The Media Studies programme provides an array of courses that address methods of production in architecture. As techniques and concepts in fabrication, computation, and representation are regularly revised in the field, Media Studies attempts to include a range of skills that both reinforce and reinvent the methods in which students approach design and architecture. This year’s courses include media from video, photography, drawing, narratives, physical assemblages, both analogue and digital fabrication processes, computer-based workspaces, and curation. Winter courses include a similar range of topics and media, advancing techniques that will be introduced during the Autumn Term.

The department is composed of two primary groups. Media Studies Core courses are composed of a series of studio-based lessons, comprised of 8-sessions (for Intermediate) or 4-sessions (for First Year) that are focused around an architectural production technique within the scope of a single course topic. MS-Core courses can be taken for either MS1 or MS2 credit. Media Studies Lab courses on the other hand are composed of a series of one-day workshops that introduce students to skills-based techniques targeted towards specific digital applications. Enrolment for MS-Lab courses are voluntary, as the inclusion of this group within Media Studies is provided as a means to help students that have particular interest in learning a specific application within a short period of time. Both groups within MS are active during the Autumn and Winter terms only.

The MS-Core courses offered to First Year students will address a range of various media techniques, and will establish a solid foundation for further development in both studio related work and for future years at the school. Sue Barr will continue her photography course on capturing the architectural complexities of the urban periphery. Shin Egashira continues his well-established curriculum of developing forms of representation that challenge conventional notions of object and time. New to the department, Oliviu Lugojan-Ghenciu introduces his course on techniques of motion graphics and digital animation, and its capacity for storytelling in architecture. Joining the First Year programme, Anderson Inge will introduce students to the fundamentals of hand drawing. As well making the bridge between First Year and Intermediate, Tobias Klein will run a course guiding students through 3D modelling and fabrication pipelines. Antoni Malinowski returns to engage conceptual and technical applications of colour and light through the production of large-scale installations. Joel Newman returns to teach the theoretical fundamentals of film, as well as to brief students on technical procedures in developing their own video piece. For the Winter Term, Alex Kaiser returns to run his course covering the transition from analogue to digital methods of drawing and representation. Marlie Mul will take students through a series of lessons that explore the making of space and the relations of scale through large-block installations.

For the Intermediate school, Charles Arséne-Henry will continue his courses on the problematics of narrative and representation. Shany Barath returns to teach her courses that interrogate conventional boundaries of physical and digital rapid prototyping, and their roles in challenging our expectations of CAD/CAM workflows. Valentin Bontjes van Beek will instruct students on full scale fabrication techniques, from the re-interpretation of classic tables, then to original designed installations. Eugene Han continues his course in digital scripting, covering fundamental concepts and techniques within an Object-Oriented programming environment. As well in the Intermediate School, Alex Kaiser will instruct students on representation through both conventional forms of drawing as well as 3D modelling. In Pink Pop Baroque, Tobias Klein takes students through lessons in perception and representation of key Baroque architecture, to then reconstruct such structures using 3D modelling and fabrication procedures. Immanuel Koh’s courses involve the use of digital scanning apparatuses for real-time manipulation through scripted applications. New to the Media
Studies department, Capucine Perrot will introduce students to the fundamentals of curatorial planning, covering the relationship between techniques of display with the construction of space. For the Winter Term, Anderson Inge will return to run his course on hand drawing and representation, using some of London’s key venues as testing grounds. As well, Joel Newman will be guiding students through the production processes of film, using narrative as a tool to develop their own video piece.

Winter courses in Media Studies for Intermediate students will involve similar topics, using covered material from the Autumn Term as a bridge to advance concepts in their area of development.

Eugene Han
Head of Media Studies
eugenehan@aaschool.ac.uk
www.aa-mediastudies.net
Students in 1st and 2nd Year are required to fulfil submission requirements in Media Studies and these are outlined as follows:

First Year: MS1 requirement
Students are required to attend and complete the submission requirements for FOUR Courses (two in the Autumn Term and two in the Winter Term). As well, students must produce a bound submission containing the work of the four courses.

Second Year: MS2 requirement
Students are required to attend and complete the submission requirements for TWO Courses (one in the Autumn Term and one in the Winter Term). Students must submit a bound submission for each course at the end of each term.

Note for 3rd Year students and above
Whilst there are no submission requirements in Media Studies for the Diploma School, 3rd Year students and above are encouraged to attend courses in which they are interested. However, priority will be given to those students who are undertaking the course for submission purposes.

MS NONCOMPULSORY COURSES [MS-Lab]

Students from across the entire School are invited to participate in optional MS-Lab courses. These courses cover different digital applications in Autumn and Winter Terms. Submissions are not required and students are not evaluated upon the conclusion of each course.

*The most current details and information on courses and department guidelines are available for view at:
www.aa-mediastudies.net
MS-Core

Intermediate
All Autumn and Winter Term Courses will be introduced on **Friday 4th October at 4.00pm** in the Lecture Hall. Registration will take place immediately afterwards.

First Year
All Autumn and Winter Term Courses will be introduced on **Friday 4th October at 12.30pm** in the First Year Studio Space. Registration will take place from 5.00pm on the same day.

All Intermediate Autumn Term Courses commence in Week 2 (**week beginning 7th October**) and run for eight consecutive weeks (excluding AA Open Week – Week 6). All second year students are required to undertake TWO Media Studies Courses (one from the Autumn and one from the Winter terms). The courses result in practical submissions both of which must be passed in order to complete the Media Studies submission requirement (MS2). Course conclusion and project submission will take place during the final course session. **Intermediate Courses take place on Wednesdays.**

All First Year Autumn Term Courses commence in Week 2 (**week beginning 7th October**) and run for four consecutive weeks (excluding AA Open Week – Week 6). Course conclusion will take place during the last session of each of the four courses. A final Media Studies First Year submission must be completed and returned on **Tuesday 18th March, 2014. First Year Courses take place on Tuesdays.**

MS-Lab

MS-Lab Courses
A general introduction to the Media Studies Lab Courses will take place during Week 1 of the Autumn Term. Students should check the Weekly Events for confirmation of time. There is no formal registration procedure for MS-Lab courses, therefore interested students may simply show up on the day of the relevant workshop course.

The first MS-Lab course takes place in Week 3 (**week beginning 14th October**), and successive courses continue according to the posted calendar, found in the Student Handbook and on the Media Studies website. MS-Lab courses run for one day only. As these courses are offered to students wishing to gain more technical skills in specific digital applications, submissions are not included in the course structures. **MS-Lab courses take place on either Mondays or Saturdays.**
All First Year students are required to undertake FOUR Media Studies Courses (two from Autumn and two from Winter Term). The courses result in practical submissions, all of which must be passed in order to complete the Media Studies submission requirement (MS1).

First Year students will meet with the Media Studies Course Tutors on Friday 4th October at 12.30pm in the First Year Studio Space to discuss the courses on offer. Registration for courses will take place online the same day, and the classes will commence on Tuesday 8th October for four consecutive weeks excluding AA Open Week (Week 6). Attendance to all classes is compulsory.

Registration for Winter Term Courses will take place at the end of the Autumn Term and students will be reminded of the process via the Events List.
Peripheral Landscapes
Sue Barr
North Jury Room
Tuesdays 2.00pm – 5.00pm

‘No place is boring if you’ve had a good night’s sleep and have a pocket full of unexposed film...’

