Architectural Association
School of Architecture

Prospectus 2014–15
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.

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 90 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 2014/15 there are 13 units that make up the Intermediate School, and 14 units 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 2014/15 unit briefs explore the temporality of architecture under harsh conditions; possibilities of a new town for an ageing population; the value of land in the twenty-first century; fabrication of new urban skylines; the idea of the addition; the power of constraint; deep planning; large urban blocks; experience-based architecture; health and the city; the role of the poetic and visionary; one-to-one material prototyping; new forms of architectural representation, simulation, knowledge and learning; the routine of the everyday and that which counters it; gentrification and our changing domestic space; direct intervention and local community engagement in cities and landscapes; the performative nature of urban centres; challenges of dwindling resources as a result of global warming; and the exploring of alternative worlds to better understand the world we live in.
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.
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 and 2014, 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 31 October 2014:** Foundation and First Year
- **Friday 7 November 2014:** Undergraduate Open Evening
- **Friday 23 January 2015:** 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 7 November 2014**, 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 4051/4094 or undergraduateadmissions@aa.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; and
- Submit a portfolio of art/design work before the deadlines to be considered for the 2015/16 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.

Applicants wishing to join the One Year Abroad (Visiting Student Programme) follow the same application procedure as Intermediate (Second and Third Year) applicants.

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 21 November 2014** (£40 fee)

**Late applications close:**
- **Friday 30 January 2015** (£60 fee)

Applications made after this date may be accepted at the discretion of the school.

* Applicants wishing to be considered for a scholarship must submit their online form and portfolio by this date.

Please note: All applicants must be 18 years of age or older by Monday 21 September 2015 to be eligible to enter the school for the 2015/16 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 21 November 2014** 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.

**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 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 must have gained ARB/RIBA Part 1 by 17 July 2015, 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 21 November 2014, 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

- 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 2015/16 academic year.

Overseas applicants must also have the required English language qualifications.

**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

**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 bachelor’s 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 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.

- Cambridge Certificate of Advanced English at grade C1 or C2.

- Cambridge Certificate of Proficiency in English at grade C2.

- Pearson Test of English (PTE) (Academic) overall minimum of 63 with a score of at least 59 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.

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 29 May 2015, 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.

Please note the English language qualification requirements are subject to frequent change in line with Home Office/UKVI regulations. It is the applicant’s responsibility to remain up to date with all 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

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.

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

Applicants to the 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

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

Fees
Fees for 2014/15 academic year are £18,990* plus a £95 AA Membership and Student Forum fee. Applicants are required to pay a deposit of £6,330* 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 10 July 2015.

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 6 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, ie 2016/17.

Bursary application forms are available from the Registrar’s Office 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.

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.

Continuing Students: 2014/2015
Continuing students (students who have already been registered at the AA and been in receipt of a Student Loan) are currently able to apply for the 2014/2015 Academic Year.

New Students
New UK and EU applicants wishing to apply for a Tuition Fee or Maintenance Loan from the Student Loans Company should visit the AA website for further information.

Accommodation
The AA does not have halls of residence. However, an accommodation and London living expenses guideline can be found on the AA website. We do offer an accommodation advice service, which is organised by students three weeks before the beginning of the academic year to provide information to help students find housing.

Contact
More detailed Admissions information can be found on the AA website www.aaschool.ac.uk

Should you have any questions please do not hesitate to contact the Undergraduate Admissions team on +44 (0)20 7887 4094/4051 or undergraduateadmissions@aaschool.ac.uk
FIRST YEAR
www.aaschool.ac.uk/firstyear
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.
Architecture as Time (above) – questioning the AA as a client, students speculate on what the school could be in four large-scale constructed images;
First Year installation at the Bloomsbury Festival (left); Out (opposite) – a collection of material for exteriors: investigations from gardens, envelopes and cities
First Year students take part in the Enclosure Project (above); Nemesis (left) - one of the enclosures designed, tested and constructed by First Year students.
Clockwise from opposite page: Get in More Stuff – Architecture as Context, Architecture as Object, Architecture as Type and Architecture as Placement; First Year installation at the Bloomsbury Festival; First Year film jury, ‘The Ideal Architect’s Room’
First Year Projects Review
installation views (previous spread and opposite page); Open Day (above) and jury (below)
First Year Open Jury (above) and an installation by First Year students at the Bloomsbury Festival (below)
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 form – one that affects and is affected by wider contexts and is experimented with through designing, writing and arguing. Although design skills form the programme’s natural focus, the ability to write and argue are emphasised as essential tools in discovering a position; writing helps guide an intention toward the construction of a novel project, and arguing is refined through a series of open questions and discussions.

During your first year at the AA, you will explore architecture as a way of searching, seeing, acting and reacting through a series of projects and exercises. Each piece of work is not considered as an isolated investigation but instead as the response and proposition to 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 settings.

This wide framework is the essential place for envisioning positions and projects of otherwise unimagined consequences. Discovery, experimentation, invention, trial and error are essential in learning the ways of doing architecture. Through the mastering of theoretical and practical skills, and the relentless making of relations between theory, design and discourse, you will reinterpret, question and challenge topics of different complexities. Projects embrace not only the design of buildings and cities, but also the making of visual positions, the writing of operative texts and the framing of a discourse.

Opposite: First Year Projects Review 2014
Overleaf: Primitive – a series of test models was used to first understand basic elements and building types – flat horizontal, block and tower – and then challenge them by reassembling them using nine different spatial organisations.
First Year Studio at the AA is a dynamic environment for learning how to select your distinct visual references and experimenting with relevant topics and personal obsessions. You will search, make, think and question via a series of briefs, experimentation and conversations with other students, tutors and thinkers. Throughout the year you will learn how to guide your thinking through a series of enquiries on specific architectural concepts and how to quickly respond to unexpected conditions.

You will be asked to take risks and be constantly far-reaching and self-critical with your work by exploring what you do not know and do not understand. The year is defined by intervals of different intensities and points of focus: sometimes you will individually test and obsess over a personal topic, at other times you will engage with a given question. Sometimes you will use the studio as a place for experimenting with novel spatialities, while at other times you will visit, notate and inhabit exemplary buildings, cities and landscapes around the world.

This set of exposures inside and outside of the AA, and the continual re-explorations of concepts in and for architecture, will be assembled into your portfolio as a collection of projects, experiments, positions and words. 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 all ready know.

Architecture & Words

Space Muses Conditions
During the first term you will be exposed to architectural concepts through a series of highly visual briefs. You will learn how to see by challenging and reimagining exemplary built and unbuilt projects; by discovering visual associations between architecture and wider contexts; by studying key texts and mastering your thoughts with visual positions; by re-briefing cultural conditions, buildings and cities with highly speculative scenarios. You will learn how to react to specific architectural words, past references and current conditions by constructing innovative and novel architectural projects that still react to specific visual inputs and put forward unexpected re-readings.

Architecture & Cities

Time Codex World
After the initial reaction and reinvention of exemplary projects, texts and conditions, you will experiment with the language of architecture and its elements, tectonics and form by discovering novel spatial relations through iterations of scaled drawings, constructed images, test models and time-based scenarios. During the second term, we will explore architecture as the design of buildings and cities as we develop our ability to react to highly unplanned inputs. The focus is to master working in self-planned intentions and unpredictable settings by putting forward unexpected projects the as result of clear initial enquires and unplanned processes. Interventions will test architectural elements from the scale of an enclosure to the scale of the city. You will discover possible projects by mastering different operations related to buildings and cities such as adding, removing and fragmenting.
Architecture & Alternative Practices
Position Portfolio Stuff
During the third term you will question the role of a project by constructing the visual consequences of imaginary scenarios. What if a project is in a different time period? What if you have to re-brief a project? What if you can construct the audience of a project? You will answer these questions by putting forward architectural projects as alternative forms of practice – text, film and performance – which makes up an essential portfolio requirement.

The portfolio is a project in itself, constructed throughout the year as an open collection of your learning via experiments, visual speculations and projects. Both critical and poetic, it synthesises your discoveries through your successes, trials and failed attempts. It discloses your own way of looking, searching, thinking, telling and putting forward positions and projects of architecture.

The portfolio presents your initial point of view on architecture by collecting your enquiries, curiosities and intuitions while remaining open to unexpected conditions and in search for far-reaching imaginary positions.
www.aaschool.ac.uk/intermediate
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.
(Clockwise from above) Intermediate 9 jury; Leonard Schrage (Inter 3) - The Ark of Kratie; Intermediate 3 Projects Review Installation
Intermediate 2 work by Oliver Porshov (opposite) and Mahsa Ramazanpour (right); Intermediate 3 Open Jury (above)
(Above and opposite) Intermediate 1 and Intermediate 9 Projects Review installations: Raz Kehtsh (Inter 3) – Syncing with the Earth (section view)
(Clockwise from opposite) Intermediate 2 Projects Review installation; Intermediate 11 workshop; Richard Leung (Inter 13) – City Think Tank
(Clockwise from left) Students of Intermediate 10 break open a new doorway onto the roof of the AA, work by Federica Sofia Zambeletti (Inter 4) and Assaf Kimmel (Inter 7).
Intermediate 10 students on the roof of the AA (above); student work by Hyeunjun Kim (Inter 11)
No Country

‘In the end we all come to be cured of our sentiments.’ • Cormac McCarthy, All the Pretty Horses (1992)

As the largest state in the contiguous US, Texas is renowned for land, ranching, rodeo, guns and oil. Following our explorations of the Borscht Belt, Detroit, Salton Sea and Mississippi Delta, Intermediate 1 will this year make its final US fieldtrip through this petro-chemically indebted state whose land area is greater than any European country. Since the discovery of black gold in 1901 in the town of Beaumont, large swathes of the Texas landscape have been shaped and scarred by the oil-extraction industry, whose residual technological artefacts have interrupted the silence, heat and light of the American desert.

Starting in Dallas-Fort Worth we will travel to the southeastern Gulf, between Houston and Galveston – the largest oil-producing area in the US. Damaged by economic misanthropy and successive hurricanes, the area is now made up of dilapidated towns and farming communities, as well as derelict oil technologies. We will then travel to San Antonio, Austin, Waco and across to the Permian Basin in West Texas, littered with thousands of abandoned oil derricks and ruins. We will find cultural respite in this Trans-Pecos desert with visits to the Donald Judd and Chianti Foundations in Marfa.

Acting as archaeologists of the immediate future (to paraphrase Reyner Banham), we will enquire into found architectures, speculative possibilities and spurious research in order to form an evolving critique of the temporality of architecture under such harsh physical conditions. We will question the architectural potential and cultural resonance of Texas in Robert Smithson’s ‘Monuments of the Passaic’ (1967), the writings of Cormac McCarthy, Sam Peckinpah’s The Getaway (1972), Wim Wenders’ Paris, Texas (1984), Aki Kaurismäki’s Leningrad Cowboys Go America (1989) and, of course, the Coen Brothers’ No Country for Old Men (2007). Working against convention, the unit will be charged with designing a real, surreal or entirely speculative architectural intervention set in the vastness of the Lone Star State.

Unit Staff
Mark Campbell
Stewart Dodd

Mark Campbell has taught history and design at the AA since 2004. 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 South-East 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 ‘Paradise Lost’ AA Research Cluster.

Stewart Dodd studied architecture at the Bartlett School of Architecture and is founding director of Satellite Architects Limited, which has won numerous architectural awards, most recently, the Green Apple Gold Award for Sustainable Architecture. He has taught extensively at schools including the AA, the Bartlett and Brighton University, and he has been a visiting critic at a number of schools worldwide. He presently sits on the RIBA Validation board and is an external examiner at the Bartlett and Brighton University. He is studio master on the AA’s Design & Make MArch at Hooke Park and co-directs the AA Visiting School, Marking the Forest, in Eugene, Oregon.

