DIPLOMA PROGRAMME

ARCHITECTURAL ASSOCIATION

SCHOOL OF ARCHITECTURE

2019–20
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The Diploma School will now be known as the AA Diploma Programme (Years 4–5, ARB/RIBA Part 2).

Complementary Studies is now Core Studies.

Within Core Studies, Technical Studies (TS) has become Environmental and Technical Studies (ETS).

Within Core Studies, Media Studies (MS) has become Communication and Media Studies (CMS).
The two-year Diploma Programme introduces successful AA students from the Experimental Programme, as well as eligible new students to the School, to the study of advanced forms of research, design practices and speculative thinking. Long acknowledged as a global innovator in architectural education, the AA Diploma Programme has, throughout its history, fostered some of the most innovative, challenging and experimental thinking in architecture.

Offering learning opportunities across a broad spectrum of interests and agendas through a variety of different teaching methods, the aim of the Diploma Programme is to deploy progressive strategies of representation within a diverse range of media, in parallel with the development of technical proficiencies and critical agendas.

Lively, informed debate permeates life in the Diploma Programme and as students hone their research skills, developing proposals into high-level design portfolios, they begin to refine not only their voices as designers, but also ways of individually articulating their own academic agendas to carry with them into their future professional careers.
The unit system first emerged at the AA in the 1930s, during a period in which the school played a vital role in introducing modern architecture to the UK. Alongside this innovative, project-directed form of teaching, the school implemented increasingly collaborative and experimental approaches to pedagogy, refining a model of open and participatory study that has influenced architectural education worldwide. Students are encouraged to pursue their own individual paths through the broad range of design units and agendas available, defining the basis for their future development and architectural interests. Students work in close contact with unit tutors who independently set each unit’s aims and objectives.

In 2019–20 there are 21 Diploma Units that explore a wide range of critical issues, teaching methodologies and design agendas. The units that constitute the 2019–20 academic year explore re-use and salvage by challenging ideas of the new; investigate deep adaptation; bring to the forefront of architectural discourse notions of care through commoning, radical democracy and new definitions of generosity; open up the question of climate through mineralogical and biological space, technology and strategies of mobilisation; rethink ideas of housing and inhabitation through notions of the extreme and the ordinary; investigate civic architecture through the design of theatres, the Internet, play and porosity; focus on specific sites and their politics from the North Sea to London via Belfast and investigate the contemporary subject, its urban habitat, the technologies that make it and its possible redefinition.

Though each and every unit operates in a highly specific and distinct manner, they share a series of common interests that stretch across all of the academic programmes at the AA, allowing us as an intellectual community to work collectively and address the relevant and pressing issues that face contemporary societies worldwide.
Nothing is lost, nothing is created, everything is transformed
Miraj Ahmed, Martin Jameson

‘One day something appeared in the studio which looked like a cross between a cylinder or wooden barrel and a table-high stump with the bark run wild. It had evolved from a chaotic heap of various materials: wood, cardboard, scraps of iron, broken furniture, and picture frames. Soon, however, the object lost all relationship to anything made by man or nature. Kurt called it a column.’
– Kate Steinitz describes the development of the Merzbau at Kurt Schwitters’ studio, Kurt Schwitters: A Portrait From Life, 1968

At the end of the eighteenth century, French chemist Antoine Lavoisier coined the law of conservation: mass can neither be created nor destroyed, rather it is constantly re-organised and transformed within space. We propose that this principle applies equally to the world of creative ideas. Artistic endeavour, including architecture, is a process of transformation and evolution. One could even argue that the complete set of architectural ideas, forms and narratives already exist (nothing is lost) – our job is to understand and adapt this inheritance. This implies that excessive emphasis on the cult of the ‘new’ is rarely productive; rather, we should focus entirely on adaptation. In the most pragmatic sense we can think about adaptation as applied to a particular building or a building type. But it can also be considered in the sense of cultural evolution – the idea that architecture can be developed through transformation from other art forms, or might itself morph into something else – in the way a book might be adapted into a movie.

It is against this background that we ask the open question: how might our architectural response to the urgent economic and environmental pressures of today be informed by processes of transformation. Our ‘muse’ as we address this question will be the German artist Kurt Schwitters and his merz – a process of collage and adaptation of found objects. His Merzbau, an architectural exploration that started in 1919 and continued for many decades, was Schwitters’ emotional response to the political tensions of the time, most obviously the rise of fascism. We will seek out similar compulsive processes that address the crises of today.

MIRAJ AHMED is a painter and architect. He is an Associate Lecturer at Camberwell College of Art and was a Design Fellow at the University of Cambridge.

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.
Whoever you want to be and whatever you wish to be a part of, you can do it or find it on the Internet. It gives context to the desires, opinions and beliefs that cannot find a place in the physical world and provides access to ideas held back by social norms. As the Internet moves the world, we move into the Internet, immersing ourselves in its possibilities to transform life. As we slip through the screen, enabled by recent developments in AR/VR technology, we emerge on the other side at the Immersive Internet.

The Immersive Internet is not a novel initiative. It is the inevitable metamorphosis of the WWW as it gains a new dimension. Once we have brought our bodies and senses into a partially or fully simulated reality, we are having an architectural experience. Who is designing these buildings? What are their functions and their natures? And, most importantly, why go to the trouble of constructing architectural enclosures when there is nothing to be physically sheltered from? The fact that early citizens of the Immersive Internet are creating such spaces tells us that architecture is the answer; we just have to figure out the question.

Architecture currently serves as a reference for structuring behaviour and social relations in the virtual. Lectures take place in rooms with typical theatre layouts and raves happen in nightclubs. This seems like a lost opportunity to explore what could be possible in this new environment. However, it points to a very interesting future in which architecture is a shelter for the mind. But in a place where one can walk through walls, turn people to mute or switch entire spaces off at any given time, what kind of social behaviour is to be expected?

Civic space fulfils the shifting and ambiguous role of structuring collective life. Without civic space, there can be no democratic society and without a civic Internet, there can be no Immersive Internet, as the right to associate, assemble, and freely express views are the fundamental principles upon which it is founded. With mounting fear that we might have built the largest privatised surveillance machine ever imagined, the need for a regulated, secure and fair simulated reality is increasingly in mainstream agreement.

We therefore seek to create visions for civic spaces in the Immersive Internet. Learning from the rich history of civic architecture and embracing the idea of a future of overlapping realities, we will shape mixed physical and virtual spaces that acknowledge and respond to the awesomeness and awfulness of our inevitably technological lives.

FREDRIK HELLBERG and LARA LESMES, both graduates from the AA, are the 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 has extensive teaching experience 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.
In a strange, circuitous loop, from Vitruvius to le Corbusier, from the Frankfurt Kitchen to the International Space Station, architecture – preoccupied with the dimensions, proportions and movements of the human body – ended up not only facilitating, but also designing the very body it builds for.

If the ultimate object of design is the human body and the object of politics – as Michel Foucault’s term Biopolitics suggests – is managing human life, then architecture becomes the instrument par excellence for the governing of bodies in space. Body Politic can therefore be read in two ways: it refers to Rousseau’s (now controversial) concept of the collective body of citizens that together form a population and a state, as well as the way in which the individual body is politicised and policed while subjected to state decisions. Within the field of Forensic Architecture, DIP3 will pursue its quest at the intersection of conflict, media and architecture, with a focus on the human, non-human and more-than-human body.

Zooming out from skin cells to satellite imagery, we will investigate all the ways that bodies are handled, controlled, measured, confined, registered, altered, medicated and mediatised, and question the aesthetics of representation of the body. We will learn from the tools of bodily investigation – X-rays, ultrasound machines and surgical cameras – transferring these ways of seeing into the built environment and performing time-based urban autopsies and against-the-grain political diagnoses.

Starting the year with a group investigation into an active human rights case, we will then go on to build individual case files by collecting news clippings and medical reports, recording films and field notes. Through a series of Open Seminars, we will study the troubled history of the state as body, reveal the multiple subjectivities of le Corbusier’s Modulor and interrogate how the tension between complex forces can manifest itself in medical ailments and chronic conditions. We will unpack these moments of rupture across urban and territorial scales, and propose strategic interventions that will insert themselves into the existing political discourse and operate within the institutions and forums currently at play.

CHRISTINA VARVIA is an architectural researcher and the Deputy Director of Forensic Architecture. Her research concentrates on architectural evidentiary techniques and more broadly on digital media and memory. She has worked with multiple NGOs, published and exhibited internationally. She recently joined the Technology Advisory Board at the International Criminal Court.

MERVE ANIL is a qualified architect and has worked at numerous practices in London, Rotterdam and Istanbul, across a range of scales and methodologies, including as a researcher whilst at OMA. Merve graduated from the Architectural Association in 2014 and currently works for AHMM in London.

EYAL WEIZMAN is an architect, professor, and director of Forensic Architecture. He is a founding member of the architectural collective DAAR in Beit Sahour, Palestine, and a member of board of directors of the Centre for Investigative Journalism. His books include Forensic Architecture: Violence at the Threshold of Detectability, FORENSIS, Mengele’s Skull (with Thomas Keenan), The Least of All Possible Evils, and Hollow Land. He has recently been made a fellow of the British Academy.
In the Anthropocene, territories are intensified, destabilised and opened up on all sides. The impacts of human activity are changing the structures and energy levels of the Earth at such a scale that it is rapidly entering into a new stage of its history. The world-systems of modernity have extended over the planet to completely overtake the drive of the complex, interrelated material and environmental processes that shape the Earth System: a new form of intensity, conceivable only through the vast machine of remote sensing, complex models and the integrated sciences that operate at planetary level; a new territory where individuals, groups, nations, corporations and international organisations are all being thrust into new forms of power, violently crossing and reshaping boundaries, re-evaluating the very territories they rely on to survive. This radical instability of world-systems and the Earth System requires the re-evaluation of agency, new forms of cohabitation and new relations between material fluxes and polities; a new architecture of peace.

Negotiations are complex articulations of forms of polities. They are procedures through which particular polities and their internal and external systems are articulated, in which human and material processes are linked. The relative stability of the Earth since the last Ice Age has enabled humans to develop civilisations, agriculture, architecture, language, commerce, industry and the arts against an inert backdrop. Human institutions and their material spaces of operation are deeply connected to energy resources. The intense human use of energy in the Anthropocene has transformed the inert backdrop of nature into a new agent of planetary change. This process has left deep traces in the geological structures of the planet and the global concentrations of CO₂ in the atmosphere, as well as in the deep oceans, the sediments of rivers and the vast, intricate stratigraphy of contemporary, global cities.

A new architecture of peace in the Anthropocene is inherently unstable, open. It operates by aligning solutions for climate change mitigation with radical divestment from fossil fuels, shaping polities and material spaces at the same time. The projects of DIP4 engage new solutions for this transient, unstable moment. Rather than prefiguring a stable overall spatial configuration, they are aimed at inserting into mineralogical and biological spaces a set of propensities towards change, in order to calibrate and intensify their non-deterministic, transformative processes.

Climate Peace
John Palmesino, Ann-Sofi Rönnskog

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DIP5 investigates the relationship between architecture and the city, using the primary elements of urbanity as its input. The focus of our research will be the theatre.

The theatre is an architectural object with a triple essence. Firstly, the theatre plays a fundamental role in the foundation and understanding of the city. From the Greek *Agora* to the Roman *Forum* in the cities of the East and the Middle East, theatres have always had a significant presence (both symbolic and physical), establishing a dialectical, multifaceted and rarely neutral relationship with the urban environment. Secondly, it is conceived of as a functional space, designed to accommodate a larger or smaller audience while optimising the performance of a show by actors. It has a height proportionate to the spectators, advanced technological and mechanical systems, complex lighting rigs and sophisticated structures to ensure an excellent view of the show; no different to a school, a post office or a tearoom – its function meets its form, qualified by an aesthetic and experimental point of view. The third soul of the theatre is that which defines it as a *metaspazio*: the tacit pact signed between spectators and actors. Once past the theatre door and sitting a seat, the lights go out, 'the architecture ends and the world of imagination begins'.

