Undergraduate School
First Year
The First Year at the AA School provides students with an intellectual environment that fosters their interests and explorations in architecture and prepares them for entry to the AA’s unit system in the Intermediate and Diploma Schools.

The dynamic and experimental studio encourages young architects to focus on the challenges of the twenty-first century. 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, First Year prepares students for the complexities and possibilities of the profession. The year is organised around the combination of a design studio and complementary courses in History & Theory, Media and Technical Studies; the 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 completed, each portfolio becomes the basis for moving up into the Intermediate School, which covers the second and third years of study at the AA.
First Year at the AA is a student’s initial exposure to the five-year study of architecture which ends with the AA Diploma. Architecture affects and is affected by a wide temporal context. In the First Year Studio we engage with the present, study the past, and challenge what is yet to come.

Our focus is learning and discovering by paying attention to our immediate context and the world at large and by taking forward the richness of our discipline. Architects have the responsibility to see beyond what exists. Translating complex forces and information into new spatial constructs, architects constantly nurture and refresh their skills, tools and methods towards the development of a project and agenda.

The First Year is characterised by a studio-based environment of learning through making. The works we make are constantly shared, discussed, pushed forward and explored alongside those of architects, artists, writers, philosophers and thinkers that constantly question and challenge how we live.

The studio environment allows each student to study with specific tutors for a given brief in a highly focused manner while simultaneously being in close contact with other takes and approaches. Learning at the AA is encapsulated in thinking through making, by being exposed to multiplicities of methods and experimentation.

Over the course of the year, we approach studying architecture as a way of thinking projectively: we are challenged to look beyond what is apparent and to be adaptive in our thinking. Students sharpen an affinity for thinking independently, they learn to constructively engage with different audiences by sharing their discoveries in the development of a year-long portfolio, informed by various modes of writing, making and arguing.

FUTUROSITIES

Do you know how to capture the future? This year we pay close attention to particular shifts that characterise our current world, and study and expose how they enable certain spatial characteristics and qualities. The present already encapsulates futures. Are changes really occurring too fast or are we too slow to imaginatively embrace alternatives in spatial constructs, novel skills and expertise? Technologies, forms of making, global communities and modes of communication have been reshaping modes of life. This multiplicity has been rapidly moving in our foreground: countercultures have made their presence felt by constructing ad-hoc spatial alternatives, while extensive technologies have been homogenizing spaces.

The First Year Studio is constructed around six common explorations where current questions are studied in relation to specific architectural topics.
SEARCHING
We will search spaces and how they are made by focusing on what is symptomatic of our present moment. What is shaping and enabling alternative building typologies? Are digital technologies triggering spatial inventions? And how is the built environment made? What are the economies of re-making?

TESTING
The second part of the year is focused on questioning what defines spaces. How are spaces regulated? The coding of sensations can construct pleasures instead of controlling behaviours: responsiveness of materials, regulation of artificial lights, noise levels, and so on, will be explored through testing and making. Can we master some of these parameters and conditions?

IMAGINING
Towards the middle of the academic year we will imagine and construct modes of life shaped by unpredictable settings and challenge how they are translated into work that provokes unexpected thoughts. Who is the audience? And how do we communicate? Through re-enactments, forms of activism, visual forecasts and rational arguments, we will explore how our work constructs and engages with an audience.

Throughout the academic year, we will actively construct relations between processes, tools and agendas that open up multiple possibilities for exploring and expanding our study of architecture.
Monia De Marchi is an architect who graduated from the Istituto Universitario di Architettura in Venice (distinction) and holds an MArch from the AA DRL. She has previously worked for Zaha Hadid Architects and had her own practice working on architecture projects while collaborating with different disciplines. She has taught at the AA since 2005 in the Diploma School and from 2011 as Head of the First Year.

Argyris Angeli studied Architecture at the National Technical University of Athens and Fine Arts at the School of the Art Institute of Chicago. He received an MFA from the AAIS with distinction. He is the co-director of Gesamtatelier, an interdisciplinary artist’s platform, and has presented work in exhibitions, festivals, conferences and competitions across Europe and the USA.

Delfina Bocca works as an architect at Zaha Hadid and has previously worked in the UK, Italy and Argentina. She holds an MArch from the AA DRL and is a registered architect in Argentina, where she completed her studies. She has participated in numerous workshops and taught at schools in both Argentina and the UK.

Pol Esteve is an architect who graduated from Escola Tècnica Superior d’Arquitectura de Barcelona in 2009. He holds an MA in History and Critical Thinking from the AA and is a PhD candidate at the Bartlett. He is the co-founder of GOIG architecture studio. He is director of the AA Visiting School in Brussels and teaches on the First Year programme.

Costandis Kizis holds a PhD from the AA, an MSc in Advanced Architectural Design from GSAPP Columbia University and a Diploma in architecture from NTU Athens. He has taught at the AA, Central St Martins and Leeds Beckett University.

Nacho Martí is a graduate of the Elisava School of Design in Barcelona and the AA. He founded his design studio in 2004 and since then his projects have been exhibited, published and awarded internationally. In addition to teaching in the First Year he is a Technical Studies lecturer and director of the AA Visiting School Amazon.

Patricia Mato-Mora studied architecture at the AA before studying materials at the RCA. She now works alongside artists and architects to realise large-scale projects employing various craftsmanship methods, while practising independently as an artist.

Anna Muzychak is an AA graduate currently working at Ben Adams. She has taught on the AA Summer School and Intermediate School and co-ran a vertical studio at Cardiff University. Anna’s interests lie at the intersections between architecture, material systems and construction technology.

John Ng studied architecture at the University of Bath and the AA, where he has taught since 2011. He is also a visiting lecturer at the RCA. He founded ELSEWHERE and practises architecture in London. His work has been shortlisted for, and has won, a number of international competitions.

Sara Saleh obtained her degree in architecture at the American University of Sharjah and holds an MArch from the AA DRL. Previously she worked for Zaha Hadid Architects (2010–17) on projects in the Middle East including Kapsarc in Saudi Arabia and on furniture/product collections such as the liquid glacial and varied Citco marble collections.

Erika Suzuki is an architect and the founding partner of Office Ten Architecture. She holds a BEng and MEng in architecture from Tokyo Metropolitan University and a DipArch and MArch (distinction) from the Bartlett. She has designed and delivered a variety of projects including, residential, offices and cultural buildings while working in Tokyo, Paris and London.

Amelia Vilaplana is an architect (University of Alicante) and holds an MA in Critical Theory from the Autonomous University of Barcelona and the MACBA (Barcelona Museum of Contemporary Art). She is a co-founder of Vilaplana & Vilaplana studio, and her work has received different architecture awards. She has previously taught in the University of Alicante.

Alexandra Vougia studied architecture in Thessaloniki, Greece, holds an MS in Advanced Architectural Design from GSAPP, Columbia University, and a PhD from the AA. She has worked as an architect in New York and Athens and has taught at the AA since 2012.

Simon Withers has a background in fashion, experimental film and architecture having been Vivienne Westwood’s design assistant and a partner in an architectural practice and he also holds a degree in fine art/experimental film from Central St Martin’s. He teaches at the AA in First Year and as thesis supervisor for Design + Make programme. He is also a thesis supervisor at the Bartlett and at the University of Greenwich.
Intermediate School
The AA Intermediate School teaches students in their second and third years of study and is recognised as part of the AA’s ARB/RIBA five-year course in architecture (ARB/RIBA Part 1). This two-year programme introduces students to the AA’s eminent unit system, where innovative approaches to material, craft and techniques of fabrication sit side-by-side with a combination of both theoretical study and professional practice. Running in parallel to the units, Complementary Studies offers lectures, seminars and workshops covering History and Theory, Media and Technical Studies. These form the basis of the core academic programme linking to themes of our Public Programme.

Students are encouraged to further develop their voice and critical identity through this combinatory approach as the unit system together with Complementary Studies support both identification of and reflection on the cultural and social issues of projects, briefs and agendas in global critical and cultural contexts.

Students from overseas schools of architecture who wish to participate in the activities part of the AA’s syllabus as a year away from their home institutions can apply to the AA One Year Abroad – Visiting Student Programme (VSP). Interested applicants can apply to either the Second or Third Year for entrance into the Intermediate School.
TOOLS FOR ARCHITECTURE –
THE AGE OF HEDONISM

‘There is surely another kind of architecture that would seek to give full play to the things that have been so carefully masked by its anti-type: an architecture arising out of the deep fascination that draws people towards others: an architecture that recognizes passion, carnality and sociality.’
– Robin Evans, Figures Doors and Passages, 1997

In the age of hedonism, the human mind is the ultimate design object. Tools for Architecture works towards a new design discipline where foundations are laid by algorithms and voice recognition before being dug by piling rigs. After 300 years of dominance, humanism – which sanctifies the life, happiness and power of humans – has given rise to hedonic psychology, happiness economy and experience design. We live in an era where the wellbeing, safekeeping and evolution of the human mind have become our points of focus and the pursuit of pleasure is increasingly formed in the infinite scrolls and plains of the virtual rather than in the carnality of nightclubs or far-away beaches. In this new world the role of architecture is changing. If the new site is indeed the mind then site research must take us to the realm of psychology and behaviourism. Architects and engineers are creating more now than ever before but are replaced by Human Computer Interaction designers, neurologists and programmers in the making of the worlds that shape us most today. Moving beyond the immediacy of our physical environments, the architect now must operate between realities to embrace the metaverse of fantasy and wonder that lies behind our screens.

Lara Lesmes and Fredrik Hellberg, both graduates from the AA, are founders of Space Popular. The practice, founded in Bangkok in 2013 and based in London since 2016, works at different scales: from furniture and interior design to architecture, urbanism and virtual worlds. The duo have extensive teaching experience at INDA (Bangkok) and the AA, and have lectured and participated as visiting critics internationally. Beyond their academic experience, Space Popular has realised built projects and exhibitions in Europe and Asia.
Frida Hansen, Latex cast, Intermediate 2, 2017–18
Ana Araujo has been teaching Intermediate 2 for the past eight years. She is currently working on a book on American designer Florence Knoll. Ana has worked in practice and research for the past 20 years, having built and published internationally.

‘It would be strange if the remedy should come from the United States, the same place which brings us the disease.’
– Colégio Monarch Guatemala

As is now a tradition in Intermediate 2, we will again begin the year working on a live brief with a client, provided this year by Alessandra Zamora: to explore alternatives towards the design and creation of a school for children and adolescents with special needs in her home city, Guatemala. This new organisation will follow pursuit of an existing project, Colégio Monarch Guatemala, started by Alessandra in 2007:

‘Colégio Monarch Guatemala is a therapeutic day school for children and adolescents with neurological challenges ... The challenges inherent in neurobehavioral disabilities have not allowed these students to be properly served in the traditional educational systems ... [The organization] opened its doors as the first therapeutic school in Central America in August of 2007, after a year of preparatory work and training of teachers at The Monarch School and Institute in Houston, Texas ... [The school’s] mission is to provide through a multidisciplinary team an innovative and therapeutic education based in individualized programs that respect and challenge the capacities of our students.’

Having been a cradle of the Mayan civilization before it was conquered by the Spanish in the sixteenth century, Guatemala has developed a conflictual political and cultural dependency on the US since gaining independence in 1821. The first model of Colégio Monarch Guatemala relied heavily on a model imported from US culture and, for its second phase, the unit investigates Guatemala’s local cultural references in order to reinvent the school as an institution rooted in its own historical locale. The unit will challenge the existing systematic and strategic dependencies implemented by the US in Latin American cultures, delve deeply into the ancestral roots of Latin society and activate alternatives for designing places and policies for a more locally informed Guatemala.
In fable, City and Forest exist in polar opposition. Where cities promise security and order, forests carry mythical associations of ambiguity and danger. Laws, measures and technology enable the urban realm whilst creatures, growth and nature inhabit the sylvan one. Today, these territories are increasingly entangled. Forests — once the unknowable heart of Mother Nature — are now occupied by monitoring devices, harvested for their resources and studied as indicators of planetary health. Simultaneously, cities are more beguiling than ever, hosting multipart ecologies and virtual worlds full of strange new tribes and creatures.

This year we will study how land in the world’s ‘New Forests’ is owned and used politically and mythologically. Silicon Valley dreams of smart cities that promise control of our environments through their quantification — long have we exerted our dominion over nature through enumerating it. In contrast, the forest carries with it a mythology that belies categorisation, existing as a complex cycle of life and death. We postulate an experimental architecture that grows, changes and interacts with the enigmatic qualities of the forest. Reframing ideas of inhabitation and natural cycles, we question how to relate to land not through ownership but through cyclical exchange. Concretising these ideas through the study of measurement — traditional units of dimension such as weight, light and time — we will explore how the more ambiguous concepts of memory, sanctity and power are culturally constructed through the conventions we follow. We will work consistently in between drawings, models and short films to engage digital and analogue design methodologies and to learn how storytelling and narrative concepts can structure processes of thinking and production. Through these methods, Intermediate 3 represents an intense architectural investigation into how technology and mythology can challenge environmental problems.

Nannette Jackowski and Ricardo de Ostos (studio NaJa & deOstos) were nominees for the Iakov Chernikhov Prize for young architects around the world and are authors of many publications including The Hanging Cemetery of Baghdad (2007), Pamphlet Architecture 29: Ambiguous Spaces (2008) and Scavengers and Other Creatures in Promised Lands (2017). Having worked for many architects (Wilkinson Eyre, Zaha Hadid, Peter Cook, Future Systems and Foster + Partners), they have taught across Europe, including Lund University (Sweden) and École Spéciale d’Architecture (Paris).

Nathan Su, co-founder of Inferstudio, is a researcher at Forensic Architecture (Goldsmiths University) and a speculative designer. His work uses operative storytelling to critique the emerging technologies and cultures of cities today. He teaches media studies at the AA and has run workshops at the Bartlett and Streika Institute (Moscow).
'... the art of making the familiar exotic and the exotic familiar'
– European Association of Social Anthropologists

Today’s social groups have multiple identities and values systems – weak ethics and strong aesthetics – ephemeral compromises and soft solidarities. Every one of us belongs to multiple (and sometime contradictory) communities and social groups with whom we share common values and ideas, tastes, political perspectives, religious congregations, cultural associations, food societies, urban tribes, sport clubs, academic classes, troops, crowds, gangs, circles, clusters, crews... the list goes on and on. Daily interactions take place on specific architectural platforms. From formal congregational spaces to informal meeting points – from social media to direct contact – these diverse and social ethnoscapes strengthen our capacity to connect. We celebrate these singularities and conflicts to explore strategies of contestation, re-appropriation and network-making.

Intermediate 4 tackles the way we consume territory, architecture and resources. While some communities vanish and their common spaces are abandoned, others emerge and demand new spaces to inhabit. We aim to track these congregational architectures in the process of disappearance, and propose a new dialogue with them based on the emerging dynamics of social interactivity.

We interrogate the thin line between protection and destruction, preservation and progress; our projects claim that inhabiting involves not only construction but also adaptation; not only enlargement but also dismantling; not only discarding but also reusing, reducing and refurbishing.

Our ambition is the detection of areas of opportunity within a constantly changing European environment and the development of a set of operative tools for a generation of architects who must seamlessly respond to a rapidly evolving social scene with fantasy, innovation and precision. We will test our critical and creative conjecture through multiple conversations and workshops with specialists – historians and storytellers, ecologists and anthropologists, engineers and artisans – aiming to react to today’s urgencies through architecture, to bridge fictionalization and fact, and to ally today with tomorrow.
HG Wells, writer and practitioner of free love, wandered into the Royal Observatory at Greenwich in the summer of 1895 and crossed ‘world lines’ with watchmaker John Harrison and his 1714 H1 Sea Clock. Mesmerised by this futuristic contraption, Wells dashed home, dropped his walking stick – spun his bowler hat from his head – and began to hurriedly write. Putting dip pen to paper, he set off on a four-year journey that would see him construct visionary futures (A Time Machine), imagined territories (The Island of Doctor Moreau), extraterrestrial worlds (The War of Worlds) and entire cities (The Sleeper Awakes). A series of writings on equality and a world without borders would sit parallel to these fictions, indicative of Wells’s progressive awareness of a conservative England in need of radical transformation. As Wells would state himself, ‘if the world does not please you, you can change it.’

With this in mind, in Intermediate 5 we will construct our own ‘world lines’ – curves that carve out time and space. To do this we will tour the obsolete 1851 Prime Meridian (0°00’05.3101") and the labyrinthine triangulation that is the 1802 Great India Arc (78°00’00"E). These co-linear slices through the city and the countryside unveil a diversity of architectures, infrastructures, cultures and inhabitants at the local scale (London) while expanding outwards towards the rest of England, Europe and at a global scale. These explorations will lead us to discover cartographies, equinoctial sundials, water clocks and hourglasses, providing the social, technological and time-based constraints for each unit project: the construction of an architectural brief tested through a material intervention.

Working with a drawing, a physical model and a film per term, a series of exercises will provide students with the material to develop the locale, target group, use, duration and key question that aims to challenge the rules, codes and laws that govern our existence allowing Intermediate 5 to bend the fourth dimension in ways that splinter the status quo.
Nebelivka ancient mega-settlement with 15,000–17,000 inhabitants, from 4000 BC to current-day Ukraine, Durham University Archaeological Services, 2010
KISS (Y)OUR PRIMITIVE FUTURE: A CITY WITH NO HOUSES, A HOUSE WITH NO ROOMS, A ROOM WITH NO WALLS

This year Intermediate 6 will conceive of new, unfamiliar, non-typological, giant architectures for a multitude of strangers to live, work, love, sleep and dream together unconcealed. We’ve avoided the word ‘house’ here because we reject archaic, patronising architectural categories and the typological baggage of house(ing) that architects have obsessed over since the birth of our modern ‘profession’ during industrialisation; a period when the invention of ‘homeliness,’ reproduction of life and construction of our beliefs and habits emerged as the focus of political strategies. Now, we might fearlessly embrace the accelerating innovation/destuction of history, values and our beliefs wrought by economy, technology and competition for profit which defines our epoch. The expanding provocation and deepening capture of our individual and collective productive potential has led to the blurring of home, work and shopping: we now (re)produce everywhere, all the time. The increasing saturation of the city and workplaces with textures of homeliness and a mélange of every style and belief that has ever existed, are a thin shell that conceals an expanding flatness, sameness, and narrowing determination of who we are.

