TAUGHT POSTGRADUATE PROGRAMMES & PHD

ARCHITECTURAL ASSOCIATION

SCHOOL OF ARCHITECTURE

2019–20
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Architecture and Urbanism (DRL) MArch
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The AA offers nine full-time Taught Postgraduate programmes – advanced courses of study for students with prior academic and professional experience.

MA/MSc programmes take place over 12 months, beginning with three terms of taught courses concluding in late June. This is followed by an independent writing period prior to the submission of a final dissertation in September. These courses are open to applicants with professional qualifications in architecture, engineering or other related disciplines. Dissertation projects are expected to combine design research with case study work related to students’ backgrounds.

MArch programmes include two phases of study, undertaken over 16 months. Phase 1 consists of three terms of studio-based design and taught coursework concluding in late June. Following a summer break, all students return in September and commence Phase 2 Thesis Design projects. These are then presented and submitted the following January. MArch courses are open to applicants with a five-year professional degree in architecture.

The MFA and MPhil programmes are similarly divided into two phases of study, with a longer Phase 2 that concludes in March/May of the second year. The MFA programme in Spatial Performance and Design (AAIS) takes place over 18 months and is open to professionals in a number of creative fields who collectively realise projects between architecture, art and performance. The Taught MPhil in Architecture and Urban Design (Projective Cities) takes place over 20 months and is open to applicants with a four or five-year degree in architecture (MArch, BArch, Diploma or equivalent).

The AA is a Partner Institution and Affiliated Research Centre of The Open University (OU), UK. All taught postgraduate degrees at the AA are validated by the OU.
TAUGHT POSTGRADUATE PROGRAMMES
ARCHITECTURE AND URBANISM (DRL)
MArch

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

PROGRAMME STRUCTURE
Four terms of study are divided into two phases. Phase I, a three-term academic year beginning each autumn, introduces design techniques and topics through a combination of team-based studio work, workshops and seminar courses. In Phase II, which begins the following autumn, teams develop their Phase I work into a comprehensive design thesis project. At the end of January, these projects are presented to a panel of distinguished visiting critics. In the past, these have included Zaha Hadid, Rem Koolhaas, Jeff Kipnis, Wolf Prix, Ali Rahim, Marta Male-Alemany, Alisa Andrasek, Michael Hansmeyer, John Frazer, Ben Van Berkel, David Ruy, Hernan Diaz Alonso, Tom Wiscombe, Caroline Bos, Mark Cousins, David Greene and Marcelo Spina, among many others.
The promise of mass-customisation, integrated into new models of housing, now can compete with contemporary co-living models in highly productive cities. 

Agent-based Parametric Semiology, Patrik Schumacher’s studio, contributes to the ‘semiological project’, which promises to upgrade architecture’s communicative capacity in the working environments, thus enhancing the social functionality of the designed and built environment through designed architectural code that manifests itself via crowd-modelling of the agent’s behavioural rules.

Shajay Bhooshan’s studio, House.Occupant.Science.Tech.data (HOSTd), explores robotic fabrication while enabling mass-customisation strategies that can compete with contemporary co-living models in highly productive cities. The promise of mass-customisation, integrated into new models of housing, now allows for the generation of a vibrant community fabric.
Design + Make explores design at the point of physical production and generates new protocols within the realm of experimental architectural construction. The research we conduct demonstrates a vision for architectural education in which making is central to the act of design itself.

The AA’s satellite campus at Hooke Park serves as our central laboratory for architectural research. The large-scale fabrication facilities provide a unique testing ground in which students can devote time to speculative research through the design and fabrication of architectural constructs and building components. Students inhabit this unique environment that combines forest, studio, workshop and building sites.

Our toolbox contains a diverse array of resources that facilitate the design and fabrication of architectural constructs within the park itself. Contemporary technologies, design and fabrication methods – such as 3D scanning, generative modelling, iterative physical modelling and robotic fabrication – combine to optimise manufacturing strategies and provide opportunities to replicate the feedback between natural geometry, material properties and designed form that had previously connected designer, maker and artefact.

We use a hands-on approach, guided by an in-depth material understanding. The core agenda of Design + Make strives to advance the materialisation of architecture through the synthesis of rigorous design strategies, advanced technologies and craft techniques to develop a deeper understanding of material behaviours. This emphasis on design and fabrication maximises the learning opportunities for participants by facilitating the realisation of design intent, practised as designing through making.
PROGRAMME STRUCTURE
Both programmes (MArch & MSc) are structured around a series of hands-on studio projects of increasing scale and sophistication, leading to the production of a large architectural construct (MArch) or full-size timber prototype (MSc). These studies are complemented by seminar courses and workshops in forestry and woodworking and traditional and contemporary building crafts, as well as by lectures and events at Hooke Park and Bedford Square, providing a foundational understanding of the cultural and technological landscape within which a designer must operate.

The MArch and MSc courses share taught components in the first two terms. After the second term the programme bifurcates, with the MSc students completing their project and dissertations for submission in September. The MArch students also submit their thesis in September, but continue with project construction until January. MArch students use full-scale building constructs at Hooke Park as a vehicle for design research. Formulating individual research interests within a group project, each student develops critical knowledge to underpin the work of their thesis. MSc students have a more explicit focus on technology and the innovative application of timber in architecture, which is developed and tested through full-scale system prototypes using diverse fabrication technologies and strategies.

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

INTRODUCTION STUDIO, Term 1
The Introduction Studio in Term 1 establishes the technical skill-set and key design methodologies required for the programme. This includes taught classes and workshops that aim to establish proficiency in the operation of critical skills and tools employed throughout the work of Design + Make. This covers analogue fabrication techniques, CAD/CAM (formulating information for digital manufacturing), generative design strategies, robotic fabrication and applied scanning techniques.

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

SEMINAR COURSES, Terms 1 and 2
Seminar Courses are delivered in weekly sessions and focus on the cultural theory of making as design; timber properties and technologies; engagement with landscape and thesis development. Together, they provide the theoretical framework for the project work and the intellectual foundation for the written Thesis/Dissertation.

MAIN PROJECT, Term 2
In order to innovate in construction, we allow sufficient time in Term 2 for testing and experimentation. To investigate the boundaries of a given methodology or workflow, we encourage risk taking, trial and failure. Attaching a significant value to experimentation and testing supports the fundamental principle of iterative design that sits at the core of the Design + Make ethos and provides the opportunity to apply the findings of initial prototypes to the final construct.

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

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

For MSc students, this prototyping exercise is completed in a full-scale experimental timber construction at the end of Term 3 that forms the research basis for the subsequent MSc dissertations.
AMICA DALL, ANTHONY ENGI MEACOCK and GILES SMITH are all founding partners of Assemble, which amongst other things is an architecture practice, workspace provider, contractor, developer, artist collective, ceramics workshop and friendship group. Their work has seen them lecture and teach internationally, including at Yale, MIT, Harvard and ETH Zurich. They are currently working on new models of living and working in South West London, a City Farm in North London and public space in South East London, as well as a number of other projects across the practice that are situated from New Orleans to Oslo.

MARTIN SELF is director of timber design and construction specialists Xylotek and has taught at the AA since 2004. He worked at Ove Arup & Partners, studied architectural theory at the AA and has consulted with practices such as Zaha Hadid Architects and Antony Gormley Studio.

JACK DRAPER facilitates the construction process for the Design + Make programme as the Make Tutor.

ZACHARY MOLLICA is the Studio Tutor for the Design + Make programme and supports the ongoing development of student projects. He graduated with distinction from the programme in 2016, having led the development of the Wood Chip Barn.

SIMON WITHERS is a Unit Master and Thesis Tutor at the Bartlett and the University of Greenwich. He has a background in architecture, fashion, film and electronics.