DIP5 will study the theatre as an architectural and urban typology, and a place of expression for an art that has always been able to precisely reflect the world and its mutations. It is an opportunity to understand the evolution of society through that of the theatre. Investigations at the urban and architectural scales will help us to understand the central role of theatre in the city and its ability to activate the periphery. Social and cultural research will enable us to understand the aggregative nature of the theatrical world and (especially in the case of contemporary theatre) its ability to act on humanity in a revealing way.

The aim is to prepare students to undertake a contemporary theatre project in Paris. In this project, architecture will not be the end goal, but rather a means through which to question the present and to build the future, addressing much broader themes such as symbolism, identity and the economic, ethical, social and spatial values of cultural practices in 2020.
Deep Adaptation
Guillermo López Ibanez, Jack Self

It is already too late to escape the worst consequences of global warming.

To avoid widespread societal collapse, our relationship with the natural world must be rethought from first principles. A deep adaptation must occur and this process demands a reflection on new forms of life and coexistence, new material cultures, forms of degrowth and, ultimately, new ways of thinking about habitat and architecture.

Today’s development industry, housing markets, economic models and systems of resource management will not survive the coming decades. A new deal must be struck between humanity and our planet; a negotiation between the poles of desperate techno-optimism and an impossible return to primitivism.

For architects, this means rapidly developing radical alternatives: new categories of design, ownership, construction, economics, planning and infrastructure.

Of late, there has been a great public awakening to humanity’s impact on the environment. This sudden shift has led to a rising popularity of ‘sustainable’ design among architects. But sustainability is entirely the wrong term.

Sustainability aims to avoid resource depletion and achieve ecological balance. However, by focusing on maintenance, sustainability is not able to move beyond the status quo in meaningful ways. All sustainability can hope for is mitigation and management. Instead, we argue for the concept of ‘deep adaptation’.

But what does it mean to adapt? Adaptation is a responsive change in state. It is often rapid, necessary and urgent. Adaptation is the violent undercurrent to macro evolution. Adaptation has no preconditions and makes no assumptions. It is purely pragmatic and focused on survival.

Deep adaptation is not about a speculative future, but the extreme present. DIP6 will focus on preparing architects for radically different conditions. Our aim is to understand how the social figure of the architect might react and, ultimately, how deep adaptation will impact domestic space and contemporary forms of life.
Fluid Territories: The North Sea
Hamed Khosravi, Platon Issaias

The sea is the territory in which the encounter between abstract and concrete spaces is most visible. The process of its appropriation began at the end of the thirteenth century as the first nautical charts were made, becoming, de facto, a multi-scalar design problem. Ever since, the sea has been appropriated, divided, and exploited. This condition has not only changed the way in which the marine space is defined, but also altered the relationship between the land and the sea, their architectures and their subjects. In DIP7 we investigate architectural propositions that react to such territories; frames that capture, forces that trigger, lines that appropriate and lenses that make visible the conflicts between space, the territory and its subjects.

The unit will dwell on the juridical ambiguity of the North Sea – a scenario that generates the possibility of creating a state of exception: a spatio-temporal condition in which normality and the rule of law is suspended. Displacement, confinement, unlimited resource extraction, ecological crime, human incapacitation and genocide are justified in this peculiar territory that exists ‘away and elsewhere’. Thus, one could claim that the ‘architecture of the sea’ – whether in the form of a military platform, a ship, a coastal settlement or invisible lines crossing multiple spatio-temporal jurisdictions – emerges before and outside of any specific appropriation.

This architecture exists within a reality of extreme, asymmetrical, disproportionate violence and colonial externality. It becomes a ‘liminal space’, which, in its formal separation from the rest of the world, presents a realm of instability and possibility. Within this framework, the sea stands at the centre of inter-European and global disputes. We claim that the North Sea should be seen as a politicised, territorial entity through which broader political, environmental, economic and societal questions can be addressed.

DIP7 addresses these considerations through a year-long research-by-design project. Beginning with collective research that will inform individual projects, students will propose new spatial interventions to address the complex (yet not always visible) natures of the North Sea. The projects will envision possible futures for the region, informed not only by climate adaptation and clean energy futures, but also by political propositions. Students will therefore engage in micro and macro politics, from the scale of the body to that of the territory, exploring the ways in which any form of co-habitation conditions or is conditioned by the interaction between human and non-human environments and agents.

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, the Berlage Institute and Oxford Brookes University.

PLATON ISSAIAS studied architecture in Thessaloniki, Greece, and holds an MSc from Columbia University and a PhD from TU Delft. He is the Director of Projective Cities at the AA, and he had previously taught at the Berlage Institute (Netherlands), in the MArch Urban Design programme at the Bartlett, the RCA, Syracuse University and the University of Cyprus.
Harsh environmental conditions require incisive designs that respond to irregular loading from strong winds, heavy snowfalls, avalanche risk zones and extreme cold. These phenomena are often instantaneous, sudden and unpredictable. Risk of severe weather increases the vulnerability of human habitation to natural surroundings. Housing, in particular, must achieve self-sufficiency in such environments in order to decrease dependency upon external infrastructural networks that can be severed during periods of harsh weather. It must avoid the problems that can be caused by complex material provision and inaccessible, remote terrain. Designing living environments must therefore consolidate solutions to scarcity, inaccessibility, self-sufficiency and specificity of innovation. The existing dichotomy between vernacular housing traditions and the latest innovation in building technology establishes an interesting terrain for the design of comfortable living environments in the harshest weather conditions.

In the first part of the year, we will investigate small scale architectural solutions to extreme climatic conditions. Students will research traditional building designs that respond to risks associated with avalanches, heavy snowfalls, strong winds and low temperatures. As an introduction to building in these conditions, the studio will construct several prototypical designs of a ‘smallest-possible habitable unit’ that will offer a temporary living space for up to eight mountaineers, hikers and researchers. The process will use structural engineering and sustainable architectural elements to produce a shelter within strict design constraints — minimum energy consumption, minimum envelope exposure, lightweight structure and adherence to the limits of remote transportation — and be given a site on the peak of a mountain exposed to the most severe weather conditions.

In the second part of the year, the unit will transition to large-scale housing designs in a similarly harsh climate. Students will select extreme areas that require temporary accommodation. Through the continual development of research and the aggregation of the prototypes produced, students will design a comfortable settlement that encourages social relations, respects the environment, has the minimum impact on nature and is optimised for the challenges posed by the extreme climate.

Exigent Habitats
Rok Oman, Špela Videčnik

ROK OMAN and ŠPELA VIDEČNIK, both graduates from the Ljubljana School of Architecture and the AA, established OFIS Arhitekti in 1996. Their built work spans public, sport, cultural and religious buildings, as well as housing. OFIS’ winning competitions include student housing in Paris and a football stadium in Belarus. Their academic research investigates European and Slovenian identity in contemporary architectural language. Špela and Rok have taught at the Harvard Graduate School of Design, ENSA Paris Val de Seine, and the Faculty of Architecture in Ljubljana.
In 2008, while the world was reeling from the financial crisis, Michel Serres published a short essay, *World War*, warning us of a more pressing and irreversible crisis: climate change. Serres argued that the climate crisis forces our generation to go back to the etymological meaning of crisis, from the Greek word *Krisis* — to decide, to make a choice. The climate crisis relentlessly asks us to make that choice: rely on antiquated strategies and die, or design alternative environments and heal. The inability to do so reveals a systemic and global crisis across all our institutions. Today, we must make an important choice; to decide and design our crisis, or wait and suffer the consequences.

Crises are always latent until officially declared and crisis response already shapes the world around us. It ushers in far-reaching legislation (the war on terror), it creates intergovernmental bodies (the United Nations) and it alters our beliefs (the role of governments). Therefore, crisis response reflects the anxieties, urgencies and the cultural project of those with the power to act.

Crisis inevitably affects the way we live, move, build and occupy spaces. Crisis response amounts to a declaration of war on a condition. Often such wars have territorial organisation at their core and architecture as their ultimate product. As spatial practitioners, we therefore have a role to play: first in the spatial acknowledgment of crisis, and secondly in the design of theatres of war.

DIP9 will fully indulge in a state of crisis. We will start by acknowledging a current condition as a crisis, dissecting and revealing its full extent. Using existing tools, data sets and key theoretical texts, we will survey and measure the spatial and anthropological dimensions of a crisis. By highlighting key moments in time when we as a collective must make clear and irreversible decisions, we will set precise time-frames in which to respond to a crisis.

The design responses to such decisions will be theatres of war; highly frictional territories that mediate between architectures, citizens, institutions and technologies, grounded in real-world conditions and supported by trans-disciplinary expertise. Ultimately, the projects will deploy architecture as a tool to produce collateral benefits from a state of crisis. Throughout the year, the unit will challenge how we present objects and documents of architectural production to transform them into weapons of mobilisation.

**STEFAN LAXNESS** is a London based architectural researcher and former project leader at Forensic Architecture (FA). He has exhibited work in the Antarctic Pavilion during the Venice Art Biennale and has previously worked at PLP Architecture in London and Jakob+Macfarlane in Paris. He holds an AA Diploma from the AA.

**ANTOINE VAXELAIRE** graduated from the AA with Honours in 2013. He has worked for several offices in London, Brussels, Zurich, Tokyo and Mexico City. In 2016 he co-founded TOIT, a creative consultancy studio based in Barcelona and Brussels.
Last year, DIP10 used Hawkmoor’s seven churches as starting points to scan different parts of the city. By reassessing their architectural, religious, social and political roles, we developed twelve new foci for London. We will now reverse the process and start by questioning how political and religious divisions influence the makeup of space. An initial workshop in Belfast will allow us to witness and work with an ongoing political and religious divide that has now come to a head, becoming the diplomatic, territorial and physical sticking point of the Brexit process. Learning from this discordant situation, we will concentrate on London where we will use a chosen division, an architectural focus and a borough to reassess the relationship that exists between physical structures and situations and to articulate the reciprocal nature of division and engagement.

In order to counteract the pitfalls of topicality, we will scan an arbitrary area of the city, identify the relevant physical and social variables, and create an abstraction of it in the form of a multilayered 3D construct. We will immerse ourselves in the real context of the city, work with its abstraction and experiment with alternative ways of inserting new interventions that will have a direct effect on the future of London. The emphasis will be on the making of spaces that exploit the intricacies identified in the scan.

Can we blur the distinction between the space of architecture and that of the city? What roles do division and engagement play in the construction, perception and experience of space?

Using the construct as a working tool, we will oscillate between the political and the social, between the territorial and the experiential, to carry out frequent spatial experiments, design a contemporary focus and devise strategies to influence the policies of the relevant borough.
Into the Interior
Shin Egashira

London is dominated by two opposing sense of values: one financial and the other historical; one erases and replaces, the other uncovers and de-temporalises. That which is squeezed in between these forces occupies the uncertain ground that DIP11 will respond to creatively, proposing values that could counter the dominant patterns of neo-liberal urban transformation.

We see London as a project of collage. Its unique architecture and successful spaces often occur by accident, celebrated as characterisations of its dysfunctional charm. The unit therefore engages with the unspoken rules that encourage freedom within this framework of collaging, questioning how design can challenge our capacity to appreciate imperfection, explore the ambiguities that lie between new and old, and grant importance to slowness and smallness in a fast-changing urban landscape.

The unit will document inner-London communities, charting the various ways of life inside the city that are affected by the rapid forces of contemporary development as the sense of cultural tolerance linked to London's post-colonial past simultaneously and slowly declines.

PIECING TOGETHER
The year begins by collectively forming a field map of London. Each member of the unit will identify a community existing within a three-mile radius of the AA, making portraits that represent who they are, the values that they share and how they operate. Field maps and cross-sections will be associated with catalogues of objects, knowledge and resources. We will design ways of engaging with the community, making tools that trigger active communication by forcing the different languages, values and meanings present to be challenged playfully.