This year we will strive to clear away deeply rooted assemblages from architecture and life: programming, meanings, values, character roles, narratives of privacy and their architectural hardware: facades, corridors, floors, walls, furniture’s, doors, and locks. If New Architecture is possible then we can no longer build upon the deceptive abstractions which limit who we can become, their binary categories and oppositions - inside/outside, mine/yours, masculine/feminine, sacred/profane. We will strive to give form to modes of life already emerging from within the pressures of the metropolis that embrace the potential of our common rootlessness, placelessness, and need or want to share. We will develop spatial and phenomenological devices, fields of subtle mediation and shift without division which embrace the dissolution of typology and architecture as ideological figuration, and inversely we will experiment with the relationship of the field to distinct and decisive archetypal forms. As producers of space, aesthetics and culture, we are well positioned to tip the balance and give lines of flight struggling to open other, more loving, interesting possible worlds and experiences of being, new form.

Brendon Carlin has been a Unit Master at the AA since 2011, is a candidate with AA PhD City Architecture. Brendon has led several realised architecture and city projects, and practised and taught on six continents with distinguished institutions leading studios including ADS9 last year at the RCA with John Ng.

James Kwang-Ho Chung is a new Unit Master at the AA, a lecturer with the Royal College of Art, and an architectural designer for Hopkins. He has been practicing in numerous studios realising many built projects, has lectured and taught with several universities including the AA, RCA and Leeds School of Architecture since graduating from AA Diploma 5 in 2013.
Tiles handmade at Granby Workshop, Liverpool, 2018, image courtesy of Granby Workshop and Assemble.
Architectural and economic speculation have a long and uneasy history. The contemporary architect can very easily find herself limited to the cosmetic alteration of buildings whose design has been fundamentally determined by the pursuit of profit. In many major urban centres around the world, the serious business of space-planning has been ceded to estate agents, brand consultants and property developers. Finance is no longer a tool of city-making, but city-making a tool of finance.

This studio will attempt to claim back that territory. Our focus will be workspace, and the capacity of architecture to create room for production. A world of work where precarity is the norm and which is disrupted by the rise of automation and digital production will be the context for us to develop briefs for the dense urban workspaces of the future.

In protest at the marginalisation of architectural decision-making, we will arm ourselves with the tools of the planner and developer: Section 106 agreements, Community Infrastructure Levy payments, and most critically, the Viability Study. Building on an understanding of the relationship between these tools and the contemporary built environment we will explore how they can be manipulated and exploited in the service of a more social architecture.

Our work will be based in Liverpool, a city of fantastic character and particularity, but one which exemplifies many trends in the changing relationship between cities and production. It was once, in the nineteenth century, celebrated as the ‘New York of Europe’, but today unemployment in the city is at twice the national average.

Our studio favours a critical realist approach: innovative responses to the everyday and real-world, developed through a mixture of critical thinking and hands-on making. We will work across media from 1:1 interventions in the city, through Excel spreadsheets, to large-scale physical models.

Amica Dall, Anthony Meacock and Giles Smith are founding partners of the art and architecture practice Assemble. Their work enables people to have an active relationship with their built environment. They have worked on a range of scaled projects from Liverpool to Hong Kong and have all taught internationally at venues from Yale University, University of Michigan and TU Munich to the Tate Modern, History and Theory at the Bartlett and in design studios at the London School of Architecture and University of Westminster. They are currently building a new gallery for Goldsmiths University and developing their own model of workspace, Sugarhouse Studios in London.
Installation of Hyperwall by Intermediate Unit 8. AA Projects Review, 2018
Considering Cuba’s gradual exposure to a global economy, the future development of Havana City has come into question. Physically frozen for decades, Havana has addressed its slow urban redevelopment with a keen eye on tourism. Clear examples of this tendency can be found in the ongoing plan to build a 42-floor luxury hotel, and the Ministry of Tourism has proposed the construction of a further 7,500 new hotel rooms by 2025. However, in adjacency, 132,000 Cubans have no home and live in government shelters as urban decay continues to displace Habaneros across the city. All these conditions reinforce the idea of two different, co-existent Havanas: a visible and festive haven for tourists and certain elites, on the one hand, and a dense and hidden constellation of local communities on the other. Intermediate Unit 8 proposes to work on new building typologies in Havana capable of imagining scenarios for a possible inclusion of these two Havanas into specific strips of friction.

Students will work on a linear urban block strategy for 3,000 inhabitants (ranging 300 to 500 metres long and 10 to 50 wide) to negotiate these political tensions and their occurrence in urban, social, cultural and material contexts. Examples of linear buildings will be scrutinized so as to understand this urban typology and material experimentations will be conducted to challenge local prefabricated construction methods. In short, confronting the relation of these two Havanas not only informs a deeper understanding of local community, but also – as forms of knowledge that can challenge the global status quo – forces a consideration of its technologies and economies.
Intermediate 9 Projects Review installation, 2018
Expect the unexpected. While we continue our efforts to define the Nordic region (this year in Stockholm), we will totally eradicate the contemporary architect’s lazy and limited lexicon of concrete and steel in favour of new material explorations that draw heavily on our site’s microbiome. We source our inspiration, methods and materials locally not for the sake of it but because we believe it’s the only way to derive a new theory and practice of contextualism. Almost every village, town, city and global conurbation is drowning in an increasingly ubiquitous architectural language and in most of these locations there’s a cultural and building heritage that’s close to collapse. We will travel, tune-in and work to counter all these homogenizing tendencies.

The unit exercises a careful balance between freedom and constraint, and between real issues and radical experimentation, to unearth and rediscover contextual architectural principles that establish new connections with nature, history, archaeology, mythology and, ultimately, our place in the world. It is our view that your freedom to think, dream and create is enhanced by a precise brief in a defined location with all the accompanying parameters and engagement with external agents and experts that a live project entails.

We’ll start out this year back in our laboratory meticulously experimenting with a wide range of place-based materials, many of which are, or should be, shared between Magnus Nilsson’s kitchen (a source of enduring local invention) and building. To finish the year, we’ll make imaginative and original architectural projects that don’t stop two-dimensionally at 1:20, but that deploy your material and consequent constructional expertise three-dimensionally, at 1:2.

Christopher Pierce completed his architecture studies at Virginia Tech and gained a PhD at the University of Edinburgh. He is currently working on a book, *Recipes for Food and Architecture*.

Christopher Matthews is director of PMA Studio and a graduate of the Bartlett. He worked for James Stirling, Michael Wilford and Associates on projects including the Singapore Arts Centre, the Lowry and No 1 Poultry before setting up PMA Studio in 2000.

Amandine Kastler has worked at OMA/AMO Rotterdam and David Chipperfield Architects and now directs her own studio. She graduated with Honours from the AA in 2010, and has been awarded multiple prizes including the RIBA Bronze Medal.
Andreea Vafilcin and Lior Ramon, interface of a generic chair and Tajik (sic!) sock: a sock inverter
‘The posts are put up, the stage is set, and everyone expects a feast.’
– JW Goethe, Faust: A Tragedy, 1808

With this year’s focus set, the unit will continue its exploration of design as a process of addition to and subtraction from an existing context. ‘Post’ here constitutes a) the physical, the column, the underpinning or bracing structure, the vertical; b) a place, position or station: simultaneously act, state and location, a postcode; c) the following, the afterthought, reflective and associative: post-rationalise, post-industrial, post-modern, post-human; and d) the literary and the media: promotional, complimentary or hostile commentaries or declarations – posted either on a wall or online.

From these strands, we will begin to single out and activate specific aspects to guide our way towards the point of destination: an architectural proposal for London and its periphery. We will be going through an array of measures, starting with the object, body and image scale, moving to room, street and community, and arriving in the strategic, economic and infrastructural scale of the city – bearing in mind that the existing and emerging metropolis often outmanoeuvres the ever-newly imagined one.

Along the way, we will work on post-object, post-images and post-writing: from designing an outpost of a humble yet instrumental nature, to laying out and losing ourselves in a set of survey drawings of an unknown and foreign location, to establishing a position, both physically and ideologically, to seamlessly segueing into a fully-fledged and well-tempered proposal for London, and eventually post-rationalising and conveying our explorations.

‘Constantly obsessed with the difficulty of the manoeuvre, I lose much of my timidity, I no longer physically avoid the entrance, I start circling around it, it’s become my favourite occupation, almost as though I was the enemy now, exploring the best opportunity to stage a successful break-in. If only I had someone I could trust, whom I could set in my observation post, then I could calmly make my descent.’
– Franz Kafka, The Burrow, 1931

Valentin Bontjes van Beek runs vbvb studio (London), has taught at the AA since 2001 and is a professor at the Munich University of Applied Science (MUAS). 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.

Winston Hampel studied architecture and design in Hamburg, Paris and Stuttgart, where he received his Diploma, and graduated from the History & Critical Thinking programme at the AA. He has taught across AA First Year Studio, History & Theory and the DRL. He has worked for practices in Germany and France, and is now based between Munich and London.
In today’s city, nature plays a distinct but somewhat rudimentary role. It is a beautifying ornament, a security border or – in certain moments of conscientious planning – a pocket of green.

Our relationship to nature today is not hard to understand if we delve into the history books. To number but a few examples, Aristotle declared that nature has made all things specifically for the sake of man. The Bible dictates that man has dominion over every living thing, and, centuries later, René Descartes would write that we are both lord and possessor of nature. In this binary mode of thought only one system can prevail: a coordination of our control over nature as other.

In this unit we will ask students to move beyond this dualistic schema. It is not a matter of one and other, but simply one, in which we and our production of space are seen and understood as the extension of the other, namely the natural. In this system of thought the notion of a living and dying architecture, a blooming architecture, or even a growing architecture are all viable ideas that require an architectural resolution. It is within the confines of this new system of thought that the potential of architectural grafting emerges.

The unit will focus its work in and around Regents Park and the surrounding areas, working with collage and bricolage as its main generative tools. Running a series of workshops with Matilde Cassani and other notable collaborators from across the discipline, we will work between drawing and model-making to develop our ideas through a 1:1 architectural graft. The main trip of the year will take place in December, when we will head to Bangkok to join the AA Visiting School on Trees in the City (run by Mark Cousins and Chittawadi Chitrabongs), and will complement this excursion with a series of short stays in Hooke Park to focus on model-making.

Silvana Taher is an architect and writer who teaches architecture, history and theory at the AA and Central Saint Martins. She was a guest speaker at AA XX 100 in 2018, and her writing appears in AA Files, Blueprint, Architectural Review and Architect’s Journal.

Matilde Cassani teaches at Politecnico di Milano and Domus Academy (Milan). Her work often moves on the border between architecture, installation and performance. She was recently involved in the Chicago Architecture Triennale, Oslo Triennale and Manifesta12.
‘The human mind discovered a means of perpetuating itself which was not only more lasting and resistant than architecture but also simpler and easier. Architecture was dethroned. The lead characters of Gutenberg succeeded the stone characters of Orpheus. The book was to kill the building.’

Use your finger to press Like or double-tap. Now swipe, then use your finger again to stop the scrolling. The image now in front of you is the form of your project, and the third word in the caption + architecture, will become the title of your project.

On what terms do we favour a design process over the other, when often the end results are so similar? The contemporary city grows as if it follows an algorithm, and the common endeavour of this course is to modify these patterns. This course continues to explore the seemingly contradictory relationship between the universal and singular qualities of a context.

Doing so at the beginning of the twenty-first century is a difficult task. Indeed, theoretical confusion, rapid technological shifts and political turmoil are matched only by the ecological crisis or the economical instability of our times. This global context cannot simply be accepted as a backdrop but must, on the contrary, be understood as the landscape we navigate in search of new opportunities for change.

While seeking out these moments we will drive and direct our attention to the mundane. Drawing on Hugo’s analysis of the medieval downfall of architecture’s symbolic power due to the printing press we will focus our methodology on space rather than image. The expected projects are defined by several successive outcomes: a small-scaled or handheld object showing detail and direct physical manipulation, a spatial sequence establishing a set of geometrical tools and lastly a building with an explicit relation to order, form and context.

Taneli Mansikkamäki is a Finnish architect based in London, founder of AGO and has taught at the AA since 2011. His practice focuses on the multiplicity of urban life and the fundamentals of space. Since relocating to London he has worked with several architectural offices, including the erstwhile Future Systems.

Max Turnheim has founded UHO in 2013 after running the studio École alongside Nicolas Simon in 2007. He currently teaches at the AA and at the École Nationale Supérieure d’Architecture de Paris-Malaquais. His theoretical contribution to the field of architecture can be read in publications *Son Rocco* and *Real Review*. 
Sir John Soane’s Museum is one of the world’s most important architectural laboratories. Its remarkable collection is displayed within a choreographed sequence of intense architectural effects that challenge our senses as we move through its rich atmospheres, juxtaposed narratives and playful performances. This hybrid building was conceived as a house, a museum and a pedagogical project.

We will become architects-in-residence at the Soane Museum for part of Term 1, holding public events, creating large scale models and mining the archives – re-activating the museums role as a space for education, and analysing the complex relationships between living, working and educating. As a unit, we will challenge the standardisations on education and what an academy of architecture entails, to speculate its role in the future and its role for implementing changes to a city. We will create a collective body of research, about London’s ‘house-museum’ types, researching Erno Goldfinger’s home on 2 Willow Road and Charles Jencks’ Cosmic House, to then publish the first house-museum map of its kind.

Investigating tensions and opportunities between the domestic and the display, we will propose installations firstly inside the Soane Museum, working our way to end up outside in the neighbouring square, Lincoln’s Inn Fields, to engage with different public audiences.

Learning from these house-museums and their relationship with the city, students will propose their own models and set out to display, inhabit and debate their own architectural obsessions – by prioritising temporality, constructing iterative models and generating 4D interactive drawings. Artist Pablo Bronstein will collaborate as a consultant on the unit and help us explore the cross sections between research, acting as a catalyst for performance. Designer Sean Lally and senior curator for the museum, Owen Hopkins, will offer counterpoints for our conversations. With the aim of re-charging architectural culture with public relevance, urgency and power, the unit asks, what should an architectural academy of the future contain and how will it perform?

CRUDE HINTS TOWARDS AN ARCHITECTURAL ACADEMY OF THE FUTURE

Lily Jencks is the founder of JencksSquared and LilyJencksStudio. She studied at Columbia University and holds an MArch in architecture and landscape architecture from the University of Pennsylvania.

Jessica Reynolds is a director at London-based vPPR Architects. She is a founder of the Architecture Exchange, a platform that fosters debate between architecture and philosophy. She studied at the University of Cambridge and Princeton University.

Alex Butterworth works at 6a architects and graduated from the AA in 2016. She previously worked at Herzog and de Meuron and studied at the University of Cambridge. Alex has been teaching with the unit since 2017.

Unit Collaborators
Pablo Bronstein is an Argentinian born artist who lives and works in London. He has had solo exhibitions at the Metropolitan Museum, NY, Tate Britain, Centre d’Art Contemporain, Geneva, and the ICA, London. His publications include Postmodern Architecture in London, A is Building B is Architecture, and Pseudo Georgian London. In 2019 Bronstein will create a large-scale performance installation for the OGR, Turin, and in 2020 he will have an exhibition at the Soane Museum.

Sean Lally is the author of the book The Air from Other Planets: A Brief History of Architecture to Come (2013). He is the host of the podcast Night White Skies and is currently Associate Professor for Architecture at the University of Illinois at Chicago.
Intermediate 14 investigates a new urban division observed parallel to a hostilization of the city. In this condition, a new fragmentation of space becomes visible and is produced by tensions running in parallel with the Airbnb phenomenon. Far from being a mere online platform for tourism, the concept of Airbnb runs deep as we detect a growing imaginary concerning change in the city. It tends to challenge what was until yesterday conceived as the norm, introducing new and alternative protocols to the city’s core that cannot always coordinate with its given form. At the same time, it imports the interior of a typical ‘household’ into a different and temporary programmatic realm.

The protocols of the city and the function of the house can be re-elaborated after we accept that a core understanding of the intimate and the public can both be hosted in a bed-like position. The apartment can stop performing as the sole urban unit as protocols concerning the occupation of space, through an experimental small-scale local legislation, can act as part of the architecture. This way, the minimization of the necessary space is introduced not only in terms of a further shrinkage of the household but also by a replacement of the apartment rationale from a concept of extended bed, which could be questioned today as research for an alternative view of minimum personal space.

The unit will scrutinize this new complex condition by re-examining the possible roles that the living room, the kitchen and the bathroom could perform when understood as common or intermediary spaces. Discussing and exploring the use of a different guerilla legislation – performed through protocols as a tool for performing changes in the city – participants will propose a set of new inhabitation models for two exemplary ensembles in London and Athens, questioning the new state of the urbs.

Aristide Antonas is an architect and writer and founder of Antonas Office (Berlin and Athens). His work has appeared in solo institutional shows in the S AM (Switzerland), the VAI (Austria) and the FRAC (Val de Loire, France). His book Archipelago of Protocols focuses on a visionary reading of Athens. Georgios Eftaxiopoulos graduated as an architect from the AA and is currently working in London and teaching at the RCA and the AA, where he is pursuing his PhD in Architectural Design. Georgios has previously practised in Belgium and Switzerland and taught at the Berlage and the University of Navarra.
Rafael’s painting “The School of Athens” offers a utopian vision of a free, open, informal, and common space for learning. It is an in-between space. Neither inside nor outside, not quite a room, but also not simply a space for circulation. It is monumental, but also generous, and almost casual. Although we typically think of learning taking place in the classroom, educators and architects have recognised for thousands of years that learning also occurs in the space between: in the hallways, on the stairs, at the café, and in the streets. Socrates taught in the Agora; Plato founded his Academy amid the Athenian olive groves and often taught while walking; Medieval colleges were organised around a communal courtyard.

Universities today, are contradictory spaces of intellectual curiosity, corporate competition, liberal debate, managerial bureaucracy, cutting-edge research, political manoeuvring, and creative output. They are engines of economic development and juggernauts of gentrification. They are bastions of radical thought and gatekeepers of tradition. Universities exist at the scale of the building, the campus, the small city, and the transnational corporation. They have been – and remain – complicated and vital institutions.

Joseph Rykwert argued in 1968 that the university, like the temples of ancient Greece, the Romans baths, and the cathedrals of the Middle Ages, was the institutional archetype of the twentieth century and in urgent need of critical reformulation. With protestors pouring out of the campus and into the streets, architects in the 60s and 70s experimented with radical new forms of university architecture at the scale of urban infrastructure, blurring the boundary between object and field, student and citizen, institution and city. In the years since however, there has been a marked retreat from this ambitious thinking with architects primarily focused on the design of individual and autonomous university buildings, often with little concern for the surrounding city.

This year, the unit attempts to critically reengage these two scales of thinking, seeking out new architectural strategies for simultaneously designing the university in the city, and the city in the university.
Diploma
School
The AA Diploma School introduces students in their fourth and fifth years of study to the AA’s ARB/RIBA-recognised, five-year course in architecture. Long acknowledged as a global innovator in architectural education, the Diploma School has been home to some of the most innovative, challenging and experimental thinking in architecture.