**THESIS/DISSERTATION**

The Thesis allows MArch students to define their intellectual position through the construction of critical arguments and investigations. These provide the fundamental research that will inform, support and instruct the Main Project. For MSc students, the Dissertation presents the technical design research that has been carried out in the development of the constructed prototype and makes propositions with respect to future application of timber fabrication in the field.
ARCHITECTURE OF COLLECTIVE LIVING

The MPhil in Architecture and Urban Design (Projective Cities) is a 20-month, interdisciplinary research and design programme that examines multi-scalar questions arising at the intersection of architecture, urban design and planning. The programme is dedicated to systematic analysis, design experimentation, theoretical speculation and critical writing, all focusing on the contemporary city. Student projects combine new design and traditional forms of research, while challenging existing disciplinary boundaries and contributing to emerging spatial design practice and knowledge. The programme recognises the need for multidisciplinary knowledge and new, practice-led research training to meet the demands of contemporary architectural and urban practice.

Projective Cities proposes architectural design as a precondition to the conception, realisation and subversion of urban plans.

Projective Cities recognises architecture and the city as a collective form of knowledge, shaped by cultural, social, political and economic contexts.

Projective Cities has been highly successful in preparing its graduates for diverse careers in academia and practice.

Projective Cities is a critical forum to engage with questions of governance and development in the context of global challenges of urbanisation.

Projective Cities aims to respond to current urban, environmental and social crises by rethinking the agency of spatial design and development within specific political, economic, social and cultural contexts.

Projective Cities prepares its candidates for independent research through a framework of rigorous design and research methodologies.

Projective Cities seeks candidates with a desire to develop substantial and original research. It seeks exceptional thinkers, gifted designers and critical writers with an interest in the future of our cities.

PROGRAMME HEAD
Platon Issaia

THESIS ADVISOR
Mark Campbell

COURSE MASTERS
Doreen Bernath, Cristina Gamboa, Naimed Khoasavi

WORKSHOP TUTOR
Raúl Avilla

Housing and Care Cooperatives in the Netherlands, Gianna Bottema, 2018–19
PROGRAMME STRUCTURE
Five terms of study are divided into two phases. Phase I, a three-term academic year (beginning each autumn), introduces key design and research methodologies through a comprehensive set of studio, seminar and academic writing modules. Specialised workshops and guest seminars are delivered alongside core teaching. Term 3 is dedicated to the development of an individual dissertation proposal. In Phase II, which begins the following autumn and concludes in May of the second academic year, candidates develop their individual dissertation dedicated to an independent research project.

PHASE I

Studio 1, Term 1
PARTS, UNITS AND GROUPS: ANALYSIS OF ARCHITECTURAL PRECEDENTS
Cristina Gamboa, Platon Issaias, Hamed Khosravi with Raül Avilla
In Studio 1, students will be given a series of case studies, both historic and contemporary. They must then define a preliminary research interest that will allow them to select other relevant examples of collective living. A number of related analytical studies and comparative analyses of architectural precedents frame individual students’ preliminary interests, informing their approach to the design of and research questions concerning collective living. The aim of this module is to familiarise students with the case study method and concepts of fundamental type and formative diagrams. It also develops the skills required to produce descriptive and analytical diagrams.

Seminar 1, Term 1
ARCHITECTURAL THEORIES, DESIGN AND DESIGN METHODS
Doreen Bernath, Platon Issaias, Hamed Khosravi and invited guest lecturers
The seminar course is focused on the 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. The seminar explores questions of a systematic understanding of disciplinary knowledge and methodical design in architecture, thereby examining a historiography of a modern reasoning of form. The aim of the module is two-fold: to give students a foundation of architectural theories in general and of design methods; and to provide a critical survey of the historiography and history of ideas framed by typological and typal reasoning, including the clarification of type as a form of reasoning that is traditionally distinguished as relating either to a design method or critical theory.

ACADEMIC WRITING 1, Term 1
Doreen Bernath
This course, which takes place once a week, introduces students to academic writing and is complementary to Seminar 1. The focus of these sessions will be individual tutorials to discuss student writing that is in development during the term (also available to Year 2 students). The aim of the module is to familiarise students with academic writing conventions, the importance of writing to formulate a research argument and

Studio 2, Term 2
SCALE: FROM ROOM TO THE CITY
Cristina Gamboa, Platon Issaias, Hamed Khosravi with Raül Avilla
The main focus of this module is a multi-scalar investigation into the interdisciplinary relations between architecture, urban design and urban planning. Studio 2 builds on the previously introduced concept of formative diagrams in relation to fundamental types as the basis from which to analyse models of collective living and forms of sharing, while the idea of type and typology is expanded to the study of the city. Studio 2 also introduces students to the conventions of urban planning, its parameters, processes and limits. The aim of this module is to familiarise students with the concepts of typological conflict and transformation, and introduce them to urban design and urban planning methodologies. It cultivates an understanding of the socio-political, economic, ecological, spatial and physical parameters or processes informing the development and formation of an urban plan.

Seminar 2, Term 2
PROJECTS OF THE CITY
Doreen Bernath, Platon Issaias, Hamed Khosravi and invited guest lecturers
This seminar is divided into two distinctive parts. The first, explores the development of disciplinary knowledge about architecture and urbanism from the nineteenth century up until today. The second part presents scholarly research in a series of important contemporary case studies. This allows students to formulate their individual research propositions for Thesis–Studio in Term 3. The aim of the module is to provide students with a survey of theories that conceptualise the city, in particular the contemporary city, through its architecture and architectural projects. The seminar discusses theories of the city in relation to critical architectural practice.
ACADEMIC WRITING 2, Term 2
Doreen Bernath
This course, which takes place once a week, introduces students to academic writing and is complementary to Seminar 2. The focus of these sessions will be individual tutorials to discuss student writing that is in development during the term (also available to Year 2 students). The aim of this module is to provide information about the writing of literature reviews, to assess current knowledge and to position an individual student’s own writing.

Thesis-Studio, Term 3
REPRESENTATIONS, INVESTIGATIONS AND DIAGRAMS
Platon Issaias, Hamed Khosravi
The Thesis-Studio is a combined design and seminar course in which students develop their dissertation proposal and start the dissertation. Underlying the Thesis-Studio is the hypothesis that critical and speculative projects on the city, whether practice and/or theory oriented, manifest an ‘idea of the city’ that can be understood through corresponding typological and social diagrams. Some of these ideas and different historical, theoretical and epistemological perspectives of the city will be discussed in seminars through critical projects of the recent past: exemplary proposals, representations, theories, and reflections of and on the city. The seminar examines how diverse readings of the city promulgate specific ideas and define aspects of the city that are formative and fundamental. Most of these readings share a medium-specificity and have a clear methodological approach through which a critical urban thesis is related to its processes of conceptualisation and representation. Often speculative, many critical urban projects have remained in the realm of imagination, but have had an enduring effect on our (disciplinary) understanding and knowledge of the city. Therefore, the studio output is speculative, projective and open-ended in their possibilities, but consistent in their construction. The aim of the module is to familiarise students with the ‘idea of the city’ and the relationships of spatial and social diagrams. Development of a clear research inquiry and definition of the theoretical or physical context are required in the formulation of a dissertation proposal.

ACADEMIC WRITING 3, Term 3
Doreen Bernath
This course, which takes place once a week, introduces students to academic writing and is complementary to Thesis-Studio. The focus of these sessions will be individual tutorials to discuss student writing that is in development during the term (also available to Year 2 students). The aim of this module is to assist students in the development of academic abstract writing for a research thesis.

PHASE 2
DISSERTATION, Terms 4 and 5
Platon Issaias, Hamed Khosravi, Mark Campbell and guest advisors
The Dissertation must demonstrate proficiency and rigour in research, design methods and techniques, as well as knowledge of the subject context, literature and precedents. The Dissertation is the final and most substantial piece of work in the programme. It is started at the end of the first year and developed throughout the second year. While students conduct their independent research under the close guidance of their supervisor(s), they have access to other programme staff and specialist consultants as needed. Supervisors are there to assist in developing ideas and encourage critical and independent thinking. The Dissertation is the demonstration of a significant and comprehensive piece of independent research, including its planning and execution. The Dissertation consists of the development of a critical theoretical argument and a series of comprehensive design proposals.

