, contemporary newspapers, film and popular music.

### *Props and Other Attributes: On Exhibition-Making and Fashion*

*Judith Clark*

Props and attributes are used in Renaissance painting to both clarify and simplify the narrative of the painting. Placed next to a figure they act as both caption and anecdote. Both are essential to, and disrupt, the logic of the picture. Looking at sixteenth-century painting and treatises on the art of memory as a starting point, the unit wonders how these can be used within current exhibition-making practice.

### *Presentation*

*Mark Cousins*

Through active group work, students will become better equipped to present projects to an audience. With a focus on design juries, the course aims to help students develop the skills necessary to clearly articulate all aspects of their projects to the art and architecture world.

### *The Politics of the Abstraction*

*Nerma Cridge*

This course deals with the issue and implications of abstraction by considering it in the context of political compromise, as a device for forgetting dangerous antagonisms, and as a way of projecting a state of harmony and unity. These explorations will be supported by a study of a range of texts that will reveal unexpected dimensions.

*Draw the Walk*

Ryan Dillon

The course will consider George Perec's immersive explorations of the city, uncovering the infraordinary in 'the ordinary, the background noise, the habitual'. Guided by Rauschenberg's dictum that 'A painting is more like the real world if it is made out of the real world', the output is a single visual representation in graphic and written form.

*A Genealogy of Computers*

Francesca Hughes

The work of computers was first performed pre-digitally by a range of operations: memory storage and data retrieval; the circularity of the algorithm; the window that opens up to a parallel world of representation; and the inseparability of communication from its flow and its encryption. The course will ask how each of these operations can be understood in the mediation between users and the digital architectures we produce

*A Rough Sketch for a Hypothetical Course:*

*Reflections on the World of Charles and Ray Eames*

Catherine Ince

Most people know Charles and Ray Eames through their work in furniture and product design. However, it was their interest in problem solving through a range of tools and media that led to innovations in design and communication. This course takes the Barbican's new exhibition, *The World of Charles and Ray Eames*, as its starting point for considering spatial and conceptual approaches to exhibition-making.

*The National Pavilion*

Constandis Kizis

The course examines world fairs and expos from the twentieth century up to the present to see how national identities were reflected in the architecture of national pavilions. Special focus will be given to expos in New York 1939, Brussels 1958, New York 1964, Montreal 1967, Seville 1992 and Shanghai 2010.

*The Essay as Form*

Caroline Rabourdin

In his *Notes on Literature*, Theodor Adorno wrote that 'luck and play are essential to the essay', and that the essay is still classed among the oddities; neither scientific nor purely artistic, it 'catches fire without scruple on what others have done'. This course examines a number of essays by prominent writers, from Montaigne to the surrealists, exploring the potential of the essay as a form for writing about architecture.

### *Pattern Recognition*

*Manolis Stavrakakis*

Pattern recognition has never been acknowledged as a discipline, primarily because it combines inference and deduction in an intuitive way. Focusing on its pre-digital forms, the seminar will develop a history of pattern recognition within architecture, from the ornament to the algorithm.

### *The Portfolio*

*Sylvie Taher*

The course will examine the logic, history and potential of the portfolio in the life of both the student and architect. An additional practical component will ask students to produce different portfolios for specific projects.

### *Commanding Architecture: Between Life and Government*

*Thanos Zartaloudis*

Architecture encounters problems that exceed the architectural. It occupies a place between two experiences – the architecture of ways of living, and the architecture of autonomy or management. Turning to the work of Giorgio Agamben, Foucault, Deleuze and Guattari, as well as case studies of spatial strategies and architectural practices, the course will revisit and challenge key questions for the architectural researcher.

### *Diploma Thesis Option*

*Supervised by Mark Campbell*

At the conclusion of the Diploma HTS seminar programme, Fourth Year students wishing to develop their research into an extended written thesis may attend a series of seminars, workshops and tutorials delivered by Mark Campbell. These sessions, held over Terms 2 and 3, serve as an introduction to the thesis. They explore the rigorous nature of undertaking scholarly work and help students develop a topic. Students then progress the thesis over the summer between the Fourth and Fifth Years. Based on individual work as well as a series of individual tutorials, the thesis is submitted at the end of Term 1 of the Fifth Year, in line with the Fifth Year HTS requirements.

### *Anon, Friday Lecture Series, open course*

*Mark Cousins*

This year's Friday lectures will argue that 'anon' is a much more important figure in the history and practice of the arts than we realise, yet we conceal this from ourselves by insisting that art and architecture are produced by a sovereign artist – a dictator of creativity. This role is sustained by categories of genius and inspiration, which falsely separate art from technology, form from medium and the collective acts through which the artwork becomes an art object.

## Department Head

Kate Davies

## Department Staff

Miraj Ahmed  
Charles Arsène-Henry  
Kasper Ax  
Sue Barr  
Shany Barath  
Shin Egashira  
Tommaso Franzolini  
Gary Freedman  
Matej Hosek  
Anderson Inge  
Sergio Irigoyen  
Alex Kaiser  
Oliviù Lugojan-Ghenciu  
Antoni Malinowski  
Joel Newman  
Thomas Pearce  
Capucine Perrot  
Diego Trujillo Pisanty  
Davide Quayola  
Caroline Rabourdin  
Emmanuel Verduyssen

The AA Media department is a testing ground for exploring the processes and methods involved in making architecture, for interrogating the tools with which we speculate, manipulate and play; compute, control and test; communicate, seduce and provoke. It operates a diverse multidisciplinary programme where unexpected collisions and obsessive attention to detail expose rich seams of creative potential. By actively testing modes of production through focused acts of doing and making, Media Studies presents a range of opportunities for students to develop an individual practice and hone dexterity with both established and progressive media.

Department staff possess a breadth of expertise in architecture, the arts and technology, and this year's courses address a wide range of creative media including hand-drawing, 3D-scanning, video, photography, typography, digital modelling, narrative, textiles, analogue and digital fabrication, casting, scripting, immersive and interactive media, fieldwork, curating and electronics. Studio-based courses are a requirement for First and Second Year students. Intermediate courses are open to any student enrolled in the Third Year or Diploma School. In addition, the department runs a programme of full-day workshops, computer lab courses, talks and demonstrations open to curious minds across the entire school.

As techniques and concepts in fabrication, computation and representation continue to undergo radical change, AA Media deploys a range of tools – from pencil to point-cloud – aimed at both reinforcing and reinventing the methods by which students approach design and architecture.

## Media Studies Lab Courses

Digital design technologies are integral to architectural education at the AA. Working with the AA Computer Lab, Media Studies offers a range of workshop-format course, enabling students to quickly grasp fundamental techniques in major digital applications for architecture.