MATERIAL INTELLIGENCE:
MEMORY BANK, STORYTELLING OBJECTS
Urban surgery is our design technique. We will be looking at micro-scale, radioscopic views of all the familiar materials that make up the fabric of London: concrete, steel, timber, asphalt, cables, paper, clay, sand and other debris of artificial geology, fusing the scientific and poetic applications of those familiar materials with our design projects. We will revisit the notion of a climate register, imagining ways to infuse tactile materials with environmental, historical, geographical and climatic data.
In Other Worlds: Using Wild Conditions and Spaces on the Edge as Strategic Drivers of Change
Inigo Minns, Ivan Morison, Alexandra Daisy Ginsberg

‘Hard times are coming, when we’ll be wanting the voices of writers who can see alternatives to how we live now, can see through our fear-stricken society and its obsessive technologies to other ways of being, and even imagine real grounds for hope. We’ll need writers who can remember freedom – poets, visionaries – realists of a larger reality.’ – Ursula K Le Guin, *Words Are My Matter*, 2016

Inscribed within our cultured spaces are historic, political, economic and social structures that reflect the powers that created and sustain them. As a counterpoint to these cultured spaces lies the idea of the wilderness; where the oblique, the feral and the illegible abide. In building new worlds we need to push at the edge of the known and into these wild spaces, the territories of the unknown.

DIP12 will be exploring the boundary between the cultured and the wild by designing new spaces of inhabitation. We will look for tensions between nature and technology, and conflicts between embedded histories and emerging social trends, asking how we as architects can find ways to build for better futures that understand the needs of both nature and society.

We will begin by analysing existing environments and practises, and consider how these could impact upon our buildings and social spaces in the near future. Initially, we will use the tools of architectural speculation to imagine future scenarios, using precision drawing and time-based media to describe them. Following this, we will test the propositions through 1:1 interventions, exposing them to the real world to create impactful architectural proposals.

The unit will develop individual forms of strategic architectural practice. Through a precise design methodology, as well as workshops with practitioners from different disciplines, we will help to develop students’ expertise, focusing on how to express spatial agendas through diverse media and modes of operation. Armed with both an urgent agenda and a refined technical proficiency, we will question how to employ architecture beyond just its aesthetic, formal or experiential qualities and transform it into an agent for real change.

INIGO MINNS is the Head of Media Studies at the AA. He teaches Design and Expanded Practice at Goldsmiths University and has taught in a range of disciplines both in the UK and abroad.

IVAN MORISON works in collaboration with Heather Peak Morison. They have produced major works for many institutions around the world and represented Wales at the 52nd Venice Biennial. Ivan is also a tutor in sculpture at the RCA.

ALEXANDRA DAISY GINSBERG is a multidisciplinary artist. In addition to her research into synthetic biology and the design of living matter, she has pushed the boundaries of design and had work displayed in museums around the world.
Porosities: The Giardini della Biennale as a Metaproject
Bostjan Vuga, Alvaro Velasco

Porosity is a measure that materially expresses empty space as a proportion of the whole, defining the internal voids and external limits of an architectural object. DIP13 will engage with porosity as an architectural metric, conducting research into how built interventions can affect the nature of established social and physical boundaries, dissolving the lines between internal and external, in and out.

Our testing ground will be the Giardini della Biennale: a non-porous territory in Venice. For half of the year, the events of the Biennale activate the Giardini. Throughout the summer, thousands of visitors come to see these exhibitions and the area is in constant, energetic flux. In the winter, however, it hibernates completely, hidden behind an imposing iron fence, unapproachable and cut-off from the adjacent neighbourhoods.

Some locals say that the city stops where the Giardini starts. Maintained by the countries that own them, the permanent pavilions within the gardens are uninsulated and unheated. For the most part, these nations have no interest in making them available for use during the winter months. The Giardini are therefore always disconnected from the rest of the city: the fenced-in and tightly controlled Biennale form a barrier to their surroundings during summer and throughout winter all life behind the fence seems to vanish.

We will focus on designing small-scale architectural interventions that manipulate the porosity of the Giardini and exploring the potential that these objects have to inform larger urban configurations. Each proposal will be negotiated within the larger project of the overall unit – the transformation of the Giardini from a large, disconnected and exclusive area of Venice into a year-round, freely accessible site of communal benefit. Students will precisely map the site itself, develop physical models and design their own, precise architectural interventions.

Taking advantage of this non-site as a locus of open speculation, we will conclude the year by developing a manuscript of porosities – a critical and shareable tool to invert the logic of the Giardini, moving from a localised point of ‘imported geographies’ to machine for global cultural export.

BOSTJAN VUGA is a practising architect, researcher and educator. Having completed a master’s degree at the AA and in 1996 he co-founded the architectural office, SADAR+VUGA. Bostjan is an Associate Professor at the Faculty of Architecture in Ljubljana. He has taught design studios at the Berlage, TU Berlin, MSA Muenster, TU Graz and the Politecnico di Milano, among others.

ALVARO VELASCO is an architect. He holds a PhD from the Architectural Association, as well as an MArch in History and Critical Thinking in Architecture. He has held teaching positions and been a visiting critic at the AA, UHerts, Leeds Beckett and the University of Navarra. His work has been presented in educational institutions in London, Paris, Berlin, Seville, Lagos and Algiers.
Islands: Rethinking the Settlement Form
from Property to Care
Pier Vittorio Aureli, Maria Shéhérazade Giudici

At the very root of the current climate crisis lies the concept of property: a pervasive apparatus of governance that for centuries has dispossessed communities of their sources of sustenance, substituting an ethos of care with one based on exploitation. By property we mean, above all, land property: a juridical framework that has reduced a means of existence into a commodity. Within the logic of this apparatus, land is no longer a place to inhabit, but a resource to plunder as ‘standing reserve’ for the sake of profit. This condition becomes legible in the form of the settlement.

A settlement is the primary form of sedentary cohabitation and as such it includes not just homes, but all those facilities that make collective life possible such as streets, paths, fields and gathering spaces. Until recently, many settlements in different parts of the world were semi-autonomous and driven by self-sustenance. Since the dawn of capitalism – and in certain cases, even earlier – the settlement has ceased to be a mere form of coexistence, becoming instead a device to control people and goods. The modern settlement was meant to expand land exploitation ad infinitum, from the domestic interior to the management of natural resources. It is precisely this understanding of our relationship with the world – and each other – in terms of property rather than care that we need to fight in order to deal with the current climate crisis.

DIP14 will address this crisis by revisiting the settlement, both in urban and rural contexts, through projects that question its concrete architectural definition, from the design of homes to the organisation of circulation and landscape. The settlement is ultimately the nexus between planning policies and the design of everyday life and as such, it needs to be addressed not as a design sic et simpliciter, but rather as a project of maintenance and existential commitment. We will reimagine ways to transform this physical form into a space of care: a self-organised ‘island’, in which social relationships are driven by localised practices of commoning instead of exploitation. The figure of the island is often construed as a space of exclusion and segregation, yet its defined form makes it a place of potential for autonomy and experimentation, within and against both the state and the market. By conceiving the urban world as a confederation of islands, our projects will address the way in which communities can pursue their emancipation and give it a significant architectural form.

PIER VITTORIO AURELI is an architect and educator. He is a Visiting Professor at the School of Architecture at Yale University and is the author of The Possibility of an Absolute Architecture (2011) and The Project of Autonomy: Politics and Architecture Within and Against Architecture (2008). He is a co-founder of Dogma, an architectural studio based in Brussels and focused on the project of the city.

MARIA SHÉHÉRAZADE GIUDICI is the founder of research platform Black Square and the editor of AA Files. Maria 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 and BiArch (Barcelona).
One Ordinary and Another
Sam Chermayeff, Lucy Styles

‘Ordinary things contain the deepest mysteries... everything ordinary seems at once neutral and indispensable, but it is a delusion’ – Robin Evans, Figures, Doors and Passages, 1978

01. The Home The unit will concentrate on the broad idea of the home. We will look at everyday elements that reflect cultural values, re-imagine the relationship between them and the human body and question the distinction between commodity and delight.

02. Cut, Re-divide, Combine Architectural plans reflect human relationships. We will investigate existing and historic conventions, and re-evaluate the potential of domestic thresholds, from the partition to the party wall.

03. Codify Classification methods are as much ideological tools as they are forms of efficient translation. The unit will look at how to redefine the measure of the home by creating new codes for domestic space.

04. Communicate From sections to flat pack instructions, every prevailing form of domestic representation reflects the agenda of its period. We will explore how to control the subject of an image and conduct a series of spatial experiments that dismantle domestic typologies.

05. Collide The unit will explore alternative densification strategies by dissolving the house into its environment. Using programmatic crossovers to corrupt a conventional understanding of housing, we will look to develop a different kind of ordinary.

06. Iterations We will use this post-programme framework to generate a series of investigative studies. These will be model-based iterations, each with a clear diagrammatic strategy that pinpoints a single conceptual move.

07. Settle Down The unit will land these experiments within a very ordinary site somewhere in the UK, encouraging neighbourhood-scale network interventions. By exploring the universal within the site-specific, we will address questions of political context, the potential of planning rules, the idea of community and the individual.

08. An Economy of Means Designs will be conceptually value-engineered to ensure an economy of means, not just less.

09. Rigour, Always The unit will encourage iterative design, serial model-making, a strong exploration of representation and a realistic grounding for projects. We expect rigour in research and design, and a crossover between studio and core studies throughout the year.

SAM CHERMAYEFF is an architect and co-founder of the office June 14 Meyer-Grohbrügge & Chermayeff. Sam worked for SANAA in Tokyo on projects such as the Serpentine Pavilion and the curation of the Venice Biennale. He has taught at the Dessau Institute of Architecture, Columbia University, Cornell University and the Royal College of Arts, among others.

LUCY STYLES is a project architect at SANAA. During her time at the practice she has completed the Serpentine Pavilion, the Louvre-Lens museum and Fayolle social housing, among other projects. She is responsible for the SANAA office in northern Europe. Lucy very recently started her own design studio.
Homo Urbanus: Laboratory for Sensitive Observers
Ilia Bêka, Louise Lemoine, Gili Merin

‘I want to give a view of the world that can only emerge by not pursuing any particular theme, by refraining from passing judgment, proceeding without aim. Drifting with no direction except one’s own curiosity and intuition.’ — Michael Glawogger, Untitled, 2017

The city is the place par excellence where the individual defines himself in relation to the group of his fellows — by mimicry or opposition, by rupture or by adhesion, by not being able to avoid the weight of the rules that govern the group. The open stage of this great social game, the street, is where every multifaceted rule is in constant action. The micro-scale observation of the events of the street has the subtle capacity to reveal the hidden mechanisms of the whole social system.

In line with the great steps of evolution of his species, Homo Urbanus has become a strange creature. DIP16 will observe and analyse him on the public stage of the street. This unit will entirely be devoted to training students to engage their deep human sensitivity, developing their receptivity to those that surround them and refining their capacity for observation of the overlooked; ordinary urban movements, mannerisms, habits and behaviours — a world of actions that escapes the attention of busy city-dwellers, but which forms the very essence of our contemporary urban condition. Stepping out of the habitual activity of daily life, students will become barbarians in the urban environment in order to rediscover astonishment and surprise as key values in conceiving of the city as a land of exploration and a laboratory for new ways of living.

Working in London throughout term one, during the second term each student will choose a city in which to individually make a film over ten days. Video installations, written texts, drawings, maps and urban wanderings will be used to feed the development of this work, from conception to postproduction. Beyond a conceptual and theoretical process, the work of the unit will be based on concrete, vibrant, sensory and emotional thinking as a guiding force in the production of individual films. Personal, intimate and spontaneous, these filmic forms will create new readings of the city not as a sequence of flows and an assembly of masses, but as a tangle of individual people, relationships and emotions. The collective research of the unit will eventually be drawn together in an anthropological cartography of the mannerisms and habits of the global Homo Urbanus.

ILA BÊKA and LOUISE LEMOINE are video-artists, producers and publishers. Their research is focused on how the built environment shapes and influences our daily life. In 2016, the Museum of Modern Art (MoMA) in New York acquired the complete works of Bêka & Lemoine for its permanent collection.

GILI MERIN is an architect, photographer, and PhD candidate at the AA. She worked for OMA and Kuehn Malvezzi, and has had her work widely published in books and exhibitions worldwide.
The Publicness of Architecture: Radical Democracy in Urban Space
Gabu Heindl, Eleanor Dodman, Liza Fior

London is our site and Public-Private Partnerships are our leap-off point. This short acronym, PPP, has become iconic in the designation of neoliberal urban planning initiatives and the financialization of housing and public space. In such relationships, the public is increasingly and undemocratically interpreted as governmental institutions that delegate the responsibilities of planning and design to private actors — those bolstering the generation and power of capital and embedding inequality.