RAÚL AVILLA-ROYO is an architect and researcher. He studied architecture in Barcelona School of Architecture (ETSAI-UPC) and in the Accademia di Architectura di Mendrisio (AAAM-USJ), after which he pursued a Taught MPhil at the AA. He is currently a PhD candidate at the Royal College of Art in London. Apart from running his own practice, Raúl is also a member of the collective Arquitectos de Cabecera in Barcelona.

DOREEN BERNATH trained at Cambridge and the AA, and is an editor of RIBA’s The Journal of Architecture, co-director of AAVS Budapest ‘The Uncommon Walk’: leader of MArch design unit ‘Cinematic Commons’ at Leeds School of Architecture, co-founder of DEZACT and ThisThingCalledTheory.

MARK CAMPBELL currently teaches on the PhD programme and the Diploma History and Theory Studies programmes at the AA. He received his PhD and MA from Princeton University as a Fulbright Graduate Scholar and Princeton Honoricl Scholar. He is an editor of RIBA’s The Journal of Architecture, an External Examiner at the Welsh School of Architecture and Royal College of Art, where he is currently a Senior Research Tutor.

CRISTINA GAMBOA is a chartered architect and teacher. She studied at the Barcelona School of Architecture ETSAB / UPC, and the Faculty of Architecture and Urban Planning / University of Stuttgart. She is co-founder of Lucol, a cooperative of architects established in 2014 in Barcelona, with a focus on researching participative approaches to design and developing cooperative housing and policies.

PLATON ISSAIAS is an architect, researcher and teacher. He studied architecture in Thessaloniki, Greece, holds an MSc from Columbia University and a PhD from TU Delft. He teaches AA Diploma Unit 7 with Hamed Khosravi. He has taught at the Berlage Institute (Netherlands), in the MArch Urban Design programme at the Bartlett, the RCA, Syracuse University and the University of Cyprus.

HAMED KHOSRAVI is an architect, writer, and educator. He has taught at the Berlage Institute, Oxford Brookes University and TU Delft Faculty of Architecture. He teaches AA Diploma Unit 7 with Platon Issaias. His research and projects focus on the history and theory of architecture and urban form in relation to territorial organisations and political decisions.
In the creative professions today, many individuals define themselves as being at home in more than one discipline. The AA Interprofessional Studio (AAIS) engages this new reality to explore alternative methods of collaboration between multiple creative professions. Through the research, design and production of a series of genre-defying spatial performances and constructions, we will examine the ways in which creative work and design overlap in the cultivation of unique project events. The studio, offered as a 12-month MA or an 18-month MFA, encourages students to develop a language for communicating across disciplinary boundaries, working as a creative office with the exchange of knowledge at its core. We provide students with a starting point for their individual approaches and careers through seminars, studio work and applied events that engage a multidisciplinary mindset across a variety of creative fields such as dance, theatre, music, exhibitions and festivals. Our aim is to challenge and extend the frontiers of art, architecture and performance, and to expose a hidden ‘worknet’ of multiple vocations and their products.

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

**AA INTERPROFESSIONAL STUDIO (AAIS)**
**MA/MFA**

In the creative professions today, many individuals define themselves as being at home in more than one discipline. The AA Interprofessional Studio (AAIS) engages this new reality to explore alternative methods of collaboration between multiple creative professions. Through the research, design and production of a series of genre-defying spatial performances and constructions, we will examine the ways in which creative work and design overlap in the cultivation of unique project events. The studio, offered as a 12-month MA or an 18-month MFA, encourages students to develop a language for communicating across disciplinary boundaries, working as a creative office with the exchange of knowledge at its core. We provide students with a starting point for their individual approaches and careers through seminars, studio work and applied events that engage a multidisciplinary mindset across a variety of creative fields such as dance, theatre, music, exhibitions and festivals. Our aim is to challenge and extend the frontiers of art, architecture and performance, and to expose a hidden ‘worknet’ of multiple vocations and their products.

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**PROGRAMME HEAD**  
Theo Lorenz

**PROGRAMME RESEARCH AND DEVELOPMENT**  
Tanja Siems

**STUDIO MASTER**  
David McAlmont

**TUTORS**  
Argyris Angeli, Mona Camille, Andrew Dean, Malgorzata Dzierzon, Andreia Garcia, Heiko Kalmbach, Kyriaki Nasioula, Joel Newman, Patricia Okenwa, Noa Segev, Renaud Wiser
SCREAM OUT LOUD!

Enough! Stop telling everyone what they can or cannot do. Stop pretending it is the ‘will of the people’ and for the greater good of us all. Stop blaming others for your own faults. Stop undermining them and assuming you know better. Stop incriminating, discriminating and harassing, abusing and confusing to hide own weaknesses. Stop excusing. Stop!

Start acting! Start to act in the interests of a sustainable future. Start building. Start to build a real perspective of a collective future through creativity, applied solutions and collaborative effort. Start designing. Start to design a society predicated on inclusivity, openness and creativity! Start performing! Start to perform what you envision and make it visible at a glance. Start to trust and be trusted. Start now!

Most individuals will be able to relate to a situation in which all that appears left to do is to scream out loud. With the rapid contemporary growth of populist dogmas, the fundamental role of arguments based on facts and reason has diminished. In this disorientating state, one must be able to pick out forceful responses that can be heard loud and clear. Performance has a long tradition of activism – events and performative architectures have the potential to build a common foundation from which to initiate debate and active collaboration. Together they have a powerful, lasting effect on the networks they connect with, both small and large, and the potential to connect disparate initiatives, creating powerful synergies between them.

Through a series of events and festivals, the studio will encourage groups of students to develop projects that not only speak up for their concerns, their ideas and their ideals, but also vividly and forcefully present them as a creative protest.

ARGYRIS ANGELI is an artist, architect and educator. Co-founder of Gesamtatelier, Argyris graduated from the AAIS programme with an MFA in 2017.

MONA CAMILLE is a Seychellois/German designer with a background in stage design and architecture. She holds a BA in Architecture and completed her MA in Spatial Performance & Design in 2018. She has worked for the Semper Opera, Dresden, Chai & Morel in Paris, Living Windows in London and freelances across Germany, France and the UK. She co-created the installation 360 Blue Hour at the 2019 Prague Quadrennial.

ANDREW DEAN has sold over 20 million records as a songwriter and producer. He discovered Jess Stone, Bush, Lily Allen and – starting life as a DJ – has won Brit, Grammy and Ivor Novello awards over the course of his career.

MALGORZATA DZIERZON is a dancer, choreographer and producer based in London. She has worked as a dancer with Rambert, the Gothenburg Ballet, the Singapore Dance Theatre, the Peter Schaufuss Ballet and the Royal Danish Ballet. As a choreographer she has been commissioned to create work for Kettle’s Yard (Cambridge), the Serpentine Gallery and Rambert, among others.

ANDREIA GARCIA is a Portuguese architect, curator, researcher and professor of architecture, design and urban scenography. Founder of Andreia Garcia Architectural Affairs, she has specialised in the dissemination of architecture through research, curatorial practice and editorial projects.

HEIKO KALMBACH is a filmmaker, theatre director and video artist based in Berlin. His award-winning shorts have screened internationally. He engages with live performance as a director and projection designer. He is a co-founder of the Berlin-based production company, Spoonfilm and the performance group, Naturaleza Humana.

THEO LORENZ is a painter, media artist and registered architect in England and Germany. He has taught at the AA since 2000 in the Diploma and Experimental programmes and is co-founder and Director of the AAIS.