The Diploma School offers opportunities for architectural experimentation and consolidation across a broad range of interests and teaching methods. The aim is to deploy strategies of representation across diverse media in parallel to building technical proficiencies and critical agendas. An atmosphere of lively and informed debate permeates Diploma School life. As they refine research skills and develop proposals into high-level design portfolios, students begin to find both their voices as designers and ways of articulating their own academic agendas to carry with them into their future professional careers.
LONDON SUPERNova: The Pataphysics of Urban Fragmentation

‘Pataphysics will examine the laws governing exceptions and will explain the universe supplementary to this one.’
– Alfred Jarry, Exploits and Opinions of Dr Faustrolf, Pataphysician, 1911

The science of stellar evolution seeks to understand how stars are formed from clouds of gas and dust, grow in mass with orbiting planetary systems and eventually explode as supernova. We tend to conceive of the universe as unchanging and eternal. The reality is that it is in a constant flux of birth and death. Cities are much the same: they grow rapidly when economic conditions are favourable, pulling in immigrants and developing mass in the form of physical infrastructure. But as conditions change they become unstable, hollow out and fragment.

London is a case in point. In ancient times a satellite of Rome, London subsequently grew to become a global centre of gravity. But is it now approaching its own supernova phase? Over the last 30 years the city has exploited the growth of global financial markets while slowly unpicking its own social infrastructure. The result – a bloated and unbalanced city propped up by precarious real estate prices. The most global of cities, London is now also the most exposed to the disintegration of the international system of free trade and cooperation established in the middle of the twentieth century.

Diploma 1 will speculate on the potential of this particular moment in the evolution of the city. Our research will focus on the tension between urban density and fragmentation, the centre and the satellite, the collective and the atomised. This enquiry will include the role of technology in altering our experience of time, space and location. We will use the imaginary science of pataphysics as a research methodology: a mystical nineteenth century literary device, pataphysics explores the uncertain, the exception and the surreal. We will continue to encourage filmic and time-based representational techniques, large-scale model-making and engagement with the mythical. The resulting speculations for a future London will push the limits of the polemic in order to tease out the possible.
‘The machine man only designs, he no longer builds but leaves the building to other specialists; he no longer builds for himself but only for others; this is the architect of today.’

–Frederick Kiesler, *Pseudo-Functionalism in Modern Architecture*, 1949

Architect and philosopher Frederick Kiesler was to denounce the determinacy of functionalism arguing that it failed to reconcile itself with the volatility of lived experience. He would seek, instead, a greater continuity between the ‘physical’ and ‘psychic conditions’ of twentieth century life through design.

Fast forward to today, and we find ourselves in a world engulfed by technocracy and multimedia. Kiesler’s work has reached its apex in the increasing sophistication of everyday apparatus and internet-enabled devices, the preponderance of which has led to a phenomenon termed ‘digital amnesia’ – forgetting information and trusting a digital device to remember it for you.

This relationship between mind and matter, as we will enquire, underpins a range of significant questions for twenty-first century design. Can we design for new living paradigms, peculiar existences and materially advanced habitats? Can the augmented, information-impregnated material matrix within which we exist, become an integral part of the way contemporary living is organised and practised?

This unit represents an inquiry into the true architectural, spatial, noetic and communicative spectrum of contemporary life. In the contexts of today’s cultural climate – and the existential conflation of life and work – *Living Matters* will challenge current materialist perceptions. We will explore and investigate inhabitation and interiority so as to merge these introspective ideas with broader definitions of matter, space and living and explore the possibility of a Kieslerian continuity in the present.

The unit will be supported by Elia Zenghelis, the unit’s visiting critic, who will run one workshop per term. These workshops will highlight the concepts of domesticity and the related institutions as formative agents in the principles, theories, and tenets adopted for making the city, whilst critically examining their strengths as well as their weaknesses.
THE ARCHITECTURAL MEDIA COMPLEX

From Brunelleschi’s anamorphic projections to present-day machine vision the architectural act has always relied on optical devices to inform its perception and production of space. Today, the speed with which new technological prostheses transform our sensorium – our ability to see, hear, perceive – challenges the boundaries of architecture. This unit proposes a deep interrogation of the technologies that capture, process and transform space into media.

Nowhere is this more relevant than in the fields of conflict. Territories are no longer only physical realities guarded by fences but also fields of view, frequency spectrums, circuits of electricity. Whether smartphones, body cameras, CCTV, drones, satellites, radar, sonar, or laser, these systems have a political afterlife. When such media enter into the legal process as evidence, their technological thresholds are in fact the locale of political struggle – they are fought over, often with the same rigour as nations defend their physical borders. If architects are to regain their agency within the media-saturated present, they ought also to become critical technologists, experts, artists and activists.

Drawing from the work of Forensic Architecture, the unit will develop investigative frameworks to examine the ruptures of civic life, the moments when otherwise dormant political forces erupt in violent expression. We will analyse the choreography of violence and forensically unpack breaking news about police brutality, urban warfare and government corruption. Working in four dimensions and shifting scales from the granularity of the moment to the latency of centuries, we will design optical devices, media hacks, radio glitches and spatial interventions that will mobilise and activate political movements.

Building on a series of open research seminars, Unit Collaborator, Eyal Weizman, will convene a series of open seminars on the subject of Evidentiary Aesthetics. The unit will also devise workshops with theorists, scientists, activists and artists and projects will operate in a variety of forums from human rights courts to parliaments, press conferences and exhibitions. These forums will be considered as sites for intervention, as well as presentation and performance, making the research operative, enacted and alive.
Normalised Digital Vegetation Index computed from data detected with multispectral sensors using Landsat satellites, 2018
The project will consider the altered and rapid oscillations of the relationship between World and Earth Systems through remote sensing. Multiple modes of enquiry will bring together research, design, theory and advanced practices to be gathered in experimental projects and increase pressure on the question of architecture. We will ask what constitutes architecture and examine how it senses, makes sensible and makes perceivable the dynamic territorial mutations associated with the European space in this intensified new geological epoch.

When considering the European project as a work in progress, the question of polity – both what it is and how it is assembled, gathered, secured and governed – forces us to face simultaneous and symmetrical challenges. Distinctions between domains of human agency and those of complex technological structures seem to wane and a continuity of ecological processes and territorial organisations appear to rapidly shift into a scattered, lacunar assemblage of layered and asynchronous environments.

The rise of the Anthropocene, with the dominance of the technosphere over the complex multi-scalar cycles of the Earth, is tightly interwoven with remote sensing technologies. It is both the result of the extended use of computational models of management and a securing of resources based on distributed measurement and surveying technologies: supply chains synchronised through planetary positioning systems and bio-geo-chemical commodity markets relying on ultra-rapid availability of information at a distance. It is both detected and analysed through these technologies. The arraying of sensors, satellites, airborne surveys, bathymetric multi-beam sonars and seismic readings are linked and stacked into the vast machine that supports contemporary Earth sciences. Refracting, scanning, sounding, beaming, echoing, reflecting, scattering, diffracting: remote sensing technologies interact with the material structures and cycles of our planet and are increasingly shaping our entanglement in the transformation of contemporary territories. We operate by taking measurements within, amidst and in the middle of processes and events: it is not possible to be removed or remote.
In the spirit of Joël de Rosnay, who called for a new tool to observe and grasp the infinite complexities of space and information in 1975, we think it appropriate to develop a new tool for building cities, a tool that is at once conceptual, methodological and operational so as to better confront the current physical, social and environmental challenges facing the contemporary city.

The urban fabric of Paris and its buildings provide a powerful source of inspiration for the design of such a tool as – taking both population and employment into account – the city remains one of the top five cities in the world in terms of human density. Working within such a complex cityscape, we will ground our efforts in the thinking of urban planner Baron Georges-Eugène Haussmann, who was appointed a Prefect of the Seine department, 1853–70, to engage the intricate relationship between change and consistency demanded by an architectural project. Haussmann reformed the foundations of Paris to accommodate the demands of nineteenth century modernisation. If we consider the size of the urban fabric involved (75 per cent of the built environment) and the speed of the works (less than 20 years), we can almost consider Haussmann’s Paris a planned and designed city project all of its own.

With an eye on today, one can decipher the properties of Haussmann’s urban intervention through a process of classification and comparative analysis. At each level – and according to each component – the urban fabric of Haussmann’s Paris expresses a set of characteristics that guarantee several fundamental balances: density and viability, permanence and resilience, identity and universality, exceptionalism and inclusiveness. This unit will study these features based on the experiences that students will draw from housing projects in Paris. Aiming to consider the individual architectural project as part of a larger composition, students will begin with ‘a real framework’ – looking to planning regulations, accessibility requirements and fire-safety regulations for the site – to learn how to find freedom in this very constrained system.

Umberto Napolitano initially a student of literature, studied architecture at the University of Naples Federico II and at the Ecole d’Architecture de Paris-La Villette. Umberto created The Local Architecture Network (2002), has been a professor at GSAPP, Columbia University since 2014 and joined the French Academy of Architecture in 2016.

Andrea Guazzieri works as an architect in Paris and is a partner at GFC Architecture. Following his MSc degree at TUDelft (2010), Guazzieri worked with LAN architecture, at IUAV Architecture University of Venice and at TUDelft. Working on small and large-scale projects, Guazzieri with GFC recently won the competition for the New Science Centre, Naples.
The home is the atomic unit of society. Within it, power relations are formed and perpetuated: gender discrimination, institutional racism, class structure and wealth inequality all begin at home. Social conditioning is embedded in every facet, from how the home is financed to how it is furnished.

The boundaries of the domestic sphere have always been unstable. Today, a variety of factors from the political to the technological are transforming our domestic habits. In particular, privacy and publicness, leisure and labour have merged into a non-stop 24/7 reality that dissolves the home into its urban context.

By examining the home in great detail, we hope to develop less prescriptive and deterministic models of domestic life.

The home should be the exemplar of the civilisations we want to construct. We must therefore approach domestic space with scepticism and imagination, interrogating convention while proposing an everyday life derived from first principles.

To understand the invention of the home requires matching very basic material concerns against intellectual, historical, political and scientific frameworks. These complex interrelationships can sometimes be surprising. For example, the simplest household ritual, like running a bath, immediately implicates geography, climate, technology and infrastructure, macro-economics, land management, engineering of many kinds and labour theory.

Through individual and collective design, this unit will execute a built work. Hooke Park will become the site for a prototypical dwelling, exploring what it means to live today. Its ideal subjects will be not specific residents.

A home for nobody is a home for everybody.
John Akomfrah, still frame from Purple, 2017.
The prehistory of the contemporary financial market is often a subject of dispute; however, many scholars have traced its origins back to the sixteenth century and the age of the sea empires. British, Dutch, Belgian, French, and Nordic states settled more than half of the globe through a process of colonisation dependent on the North Sea as a safe haven for trade and transportation. As a body of water through which most of the world was conquered, this sea has recurrently played a strategic role in global history in various militaristic, economic, and social guises. The North Sea should thus be seen as a politicized territorial entity through which broader environmental, economic and societal questions can be addressed.

It was the inherent order of the maritime space that served the colonisation of new territories and – as a form of a spatial order – it was maritime space that altered how we occupy the land. Paradoxically, we claim that it is the sea’s ontologies of openness – represented in free navigation, trade and transportation – that has shaped our ideas of urbanisation today by projecting a maritime order onto the land. Following the conceptual propositions of Michel Chevalier (Système de la Méditerranée, 1832) and Ildefonso Cerdá (Teoría general de la urbanización, 1867), we read the North Sea as an exemplary case: as the most urbanised body of water, the sea is no longer seen as at the periphery of Europe but rather stands at the centre of global debate. Resource extraction, trade, fishing, the management of refugee flows and (of course) Brexit are only very recent examples of what such a long history this tract of water could reflect on today’s affairs.

This unit encourages new spatial interventions that address the complex, spatial, juridical, environmental and geopolitical natures of the North Sea. Examining speculative scenarios informed by climate adaptation, clean energy futures and political propositions, we dwell on micro- and macro-politics from the scale of the body to the territory to explore how forms of co-habitation are conditioning or conditioned by interaction between human and non-human environments.
COLLISIONS AND DISPLACEMENTS: ARCHITECTURE OF TRANSITION

The unit will focus its project on the European city, exploiting its conflicts and collisions in order to advance a new generation of urban architecture. With a post-dialectic and opportunistic approach towards clashes between history and modernity, we will dissect the problems of preservation and renewal, monumentality and efficiency, identity and globalisation to develop individual design briefs that respond to multiple levels and scales of transitions. With the challenge to sustain increasingly more complex and dynamic ‘mega-’ and ‘meta-elements’ we will test new alignments and hybrids of archetypes and typologies, and, once again, put architecture at the core of the transformation of the city.

Following targeted diagnostics of the most symptomatic tension points – with immanent departures, clashes and hijacks of current structures and logics – we will explore their alternative futures as sites of radical displacement. As our visionary provocations would build upon earlier condensers and ‘multipliers’ of urban content we will stress the connections between the project and its contexts – urban and disciplinary – making crucial links between contemporary dilemmas and long-standing pursuits of figure/ground, diagram/programme, element/frame-work. Our theoretical and practical arsenal will rely on an awareness of contemporary reality and knowledge of architectural history.

Between strategic engagement with social and spatial conditions and intense experimentation with design tools and processes, we will animate the project beyond its early triggers. It will unfold through an exciting intellectual and creative journey – through catalytic encounters with architectures past and present, leaps between diverse methods and techniques, and exchanges between dissenting voices, personal canons and provisional histories that underlie our architectural culture. Ending up with rich catalogues of urban concepts and design prototypes – as complex junctions and transfers as well as intricate morphologies – we will then integrate the year-long projects in curated displays of synthetic representations and well-edited publications. Combined outputs may demonstrate how our transitional elements perform in multiple domains – built and imagined, concrete and abstract – changing the ways we think about and work within the city of the future.

Maria Fedorchenko has been an AA Unit Master since 2010, and has taught in History & Theory Studies, Housing & Urbanism and the Visiting School. She taught at UC Berkeley, UCLA and California.

College of the Arts.

Primarily an educator and theorist, she is also a co-founder of Plakat Platform, an urban consultant and a co-director of Fedorchenko Studio.

Bozar Ben-Zeev is a practicing architect with experience in offices such as MAD and OMA. He holds a Diploma from AA, and a BSc in Architecture (Hons) from the TU Delft; he has also acted as both a visiting critic and guest tutor at the AA.
Stefan Laxness is an AA graduate, architect, researcher and project coordinator at Forensic Architecture, Goldsmiths University. His work has been exhibited at the Venice Architecture Biennale and the recent Antarctic Pavilion at the Venice Bienalle (2017). He has worked in architectural practices in Paris and London and has researched the changing landscapes of China’s and Central Asia’s borders.

Antoine Vaxelaire graduated from the AA with Honours in 2013. He has worked for several offices in London. In 2016 he co-founded TOI T, a creative consultancy studio based in Brussels, Zurich, Tokyo and Mexico City.

In 1913, the French composer Camille Saint-Saëns attended the infamous premiere of Stravinsky’s Rite of Spring. Astonished by the sound the bassoon produced, Saint-Saëns ironically told a friend ‘If this is a bassoon, I am a baboon.’ He knew the instrument (and its potential) very well, yet he had never heard a bassoon produce such a sound. To Saint-Saëns’s expert ear, Stravinsky’s trick was both simple and elegant: a manipulation of the bassoon’s potential that would change music forever. In Diploma 9, we too will trick the forces at play to create alternative outcomes: we too will rigorously twist every bit of information to update antiquated systems. Our objective is naively simple: to subvert current technological landscapes so as to create collateral benefits rather than incur collateral damage.

This year, we will embrace Stravinsky’s design strategy by continuing to construct Pantopias. A pantopia is not a twenty-first century utopia but a near-reality terrain where outdated paradigms of politics, economy and identity are heavily resisted, provoked and (ultimately) updated. Far from isolated and idealistic, a pantopia is connected and pragmatic: it exists on every cubic centimetre that makes up our world and frames a fierce and agonistic adversary of the current hegemonic state of affairs. Students will define and map the spatial territory of their thesis through an atlas and this land will be explored through the design of the operative machines that consume and modify it in order to ultimately leak the project and provoke the possible new paradigmatic individuals of a pantopia to emerge.

IF THIS IS A BASSOON, I AM A BABOON
CONSTRUCTING
INTERACTIVE SPACE

Diploma 10 will start by focusing on seven specific points in the city, anchor buildings which were key to an earlier transformation of London: Nicolas Hawksmoor’s seven churches.

We will work directly with the urban fabric around these points by means of a continuous process of disentangling and constructing space. The disentangling will allow us to reassess the make up of true space and the constructing will enable us to experiment with new types and configurations of space.

After choosing one of the seven starting points, you will arbitrarily scan the surrounding area to create a construct (a multilayered 3D model) that includes the salient physical and social variables that make up the spatial complexity of this fragment of the city and, at a larger scale, the economic, social and political realities of the relevant borough.

The intention is to work simultaneously with the reality of the city: the context, and its abstraction: the construct. For the initial proposals, we will use the construct to design some abstract spatial experiments and then combine it with the context to experiment with different ways of tweaking the scanned area.

Can architecture provoke engagement? We will consider how narratives and situations influence or inform architectural spaces and urban territories.

If we accept that each of the seven starting points was a focal point for urban transformation, then what would be a contemporary focus point for London? Using our spatial experiments and by adapting a relevant brief we shall have to invent one. Within the area of the construct, you will develop a detailed architectural design for a contemporary focus that combines physical structures and situations to make a configuration of interactive spaces. Finally, we will question architecture’s urban role.

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. He is a founder member of NATØ (Narrative Architecture Today). Carlos has taught in Housing and Urbanism at the AA, was visiting lecturer at the RCA, London, and is currently a visiting professor at Tokyo University of the Arts. He has been a lecturer, critic and examiner at various schools in Britain, Europe, Latin America and Asia and has written numerous essays, including his book London +10 (2010).
Some underwear, a garden gnome, a log-splitting axe, and a toilet roll holder are among a collection of familiar objects – apparently unrelated – found inside a room behind a historic facade of uptown Zagreb. Along with them are letters and stories allowing viewers to recognise each object as a hinge that holds together two versions of a story. This Museum of Broken Relationships, is described by its founders in Zagreb as a space comprising holograms, of memories and emotions. It gathers and transmits discussions of wider historical and socio-political issues reflected in the fragility of human relationships.

