ARCHITECTURAL ASSOCIATION
Interprofessional Studio

Master of Art/Master of Fine Art in
Spatial Performance and Design

Course book 2017

Studio Director: Theo Lorenz
Studio Master: Tanja Siems
Title / Cover_AALIS XYZ/s at Watermans Arts Centre (Photo Valerie Bennett)
ARCHITECTURAL ASSOCIATION
Interprofessional Studio

Master of Arts/Master of Fine Arts in
Spatial Performance and Design

July 2017

Studio Director: Theo Lorenz
Studio Master: Tanja Siems
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1. Programme Specification

Degrees:  
Master of Arts  
in Spatial Performance and Design  
Master of Fine Arts  
in Spatial Performance and Design

Teaching Institution:  
Architectural Association  
School of Architecture

Accreditation Institution:  
The Open University

Length of Programme:  
12 months /18 months

Mode of Study:  
Full time

Studio Director:  
Theo Lorenz

Studio Master:  
Dr. Tanja Siems

External Examiner:  
appointment pending

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

Diagram showing the structure of the year for MA/MFA route

1.1.1 Master of Arts

MA - Taught Research and Practice Phase One

<table>
<thead>
<tr>
<th>Programme / Activity</th>
<th>Credit</th>
<th>Assessment Elements</th>
<th>Hours</th>
<th>%</th>
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<tr>
<td>Term 1 12 weeks</td>
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<td>Seminar Cultural Generators</td>
<td>11</td>
<td>Submission - Essay</td>
<td>110hrs</td>
<td>6.1</td>
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<tr>
<td>Workshop Series</td>
<td>11</td>
<td>Submission - Workshop Dossier</td>
<td>110hrs</td>
<td>6.1</td>
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<tr>
<td>Term 2 11 weeks</td>
<td></td>
<td></td>
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<tr>
<td>Seminar Network Theories</td>
<td>11</td>
<td>Submission - Essay</td>
<td>110hrs</td>
<td>6.1</td>
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<tr>
<td>Project Development</td>
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<td>4.0</td>
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<tr>
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<td>Submission - Design Dossier [group] + Individual logbook</td>
<td>260hrs</td>
<td>14.4</td>
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<tr>
<td>Term 3 9 weeks</td>
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<tr>
<td>Event 2 and Site Activity</td>
<td>36</td>
<td>Assessment of Events and Installations</td>
<td>360hrs</td>
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<td></td>
<td></td>
<td>(Ensemble assessment) + Individual Logbook</td>
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MA–Independent Thesis Phase Two

| Term 4 13 weeks                      |        |                                                          |        |     |
| Event Portfolio                      | 16     | Design Documentation [individual]                        | 160hrs | 8.9 |
| AAIS MA written Thesis              | 36     | Research Dossier [individual]                            | 360hrs | 20.0|
| AAIS MA Total                       | 180    |                                                          | 1800hrs | 100.0|
### 1.1.2 Master of Fine Arts

Master of Fine Arts – In Spatial Performance and Design _ 18 Month

#### MFA - Taught Research and Practice Phase One

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<th>Hours</th>
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<td>Submission - Workshop Dossier</td>
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<td>4,5</td>
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<td>260hrs</td>
<td>11,0</td>
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<tr>
<td><strong>Term 1 12 weeks</strong></td>
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<tr>
<td>Seminar Network Theories</td>
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<td>Submission - Essay</td>
<td>110hrs</td>
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<td>11,0</td>
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<tr>
<td><strong>Term 2 11 weeks</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Event 2 and Site Activity</td>
<td>36</td>
<td>Assessment of Events and Installations (group assessment) + Individual Logbook</td>
<td>360hrs</td>
<td>15,0</td>
</tr>
<tr>
<td>Event Portfolio Phase One</td>
<td>16</td>
<td>Design Documentation (individual)</td>
<td>160hrs</td>
<td>6,5</td>
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<tr>
<td><strong>Term 3 13 weeks (9+4)</strong></td>
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#### MFA –Independent Practise Phase Two

<table>
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<th>Term 4 12 weeks</th>
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<tr>
<td>Brief Development</td>
<td>32</td>
<td>Project Proposal Dossier (individual)</td>
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<td>Applied Practice</td>
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<td>Directorial Dossier (individual)</td>
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<td><strong>Term 5 12 weeks (11+1)</strong></td>
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<tr>
<td>AAIS Dissertation by Practice</td>
<td>32</td>
<td>Assessment independent Event and Installation (individual)</td>
<td>320hrs</td>
<td>13,5</td>
</tr>
<tr>
<td>AAIS MFA Portfolio</td>
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<td>Design Documentation (individual)</td>
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<td>MFA Total</td>
<td>240</td>
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<td>2400hrs</td>
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1.2 Programme Requirements:

The entrance requirement to the programme is a three-year professional degree. Applications are invited from graduates of any discipline who can demonstrate a high level of independent creativity and a commitment both to interrogating the boundaries of their own discipline, and exploring points of intersection with disciplines outside of their own. The AAIS welcomes professionals who wish to work beyond the defined disciplines and seek experience in praxis related, applied, genre defying projects and networks.

The studio offers two different post professional degrees: an MA for individuals that want to focus on an academic reflection of discipline bridging work on the basis of applied work and a MFA for professionals that want to focus and form their applied practise.

In case of the MFA programme exceptionally, an applicant may be considered whose previous education and professional experience are deemed by the Architectural Association to be equivalent to graduate level, demonstrated by outstanding achievements in their field.

The MA programme requires the completion of 180 credit units (1800 hours study) and the successful submission of the Interprofessional Thesis.

The MFA programme requires the completion of 240 credit units (2400 hours study) and a successful completion of the MFA Thesis project.
2 Introduction

The Master of Arts and the Master of Fine Arts in Spatial Performance and Design at the Architectural Association School of Architecture’s aim is to create and define spatial arrangements and objects through performance and interaction. The programme utilises and cross links creative intelligence across multiple creative disciplines to achieve unique spatial conditions and generate a lasting interprofessional ethos among its participants.

2.1 Programme background:

The AA Interprofessional Studio is a post-professional programme leading to either a 12 month MA or an 18 month MFA in Spatial Performance and Design. The programme explores alternative forms of collaboration between the multiple creative professions through the research, conception, design and implementation/production of a series of genre-defying spatial performances and constructions. By creating unique project-events that form the basis for continued discussion, the AAIS provides students with a starting point for individual careers within a new overarching discipline.

The MA programme is a 12-month full-time programme and the MFA programme is an 18-month full-time programme, both based at the Architectural Association in London. The programme provides through seminars, studio work, workshops and applied events a postgraduate programme that is based on interprofessional collaboration across the creative disciplines. The work of the studio demonstrates a field of work that stretches beyond the established professions and in this way creates projects within an ‘inbetween’ discipline that is more than just the mere addition to the existing. To apply this work ethos, every year AAIS will design, curate and construct events across the creative fields, such as dance, theatre and music performances, exhibitions or festivals.

The programme is structured into two phases. The first phase from term 1 to term 3 concentrates on design studios and seminar-based teaching of the history and theory of interdisciplinary and interprofessional collaboration as well as network based design and organisation and the realisation of applied events and installations resulting from the various collaborations. The second phase concentrates at the individual Thesis of the students either in written form in term 4, as in the case of the MA, or through applied practise in case of the MFA degree during term 4 & 5.
2.2 MA and MFA rational

The bifurcation of the studio offers students two distinct trajectories and career paths within the creative disciplines.

The MA/MFA in Spatial Performance and Design is the first programme at the AA to invite professionals from across the creative disciplines to take part in the design process of each inter-related project. Using actual projects the creative ideas of the participating students of the various disciplines get tested and developed through an active exchange with a live practise and audience.

The studio bifurcates into two different streams of research: the 12-month Master of Arts (MA) with an academic focus, and the 18-month Master of Fine Arts (MFA) with a focus on applied art practise. Whereas the first series of events are undertaken by both groups of students, the final project of the MA and MFA expresses this different emphasis.

While the MA students together analyse and extend the work of the project through a written academic Thesis that specifically focuses on the theoretical side of the year’s subject, the MFA students will finalise the work with an independently organised and executed practical project and event in public and thus aim to develop and strengthen their own practice within a critical academic context acquiring the whole bandwidth of professional skills.

The MA aims at individuals, who want to form a theoretical foundation for their future career based on practical, applied experience. Alumni of the MA programme, upon graduation, will continue their research through further academic study, positions in academia or through curatorial and cultural practise.

The Master of Arts focuses on theoretical research that is based on experience and helps to create a new theoretical basis for the approach of the growing field of trans-disciplinary and collaborative work.

With its academic and research driven focus the MA allows the students to focus on specific research question within the collaborative field that derive from their own actual experience within applied projects rather than hypothetical or historical questions. Throughout their learning trajectory an MA student should see the applied projects as scientific experimental setups in regards to clearly defined questions and areas of investigation and reflect this within their individual logbooks and written submissions. This experience-driven research allows the students to recognise problems and specific questions in an applied mode within the year’s project.

On this basis MA students establish a field of research that is relevant to their area of work and their specific career and thoroughly specify and analyse this in a final written academic Thesis of the MA studies, argue it through further case studies and define clear strategies and conclusions.

The MFA is aiming at professionals, who seek to setup an own practice within creative networks. Throughout their learning trajectory MFA students focus on achieving practical skills of organising and executing creative work as well as propagating these to the highest professional level.

Whereas in the previous Postgraduate Diploma all events where executed under the direct supervision of the programme, the new Master of Fine Arts will do this only within the first three terms and offer participants the opportunity to independently develop their final Thesis project with the professional feedback and backup of the studio.

During this phase students apply and fine-tune their skills to create and manage projects that form the basis for their own creative practise. This will enables them to become creative entrepreneurs upon graduation.
AAIS Angles of Incidence 2012 at the Matadero in Madrid

photo: Valerie Bennett
2.3 Principles

The Master of Arts and the Master of Fine Arts in Spatial Performance and Design at the Architectural Association School of Architecture understands the area of Spatial Performance and Design beyond usual definitions of architecture and performance and takes spatial performance as an area of spatial investigation that includes the socio-political effect of design and performance and how creative work and design acts within its given context through actual projects and applied networks in the overlap of the creative disciplines.