Sebastian Lee – Memento Mori, the remains of Grossinger’s Catskills Resort
A New Old Town: What Is Your Vision?

Over our years of research, Intermediate 2 has unearthed the poetics of the tactile as well as sensual architecture, often through careful study of the history of places.

This year’s focus will be the historic town of Aldermaston, Berkshire and the Aldermaston Park, a vacant estate that sits in close proximity to the Atomic Weapons Establishment plant. We will study the buildings that occupy the town and estate as well as the landscape and the garden walls. From here, strategies will be devised to re-imagine Aldermaston as a new town with a prominent role in today’s British and international scene.

The average Aldermaston resident is approximately 50 years old. Based on this demographic we will transform the town in a pioneering resort for the ageing population. Learning from other similarly visionary projects, such as the Royal Saltworks at Arc-et-Senans in France (1770s) and Cheltenham Spa in England (1820s), we will create an architectural setting to shape a new community and lifestyle.

Despite a tendency to rely on memories and tradition, British culture is also known for its innovative and eccentric inclinations. As such, Aldermaston offers a fitting environment for rethinking and re-branding old age through architecture.

Our goal is not only to transform Aldermaston into a fresh, exciting, elegant and dignified setting for the elderly, but also to challenge the social taboo with which ageing is currently associated.

How can we do this?

What is your vision?

Unit Staff
Ana Araujo
Takero Shimazaki

Ana Araujo practises as a designer, an educator and a researcher. She is cofounder of Atelier Domino and of Travesia. Her work has been exhibited and published internationally (Holland, Germany, Australia, UK, Brazil). Her current research focuses on Latin American design, from the early twentieth-century to the present.

Takero Shimazaki is an architect and leads Toh Shimazaki Architecture in London. He also runs t-sa forum workshops, which are self-initiated by the practice. Based on the context and the lives of the inhabitants, the practice focuses on poetically driven bespoke projects, realised and built since 1996. He has taught and lectured internationally.

Anton Gorlenko, Art of Swimming (2014) – perspective view of the diving pool in Coram Fields
Strangeland Mirage

‘Cities, like dreams, are made of desires and fears, even if the thread of their discourse is secret, their rules are absurd, their perspectives deceitful, and everything conceals something else.’ • Italo Calvino, Invisible Cities

From the far corners of the earth to the undisputed urban miasma of today’s metropolis, the value of land goes beyond metric figures, dimensions and price; it is the blood meridian of mankind. Whole societies have built their traditions, symbols, identities and myths upon the expansion of blazing desert landscapes, soaked lush forest valleys or convoluted rusted cities, and this is where Intermediate 3 begins: promised land, cursed land, wonderland and no man’s land – all these territories will form our horizon as we gaze into the future of our own planetary condition.

We will start our investigation by understanding actual values of land based on real situations and questioning what makes land temporary, permanent or mythological. Rooted in sci-fi perspectives and imaginary environments, we will picture tomorrow-land and its dwellers. Utilising narrative and fictional techniques we allow this future to germinate from the seed of the present land, creating new radical ecologies for not only the future of the built environment, but for our own selves. Concepts of digital technology, massive terraforming, inorganic growth and elemental metamorphosing will enter and collide with the imaginative mind of the creator. Through design research we will then reimagine the values for land and generate alternative uses enabled by modern technologies, ancient myths and, most importantly, by people and their pressing stories.

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 utilise fiction alongside line and render drawings as a tool to explore, experiment and create new and imaginative ways of producing architecture.

Unit Staff
Ricardo de Ostos
Nannette Jackowski

Nannette Jackowski and Ricardo de Ostos are principals of NaJa & deOstos. They are the authors of The Hanging Cemetery of Baghdad and Pamphlet Architecture 29: Ambiguous Spaces. They have been nominated for the 2012 lakov 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.

Maya Laitinen, The Lung of Phnom Penh
Skyline
Skyline is a measure of urban morphology, degrees of control and time. In the worldwide competition for recognition, cities tend toward self-caricatured images dissociating experience and representation, and morphology from adequacy or sociocultural heritage.

The urban exists through degrees of clustering with varied levels of control or accident, isolation or homogeneity, globalism or individuality. If the built form reflects its makers, the skyline becomes its heading. From the vertical urge of New York to the accidental landscape of favelas, Skyline is the notion from which we first understand and synthesise a city. It contains the disincarnated urban whole but equally becomes a medium of exploration into subjective and personal components. Inverting preconceptions of distance we suggest Skyline as an immersion into several scales of differentiated urban intricacies and functioning.

Continuing the unit’s research, we will investigate the paradoxical forces pulling for the expressionism of the urban form and its negation of typologies as experienced space. Contextually reading topographical, economical or cultural forces, we will draw upon what has been to imagine what will be. Moving from defining a personal Skyline to the city’s own, our investigation will question how we can think of the individual’s experience through the definition of artificial horizons. The unit’s specific representational tools and ability to graphically master complexity will inform a cataloging of scales and times in exemplary urban situations.

As an evolving notion, Skyline will be a dynamic and personal fabrication, a time-based panorama of individualities. Proposals will merge from specific representations and mappings of a mutating element that stems from the instant to historical, the miniscule to the big: the skyline from experience to strategy. Suggesting new animated representations of change, projects will envisage what can become of the city that wants to remain flat and perpetual.

Unit Staff
Nathalie Rozencwajg
Michel da Costa Gonçalves
Nathalie Rozencwajg studied and has been teaching at the AA since 2004 as well as being the coordinator of the AA Visiting School in Singapore. She is co-founder of RARE architects, based in Paris and London. The office emphasises projects at different scales, integrating research, design and experimentation. Lecturing worldwide, She was commended by the AJ as a leading emerging woman in architecture.

Michel da Costa Gonçalves studied in Spain and France, graduated from the AA Emergent Technologies & Design programme and is a co-founder of award-winning office RARE architects. As director and author of the ‘City’ series for Autrement publishers and contributor to The Art of Artificial Evolution / Springer Natural Computing Series, he has previously taught at the ENSAPL. He has also coordinated the AA Visiting School Singapore workshop since 2006.

Federica Sofia Zambeletti, Fragmenting – a recomposition of Hong Kong experience
Potential Architecture

In 1927, at the age of 32, Richard Buckminster Fuller found himself on the shores of Lake Michigan destitute, penniless and contemplating suicide. Fortunately, his eventual end arrived more than half a century later, by which time he had redesigned everything from aluminium homes and geodesic domes to ‘auto-aeroplanes’ with inflatable wings and housing towers delivered by Zeppelins. Fuller later recalled that this turnaround was the result of a lakeside epiphany in which he imagined himself suspended several metres above the ground in an iridescent white sphere while a voice instructed him to consider only the truth and to apply himself solely to improving society.

It would be optimistic to think that Intermediate 5 can provide its own lake, hallucinatory bubble or the utterances of a mystic voice, but it will be prompted by an approach that similarly discards convention – notably, the abandonment of any requirement for a site, programme or typology – and instead follows Fuller in promoting a different set of architectural constraints, informed largely by a commitment to both technology and the idea of building as a social objective.

To further understand the value of constraint the unit will also expand its research into OuLiPo, a group of visionary postwar writers and thinkers who challenged the literary status quo and openly questioned why writers (and artists and mathematicians) adhered to older, established models. Central to this questioning was their development of a twofold process of anoulipism (analysis), to explore works from the past so as to uncover underdeveloped systems; and synthoulipism (synthesis) to ‘develop new possibilities unknown to our predecessors’.

The unit’s own anoulipism will focus on uncovering what Georges Perec terms the ‘infraordinary’ and we will infiltrate London’s streets, squares and transport systems with the aim of highlighting mobility systems that can be reused and reinvented for new modes of living. This exploration will be documented in mixed-media drawings that will include scenographic images with mappings that depict our movements through the city. The resulting material will be the foundation for the second phase of synthoulipism – the architectural proposals – which will be presented at the scale of the city, the building and the detail. Coupled with the implementation of new but existing technologies beyond the architectural profession, the objective is to construct visionary architectural interventions for an almost-future that resonate in the present while optimistically altering our perception of everyday life.

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.

Zipu Zhu, TRANSPORT | SPEED, (2013-14)
Deep Planning

In 1999 the term ‘deep planning’ surfaced from within a small league of architects who were exploring the implications of new information-based technologies. Used to describe an ‘integral, time- and user-based approach’ to architecture and urbanism, deep planning addressed the discipline’s role in guiding the complex realities of the urban condition and the architect’s ability to projectively predict the success of their interventions. Of the many unfulfilled ambitions of the 1990s avant-garde, deep planning is intriguing for its potential to operate within some of the new societal challenges that have since emerged.

This year Intermediate 6 will adopt deep planning as a working method and ethos to form an understanding of the organisational structures of the city and to generate projects that initiate progressive shifts in society. Travelling to Shanghai and Tokyo, we will collaborate with local universities and gain insight from two vibrant epicentres that drive global innovation. Using a year-long programme of seminars and design agendas, we will explore hyper-urban conditions capable of becoming catalysts within their surrounding context. The unit’s design work will develop around an in-depth mapping of a chosen site for the duration of the year. Set amongst the public spaces of London’s South Bank, we will produce a collective information model of the area and use this as a laboratory to analyse and test enhancements of existing urban ecologies. Individual design proposals will emerge from these data-scapes, using calibrated architectural systems to speculate on strategic interventions in these urban intricacies. We will conceive of new types of three-dimensional urban and architectural latticeworks and interstitial spaces that elicit networking and collision, in order to capitalise on the synergetic interweaving of multiplicitous urban domains.

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Unit Masters
Jeroen van Ameijde
Brendon Carlin

Unit Tutor
James Kwang-Ho Chung

Jeroen van Ameijde has been teaching at the AA the 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 studied at the Delft University of Technology and has worked with offices in Holland, Switzerland, New York, London and Hong Kong.

Brendon Carlin completed 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 United States. He has taught and coordinated courses and workshops at the University of Colorado, 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. He has previously taught and coordinated digital workshops at the AA.

Jamie Queisser – proposal for a non-standard open framework for urban growth, creating an ‘urban catalyst’ that intensifies and juxtaposes traditional small and newer, larger types of economic activities at a site in Ho Chi Minh City
Architecture Culture: Sites of Exchange

The unit will continue the work on experimental ‘cultural processors’ that link the city and the discipline but will focus directly on architecture as a key form of culture. Invested in flexible and fluid operation within larger creative industries, projects will challenge the boundaries between organisations, types and media. Collapsing lifecycles of architectural work – how it is made, displayed, consumed, preserved or destroyed – we will speculate on transitional architectural centres, institutes and laboratories.

First, we will engage with messy realities and diagrams of architectural production. How do we equip the design factories across study, work and building sites? What devices help us work in space-time, as we recast the past, filter the present and tip the future? Visiting this year’s Venice Architecture Biennale, we will question content and framework of display (what to show, how to show and to what end), then test new product and audience interfaces beyond museum exhibitions or pavilions. Concerned with how ideas, images and objects are consumed or dismissed, we will seek alternatives to fairs and model-cities as well as archives and junkyards. Most importantly, we will look for ways to condense the different moments and expressions of architectural life into novel sites of exchange – expanded cultural platforms for unexpected contaminations and collaborations.

