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More than a school, throughout its history the AA has been the referent – when not the origin – for the production of new and relevant forms of inquiry, discourse, and radical practice in architecture schools, cultural institutions, and offices worldwide. The AA is the oldest independent school of architecture in the UK only because it always, fearlessly and critically, looks into the future.

The challenges that we all face today as citizens and as architects, are growing in scale and complexity. While some architectural questions span hundreds of years, the emergence of new technologies and changing power structures, combined with growing conflicts and the ethical imperatives of our contemporaneity, make architecture today a radically new, exciting, and challenging discipline. This upcoming year at the AA, abridged in this prospectus, presents us with a series of pedagogical agendas and cultural programmes that articulate what architecture can contribute to the world we live in, from social, political, and cultural points of view.

The AA’s vast pedagogical landscape includes a five-year Undergraduate programme, nine Postgraduate programmes, a PhD programme, a series of Special Courses and Part-Time Studies, which consists of the Foundation Course, Professional Practice Part 3, the Summer School, and more than 50 worldwide courses as part of the Visiting School. The wide scope of research and work at the AA facilitates different topics and agendas to be developed independently and in parallel to one another. In tandem with the School courses, our Public Programme empowers students and academic staff to develop research and work that resonates with and redefines the most pressing issues within our society via exhibitions, symposia, and publications. In the first term, we bring seminal lectures hosted by contemporary voices under the theme of Directions. Hosted by alumni, members, and academic staff, these lectures aim to address issues of urgency and articulate new vectors of desire by pointing towards new spaces of action. The first lecture will be given by Wolfgang Tillmans, whose work in relation to Brexit, has awoken an entire generation of artists and designers to develop new forms of activism and political engagement.
Building on the long tradition of artist lectures curated by Parveen Adams and from the legacy of the Friday Evening Lectures by Mark Cousins, on Fridays we launch Analysis: Drawing Out Practice, a curated series by Parveen, whereby artists and architects alike are invited to present their work before entering into a conversation with Mark about the wider themes, embedded ideas, and underlying agendas.

In the second term we start a new series, New Canonical Histories, as a way to question and broaden the spaces of reference within our discipline. Project and exhibition Letters to the Mayor: London, brings local and international architects together in conversation with the decision makers and the different political spheres in the city. To learn more about the breadth of our Public Programme and what’s happening throughout the year at the AA, we invite you to check the Public Programme’s extended section within this prospectus and the online Events list on a weekly basis, as our events are sometimes produced as rapid responses to the state of affairs around the world or inside the school.

At the AA we share the drive to learn from, speculate with, and to redefine the world around us. We are here to further our research agendas, to meet our antagonists and allies, and to define common ground in our projects; to assist one another in our quest towards knowledge; to contribute to the architecture community; to experiment, but ultimately to serve and to challenge a society that wants, needs, and desires better ways of living together.

While one could point to the AA Bar, the Library, the AA Bookstore, the Archives, our publications, the Digital Lab, the Dorset campus, the unit system, the international body of students and academic staff, and the domestic scale of the school’s home – in the centre of London – as some of its most distinctive and significant elements, the essence of the AA is an idea: an idea that defines democracy as a relentless design process; independence as an indefatigable journey in the quest for alternatives; and excellence as a project to be constantly redefined, constructed, and produced.
In our Undergraduate School, we are pleased to announce the launch of several new units and the appointment of new teachers at every level of the five year ARB/RIBA accredited AA Diploma Course. This year, in the Intermediate and Diploma School we offer 33 unit studios, each one of them with an average size of 12 students, mostly led by two or more teachers for a student-teacher ratio no other school matches. From issues of housing to fashion, politics to ethics, sustainability to representation, business models to play, and from codes to chaos, each and every one of the briefs you will find in the following pages attempts to open architecture to historical and contemporary paradigm shifts from which we can learn today, and invites us to produce new ones. New academic staff and unit collaborators include Virgil Abloh, Aristide Antonas, Assemble (Amica Dall, Anthony Meacock and Giles Smith), Joost Beunderman, Pablo Bornstein, Matilde Cassani, Aude-Line Duliere, Forensic Architecture (Christina Varvia and Eyal Weizman), Dan Hill, Indy Johar, Hamed Khosravi, MAIO (Guillermo Lopez), LAN (Umberto Napolitano), Rotor (Lionel Devlieger and Maarten Gielen), Jack Self, Oana Stanescu, Lucy Styles, Elia Zenghelis, amongst many other visiting critics. Complementary Studies also hosts new seminars by Andrea Bagnato, Joaquim Moreno, and Ines Weizman, among others. We hope the invitation to expand new ways of learning and teaching alike will contribute to the continuous expansion of the architecture field.

Our Graduate School is a hotbed for experimentation and advanced architectural studies. The PhD programme is organising a series of symposiums and debates, including Table of Contents, which discusses issues of research and methodology, and Domestic Frontiers, organised by our PhD by Design programme, the City as Project, led by Pier Vittorio Aureli and Maria Shéhérazade Giudici.

This upcoming year we inaugurate a series of initiatives with the aim to produce transversal conversations throughout the school, offering multiple spaces for focused collective debate. Tools and Agendas commences in the first year, Open Seminars emerges from the Diploma School, and the Positions series bridges postgraduate programmes, alumni and external
experts together. These three initiatives will bring important issues to the forefront of the school’s collective agenda and contribute to the development of its pedagogical project.

To prospective students, we hope you decide to bring your energy and vision into our school. To new students, I welcome you as we embark in our first year together at the AA, where we have everything to learn, and everything to give. To returning students, thank you for your work and leadership in making the AA a vibrant and powerful referent. To AA Members and Alumni, we look forward to celebrating with you at our first annual AA Dinner on 17 November 2018, and to all new and returning staff, I look forward to working with you and to seize the opportunity that we all have: to make the year ahead an incredible one.

Eva Franch i Gilabert
Life
The AA’s biography begins with Robert Kerr and Charles Gray (aged 18 and 23 respectively) and a student-centred collective that sought to reconsider the commonplace social and cultural responsibilities of the practising architect and challenge the ways in which architecture was taught, argued and theorised in modern, industrial and internationalist contexts. Originally occupying a local pub, the AA would grow from an occasional night school to a significant self-governed educational institution with a growing global reputation. By the beginning of the twentieth-century, the AA stood as the country’s first full-time, professional architectural day school, providing one of the first specialised diplomas in architecture in Europe, and, by 1917, found its way to its current location on Bedford Square, our heart of operations.

Beginning life in two buildings overlooking the square at the onset of the twentieth-century, the AA now spans eight adjacent houses at the start of the twenty-first. Our immediate neighbours include some of the UK’s leading research institutions such as the British Museum and the British Library. As a self-funded and independent organisation, the school remains a public forum as committed to the creative potential and critical freedom of independent cultural enterprise as it was when initially established in the 1840s. Spanning numbers 32 to 39, a third-floor corridor, nicknamed Via Christina – her support to the school has been paramount to its development – connects our eight Georgian buildings and serves as a metaphor for life here at the AA. These houses are a hive of activity and, as you walk the Via Christina, they become a single, networked zone for our varied responses and reactions to the idea of architecture. The Lecture Hall and AA Gallery sit side-by-side with an array of facilities and resources. The newly extended Digital Prototyping Lab, Model Workshop, Computer Labs, AA Archives and Photo Library, XR Room, Library, Bookshop and Bar brush shoulders with studio spaces, workshops and classrooms. Unique facilities at Hooke Park broaden the environment of learning in a forested landscape. The interconnection of all these elements embodies the intimate and interdisciplinary atmosphere in play here at the AA where master students, doctorate students or undergraduate students spend between one and five years, changing their paths and architecture's.

The AA offers a five year undergraduate program (ARB/RIBA I, II), nine postgraduate programs, RIBA Part III, and the PhD program. Additional programs include a one year Foundation course, semester long experiences or intensive workshops in London and around the world as part of the Visiting School.

**OUR MISSION**

We are committed to bringing issues of contemporary architecture, cities and the environment to a large public audience, and we remain focused on the highest standards possible for the education of architects. As a school we have been recognised for our students, teachers and graduates – the essential part of our legacy – but also for the many ways our courses and activities have contributed to improving the conditions of modern architectural learning, practice and knowledge.

Our flexible, self-directed curricula, combined with our institutional independence and our truly global organisation, afford us a rare degree of awareness in facing the sweeping social, technological and cultural changes in our world today. During its 171 years of history, the AA has been shaped by a series of social, political and economic challenges. Today, the AA remains confident in our abilities to discover, communicate and disseminate new architectural ideas and projects in ways few other venues – offices, schools or cultural centres – could ever match.

The AA School sits outside any larger organisation or university and also sits outside the UK state funding of higher education. We are mostly supported by the fees our students and members contribute to the life of the association as well as individuals who believe in our
mission and special gifts that support specific programs, fellowships and projects.

If you are interested in learning more about ways to support, please reach out to support@aaschool.ac.uk

OUR MEMBERS

The AA is more than a school of architecture: in its constitutional structure, it is first and foremost an association of members. Currently there are 7,000 members of the AA internationally – including some of the world’s leading architects – and the interactivity of a diverse cast of writers, curators, artists and educators with our own students and staff plays a vital role in shaping the ever-evolving identity of the school. All registered students and staff of the AA automatically become members, and membership is open to anyone with an interest in architecture. Members participate in lectures and events, visit exhibitions and make use of the AA’s resources but, above all, can also take part in shaping the structure of learning in the AA community and the future of the cultural institution itself by voting for the AA Council.

For further information contact:
T +44 (0)20 7887 4076
membership@aaschool.ac.uk

OUR COUNCIL

Our Council is the AA’s governing body. It is led by the AA President and is made up of members elected from the Membership and members appointed specifically for skills necessary to oversee the strategic delivery of the objects enshrined in the AA’s Articles of Association: ‘to promote and afford facilities for the study of architecture for the public benefit’. The Council includes the School Director and also an elected staff and student member, ensuring all constituencies of the school are represented at the highest level of governance. The AA is a registered company and charity and accordingly Council members are both company directors and charity trustees. The Annual General Meeting and Ordinary General Meetings of Council are open for all AA members to attend. Minutes from these meetings are published on the AA website. For further information please contact the Company Secretary secretary@aaschool.ac.uk

OUR STUDENTS

2018–19, the AA’s 171st year, offers new and returning undergraduate units, established and experimental graduate programmes and public activities. The school has around 750 full-time students and 250 tutors, supported by an additional 90 administrative staff. Sixty per cent of our full-time students study in our RIBA/ARB-validated Undergraduate School. Organised around yearlong unit studios, students in the Undergraduate School work towards RIBA qualifications in architecture. The remaining 40 per cent are enrolled in one of the AA’s 10 Graduate School programmes, pursuing graduate MA, MSc, MFA, March, MPhil and PhD degrees.

WHO WE SEEK

We are a school that imagines – indeed, assumes – that our students will go on to shape architecture and the wider world in ways as numerous as they are as individuals – through their own highly focused, totally dedicated, personal approach. The AA looks for students who take learning to be the essential quality of any truly committed, engaged human being; individuals with the confidence to leave former lives behind; individuals with the combination of curiosity and ambition that is required to define their own unique path through a school with multiple and varied structures and pedagogical methods; and individuals who, above all else, understand and can demonstrate their own initiative in entering into the very public forms of presentation, discussion and debate of architecture projects throughout the AA School, the architecture community and the world at large.
HOW TO FOLLOW AA LIFE

Above all, the AA School is active, dynamic and noisy. This is boosted by a variety of communication channels, which are open right now and available to you throughout the coming year. Please make full use of them, with an understanding that this Prospectus is one of many means by which you will be able to get to know us better. Our home website at aaschool.ac.uk, as well as Instagram, Facebook, Twitter and the iPhone application AALive, make it easy to follow what’s happening at the school. Our evening lectures and Public Programme events are recorded and streamed online, our AAConversations website features current student projects and other public events, and our website is home to decades of past recordings featuring some of the most renowned architects and other visitors to the AA over the past half century. Finally, many of the books produced by AA Publications feature the work of our units, programmes and teachers; they are sold online and are available at bookshops around the world.

ArchitecturalAssociation @aaschool AASchoolArchitecture

OPEN DAYS AND EVENINGS

Throughout the year and alongside a regular schedule of student presentations and public events, we hold Open Days and Open Evenings for prospective graduate, undergraduate and visiting students. Dates and other information related to these events can be obtained online or in each of the application sections in this book. Please join us.

DIRECTOR’S OFFICE

Eva Franch i Gilabert is Director of the AA School, responsible for setting the academic vision for the school and serving with the confidence of the school community. The AA Council, the body with overall responsibility for the AA (Inc.), delegates to the director the duties and responsibilities associated with establishing the strategic vision and direction of the school, its operations and organisation across all activities at the school, the AA Publications, and membership of the association.

The AA School is unique in its model of governance, with the entire school community being responsible for electing and regularly advising the director. The AA School community consists of more than 1,000 individuals and includes all currently enrolled full-time students, all contracted academic and administrative staff, and all members of the AA Council, elected annually as company directors and charity trustees of AA, Inc. The Director is appointed by Council for a five-year term (renewable) on the recommendation of the School Community.

The Director is the Chair of the Academic Board which is the sovereign academic body charged with the responsibility for the academic governance of the AA School and its programmes and courses of study. The Academic Board is supported by a school-wide Academic Committee structure who provides regular, deliberative advice and feedback to the Director and the Board, and the Teaching and Learning Committee which operates with delegated authority from the Academic Board to ensure academic excellence in teaching at the AA School. The Director works with a senior management team of academic and administrative staff who provide strategic and operational oversight and support for the Director.

The Director’s Office is managed by Roberta Jenkins, Assistant to the Director and an open office policy is maintained throughout the year for students and staff on Tuesdays and Fridays.

The AA’s academic guidelines, employee reference book and our annual academic calendar can be found online at aaschool.ac.uk.

Finally, please see this Prospectus more as a door, than a book – one already open to you, with an expectation you will visit again and often. Consider joining us in our commitment to shaping the future of architecture, one architect at a time.
The traditional strawberry table, designed by Diploma 5 for the Graduation Ceremony 2018.
The AA first moved to Bedford Square in 1917, and has grown up not only alongside the modern profession of architecture in the UK, but as one of the world’s key promoters and protagonists of modern architecture. From the middle of the twentieth century – after a brief period during the Second World War when the school decamped from London to the safety of the English countryside – the modern school of 500 or more students spread itself across various streets and squares throughout Bloomsbury, taking space as it became available, affordable and necessary. During the past eight years there has been a sustained effort to bring together all parts of the school back in our historic home, Bedford Square. This project has provided a host of new display, presentation, workshop and computing rooms, learning resources and school facilities including the newly finished DPLAB and the XR Room. Today the AA retains the many unusual, idiosyncratic qualities of the kinds of ‘found’ event spaces that generations of students and teachers have embraced as the essential character of our school. Its stately Georgian rooms, appropriated and transformed into L-shaped lecture halls, members’ rooms, a central bar and other shared social spaces that provide a domestic, non-institutional architectural environment.

The AA’s Hooke Park rural campus in Dorset was established in 2002. Comprised of over 150 hectares of working forest and part of a designated Area of Outstanding Natural Beauty, the site includes buildings by Frei Otto, Edward Cullinan, ABK, and Buro Happold engineers. This vast laboratory hosts the Design + Make programme as well as numerous workshops and outdoor classes in partnership with units and seminars across the School.
XR ROOM

The new XR room is a dedicated studio space for experimental research engaging with emerging technologies of Augmented Reality, Virtual Reality, Motion Capture and mixed reality. Open to all students and supporting both taught courses and individual projects, the XR Room extends the AA’s capacities and commitment to the evolution of new modes of spatial production that have the potential to radically transform the way architecture is created and experienced. Located on the ground floor of 37 Bedford Square, the XR Room will be the centre point for a series of virtual exhibitions and projects throughout the year, offering new perceptions of the space of architectural imagination and conjecture.

DIGITAL PROTOTYPING LAB (DPL)

The Digital Prototyping Lab has undergone a full renovation. It has grown three times in size, incorporating a new assembly courtyard and top of the line equipment. With new digital fabrication technologies available for the benefit of students and staff, it offers upgraded laser-cutting machines, new 3D printing technologies such as resin and nylon SLS, and powder and plastic filament 3D printing, 3D scanning, CNC milling and Robotic arms. Operated by three full-time members of staff and a team of 18 student assistants, the Lab offers tutorials on digital fabrication techniques and file preparation as well as running independent workshops across the school.

LIBRARY

The breadth of materials available through the Library indisputably constitutes an invaluable research resource for the study of architecture in the UK. Founded in 1862, the Library holds more than 48,000 volumes on the history, theory and practice of architecture, contemporary architectural design, interior and landscape design and supplementary subjects. The AA Collections catalogue allows users to search across the Library, Archives, and Photo Library, including online lectures. Online resources include databases such as EBSCO host for Avery Index and Art Full Text, JSTOR, Digimap, ScienceDirect journal collection, Construction Information Service, ACM Digital Library, CumInCAD, Pidgeon Digital and ArtStor. The Library also has full text subscriptions to several journals and an expanding collection of ebooks. Offsite access to online resources is created automatically when students and members join the AA. In addition to the most up-to-date architectural publications, the Library also houses special collections on the Modern Movement, international exhibitions, and the history of architectural education at the AA. There is also a selection of AA graduate school theses. Library staff offer individual or group tutorials on how to access, search, and identify resources available and provide formal sessions on research skills as part of the curriculum.

AA ARCHIVES

The AA Archives are a valuable research and teaching resource open to all AA students, staff and members. Formed of a unique series
of collections, the Archives aim to document the AA's cultural history and its role within the broader context of architectural history and education. AA student work is an important focus of the collections and the Archives contain over 10,000 original student drawings dating back to the 1860s, alongside digital portfolios from the last two decades, and around 25,000 photographs of projects and student life. Supplementing this material are some substantial collections of architectural models, posters and ephemera produced by individual students, AA clubs, societies and departments.

The Archives also hold unique records relating to the innovative teaching and theoretical debate that has been fostered within the AA over the last 170 years. This resource contains more than 1500 filmed AA lectures, conferences and events, dating back to the early 1970s – including speakers such as Cedric Price, Peter Cook, Rem Koolhaas and Zaha Hadid. Providing further depth and context for research is in excess of 800 cubic feet of documents detailing the teaching, administrative and organisational history of the AA since its foundation in 1847.

Of major importance within the Archives is a library of around 500,000 slides of historic and contemporary buildings, built up since the formation of an AA photo library in the 1890s. This historic collection is in an ongoing process of digitisation, as are a number of other photographic archives including those of F.R Yerbury, Eric de Maré and Reyner Banham. A number of discrete paper-based collections of international importance are also housed within the Archives, the most significant being the Otto Koenigsberger Papers, and the complete records of the Royal Architectural Museum. New material is constantly being acquired and the Archives have recently received significant donations of work from Tony Fretton, Neil Porter and the late Denys Lasdun, Martyn Haxworth and Edward Reynolds. The Archives are actively involved in the life of the School, assisting students in their research, hosting unit teaching sessions, contributing to exhibitions and sponsoring an annual AA Architect in Residence programme. In conjunction with this, the Archives also runs the AA Cinema – a platform committed to showcasing rare and often unseen documentaries and films, screened in thematic cycles throughout the year. We are also active in the broader architectural community and are currently a partner in an international research network examining the history, current practice and future of architectural models. An outcome of which will be the provision of online access to documentation of the AA’s entire model collection.

Opened in 2009, the AA Bookshop is open to the public, staff and students alike. Located on the ground floor of 32 Bedford Square, the AA Bookshop supports, informs and expands upon the wide range of subject areas studied by the units within the School and continues to support the diverse critical character of our public programme. As London’s premium specialist bookshop for architecture, it stores rare and current AA publications alongside a broad selection of key cultural, contextual and theoretical texts, including titles obtained from international publishers via direct contact with architects and theorists.

The range of subjects covered is wide: from architectural commentary to technical theory, from design practice to historic reflection, from philosophy to critical theory, urbanism and economics. A dedicated and experienced staff
of booksellers can assist with locating books, recommendations and order in specialist texts available in print. A comprehensive selection of titles is also available via our in-house website, aabookshop.net

**AA BAR AND RESTAURANT**

Known equally for its prestige as for its gossip, the AA’s Bar and Restaurant is one of the oldest common spaces across the eight houses. The Bar serves to prop up our ideas, play host to our history and provides a platform for debate and conversation. Renowned for its use as an intimate exhibition space, both Bar and Restaurant are open to students, members, staff, friends and guests alike.