Robert Adams

Taking inspiration from the work of legendary American landscape photographer Robert Adams, this year we will be examining landscape photography at the edges of the city. Instead of photographing iconic architecture within the city center we will be working at the periphery of the city; where urban/suburban landscapes are both complex and mysterious and the photograph is discovered only through committed observation.

During the course we will undertake onsite practical photographic workshops in two differing sites, although students will also be expected to visit these sites and make photographs during their own time. The course will result in the production of two large-scale photographic diptychs.

We will be using digital SLR cameras to undertake this project and onsite practical workshops will introduce students to the basics of camera controls.

Session 1:      Tuesday 8th Oct / 12th Nov
    Historical & contemporary landscape photography introduction
    Digital camera workshop

Session 2:      Tuesday 15th Oct / 19th Nov:
    • Onsite photographic workshop

Session 3:      Tuesday 22nd Oct / 26th Nov:
    • Onsite photographic workshop

Session 4:      Tuesday 29th Oct / 3rd Dec:
    • Class discussion and final course submission

Translation of Object through Drawings
Shin Egashira
No 33 First Floor Back
Tuesdays 2.00pm – 5.00pm

Translation of objects into drawings / drawings into objects

Is there any difference between means of representation and that of designing? The course will examine close link between procedures in representing and making of space, by translating an object into various forms of drawings as well as interpreting a set of drawings into various patterns in models.
Topics include: section / extraction and subtraction, layering and projection / exploded axonometric, choreography / three dimensional trace and diagram, drawing relationships between objects and drawings / unmaking objects by drawing.

**Session 1:** Tuesday 8th Oct / 12th Nov:
- Introduction (ref. Robin Evans, Ben Nicholson, M. Duchamp, Moholy-Nagy, etc.)
- Section / Extrusion and Subtraction.

**Session 2:** Tuesday 15th Oct / 19th Nov:
- Section / Extrusion and Subtraction.
- Sequence of Moving Object / 3d Trace and Diagram.

**Session 3:** Tuesday 22nd Oct / 26th Nov:
- Translations of Drawings and Materialize them into Objects (3 Dimensional Drawings).

**Session 4:** Tuesday 29th Oct / 3rd Dec:
- Final Submission

"I draw like other people bite their nails."

**Pablo Picasso**

"I'd always wanted to know the difference between a mark that was art and one that wasn't."

**Roy Lichtenstein**

Drawing well begins with seeing well. And, the most effective way to improve seeing is through language.

This course will be saturated with looking and drawing, and talking about both. We will manipulate line and tone as readily as we do words, as we nose around the range, complexity and expressiveness available through drawing.

Each session will have a distinct theme, an exploration of a distinct aspect, type or potential of drawing. The sessions will begin with a short talk or demonstration, but the bulk of our time will be spent actively working through a series of exercises developed to draw something out of us

**Session 1:** Tuesday 8th Oct / 12th Nov:

*Talking about Seeing, a vocabulary*

Exercises:
- Using a drawing referee
- All in one square inch
- A rhythm for looking
- Tone before line
Session 2: Tuesday 15th Oct / 19th Nov:

*Contour lines*
Exercises:
Locating by triangulating
Relative size, proportion
The right speed for mark-making

Session 3: Tuesday 22nd Oct / 26th Nov:

*Drawing as re-deciding*
Exercises:
Autonomy of an artwork
Intentionality
Hierarchy & differentiation

Session 4: Tuesday 29th Oct / 3rd Dec:

*Depends on your Point of View*
Exercises:
Drawing something that is small, LARGE
Drawing something that is large, small
Worm’s-eye isometrics
The cube-method for drawing perspectives

Painting Architecture FY
Alex Kaiser
No 33 First Floor Front
Tuesdays 2.00pm – 5.00pm

There is something inherently important in the small things, those fragments of architectural space that speak about its construction, its materiality, its essence. Through and examination of various details will gain an understanding of them, not only in how they explain the coming together of materials within a building, but also how they are drawn, and represented on paper. It is through this understanding that we will begin to subvert and abstract them into new buildings, landscapes and perhaps even cities.

Our techniques will be both analogue and digital. We will begin by extracting a series of details from existing buildings through a set a hand drawings. By creating this catalogue we will accelerate our production output in Photoshop - experimenting with ways of collaging, painting, and mutating our details together. Our results will be discussed as we begin to inject and invent new meanings, scales and functions into our constructions - while still maintaining ghosts of the original architectural context.

Session 1: Tuesday 14th Jan / 18th Feb:
Selection of details
Hand drawing of Detail fragments
Drawing and Line techniques
Session 2: Tuesday 21st Jan / 25th Feb:
- Refinement of detail catalogue
- Crash course in Photoshop
- Combining details - Photoshop collaging techniques
- Introduction to Isometric drawing

Session 3: Tuesday 28th Jan / 4th Mar:
- Introduction to digital painting
- Tone, shadow and composition

Session 4: Tuesday 4th Feb / 11th Mar:
- Final submission hand-in

Materiality of Colour
Antoni Malinowski
First Year Studio
Tuesdays 2.00pm – 5.00pm

This course focuses on the potential of subtractive colour in creating/manipulating space. Students are encouraged to create their own distinctive notational system that is sensitive to space, time, light and the characteristics of materials. Students will be introduced to the sensibility and materiality of pure pigments with the focus on colour as matter, teaching how to make paint from pigments and to apply it and test it on different surfaces. In a series of workshops students will develop a sensitivity to the use of colour and tone in relation to the dynamics of space and light.

Session 1: Tuesday 8th Oct / 12th Nov:
- Slide lecture
- Colour fundamentals
- Discussion about different possibilities of working with colour – students own experience, cultural conditioning and traditions.

Session 2: Tuesday 15th Oct / 19th Nov:
- Short discussion about the individual ideas/proposals
- Short talk about pigments, binders and paints
- Visit to a specialist paint shop in Bethnal Green
- Beginning practical work

Session 3: Tuesday 22nd Oct / 26th Nov:
- Practical work continues – students learn how to make paint from pigments and also other methods of working with pigments, paints or inks. Students individually develop their projects (models, samples or other 3D forms)
- We shall talk and discuss various colour related topics as the work develops.

Session 4: Tuesday 29th Oct / 3rd Dec:
- Finishing of the individual works
- Final course submission
“Cinema is the most beautiful fraud in the world”

Jean-Luc Godard

The world is changing and information has become entertainment. Now the news is supposed to be as entertaining as going to the cinema. So the news has to have a logo and funny graphics, and a soundtrack to all that stuff. I bet you, if you sat down and plugged someone in, you’d find out that people are receiving entertainment fifty percent of their day, whether they were watching television or walking down the street looking up and billboards, or listening to the radio. The thing about this onslaught of entertainment is that, of course, it takes more blood now to really make people shiver, it takes bigger explosions, it takes more scandal, it absolutely has to be incest and fratricide to get people really going.

Jodie Foster in interview with Mike Figgis for Projections

In these sessions we will make a 1500 frame animation using video technology and live action footage.
That’s 1 minute in real time.
After looking at examples of animated work will we embark on an exploration of techniques and methods. Many examples of student work can be found at the URL’s below. No techniques are excluded but students must create their own soundtracks.

http://www.aaschool.net/resources/av/timelinepage.html

Session 1: Tuesday 8th Oct / 12th Nov:
Introduction to course; screenings of animated work. Introduction to software.
The need to Storyboard.