To develop junctions of programmatic systems and formal elements, our design provocations will use Berlin as an ideal testing ground. Inspired by dramatic histories of this creative epicentre, we will layer and accelerate cycles of conversion within trans-programmed hosts while revisiting visionary projects from Mies to Koolhaas. Appearing as conceptual models, urban strategies and building prototypes in our trademark catalogues and publications, final architectural exchanges will reclaim instrumentality at the level of urban space, society and culture.

Unit Master
Maria Fedorchenko

Maria Fedorchenko co-directs an urban consultancy and a Fedorchenko Studio, having practised in Russia, Greece and the US (including Michael Graves & Associates). She is a co-founder of a collaborative research platform that develops architectural provocations, concepts and diagrams. Her work has been exhibited and published internationally, including Architectural Theory Review and Journal of the Constructed Environment. She holds an MArch from Princeton and an MA from UCLA. Teaching design and theory at UC Berkeley, UCLA and the CCA since 2003, she has been involved in HTS, Housing & Urbanism and the Visiting School at the AA since 2008.

Lorenzo Perri, The Timeline of Programmatic Exchange (2013-14)
Politics of the Neoliberal Block in Santiago de Chile Colonial Grid

‘Architecture is the language of substantial immobility.’ • Juan Borchers

Intermediate 8 continues exploring the political implications of large urban blocks in ever-expanding Latin American metropolises by way of their characteristic city grid. This year the unit moves to Santiago de Chile. As the first city to suffer the socio-political consequences of the Chicago School’s economic ideas, it serves as a prototypical reference to neoliberal urban development. Despite shifting towards a more socially committed urban agenda, Santiago relies on independent private entities. The result is a continuous disconnect between public and private interests within the regular colonial grid. From this paradoxical separation, the unit will explore the potential of large urban buildings as ‘substantial immobilities’, as defined by Borchers, within the continuous system of capitalist reproduction performed by the gridded city.

The unit will undertake individual design proposals for a 120x120m urban block within Santiago’s regular grid to be publically and privately shared, and the course’s structure will revolve around formal research of this urban block. Spatial, organisation, material and contextual aspects will be interrogated in three interrelated phases:

Material: Inspired by the richness of Chilean material culture, studies of rough material possibilities will be conducted to understand the expression of its natural state, structural logic and organic morphology at multiples scales.

Form: Critical studies of Latin American and European urban blocks will be examined and used to understand formal and spatial organisation, and extrapolated as preliminary systems of spatial relations. Diagrams will articulate and structure the programmatic content of the block through successive iterations.

Field: Research on socio-cultural and economic aspects will inform the block programmatic brief and be accompanied by a reading of the city through a collection of maps, photographs and video fragments that fill the block with content.

Unit Staff
Francisco González de Canales
Nuria Alvarez Lombardero

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).

Nuria Alvarez 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 is writes for La Ciudad Viva magazine and is editing the book Arquitectas: Redefining the Practice.

Shereen Doummark, (2013–14) – the block as a condenser of unexpected events in São Paulo city centre
On the ‘Edge of the Possible’

This year Intermediate 9 will complete the unfinished Inderhavnen Bridge in Copenhagen and speculate on an unrealised Jørn Utzon project in the district of Nyhavn, an area linked by the bridge to the new opera house. It’s a case of making a new, imperfect insertion into a pre-existing framework defined by the perfection of Copenhagen culture.

We’re replacing the laser cutter with casts and exchanging surface for volume. Our focus is on making. We’ll use Toni Cumella’s atelier in Granollers, Spain as an extension of our Morwell Street studio and borrow Utzon’s method of directing the building work through making rather than via technical plans, an additive instinct that also helps make up our design approach. Cast forms will be combined, recombined and redefined within an historical fiction to establish a new guise at unknown scales, requiring invention and consistency.

We will not lose our interest in ambiguous boundaries or the surrealist found object, and our penchant for surface will reappear as textures calibrated to define scale. We’ll still harp on and on about overlapping lines of different weights, expunge the term ‘representation’ and produce an open-ended drawing that forms a language for making.

We’ll travel to Utzon’s Bagsværd Church, Paustian, Fredensborg and Hellebæk houses and the Utzon archive in Aalborg, as well as to the ceramicist studios on Bornholm. En route from Copenhagen to Granollers we’ll stop by Mallorca to see two more outstanding projects by Utzon: Can Feliz and Can Lis. However tempting, we’ll give Sydney a miss.

We’re joined this year by Charlotte Moe. Her knowledge of her hometown of Copenhagen, work experience with Jørn’s son Kim and mastery of everything TS already puts her three steps ahead of either of us.
**Addendum**

The dictionary tells us that an addendum has its origins in the seemingly straightforward phrase ‘that which is to be added’. Today it simply conveys the idea of a supplement – a shot of vitamin C, Prozac or Viagra that somehow enables the whole to perform better than it once could. But what makes an addendum more complex, even scary, is that in this supplementation the addition often takes over the whole. An addendum in this sense is not just the icing on the cake – a veneer or crown applied at the end – but more fundamentally, even lethally, an addendum has the capacity to totally subvert the very core of the edifice onto which it has grafted and taken ownership.

More commonly, an addendum refers to a text placed at the end of a book or publication, an afterword or postscript that comments on what has gone on before. To continue this literary analogy, if we morph the textual with the architectural and see the city as a book, as an assemblage of different chapters, where in all these words does our addendum take hold? Do we, for example, work from an overview, from the highest point, most central or outwardly, or do we work from the identification of success (replicating it, magnifying it) or failure (demolishing it, rebuilding it). In London the traces of these additions are all around the city, sometimes applied (large, like Regent Street, medium, like a roof-height limit or small, like a terrace-house plan) at other times simply evolving, whereas in somewhere like Tokyo the city overhauls itself under cover of the existing (elements of major traffic interchanges – shops, restaurants, tunnels and highways – are constantly updated, inside out).

What is interesting about addenda, therefore, especially when explored through the architectural, is that they allow for a whole set of opposing forces: to be proportional and correct and yet at the same time distorted and distended; to be respectful of history, but also fantastical; to be social, civic-minded and serious, but also whimsical, even a bit lunatic; and to be mindful that architecture is a collective pursuit, but also obsessive and single-minded. Of course what is inviolable is that all this exploration will be united by form – architecture here is above all else about building; and the articulation of our ideas should be in the accessible form of models and drawings; and that all this aggregation should also display the stuff of good form.

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**Unit Staff**

Valentin Bontjes van Beek

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 worked as an architect in New York with Bernard Tschumi and Raimund Abraham before returning to London to practise and teach. His most recent commission – the realisation of a 1:1 Maison Dom-ino – is currently on display at the 2014 Venice Architecture Biennale, before it tours to Tokyo and London.

Adrian Ma, Framing the Forgotten – a portal to nowhere
Sub-Saharan Spaceships

In contemporary society technology is believed to exert a controlling force over our daily lives, monitoring our activities while collecting and storing data about our habits and interests. But imagine another kind of interaction with technology designed to intensify life, creativity and freedom. This year Intermediate 11 will travel to Cape Town, understanding South Africa as one of the most appropriate landscapes where this countercultural tech-activism can flourish. It is a country where wilderness and urban growth are facing a precarious sustainability, where new technologies are implanted faster than the physical infrastructure, but it is also part of a continent with a strong tribal identity to inspire visionary settlements that fuse past, present and future.

Club culture and holistic practices have already served as unusual architectural tools to create alternative environments dedicated to the empowerment of the self. This year, we’ll look at wearable technologies as a growing field to provide us with a whole new set of superpowers. We will begin by designing jewellery with cosmic sensory effects. These devices will amplify the perception and interaction with space and provide their users with a radical communal identity. Like the temporary structures that populate the Nevada desert during the Burning Man Festival, we will look to the sub-Saharan equivalent, Afrika Burn, where tribal pasts and scientific futures are manifested through lightweight constructions. To design these buildings, we’ll learn from the most technologically advanced products produced by contemporary culture: the spaceships of science fiction – magnificent examples of highly operative inhabited environments fully-loaded to set up alternative colonies. Together the unit will expand the mind/body relationship to technology in this wild natural landscape by designing a highly technological and digital shelter for our new subversive community.

Unit Staff
Manuel Collado Arpia
Nacho Martín Asunción
Manijeh Verghese

Manuel Collado Arpia and Nacho Martín Asunción are founders of the Madrid-based office Mi5 architects. They have won and built several competitions, and their work has been published in a range of media such as Dezeen, ArchDaily, Icon, Mark and El País. Since 2003 they have taught at various institutions including the Architectural Polytechnic Universities, UAH Madrid, UA Alicante and UCJC Madrid, the AA Summer School and Fashion Design at IED Madrid. They have also participated in several juries, lectures and exhibitions such as the Venice Biennale, RIBA London, IVAM Valencia and GD-NYU. They both obtained their PhD at ETSAM Madrid in 2013.

Manijeh Verghese is the curator of the AA Public Programme and the editor of AA Conversations. With a previous degree in architecture and mathematics from Wellesley College, she graduated from the AA with honours in 2012. She has worked for numerous architecture practices and design publications, including John Pawson and Foster + Partners as well as Disegno and Icon magazine.

Pietro de Rothschild, Deployable Rave Tent – a lightweight structure that serves as both event infrastructure and rehab facility for the trance freaks on the beaches of Goa.
DEPLOYABLE RAVE TENT

- BANNOO 
- CABLES 
- TETH BUC
Happening Architecture – Love Will Tear Us Apart

Intermediate 12 will continue to explore how specific events and their associated activities can stimulate the production of architecture and urban life. This year students will develop their own event-based design in politically and socially charged Mexico City. Turbulent and changing, the city draws people together like nowhere else on earth, bringing about innovation, destruction, conflict and harmony in equal measures. Out of this chaos, new marginal patterns of behaviour are born. We will ask how these small-scale, intimate and peripheral activities can coalesce to become larger phenomena that influence Mexico City as a whole and booming mega-cities worldwide.

Students will mine the city and country for cultural references to understand how they could provide a permanent, experience-based legacy, which transforms the urban context over time. We will carry out research and design exercises that explore communities, contexts, structures, materials and the temporality of event architecture from the spiritual to the profane, asking how micro moments expand to affect the larger scale.

Building on last year, time-based drawing techniques and architectural scores will be utilised to develop the best ways of communicating action as it unfolds. Propositions will also be tested at 1:1 during small events at the AA that celebrate mess, accident, humour and failure as rich generators of content.

Driven equally by research and design, the unit will merge architectural representations – from the traditional to the contemporary – and borrow techniques from other disciplines. The final outcome will be the production of precious 2D and 3D 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.

**Unit Staff**

Tyen Masten

Tyen Masten has taught at the AA since 2005. He is a founding director of PHASE3, which he established after working at Zaha Hadid Architects for almost a decade. Prior to moving to London he received a Masters from UCLA.

Inigo Minns

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.

Brandon Whitwell-Mak, Screen Print, Broadcasting a Rumour
Sick City Rehab: Toxicity and Health in the Twenty-First Century

Intermediate 13 investigates the changing nature of public institutions and their role in the cultural production of the city. This year the unit will focus on health-related programmes, particularly how human health conditions are mirrored in the built environment. Do IBS and air pollution share symptoms? What do eating disorders and ultra-skinny skyscrapers have in common? Could the way we treat depression work for the housing crisis? The unit will combat these late-capitalist disorders by proposing architectural typologies of health-related programmes that critically reassess the health of both the public and the city. Reflecting a patient’s journey through the medical system, Intermediate 13 will consist of five stages:

1. Symptoms: SICK CITY REHAB will first identify physical symptoms of particular twenty-first-century health conditions, from panic attacks to hair loss, and then create physical devices that ameliorate or exaggerate them, using techniques including bio-hacking and body infrastructures.