From stories that take place inside a living room to urban plans that have failed to deliver what they have promised, we too can prescribe London as a city forged from broken relationships.

From a post-colonial and post-industrial perspective, London is a collaged city made up of the frictions between different values and languages. Broken families, mismatched couples and misfit individuals with remarkable stories all entangle with their furniture, buildings and incidental spaces.

What is the inherent structure of the city that enables it to give room to exceptions (events, products, and architecture that are accidental and bespoke)? How does it allow time for various relationships to break apart while some memories fade away and others start anew? What are the mechanisms of the interventions that keep the landscape of the city alive, where nothing works as intended? What is the architectural language that celebrates the sense of mismatch?

Shin Egashira, an architect and artist, has taught at the AA since 1990 and has been the Unit Master of Diploma 11 since 1997. Working on installations, drawings and sculptures, he also created and directs the Koshirakura Landscape Workshop, an annual event in the mountains of Niigata, Japan, in which participants from all over the world join the Koshirakura village community to design, build and enjoy meals together.

Diploma 11 will investigate London’s interiority by searching and listening to the stories of broken relationships. We will sample incomplete pieces of architecture, which speak of love stories between people and buildings and unresolved spaces of the city seen as manifestations of conflicting values embedded in its fabric.

The unit invites students to investigate the undefined theme of Interior Urbanism, to contribute their individual values towards an assessment of the importance of interiority as against the instrumental forces of urban erasure driven by the current economic and political climate of the UK. We would like to form a collection of semi-fictional scenarios and storyboards as an anthology from which London can be rewritten and recomposed from things as found.
‘It matters what matters we use to think other matters with; it matters what stories we tell to tell other stories with... It matters what stories make worlds, what worlds make stories.’


We are living in a material world. Inscribed within any material are geography, history, politics, economics, social structures and power – all stratified within matter as scripts waiting to be revealed and read. These materials when refined and processed for use lose their innocence. No longer neutral and passive, they become enmeshed in our value and belief systems and take on new meanings and worth.

This year Diploma 12 probes the implications of existing materials and processes: taking them as weak signals in the present that suggest possibilities for the near future. In a similar manner to Formafantasma’s *Ore Streams*, where spaces made from salvaged materials are juxtaposed with images of Mars to reference the extraterrestrial origin of these materials, we will seek out new ways to map flows of matter and their impact on our built environments and social spaces. We will investigate raw minerals taken from the earth for refinement and living matter harvested for use: we will look at born-digital substances and spiritually imbued matter resonant with power and meaning, while questioning the true nature of these materials, to reconsider them for what they could be, as drivers for architecture.

Through a precise design methodology, as well as workshops with practitioners from different disciplines, the unit will continue to develop individual forms of strategic architectural practice. We will help develop the student’s expertise – focusing on how to express spatial agendas through diverse media and modes of operation. Armed in this way, with both an urgent agenda and a refined technical ability, we will investigate how to employ materials beyond just their aesthetic, formal or experiential qualities, transforming them into agents of change.

Inigo Minns works with architecture, performance and curation to create experiences supported by critical practice. In addition to his teaching at the AA, he has taught in a range of disciplines both in the UK and abroad.

Manijeh Verghese is an architect of ideas, audiences and connections. She is interested in different forms of practice, and the communication of architecture through various media and formats. Alongside teaching Diploma 12, she directs the AA Public Programme.
London is at a coal face. The twenty-first century demands a restructuring of our cities at a speed and scale as yet unwitnessed by any major global economy in modern history, however, our public discourse seems stuck on debating our future into existence. Whether we are blaming housing shortages or enraptured by economic nationalism, this period of great transition cannot be reduced to either one of these reactions. We are witnessing a massive technological and organisational disruption of our society: from stagnating middle-class wages (as articulated by Branco Milanovic’s elephant graph) to the decoupling of economic growth from employment (Instagram sold to Facebook in 2012 for $1bn having only 13 employees) and the downsizing of major employers such as leading European banks. These are early signals of a new economic reality where the rise of platform, automation and AI economies are driving the development of the post-managerial city. Every industrial revolution has always gone hand-in-hand with a reinvention of what it means to be human, with profound implications for our built environment. It is our firm belief that this new reality doesn’t mark a coming redundancy of humans, it merely illustrates the redundancy of humans as bad robots.

It is in this visible reality, and a London accelerated by Brexit, that we will work together to imagine and repurpose what it means to be human, and remake our city and its institutions for a new human-machine age that we want to live in. Our research studio will understand architecture as a strategic design discipline which operates diagonally: simultaneously experimenting with policy, technology and storytelling through to their physical manifestation. Exploring the implications of universal basic income on the spatial geography of London, reinventing tokenised property rights and its implication on architecture and re-imagining the city in a world of real-time planning – we believe it is at these intersections that London will be reborn.
First meeting of the Persian Prince Humay and the Chinese Emperor’s daughter Humayun. Persian miniature, School of Herat, c 1405–20
The garden is one of the most influential architectural archetypes of both Eastern and Western civilizations. Originally a walled estate, the garden can also be understood as a piece of land adjoining a house used for growing flowers, fruits or vegetables. For this reason, even when gardens are public spaces they retain a domestic character. The history of gardens thus coincides with one of the most controversial processes of human history: the domestication of society.

Early sedentary communities did not only build homes but also started to define their own territory by cultivating land in forests, building boundaries and enclosing spaces. Gardens therefore embody the original ambivalence of the domestic space as both a way to give stability and orientation to life and as instruments to mark land property. This ambivalence permeates the whole history of gardens as protected places of care as well as displays of ownership. From Hortus Conclusus to the communal orchard, gardens conjure images of pleasure but also appropriation. It is precisely this mixture of delight and control that made gardens a reference point for the most ideological forms of western domesticity: the villa and the allotment. These two forms reduced the ambiguity of the garden and made it a potent symbol for the privatisation of land.

However, the garden is also a space of experimentation where nature was reinvented and manipulated – a blueprint for the organisation of the world outside its walls, or a deliberately idiosyncratic alternative that radically opposed the surrounding reality.

This year Diploma 14 will critically revisit this legacy to twist the garden archetype. We will explore the way the making of a garden blurs the traditional distinction between design and construction that, since the Renaissance, has ruled our discipline. From this perspective, gardens question the very idea of architecture as a predefined imposition and can instead open up a space for communitarian self-valorization against the increasing commodification of public space. Ultimately, we will rethink the idea of garden as a way to envision new rituals and institutions of collective life.
‘Every four-year old is an architect, some move on but others, the architects, stay.’
– N. Brosterman, 1997

To imagine the future is to live in the moment: alternating between the collective and the personal the studio uses play to explore process, sequence and the prospective city. By means of experiential fragments, on-site models and code, this course will encourage a work-in-progress culture and a reinvention of the 1:1. To fully understand something we need to build it ourselves.

DEFINITIONS

Structure
Play is composed of rules that we learn, rules that we unlearn, rules that we design.

Time
Play is sequential, sensorial and unfolds through experience and unfiltered engagement. Play can be all-consuming, casual or suspended, exposing the world in a different light.

Readymade
Play is the discovery of uncharted territories; a manipulation of what we think we know.

Fragmented landscape
Play builds sprawling landscapes from clusters of defined fragments, real and imagined.

SITE

The unit is composed of three strands at three scales:

City
London will be our primary testing ground: at once a forest, a river- bank, a museum and a loose network of villages, it has been home to radical spaces of play for centuries, from pleasure gardens to fun palaces.

Satellites
As the design world becomes increasingly about collaboration, speculative ideas will collide with real-world projects unfolding in real time. These workshops will encourage genre crossover and dialogue between communities: you will speak to the tourist and the purist at the same time. We will engage with Virgil Abloh through a quick-fire range of design endeavours such as reimagining the home, the Paris runway, the Mafia-ridden shell of a Sicilian village and global commerce.

Room
These satellites will land back at the AA in a room that serves as a live playground for experimentation, commercial collaboration and layered installations.

Lucy Styles is project architect at Kazuyo Sejima + Ryue Nishizawa & Associates. During her time at the practice she has completed the Serpentine Pavilion and the Louvre-Lens museum. She is now responsible for the SANAA Paris office and projects in Northern Europe.

Simon Taylor is a founder of the multidisciplinary communication and design studio, Tomato. He works with institutions including the European Commission, Olympic Legacy Corp and the UN and International Expo.

Unit Collaborator
Virgil Abloh, trained as a civil engineer and architect, was named by Time magazine among the 100 most influential people in the world in 2018. He is currently artistic director of Louis Vuitton’s menswear collection and founder and creative director of Off-White™.

Unit Visiting Tutor
Oana Stânescu runs her eponymous studio (NY) and co-founded the design practice Family New York. Projects include +POOL and collaborations with Nike, MoMA, Kanye West, PlayLab, 2×4, New Museum and Storefront for Art and Architecture.
Elizabeth Low, Seavilisation, semi-submerged construction technology of lightweight graphene-infused polymer nano composite, Diploma 16, 2017–18
In February 2018, RIBA launched *Embodied and Whole Life Carbon Assessment Guide for Architects*, aiming for an 80% reduction in industrial carbon emissions by 2050: the world of architecture is heading for a carbon-neutral future. It is self-evident that the building industry is notoriously slow in adopting new design, production and construction technologies. Plan based geometries and other parallel projections and perspectives unperturbed by technological advancement are ill suited for contemporary design standards and the environmental complexity of today. Therefore, a question as to whether these ambitious environmental targets will be met and how it will impact architecture, our cities and our lives remains. How will living experiences differ from today in 2050?

Diploma 16 will confront this worldly challenge through an exploration of speculative architectural scenarios that engage an ecological sensibility. One of the interesting aspects of carbon emission lies in the quantum of building materials as emerging super lightweight material technologies raise questions as to the conventional relationship between critical mass and strength. We will investigate this notion of weightlessness –investigate its impact upon our lives and spatial experiences – and explore how material, technical and computational advances are reducing the self-weight of buildings. Probing material intelligence, geometric and spatial opportunities of analogue and computational design modelling as a primary instrument, our design processes will incorporate reality technologies such as 3D scanning, VR and AR in the pursuit of new modes of experiential production.

Seeking to define alternative ecological aesthetics, we will forge fresh relations between the digital, built and natural environments and the unit’s proposal for ecological living will encompass three scales: the individual, the family and the community. Looking for elements of surprise and innovation, each student will construct their own ecological aesthetics anchored in these three steps, producing a design defiant of any conventional wisdom, and aim to escape what the human facility can conceive of and model.

**Note**

This year the UK government is resetting its carbon reduction target from the previous 57% by 2030 to zero by 2050. While China has met its target of 46% carbon reduction by 2020, three years ahead of schedule, the AIA (USA) and RAIC (Canada) have also committed to produce 100% carbon neutral buildings.

Andrew Yau and Jonas Lundberg are members of Urban Future Organization, an international architectural practice and design research collaborative. Urban Future has won a number of international competitions and exhibited its work globally. Currently they are working on micro-to-macro-scale urban and architectural projects in Europe and the Far East.
Dora Sweijd and Theo Sarantoglou Lalis are the founders of LASSA, an architecture studio based in London and Brussels. Theo has taught at GSAPP Columbia University, GSD Harvard University and both were visiting professors at Lund University and Chalmers, University of Sweden. They have been teaching at the AA since 2009. They have lectured internationally and led workshops in Europe, Asia, Australia, the USA and South America. In 2010, LASSA was awarded an REA European research grant in partnership with world-leading specialists in research as well as institutions throughout Europe and Switzerland.

‘Instead of using a paintbrush to make his art, Robert Morris would like to use a bulldozer.’
– Robert Smithson, Towards the Development of an Air Terminal Site, 1967

The industrialisation of building products has liberated the world from our imposed intervention. 95% of the built environment has not received any input by architects, and integrated digital libraries effortlessly fuel production lines of building elements combined and recombined in an endless field of abstraction where architecture can be everything. Fully automated production techniques will indulge our dream of effortlessness: a world without physical labour or slavery. But while drifting into voluntary servitude we strive to seek something else within this motion. As Gilbert Simondon wrote, ‘Human reality resides in its smallest details’ and one could add, is indistinguishable from its technological dimension. More than anything else, technology shapes our culture; it influences our intellect, our very way of being, our existence.

This year, Diploma 17 will reflect on the deep implications of the digital in architecture. Our investigations will be focusing on two main considerations. On one hand, we will develop an understanding of the shifting changes in occupancy, and on the other, we will critically re-think the politics of how architecture is produced. The ambition will be to unravel the digital’s vast cultural, social, and political ubiquity and to highlight its impact and pervasive role in all aspects of design, fabrication and experience.

This unit will enthusiastically seek intense design experimentation for ambiguous proposals situated at the intersections between technology, landscape and art. We will explore the socio-political role of architectural form seeking greater physical engagement, participation or resistance. We propose to speculate on, and develop elaborate but nevertheless affordable, production strategies. Through the use of ‘detournement’, we will intentionally subvert digital fabrication and robotics by imagining spaces for collective emancipation, individual fulfilment and pleasure. As usual the unit will search for greater corporeality in the production and communication of architecture – mixing the use of both physical and digital media – and challenge a culture of the flat in favour of a new materiality nested within digital practice.
Today in north-west Europe, less than 1% of building elements are repurposed after their first use. Although a large number of elements are technically reusable, they end up being either down-cycled or landfilled resulting in a high environmental impact and a considerable loss of economic value. Rotor – a collective which researches and develops critical positions on design, materials resources and waste – has partnered with technical institutions, trade associations, research centres, architecture schools and public administrations in an effort to double the amount of recirculated building elements available in northern France, Belgium, the UK and the southern Netherlands by 2032. This territory houses thousands of SMEs specialised in the reclamation of recovered building elements. Despite their obvious potential for a circular economy, these operators are facing important challenges such as market access or a fluid integration into contemporary building practices. Rooted in earlier initiatives successfully started up in Brussels, Rotor’s long-term ambition is the diversion of 1.75 million tons of waste, creating a value of €300 million or 4,000 new jobs.

This unit is seen as a preliminary investigation and will focus on the UK. First, students will realise an extensive inventory of existing UK practices and stakeholders – site visits will allow for the in-detail documentation of a selection of innovative practices. In the second term, students will approach the subject from an architectural perspective. Through seminars and documentation of local and international reference projects, research issues that hinder practice-related development will be used to explore the solutions developed. Lastly, on the basis of the research, students will identify a particular case study. This can be a logistical problem faced by an expanding company, a technical challenge posed by a particular material that is currently difficult to market or an attempt to integrate salvaged materials in a typical contemporary construction program. Throughout the programme, ideas will be developed into a mature and peer-reviewed design presented at the final review in a relevant format (mock-up, models, drawings, etc.).

Lionel Devlieger and Maarten Gielen are among the founding members of Rotor (Brussels). Together they have taught at TU Delft, Columbia University and curated the 2013 Oslo Architecture Triennale. Behind the Green Door. Rotor curated OMA/Progress at the Barbican, London, as well as Usus/Usures, the Belgian pavilion at the Venice Biennale of Architecture (2010). In 2012, Rotor developed an online inventory of salvaged building materials around Brussels: Opalis.

Aude-Line Duliere is an architect. She holds an MArch from GSD Haverd University, has been part of Rotor’s development team and worked at David Chipperfield Architects. She is the recipient of the 2018 Wheelwright Prize which focuses on the potential re-use of material within the film industry.
Complementary Studies
Complementary Studies courses – History & Theory Studies, Media Studies and Technical Studies – form an essential part of the Undergraduate School. Through term-long courses and shorter projects, students obtain knowledge and gain experience related to a 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 from different units to come together in a shared setting.

History & Theory Studies includes courses that develop historical and theoretical knowledge and writing related to architectural discourses, concepts and ways of thinking. Media Studies asks students to consider traditional forms of architectural representation alongside 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, Complementary Studies courses enable students to develop their individual interests and direction within the school.
History & Theory Studies is a strand of architectural education that runs throughout the five years of academic study at the AA. It introduces students to a more general perspective on architecture than that of the unit: the nature of architecture. The course prompts students to study how architecture relates to politics, history and professional organisation. To be an architect in a contemporary sense requires that the student establishes a relation to architecture’s past as well as its future. It also requires that the student understands the nature of architecture as a profession. In HTS, these concerns have all been looked at from the point of view of writing. The course emphasises that the major supplement to design in architecture is written description, analyses and argument. Understanding that, indeed, writing, together with all its attendant skills, is now a condition of the student acquiring a critical and independent position as an architect. For every current student who feels that their time is best spent on design there is an ex-student who regrets that they didn’t spend more time on their History & Theory Studies. This is a continuing problem which both students and staff face, and the analysis of this problem is itself a valuable task.

The first three years of HTS aims to provide a framework for understanding architecture on a number of different levels. First Year students meet categories and concepts that are central to the work of design. Intellectually, work undertaken in the second and third years (Intermediate School) relates what students learn or use in their design to broader questions of architecture through a combination of lectures, seminars and personal tutorials. The Intermediate School facilitates student confidence and competence to develop an arena of study and to produce a coherent argument from it. Students further develop their writing during Fourth and Fifth Year (Diploma School). All students are encouraged to submit work for the annual Writing Prize held in Term 3 which advocates a combination of writing with drawing or model-making.

Taken together, all courses represent the formal and timetabled courses of HTS, but they only make sense when linked to other activities in the school – the Public Programme, the Events timetable for Open Jury Weeks and a panoply of discussions, workshops and symposia constitute an invaluable dimension of the students’ education.

A full account of courses and reading lists will be given in the Complementary Studies course booklet which will be available at the start of the academic year.
FIRST YEAR

THE NOMOS OF THE CITY: TOWARDS A HISTORY OF URBAN FORM

Course Lecturer: Pier Vittorio Aureli (Terms 1–2)
Course Tutor: Manolis Stavrakakis

First Year frames an overview of the history of the city and the urban territory: from antiquity to the contemporary age through the concept of urban form. Urban form can be located between planning and architecture. The course will focus on the examination of specific architectural objects and archetypes from a critical perspective.

SECOND YEAR

ARCHITECTURAL KNOWLEDGE

Course Lecturers: Mark Cousins and Mark Morris (Term 1–2)
Course Tutor: Eleni Axioti

The second year examines the knowledge that is produced and used in architecture but through the precise point of a student’s concentration over the course of their architectural study. This course links concepts and categories which students become aware of in architecture and asks how they work in practice. Whether we are examining the past or examining forms of architectural representation, we ask how a movement from concept to practice is achieved and, by doing so, attempt to demystify and clarify architectural knowledge.