In this way the studio forms an intense learning environment for networking within the creative fields through actual exposed and applied projects.

Challenging the frontiers of working in between art, architecture and performance, the AAIS aims to expose a hidden ‘worknet’ between multiple professions and their products. The studio – operating as an interdisciplinary creative office where knowledge exchange is one of the core points of focus – reaches professions and stimulates students to develop a language with which to communicate across creative disciplines. The AAIS explores the creative disciplines as defined as visual art, the performing arts, design, and media practices. Though the AAIS recognises that such definitions are constantly evolving and the principle of the interprofessional studio is to challenge rather than uphold the accepted divisions of these disciplines. In today’s creative professions many individuals define their work and interest as being at home in more than one discipline. The Studio gives these individuals an opportunity to step away from their existing professional or academic activities and develop new creative skills and techniques as well as enjoy the intellectual stimulation of the multidisciplinary overlap of the professions. It acts as an invitation to build a network of professionals and experts from creative backgrounds as diverse and complementary as performance, design, music, film, photography, fashion, communication and curation through workshops and symposia, combining each creative language to work and study within the AA on concrete projects reflective of the various fields of research. Students are expected to have independence of creativity whilst having no option but to integrate into the collective practise of the ensemble.

Contrary to typical interdisciplinary design approaches, where individual professions remain in their respective fields of expertise, the AAIS seeks to place students outside their comfort zone, acquiring knowledge from other disciplines that will ultimately influence, extend and adjust their own creative processes and practise.

The AAIS has many established connections throughout the creative disciplines both in academia and practice. These various connections are utilised during lectures, seminars and talks. The AAIS’s real applied projects within the creative fields serve as a generator for the year’s work and guarantee a high level of focus, outcome and public participation.
2.4. Institutional context and programme history

The Architectural Association has been from the outset a place of extraordinary experimental and participatory work. Throughout its history it defined its work far beyond the traditional classification of Architecture and the built environment. Performance and applied creative work has at all times been an integrative part of the dynamic and innovative character of the school and created pivotal moments within its history such as the spectacular installations by Bernard Tschumi for example in 1974 and the 1978 AA carnival extravaganza.

As a result the Architectural Association has produced some of the most influential and creative artist and creative beyond the discipline of Architecture; for example the world-renowned stage designer Mark Fisher, the industrial designer Ron Arad and even in its early days the renowned writer Thomas Hardy.

Today the tradition of a broad approach to creative and innovative work is visible throughout the school and also within the public programme with a wide range of lectures, exhibitions and events and performances throughout the creative disciplines and arts.

Within this unique tradition the AAIS set out in 2008 to extend and innovate the field of trans-disciplinary work through applied projects.

The studio is a constantly evolving and changing network of different genres and projects. Each year’s brief and interprofessional team of students and tutors is building up on the discoveries and challenges of the previous year, extending and exploring the wider field of creative disciplines. The studios configuration therefore depends on each year’s search for new synergies, opportunities and initiatives emerging from previous collaborations rather than on a repeating fixed mix of participating genres. In this way the programme is able to achieve a continuity of research and work, whilst remaining open for discoveries and innovation. This allows us to generate an environment for the students to undertake their own initiatives and ambitions alongside an active network of professionals. This growing network is challenging and developing continuously their mode of working and thus carrying a new field of work forward into applied practise.

Over the years the AAIS has had participants from a diverse field of professions besides architecture such as fine arts, music, fashion and styling, jewellery, graphic design, scenography, interior design, fine arts, curation, performance design, interface and interaction design, dance, film, photography and manufacturing as well as philosophy and psychology. In addition the expertise of the studio’s tutors span a diverse and constantly expanding field of knowledge from architecture, urban design to music production, composition, fine arts, media design, light design, dramaturgy, art history, choreography, performance, fashion, writing, film/theatre production and directing.
Most members of the studio, both tutors and students, define themselves at home in more than one of these disciplines.

As a result the projects are never based in one genre alone and vary quite succinctly in scale, kind and duration. Since its first year of initiation the AAIS has produced 21 individual events and productions that included large scale constructions and scenography, dance performances, participatory and interactive workshops, exhibitions and installations, culinary experiences, markets, film projects, music concerts, discussion fora, fashion shoots and culture-political discussions and symposia with up to a thousand individual visitors per event.

The new bifurcation allows us to extend this work even further into theoretical research within the Master of Arts as a written Thesis based on actual projects and experience and as independent practise within the Master of Fine Arts where the students have to form, as their final Thesis, an independent piece of work that enables them to start and extend their career.
3 Aims and Learning Outcomes

The primary aim of the AAIS is to develop and explore the genuinely multi-disciplinary, collaborative conditions of contemporary design. Student work should be able to demonstrate a field of practise that clearly stretches beyond the established disciplines and in this way creates projects within an ‘in-between’ discipline that is more than just the mere addition of the existing. The mode of learning is through theoretical reflection and applied projects.

It is important that the student demonstrates the ability to work within a team whilst their own creative abilities and knowledge expands within this setting. This should be visible in all parts of the student’s work and submissions.

Inter-professional work forces students to work outside of their comfort zones. The individuals cannot merely work alongside the other discipline but must fulfil the task of other creative fields, whilst at the same time guaranteeing the professional quality of their own discipline. In this way they become simultaneously students of many fields and a teacher of their profession, as they share their individual knowledge of their own discipline whilst learning from their peers.

The AAIS programme is designed to extract from a world of growing professional interests and pursuits those minds most keenly aware of the potential to create, and then transfer knowledge across domains and disciplines.
AAIS Seed to Scene 2010, Theo Lorenz panel discussion with Andy Dean, Simon Freedman and Richard Wentworth  photo: T. Hasegawa
3.1 Programme Learning Outcomes

3.1.1 Learning Outcomes Master of Arts (MA)

A: Knowledge and understanding

On successful completion of the Master of Arts in Spatial Performance and Design the student should be able to:

A1 Demonstrate, through the examination of selected case studies, a thorough knowledge of the historical and theoretical base of multidisciplinary approaches within Spatial Performance and Design as well as network and collaborative theories.

A2 Show a critical and analytical capacity in the use of those concepts within a given socio-political and cultural context.

A3 Study independently and develop one’s own creativity through exchange with fellow students.

A4 Demonstrate a good understanding of the creative disciplines, their differences as well as overlaps.

A5 Express clear areas of initiative and responsibility and with this the capacity to take up the other student’s ideas and designs to bring an overall project forward.

A6 Exercise organisational and management decisions in the context of relevant legal frameworks and regulations that enable creative projects.

A7 Demonstrate a good knowledge of technical development and execution of Spatial Performance and Design.

A8 Reflect and evaluate a theoretical framework of applied projects.

B: Subject specific skills and attributes

On successful completion of the Master of Arts in Spatial Performance and Design the student should be able to:

B1 Organise and execute creative events and projects.

B2 Connect and collaborate with experts throughout the creative disciplines.

B3 Document and communicate innovative design ideas and techniques.

B4 Contribute to and communicate within interdisciplinary professional teams.

B5 Create, and transfer, knowledge across domains and disciplines.

B6 Research contemporary and traditional techniques and methodologies within the relevant disciplines, and be able to transfer and re-appropriate them to the projects at hand.

B7 Formulate variations and further development of applied projects.

C: Transferable skills attributes

On successful completion of the Master of Arts in Spatial Performance and Design the student should be able to:

C1 Be able to generate new forms of collaborations, events and projects beyond the established disciplines.

C2 Communicate effectively with a wide range of individuals visually, orally and in writing.

C3 Demonstrate clear and appropriate formulation of hypotheses and arguments, and apply these with a research agenda.

C4 Continue expanding knowledge using the skills acquired.
AAIS Exquisite Corpse 2011 at the Architectural Association in London

photo: Valerie Bennett
3.1.2 Learning Outcomes Master of Fine Arts (MFA)

A: Knowledge and understanding

On successful completion of the Master of Arts in Spatial Performance and Design the student should be able to:

A1 Demonstrate, through the examination of selected case studies, a thorough knowledge of the historical and theoretical bases of multidisciplinary approaches within Spatial Performance and Design as well as network and collaborative theories.

A2 Show a critical and analytical capacity in the use of those concepts within a given socio-political and cultural context.

A3 Study independently and develop one’s own creativity through exchange with fellow students.

A4 Demonstrate a good understanding of the creative disciplines, their differences as well as overlaps.

A5 Express clear areas of initiative and responsibility and with this the capacity to take up the other student’s ideas and designs to bring an overall project forward.

A6 Exercise organisational and management decisions in the context of relevant legal frameworks and regulations that enable creative projects.

A7 Demonstrate a good knowledge of technical development and execution of Spatial Performance and Design.

A8 Show a comprehensive understanding of the elements of a production for creative and applied projects.

A9 A clear understanding of project management and realistic execution frameworks.

B: Subject specific skills and attributes

On successful completion of the Master of Arts in Spatial Performance and Design the student should be able to:

B1 Organise and execute creative events and projects.

B2 Connect and collaborate with experts throughout the creative disciplines.

B3 Document and communicate innovative design ideas and techniques.

B4 Contribute to and communicate within interdisciplinary professional teams.

B5 Create, and transfer, knowledge across domains and disciplines.

B6 Research contemporary and traditional techniques and methodologies within the relevant disciplines, and be able to transfer and re-appropriate them to the projects at hand.

B7 Negotiate a realistic framework for applied projects with collaborators and external partners.

B8 Plan, lead, manage as well as produce creative and applied projects.

C: Transferable skills attributes:

On successful completion of the Master of Arts in Spatial Performance and Design the student should be able to:

C1 Be able to generate new forms of collaborations, events and projects beyond the established disciplines.