2. Tests: Through a historical examination of health typologies (ranging in scale from hospital campuses to online self-diagnosis), the unit will catalogue a history of hygiene’s impact on architecture, thus contextualising modernity’s attempt to purify society through precedents such as Le Corbusier’s Venice Hospital and Alvar Aalto’s Paimio Sanatorium.

3. Diagnosis: Diagnosing the symptoms’ causes, be they technologies or pollution, the unit will next map their location across the city to find appropriate sites for new health programmes.

4. Treatment: Does the city need a metaphorical dose of wrinkle cream, botox or vitamin supplements? For this stage architectural strategies will be prescribed for the city’s healthcare programme, ranging from generic surface treatment (mat urbanism), targeted invasive insertions (monuments and voids), to sensitive urban acupuncture (small-scale localised interventions).

5. Prevention or Cure: With treatments devised by the unit underway, what are the long-term implications of these architectures of health? To answer these questions, SICK CITY REHAB will test the possibilities of architecture as medicine to transform the future city and its public.

Unit Staff

Lily Jencks
Jessica Reynolds

Lily Jencks is founder of JencksSquared and LilyJencksStudio, which undertakes architecture, landscape and interior projects in the UK and abroad. Work spans from intimate interiors to urban parks, looking at how content-driven forms can create strong identities for meaningful public interaction. 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 the role of architecture to create conditions for communication and 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.

O M Ungers, City Metaphors
Diploma School
www.aaschool.ac.uk/diploma
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.
(Clockwise from above) Harry Thomas Kay (Dip 6) delivers his final project at the Diploma Honours Presentations; Diploma 1 work by Sergej Maier.
Diploma 9 Open Jury (above) and Diploma 3 Projects Review installation (below)
2013 Diploma Honours recipients (above and below): Jo Kyung Kim (Dip 5) and Antoine Vaxelaire (Dip 9)
(Clockwise from top) Katie Albertucci’s work on Obuasi, Ghana (Dip 17); Diploma 4 work by Stavros Papavassiliou; Diploma 18 installation on the facade of the AA, 2011
(Clockwise from opposite): TS Interim Jury; student work by Dayeon Cho (Dip 14); Diploma 6 Projects Review Installation
(Clockwise from opposite) Student work by Borja Muguiro (Dip 8); Diploma 9 unit workshop with Madelon Vriesendorp; Diploma 18 jury
Diploma 18 unit trip to Spain (above) and Intro Week Honours presentations (below)
Golgonooza: City of Imagination

In the works of poet William Blake (1757–1827) the city of Golgonooza is both a cypher for London’s social breakdown and a source of hope for justice. His ‘eternal, ever building, ever falling’ romantic vision was the site for political and social critique – a place for atonement and renewal where the imagined is more significant than the real.

London’s history is marked by moments when social ideals have been pursued and manifest through architecture, most recently with postwar social housing. But with the advent of ‘right to buy’ in the 1980s and the withdrawal of local government from housing provision, the social has been replaced by the entrepreneurial and commercial.

The unit believes that a successful city requires the presence of the ‘other’ through art, the ineffable and the imagined. These cultural notions are embedded within the accumulated language of architecture and form the basis of a counterpoint to market-oriented housing developments in the city.

Our site of enquiry is Thamesmead. Conceived and built during the optimism of the 1960s building boom, the housing estate suffered from poor infrastructure, problematic construction and societal breakdown, all of which led to its rapid decline into violence and despair – a demise further ingrained into popular culture by films such as *A Clockwork Orange*.

However, today owned and managed by Peabody Trust, the respected housing association, Thamesmead is part of a major regenerative effort.

As a critical challenge to this work we will develop speculative readings of the site allowing for the possibility of entirely new propositions for Thamesmead’s future. Peabody will act as consultant to the unit covering the real: the economic and practical challenges of mass-housing provision. Art and literature set in London will stimulate the unit’s exploration of the imagined: the poetic and visionary in relation to city-building.

‘Imagination, the real and eternal world, of which this vegetable universe is but a faint shadow.’ • William Blake, *Jerusalem: The Emanation of The Giant Albion* (1804)
The New Domestic Landscape

The 1970s were a time of radical political ideologies, mass consumption and the development of new materials. It was then that designers began developing new ways of living, namely, of a ‘new domestic landscape’ – a critical attitude that sparked a second wave of prospective and introspective speculation on domestic space, which followed that of the modernist movement. More than 40 years later, the Berlin wall has fallen, postmodernism is over, and 2.0 technologies are a thing of the past. What, then, has happened to domestic space?

High-tech has taken over. New ways of living rely mainly on information exchange and social networking – from (sub)urbanisation to tweets and sustainable development to nanotechnologies – while architecture slowly disappears. The more an individual uses social media to connect with the world the less he or she is connected to any immediate physical space. Architecture has slowly disappeared to give place to its shiny/shady image, becoming meaningful not at an intimate level, but only when tweeted to the world. Airbnb and Instagram culture have reduced the domestic to boutique living.

The aim of the unit will be to reconsider our contemporary living patterns in order to come up with ways to translate the overall concerns of a 3.0 life to intimate spatial problems. Additionally, we will be reinventing domestic space from the perspective of the body/architecture and the body. What will tomorrow’s architectural selfie be? Following last year's agenda of autonomy (spatial and economical among others), this year we will be incorporating further research on the scale of the domestic in order to produce architecture that is not only a building, but also as an autonomous territory for new behaviours. Our trip will be to a physical place of transition, where the old mingles with the new, where one system is slowly abandoned for one not yet determined – Cuba, an enclosed world where everything is possible.

Unit Staff
Didier Faustino
Kostas Grigoriadis

Didier Faustino explores the relationships between architecture and the arts, between body and space. His approach is multifaceted, from artistic installations to experimentation, from subversive visual artworks to spaces designed as a tool for sharpening our senses and our awareness of reality.

Kostas Grigoriadis studied architecture at the Bartlett School, UCL followed by a Master in Architecture and Urbanism at the AA’s Design Research Laboratory. Having previously worked for Foster+ Partners, he is currently co-designing a large-scale mixed-use development in New Delhi and pursuing a PhD in Architecture at the Royal College of Art in London.

Simon Rowe, Shadow Territories: Excerpt from the Graphic Novel (2013–14)
A defence mechanism replicated through the city.

Britain's initiative has become something much more aggressive.

Architecture is the will of an epoch translated into space.

Mies van der Rohe
1:1 – Productive Envelopes

Industrial production accounts for a large proportion of Europe’s GDP and remains a key driver in innovation, productivity, growth and job creation. Most of the EU’s exports are manufactured products. However, Europe’s position as an industrial powerhouse is eroding, and its leadership in many important sectors is being constantly challenged. Through the development of high added-value manufacturing technologies, the EU has set a roadmap for the factories of the future, which will be clean, efficient, environmentally friendly and socially sustainable.

In line with our research into organisational and performative systems through the implementation of one-to-one prototypes, this year Diploma 3 will focus its research on the contemporary factory. We will investigate the functional, the structural and the environmental demands of large technological envelopes. We will study the industrial context (in which goods are produced); the post-fordist context (in which knowledge is produced); and the emerging context of logistic and service infrastructures (datacentres, storage facilities, logistic infrastructures).

These are the arenas where contemporary labour takes place. The factories of material and immaterial production will be our field of investigation. Often overlooked by architects, the increasing complexity of the contemporary factory and warehouse offers the opportunity to establish a new dialogue on the relationship between industry, technology, engineering and architecture. Whereas modern functionalism sought for repetition and homogeneity, we will look for a contemporary heterogeneous environment. The unit will develop organisational systems through the production of computational protocols. We will search for patterns, networks, discretisation strategies and space-filling algorithms. We will build fully functional prototypes as a means for understanding this relationship between structure, material system, spatial qualities and organisation.

Unit Staff
Daniel Bosia
Adiam Sertzu
Marco Vanucci

Daniel Bosia is Director at AKT and head of the p.art team. He is a qualified structural engineer with an MSc in Structural and Bridge Engineering and a Masters in Architecture. He has more than 15 years’ experience in delivering high-profile building projects, pavilions and large-scale public art installations. An Honorary Professor at Aalborg University, he has lectured at many universities in Europe and the US including the AA, ETH, UPENN, IIT, Yale, Columbia and Princeton.

Adiam Sertzu is an architect and researcher in the p.art team at AKTII. She has conducted a number of design workshops at various universities including KTH, Weimar Bauhaus and EIABC in Ethiopia. Her interests lie in the transformative quality of materials as an active vehicle for dialogue and engagement within the social, economic and environmental realm.

Marco Vanucci is the founding director of OPENSYSTEMS Architecture, an architectural practice that bridges experimental design and practical solutions through computational protocols. He is currently working on a variety of projects ranging from furniture to large-scale international projects. He has taught at KTH Stockholm and has lectured widely in Europe and the US.

Huida Xia – reciprocal large-span system
Polity and Space – The Coast of Europe

In the wake of the European project a new set of spaces are being transformed, territories extended, power relations reshaped and reconfigured, connections severed and reorganised. The new dynamics and scales of the spaces that are transformed, the shifting relations between human spaces and the material processes they modify are operating at unprecedented scales and intensity. New territories are connecting the changing grounds of Europe to its new forms of cohabitation. Diploma 4 sets out to think about architecture’s interaction with these new, vast, powerful and consistent forms.

Architecture is a technology of borders: it encloses or opens up paths, it organises visibility, it frames operations and lays out configurations of exchange and interaction. It is a primordial practice of organisation of cohabitation. The very act of construction is an exclusion of an interior from an exterior. Architecture is the agent of the relations between the forms of polities and the forms of material space.

As the European project is reshaped by global circulations and connections, its territories and architectures are undergoing vast reconfigurations. Projects of Diploma 4 operate along the multiple fracture lines, the many borders and boundaries that mark contemporary Europe where these dynamics become more visible and more intense: along its coasts.

The European peninsula is set spinning from forces operating both from above the state – international institutions, the European Union, global flows of capital – and from beneath – individuals, groups, NGOs, enterprises and corporations. Europe is a space in rapid transformation, marked and wrought by a diversity of accelerations, decays, erosions, consolidations and expansions. It is a space in constant transformation.

Diploma 4 explores how architecture interacts with these transformations of the European space: the coasts of the European peninsula are the areas where territories are recomposed and projected.

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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 international documentary project tracing the emerging thesis of the new man-made age – the Anthropocene Observatory, exhibited at HKW in Berlin 2013–14; Museum of Infrastructural Unconscious; North; Unfinishable Markermeer; 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.

Graham K Smith (2013–14) – transformation in the impervious surface in the last decade at the prospecting and surface mining site of the Athabasca Oil Sands in Alberta, Canada
The Consortium of Fantastic Ideas: Rare New Species

A dark oral tradition has it that in the mid-1950s some of the best minds in the world of engineering and architecture – Eduardo Torroja, Félix Candela, Heinz Hossdorf, Buckminster Fuller – initiated a transnational faction based on collaborative innovation called the Consortium of Fantastic Ideas. Conceived as a creative laboratory to address emerging and extraordinary situations through collaborative fantasy and rigour, the conversations, meetings and communications of this group supposedly fed into much of the public and professional activity of its members.

Sixty years later, the Consortium is reborn in order to explore the potential of the exceptional and specific in a world increasingly homogeneous, monocultural and graspable, with the belief that behind the apparent familiarity of what surrounds us are cultural, productive, social and political emerging realities of an extraordinary and hidden nature – all capable of instigating new rare species of environments without falling into fictional or parallel worlds.