THIRD YEAR

BUILDINGS & CITIES

Course Lecturers: Ryan Dillon and Costandis Kizis
Course Tutor: Zaynab Zena Ziari

Third Year advances critical enquiry into the urban to examine how an architectural project captures features of the city in which it is located. In each case study from the twentieth- and twenty-first centuries and in each lecture, the course unpacks urban contexts to ask how they can be read and understood through a city’s architecture to expose the social, political and cultural theories of its time.

DIPLOMA COURSES

The Wolf in the Living Room
Andrea Bagnato

The idea of ‘home’ is all too often naturalized through mythical ideas of shelter, neglecting its historical contingency and the increasing association to violent ideas of belonging. This course will examine the home as a site for the production of the ‘normal’, asking how ideas of order and hygiene have been extended to the urban, territorial and national realms.

THE PROJECT AND THE INTROJECT
Doreen Bernath

This course explores an alternative conception of architecture through the notion of introjection at the demise of the projective regime. Despite its historical prominence, the notion of architecture as a form of projection can no longer explain architecture in its recent mediated, animated, digitised, coded, augmented and hybridised existences. The course argues a need for the category of introject – supplementary and subversive to that of the project – to come to terms with architecture in all its new disguises.

FORM FOLLOWS MALFUNCTION
Edward Bottoms

From the systemic to the personal, from instances of ecocide to individual cases of catastrophic building failure, this course investigates notions of collapse, malfunction and dereliction. Supplementing theoretical discussion, the course will have a strong empirical element encouraging students to investigate and document particular failures, making use of a wide range of archival sources and developing and honing research skills.

THE LEAKY ROOF
Susan Chai

This year the course reviews the technological lexicon in modern architecture. First comparing the emergence of high-tech architecture in the 1960s with machine aesthetic, the course then continues the ongoing investigation into perceptions and experiences framed by technology in the last century.
**PRESENTATION**
Mark Cousins
The course is a theoretical examination of what is culturally signified by the idea of presentation. Equally it is a practical course to allow students to reflect and improve the way in which they present their work.

**POLITICS OF ABSTRACTION**
Nerma Cridge
This course will explore a series of monuments and secret military structures of the Communist period in the territory of ex-Yugoslavia. Examining the relationship between ideology, politics and abstraction, the aim is to dispel common misconceptions and interpretations through a consideration of various works of literature, art, photography and drawing with particular attention paid to projects by Lebbeus Woods and Zaha Hadid.

A critical relation between abstraction and politics will be examined by counter-posing the numerous futuristic abstractions of Yugoslavia with the monumental architecture of North Korea. On the one hand, these ‘Yugoslav’ markers could be defined as relics of an imminent communism that never occurred; on the other, we have North Korea’s isolationism and an architectural culture that appears unchanged since 1953. A comparison between these two states will assist in our investigation of the ways in which political ideology informs architecture and characterises cultural matter.

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

**FIRE**
Ema Hana Kačar
‘I [...] left the building as soon as I could figure out how to get out, hoping I wouldn’t have an anxiety attack first.’
– Visitor of the Seattle Central Library, Yelp, 2007

Within modernity we experience fire largely indirectly. As both a hazard and a threat, it is frequently a component of warfare and, with Greece and California in mind, a natural disaster. We fail to see that fire is an indispensable and productive part of human culture. This course will examine both aspects of fire.

**THE PARTY OR RADICAL FUN IN ARCHITECTURAL EDUCATION**
Sofia Krimizi
Marching elephants, fireworks, masquerade balls, excessive dancing, heavy drinking on dry land or onboard, road trips to the wild west and surreal dinner parties. All these surprisingly non-productive and spontaneous activities have been woven into architectural education and have inspired a radical culture of fun and play within the most influential of schools. Exploring the lineage of such events, this course will question the future of architectural play.

**LEARNING FROM TELEVISION**
Joaquim Moreno
During the second half of the twentieth century, mass media, and television in particular, displaced education, information and entertainment. The modes of reception, circulation and production in television have today greatly changed, and for the most part, have become obsolete. Now that content is hosted on various media platforms, we no longer watch what’s on air but assert, instead, a greater control over this content. Through a series of lectures, this course observes how television mediated new domesticities and engaged collective audiences to transform everyday life. This course questions television’s domestication of the
classroom, recognises how it reorganised the perception of council housing, how it changed the narrative in architectural history and how it invented entire factories that produced the dematerialised knowledge it transmitted to its audiences.

ARCHITECTURES IN REVOLUTION
Ricardo Ruivo
The rise and fall of the Soviet ‘avant-garde’ has been a subject of great interest in the West, an interest renewed at the centenary of the Soviet Revolution in 2017. The course stimulates an environment for a critical reading of the narrative that has emerged in the West whereby the history is represented as mythology. It traces the history of early Soviet architecture and confronts the difficult associations that architectural discourses and practices establish with political realities.

ARCHITECTURE_DUST:
FROM FORM TO TRANSFORMATION
Teresa Stoppani
The course considers the idea of dust in its relation to architecture, seeking to understand what remains after an explosion of established orders. The architectural object, its representations, spaces and definitions no longer belong to the idea of architecture as a whole. Dust embraces the notion of the fragment and the fragmented, of possible new assemblages, and is an index of different economies of the body, architecture and the city. It is the agent of a negotiated process that defies the distinction between the old and the new, and works with the discarded and the reclaimed to break the boundaries between forms and materiality. The course proposes an operative redefinition of dust, from the literal to the literary, through social, artistic, philosophical practices. It applies a new notion of dust to challenge the fit of architectural form and territorial systems.

PORTFOLIO
Silvie Taher
The course will examine the logic, history and potential of the portfolio in the life of both the student and the architect.

DOCUMENTARY ARCHITECTURE:
TRACING THE MATERIALITY OF BAUHAUS MODERNISM
Ines Weizman
This course frames the documentary mode as a historical method. The documentary comprises not only the media or photography of a building, but also sees the building as a document itself. The material components of a building are explored as sensors registering their environment which is both political and neutral. Practically the course will offer a reflection on new technologies of material conservation: X-rays, scans, copyright, and data analysis, whilst tracing the global trajectory of Bauhaus modernism.
Pier Vittorio Aureli is an architect and educator. His research and projects focus on the relationship between architectural form, political theory and urban history. He is Louis Kahn Visiting Professor at the School of Architecture, Yale University, and the author of The Possibility of an Absolute Architecture (2011) and The Project of Autonomy: Politics and Architecture Within and Against Architecture (2008). He is co-founder of Dogma, an architectural studio based in Brussels.

Eleni Axioti holds an MA in History & Theory of Architecture from the AA and a MEng Diploma with Honours from the Aristotle University of Thessaloniki. She is currently a PhD candidate at the AA and is a practising designer, writer and editor in London.

Andrea Bagnato studied at TU Delft and Goldsmiths. He has edited the books SQM: The Quantified Home (2014) and A Moving Border: Alpine Cartographies of Climate Change (2019), and runs a longstanding research project about architecture and epidemiology.

Doreen Bernath graduated from Cambridge University as an architect and completed her PhD at the AA. She has taught the Universities of Plymouth and Leeds and the AA.

Edward Bottoms studied history at the University of Exeter and holds an MA from the University of East Anglia. He runs the AA Archives and has published on a range of subjects including art collecting, portraiture, architectural museums and the history of architectural education.

Mark Campbell holds a PhD from Princeton University and has taught histories and theories at the AA since 2005. He is a visiting professor at Southeast University, Nanjing and has previously taught at the Cooper Union, Princeton University and Auckland University. He is the author of Paradise Lost (AA Publications).

Susan Chai graduated at the AA and is currently practicing in London and Canada as an architect and freelance translator. She works for the Forum of Contemporary Architectural Theories, a collaborative project between the AA and Southeast University in Nanjing, China since 2009. Susan is currently developing a documentary project for a MPhil in Media Practice.

Tatjana Crossley is currently a PhD candidate at the AA focusing on the psychological and philosophical construction of body image as it relates to immersive environments. Tatjana completed her MA in architecture at GSD Harvard University, and her BA at Rice University and has worked for architecture studios Skidmore, Owings & Merrill (San Francisco).

Mark Cousins is Head of History & Theory Studies at the AA. He was educated at the University of Oxford and the Warburg Institute. He has been a visiting professor at Columbia University and is now guest professor at Southeast University in Nanjing, China.

Nerma Cridge grew up in Sarajevo and studied architecture at the University of Birmingham, the Bartlett and the AA. She runs the design practice Drawing Agency and has worked for practitioners including Thomas Heatherwick and art2architecture. Nerma’s current research revolves around architectural drawing, post-Communist monuments and abstraction. She is the author of Drawing the Unbuildable (Routledge, 2015) and is now working on the forthcoming publication, Restless: Drawn by Zaha Hadid.

Francesca Romana Dell’Aglio is an architect, writer and educator. She holds an MA in History and Critical Theory (the AA) and studied at Istituto Universitario di Architettura di Venezia (IUAV). Francesca is a unit tutor at IUAV and Oxford Brookes University, and is currently a teaching assistant in History & Theory Studies both at Central St Martins and the AA. She has collaboratively worked on exhibitions including Venice Biennale of Architecture (2014) and has been an editor of the Venice-based academic journal Engramma. Her writing has appeared in Lobby, STUDIO magazine and Engramma.

Ryan Dillon holds an MA from the AA’s History & Theory of Architecture programme and has been Unit Master of Intermediate 5 since 2013. He currently teaches on AA’s History & Theory and DRL courses. He has taught at the University of Brighton and previously worked at Moshe Safdie Architects.

Georgios Eftaxiopoulos graduated at the AA and is pursuing his PhD in Architectural Design. He teaches at the AA and RCA, Berlage Institute and the University of Navarra. He has previously practised in Belgium and Switzerland.

William Firebrace was an architecture professor at Stuttgart Academy of Fine Arts and is author of various articles and books, including Marseille Mix (2010), Memo for Nemo (2014) and Star Theatre (2017). Currently he is working on a book on miniature worlds.
Ema Hana Kačar is a London-based architect and designer who graduated with an AA Diploma in 2018. Kačar has trained at the offices of Diller Scofidio + Renfro (New York), B-architecten (Antwerp) and Bevk Perovic arhitekti (Ljubljana). She has been a guest critic and tutor at the AA and at Pratt Institute (New York).

Costandis Kizis holds a PhD from the AA, where he teaches History & Theory and First Year Studio. He has studied at Columbia University and at NTU Athens and practises with Kizis Architects.

Sofia Krimizi studied architecture at the NTU Athens and at Columbia University. She has taught design studios and research seminars at the Cooper Union, Cornell University, University of Pennsylvania, Pratt Institute and the Bartlett. She is currently a PhD candidate at the AA.

Roberta Marcaccio studied at Politecnico di Milano and at the AA. She teaches History and Theory of Architecture at the AA and works for DSDHA architects, where she was awarded a two-year research fellowship by the Royal Commission for The Exhibition of 1851 (2016) to investigate cycling and transport infrastructure in London. Her writings have appeared in AA Files and Blueprint Magazine.

Gili Merin graduated with an MA in History & Critical Thinking at the AA and is now a PhD student working on aspects of Jerusalem. She has taught in the History & Theory of Architecture programme and has worked for OMA.

Joaquim Moreno is an architect, historian and curator. He holds a PhD in Architecture History and Theory from Princeton University, a MArch from Polytechnic University (Catalonia) and a degree in architecture from Porto School of Architecture. He teaches Architecture History & Theory at Lisbon’s IGISTE-IUL, and has taught at GSAPP Columbia and Porto School of Architecture. He curated Out Here: Disquieted Architecture, Venice Biennale of Architecture (2008) and The University Is Now on Air: Broadcasting Modern Architecture, exhibition at The Canadian Centre for Architecture (CCA) in 2018.

Mark Morris is Head of Teaching and Learning at the AA and works on diverse curricular objectives across the AA as well as teaching History & Theory Studies. He completed his MArch at Ohio State University where he received the AIA Henry Adams medal, and holds a PhD from London Consortium supported by the RIBA Research Trust. Mark previously taught Architectural Theory and Design at Cornell University where he served as Co-ordinator of Post-professional Degree programmes, Director of Graduate Studies, and Director of Exhibitions.

Will Orr is a writer and theorist. He studied architecture at the University of Toronto and is a PhD candidate at the AA.

Dorette Panagiotopoulou studied architecture at the AA and holds an MA in Cultural and Intellectual History from the Warburg Institute. She has worked at Forensic Architecture (Goldsmiths College) and at Hopkins Architects in London.

Ioanna Piniara is an architect, researcher and PhD candidate for Architectural Design at the AA, where she teaches Intermediate History & Theory Studies. She holds her Diploma in architecture from the Aristotle University of Thessaloniki and graduated in architectural design (MSc) from the University of Thessaly. Her research focuses on the architectural resolution of the private in relation to domestic space in the neoliberal context.

Klaus Platzgummer holds an MArch from the ETH Zurich and an MA in History & Critical Thinking from the AA. He is a teaching and research associate at the department of Architectural Theory at TU Berlin.

Claire Potter is author of three poetry books. She holds degrees in psychoanalysis and literature from Université Paris VII Denis Diderot and University of New South Wales.

Mercedes Rodrigo Garcia is an architect and co-founder of OrNamenT. She is a PhD candidate at Birkbeck College and holds a MArch in Research Architecture (Goldsmiths University). She has been a fellow at the Tokyo Institute of Technology working on Saharan Studies. She runs the Unsacle Sahara Visiting School at the AA.

Ricardo Ruivo holds a PhD from the AA. His research addresses the relationship between architectural form and political content in architectural discourse and historiography as ideological production.

Manolis Stavrakakis studied architecture at NTU Athens, Columbia University and the AA. He holds a PhD in History & Theory of Architecture from the AA and has been teaching architecture in Athens and in London since 2005.
Teresa Stoppani is an architect and theorist. She is the author of *Paradigm Islands: Manhattan and Venice* (Routledge, 2010) and *Unorthodox Ways to Think Architecture and the City* (Routledge, 2018) and co-editor of *This Thing Called Theory* (Routledge, 2016). She is the instigator of the architecture research collective *This Thing Called Theory*, and an editor of *Architectural Histories* (EAHN) and *The Journal of Architecture*.

Sylvie Taher is a writer and architect based in London. She studied at the AA, where she wrote her thesis titled *Architects versus the City, or the Problem of Chaos* (2011), and has written for *Publica*, *The Architectural Review* and *Blueprint*.

Alexandra Vougia studied architecture in Thessaloniki, Greece, and holds an MSc in Advanced Architectural Design from GSAPP Columbia. She holds a PhD from the AA where she has taught since 2012, and has worked as an architect in New York and Athens.

Ines Weizman (PhD) is professor of architectural theory and director of the Bauhaus-Institute for History and Theory of architecture and planning at the Bauhaus-Universität Weimar. In 2015 she founded the Centre for Documentary Architecture (CDA) in Weimar and has exhibited installations *Repeat Yourself and Loos, Law and the Culture of the Copy*, the latter presented at the Venice Biennale of Architecture (2012).

Zaynab Dena Ziari completed her postgraduate studies in History & Theory of Architecture at the AA. She has written about architecture and has a research interest in the intersection of urbanism, the digital and its psychological outputs.

Katerina Zacharopoulou studied Architecture in Thessaloniki (Greece) and holds an MA in History & Critical Thinking from the AA. Her research explores the use of humour as a design tool, and she is the first architect to have spoken at the International Society for Humor Studies conference.
Media Studies is a testing ground for exploring the processes and methods involved in making architecture. Operating a diverse multidisciplinary programme where unexpected collisions and obsessive attention to detail expose rich seams of creative potential. It encourages students to interrogate the tools with which we speculate and play; compute and test; communicate, seduce, and provoke. By actively testing modes of production through focused acts of doing and making, Media Studies presents a range of opportunities for students to develop an experimental practice and hone dexterity with both established and progressive media. As techniques and concepts in fabrication, computation, and representation continue to undergo radical change, the course deploys a range of tools, aimed at both reinforcing and reinventing the methods with which students approach design and architecture.

AA MEDIA STUDYA First and Second Year students are required to enrol in studio-based courses, while Intermediate Media Studies courses are open to any Third Year or Diploma School student. The department staff possess a breadth of expertise encompassing architecture, the arts and technology and this year's courses address a wide range of creative media including hand drawing, digital modelling, video, photography, analogue and digital fabrication, code, immersive and interactive media and 3D scanning.

AA MEDIA SATURDAY SCHOOL The Media Studies department offers a range of extra-curricular, weekend workshops and courses for students to develop new skills in working methods to support their studio work.

OPEN WORKSHOPS In addition, a range of one-off events, short introductions, tasters or demonstrations which explore a wide array of media are scheduled throughout the year. These are open to any student keen to explore working processes across the school.

LAB COURSES Working with the AA Computer Lab, Media Studies offers a range of one-day software courses that allow students to quickly grasp fundamental techniques in major digital applications for architecture.
**FIRST YEAR, TERM 1**

**PROJECTION AND SPECULATION**
Miraj Ahmed

Architectural drawings are the means by which we can make a series of speculative and exploratory steps that eventually lead to the physical building of propositions. This course will build on the knowledge of the 2D (the hand-drawn), and on 3D orthographic projection. This course will consider the importance of precision as a tool for the imagination, alongside using the measured redrawing of an existing building precedent – through a set of plans, sections and diagrams – to speculate for a new and reconsidered spatial proposal.

**CONCEPT EMERGENCE: FUNCTIONAL OBJECT**
Sebastian Andia

Conceptual drawing is the main driver in the process of design. The course will encourage students to learn new skills – drafting digital processes and crafting conceptual drawings – to develop their own ideas into a final prototype while using methods of polygon modelling as well as digital prototyping.

**ORDINARY DOMESTICITY**
Frederique Barchelard

What makes a space a place? 99% of the spaces we live in are the banal by-products of the architectural realm, but it does not mean that ordinary spaces lack qualities, or that they aren’t convenient or comfortable. The course aims to picture the beauty of our contemporary strangeness in the everyday via the processes of painting.

**PERIPHERAL LANDSCAPES**
Sue Barr

This course uses digital photography to examine the edges of London, where urban/suburban landscapes are both complex and mysterious, and the photograph is captured only through committed observation.

**TRANSLATION OF OBJECTS THROUGH DRAWING**
Shin Egashira

When you stare at an object for a long time and start describing it in great detail, at some point the object becomes something else. This course explores the unfamiliarity in the familiar. By playing with scales, cutting, hacking and reassembling drawings, physical modelling and collaging, objects become ambiguous in representation – encouraging students to explore alternative representations in the design process.

**ADVENTURES IN CASTING**
Juliet Haysom

This course explores the physical transformation of certain materials over time and the reciprocal relationship between mould and cast form. Working with pigments, aggregates and additives, creating and testing processes such as the jet wash, etch, cut and polish students will develop a series of appropriate methods for representing and translating multiple experiments.