C2 Communicate effectively with a wide range of individuals visually, orally and in writing.

C3 Demonstrate clear and appropriate formulation of hypotheses and arguments, and apply these with a research agenda.

C4 Continue expanding knowledge using the skills acquired.

C5 Develop and perceive new independent projects.
3.2 Curriculum Map

These tables indicates which study units are responsible for delivering (shaded) and assessing (X) particular learning outcomes

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4 Programme Structure

4.1 Programme content

Leading to a Master of Arts (MA) or a Master of Fine Arts (MFA) in Spatial Performance and Design the studio bifurcates into two different streams of research: the MA with an academic focus, and the MFA with a focus on the applied art practice. Whereas the first series of events are undertaken by both groups of students the final project of the MA and MFA expresses this different emphasis. While the MA students together analyse and extend the work of the project through a written academic Thesis that specifically focuses on the theoretical side of the year’s subject the MFA students will finalise the work with an independently organised and executed practical project and event in public and thus aim to develop and strengthen their own practice within a critical academic context aiming to acquire the whole bandwidth of professional skills. The Master of Arts consists of 180 credit points and 1800 hours of study whereas the Master of Fine Arts consists of 240 credit points in 2400 hours of study.

4.2 Phase One MA and MFA

Within the first phase the programme focuses on seminars and workshops within the wide field of creative industries and interprofessional work as well as the planning and organisation of the year’s events, constructions and installations. The seminar programme and workshops range from history and theory of networks and interdisciplinary collaboration to creative management and delivery, as well as project development, legal frameworks and intellectual property rights.

Every year there are additional workshops in relation to the year’s specific events and collaborations on topics such as scenography, choreography, curation and performing arts.

The theoretical seminars will be supplemented with workshops in relation to construction and manufacturing of the applied project.

Within the overall project each student will make initial individual design proposals. Working across the traditional boundaries of the disciplines, each of the individual proposals will cover a wide spectrum of the event’s design ranging from graphic design, fashion design, scenography and architectural proposals to the choreography and curation of the projects. Through internal debate and external critique these individual designs will be mediated and transformed within the overall design and framework of the events.

Term 2 will focus on the detailed design and organisation of the events. Students will prepare the necessary documents for the planning and manufacturing of the various constructions and designs and negotiate them with the relevant experts of the related fields. Depending on the year’s events this will range from structural design to sound and light engineering and fashion manufacturing.

An important task of the year’s programme is the organisation of the performances and events themselves. Students will co-organise the schedule of events, the involved artists and speakers, as well as public relations for the events.

The applied project series will take place between the end of Term 2 and the end of Term 3 when all events of Phase One will conclude. This phase will focus on the delivery and management of the events.

As a team students will work on all parts of the execution of the year’s events in close collaboration with experts of the relevant field the students will work on the hands-on fabrication of the sets and exhibition artefacts, the installation of required technologies as well as the direct organisation and management of the performances. In parallel the students are responsible for an overall documentation of the year’s programme through film, audio recording, photography and writing, opening up the year’s work to later discussions and transformation.
During the applied phase of term 3 MA students start to formulate their abstract for their final Thesis based on the practical experience of the events and projects.

In addition to design tutorials Master of Art students will have weekly tutorial sessions to form their Thesis and academic writing skills with the seminar staff (Prof. Dr. Tanja Siems, Dr. Maruicio Pauly, Theo Lorenz and David McAlmont). The development of the Thesis argument and writing sessions should be clearly documented and logged as part of the term’s documentation.

4.3 Phase Two

4.3.1 MA Studies

It should be noted, a difference to many other MA programmes, the Master of Arts in Spatial Performance and Design builds on the theoretical research of actual events and the applied work of the student.

Throughout this second phase the MA students will develop their specific MA Thesis with a focus on academic reflection on the project. In this the student should develop a detailed theoretical elaboration of the year’s project and focus on specific research question within the collaborative field that derive from their own actual experience within the applied projects. They should research the influence of the interprofessional approach and their specific area of investigation on the result of the products and research further potentials of this approach with a focus on the respective professional background through the specific case stories of the year and further current and historical case studies.

They should be able to clearly identify and formulate relevant areas of investigation on the basis of their applied work and arrive at applicable conclusions and recommendations for projects within the related field. The students should develop through writing, as well as through related testing and drawings, alternatives and further developments of the actual project.

4.3.2 MFA Studies

Whereas during Phase One of the studio the framework of the applied projects are provided by the programme the MFA student will develop all aspects of their final Thesis project independently and demonstrate that they can professionally plan, organise and manage as well as execute a fully developed project within the given timeframe.

MFA students will be asked to develop a further instalment of their Phase One project with a focus on a clearly defined individual area of investigation. This can happen both as individual projects as well as continued team work as long as the student is able to comprehensively explain their professional position within the project and that the scale and scope of each individual contribution is comprehensive and equivalent.

During Term 4 MFA students will have to develop a clearly defined strategy and funding plan for their planned projects and demonstrate that they are able to explain and demonstrate these to the studio staff on the one hand, and to the new cohort of the following generation of students as part of their applied practice.

MFA students will have to deliver their project during February (Term 5) in parallel to the first event of the new generation of students.

The MFA students will submit a written critical documentation of their project evaluating and reflecting upon the results.
## 4.4 Programme Calendar

**Phase One MA/MFA:**

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| **Design Studio** | Initial individual design proposals for the event series of all students in all aspects of the performances (music, choreography, sceneography etc.)
2nd year MFA students act as mentors to new students in design process.
Weekly Design Tutorials | | | | | | | | | | | | |
| **Juries** | | Interim Jury | | Interim Jury | | Interim Jury | | | | | | |
| | | | | | | | | | | | | |
| **Term 2** | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 |
| **Seminar Cultural Generators** | Submission Essay Seminar Network theories | CG_S1 | CG_S2 | CG_S3 | CG_S4 | CG_S5 | CG_S6 | CG_S7 | CG_S8 | | |
| **Project Development** | PD1 | PD2 | PD3 | PD4 | | | | | | | |
| **Design Studio** | Design Dossier (individual submission)
Students work in groups on the design of the events. However each student has to keep individual logbooks of the design process to show their contribution to the overall design.
Weekly Design Tutorials | | | | | | | | | | | |
| **Juries** | Submission Workshop Dossier | Interim Jury | | Interim Jury | | | | | | | |
| **Events and Site Activity** | | | | | | | | | | | | |
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<td>Design Dossier (group submission with indiv. Logbook)</td>
<td>Based on the results of the first event the students develop all aspects of the performances for the second events.</td>
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5 Teaching and Learning Strategies

The Studio follows a teaching and learning strategy that builds up on an understanding of creative networks that through negotiation and constant development builds up to a whole body of work. The AAIS starts from the premise of how we achieve innovative and creative design and work in constantly shifting and radically changing conditions. Building on the notion of process driven design we research and test possibilities of discovering new networks of creation bringing projects of various scales and kind to live. For this purpose we evaluate work methodologies such as linear [a priori] design, mediated design, design of the design process and finally ‘Out of Thick Air’ design a product driven approach that searches for and generates initiatives or opportunities to create.

Whereas an ‘a priori’ approach to design tries to have as little deviation from an original set aim, or design, a mediated design is taking changes along the process into consideration, however still trying to divert as little as possible.

A negotiated design that allows for a ‘design of the design process’ does no longer need to have a fixed singular outcome but focuses on a high quality of execution of each step of the process inviting upward negotiation that ultimately achieves a better outcome than anticipated at the beginning of the process.

The studio however aims to go beyond this strategy. By setting frameworks of discipline bridging investigations we aim to find and utilise various initiatives across the creative fields and merge into unexpected and multiple projects and results, a process we call ‘out of thick air’ design. In this way we can develop projects that unfold lasting effects of growing networks of participants, students and partners alike, rather then merely finishing on singular ‘final’ outcomes.

---

**a Priori - "Matter of Fact"**

**"Matter of Fact" - Moderated**

**Design the Design: Matter of Concern**

**Out of Thick Air:**

---
The overall teaching strategy and structure is building upon this principle of expanding networks and collaborations. The Term 1 is dedicated to developing an understanding and skills across various disciplines and to learn to understand principles of collaborative and trans-disciplinary networks in applied workshops, network theory as well as historic examples of forms of collective collaboration. The focus here is not a physical design, but to develop and understand the spatial and connective qualities across the disciplines such as music, film, dance or performance and apply these at a professional level.

In Term Two the results of Term One are brought forward to form the basis of the year’s project series. Constructions, venues, partners and strategies are defined to bring the recognised potentials and initiatives forward, always reflected through theoretical seminars in relation to cultural generators and enabled through detailed project development strategies.

The resulting event series continues this process. During the first event at the end of Term Two the basic principles, design and networks are tested. The results are then analysed in regards to variations and deviations, unexpected additional developments, new opportunities and initiatives, ‘spin of’ projects but as well as missing links or shortcomings and develop into the next iteration of the second event in Term Three.

In the final Thesis phase students bring the year’s discovery to a conclusion that will lead on into their future careers. In case of MA this conclusion takes place in a written theoretical project (term 4), in case of the MFA in a final independent applied project (term 4/5).
5.1 Phase One: Studio & Seminars

5.1.1 Design studios

The Design studios will run over the first two terms: in Term 1 as connected individual proposals and in Term 2 as group proposals.

5.1.1.1 Design Studio Term 1:
Theo Lorenz, Tanja Siems and Workshop Tutors:
260hrs
Submissions: Individual Design Dossier

Aims:

Within Term 1 students start to develop initial ideas and installations for the events of the year. The design proposals in the framework of the AAIS include all aspects of the year’s events ranging from choreography and performance to scenography, installations and constructions. The focus of the first design phase is on the genre bridging design, testing and re-appropriating of each other’s knowledge and work outside of one’s own comfort zone. The Studio equips students with the necessary tools of design and production throughout the disciplines through the involvement of experts from the relevant fields.