## First Year – Term 1

### *Active Matter 2.0 Shany Barath & Gary Freedman*

This course explores material design as a protagonist in contemporary architecture and the potential of fabrication techniques as activators of material systems. Students will experience material in its raw state and gain an understanding for its tactile, structural and innate properties as well as appreciating how it can be shaped and manipulated. The studio will move from a material laboratory to a full-scale building element, shifting from analogue/chemical experiments to digital fabrication using Rhinoceros 3D and grasshopper.



*Kate Davies* is an artist and architect. She is co-founder of art practice LiquidFactory, the nomadic design studio Unknown Fields, and the field robotics group RAVEN. She undertakes expeditions to remote locations across the globe to investigate how people use, inhabit and understand landscape. At the AA she is Head of Media Studies, Unit Master of Diploma 6 and Director of the Unknown Fields Visiting School. She holds a BSc Diploma and Masters from the Bartlett School of Architecture.

*Miraj Ahmed* is a painter and architect. He has taught at the AA since 2000 and is an Associate Lecturer at Camberwell College of Art. He was also a Design Fellow at Cambridge University (2006–14).

*Charles Arsène-Henry* founded the speculative research agency White Box Black Box in 2009. He is conceiving The Library is on Fire with the Luma foundation and writing the metafiction *Mallarme Multiverse*.

*Kasper Ax* is a Danish architect, designer and researcher based in London. Having earned his Masters from the Bartlett he is currently an Associate Architect at the Brussels/London-based practice LASSA Architects. Since 2009 he has taught various courses and units at the Bartlett and the AA.

*Sue Barr* studied at the London College of Printing where she specialised in photographing brutalist architecture and now works internationally as an architectural photographer. As a PhD candidate at the Royal College of Art, her research, 'The Architecture of Transit: Beauty and Sublimity in Motorway Architecture from the Alps to Naples', is due for completion in summer 2016.

*Shany Barath* is a founding partner of the architecture firm SHaGa Studio. She studied at TU Delft and the AA, where she has been teaching since 2009 – as a DRL and Media Studies tutor as well as First Year Studio Master and the director of the AA TLV Visiting School. She has worked for UNStudio and west 8 in the Netherlands.

*Shin Egashira* makes art and architecture worldwide. Recent collaborations include 'Time Machine' (Beyond Entropy) and 'Twisting Concrete', which intends to fuse old and new technologies. Shin has been teaching at the AA since 1990 and has been the Unit Master of Diploma 11 since 1997. He also conducts landscape workshops in rural communities around the world.

*Tommaso Franzolini* is a practising architect, lecturer and photographer. Since founding Factory Futures (formerly AA Visiting School Ivrea) his work has increasingly focused on the relationship between energy, data-economies and infrastructure, including the development of new architectural sensibilities for the contemporary productive landscape.

*Gary Freedman* is an RIBA-chartered architect and the co-founder of SHaGa studio, a design collaborative based in London. He received his MSc from TU Delft and holds a Masters from the AA. He now teaches at the AA (AADRL, Media Studies and the AA TLV Visiting School) and at TU Delft.

*Matej Hosek* explores the computer-generated imagery representing architecture and environments. Between 2008–10 he worked at Vyonix Studio in London and started a rendering course at the AA. He is currently a senior visualiser at AsymmetricA studio.

*Anderson Inge* practises architecture in London. He trained in both architecture and structures at MIT, and in fine arts at Central St Martins. He has developed a pedagogy for drawing and visualisation, which he delivers at numerous institutions, currently at the AA and the Rural Studio.

*Sergio Irigoyen* is an architect, computer graphics artist and video game developer currently working in the department of real-time visualisation and interactive media at Neutral Digital. He holds a Masters in architectural design from the Bartlett. He teaches digital studies at IE University in Spain and has led numerous workshops at the Bartlett, the AA and the Chinese University of Hong Kong.

*Alex Kaiser* studied architecture at Oxford Brookes and the AA. In 2011 he co-founded the practice Ordinary Ltd, an East London-based studio focused on creative investigations at the intersection of architecture, digital fabrication, material sciences and theory.

*Oliviu Lugojan-Ghenciu* is an architect and digital storyteller. He is a co-founder and director of UniversalAssemblyUnit and Senior Media Designer at Neutral Digital. His work has been exhibited in the UK, USA, Australia, Japan and Europe. In addition to his teaching at the AA, he has taught at Princeton University, the Bartlett and University of Nottingham.

*Antoni Malinowski* is a London-based artist who works with pigment, light, movement and time investigating the dynamic relationship that exists between pictorial and architectural spaces. He studied painting at the Academy of Fine Arts in Warsaw and at the Chelsea College of Art. He has taught Materiality of Colour at the AA since 2002, and in 2012 initiated the Saturated Space research cluster, which has since grown to become an independent colour research platform.

*Joel Newman* studied fine art at Reading University under teachers including Richard Wilson, Bill Culbert, Anya Gallaccio and Marc Camille Chaimowicz. He has been a course tutor in Video with the Media Studies at the AA since 1998 and has exhibited his video works at galleries including the Architecture Foundation, the ICA, the Whitechapel Art Gallery and the AA. From 2006–08 he was a co-curator for the New Media Research Initiative at the AA.



*Thomas Pearce* is an architect and cultural historian based in London. He holds an MArch from the Bartlett, a BSc from the TU Berlin and an MA in History from the KU Leuven. He has published theoretical work on the architecture of the proto-internet, the aesthetics and materiality of data landscapes and on the concept of suboptimality in digital fabrication.

*Capucine Perrot* works on the programme of performance at Tate Modern, as well as exhibitions, acquisitions and displays. She was part of the curatorial team that organised the inaugural programme of the 15-week festival *The Tanks: Art in Action* (2012) and is currently working on the programme for the launch of the new Tate Modern building in 2016. She is the co-curator of *Performance Room*, an online series of performances launched in 2012.

*Diego Trujillo Pisanty* is an artist working with technology. He has worked in a variety of mediums including electronics, software, robotics, photography and 3D renderings. He recently received an Honourable Mention in Hybrid Art from the Prix Ars Electronica for his piece *This Tape Will Self-Destruct*, made with the support of a Young Creators Fellowship from the Mexican Fund for Culture and Arts.

*Quayola* is a visual artist based in London. He investigates dialogues and the unpredictable collisions, tensions and equilibriums between the real and artificial, the figurative and abstract, the old and new. His work explores photography, geometry, time-based digital sculptures and immersive audiovisual installations and performances.