**WOOD & METAL WORKSHOP**

The Wood & Metal Workshop is well equipped with standing machines, hand tools and power tools for working with wood, metal and some plastics. Facilities are available for welding, cutting and shaping steel and some other non-ferrous metals. There is also machinery for precise working in hardwoods, softwoods and other panel materials.

**MODEL WORKSHOP**

The Model Workshop provides an indoor and an outdoor working space for a wide variety of activities, including mould-making and casting, kiln work (ceramics and glass) and vacuum forming. Projects are realised using a wide variety of materials and techniques and range in scale from traditional model-making work to 1:1 concrete castings. Staff have a wide background experience in model-making, design and architecture, and teach students to see that experimenting in design processes leads to new ideas and directions in their designs. With a strong belief in the importance of thinking through making, and by exploring with materials and machinery available, the workshops are here to serve students and their agendas in architecture and design.

**COMPUTER LABS**

The IT department supports students and tutors across four separate computer rooms plus a main lab in 16 Morwell Street and 39 Bedford Square. Across all working rooms, students can book the latest equipment. Individual workstations are equipped with the latest software to suit the needs of students and their projects. Current software and digital tools include Rhino,
Maya AutoCade, Microstation, 3DS Studio Max, Photoshop, Illustrator, InDesign, Flash, Final Cut Pro and the latest VR equipment. Additionally, an audio-visual editing suite is available for students working on projects within the AV department; it can also be used for VR workshops.

PRINT CENTRE

The Print Centre, allows students to print and scan (up to A0 in size) artwork and documents according to the Three HP T3500 Plotters, Xerox C70 A4–A3 laser printers and A3–A2 flat-bed scanners available for use. A dedicated shop offers a variety of papers, essential stationery and finishing services such as wire-binding, guillotining, hole-punching and booklet stitching.

Software training is included in some school courses, and inductions are available in Terms 1 and 2. These are provided by the Media Studies department and address the proliferation of digital design technologies and their profound effect on architecture. As part of its educational remit, the AA equips its students to use current design systems and software packages to their fullest extent. Photoshop, Illustrator, InDesign, Flash, AutoCad, Microstation, 3DS Studio Max and Maya are introduced through one-day workshops in Term 1. Software introductions consist of six, hour-long sessions and are held at 39, First Floor Front and the Electronic Media Lab back room. The Term 2 programme offers introductions to the advanced use of selected software packages for interactive presentations, digital 3D-modelling and the preparation of files for digital fabrication. Eight full-day Saturday workshops will be held in 39 First Floor Front. It is important to note that all students need to register for the software workshops in the second week of each term. Specific details about the workshops can be found online.

AUDIO-VISUAL DEPARTMENT

The Audio-Visual Department is concerned with media technology and supports teaching across the AA, as well as documenting the Public Programme. The video-editing and Green Screen room is located in 39 Ground Floor and houses Apple workstations running video, audio and 3D software alongside VR and encoding tools. Green Screen work is possible on site with prior consultation. Whilst also supporting expertise, the AV Department also supply a broad range of video and display equipment including audio interfaces, keyboards and microphones, HD cameras, GoPro cameras, tripods and mounts, sliders, Manfrotto FigRigs, Jib arms, a Hague tracking system, Hot and Cold lighting (Arri, Ianiro etc), digital audio recorders, microphones, audio mixers and speakers, and video mixers.

BOOKABLE ROOMS AND SPACES

Today, our Bedford Square site retains the many unusual, idiosyncratic architectural qualities that generations of students and teachers have embraced as essential to the character of our school. The stately Georgian rooms in each house are often appropriated and transformed for temporary exhibitions, symposia, readings, workshops and more.

For information concerning bookable rooms and spaces available for use, please contact roombook.aaschool.ac.uk.
Design + Make students constructing lodges at Hooke Park. Overleaf: Students constructing time machines at Hooke Park. Photos by Valerie Bennett.
Hooke Park, the AA's woodland estate in Dorset, gives AA students the unique opportunity to engage in large-scale fabrication in a 150-hectare working forest owned and operated by the AA. Containing a growing campus that represents a 30-year history of experimental timber construction and rural architecture, three remarkable demonstrations of round-wood construction were built under the previous ownership of the Parnham Trust's School for Woodland Industries: the Refectory (1987), Workshop (1989) and Dormitory (1996). These structures offer a valuable insight into the park's legacy and remain a powerful point of reference for students to develop their design and fabrication processes. Now under AA management, the woodland's upkeep and extension play a vital role in sustaining design experimentation. The increase of ecological diversity secures the park's resilience to a changing climate and the forest is harvested to bolster our supplies of sawn timber for building works on the campus, fed by ongoing replanting schemes to expand the selection of future timber supplies.

The park’s campus development continues to evolve today with the constant participation of incoming students. New workshop and accommodation facilities have been developed by students of the Design + Make programme including a house for the caretaker family, student lodges built to test various design and making strategies that maximise the use of recycled and reclaimed materials and the Big Shed, which provides a large enclosed workspace for fabrication, assembly and prototyping methods. The Big Shed also houses a robotic fabrication facility which accommodates new tooling technologies (including chainsaw and bandsaw end-effectors), encouraging continued innovation under the guidance of our experienced staff who push our students to question and evolve processes in fabrication and design development. Recent experimental structures include a woodchip barn (2015–16) which uses robotically processed natural tree forks in its construction and a sawmill shelter (2016–17) that deploys timber laths in tension. The first phase of construction of Hooke Park’s new central academy facility, Wakeford Hall, is currently underway and will bring a new lecture theatre, library and administration spaces to the campus – facilitating research for alternative processes and challenges the existing methods used for constructing our environment.
For a brief time the AA boasted its own house whisky, a warming single malt Scotch served at the end of exceptional or exceptionally contested design reviews.
100 years ago, the AA moved into its present home.

In his AA centennial history, John Summerson notes, ‘A few weeks after the signing of the armistice, in November, 1918, the new home of the AA, in Bedford Square, was bursting with activity. Within three months the number of students in the School had risen from its war residuum of 20 to 200.’ In 1918 the AA consisted of two houses, nos. 34 and 35: 100 people per house. The influx of interest in the AA was international, with students coming from the Dominions ‘whose governments facilitated their taking an architectural course’, joining recently demobilised soldiers in studios just completed on Morwell Street.

Today we claim eight houses in the square and the occupancy ratio is about the same! And there’s the country-house scene of Hooke Park, also bursting with activity as more of us get to know its charms and possibilities. That’s a lot of people thinking, talking and working in close proximity. This density only works because, as a school, we’re a community who can’t get enough of each other.

This academic year is pivotal – new Director, TDAP decision, Brexit – and you are part of the most exciting phase of change to take place at the AA since the battle to keep it from being subsumed into Imperial College half a century ago. Then, as now, the School asserted its autonomy, democracy and unique approach to the education of architects. Uniqueness is not bound to the invention of the Unit System or the interweaving structure of Complementary Studies or the profiles of Masters and PhD pathways. Rather, it is how these elements nest in real spaces across a line of houses and in conceptual space: how they organise as a school of thought.

The AA can claim many things, but design orthodoxy, a house style, is not one of them. It is only when you witness the presentation of a project, listen to the critical positions taken by a student and how they situate their work, only then do you sense this gutsy, inventive, frolicsome project was nurtured here, in these crowded houses.

Mark Morris
Head of Teaching and Learning
At the AA, Students learn architecture and address the broad spectrum of associated professional and political issues by embedding these realities within the scope of a resolved design portfolio. The AA’s unit system of teaching and learning includes collective assessment and enquiry across all parts of the school. In addition to the innovative team- and group-based studio work of the Graduate School, individual undergraduate student projects and portfolios are assessed at the end of each academic year by a panel of unit tutors, who collectively assess, discuss and debate the strengths, weaknesses and results of each and every project and portfolio within the school.

Paging through the unit courses on offer across the Undergraduate, Complementary and Graduate schools in this prospectus, you’ll find philosophical and revisionist histories—significant re-readings of cultural, counter-cultural and counter-factual ideas; references to literature, film and music, and to politics with a capital P and without. Alongside an array of ideologies, approaches and interests, practical insights will be portrayed and theoretical afterthoughts will be given a platform, so that new design typologies, fed through a myriad of experimentation in technological and disciplinary demand, can manifest.

**UNIT METHODOLOGY**

1. AA learning is project- and portfolio-driven. Our students study architecture by addressing a broad spectrum of associated professional and political issues by embedding these realities within the scope of a single, resolved, design portfolio—giving students a single focus, vision and direction.

2. The AA remains deeply committed to the pursuit of architectural learning by doing. Engaging either the physical and material demands of design projects— or negotiating the intellectual and analytical demands of a dissertation (as in the case of some specialised graduate programmes)—our dedication to active learning can be best witnessed firsthand. At any one time, our studios are filled with countless live spaces or projects in the various stages of testing, prototyping, interrogation or presentation.

3. Students learn best by working in small, highly focused groups centred around a single tutor or team for an entire year. At the AA, our students assume a great part of the responsibility for defining their own curriculum through their selection of a specific unit (in the undergraduate school) or programme (in the graduate school). Students not only understand the unit system as a learning methodology but simultaneously as a means with which to acquire the necessary skills to develop independent research practices of their own.

4. The AA’s unit system of year-long teaching and learning is unique not only in its emphasis on the close collaboration of small groups of students and tutors but also in the way student projects are assessed at the end of the academic year. A panel of tutors collectively determine the relative success of any given project and portfolio in the AA undergraduate end-of-year review panels and, in the graduate school, design studio results and written work are both twice marked by tutors before final assessment. These modes of assessment ensure that our students’ work is seen, socialised and engaged across the school and initiates debate and discussion at each and every step of its development.
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.
A collection of First Year works questioning spatial organizations with iterations, 2017-18.
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.

Head of First Year Programme
Monia De Marchi

Studio Masters
Monia De Marchi,
Pol Esteve Castelló,
Costandis Kízis.

Nacho Martí,
John Ng,
Alexandra Vougia
(on maternity leave),
Simon Withers,
Erika Suzuki

Studio Tutors
Argyris Angeli,
Delfina Bocca,
Patricia Mato-Mora,
Anna Muzychak,
Sara Saleh,
Amelia Vilaplana
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 Marti 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.
‘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.’


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.

This unit will continue to study how these evolving conditions form our cognition and to highlight the relevance of architecture in a time when the making of space concerns both pixel and mortar. Perhaps there, outside the lobotomising dead-end rooms and endless corridors of twentieth century architecture, we will find what Robin Evans was looking for: an architecture that recognises the needs and desires of the human mind or, as he put it, passion, carnality and sociality.

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.
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.
POSTVACANCY: VANISHING AND EMERGING, COMMUNITIES AND ARCHITECTURES

‘... 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.

Arantza Ozaeta Cortázar and Álvaro Martín Fidalgo are architects, educators and founding partners of the Madrid-based office SOF-T which develops architectural spaces in environments that connect local identity with contemporary culture. They are recognised as one of the most promising young architectural practices in Europe. They have taught at the AA Visiting School programme and teach at the Polytechnic ETSAM and IE School of Architecture and Design (Madrid).
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/destruction 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.
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.

Francisco González de Canales and Nuria Álvarez Lombardero (co-founders of Canales & Lombardero and Politics of Fabrication) both hold a PhD and studied architecture, urbanism and theory at ETSA Madrid, Seville and Barcelona, Harvard University and the AA. They have worked for Foster + Partners, Rafael Moneo and Machado & Silvetti Associates and have lectured in England, Chile, Mexico, Spain and the US. Francisco has published First Works (2009), Experiments with Life Itself (2013) and Rafael Moneo: Building, Teaching and Writing (2015). Nuria’s work on gender studies in architecture and urban typologies have been published in her award-winning book, Arquitectas: Redefining the Practice (2015). They are co-authors of Politics and Digital Fabrication: An Ongoing Debate (2017).
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 Vaflicin 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.
‘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.
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?

**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.

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**Lily Jencks**

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**

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**

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.
Intermediate 14 investigates a new urban division observed parallel to a hostellization 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.

Xristina Argyros (co-founder of Neiheiser Argyros) graduated from Princeton University and received her MArch from the Yale School of Architecture. She has worked for WORKac.

OMA New York, and Ateliers Jean Nouvel, taught at Cardiff University and Yale University, and has been teaching at the AA since 2016.

Ryan Neiheiser (co-founder of Neiheiser Argyros) holds a degree in Engineering and Art from Swarremore College (Pennsylvania) and a MArch from Princeton School of Architecture. He has worked for OMA Rotterdam and Diller Scofidio + Renfro, and has taught at Princeton and the AA since 2014.
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 Faustroll, 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.

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

Martin Jameson is a partner at Serie Architects. He has an AA Diploma (Hons), a BA in Philosophy and Politics from the University of Oxford, and an MBA from IMD, Switzerland.
LIVING MATTERS

‘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.

Kostas Grigoriadis holds a PhD in Architecture by Project from the RCA and a Master’s in Architecture and Urbanism from the AA’s DRL. He has previously worked for Foster + Partners in London and held a Visiting Lectureship at the RCA. His work focuses on new material design methodologies and draws from cognitive and materialist theory.

Elia Zenghelis studied and taught at the AA from 1956 to 1987. Co-founder of OMA with Rem Koolhaas in 1975 and partner until 1987, when he established Gigantes Zenghelis Architects in Athens. He has taught Advanced Studio at Yale School of Architecture from 2013 to the present. Recipient of the Annie Spink Award for excellence in education in 2000.
Forensic Architecture using a Pléiades satellite photograph of eastern Rafah, 11.39 am, 1 August 2014
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.
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.
FLUID TERRITORIES: THE NORTH SEA

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.

Hamed Khosravi is an architect, researcher and educator. He completed his PhD at TU Delft and the Berlage Institute (Netherlands), and has taught at TU Delft.

Platon Issaias studied architecture in Greece and holds an MSc from GSAPP, Columbia University and a PhD from TU Delft. He is Unit Master and Co-director of Projective Cities MA at the AA, and has taught at the RCA, the Berlage Institute, the MArch

Urban Design at the Bartlett, Syracuse University, the University of Westminster and the University of Cyprus.

Diploma

Alessandro Magliani, Objects against the Canon, Diploma 8, 2017–18
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.
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.
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.

Can it be transformative? Can it be direct and form an integral part of the city’s live realm?

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).
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.

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?

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 reimagine 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
**GARDENING AT NIGHT: REVISITING THE ARCHITECTURE OF THE GARDEN**

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.

Pier Vittorio Aureli is an architect and educator and co-founder of Dogma, an architectural studio based in Brussels. Aureli’s research and projects focus on the relationship between architectural form, political theory and urban history. He is a Visiting Professor at the School of Architecture at Yale University, and author of *The Possibility of an Absolute Architecture* (2011) and *The Project of Autonomy* (2008).

Maria Shéhérazade Giudici founded the publishing platform Black Square and coordinates the History and Theory of Architecture course at the RCA. She holds a PhD from TU Delft and has taught at the Berlage Institute, BIArch (Barcelona). Maria has worked on large-scale urban plans with BAU Bucharest, Donis Rotterdam and Dogma.
John Baldessari, Throwing Three Balls In The Air To Get A Straight Line (Best of Thirty-Six Attempts), 1973
‘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.

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**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.

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**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 Stănescu 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.
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.
OPALIS, DEVELOPING THE MARKET FOR SECOND HAND BUILDING COMPONENTS IN THE UK

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.).
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 Axios 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 practising 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 IGSTEE-IUL, and has taught at GSAPP Columbia and Porto School of Architecture. He curated Out Here: Disquieted Architecture, Venice Bienalle 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 Garcias 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 ThisThingCalledTheory, 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).

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.

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.
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 STUDIO
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.

Department Head
Kate Davies
Department Staff
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.

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
Raluca 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 Gilgorov
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 architects 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.

Thomson 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 Strelka 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 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 YEAR**

**TECHNICAL SYNTHESIS – INTRODUCTION TO INTEGRATED DESIGN**
Compulsory Course – Term 1
Giles Bruce, Ioannis Rizos (Environment)
Nacho Martí and Lena Emanuelsen (Materials)
Giulio Gianni, Ciaran Malik (Structures)

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

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

**FIRST APPLICATIONS**
Compulsory Course – Term 2
Giles Bruce and Ioannis Rizos (Environment)
Nacho Martí, 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 multidisciplinary 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 redeploy 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
Ciáran 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 Monfà, 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 Castañón 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 Castañón Associates (London) and Castañón 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.

Elisa Hernandez Montero is an engineer in the façades team at Arup, where she applies her architectural design experience working at both large 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 craftsmanship 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).

Nina McCallion trained as an architect and structural engineer at the University of Eindhoven, holds a MRes degree in the Built Environment from the University of Cambridge and is a chartered member of the IStructE and ICE. She is a senior structural engineering for Arup and is most proud of her contribution to the London Aquatics Centre.

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

The number of pages allocated to each remain the same as previous years.

- 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 merged text or black drawings or any image on a background.
  - JPEG, PNG or any file other than .tif is not acceptable for raster images.
- 300dpi, RGB for colour images, or Grayscale for black and white.
- 150mm minimum width.
- Images should be sent with the least amount of text – i.e., captions/explanatory notes are not required on images or drawings.
- Please check line weights before submitting – we cannot accept drawings if line weights are too thin.

Not accepted formats: .jpg 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. Q
06. Care enough to be offended
07. Care enough to offend
08. WHAT IS AT STAKE?
09. Sunbathe on weekdays
10. 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

lawun.blogspot.co.uk guaranteeing nothing
Apply Now
OPEN DAYS

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
BEFORE YOU APPLY

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.

SCHOOL & DEGREE VALIDATION

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).

MINIMUM ACADEMIC REQUIREMENTS

UNDERGRADUATE STUDY

FIRST YEAR

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

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

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

INTERMEDIATE SCHOOL AND YEAR ABROAD (SECOND OR THIRD YEAR)

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

- Two A level passes (grade C or above); plus
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 I 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 BArch 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).

- First Year applicants should include a summary of current interests and sketches, models, photographs, paintings and essays all help to build up a picture of your particular interests and skills.
- A3 for Undergraduate portfolios submissions*
- The portfolio should be clearly labelled with a completed Cover Sheet (PDF) downloaded on our website and be addressed and sent to: Undergraduate Admissions, No 36 Bedford Square, London, WC1B 3ES.

* 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 for UKVI (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. 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.

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.

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

Please check the AA website for up-to-date English language requirements prior to submitting your application for the 2019–20 academic year.

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 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.

We accept applications from students who have not completed their studies, and 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.

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.

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

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.
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.

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.

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.

General Enquiries
Jess Hoy
+44 (0)20 7887 4007

First Year
Jenny Pitkin
+44 (0)20 7887 4011

Intermediate and Diploma Schools
Simone Rogers
+44 (0)20 7887 4051
Graduate
School
The AA Graduate School includes nine postgraduate programmes and one PhD programme, offering advanced studies for students with prior academic and professional experience. It is an important part of the larger AA School.

All programmes are full-time courses of study, and all students join the school in September at the outset of a new academic year. MA/MSc programmes include three academic terms of taught courses that conclude in late June, followed by a dissertation writing period leading up to the submission of final coursework in September. MArch programmes include two phases of study. Phase 1 consists of three academic terms of studio design and taught coursework concluding in late June. Following a summer break, all students return in September and undertake Phase 2 Thesis Design projects, which are submitted and presented the following January. The MFA and MPhil courses are similarly organised in two phases, with a longer Phase 2 that concludes the course in March/May of the second year of studies. The PhD programme normally includes three years of full-time study and a final year of part-time enrolment during the preparation of the final PhD submission. All graduate degrees at the AA are validated by the Open University.
DESIGN RESEARCH LABORATORY

EXPERIMENTATION AND INNOVATION (V21)

The Design Research Laboratory (DRL) is a 16-month post-professional design research programme that leads to a Master’s of Architecture and Urbanism (MArch) degree. Our world-renowned lab has been at the forefront of design experimentation for the past 20 years, pioneering advanced methods in design, computation and manufacturing and is based on an evolving framework of three-year research cycles that interrogate architecture and urbanism from the city-scale to the nano-scale. Led by innovators in the fields of architecture, design and engineering, DRL pursues an interdisciplinary approach to design that extends beyond architecture, fostering collaboration with companies such as Ferrari, Festo, AKTII, Reider and Odico Robotics. The lab remains a space of cooperation and curiosity and seeks to develop the next generation of architects who will actively engage and influence the field.

drl.aaschool.ac.uk

COURSE STRUCTURE

Four terms of study are divided into two phases. Phase I, a three-term academic year (beginning each autumn), introduces design techniques and topics through a combination of team-based studio, workshops and seminar courses. In Phase II, which begins the following autumn, teams develop their Phase I work into a comprehensive design thesis project. At the end of January, these projects are presented to a panel of distinguished visiting critics who in the past have included Zaha Hadid, Rem Koolhaas, Jeff Kipnis, Wolf Prix, Ali Rahim, Marta MaleAlemany, Alisa Andrasek, Michael Hansmeyer, John Frazer, Ben Van Berkel, David Ruy, Hernan Diaz Alonso, Tom Wiscombe, Caroline Bos, Mark Cousins, David Greene and Marcelo Spina, among many others.