DAVID McALMONT is a singer, recording artist, lyric consultant, singing teacher and workshop facilitator. He is a public speaker and art historian.

KYRIAKI NASIOULA is a choreographer, dancer, licenced architect and educator, whose practice intertwines a range of creative fields. She is a co-founder of Gesamtatelier and graduated from AAIS with an MFA in 2017.

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

PATRICIA OKENWA is a founding member of New Movement Collective. Patricia’s work has been performed at Queen Elisabeth Hall, Linbury Studio Theatre ROH, Lillian Baylis, and Robin Howard Theatre at the Place.

NOA SEGEV is an architect and designer based in London and Tel Aviv. She studied at the Bezalel Academy of Arts and Design; before graduating with distinctions from the AAIS programme with an MFA in 2019.

TANJA SIEMS is an urban designer and infrastructural planner, and the Director of interdisciplinary practice, T2 Spatialwork. She co-founded the AAIS programme and is a Professor of Urban Design at the Bergische University, Germany.

RENAUD WISER is a choreographer based in London. He has worked internationally with companies including the Geneva Ballet, the Ballet National de Marseille, the Gothenburg Ballet, Rambert and the Bonachela Dance Company. In 2013 Renaud launched the Renaud Wiser Dance Company.
The Landscape Urbanism programme explores the role that designers (from architects and landscape architects to urban designers and planners) can play when confronted with policies and regulations that are currently shaping landscapes and territories across the globe (metropolises, cities, rural environments, infrastructural and productive landscapes, etc.). Such environments are today configured by economic policies, political decision-making, social and cultural structures, and engineering solutions. Design inputs are either left out entirely or placed at the fringes. Landscape Urbanism at the AA explores design not only as the source of aesthetic and performative proposals offering necessary alternatives to today’s acute urban and environmental problems, but also as a mechanism to orchestrate, choreograph and negotiate their implementation at large scales and over time.

Landscape Urbanism is constantly evolving and integrates critical thinking with diverse practices such as cartographic representation, scripted simulation and GIS mapping, all of which are widely utilised in geographical disciplines, but relatively untapped within the field of design.

DESIGN AND THE GREEN NEW DEAL (GND)

Given the climate and ecological emergency the world is facing, it is paramount importance that those involved in designing landscapes (whether architects, landscape architects, artists, planners or engineers) support a socially just re-structuring of the world we inhabit. This effort should be intrinsically dependant on the health of the earth systems and trigger, in turn, a radical transformation of the role we can collectively play in developing design proposals, mitigation strategies, advocacy initiatives and activism.
One way to achieve this is by supporting a Green New Deal (GND) – a viable initiative with the capacity to unite all of the best intentions, preoccupations and proposals of the design community at large. Landscape Urbanism will get behind this project and contributing to shaping its influence in the UK. We believe that expertise in visualisation, mapping and the spatial understanding of socio-ecological systems is crucial to such a project and the challenges it presents. Together, Landscape Urbanism will develop proposals for a GND in collaboration with the New Economics Foundation, through the exploration of different policies such as:

- The transformation of a Common Agricultural Policy in a post-Brexit scenario and the impact it could have in local communities.
- The rewilding of urban areas and the benefits this can have for the wellbeing of citizens in both urban and rural environments.
- A Just Transition towards a post-fossil fuel economy, the proposition of alternative economic models and the spatial impacts these will have for the design of urbanisation processes.
- The exploration of different land ownership schemes, beyond the existing privatised and individual models, to radically transform the UK landscape.

Landscape Urbanism will develop these policies with the from the perspective of the designer, using concepts, practices and principles such as:

- Exploring cartographic practices with the capacity to influence the public sphere and decision-making processes, such as interactive and participatory maps, built by local people with data gathered on site.
- Revisiting concepts such as the commons, public participation and platform cooperativism through the lens of design, analysing their implications for the construction of collective design frameworks and the management of shared resources that are neither public nor private.
- Implementing the latest technologies to simulate the behaviour of cities, landscapes and territories using software and scripts to foresee possible future scenarios with the help of partnered scientists and researchers.
- Understanding the use of public space in the UK and elsewhere, through diagramming and proposing new spatial configurations in direct response to 21st century challenges.

**PROGRAMME STRUCTURE**

**TERRITORIAL FORMATIONS, Terms 1 and 2**

During Terms 1 and 2, Landscape Urbanism aims to thread together geomorphological processes, social structures and design intentions in forming an understanding of land and territorial formations. Students will explore such syntheses, imagining new forms of territory in which physical and social processes are transformed into new spatial conditions. The projects will acknowledge the capacity of landscapes to modulate the tension between physical/environmental and human forces within specific geographical/geological points in space and time.

**CARTOGENESIS, Term 2**

The assemblages of geomorphological processes and social formations developed in Term 1 will be re-traced and re-described through various cartographic media. Students will lean about historical and contemporary forms of cartographic representation, informing the eventual production of an atlas charting territories across the UK that inscribe similar and relevant geographies to the issues initially identified by each project.

**TECTONIC GROUNDS / TERRITORIAL DOCUMENTATION, Terms 3 and 4**

During the final section of the course, students will explore different modes of documentation that extend beyond the fixity and stability of masterplanning, operating protectively and subversively. Following the development of an atlas in Term 2, each student will produce a territorial manual that describes the procedures and guidelines of their individual projects, extrapolating the principles defined to similar and relevant territories across Europe.

CLAUDIO CAMPANILE is an engineer and computational designer. After having worked in China and the UK, Claudio obtained his MSc in the Emergent Technologies and Design programme at the AA.

ALFREDO RAMIREZ is an architect and director of Groundlab, an international practice with which he has won several competitions and developed workshops, exhibitions and projects. He is the Director of the AA Visiting School in Mexico City and has taught workshops and lectured internationally on the topic of landscape urbanism and the work of Groundlab.

EDUARDO RICO studied civil engineering in Spain and graduated from the AA Landscape Urbanism programme. He has been a consultant and researcher in the fields of infrastructure and landscape in Spain and the UK, currently working within the Arup engineering team as well as being a member of Relational Urbanism. He has taught at the Harvard GSD and the Berlage Institute.

GUSTAVO ROMANILLOS is an architect and researcher interested in the spatial analysis of urban and territorial dynamics. He completed a degree in Architecture at the ETSA, Universidad de Navarra and the AA. He has worked for Foreign Office Architects, Cerovno, Plasma Studio and Groundlab. She is the author of the forthcoming book, Landscape as Territory – a reflection on recent Landscape Urbanism projects – and co-directs AA Groundlab, a newly established AA residency programme.

CLARA OLOIRUZ SANJUAN is a practising architect who received her PhD from the ETSA, Universidad de Navarra and the AA. She has worked for Foreign Office Architects, Cerovno, Plasma Studio and Groundlab. She is the author of the forthcoming book, Landscape as Territory – a reflection on recent Landscape Urbanism projects – and co-directs AA Groundlab, a newly established AA residency programme.

TERESA STOPPANI lectures in History and Theory Studies at the Architectural Association. She is an editor of The Journal of Architecture and the instigator and founder of the architecture research collective This Thing Called Theory. Her books include Paradigm Islands: Manhattan and Venice (2010) and the co-edited This Thing Called Theory (2016).
The Emergent Technologies and Design programme is open to graduates in architecture and engineering who wish to develop the skills and knowledge of architectural design science, situated in new production paradigms.

We investigate new synergies of architecture and ecology through the critical intersection of computational design and fabrication. Our focus is on exploring the experiential and social potentials of new material and spatial configurations for architectural and ecological urban designs, situated in the dynamic contexts of emerging biomes. The programme is designed to stimulate critical thinking through experience of research-driven design projects that are developed in an intellectually rigorous and creative studio environment. Our projects are pursued by multiple iterations through hypothesis, material and computational experimentation, robotic fabrication and evaluation; reflected upon in verbal presentations and group discussions, and documented in analytical and scientifically structured papers.