### *Materiality of Colour, Antoni Malinowski*

This course focuses on the potential of colour in creating and manipulating space. Students will be introduced to the materiality of pure pigments with the focus on colour as micro-structure. They will create their own distinctive notational system sensitive to space, time, light and the characteristics of materials, building towards the final project: a 3D colour construct devised through the analysis of colour and light.

### *Translation of Objects through Drawing, Shin Egashira*

The course explores the unfamiliarities of familiar objects by cutting, splicing, hacking and reassembling through drawing, physical modelling and collaging. Alternating between cutting, drawing and describing, the course introduces the ambiguity between forms of representation and that of designing.

### *Projection and Speculation, Miraj Ahmed*

As a means of representation, 'analogue' techniques of orthographic projection allow us to accurately speculate. The course introduces the types of 2D and 3D orthographic projection and the importance of precision as a tool for the imagination, moving from measured drawings of an existing room, towards invented possibilities.

### *Video, Joel Newman*

Students will make a one-minute animation that plays on scale and disrupts perspectival space. ChromaKeying, Motion, AfterEffects and HD video will be our weapons of choice. (Note: one minute of video is 1500 discrete frames.)

### *The Know-How Sequence: Cast and Mould 1*

#### *Emmanuel Vercruysse*

Thinking through making is central to this course. In Part 1 students discover the skills and principles of mould-making and casting to explore the idea of the reproduction. We will work with plaster, clay, silicon, hot melt vinyl and low-melt metal alloys. By transforming an original through a set of material mutations we will create, and operate on, intuitive cast objects, where the process of making informs ideas directly and organically.

### First Year – Term 2

#### *Peripheral Landscapes: Digital Photography, Sue Barr*

This course will use digital photography to examine landscapes at the edges of the city. We will take inspiration from the 1970s and 80s when a generation of Italian photographers were drawn to explore invisible landscapes, marginal spaces, the forgotten corners of ordinary towns. Rejecting the iconic, they created a new photographic paradigm that privileged the regional and celebrated landscapes of the everyday.

*Caroline Rabourdin* is an architect and essayist living in London. She graduated from the ENSAIS in Strasbourg, and holds a Masters in Architectural Design from the Bartlett. She has taught at the École Speciale d'Architecture, Chelsea College of Arts and the University of Greenwich before teaching at the AA. For her doctoral research at the University of the Arts London, she is writing on embodied language, perception of space and mobility.

*Emmanuel Vercruyssen* is an artist, architect and craftsman with a passion for design-through-making. He is co-director of the Design & Make programme at Hooke Park, co-founder of the art practice LiquidFactory, a member of the design collective Sixteen Makers and the field robotics group RAVEN. He was previously Senior Teaching Fellow at the Bartlett, where he was unit master of MArch Unit 23 and led the Robotics and Cad-Cam research lab (2009–15), overseeing its development into one of the UK's leading design fabrication facilities.

*Active Matter 2.0, Shany Barath & Gary Freedman*  
Continues from Term 1

*Materiality of Colour, Antoni Malinowski*  
Continues from Term 1

*Virtual vs Actual II, Kasper Ax*

We are exploring and developing spatial, optical and visual effects afforded by a combination of material, texture and form, through virtual simulations and actual, physical models and installations. We will carry out thorough analyses of works by artists whose interests revolve around visual perception in order to establish performance criteria for a geometric 3D-exploration in Rhino and its plug ins. Our aim is to manufacture an architectural piece through the use of 3D printing and laser cutting.

*The Know-How Sequence: Heavy Metal 2, Emmanuel Vercruyssen*  
Following on from Term 1, Part 2 of this course explores the alchemy of transforming and manipulating metals. Students will master methods and procedures of shaping, bending, joining and casting. We will investigate the tools and techniques that will allow us to create – and then operate on – a series of intuitive metal objects, where the process of making informs ideas directly and organically.

*The Sub-Millimetre Surreal, Thomas Pearce*

Emerging technologies of 3D digital capture are transforming how we understand and act upon the material world. Not only do they create accurate digital doubles of the real, they also enable us to inject fractures of the imaginary into supposedly realist records of our built environment. The course will introduce skills from 3D object scanning and mesh/NURBS modelling to rapid prototyping, allowing us to subvert and transform a set of given spatial conditions by designing and fabricating sub-millimetre accurate surgical incisions into a set of found objects.

*Taking Measure, Caroline Rabourdin*

Measured drawings, whether digital or analogue, are an essential tool shared by architects, engineers and contractors. Points of origin, standardised units and precision are often taken for granted and rarely challenged. In this course we will look at feet and inches and measure bodies. We will deconstruct the fundamentals of measurement, consider its relationship to materials and make drawings containing instructions for making.

*One to One Instruments, Shin Egashira*

The course is involved with the making and un-making of furniture in the Wood and Metal Workshop. It explores design procedures where direct engagement with materials and tools is essential.

### Intermediate – Term 1

#### *Machine Vision, Tommaso Franzolini & Quayola*

The course focuses on the computational reinterpretation of renaissance iconography as a way of accelerating the disciplinary discourse on vision and its impact on architectural languages. Students will study the compositional continuities of historical precedents before applying contemporary notions of computer-vision and procedural digital workflows. Building upon the art practice of Quayola, the output will consist of large-scale physical plates as objects of contemplation.

#### *Drawing in the Nations' Cupboards I: Seeing, Anderson Inge*

Drawing well begins with seeing well. The perfect escape from Bedford Square, each week we will draw in nearby national collections among objects gathered from across history. We will use the differing tectonics, materials and forms as a provocation to draw confidently with similar richness.

#### *From LSD to LED, Oliviu Lugojan-Ghenciu & Sergio Irigoyen*

This year's course will focus on capturing, perverting and occupying a hijacked instance of the built environment through virtual reality. We are crossing the border of the screen into the virtual realm, nomads of proxy landscapes, travellers of over charged hinterlands, consumers of stereoscopic dreams, tripping on LED at 90 frames per second.

#### *Active Matter 2.0, Shany Barath & Gary Freedman*

This course explores material design as a protagonist in contemporary architecture and the potential of fabrication techniques as activators of material systems. Students will examine the tactile and innate properties of raw materials. The studio will move from a material laboratory to a full-scale building element, shifting from analogue/chemical experiments to digital fabrication using Rhinoceros 3D and grasshopper.

#### *Shapes of Fiction, Charles Arsène-Henry*

You hold a metacamera in your mind and plug a video game controller onto the spine of a paperback. Beneath adventures and stories you detect glyphs, operations, transitions and speeds. You draw an axonometric of a dissolve and give voiceover to diagrams. What if one could access a text or a film the way you enter an abandoned spaceship – as a faceted volume to be examined with a sense of slowness, care and wonder?