Session 2: Tuesday 15th Oct / 19th Nov:
Software look see.
Discussion of storyboards, DVD authoring and soundtrack.

Session 3: Tuesday 22nd Oct / 26th Nov:
WORK!

Session 4: Tuesday 29th Oct / 3rd Dec:
Final session; finishing off animation, DVD authoring.
Discussion.
The submission must be a functioning DVD with accompanying booklet explaining the animations concept with storyboard. The piece may be narrative or non-narrative. One of the course aims is create new, unexplored spaces within the video plane. Experimentation is the important factor in this project, not creating polished video artefacts.
http://www.aaschool.ac.uk/fyrvideo/
http://www.aaschool.ac.uk/fyrvideo/index2.html
http://vimeo.com/channels/74686
http://aavideo.tumblr.com/
http://aaaudiovisual.tumblr.com/

Softwares used generally; Apple Final Cut Studio, DVD Studio Pro, Soundtrack Pro, Motion, GarageBand, Adobe Premiere, Photoshop, AfterEffects, OnLocation (for stop motion acquisition), MPEG Streamclip, QuickTime Pro, Toast.
Peripheral Landscapes
Sue Barr
Tuesdays 2.00pm – 5.00pm

“No place is boring if you’ve had a good night’s sleep and have a pocket full of unexposed film…”
- Robert Adams

Taking inspiration from the work of legendary American landscape photographer Robert Adams, this year we will be examining landscape photography at the edges of the city. Instead of photographing iconic architecture within the city center we will be working at the periphery of the city; where urban/suburban landscapes are both complex and mysterious and the photograph is discovered only through committed observation.

During the course we will undertake onsite practical photographic workshops in two differing sites, although students will also be expected to visit these sites and make photographs during their own time. The course will result in the production of two large-scale photographic diptychs.

We will be using digital SLR cameras to undertake this project and onsite practical workshops will introduce students to the basics of camera controls.

**Session 1:** Tuesday 14th Jan / 18th Feb:
- Historical & contemporary landscape photography introduction
- Digital camera workshop

**Session 2:** Tuesday 21st Jan / 25th Feb:
- Onsite photographic workshop

**Session 3:** Tuesday 28th Jan / 4th Mar:
- Onsite photographic workshop

**Session 4:** Tuesday 4th Feb / 11th Mar:
- Class discussion and final course submission
- Final printing and project submission
The course explores methods for constructing performative instruments, by using techniques of collage and bricolage, constructing one to one fictional objects. We will test them by applying to the city, speculating urban scenarios and scenery by montage techniques. Our attempt is to make actual films with fictional instruments.

**Session 1:** Tuesday 14th Jan / 18th Feb:  
Introduction + cut / paste, collage technique.  
Choreographing collages into storyboard.

**Session 2:** Tuesday 21st Jan / 25th Feb:  
Materializing collages into bricolage  
One to one fabrication

**Session 3:** Tuesday 28th Jan / 4th Mar:  
One to one fabrication

**Session 4:** Tuesday 4th Feb / 11th Mar:  
Final Submission

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**Volumetric Layering**  
**Tobias Klein**  
Tuesdays 2.00pm – 5.00pm

The course will take its starting point in the reading of architectural drawings - plans and sections and their translation in 3D models using NURB based Software - RHINOCEROS. The course will introduce 4 exemplary ecclesial architectures based in London from Sir Christopher Wren and Nicholas Hawksmoore (2 in course 01 / 2 in course 02). We will reconstruct fragments of these lavishly decorated spaces based on the drawings and in a second step venture to the chosen spaces to compare our drawn fragments with the build space. The reading and reconstruction of spatial complexities through planimetric projected drawings will allow us to be able to read 3-dimensional space through reduced 2-dimensional documents and compare our constructions with the build, superseded reality.

In a further step we will de-construct the 3-dimensional RHINOCEROS model into manufacturing information and translation into a singular 2D sheet material - paper. We will use the laser cutter as a tool to physically translate the 3D building information and arrangement of parts and build a series of models. In opposition to the build examples, results of a specific material related construction and tectonic, the material reduction to 2-dimensional paper sheet material will allow us to transform the build space and interpret the spatial configuration and qualities of the spaces. Additionally the use of coloured sheet material will allow us to tentatively overlay the physical form based information with a pictorial and perception based information of space and depth.

Students will learn the basics of RHINOCEROS NURB modelling software in reverse engineering space from 2-dimensional projected plan and section, the use of laser cutting to produce models communicating spatial qualities and material typology based translations.
Session 1: Tuesday 14th Jan / 18th Feb:
- Brief Introduction, handing out of plans and sections of ecclesial spaces
- Introduction to 3D NURB modeling software
- Introduction into reverse construction from 2D to 3D and arrangements in 3D environments

Session 2: Tuesday 21st Jan / 25th Feb:
- 3D model preparation and translation into production data using projection, section and cut tools in RHINOCEROS
- 3D to 2D surface translations

Session 3: Tuesday 28th Jan / 4th Mar:
- Introduction to laser-cutting arrangements and construction methodologies
- Simulation and testing of paper construction using basic render software
- Drawing of construction manual / introduction of RHINOCEROS as drawing tool

Session 4: Tuesday 4th Feb / 11th Mar:
- Assembly of model
- Finalizing support drawings and tectonic manual of the model.

A 30-second exposure to vacuum is likely to cause permanent physical damage. 15 minutes is the maximum time for surviving in freezing water. It takes between nine and 12 seconds for deoxygenated blood to reach the brain. Ambulance response time averages five minutes. You have one minute and 20 seconds.

Over four sessions we will explore the principles of animation beginning through spinning, stretching, twisting and compressing time. We will experience and understand why we love motion graphics and how to animate from scratch, spreading pixels in order to create a short animation piece born from the passion for motion.

The Motion Studio is the Architectural Association’s time-based media and digital storytelling garage. We explore digital animation and visual communication techniques, swinging between motion-graphics and 3d animation operations, choreographing space through yocto-seconds.

http://aamotion.net

Session 1: Tuesday 8th Oct / 12th Nov:
- Animation theory and movement expression
- Motion based physical experimentations (Ching’s yard)

Session 2: Tuesday 15th Oct / 19th Nov:
- Digital Animation workshop (animating from scratch, loving the blank canvas)
- Digital Animation workshop (using Illustrator & Photoshop content inside After Effects)

Session 3: Tuesday 22nd Oct / 26th Nov:
- Motion-graphics workshop (animation session)
- Motion-graphics workshop (typography)
Session 4: Tuesday 29th Oct / 3rd Dec:
- Exporting time-based media projects (encoding, video formats, exporting)
- Publishing time-based media projects (screens, media boxes, playback and distribution methods)

Colour and Light
Antoni Malinowski
Tuesdays 2.00pm – 5.00pm

This course focuses on the potential of subtractive colour in creating/manipulating space. Students are encouraged to create their own distinctive notational system that is sensitive to space, time, light and the characteristics of materials. Students will be introduced to the sensibility and materiality of pure pigments with the focus on colour as matter, teaching how to make paint from pigments and to apply it and test it on different surfaces. In a series of workshops students will develop a sensitivity to the use of colour and tone in relation to the dynamics of space and light.