Design research is central to the agendas of Emergent Technologies and Design. The programme proceeds from the fundamental premise of a shared understanding, between staff, students, researchers and collaborators across the world, that nature and artifice are strongly coupled; that the cultural production of artefacts and systems exists as part of the environment of other active systems and that they are subject to change. We also share the understanding that causality of change is complex and multi-scalar and that the dynamics of change are perturbed and accelerated by human activities – we share a concern for the consequences of those changes to society and the natural world. Design processes in this domain are developed through iterative computational processes of serial experimentation and analysis, generative propositions and simulations. The programme is structured to provide skills and knowledge of a coherent set of linked and convergent discourses, methodologies and concerns that cross multiple disciplines in the Studio, and the opportunity to further develop those skills and deepen knowledge in the Dissertation.
PROGRAMME STRUCTURE
The programme has two distinct phases – the Studio and the Dissertation. Both are aligned with and supported by the research of the programme team and the advanced expertise of our alumni and research colleagues in practice and industry.

PHASE I

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

WORKSHOPS AND SEMINARS

INDUCTION – THE BOOT CAMP
This two-week workshop presents a comprehensive introduction to the core skills and techniques of algorithmic thinking, geometry, digital design and fabrication. It will be centred on the development of associative geometric models in Grasshopper and the relations between digital morphogenesis and material realisation. Students will become familiar with the necessary exchange of data between the digital and physical realms through the formalisation of the inherent geometric relationships that characterise the different elements of developed designs. The course will be supplemented by seminars and tutorials on parametric logic, geometry and material systems, and on the appropriate techniques for recording, describing and documenting digital and physical experiments. The Induction workshop will conclude with fabricated and digitally modelled material systems that resolve problems of parametric control, material behaviour, structural integrity, tessellation of three-dimensional components, precise dimensional control and spatial organisation.

DESIGN SCIENCE AND SCIENTIFIC METHODS
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.

DESIGN AND TECHNOLOGY
This series of seminars builds on the techniques and methods explored in the Boot Camp to develop proposals with advanced computational design, analysis and fabrication strategies. It aims to engage analytical tools as methods for generative design and explore a variety of computational workflows. Seminars and hands-on workshops will explore the application of scientific methods to architectural design research and concentrate on experimentation, analysis, evaluation and decision-making processes. A range of computational form-finding and analysis methods will be introduced alongside an induction in Python programming and advanced digital fabrication techniques. Areas of investigation include:

- Python Programming
- Structural Analysis
- Environmental Analysis
- Computational Fluid Dynamics (CFD)
- AR / VR technologies
- Emergence / Evolutionary Computation

NATURAL SYSTEMS AND BIOMIMETICS
The seminar course aims to develop an understanding of how biology can be a model for material, mechanical, spatial and computational systems. An introduction to the ways in which organisms have evolved formally, materially and structurally in response to varied functions and environments is followed by an account of engineering, logical and organisational design principles that have been abstracted from nature in current research projects and material science. A study is made of a natural system, along with an exploration of interrelations and an abstraction of design principles. The methods of analysis, as well as system logsics and material performance, studied in this seminar will be further developed within Design I. Student groups will investigate mathematical, geometric, material and hierarchical logics to develop a critical view of the relationships between systems design and performance. These areas of investigation will formulate the second series of a three-year research agenda on innovative solutions that aim to devise analytical computational approaches through the study of social insect behaviour.
EMERGENCE AND EVOLUTIONARY COMPUTATION
Evolutionary algorithms have been used extensively in recent years to mimic the principles of evolutionary science in solving common real-world problems through search and optimisation procedures of single or multiple objectives. Ranging from the fields of economics and politics to music and architecture, they have proven to be an efficient problem-solving technique, enabling the discovery of trade-off solutions to problems that possess multiple 'fitness criteria' (objectives) that are in conflict with one another.

DESIGN PROJECTS

DESIGN I: DIGITAL & MATERIAL FABRICATION
This project explores the physical and digital computational techniques used to develop the architectural qualities of different material systems adapted for specific climatic contexts. Digital models will develop possibilities in response to various environmental parameters, while physical models will investigate the integration of material behaviour and robotic fabrication processes. Techniques derived from the concepts and knowledge of the hierarchical organisation of biological systems and computational models (developed in the Natural Systems and Biomimetics seminar course) will be implemented. The opportunities and limitations of selected robotic fabrication techniques will be associated with the material organisation, fabrication and assembly workflows of a 1:1 scale working prototype. The purpose of Design I is to design, develop computational workflow techniques, analyse and fully fabricate material systems that are situated within the EmTech Design and Build research agenda.

DESIGN II: ECOLOGICAL URBAN DESIGN
The second design project is focused on creating new design experiments and system logics for ecologically sensitive settlements with urban tissues in extreme climates and ecological contexts. It is founded on the logic that the patterns of human inhabitation are determined by the needs of the infrastructure of the ecology – designed, grown and developed as integrated natural and cultural systems, with the ambition of being resilient to change. Designs will be developed for a land/water entity that is both a place of mariculture production and inhabitation for people. Situated in the intertidal zone and marshes, the design will integrate wetlands, their intricate hydrological reservoirs and hydrological networks with patterns and clusters of dense and/or distributed urban blocks and associated productive landscapes that have their own specific networks.

PHASE II

THE DISSERTATION
The Dissertation Research Studio extends the acquisition of research competence through extensive, collaborative dialogue with EmTech’s research community of active post-doctorate researchers and PhD candidates. There are two main fields of Design Research in which we are active: Dynamic Material Systems with Advanced Fabrication (including robotic techniques) and Ecological Urban Design in emergent biomes. Students integrate explorations of the theoretical discourses, relevant sciences and case studies of ‘state of the art’ projects in the domain of their chosen topic and set out the methods and protocols for the development of their Design Proposal. The development and conclusion of the final proposal is pursued through the iterative design cycles by which students have acquired knowledge and skills during the early phases of the programme.

DESIGN AND BUILD
Design and Build is our ‘extracurricular’, collaborative student project. It is an essential part of the pedagogy and the culture of EmTech. It runs right throughout the year, alongside both Studio and the Dissertation, and provides the opportunity to design and deliver a built project with real material, structural and dimensional constraints. The experience gained enhances the design, computational and analytical skills that student acquire in the Studio and develops crucial, transferable skills that are applicable to professional practice. Our Design and Build projects have been published internationally in the architectural press and have received industry awards.

ABHINAV CHAUDHARY is an architect currently employed at PLP Architecture in London as a Computational Design specialist. He received a BArch from the Sushant School of Art and Architecture and the Emergent Technologies and Design MArch with distinction from the AA.

ELIF ERDINE is an architect and researcher. Her PhD thesis focused on the integration of tower subsystems through generative design methodologies informed by biomimetic analogies. She teaches and co-ordinates various AA Visiting School programmes.

ELEANA POLYCHRONAKI is a Computational Designer and graduate of the Emergent Technologies and Design programme, with a broad range of computational expertise.

MILAD SHOWKATBAKHSH is a PhD candidate under the directorship of Michael Weinstock and co-author of Wallacei (2016).

LORENZO SANTELLI is a charted architect and structural engineer. Since he graduated from EmTech in 2015, he has been part of Eckersley O’Callaghan’s Structural Glass Team, Digital Design Group and Glass Technology Group.

ALICAN SUNGUR is currently a Computational Designer at Wilkinson Eyre Architects. He is a graduate of the Emergent Technologies and Design programme.

MICHAEL WEINSTOCK is an architect and researcher who studied at the AA. He is the Founder of the Emergent Technologies and Design programme. He received the ACADIA Award of Excellence 2008 and is a Fellow of the RSA.
The History and Critical Thinking in Architecture programme is a unique postgraduate platform for engagement with the contemporary through critical enquiry into history and the politics of historiography.