PHASE I
DESIGN RESEARCH AGENDA: CONSTRUCTING AGENCY (V2)

Our current agenda, Constructing Agency, explores expanded relationships of architecture by considering the futures of living, work and culture. The aim of the research is to expand the field of possibilities by exploiting behaviour as a conceptual tool to synthesise the digital and material worlds. Advanced computational development is utilised in the pursuit of architectural systems that are adaptive, generative and behavioural. Using the latest in advanced printing, making and computing tools, the lab is
developing work that challenges today’s design orthodoxies. Architectures that are mobile, transformative, kinetic and robotic are all part of the AA DRL agenda, which aims to expand the discipline and push the limits of design within the larger cultural and technological realm.

PHASE II
DESIGN RESEARCH AGENDA: CONSTRUCTING AGENCY

FUTURE CULTURE
Theodore Spyropoulos’s studio explores how behaviour-based design methods can be used to reconsider cultural projects for today through the development of self-aware and self-structuring practices that see architecture as an infrastructure to address latency and change.

FUTURE WORK
Agent-based Parametric Semiology – Patrik Schumacher’s studio – contributes to the semiological project which promises to upgrade architecture’s communicative capacity. Concentrating on work environments, this project aims to enhance the social functionality of the designed and built environment through designed architectural code that manifests itself via crowd-modelling of the agent’s behavioural rules.

FUTURE LIVING
Shajay Bhooshan’s studio, House.Occupant. Science.Tech.data (HOSTd), explores robotic fabrication while enabling mass-customisation strategies that can compete with contemporary co-living models in highly productive cities. The promise of mass-customisation integrated with new models of housing now allows for the generation of a vibrant community fabric.

PHASE I
DESIGN WORKSHOPS

MATERIAL BEHAVIOUR
Term 1
Shajay Bhooshan, Apostolos Despotidis, Mostafa El-Sayed, Alicia Nahmad Vazquez

Three design workshop modules are devised to emphasise computational and material prototyping as both an analytical methodology and the prime mode of design production and representation. Each five-week module focuses on a specific set of methods and an intended design output to introduce students to a range of concepts and techniques that can be further developed in the year-long Phase I and Phase II studio projects.

PHASE II
PROTOTYPING WORKSHOP

ADAPTIVE SYSTEMS AND STRUCTURES
Term 1
Theodore Spyropoulos, Patrik Schumacher, Shajay Bhooshan, Pierandrea Angius, Mostafa El-Sayed, Alicia Nahmad Vazquez

This five-week workshop at the midpoint of Phase II addresses a detailed aspect of the spatial, structural, material and environmental systems of each team’s thesis project. The workshop emphasises modelling techniques that can feed back into the testing and development of larger-scale proposals. A presentation in November will serve as a major interim review.

PHASE I
CORE SEMINARS

DESIGN AS RESEARCH
Term 1
Theodore Spyropoulos

Pursuing design as a form of research raises a series of questions that relate to larger technological, economic and cultural contexts. The seminar will explore ways of associating design
with forms of research and the implications of using this methodology in architectural and design practice. An overview of computational approaches to architectural design, strategies and processes will complement the seminar and weekly readings on software technologies and design systems will survey computational work in art, music, new media, science and other aspects of contemporary architectural discourses. Teams will make weekly presentations related to the readings and provide analyses of selected projects.

CONCEPTUALISING COMPUTING
Term 1
Mostafa El-Sayed

This seminar offers a foundation in the contemporary history of design computation, tracing the field from the deployment and conceptualisation of computational logics and strategies relative to design objectives.

CONSTRUCTED Histories: Techno-Centric History of Design and Relation to the Mathematics, Tools and Materials of the Age
Term 2
Shajay Bhooshan

This seminar traces synoptic histories of the built environment as a consequence of the liberating power of geometric abstraction to then understand such histories as additive manufacture of yesteryear in bricks and stone, influenced by and reciprocally shaping mathematics of graphic statics and stereotomy.

PHASE I PROTOTYPING WORKSHOP: Responsive Systems
Term 2
Apostolos Despotidis

The workshop introduces students to prototyping and physical computing. Students will learn to use the Arduino platform while exploring various fabrication processes to give shape to their ideas. In Phase II, these techniques will serve as essential skills during prototype development.

BEHAVIOUR: EXAMINING THE PROTO-SYSTEMIC
Term 2
Theodore Spyropoulos, Ryan Dillon

This core seminar follows a behaviour-based agenda to engage with experimental forms of material and computational practice. Through an examination of cybernetic and systemic thinking in relation to seminal forms of prototyping and experimentation, the seminar will look at experiments that have manifested since the early 1950s as maverick machines, architectures and ideologies. Team-based presentations will examine these methods and outputs as case studies for studio experimentation.

SOFTWARE PLATFORMS: Maya, Rhino, 3D Studio, Processing, Arduino, Softimage, Adobe Suite, Python, Openframeworking & Scripting
Terms 1 & 2
Shajay Bhooshan, Torsten Broeder, Apostolos Despotidis, Mostafa El-Sayed, Paul Jeffries, Eva Magnisali, Octavian Mihai Gheorghiu

These optional workshops introduce a number of digital tools and software systems to give students a grounding in the skills required to construct and control parametric models and interactive presentations. Sessions will build up to advanced scripting, programming and dynamic modelling techniques.

SYNTHESIS: Project Submission, Writing & Research Documentation
Terms 1 & 2
Alexandra Vougia, Klaus Platzgummer

In weekly sessions students will review the basics of writing and research related to course submissions. Presentations will cover resources in London and beyond, the preparation of thesis abstracts, writing styles and issues related to essays, papers and project booklets.
Theodore Spyropoulos (director of Minimaforms) is an architect and educator. Resident artist at Somerset House, and former research fellow at MIT’s Center for Advanced Visual Studies, Spyropoulos’s work is in the FRAC Centre for Contemporary Art, Signum Foundation and the Archigram Archive, University of Westminster. He has exhibited at MOMA, Barbican Centre, Onassis Cultural Centre, Detroit Institute of Arts, Leonardo Da Vinci Museum of Science and Technology and the ICA.

Patrik Schumacher is a practising architect and architectural theorist promoting parametricism. He studied philosophy and architecture in Bonn, Stuttgart and London and holds a PhD in cultural science from Klagenfurt University. He is a partner at Zaha Hadid Architects and was recently the John Portman Chair at GSD, Harvard University.

Shajay Bhooshan is an MPhil candidate at the University of Bath and a research fellow at ETH Zurich. He also heads the research activities of the Computation and Design (co|de) group at Zaha Hadid Architects in London.

David Greene – born Nottingham, England, 1937 – usual English provincial suburban upbringing, art school, and onto London to begin a nervous, nomadic and twitchy career; from big buildings for developers to T-shirts for Paul Smith to conceptual speculation for Archigram, which he founded with Peter Cook. Currently Greene is, perhaps, Provost of the Invisible University.

Ryan Dillon studied at Syracuse University and the AA, where he is currently Unit Master of Intermediate Unit 5 and a lecturer in the History & Theory Studies programme. He previously worked at Moshe Safdie Architects.

Apostolos Despotidis is currently working for Foster + Partners and previously worked for Minimaforms. He holds an MArch from the AA’s DRL and an architecture and engineering degree from the Aristotle University of Thessaloniki.

Mostafa El-Sayed is the co-founder of Automata Technologies and previously worked as a member of the Computation and Design group at Zaha Hadid Architects. He is a graduate of the AA and the American University of Sharjah. He has taught and presented work at various events, workshops and institutions in London and internationally.

Klaus Platzgummer studied architecture at ETH Zurich and holds an MA in History and Critical Thinking from the AA. He currently co-teaches DRL’s synthesis seminars and serves as a teaching assistant in the History & Theory Studies programme.

Albert Williamson-Taylor has been DRL’s lead technical tutor since 2011. He is an active member on the steering committee of the Council for Tall Buildings, co-founder of design-led structural engineering firm AKT II and has extensive experience in award-winning designs that emphasise innovation and computational research.

Alicia Nahmad Vazquez is a PhD fellow at the Welsh School of Architecture, University of Cardiff. She previously worked with the parametric design group at Populous, London. She is researching the mediation between digital design and traditional material crafts and the incorporation of human-robot interactions on the construction site.

Alexandra Vougia studied architecture in Thessaloniki, Greece and holds an MSc in Advanced Architectural Design from GSAPP, Columbia University. She was awarded an MPhil from the AA in 2016. She has worked as an architect in New York and Athens and has taught at the AA and the University of Westminster.
EmTech Design and Build project at the AA Bar terrace, 2018
For the last 17 years, our EmTech programme has been open to graduates in architecture and engineering who wish to develop skills and pursue knowledge in an architectural design science located in new production paradigms. This year we will continue to investigate new synergies of architecture and ecology through the critical intersection of computational design and fabrication. Our focus is an exploration of the experiential and social potentials of new material and spatial configurations for architectural and ecological urban systems, situated in the dynamic contexts of emerging biomes. The programme is designed to stimulate critical thinking through research driven design projects that are developed in an intellectually rigorous and creative studio environment. Our projects are pursued by multiple iterations. Through hypothesis, material and computational experimentation, large-scale robotic fabrication and evaluation – and reflected upon in verbal presentations, group discussions, and documented in analytical and scientifically structured papers – both practical and theoretical methods of enquiry prove key to EmTech and its integrative approach to study.

Our MArch and MSc programmes have two distinct phases – the Studio and the Dissertation – and both are aligned with (and supported by) the research of the programme team and the advanced expertise of our alumni and research colleagues in practice and industry.

emtech.aaschool.ac.uk

STUDIO
The Studio workshops, seminars and design projects are led by EmTech staff and associated researchers and offer a creative and intellectually rigorous sequence that builds knowledge and skill. It provides an intensive engagement in Design Science and introduces our students to the wider community of design researchers in London practices. It concludes with guiding students through the formation of a detailed proposal for an original architectural inquiry that is to be pursued in the Dissertation.

DISSERTATION
The Dissertation Research Studio extends the acquisition of research competencies through extensive collaborative dialogue with EmTech’s research community of active Post Doc researchers and PhD candidates. We practise two main fields of Design Research: Dynamic Material Systems with Advanced Fabrication including robotic techniques and Ecological Urban Design in emergent biomes. Students assimilate appropriate theoretical discourses with relevant sciences and case studies of state-of-the-art projects in the domain of their chosen topic and set out the methods and protocols for the development of their Design Proposal. The development and conclusion of the final proposal is pursued through the iterative design cycles that students have acquired knowledge and skills in during the early phases of the programme.
DESIGN AND BUILD
Design and Build is our extracurricular collaborative student project and an essential part of both the pedagogy and culture of EmTech. It runs right through the year, alongside both the Studio and Dissertation projects, and provides the opportunity to design and deliver a built project with real material, structural, fabrication and assembly constraints. The experience gained enhances the design, computational and analytical skills students have acquired in Studio, and it develops crucial transferrable skills that are applicable to professional practice. Our Design Build projects have been published internationally in the architectural press since 2001 and have received industry awards.

Michael Weinstock is an architect and researcher who studied at the AA and has taught at the AA since 1989. His research interest lies in exploring the convergence of the natural sciences with architecture. He received the ACADIA Award of Excellence 2008, and is a Fellow of the RSA.

Elif Erdine is an architect and researcher. Her PhD thesis (2015) focused on the integration of tower subsystems through generative design methodologies informed by biomimetic analogies. Since 2010 she has been teaching and coordinating various AA Visiting School programmes. Her research interest lies in the integration of computational design, geometry rationalization, material behavior, and robotic fabrication techniques.

Antiopi Koronaki is currently pursuing her PhD degree in architecture at the University of Bath. Her research interest lies in the layout optimization of space frame structures. She is a graduate of the EmTech programme.

Mohammed Makki is a PhD candidate under the directorship of Dr Michael Weinstock and co-author of Wallacei (2016). His research examines the relationship between the factors that govern the evolution of species in nature, and their computational translation, to the factors that regulate the growth, development and adaptation of cities across multiple environmental and climatic conditions.

Alican Sungur is currently a Computational Designer at Pattern Design. His main focus is on performance-oriented architecture through modelling and manufacturing complex geometries, and on spatial, environmental and structural analysis methods. He is a graduate of the EmTech programme.

Milad Showkatbakhsh is a PhD candidate under the directorship of Dr Michael Weinstock and co-author of Wallacei (2016). His research interest includes the computational implementation of evolutionary and biological principles into architectural design processes across a range of scales.
Jinxin Ma (MArch). Transforming housing estates: housing morphology conceived for multiple age groups structured around health, recreational, and educational services. EmTech, 2018
Housing and Urbanism enables students from architecture and related disciplines to understand and address the complexities of urban transformation to become stronger professionals, scholars, and critics. While design learning and investigation form the core of our programme, a complementary aim of this work is to deepen students’ grasp of the politics and practicalities shaping change in today’s cities. We work across scales – from detailed plans of contemporary housing to the mobility infrastructure of the regional metropolis – and our primary interest is in projects that further the positive transformation of urban areas. A capacity for critical synthesis drives all our work and enables students to understand their project as the coalescence of a range of urban forces, trends and ideas.

This course comprises four study areas: Complex Living, which focuses on emerging trends in housing and urban lifestyles; Workspace Urbanity, which promotes intensive integration of work environments into the contemporary city; Mobility and Integration, which explores the projects that best unlock the potential of new mobility infrastructure; and Augmented Informality, which works with the dynamism of informal settlements to find new solutions for urban enhancement.

While London forms our primary research laboratory we also undertake an annual European study trip to investigate cutting-edge projects elsewhere, such as Berlin, Paris, Copenhagen and Vienna. In addition, every year, H&U collaborates with a host city and university in a sponsored workshop addressing a specific live challenge under conditions of rapid change. Our previous partner cities have included Bogotá, Recife, Taipei, Hanoi, Shanghai, Rio de Janeiro, and Mexico City.

HU.AASCHOOL.AC.UK  @AAHOUSINGURBANISM

MA
12 months

MArch
16 months

DIRECTORS
Jorge Fiori,
Lawrence Barth

STAFF LIST
Elad Eisenstein,
Dominic Papa,
Elena Pascolo,
Anna Shapiro,
Naiara Vegara,
Francesco Zuddas

COURSES

DESIGN WORKSHOP
Terms 1 & 2
The core of the H&U curriculum, this course teaches students to investigate and respond to the urban process through design reasoning. Working in teams (and with the close participation of faculty), students are introduced to a specific but complex set of challenges faced in London today through which they learn to understand, envision and initiate urban transformation by means of set projects. We emphasise argument through design, building a capacity for comparison and evaluation. The course develops research, drawing and writing skills while encouraging collaboration, discussion and invention.

CRITICAL URBANISM
Terms 1 & 2
This course establishes the conceptual and theoretical foundations through which architecture brings a capacity for critical synthesis to the urban process. We learn how architects incorporate lessons from a range of fields – from geography to politics and philosophy – and draw these lessons into a reflection on urban form. Also, with a series of case examples, we explore how the project comes to drive forward a critical response to the existing city and encourage evaluation and reflection.

RESHAPING THE MODERN CITY
Terms 1 & 2
Any project today contains a history. Urban change is shaped by judgements and reactions to previous solutions, and in this course we explore a series of ongoing debates to understand the evolving landscape of our cities.
The material is organised around the specific themes and challenges we are researching in the Design Workshop, enabling students to explore the broader disciplinary history of their particular areas of research and proposition.

CITIES IN A TRANSNATIONAL WORLD
Term 1
There is a social and economic context to housing and urban change and, in this course, we introduce students to the key themes and debates which social sciences bring to our understanding of this context. Placing emphasis upon policy, planning and urban governance we enable students to understand how developments are shaped by transnational economic forces and the political debates corresponding to them.

THE REASON OF URBANISM
Term 1
Urbanism arose as a specific field of problems for the governance of Western liberal societies and in this course we introduce students to the deeper political history which continues to play out in arguments about urban change. The lectures and readings are structured to enable architects to gain fundamental understanding of politics and government, so that we have a richer grasp of the complexity of today’s urban problems.

HOUSING AND THE INFORMAL CITY
Term 2
Informal and irregular processes are involved in the making of cities the world over and in some cities come to dominate much of their fabric. In this course we explore the way housing offers a strategic mode and tool for intervention in these processes. By comparing a range of contemporary cases, we will assess design approaches and policy instruments associated with the transformation of informal urban areas.

DOMESTICITY
Term 2
The inner life of the dwelling is a scene of constant tension, speculation, and evolution. While the ideal of the family continues to stand at the core of this turbulence, a broad and increasing range of alternative living modes call for attention today. New patterns of shared living, assisted care, serviced residences and more are all demanding design evaluation and development. In this course, we explore both the history and the contemporary challenge of housing design and transformation.

THESIS SEMINAR
Term 3
By the end of the second term, students will have decided upon their area of design research for the thesis. During Term 3, students present their initial research within seminars grouped around shared thematic interest. These seminars enable peer-based learning and discussion to complement directed and intensive individual research and design development.
Lawrence Barth is an urbanist who has consulted internationally on urban strategies for both architects and landscape architects. He has also led planning and design projects for contemporary knowledge environments and has lectured and published on urbanism, politics, and sociology. Lawrence is an advisor to the board of the International Urban Development Association, INTA.

Jorge Fiori is a sociologist and urban planner. He has worked in institutions in Chile, Brazil, and England and is a visiting lecturer at several Latin American and European universities. He is also a consultant to a number of urban development agencies. He researches housing and urban development focusing on the interplay of spatial strategies and urban social policy.

Elad Eisenstein has held a number of directorial positions in urban design, including Arup and Mecanoo. He has extensive international experience, delivering large and complex projects with an emphasis on sustainability and shared value and covering a range of themes from eco-cities to evolving metropolitan centres and challenging city-centre transformations.

Dominic Papa is founding director of s333 Studio for Architecture and Urbanism. He has completed projects worldwide and covered a range of briefs from masterplanning, multi-residential housing, office projects, to next-generation knowledge environments.

Elena Pascolo has trained and worked in London and South Africa on large-scale housing and urban regeneration projects. Her research interests centre on the development of spatial tools to structure complex urban strategies and on the role of institutions in promoting urban transformation.

Anna Shapiro is an associate partner in urban design at Sheppard Robson Architects. She leads the masterplanning group and is responsible for a range of strategic urban projects covering themes from housing, regeneration, medical and educational clusters, to changing approaches to retail-led integrated environments.

Naiara Vegara is director of FM Metropoli CitiesLab London, working internationally on multi-scalar projects which integrate urban design, landscape, and architecture. At the AA, she is also director of the Visiting School Semester Programme, and has run the Streetware Visiting School in Southeast Asia for six years. She has also worked as a design critic and lectured on virtual environments at GSAPP Columbia University, Princeton University, and the University of Pennsylvania.

Francesco Zuddas holds a PhD in architectural history and co-directs the practice Urbanaarchitettura. He is a visiting research scholar at GSAPP, Columbia University and Central St Martins. His current research focuses on the relation between higher education and the urban condition and his writings have appeared in AA Files, Domus, San Rocco, Territorio and Trans.
Reviving Agrarian Sandscapes: an atlas of the tourist and abandoned landscapes of Lanzarote, 2017
Landscape Urbanism explores the role that design and designers (from architects, landscape architects, urban designers and planner’s perspectives) can play when confronted with large-scale territories (metropolises, cities, rural environments, infrastructural and productive landscapes). At these scales of intervention, territories are configured by sets of economic policies, political decisions, socio-cultural structures and engineering solutions and design inputs are left out or moved to the fringes. Landscape Urbanism at the AA explores design not only as the source of aesthetic and performative proposals necessary to offer alternatives to today’s acute urban and environmental problems but also as a mechanism to orchestrate, choreograph and negotiate their implementation at large scales over time. The programme is constantly evolving. It seeks to integrate critical thinking with practice, such as cartographic representation, scripted simulations and GIS mapping, all of which are widely available in geographical research but relatively untapped within design disciplines interested in large territorial projects.