#### *Da-Da-Digital, Kasper Ax*

This course embraces the anti-conformist attitude of the Dadaist movement, using digital tools to design new architectural assemblages and ready-mades. By providing a digital toolbox for designing, representing and manufacturing NURBS geometries and using Rhino and its plug-ins, we will transform our personal inspirations into complex 3D models.

*Exhibition Practices, Capucine Perrot*

This course looks at the relationships and mutual influences of curating, architecture and exhibition design. We will investigate selected exhibitions and their various components: museum space, curatorial statements, layout, display devices, floor plans, archival material, catalogues and reviews to examine the role of exhibition design in the presentation and understanding of modern and contemporary art.

*The Sub-Millimetre Surreal, Thomas Pearce*

Emerging technologies of 3D digital capture are transforming how we understand the material world. The course will introduce skills from 3D object scanning and mesh/NURBS modelling to rapid prototyping, allowing us to subvert and transform a set of given spatial conditions by designing and fabricating sub-millimetre accurate surgical incisions into a set of found objects.

*Field Operations, Kate Davies*

The product of fieldwork is, at its core, the telling of a story. This course explores the capture or recording of a complex site, beyond what we can photograph. We will use data and field notes gathered as raw material for alternate, abstract and notational readings of place – constructing drawings and objects that form thick descriptions – embodying a symphony of relationships, events and occurrences that defy capture in an image.

*Painting Architecture, Alex Kaiser*

Painting architecture experiments with methods of bridging the gap between computer-generated and hand-drawn representation. Utilising digital collage, line drawing and rendering techniques, we will construct large-scale compositions that allow us to investigate new types of spaces, typologies and landscapes.

Intermediate – Term 2

*Screen-less, Diego Trujillo Pisanty*

Digital architectural and design processes occur mainly on-screen. This unit explores the screen-less nature and potential of digital microcontrollers. Using the Arduino development platform we will focus on creating screen-less electronic devices and experiences to explore the physical world at different scales.

*Works on Paper, Miraj Ahmed*

'Works on paper' is used in the fine art world to describe a particular art practice. It seems absurd to use the term in architecture, as it is the norm – architectural drawings tend to end up on paper. The course studies architectural projective drawings as works that might exist for their own sake.

*Printed Matter, Caroline Rabourdin*

Printed Matter is the name of a New York bookshop dedicated to artists' books, their dissemination and, sometimes, production. During this course we will visit one of the best artists' books archives in London as well as a printing press where students will learn about the technical aspects of paper. The aim of the course is to carefully consider 'paperspace' and experiment with both its format and materiality in the context of a personal project.

*Drawing in the Nation's Cupboards II: Authoring, Anderson Inge*

Authoring architectural vision through drawing is an important sequel to good observational drawing. In this course we will examine the works and portfolios of great drawers, as we develop our own drawing voice. For each session we will leave our usual Bedford Square haunts for the cultural and visual richness available at archives and collections near the AA. We will discover what it means to reliably author drawing that delivers our visions.

*Video, Joel Newman*

The course this year will investigate private, new spaces that have been shaped by audio components created in the initial stages of the project. The piece will incorporate live-action footage and have a run-time of at least three minutes.

*Machine Vision, Tommaso Franzolini & Quayola*

Continues from Term 1

*Shapes of Fiction, Charles Arsène-Henry*

Continues from Term 1

*Exhibition Practices, Capucine Perrot*

Continues from Term 1

*Active Matter 2.0, Shany Barath & Gary Freedman*

Continues from Term 1

*Painting Architecture, Alex Kaiser*

Continues from Term 1

# Technical Studies

## Head of Technical Studies

Javier Castañón

## Diploma Master

Javier Castañón

## Intermediate Master

Kenneth Fraser

## Department Staff

Francesco Anselmo

Carolina Bartram

Simon Beames

Giles Bruce

Paola Daro

Chris Davies

Christina Doumpioti

Ian Duncombe

Wolfgang Frese

Ben Godber

Evan Green

Evan Greenberg

Pablo Gugel

David Illingworth

Antiopi Koronaki

Tim Marcot

Emanuele Marfisi

Nacho Marti

Yassaman Mousavi

Federico Montella

Thomas Oosterhoff

Camila Rock

Amin Sadeghy

Nina Tabink

Giancarlo Torpiano

Anna Wai

Manja Van de Worp

Lei Zheng

Mohsen Zikri

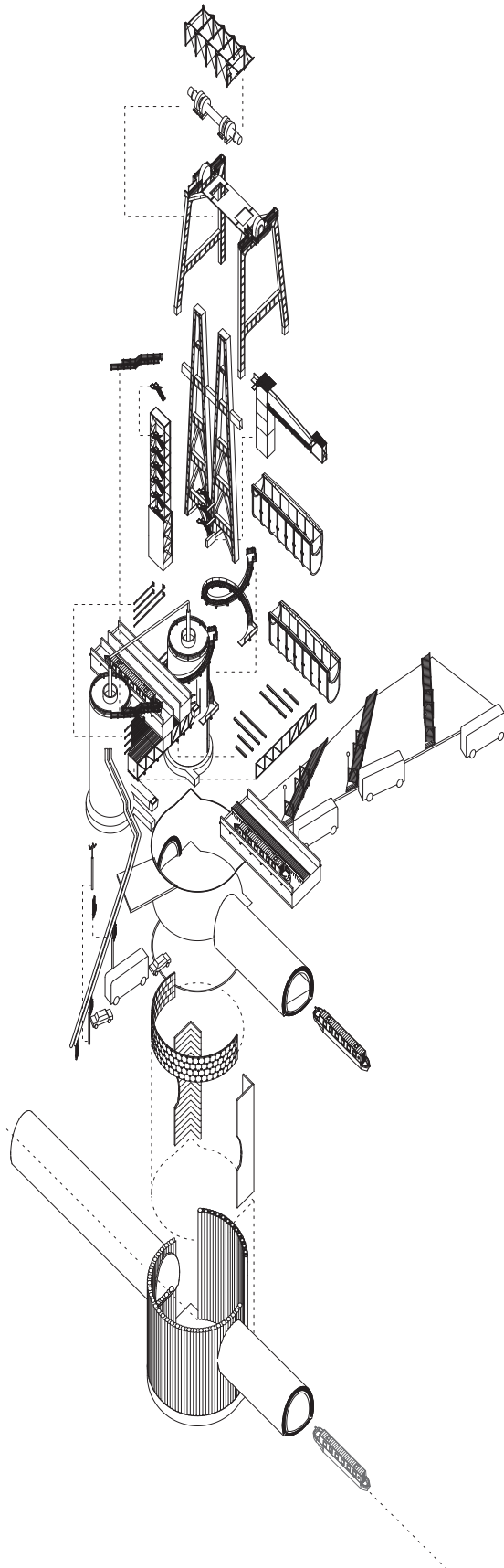
The Technical Studies (TS) programme stands as a complete technical education over five years and constructs a creative collaboration with the material demands of individual unit agendas. TS is founded on the provision of a substantial knowledge base developed through critical case studies of contemporary fabrication processes, constructed artefacts and buildings. Lecture courses are taken by tutors from leading architecture firms, engineering practices and research institutions and form a portion of each year's requirements, with particular emphasis on the First, Second and Fourth years. Undertaking a selection of required TS courses in each year ensures that every student receives a complete and well-rounded experience of structures, materials and the environment.