To apply to join the Consortium, students will work in the field of the collective, exploring mundane and ordinary human activities. If in recent years the subject of the work was primarily the space of the counter-routine, this year, attention turns to daily activities and the examination of emerging technological, productive and social conditions in order to articulate Rare New Species of environments that respond to specific and concrete situations from which renewed forms of togetherness may emerge.

More than ever the Consortium of Fantastic Ideas is intensely committed to the project of architecture in its most direct form and believes that in every architectural decision is an opportunity to discuss and propose alternatives to the world that surrounds us. The project thus serves as a vast record of knowledge that addresses the relevance and validity not only of spatial models and inherited languages, but also of the productive, technological and social systems from which they emerge. Architecture, as a result, becomes a critical vehicle fully charged with fantasy, rigour and unexpected qualities.

Arquitectura fantástica again.

Unit Staff
Cristina Díaz Moreno
Efrén Gª Grinda
Benjamin Reynolds

Cristina Díaz Moreno & Efrén Gª 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 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 (2014), which accompanied an exhibition of the same name. They recently completed the Institución Libre de Enseñanza headquarters in Madrid.

Benjamin Reynolds is a co-founder of PAL/AC/E, a Zürich-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 and he has contributed to publications including EP and Spéciale’Z, Paris. In 2013–14, he was named a design fellow at the Jan Van Eyck Academie in Maastricht, Holland.

Ja Kyung Kim, Chariots, AA Diploma Honours (2012–13)
**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 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.

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**Unit Staff**

Liam Young
Kate Davies

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

Kate Davies is a designer, writer and educator. She is cofounder of the multidisciplinary group LiquidFactory and makes objects, narrative work, films and installations that deal with obscure territories of occupation. Her current work explores the psychology of extreme landscapes and the meaning of wilderness. She has taught at London Metropolitan University, the Bartlett School of Architecture and Chelsea College of Art and Design and regularly runs international design workshops. She is the Director of the AA’s Media Studies programme.

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**Zhan Wang, Lunar Special Economic Zone – the 2028 Mid-August Day Lunar Mineral Parade** is a speculative event which takes place in the newly formed Lunar Economic Zone, an administrative agglomeration of Shenzhen and the Moon.
The Department of Not-Usually-Valued-Knowledge

This unit – essentially a non-unit, a zone – pursues its central interest in an architecture that is conditioned by the processes and technologies of search and retrieval. We really do mean search and not research: the rigorous pursuit of approximation. The zone speculates on the architectural consequences of today’s nature of continuous ventilation and circulation of information – a territory we call New Nature.

Speed, Time and Interval are the principal components for designing to a specific lifespan: a rolling composition of discreet adaptations rather than seismic impositions, a new picturesque, imperfect and always incomplete.

Students are invited to respond to a series of provocations* concerned with a time-based architectural order and rethink them in the light of now. Each student will design, build and edit their own bill of quantities to include technical and cultural components with consideration to time, form and behaviour.

Film-as-a-sketchbook will be used as the means for documenting and articulating an idea, which in turn will inform the making of moving drawings – the precise means for searching the ongoing systems of an idea.

It is in this context that we will search for the New Nature properties of two island habitats: Venice, Italy and Wallasea Island, Essex.

• We encourage a multiple aesthetic, individual interests and collective action across the school. Expect the unexpected.
• We are not interested in solutions but in responses.
• We ask that students take care of their ideas and be generous with them too.
• We work with design paradoxes.
• We will work collaboratively throughout the year with expert searchers in the fields of architecture, digital anthropology, art, journalism, landscape, filmmaking and digital animation.
• We will travel within a three-hour radius of WC1 to dial codes 00441702 and 003941.

Zones 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.

PLEASE BE CAREFUL WHEN SHARING PHOTOS ON SOCIAL MEDIA. THEY CAN LEAD POACHERS TO OUR RHINO.

TURN OFF GEOTAG FUNCTION AND DO NOT DISCLOSE WHERE THE PHOTO WAS TAKEN.
The Factory: Manufacturing Identity

The early twentieth century was a period of radical architectural and cultural revolution. Modern industrialisation forced a fundamental rethinking of the spaces, forms and practice of architecture, which were suddenly understood within newfound forms of production.

Architects grappled with this new reality in inventive ways. At the outset of the last century Le Corbusier designed himself before he designed his Machine for Living, which he invented to streamline the very living of modern life. Half a century later, Charles and Ray Eames were inventing and selling architecture as lifestyle, shaping the appearance and performance of lives already being molded by entirely new kinds of architecture.

The early twenty-first century now finds itself at another moment of transformation. We have suddenly arrived at a point of rampant, unstoppable production – where rate rather than content is giving form to our world. How does an architect construct his or her identity in an age when we all now own the same stuff, do the same things and imagine the same futures? This year Diploma 9 will pursue its ongoing interest in manufacturing architectural identities but from the distinct perspective of industrialised making, and its most important setting: the factory.

The invention of the factory was an essential element of the industrial revolution and confirmed the presence and consequence of architecture in modernism’s great cultural revolution. On the other hand, Andy Warhol’s own Factory was a production space of an entirely new kind, confounding cultural norms associated with the practice and making of art. In this very space artistic identity was produced with the kind of precision and exacting control found in a Bucherer watch plant.

This year Diploma 9 situates itself in this gap – between the making of an identity and that of an artefact. We will engage the cultural project by considering the fundamental questions of invented identity – that of an architecture and its author – by focusing on the realities and processes of this condition confronting architecture today.

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**Unit Master**

Natasha Sandmeier

Natasha Sandmeier has taught at the AA since 2001 and 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).

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The warehouse in which Ananth Ramaswamy (2013–14) assembled the landscapes of Iceland alongside the narratives of Tatlin’s life.
DIRECT URBANISM: Scan and Insert

‘Could the saying “actions speak louder than words” be applied to the making of architecture and to the transformation of the city?’

Last year, in Nine Elms, Dip 10 worked with a heady mixture of variables that ranged from a fusion of identity, investment and diplomatic protection in Vere’s new Dutch Embassy to a combination of metropolitan waste management and ‘episodes’ (videos of the live realm) in Nick’s take on the role played by city-wide infrastructure.

‘Is there an intrinsic, yet reciprocal, relationship between physical structures, actions and social situations?’

The transformation of the city is constant: a new city fabric implies a social change. Exploiting this state of flux and, in reaction to masterplanned impositions, we will work with insertions as spatial interventions. Starting with the implementation of a polemical territory spanning north to south across the Thames, we will set out to transform the past ideological visions promised in Pimlico’s Churchill Gardens Estate as a challenge to the current all-pervasive understanding of space as a commodity in Nine Elms. A forensic scanning process will aim to reveal the variables that make up the reality of the city’s space, constructed situations will isolate the live realm and sections will condense the interactions that exist between structures, situations and the forces of change.

We will then create a digital construct (an abstracted computer model) that will form a hybrid spatial context for our proposed insertions. By tweaking it and reconfiguring the variables, we will generate, from the scale of the city to that of the architectural detail, new transformative structures, situations and strategies. Having tested these in a comparable site in Tokyo, we will, literally, insert them into the fabric of the estate by engaging directly with the physical, social and economic reality of the Thames’ north-south divide. So why not ask: ‘What’s new for London?’

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.

3 x 3 = 9 Elms construct, Diploma 10: Nick, Nichola, Nuria, Vere, Ben, Fragkiskos, Hunter, Lelia, Angelina and Ami.
'A city that is concerned with the needs of its young will make the whole environment available to them, because, whether invited or not, they are going to use the whole environment.' • Colin Ward, The Child in the City

Diploma 11 invites works that are concerned with urban erasure following the current trend of gentrification; we seek to re-read London through all that is marginalised and fragmented by forces of economical and political shifts and to find how those erasures provoke informal public spaces and cultural expressions in the unplanned city. We will continue sampling London’s inner edges, acting as agents for its accidental architecture. Following in the footsteps of Akasegawa Genpei (Thomasson) and Atelier Bow Wow (Pet Architecture), as well as Colin Ward’s view on countering commercially driven intentions and interpretations of the built environment, with the creativity and uniqueness of children we will cultivate ‘the art of making the city work’ through play, appropriation and imagination.

Taking inspiration from Ward’s philosophy, which argued for the replacement of authoritarian forms of social organisation with self-managed, non-hierarchical ones, the unit speculates alternative city spaces that can replace the ever-increasing need for education and healthcare facilities and the lack of spaces for production. Our challenge is to make a city space compact and affordable, and to foster a sense of place by re-utilising what it is able to gather and transmit.

We will begin the year by making and testing imaginative tools for play and follow with a re-composition of London into a series of architectural sections that are spliced, collided and mixed. Materialisation plays a primary role throughout the year. Our technical studies will explore the beauty of incompleteness and temporality when combined with permanent details – London’s programme and spatiality continually transform while its architecture is defined by a series of concrete facts. It is this combination of adoptability and preciseness that we would like to craft through making details at 1:1 (hands), 1: 5 (body) and 1:20 (city).
Familiar Horror: 
Revisiting the Architecture of the Street, the Block and the Room

The street, the block and the room: these are the most common spaces of our existence. Everywhere, at any time, we dwell within these places, and for this reason we assume they are innocent backdrops for life – stages for the everyday. Yet these spaces represent the summa of how human subjectivity has been tamed and moulded within predictable social patterns. Since life and work are now one and the same, labour cannot be confined within specific ‘workplaces’. For this reason, domestic space – the space of reproduction – becomes the most strategic vantage point for considering how life itself – as bios, as dynamis – is put to work and exploited. Issues such as gentrification and the credit crunch can only make sense when seen within the larger process of the enslavement of life as a source of economic value. Here, the common spaces of the everyday become a rather insidious sphere, where dwelling happens in a state of permanent precarity and uprootedness. This condition clashes with the ideological cliché of the home as a reassuring space of intimacy and family values. Instead, the intimacy of the domestic becomes the locus of a familiar horror.

This year Diploma 14 will focus on dwelling by opening the pandora’s box of our contemporary horror as it emerges in daily routines. We will look at dwelling on three scales – the street, the block and the room – in order to construct the framework for analysing how economy, politics and form have shaped subjects and habits. This analysis will be the starting point for a molecular revolution within and against domestic space.

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 Davenport 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 cofounder of Dogma, an architectural studio based in Brussels and focused on the project of the city.

Maria S Giudici earned her PhD from TU Delft with a thesis on the construction of modern subjectivity through the project of public space. After completing her MA at Mendrisio Academy of Architecture, she has been working on large-scale urban developments with offices BAU Bucharest, Donis Rotterdam and Dogma Brussels, as well as teaching at the AA, the Berlage Institute and BlArch Barcelona.

Jesper V Henriksson, Solitude and Sharing
Diploma 16 continues its exploration of innovative and visionary design responses within of regenerative architecture and urban formation, set in East London. With a focus on the Thames Estuary, we will address large-scale infrastructure and extreme urbanisation in our rapidly changing environment. Can the design and materialisation of architecture as both infrastructures and cities capacitate a positive ecological footprint exceeding the adverse environmental effects of construction and building operation? Is it possible to do so without compromising design quality and sensibility while instilling a sense of hope and optimism forged by new technology and human endeavour?

With a firm belief in the transformative capacity of architectural geometry and design technique, Diploma 16 aspires towards a holistic and innovative architecture linked to the natural environment. It is our objective to project regenerative architectural form and cities conceived and materialised for biotic systems (people, plant and animal life) through the modulation of abiotic systems (light, temperature, humidity, CO² levels) set in the present or near future. But shifting from the idea of sustainability to regenerative design requires new forms of architecture and urbanism.