WHO DESIGNS BRITAIN?

This year, the AALU programme will continue exploring the UK and similar territories in partnership with the British Geological Survey and the New Economic Foundation. As a case study, UK landscapes and cities reflect best the disorienting conditions of the contemporary world. Political uncertainty is a part of daily life – whether part of a European framework or outside of it – whilst existing socio-economic structures directly affect built and natural environments and their human engagement. For example, agricultural and land ownership policies have exacerbated flooding in the lower cities and London’s central power has depressed development in coastal towns, leaving areas unable to transform their economies – tackle the threat of rising water levels – and adapt to the demands of climate change. These and other instances have prompted us to question the potential role a designer can play in a contemporary UK and similar territories across Europe.

Using design as our main skill, landscape urbanists from the AA will speculate and imagine potential designed policies, tools and scenarios that could offer the UK alternatives with which to navigate and negotiate current spatial problems for potential futures by:

- exploring cartographic practices with the capacity to influence the public sphere and decision-making processes, such as interactive and participatory maps built by local people with data gathered on site.
- revisiting concepts such as commons, public participation, platform cooperativism, etc., through the lens of design, and its implications to build and collect design frameworks and manages shared resources that are neither public nor private.
- implementing the latest technologies to simulate the behaviour of cities, landscapes and territories, using software and scripts to foresee possible future scenarios with the help of partner scientists and researchers.
- understanding the use of space, from both a UK and an international perspective, by diagramming and proposing new spatial configurations of public space in accordance with twenty-first century challenges.

MArch
16 months

MSc
12 months

Unit Directors
Alfredo Ramirez.
Eduardo Rico

Unit Staff
Clara Oloriz Sanjuan.
Gustavo Romanillos.
Claudio Campanile
METHODOLOGY

TERRITORIAL FORMATIONS
Terms 1 & 2

During the first two terms, Landscape Urbanism aims to thread geomorphological processes, social structures and design intentions into Land and Territorial Formations. Exploring the idea of a necessary synthesis – a utilitarian forced hybridization – we will imagine new forms of territory where physical and social processes are transformed into new spatial conditions. These settings will draw upon the historically established capacity of landscapes to host and modulate the struggles between physical, environmental and human forces within specific geographical and geological points in space and time.

CARTOGENESIS
Term 2

The assemblages of geomorphological processes and social formations will be re-traced and re-described in the light of historical and contemporary forms of cartographic representation. This will serve as the basis from which to fabricate a description of territorial space in architectural terms, and, at the same time, a territorial description of architectural space. The final aim of this term is the generation of an atlas of similar and relevant territories across Europe, tracing the geographies of the pan-European problematic posed by the social and geomorphological formations outlined and researched by the student.

TECTONIC GROUNDS / TERRITORIAL DOCUMENTATION
Terms 3 & 4

The final section of the course will consist of the exploration of modes of documentation that extend beyond the idea of the fixity and stability of master planning to operate projectively and subversively. Following the development of an atlas, each student will produce a territorial manual that will describe the procedures and guidelines behind their project in order to extrapolate principles for similar and relevant locations across European territories.

COURSE COMPONENTS

LU BOOTCAMP: SKILL GATHERING
Term 1

Students will start the course learning through practice all the necessary skills to develop Landscape Urbanism projects. Rhino and Grasshopper skills will be acquired alongside communication and representational drawing skills. GIS software and programming will be introduced, enabling students to script basic procedural modelling and to understand the ways in which physical interactions of materials and processes produce recognisable morphologies in the landscape. The use of relevant software, such as GIS, Python, Rhino as well as land-form modelling will be used to exercise each student’s capacity to introduce intention and design criteria into a decision-making process.

LANDSCAPE URBANISM: MODEL, METHODS AND CONCEPTS SEMINAR
Terms 1 & 2

This series of sessions will be taught to raise questions about the main concepts and ideas behind Landscape Urbanism methodology.

LANDSCAPED TERRITORIES, LECTURE SERIES
Terms 1 & 2

A series of lectures addressing territorial formation processes from researchers, professionals and practitioners will be organised through the first two terms. These sessions will be presented by artists, economists, engineers and scientists among others currently researching projects of a similar scale and scope to those at AALU but from different professional perspectives.

SOCIAL FORMATIONS WORKSHOP
Term 2

This workshop will seek an understanding of processes of social formation, their multiple forms of organisation, and the ways in which they produce specific spatial configurations. Students will use their design practice to diagram and ultimately employ their knowledge of the ways in which specific groups have historically organised themselves into productive
communities alongside trade unions, local associations, guilds, cartels, and cooperatives and ultimately impact on the land morphologies.

LU HISTORY AND THEORY SEMINAR SERIES: MODELS, METHODS AND HISTORIES
Term 1
This lecture and seminar-based unit is concerned with the ways in which the intersections and interactions of landscape and urbanism have been thought, modelled, designed and analysed. It is designed to introduce the student to a critical engagement with these matters that will inform an understanding of the potentials and problematics of Landscape Urbanism. This, in turn, is designed to support practice and development within the studios, workshops, field trips and other seminars.

CARTOGENESIS WORKSHOP
Term 2
The aim of this workshop is the generation of a series of cartographical representations of students’ projects. The workshop will introduce the idea of projective cartographies with a critical input in order to produce a cartogenetic manifesto of the pan-European intentions of the project.

LU HISTORY AND THEORY SEMINAR SERIES: THE RHETORIC OF MAPPING
Term 2
This seminar addresses key points and practices in the historical development of cartography as a representational device. Methods of mapping are explored in terms of their uses, implications and potential so as to critically inform the drafting of a cartogenetic manifesto and the writing of the final project thesis.

MACHINING LANDSCAPES
Terms 2 & 3
This seminar integrates knowledge principles of a range of landscape techniques to understand, consider and address the complexity of the relations among contemporary urban dynamics adopting a machinic ethos for technical practice.
Alfredo Ramirez is an architect and director of Groundlab where he has won and developed several competitions, workshops, exhibitions and projects. He is Director of the AA Visiting School in Mexico City and has taught and workshoped internationally on the topic of landscape urbanism and the work of Groundlab.

Eduardo Rico studied civil engineering in Spain and graduated from the AA’s Landscape Urbanism programme. He has been a consultant and researcher in the fields of infrastructure and landscape in Spain and the UK. Currently he is working within the Arup engineering team as well as being part of Relational Urbanism. He has taught at Harvard GSD and the Berlage Institute (Netherlands).

Claudio Campanile is an engineer and computational designer. His main interest relies on developing computational tools and integrated pipelines to synthesise complexity within design problems, namely, within the domain of complex geometries, structural systems and digital manufacturing to deliver innovative design technology models for the built environment. After taking jobs in both China and the UK, Claudio obtained his MSc in the Emergent Technologies and Design programme at the AA.

Gustavo Romanillos is an architect and researcher interested in the spatial analysis of urban and territorial dynamics. He completed his degree in architecture at ETSAM Madrid, and an MA in Geographic Information Technologies at UCM (Madrid). His research and teaching activities are being developed in various Spanish universities, in Nicaragua and in the UK.

Clara Oloriz Sanjuan is a practising architect who received her PhD from the ETSA Universidad de Navarra and the AA. She has worked for Foreign Office Architects, Cerouno, Plasma Studio and Groundlab. She teaches at the University of Navarra and is co-director of the AA Visiting School in Bilbao. She co-directs an AA research cluster titled Urban Prototypes.
Swati Bhargava (MArch Dissertation), Workspace Design for Hot-Dry Regions of India, inspired by the courtyards and jaali of the traditional architecture of Jaipur, SED, 2018
SUSTAINABLE ENVIRONMENTAL DESIGN

Sustainable Environmental Design (SED) engages with real-life problems that affect buildings and cities across the world. Design research for the SED MSc and MArch programme is driven by evidence-based performance criteria following a process of adaptive architrecturing, which proceeds from inside to outside, attuning built form and its constituents to natural rhythms and occupant activities. Key objectives are to improve environmental quality in cities, achieve independence from non-renewable energy sources, and develop an environmentally sustainable architecture capable of adapting to changing climates and urban environments.

The taught programme is structured in two consecutive phases. Phase I is organised around team projects involving MSc and MArch students in experimental and computational studies applying the knowledge and tools introduced in weekly lectures and workshops. In Phase II, MSc and MArch students engage in design research individually and follow research agendas that reflect each student’s home climates, urban contexts and specific environmental interests. Dissertation projects may address home, work, learning and mixed-use environments – new or existing – and thus encompass a wide range of built densities and urban morphologies. MSc candidates explore the architectural potential and applicability of their chosen topic in its geographic and climatic context. MArch dissertations culminate in a specific design application for a given site and design brief. In the last ten years SED students have engaged in over 500 projects spread around some 60 countries and 150 cities from 0° to 60° North and South of the Equator, and from 125° West to 140° East of Greenwich.

REFURBISHING THE CITY

We will launch a new round of field studies in collaboration with London-based architectural and engineering practices. In Term 1 these will involve on-site observations, measurements and interviews in selected London buildings followed by computer modelling and use of advanced computational tools to explore current and future environmental performance scenarios. The outcomes of Term 1 building studies provide the starting points for design research on mixed-use building programmes in Term 2. In Terms 3 and 4, individual research for the MSc and MArch dissertation projects will encompass a diverse range of geographic locations, climatic regions, urban morphologies and building typologies.

sed.aaschool.ac.uk

MSc
12 months

MArch
16 months

Programme Directors
Paula Cadima,
Simos Yannas

Programme Staff
Gustavo Brunelli,
Mariam Kapsali,
Byron Mardas,
Jorge Rodríguez Álvarez

Programme Consultants
Nick Baker,
Klaus Bode,
Herman Calleja

Graduate School
Graduate School

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ADAPTIVE ARCHITECTURING
Term 1
Providing local architectural solutions to global issues requires an understanding of what makes a good environment for occupants and how this may vary across climates, building types and individual preferences. How does architecture contribute to making good environments and can it reclaim its historical role as a tool of sustainable environmental design? This course introduces a generative framework for an adaptive, culturally sensitive, occupant-centred architecture seeking a symbiotic relationship with the city.

SUSTAINABLE CITY
Term 1
This course reviews theories of urban sustainability introducing instruments and tools that can be applied to its assessment. The role of urban morphology on the microclimates encountered in cities and on energy consumption and climate change is illustrated with case studies from different urban contexts encompassing scales ranging from the regional to that of the urban block.

ENVIRONMENTAL SIMULATION & PERFORMANCE ASSESSMENT TOOLS
Terms 1 & 2
This hands-on course runs in day-long weekly sessions that follow the tasks of the Term 1 team projects, introducing the analytical procedures and computational tools that drive the SED research agenda. The course will begin with fieldwork techniques based on indoor and outdoor observations and environmental measurements. This is followed by computer modelling of selected processes and spaces, testing of models against measurements and performing simulations to assess the effects of solar, thermal, airflow and daylighting processes against targets and benchmarks. A range of computational tools will be introduced and applied to diagnostic tasks as well as generative processes. Their application will initially be explored on the team projects providing the essential expertise required for undertaking the MSc and MArch dissertation research in Terms 3 and 4.

ENVIRONMENTAL DESIGN PRIMER
Terms 1 & 2
This course deals with key areas of environmental design research as these relate to architecture and urban design. Topics include urban climatology and the theories of occupant comfort and wellbeing; the physics and architecture of natural light, airflow and thermal processes; the ecology and environmental performance of materials; renewable energy technologies in the urban environment; and the science and art of measurement and performance assessment.

LESSONS FROM PRACTICE
Term 2
Each year several practising architects, engineers and researchers are invited to present projects that illustrate their philosophy, practice and experience with sustainable environmental design. Individual presentations are accompanied by roundtable sessions exploring the relationship between practice and research. The course includes building visits and study trips in the UK and abroad.

RESEARCH SEMINAR
Terms 1–4
This seminar is a regular forum for critical reading and literature review providing support for researching and writing the two individual research papers that act as the foundations for dissertation projects. Students are encouraged to produce work worthy of presentation in international events. This year the PLEA 2018 Conference to be held in Hong Kong in December has accepted 14 papers for presentation produced jointly by SED students and teaching staff.
Paula Cadima has worked for the European Commission in Brussels managing world-class research projects on energy efficiency, renewable energy sources and emerging fields. She has chaired the sustainable architecture working group of the Architect’s Council of Europe and is the former president of PLEA.

Simos Yannas is a founding member of the PLEA international network for sustainable architecture and urban design and director of the AA School’s PhD Programme.

Jorge Rodríguez Álvarez has undertaken research on the planning of cities for the post-carbon age and is co-founder of SAAI, an international environmental design consultancy.

Nick Baker is a physicist specialising in building science and environmental design with special interest in thermal comfort and daylighting.

Klaus Bode is a co-founder of Urban Systems Design. He was previously a director of BDSP Partnership, an environmental engineering practice whose projects have included the Welsh Assembly Building, Bocconi University and the LSE.

Gustavo Brunelli led the environmental design team for the London Velodrome and is currently in charge of the advanced building optimisation team at Hurley Palmer Flatt.

Herman Calleja is an environmental analyst with Chapman BDSP specialising in the use of parametric environmental design tools.

Mariam Kapsali is a design architect with Architype. She was previously a research architect with the Oxford Institute of Sustainable Development.

Byron Mardas is an environmental designer with Foster + Partners specialising in daylighting optimisation, outdoor thermal comfort and parametric modelling.
Design + Make operates as a critical practice investigating and generating new protocols, operations and attitudes within the realm of experimental architectural constructs. Unapologetically side-stepping mundane architectural practices, our research explores design at the point of physical production and demonstrates an alternative vision for architectural education where making is central to the act of design itself. The AA’s satellite campus of Hooke Park serves as Design + Make’s central laboratory for architectural research; the large scale fabrication facilities provide a unique testing ground for students to devote time to advanced speculative research through design and fabrication of experimental buildings and large-scale components.

Students of Design + Make inhabit a unique environment for experimental construction that combines forest, studio, workshop and building sites at our residential site, Hooke Park, in Dorset. The programme’s core agenda strives to advance the materialisation of architecture through the synthesis of rigorous design strategies, advanced technologies and craft techniques to develop a deeper understanding of material behaviours. Contemporary design and fabrication technologies enable established making techniques to be re-invented and revised to foster innovative approaches to architectural construction.

Our toolbox is expansive, containing a diverse array of resources primed to facilitate the design and fabrication of surreptitious but precise constructs within the park. Technologies and methods – such as 3D scanning, generative modeling, analogue photography, film-making, iterative physical modelling, tool making, hand drawing and robotic fabrication – combine to optimise, distort and provoke unconventional strategies and provide new opportunities for replicating the feedback between natural geometry, material properties and designed form that had previously connected designer, maker and artefact.

The programme’s hands-on approach is guided by an in-depth material understanding. Combining traditional craft with cutting-edge technologies we develop and fabricate our own unique and innovative tools and operational systems. Placing the emphasis on the design and fabrication of exciting and unpredictable architectures, the programme maximises learning opportunities by the realisation of design intent, practised as designing through making.

designandmake.aaschool.ac.uk

MArch
16 months

MSc (Timber Technologies)
12 months

Programme Directors
Martin Self,
Emmanuel Vercruysse

Studio and Make Tutors
Jack Draper,
Zachary Mollica

Dissertation Tutor
Simon Withers
Two courses are offered: a 16-month MArch; and a 12-month MSc. Both are structured around a series of hands-on design-make studio projects of increasing scale and sophistication leading to the student construction contributing to a campus building (MArch) or full-scale timber prototype (MSc). These studios are complemented by seminar courses and workshops in forestry, woodworking, traditional and contemporary building crafts and by lectures and events at Hooke Park and Bedford Square – providing a foundation in the cultural and technological landscape within which a designer must operate.

The MArch and MSc share taught components in the first two terms. After the second term, the programme bifurcates with the MSc students completing their project and dissertation for submission in September, whilst the MArch students continue with project construction and thesis completion for submission the following January.

MArch students use full-scale building constructs at Hooke Park as a vehicle for design research. Formulating individual research interests within a group project each student investigates and develops a critical understanding of the work in their thesis. MSc students have a more explicit technological focus on the innovative application of timber in architecture, which is developed and tested through full-scale system prototypes using diverse fabrication technologies and strategies.

The teaching team consists of architect and engineer tutors, construction experts, and the support of world-leading consultants who provide technical guidance for the projects. The expert staff works side by side with students to develop knowledge and expertise collaboratively, resulting in experimental architectural constructs.

INTRODUCTION STUDIO

Term 1’s Introduction Studio establishes the technical skill-set and key design methodologies for the programme. This includes taught classes and workshops which aim to establish proficiency in the operation of six critical skills and tools employed throughout Design + Make’s work:

1. Analogue Fabrication Techniques
2. CADCAM: formulating information for digital manufacturing
3. Generative Design Strategies
4. Introduction to Robotic Kinematics
5. Applied Scanning Techniques

In parallel, studio projects are structured as workshop-based Design + Make exercises in which key skills are deployed and developed. These lead into the design, fabrication and construction, in small teams, of 1:1 inhabitable structures within the Hooke Park landscape that introduce the material processes of full-scale experimental construction. As these projects enable students to develop design approaches driven by considerations of landscape and material, they allow speculative testing of design methodologies and fabrication techniques to develop further in the Main Projects.

SEMINAR COURSES

The Seminar Courses (Term 1 & 2) are delivered in weekly sessions and focus on the cultural theory of making as design; timber properties and technologies; engagement with landscape; and thesis development. With the introduction of the new MA course, a new-found emphasis on the dynamic complexity of the material and cultural systems at play will enrich the seminars, situating the three residential courses within a contemporary critical discourse, positioned within a cross-disciplinary framework that spans the diverse fields of landscape, art, cultural geography, ecology and technology. Together they provide the theoretical framework for the project work and the intellectual foundation for the written thesis/dissertation.

MAIN PROJECT

In order to establish innovation within construction we allow sufficient time in Term 2 for testing and experimentation. To investigate the boundaries of a methodology or workflow we
encourage risk taking, trial and failure. Attaching a significant value to experimentation and testing supports the fundamental principle of iterative designing central to the programme’s ethos and provides the opportunity to apply the findings within the final construct.

MArch PROJECT
For the MArch students the Main Project work resides within the design, prototyping and construction of full-scale architectural structures at Hooke Park. Working in teams, students design, fabricate and build permanent full-scale constructions through which research propositions can be tested by their actual physical manifestation. Designs are developed through prototyping, mock-up and physical testing in collaboration with engineering consultants and specialist builders. The range of research topics within these projects can encompass individual interests in bespoke and fabrication technologies and workflows, alternative forms of design practice, or personal fascinations within the cultural landscape of architecture. The constructed project is recorded in portfolio documents and reinforced by the tailored research undertaken in the individually written MArch Thesis.

MSc PROJECT
For the MSc students the Main Project is an individual research programme of experimentation and prototyping that leads to a full-scale experimental timber prototype designed to test innovative and critical positions within the field of timber applications. Students are encouraged to radically exploit the woodland and fabrication resources of Hooke Park with the aim of developing advanced knowledge and critical understanding of emerging fabrication and timber technologies. The MSc Dissertation is a technical report on the research undertaken including speculative analysis of its architectural applicability.

For the MSc students, this prototyping exercise is completed in a full-scale experimental timber construction at the end of Term 3, which forms the research basis for the subsequent MSc dissertations. This prototype is designed with the explicit intent to test new applications of timber and radically exploit the woodland and fabrication resources (including robotic fabrication equipment) of Hooke Park.

DISSERTATION/THESIS
The Dissertation allows MArch students to define their intellectual position through the construction of critical arguments and investigations that provide the fundamental research to inform, support and instruct the main project.

For the MSc students, the Thesis presents the technical design research that has been carried out in the development of the constructed prototype and makes propositions with respect to future application in the field of timber fabrication.
Martin Self is Director of Hooke Park and has taught at the AA since 2004. He worked at Ove Arup & Partners, studied architectural theory at the AA and has consulted with practices such as Zaha Hadid Architects and Antony Gormley Studio.

Emmanuel Vercruysse is foremost an educator and architect-maker, co-founder of the art practice LiquidFactory, the field robotics group RAVEN and member of the RIBA award-winning design collective Sixteen*(Makers). He directs the Robotics Fabrications Visiting School, runs the Knowhow Series Media Studies course and is a member of the AA’s Teaching Committee.