**OBJECT – DATA – OBJECT**
Harry Kay

The course encourages students to use 3D modelling as a design tool – a test bed for ideas and a method for communication – using making as a form of collaboration. Students will work with Rhino, exploring 3D modelling for its many uses through the life of a project: from the survey of a site or object towards interrogation with acquired data, onto the development of a proposal, and, finally, for construction or manufacture.

**MATERIALITY OF COLOUR**
Antoni Malinowski

This course focuses on the potential of colour in creating and manipulating space. Students will be introduced to the materiality of pure pigments with the focus on colour as micro-structure. Students will be encouraged to create their own distinctive notational system sensitive to space, time, light and the characteristics of materials.
THE DRAWN MISTAKE
Alison Moffett
Using the organizing structure of Tschumi’s Architectural Paradox, this course will convert what is an investigation into space into a way to think about drawing. By looking at examples and trying out our own techniques (including using different drawing tools, blind drawing, reconfiguring shapes and collage, and the trace left through action), we will work towards creating unique individual drawings that capture the magic of opposition.

ONE-MINUTE ANIMATION
Joel Newman
In eight sessions the task is to script, produce, soundtrack and animate an original one-minute video. Those taking the course will be introduced to working with cameras and lighting, composition and animation with a view to creating hybrids of material using a range of video, audio and compositional techniques. Students will view and discuss the common ground between narrative and non-narrative forms of image-making.

THE KNOWHOW SERIES – HOOKE PARK
Emmanuel Vercruysse
This course is an optional, unassessed addition to your required Media Studies courses, and places will be allocated separately to the main course registration. The Knowhow Series is a sequence of hands-on experimental workshops held in the forest out at the AA’s satellite campus in Dorset. The ambition of these workshops is to provide an in-depth exploration of the exciting facilities of Hooke Park, which act as a laboratory for architectural research through 1:1 fabrication. We will investigate a diverse set of fabrication methods and technologies to make components for a permanent feature at Hooke Park – including CNC, aluminium casting, 3D scanning and even touch upon robotic machining. We will also venture out of the lab, immerse ourselves in the idyllic forest and learn about the different species that make up the forest ecosystem that forms both our material library and site.

FIRST YEAR, TERM 2

DYNAMIC STATES
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. The product of our fieldwork will be the telling of a story through time-based drawing and motion graphics. This course explores the capture or recording of the complex and subtle aspects of site beyond the use of photographic images. We will use our recorded observations and information as raw material for mysterious, abstract and notational readings of place.

SEEING YOUR WAY TO DRAW
Anderson Inge
This is a freehand drawing course with sessions taking place in a series of exquisite national collections near the AA. The course is saturated with refining how we see, drawing and exercising a language aimed at improving both. Each session has a distinct theme, covering powerful approaches and techniques in drawing. Sessions begin with a short talk or demonstration, and the bulk of our time will be spent actively working through exercises proven to develop evocative drawing.

STUFF
Inigo Minns
This course explores the fundamental qualities of everyday materials. Taking familiar materials in their raw form through a series of tests, we will transform the cheap into the exquisite. The end result will be a design that flips expected fabrication processes and reconsiders overlooked material qualities, seeing them instead as beautiful and surprising – developing 1:1 details that force new readings and interpretations of often overlooked substances and products.
CONTINUED FROM TERM 1

CONCEPT EMERGENCE: FUNCTIONAL OBJECT
Sebastian Andia

PERIPHERAL LANDSCAPES
Sue Barr

TRANSLATION OF OBJECTS THROUGH DRAWING
Shin Egashira

ADVENTURES IN CASTING
Juliet Haysom

MATERIALITY OF COLOUR
Antoni Malinowski

OBJECT-DATA-OBJECT
Harry Kay

THE DRAWN MISTAKE
Alison Moffett

THE KNOWHOW SERIES – HOOKE PARK
Emmanuel Vercruysse

SECOND YEAR, TERM 1

SHAPES OF FICTION
Charles Arsène-Henry

In 1897 Stéphane Mallarmé discovered the multiverse in the form of a poem. Equipped with metafictional instruments you will enter and adapt it as if reanimating an abandoned spaceship. Meta: a state of fiction in which operations – tropic movements, scopic shifts, transitions, speeds, etc. – are entities equal to heroic characters.

SEEING SLOWLY – PHOTOGRAPHIC TYPOLOGIES
Sue Barr

This course will use analogue photography to investigate typologies of the everyday: objects and events so ordinary that they escape our notice but which are revealed through the photographic process. Limited to shooting just one roll of film per week, students will have to think precisely about where to position the camera, so as to see through the visual noise, disorder or chaotic forms present in a location and discover the inherent potential of their photographic composition.

ALTERNATIVE ENDINGS
Eleonor Dodman

Buried deep in the bowels of the AA is its archive, a collection of projects and artefacts documenting its numerous pasts. Together we will build on this past, starting with a single drawing from an archived project, we will examine its narrative and cultural contexts to draw that which remains undrawn. Through a drawing and a large-scale model, you will give the project an alternative ending.

A REALITY
Ralucu Grada-Emandi & Oliviu Lugoian-Ghenciu

Architectural tectonics do not rely any longer on matter but on imagination and narrative as a structure. Constructed realities happen not only in films and games, but around us, in our pockets, accessible through the successful marriage of an LCD screen and the camera lens on the opposite side of our AR-enabled devices. The Motion Studio is the AA’s time-based media and digital storytelling garage. This year the course addresses the medium of augmented reality in the field of spatial computing.

CHOICE PARADOX
Marko Gligorov

What is good design and why do we like one design more than another? This course has a goal to explore retail architecture through 3D modeling and animation. Its inspiration comes from the limitless possibilities of the human mind and the human potential to set free the predictability of the choices we make in the every-day. The course encourages students to use a combination of Maya and Rhino, learning why these tools when used together are the most powerful architectural toolset.

DRAWING IN THE NATION’S CUPBOARDS
Anderson Inge

The perfect escape from Bedford Square, this freehand drawing course meets each week in a different national collection or archive near the AA. Each session will be full of drawing-from-observation, extracting detail from objects and spaces across history, laced with rich discussions about seeing and drawing.
In parallel, an independent study drawing will give the opportunity to apply hand visualisation strategies to emerging unit work.

PAINTING ARCHITECTURE
Alex Kaiser
By bridging and exploiting the space between the hand-drawn and computer-aided representation, this course remixes an aggregation of drawings at high speed, using digital collage, line drawing and modelling techniques. Later in the course, large-scale compositions are constructed to allow investigations of new types of spaces, typologies and landscapes.

CELLAR DOOR
Inigo Minns
This course explores the fundamental qualities of drawing and image making. Through a series of tests using different media, students spend eight weeks exploring how we make images and how we can make them better. Starting with architectural drawing formats as well as works from graphic design and fine art, students will develop a series of strategies for bringing more visual intent, beauty and power to their work. Analysing composition, colour, projection, media, and image-making techniques, the aim of this course is to develop a unique drawing language suitable for every student project.

DATA-SCAPE
Mattia Santi and Francesca Silvi
Contemporary spaces extend beyond physical reality through layers of virtual relations. With data interpretation as one of the most contemporary challenges that requires revealing patterns inside complex data, designing with it allows us to read and shape the new information driven society. Starting from the fundamentals of programming, the students will develop digital installations alongside digital platforms such as Rhino and Grasshopper.

COMPOSITE INHABITATIONS
Nathan Su
The screen, the photograph, the sheet of paper are all common tools for representing space. But they do so through an act of flattening: a collapsing of time and space into a single, 2D surface. By unfolding 2D images into 3D worlds, and using Cinema4D’s projection mapping and compositing tools to reverse engineer virtual spaces from footage and photographs, the course explores different modes of representation to challenge this collapse in the 2D. Through film sets, rendered footage and strange conditions that emerge when disparate media are made adjacent, this course analyses and uses the testing sites, placing bridges and windows to other environments and times, merging historical with the present, the tiny with huge, and near with far.
FLUID/FABRICS/FORCES/FORMS,
Thomas Randall Page
This course offers a hands-on approach to exploring forces and forms through the medium of fluids and fabrics. We will use a methodology of analogue experimentation and critical analysis to produce artifacts, uncovering finer details or representing far larger structures. This year we aim to culminate the course with a trip to Hooke Park, collaborating as a group to put what we have learnt into practice at a 1:1 scale.

SECOND YEAR, TERM 2

WORKS ON PAPER
Miraj Ahmed
Works on paper describes a fine-art practice whereby art is made on or with paper including drawing, collage, pigment and mixed media, for example. It may seem absurd to use the term in architecture since architectural drawings tend to end up on paper. But when applied to the discipline, works on paper suggests the idea that such drawings might exist for their own sake. This course explores the architectural drawing and the spaces that lines inhabit on paper and beyond.

INFLECTED SPACE
Anderson Inge and Antoni Malinowski
Inflected Space focuses on the perception and experience of space, being central to architectural design. Each session will be a workshop exercising the use of line, tone, colour, texture, shape and rhythm, exploring how the influence of these on form and space are perceived. We will weave between 2D drawing studies, photography, 3D experiments at full scale, and 4D studies involving movement. Our work will clarify and expand a vocabulary of form/space interactions.

PIECE TO CAMERA
Joel Newman
Students on this course will look to make an original video with soundtrack and discover methods, techniques and principles rooted in narrative and non-narrative film-making. This year our emphasis is on the camera and the relationship between actor and audience. We will discuss works formed from an avant-garde tradition as well as mainstream cinema: we emphasize experimentation in order to challenge hegemony.

TACTILE TECHNOLOGY
Thomas Parker
The course bridges analogue tools used to represent and communicate our surroundings with their technological counterparts, in contemporary high precision 3D scanning. Learning from the Inuits of Kalaallit Nunaat (Greenland), who carve driftwood idols to navigate their environment, we too will invent our own analogue registry systems to navigate captured digital space, looking for new ways to catalogue environments that cannot be defined by conventional terms or methodologies.

CABINET OF VIRTUAL CURIOSITIES
Paula Strunden
Working with Unity, HTC Vive and Leap Motion this course explores a new sensorial experience of space. Students will create tactile objects that upon being touched, unfold a series of time-based virtual environments. Each session will focus on a different translation process between the analogue and digital. Diverse methods will be explored to create immersive content to be experienced with a VR. headset – ranging from Photogrammetry to Gravity Sketch, 360° drawings, stop-motion, spherical panorama renderings and interactive animations.

CONTINUED FROM TERM 1

SHAPES OF FICTION
Charles Arsène-Henry
SEEING SLOWLY – PHOTOGRAPHIC TYPOLOGIES
Sue Barr
CHOICE PARADOX
Marko Gligorov
PAINTING ARCHITECTURE
Alex Kaiser
PRINTED MATTER
Caroline Rabourdin
COMPOSITE INHABITATIONS
Nathan Su
Kate Davies is Head of Media Studies and is an artist and architect. She holds a BSc, Diploma and MArch from the Bartlett and is co-founder of nomadic design studio Unknown Fields, art practice LiquidFactory and field robotics group RAVEN. She undertakes site-specific and expedition-based work and operates between writing, drawing, film and photography. Kate was Unit Master of Diploma 6, taught MArch at the Bartlett and is now director of the Unknown Fields Research Studio at the AA.

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 a design fellow at the University of Cambridge (2006–14).

Sebastián Andía holds a MArch II from the AA’s DRL and studied at Universidad de Mendoza in Argentina, where he participated in exchanges with Mexico City and Washington DC Virginia Tech, USA. He is founder of STUDIO and previously worked in New York as lead designer at Asymptote Architecture. He now works as a lead designer at Zaha Hadid while teaching at several schools including the AA and at the Bartlett.

Charles Arsène-Henry founded the speculative research agency White Box Black Box (2009). He is conceiving The Library is on Fire with the Luma foundation and writing Read Drift Deramer Revir.

Sue Barr holds a PhD from RCA and is head of Photography at the AA. She works and exhibits internationally, most recently as part of the AutoPhoto exhibition at the Fondation Cartier (Paris).

Frederique Barchelard is an architect and painter. Her work aims to picture the contemporary strangeness of everyday beauty through large format paintings, sculptures and architecture projects. She often collaborates with Faye Toogood Studio (London).

Eleonor Dodman is an architect who graduated from the AA and has worked for Wilkinson Eyre Architects. Her work has been exhibited in the RA, RSA and London Festival of Architecture. In 2014 and 2018 she taught at the AA’s Summer School.

Shin Egashira is an architect and artist working on installations, drawings and sculptures. Shin has taught at the AA since 1990 and has been Unit Master of Diploma 11 since 1997. He also conducts landscape workshops in rural communities around the world, with a focus on designing by making. He is founder and director of the Koshirakura Landscape Workshop, an annual event in the mountains of Niigata in which participants from all over the world join the Koshirakura village community to design, build and enjoy meals together.

Marko Gligorov is an architect and a designer born and raised in Belgrade who eats and rarely sleeps in London. Marko works at Zaha Hadid Architects, where his projects span four continents and teaches at the AA, where he explores with students how alternative, societal decision making can improve architecture as a whole.

Raluca Grada-Emandi graduated from the AA Interprofessional Studio and the RCA, with a previous degree in social psychology. She now works as an independent designer and creative consultant in the field of performance art. Her work focuses on bridging materiality with its absence, manipulating distortions across both physical and virtual realities. Her work has been exhibited at the V&A, Sir John Soane Museum, National Theatre of Iceland and featured in Vogue, Designboom, Arts Thread and i-D magazine.

Juliet Haysom trained in Fine Art at The Ruskin School, University of Oxford and the RCA. Her interest in working on site-specific projects led to her completion of RIBA Part-1 at the AA in 2013. She has worked as an associate artist at Muf architechts and is currently developing a solo artist’s commission built into the site of a nineteenth century prison in Bristol, and is lead artist for a new park in Bristol and a new public garden in Amesbury.

Anderson Inge has combined architectural practice with teaching for nearly 30 years, in both the UK and the USA. He initially completed training in Architecture and Structures at MIT, and trained in painting and sculpture at Boston’s Museum of Fine Arts School and at Central Saint Martins, London. He has delivered courses and workshops at numerous institutions including the RCA and the Rural Studio.

Alex Kaiser studied architecture at Oxford Brookes University and at the AA. His practice Different, is a studio focused on investigations at the intersection of architecture, visualisation and digital fabrication.

Harry Kay is an architect who works across set design, art installation and architecture. His projects range from stage sets for the Palais Garnier in Paris to a concert hall in a medieval castle in the Czech Republic. Harry was awarded AA Honours for his thesis on the international cultural impacts of consumerism.
Oliviu Lugojan-Ghenciu is a practising architect who co-founded UniversalAssemblyUnit and CtrlArchDel and is creative director at Neutral Digital, a leading UK agency that specialises in AR, VR and other immersive interactive solutions. As a leading expert in time-based media and digital storytelling, his works GravityONE, and the critically acclaimed Choreography for Militarised Airspace, have been exhibited in the UK, USA, Australia, Japan and Europe. Oliviu runs the AA’s Motion Studio, previously teaching and running workshops in the USA, Canada and Europe.

Antoni Malinowski is an artist based in London and studied painting at the Academy of Fine Arts (Warsaw) and at the Chelsea College of Art (London). His major solo exhibition was at the Camden Arts Centre in 1997. In 2002 Antoni established the Materiality of Colour course at the AA where he has been researching with his students the dynamics of colour and space interactions. In 2012 he initiated the Saturated Space research cluster which has grown to become an independent colour research platform.

Inigo Minns is an architect with an interest in drawing and stuff. He has been teaching at a variety of colleges in different disciplines in the UK and elsewhere and runs Diploma Unit 12 at the AA.

Alison Moffett is an artist and educator. She obtained an MFA from the Slade School of Fine Art and an MA in History & Critical Thinking from the AA.

Nicholas Mortimer is an artist and designer who uses scenographic techniques to interrogate emerging techno-political concerns in his work. He recently launched Post Workers Theatre, a collaborative design troupe which investigates performative persuasion and modes of agitation. He is also a co-founder of Scene Everything Studio which specialises in exhibition and production designs. He currently co-leads the third year BA studio at the Goldsmiths Design Department.

Joel Newman studied fine art at Reading University and has been a course tutor in Video with AA Media Studies since 1998. He has exhibited video works at galleries including the Architecture Foundation, ICA, Whitechapel Art Gallery and the AA. During 2006–08 he was a co-curator for the AA’s New Media Research initiative and is currently a consultant in Film and Sound to the AA’s Spatial Performance & Design (AAIS) MA/MFA course.

Thomas Parker is an architect, designer and film-maker who graduated from the Bartlett. His interests lie in experimental architectural design explored through the deployment of custom-built speculative devices and scenarios for the generation of spatial conditions. His work explores various forms of digital technology, and focuses on the way we might translate between different modes of representation and working to generate new architectural languages.

Caroline Rabourdin is an architect and essayist. She graduated from INSA Strasbourg, the Bartlett, and holds a PhD from UAL. Her research interests include spatial theory, phenomenology, geometry, spatial literature and translation studies. She teaches at UCL, UCC Ireland and the AA, where she initiated and runs the Paris Visiting School.

Thomas Randall-Page combines architectural practice with teaching and hands-on building. Having worked at 6a architects and Heatherwick Studio, he founded his own practice, now working at a variety of scales and speeds from substantial long-lasting buildings to installations, stage and set design. Thomas co-founded Building Works in 2011 and also runs workshops internationally, co-leading a design unit at Oxford Brookes University as well as being a guest tutor at the AA.

Mattia Santi is an architect and computational designer based in London. His research involves digital design, material behaviour and robotic fabrication. He works as an architect at Zaha Hadid Architects and graduated from the MArch DRL at the AA. He has collaborated with international practices in London and Rome, such as Robofold, Farshid Moussavi Architects and Alvisi Kirimoto+Partners. He graduated in Rome with an MA in Architectural Engineering.

Francesca Silvi is an architect and computational designer based in London. She works as an architect at Zaha Hadid Architects, after having worked at Foster and Partners. She graduated with a MArch at the Bartlett School of Architecture and completed her MA in Architectural Engineering in Rome. She has worked in Rome and London in many international practices and has taught in different schools across Italy and the UK.

Paula Strunden studied in Vienna and Paris before graduating from the Bartlett. With experience working for Archithese Raumlabor and Herzog & de Meuron, Paula developed her interest in virtual and augmented reality and is exploring how architects can contribute to the development of these new immersive tools.
Nathan Su is a speculative designer and storyteller. He is a researcher and film-maker at Forensic Architecture (Goldsmiths University), and a co-founder of Inferstudio, a speculative design practice that uses operative storytelling to craft, find and critique the emerging technologies and cultures of cities. He has taught media workshops in compositing at the AA, the Bartlett and Strelika Institute (Moscow) and has tutored for the AA’s Summer School and Intermediate Unit 3.