Learning Outcomes:

The students should demonstrate a good understanding of the creative disciplines, their differences as well as overlaps through their design work. They should show that they can study independently and can develop their creativity through the exchange with other students and at the same time communicate their specific creative knowledge to their peers. Students should be able to judge the failure and success of their own design within the specific context and should develop ways of progressing with the work.

Assessment Criteria:

At the end of Term 1 the students submit their individual design dossiers resulting from their first term’s work. These should clearly document their own creative progress within the term, the development of the design ideas in an appropriate form of representation [drawings, notations, models, film etc] as well as the negotiation of these ideas with their fellow students. The dossier should include not only representations of the work but also a written description and critical reflection of each element of the work of the term. The submission should demonstrate the student’s ability to study independently and develop one’s own creativity through exchange with fellow students and to document and communicate innovative design ideas and techniques. The design dossier should clearly show how contemporary and traditional techniques and methodologies are researched and applied within the relevant disciplines, and how the student was able to transfer and re-appropriate them to the projects at hand.
5.1.1.2 Design Studio Term 2:
Theo Lorenz, Tanja Siems and Workshop Tutors:
260hrs
Submission: Group Design Dossier
+ Individual Logbook

Aims:

In Term 2 the design of the year’s events becomes more context specific and forms the overall design and organisation of the events themselves. Working on the planning of actual events the students learn the relevant skills at a high professional level. The students work in close collaboration with experts and professional partners on the development of the project. The design has to be tested and coordinated in relation to the overall project. The students work as a project team, each responsible for multiple, yet specific tasks.

A student of the AAIS brings to the programme their own experience. During project based work undertaken by the ensemble this offers the larger group insight into how the particular project can be pushed forward in relationship to each individual’s previous experience. The overall design is coordinated through the continuous mutual support shared throughout the ensemble’s task as well as design team meetings and tutorials.

Learning Outcomes:

In Term 2 the students should be able to show how they can unfold their creativity within the negotiation of the ensemble. Within the applied project the ideas have to be precisely expressed and communicated within this ensemble. Each student should be able to show clear areas of initiative and responsibility and with this the capacity to take up the other student’s ideas and designs and bring the overall project forward.

Assessment Criteria:

The group will submit the overall design of the project as one document at the end of the term, showing all aspects of the projects scope, its creative development and negotiations as well as first event realisation and installation. The submission should give a clear overview of individual responsibilities and tasks within the ensemble through diagrams and written reflections.

Within this second design dossier the students express clear areas of initiative and responsibility within the ensemble and with this the capacity to take up the other student’s ideas and designs to bring an overall project forward. The dossier should demonstrate a good knowledge of technical development and execution of Spatial Performance and Design and show a comprehensive understanding of the elements of a production for creative and applied projects by all members of the team including project management and realistic execution frameworks.

In addition each student will submit an individual logbook for the term showing the specific areas of responsibility and individual influences within the work of the team.
5.1.2 Project Development
AAIS Team & Project Partners
70hrs
Submission: Group Organisational Dossier + individual example grant application

Aims:

Besides design tasks, projects of the AAIS require organisational and management skills. In relation to the year’s project the students need to develop strategies and plans of how to organise and execute the events. Part of this Project Development is the organisation of the project related funds, public relations, partner coordination, location management and logistics. In parallel to the design the students will work on this task specific to the applied project. These tasks are explained through a series of examples and are coordinated in regular meetings with staff and project partners.

Learning Outcomes:

Students need to demonstrate a good understanding of the legal frameworks and regulations of Spatial Performance and Design. They need to show that they understand the organisational framework necessary for a creative project and are capable of managing this framework to support and enable the creative process.

Assessment Criteria:

The Project Development will be assessed through a group submission of an organisational dossier, containing the relevant correspondence. Each document should clearly show the author, participating students and resulting responsibilities. It should show how each student was able to exercise organisational and management decisions in the context of relevant legal frameworks and regulations that enable creative projects. These necessary documents might include items such as: minutes of meetings, grant applications, grant-charts, time schedules, cost estimations etc. Each student submits example grant applications, a personal sponsor request, a commercial support letter (might be sponsorship in kind) and an official grant application for an existing relevant grant, eg the European Culture Fund.

Project Development 1:
How to develop a project:
During this first session of Project Development an overview of various approaches to project development, budget management and fundraising or sponsorship is discussed.

Project Development 2:
Budget and accounting:
During this session a comprehensive budget for the year is discussed and structured for the events of the year. What has to be taken into consideration, what contingencies need to be planned in and how the budget and all accounts are to be managed in relation to the overall team.

Project Development 3:
Funding and sponsorship:
During this session various forms of sponsorship and funding are discussed including the structure of grant applications, information required, timeframes to be considered. In addition, in kind sponsorship and principles of synergy are reviewed.
AAIS Moving Stones 2015 at the Mangiabarche Gallery Sardinia with David McAlmont, Joe Wakling NMC  

photo: Theo Lorenz
5.1.3 Seminar Programmes

The two seminar programmes consists of eight 3-hour sessions, each typically consisting of a seminar presentation by the seminar 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 the seminars. Each programme has a written submission of 3000 words to be handed in at the end of the term. The Programme Director and Staff give tutorials to aid students in focussing and developing their submissions.

5.1.3.1 Seminar: Cultural Generators

Mauricio Pauly & David McAlmont
Submission: 3000 word essay

Aims:
This seminar explores the possibilities of cultural events as generators of lasting effect upon their participants, environment and economy. For this the seminar looks at various examples and theories throughout the creative disciplines. It discusses the theories and definitions of ‘creative industries’ and ‘culture industry’, creative economy, free culture and ‘creative class’ as well as the notion of creative city, theatrical city and urban scenography.

Learning Outcome:
The student should be able to demonstrate a good understanding of the creative disciplines, their differences as well as overlaps with the use of current and historical case studies and case stories and develop a conclusion that shows a comprehensive understanding of the elements of a production for creative and applied projects.

Assessment Criteria:
In this 3000 words written essay the the student should show a good understanding of the theories and history of the creative disciplines as well the socio-political environments they work within or need as conditions to function. This should be demonstrated through the examination of selected case studies.

The Essay should explore the potential of the studio’s project as a ‘cultural generator’ in relation to the discussed theories and what areas of the project at hand might have a potential to work best. The research and reading of appropriate sources of the seminar should be evident within the submission. The question and structure of argument relevant to the seminar topic should be well defined and formulated in a clear presentation including graphic and diagrammatic material.

Seminar CG1: INTRODUCTION
The tools and the concepts for translation & time based creativity
Mauricio Pauly

The general concepts of this seminar series will be introduced and discussed in terms of the students’ own context as well as both their current and intended future practice. It will also include a practical workshop introducing students to an arsenal of sound design tools both digital and analog. Software: Ableton Live Suite, Adobe Audition, Spear, Audacity Hardware: Mixer (e.g. Mackie 1202 VLZ4), good quality speakers, condenser microphones, portable recorders (e.g. Zoom, Tascam) Preparatory reading: The Brutality of Fact: David Sylvester interviews with Francis Bacon] Preparatory listening: Taku Unami - Teatro Assente Michael Pisaro - Rice Activities: field recording around AA school area PROJECT 1: -produce a 10-min sound event
Seminar CG2: A History of Satire
David McAlmont

A History of Satire: the language and the object of satirical writing; the purpose of lampooning; the importance and appropriateness thereof.

Required reading:
The Celebrated Jumping Frog of Calaveras County http://twain.lib.virginia.edu/projects/price/frog.htm (the idea of correct and incorrect English)

Seminar CG3: The Tragic Figure
David McAlmont

The Tragic Figure: Charles H. Reeves - The Aristotelian Concept of the Tragic Figure (examination of the Tragic Figure theme and origins; consideration of meaning lost in translation; examination of the oppressive type).

https://www.scribd.com/doc/95099044/Reeves

Seminar CG4: Art Historical Survey of Caricature
David McAlmont

The imagery of the satirical.

Stephen J. Whitfield – Richard Nixon as a Comic Figure (the tragic figure as a joke) http://www.jstor.org/stable/2712766?seq=1#fndtn-page_scan_tab_contents

Seminar CG5: Creativity vs Authoritarianism
David McAlmont

Creativity vs Authoritarianism

An examination of creative institutions/networks - The Bauhaus and Black Mountain College; focusing on the political implications of creativity with the advent of fascism in Europe, the creation of academic fugitives, the foundation of reactive networks.
Creativity relies on a retrieve-and-recombine system constrained by information available in memory. Simply put, if to imagine is to recombine previously observed patterns in novel ways, then creativity is the act of discovery based on expert recognition. As such, it is a form of translation; a cross/multi-media one. Preparatory reading: Variations on the Right to Remain Silent: Anne Carson Preparatory listening: Aphex Twin - " " Activities: Project 1 presentations along with a detailed structural analysis and introspective narration of the process that lead to the final result. Presentations to be followed by critique and discussion.

**Seminar CG 8: SYNTHESIS**
Mauricio Pauly

Introduction to digital sound synthesis using Ableton Live’s Operator Software: Ableton Live Suite, Adobe Audition, Spear, Audacity Hardware: Mixer (e.g. Mackie 1202 VLZ4), good quality speakers, condenser microphones, contact microphones, portable recorders (e.g. Zoom, Tascam,) Preparatory Listening: Ryoji Ikeda - Dataplex Predatory research: Provoke movement, origins and new exponents (Daisuke Yokota) PROJECT 2: with one of your peers’ project as a starting point, translate your way out to create a new one using synthesis. Then use a mix of your Project 1 + your synthesised translation materials to create a poetic soundtrack for a short video

**Academic Writing:**
David McAlmont

1. Academic Writing: How to...
2. Academic Writing II: assignment conceptualisation

**5.1.3.2 Seminar: Collaboration and Network Theories**
David McAlmont + Mauricio Pauly
110hrs
Submission: 3000 word essay

**Aims:**
This seminar will explore the historical and theoretical background for the work of the studio. Collaboration and networking are the bases of an interprofessional design approach. The seminar looks at the various forms of approaches to interdisciplinary collaboration, both in academia and in practice. In addition the seminar series discusses network theories such as the actor network theory of Bruno Latour and the philosophy of Peter Sloterdjik, Graham Harman and Theodore Adorno.