In the Third Year lecture coursework, workshop experiments and technical ambitions are synthesised in a detailed Technical Design Project (TS3). Students conduct design research and experiments to explore and resolve the technical issues of the main project of their unit portfolio, with the guidance of Technical Studies tutors. Early and later options are offered to the units – TS3 Interim Juries take place in Week 6 of Term 2 with the Final Document Submission in Week 9 (early TS), or in Week 9 of Term 2 with the Final Document Submission in Week 1 of Term 3 (later TS). At the Interim Juries students make individual table-top presentations of their TS3 work and receive feedback from TS tutors before submitting the Final Document for assessment on the assigned date.

In the Fifth Year students undertake a Technical Design Thesis (TS5). The thesis is contextualised as part of a broader dialogue addressing how the technical and architectural agendas that arise in the unit are synthesised. The critical development of the thesis is pursued through case studies, material experiments and extensive research and consultation. The Interim Juries and Final Document Submission arrangements are the same as described for TS3.

Technical Design tutors aim to integrate the TS3 and TS5 work with the unit agendas as much as possible, developing wherever necessary the unit's technical brief and supporting it with additional specialised information by means of seminars, lectures and visits. The Technical Design tutors offer each student the means to materialise the ideas, concepts and ambitions born in the intimacy of the unit. Technical Studies reinforces the plurality and variety of the units by adapting the requirements of TS3 and TS5 to each individual unit agenda.

Jane Wong (Inter 5), To Pull a Boat up a Hill – Reinterpreting canal mechanisms for level change to create operative delays, each component within a mechanism contains a unit of duration to form a radically slow apparatus that hybridises infrastructural typologies with new social potentiality.



*Javier Castañón* has taught at the AA since 1978 and is in private practice as director of Castañón Associates (London) and Castañón Asociados (Madrid).

*Kenneth Fraser* has taught at the AA since 2007 and is a director of Kirkland Fraser Moor Architects. He was an advisor to the Department of the Environment Construction Research and Innovation Strategy Panel.

*Francesco Anselmo* holds a degree in architectural engineering and a PhD in environmental physics. He is a senior lighting and interaction designer at Arup.

*Carolina Bartram* holds degrees in engineering and architecture. She helps lead one of Arup's building engineering teams in London.

*Simon Beames* is an architect and director of Youmeheshe architects. He has worked for Foster + Partners and Grimshaw Architects, leading the design team for Battersea Power Station.

*Giles Bruce* studied architecture in University College Dublin Ireland, and subsequently received an MArch in Sustainable Environmental Design at the AA. He is currently director of A-ZERO architects.

*Paola Daro* gained her MSc in Civil Structural Engineering at Politecnico di Torino University, Italy. In 2012 she joined Expedition Engineering London as structural engineer. Paola is a TS tutor at the AA and collaborates as a researcher at Politecnico University.

*Chris Davies* is a structural engineer and associate at Engenuiti in London. He has worked with architects including Allies and Morrison, Foster + Partners and Aedas across education and commercial sectors.

*Christina Doumptioti* is a member of the Ocean Design Research Network. She has worked as a computational designer at Arup Associates.

*Ian Duncombe* is a Director of BDS P Partnership, which he cofounded in 1995. The practice has worked on projects including the Zayed National Museum in Abu Dhabi and 30 St Mary Axe. Current work includes Central Market in Abu Dhabi.

*Wolfgang Frese* studied architecture at the Arts Academy in Stuttgart and received a Masters from the Bartlett UCL. He is a senior project architect at AHMM.

*Ben Godber* is a structural engineer and founding director of Godber & Co. He studied architecture at the Bartlett, UCL and civil engineering at Imperial College. He teaches at the Bartlett, UCL and the University of Kent.

*Evan Green* is a Senior Acoustics Consultant at Sound Space Design. He holds Masters degrees in both acoustics, from the Institute of Sound and Vibration Research, University of Southampton, and physics, from the University of Bath.

*Evan Greenberg* gained his MSc in Emergent Technologies and Design from the AA, where he is also a First Year TS Tutor.

*Pablo Gugel* studied architecture at the ETSA of La Coruna and gained his MArch in Sustainable Environmental Design at the AA. He is an environmental analyst at BDS P Partnership.

*Martin Hagemann* studied architecture in Germany and Denmark and has taught at the AA since 2008.

*David Illingworth* is a chartered structural engineer working at Buro Happold. He studied civil and structural engineering at the University of Sheffield.

*Antiopi Koronaki* holds a Masters in architecture and engineering from NTUA, Athens, and is currently pursuing her MSc in Emergent Technologies and Design at the AA.

*Tim Marcot* graduated from the University of Sydney. Since 2003 he has worked at Price & Myers, where he has been an associate since 2008. He has taught structures at London Metropolitan University of Greenwich and University of East London.

*Emanuele Marfisi* is a structural engineer with ten years' experience in engineering design. After a number of years in London, he is now Project Director for Setec Batiment in Paris.

*Nacho Martí* graduated from Elisava School of Design in Barcelona and the Emergent Technologies and Design MSc at the AA. He founded his design studio in 2004 and has directed the Mamori Art Lab design summer workshops.

*Federico Montella* received his MSc in Sustainable Environmental Design from the AA in 2006 and is currently senior sustainability advisor at HLM Architects.

*Yassaman Mousavi* has a BA from Azad Tehran University and a MArch from the AA's Emergent Technologies and Design programme at the AA. She has worked for Grimshaw Architects since 2012.

*Thomas Oosterhoff* graduated from the Technical University of Eindhoven and has since worked in Holland on a wide range of projects. At present he is a senior structural engineer for BuroHappold in London.

*Camila Rock* is a graduate of the University of Talca, Chile, and the Emergent Technologies and Design MArch at the AA. She works at Grimshaw Architects London, focusing on material systems and the use of computational processes as an instrument for architectural design.