DIP17 will work within the purview of ‘radical democracy’ and set out to re-democratise democracy itself in this moment of collective crisis. Planning will be read as a ‘setting-in-dispute’ that hinges upon alliances between architecture and bottom-up initiatives that work to ameliorate democratic participation, climate justice, accessibility to public space and affordable housing provision. We will conceive of architectural agency as ‘acting in public’, designing public infrastructures and supporting the commons in three distinct parts:

Urgent Tasks / Burning Questions – Focusing on maps and researching urban sites in which public infrastructures have been taken over by private enterprise, students will develop an acute understanding of the city they live in and its processes of gentrification and financialization. We will collectively determine the role of architecture in this condition, reading and mapping London as a site for critical architectural agency.

Architectural Agency in the Political Field / Just Architecture – This enquiry will embed an in-depth understanding of planning conditions, land ownership rights, development policies and Section 106 agreements in order to identify the obstacles to – and openings for – architectural agency within the political field.

Forms in the Face of Impossibility / Nonsolutions – Students will develop projects that are situated between activism, architectural reconfiguration and radical engagement. Such proposals for public infrastructures may well be nonsolutions – well-crafted, precise and implementable architectural proposals that respond to immediate urgency of a given issue, but do not deny the inherent contradictions that it manifests. Ultimately, the work will be a testbed for the agency of architecture in the contemporary condition.

Gabu Heindl is an architect, urbanist, activist and founder of GABU Heindl Architektur. Gabu holds a Postgraduate Master’s in Architecture and Urbanism from Princeton University, obtained as a Fulbright Scholar, and wrote her Doctorate of Philosophy at the Academy of Fine Arts in Vienna. She is a Visiting Professor at Sheffield University.

Eleanor Dodman is a graduate of the AA and a practicing architect. She has taught at the AA, Birmingham City University and Cardiff University.

Liza Fior is founding partner of muf architecture/art, the only UK winners of the European Prize for Public Space.
What are the potentialities of understanding architecture as a system that orchestrates flows of materials and resources? For instance: if a building is to be clad in stone, can the quarry providing the raw material be considered a part of the architectural project? What are the moral and economic implications of this proposition? How can architects take responsibility not only for the process of adding to the world’s built fabric, but also for the subtraction, processing, transport and storage of material implied by any given design? What about the collateral spatial, social and environmental conditions – the effects of a project that fall well outside the designated plot?

Ninety percent of the UK’s construction and demolition waste is ‘recovered’ – an impressive statistic, taken at face value. The vast majority of it, however, is incinerated to produce energy or recycled. Only one percent of recovered material is actually collected and retained for future reuse. DIP18 students have begun the documentation of the architectural salvage industry in the UK, working with this one percent to make the reuse of material a more efficient, transparent and, eventually, instinctive option for the architecture and building industry.

The first part of our brief is to expand this research through a series of visits to salvage companies across the UK. Students will conduct interviews, produce inventories of material and develop an understanding of supply chains and reconditioning processes. Equipped with these resources, students will select particular materials and suppliers in order to design a structure to be erected in Hooke Park. The brief for these designs will focus on providing temporary accommodation/shelter for students visiting the AA’s campus in the forest. Parts, if not all, of these designs will be built and tested at a 1:1 scale.

These projects should be transformable and deconstructable, emphasising building as a constant process of doing and undoing. Hooke Park has long been a laboratory for architectural projects, using wood from its own forest in their construction. We will bring reclaimed materials into Hooke Park’s repertoire, ultimately asking: can we design not just a building, but also its underlying system of material supply?

AUDE-LINE DULIÈRE is an architect. She holds a MArch from the Harvard GSD, has been part of Rotor’s development team and worked at David Chipperfield Architects. She is the recipient of the 2018 Wheelwright Prize.

JAMES WESTCOTT was the editor of Elements of Architecture by Rem Koolhaas (2018) and is the author of When Marina Abramovic Dies: A Biography (2010).

LIONEL DEVLIEGER and MAARTEN GIELEN are founding members of Rotor (Brussels). Together they have taught at TU Delft and Columbia University, and curated the 2013 Oslo Architecture Triennale, Behind the Green Door.
Performance has consistently occupied a pivotal position at the crossroads of architecture, art and public life. Spaces for performance are where an ethics of being together can be enacted and rethought; a process through which individuals rehearse the rituals of sociality, whilst also being a metaphor for the city and its capacity to sustain politics and public life.

As an archetype, the playhouse has shaped interiors and landscapes alike: from markets to streets; from living rooms to clubs. Like architecture, performances are often the product of vast collaborations and intended to be received by an ever-changing cast of participants. Playhouses, hippodromes and theatres are spaces for translating between cultures and receiving the architectures of others. Understanding performance as a process can also be a tool to understand how we act out our daily roles at home, at work and at play. Consideration of the theatricality of architecture raises the question of how explicitly our environment is in on the act. To what extent do cityscapes condition feelings and produce atmospheres? When is the city an active participant in the drama? And can buildings and the spaces between them have characters? What is the minimum requirement for performative, public space and what are the extremes of architectural theatricality?

DIP19 will consider the rapidly changing demands of contemporary cities, from energy consumption and transport, to food supply and housing. We will consider what role theatricality can play in making cities better able to adapt to and critically participate in change. We will work in central Birmingham, a city currently undergoing massive transformation, in collaboration with a local, artist-run multiverse, Eastside Projects. We will design at both the scale of strategic urban planning and at the scale of the detail, expecting construction to play its role in the performance. As a team, we will write scripts and conceive performances that equip us to intervene in ongoing processes of urban change and leverage the theatrical in support of the city.

David Kohn, Bushra Mohamed

DAVID KOHN is a London-based architect and educator. He taught at the Cass School of Architecture between 2003 and 2013, was a visiting professor at KU Leuven from 2014 to 2016 and an External Examiner at the University of Cambridge from 2016 to 2019. His practice is currently working on major projects for the ICA, New College Oxford and Hasselt University.

BUSHRA MOHAMED has worked at David Kohn architects since 2018, where she leads a number of arts, cultural and residential projects. She has previously worked for DRDH, Adam Khan Architects and Assemble, as well as Monadnock Architects in The Netherlands. Bushra has previously taught at Kingston University and the Architectural Drawing Summer School.
Architecture of Generosity: An Invitation
Selva Gürdoğan, Gregers Tang Thomsen, Tatjana Crossley, Jonathan Robinson

Warning: the architectural profession you are about to enter may or may not meet your ideals!

A career in architecture does not necessarily lead to increased social benefit. As public institutions that grant agency to communities get weaker, the role of the architect in city-making is reduced to the provision of services to real-estate development. In recent years, there have been many practices that have defied this narrow role, proving the ability that architects have to address the most pressing challenges of the contemporary world. Yet, we are still facing a crisis – not of resources, but of impact.

DIP20 will look at new models of practice while engaging with the Custom House Partnership. Ranked among the most deprived neighbourhoods in England, Custom House is an area of Canning Town in the London Borough of Newham with a highly international resident population – forty-eight percent of inhabitants were born outside of the UK and thirty-two percent do not speak English. With residents complaining of ‘broken promises’ and ‘ever dwindling community spaces and facilities’, Custom House has been the subject of numerous regeneration projects over the last three decades.

However, in spite of its economic status, in recent years there have been efforts among residents to self-organise around civic renewal projects and a communal vision of regeneration. Through collaboration with The Custom House Partnership – a group of ‘unlikely allies’, from residents to entrepreneurs, police, shop-keepers, doctors and councillors – we will participate in the creation of public spaces and witness a neighbourhood coming together. We will crowd-source, codify and open-source proven models of social enterprise with community members and cooperatives, allowing them to animate any space in their community affordably, quickly and effectively.

Above all, the unit will contribute to change in Custom House because change is better made together. This will require a shift in our current mindset and approach: from treating people as beneficiaries to supporting them as active citizens; from working alone to working together with common purpose; from single issues to root causes; from under-utilised, individually owned assets to fully-utilised, collective assets; from reinventing the wheel to sharing everything that works.

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

SELVA GÜRDOĞAN is an architect. After working at OMA, Selva initiated Superpool together with Gregers Tang Thomsen in 2006. She was a co-director of Studio-X Istanbul, an urban laboratory of Columbia University’s Graduate School of Architecture, Planning and Preservation.

GREGERS TANG THOMSEN is an architect. After working at OMA, Gregers co-founded Superpool in 2006. He was a co-director of Studio-X Istanbul, an urban laboratory of Columbia University’s Graduate School of Architecture, Planning and Preservation.

JONATHAN ROBINSON is an entrepreneur, author and anthropologist. Jonathan is a founder and former global director of Impact Hub and a co-founder and Director of Civic. He has launched social ventures with partners ranging from the Cabinet Office, the British Council, the Tate Modern and the Guardian Media Group, to Unicef and peace entrepreneurs in Afghanistan.
DIP21 will focus on the notion of nomadism with respect to climate change, as well as the social, political and technological mutations that are occurring in the contemporary world.

Sedentarisation and power, historically, go hand in hand. When people settle they become productive, governed by the tacit regulations of participation in a collective society. In the fixed settlement, the construct of the state, the idea of the nation, the border and the homeland find their root. Within systems of capital, the sedentarisation of a given population therefore facilitates a collective increase in the accumulation of natural resources, the production of processed goods and the distribution of assets for economic gain.

Contemporary, globalised societies have coalesced around notions of economic deregulation and liberalism, pursuing the perpetual generation of capital under the promise of increasing flexibility and mobility for the individual. People and goods are supposed to move as freely and easily as one another – we can now move from country to country, rapidly change jobs as required and constantly modify our mechanisms of production. Some have been tempted to describe this condition as a new form of nomadism. But it has nothing to do with it.

Nomadism draws distinctions of territory that are uninscribed by the borders of the state, fundamentally relying on an ability to adapt in different environments. Nomadic people share a common ground and an interwoven history – they understand how to live in many different places and the subtleties of how to negotiate with other societies that they encounter. Nomads know how to live together. However, this form of moving settlement is rapidly disappearing, in tandem with the erosion of hospitality, togetherness and collective freedoms.

Our cities are not suited for fugacity and transitory passage without economic gain. Authorities cannot stand freedom of movement. So, how can we make room for nomadism? How can we, as architects, act to make cities welcoming and adaptable again? These issues go far beyond questions of shelter and provision – the ontological dimension of architecture and the nature of the human being is at stake. Architecture does not stand in relation to an economic system, but rather to the body, to space, to time, movement and territory. We advocate an architecture of instability, for the nomads of tomorrow.
Core Studies courses form an essential part of the Diploma Programme. Through term-long courses, students obtain detailed knowledge of a variety of fundamental aspects of architecture and gain a wealth of intellectual and practical experience.

Elective courses extend the range of Core Studies into broader creative and radical practices in the arts and sciences, as well as social politics, philosophy and new technology. Offering participants a means of engaging with the cultural and scientific discourse in new ways, these courses deepen students’ understanding of interdisciplinary processes and provide a mechanism for integrating self-selected knowledge into their individual development in architecture. Diploma students can access courses hosted by the postgraduate programmes and vice versa.

In Fourth Year, in addition to the year-long Design Unit, it is a mandatory requirement that all students undertake two History and Theory Studies courses and two Environmental and Technical Studies courses – four courses in total – to complete the year. In Fifth Year, in addition to the year-long Design Unit, it is a mandatory requirement that all students undertake one History and Theory Studies course (or opt to write a Thesis), the Environmental and Technical Studies Design Thesis and the Architectural Professional Practice course – three courses in total – to complete the year.

Diploma students may exchange one HTS and one ETS course for any of the listed Electives across their two years of study, with the exception of the ETS Design Thesis. More than two Electives may be taken, but only in addition to required coursework.
ENVIRONMENTAL AND TECHNICAL STUDIES (ETS)

Technical Studies is now known as Environmental and Technical Studies. This clearly expresses a responsive commitment to the changes in approach, aims and ways of working that the whole AA School has embraced. ETS is committed to a more speculative school and has extended its programmes to include new courses. The aim is to bring about a change in the way we work and research; to launch outside the predictable. The new programmes are open to students from the whole school and will run in parallel with existing ones. This greater emphasis on speculation goes hand in hand with a more intense engagement with the environment, responding to the challenges that confront its future by reconceptualising the ways in which it is currently approached.