Jack Draper leads the construction process for Design + Make as Make Tutor. His knowledge of craft and experience in making serves to help deliver complex and challenging projects as well as enriching what the students learn through their making – contributing to a culture of design which fuses tacit knowledge and haptic design processes with cutting-edge technology.

Zachary Mollica is Design + Make’s Studio Tutor and supports the ongoing development of student projects. Zac is an architect and maker whose work explores the integration of innovative digital methodologies alongside traditional craft knowledge. He graduated with distinction from the programme in 2016 having led development of the Wood Chip Barn.

Simon Withers is a Unit Master of Intermediate 14 and thesis tutor at the Bartlett and the University of Greenwich. He has a background in architecture, fashion, film and electronics. His research, Captivating the Attention of Strangers, radiates from the baroque architectures and landscapes of Greenwich.
THE PROBLEM OF WRITING:
WRITERS, AS PROUST SAYS, INVENT A NEW LANGUAGE WITHIN LANGUAGE, A FOREIGN LANGUAGE, AS IT WERE. THEY BRING TO LIGHT NEW GRAMMATICAL OR SYNTACTIC POWERS.
— GILLES DELEUZE
The MA's History and Critical Thinking in Architecture is a unique postgraduate platform engaging contemporary architectural and urban cultures through critical enquiry into history, conceptual paradigms and methodologies. The boundaries of what we regard as a legitimate object of study are being constantly interrogated and expanded and – over the past 20 years – this 12-month programme has been continually developed to position itself within present-day debates and practices. Rather than dealing with history, architecture and the city exclusively through buildings and methodological classifications, the course transforms these research topics into discrete resources through which processes, spatial artefacts and built forms can be better analysed.

The programme’s ambition is therefore three-fold: to explore writings of history and the ways in which, social, political and cultural aspirations shape particular accounts of architectural and urban modernity; to connect current debates and projects to a wider critical milieu and interpret the contemporary from historical and cross-disciplinary points-of-view; to investigate technologies of research, production and distribution of knowledge in relation to practices and public cultures in architecture and in the context of recent cultural and geo-political change.

This year, HCT will incorporate Opening Lines: Sketchbooks of Ten Modern Architects into its curriculum: an exhibition dedicated to an investigation of the sketchbook. The installation will include a variety of media – considering the sketchbook both in practice and on show – to contest and counter our pre-existing notions of scholarship.

The gallery space will exact a means of cultural transfer and inscription: itself a pedagogical tool, both what is on display and the means of display will be considered. With HCT classes held in the space, sketchbooks presentation, conversations with the architects, discussions on drawing and writing and seminars on curatorial practice with co-curator Tina di Carlo will complement our weekly seminar sessions. Architectural writings, theoretical studies, literature, drawings, photographs and film are explored to articulate our various aspects of study and analyse a connection between the textual, the visual and the graphic. The HCT programme also provides the opportunity for collaboration with AA Design Units and offers supervision from specialist advisers to research degree candidates (MPhil and PhD) registered under the AA’s joint PhD programme.

hct.aaschool.ac.uk

MA HISTORY AND CRITICAL THINKING IN ARCHITECTURE

Director
Marina Lathouri

Department Tutors
Tim Benton,
Yve Lomax,
John Palmesino,
Georgios Tsagdis

Visiting Tutors
Tina di Carlo,
Fabrizio Gallanti,
Anthony Vidler
TERM 1

Lectures and seminars focus on the philosophy and writing of history and the ways in which constructs of the past relate to architectural and visual practices of the present. Modernity is interrogated through a critical reading and reappraisal of histories of modernism. In parallel, different approaches to writing are explored to enable students to develop their own writing voice and critical identity.

READINGS OF MODERNITY
Marina Lathouri

Through a detailed examination of modes of architectural writing – manifesto, historical narrative, architectural canon, formal analysis, critical essay and theory – the seminar looks at the role which key texts have played in the construction of an identifiable vocabulary of architectural modernity and its subsequent criticisms.

SACRED COWS OF MODERNISM: CONTRADICTIONS AND INCOHERENCE WITHIN MODERNIST THEORY
Tim Benton

The theories underpinning modern architecture have played an essential role in the development of architectural practice in Europe between the wars. It was the apparently crystal-clear logic of key Modernist texts that convinced a generation of young architects to throw out everything they had been taught and start anew. Whilst these ideas may have informed the dominant International Style of the 1950s and 1960s, the theories were far from consistent or coherent. The course will look at seven paradoxical or contradictory claims dating from this period and assess their impact on the evolution and legacy of modern architecture.

QUESTIONING PRESUPPOSITION AND GOING TO EXTREME PLACES
Yve Lomax

What does it mean to write critically? These seminars will address this question through consideration – both conceptually and practically – of the art of writing and the necessity of both troubling and exposing presupposition. Making use of the thinking of Giorgio Agamben, Giles Deleuze, Michel Serres and Isabelle Stengers, these sessions will ask for attention to be given to the peculiar existence in different modes of written speech, criticism and critique.

TERM 2

The historical processes of discipline formation are studied alongside contemporary architectural theory. Techniques, epistemological assumptions, traditions and innovative practices are examined to offer the students a range of approaches to interpret and expand their knowledge along historical, cultural and political lines.

ARCHITECTURE KNOWLEDGE AND WRITING
Marina Lathouri

Since the Renaissance, it is through writing that architecture has been established and propagated as both a form of knowledge and a distinct professional practice. The spatial economy of the literary object elicits an intricate relation to the built object – its modes of production, its aesthetic norms, its didactic and historical value – and as such it produces a (public) space ripe for examination. The course examines the multiple languages of architecture in the light of historical conditions, institutional and economic constraints, cultural specificities and political ideologies.

WRITING OBJECTS AND NON-OBJECTS
Georgios Tsagdis

In modern occidental thought, the object determines not only the totality of the world, but the totality of thought itself. This course queries the object by examining how this notion has been recast in the twentieth and twenty-first centuries and reviewed across a horizon of philosophical enquiry. Heidegger’s tools, Benjamin’s works of art, Derrida’s traces, Deleuze’s becomings, Serres’s quasi-objects, Latour’s networks and Morton’s hyperobjects are the foci around which this space of unprecedented creativity articulates itself: the apex from which our writing of non-objects begins.
The seminar investigates what it means to live in a cosmopolitan city, a space where we agree on almost nothing. What are the structures of political engagement facing architecture at a time of almost-semi-quasi-post-neo-colonialism? Can the city be thought again through the modernising notions of citizenship and globalisation? How do we address the relations between institutional forms and material transformations of the contemporary city?

**TERM 3**

The choice of topic, the organisation of research and the development of the central argument are discussed during the weekly Thesis Research Seminar – a collective space where students learn about the nature of a dissertation from the shared experience of a group. This seminar is central to the development of the thesis, and thesis research is introduced by the writing workshop Design by Words (led by Fabrizio Gallanti and Marina Lathouri) with particular emphasis on strategies to advance ideas at an initial stage of development. In June, the outline, objects of study and main questions will be individually presented to a jury of invited critics.

This year the Thesis Research Seminar will be supplemented by the reading and discussion of four critical/interpretative texts with Anthony Vidler.

**TERM 4**

Term 4 is devoted to the individual work needed to finalize the 15,000-word thesis expected for submission in September. A final presentation of the completed thesis to internal and external critics, as well as incoming students, is to provide a formal conclusion to and celebration of the work of the year and deliver an inspiring introduction to research life for newcomers.

In order to foster an external and collective pursuit of architectural issues, two trips are organised at the end of Term 1 and Term 3 to study specific aspects of a city or an architect's work that relates to final thesis from students and their investigations.

Our staff members and students alike come from a variety of backgrounds and are involved in a wide range of academic, professional and research activities at the AA and elsewhere. Their combined teaching experience, research, publications and professional activities are core to the programme. Students consider HCT a necessary step towards doctoral research and as a way to reorient their architectural into other fields such as museum and gallery work, journalism and other architecture- and art-related arenas. Every year a small number of graduates act as seminar tutors for History & Theory Studies in the Undergraduate School.
Marina Lathouri studied architecture and philosophy of art and aesthetics. She directs the Graduate Programme in the History and Critical Thinking programme at the AA, she lectures at the University of Cambridge and is a Visiting Professor at the Universidad de Navarra (Spain) and the Universidad Católica in Santiago (Chile). Recent publications include the co-authored Intimate Metropolis (Routledge, 2008) and City Cultures (AA Publications, 2010).

Tim Benton is Professor of Art History (Emeritus) at the Open University, England and has served as Visiting Professor in the Department of Art History and Archaeology at Columbia University, New York (2007) and at the Bard Graduate Center, New York (2003). He is a noted scholar of the works of Le Corbusier, has worked on Italian architecture in the 1930s, Art Deco, and has co-curated several major exhibitions including Art and Power (Hayward Gallery, 1995), Art Deco 1910–1939 (V&A, 2003), and Modernism: Designing a New World 1918–1939 (V&A, 2006). Recent publications include The Rhetoric of Modernism: Le Corbusier as Lecturer (Basel, 2009) and LC Foto: Le Corbusier: Secret Photographer (Zurich, 2013).

Tina di Carlo is an editor at Drawing Matter. Formerly a curator of architecture and design at MoMA, New York – and Director of Lectures and Exhibitions at the Princeton University School of Architecture – she will be a Geddes Visiting Fellow at the Edinburgh College of Art in 2018-19.

Fabrizio Gallanti was the Associate Director of Programs at the Canadian Centre of Architecture in Montreal and the first recipient of the Mellon Senior Fellowship at Princeton University School of Architecture (2014-15) for the research project Las Ciudades del Boom: Economic growth, urban life and architecture in the Latin American city, 1989–2014.

Yve Lomax is a visual artist and writer. Her major publications include: Figure, calling (2017), Pure Means: Writing, Photographs and an Insurrection of Being (2013), Passionate Being: Language, Singularity and Perseverance (2010) and Writing the Image (2000). She has been Professor of Art Writing at Goldsmiths, a Senior Research Tutor in Photography at the Royal College of Art, and is currently a full-time commissioning editor for Copy Press and director of its Reader’s Union.

John Palmesino is an architect, urbanist and founder of Territorial Agency, an independent organisation that combines research and action for sustainable spatial transformations. Recent projects include the Museum of Oil with Greenpeace and Anthropocene Observatory. He is Unit Master at Diploma 4 and convenes the MA in Research Architecture at Goldsmiths.

Georgios Tsagdis is Fellow at the Westminster Law & Theory Lab. He has taught at the Universities of Greenwich and Surrey, at UCL and at the London School of Philosophy. His work operates across disciplinary intersections: drawing on twentieth century, contemporary and ancient Greek Philosophy. His essays have been published in various book collections and international journals, including Parallax and Philosophy Today. Since 2014 he has been directing the Seminar of Neoplatonic Studies, a London intercollegiate study and research group hosted at the Warburg Institute.

Anthony Vidler, historian and critic, is Vincent Scully Visiting Professor of Architectural History at Yale University and the former Dean of Cooper Union School of Architecture, before which he taught at Princeton University and UCLA. His most recent books include The Scenes of the Street and Other Essays (Monacelli Press, 2011), James Frazer Stirling: Notes from the Archive (Yale Press, 2010), and Histories of the Immediate Present: Inventing Architectural Modernism (MIT Press, 2008).
Performance by Mona Camille, Lumia Liu, Jong Hyun Park, Noa Segel and Hila Shemer, A Walk, with performers from the Trinity Laban Conservatoire of Music and Dance (London) at the Concentrico 04 festival (Spain), 2018.
In today’s creative professions many individuals define themselves as being at home in more than one discipline. The AA Interprofessional Studio (AAIS) engages this new reality to explore alternative methods of collaboration apparent between multiple creative professions. Through the research, design and production of a series of genre-defying spatial performances and constructions we will examine the ways in which creative work and design act in an overlap through the cultivation of unique project-events. The studio, offered as a 12-month MA or 18-month MFA, encourages students to develop a language for communicating across disciplinary boundaries and operates as a creative office where knowledge exchange remains a core point of focus. We provide students with a starting point for their individual approaches and careers through seminars, studio work and applied events that engage a multidisciplinary mindset across such varied creative fields as dance, theatre, music, exhibitions and festivals. Our aim is to challenge and extend the frontiers of art, architecture and performance, to expose a hidden worknet of multiple vocations and their products so as to stimulate a multidisciplinary overlap of professions.

The programme is structured into two distinct phases. From Term 1 to Term 3, we concentrate on the design studio and seminar-based teaching of the history and theory of interdisciplinary and interprofessional collaboration. Engaging network-based design, we then move on to the organisation and realisation of applied events and installations resulting from these various collaborations. The second phase of study concentrates on an individual thesis either in written form in Term 4 (for the MA qualification) or through applied practice during Terms 4 & 5 (for the MFA degree). Alongside lectures, seminars, talks, symposia and workshops, the programme’s applied projects serve as generators for the year’s work and guarantee a high level of focus and public participation.

**MA**
12 months

**MFA**
18 months

**Department Director**
Theo Lorenz

**Co-founder and Studio Master**
Tanja Siems

**Consultants**

**Music and Production**
Andrew Dean

**Music and History of the Arts**
David McAlmont

**Film Direction and Dramaturgy**
Heiko Kalmbach

**Film and Sound**
Joel Newman

**Choreography and Production**
Malgorzata Dzierzon

**Composition and Sonology**
Mauricio Pauly

**Choreography**
Renaud Wiser

**Art and Production**
Argyris Angeli

**Performance and Production**
Kyriaki Nasioula
How can we be different? Where can we unfold? What makes the difference? What needs to be overcome and what changes made?

Time and again in the history of art and design there have been moments when individuals and groups deviate from the norm and discover conditions that allow creativity to flower more fully with the full use of contemporary advancements in thought and technology.

Exactly 100 years ago the Bauhaus and the Black Mountain College were places where Others found such a framework and took creative advantage of the benefits of industrial production. In recent history, under the aegis of increasing digitisation, institutions such as the AA have helped various types of designer to cultivate these fringe conditions and advance their options (think of parametric design, for example).

This year’s brief, Others, explores the frameworks and conditions that today’s innovative creatives can attempt to unfold. What is unique at a time where superficial otherness seems to have become the standard, where fame is sought over content and virtual likes over substance? The answer cannot be merely loudness, outrage or flamboyance online, with such behaviour we become increasingly transparent, submitting more and more to the will and whim of data.

In the current discussion about the rising automation and autonomation of the working world, the creative and cultural sector is increasingly regarded as an area of activity that cannot be replaced by artificial intelligence in a holistic way. How can lasting creativity thrive within the development of data mining, artificial intelligence and self-learning systems of the fourth industrial renewal? How can these be used to free the creative process rather than exploit it?
Theo Lorenz is a painter, media artist and registered architect in England and Germany. His interests lie within the relation of digital and physical space and the associations between subjects and objects. He has taught at the AA since 2000 in the Diploma and Intermediate schools and is co-founder and Director of the AAIS.

Tanja Siems is an Urban Designer, Infrastructural Planner and the Director of Interdisciplinary Practice T2 spatialwork. The office explores social, political, economic and environmental problems as key to design processes and the development of a critical dialogue. She co-founded and co-leads the AAIS programme and is a Professor of Urban Design at the Bergische University, Germany.

Argyris Angeli is an artist, architect and educator. Incorporating installation art, spatial design, sculpture, participatory and performance art, his body of work investigates the plasticity of human identities, perceptions and interactions as they morph within thresholds of transitional states. Co-founder of Gesamtatelier, Argyris graduated from the AAIS programme with an MFA in 2017.

Andrew Dean has sold over 20 million records as a songwriter and producer. He discovered Joss Stone, Bush, Lily Allen and – starting life as a world-renowned DJ – has won Brit, Grammy and Ivor Novello awards over the course of his storied career.

Malgorzata Dzierzon is a London-based dancer, choreographer and producer. Born in Poland, she has worked as a dancer with Rambert, Gothenburg Ballet, Singapore Dance Theatre, Peter Schaufuss Ballet and Royal Danish Ballet. As a choreographer she has been commissioned to create work for Kettle’s Yard (Cambridge), Serpentine Gallery and Rambert, amongst others.

Heiko Kalmbach is an internationally acclaimed filmmaker, theatre director and video artist based in Berlin. His award-winning shorts have screened internationally. Since 2003 he has re-engaged with live performance as a director and projection designer. He is co-founder of the Berlin-based production company Spoonfilm and the performance group Naturaleza Humana.

David McAlmont is an acclaimed singer with 20 years of credible experience as a recording artist, lyric consultant, singing teacher and workshop facilitator as well as being an art historian. A highly creative, inspiring and enthusiastic communicator of researched information, McAlmont is a confident public speaker with excellent reading, conversational and writing skills.

Kyriaki Nasioula is a choreographer, dancer, licenced architect and educator whose practice intertwines a range of creative fields. Co-founder of Gesamtatelier, Nasioula’s body of work involves the conception, design and realisation of site-specific or stage-based performances, installations and interactive audio-visual environments. Nasioula graduated from AAIS with an MFA in 2017.

Joel Newman studied Fine Art at Reading University. He has taught Video at the AA since 1998 and has exhibited video works at various galleries and events including the AA, The Architecture Foundation, Gasworks Gallery, ICA, Pandemonium Biennial of Moving Image, Whitechapel Art Gallery and São Paulo Biennale of Alternative Art and Music.

Mauricio Pauly is co-artistic director of Distractfold and a founding member of áltaVoz. He also teaches at the Royal Northern College of Music in Manchester. After studying at San Jose State University, Boston, Miami, and The Hague, he obtained a PhD from the University of Manchester’s NOVARS Research Centre in 2011.

Renaud Wiser is a swiss-born choreographer based in London. He has worked internationally with companies including the Geneva Ballet, Ballet National de Marseille, the Gothenburg Ballet, Rambert and Bonachela Dance Company. In 2013 Renaud launched Renaud Wiser Dance Company and co-founded the New Movement Collective.
The MPhil in Architecture and Urban Design (Projective Cities) is an interdisciplinary research and design programme that examines multi-scalar questions arising at the intersection of architecture, urban design and planning.

The programme is dedicated to a systematic analysis of, design experimentation for, theoretical speculation on, and critical writing about the contemporary city. Student projects combine new design and traditional forms of research, while challenging existing disciplinary boundaries and contributing to emerging spatial design practice and knowledge. The programme recognises the need for new practice-led research training – as architectural and urban design practice become increasingly research-led – and demands a multidisciplinary skillset from its students.

Projective Cities is also a critical forum honed to engage questions of governance and development in the context of global challenges for urbanisation. Its objective is to respond to current urban, environmental and social crises by rethinking the agency of spatial design and development within specific political, economic, social and cultural contexts. The first year of the programme is taught, preparing its candidates for independent research through a framework of rigorous design and research methodologies. Introducing students to research methods, academic writing, architectural and urban histories, theories, advanced analytical techniques and computational design in preparation for a substantial dissertation project, the first year results in the submission of a research proposal. This proposal is then developed in the second year, leading to an integrated design and written dissertation.

The programme has been highly successful in preparing its graduates for diverse careers in academia and practice, with graduate destinations including PhD programmes, academic or research careers and leading design offices. It seeks candidates with a desire to develop substantial and original research; exceptional thinkers, gifted designers and critical writers with an interest in the future of our cities.

MPhil
20 months (five terms, including thesis work)

Programme Directors
Sam Jacoby, Platon Issaias

Staff
Mark Campbell, Spyros Efthymiou, Hamed Khosravi
Sam Jacoby is a chartered architect with an AA Diploma and a PhD from the TU Berlin. He has worked in the UK, Germany, USA and Malaysia and has taught at the AA (co-founding Projective Cities in 2009) as well as at the University of Nottingham, the Bartlett, Staatliche Akademie der Bildenden Künste Stuttgart and the RCA.

Platon Issaia is an architect, researcher and teacher. He studied architecture in Thessaloniki, Greece, holds an MSc from Columbia University and a PhD from TU Delft. He is currently a teacher at the RCA. He has also taught at the Berlage Institute (Netherlands), in the MArch Urban Design programme at the Bartlett, at Syracuse University and at the University of Cyprus.

Mark Campbell directs the MPhil in Media Practices at the AA (London) and has taught at Cooper Union, Princeton University and the University of Auckland and is the author of *Paradise Lost* (AA Publications).