Session 1: Tuesday 14th Jan / 18th Feb:
- Slide lecture
- Colour fundamentals
- Discussion about different possibilities of working with colour – students own experience, cultural conditioning and traditions.

Session 2: Tuesday 21st Jan / 25th Feb:
- Short discussion about the individual ideas/proposals
- Short talk about pigments, binders and paints
- Visit to a specialist paint shop in Bethnal Green
- Beginning practical work

Session 3: Tuesday 28th Jan / 4th Mar:
- Practical work continues – students learn how to make paint from pigments and also other methods of working with pigments, paints or inks. Students individually develop their projects (models, samples or other 3D forms)
- We shall talk and discuss various colour related topics as the work develops.

Session 4: Tuesday 4th Feb / 11th Mar:
- Finishing of the individual works
- Final course submission

Object Organisation
Marlie Mul
Tuesdays 2.00pm – 5.00pm

In a course focused on formal improvisation, we each will work towards the creation of 1:1 scale functional objects from Styrofoam. Working according to a set of parameters, the object will be the site for finding successful structure through both improvisation and calculation. The final outcome of the 4-week workshop will be a completed object in following of the parameters set in the workshop brief, and a clearly presented series of photographs that show the problems you came across during the production process, and explain the decisions you made.
Session 1: Tuesday 14th Jan / 18th Feb:
Introduction to techniques, materials and tools, look at examples of projects done by architects and artists in similar media, presentation of brief for course and expectations of course documentation.

Session 2: Tuesday 21st Jan / 25th Feb:
Production, part 1: Start building of object, experimenting with tools and materials. All work is documented throughout.

Session 3: Tuesday 28th Jan / 4th Mar:
Production, part 2: Further work on the objects, correcting and improving what was started in session 2.

Session 4: Tuesday 4th Feb / 11th Mar:
Production, part 3: Finishing off objects and presentation of objects and documentation material.
All Second Year students are required to undertake TWO Media Studies Courses (one from the Autumn Term and one from the Winter Term). The courses result in practical submissions both of which must be passed in order to complete the Media Studies submission requirement (MS2).

Second Year students will meet with the Media Studies Course Tutors on Friday 4th October at 4.00pm to discuss the courses on offer. Registration for courses will take place afterwards online on the Media Studies website (www.aa-mediastudies.net) and the classes will commence on Wednesday 9th October for eight consecutive weeks excluding AA Open (Week 6). Attendance to all classes is compulsory.

Registration for Winter Term Courses will take place at the beginning of the Winter Term and students will be reminded of the process via the Events List.
The Shapes of Fiction
Charles Arsène-Henry
South Jury Room
Wednesdays, 2-5pm

IF ONLY YOU COULD SEE WHAT I SAW WITH YOUR EYES

"Let me give you a little hint on how to listen. The point is not to listen to a series of propositions, but rather to follow the movement of showing"

Martin Heidegger

The course will enable access to a film or a text the way one might enter an abandoned spaceship: as a faceted volume to be examined with a sense of slowness, attention and wonder. Reading and Writing will be treated as a stereoscopic phenomenon and students will be exposed to a theory of fiction through producing a piece of fiction. Their final proposal will consist in an ambiguous object situated between a script, a model and a score.

Shapes of Fiction A: *If only you could see what I saw with your eyes* will focus on viewpoint

Session 1: Wednesday 9th Oct:
Introducing science-fiction and metafiction as two metaphors for entering a text or a film

Session 2: Wednesday 16th Oct:
Introducing two theoretical devices: metacamera and stylus

Session 3: Wednesday 23rd Oct:
Study and Diagrams based on *Madame Bovary* by Gustave Flaubert and *Holy Motors* by Leos Carax

Session 4: Wednesday 30th Oct:
Study and Diagrams based on *Good Old Neon* by David Foster Wallace and *Ghost in the Shell* by Mamoru Oshii

Session 5: Wednesday 13th Nov:
Production part 1

Session 6: Wednesday 20th Nov:
Production part 2

Session 7: Wednesday 27th Nov:
Production part 3

Session 8: Wednesday 4th Dec:
Presentation
This course examines fabrication techniques as potential activators of material systems. Working at the interface between ‘fact’ and matter, computed geometry and machinic properties, we will develop material catalogues translating visible and invisible properties into variables of effect, behaviour, scale and articulation.

In term I, we will use the formal/geometrical evolution of the medieval oculus/rose window as our point of departure; imprinting contemporary effects within a traditional syntax through digital and analogue activation techniques. We will use 3D Rhinoceros, laser cutting, and CNC technologies to create a series of ‘data prototypes’ demonstrating possible design negotiations between the machine and the material.

Session 1:  Wednesday 9th Oct:
Introduction to subtractive fabrication processes
Surface articulation and systemic procedures
Exploring the digital toolbox

Session 2:  Wednesday 16th Oct:
Rule based geometries – Syntax analysis
Analogue mood boards - defining material behavior | effect
Digital Prototyping Lab [Introduction]

Session 3:  Wednesday 23rd Oct:
Activating the ‘Oculus’ – From existing Syntax to new data patterns
Digital material sequences
Parametric code environment

Session 4:  Wednesday 30th Oct:
Work in progress – Material Effects
Fabrication - Digital Prototyping Lab

Session 5:  Wednesday 13th Nov:
Generation of data patterns – Articulation and Iteration.
Parametric code environment.

Session 6:  Wednesday 20th Nov:
Work in progress.
Fabrication _ Digital Prototyping Lab.

Session 7:  Wednesday 27th Nov:
Finalization of material system.
Fabrication _ Digital Prototyping Lab.

Session 8:  Wednesday 4th Dec:
Prototype Presentation
The course will focus on the (re)-design and fabrication of an existing table in full scale - 1:1. Each student will select an original (table) and work towards a fresh construction strategy for the fabrication of a Replica Structure. Our sole material will be 12mm sheet material (birch plywood). All components will be designed and produced with the use of CNC milling technology in mind. Our sense of material and constructive economy will be at stake. Issues of weight, porosity and composition should be considered.

The aim of the course is to test the limitation of sheet material against an existing utilitarian designed object. The task is to be inventive towards a material limitation and to utilize design through new joining technologies. Imagine a Jean Prouvé or Gio Ponti table, designed and constructed in 12mm birch-ply-wood. What design decisions are to be made? What structural and economic constraints challenge our sense of beauty? What is your sense of Beauty?

We will work in different scales. Through the use of laser cut models we optimize and structurally test our design. Deviations will occur! Our re-design should be intentional not random. Is it still a table? All structural decision have a design consequence or the other way around. We like to aim for a physical testable result, nothing virtual; let’s say your mother should be able to use your Replica Structure.

Through a process of re-construction we will not only learn to understand the nature of the original but also our own scope of design. The course will culminate with a fabrication trip to Hooke Park.