Delivered throughout the Experimental and Diploma programmes, ETS offers a complete and coherent technical education, providing students at all stages of their architectural education with the capacity to materialise the ideas, concepts and ambitions born in the work of the units. In other words, it provides the knowledge necessary to make reasoned and informed design decisions: knowledge with a purpose; wisdom.

Inviting creative collaboration with the material demands of individual unit agendas, ETS centres on a series of detailed discussions with experts in the fields of architecture and engineering drawn from several leading research institutions. Engaging a wide range of disciplines and projects, these lectures cultivate a substantial base of knowledge, developed through critical case studies of contemporary fabrication processes, constructed artefacts and building processes that will accommodate critical reflection and invite experimentation with the ideas and techniques taught. Knowledge acquired in this way is inherently practical, generating a means and set of principles capable of negotiating the technical requirements of construction in unforeseen futures and unpredictable contexts.

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 student receives a complete experience of different structures, varied materials and diverse environments. 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 the third and fifth years. Hence the work of the lecturer and tutor coalesces in the individual student’s design decisions.

In the Fifth Year, students undertake a Technical Design Thesis (ETS5), a substantial piece of individual work that is developed under the guidance and tutorship of the Environmental and Technical Studies staff. The thesis is contextualised as part of a broader dialogue in which the technical and 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.

The aim is to integrate the ETS5 work with the unit agendas as much as possible, developing wherever possible the unit’s technical brief and supporting it with additional, specialised information by means of seminars, lectures and research trips. Environmental and Technical Studies aims to reinforce the plurality and variety of the units by adapting the requirements of ETS5 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 students in the third and fifth years to more freely apply acquired knowledge in their final designs. Full details of the programme will be found in the Core Studies course booklet, available at the beginning of the academic year.
FOURTH YEAR

PIECE BY PIECE
Simon Beames
Built architecture is an organisation of component elements; pieces. In each architectural proposition, there is the potential to expand the repertoire of componentry by designing bespoke pieces that respond to particular functional requirements, manufacturing processes and assembly conditions. This 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 of each. The work will culminate in the construction of full-scale, reverse-engineered prototypes.

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 and what role does environmental engineering play in the design of these towering structures? This course aims to answer these questions by imparting 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 in 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 contradicting forces. Guest speakers from other consultancies will discuss their own perspectives on the importance of collaboration within a project team.

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. This course explores the symbiotic relationship between architecture and light. As much as light can reveal architecture, architecture can animate light, making it bounce, scatter and refract, altering its spectrum and colour perception, absorbing it or reflecting it, modulating its path and strength in both space and time. It aims to develop a sensibility and intuition of the qualities of light, while providing the physical and computational tools to explore and validate design ideas. Lectures and theoretical discussions will be alternated with physical experiments, as well as individual and team exercises.

STUDIES IN ADVANCED STRUCTURAL DESIGN
Emanuele Marfisi and Chris Davies
Structures are complex systems that provide buildings with strength, stiffness and stability. 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 assignment requires the analysis of an existing, complex building to demonstrate its structural principles. This is achieved through the research and study of existing drawings and photographs, correctly interpreting structural principles through sketching the structural behaviour of the building and by developing alternative concepts for or alterations to the existing structures.

(UN)USUAL PERFORMANCES.
Nacho Martí
This course challenges students to develop new approaches to materials in design, through which invention is as important as fabrication, technology and specification. It aims to expand students’ horizons of design by exposing them to the idea of the total architect, a creator that can design not only overall buildings, but also individual materials and fabrication processes. Throughout the course, students will design and test a new composite material and speculate on its potential architectural applications.
RESPONSIBLE AND RESPONSIVE MATERIALS
Giles Bruce with Federico Montella and Tim Nutthall
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.

INTEGRATED STRUCTURAL DESIGN
David Illingworth, Dan Cash
Why do some buildings give you everything you want but seem so effortless? This course looks at a technical approach to integrated problem solving. It aims to build multi-layered solutions to complex briefs, focusing on the technical challenges involved and questioning how these can interact with and drive design processes. Students will be asked to interrogate previous solutions, then redepoly and modify materials and technologies in response to a brief.

ANTIDISCIPLINARY INTEGRATION. MIGRATION FROM NZEB TO ZIB
Xavier Aguiló, Anna Mestre
In contemporary architectural design, systems have become highly fragmented and independent. This course focuses on the integration of all requirements of architectural design into one multidisciplinary system that encompasses orientation, construction, light, structure, water, MEP, energy efficiency, CO₂ emissions, environment, thermal inertia, radiant systems and many more.

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 everyone. Today’s architects do not need to be the world’s fastest digital operators, but they do need to know very well how to make the best use of digital fabrication and understand what is fact and what is speculation. This course deals not only with how to use the tools we have available today, but also how to see their relevance within the world of architectural design.

STRUCTURAL FORM AND MATERIALS
Ciaran Malik
Different materials prefer different structural forms. This is how we achieve such elegantly thin domes and such light and strong bridges. This course looks at materials, the forms they can achieve and what we can do to break the established rules for how they are used. Throughout the course, students will evaluate existing structures and design in a range of materials, comparing them and selecting the best form and material to develop further.

DER LAUF DER DINGE
Aude-Line Dulière, Lena Emanuelsen
Under current regulations and in the quest for standardisation, the ruling model for sourcing materials in architecture relies heavily on virgin resources travelling vast distances to feed an industry in which new, easy and cheap is often better. A specific building component, its current specification and detailing will be our point of entry. We will develop an understanding of the status quo and explore ways of facilitating the reuse of this material by experimenting with possible building applications and developing reversible assembly techniques for future dismantling and reuse.

ACOUSTICS TODAY
Evan Green, Laura de Azcárate
Sound is part of the environment around us that we perceive through our five senses. Acoustic design therefore enables the architect to investigate new possibilities, sustainable construction techniques and materials in order to create a desired environment. This course explores the creative possibilities of acoustical design and analysis to enhance the holistic experience of architectural space. The course will start by exploring what acoustic design is, the fields that is affects, the agents it involved and its basic concepts in relation to digital fabrication. It will end with two workshops conducted by architects and acousticians to encourage collaboration between disciplines from the beginning of the design process.

BETWEEN DIGITAL AND PHYSICAL – REALISING DESIGN
Pablo Zamorano
This course will explore the relationship between computation and making in practice. We will use built case studies to highlight how technology, craftsmanship and ingenuity can come together, enabling innovative design processes to realise complex designs. The students will gain knowledge of integrated processes and will be challenged with re-thinking the use of an ordinary object or process and to reprogram it to become a novel artefact, revisiting the idea of the master builder as the master hacker.
FIFTH YEAR

ETS Design Thesis (ETS5)
Javier Castanon with Xavier Aguiló, Francesco Anselmo, Giles Bruce, Laura de Azzárate, Alan Harries, Sho Ito, Angel Lara Moreira, Nacho Martí, Anna Pla Catalá
Fifth Year students develop a Technical Design Thesis under the guidance of Javier Castañón and the Diploma ETS Staff. Tutorial support and guidance is also provided within the Unit. The central interests and concerns of the work 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 Technical Design Thesis is contextualised as part of a broader dialogue in which the technical and architectural agendas that arise within the Unit are synthesised, and its critical development is pursued through case studies, material experiments, extensive research and consultation.

ETS PROJECTS

ETS Projects is a new series of vertical workshops that will introduce students to environmental and technical research. Students throughout the Experimental and Diploma programmes, from the second year to the fifth year, will come together to rigorously explore a common theme, formulated as a research question. Three ETS Projects will launch this year, engaging the three key stages of architectural production – inception, material development and installation.

ETS PROJECT 1
The unprecedented potential of technological epistemological and cultural advances brought about by computational and virtual power is often matched by an unprecedented lack of meaning in the resulting geometry. The aim of this course is to question how significance and meaning can be brought back to geometry. The wealth of knowledge of mathematics amassed by humankind over the centuries, its expression in art and architecture and its relation to harmonics and music must find its way back into the contemporary use of geometry to avoid the reduction of learning to the mindless application of software. Can new meanings and significance emerge in tandem with software instead? Students will learn the correlation between mathematics, geometry and architectural space via playful pedagogical methods that aim to trigger their interest in exploring such topics in a rigorous manner through design.

ETS PROJECT 2
This project will research the environmental impact of the materials that comprise contemporary buildings, with an emphasis on how digital fabrication technologies could redefine sustainability in architecture. ETS Project 2 will study materials in a wider social and economic context, considering variables such as – but not limited to – availability, embodied energy, assembly, thermal performance and durability.

ETS PROJECT 3
Bespoke work is not always feasible. Off-the-shelf and mass-produced elements are often the only option. The designer must search hard to find a solution that optimises all available routes of procurement. The specific challenge of improving lighting conditions in the AA presents a great opportunity to engage in the research into alternative solutions. Knowledge, skill and experience are all required but, above all, a first-hand experience of the ways industry works enables the designer to bring about the desired result without being hijacked by the commercial and political avarice that continually trivialises innovation.
XAVIER AGUILÓ qualified as a Master Engineer in 1999 while working with BAC Barcelona as a structural consultant. He is the Manager of the BAC London office. He is a partner, a member of the main board and is Deputy Building GM of BAC. He teaches Structures in the School of Architecture in the European University of Madrid.

FRANCESCO ANSELMO holds a degree in Architectural Engineering and a PhD in Environmental Physics. He is senior lighting and interaction designer at Arup.

SIMON BEAMES is an architect and director of Youmeheshe architects. He has worked for Foster + Partners and Grimshaw Architects, leading the design team for Battersea Power Station. He has been a diploma Unit Master at the AA and the University of East London.

DELFINA BOCCA has worked as a Senior Architect at Zaha Hadid Architects. She holds an MArch from the AADRL and is a registered architect in Argentina. She has previously worked in the UK, Italy and Argentina. She is a First Year course tutor at the Architectural Association and lectures on materials in Technical Studies. She also leads a unit at Oxford Brookes.

GILES BRUCE is a chartered architect. Currently director of A-ZERO architects, he previously worked in Ireland, Norway and the UK. Giles studied in UCD, Ireland, and graduated from the AA in Sustainable Environmental Design in 2007. He has taught at the Bartlett, the University of Nottingham and the University of East London, and has lectured extensively on environmental design internationally.

JAVIER CASTAÑÓN is the Head of Environmental and Technical Studies and the Diploma Master for the programme. He has degrees from Manchester (BA Hons) the AA (AADip) and Granada (PhD). He has taught at the AA and other schools in the UK, as well as in the United States (Penn in Philadelphia). He is in private practice as the Director of Castanon Associates (London) and Castañón Asociados (Madrid).

SINÉAD CONNEELY is a structural engineer and a founding Director of Simple Works. She studied Civil Engineering at the National University of Ireland, Galway and went on to do a master’s degree in Applied Mathematics at Imperial College London. Before starting Simple Works she worked for AKT II.

CHRIS DAVIES is a structural engineer. He has a degree in Architectural Engineering from the University of Leeds. Chris has worked at both large and small structural engineering practices. He is currently a Project Manager at Transport for London working in Bridges and Structures.

LAURA DE AZCÁRATE is an acoustic designer and architect working within the Acoustics Team in BDP’s Environmental Design Studio in London. She holds a master’s degree in Architecture from San Pablo CEU University and a Bachelor of Music degree from Madrid. She also holds an MSc in Environmental and Architectural Acoustics from London South Bank University.

SIMON DICKENS is an architect. He has worked for companies such as Grimshaw Architects and Foster and Partners, and he co-founded Youmeheshe. Simon has worked on a number of high-profile projects including Bath Spa, the Rolls-Royce Manufacturing Plant and Headquarters, Lord’s Grandstand and the Britannia Airport proposal in the Thames Estuary. Simon leads Unit 10 at the Bartlett School of Architecture with Professor CJ Lim.