*Amin Sadeghi* received his MSc in Emergent Technologies and Design at the AA and has worked for Foster + Partners in London.

*Nina Tabink* trained as an architect and structural engineer at the Technical University of Eindhoven and holds an MRes in the Built Environment from Cambridge. She is a senior structural engineer for Arup.

*Paul Thomas* is an external practitioner, director at Thomas & Spiers architects and teaches environmental design at the AA.

*Giancarlo Torpiano* studied architecture and structural engineering at the University of Malta, before completing his Masters in architecture at the AA. He works as a structural engineer in a multi-disciplinary team at Arup.



*Anna Wai* studied Civil and Architectural engineering at the University of Bath and practises as a structural engineer. She has worked for Price and Myers in London, designing and modelling structures with a complex geometry, and has tutored at the London Metropolitan and University of East London.

*Manja van de Worp* trained as an architect and structural engineer at the Technical University of Eindhoven and Emtech at the AA and has been teaching there since. She has worked for Arup in London in the Advanced Geometry Unit, and Advanced Technology and Research group and is now the Principal of NOUS Engineering London. In addition she teaches at the IAAC in Barcelona and runs international workshops dealing with structural geometry.

*Lei Zheng* is a graduate of the University of Texas, Austin, and holds an MSc in Emergent Technologies and Design from the AA. Her research focuses on the capability of new digital technologies to reinvestigate the relationship between architecture and engineering in buildings and urban scenarios

*Mohsen Zikri* is a director of Ove Arup & Partners and a chartered building services engineer, specialising in the environmental design of buildings.

The Prospectus contains a brief summary of the programme and courses offered. Full details will be found in Complementary Studies Course Booklet, available at the beginning of the academic year.

### First Year

#### *Technical Synthesis – Introduction to Integrated Design*

##### *Compulsory Course, Term 1*

*Giles Bruce, Paul Thomas (Environment)*

*Evan Greenberg, Nacho Martí (Materials)*

*Manja van de Worp, Lei Zheng, Ben Godber (Structures)*

This course introduces students to the three core TS branches (structures, environment and materials) and shows that they are not separate realities but in fact different lenses for looking at the built environment.

Students will start with a simple physical architectural model in order to understand integrated structural, material and environmental effects in architecture. Through critical and creative thinking, students will activate a series of structural, environmental and material manipulations of these models, analysing and evaluating outcomes in relation to the other technical aspects. Through iterative modelling, students will gain understanding of the basic principles and relations of structures, environment and materials while exploring how TS can inform the design process and how a model can form a testing ground. The course is supplemented by a series of lectures.

### *First Applications*

#### *Compulsory Course – Term 2*

*Giles Bruce, Paul Thomas (Environment)*

*Nacho Martí with Camila Rock (Materials)*

*Thomas Oosterhoff, Ben Godber (Structures)*

This course offers students a hands-on and experimental approach for a greater integration of Technical Studies with the First Year design portfolio. TS design tutors attend the First Year studio, joining the First Year tutors and contributing to tutorials and consultations in the areas of structures, materials and environmental issues. The submission for the course will be made as part of the TS workshop during Week 11 of Term 2 and will be assessed by the TS tutors in the presence of the First Year Studio tutors.

### Intermediate School

The TS requirements for AA Intermediate and RIBA Part I are that each student must undertake and pass the Structures, Material and Technologies and Environmental Design in Practice courses in the Second Year and the Structures course in Term 1 of the Third Year. In addition to this Third Year students undertake a Technical Design Project (TS3), which synthesises their individual architectural ambitions with an account of the material production of the proposal.

#### *Environmental Design in Practice Part I Second Year Compulsory Course, Term 1*

*Giles Bruce with Evan Green*

This course aims to show how every decision architects make has an immediate and quantifiable impact in terms of the environment of the buildings we inhabit. Part-lecture, part-workshop, the course equips students with the analogue and digital analytical techniques to inform fundamental design decisions. The submission for the course is a detailed study of environment/energy in each student's home, demonstrating the application of the analytical methodologies.

#### *Structures – Typologies & Design*

*Second Year Compulsory Course, Terms 1 & 2*

*Manja van de Worp, Paola Daro, Tim Marcot*

This course forms the basis for understanding the link between structural typology, its behaviour and how it affects architectural design. Each structural typology's unique characteristics will be explored through weekly lectures and the application of research, analysis and testing through design applications. Designs will evolve through the investigation of various typologies. Teams will design, fabricate and test their own structure based on a specific typology addressed in class. Students will gain an understanding of why structures are the forms they are, how loads are transferred, which loads they are and how they can be applied to architectural design.

#### *Material and Technologies*

*Second Year Compulsory Course, Term 2*

*Carolina Bartram and Nina Tabink*

This course will conduct an investigation of the range of materials used in contemporary structures including concrete, timber, brick and blocks, glass, fabrics and composites. Material properties, methods of manufacture, durability, cost and appearance are significant factors that will be reviewed, leading to an understanding of how different materials can be used in a variety of applications.

### *Structures – Masterclass in structural behaviour*

*Third Year Compulsory Course, Term 1*

*Manja van de Worp, Giancarlo Torpiano and Anna Wai*

This course builds upon the understanding of structural behaviour with a series of masterclasses in structural systems. The course aims to gain an understanding of each system's specific structural behaviours and their relation to the design, deriving a holistic understanding of the system. Students will conduct their own research in one of these structural systems. This will result in two physical models, with a change in one of the factors that determines the structural system. Through designing, physically testing and comparing two physical models, the structural system's link to design will be tested.

### *TS3 Design Project (TS3)*

*Kenneth Fraser with Christina Doumptoti, Wolfgang Frese, Pablo Gugel, Julia King, Nina Tabink and Manja van de Worp*

Third Year students undertake a comprehensive design study, exploring and resolving the central technical issues of their projects alongside individual unit agendas. The study records technical decisions made as the design develops, integrating knowledge of the environmental context, use of materials, structural forms and processes of assembly. Projects develop with support from unit tutors and Intermediate TS staff.

### Diploma School

Fourth Year students undertake two courses in Term 2 from the selection on offer and may attend others according to their interests:

#### *Piece by Piece*

*Simon Beames*

Built architecture is an organisation of component elements. Each proposition offers the chance to design bespoke pieces that respond to particular functional requirements, manufacturing processes and assembly conditions. In addition to group work and critical analysis, the course will focus on technical innovation through an examination of case studies chosen as exemplar 'pieces'. The work will centre on the construction of full-scale reverse-engineered prototypes.