Emmanuel Vercruysse is an artist, architect and craftsman with a passion for design through making, who trained in both furniture design and architecture. He works through iterations of drawing, craft and code. He is co-director of AA Design + Make at Hooke Park, co-founder of art practice LiquidFactory, and is a member of the design collective Sixteen Makers and the field robotics group RAVEN. Emmanuel was previously a senior teaching fellow at the Bartlett School of Architecture, where he was Unit Master for eight years, and led the Robotics and Cad-Cam research lab (2009–15), overseeing its development into one of the UK’s leading design fabrication facilities.
Specific courses are run for Third Year and Fifth Year students to develop an understanding of architectural practice. 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
Paul Crosby

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 involves and demands. Students will learn how to ‘make themselves useful’ in an office with the intent that the sooner they are perceived to be valuable the sooner they will become part of the action and the more they will benefit from the experience as a whole.

PART 2
ARCHITECTURAL PROFESSIONAL PRACTICE
FOR FIFTH YEAR
Theo Lorenz

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

ALTERNATIVE PROFESSIONAL PRACTICE
Students are exposed to a broad spectrum of ideas over the course of their five years at the AA. Through work undertaken both in units and outside the school, students are encouraged to be leaders, entrepreneurs and to set their own critical and practical agenda. From the British novelist Thomas Hardy, to the inventor of the modern rock stage, Mark Fisher, from product designer Ron Arad to the Michelin-starred chef Fergus Henderson, and including paradigm-shifting architects like Bernard Tschumi, Rem Koolhaas and Zaha Hadid, the list of AA graduates who have gone on to lead remarkable lives in architecture and...
numerous other fields of the arts, culture and sciences is seemingly endless. Students at the AA have sought to reinvent and extend the scope of architecture, developing, as a result, an alternative professional practice as a challenge to the status quo. But between unit work, crits, tables and their Complementary Studies course load, it can be difficult to make time to think about how you might translate your ideas into their professional future and this is all the truer within the final year of the Diploma School.

The Alternative Professional Practice course gives students both that time and the framework to formulate clear ideas and strategies for what they want to do – how to archive their work and plan for the future once they receive their diploma in June. Each student will be asked to present and submit a business plan laying out their own individual practice, which starts the day after graduation. Supporting this work will be a tranche of references, case studies and stories relevant to the student’s ideas. The format of the submission depends entirely on the approach of the individual and should be in itself an example of their active form of practice. The process will be framed by a series of seminars and lectures showing various forms of practice, networks and business models.
The Complex of Santa Chiara, Palermo Historical Centre
Lidar scan survey section & north-south
Scale 1:500
The Technical Studies programme is a complete and coherent technical education delivered over a five-year period. Inviting a creative collaboration with the material demands of individual unit agendas, the programme continues to centre on a series of detailed discussions with lecturers drawn from architecture, engineering and leading research institutions. Engaging a wide range of disciplines and projects, these lectures cultivate a substantial knowledge base developed through critical case studies of contemporary fabrication processes, constructed artifacts and buildings processes that will accommodate critical reflection and invite an experimentation with the ideas and techniques taught. Knowledge acquired in this way is inherently practical, generating a means or a set of principles capable of negotiating the technical requirements of construction in unforeseen futures and unpredictable contexts.

The contents of the lecture courses are seen as a unique vehicle to prepare students for the two major technical projects that they have to execute in Third and Fifth Year.

Lecture courses form a portion of each year’s requirements (with a particular emphasis on the First, Second and Fourth Years). During these years students concentrate on critical case studies, analyses and material experimentations alongside a selection of required yearly courses ensuring that each individual student receives a complete and all-round experience of different structures, varied materials and diverse environments. Each course syllabus is updated annually to improve the content and delivery as well as speak to students’ output. Courses are increasingly a hands-on experience, each encompassing a deeper exploration of their field of enquiry and facilitating a greater interaction with other areas of technical studies at large.

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 TS tutors. The aspect of experimentation in this project is emphasised because the ability to make design decisions in the context of the project is essential. Students are asked and helped to strike a balance between problem solving and discovery through experimentation.

In the Fifth Year, students undertake a Technical Design Thesis (TS5), a substantial individual work that is developed under the guidance and tutorship of the Technical Studies staff. The thesis is contextualised as part of a broader dialogue in which the technical and the architectural agendas that arise within the unit are synthesised, and its critical development is pursued through case studies, material experiments and extensive research and consultation leading to informed design decisions that embody the aspirations and ideas of each individual student.

In both Third and Fifth Years an early and a later option is offered to the units whereby TS3 and TS5 Interim Juries take place in Week 6 of...
Term 2 with the Final Document Submission in Week 9 (early TS) or Interim Juries 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 presentations of their TS3 work, unit by unit, where they get feedback from the TS design tutors and hand in the final document for assessment.

The aim is to integrate the TS3 and TS5 work with the unit agendas as much as possible, developing wherever possible the unit’s technical brief and supporting it with additional specialized information by means of seminars, lectures, visits, etc. The ambition of the technical design tutors is to offer each individual student the wherewithal to materialise the ideas, concepts and ambitions born in the intimacy of the unit. Technical Studies aims at reinforcing the plurality and variety of the units by adapting the requirements of TS3 and TS5 to each individual unit agenda. In order to achieve this, the syllabus of the Second and Fourth Years is purposefully loaded with more information in order to enable the students in the Third and Fifth Years to more freely apply acquired knowledge in their final year designs.

Full details of the programme will be found in the Complementary Studies course booklet, available at the beginning of the academic year.

FIRST APPLICATIONS
Compulsory Course – Term 2
Giles Bruce and Ioannis Rizos (Environment)
Nacho Marti, Camila Rock and Lena Emanuelsen (Materials), Robert Knight and Danae Polyviou (Structures)

This course offers students a hands-on and experimental approach to insure 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 stipulate that each student must undertake and pass the Structures (Second Year), Material and Technologies and Environmental Design in Practice courses in the Second Year and the Structures (Third Year) course in Term 1 of the Third Year. In addition to this, Third Year students also undertake a Technical Design Project (TS3) as part of their main project which synthesises their individual architectural ambitions with an account of the material production of the proposal.
SECOND YEAR

STRUCTURES – TYPOLOGIES & DESIGN
Compulsory Course – Term 1
Ciaran Malik, Anna Wai, Xavier Aguiló and Anna Mestre

This course investigates the direct links between structural typology, its behaviour and how it affects architectural design. Each structural typology’s unique characteristics will be explored with research, analysis and testing through design applications. As theory informs practice, each week we will apply the understanding of different structural typologies, such as the arch, truss, or funicular structures to expand on our own designs. These designs will evolve through the investigation of the various typologies: each week new design questions are imposed and will require us to re-think the best typology to implement. We will address our designs in 2D and in 3D as well as at the level of connections, from which we derive rules of thumb that can be used in further architectural design. Teams will design, fabricate and test their own design of a structure with the understanding gained on a specific typology addressed in class, to be tested at a collective event. We will gain an understanding of why structures take particular forms, how loads are transferred, which loads they are, and how we can apply these to architectural design.

MATERIAL AND TECHNOLOGIES
Compulsory Course – Terms 1 & 2
Elisa Hernández, Javier Castanon, Danae Poliviou and Camilla Rock

This course will investigate 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.

ENVIRONMENT & ENERGY
Compulsory Course – Terms 1 & 2
Giles Bruce, Evan Green, Ioannis Rizos and Pablo Gugel

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

THIRD YEAR

MASTERCLASS IN INTEGRATED DESIGN
Compulsory Course – Term 1
Giancarlo Torpiano, Anna Wai with Camila Rock and Pablo Gugel

This course builds upon the understanding of structural, environmental and material behaviour through a series of masterclasses. The course uses a research-based approach to explore particular qualities of given buildings from one of the three core technical disciplines to gain an understanding of the design, deriving a holistic understanding of the system. We will explore how to model, simplify and extract the actual behaviour of the buildings and how this relates to the large-scale performance. Students will conduct their own research in one of these performative aspects and pose the question ‘what if’, developing alternative realities for the chosen building according to changed performance criteria.

TECHNICAL DESIGN PROJECT (TS3)
Kenneth Fraser with Simon Beames, Simon Dickens, Wolfgang Frese, Pablo Gugel, Sho Ito, Alistair Lenczner, Patricia Mato-Mora, Nina McCallion and Anna Mestre

Third Year students undertake a comprehensive design study (TS3) 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. It also documents the research carried out in the process of developing the design project. The individual projects are developed in conjunction with the unit masters by means of the support and tutorials with the Intermediate TS staff under the direction of Kenneth Fraser. Students are asked and helped to strike a balance between problem solving and discovery through experimentation. Seminars on specific relevant subjects are organised by the technical teaching staff and guest speakers as a means of further support for the third-year students.

DIPLOMA SCHOOL

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

LIGHT AND LIGHTING
Francesco Anselmo
Light animates and reveals architecture. Architecture cannot fully exist without light, since without light there would be nothing to see. Yet, in architectural design, light is usually either expected from nature or developed as an add-on attachment very late in the design process. The course explores the symbiotic relationship between architecture and light. As much as light can reveal architecture, architecture can animate light, making it bounce, scatter, refract, altering its spectrum and colour perception, absorbing it or reflecting it, modulating its path and strength in both space and time. It aims at developing a sensibility and intuition to the qualities of light, whilst giving the physical and computational tools to explore and validate design ideas. During the lectures, theoretical discussions, physical experiments and individual or team exercises will alternate. The course will start from the science of light and gradually move to the art and design domains, with a final outlook to the role of light as information and connectivity enabler.

ANTIDISCIPLINARY INTEGRATION.
MIGRATION FROM NZEB TO ZIB
Xavier Aguiló and Anna Mestre
Nowadays, many necessary systems are not sufficiently integrated in projects and technology is being applied independently. This course focuses on the integration of all building requirements with the objective of merging all disciplines into one antidisciplinary system: orientation, construction solutions, natural light, structures, water, MEP, energy efficiency, CO₂ emissions, environment, thermal inertia and radiant system.

PIECE BY PIECE
Simon Beames
Built architecture is an organization of component elements, of pieces. In each architectural proposition there is the potential to expand the repertoire of componentry by designing bespoke pieces that respond to the functional requirements, manufacturing processes and assembly conditions. The course will focus on learning about technical innovation by examining detailed case studies, chosen as exemplar pieces. We will research through group work, tracking down drawings and specifications of the pieces, and developing a critical analysis to explain the material selection, tools, context and functionality. The work will be centered on the construction of full-scale reverse-engineered prototypes. We will gain understanding of innovative materials, processes and applications and also the ability to scrutinize the technology of these building elements and develop the knowledge and skills to confidently apply this type of thinking to our own architecture.

RESPONSIBLE & RESPONSIVE
MATERIALS
Giles Bruce
All materials specified by architects embody a complex system of resource extraction, transport, assembly, in-use operation, disassembly and disposal. This journey over the life cycle of a material from cradle to grave can come at a significant cost in terms of resources and energy. This course looks under the skin of materials, to see how architects can evaluate responsible materials and what these mean in
terms of responsive building design. Throughout the course, students will evaluate traditional and contemporary materials and develop critical tools for informing design decisions in their studio projects.

THE RELEVANCE OF DIGITAL FABRICATION IN ARCHITECTURE
Anna Pla Catalá

Digital fabrication is not the future: it is the present. To some people the digital world comes quite naturally, but not to all. Today’s architects do not need to be the world’s fastest digital operators, but they do need to know how to make the best use of digital fabrication: what is fact and what is speculation? This course deals not only with how to use the tools we have available today but also to see their relevance within the world of architectural design.

SUSTAINABLE URBAN DESIGN
Ian Duncombe

There is a continuing fascination with the tall and super-tall buildings that define the evolving skylines of the world’s major cities. But can they contribute to a more sustainable future? What role does environmental engineering play in the design of these towering structures? The course aims to answer these questions and 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 have a chance to apply the principles learned from the course by developing a concept for their own tall building.

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, as lead consultant, has to constantly adjust and evaluate his designs to address these often-contradictory forces. Guest speakers from other consultancies will discuss their thoughts on the importance of collaboration and discuss working within a project team.

INTEGRATED STRUCTURAL DESIGN
David Illingworth and Dan Cash

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

STUDIES IN ADVANCED STRUCTURAL DESIGN
Emanuele Marfisi and Chris Davies

Structures are complex systems providing strength, stiffness and stability to buildings. Architects need to understand structural principles in order to design buildings that respond to challenging design briefs and site constraints. This course will build upon the knowledge developed during previous structures courses and apply it to real projects, class exercises and workshops. The course has an assignment project that requires the analysis of an existing complex building to demonstrate the structural understanding. This is achieved through research and study of existing drawings and photographs, by correctly interpreting structural principles through sketching the structural behaviour of the building; and by developing alternative concepts or alterations of the existing structures. The overall objective of the course is to make students aware of structural options and, therefore, more comfortable during the development of their designs for other courses or in their future professions.

(UN)USUAL PERFORMANCES
Nacho Marti

This course challenges students to develop new approaches to materials in design where inventiveness is as important as fabrication, technology and material properties. It aims to
expand students’ design domain by exposing them to the idea of the total architect, a creator who can design from materials to fabrication processes to skyscrapers. Throughout the course, students will design and test a new composite material and speculate on its potential architectural applications.

STRUCTURAL FORM AND MATERIALS
Ciaran Malik

Different materials suit different structural forms. It is how we achieve such elegantly thin domes and such light and strong bridges. This course looks at the different materials available, what forms they can achieve and what we can do to break those rules. Throughout the course, students will evaluate existing structures, design in a range of materials and compare and select the best form and material to develop further.

TIME BASED CONSTRUCTION + STRUCTURAL SEQUENTIAL ANALYSIS [KARAMBA]
Manja van de Worp

This course sets out to link advanced construction techniques to new modes of structural analysis. Here these structures evolve over time, enabled by their mode of construction and are capable of dis- and re-assembly and/or a change in material and structural performance and behaviour. We will look at specific application processes such as TAB Gilles Retsin discrete elements, the game Bloom, 3D printing (the change in material stiffness and local strengthening), Joris Laarman’s 3D printed steel bridge, drone flying bricks or wired trusses and others. Based on these principles, particularly on construction methods linked to structural analysis models – evident in the example of Karamba (a structural plugin for Rhino) – students will explore their own design methodologies and construction, focusing on time-based feedback loops and reimagining how these principles can create a new type of time-based architecture in application.

TECHNICAL DESIGN THESIS (TS5)
Javier Castañón with Xavier Aguiló, Francesco Anselmo, Giles Bruce, Laura de Azcárate, Alan Harries, Sho Ito, Angel Lara Moreira, Nacho Martí, José Monfá, Anna Pla and Andrew Usher.

Fifth Year students develop a Technical Design Thesis, a substantial individual work developed under the guidance of Javier Castañón and the Diploma TS Staff. Tutorial support and guidance are 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. The thesis is contextualised as part of a broader dialogue in which the technical and the architectural agendas that arise within the unit are synthesised, and its critical development is pursued through case studies, material experiments and extensive research and consultation. It is the aim of the team of Technical Design tutors to provide Fifth Year students with the wherewithal to materialise the ideas, concepts or ambitions born in the intimacy of the unit discourse.
Javier Castaño has degrees from the University of Manchester (BA Hons), the AA (AADip) and the University of Granada (PhD). He started teaching at the AA in 1978 and has done so continuously since 2000. He has also taught at various UK schools and at the University of Pennsylvania. He is director of Castaño Associates (London) and Castaño Asociados (Madrid).

Kenneth Fraser has taught at the AA since 2007 and is an architect and director of Kirkland Fraser Moor Architects. He has taught at Brighton, acted as an RIBA External Examiner at Manchester and was formerly Master at the AA Diploma 7 Unit (2007-11). He is currently Intermediate Master of Technical Studies and founded KFM Fraser, working with Renzo Piano on Rome Auditorium and Padre Pio Church.

Sho Ito graduated from the AA in 2016 where he obtained his AA Diploma. He has worked for Kuma Kengo & Associate, Rogers Stirk Harbour + Partner and currently works at dRMM Architects across the residential and commercial sectors. He is a studio tutor at Nottingham Trent University teaching the MArch programme.

Elisa Hernandez Montero is an engineer in the façades team at Arup, where she applies her architectural design experience in projects such as V&A Dundee, Maggie’s Centre at St. Bartholomew’s Hospital and Television Centre in Wood Lane. She studied Civil Engineering with Architecture at the University of Granada and at Mackintosh School of Art. She is completing her chartership through the ICE.

Xavier Aguiló studied industrial engineering in Spain specializing in architectural structures.

He teaches on Structures at the European University of Madrid and is a specialist in CFD analysis and wind modelling. Qualifying as a Master Engineer in 1999, he became an associate with BAC Barcelona in 2001, the Director in 2007, and is a member of the main board.

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

Simon Beames is an architect and director of Youmeheshe Architects. He has worked for Foster and Partners and Grimshaw Architects leading the design team for Battersea Power Station. He has been a Diploma Unit Master at the AA and University of East London schools of architecture.

Giles Bruce is an architect and director of A-Zero Architects. He graduated from the AA in 2007 with an MArch in Sustainable Environmental Design, and has worked both as architect and environmental designer on a wide range of educational, cultural and residential projects. He tutors and lectures extensively in the UK and abroad on passive design within architecture.

Chris Davies is a project manager at Transport for London and a structural engineer with a background in multi-disciplinary engineering. With over ten years experience working at both large and small structural engineering practices, Chris has recently worked on advanced timber projects with cross-laminated timber and glulaminated timber in the UK.

Laura de Azcárate is a designer and architect at BDP’s Environmental Design Studio (London). She studied architecture at San Pablo CEU and music at the University of Madrid. She also holds an MSc in Environmental and Architectural Acoustics from London South Bank University. Laura is an architect and music teacher and pursues an international design career trying to merge architecture, acoustics, sustainability and research in design.

Simon Dickens has over 25 years of international experience, working for companies such as Grimshaw Architect and Gensler and co-founded Youmeheshe studio. He has worked in sustainable design and master planning for cultural museums, public, commercial and residential projects and a number of high-profile projects including Bath Spa and the Britannia Airport. Simon leads Unit 10 at the Bartlett.

Ian Duncombe is a board director of the international engineering practice Chapman BDSP and has worked on environmentally engineered projects worldwide, including Zayed National Museum (Abu Dhabi), Century Tower (Tokyo) and Britam Tower (Nairobi). His UK work includes two winners of the RIBA Stirling Prize.