Over the past twenty years, the 12-month programme has been continually developed and revised to remain positioned within current and emerging debates. The boundaries of what might be regarded as a legitimate object of study are being constantly interrogated and expanded. Rather than dealing with history, architecture and the city exclusively through buildings and methodological classifications, HCT attempts to transform these into distinct resources through which historical and political processes, spatial configurations and built forms can be analysed and better understood.

Writing is essential, both as a practice of thinking and a tool of communication. Different modes of writing – theses, essays, short experimental pieces, critical reviews, commentaries, book proposals and interviews – are explored to articulate the various aspects of study. Seminars with members of staff, as well as distinguished practitioners from different backgrounds – historians, critics, writers, designers, artists and curators – bring a diversity of perspectives and skills to the programme. Architectural writings, philosophical and political thought, ecology, literature, drawings, photographs and film are introduced and considered in analysing the connections between the textual, the visual and the graphic. The aim is to be able to explore, adopt and adapt elements of these disciplines and practices in one's own writing, while preserving one's own voice.

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

**HISTORY AND CRITICAL THINKING IN ARCHITECTURE**
**MA**

**PROGRAMME HEAD**
Marina Lathouri

**COURSE MASTER**
John Palmesino

**COURSE TUTORS**
Tim Benton, Georgios Tsagdis

**VISITING TUTORS**
Fabrizio Gallanti, Anthony Vidler
PROGRAMME STRUCTURE

Seminars, workshops, writing sessions and open debates offer students a range of approaches to expanding and reinterpreting disciplinary knowledge within a broad historical, political and cultural arena. Six courses are to be taken during Terms 1 and 2. Students will then attend a Thesis Research Seminar and produce a written thesis in Term 3. The thesis is the most significant component of students’ work. During the summer term, formal presentations to internal and external critics, as well as individual tutorials, help students to test and refine their ideas. A final presentation of the completed thesis to HCT staff and guests, as well as the new students to the programme, in September provides a formal conclusion to – and celebration of – the work of the year and an inspiring introduction for newcomers.

Collaborations with AA design Units, participation in juries and architectural trips and visits throughout the year enable students to engage with design speculation, as well as particular projects. Other courses outside of HCT can also contribute to the submission requirements for the programme – these must be approved by the programme director. HCT also provides research facilities and supervision (with the assistance of specialist advisers) to research degree candidates registered under the AA’s joint PhD programme, a cross-disciplinary initiative supported by all the Taught Postgraduate programmes.

TERM 1
Courses and events in Term 1 help students to reflect upon and challenge practices of historiography; to develop a deep understanding of the ideological, political and aesthetic issues inherent to the notion of modernity; to interrogate conceptual assumptions that have dominated modern architectural histories and criticism; to start exploring writing as a practice through which to think and to articulate ideas and arguments.

TERM 2
Courses and debates in Term 2 provide students with knowledge of the history of the discipline, primarily through textual and visual sources; expand disciplinary knowledge in a broad cultural and political arena and investigate modes of engagement with emerging issues. Joint MA and PhD Debates on History and Translation provide a venue for the exchange of ideas and arguments. Each week, guest speakers are invited to position multiple voices and make possible a process of thinking in common, by definition a pedagogical practice that differs from the seminar or the lecture. These sessions are open to the public. Using the concepts and processes of translation to discuss history will produce an interesting resonance with many of the talks and events on translation that will take place at the AA during the 2019–20 academic year.

TERM 3
As students begin to develop their theses in Term 3, their choice of topic, the organisation of their research and the development of their central argument are discussed during the weekly Thesis Research Seminar – a collective space where students learn about the nature of a dissertation through shared experience as a group. The thesis outline, objects of study and primary research questions are individually presented to a jury of invited critics in June. The Thesis Research Seminar will be supplemented by a reading and writing seminar/workshop with Anthony Vidler.

TERM 4
Term 4 is devoted to finalising the 15,000-word individual theses for submission in September. Informal presentations and individual tutorials provide students with support and guidance in the final stages of their research and writing.
TIM BENTON is Professor Emeritus of Art History at the Open University and has served as a Visiting Professor in the Department of Art History and Archaeology at Columbia University and at the Bard Graduate Center, New York. He is a scholar of the works of Le Corbusier, has worked on Italian architecture in the 1930s, Art Deco, and has co-curated several major exhibitions including Art and Power, Art Deco 1910-1939 and Modernism: Designing a New World 1918-1939. Recent publications include The Rhetoric of Modernism: Le Corbusier as Lecturer (2009) and Le Corbusier: Secret Photographer (2013).

FABRIZIO GALLANTI has wide-ranging and international experience in architectural design, education, publication and exhibitions. He was the Associate Programme Director at the CCA in Montreal and the first Mellon Senior Fellow at Princeton University School of Architecture. He curates exhibitions, frequently writes for international architecture magazines and journals, and has conducted several cycles of lectures and international seminars.

MARINA LATHOURI studied Architecture and Philosophy of Art and Aesthetics. She lectures at the University of Cambridge and has been Visiting Professor at the Universidad de Navarra (Spain) and the Universidad Católica in Santiago (Chile). She co-authored Intimate Metropolis: Urban Subjects in the Modern City (2008) and City Cultures: Contemporary Positions on the City (2010) and has published numerous articles.

JOHN PALMESINO is an architect and urbanist. He founded Territorial Agency, an independent organisation that combines research and action for sustainable spatial transformations. Recent projects include Oceans in Transformation, the Museum of Oil with Greenpeace, and Anthropocene Observatory with HKW Haus der Kulturen der Welt. He is Unit Master of DIP4 at the AA and previously led the research of ETH Studio in Basel and the Jan Van Eyck Academie in Maastricht. He is also a founding member of multiplicity, an international research network based in Milan.

GEORGIOS TSAGDIS is a Fellow at the Westminster Law and Theory Lab. He has taught at the universities of Greenwich, Surrey and UCL, as well as Leiden University and Erasmus University, Rotterdam. His essays have been published in various book collections and international journals, including Parallax and Philosophy Today. He was the organiser of the Seminar of Neoplatonic Studies, an intercollegiate study and research group hosted by the Warburg Institute.

ANTHONY VIDLER, historian and critic, is Vincent Scully Visiting Professor of Architectural History at Yale University and the former Dean of the Cooper Union School of Architecture. Previously, he taught at Princeton University and UCLA. His most recent books include The Scenes of the Street and Other Essays (2011), James Frazer Stirling: Notes from the Archive (2010) and Histories of the Immediate Present: Inventing Architectural Modernism (2008).
Housing and Urbanism enables students from architecture and related disciplines to understand and address the complexities of urban transformation to become stronger as professionals, scholars and critics. While design learning and investigation form the core of our programme, a complementary aim of this work is to deepen students' grasp of the politics and practicalities that are shaping change in cities today.

Our primary interest is in specific projects that are strong enough to initiate or further the positive transformation of urban areas. We work across scales, from detailed plans of contemporary housing to the mobility infrastructures of regional metropolises. The capacity for critical synthesis drives all of our work and enables students to understand their project as the coalescence of a range of urban forces and trends. The curriculum centres on design-led research leading to an individual thesis. A collaborative Design Workshop forms the central element of the coursework and the student experience, with lectures and seminars informing students' design work and broadening their scholarly understanding of urban trends and histories.

Each year, we focus on a set of specific research themes around which our workshops, study trips and collaborations are organised. We will supervise study in five thematic areas: Complex Living, focused on emerging trends in housing and urban lifestyles; Workspace Urbanity, promoting intensive integration of work environments into the contemporary city; Mobility and Integration, exploring the projects which best unlock the potential of new mobility infrastructure; Urbanity and the Politics of Wellbeing, critically reviewing the ever-expanding opportunities and challenges of the contemporary focus upon health and Augmented Informality, working with the dynamism of informal settlements to find new solutions for enhancing their urban qualities. Taken together, these themes allow us to provide an overview of some of the most important drivers of change today, while also enabling each student to refine an individual and specific area of research.