**Learning Outcomes:**
Through the examination of selected case studies students should demonstrate a thorough knowledge of the historical and theoretical bases of multi-disciplinary approaches within Spatial Performance and Design, a thorough knowledge of network and collaborative theories and a critical and analytical capacity in the use of those concepts. Students should be able to explore each specific individual practice in relation to network theories and discuss its potential for a creative development within the discussed field.
Assessment Criteria:
The seminar is assessed through the submission of an essay. Through the written essay of 3000 words the student should be able to demonstrate, through the examination of selected case studies, a thorough knowledge of the historical and theoretical bases of multidisciplinary approaches within Spatial Performance and Design as well as network and collaborative theories and arrive at a conclusion that reflects a critical and analytical capacity in the use of those concepts within a given socio-political and cultural context. The research and reading of appropriate sources of the seminar should be evident within the submission. The question and structure of argument relevant to the seminar topic should be well defined and formulated in a clear presentation including graphic and diagrammatic material.

Seminar NT1: MOVEMENT - A TIME DESIGN I
Mauricio Pauly + NMC

The creative process as defined via heuristic operations; the three-part iterative creativity engine. Preparatory reading: The Poetry of Memory: Jorge Luis Borges Preparatory viewing: The Mirror - Andrei Tarkovsky Activity: presentation of project 2 and discussion PROJECT 3 (in teams of 2-3):
Creating a poetic experience out of reality -record audio or video of someone (can be you) telling a detailed personal anecdote. The narration should be as chronological as possible. -use this footage, as well as the audio footage you’ve created so far, to create a poetic experience

Seminar NT 2: TIME DESIGN II -
Mauricio Pauly

Preparatory reading: Tempus ex machina: A composer’s reflections on musical time - Gerard Grisey Ada or Ardour (fragment: Essay on Time) - Vladimir Nabokov Preparatory viewing: Primer - Shaun Carruth Activity: Presentation of project 3 and discussion focused on form as related to time perception PROJECT 4 (all together): choose one or multiple aspects from one or multiple projects and create one coherent

Seminar NT 3: TIME DESIGN II - MUSIC MAKING TOOLS - ADVANCED
(editing as composition, composition as performance) -

Bring together the body of knowledge accumulated so far and practice its application for hands-on sound design.

Seminar NT4: From Culture Industry to Post Digital
Theo Lorenz

Going beyond:
The seminar discusses the relation of culture and the various media at different times in history. The discussion will start with Adorno’s take on Cultural Industry and Propaganda, Deleuze’s postmodern approach to art and society to today’s discussion of a post digital ‘behaviour’ in times of surveillance as highlighted by Jacob Applebaum.

Readings:
Seminar NT 5: On (di)spatial diagramming
Tanja Siems

Representation of data from 2D to 4D:
The seminar will discuss how complex data can be represented and through it spatial information can be extracted. Starting with representative techniques from Humboldt, Charles Joseph Minard and and John Snow to multidimensional spatial installation design and filmic representation.

Readings:
Joachim Krausse Information at a glance - On the history of the diagram – 1998 Oase 48,
NL Rosenberg, Daniel
Garcia, Mark „The Diagrams of Architecture, AD Reader“ 2010 - pages 195 - 212 and 222 - 259

Seminar NT 6: Spatial situations and Movement
Theo Lorenz/ Tanja Siems

Movement through space and the urban environment:
The seminar session discusses movement through the spatial and urban environment. How do we move around the city, landscape and physical and virtual networks? This will be discussed with the examples of the situations and the concept of ‘derive’ but as well through architectural concepts such as Bernard Tschumi’s.

Readings:
Situationist Manifesto 17 May 1960 reprinted in Internationale Situationniste #4 (June 1960)
Bernard Tschumi, Architecture and Disjunction, 1996 MIT Press [MA]

Seminar NT 7: Contemporary Dance and Choreography
Renaud Wiser

Theories of dance and movement:
The seminar discusses various theories and approaches in contemporary dance. At the same time some of the discussed theories get tested in practice and reflected.

Readings:
Dana Caspersen, The Body is Thinking: form, vision, discipline and dancing.
Jerome Bel, In Conversation with Gerald Siegmund, 2002

Seminar NT 8: PRODUCTION
Andy Dean/ Mauricio Pauly

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Academic Writing:
David McAlmont

Academic Writing: assignment
Academic Writing II: assignment review
5.1.4 Workshop Sessions
110hrs
Submission: Workshop Dossier

Aims:
Given the wide range of tasks the AAIS will have a series of workshops in relation to creative industry networks and music production, curation, event organisation, film, dramaturgy, directing, choreography and performance as well as design and construction. These workshops are taught by professionals from the relevant disciplines (see Workshop and Seminar tutors).

Learning Outcome:

Depending on each individual background and overlap of interests the students will have individual takes on the workshop, their relation to each other and the importance of the transferred knowledge resulting from them. As a result the student should be able to show their understanding and relevance of the workshops for their own creative development as well as ideas on forms of collaboration might result from these.

Assessment Criteria:

Each student will submit an individual workshop dossier. The workshop dossier should clearly show how the individual student is able to connect and collaborate with experts throughout the creative disciplines. The student should show its individual approach to create and transfer knowledge across domains and disciplines within the workshop collaborations and define the individual ability to contribute to and communicate within interdisciplinary professional teams.

Workshop SESSION 1:

Theo Lorenz/ Tanja Siems/ Joe Walking

EXPLORE THE BASIS:
This workshop will concentrate on collecting and representing research about the year’s topic to discover new ways of working or understanding. The students should search for creative and innovative ways of working and methods and represent these in diagrammatic form.

Students should explore the field of research by collecting their data in libraries, galleries, archives and museums as well as digital platforms. The output however should feed back into a variation of networks through digital diagrams and representations of the collected data. What forms of communication, translations, innovations and detours will occur in relation to content within these processes. The result should become a cartography of creative work.

Workshop SESSION 2:

Heiko Kalmbach/ Joel Newman

DEFINE YOUR SCENE:
This workshop will focus on creating a scenic translation of the result of the analysis through filmic scenes and narratives and writing. The focus should be to demonstrate the ‘psychological geography’ through atmospheres of creative innovation. A play between analogue input and digital output form the basis of the exercise. The workshop should result in a series of distinct scenes.
AAIS 2010 Exquisite Corpse – photo shoot with Gemma Nixon from NMC

photo: Henrietta Williams
Workshop SESSION 3:
Andy Dean/ David McAlmont

COMPOSE THE SOUND:
The scenes, narratives and atmospheres get interpreted or extended and altered through compositions of sound. By the end of the workshop a full soundtrack of the scenes is composed, recorded and presented.

Workshop SESSION4:
Renaud Wiser/ Joe Walkling and New Movement Collective

COMPOSE THE MOVE:
During the workshop the choreographers and dancers of new movement collective will develop together with the studio sequences of spatial movement in response to the scenes and sounds of the concept resulting in a complete spatial performance.
AAIS Exquisite Corpse 2011 at the Matadero in Madrid with NMC

photo: Amaya Ducru Clouthier
5.2 Phase One Events

5.2.1 Event Series Term 2 and Term 3

During Terms 2 and 3 the students of both the MA and the MFA will focus on the delivery and management of the two events.

Aims:

The events of the year are the driving motor of the development of the creativity and innovation within the programme and its students. Through the overlap of the various disciplines these events are by default experimental, often unprecedented. During Phase One there are two applied events that form the framework of the creative process. For the events to take place in a professional, deliverable way each year is built upon a series of events, where each builds and extends upon the experiences of the previous.

The first event in the series takes place at the end of Term 2. As this event is the most limited in scope, budget, and time, the ideas and experimenttion of the studio are subject to intense testing. For this the studio usually works with, and therefore tests, new collaborative partners throughout Europe, who often become major partners for the second bigger event of the following year. Students can study the elements that worked or did not work and develop the design ideas and their methods on an actual applied project, rather than a hypothetical approach. The students should be able to draw clear conclusions from the experience and know how to reapply them within an alternate environment.

The second event, usually with a known collaboration partner, thus builds up on the components of the previous event. Here the unique results of the first event can be extended, varied and transformed without losing its experimental character. This happens on all levels of the year’s design project. The structures get extended to become main spatial environments, the music, dramaturgy and choreography gets more elaborated and rehearsed and the methods of documenting the process allows for more precision and creative variation. The overall project is placed within specific socio-political environment as a testing ground. In various workshops the students test and discuss the events with the local community and audience alongside the events.

Learning Outcome:

Students will work as a team on all parts of the implementation of the year’s events. In close collaboration with experts of the relevant field students will work on the hands-on fabrication of the sets and exhibition artefacts, the installation of required technologies as well as the direct organisation and management of the performances. In parallel the students are responsible for an overall documentation of the year’s programme through film, audio recording, photography and writing, thus opening up the years work to later discussions and transformation at the beginning of the following academic year. Students will dedicate 160 hours to the first event and 360 hours to the second, main event.
Assessment Criteria:

Through the series of events the students will demonstrate that they are capable of the organisation and implementation of the actual events and that they are able to develop these with a lasting after effect in various phases.

The events will be assessed by the events and installations as a whole, however each student will have to keep a logbook of their individual work within the overall project and highlight individual interests and responsibilities within these.

Throughout the first phase the students will develop in parallel their Project Documentation. The documentation is to be handed in after the end of Term 3 (in case of the MA at the end of Term 4 together with the written Thesis) and should include a detailed log of all activities and design documentation (individual submission) as well as Audio Visual documentation of the applied events. The documentation should include written description and critical reflection of each element of the events and their development.
AAIS Bauhaus Lab 2009 at the Theaterhaus in Jena

photo: Theo Lorenz
5.3 Phase Two: Interprofessional Thesis MA/ MFA

5.3.1 MA Thesis

The MA Thesis comprises out of 720hrs of work, 200hrs of the Event Series (term 3), 160hrs of Design Documentation and 360hrs of a Written Thesis (40% of the overall 1800hrs). At the end of Term 4 each MA student will submit the written Thesis and a comprehensive design dossier including audio/visual documentations as well as a detailed logbook of all aspects of the year.