#### *Sustainable Urban Design*

*Ian Duncombe*

The course aims to impart the fundamental knowledge needed to design tall. We will consider tall buildings in an urban context, the strategic considerations defining form, the impact of climate, the environmental drivers affecting form and fabric, servicing strategies and various approaches to low-energy and sustainable design. Students will apply the course principles to the development of their own tall building concept.

*Process in the Making*

*Wolfgang Frese*

This course aims to highlight and explain the complex forces underlying the transformation of architectural designs into built form, joining the processes that link the design of architecture with the 'art of building'. We will focus on interdisciplinary collaboration since the architect must constantly adjust and evaluate designs to address contradicting forces.

*Light and Lighting*

*Francesco Anselmo*

The course explores the symbiotic relationship between architecture and light with the aim of helping students develop a sensitivity to the qualities of light, while also using physical and computational tools to explore and validate their design ideas. Lectures will alternate theoretical discussions on the science and design of light with experiments and individual or team exercises.

*Studies in Advanced Structural Design*

*Emanuele Marfisi and Chris Davies*

This course introduces a brief history of the most common types of construction and an analysis of the properties of all structural materials. The discussion includes the comparison of construction details, advanced methods, building issues and other non-structural design challenges. This course requires the analysis of an existing building to gain an understanding of its structural principles while developing alternative concepts of the existing structure.

*(Un)usual performances*

*Nacho Martí*

This course challenges students to develop new approaches to materials in design where inventiveness is as important as fabrication, technology and material properties. Throughout the course, students will design and test a new composite material and speculate on its potential architectural applications.

*Bridging technologies*

*Manja van de Worp*

This course explores methods of transforming a concept into material, bridging complexity and simplicity while gaining a deeper understanding of our own and other fields. We will interrogate various rules and applied methods not only to see what is happening around us in technology, but also to use and apply this to architecture. By the end, students will have a greater and broader technical creativity, and assignments will test the ability to scale, adapt and drive utopian ideas.

### *Environmental Design of Buildings*

*Mohsen Zikri*

The course examines the links between building form, energy and the micro/macro environment and reviews the development of the building skin. Sustainability issues, passive energy and renewable energy sources are examined through real projects that can generate energy solutions. We will examine the application of computer modelling tools in the design of buildings and Computational Fluid Dynamics (CFD). Students will complete a project involving research of completed buildings in different climatic zones.

### *Environmental Design in Practice – Part II*

*Giles Bruce, Federico Montella, Evan Green*

Building on the hands-on approach of the Second Year Environmental Design in Practice course, this seven-week seminar provides students with more in-depth understanding of environmental design, and the analytical tools that can inform design decisions. We will focus on the interplay between thermal, luminous and acoustic environments within a number of building typologies. The submission for the course is a detailed study of environment/energy within a case study building.

### *Integrated Structural Design*

*David Illingworth*

Why do some buildings give you everything you want but seem so effortless? The course looks at a technical approach to integrated problem solving. It aims to build multilayered solutions to complex briefs, focusing on how technical challenges interact with and drive the design. Students will be asked to interrogate previous solutions, then redeploy and modify materials and technologies to respond to a brief.

### *TS5 Design Thesis (TS5)*

*Javier Castañón with Evan Greenberg, David Illingworth, Antiopi Koronaki, Nacho Martí, Federico Montella, Yassaman Mousavi and Amin Sadeghy*

The Technical Design Thesis is a substantial individual work developed under the guidance of Javier Castañón and the Diploma TS staff. Tutorial support and guidance is also provided within the unit. The central interests and concerns may emerge from current or past design work, or from one of the many lecture and seminar courses the student has attended in previous years. Its critical development is pursued through case studies, material experiments and extensive research and consultation.

# Professional Practice Studies

Head of Professional Practice Studies  
Kathy Gal

Coordinator  
Rob Sparrow

Part 1  
Javier Castañón

Part 2  
Kathy Gal

Professional Studies Advisor/Part 3  
Kathy Gal

*Kathy Gal* is an architect and director of gal.com, a private architectural practice in London. She is a construction contract adjudicator and teaches, examines and leads professional practice studies at architecture schools in the UK. She is also a member of the RIBA Validation Panel, maintaining and enhancing the quality of architecture courses in the UK and overseas.

*Javier Castañón* is in private practice as director of Castañón Associates (London) and Castañón Asociados (Madrid). He has taught at the AA since 1978.

Developing an understanding of architectural practice is a mandatory requirement within the Intermediate and Diploma Schools, and specific courses are run for Third Year and Fifth Year students. A Professional Studies Advisor is available for year-out students and post-Part 2 students to help with work experience. Developing practice experience is essential preparation for the final Part 3 examination that may be taken after several years' office experience working on building projects.

## Part 1

### *Professional Practice for Third Year*

*Javier Castañón*

This course prepares Third Year students for their year out, a time for practical training taken after completion of RIBA Part 1. It aims to provide students with an idea of what working in an architectural practice entails. Students will learn how to 'make themselves useful' in an office with the intent that the sooner they are perceived as useful, the sooner they will become part of the action and the more they will benefit from the experience. The first lecture describes the steps required for registration as an architect and is followed by four lectures that cover a wide range of subjects illustrating issues with real-life examples and well-known case studies. The sixth lecture will be conducted as a meeting to illustrate the importance of conveying information in the professional environment (be it in a site hut or the client's boardroom) and how this differs from the lecture theatre or a jury in the AA. This affords students the opportunity to prepare their assignments and group presentations and practise tasks such as taking meeting minutes. The final lecture consists of a 15-minute presentation by four groups of students on a topic selected from those covered in the previous sessions. Those students not participating in this presentation will need to submit a short written essay. Since AA students come from all over the world, and many intend to practise back home, the essays are encouraged to be comparative in nature, for studies of situations arising both in Britain and in home countries. The essays should clearly and succinctly present concepts, facts and points of law in no more than 1,500 words.

ARB/RIBA validation procedures for Part 1 require evidence of meeting the criteria for Professional Studies. Third Year students must achieve a pass in this course and include the assessed work in their final portfolios.

## Part 2

### *Architectural Professional Practice for Fifth Year*

*Kathy Gal*

This course develops and deepens the professional practice themes introduced in Intermediate School and encountered in year-out work experience and integrates these with design considerations. The course is delivered through a series of lectures and seminars on key issues relating to the professional, legislative and financial contexts of design and construction, as well as examples of and strategies for conventional and unconventional models of practice in preparation for the next stages of work experience and professional qualification.

Students will be asked to select one of their projects from Fourth Year, or an alternative project by agreement, and undertake a speculative review to consider, through a series of annotated drawings based on the project, how integration of professional, statutory, financial and implementation considerations would have affected the design. They will then outline how the design could have been developed differently. Students will work with a tutor to develop these considerations and will produce five A3-sized drawings as their final submission.