**Session 1:** Wednesday 9th Oct:
- Introduction to the course – working groups
- The Table: de-constructed
- The Material: 12mm sheet material (birch plywood)
- The Screen: scaled modelling exercise

**Session 2:** Wednesday 16th Oct:
- Presentation of first explorations
- Table selection – chair analyses
- Underlying structures and materiality

**Session 3:** Wednesday 23rd Oct:
- Group tutorials
- Fabrication seminar
- Test models (digital and analogue)

**Session 4:** Wednesday 30th Oct:
- Individual tutorials
- CNC – fabrication
- Scale – economy - design

**Session 5:** Wednesday 13th Nov:
- Group tutorials
- Fabrication

**Session 6:** Wednesday 20th Nov:
- Individual tutorials
This course will focus on the manipulation of digital geometry using scripted techniques within a NURBS modelling environment. We will cover the basics of scripted logic to customise geometry using iterative logic. Students will also be introduced to the basics behind the theory of computation and processing as a means to establish intelligent geometrical systems, and its application to their ongoing unit projects. Students will also be briefly introduced to the application of interface within their scripting projects. We will be starting the course with examples utilising key techniques, quickly moving to projects that are uniquely developed by each student. Students should have an elementary understanding of modelling in any 3D-based environment.
“All ideas are second-hand, consciously and unconsciously drawn from a million outside sources. We are constantly littering our literature with disconnected sentences borrowed from books at some unremembered time and now imagined to be our own.”

Mark Twain

Through adopting the modus operandi of the musician sampling sounds found in the street, or of the video artist splicing together a piece of film from existing snippets of video, we will splice together architectural samples extracted from a series of architectures - from the past, present and future. Employing the act of ‘digging’, we will sample these existing architectural spaces, elements and functions and re-construct them in order to understand the precise nature of them. These samples will be re-mixed together into new landscapes, objects and spaces through techniques and methods such as; digital painting, drawing, collaging, line drawing, tonal drawing, 3d modelling, rendering and photo-montaging. Throughout the course large scale drawings and paintings will begin to manifest themselves slowly through an iterative process of digital-analogue alchemy.
This course seeks to create a contemporary version of the 17th century iconographic elements in the exuberant setting of baroque ecclesial spaces in London. The course will begin with the introduction of exemplary Baroque ecclesial spaces that specifically illustrate the merging of pictorial and build space. Participants in the course will be constructing 3D models in RHINOCEROS using two baroque example buildings, of which one will be located in London. In a further step, we will merge attributes and elements of the two modelled spaces into a spatial collage, articulated by two different viewpoints. The result of the first merging of these spaces will produce a clashing of picture planes, viewpoints and the colliding between ornamentation and mapped images, used frequently in baroque as anamorphic projections. In a second move the course asks to reverse the pictorial plane with the build ornate reality of the found spaces, creating a hybrid spatial arrangement where the projected narrative and the build immersive qualities of the Baroque are interchanged, compromised and redefined.

As a result, the course aims to 3D print/digital manufacture fragments of these hybrid constructs and 3D projection. As such the course aims to blur the boundary between frames and screen in as much as the baroque attempted this by “bleeding” images into ornamentation and fragment.

Session 1: Wednesday 9th Oct:
Organization: Hand out of Baroque building list, Plans and section
Discussion: The contemporary baroque / between actual physicality and picture plane construction
Technical: Introduction to Rhinoceros, 3DS Max, Photoshop, Mad Mapper, VVVV, Aftereffects

Session 2: Wednesday 16th Oct:
Organization: Presentation of Baroque elements and strategy for merging / exchange of project data.
Discussion: monumental imagery/ picture plane and anamorphic projections, the development of the theater and opera in baroque, introduction of the camera.
Technical: RHINOCEROS cross-platform logic and differences NURBS-MESH, Subtraction mechanisms, Booleans and animation methods. 3DS Max workflow for transfer pipeline between mesh and NURB. Animation software keys and camera.

Session 3: Wednesday 23rd Oct:
Organization: Presentation of merged elements in 10 second animation, definition of viewpoints
Discussion: picture plane, viewpoint relation, virtual and actual in an virtual continuum, the construction of anamorphic projection

Session 4: Wednesday 30th Oct:
Organization: Showcase working models
Discussion: Animating projections, Iconography in the age of the cinematic space
Technical: 3D printing preparation, water-tight meshing

Session 5:    Wednesday 13th Nov:
Organization: Presentation of 3D printed objects
Discussion: Placement, set up, drawing for manufacturing, augmentation of the models
Technical: downloading meshes, mesh placement, 3DS Max, Materials/Lighting in 3DS Max,
Rendering in 3DS Max / Mental Ray

Session 6:    Wednesday 20th Nov:
Organization: Working session 3D
Discussion: Narration and cinematic elements, sound
Technical: Introduction compositing software and VVVV 3d projection mapping

Session 7:    Wednesday 27th Nov:
Organization: Working session 3D
Discussion: Animating projections, Iconography in the age of the cinematic space
Technical: VVVV, projection mapping

Session 8:    Wednesday 4th Dec:
Organization: Presentation of installation and discussion, preparation of Portfolio.

The course is interested in computer-vision as a means of exploring new architectural geometries by implementing the work with the aid of computational techniques. We would use affordable 3D motion capture devices, alongside creative coding software, to both capture and generate geometries in real-time. This term students would use both the X-Box’s Kinect Sensor and Leap Motion Controller to track highly accurate ‘live’ data of the human body -- ranging from each limb (Kinect’s +- 1mm accuracy) to each fingertip (Leap Motion’s +- 1/100th mm accuracy). Processing, as the main programming platform, with its rich algorithmic and graphical capabilities is used here to allow direct application to students’ ongoing unit projects. These extracted motion and gestural data would be further translated as robust geometries implementable in other CAD packages (e.g. Rhino, Maya...etc). A recorded video of the algorithmic process and a series of geometrical output illustrating provocative spatial/geometrical potentials will serve as the final documented submission. All controllers and sensors would be provided during the entire course.

Session 1:    Wednesday 9th Oct:
Design Computation Intro
Tracking Hands & Finger-Joints with Leap Motion controller
Basic Leap Motion controller setup and integration with Processing
Basic Processing’s scripting

Session 2:    Wednesday 16th Oct:
Design Interaction Intro
Tracking Full Body Skeletal Structures with X-Box’s Kinect sensor
Basic Kinect sensor setup and integration with Processing
Intermediate Processing’s scripting
Session 3: Wednesday 23rd Oct:
   - Positional Data detection/extraction/manipulation/saving
   - Geometries (Mesh-Type) construction/representation/reconstruction
   - Advanced Processing's scripting

Session 4: Wednesday 30th Oct:
   - Gestural Data detection/extraction/manipulation/saving
   - Geometries (NURBS-Type) construction/representation/reconstruction
   - Advanced Processing’s scripting

Session 5: Wednesday 13th Nov:
   - Interacting & Scanning Geometries
   - Export generated Geometries from Processing to Rhino/Maya
   - Import modelled Geometries from Rhino/Maya to Processing

Session 6: Wednesday 20th Nov:
   - Work in progress.
   - Real-Time Test

Session 7: Wednesday 27th Nov:
   - Work in progress.
   - Real-Time Test

Session 8: Wednesday 4th Dec:
   - Final video recording/editing/compilation
   - Final rendering

A 30-second exposure to vacuum is likely to cause permanent physical damage. 15 minutes is the maximum time for surviving in freezing water. It takes between nine and 12 seconds for deoxygenated blood to reach the brain. Ambulance response time averages five minutes.