5.3.1.1 Written Thesis

The Thesis of the MA programme comprises of a written Thesis 12000 words. In this the student should be able to formulate a clear, critical analysis of the applied case stories of the year reflecting both their individual approach in relation to their respective discipline as well as a reflection of collective trans-disciplinary approach.

MA Students are ask to recognise a problem or specific question based on the applied project that is relevant to the field and their specific career and thoroughly specify and analyse this in the Thesis.

On the foundation of this analysis the MA students should develop alternatives and variations of the work and define a clear area of individual theoretical investigation that places the work within current and historic theoretical frameworks and argue these through further case studies. Each Thesis should define clear strategies and formulate a clear conclusion and applicable future strategies.

Assessment Criteria:
The written Thesis should show a clear relation to the year’s project and show further developments in the argument raised during the year.
The student should be able to formulate and define a clear and relevant field of investigation in relation to the projects and events of the year. The written Thesis should clearly show evidence of research and reading of appropriate sources and the source material and information has to be acknowledged and referenced in an appropriate academic way. The submission should show a clear and definite formulation of question and structure of the Thesis argument. Through this the student should be able to develop a strong and original proposition that recognises the wider context and issues raised by the argument. The written Thesis should derive at a clear conclusion in relation to the field of Spatial Performance and Design including an applicable, strategic outlook on the student’s individual path.

5.3.1.2 Design Documentation

The MA Design Documentation is a comprehensive portfolio of all work undertaken during the year. It shows in print the development and execution of the events. In addition to the actual events MA students should develop further hypothetical variations and further explorations of the years project in clear relation to the written Thesis. As part of the Design Documentation the MA students should submit relevant additional materials such as edited audio-visual material [Edited video of the events and animations as well as sound compositions] and physical models or working prototypes.

Assessment Criteria:
The Design Documentation should clearly represent the events of the year and further development possibilities. The relation of further developments of the work to the written Thesis should be evident. The shown material should be critically reflected and commented throughout. All submitted material should be of a highly professional standard in format, graphic, editing and representation throughout the submitted material. The Design Dossier should reflect the individual position and approach to the project through its structure and individual formulation.
5.3.2 MFA Thesis
The second phase of the MFA comprises of two interrelated parts: the Thesis preparation, in which the applied project is planned and organised, and the applied Thesis, where the project is executed. The overall MFA Thesis comprises out of 960hrs of work (40% of the overall 2400hrs) 320hrs Brief Development, 160hrs of applied practise, 320hrs of Dissertation by Practise and 160hrs of the MFA Portfolio.

5.3.2.1 MFA Development

Brief Development:

During the MFA Thesis preparation the students will have to develop and demonstrate all aspects of their planned event. In this they should clearly demonstrate and define their individual professional approach and equivalent area of responsibility in relation to the project either as an individual continuation or as part of a continued ensemble work.

Assessment Criteria:

Students will have to deliver a clear proposal as an individual document by the end of Term 4 showing realistic, executable event as a development of their Phase One work. The document should include all aspects of the event including timeframe, design and performance, finance, public relations, material and building, labour, rehearsals, venue and location as well partners and performers. The document should have a well-defined verifiable structure and evidence of the framework should be clearly demonstrated. The individual approach and responsibility should be demonstrated through clearly written statements as well as detailed representations.

Applied Practise:

During the term the MFA students should be able to demonstrate and test their ideas to the studio staff and external experts and partners and also to the new cohort of students and minute these discussions as part of a clear logbook document.

Assessment Criteria:

Students should demonstrate through the logbook that they can act professionally and are competent in the field of Spatial Performance and Design. Students should be able to impart their knowledge to new students, and other third parties. They should clearly show how they communicate and discuss the relevant topics with peers, experts and collaboration partners.
AAIS Bauhaus Lab 2009 performance at the Theaterhaus in Jena

photo: Takako Hasegawa
5.3.2.2 Applied Thesis

The MFA students should be able to define their actual position within creative field through evidence of applied project. The applied Thesis is an independently led and executed professional project. The students demonstrate through the applied projects that they are capable of delivering all aspects of a professional spatial event. The projects should take place in the same timeframe and in synergy with the first events of the new generation of students.

Assessment Criteria:

The MFA students will have successfully completed an independent project. The project will be assessed in relation to the previously agreed brief development: Have all expressed aims in relation to timeframe, design and performance, finance, public relations, material and building, labour, rehearsals, venue and location as well as partners and performers been met and have they been successfully adjusted or even superseded?

At the end of Term 5 each MFA student will submit a written evaluation of the applied Thesis as well as a comprehensive design dossier including audio/visual documentations as well as a detailed logbook of all aspects of the individual event.

The Design Documentation should clearly represent the applied Thesis project. The relation of the applied Thesis to the overall project of the studios event through the programme should be evident. The shown material should be critically reflected and commented throughout. All submitted material should be of a highly professional standard in format, graphic, editing and representation throughout. The Design Dossier should reflect the individual position and approach to the project through its structure and individual formulation.
6. Resources

Students in the Graduate School have access to all of the AA School’s facilities. Introductory sessions are provided by the relevant departments at the beginning of the academic year. For further information on these facilities refer to the AA Students Handbook as well as AA School Academic Regulations.

6.1 Academic Writing:
The Architectural Association offers during Term 1 a programme of academic writing and students are encouraged to attend.
Tutor: Fleur Rothschild, Ph. D., RSA Celta

This programme aims to help students to recognise what is expected from them when they are asked to produce an extended written analysis in a British academic context. What is the difference between an analysis and a ‘digest’ of authoritative opinions? What is involved in the instruction to express your own view? What is at stake in the requirement for ‘structured’, ‘focused’ and ‘balanced’ arguments? What is meant by writing in a formal style and in the ‘British academic register’? How, in practice, are these qualities to be achieved?

In this programme, we devise strategies for developing coherent discussions by adopting a structured, progressive approach to the writing task. We identify processes for framing productive questions, for brainstorming their implications to arrive at an understanding of how the British academic paragraph controls and focuses a step-by-step analysis. We consider the importance of incorporating evidence and alternative points of view, and of acknowledging the presence of other ‘voices’ through the efficient use of a bibliography and referencing system. The programme hopes to enable students steadily to improve their performance in producing expository analyses.

Session 1  What is academic writing? Rigour; analysis; engaging in an academic dialogue; the academic ‘register’; exposing the traces.

Session 2  Plagiarism (mandatory): what is it? Why is it so serious? What are the procedures and penalties for a suspected plagiarist? How to employ clear and effective quotation and referencing practices

Session 3  ‘Pre-writing’ activities: how to decode an essay question (D-language, C-language, F-language, R-language).

Session 4  Choosing a topic; researching and planning; generating ideas: from brainstorm to outline.

Session 5  From ‘Pre-writing’ → Paragraphing: conventions for the layout of a paragraph in British academic writing; analysing the structure of paragraphs; the topic sentence (and split topic sentences); inductive/deductive structures; qualifying the main point; cohesion: relations between sentences in a paragraph; developing a paragraph; defective paragraphs.

Session 6  From cohesion → coherence, paragraphing (continued): developing an argument; main ideas; supporting ideas; structuring an argument; defective coherence; transitions between paragraphs; linking devices; disprogramme markers; comparison and contrast.

Session 7  Writing introductions: when? how? CARS; writing conclusions.

Session 8  Texts exploring cause and effect: style; formal/informal language; clarity and conciseness; sensitivity to register; hedging (generalisation, qualification, probability, certainty); emotive language.
7 Assessment

7.1 Assessment Procedures

Students are assessed on submitted design projects, individual portfolios, essays and dissertations. The essays and the documents associated with the design work should be submitted on the last day of the term to the Graduate School Co-ordinator. The design work will also involve presentations within the correspondent term. The final Dissertation/Design MA Thesis should be submitted by the end of Term 4 and MFA Thesis at the end of Term 5. Successful completion of assessed tasks requires attendance of all the activities associated with that task.

The group-work components of the programme are assessed through judgement of the collective submission of Projects Documentation and the Events and Projects themselves. All assessments are double marked, with written commentary and grades, and each student receives feedback on and discussion of their assessment in individual tutorials.

External Examiners will have access to all Interprofessional Theses, a representative sample of the design portfolios and seminar programme essays, and opportunity to visit the built project[s], prior to the formal meeting of the Examination Board. All transient or ephemeral submissions, such as performances, will be captured by video for examination purposes. The Examination Board will be composed of the Programme Director, Programme Master and the External Examiner, assisted by the Administrative Coordinator of the Graduate School.

The Examination Board has the responsibility for the final confirmation of the marking of all submitted work, and can suggest decisions on distinctions and resubmission. The Joint Assessment Board and its External Examiners report to the AA Graduate Management Committee, which in turn reports to OU, the validating body for the AA Graduate School’s degrees. Notification of results is given to students by the Registrar’s Office through the Graduate School Coordinator.

7.2 Assessment Criteria and Grading

Assessments are based on the following criteria:

1. Demonstration of the assimilation of the programme material and familiarity with concepts, strategies and techniques.
2. Demonstrate the ability of collaboration beyond their own individual professional background
3. Demonstrate the ability to work within a team
4. The development of critical faculties and advanced creative skills.
5. Demonstration of clear structure, precise writing and presentation of work; and the referencing of information sources using agreed conventions.