IAN DUNCOME is a Board Director of the international engineering practice, Chapman BDSP. Ian has worked on environmental engineering projects worldwide, including Zayed National Museum in Abu Dhabi, Century Tower in Tokyo and Britam Tower in Nairobi. His UK work includes two winners of the RIBA Stirling Prize.

AUDE-LINE DULIÈRE is an architect. She holds a master’s degree in Architecture from the Harvard Graduate School of Design, worked at David Chipperfield Architects and has been part of the development team at Rotor Deconstruction in Brussels. She is the recipient of the 2018 Wheelwright Prize.

LENA EMANUELSEN is a Norwegian architect. She is a co-founding member of Becoming X, a cross-disciplinary design and research practice working on projects between the UK and Norway. She also teaches at Kingston University.

KENNETH FRASER is the Intermediate Master of Environmental and Technical Studies, an architect and Director of Kirkland Fraser Moor Architects. He has taught at Brighton and NTU, been RIBA External Examiner at Manchester University and an Arts Council Architectural Assessor, and was a diploma Unit Master at the AA. He has previously worked with Renzo Piano and was project leader for the Rome Auditorium and the Padre Pio Church.

WOLFGANG FRESE became a furniture maker before he studied Architecture at the Arts Academy in Stuttgart and received a master’s degree from the Bartlett. He has worked at Atelier One Engineers and Alsop Architects on a number of award-winning international and UK projects. He is now Senior Project Architect at AHMM.

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 a master’s degree in Physics from the University of Bath.

PABLO GUGEL studied architecture at the ETSAC, Spain, and Sustainable Environmental Design at the Architectural Association. 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, a building services and environmental design consultancy. His projects include one of the first BREEAM-rated ‘Excellent’ buildings, the National Assembly of Wales and the first BREEAM-rated ‘Outstanding’ educational building, the London School of Economics Student Centre. He was the lead author of Urban Wind Energy.

JONATHAN HAWKSHAW is a chartered structural engineer and co-founder of Simple Works, a structural engineering practice. He gained a degree in Architectural Engineering from the University of Leeds and currently works on projects in and around London.

SHO ITO graduated with an AA Diploma in 2016. He has worked for Kuma Kenpo & Associates, Rogers Stirk Harbour + Partners, dRMM and currently works at AHMM across the residential and commercial sectors. He is a studio tutor at Nottingham Trent University, teaching in the Masters programme.

DAVID ILLINGWORTH is a chartered structural engineer working at ATK-UK. He studied Civil and Structural Engineering at the University of Sheffield.

ANGEL LARA is an architect and researcher currently working at the Architectural Association’s Digital Prototyping Laboratory. He studied architecture at UNAM (Universidad Nacional Autónoma de México) and holds a master’s degree in Advanced Architecture, as well as a Digital Tectonics degree from IAAC (Institute of Advanced Architecture of Catalonia).

ALSTAIR LENCZNER is an architectural and engineering designer and Director of Expedition. He has worked at Arup and was a Partner at Foster + Partners. His past projects include Wembley Stadium and the Millau Viaduct. He is currently a member of 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 has been involved in water projects in Thailand, worked on the seismic resistance of structures in Nepal and developed shelter guidelines with Shelter Centre.

EMANUELE MARFISI is a structural engineer with a degree from the University of Florence and a PhD from Cambridge University. He has worked on a number of UK and international projects with Foster+Partners, Grimshaw, Zaha Hadid, Hopkins, Ron Arad, Christian de Portzamparc and Frank Gehry and he is now working as Project Director for Setec Batiment in their Paris office.

NACHO MARTÍ graduated from Elisava School of Design in Barcelona and the AA. He founded his design studio in 2004 and his projects have been exhibited, published and won awards internationally. He teaches the First year course at the AA and is the Director of the 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 MESTRE graduated from the School of Architecture at the Polytechnic University of Barcelona and holds a master's degree in Project Management in Building and Urban Planning from the Professional Association of Technical Architects of Barcelona. She worked as a scholar in the Structures Department at the University of Barcelona and currently works at BOMA, a structural consultancy in Madrid. She has been teaching Structural Types and Calculation, Physical Foundations and Mathematics in Art and Architecture at the IE School of Architecture and Design.

ANNA PLA CATALÁ graduated from the Architectural Association and holds a Master of Science in Advanced Architectural Design from the Columbia University GSAPP. She worked at Foster + Partners in London and Eisenman Architects in New York before setting up her own practice in Barcelona.

DANAE POLYVIOU has studied at the University of Bath and completed a master's degree in Membrane Structures in Germany. She has worked as a structural engineer in Stuttgart and Berlin prior joining Atelier One in London.

IOANNIS RIZOS is a chartered engineer and works as a Senior Environmental Design Consultant at Atelier Ten. He holds an MEng degree in Engineering and a MSc degree in Energy Systems and the Environment from the University of Strathclyde. He is a board member of the International Building Performance Association (IBPSA-UK). Ioannis has been actively involved in the development of the Olympic Velodrome in London, the LSE student centre and the Natural History Museum grounds.

TOM RAYMONT graduated with an AA Diploma in 2003 and worked with Eric Owen Moss Architects in Los Angeles and Asymptote in New York, before co-founding his own practice in London. He is an Associate Fellow of the Higher Education Academy and has been a design tutor at Central Saint Martins and the University of Westminster.

GIANCARLO TORPIANO studied Architecture and Structural Engineering at the University of Malta, before completing a master’s degree at the AA. He works as a Structural Engineer in a multi-disciplinary team at Arup.

GIARA TUFFANELLI is a Senior Architect at Arup. Formerly working at Foster + Partners, she joined Arup’s Advanced Geometry Unit in 2008 and is currently a Project Manager for the Facade Engineering team. She has been a visiting studio tutor and lecturer at universities throughout the UK and presented papers at conferences in the UK and abroad.

ANNA WAI obtained a degree in Civil and Architectural Engineering from Bath University and is a Structural Engineer at Price & Myers. She has taught structures at London Metropolitan University and the University of East London.

PABLO ZAMORANO is an architect and the Head of Geometry and Computational Design at Heatherwick Studio. He graduated from Universidad Central in Chile in 2004 and holds an MSc from the Emergent Technologies and Design programme at the AA. He has practised in Santiago, New York and London.
HISTORY AND THEORY STUDIES (HTS)

The primary aim of History and Theory Studies is to assist in the process of creating graduates who are independent, critical and inventive. In order to do so, it must address many aspects of the architectural culture and discourse that are not directly addressed in design work.

Firstly, students need not only to understand, but to take a view on cultural and political questions that involve architecture such as ecology, housing and widespread inequality; issues with which it is imperative that architectural intelligence intervenes. Secondly, there are those questions that stem from within the architecture itself: the nature of contemporary practice, the possible career routes for trained architects and the responses of the profession at large to particular social issues and questions of public taste. Both of these dimensions form a critical component of the discourse at the AA and its translation of cultural issues into architecture. These are the principles around which the HTS courses operate throughout the school.

In the Diploma Programme, HTS offers a selection of specialised courses. In the fourth year, students are required to select two courses. In the fifth year, there is an option available either to take one course or, alternatively, to pursue a thesis – interest in this option must be registered in the fourth year. The thesis enables students to concentrate on a particular area of interest and, through regular supervision, develop a more advanced piece of work. We will explore with students the possibility of seeking publication for strong and original essays.

TRANSLATION

Acknowledging the long history of the AA as an international institution, the school is deepening the relationship between students, their home countries and first languages though the ‘Architecture in Translation’ project. While teaching in English predicates a working knowledge of the language, frequently the vagaries of studying architecture mean that the particular inflections and conceptual significance of terms in different cultures can be lost in translation.

A focus on Translation this year will provide an opportunity for students to consider this issue in the architectural field and foster a more developed understanding of language across different cultures in the profession.
THE NORMAL AND THE PATHOLOGICAL
Andrea Bagnato
Leaning on Georges Canguilhem's fundamental text, this course questions how architecture constructs definitions of 'normal' and how its norms are embodied in the built environment, focusing on a number of case studies from around the world. It will analyse several key moments in history, including: the emergence of ideas of order and hygiene in the 19th century in relation to racism and colonialism; the rise of development and global urbanisation after 1945 and contemporary pandemics as a consequence of ecological degradation.

DRACULA'S SOFTWARE AND KITTLER'S DISCOURSE NETWORKS
Doreen Bernath
This seminar series examines how, by means of a combination of IBM's prototype computer and the perspective from the point of view of the machine and Count Dracula, the universal machine and the logic of media escalation came to determine who we are. By taking the proposition of Friedrich Kittler – 'after all, it is we who adapt to the machine. The machine does not adapt to us' – as a point of departure, the course navigates further human-technology entanglements with Farocki's forensic, Flusser's programme, Lacan's gaze, Serres' parasite, Latour's anthropocene, Easterling's extrastatecraft, Haraway's cyborg and Negarestani's cyclonopedia.

FORM FOLLOWS MALFUNCTION
Edward Bottoms
This course investigates notions of collapse, malfunction, dereliction and failure – from the systemic to the personal and from instances of ecocide to individual cases of catastrophic building failure. Supplemengting theoretical discussion, the course will have a strong empirical element. Students will be encouraged to investigate and document particular failures, making use of a wide range of archival sources and honing their research skills.

THREE INSTANCES OF TRAVEL
Susan Chai
The conviction of the architectural manifesto pales in compareison to the primordial dread brought on by all things technical. Stranded in airports. Stranded on cruise ships. Opinion pieces with alternative standards of proof rebrand the palaces of high modernism into mass prisons at a moment's notice. Participants in the interactive art of travel oscillate between hypnosis and dread. As part of an on-going investigation into perception and experience, framed by technology, the theme of the course is 'travel'.

ON TRANSLATION
Mark Cousins
This course is a form of preparation for work on the larger Architecture in Translation project. It starts from the reality that although the AA describes itself as an international institution, little attention is given to the national languages that make up the school. We start by considering what we mean by translation and what the limitations of translation are. We are concerned with the relation of different languages to varied national cultures and indeed to polyglot societies. This investigation has very real and important implications for how we consider architecture as a transnational practice and for how we consider the role of language in architectural education.

POLITICS OF ABSTRACTION
Nerma Cridge
This course will look at a rich area of modernist architecture that tends to be ignored. We 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 of the course is to dispel common misconceptions and interpretations. The relation between abstraction and politics will be looked at through literature, works of art, photographs and drawings, with contributions from Lebbeus Woods and Zaha Hadid.

REFLECTIONS ON A LIFE IN EUROPEAN POLITICS
Denis MacShane
This series of talks will explain the meaning Europe in politics, primarily with reference to the UK, but also considering other European nations and states. The European Union meant the return of Europe to the world stage after the mid-20th century disaster of fascism and totalitarianism. After the long collapse of European imperialism between 1900-1975, however, there is a new European polity that has sunk roots and will now survive despite internal pressures such as Brexit. What form this new Europe will take, what power and influence it will have and what challenges it will face are pressing questions. This story is being written today. There is no End-Station-Europa. It is a journey, not a destination.

TREES IN LONDON
Melissa Moore
This course will explore how trees are a challenge to capture via the photographic viewfinder or to frame in literature, even when amputated by pollarding. For example, the archetypal tree of life is a symbol that brings to the mind's eye a very complete image, but trees are used as metaphors in so many different cultural stories that they do not occupy a distinct meaning. The specific presence of trees in the city will be explored.
THEORY BY PARTY
Sofia Krimizi
Marching elephants, fireworks, masquerade balls, excessive dancing, heavy drinking on land or onboard, road trips to the Wild West desert and surreal dinner parties; all of these seemingly non-productive activities have woven architectural education with a radical culture of fun and play. The course will explore the lineage of such events and question their agency within architectural education. Divided into the preparation of meals and the eating of them, sessions are structured around the sequence of three dinner parties. Conversations around the table attempt to articulate an inclusive and cross-curricular format of learning, or in other words how to ‘theory by party’. The work that emerges from these events will form the basis for the Party Conference, which will take place at the end of the academic year and be joined by Sofia Pia Belenky.