You have one minute and 20 seconds. Over eight sessions we will explore digital animation techniques and visual communication operations, engaging with digital tools through analog processes. We will start by studying animation theory, observing the expression of moving matter according to the laws of physics.

Digital tools like ‘AfterEffects’, ‘Cinema4D’, ‘Maya’, ‘Boujou’, ‘RealFlow’, ‘Anima’, ‘Unity3D’, ‘Edge Animate’ and many more plugins and add-ons are just as pen and paper in order to react, interrogate and express yourself in a time dependent environment. The course will emphasize both linear and real-time, time-based media, provoking and questioning our senses and perceptions. We will use raw animation and intriguing graphic languages to bring to light the restless and digital stories that surround us. During the course we will travel to gaze into the endless space of the NFTS’ (National Film and Television School) green film sets, just outside of London.

The Motion Studio is the Architectural Association’s time-based media and digital storytelling garage. We explore digital animation and visual communication techniques, swinging between motion-graphics and 3d animation operations, choreographing space through yocto-seconds.
http://aamotion.net

Session 1: Wednesday 9th Oct:
  Animation theory and motion based expressions
  Project briefing

Session 2: Wednesday 16th Oct:
  Group tutorial
  Motion-graphics workshop (After Effects)

Session 3: Wednesday 23rd Oct:
  Individual tutorials
  3D Animation Workshop (linear animation in Cinema4D & Maya)

Session 4: Wednesday 30th Oct:
  3D Animation Workshop (non-linear animation, dynamics - Cinema4D & RealFlow)
  Animating session

Session 5: Wednesday 13th Nov:
  Motion tracking & 3D Generative Animation (Boujou, DMesh & RGBD Toolkit)
  Animating session

Session 6: Wednesday 20th Nov:
  Individual tutorials
  Linear rendering and real-time rendering in time-based media
  Animating session

Session 7: Wednesday 27th Nov:
  Group tutorial
  Compositing + Post processing (After Effects & Nuke)
  Typography in animation

Session 8: Wednesday 4th Dec:
  Publishing time-based media projects (exporting, encoding, video formats, media boxes,
  screens, projections, projection mapping, playback and distribution methods)
  Projects submission

Exhibition Practices
  Capucine Perrot
  33 Ground Floor Back
  Wednesdays, 10am-1pm

Exhibition Practices draws upon emblematic modern and contemporary art exhibitions to look at the interrelationships and mutual influences of curating, architecture and exhibition design. We will investigate selected exhibitions and their various components: the museum space, archival material, catalogues, reviews, the curatorial statements, layout, display devices and floor-plans to examine the ways in which exhibition design continues to a crucial role in presentation and understand of modern and contemporary art. Each student will research one exhibition case study with a view towards synthesising the key components of the exhibition – the artworks, the curatorial concept, and the institution – in order to conceive of a new exhibition design that will be articulated over eight sessions through various media (drawings, sketches and audio/video) to culminate in a model that re-presents the exhibition.
Through a selection of key art historical moments, which have often coincided with innovative architectural displays, this course will serve as a crash-course in Modern and Contemporary art. Exhibition Practices will include site-visits to exhibitions in London and meetings with curators.

Session 1: Wednesday 9th Oct:
Lecture: Presentation of exhibition case-studies; each student to select case-study
Assignment: Prepare a presentation on your case-study to include exhibition context, institution or hosting venue (location, architect, history), curator, artists, exhibition design (floor plan, layout).

Session 2: Wednesday 16th Oct:
Each student will be asked to make a 15-minute presentation (PowerPoint/PDF, audio/video and various media when appropriate) following the below outline. Non-Google research is required.

Session 3: Wednesday 23rd Oct:
Each student will be asked to make a 15-minute presentation (PowerPoint/PDF, audio/video and various media when appropriate) taking three of the artists included in the exhibition (if a group show) as starting point to examine how the exhibition design played a crucial role in communicating the artist’s vision. Each student will be asked to address the below point for each example:

Session 4: Wednesday 30th Oct:
Each student will be asked to present a written concept of the re-imagined exhibition design alongside three different proposals of alternative exhibition design, taking into account his/her preliminary research of the original exhibition.
The presentation of each alternative exhibition design should be made in the form of drawings and in response to the written concept, and presented to the class. One design for each case-study to be chosen by the end of the session.

Session 5: Wednesday 13th Nov:
Individual meetings to review the development of ideas and plans for models. Each student will be asked to present and discuss up to three plans and sketches for models referring back to the written proposal. One direction will be chosen for development over the following three weeks.

Session 6: Wednesday 20th Nov:
Off-site exhibition visit and meeting with curator

Session 7: Wednesday 27th Nov:
Individual presentation of preliminary model and preparation for final submission.

Session 8: Wednesday 4th Dec:
Final production and presentation of exhibition design model to be submitted with PDF of documentation to include: historical exhibition fact-sheet, exhibition design concept, exhibition/model views, drawings and any other supporting materials.
*Course rooms for Winter courses will be posted online towards the very beginning of the Spring Term.

The Shapes of Fiction 02
Charles Arsène-Henry

**AS IN AN IDEAL PHANTOM TRAIN**

"One has to write in all dimensions"

*Philippe Parreno*

The course will enable access to a film or a text the way one might enter an abandoned spaceship: as a faceted volume to be examined with a sense of slowness, attention and wonder. Reading and Writing will be treated as a stereoscopic phenomenon and students will be exposed to a theory of fiction through producing a piece of fiction. Their final proposal will consist in an ambiguous object situated between a script, a model and a score.

Shapes of Fiction B: As in an ideal phantom train will focus on fictional spaces

**Session 1:** Wednesday 15th Jan:
Introducing two theoretical devices: states of fiction modulator and outplug

**Session 2:** Wednesday 22nd Jan:
Study and Diagrams based on *The Black Dossier* by Alan Moore and *Existenz* by David Cronenberg

**Session 3:** Wednesday 29th Jan:
Study and Diagrams based on *Crash* by J.G Ballard and *The Fountain* by Darren Aronovsky

**Session 4:** Wednesday 5th Feb:
Study and Diagrams based on *We Own The Night* by James Gray

**Session 5:** Wednesday 19th Feb:
Production part 1

**Session 6:** Wednesday 26th Feb:
Production part 2

**Session 7:** Wednesday 5th Mar:
Production part 3

**Session 8:** Wednesday 12th Mar:
Presentation
This course examines fabrication techniques as potential activators of material systems. Working at the interface between fact and matter, computed geometry and machinic properties, we will develop material catalogues translating visible and invisible properties into variables of effect, behaviour, scale and articulation.

In the second term we will move from the 2D geometrical principles of the oculus (360°) to the 3D kaleidoscope ‘machine’, operating on principles of multiple reflections and simultaneous viewpoints. We will use Rhinoceros, laser cutting, and CNC technologies to create a series of ‘data prototypes’ demonstrating possible spatial negotiations between the machine and the material.

**Session 1:** Wednesday 15th Jan:
Introduction to subtractive fabrication processes, surface articulation and systemic procedures. Exploring the digital toolbox.