The marking of all programme work is on a scale of 0-100% with a pass mark of 50% and grading as shown below:

70 and above = A Excellent Pass / Distinction
65-69 = B+ High Pass
60-64 = B Good Pass
57-59 = C+ Satisfactory Pass
54-56 = C Adequate Pass
50-53 = D Low Pass
49 and below = Fail

Where the result of the assessment calculation creates a mark of 0.5% or greater this will be
rounded up to the next full percentage point (e.g. 69.5% is rounded to 70; 59.5% to 60%; and so on). Where the calculation creates a mark below 0.5% this will be rounded down to the next full percentage point (e.g. 69.4% is rounded to 69%; 59.4% to 59%; and so on). For the purposes of rounding up or down, only the first decimal place is used.

To qualify for the MA or the MFA degree the student must achieve 50% or higher mark on each of:
- Programme work average in Phase One
- The project assessment in Phase Two
- The individual Interprofessional Thesis.

Students who fail to achieve a pass mark on any single Seminar programme work or Studio in Phase One are permitted to resubmit [once] and pass before being allowed to proceed to Phase Two. Students who fail to achieve a pass mark in Phase Two may resubmit to the External Examiner in the following academic year. Without mitigating circumstances late submissions are automatically capped at 50%.

The MA or MFA will be awarded with distinction when the overall final mark is 70% or higher. All grades achieved by students will be kept on record in the AA Graduate School’s database, and are available for transcripts, but will not appear on the certificates.

7.3 Plagiarism and Student Work Substitution

Plagiarism is defined as stealing another person’s work and ideas and using them as though they were your own. It is plagiarism if you do not acknowledge the co-operation of another person who works with you or who gives you permission to use their work or if you use research without crediting the source.

Student work substitution is the submission of another student’s work in entirety. Plagiarism and student work substitution are very serious offences at the AA School and these practices are considered unacceptable and can lead to failure and removal from the School.

Students who offend this respect will be warned during individual tutorials/group tutorials following the preliminary consultations of the design work/programmework. In the case of suspicion of any such practice in relation to submitted design work/programmework the student will be called to meet with Programme Directors/ Unit Masters/Programme Programme Masters/Registrar.

If there is inconclusive evidence of dishonest intent the student will be given one opportunity of re-submission. In a case of clear evidence of improper practices the submission will be passed to either members of the Undergraduate Group or the Graduate Management Committee for review and discussion.

Extensive and systematic dishonesty will be penalised and the School may impose any or all of any of the following penalties on a student found guilty of plagiarism:
- Removal from the School, without right of resubmission;
- Suspension from registration at the School or in particular programmes for such period as it thinks fit;
- Denial of credit or partial credit in any programme, programmes or design work (portfolio);
- An official letter of warning.
8. Teaching Staff

8.1 Core Staff

Theo Lorenz, DI Arch, MArch(AA)
Studio Director

Theo Lorenz is a registered architect in England and Germany, as well as a painter and media artist. Trespassing between art and architecture his interest lies within the relation of digital and physical space and the associations between subjects and objects. He has taught at the Architectural Association since 2000 in the Diploma and Intermediate school. Since October 2008 he has been the Director of the AAIS Interprofessional Studio.

Qualification:
Theo Lorenz is an architect, painter and media artist

Architectural Association, London

10/1992-09/1996 Diploma-Engineer in Architecture (first), University of Hanover
Since 06/2002 Architect ARB, Architectural Registration board, UK
Since 09/1998 Architect AKN, Registration board Lower Saxony, Germany

Experience (Practical / Academic):

10/2008 - current Architectural Association: Studio Director AAIS Interprofessional Studio
04/2004 - current SWN, Member of spatialwork.net, co-founder
04/2003 - current T2 spatial work ltd: Director of the multidisciplinary practice
09/2000 - 08/2008 Architectural Association: Unit Master in the Diploma School Unit 14 and Diploma Unit 9 and in the Intermediate School Unit 6, Programme Director of the AA Foundation Programme

02/2000 - current Workshops, Talks and Lectures on media and architecture at the Bauhaus University Weimar 10/2008, Baushaus Kolleg Dessau 03/2011
Technical University in Graz 01/2003
University Innsbruck (A) 02/2000.

03/2000 - 10/2002 Grimshaw & Partners London,
Design Architect for Battersea Power Station

05/1999 - current N-Q-M-A-D, International and interdisciplinary network, co-founder

Prof. Dr. Tanja Siems, DI Arch, Dr.-Eng.
Studio Master

Tanja Siems is an Urban Designer and Infrastructural Planner and the Director of the Interdisciplinary Practice T2 spatialwork. The office tackles social, political, economic and environmental problems as fuel to the design process and the development of a dialogue that can lead to an enhanced built proposal or solution rather than a reduced compromise. She co-leads the AAIS programme and is Professor of Urban Design at the BUW, Germany.

Qualification

Tanja is an Urban and Infrastructural Designer.

08/2004 Member of the Urban Design Group, UK
12/1997 - 02/2002 Doctoral Dissertation [cum laude], University of Hanover
10/1992 - 04/1997 Diploma-Engineer for Architecture [first], University of Hanover

Experience [Practical / Academic]

Since 10/2009 Professor for Urban Design and Development
at the Bergische University Germany
10/2008 - current Architectural Association: Studio Master AAIS Interprofessional Studio
03/2008 - 09/2009 Project Developer in the AA Research and Development Department
04/2004 - current SWN, Member of spatialwork.net, co-founder
04/2003 - current T2 spatial work ltd: Companies Director of the Interdisciplinary Office

12/1998 - current Workshops, Talks and Lectures on urbanism and infrastructure at the University of Lichtenstein 05/2010,
HCU University in Hamburg (D) 09/2008,
JKU University Linz (A) 09/2007,
Art Academy in Tallinn (EST) 09/2005,
Edinburgh College of Art (GB)01/2005,
SCI_ARC (US) 04/2005
ETH Zuerich 03/2004,
Technical University Graz (A) 01/2003,
Technical University Vienna (A) 05/1999

Urban Designer & Traffic Planner
09/1998 - 09/2001 Interdisciplinary Research Cooperation, Technical University Dresden and University of Hanover, Researcher for Urbanism and Traffic developments funded by the Volkswagen Foundation.

10/1998 – 04/1999 Philipp Holzmann AG Hanover, Freelance Urban Designer,
Masterplan Expo2000
05/1997 - 02/1999 Multidisciplinary research group „City and Regions“, University Hanover, in the field of “public realm”
8.2 Workshop and Seminar Tutors

Creative Industry Networks and Music Production

Andy Dean

During the last four years as the CEO of Music Technology Ltd. Andy Dean has negotiated and closed deals with numerous strategic partners; forming commercial relationships with Tesco, The X Factor, Robbie Williams, Associated Newspapers (The Mail on Sunday), Radio 1’s Pete Tong, iTunes, Rock’s Back Pages, Virtual Festivals, Record of the Day, Gig Junkie and EMI. He raised £1m of private equity funding and managed the delivery of several applications and digital solutions for the music and media industries.

During his time at Sony/BMG as label owner and A & R consultant to Arista in both the UK and USA he was responsible for negotiating and closing deals and managing the relationships with artists, artist’s managers, lawyers, accountants, recording studios, video production companies and music publishers. Reporting at board level with all heads of department. Work colleagues at that time included Simon Cowell, Ged Doherty, David Joseph, Christian Tattersfield, Rob Wells and Richard Griffiths, all of whom remain close personal friends and operate as major label chairman or at board level inside the industry.

Andy Dean has many years’ experience running and motivating teams dealing with the sales, marketing and promoting of each project from creative inception to release. Driving each department to deliver against pre determined forecast targets, above and below the line marketing, digital strategic planning, press, radio and television promotion.

Performance and Audience Interaction

David McAlmont:
Acclaimed singer with 20 years of credible experience as a recording artist, lyric consultant and singing teacher and workshop facilitator. A highly creative, inspiring and enthusiastic communicator of researched information, a confident public speaker with excellent reading, conversational and writing skills, competent social media exploiter. Presently reading second degree at Birkbeck University of London (History of Art).

His key achievements are: Eight albums, several tours and distinguished collaborations (Bernard Butler, Michael Nyman, Shirley Bassey, KD Lang, James Bond Franchise, Don Black, Craig Armstrong, Courtney Pine, David Arnold, London Jazz Festival etc.) with over twenty years in the recorded music industry. He has shown as well effective communication of experience for a variety of educational organisations including New York University Tisch programme, Bath University, Middlesex University, Architectural Association Interprofessional Studio, NEAD UK and the National Portrait Gallery as well as guiding gallery talks at National Portrait Gallery and Wallace Collection.

Film/ Dramaturgy and Directing

Heiko Kalmbach
Heiko Kalmbach is a filmmaker, theatre director and video artist based in Berlin. He started making films when he moved to New York City in the mid 90s where he stayed for ten years. His award winning shorts have screened internationally, and his feature documentary IF ONE THING MATTERS premiered in the Forum at Berlin International Film Festival in 2008. Since 2003 he has reengaged with live performance as a director and projection designer with work being presented at festivals like the Drama Fest Mexico, Autorenheaterstage Hamburg, Tanz Bremen and the Fusion Festival.

Most recently he presented the show SEESTÜCKE at Volksbühne Berlin, a piece which included 35mm film projection, numerous video elements and a group of non actors performing in five different languages. He is co-founder of the Berlin based production company Spoonfilm and the performance group Naturaleza Humana.
Malgorzata Dzierzon

Malgorzata is a London-based dancer, choreographer and producer.

Born in Poland she worked as a dancer with Rambert, Gothenburg Ballet, Singapore Dance Theatre, Peter Schaufuss Ballet and Royal Danish Ballet, making guest appearances with Wayne McGregor/Random Dance and the Ballet Boyz. She received two nominations for her performances in the British National Critics’ Circle Awards. As a choreographer Malgorzata works collaboratively across art forms with commissions including the Kettles’ Yard and the Serpentine Galleries. Her work has been presented nationally and internationally and this autumn Rambert will premier Flight, her first piece for the company’s touring repertoire. Malgorzata is a member of New Movement Collective, where she produced, co-choreographed and performed in Casting Traces, Nest and Please Be Seated. Malgorzata has a BA in Leadership and Management and is a Clore Cultural Leadership Fellow.