Spyros Efthymiou is an architectural engineer, researcher and educator. He is a computational designer (AKT II team) at Parametric Applied Research, London and teaches computational design research methodologies in the UK and abroad. He holds a degree in Architectural Engineering from the National Technical University of Athens (NTUA), and an MSc in Emergent Technologies and Design from the AA.

Hamed Khosravi is an architect, researcher and educator. He graduated from the University of Tehran and holds an MA in Urbanism from TU Delft and IUAV (Venice). He completed his PhD at TU Delft and the Berlage Institute, and has taught at TU Delft, the Berlage Institute and Oxford Brookes University.

PhD PROGRAMME

Doctoral studies at the AA combine advanced research with a broader educational agenda to prepare graduates for practice in global academic and professional environments. Current PhD research encompasses architectural theory and history, architectural urbanism, advanced architectural design, the city, emergent technologies and sustainable environmental design in architecture.

History & Theory research is directed by Mark Cousins and Marina Lathouri. Research on urban and housing issues, policy, strategic thinking and spatial design is directed by Jorge Fiori. Research in emergent technologies in architectural design, including active material systems and urban metabolic design is directed by Michael Weinstock and George Jeronimidis. Research on sustainable environmental design in architecture is led by Simos Yannas and Paula Cadima. City-Architecture, a collective design research agenda, is directed by Pier Vittorio Aureli and Maria Giudici.

Research groups organised under these streams come together in joint symposia and student-led events. Candidates may opt for the studio-based PhD in architectural design, which allows them to combine writing with design research. PhD studies at the AA are full-time for their entire duration. This starts with a preparatory period during which candidates attend selected courses and seminars while developing their research proposals. Approval of proposals initiates the formal period of PhD study, which has a maximum duration of four years.

Typically, some 30 doctoral candidates are enrolled in the programme at any particular time, each guided by two supervisors, one of which is designated Director of Studies. During their studies, PhD candidates are expected to produce work worthy of publication in journals and presentation in international conferences. Research travel bursaries are available to support the dissemination of excellent work.

Applications are welcome from graduates in architecture and related disciplines and applicants should hold an MA degree equivalent qualification or professional experience in the area of their proposed research project. Applicants should be prepared to undertake an interview, in person or virtually. Visiting doctoral and post-doctoral scholars from other institutions may apply to join the AA PhD programme for study periods of three to six months. Enquiries should be addressed to the AA Admissions Office.

Director
Simos Yannas

Supervisors
Pier Vittorio Aureli,
Mark Campbell,
Chittawadi Chitrabongs,
Mark Cousins,
Jorge Fiori,
Murray Fraser,
Fabrizio Gallanti,
Maria Giudici,
George Jeronimidis,
Marina Lathouri,
Mark Morris,
Joan Ockman,
Emmanuel Vercruysse,
Alexandra Vougia,
Michael Weinstock,
Thanos Zartaloudis

phd.aaschool.ac.uk
OPEN DAYS

VIRTUAL OPEN WEEK
POST-GRADUATE PROGRAMMES
Monday 1 to Friday 5 October 2018
Monday 14 to Friday 18 January 2019

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 GRADUATE APPLICATION 2019–20

EARLY-OFFER APPLICATIONS CLOSE:
Friday 23 November 2018

EARLY APPLICATION CLOSE:
Friday 25 January 2019*

LATE APPLICATION CLOSE:
Friday 8 March 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/gradapp or contact graduateadmissions@aaschool.ac.uk

* Applicants wishing to be considered for a or scholarships must submit by this date
BEFORE YOU APPLY

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

- Meet the minimum academic requirements. These vary for each individual programme; do e-mail the relevant programme director should you have any questions.
- Complete the online application form.
- Pay the relevant application fee.
- Submit a portfolio of design work (all applicants with the exception of History and Critical Thinking and the PhD in Research) before the deadlines below to be considered for the 2018-19 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 Graduate School does not insist on an interview as a condition of entry. However, applicants are strongly encouraged to visit the AA for an interview with the programme’s academic staff before applying. Appointments can be made through the Graduate Admissions Team. Upon signing the application form applicants certify that the work submitted is entirely their own. Plagiarism is unacceptable in any academic setting, and students are subject to penalties including dismissal from the course if they commit an act of plagiarism.

HOW TO APPLY & ENTRY REQUIREMENTS

Please note that the information herein provides a summary of the application procedures for Graduate School for 2019 to 2020 entry. For more information please visit the AA website.

The AA is a Partner Institution and Affiliated Research Centre of The Open University (OU), UK. All taught graduate degrees at the AA are validated by the OU. The OU is the awarding body for research degrees at the AA.

MINIMUM ACADEMIC REQUIREMENTS

GRADUATE STUDY

MA HISTORY & CRITICAL THINKING (12 MONTHS)
Second Class Honours or above degree in architecture or a related discipline from a British university or an overseas qualification of equivalent standard (from a course lasting no less than three years in a university or educational institution of university rank).

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.

MA HOUSING & URBANISM (12 MONTHS)
Second Class Honours or above degree in architecture or a related discipline from a British university or an overseas qualification of equivalent standard (from a course lasting no less than three years in a university or educational institution of university rank).

SCHOOL & DEGREE VALIDATION

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.
MA/MFA SPATIAL PERFORMANCE & DESIGN (MA 12 MONTHS, MFA 18 MONTHS)
Second Class Honours or above degree in architecture or a related discipline from a British University or an overseas qualification of equivalent standard (from a course lasting no less than three years)

MARCH IN ARCHITECTURE & URBANISM (DESIGN RESEARCH LABORATORY) (16 MONTHS)
Five-year professional architectural degree (BArch/Diploma equivalent).

MARCH EMERGENT TECHNOLOGIES & DESIGN (16 MONTHS)
Five-year professional architectural degree or diploma in architecture, engineering, industrial/product design or other relevant discipline (BArch/Diploma equivalent).

MARCH HOUSING & URBANISM (16 MONTHS)
Five-year professional degree in architecture or a related discipline (BArch/Diploma equivalent).

MARCH LANDSCAPE URBANISM (16 MONTHS)
Five-year professional architectural degree or diploma in architecture, landscape architecture, urbanism, urban planning, geography or other relevant discipline (BArch/Diploma equivalent).

MARCH DESIGN & MAKE (16 MONTHS)
Five-year professional architectural degree (BArch/Diploma equivalent). Please note this course is held in Hooke Park, Dorset, and not on our Bedford Square campus.

MARCH SUSTAINABLE ENVIRONMENTAL DESIGN (16 MONTHS)
Five-year professional architectural degree (BArch/Diploma equivalent).

MSC EMERGENT TECHNOLOGIES & DESIGN (12 MONTHS)
Professional degree or diploma in architecture, engineering, industrial/product design or other relevant discipline

MSC LANDSCAPE URBANISM (12 MONTHS)
Professional degree or diploma in architecture, landscape architecture, urbanism, urban planning, geography or other relevant discipline

MSC DESIGN & MAKE (12 MONTHS)
Professional degree or diploma in architecture, engineering or other relevant discipline

MSC SUSTAINABLE ENVIRONMENTAL DESIGN (12 MONTHS)
Professional degree or diploma in architecture, engineering or other relevant discipline

MSC DESIGN & MAKE (12 MONTHS)
Professional degree or diploma in architecture, engineering or other relevant discipline

TAUGHT MPHIL IN ARCHITECTURE AND URBAN DESIGN (PROJECTIVE CITIES) (20 MONTHS)
Open to candidates with a minimum four-year degree in architecture, urban design or related discipline (BArch/Diploma equivalent).

MPHIL OR PHD CANDIDATES
Applications are welcome from graduates in architecture and related disciplines. Applicants are expected to hold a Master’s degree (MA or MSc) or equivalent postgraduate qualification in the area of their proposed PhD research

*All applicants for the PhD in Architectural Design are expected to submit a design portfolio

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. With the exception of History and Critical Thinking and PhD Research, all applicants are required to submit a portfolio of design work no larger than A4 format showing a combination of both academic and professional work (if applicable).

- A4 for Graduate portfolios submissions*
- The portfolio should be clearly labelled with a completed downloaded on our website and be addressed and sent
to: Graduate Admissions, No 36 Bedford Square, London, WC1B 3ES.

*Applicants who submit a portfolio larger than A4 will be asked to resubmit before their application can be processed. The AA does not accept digital portfolios. 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 23 November 2018** for Optional Early-Offer Applications;
- **Friday 25 January 2019** for Early Applications; or
- **Friday 8 March 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 your work if you require them for other purposes. If you cannot collect your portfolio in person, a £50 fee will be charged to have it couriered to you. Further suggestions on preparing your portfolio can be found on the application pages of the AA website.

**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;
- 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 APPLICANT:**

- **IELTS for UKVI (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 visa application. 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.

**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.

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

Please check the AA website for up-to-date English language requirements prior to submitting your application for the 2019–20 academic year.

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. Please be aware that in order to be eligible to apply for a bursary, applicants who require an English language examination must have booked and passed one of the approved examinations listed above by Friday 25 January 2019. All other 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/government/publications/guidance-on-applying-for-uk-visa-approved-english-language-tests

ASSESSMENTS 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

In order to secure a place at the AA the graduate admissions team must receive a signed admission form and a one-term non-refundable/ non-transferable/non-deferrable deposit. 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 must pay their deposit and return a signed admission form by the dates outlined on the offer letter/admissions form. Applicants holding an unconditional offer must pay their deposit and return a signed admission 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. The AA School takes no responsibility for applicants who pay their deposit prior to obtaining an unconditional offer. Applicants holding an unconditional offer must pay their deposit and return a signed admission 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. The AA School takes no responsibility for applicants who pay their deposit prior to obtaining an unconditional offer. 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.

CERTIFICATES, TRANSCRIPTS & REFERENCES

You must submit scanned copies of your academic records or transcripts which include a detailed list of subjects taken and marks attained.

If you have completed your degree, please upload both the degree certificate and your transcripts (covering all years of study). If you have not completed your degree, please upload all academic transcripts to date.

Applicants who will not complete their degree until after June 2019 are encouraged to contact the Graduate Admissions Team prior to applying for the 2019–20 academic year.

Overseas applicants must provide documents in English. The AA can only accept official translations bearing the stamp and signature of the translator. Please also include scanned copies of the un-translated certificates and transcripts.

REFERENCES

Applicants must submit two references with the online application form: one related to work experience, the other academic. If the applicant has no work experience, two academic references are required. References must be on headed paper and signed. No application will be considered before two references have been received.

Referees who would prefer to send the reference to us directly can do so by post: Graduate Admissions, No. 36 Bedford Square, London, WC1B 3ES. Referees can also email us directly at graduateteadmissions@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 2019-2020 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.

MA/MSc: £25,575
MFA (18 months): £34,100
MArch (16 months): £35,507
MPhil/PhD Research Degrees (per year): £25,575
MPhil in Architecture and Urban Design (full fee): £42,625

All 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. Fees are payable in advance or on an annual or termly basis. A three percent discount is applied if a full year’s fees are paid by 12 July 2019. Before the registration process can be undertaken during Introduction Week, applicants must have paid Term 1 (September to December) tuition fee inclusive of AA Membership and Student Forum membership fee, in addition to the deposit already paid.

FINANCIAL ASSISTANCE

The AA is committed to giving as many talented students as possible the opportunity to study. Approximately one in four AA students receive financial assistance through our Scholarships and Bursaries.

GRADUATE BURSARIES

The AA is committed to giving as many talented students as possible the opportunity to study. Approximately one in four AA students receives financial assistance through our Scholarships and Bursaries.

The AA offers bursaries for new graduate applicants who demonstrate exceptional promise and financial need. Applicants are eligible to apply for a bursary regardless of age, nationality or background. Bursary awards range from
one to one-and-a-half terms, covering a proportion of student fees for the year.

In order to be eligible to apply for a bursary, applicants must submit their application and portfolio (if applicable) no later than 25 January 2019, stating their interest in an AA bursary in the ‘Finances and Funding’ section. In order to be eligible for a bursary, applicants who require an English language examination must also have booked and passed one of the approved English language examinations listed on the AA website by 25 January 2019. The bursary application procedure will be explained once applicants receive an official offer.

**BURSARIES FOR NEW GRADUATE APPLICANTS**

New students applying for the Graduate School are eligible to apply for a bursary: please see the Bursaries and Scholarships section for full details.

**AA ASSISTANTSHIPS FOR ALL STUDENTS**

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

**AA SCHOLARSHIPS**

Graduate applicants are not eligible to apply for scholarships as these are offered at undergraduate level only.

**GRANTS/STUDENT LOANS**

In 2017 the AA achieved specific course designation for postgraduate Master’s degree courses. Home/EU/EEA graduate students joining our MA, MSc, MArch, MFA and taught MPhil courses are able to apply to the Student Finance England (Student Loan Company) for loan funding of up to £10,000. For full details please see www.gov.uk/postgraduate-loan and the AA website www.aaschool.ac.uk/apply/financial_aid/overview.php

**ACCOMMODATION**

The AA does not have halls of residence. However, we enlist the services of the University of London Housing Services (ULHS), who run a private housing service for many students in London. The ULHS can offer advice to students on how to find accommodation, which areas to consider, what the options are, pricing and more. They have an online database of accommodation offers from registered landlords and letting agents which operates throughout the year. These offers include flats and houses for groups as well as rooms in shared flats and houses. The ULHS works with a number of other providers of accommodation including short-term providers and private student halls of residence. The ULHS also offers housing advice including a contract-checking service which allows students to have their contracts for private accommodation checked before they sign. Legal advice can also be provided should students who encounter difficulties with their private accommodation. For further information please visit www.housing.london.ac.uk.

**CONTACT**

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

Jess Hoy
+44 (0)20 7887 4007
Architecture & Urbanism (DRL), Sustainable Environmental Design
Housing & Urbanism Spatial Performance & Design (AAIS)

Simone Rogers
+44 (0)20 7887 4051
Design & Make and PhD enquiries

Jenny Pitkin
+44 (0)20 7887 4011
History & Critical Thinking
Special
Programmes
Foundation Course
The AA Foundation Course allows students to explore the possibility of a future career in architecture or the arts. This full-time, one-year, studio based course offers hands-on instruction in creative design and thinking and gives students the means to develop skills in a variety of media, from drawing to digital video, photography to installation. Students learn how to translate their thoughts into material form and identify their next path of action by preparing a comprehensive design portfolio to apply to the AA Undergraduate School, or other schools of architecture, art or creative fields in the UK or abroad.
Anthony Flouty, 1:1 Paper Model of a fragment of scaffolding poles and boards. AA Foundation. 2017–18
The AA Foundation Course is a one-year introduction to an art and design education. It allows students to develop their conceptual ideas through experiments with a wide range of media in an intimate studio-based environment whilst simultaneously exposing them to many of the academic offerings at the AA from First Year through to PhD. This provides Foundation students with a uniquely broad view of the issues, tools, methods and strategies developed within the School at large. Drawing on a number of pedagogical practices with experienced tutors and visiting consultants, the Foundation offers dynamic cross-disciplinary teaching within the context of a specialist architectural school.

Over the course of the academic year observation, scale, materiality, interpretation, representation, site, scenario, and inhabited structures will be explored. Term 1 focuses on the development of skills through the forensic examination of microsites; the analysis of colour and volume; and observations relating to the body and the city. In parallel with their studio work, students will identify and compile a series of references, and will apply critical thinking to this self-initiated research. Workshops will encourage translation from observation to material interpretation. Ongoing work will be regularly discussed within individual tutorials, group presentations and with invited critics.

In Terms 2 and 3 students will develop work in greater depth and will articulate increasingly individual lines of enquiry. We encourage speculative experimentation and methodical iteration using photography, drawing, painting, model-making, casting, mapping, material studies, pattern-cutting, life-drawing, carpentry, performance, and film-making. By the end of the year, students will have produced a comprehensive analogue and digital portfolio that will illustrate their own highly personal journey through the Foundation course.

Saskia Lewis has taught at the AA since 2001. She has practised in New York, Paris and London and has taught at many schools of art and architecture in London. She is the co-author and photographer of *Architectural Voices: Listening to Old Buildings* (2007).

Juliet Haysom trained in Fine Art at The Ruskin School, University of Oxford and at The Royal College of Art, and in Architecture at the AA School. She was awarded the Sainsbury Scholarship at the British School at Rome in 2004–05 and The Jerwood Sculpture Prize in 2007. She is currently developing site-specific sculpture commissions in Wapping Wharf and Unity Street, Bristol and at Kingsgate in Amesbury.

Foundation Director
Saskia Lewis

Foundation Coordinator and Studio Tutor
Juliet Haysom

External Consultants
Yoni Bentovim, Fenella Collingbridge, Isa Colsell, Charlie Corry Wright, Alison Crawshaw, Trevor Flynn, Antoni Malinowski, George Massoud, Flora McLean, Sara Muzio, Joel Newman, Jessica Pappalardo, Matthew Rice, Sylvie Taher
Apply Now
See the AA for yourself by attending an Open Day or contact the Admissions Office. For information about the interview process, applying for a bursary or scholarship and to make your application, please see how to apply in the following pages.

**FOUNDATION AND UNDERGRADUATE SCHOOL 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 FOUNDATION APPLICATION 2019–20**

**EARLY APPLICATIONS CLOSE:**
Friday 17 November 2018*

**LATE APPLICATIONS CLOSE:**
Friday 26 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/foundation or contact admissions@aaschool.ac.uk

*Applicants wishing to be considered for a bursary must submit by this date
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 minimum entry requirements for the Foundation Course are:

- One A level pass (grade C or above) in a non-art/design subject, plus
- Five GCSEs (grade C or above) including maths, a science subject and English language.
- Foundations in art and design must be accompanied by one A level (or equivalent) in a non-art/design subject.
- Application to the Foundation course 2019/20 can only be accepted from UK (Home) and EU/EEA passport holders.

The AA Foundation course can lead to an offer of entry into the First Year of the AA School’s five-year ARB/RIBA recognised course in architecture subject to application and the successful completion of the course.

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).

- A Foundation portfolio should include a summary of current interests and sketches, models, photographs, paintings and essays all help to build up a picture of your particular interests and skills.
- A3 for Foundation portfolios submissions.*
- The portfolio should be clearly labelled with a completed Cover Sheet (downloadable from our website as a PDF) and addressed and sent to: Undergraduate Admissions, No 36 Bedford Square, London. WC1B 3ES.

* 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.

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

- Friday 17 November 2018 for early applications; or
- Friday 26 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 be accepted only at the discretion of the School.

Please note that the information herein provides a summary of the application procedures for the Foundation Course and Undergraduate School for 2019 to 2020 entry. For more information please visit the AA website.
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 your work if you require them for other purposes. If you cannot collect your portfolio in person, a £50 fee will be charged to have it couriered to you. Further suggestions on preparing your portfolio can be found on the application pages of the AA website.

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 BA 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 BA or MA 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:

- 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.

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

Please check the AA website for up-to-date English language requirements prior to submitting your application for the 2019–20 academic year. 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/government/publications/guidance-on-applying-for-uk-visa-approved-english-language-tests.

INTERVIEWS

Interviews are undertaken by two academic members of staff (i.e. tutors or unit masters related to the year you have applied to) and are approximately 25 to 30 minutes long. The interview is a very much a two-way process. The panel is interested to see what skills and interests the applicant
has and how your ideas are apparent and evident in your portfolio work. The applicant, in turn, has the opportunity to ask questions about the school and have a look at the working spaces and facilities. The purpose of the interview is to try and assess each applicant’s potential, ability and suitability to benefit from the course. The AA is looking for students with imagination and plenty of motivation. It is important to read the AA Website.

If you submit a completed application by the November deadline we will aim to interview you between January and March 2019. November applicants wishing to be assessed for First Round scholarships must attend an interview no later than the end of March 2019. If you submit a completed application by the January deadline we will aim to interview you between April and June 2019. Applicants who submit an incomplete application will not be interviewed until all outstanding documentation is received.

In addition to your portfolio, it is essential that you bring original copies of all the necessary documents with you to the interview for verification. It is a compulsory requirement to have copies checked against original documents, and failure to present original documents may delay your chances of obtaining an offer of a place at the AA. This information will be included in your interview invite, however, please see below a summary:

- Passport
- Transcripts and certificates for your school qualifications/degree (in English and original language)
- English language certificates as outlined on the website: Applicants requiring a visa must present the original visa certificate
- If not already mailed directly to the school, original reference letters (signed and on headed paper)

### 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 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

Applicants joining the Foundation course and One Year Abroad programme cannot defer their entry into the school.