**Session 2:** Wednesday 22nd Jan:
Rule based geometries – Syntax analysis
Kaleidoscopes – From 2d to 2.5/3d material effects
Digital Prototyping Lab [Introduction]

**Session 3:** Wednesday 29th Jan:
Spatial syntax – 2d/3d transformations.
Digital material sequences
Parametric code environment

**Session 4:** Wednesday 5th Feb:
Work in progress.
Fabrication _ Digital Prototyping Lab.

**Session 5:** Wednesday 19th Feb:
Generation of data patterns – Articulation and Iteration.
Parametric code environment.

**Session 6:** Wednesday 26th Feb:
Work in progress.
Fabrication _ Digital Prototyping Lab.

**Session 7:** Wednesday 5th Mar:
Finalization of material system.
Fabrication _ Digital Prototyping Lab.

**Session 8:** Wednesday 12th Mar:
Prototype Presentation
Is there beauty in the tight fit? Where lies the detail? We will design and build structures at a 1:1 scale and deploy them in a (public) location of the AA. The constructions will address sculptural, utilitarian and structural qualities to challenge the permeability and (in)habitation of a space within a space. The Pending Structure will be of a parasitic nature, opportunistic but not hostile.

We will design in model and only use drawings to instruct cutting devices (laser cutter, CNC milling). Our preferred construction material is 12mm ply wood. The final structure should be considerably light and fabricated on the CNC mill. Each piece is pre-cut, not larger than a man can carry. The jointing technique is biscuit joining and where needed (black) drywall screws. Depending on this year’s CNC demand we will take a trip to Hooke Park to fabricate our pieces.

The Pending Structure should be beautiful and consider issues of independence and integration in to a space - a measured ratio of directionality and porosity.

Every other session will start with a short seminar supporting the design and construction process of each group.

Session 1: Wednesday 15th Jan:
Introduction to the course – working groups
The Screen: scaled modelling exercise
Presentation of previous years’ work

Session 2: Wednesday 22nd Jan:
Presentation: introduction of initial design ideas
Modeling techniques
Site/location!

Session 3: Wednesday 29th Jan:
Group tutorials
Surface, signage, lighting
Movement and negotiation

Session 4: Wednesday 5th Feb:
Individual tutorials
Structure, economy, redundancies
3D model – physical and virtual

Session 5: Wednesday 19th Feb:
Fabrication
Material size, cutting tools, schedule

Session 6: Wednesday 26th Feb:
Group tutorials
Fabrication
Documentation of design process

Session 7: Wednesday 5th Mar:
Group tutorials
Session 8: Wednesday 12th Mar:
Final presentation
Course Submission

Fabrication
Mockup printed submission

Drawing in the Nation’s Cupboards
Anderson Inge

“If I had to reduce the world to one tool, it would be soft pencil”
Ron Arad, world-renowned architect and furniture designer, and AA graduate

“So much more than I expected from a ‘drawing class’, a new perspective in visualization was unravelled.”
recent student

The perfect AA escape: for each of our sessions we will leave our usual AA haunts to draw on the unsurpassable cultural and visual richness available at world-class collections nearby. Focused on sensibility over technique, here you will find your drawn voice, as we explore what it means to author drawing that delivers your vision. We will intensively exercise the immediacy of hand drawing to synthesize, dissect, reinvent and repackage the fabulous worlds on display for us. Hand drawing is the single most important tool a designer can possess, and this is the perfect opportunity to improve your drawing significantly. Each of the session venues has a distinct content and materiality, and has been carefully chosen to strengthen a deep connection between vision, drawing and expression. Our one session in the AA Archives is a privileged opportunity to unpack the drawing strategies of a few of the AA’s great visionaries. Individual coaching and group discussions will provoke the development of an effective range of drawing strategies throughout the course. During the second half of the term each student will independently develop a drawn architectural vision, one that is a natural manifestation of their emerging architectural concerns. The nature of the independent submission will be developed in discussions with the tutor, and it is to be submitted at the end of term along with digital copies of their session drawings.

Session 1: Wednesday 15th Jan:

British Museum: meet in the southwest corner of the Great Court.
Introduction to the course and the British Museum
Drawing session in the BM’s Clocks collection (Gallery 38, on Upper Floor)

Session 2: Wednesday 22nd Jan:

Beginning with seminar at 39 Bedford Sq. (room to be confirmed), then to the British Museum Parthenon Gallery
Seminar: review of first works; Vocabulary of Form.ppt discussion
Drawing session in the BM’s Parthenon Gallery (Gallery 18)

Session 3: Wednesday 29th Jan:

Meet at AA Archive, 33 Bedford Square, rear basement.
Drawing session delving into some extraordinary portfolios of AA graduates.
The notion of authoring drawing
Session 4: Wednesday 5th Feb:
Meet at entry to BM King’s Library, west side of Great Court.
Drawing session in the BM’s Hall of Enlightenment

Session 5: Wednesday 19th Feb:
Meet at Hunterian Museum, Lincoln’s Inn Fields.
Drawing session in Hunterian’s fabulous collection of anatomical specimens and medical instruments.

Session 6: Wednesday 26th Feb:
BM’s The Americas gallery, meet at the Information desk, southeast corner of BM Great Court.
Drawing session in the BM’s The Americas gallery

Session 7: Wednesday 5th Mar:
Meet at the RIBA 1st Floor exhibition space.
Drawing session in and round the RIBA Headquarters and the current exhibition

Session 8: Wednesday 12th Mar:
Meeting at Bedford Sq. (room to be confirmed)
Group Review of the term’s work. Hand-in (CD containing JPGs covering work of the term).

Painting Architecture II
Alex Kaiser

In this course we will splice together architectural samples that we have found, scavenged and modelled into unusual landscapes that begin to challenge and shift the qualities of the original specimens. We will find ourselves navigating through these interwoven landscapes exploring new spatiality’s of scale, function and materiality - we will embrace serendipity in our search for new architectural constructs.

Throughout this course there will be a major focus on digital modelling, texturing and rendering techniques. We will first aggregate, and create digital assets through looking at various modelling and extraction methodologies in 3D Studio Max. Each of these models or assets will be meticulously textured as we begin to form a catalogue of architectural elements and spaces to be spliced. We will explore ways of combining (referencing) objects and buildings together to create full scenes ready for our exploration. Methods of deciphering how these spaces work together will be developed through the refinement of materials, positioning and lighting conditions.

Our final series of images will be worked up through developing an individual workflow and dialogue between 2D imagery and 3D space, the creation series of architectural discoveries that span the intimacy of a room and the vastness of a landscape.

Session 1: Wednesday 15th Jan:
Sampling Architecture
3D Studio Max introduction
Basic Modeling, Texturing, Lighting techniques
Session 2:  Wednesday 22nd Jan:
- Creation of assets
- Advanced modeling techniques
- Referencing Multiple files

Session 3:  Wednesday 29th Jan:
- Digital materiality - Texturing
- Lighting techniques
- Refinement of assets

Session 4:  Wednesday 5th Feb:
- Composite of 3d assets
- Rendering methodologies - VRay

Session 5:  Wednesday 19th Feb:
- Exploring the re-constructed spaces
- Camera and Lighting setup
- 2D - 3D workflow techniques

Session 6:  Wednesday 26th Feb:
- Refinement of composite landscape
- Post production techniques

Session 7:  Wednesday 5th Mar:
- Refinement of final imagery

Session 8:  Wednesday 12th Mar:
- Hand in

Projecting Geometries
Immanuel Koh

The course continues the conceptual computational framework set out in the autumn by looking at Augmented Reality (AR) as another potential site of spatial investigation using real-time video-based input/output. This term, in addition to using projection-mapping techniques, students would continue to explore the use of Augmented Reality via the Smartphone/Web-cam as the main hardware and Processing/Java as the main scripting software. The dynamic mapping between the virtually generated and physically projected geometries would be developed to complement the students’ ongoing unit projects’ digital and physical models. These overlaid 3D spatial data would be further translated as robust geometries implementable in other CAD packages (e.g. Rhino, Maya...etc.). A recorded video of the interactive process and a series of geometrical output illustrating provocative augmented spaces will serve as the final documented submission.