Renaud Wiser

Renaud was born in Switzerland and trained at the School of Dance in Geneva. After dancing for Ballet du Grand Théâtre de Genève he joined the National Ballet of Marseille in France, then went on to dance with Gothenburg Ballet, before joining Rambert in 2004 and in 2009 moved to the Bonachela Dance Company. Renaud choreographed At the Border of You for Resolution! 2006 at The Place. He has also taken photographs for Rambert Dance Company and London Musici that have been published in Dance Europe, The Scotsman, Time Out and have been regularly featured in Rambert brochures and programs.

Sound and Composition:

Mauricio Pauly

Mauricio Pauly is a Costarican composer based in the UK since 2007. His music has been performed in numerous cities across Europe and the Americas by ensembles and soloists including JACK Quartet, Talea Ensemble, L’Arsenal, Iturriaga Eunoia, Dal Niente, ACME, Ikarus Chamber Players, Vertixe Sonora, Richard Craig and Francesco Dillon, among others. Recent commitments include a summer residence at Harvard University, a premiere at the Ultima Contemporary Music Festival in Oslo and another at Darmstadt 2012 after having attended in 2010 with a Staubbach Honoraria.
Upcoming performances (2012-13) in Geneve, Bourges, Victoria [Canada], Luxembourg, New Mexico [US], Aldeburgh and London [UK]. A recording of his latest string quartet by the JACK Quartet will be released at the end of 2012. In 2011, Mauricio was awarded the Costa Rican Authors and Composers Association Composition Prize. Mauricio is co-artistic director of the Distractfold Ensemble and a founding member of the Altavoz Composers. He is an electric bass player and currently performs with his trio A Greater Horror. Mauricio has studied in Miami, Boston, The Hague and holds a PhD from the University of Manchester.

He currently lives in Manchester and teaches at the Royal Northern College of Music. For the last two years he has been a visiting lecturer on ‘Alternative Strategies for Creative Processes’ and ‘Sintactic Composition of Space’ at the School of Architecture of Universidad Veritas in his native Costa Rica.

Constructions:

Steve Webb

Steve Webb is a co-founder of Webb Yates Engineers. Steve started his working life at Whitby Bird and later worked for Sinclair Knight Merz and Santiago Calatrava. He has been involved with many exciting projects, including the analysis and engineering for the arch erection at Wembley Stadium and played a key role in the structural design of Calatrava’s Turning Torso tower in Malmo.

Steve prides himself on finding innovative structural solutions to problems and designing structures that look good and work well.

Quartet, Asamisimasa,
9. Reading List

9.1 Seminar reading:

Joachim Krausse Information at a glance - On the history of the diagram – 1998 Oase 48,
NLRosenberg, Daniel "Cartographies of Time: A History of the Timeline" 2012 .Chapter 1: Time in
Print pages 10-25

Garcia, Mark ."The Diagrams of Architecture, AD Reader” 2010 - pages 195 - 212 and 222 - 259

http://ubumexico.centro.org.mx/sound/borges/craft-of-verse/Borges-Jorge-Luis_Craft-of-
Verse_05-Thought-and-Poetry-Part-1.mp3
http://ubumexico.centro.org.mx/sound/borges/craft-of-verse/Borges-Jorge-Luis_Craft-of-
Verse_06-Thought-and-Poetry-part-2.mp3


P. Baudion and H. Gipin, Proliferation and Perfect Disorder - William Forsythe and the architecture
of disappearance

Donna Haraway A Cyborg Manifesto, Science, Technology, and Socialist-Feminism in the Late
Twentieth Century,” in Simians, Cyborgs and Women: The Reinvention of Nature [New York;


Andrei Tarkovsky’s Sculpting in time [http://ge.tt/6b0Uz8K/v/0]

Gerard Grisey’s Tempus ex Machina: A composer’s reflection on musical time [http://

Albert Bregman’s Auditory Scene Analysis theory

first approach readings: http://webpages.mcgill.ca/staff/Group2/abregm1/web/asa.htm

Kahneman, Daniel. The Illusion of Understanding, Thinking, fast and slow Ch3.1, 2011

Review Vol 4, Issue 1, 1989

Carol Duncan – The MOMA’s Hot Mamas

Griselda Pollock - Modernity and the Spaces of Femininity
http://faculty.winthrop.edu/stockk/Women%20in%20art/Pollock%20spaces%20of%20femininity.pdf

John Berger – Ways of Seeing Chapter Three
Or Ways of Seeing, Episode 2 https://www.youtube.com/watch?v=m1Gl8mNU55g

Ian Wallace, The Evolution of the Artist’s Studio, From Renaissance Bottega to Assembly Line, Art
101 June 11, 2014

Historic Bauhaus Stage: Torsten Blume

Art as Experiment: Black Mountain College. ME. Harris
George Saunders, Who Are All These Trump Supporters? The New Yorker http://www.newyorker.com/magazine/2016/07/11/george-saunders-goes-to-trump-rallies
Barbara Rosenwein: Problems and Methods in the History of Emotions
Georg Simmel: The Metropolis and Mental Life
Ben Ushedo http://philosophynow.org/issues/57/Music_and_Emotion
Gilles Deleuze - Felix Guattari A Thousand Plateaus (Minneapolis: University of Minnesota Press, 1987) tr. Brian Massumi
Jacob Applebaum, Not My Department, Talks 2005-2013 (Free Speech) (Volume 1) Paperback – October 22, 2013, Greyscale Press
Chris Salter’s Book, Entangled Technology’. It gives a great survey and history of what I am dealing with in performative practices.
http://books.google.de/books/about/Entangled.html?id=ZBJbIP0fMr0C&redir_esc=y
Unfortunately no ebook available. Maybe you can find it in the library, or you look at it when you are in Berlin.
G. Giesekam, Staging the Screen: The Use of Film and Video (Palgrave Macmillan, 2007)
Situationist Manifesto 17 May 1960 reprinted in Internationale Situationniste #4 (June 1960)
Bernard Tschumi, Architecture and Disjunction, 1996 MIT Press (MA)
Dana Caspersen, The Body is Thinking: form, vision, discipline and dancing.
Jerome Bel, In Conversation with Gerald Siegmund, 2002
Doris Humphreys, The Art Of Making Dances

9.2 Additional Reading
J. Baudrillard, Creative Evolution: The system of Objects [Verso Publisher NY London, 1996]
A. Benjamin, Disclosing Spaces: On Painting [Clinamen Books, 2004]
H. Bergson, Key writing: Creative evolution [Continuum NY, 2005]
O. Brafman, Starfish and the Spider: The Unstoppable Power of Leaderless Organizations [Portfolio Hardcover, 2006]
M. Foucault, Order of Things [Vintage Books, 1994]
G. Giesekam, Staging the Screen: The Use of Film and Video (Palgrave Macmillan, 2007)
M. Heidegger, Poetry, Language, Thought (Perennial Classics, 2001)
L. Iwamoto, Digital Fabrications [Princeton Architectural Press, Aug 2009]
B. Latour, Pandora’s Hope [Harvard University Press, 1999]
P. Levy, Cyberculture (University Minnesota Press, 2005)
J. Lim, Bio-Structural Analogues in Architecture (BIS Publisher Amsterdam, 2009)
T. Lorenz and P. Staub, Mediating Architecture [AA Publisher London, 2011]
B. Massumi, Parables for the Virtual, Movement, Affect, Sensation [Duke University Press, 2002]
A. Oddey, Re-framing the Theatrical: Interdisciplinary Landscapes for Performance [Palgrave Macmillan, 2007]
A. Oddey and C. White, The potential of spaces [Intellect Books UK, 2006]
M. Person and M. Shanks, Theatre and Archaeology [Routledge, 2001]
J. Rajchman, Constructions [MIT Press, 1997]
F. Richard, Rise of the creative class [Basic books NY, 2002]
E. Selinger and R. Crease, The Philosophy of Expertise [Columbia University Press, 2006]
P. Sloterdijk, Sphären III [Suhrkamp, Frankfurt a. Main, 2004]
S. Stewart, The open studio [University Chicago Press, 2005]

Magazine:
AA files, T. Lorenz, Thames Gateway Assembly [AA Publisher London, 2006]
Arch+, Form follows Performance (No 188, July 2008)
Arch+, Architekturen des Schaums, P. Sloterdijk (No 169/170, May 2004)
Arch+, Information (No 131, April 1996)
AD Architectural Design, Design through making [Wiley UK Volume 75 No 1, July 2005]
AD Architectural Design, 4D spaces: interactive architecture [Wiley UK Volume 75 No 1, Jan 2005]
AD Architectural Design, Architecture and Film II (Wiley UK Volume 70 No 1, Jan 2000)
Architektur und Bauforum, T. Lorenz A nomadic talk (Austrian Business Publisher, Nov/Dec 2002)
Archithese, Szenografie (Publisher buch.ch, April 2010)
10. Appendices

Intellectual copyright and property
All students registered at the Architectural Association School of Architecture agree that
IPR/Copyright for all work produced by them during their studies at the Architectural Association
School of Architecture will be shared jointly by the student and the Architectural Association (Inc.).
Prior permission to publish or take advantage of commercial opportunities must be obtained
simultaneously from both the student and the Architectural Association (Inc.). The Architectural
Association (Inc.) claims the following rights in relation to students’ work produced while they are
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acquired during their studies at the Architectural Association School of Architecture, all without fee,
for educational or promotional use, including databases, web-sides, academic publications,
exhibitions, exhibition catalogues, leaflets, posters and prospectuses; and, to borrow, for the
purpose of publishing these works in publications by the Architectural Association (Inc.) and its staff,
and / or for the purpose of showing these works to professional statutory bodies for the validation of
appropriate degree programmes.
In case that any design item that was payed for by the AA (material, tools etc.) is sold, any profit of
this sells will be donated to scholarships for the future AAIS students. If the designing student/s
wants to keep this items for themselves, the student has to donate the material cost to the AAIS for
scholarships. The student is not entitled to sell the item at a later point.