Housing and Urbanism holds to a comparative and international tradition. While London, as an outstanding global city, forms our primary research laboratory, we also undertake an annual European study trip to investigate leading projects elsewhere, such as Berlin, Paris, Copenhagen or Vienna. In addition, the programme collaborates every year with a host city and a university in a sponsored, intensive workshop addressing a specific live challenge under conditions of complexity and rapid change. Our partner cities have included Bogotá, Recife, Taipei, Hanoi, Shanghai, Rio de Janeiro and Mexico City. All housing and Urbanism students become part of a vibrant network of international urban learning.

PROGRAMME HEADS
Jorge Fiori, Lawrence Barth

STAFF
Dominic Papa, Elena Pascolo, Irénée Scalbert, Anna Shapiro, Giorgio Talocci, Francesco Zuddas
DESIGN WORKSHOP, Terms 1, 2 and 3
Sitting at the core of the Housing and Urbanism curriculum, this course teaches students to investigate, explore and respond to the urban process through design reasoning. Working in teams and in close collaboration with staff, students are introduced to a specific but complex set of challenges faced in London today through which they learn to understand, envision and initiate urban transformation through a project. We emphasise argument through design and the development of a capacity for comparison and evaluation. The course develops research, drawing and writing skills while encouraging collaboration, discussion and invention.

CRITICAL URBANISM, Terms 1 and 2
This course establishes the conceptual and theoretical foundations through which architecture brings a capacity for critical synthesis to the urban process. We learn how architects incorporate lessons from a range of fields – from geography to politics and philosophy – and draw these lessons into a reflection on urban form. 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.

RESHAPING THE MODERN CITY, Terms 1 and 2
Projects contain histories. Urban change is shaped by judgements and reactions to previous solutions. In this course, we explore a series of ongoing debates through which to gain an understanding of the evolving nature of our cities. The material is organised around the specific themes and challenges with which the Design Workshop engages, enabling students to explore the broader disciplinary history of their particular areas of research.

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

REASON OF URBANISM, Term 1
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.

HOUSING FORM, Term 1
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.

HOUSING AND THE INFORMAL CITY, Term 2
Informal and irregular processes are involved in the making of cities the world over and in some cities come to dominate much of their fabric. In this course, we will explore the way housing offers 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.

DOMESTICITY, Term 2
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.

THESIS SEMINAR, Term 3
By the end of the second term, students will have decided upon their area of design research for the thesis. During Term 3, students present their initial research within seminars grouped around shared thematic interests. These seminars enable peer-based learning and collective discussion to complement directed and intensive individual research and design development.
LAWRENCE BARTH is a Programme Head of Housing and Urbanism and an urbanist. He has consulted internationally on urban strategy for cities, architects and landscape architects, and has led planning and design projects for contemporary knowledge environments. He has lectured and published in urbanism, politics, and sociology, has served on juries for international design competitions and acts as an advisor to schools of architecture and urbanism on curriculum development.

JORGE FIORI is a Programme Head of Housing and Urbanism, a sociologist and an urban planner. He has worked in institutions in Chile, Brazil and England. He is a visiting lecturer at several Latin American and European universities, and a consultant to a number of urban development agencies.

DOMINIC PAPA is a founding Director of S333 Architecture and Urbanism. He has completed projects worldwide, including in Europe, China, Singapore and New Zealand, covering a range of briefs from masterplanning, multi-residential housing and office projects to next-generation knowledge environments. He has lectured internationally, contributed to the latest edition of the ‘Housing Design Handbook’ and sits on a number of design review panels in London.

ELENA PASCOLO trained and worked in London and South Africa on large-scale housing and urban regeneration projects. She has participated as a design tutor in numerous international workshops on urbanism.

IRÉNÉE SCALBERT is an architectural critic. He has held academic posts in schools of architecture in Europe, North America and Asia, and has published widely on housing and architectural theory. Irénée is the author of several books including A Real Living Contact with the Things Themselves, a recent collection of essays published by Park Books.

ANNA SHAPIRO is an Associate Partner at Sheppard Robson. She is co-directing the masterplanning and urbanism group and is responsible for a range of strategic urban projects covering themes from housing, regeneration, bio-medical and educational clusters to changing approaches to retail-led integrated environments. She has lectured and served on juries internationally and has published on current issues in housing.

GIORGIO TALOCCI is an urbanist and community architect. He is a Lecturer in Design Research at the Welsh School of Architecture and a Teaching Fellow at The Bartlett Development Planning Unit (UCL).

FRANCESCO ZUDDAS holds a PhD in architectural history and co-directs the practice, urbanaarchitettura, engaged in projects across a range of scales from the domestic to the urban. He has been a visiting research scholar at the Columbia University GSAPP. His writings have appeared in AA Files, Domus, Oase, San Rocco, Territorio, and Trans.
The MSc and MArch in Sustainable Environmental Design (SED) are post-professional specialisation courses in an area currently much in demand within both architecture and engineering. The taught programme engages in real-life projects across building types in both cool and warm climates, aiming to improve environmental quality in cities, achieve independence from non-renewable energy sources and develop environmentally sustainable architectures capable of adapting to changing climates and urban environments. Design research is driven by evidence-based performance criteria following a process of adaptive architecturing, which proceeds from inside to outside, attuning built form and its constituents to recursive rhythms in nature and the circadian rhythms of occupant activities.

PROGRAMME STRUCTURE
The taught programme is structured in two consecutive phases. Phase I (Terms 1 and 2) is organised around team projects involving MSc and MArch students in experimental fieldwork and computational studies, using the knowledge and tools introduced in weekly lectures and workshops. In Phase II (Terms 3 and 4), individual MSc and MArch research agendas reflect the nature of each student’s home climates, urban contexts and environmental interests, addressing living, working, learning and mixed-use environments. MSc dissertation projects explore the architectural potential and applicability of their research findings in the particular climatic and typological contexts identified. MArch dissertation research culminates in a specific design application for a given site and design brief.

REFURBISHING THE CITY
In Term 1, Refurbishing the City, a continuing SED research agenda, will launch a new round of London building case studies in collaboration with local architectural and engineering practices. On-site observations and measurements will be followed by the use of advanced computational tools to explore current and future environmental performance scenarios. The outcomes of these building studies will provide starting points for design research on mixed-use building programmes in Term 2. In Terms 3 and 4, individual research for the MSc and MArch dissertation projects will involve a diverse range of geographic locations, microclimatic conditions, urban morphologies and building typologies. Over the last ten years, well over 500

PROGRAMME HEADS
Simos Yannas, Paula Cadima

STAFF
Jorge Rodríguez Álvarez, Nick Baker, Gustavo Brunelli, Herman Calleja, Mariam Kapsali, Byron Mardas
projects have been developed for locations across some 60 countries and 150 cities both North and South of the Equator, encompassing a wide range of climates, urban contexts and building types. These projects now form part of a growing SED archive. Some 100 of these projects have been documented in research papers published in books, journals and conference proceedings. This year’s work will be presented at the PLEA 2020 Conference to be held in A Coruña, Spain, in early September.

LECTURE COURSES AND WORKSHOPS

SUSTAINABLE CITY, Term 1
This course reviews theories of urban sustainability, introducing instruments and tools that can be applied to its assessment. The role of urban morphology 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 that of the urban block.

ADAPTIVE ARCHITECTURING, Term 1
Providing local architectural solutions to global issues requires an understanding of what makes a good environment for occupants and how this may vary across climates, building types and occupant preferences and activities. This course introduces a generative framework for an environmentally adaptive, culturally sensitive, occupant-centred architecture aimed at developing a symbiotic relationship with the city.