LEARNING FROM TELEVISION 1.0
Joaquim Moreno
The architecture of broadcasting and television has thoroughly domesticated education, information and entertainment, transforming them from public and collective realms to a domestic ones. Media consumption had a specific time and place, and followed a similar pattern. We all agree with this fiction because its modes of reception, circulation and production are, for the most part, obsolete. Television evolved into other media forms and we moved from a regular programming schedule to the blurred continuity of a 24/7, anytime, anywhere mode. We now believe that an increased choice and availability of media content freed us from the domestication and homogenisation imposed by television. This course will disagree with this picture while also learning from it, proposing a less docile and compliant vision of media transformation.

MORE SERIOUS GAMES
Ana Maria Nicoleascu
Serious Games I–IV (2009- 2010) and Parallel I–IV (2012- 2014) are among the final works of documentary filmmaker, Harun Farocki. From the 1960s onward, Farocki, through the form of the ‘essay film’, used his inimitable, omnipresent and critical lens to record transformations in the production and dispersion of moving images, and the consequences of these transformations for culture and society. Throughout his career, Farocki witnessed the shift from cinema to film, television and, finally, video games. We will pick up from where Farocki left off. We will revisit the contemporary possibilities of the ‘essay film’ and survey the present moment, in which notions of ‘gamification’ are invading everyday life. This course will consist of seminars, debates, screenings and talks. We will question what to do with images, whether today images are becoming increasingly invisible and how to play a serious game without being played in turn.

NECROMANCING THE STONE
Will Orr
This course examines a series of key moments in the history of the architectural discipline, in which the very idea of ‘architecture’ was forced to change. Understanding this series of apparent deaths and rebirths – and the contradictions that caused them – will give insight into the nature of contemporary challenges to the agency of the architectural project.

ARCHITECTURES IN REVOLUTION
Ricardo Ruivo
The rise and fall of the Soviet ‘avant-garde’ has been a subject of great interest in the West since the end of the 1960s; an interest renewed at the centenary of the Soviet Revolution in 2017. This course will review the history of early Soviet architecture, while at the same time stimulating a critical reading of the narrative that has emerged in the West tending to present this history as a mythology. Through this examination we will confront the difficult associations that architectural discourses and practices establish with political realities.

ATOMISED
Teresa Stoppani
Atomised (1998), the novel by Michel Houellebecq, is a caustic commentary on ‘the dismantling of contemporary society and its assumptions’. What happens when it is architecture that is dismantled and questioned, broken beyond repair and so atomised that it calls for a reinvention of its own categories and practices? If history, representation, form and design in architecture are ‘broken’, it is perhaps time to rethink architecture in different terms. This course will explore some of the ways in which this may be possible, re-thinking through oblivion, erasure, the formless, ruination, the fragment and the fragmented body as alternative forms of making – architecture again.

L'AFRIOUE INTIME
Alvaro Velasco Perez
L'Afrique Intime is a genealogy of books on cities that imply a manifesto of internalisation. Africa is an architectural writing experiment. Starting from the last of its idylls – Rem Koolhaas’ Lagos (2001) – this course will, in a pseudo-ethnographic vein, trace the genealogy of books as the products of journeys of European architects travelling in Africa. In participating in this historical study, the cohort of the course will form an ethnographic crew: an experiment in overlapping systematic research with rigorous surrealism and through which to reflect on issues of how writing on architecture gives form to translations, voices and identities.

MORE SERIOUS GAMES
DIPLOMA THESIS OPTION
Supervised by Mark Campbell and Manolis Stavrakakis
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 following the conclusion of their HTS courses. These sessions, held during terms two and three, serve as an introduction to the thesis option. They explore the rigorous nature of undertaking scholarly work and help individuals to develop their research topic. Students then begin to develop their theses during the summer between the fourth and fifth years. Based on individual work, as well as a series of individual tutorials, the thesis is submitted at the end of term one of the fifth year, in line with the fifth year HTS requirements.

TRANSLATION PROJECT
Throughout the year there will be courses to introduce the issue of translation in architecture, in concert with the Architecture in Translation project.

Students interested in pursuing these issues are advised to take the courses of Susan Chai and Mark Cousins in term one. The topics raised will be developed in term two, with the aim of developing a series of texts concerning translation in architectural discourse.

ANDREA BAGNATO studied at the Centre for Research Architecture and is currently the Head of Publications for the Sharjah Architecture Triennial. He has worked for Forensic Architecture, Space Caviar, Kuehn Malvezzi and Tomás Saraceno, and was the Publications manager for the first Chicago Architecture Biennial in 2015. He has published SQM: The Quantified Home (2014) and A Moving Border: Alpine Cartographies of Climate Change (2019). His research project has received grants from Het Nieuwe Instituut and the Graham Foundation.

DOREEN BERNATH was trained as an architect at Cambridge University and then completed her PhD at the AA. The PhD centred on the traditional rejection of rendering in European architecture and its popularity in contemporary Chinese practice. She has taught at Plymouth University, Leeds University and the AA.

EDWARD BOTTOMS studied history at Exeter University and gained a master's degree at 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.

SUSAN CHAI graduated from the AA and is currently practising in London as an architect and freelance translator. She teaches at the AA, Southeast University and the Central Academy of Fine Arts in China. Susan has been working with the Forum of Contemporary Architectural Theories since 2009 and was an Associate Partner at PLP architecture.

MARK COUSINS is the Director of History and Theory Studies. Mark was educated at Oxford University and the Warburg Institute. He has taught at the AA for many years in the undergraduate, postgraduate and PhD programmes. He is a founding member of the AA Graduate School and the London Consortium. He has been a Visiting Professor at Columbia University and is currently a Guest Professor at South Eastern University in Nanjing, China.

NERMA CRIDGE is a lecturer, artist and author. She runs a small art and design practice, Drawing Agency, and has lectured at several UK universities – most recently at the Cambridge School of Art – and presented extensively at international conferences. Her first monograph, Drawing the Unbuildable, was published in 2015. Forthcoming publications include Restless: Drawn by Zaha Hadid and and her second book entitled Politics of Abstraction.

SOFIA KRIMIZI studied architecture at the National Technical Institute in Athens and the Columbia University GSAPP in New York. She has taught design studios and research seminars at the Cooper Union, Cornell University, UPenn, the Pratt Institute and the Bartlett School of Architecture. She is a founding member of the architectural practice ksestudio and is currently a PhD candidate at the AA.

DENIS MACSHANE draws on forty years' experience of politics in Europe and was European Minister in the Labour government.

MELISSA MOORE is a photographer and artist who teaches at the London School of Fashion. Her photographs are published as a volume entitled Land Ends.

JOAQUIM MORENO is an architect, historian and curator. He teaches at the Architecture School of the Autonomous University of Lisbon and at ICSTE-IUL. He holds a doctorate in Architectural History and Theory from Princeton University, a master’s degree from the Polytechnic University of Catalonia and a professional degree in Architecture from the Architecture School of Porto University. He has taught at the Columbia University GSAPP and the Porto School of Architecture, and curated numerous exhibitions for the Venice Biennale and the CCA, among others.

ANA MARIA NICOLAESCU is a digital artist and writer based in London. Her work explores the relationship between media, technology and popular culture today.

WILL ORR is a British-Canadian designer, theorist and historian. He studied architectural design at the University of Toronto and completed a PhD at the AA, where his research focused on political and architectural theory from the 1960s to the present.

RICARDO RUVO completed his PhD at the AA in 2018, having previously worked and studied in Porto, Portugal. His research addresses the relationship between architectural form and political content in architectural discourse and historiography as ideological production.
TERESA STOPPANI is an architect and architectural theorist. She is the author of *Paradigm Islands: Manhattan and Venice* (2010) and *Unorthodox Ways to Think Architecture and the City* (2018), and the co-editor of *This Thing Called Theory* (2016). She is the instigator of the architectural research collective, This Thing Called Theory, and an editor of the RIBA/Routledge Journal of Architecture.

ALVARO VELASCO PEREZ is an architect and holds a PhD from the Architectural Association. He has taught at the AA, UHerts, the AA Summer School, Leeds Beckett University and the University of Navarra. His work has been presented in educational institutions in London, Paris, Berlin, Seville, Lagos and Algiers.

MARK CAMPBELL currently teaches on the PhD and Projective Cities programmes at the AA. He received his PhD and MA from Princeton University as a Fulbright Graduate Scholar and Princeton Honorific Scholar. He has published and lectured extensively, and is an Editor of the RIBA Journal of Architecture and an External Examiner at the Welsh School of Architecture and Royal College of Art.

MANOLIS STAVRAKAKIS holds a PhD from the AA. He studied architecture at the National Technical University of Athens, Columbia University and the AA, and has been practising and teaching architecture in Athens and in London since 2005.
ARCHITECTURAL PROFESSIONAL PRACTICE (APP)

Throughout the history of the AA, students have sought to reinvent and extend the scope of architecture, developing, as a result, alternative modes of professional practice that challenge the status quo.

This course develops on the themes of Professional Practice first introduced in the Experimental Programme and encountered in work experience, comprehensively and critically integrating this knowledge into a range of design processes and professional frameworks to give a comprehensive overview of individual career development within architecture and related disciplines. It is also intended to provide an informed base of information for students’ professional lives following graduation from the AA, enabling and encouraging them to become the next generation of leaders and entrepreneurs, both individually and collectively.

Through a series of lectures delivered by the course leader and one of the course tutors, students will discuss and debate key issues relating to the varying professional contexts for design and construction, reviewing detailed examples of strategies for conventional and unconventional models of practice. Each course tutor will supervise a group of 12–14 students in two tutorial sessions to further develop these themes.

Students will be asked to present and submit a business plan laying out a proposal for their own, ideal practice. This should be supported by a tranche of references and case studies that are relevant to the student’s professional aims. The final submission should amount to a comprehensive business plan, including an analysis of the relevant economic, legislative and social frameworks affecting the viability of the proposal.
TERM 1

REINVENTING THE CREATIVE FIELDS AT THE AA
Theo Lorenz, Edward Bottoms
*RIBA Criteria – Being an Architect; what does it mean to be an Architect, what are alternative pathways and careers?*
In this session, we will discuss what it means to be an Architect. What is the role of an Architect today and what are the pathways open to graduates.
To demonstrate the possible options available, a selection of AA alumni from throughout the history of the school will be discussed, analysing the frameworks and circumstances that led to their individual success.

DEFINE YOUR OWN FIELD
Theo Lorenz, Manijeh Verghese
*RIBA Criteria – Fields of knowledge; what is your knowledge to date, what are your shortcomings how do they relate to ARB criteria?*
This session will question how one defines one’s own aims. Every AA student has an individual set of talents and skills, and it is critical that each is able to analyse their unique strengths and shortcomings when entering the professional environment. The question will be: what criteria should be taken into consideration creatively and what individual frameworks are either in place already or could be established?

FORMS OF PRACTICE
Theo Lorenz, Maciej Woroniecki
*RIBA Criteria – Architectural practice set-up and requirements in the UK. Difference/overlaps with other creative practises. Individual practise within and across disciplines.*
This session focuses on different models of practice in architecture and the creative arts, ranging from individual offices to collectives and multidisciplinary teams. Examples of practices that explore new areas of spatial performance are shown.

FROM A PRIORI TO ‘OUT OF THICK AIR’
Theo Lorenz, Friedrich Graefling
This session explains various approaches to design and project production, from a classical, *a priori* approach, to the ‘design of the design process’ and ‘out of thick air’ development. Examples of projects generated through collaboration and networking will be examined.

BUSINESS PLAN
Theo Lorenz, Joe Robson
*RIBA Criteria – Contracts/budget in architecture and related practise*
In this session, students will learn how to develop a feasible business plan, the key factors that need to be taken into consideration and the different ways in which this exercise can be approached.

RELATIONS
Theo Lorenz, Azhar Azhar
*RIBA Criteria – Ethical behaviour and client relations*
This session describes the important relationships that influence the development of projects within the fields of architecture and the creative arts.

ON PRODUCTION / FRAMEWORKS
Theo Lorenz, Max Babbé
*RIBA Criteria – Procurement*
This session outlines methods of architectural production and the related frameworks of built projects, citing examples from various creative disciplines that range from architecture to installations, exhibitions, stage design and performances.