Lena Emanuelsen is a Norwegian architect who gained her diploma from the AA. She co-founded Becoming X, a design and research practice that works between the UK and Norway. She has taught at De Montfort University and the AA.

Wolfgang Frese is a furniture maker, studied architecture at the Arts Academy in Stuttgart and received an MArch from the Bartlett. He has worked for Atelier One Engineers and Alsop Architects on a number of award winning international and UK projects. He is now senior project architect at AHMM.
Giulio Gianni completed a MEng in Civil Engineering at UCL, and undertook an MSc in the AA’s EmTech programme. He currently works as a structural engineering consultant and computational design specialist in the geometrics group of Price & Myers Consulting Engineers (London).

Evan Green is a Senior Acoustics Consultant at Sound Space Design. He holds a Master’s degree in Acoustics from the Institute of Sound and Vibration Research, University of Southampton and an MA in Physics from the University of Bath.

Pablo Gugel studied architecture at the ETSAC, Spain, and Sustainable Environmental Design at the AA. He has worked as an architect at Grimshaw Architects and as an environmental consultant for the last five years at Chapman BDSP and Atelier Ten.

Alan Harries is a Director at INTEGRATION building-services and environmental design consultancy. He has 15 years expertise of environmental building and low energy design. His projects include one of the first BREEAM buildings, The National Assembly of Wales and the first BREEAM educational building, the London School of Economics Student Centre.

David Illingworth is a chartered structural engineer working at AKT-UK. He studied civil and structural engineering at the University of Sheffield.

Angel Lara is an architect and researcher currently working at the AA’s Digital Prototyping Laboratory. He studied architecture at Universidad Nacional Autónoma de México and the Institute of Advanced Architecture of Catalunya.

Alistair Lenczner, director at Expedition, is a highly experienced architectural and engineering designer. He has worked for Arup and as partner at Foster + Partners. His many varied past projects include Wembley Stadium and Millau Viaduct. He is currently on the HS2 Design Panel.

Ciaran Malik is a structural engineer, teacher and illustrator. He studied engineering at the University of Cambridge and trained as a teacher at the University of Buckingham. He teaches manufacturing techniques and has been involved in water projects in Thailand, improving the seismic resistance of structures in Nepal and developing shelter guidelines with Shelter Centre.

Patricia Mato-Mora studied architecture at the AA, materials at the RCA, and now works alongside artists and architects to realise large-scale projects employing various craftmanship methods, while practising independently as an artist. She specializes in ceramics and is working towards her PhD.

Emanuele Marfisi is a structural engineer with a degree from the University of Florence, a PhD from the University of Cambridge and ten years work experience in engineering design. He has worked with Foster + Partners, Grimshaw, Zaha Hadid, Hopkins, Ron Arad, Christian de Portzamparc and Frank Gehry. He works as project director for Setec Batiment (Paris).

Nacho Martí graduated from Elisava School of Design in Barcelona and the AA. He founded his design studio in 2004 and its projects have been exhibited, published and awarded internationally. He is First Year studio Course Master, lecturer in Technical Studies and director of the Amazon Visiting School.

Anna Mestre graduated from the School of Architecture at the Polytechnic University of Barcelona and holds an MA in Project Management in Building and Urban Planning from the Professional Association of Technical Architects of Barcelona. She has worked at BOMA (Barcelona and Madrid offices) and teaches Structural Types, Calculation and Mathematics in Art and Architecture in the IE School of Architecture and Design (Madrid).

Anna Pla holds an MSc in Advanced Architectural Design and Planning from the AA and Preservation (MSoAAD-GSAPP) from Columbia University. She worked at Foster + Partners and Eisenman Architects before establishing her own private practice in Barcelona.

Danae Polyviou has studied at the University of Bath and has completed an MA on membrane structures in Germany. She has worked as a structural engineer in Stuttgart and Berlin prior to joining Atelier One (London).

Ioannis Rizos is a chartered engineer and trades as a senior environmental design consultant.
at Atelier Ten. He is a board member of the International Building Performance Association and has been involved in the development of energy and daylight simulation tools applied to several landmark buildings including the Olympic Velodrome in Queen Elizabeth’s Olympic Park and the Natural History Museum’s grounds redevelopment programme.

Camila Rock graduated from the University of Talca (Chile) and the EmTech and Design MArch at the AA. She works at Grimshaw Architects London, focusing on material systems and the use of computational processes as an instrument for architectural design.

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

Andrew Usher is an associate principal at Grimshaw Architects where he has been responsible for the design and delivery of major projects in the aviation, infrastructure, energy, commercial and education sectors. He studied at the Kent School of Architecture in Canterbury, the Bartlett and is also a member of the RIBA Validation Panel.

Manja van de Worp is an architect and structural engineer trained at the Technical University of Eindhoven and at the AA. With over ten years of experience in the construction industry, she has worked for Arup and is now the Principal of NOUS Engineering, London. She teaches at the RCA, IAAC Barcelona and runs international workshops.

Anna Wai obtained a Civil & Architectural Engineering degree at the University of Bath and is a structural engineer working at Price Myers. She has taught structures at London Metropolitan University and the University of East London.

José Monfá is currently Head of Architecture for Manchester Airport Group. He previously worked for Grimshaw and Zaha Hadid Architects. He graduated from the ETSAUN and obtained an MA (Distinction) at the AA in History & Critical Thinking. Jose is currently working towards an MBA.

Dan Cash is a mechanical engineer with an interest in the interfaces that exist in the building. This starts with the building as an interface between people and the external climate providing comfort, security and welfare. As the design develops the interfaces become more and more focused between design disciplines and it is at these points, where details are honed and simplified, that successful projects are defined.
AALAWuN

- We allocate one spread (double-page) with one page of text (course description, tutors’ names and bios) and the other page illustrates the programme. AALAWuN : conceived as part-thinktank and part - school-wide unit, LAWuN challenges the conventions of architectural education to allow something new to be imagined

*locally available world unseen networks

**Image & Caption checklist**
- Acceptable formats – .tif for raster files and/or .eps for vector.
  - Please avoid scanned black drawings or any image on a background that will reproduce poorly in print.
  - jpg, PNG or any format other than .tif is not acceptable for measurement.
- 300dpi, RGB for colour images, or Greyscale for black and white.
- 150mm minimum width
- Images should be sent with the least amount of text – i.e., captions/explanatory notes should be avoided on images or drawings.
- Please check line weights before submitting – we cannot accept drawings if line weights are too thin.

Not accepted formats: .tif to formats: this is a compressed format and of inferior quality. Images below 300dpi will not be accepted. InDesign files will not be accepted.

LAWuN is only as good as you people can make it promising everything
invite you
to join us
2018-2019
10 (?) Sentences on AALAWuN

01. It is architectural education if AALAWuN says it is.
02. All work is unassessed except by its authors.
03. Doing nothing often leads to new discoveries.
04. We give you everything but guarantee you nothing.
05. Everywhere is a studio if you say so.
06. Care enough to be offended
07. Care enough to offend
08. WHAT IS AT STAKE?

09. Sunbathe on weekdays
Doubt and disquiet
Never get too comfortable
Stick pins in it
Crawl through broken glass

An arrogant doubt is the stance perhaps?

AALAWuN fighting for unassessed freedom

e.g. Only one- or two-sentence captions for each image. These should be numbered and provided in a logical order.

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Apply Now
VIRTUAL OPEN WEEK – UNDERGRADUATE PROGRAMMES
Monday 8 to Friday 12 October 2018

FOUNDATION AND UNDERGRADUATE OPEN EVENING
Friday 19 October 2018

AA SCHOOL OPEN DAY
Friday 11 January 2019

For more information, for full event details and to register your interest in attending an open day please visit www.aaschool.ac.uk/openday

DEADLINES FOR UNDERGRADUATE APPLICATION 2019–20

EARLY APPLICATIONS CLOSE:
Friday 16 November 2018*

LATE APPLICATIONS CLOSE:
Friday 25 January 2019

To find out more about the application process, obtain submission forms and for further details on financial assistance, accepting your offer or deferring applications please visit www.aaschool.ac.uk/undergradapp or contact undergraduateadmissions@aaschool.ac.uk

*Applicants wishing to be considered for a or scholarships must submit by this date
The AA is a private institution and does not belong to UCAS. Anyone interested in applying to the AA must:

- Be 18 years of age or older by Monday 17 September 2019 to be eligible to enter the school for the 2019-20 academic year.
- Complete the online application form.
- Pay the relevant application fee.
- Submit a portfolio of design work before the deadlines below to be considered for the 2019-20 academic year.

The application procedure is the same for all applicants, regardless of where you are applying from.

Applications will not be processed until the online form has been completed, all required supporting documents have been provided, and the AA has received a bound portfolio. Failure to provide the information requested will delay the processing of your application. It is therefore advisable that you start preparing this documentation as early as possible.

The AA has been reviewed annually by the QAA since 2012 in order to maintain Tier 4 Sponsor status with the Home Office / UK Visas and Immigration (UKVI). In its 2016 Higher Education Review (Alternative Providers) carried out by the QAA, the AA was found to meet UK expectations in all four assessment areas. The 2018 annual monitoring review found that the School has continued to make acceptable progress.

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).

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.

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
Demonstrate evidence of a minimum one/two years full-time architectural study

One Year Abroad students are accepted at second or third year level only and must be EU/EEA passport holders

* 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.

DIPLOMA SCHOOL (FOURTH YEAR) – MINIMUM ACADEMIC REQUIREMENTS

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 29 July 2019 for 2019/20 entry, 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 complete Bachelor’s degree from outside the UK (UK BArch 2:2 equivalent) 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 16 November 2018, 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/architect-information

* International applicants who will not complete their Bachelor’s degree (UK BA) 2:2 equivalent) until mid-2019 are encouraged to contact the Undergraduate Admissions Team before applying for the 2019/20 academic year. Please note: In order to be eligible for the AA Diploma and the AA Final Examination (ARB/RIBA Part 2), the Fourth and Fifth Years (minimum of six terms) must be successfully completed.

PORTFOLIO GUIDELINES & REQUIREMENTS

There is no single way of preparing a portfolio and every portfolio we see will be a unique reflection of your interests. All applicants must submit a bound portfolio. This includes sketches or development drawings and models in addition to final images (if applicable).

* 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.

DEADLINE FOR PORTFOLIO SUBMISSION

You must send your portfolio by post or courier to arrive at the AA by 6.00pm on:

* Friday 16 November 2018 for early applications; or
* Friday 25 January 2019 for late applications.

It is your responsibility to ensure that the portfolio arrives by the deadline. If it has not been received in time, your application may be considered for the late application deadline: if it arrives after the late application deadline it will only be accepted at the discretion of the School.

All courier fees, including import charges, must be paid when sending your portfolio. Failure to pay these fees may result in your portfolio being returned to you. Alternatively, the AA may accept the package, but you will be required to pay the outstanding charges before your application will be processed. Portfolios will either be returned or available for collection when the AA no longer requires them for assessment purposes. Please ensure that you have copies of
ENGLISH LANGUAGE REQUIREMENTS

All applicants must be able to provide evidence of competency in both spoken and written English.

The AA reserves the right to make a place in the school conditional on gaining a further English language qualification if deemed necessary. 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 in the UKVI Tier 4 policy guidance;
- You have successfully obtained an academic qualification (not a professional or vocational qualification) from an educational establishment in the UK, which meets the recognised standard of a Bachelor’s degree or above; or
- You have successfully completed an academic qualification equivalent to a UK Bachelor’s degree or above, which was taught in a majority English-speaking country as defined in the Tier 4 policy guidance.

Please note: In order to assess the equivalency of an overseas qualification, you must provide official documentation produced by UK NARIC which confirms your international academic qualification is comparable to a UK Bachelor’s or Master’s degree. For full details please see the Graduate application page of the AA School website.

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:

INTERNATIONAL APPLICANTS

- 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 application to the AA.
- Trinity College SELT Test (ISE II (B2) or ISE III (C1)) with a minimum pass in each category – two-year validity period: must be within the two years at time of application to the AA. Please check Appendix O and the Approved secure English language tests and test centres issued by the UKVI to ensure you book a test with an approved SELT provider.

Please note the English language qualification requirements are subject to frequent change in line with Home Office/UKVI regulations.

EU APPLICANTS

- 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 application to the AA.
- Trinity College SELT Test (ISE II (B2) or ISE III (C1)) with a minimum pass in each category – two-year validity period: must be within the two years at time of application to the AA. Please check Appendix O and the Approved secure English language tests and test centres issued by the UKVI to ensure you book a test with an approved SELT provider.

Applicants are required to meet the scores in each category and overall – we cannot accept lower scores. In addition, the certificate must show that the required scores have been achieved during a single sitting of the examination. All applicants must submit their English language examination results by Friday 24 May 2019, prior to entry in Term 1. It is the student’s responsibility to remain aware of all English language changes, which can be accessed on the Home Office/UKVI website: www.gov.uk/
APPLICATIONS AND OFFERS

Applications are initially assessed to ensure that they meet the academic entry requirements. Applications that meet these requirements will be assessed by the Programme Director and a second academic member of staff who will carefully consider the personal statement, reference and portfolio, in addition to reviewing academic grades. Successful applicants will receive a conditional offer letter from the AA and must send certified true copies of their documents via courier or post to the AA for verification (photocopies will not be accepted). Applicants applying for a visa must keep original documents for the visa application.

We will not return these documents to you and you are therefore advised to arrange additional copies should you require them for further use. Once all the conditions have been met applicants will receive an unconditional offer letter.

ACCEPTING YOUR PLACE

All applicants must pay a term’s fee as deposit and submit a signed admissions form by the date outlined on the offer letter/admissions form to secure a place in the School for the 2019–20 academic year. Payments and admissions forms received after the deadlines will be accepted at the discretion of the School. The AA reserves the right to operate a waiting list for individual courses and programmes. The one term deposit is non-refundable/non-transferable.

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

DEFERRING YOUR PLACE

Undergraduate applicants can defer for a maximum of one academic year. To defer you must confirm your deferral in writing to the admissions team; complete and return the Admissions Form (please send a signed original by post) and pay the minimum required deposit before 26 July 2019.

CERTIFICATES, TRANSCRIPTS & REFERENCES

Certificates and transcripts must be supplied to account for all years of study as outlined below.

- Foundation and First Year must supply 3 to 4 years of school transcripts showing grades, plus schooling certificates obtained to date (if applicable). In addition, if you have undertaken a foundation course or completed any other higher education courses at another institution, please include the details of this course and your grades, with your application.
- Second and Third Year must supply A Level (or equivalent) transcripts and certificates, plus a minimum of 1–3 years university transcripts showing grades.
- Fourth Year must supply transcripts for all 3–4 years of undergraduate study, plus degree certificate (if awarded). If you have not completed your studies, please include transcripts to date. If you have also completed post-graduate study, please upload these documents as well. Overseas applicants must supply certificates and transcripts that have been officially translated into English. The AA can only accept official translations bearing the stamp and signature of the translator. Please upload both the original documents and the translations.
REFERENCES

The Academic Reference needs to be presented on official headed paper, hold the original signature of the referee (not a jpeg signature), and contain the referee’s contact details. The reference must be from an academic who has taught you recently. For those with previous architectural education, the reference must be from someone who has taught you design as part of your course.

For mature students who have been out of education for more than three years, the reference should be from your employer or a professional (doctor, lawyer, etc.) who can give you a personal reference.

Referees who would prefer to send the reference to us directly can do so by post to: Undergraduate Admissions, 36 Bedford Square, London, WC1B 3ES. Referees can also email us directly to undergraduateadmissions@aaschool.ac.uk. However, the reference must be on official headed paper, be signed and scanned as a PDF, and emailed directly from the referees’ official school or university email address. Emails received from personal email addresses will not be accepted.

FEES & FINANCIAL ASSISTANCE

Please note that fees and deposits listed here are set for the 2018–2019 academic year. Please check the AA website for updates and confirmation of fee levels for the 2019–20 year of entry: www.aaschool.ac.uk/financialaid

We understand that fees and financial assistance are important considerations when choosing where to study. This section aims to provide you with a summary of the fees and the financial assistance available to prospective and current students.

Fees for Undergraduate Years 1 to 5 (New and Continuing students), 2018–19:
£20,881/year

In addition to the tuition fees, all Undergraduate and Graduate students are required to pay an additional £95 AA Membership and Student Forum fee per year. This amount will be added to the Term 1 tuition fees.

APPLICATION DEPOSITS

Please note that the deposit amounts listed below are for the 2018–19 academic year. Please check the AA website for updates and confirmation of fee levels for the 2019–20 year of entry. Please check the AA website for updates and confirmation of deposit levels for the 2019–20 year of entry: www.aaschool.ac.uk/financialaid

- Undergraduate applicants (First Year, Intermediate and Diploma) are required to pay a deposit of £6,961. The deposit will then count towards the cost of the tuition fees for the last term of the final fifth year of study.

Applicants holding an unconditional offer must pay their deposit and return a signed admissions form by the dates outlined on the offer letter/admissions form. Applicants holding a conditional offer should contact the appropriate admissions coordinator prior to paying the deposit. In some instances paying the deposit will be recommended (i.e. for Foundation and First Year applicants). However, most graduate applicants will be asked to wait until all conditions are met before paying the deposit.

The AA School takes no responsibility for applicants who pay their deposit prior to obtaining an unconditional offer.
The Architectural Association is committed to providing as many talented students as possible the opportunity to study at its School in London. Around one in four AA students receive financial assistance from the School’s Scholarship and Bursaries programme.

The AA offers Scholarships to new students entering First, Second and Fourth Year of the Undergraduate School, who demonstrate exceptional promise and financial need.

- AA Scholarships cover up to two terms (66%) of the fees and are awarded for three academic years for First Year students, and two academic years for Second and Fourth Year students. Applicants are eligible regardless of age, nationality or background.
- To apply for a scholarship, applicants must complete the online application form and submit a portfolio by the early application deadline. Applications received after this date, but before the late application deadline, will be considered for financial assistance at the discretion of the school.
- 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. Full details regarding this process will be sent with the official offer letter.

- Continuation of all scholarships is subject to continued progress in the school during the defined scholarship period. Please be aware that the scholarship is not awarded in cash, the amount will be credited directly to your fee account. Students in receipt of a scholarship are not eligible to apply for a bursary.

Please see the list of available support for Undergraduate level students in the Bursaries and Scholarships section.

CONTACT

Should you have any questions please do not hesitate to contact the Undergraduate Admissions Team via email undergraduateadmissions@ aaschool.ac.uk or as below for specific details on applications to our individual programmes.

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