Metatropolis searches for design novelty in architecture and cities based on the incidental parameters between urban expansion and large-scale infrastructure where decentralised social organisation and dense urban living is necessitated by our need to sustain the planet – the result is an ecotopia of sorts associated with lean infrastructure, energy production, resource-harvesting and waste management. Metatropolis will focus on the investigation and development of material, fabrication, production and construction processes as drivers in design projections, invention and innovation. The final manifestation of the year is a design proposition responding to the promise of regenerative design, a positive environmental impact and the hope for a sustained humanity and planet.

Unit Staff
Andrew Yau
Jonas Lundberg

Andrew Yau & Jonas Lundberg are members of Urban Future Organisation, an international architectural practice and design research collaborative. UFO has won a number of international competitions, exhibited its work at the Venice and Beijing Biennales and was featured in 10x10 v2. They are currently working on large-scale urban and architectural projects in Europe and the Far East.

Jerry Lam –
Royal Docks Energy Exchange
Latent Territories: Spaces for Knowledge Exchange
In the past decade the expansion of material and immaterial networks of transportation and communication have allowed us to selectively connect to anyone and anything throughout the world, producing profound territorial transformations as well as radical mutations in knowledge exchange and of occupancy. Despite all of these countless exchanges, a counter-effect of these seductive technologies is the contraction and devaluation of the physical public realm and the homogenisation of culture and the built environment. Diploma 17 operates within this critical condition and continues its investigations into the socio-political role of infrastructural and architectural form in defining new modes for coexistence in the contemporary city.

In a world of decentralised and multi-nodal networks the unit seeks to understand and assign meaning to the notion of centrality within the city. We are interested in the changing notion of public space and the conditions by which architectural form is the embodiment of the relationship between the collective and the individual. Therefore we prioritise the performative and behavioural attributes of form for their capacity to materialise relational spaces and re-position the body in society through action and the triggering of senses.

This year will be spent rethinking the organisation and experience of spaces for knowledge exchange conceived beyond institutional and professional frameworks. We will search for architectural forms of integration of multiple design objectives through experimentation with strategies of regrouping and permeability between activities. A greater emphasis will be put on the opportunities and enabling constraints of material and tectonic systems.

Unit Staff
Theo Sarantoglou Lalis
Dora Sweijd

Theo Sarantoglou Lalis and Dora Sweijd are the founders of Lassa Architects, an international architecture and urban design studio with offices in London and Brussels. They have lectured internationally, lead workshops and taught undergraduate studios at Chalmers, LTU in Sweden as well as the AA since 2009. Theo has also taught postgraduate studios at Columbia and Harvard University.

Win Assakul (2013–14)
Architecture of Particles

1. Without Blue there is no Green
The Atmosphere of the Earth is the air we breathe. It absorbs ultraviolet radiation and warms our planet; it reduces temperature differences between day and night. Without it there is no water, no oceans, no clouds, no trees and no green. This atmosphere is the territory where Diploma 18 continues its exploration of Global Warming Scenarios.

2. Spaceship Earth Scenario
With precedents rooted in Buckminster Fuller and the Eameses, this year Diploma 18 targets Atmospheric research at different scales, looking at it through the eyes of satellites and telescopes, probing it with helium balloons, studying destructive industrial landscapes such as open coal mining and evaluating the opportunities that arise from alternative energy sources. On a molecular level we will look at the gases that destroy our ozone layer and meet the activists that have managed to stop the production of those that are most dangerous.

3. Singularity, Big Data and Processing
Singularity is rapidly allowing humans to transcend biological limitations. A superhuman intelligence explosion will surpass any known cognitive ability and will be able to process Big Data. Diploma 18 will use the language of open-source Processing to analyse how Big Data supplied from Tecnalia Technology centres, GOs and NGOs creates, evaluates, manipulates, understands and communicates these future atmospheric architectural scenarios for the benefit of the humans and Earth, and how this information management can transform the field of architecture.

4. Architect as Space Activist
Diploma 18 encourages developing self-propelled singularity of each individual student to take a position on the role of the architect in the context of Global Warming. A 1972 ‘Silent Running’ eco-dystopia, or the saving of our planets, may be the outcomes of this analysis.

The Energy Attack Team moves from Empathy to Singularity

Unit Staff
Enric Ruiz Geli
Pablo Ros
Felix Fassbinder

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 Tecnalia and is one of the members of the HP Experts Committee.

He is the architect of projects such as Villa Nurbs, Airbus FoF, Ampo Retrofitting, Audi Urban Mobility and elBulli Foundation. After participating in the On-Site exhibition, part of his work is in the collection of MoMA NY.

Pablo Ros graduated from the ETSAB and received his MS in Advanced Architectural Design and Architectural Research from Columbia University. Before founding Neolexia, he directed FOA in Spain and was Head of Studio at Cloud 9. He has taught at Columbia, Barnard College and IAAC.

Felix Fassbinder graduated in 2005 from the TU Berlin where he has also teaches. He has worked for Herzog & de Meuron and for OMA, and he is currently Head of Studio at Cloud 9.

Ioana Giurgiu, SMFoF: Uncovering the Factory in Nature – salt Marsh production lines, model
www.aaschool.ac.uk/compstudies
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.
Technical Studies (TS) bridge testing (above) and History and Theory Studies (HTS) course introduction (left); Basmah Kaki (Dip 5) TS project, 2014 (opposite)
TS Year 2 bridge testing (above); Media Studies work by James Mak (opposite) and HTS work by Sabrina Morreale (right)
First Year Media Studies work by Janos Bergob Sowicz (above) and (left) the TS Third Year Structures course load-testing models
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.

Head of History and Theory Studies
Mark Cousins

Department Staff
Pier Vittorio Aureli
Fabrizio Ballabio
Shumi Bose
Edward Bottoms
Mark Campbell
Susan Chai
Judith Clark
Mollie Claypool
Ryan Dillon
Pol Esteve
William Firebrace
Winston Hampel
Patrick Keiller
Roberta Marcaccio
Alison Moffett
Ricardo Ruivo
Emmanouil Stavrakakis
Brett Steele
Sylvie Taher
Chris Turner
Thanos Zartaloudis
Zaynab Dena Ziari

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 the School of Architecture at Yale University and is cofounder of Dogma, an architectural studio based in Brussels and focused on the project of the city.

Fabrizio Ballabio studied at the Academy of Architecture in Mendrisio (AAM), the ETH in Zurich and at the AA. Alongside his teaching activities at the AA, he practices as an architect, writes and is part of the European research programme, Factory Futures.

Shumi Bose teaches at AA and at Central Saint Martins College of Art and Design. She is a contributing editor for Blueprint magazine, an editor at Strelka Press and in 2012 was a curatorial collaborator for the 13th Venice Biennale of Architecture. Recent publications include Real Estates, with Jack Self (2014) and Places for Strangers, with Mæ LLP Architects (2014).

Edward Bottoms is the AA Archivist. He received a history degree from Exeter University and a Masters in architectural history from the University of East Anglia. He is 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 and BA at Auckland University, New Zealand. His PhD focused on issues of aesthetic and psycho-analytic theory in the early-twentieth century and his current research examines the contemporary US and China.

‘With the letterpress, each letter is cast into its own individual piece of metal and becomes an object in its own right, separate from the words it can be used to form. The letter becomes the component, with the potential to take on meaning when put to use. In Schendel’s works the same occurs: letters are filled with the possibilities of words and meanings. They suggest the opportunity for thought and language, and to be interpreted by the viewer.’
Susan Chai is an architect and translator practising in London and works with the Forum of Contemporary Architectural Theories, an ongoing collaborative project between AA and SE University in China.

Judith Clark has curated major exhibitions at the V&A in London, Mode Museum in Antwerp, Boijmans van Beuningen, Rotterdam and Palazzo Pitti, Florence. In July 2012 she opened the first museum of Handbags in Seoul, South Korea. Recently published with Yale University Press is Exhibiting Fashion: Before and After 1971, co-authored with Amy de la Haye. She 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 from the AA, where she has taught 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 South East University in Nanjing, China.

Nerma Cridge holds an MSc in Architectural History from the Bartlett and a PhD in Histories and Theories from the AA, and has worked for a number of practitioners including Thomas Heatherwick and Art2Architecture. She runs her own practice, Drawing Agency, and is working on a book based on her PhD thesis, titled The Unbuildable.

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 EGO Office and has 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 towards a PhD.

William Firebrace is author of Marseille Mix, published by the AA and in French with Editions L’Atinoir, with forthcoming titles, The Missing Planet and Memo for Nemo. He was Professor for Architecture at the Stuttgart Akademie and currently teaches at various German design schools.

Winston Hampel studied architecture and design in Hamburg, Stuttgart and Paris. He has worked with different practices including RBSie(n) in Paris and Smaq in Berlin. His projects and writings have been featured in several publications and exhibitions.

Patrick Keiller studied architecture at UCL and fine art at the RCA. His most recent works are the exhibition The Robinson Institute (Tate Britain, 2012), an accompanying book The Possibility of Life’s Survival on the Planet (Tate, 2012) and an essay collection The View from the Train: Cities and Other Landscapes (Verso, 2013).

Roberta Maracccio is a writer and editor at Artifice. She is working with Shumi Bose on the English translation of writings spanning the prolific career of Ernesto Nathan Rogers (1909–1969), to be released by AA Publications in 2015. She studied Interior Architecture at the Politecnico di Milano and received a Masters from the AA.

Alison Moffett is a practising artist originally from Tennessee. She holds an MFA from the Slade School of Fine Art and an MA in History and Critical Thinking from the AA, and she is represented by Gallery Schleicher/Lange in Berlin.

Ricardo Ruivo is an architect, researcher, teacher and a PhD candidate at the AA. He completed his diploma in architecture at the Faculty of Architecture of Porto in 2009 and a Masters in architectural history in 2011.

Manolis Stavrakakis was born in Heracleion, Crete and studied architecture at the National and Technical University of Athens School of Architecture and at the Graduate School of Architecture Planning and Preservation, Columbia University. He is a PhD candidate at the AA and has been practising and teaching as an architect since 2005.

Brett Steele is the Director of the AA.

Sylvie Taher is a writer and architect based in London. She trained at the AA, where she wrote a thesis titled ‘Architects versus the City, or the Problem of Chaos’, and has written for Publica, The Architectural Review and Blueprint.

Chris Turner is currently editor of Icon. He was a student at Cambridge and then successfully completed his PhD at the London Consortium. He worked for several years in New York for Modern Painters, Cabinet and wrote a book Adventures in the Orgasm: Wilhelm Reich and the Invention of Sex.

Thanos Zartaloudis studied law and philosophy at the University of Kent, the University of Amsterdam and the University of London. His most recent book is Giorgio Agamben: Power Law and the Uses of Criticism (2011). He has trained as a planner and a photographer and has just finished his first novel titled The Searchers of the City.

Zaynab Dena Zlari graduated from the AA’s History and Theory of Architecture programme. She has written for various journals on the intersection of architecture, culture and the body.
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. 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
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, Alison Moffett, Ricardo Ruivo
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, Emmanouil Stavrakakis
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.
Diploma Courses
The courses in the Diploma School take place in Term 1 only

Brave New World Revisited
Edward Bottoms
This course will explore the postwar climate of idealism that engendered more than two decades of public housing projects in London. Taking an investigative, archive-based approach, the course will look beyond the usual architectural history texts and utilise a broad range of social, economic and political sources.