THEO LORENZ is the Head of Architectural Professional Practice for the Diploma Programme. He is a painter, media artist and registered architect in England and Germany. He is the co-founder and Director of the AA Interprofessional Studio (AAIS).
DIPLOMA ELECTIVES

Electives are specialised courses that extend the range of Core Studies and offer students a means of integrating self-selected knowledge into their own individual development. They provide a means of engaging with the cultural and scientific discourses of architecture in new ways, and from which a deepening understanding of interdisciplinarity is gained.

Diploma students may exchange one HTS and one ETS course for any of the listed Electives across their two years of study, with the exception of the ETS Design Thesis. More than two Electives may be taken, but only in addition to required coursework.
SUSTAINABLE CITY
Jorge Rodríguez Álvarez
This course reviews theories of urban sustainability, introducing instruments and tools that can be applied to its assessment. The role of urban morphology in fostering the diverse microclimates encountered in cities and its impact on energy consumption and climate change will be illustrated with case studies from different urban contexts at scales ranging from the regional to the urban block.

ARCHITECTURAL THEORIES, DESIGN AND DESIGN METHODS
Doreen Bernath, Platon Issaias, Hamed Khosravi and invited guests
This seminar course is focused on architectural scale and introduces a number of research and design methodologies, as well as theories or themes critical to the programme, such as type, typology, drawing and diagram. We will explore systematic understandings of disciplinary knowledge and methodical design in architecture, thereby examining a historiography of a modern reasoning of form.

NETWORK THEORIES
David McAlmont, Tanja Siems, Theo Lorenz
Collaboration and networking are the bases of an interprofessional design approach. This seminar series looks at the various approaches to interdisciplinary collaboration, both in academia and in practice. We will explore the historical and theoretical background for the work of AAIS. Each session will consist of a seminar presentation by a tutor or invited lecturer, followed by questions and discussion with students. Students are required to read preparatory or follow-up material and make short group or individual presentations at each seminar. Students must complete a written submission of 3000 words, to be handed in at the end of the term.

TIMBER TECHNOLOGIES
Chris Sadd, Martin Self and guest speakers
This course of seminars and workshops in Hooke Park provides a survey of the fundamental knowledge required to operate as a specialist in timber design. Recognising wood's essential role in low-carbon architecture, the course provides a technical introduction to timber and its production, from forest planting to contemporary fabrication techniques. It covers wood's biological, material and mechanical properties, methodologies of its design and application, and strategies that integrate forestry, materiality and form.

REASON OF URBANISM
Lawrence Barth
Urbanism arose as a specific field of problems within the governments of Western, liberal societies and in this course we introduce students to this deeper political history that continues to play out in arguments about urban change. Lectures and readings are structured to enable architects to gain a fundamental understanding of politics and governance, resulting in a richer grasp of the complexity of contemporary urban problems.

THE SCIENTIFIC METHOD AND DESIGN RESEARCH
Michael Weinstock and invited guest researchers
The Scientific Method is an evolving set of procedures based on systematic observations and measurements, the formulation of ideas (hypotheses) and predictions from those observations that are tested by experiment, the subsequent modification of these hypotheses and further experimentation until there is no distance between the hypothesis, predictions and observed results from the experiment. Design Research is a unique class of enquiry that may include some combination of the larger set of principles of form and behaviour, integrated knowledge of the natural or cultural sciences, a specified degree of mutability such as a relational model capable of adaptation to differing circumstances or environments, testable propositions and principles of implementation, and an expository design (conceptual, physical or computationally simulated) to be used for testing and evaluation.

CRITICAL URBANISM I
Lawrence Barth
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. Through a series of case examples, we will explore how the project comes to drive forward a critical response to the existing city and encourage evaluation and reflection.

CONSTRUCTED HISTORIES: TECHNO-CENTRIC HISTORY OF DESIGN AND RELATION TO THE MATHEMATICS, TOOLS AND MATERIALS OF THE AGE
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 the additive manufacture of yesteryear in bricks and stone, influenced by and reciprocally shaping the mathematics of graphic statics and stereotomy.
HOUSING FORM
Irénée Scalbert
Recent decades have seen a renewed interest in architect-designed housing. While the exterior has become more visible, the interior of dwellings has, by and large, been neglected. Housing does not consist merely of an envelope to which typical house plans are applied. Form and experience cannot be conveniently dissociated. To the contrary, the most committed architects conceive of housing form (outside as much as inside) as the source and guarantor of that experience. This course will review in detail some of the best housing projects built in the last one hundred years and ask what constitutes excellence in the field.

CANONICAL AND NON-CANONICAL HISTORIES OF MODERNITY
Marina Lathouri
This seminar series examines the role that various modes of writing — manifesto, historical narrative, canon, travelogue, critical essay and theoretical speculation - have played in the construction of the numerous histories of modern architecture and the city. The seminars and presentations aim to help students reflect upon practices of historiography and interrogate conceptual and methodological assumptions that dominate architectural histories and criticism; to develop an understanding of the relationship between the writing of history and the experience of modernity, and the ideological, political and aesthetic issues expressed through words, images and drawings; to start exploring writing as a practice through which to think about and articulate ideas and arguments.

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. There is no objectivity without the object, but also no subjectivity. In fact, there is no subject. This course queries the object, examining how this notion was recast in the 20th and 21st century, retracing the horizon of enquiry and thus opening a space of unprecedented creativity. Heidegger's tools, Benjamin's works of art, Derrida's traces, Deleuze's becomings, Serres's quasi-objects, Latour's networks and Bennett's quasi-agents are the foci around which this space articulates itself; the foci from which our writing of non-objects begins.

ENVIRONMENTAL DESIGN PRIMER: DESIGNING FOR HEALTH, WELL-BEING AND COMFORT
Nick Baker
Topics include: climate change and the principles of adaptive comfort in the urban environment; building materials and environmental impact; thermal performance; the physics and architecture of daylighting; airflow and indoor air quality; designing for the future.

CITIES IN THE TRANSNATIONAL WORLD
Jorge Fiori
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 that 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.

TERM 2

BEHAVIOUR: EXAMINING THE PROTO-SYSTEMIC
Theodore Spyropoulos and 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. Group presentations will examine these methods and outputs as case studies for studio experimentation.

LESSONS FROM PRACTICE
Simos Yannas and Paula Cadima with guest speakers
We invite practising architects, engineers and researchers to present projects that illustrate their philosophy, practice and experience of sustainable environmental design. Presentations are followed by roundtable discussions exploring the relationship between research and practice, and the evolving nature of research.

NEW ECONOMICS AND THE PRODUCTION OF SPACE
New Economic Foundations and Jose Alfredo Ramirez
This seminar series explores new economic thinking, knowledge and concepts being developed as an alternative to the existing neoliberal system. Run by the New Economics Foundation and moderated by Landscape Urbanism, students will gain an understanding of the dynamics of today's economy and the strong impact it has on the production of landscapes and territories around us. The course is planned for students to reflect on the intricate relationship between the design of space and the design of economic policies, and explores potential avenues through which the production of new regulation can be influenced by design methodologies at the local, regional, national and even planetary scale.
THE RHETORIC OF MAPPING
Clara Oloriz and Teresa Stoppani
This seminar addresses key points and practices in the historical development of the discipline of cartography. It integrates critical thinking in reflecting on the encyclopaedic and cybernetic projects that have shaped cartography over the centuries and explores alternatives that respond to contemporary conditions. The seminars will explore the epistemological, technological and ontological challenges that cartography faces today in understanding, managing and designing territories. A series of conversations with artists, cartographers and writers will complement and expand current historical and existing cartographic thinking and practices.

CREATIVE ENCOUNTERS
David McAlmont, Tanja Siems, Theo Lorenz
Looking at various examples and theories throughout the creative disciplines, this course will explore the lasting effects of cultural events on their participants, the environment and the economy. Each session will consist of a seminar presentation by a tutor or invited lecturer, followed by questions and discussion with students. Students are required to read preparatory or follow-up material and make short group or individual presentations at each seminar. Students must complete a written submission of 3000 words, to be handed in at the end of the term.

CRITICAL URBANISM II
Lawrence Barth
Critical Urbanism II explores the relationship between projects and urban transformation. Emphasis is placed on ambitious and complex urban projects in which substantial claims are made for the strategic importance of architectural understandings. The material is organised into a series of ongoing preoccupations that can be used to evaluate and compare aspects of projects and critical writings, such as questions of size, programme versus event, continuity versus rupture and object versus field. Students are encouraged to investigate projects and present their critical reactions in a seminar format.

DOMESTICITY
Lawrence Barth
The inner life of the dwelling is a scene of constant tension, speculation and evolution, and while the ideal of the family continues to stand at the core of this turbulence, a broad and increasing range of alternative living modes now demands attention. New patterns of shared living, assisted care, serviced residences and more all demand design evaluation and development. In this course, we explore both the history and the contemporary challenges of housing design and its transformation.

ARCHITECTURE KNOWLEDGE AND WRITING
Marina Lathouri
It is in the first printed documents that architecture was described as a distinct from of practice, different from the actual building. Since then, the spatial economy of the literary object elicits an intricate relation to the built object – its modes of production, its aesthetic norms, its uses and historical value. This course cuts through the history of the discipline and the multiple languages of architecture – textual, visual and graphic – to analyse conceptual organisations of the building and the city, the spatial and the social in the light of specific historical processes, material technologies, cultural specificities and political ideologies. The course concludes with a two-week critical writing workshop with a visiting tutor.

CLIMATE PEACE
John Palmesino
Architecture is the agent of relation between polities and their spaces of operation. The rise of the new climatic regime and the magnitude of the techno-sphere baffle architecture. From within it appears as the result of the multiple projects, designs, actions and processes of humans, within the remit of control and the capacity to act. From the outset, humans are only a component of it, drawn into its functioning and endeavouring to sustain it. These seminars are dedicated to investigating specific conditions in which this inversion of agency affects narratives of modernisation and the appreciation of the deep interconnections between architectural development, rapid urbanisation and human impact on the Earth System.

HOUSING AND THE INFORMAL CITY
Jorge Fiori
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 how housing acts as a strategic 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.

PROJECTS OF THE CITY:
SURVEYS AND CASE STUDIES
Doreen Bernath, Platon Issaias, Hamed Khoosravi and invited guests
These seminars place modernist theories of the contemporary city in their wider context. It is divided into two distinct parts. The first explores the development of disciplinary knowledge about architecture and urbanism from the 19th century until today. The second presents scholarly research through a series of important contemporary case studies.
**MONDAY**
- Studio Design
- Diploma Electives

**TUESDAY**
- Studio Design

**WEDNESDAY**
- HTS
- Diploma Electives
- Directions
- Open Seminar: On the Origins of Capitalist Urban Space
- HTS
- Diploma Electives

**THURSDAY**
- HTS
- Diploma Electives

**FRIDAY**
- Studio Design

**TERM 1**

**TERM 2**
- ETS
- Diploma Electives

**TERM 3**
- Studio Design
- ETS
- Diploma Electives
- Directions
- AA Files
- Lectures
- Directions
- AA Files
- Lectures

**AA Files**

**Open Seminar: Plan the Planet**

**Open Seminar: Plan the Planet**

**Protest and Performance**

**OFF the Record Cocktails & Conversations**

**Open Seminar: Plan the Planet**

**Open Seminar: Plan the Planet**
The AA is a private institution and does not belong to UCAS. Anyone interested in applying to the AA must: complete the online application form; pay the relevant application fee (£50 for early applications, £75 for late applications) and submit a portfolio of art/design work before the deadlines stated to be considered for the 2020–21 academic year. The application procedure is the same for all applicants, regardless of where you are applying from.

Please note: all applicants must be 18 years of age or older by Monday 21 September 2020 to be eligible to enter the school for the 2020–21 academic year.

Prior to completing the form, applicants should carefully read the entry requirements for their chosen programme. The AA will not accept multiple applications and applicants cannot change their year of entry once the application has been received, assessed and a decision has been made. It is therefore crucial that you apply for the year level most suited to your experience.

Applications will not be processed until the online form has been completed, all required supporting documents have been provided and the AA has received an online portfolio. Failure to provide the information requested will delay the processing of your application.

If there is any change in your circumstances after you submit your application (i.e. if the subjects you are currently studying change), you must inform us as soon as possible. The AA reserves the right to withdraw an offer of a place if you fail to inform us of significant changes in your circumstances.

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