ARB/RIBA validation procedures for Part 2 require evidence of meeting the criteria for Professional Studies. Fifth Year students must achieve a pass in this course and include the assessed work in their final portfolios.

### *Supervision of Practical Training and Experience for Post-Part 1 and Post-Part 2 students*

*Kathy Gal*

For year out/post-Part 1 and post-Part 2 students registered at the AA, Kathy Gal, the AA Professional Studies Advisor (PSA), provides advice and counselling on all aspects of work experience in architectural practice and signs students' records of practical training. Students can make an appointment to meet Kathy through Rob Sparrow. A guide on the year out, *Working Out in Architecture*, gives information on how to obtain a job and what can be expected from work experience. Registration entitles students to supervision of their practical training, quarterly tutorial reviews with Kathy at the AA and office visits by Kathy at the request of a student. Registration should be made through Rob Sparrow.

Reviewed and signed records of work experience through the Professional Education and Development Record (PEDR) are a mandatory part of students' final Part 3 requirements. Failure to maintain these records following Parts 1 and 2 may cause difficulties when students are asked to provide evidence of experience in practice.

Year out/post-Part 1 students pay an annual fee of £275 and the annual AA Membership fee for the year out, after which they return to their full-time studies in the Fourth Year. Post-Part 2 students pay an annual fee of £275 and the annual AA

Membership. For many students, this second period of work experience forms part of their Part 3 courses.

All enquiries concerning UK Border Agency matters must be referred to the office of the AA Registrar/Professional Studies Coordinator. For students subject to UK Border Agency visa regulations, registration is critical as the AA cannot assist without formal documents. Registration does not infer any responsibility by the AA for a student's visa arrangements. International students are not eligible to apply through the AA for a Tier 4 General Student Visa for the AA Professional Practice and Practical Experience Examination (ARB/RIBA Part 3).

### Part 3

#### *The AA Professional Practice and Practical Experience Examination (ARB/RIBA Part 3)*

*Kathy Gal and Rob Sparrow*

Each year the AA provides two Part 3 course and examination programmes, one beginning in March, the other in mid-September. Kathy Gal and Rob Sparrow, the Professional Practice Coordinator, advise students through the process. The examination is formally recognised by the Architects Registration Board (ARB) and the Royal Institute of British Architects (RIBA).

The 12-day course is offered in two formats: in the Autumn as a full-time block course over two weeks; and in the Spring as a 'Saturday School' over 11 weeks for candidates who may prefer study over a longer period or who may have difficulty in getting weekday release from their offices.

Both the intensive full-time two-week, and the 11-week one-day-per week courses cover all the topics central to professional practice, including building contract, planning and building regulations as well as business management and soft skills such as personal presentation, and also provide an introduction to the examination process. In addition to lectures and seminars, the AA provides lecture notes, past papers, an extensive bibliography and access to study groups. Approximately 25 places are available for each examination, although a small number of additional places are available for those who wish to attend the course.

A two-day optional course, the 'Contract Game', was introduced in 2012, with student teams working together to devise strategies to overcome contract issues and practical problems during project negotiations. The 6-month AA Part 3 course is also available as a Continuing Professional Development (CPD) programme for UK-registered professionals who wish to refresh their practice knowledge, and also for registered practitioners who trained elsewhere in the EU.

Students wishing to join the course to take the examination must first establish their eligibility by submitting a series of documents for an Initial Assessment by the PSA. These comprise



evidence that shows they have achieved their Part 1 and Part 2 professional qualifications or their permitted equivalents, which are prerequisites for entry; evidence of English language skills for students who do not have English as their first language; and evidence of any disability or impairment the student wishes to be taken into account. Students must also submit their signed records of practical training (usually in PEDR format), a career schedule illustrating experience to date and a 2,000-word career profile essay. All required documents must be submitted no later than two weeks before the start of the course. Exceptionally, students may be allowed to sit the examination without attending the course and, in those circumstances, must submit the documents required for the Initial Assessment no later than four weeks before the start of the examination.

Students must have completed a minimum of 24 months of appropriate practical training no later than four weeks before the start of the examination.

The examination itself comprises: the submission of a professional CV; the signed record of a minimum 24 months of appropriate practical training; the career schedule submitted for the Initial Assessment; completion of four examination papers; and a professional interview. The four examination papers comprise a scenario-based paper completed in the student's own time over a period of four weeks, and then three digital exams administered under exam conditions at the AA. The professional interview is conducted by two examiners from the AA Board of Part 3 Examiners, and is based on the review of all documentary submissions in addition to any topic within the Part 3 Professional Criteria. Students who achieve a pass overall will have passed each component of the examination.

Students initially pay a fee of £275 and the annual AA Membership to register on the course and for the examination. This also entitles students to an Initial Assessment of their documents before official submission, year-long supervision of practical training and quarterly tutorial reviews with Kathy at the AA, as well as office visits by Kathy at the request of the student. Registration should be made through Rob Sparrow.

Students wishing to attend the course pay a seminar series registration fee, currently £960, and are entitled to attend one full series of seminars and up to three seminars of their choice in a later series of seminars. Students taking the examination pay an examination fee, currently £700, for each examination attempt.

All enquiries concerning UK Border Agency matters must be referred to the office of the AA Registrar/Professional Studies Coordinator. For students subject to UK Border Agency visa regulations, registration is critical as the AA cannot assist without formal documents. Registration does not infer any responsibility by the AA for a student's visa arrangements. International students are not eligible to apply through the AA for a Tier 4 General Student Visa for the AA Professional Practice and Practical Experience Examination (ARB/RIBA Part 3).

Apply today to be a part of the UK's oldest independent school of architecture.

See the AA for yourself by attending an Open Day or contact the Admissions office. For information about the interview process, applying for a bursary or scholarship and to make your application to one of the world's most prestigious schools of architecture, see page C8.

### Open Days

Friday 30 October 2015:  
Foundation and First Year Open Day  
Friday 6 November 2015:  
Undergraduate Open Evening  
Friday 22 January 2016:  
Undergraduate Open Evening

Please see the AA website for full event details and to register your interest in attending the Open Days.

### Application Deadlines

Early applications close:  
Friday 20 November 2015\*  
Late applications close:  
Friday 29 January 2016

\* Applicants wishing to be considered for a scholarship must submit by this date.

[www.aaschool.ac.uk/undergraduate](http://www.aaschool.ac.uk/undergraduate)  
[undergraduateadmissions@aa.school.ac.uk](mailto:undergraduateadmissions@aa.school.ac.uk)



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