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.

Biopolitics
Mark Cousins
In recent decades, biopolitics has been used as the term for a major revision of traditional concepts of politics and power. Analysing the late work of Michel Foucault, Giorgio Agamban and others, the course sets out the general terms of such a new concept of politics.

Talk the Walk
Ryan Dillon
Georges Perec often referred to Paul Klee’s thought, ‘What to see when you see nothing?’ The course considers this question through a series of immersive city walks in order to address Perec’s call to unearth the ‘infraordinary’ – a desire to understand ‘the ordinary, the background noise, the habitual’, which spawned urban projects that located the artist in the grime of the city.

The Robinson Institute
Patrick Keiller
The Robinson Institute is a fictional research organisation located in a disused quarry in Oxfordshire. It continues the work of a fictional researcher whose explorations of the UK’s landscape have been the subjects of three films. Students are invited to participate in the Institute’s work by responding to a number of questions outlined in seminars arising from the film.

MILAN XX: LA NEBBIOSA (The Misty)
Roberta Marcaccio
Milan is Italy’s economical, productive and creative capital – renowned for fashion, design, publishing and media industries – as well the unofficial centre of political power. Navigating the city’s recent history, the course will expose its complex relationship with its own past.
Vanishing Point
Alison Moffett
This course addresses a line of critical investigation loosely organised around the visual concept of perspective. Our questions will begin in the Renaissance, where linear perspective as a visual language merges with spatial understanding and architectural design, mirroring the significance of logic and measurement of the time. From there, we will look into related areas: cartography, exploration, utopia, and move forward in time, modern and contemporary artworks to understand how the rules of perception impact our visual and built environment.

The Mobile Phone
Christopher Turner
Despite considerable historical and analytic literature on the introduction of the telephone at the end of the nineteenth century there has not been a great deal of analyses of the mobile phone. This course considers the ways in which the mobile phone has shaped communication in the city.

Commanding Architecture: Between Life and Government
Thanos Zartaloudis
If architecture is the encounter with problems that exceed their architectural lines of formation, then it appears to occupy a place between what we could provisionally call two experiences: on the one hand the architecture of ways of living, and on the other the architecture of autonomy or management. The course will address 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 who would like to develop their research into an extended written thesis are invited to attend a series of seminars, group workshops and individual tutorials delivered by Mark Campbell. Held over Terms 2 and 3, these sessions serve as an introduction to the thesis, exploring the rigorous nature of undertaking such a comprehensive scholarly work and assisting students in formulating a topic. Students then work towards the research and progression of the thesis over the summer months between the Fourth and Fifth Years. Following a series of individual tutorials throughout the term, the completed thesis must be submitted at the end of Term 1 of the Fifth Year, in line with the Fifth Year HTS requirements.

Friday Lecture Series, open course
The Gesture
Mark Cousins
Following from the past three years, this series looks to the gesture – considered to be a fundamental cultural act, one which is not restricted to the human body or indeed the human being but which indexes a movement in the world which has a strong affective dimension. The course considers this from the point of the origins of drawing and issues which normally slip out of the net of architectural theory, such as shape and movement.
‘Baths were simply a self-confined world offering unprecedented social relief.’

‘Images layer one on top of another, and perhaps the first one is forgotten by the time the third comes around.’

‘When hot dog stands are in the shape of hot dogs, then little work is left to the imagination, and all other metaphors are suppressed.’
Media Studies is an experimental space for exploring and interrogating the tools of the discipline – tools with which we speculate, manipulate and play; compute, control and test; communicate, seduce, and provoke. Acting as both training camp and laboratory, it is a diverse, multidisciplinary programme where unexpected collisions and obsessive attention to detail expose a rich seam of creative potential. Media Studies presents an opportunity to develop individual practice, where students hone their dexterity with established and progressive media, actively testing modes of production through focused acts of doing and making.

Media Studies courses are a required part of the First Year and Intermediate Schools and provide students with the knowledge and skills associated with a wide range of contemporary design, communication and fabrication media. AA unit tutors, as well as staff from workshops, computing and the AV department, teach these weekly courses. Talks by invited architects, artists, media and other creative specialists supplement lectures and events. Each term-long course focuses on the conceptual and technical aspects of a specified topic of design media and emphasises the sustained development of a student’s ability to use design techniques as a means for conceiving, developing and producing design projects and strategies.

Studio-based courses for First and Second Year students cover methods of production in the design process. Media Studies also offers a set of laboratory-based courses focused on the direct instruction of a series of significant digital applications in the architectural pipeline. Studio-based courses for Second Year students are open to any student enrolled in the Intermediate or Diploma School while laboratory-based courses are open to students across the entire school.

Department Head
Kate Davies

Department Staff
Miraj Ahmed
Kasper Ax
Charles Arsène-Henry
Shany Barath
Sue Barr
Valentin Bontjes van Beek
Apostolos Despotidis
Shin Egashira
Oliviu Lugojan-Ghenciu
Anderson Inge
Alex Kaiser
Antoni Malinowski
Alison Moffett
Joel Newman
Capucine Perrot
Caroline Rabourdin

Kate Davies is co-founder of the art practice Liquidfactory and the nomadic design studio Unknown Fields. She has undertaken expeditions to remote parts of the globe to investigate how people use, inhabit and understand landscape. She is Unit Master of AA Diploma 6 and director of the Unknown Fields Visiting School. She has taught design studios at the Bartlett School of Architecture, Chelsea College of Art and London Metropolitan University.

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).

Kasper Ax is a Danish architect, designer and researcher. Having earned his Master degree from the Bartlett, he is currently an associate architect at LASSA Architects, and since 2009 has taught various courses and units at the Bartlett and the AA.

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.

Shany Barath studied architecture at TU Delft in the Netherlands and completed her Masters at the AA, where she has taught since 2009. With Gary Freedman she established ShaGa Studio, an architecture practice at the interface of architecture, visual art, ecology and computation.
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 courses that allow students to quickly grasp fundamental techniques in major digital applications for architecture. One-day courses cover many of the most common computer applications, from 3D modelling and computer-aided drafting to imaging, publication, digital computation and scripting, various physics-based analyses and other relevant software.

First Year Term 1

Peripheral Landscapes
Sue Barr

Taking inspiration from the rich culture of landscape imagery throughout the history of photography, during this course we will be using digital photography to examine landscape[s] at the periphery of the city, where urban/suburban landscapes are both complex and mysterious and the photograph is discovered only through committed observation.

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 2015.

Valentin Bontjes van Beek runs vbvb studio in London and has taught at the AA since 2001. His most recent commission – the realisation of a 1:1 Maison Dom-ino – is currently on display at the 2014 Venice Architecture Biennale, before it tours to Tokyo and London.

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

Oliviu Lugojan-Ghenciu is a London-based architect and motion designer. He splits his time between running 'CtrlArchDel' studio and teaching and holding workshops on the topic of time-based media, digital cultures and animative processes in architecture.

Anderson Inge practises architecture in London, having trained at the University of Texas at Austin, the AA and MIT. He has developed a pedagogy for drawing, which he delivers as workshops at numerous institutions, currently at the AA, and the Rural Studio.

Alex Kaiser holds degrees from Oxford Brookes and the AA. Following these studies he brought his design, modelling and visualisation skills to the London architecture offices of Richard Rogers and Moxon Architects. He is co-founder of APK Concepts.

Antoni Malinowski studied at the Academy of Fine Arts in Warsaw and the Chelsea College of Art. Since his first wall drawing installations in the mid 1980s he has worked in a variety of media. He practises in London.

Alison Moffett is a practising artist originally from Tennessee. Since moving to London, she obtained an MFA from the Slade School of Fine art in 2004 and an MA in History and Critical Thinking from the AA in 2011. She is interested in the perceived world and how, through filters and rules, this is translated into a visual language. She is represented by Gallery Schleicher/Lange in Berlin.

Capucine Perrot has been assistant curator for the Performance Programme at Tate Modern since 2010. Recent projects include ‘Performance Room’, a series of live performances conceived for online audiences. She was also part of the curatorial team that organised the inaugural programme of The Tanks, Tate Modern’s new spaces dedicated to performance, film and installation.

Joel Newman studied fine art at Reading University and has exhibited in the UK and abroad. He has run the AA’s Audio Visual department since 1994 and has taught Video within Media Studies since 1998.

Caroline Rabourdin is a French architect and essayist living in London. She graduated from the ENSAIS in Strasbourg, and holds a Masters in Architectural Design from the Bartlett. She is currently a visiting lecturer at Greenwich University, and a PhD candidate at Chelsea College of Arts, London.
Translation Object to Drawing

Shin Egashira

The course introduces the conceptual and technical aspects of orthogonal drawings in combination with collage and object-making procedures assuming that there is no difference between the means of representation and that of design.

Materiality of Colour

Antoni Malinowski

This course focuses on the potential of colour in creating/manipulating space. Students will be introduced to the materiality of pure pigments, with the focus on colour as micro-structure, and they will be encouraged to create their own distinctive notational system sensitive to space, time, light and the characteristics of materials.

Cut and Paste

Alison Moffett

This course is an investigation into the workings of collage. Through a study of different art and architectural examples and our own experiments with different materials, we will explore how collage can function, how it can be used to create new narratives and new juxtapositions, addressing both the critical and spatial.

Video: First Year

Joel Newman

We will make a one-minute animation that plays on scale and disrupts perspectival space. ChromaKeying, Motion, After Effects and HD video will be our weapons of choice (one minute of video is 1,500 discreet frames).

Taking Measure

Caroline Rabourdin

Architects routinely use units of measure without challenging their origin or significance. In order to understand the relationship between the body, geometry and architecture, we will look at feet and inches and measure bodies, and we will draw 2D metric patterns from the measurements and manipulate them. The aim of the course is to make drawings containing instructions for making.

First Year Term 2

Projection and Speculation

Miraj Ahmed

As a means of representation, ‘analogue’ techniques of orthographic projection allow us to accurately speculate. Projective drawings refer not only to what ‘is’ but also to something beyond – that which ‘could be’. The course introduces 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.
Peripheral Landscapes
Sue Barr
Continues from Term 1

One-To-One Instruments
Shin Egashira
The course will take place in between studio for drawings and the Wood and Metal Workshop for 1:1 constructions. The aim is to develop design concepts that are closely linked with fabrication technique. We will use our body as site and construct performative instruments to be tested through application to the city.

Materiality of Colour
Antoni Malinowski
Continues from Term 1

Virtual vs Actual
Kasper Ax
The virtual will be introduced as a study on the optical and visual effects obtained in works of optical art. We will dissect some of these works and students will describe and develop one or several visual effects that afford an optical quality, which will then act as performance criteria for a geometric 3D exploration in Rhino with its plug-ins, with the aim of manufacturing an architectural piece through 3D printing, laser cutting, vacuum forming or CNC milling.

World Wide Wild
Oliviu Lugojan-Ghenciu
The Motion Studio is the AA’s time-based media and digital storytelling garage. We explore digital tools through analog processes, dismantling workflows and improvising pipelines, prototyping online spaces for a real-time, wireless wilderness. Over four sessions we will explore the wild landscapes of the internet, the anatomy of a website with the online technologies that surround us and we inhabit more often.