ENVIRONMENTAL DESIGN PRIMER: DESIGNING FOR HEALTH, WELLBEING AND COMFORT, Term 1
Topics for this primer course 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, and designing for the future.

ENVIRONMENTAL DESIGN RESEARCH TOOLS, Terms 1 and 2
This hands-on course runs in day-long sessions that provide physical and digital tools for engaging in environmental design research. The tools encompass on-site measurements, the modelling and simulation of sunlight, wind and temperature, and their effects on occupant comfort and wellbeing both indoors and outdoors. These are first applied to the building case studies from Term 1 and their use is then continued throughout the Term 2 design project and dissertation research.

LESSONS FROM PRACTICE, Term 2
We invite practising architects, engineers and researchers to present projects that illustrate their philosophy, design methodology and experience in sustainable environmental design. Presentations are followed by roundtable sessions exploring the relationship between research and practice, and the evolving nature of research.

RESEARCH SEMINAR, Terms 1–4
In Terms 1 and 2 this seminar provides a regular forum for critical reading and the review of literature, providing support to the research and writing of individual research papers that serve as the starting points for dissertation projects. The Easter break is a convenient period for undertaking a first round of fieldwork for MSc dissertation projects. For MArch students, there is a further opportunity for this during the summer break.

JORGE RODRIGUEZ ÁLVAREZ is a co-founder of SAAL, an international environmental design consultancy. He has worked as an architect at almost every scale, from the design of the furniture to the design of the city. He attained the SED MSc with Distinction and won a prize for his PhD thesis on the energy performance of cities.

NICK BAKER is a physicist who spent most of his professional life working in architecture as lecturer and researcher at Cambridge University. He is the author of many research papers and several books. His latest book Healthy Homes: Designing with Light and Air for Sustainability and Wellbeing is due for publication by RIBA Publishing in October 2018.

GUSTAVO BRUNELLI has worked as an environmental consultant on projects ranging from large, mixed-use masterplans to small, specialist exhibitions in both the UK and abroad. He led the environmental design team for the London Velodrome and is currently in charge of the advanced building optimisation team at engineering consultants Hurley Palmer Flatt.

PAULA CADIMA worked for the European Commission in Brussels managing world-class research projects on energy efficiency, renewable energy sources and emerging fields. She has chaired the sustainable architecture working group of the Architect’s Council of Europe and is a former president of PLEA.

HERMAN CALLEJA practiced as an architect in Malta before joining SED for the MArch course, graduating with Distinction in 2012. He has worked as an environmental designer and collaborated with many well-known architects. He is currently Head of R&D at chapmanbdsp, specialising in climate-based modelling and occupant comfort assessment.

MARIAM KAPSALI completed the MSc SED with Distinction in 2012, worked as a research architect with the Oxford Institute of Sustainable Development and as a Research Fellow on Building Performance Evaluation with the Low Carbon Building Group at Oxford Brookes University. She is currently a design architect with Architype.

BYRON MARDAS studied architecture in Athens and completed the SED MSc at the AA in 2013. He is currently a senior environmental designer with Foster + Partners, working on parametric modelling and environmental assessment for projects worldwide.

SIMOS YANNAS is the founding Director of the SED programme and a Senior Fellow of the Higher Education Academy. He was a Sir Isaac Newton Design Fellow at Cambridge University and has lectured and taught worldwide. He was awarded the lifetime achievement award of the PLEA international network of experts in sustainable architecture and urban design.
III TAUGHT POSTGRADUATE ELECTIVES
A limited number of courses within each of the Postgraduate Programmes are open for PhD students, Postgraduate students from other programmes, and Diploma students.

Postgraduate students may take Electives in addition to their programme's required coursework. Diploma students may access Electives in exchange of 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 or in addition to their programme's required coursework. Places are limited.
TERM 1

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
occupations 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 Khosravi 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.
IV PHD PROGRAMME
The PhD Programme at the Architectural Association is a full-time, three-year course that aims to train scholars and researchers in the fields of architectural history and theory, urban studies, and technology.

The ambition of the programme is to learn from architectural knowledge and its history in order to understand the built environment at large. As Walter Benjamin noted, the great advantage of architectural knowledge is that it constitutes the possibility of pursuing a material history of the world. Architectural knowledge is here understood not as a static set of principles, but rather as an ever-changing, conceptual and practical apparatus that manifests itself in concrete objects and spaces.

The programme encourages risky, rigorous and speculative dissertations that ultimately question architecture itself and its history, as well as its professional and disciplinary mandate. Parallel to the development of their individual theses, candidates will be provided with a background of intense historical and theoretical thinking through weekly discussions with their Director of Studies and supervisor, monthly seminars with guest scholars and a yearly symposium that gathers invited guests and current candidates in a collective discussion.
PROGRAMME STRUCTURE
The programme is composed of a set of parallel activities that encourage and stimulate collective discussion among participants through thesis tutorials, seminars, end of term presentations and symposia.

TUTORIALS
Directors of Studies are available every week for tutorials and discussion regarding work-in-progress. Candidates are encouraged to be in constant contact with their Director of Studies in order to ensure the steady development of their thesis.

GUEST SEMINARS
Every month, participants will take part in a seminar hosted by the programme and delivered by an invited guest who will be asked to present their in-progress research. These seminars allow candidates to discuss with the guests a range of topics related to their work and to debate more general questions regarding methodology and positions on research as a project in an open forum.

END OF TERM PRESENTATIONS
At the end of each term, candidates present a portion of their in-progress thesis to a panel of invited critics. These presentations are a compulsory part of the programme and the submission of a completed draft section of the thesis is compulsory at the end of each year.

YEARLY SYMPOSIA
In collaboration with the candidates, the PhD Programme organises symposia devoted to specific topics with invited guests. Eventually, the proceedings of these events will be collated in the form of a book. Recent symposia have been held on the themes of ‘Domestic Frontiers’, ‘Architecture and Labour’ and ‘The Dom-ino Effect: on Le Corbusier’s Maison Dom-ino, 1914-2014’.

TEACHING
Candidates are encouraged to test their research by teaching in the Experimental, Diploma and Taught Postgraduate programmes at the AA. These training positions are offered in accordance with the policy issued by the PhD Committee.

VERIFICATION
At the end of each year, every candidate must present the results of his or her research as a draft manuscript. The PhD Committee will assess each candidate’s individual progress and active participation within the overall programme.

PRODUCTION AND ACCOUNTABILITY
The PhD Programme is meant to produce knowledge through a systematic and rigorous policy of print and online publication. A fundamental programme policy will be that each candidate’s end of year presentation will be delivered both orally and as a publishable document.

WHO WE SEEK
The PhD Programme at the AA is intended for researchers in architecture, urbanism and other subjects related to the built environment. Candidates must have experience in conducting independent investigations and study in their respective fields. Priority will be given to applicants who propose interesting, well-defined and provocative research hypotheses. Prospective researchers must all be able to support their hypothesis with a mature and coherent existing body of work in the field.

APPLICATION PROCESS AND MENTORING
In applying to the AA PhD programme, potential candidates choose their preferred Director of Studies. The PhD Committee – comprised of the Directors of Studies and Supervisors – evaluate all applications and select candidates for admission. Upon acceptance to the programme, candidates will prepare a thesis abstract, preliminary table of contents and bibliography that will be submitted to the Open University for registration. Each candidate is tutored by a Director of Studies and a Supervisor throughout the duration of the programme, monitored and evaluated by the PhD committee.
HOW TO APPLY / ENTRY REQUIREMENTS

The AA is a private institution. 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 design work (all applicants with the exception of History and Critical Thinking in Architecture and PhD programmes). The application procedure is the same for all applicants, regardless of where you are applying from.

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 programme of study once the application has been received, assessed and a decision has been made. It is therefore crucial that you apply for the programme 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 (if applicable). 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. you will not be completing your current year of study), 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.