### 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, No.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 2019–2020 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 the Foundation Course: £20,881

In addition to the tuition fees, all Foundation students are required to pay an additional £95 AA Membership and Student Forum fee. 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 2019-2020 year of entry. Please check the AA website for updates and confirmation of deposit levels for the 2019-2020 year of entry: www.aaschool.ac.uk/financialaid.

- Foundation applicants are required to pay a deposit of £6,961. The deposit will then count towards the cost of the tuition fees for the final term of the Foundation course.

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.

The AA School takes no responsibility for applicants who pay their deposit prior to obtaining an unconditional offer.

Special Programmes
BURSARIES & SCHOLARSHIPS

The AA offers bursaries to new Foundation students who demonstrate exceptional promise and financial need: a bursary for foundation will cover up to one term (33%) of the fees. Applicants are eligible regardless of age, nationality or background.

- To apply for a bursary, 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 bursary standard will be asked, after an entry interview, to complete a bursary application form, provide financial information and submit a portfolio for the bursary committee. Full details regarding this process will be sent with the official offer letter.

Please see the list of available support for Foundation 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:

Foundation Course
Jess Hoy
+44 (0)20 7887 4007
admissions@aaschool.ac.uk
Each Autumn and Spring undergraduate and graduate students from around the world have the opportunity to study in a dedicated unit alongside AA students in the full-time AA Undergraduate School. Check our website to learn more about the programme’s theme in each season and additional information on course offerings and applying.

This full-time three-week course presents a challenging programme of design studios, field study, seminars and lectures. It offers participants a range of diverse design approaches, agendas and techniques, and represents a uniquely intensive and intimate environment that aims to expand formal and intellectual resources. Current students, recent graduates, architects, designers, career changers and other creative minds are all welcome. Based in London, each of the school’s units creatively uses the city’s surroundings as the focus of research and design. Tutors, lecturers and critics include past and present AA unit masters as well as professionals pooled from disciplines as diverse as graphics, art, fashion, industrial design, urbanism and film. FORMAT, the Summer School’s ‘live magazine’, charts agendas, processes, discoveries, and manifestations.

You can make an application by completing the online application found under Links and Downloads on the AA Visiting School page.
Little
Architect
A 'Little Architect' at work. Summer School Unit 6 Installation, 2017, photo by Sue Barr
Little Architect is an educational program introducing school children to the topic of architecture. We offer lessons in the UK primary schools since 2013, our goal is to create a proactive and committed relationship between citizens and the city – to encourage the use of architecture as a tool to enrich children's understanding of their habitat – and educate school children aged four to fifteen in the observation, understanding and questioning of their built environment. In Little Architect, we believe that we need to provide more opportunities for children and young people to freely think, speak, debate and draw. Holding our lessons in state schools we engage a wide and diverse spectrum of children, bringing new role models into the classroom based on gender equality and diversity.

Establishing a bridge of profound communication between architects and society, Little Architect teaches children to think about architecture – not to make architecture – and aims to empower and inspire firm attitudes towards a local and global sustainable development in line with the UNESCO objectives for 2030 (17 Global Goals). By learning about architecture and cities, children explore the key concepts embedded in most statutory and non-statutory programmes across the curriculum. We focus on transportation, food production, urban flora and fauna, buildings, heritage, energy, water, rehabilitation, citizens and communities. Schools provide a big audience, formed by children, parents, teachers, members of the school council and the wider borough itself and we like to celebrate the creation of a collaborative team at work on bottom-up rather than top-down thinking to imagine a better future together.

Some examples of our previous include sending postcards to Boris Johnson (during his office as Mayor of London); to the Mayor of Kiev (Ukraine), expressing desires and ideas for having eco-friendly cities; and sending proposals for improvement of the Caledonian Clock Tower to Islington council; or improvements in The Royal Dockyard in Chatham to the Heritage Lottery Fund.
Visiting School
The AA Visiting School is a worldwide architecture network that encompasses a myriad of forms and agendas. Courses are open to students enrolled at schools throughout the world, currently enrolled AA students, recent graduates, architects and other creative individuals who wish to further their knowledge, practice and skills in architecture. The Visiting School workshops are built around agenda-driven project briefs, pursued and shaped by students working intensively in small groups with AA tutors.

Central to each AA Visiting School programme is the idea that experimental, new and provocative forms of architecture are best learned by doing. We promote, test and challenge global interests in architectural learning and exchange by embedding a diverse group of creative students and tutors in an array of unique rural, urban and internationalist contexts. From the UK and Continental Europe to the Middle East, Asia, Australia and the Americas, the coming year will offer new and unexpected learning opportunities across the global stage. Please visit the AA Visiting School website for information on each programme, including details of how to apply, fees, and other useful information.

For a rich trawl through the culture and annual output of each programme look them up on social media.
Part-Time
Studies
Each year the AA provides two Part 3 course and examination programmes. The examination is formally recognised by the Architects Registration Board (ARB) and the Royal Institute of British Architects (RIBA).

The course is offered in two formats: in the autumn as a full-time course lasting two weeks; and in the spring as a ‘Saturday School’ for ten weeks for candidates who prefer to study over a longer period or who may have a difficulty with weekday attendance.

Both courses cover all the topics central to professional practice, including business management, building contracts, planning and building regulations as well as soft skills such as personal presentation. Each course is also available as a Continuing Professional Development (CPD) programme for UK-registered professionals who wish to refresh their practice knowledge, and for registered practitioners who trained elsewhere in the EU.

Candidates wishing to sit the examination must establish their eligibility by submitting an Initial Assessment (IA) details of which are contained in the Part 3 handbook. The IA comprises evidence that they have achieved their Part 1 and Part 2 professional qualifications or their permitted equivalents, evidence of English language skills for students who do not have English as their first language; signed records of practical training (usually in PEDR format), a career schedule illustrating experience to date and a 2,000-word career profile essay. The IA must be submitted no later than two weeks before the start of the course.

At a two-day optional course, the ‘Contract Game’, involves teams working together to devise strategies to overcome contract issues and practical problems during project negotiations.

In addition to lectures and seminars, the AA provides lecture notes, past exam papers and an extensive bibliography.

For more information on please contact
Jennifer Anderson
jennifer.anderson@aaschool.ac.uk
or register online on aaschool.ac.uk

Head of Part 3/
Professional Practice Advisor
Paul Crosby studied at the Polytechnic of Central London

(University of Westminster). He has extensive, international experience having set up an office in Germany and holding positions in the offices of Zaha Hadid, David Chipperfield and Martha Schwartz. He is a consultant for small upcoming design studios on practice-related matters and has a particular research interest in the nature of future practice.
AA Research
Platforms
Research at the AA arises from our abiding engagement with the cultural and scientific discourses of architecture across the world, and is guided by the belief that Architecture is the most complex human endeavour, a manifestation of collective values and individual expression. We are committed to seeking and creating new knowledge that contributes to the quality of life of people, to the construction and materialisation of the prototypes of the future, and to the enrichment of all.

**URBAN AND LANDSCAPE ECOLOGIES**

Research proceeds from a fundamental understanding that the dynamics of climate and ecological changes perturbed and accelerated by human activities, and from a shared concern for the consequences of those changes to society and the natural world. In this area of research, the production of artefacts and sustainable systems are developed through iterative computational processes of serial experimentation and analysis, generative propositions and simulations.

**CULTURAL AND CRITICAL HISTORIES**

Humanities research at the AA focuses on the interpretation and creation of texts, analysis of precedent, manifestos, and the exploration of architectural theory as a basis for design analysis and speculation. Current projects staff are engaged with include the politics of space, formal evolution of cities, creation of new media and interdisciplinary performance, and futurology. Extensive use is made of the AA Archives, Photography Collection and Library.

**COMPUTATION, PROTOTYPING AND ROBOTICS**

Exploring the widest possible range of design tools, the AA interrogates how manufacturing technologies, virtual reality and 1:1 modelling can be used against the grain, hybridised and reinvented. Research venues include the Digital Prototyping Lab, the Design Research Lab, facilities at our Hooke Park campus. Each Unit and Graduate Programme, as well as Technical and Media Studies, forms a part of this research culture linking to industry leaders and research bodies worldwide.

**TERRITORIAL INVESTIGATIONS**

Year to year, the AA examines a specific territory as a vehicle to create new ideas, designs, discourses, exhibitions and performances. Antarctica will become the central point of study in 2018–19, with research and project development intended to fuel an ambitious proposal for the production of an exhibition and an Antarctica architecture atlas, focusing on the edges of human habitation and experience. The work will be developed through research, conferences, field trips and exhibitions. Bringing architects, artists, scientists, and poets, Territorial Investigations is to become a point of departure, eliciting provocations that are specific to a place, to develop new methods and forms of scholarly research.

**RADICAL PEDAGOGICAL AGENDAS**

The education of architects has been an abiding research project at the AA since its founding. Globally recognised contributions to pedagogical structures and teaching methods – including the Unit system, AALAWuN, Visiting School, and full academic integration of Public Programmes – form a legacy that the School builds upon, questions and reinvents. An experimental laboratory of learning, the AA continues to develop and test new educational models; documenting and disseminating its findings in wide-ranging conferences, symposia and events.
Public
Programme
Positions
Mondays
6.30–8pm

Directions
Thursdays
6.30–8pm

Analysis
Fridays
6.30–8pm
Curated by Parveen Adams
with analysis by Mark Cousins
The AA is not just a school but a wider association that sees a number of other architectural initiatives run in parallel with the various academic courses and programmes on offer each year. This broader cultural agenda is largely structured around the three pillars of the AA’s long-standing public programme of talks and lectures; its programme of exhibitions and displays in the school’s various galleries; and its publications programme, which each year sees the launch of a number of books and journals.

This autumn, the Public Programme will engage with three main themes: Positions/Directions/Analysis. We will start, on Monday evenings, with a series of five conversations on Positions, which will each bring together 5 leading voices from our graduate programmes, alumni, and invited external experts. Then on Thursdays, a lecture series comprised of different voices in art, architecture, and politics, hosted by alumni, academic staff and the School Director, will provide a diverse range of paths towards action under the title Directions.

Building on the long tradition of artist lectures curated by Parveen Adams, and the legacy of the Friday Evening Lectures by Mark Cousins, on Fridays we now introduce Analysis: Drawing Out Practice, a new series curated by Parveen, whereby artists and architects alike are invited to speak before entering into a dialogue with Mark about the wider themes, embedded ideas and urgent agendas central to their respective bodies of work.

**TERM 1**

The History & Critical Thinking MA programme presents in partnership with Drawing Matter Opening Lines: Sketchbooks of Ten Modern Architects, an exhibition dedicated to an investigation of the sketchbook.

Critical Practice, three talks organized by a group of AA Diploma students, will look into Forms of alliance, Risk, and Clients, and three symposiums will take place with the titles, Design Agency within Earth Systems, Domestic Frontiers, and Table of Contents to discuss contemporary topics and methodologies being explored within the school. Lunchtime Lectures will be held on Wednesdays in the AA Restaurant to bring special guests and in-house academic staff together around a table to talk about emotional states, mindfulness, and procrastination over a meal.

**TERM 2**

We will see the return of our Tutor Lectures Series and Collections Talks, which breathe new life into the material from our Archives, Library and Photo Library, alongside a new series, New Canonical Histories, which questions and broadens the spaces of reference within our discipline. We will also present a series of discussions around architecture’s power to change our cities through the project and exhibition, Letters to the Mayor: London, bringing local and international architects in conversation with the decision makers and the different political spheres in the city.

Book titles for 2018–19 include An anatomy of Influence by Thomas Daniell and volumes in the Architecture Words series, which includes Second-Best Utopia by Anthony Vidler. and The Hero of Doubt by Ernesto Rogers; AA Architecture and AA Book 2019.

This Fall, we launch an open call for editorial projects for the upcoming issues of AA Files, the AA’s house journal which has been published in one form or another since the school’s founding in the mid-nineteenth century. A series of discussions on publishing will frame the selection for the new editorial team.

AA LAWuN, an independent pedagogical space within the school led by David Green and Eddie Farrell, will build on the platform of continued holistic investigation through questions and student-led activities, with events and podcasts. We also re-open AA Radio Airwaves this year, led by a team of students and is in-the-making. If you would like to get involved, please get in touch with us at: publicprogramme@aaschool.ac.uk
The AA’s Public Programme remains free, open to the public, and, above all, a portal to the diverse agendas set both within the school and outside it. Lectures are recorded as 90-minute episodes, published online, thus reaching rooms far beyond the borders of Bedford Square. Some cross the hallway to become exhibitions, while others are extended, refined and printed as publications sold in our AA Bookshop. These events are a testing ground for our ideas, a centre of experimentation, and a chance to experience the multiple strands of thought and enquiry that constitute the AA’s approach to architecture, culture and criticism.

For more information on our Public Programme, please visit www.aaschool.ac.uk/whatson

SPECIAL EVENTS

On November 17 2018, the school will host a special AA Dinner, bringing architects, AA alumni from all over the world, local voices in architecture, art, music, politics and other fields, students, academic staff and friends to celebrate people who have made the AA the place it is. The event will present for the first time the AA Award to recognize the contribution to the history of architecture ideas. The event will also work as fundraising to support the AA’s Public Programme of exhibitions, talks and publications and to provide fellowships and bursaries for students. The dinner, to take place in each single room within the eight Georgian buildings that constitutes the school, is the first of many (hopefully) to come.

For more information on our AA Dinner contact membership@aaschool.ac.uk
OPEN SEMINARS

Evidentiary Aesthetics
Eyal Weizman with Christina Varvia and Merve Anil
Tuesdays 6.30pm – 8pm

The Boring Revolution
Indy Johar and Dan Hill
Tuesdays 12.30pm – 2pm

Domestication and its Discontents
Pier Vittorio Aureli and Maria Guidici
Wednesdays 2.30pm – 4pm
Open Seminars launches this academic year and sits outside required coursework, acting as a platform for ideas and provocations emerging out of the AA’s unit culture. Open to all students from Foundation to PhD, three Open Seminars become interstitial pedagogical spaces between design and discourse across the school.
Diploma & Honours
Graduate Distinctions Awards
Diploma Honours represent a rare AA act of collective assent. Proud in debating and challenging almost everything we do almost every day, deciding honours and distinctions is about stepping back and reviewing the whole in an effort to enunciate what we value and celebrate in our work year to year. As much as this handful of pages is about the accomplishments of individual students, these projects are also expressions of teaching as much as learning, of a shared school's culture. Each project has a chain of peers, partners, mentors – not to mention references, setbacks, epiphanies – from inventive drawn models to a searing Brexit critique; from a manifesto on property rights and shared infrastructures to a proliferating hermitage; we acknowledge what resonates as important contributions to the expanded fields of knowledge and expression of architecture. Each image is backed by a hundred others lurking in portfolios, a set of brimming notebooks, and, on average, 49 late library books.
Diploma
Honours
Dalia Frontini Matsuura
Etienne Gilly
Shaan Bimal Patel
Zsuzsa Peter
‘We want to paint the world’
– Luc Vincent

In the past, sculptures and drawings were two separate entities. Today, we no longer need to begin with the flatland screen disconnecting us from designing and building. Prajapati’s Painted Bodhi will be the first temple to be painted in three-dimensional space. The paint will be able to support its own weight, thus defying gravity. Utilising VR space – calibrating 10 Axis Robot arms to learn a new craftsmanship that can progress our learning of architecture – here, we cut out the middleman by reaching out to the end user, the Shilpakar craftsmen of Prajapati.

Kathmandu is a city of Temples and the Boudhanath stupa is the largest temple of paint. Paint is stored and ritualised in step-wells (a socio-economic hierarchical caste device) and Prajapati’s Bodhi will be coated with intricate Jhya fenestra-tions, Naga serpentius joinery and Kashthamandapa timber frames. Prajapati’s Painted Bodhi is the third digital turn and the end of the projected image.

ॐ मणिपद्मे हूँ
Om mani padme hum
Through the absurd *coûte-que-coûte* maintenance of the status-quo, the European Union is digging a grave for Europeans. By considering a spatial approach to the continent’s political crisis, this project challenges consensus by reshaping Europe’s administrative and physical space with electricity as its seed. It asks for a critical engagement with the European Project and its spatial construction in this time of crisis, and enacts a reminder that there is value in collaboration and strength in unity.

The proposal focuses on energy transition as a spatial and organisational paradigm by propositioning a creation of low-tech, heavy and territory-shifting batteries to extract surplus from renewables. These new batteries are concrete blocks on a shuttle: moving up as wind production decreases and massive walls lower on a no-wind day to help maintain an adequate frequency in the grid. 1×1 km slabs on a hydraulic lift rise to absorb peak oil production from photovoltaic panels on a sunny day. Basically, they say fuck off to high-tech batteries: we can store longer, better, and greener with a real spatial impact when we re-consider the way we organise territory.
Remaining Common(s) addresses the urgent need to redefine commons that find themselves sitting within a landscape of increasingly codified property regimes. The institution of private property that surrounds us today attempts to abstract everything into either private or public terms, and relies on forms of absolute ownership. Commons, on the other hand, depends on a constant negotiation of the rights of its participants and is determined by use rather than ownership.

The Little Rann of Kutch in India is such a commons. This seasonal salt marsh is often mistakenly perceived as an arid void, but is in fact a working landscape used by inhabitants to produce salt. In recent years, its use is being threatened by the state’s attempts to turn it into a protected area and thus delegitimise this commons in the eyes of political, financial and welfare institutions. This project therefore seeks to re-define and gradually reclaim the Little Rann as a self-organised factory and common space.
The salt marsh as self-organised factory, 2017–18
C24 is a primordial landscape for living together. A permanent home for a community of a 100 who all voluntarily choose to exclude themselves from society. This space provides a forum to share new and perfected ways of being in the world as quotidian acts defined by the sun (resting, eating, sleeping) are redefined as a form of collective resistance against the pervasive technological exploitation of our everyday lives.

A foam-like ground acts as a continuous bed surface, allowing for dozing and drowsing through the entire space, as daily rituals and routines are performed together. While meal times become occasions to gather for the conviviality of eating, rest is equally an act of nourishment and, at the close of every day, inhabitants make their way to the dunes to perform the act of sleeping communally. Celebrated as the ultimate form of resistance and freedom from any technological exploitation, night-by-night we wait for a new day together.
Graduate Distinctions
Cloud or Plunger? In a combination of architecture, dance and music, *Cloud/Plunger*, considers the unity and the contradiction of opposites. Alluding to the sanitisation of metropolitan cities, the work is a playful exploration of ordinary, imperceptible objects.

As Lin’s final thesis project for the MFA in Spatial Performance and Design at the Interprofessional Studio of the AA, *Cloud/Plunger* was produced with the support of the Cultivate Programme (China Exchange, UK) and was presented in collaboration with the New Movement Collective at Rambert during London’s Lumiere Festival.

Cloud/Plunger performed at Dia Showroom, Shanghai, 2017. Photo by Nakia Hao
Even Though We Didn’t Go Through It is an exhibition and performance by Thourayya Kreidieh and Jeehyeon Rosa Wang, which reflects on the undocumented narratives of South Korean and Lebanese history. As glorified moments were captured by way of official documentation, a number of significant histories were left untraced. The audience is invited to explore the overlap of these narratives by attending a performance piece within a series of spatial installations. The project staged interventions into the undocumented stories of two nations that suffered rapid fluctuating political conditions over the twentieth century. *Even though We Didn’t Go Through It* digs deep into suppressed collective memories to fill the gaps in personal recollections.

Even Though we Didn’t Go Through It performed at P21 Gallery, London, 2018. Photo by Jeehyeon Rosa Wang
‘No man ever steps in the same river twice, for it’s not the same river and he’s not the same man.’