Media Studies Second Year

Term 1

Projection, Speculation and Works on Paper
Miraj Ahmed
Students are invited to take measured projective drawing and use it to explore and transform. Drawings will be further mediated through model making, photography and the digital, enabling deviations from origins. The drawings will not only be a means of enquiry, but also objects in themselves.
Da-Da-Digital
Kasper Ax
This course provides a comprehensive, digital toolbox for designing, representing and manufacturing spatially complex NURBS geometries using Maya and Rhino and other plug-ins. Drawing on the dadaist movement, students will be liberated from conventional architectural constraints and encouraged to output abstract architectural pieces made of various materials, through the use of 3D printing, laser cutting, vacuum forming and CNC milling.

Shapes of Fiction (B side)
Charles Arsène-Henry
What if one could access a film or a text the way one enters an abandoned spaceship – as a faceted volume to be examined with a sense of slowness, attention and wonder.
An experimental reading controller will be used in Term 1: Metacamera

Active Matter I
Shany Barath
This course examines fabrication techniques as potential activators of material systems. Working at the interface between matter, computed geometry and machinic properties, we will develop material catalogues translating visible and invisible properties into variables of effect, behaviour, scale and articulation. Rhinoceros, laser cutting and CNC technologies to create a series of prototypes exploring possible design negotiations between machine and material.

I – Replica Structures
Valentin Bontjes van Beek
The course will focus on the (re)-design and fabrication of an existing table at 1:1. Each student will choose an existing table [original] and devise a fresh construction strategy for the fabrication of a replica structure. Our sole material will be a sheet of 12mm birch plywood. All components will be designed and produced with the use of CNC milling technology. Issues of weight, porosity and composition should be considered. The course will culminate with the fabrication of a final project at Hooke Park.

Field Work
Kate Davies
We are hunting the invisible, the intangible and the elusive, as we explore the hidden dynamics of site through active and obsessive ‘field recording’. From our observations, readings and measurements, notational systems will be developed in meticulous notebooks to describe relationships, events and occurrences that defy their capture in an image. We test the limits of the visual, looking beyond the depiction of physical things to explore alternative languages with which to describe the world.
Drawing in the Nation’s Cupboards I: Seeing
Anderson Inge
Drawing well begins with seeing well, and each session, taken at one of the nearby national collections, will be driven by concentration on distinct materials and forms. Students will achieve confidence in drawing-by-hand.

Painting Architecture I
Alex Kaiser
Through an aggregation and creation of component elevation, section and axonometric drawings we will explore methods to bridge the gap between contemporary rendering techniques and fast-paced design development. The result will be a large-scale drawing that re-mixes existing architectures and focuses on techniques such as hand and digital drawing, material representation and 3D manipulation.

The Household Glitch Mounted Regiment I
Oliviu Lugojan-Ghenciu
The Motion Studio is the AA’s time-based media and digital storytelling garage. We explore digital tools through analog processes, dismantling workflows and improvising pipelines, prototyping real-time experiences for a real-time digital environment. The course will focus on methods of inputting, processing and outputting movement, using: 3D motion tracking, non-linear 3D animation, VR technologies, projection mapping and interactive installations, choreographing space through yocto-seconds.

Exhibition Practices
Capucine Perrot
Exhibition Practices draws upon emblematic modern and contemporary art exhibitions to look at the interrelationships and mutual influences between curating, architecture and exhibition design. We will investigate selected exhibitions and their various components: the museum space, curatorial statements, layout and floor plans, display devices, archival material, catalogues and reviews to examine the ways in which exhibition design(ers) continue to play a crucial role in the presentation and understanding of modern and contemporary art.

Term 2

Shapes of Fiction (B side)
Charles Arsène-Henry
An ambiguous object will be produced during Term 2: MD2. Continues from Term 1

Active Matter II
Shany Barath
Continues from Term 1
II – Pending Structures
Valentin Bontjes van Beek
Students will gain an understanding of fabrication by designing on the CNC for an actual scale, developing projects that address the design of installation pieces within the school in order to examine the relation of material structures and physical resolution. The ‘Pending Structure’ should consider ideas of independence while respecting forms of integration. The course will culminate with the fabrication of a final project at Hooke Park. Continues from Term 1

Sensorial Environments
Apostolos Despotidis
This course focuses on designing environments as a set of analogue values and behavioural rules, converting sensorial attributes to actuation events. Data mining processing and conversion will result in interactive spaces displaying life-like features. Students will be introduced to basic programming and physical computing, prototyping behavioural functions to their projects.

Drawing in the Nation’s Cupboards II: Authoring
Anderson Inge
The focus for this sequel course (see Term 1) shifts to from technique to sensibility as we develop our drawn voice, as we explore what it means to reliably author drawing that delivers your vision. Continues from Term 1

Painting Architecture II
Alex Kaiser
Continues from Term 1

Video: Intermediate
Joel Newman
The course will investigate new private spaces that are shaped by audio components created in the initial stages of the project. The final piece will be no shorter than three minutes in length and will incorporate live action footage.

Setting Out
Caroline Rabourdin
The metre was arbitrarily defined as the ten-millionth part of one quarter of the meridian, which was then measured by foot and astronomical instruments along the line Dunkirk-Barcelona. In this course we will start by measuring the paper space available to the architect before taking measure of the body. We will use both paper and woven material to test the possibilities of making from a drawing as well as drawing for making.

Exhibition Practices
Capucine Perrot
Continues from Term 1
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 Studies 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.

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.

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 focusing on interdisciplinary design.

Christina Doumpioti has worked as a computational designer in Arup Associates and is a member of the Ocean Design Research Network.

Ian Duncombe is a Director of BDSP 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 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 BDSP 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.

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

Emanuele Martisi 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.

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

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.

Manja van de Worp studied at the Technical University of Eindhoven, Holland and the Emergent Technologies & Design programme at the AA. She works at Ove Arup & Partners designing movable structures.

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

Technical Synthesis – Introduction to Integrated Design
Compulsory Course, Term 1
Environment Giles Bruce, Federico Montella
Materials Evan Greenberg, Nacho Martí
Structures David Illingworth, Ben Godber

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 explore four spaces in London 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 spaces and analyse and evaluate these outcomes in relation to the other technical aspects. Through iterative modelling, students will gain understanding of the basic principles associated with structures, environment and materials, understand their relations 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
Environment Giles Bruce, Paul Thomas
Materials Evan Greenberg, Nacho Martí
Structures Thomas Oosterhoff, Ben Godber

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.

Structures – Typologies & Design
Second Year Compulsory Course, Term 1
Manja van de Worp and Phil Cooper

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, Terms 1 & 2*  
*Carolina Bartram*  
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.

**Environmental Design in Practice**  
*Second Year Compulsory Course, Term 2*  
*Giles Bruce*  
‘We all know environmental design is important – but we just can’t see how it is relevant to our studio work.’ This course aims to challenge this sentiment by showing how every design decision that architects make has an immediate and quantifiable impact in terms of environmental performance.

**Structures – Masterclass in structural behaviour**  
*Third Year Compulsory Course, Term 1*  
*Manja van de Worp and Phil Cooper*  
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 Doumpioti, Wolfgang Frese, Pablo Gugel, Antipo Koronaki, Nina Tabink and Manja van de Worp*  
Third Year students undertake a comprehensive design study that explores and resolves the central technical issues of their projects, in collaboration with individual unit agendas. The study records the strategic technical decisions made as the design is developed, integrating knowledge of the environmental context, use of materials, structural forms and processes of assembly. The individual projects are developed in conjunction with the unit tutors with support from 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:

Form & Matter Christina Doumpioti
How can architecture be informed and influenced by material qualities? Through the investigation of past and emerging material developments, this course introduces ways of thinking inspired by the intrinsic intelligence of materials while introducing materiality as a vital and integral part of architectural form and formation. The course explores matter as a dynamic agent capable of finding structural equilibrium, mediating environmental conditions and altering spatial perception. Form-finding, material computation, digital simulation, programmable matter, responsive material systems, variable-modulus material structures and material energies are key concepts of focus.

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.

Small in Large – the Interrelation of Component and System Martin Hagemann
The course aims to analyse and classify architectural components as parts of larger systems. We will review existing component-based systems and investigate how advanced technology in the design and fabrication process can be used for redefinition and contemporary interpretation. Further investigation will examine the connection of components and their subsequent function.

Studies in Advanced Structural Design Emanuele Marfisi & 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. It bridges complexity and simplicity by understanding our own and other fields. We will interrogate their 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.

Form, Energy and Environment 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.

Fifth Year Technical Design Thesis (TS5) Javier Castañón with Martin Hagemann, David Illingworth, 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.

Timothy Tan Chee Hang, Intermediate 13
The Alternate Aircape of Commons – The product of architecture is addressed in the interstitial space of the institutions through the most generic element of air.
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.
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 Intermediate and Diploma School
Alastair Robertson

For year out/post-Part 1 and post-Part 2 students, Alastair Robertson, the AA Professional Studies Advisor (PSA) provides advice and counselling on all aspects of work experience in architectural practice. Students can make an appointment to meet Alastair through Rob Sparrow. A guidebook on the year out, Working Out in Architecture, gives guidance 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 Alastair at the AA and office visits by Alastair at the request of a student. Registration should be made through Rob Sparrow.

Year out/post-Part 1 students pay a registration fee of £250 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 a registration fee of £250 and the annual AA Membership for each year of the period of their registration. Registration is valid for two years from the date of registration.

Reviewed and signed-off records of work experience through the PEDR – the Professional Education and Development Record – are a mandatory part of students’ final Part 3 requirements. Failure to maintain these records during Parts 1 and 2 can cause difficulties when students must provide evidence of their experience in practice.

All enquiries concerning UK Border Agency 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 proper 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)
Alastair Robertson and Rob Sparrow
Each year the AA provides two courses and examination programmes, one beginning in March, the other in mid-September. Alastair Robertson and Rob Sparrow, the Professional Practice Coordinator, advise students through the process. 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 12 weeks for candidates who have difficulty in getting weekday release from their offices.

Typically there are 25 places available for each course and examination programme. Candidates are drawn from the AA and other UK and international schools. The course and examination are formally recognised by the Architects Registration Board (ARB) and the Royal Institute of British Architects (RIBA). Both the intensive full-time two-week, and the 12-week one-day-per week courses offer an introduction to the examination process and covers 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. It is not intended as a foundation course, but the AA provides an extensive bibliography, lecture notes, past papers, tutorials and access to study groups.

In addition a two-day optional course, ‘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 48-week/year-long AA Part 3 programme also serves as a Continuing Professional Development (CPD) programme for UK-registered practitioners trained elsewhere in the EU who have not had to sit a Part 3 exam in the UK because of European Law on ‘Mutual Recognition of professional qualifications between EU states’.

The examination is a multi-step process. First, candidates must establish their eligibility by submitting a report for an Initial Assessment by the PSA. Second, they must submit a scenario-based research paper that is completed over four weeks. Third, three digitally-based papers are done under exam conditions at the AA and finally, candidates present themselves for a professional review by two examiners from the AA Board of Part 3 Examiners. The review is based on their record of professional experience (normally a PEDR record), the documents submitted for their initial assessment and their exam papers. To be eligible to sit the exam, candidates must have exemption from the ARB/RIBA Part 1 and 2 Examinations, at least two years’ practice experience (three to four years is more usual). Ideally, at least one year should be in the UK working on UK-based projects under the supervision of a UK-registered architect.
The essential starting point for Part 3 students is to register with the school immediately after completing Diploma School/Part 2. The registration fee covers the costs of practice monitoring, PEDR review and sign-off, an initial Assessment for Part 3 and tutorials with the PSA, as required. Registration is essential for students subject to visa regulations, as they could lose their UK work experience entitlements because of the AA School’s sponsorship obligations to the UK Borders Agency. The PSA will not sign PEDR forms unless the student is registered with the AA School.
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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 6 in this booklet.

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