Session 1:  Wednesday 15th Jan:
- Design Computation Intro
- Projecting Geometries on AR Objects
- Basic Projection Mapping setup and integration with Processing
- Basic Processing’s scripting

Session 2:  Wednesday 22nd Jan:
Design Interaction Intro
Projecting Geometries on AR Markers
Basic Augmented Reality setup and integration with Processing
Intermediate Processing’s scripting

Session 3: Wednesday 29th Jan:
Custom AR Markers/Objects making and calibration
Virtual and Physical geometric overlaying/alignment/saving

Session 4: Wednesday 5th Feb:
Mobile vs Desktop Integration
Advanced Processing’s scripting

Session 5: Wednesday 19th Feb:
Generating & Editing geometries
Importing/Exporting geometries from Processing to Rhino/Maya

Session 6: Wednesday 26th Feb:
Work in progress.
Real-Time Test

Session 7: Wednesday 5th Mar:
Work in progress.
Real-Time Test

Session 8: Wednesday 12th Mar:
Final video recording/editing/compilation
Final rendering

"The blurred swish during the movement of the eye is somehow snipped from our conscious awareness, and we are left with just the significant images before and after the movement. Not only do we not see the blurred movement, we are unaware that anything has been removed. And this is happening all the time: with every movement of our eyes, an invisible editor is at work, cutting out the bad bits before we can ever see them”.

Walter Murch
The Conversations
Walter Murch and the Art of Editing Film.
Michael Ondaatje.

“There’s no such thing as simple. Simple is hard.”
Martin Scorsese

The course this year will investigate private, new spaces that have been shaped by the audio components that you will create in the initial stages of the project. The piece that may be without narrative in structure will be no shorter than 3 minutes in length and will incorporate live action footage. Audio material should be recorded and manipulated separately. The mixing of soundtrack and any incidental sound from footage can be mixed at editing. The work should be titled and
authored to DVD accompanied by a booklet containing a facsimile of the storyboard and explanation of the work’s intentions.

http://www.aaschool.net/resources/av/timelinpage.html

**Session 1:**  **Wednesday 15th Jan:**
- Screenings
- Recording, sequencing
- Soundtrack Pro, GarageBand

**Session 2:**  **Wednesday 22nd Jan:**
- Screenings with emphasis on shot type
- Cameras, tripods,

**Session 3:**  **Wednesday 29th Jan:**
- Screenings with emphasis on editing
- Final Cut Pro, Adobe Premiere

**Session 4:**  **Wednesday 5th Feb:**
- Making /Editing

**Session 5:**  **Wednesday 19th Feb:**
- Making /Editing

**Session 6:**  **Wednesday 26th Feb:**
- Making /Editing

**Session 7:**  **Wednesday 5th Mar:**
- DVD Authoring (DVD Studio Pro. Toast etc)

**Session 8:**  **Wednesday 12th Mar:**
- Finishing, authoring, discussion.

http://aavideo.tumblr.com/

*Final Cut tutorial site:*

http://www.aaschool.net/resources/av/FINALCUT/*
Students from across the school are encouraged to enrol in Media Studies Lab courses to further their knowledge in a range of prominent digital applications. All courses will be open to students from all years of study. The format for MS-Lab courses are structured around intense introductory one day workshops of approximately 5-6 hours. In contrast to studio-based MS-Core courses, MS-Lab courses are not marked, and are not required to be taken by any students. They have been established as an accessible means for students to quickly gain technical knowledge in common applications that may not be offered elsewhere in their education, or as a means to reinforce existing technical knowledge.

Courses in Autumn Term consist of independent one day courses starting in Week 3. All MS-Lab courses take place either on a Monday or Saturday. A precise Calendar is shown in the following pages, and online on the AA Media Studies website (www.aa-mediastudies.net). Courses will cover applications focusing on imaging and visualisation, 3D modelling, automated computation, CAD and CAM operations, and physical simulation. The following applications will be on offer for the Autumn Term: major programs from the Adobe Suite, AutoCAD, Microstation, Rhino, Grasshopper for Rhino, 3D Studio Max, and Maya.

Winter Term courses will carry on the foundation of the previous term, focusing on more advanced techniques within a similar array of applications. For the Winter Term, courses will commence in Week 3 (the week starting with the 27th January), while a precise course-by-course schedule will be posted online towards the end of the Autumn Term.

REGISTRATION FOR MS-LAB COURSES

Registration for MS-Lab courses are no longer needed, as students wishing to participate may simply show up to the course at the outlined time and room. However, enrolment capacity will be established on a first-come basis. The same procedure will be in effect for both Autumn and Winter term courses.
Autumn Term Courses [MS-Core]

*The most current details and information on courses and department guidelines are available for view at:
www.aa-mediastudies.net

** Check website for course dates and times

AutoCAD

This workshop course serves as a general introduction to the basics of drafting and modelling in Autodesk AutoCAD. Students will learn the fundamentals of producing CAD drawings, along with basic import/export standards.

Adobe Photoshop + Suite

This course will introduce students to general image processing in Photoshop, along with workflow integration with the Adobe Suite. Brief coverage of Adobe Illustrator will be provided. Students need not have previous Photoshop experience to follow with course exercises.

Microstation

This workshop course serves as a general introduction to the basics of drafting and modelling in Bentley Microstation. Students will learn the fundamentals of producing CAD drawings, along with basic import/export standards.

Introduction to Rhinoceros 3D

Introducing students to NURBS-based modelling in Rhinoceros 3D (Rhino), this course will instruct students on how to interact with 3D digital space for architectural projects using this very popular application.

Rhinoceros 3D w/ Grasshopper

This workshop course teaches students new to Rhino the basics of establishing 3D geometry, adaptive to parametric modelling with the plugin Grasshopper. Students will be taught common Grasshopper solutions that most efficiently make use of its parametric nature in relation to Rhino’s NURBS-modeling foundation.

3D Studio Max 1, 2

This workshop course will introduce students to modelling and animation in Autodesk 3D Studio Max. Inherent in the course instruction, will be in understanding how to interact with 3D digital space for architectural projects.

Maya 1, 2

This workshop course will introduce students to modelling and animation in Autodesk Maya. Inherent in the course instruction, will be in understanding how to interact with 3D digital space for architectural projects.
This course will take students through the fundamental concepts and techniques involved in using Building-Information-Modeling (BIM) using Autodesk Revit, a topic that is becoming more critical the practice of architecture today.

*Students should regularly check the Media Studies website to confirm course offerings and their day/time.*

www.aa-mediastudies.net