–Heraclitus

The Hidden Silence is an art performance that presents disrupted phases within the cycle of a storyline. By inviting audience to discover multiple perspectives unveiled by strolling through space, the fidelity of rituals is interrogated and challenged. A carefully crafted choreography (in collaboration with the New Movement Collective), prompts the audience to phrase a common storyline, a shared moment, as the performance invites the audience to evaluate and outline a new meaning for truth. With original music composed in collaboration with sound producer Tom Froggatt, and synchronised with an atmospheric light design, The Hidden Silence created an enigmatic, multipart environment as multiple paths enveloped the audience's experience of the space.
This original and poetic research – a series of highly bespoke prototypes joined to (and supported by) living trees within the ecosystem of Hooke Park – aims to use a living tree’s ability to strategically add material through adaptive growth by introducing carefully fabricated artefacts into an organic environment. The objects work with or rely on plant behaviour, and, over a period of years, their performance will transform and even improve. Through a state of unique processes and materials, objects create diverging forms around a tree, making it re-join itself to form a seamless closed loop.
Traditional construction materials are scarce in the northern latitudes and environmental extremities make it challenging for construction in the Arctic. Investigating a specific site, in Seward Peninsula, Alaska, *Arctic Recalibration* re-develops a resource-driven settlement through a proposed material system derived from peat – an abundant resource in the Arctic which has positive thermal properties. It implements new strategies for the Arctic environment through a multi-scale investigation on low technology material strategies, in conjunction with high technology techniques (robotic fabrication), devising a new material system and a building type for the local area. The fabrication system comprises a multi-robot automated construction system that is capable of on-site fabrication and of customised architectural-scale structures while using real-time environmental data.
Tectonics of Informality set out an innovative design system for the urban renewal of one of the slum areas of Jakarta, the capital of Indonesia. The project captures the vitality of its dense spatial and social cultural patterns, whilst seeking to mitigate flood risk and climatic extremes. This thesis developed an alternative to standardised urban and architectural systems for the flood-prone slums, by incorporating spatial informalities and architectural tectonics, socio-cultural practices and growth patterns of Kampungs (villages, in the Malay and Indonesian spelling). The MSc phase of the thesis investigated a multi-scalar approach that responded to the current conditions of the site and the MArch phase established the limits of integrated systems via demographic, environmental and future growth criteria research.
Urban Glitch presents a new medium of communication between designers and users in participatory design, immersive technologies and serious games. The MSc phase of the thesis set out the principles of a proposed design methodology and demonstrated its applicability via various architectural proposals generated for public spaces in and around London's New Era estate. The MArch phase led to a developed architectural proposal, initially created during the MSc phase by further improving the VR tool, which incorporated communication between users, designers, planners and land-owners. This architectural ambition demonstrates how participatory design can employ and cater to adaptability, in spaces of dense and highly populated cities.
The thesis analyses the use of the term humour to describe a means of communication in architectural discourse often confused with the term irony. Two architectural writings by Robert Venturi and James Wines provide a pretext to investigate the overarching themes of humour and irony, disclosing their effects and implications that is often unexpected by the reader. While both terms have been employed in architectural contexts, irony has been discussed far more than humour in both the architectural discipline and in philosophy. From the ancient Greek tragedies and comedies to Cicero and Quintilian’s art of rhetoric, from eighteenth-century symbolism to reinterpretations of twentieth-century terms and techniques, the historical trajectory of this critical conversation provides a firm ground to frame architectural texts and throw a different light on architectural post-modernism.
Odyssea Palestina is a travelogue of travelogues studying the documentation of Palestine through the lenses and pens of nineteenth-century traveller, who blurred the line between pilgrims and tourists. Palestinian imagery and iconography that populated the West heightened expectations for those that encountered this sacred geography. In response, this thesis observes the ways in which travellers practised a corrective writing of their own, responding to a predetermined scene and adding a personal layer to this palimpsest of representations. This re-writing of a terrain forms a continuous series of visual and textual first-hand impressions or Travelogues – a new genre conflating travel and monologue and linking land and traveller. As an allegory for architecture, the travelogue claims authority to manipulate both the actual land and the fabled landscape.
This thesis re-visits and reflects anew on the ways in which the medium of architectural exhibition not only registers, produces and disseminates knowledge but also delineates a certain sensibility. Attempts to document the anonymous, the vernacular, the ordinary, the popular, the kitsch and the normative are examined in particular instances during the second half of the twentieth-century under the umbrella theme of the everyday. Prominent in contemporary architectural debates and projects, this thesis provides a space for objects of study, the modes of the architectural exhibition and utilises Joan Ockman’s arguments for a minor and a major architecture, to analyse the contradiction inherent to the conceptualisation and mise-en-scène of the everyday.
The thesis concerns the Chinese tradition of narrative and the ways in which this convention has informed the use of text and drawing in architecture. Narrative captures and represents human existence and needs unfold in both temporal and spatial dimensions. Text and drawings have always been understood as one entity – named Shuhua (in which the character Shu means text and the hua means drawing). However, building components in ancient China (bracket, bay, building, courtyard, city) are very similar to the textual systems (radical, character, word, sentence, article). As such, this thesis examines literary forms (the novel, reversible poem and scripture) to provide insight into the relationship between traditional language structures and building processes.
The project explores Lanzarote island and the landscape produced by the abandonment of its agrarian past and replacement by the rising tourism industry – to produce a territorial design intervention that can function as an island policy to manage land and productivity. Through an analysis of local conditions, such as the physical, social and economic aspects of Lanzarote, the students produced a landscape beneficial to inhabitants through the employment of local agrarian techniques and engagement of the booming agritourism industry.
The cross-border region Euregio Meuse-Rhine presents an ideal opportunity to experiment upon and strengthen the connections between mobility and learning. The three university cities of Aachen, Liège, and Maastricht provide the initial framework for the development of transport infrastructure, housing, and institutions which could greatly expand the learning networks and opportunities for students, researchers, and the innovation economy more broadly. A development strategy pursued in this way would differ from the EU’s approach to individualised mobility contained in the Bologna framework, and establish links to concepts contained in Cedric Price’s *Potteries Thinkbelt* as well as to deeper nineteenth-century traditions associated with Humboldt’s *Lernfreiheit*. Explored in this way, this thesis invites a critical reconsideration of the interconnections between mobility, learning, and regional development in current European policy.

How do we align mobility, learning, and regional development in current European policy?
Housing developers are responding to this, but often with overly simplistic concepts of shared living. A range of successful minor projects such as R50 in Berlin and Mehr als Wohnen in Switzerland, demonstrate potential in a slightly deepened point block that enables more persuasive forms of shared living. This formal line of investigation invites a reconsideration of the traditional palazzo style that dominated large areas of the urban landscape in Rome. Their resilience, developmental flexibility, and associational life indicate a substantial urban potential.

There is a growing trend toward new forms of collective living, and this has its roots not only in the fractures afflicting the traditional family, but also in new patterns of association emerging with today’s vastly heightened mobility.
Many recent developments, such as London’s Woodberry Down, suggest a range of missed opportunities with a lack of services and employment opportunities together with poorly conceived collective environments. Meanwhile, the central city development of Brewhouse Yard in Clerkenwell demonstrates a far richer living environment and simultaneously invites positive reflection on Colin Rowe’s arguments for a city of fragments and suggests an expanded role for specifically architectural concepts in central city planning policy.

Today, the knowledge economy is driving the expansion of central city living internationally. Central London is experiencing a dramatic intensification of housing development, together with increased demand for services and office space. Can these transformed districts also become the scene of neighbourliness we typically associate with the richness of collective urban life?
Sustainable Environmental Design (SED) engages with real-life problems that affect buildings and cities across the world. Design research for the programme is driven by evidence-based performance criteria, following a process of adaptive architecturing, which proceeds from inside to outside to attune built forms to natural rhythms. Key objectives of all SED projects are to improve environmental quality in cities, achieve independence from non-renewable energy sources and to foster an environmentally sustainable architecture that is capable of adapting to changing climates and urban environments. Poonam’s work focused on the traditional bazaar of Mumbai, India and aimed to achieve pleasant environmental conditions for both vendors and customers alike.
School Bursaries and Scholarships
The AA is committed to giving as many students as possible the opportunity to study at its school in London, Bedford Square, and in Dorset, at Hooke Park. Approximately one in four of all students studying at the AA receive financial assistance with paying fees in the form of a scholarship or bursary.

Applicants are eligible regardless of age, nationality or background. Please be aware that the bursary will be awarded for one academic year only.

WHAT IS THE DIFFERENCE BETWEEN A SCHOLARSHIP AND A BURSARY?

SCHOLARSHIPS

- Scholarships are offered to new First, Second and Fourth Year applicants who demonstrate academic excellence and financial need.
- They are available for two or three years, subject to continuing progress.
- 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.
- 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.

BURSARIES

- The AA offers bursaries to new Foundation students who demonstrate exceptional promise and financial need. A bursary for Foundation will cover up to one term of the fees.
- Bursaries are also offered to continuing AA students and new Graduate students, and must be applied for on a yearly basis. Awards range from half a term to one-and-a-half terms, covering a proportion of student fees for the year.
MARK FISHER SCHOLARSHIP
Set up in memory of Mark Fisher, an AA graduate and inspiring teacher who designed huge music performance events for some of the world’s best-known rock bands. This scholarship, awarded biennially, supports a student interested in the intersection of architecture and performance.

SCHOLARSHIPS

EILEEN GRAY BURSARY
The Eileen Gray Fund for AA students was established in 1980 by Eileen Gray’s niece, Prunella Clough-Taylor, to recognise the distinguished architect and furniture designer’s concern for architectural training. A bequest from Clough-Taylor, received in 2000, has expanded the scope of this fund which now awards bursaries annually to talented students in need of financial assistance.

ELIZABETH CHESTERTON BURSARY
AA alumna and former councillor, Elizabeth Chesterton, who died in 2002, left a generous bequest in support of bursaries for British students at the AA.

ANDREW SZMIDLA BURSARY
This bequest funds bursaries for undergraduate or postgraduate students from Eastern Europe.

CHARLOTTE COUDRILLE BURSARY
Charlotte Coudrille, who died in 2001, ran the AA Accounts Office for a number of years. The bursary was established by her former colleague Marian Keyes and is awarded annually to a student in need of financial assistance.

MIKE DAVIES BURSARY
The bursary supports undergraduate students of demonstrable limited means from the UK or international students who have lived in the UK for three or more years. Recipients must show innovative thinking and application in design work.

EYRE FAMILY FOUNDATION BURSARY
Awarded to a British student entering Fourth Year.

For more information about the AA’s awards and prizes, visit www.aaschool.ac.uk/financialaid
Efe Gole, Holloway Trust Prize, Intermediate 3

Liam Denhamer, Ralph Knot Memorial Prize, Diploma 5

Joshua Harskamp, AA Prize, Diploma 14

Theodora Giovanazzi, Denys Lasdun Award for Excellence in Architecture, Intermediate 15
At the end of each academic year, winners are selected for a range of prestigious prizes, varying in value between £100 to £1,500. All of these have been made possible by donations and are awarded in the most part by the AA Foundation, with a few awarded by the AA and from external sources. Those listed below received a prize at the Graduation Ceremony on 22 June 2018.

AA FOUNDATION PRIZES
The AA Foundation awards a number of prizes at graduation each year to recognise and reward outstanding students from across the AA in their achievements throughout the year.

UNDERGRADUATE SCHOOL PRIZES

AA PRIZE
Joshua Harskamp (Fifth Year)
This prize is awarded annually to the student who has made significant contributions to the AA.

ALEX STANHOPE FORBES PRIZE
Patricia de Souza Leao Muller (Fifth Year)
This prize is for work in the field of colour and named after William Alexander Stanhope Forbes, a ‘brilliant student’ at the AA who ‘exelled as a colourist.’

BRIAN HENDERSON PRIZE
Esther Brizard (Third Year)
This award looks to celebrate and acknowledge the abiding artistry and vision associated with the hand-drawn architectural image. It has been set up in memory of Brian Henderson, who was instrumental in establishing the AA Foundation in 1989.

DENNIS SHARP PRIZE
Emily Priest (Fifth Year), Jacek Rewinski (Fifth Year), Cheuk Ting Jane Wong (Fifth Year)
Established in 2010 in memory of Dennis Sharp, the prize celebrates the craft of architectural writing and critique and is awarded for outstanding writing in the Diploma School.

DENYS LASDUN AWARD FOR EXCELLENCE IN ARCHITECTURE
Theodora Giovanazzi (Third Year)
Awarded at Third Year level in memory of Denys Lasdun, for work considered to be of outstanding merit.

HENRY FLORENCE STUDENTSHP
Shawn Yu-Hsiang Wang (Fourth Year)
This annual award was established in 1916 in the name of the AA President from 1878–79. Henry Florence is known for building hotels, among them the Connaught in Mayfair. He donated his library to the AA, and RIBA’s Florence Hall is named after him.

HENRY SAXON SNELL PRIZE
Sebastian Tiew (Fifth Year)
This prize was established in 1909 ‘to encourage the study of the design and construction of hospitals, and of convalescent homes’.
GRADUATE SCHOOL PRIZES

AAF GRADUATE SCHOOL PRIZE FOR DESIGN
Anri Gyuloyan (DRL)
Elena Puchkova (DRL)
Emre Erdogan (DRL)
Awarded for exemplary work in design across all graduate programmes.

AAF GRADUATE SCHOOL PRIZE FOR RESEARCH
Souraya Kreidieh (AAIS)
Jeehyeon Rosa Wang (AAIS)
Awarded for exemplary work in research across all graduate programmes.

AAF GRADUATE SCHOOL PRIZE FOR WRITING
Gili Merin (History and Critical Thinking)
Awarded for exemplary work in writing across all graduate programmes.

NICHOLAS POZNER PRIZE FOR SINGLE BEST DRAWING
Eyal Amsili Giovannetti (Fifth Year)
This prize was established in 2009 in memory of AA graduate Nicholas Pozner. It was set up in tribute to Nick’s talent and the precision and beauty of his drawings.

HOWARD COLLS STUDENTSHIP
Sahir Patel (Fourth Year)
This award comes from a bequest made in 1911 for the best drawings at the end of Fourth Year.

HOLLOWAY TRUST PRIZE
Efe Gole (Second Year)
This award was set up by Henry Holloway for work relating to the building industry.

JULIA WOOD FOUNDATION PRIZE
Danya Gittler (Foundation)
Ferial Massoud (Foundation)
This prize was established in 2004 in recognition of Julia Wood’s dedication and contribution to the success of the Foundation Course at the AA.

Ralph Knott Memorial Prize
Liam Denhamer (Fifth Year)
This award was established in 1931 for the benefit of architectural students.

DAVID & BEVERLY BERNSTEIN AWARD
Lea Haddad (Housing and Urbanism)
Annual award for the best final submission within Housing & Urbanism, to help disseminate ideas and conclusions contained in their final dissertation that can be of relevance to address housing and urban issues in the developing world.

WILLIAM GLOVER PRIZE
Matthew Hepburn (Fifth Year)
Established in 1913 after William Glover who was President of the Northern AA from 1899–1901.
AA FOUNDATION
TRAVEL AWARDS

AAF TRAVEL AWARD
Quentin Martin (Second Year)
This award was established in 1881 to enable students to travel and otherwise improve their knowledge of architecture.

ALEXANDER MEMORIAL FUND TRAVEL AWARD
Alice Baseian (First Year)
H J W Alexander was secretary of the AA 1937–62. This fund was established to ‘enable students to travel abroad to study architecture’.

JANE CHU TRAVEL AWARD
Nena Aru (Third Year)
This award was set up by AA alumna Margaret Chow both to honour her mother and to enable students to travel.

MIKE DAVIES TRAVEL AWARD
Ludvig Holmen (Second Year)
For the benefit of a student to fund their travel.

PETER J B SABARA TRAVEL AWARD
Paul Vecsei (Second Year)
This award is to honour the pursuits and endeavors to which Peter was committed, by enabling students to fulfill their passion for travel and learning.

ADDITIONAL PRIZES (FUNDED BY THE AA)

THE STUDENT CHOICE DIPLOMA WITH HONOURS AWARD
Dalia Frontini Matsuura (Fifth Year)
Student vote for honours, as voted for by the AA student community.

HISTORY AND THEORY STUDIES WRITING AWARDS
Judi Diab (First Year)
Gabrielle Eglen (Second Year)
Ran Ben Shaya (Third Year)
These awards aim to encourage students to have greater ambitions for their written work in the First, Second and Third Years.

MEDIA STUDIES AWARDS
Su Yeon Mun (First Year)
Maya Kleiman (Second Year)
Awarded to First and Second Year students for outstanding work in Media Studies.

TECHNICAL STUDIES AWARDS
Camille Bongard (Third Year)
Dalia Frontini Matsuura (Fifth Year)
Awarded annually by the Technical Studies staff following collective assessment at the High Pass Jury of all nominated work.

EXTERNALLY FUNDED PRIZES

NICHOLAS BOAS TRAVEL SCHOLARSHIP
Maria Brewster (History & Critical Thinking)
Established in memory of former AA student Nicholas Boas and allows AA students to spend three weeks in July at the British School in Rome.
### Architectural Association
**School of Architecture**  
36 Bedford Square  
London WC1B 3ES

**Reception**  
Monday–Friday 9am–10pm  
Saturday 9.30am–10pm  
Sunday 10am–10pm  
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**AA Bar**  
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**AA Bookshop**  
Monday–Saturday  
10am–6.30pm  
T +44(0)20 7887 4041  
bookshop@aabookshop.net  
aabookshop.net

**AA Exhibitions**  
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Saturday 10am–5pm

**AA Archives**  
Monday–Friday 10am–6pm  
T +44(0)20 7887 4049  
archives.aaschool.ac.uk

**Library**  
Monday–Friday 10am–9pm  
Saturday 10am–6pm  
T +44(0)20 7887 4036  
collections.aaschool.ac.uk

### Photo Library
**Monday–Friday**  
10am–1pm and 2pm–6pm  
photolibrary.aaschool.ac.uk

### Digital Photo Studio
**Monday–Wednesday**  
10am–9.30pm  
Thursday–Friday 11am–3pm  
Saturday 10am–4pm  
1pm–2pm Closed for Lunch

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**Monday–Friday 9.15am–9pm**  
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aabookshop.net

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### Audio-visual Department
**Monday–Friday 10am–5pm**  
1pm–2pm Closed for Lunch  
T +44(0)20 7887 4045  
aavideo.tumblr.com

### Digital Prototyping Lab
**Monday–Friday 9am–9pm**  
Saturday 10am–5pm  
www.aaschool.ac.uk/digitalprototyping

### Library
**Monday–Friday 10am–9pm**  
Saturday 10am–6pm  
T +44(0)20 7887 4036  
collections.aaschool.ac.uk

### Wood and Metal Workshop and Model Shop
**Monday, Friday 10am–6pm**  
Tuesday–Thursday  
10am–9pm  
Saturday 10am–5pm  
1pm–2pm Closed for Lunch  
Wood and metal  
T +44 (0)20 7887 4053  
workshop@aaschool.ac.uk  
Model  
T +44 (0)20 7887 4073  
smith_tr@aaschool.ac.uk

### AA Archives
**Monday–Friday 10am–6pm**  
T +44(0)20 7887 4049  
archives.aaschool.ac.uk

### Library
**Monday–Friday 10am–9pm**  
Saturday 10am–6pm  
T +44(0)20 7887 4036  
collections.aaschool.ac.uk

### Printed Platforms
**T +44(0)20 7887 4101**  
printstudio@aaschool.ac.uk  
aaprintstudio.net

### Print Studio and AA Publications
**T +44(0)20 7887 4101**  
printstudio@aaschool.ac.uk  
aaprintstudio.net

### Public Programme (office)
**T +44(0)20 7887 4140**  
publicprogramme@aaschool.ac.uk

### Digital Platforms
**T +44(0)20 7887 4124**  
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### Computer Labs
**Monday–Friday 9am–10pm**  
Saturday–Sunday  
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aaschool.ac.uk/computerlab

### Computer Labs
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### Digital Prototyping Lab
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aaprintstudio.net

### Hooke Park
The woodland contains a small educational facility centred on a woodworking workshop that is available to visiting groups of AA tutors and students for teaching activities. Students explore techniques ranging from model-making to object fabrication and prototyping. They can also produce outdoor work on a larger scale, supported by specialist staff based at the site. Accommodation and catering are available on site, and bookings can be made online by tutors on the AA website.
STAFF LIST

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Head of Research
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Lara Lesmes
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Unit 2
Ana Araujo
Unit 3
Nannette Jackowski
Ricardo de Ostos
Nathan Su
Unit 4
Arantza Ozaeta
Cortazar
Alvaro Martin Fidalgo
Unit 5
Ryan Dillon
David Greene
Unit 6
Brendon Carlin
James Kwang-Ho
Chung
Unit 7
Amica Dall
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Giles Smith
Unit 8
Francisco González de Canales
Nuria Alvarez
Lombardero
Unit 9
Christopher Pierce
Christopher Matthews
Amandine Kastler
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Unit 15
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UNIT 16
Lara Lesmes
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Unit 2
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Unit 3
Nannette Jackowski
Ricardo de Ostos
Nathan Su
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Timothy Benton
Georgios Tsagdis
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Tina DiCarlo
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Stefan Popa
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