AA PROGRAMME GUIDE
DIPLOMA (MArch) PROGRAMME
2019/2020
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SECTION 1: THE SCHOOL
ARCHITECTURAL ASSOCIATION SCHOOL OF ARCHITECTURE

WELCOME FROM THE SCHOOL DIRECTOR

The Architectural Association is committed to bringing issues of contemporary architecture, cities and the environment to a broad public audience. We remain focused on the highest possible standards for the education of architects and are recognised for our students, teachers and graduates – the core of our legacy – and the many ways in which our courses and activities have contributed to improving the conditions of modern architectural learning, practice and knowledge.

‘Expanding Horizons’ and ‘Shaping the Future’ define the ethos and ambition of the AA School of Architecture. Our flexible, self-directed curricula, combined with our institutional independence and truly global organisation, afford us a rare degree of awareness in confronting the sweeping social, technological and cultural challenges of the current era. During its 172-year history, the AA has cultivated a relentless impetus to produce, discover, communicate and disseminate new architectural ideas and projects in ways few other institutions – offices, schools or cultural centres – could ever equal.

The AA offers a five-year course (ARB/RIBA I, II) composed of the Experimental Programme (Years 1-3) and the Diploma Programme (Years 4-5), nine taught postgraduate programmes, RIBA Part III, and the PhD programme. Additional programmes include a Foundation course, semester-long experiences, intensive workshops in London and around the world as part of the AA Visiting School. The School has around 800 full-time students from over 80 countries and 250 tutors, supported by 100 administrative staff, sharing eight Georgian houses in the centre of London and a 350-acre woodland campus at Hooke Park in Dorset.

AA LIFE

The AA School is active, dynamic and noisy, amplified by a range of communication channels. Please make full use of them. This Programme Guide is just one of many means through which you can get to know us better. Our website at aaschool.ac.uk, as well as our on-line and social media platforms, make it easy to follow what’s happening at the school. Our evening lectures and Public Programme events are recorded and streamed online, and our AA Conversations website features current student projects and ideas, together with an archive of recordings by architects and other illustrious visitors to the AA over the past half century. Finally, many of the books produced by AA Publications, including AA Files, feature the work of our units, programmes and teachers.

At the AA students learn about architecture and its relationship with associated professional and political issues by embedding these realities within the scope of a design portfolio. Individual student projects and portfolios are reviewed at the end of each academic year by a panel of unit tutors who assess, discuss and debate the quality of each portfolio.

Unit studios provide the environment for design, research and experimentation. Here, the design portfolio is shaped and resolved into a definitive project, and where the architectural prototypes of the future emerge. Each studio is a small, highly focused group led by a single tutor or small team. It defines its own set of cultural contexts and the means by which a design project is described and executed. Each studio offers a year-long engagement with collaborative research, experimentation, debate and discussion. Within this, the unit’s intellectual ambitions are expressed through a specific set of methodologies and bibliographies, along with references to buildings, landscapes, literature, film, music, politics and economics.
The AA is more than a school of architecture; it is also a thriving association of members. Currently it has 7,000 members internationally, including many of the world’s leading architects. The interaction of this diverse cast of writers, curators, artists and educators with our own students and staff plays a vital role in shaping the identity of the School.

1.1 THIS GUIDE/WHERE WE ARE

The purpose of this Programme Guide is to provide information regarding the way in which the School and its programmes are organised. It also provides an introduction to terms and definitions, common principles of content and assessment, the way that the programmes are structured, how each unit and course is organised, credited, and regulated, and what you, as a student, will be expected to do.

Other documents you will find essential in orienting yourself within the School include the following:

- The AA School Academic Regulations
- The AA School Quality Manual
- The Core Studies Course Handbook

Our principal buildings are at 32-39 Bedford Square and 4 and 16 Morwell Street in Bloomsbury central London. Additional teaching and learning centres are located in the AA’s Hooke Park, in Dorset.

Address

AA School of Architecture
36 Bedford Square
London WC1B 3ES

Contact Details

<table>
<thead>
<tr>
<th>Role</th>
<th>Location</th>
<th>Telephone</th>
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</thead>
<tbody>
<tr>
<td>Reception</td>
<td>Reception</td>
<td>36 Bedford Square</td>
</tr>
<tr>
<td>Belinda Flaherty</td>
<td>School Registrar</td>
<td>36 Bedford Square</td>
</tr>
<tr>
<td>Rachel Sim</td>
<td>Coordinator</td>
<td>36 Bedford Square</td>
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</tbody>
</table>
1.2 ACADEMIC ORGANISATION & MANAGEMENT

Overall Academic Organisation
The AA School of Architecture is an independent school governed by the Architectural Association (Inc.). It consists of c. 800 full-time students, who study in the Foundation, Experimental, Diploma and Postgraduate programmes. The AA School is made of four distinct parts:

- A one-year **Foundation Certificate** for students contemplating a career in architecture or related arts subjects. The Foundation Certificate is separate to and does not form part of the 5-Year ARB/RIBA course but offers a place in the First Year of the five-year course upon application and interview, and successful completion of Foundation studies.

- The **Experimental and Diploma Programmes** offering the five-year ARB prescribed and RIBA validated full-time course in architecture:
  - The AA Experimental Programme leading to the Bachelor of Arts (Honours) and providing exemption from ARB/RIBA Part 1 after 3 years of full-time study;
  - The AA Diploma Programme leading to the Master of Architecture (MArch) providing exemption from ARB/RIBA Part 2 after 2 years of full-time study.

- The **postgraduate programmes** comprising 10 distinct Programmes of advanced full-time studies:
  - 9 taught Master level programmes (MA/MSc/MArch/MFA/Taught MPhil) validated by the Open University (OU);
  - A PhD degree. The AA is an Affiliated Research Centre (ARC) of the OU for the delivery and validation of the PhD degree.

- The **AA Professional Practice and Practical Experience Examination** leading to exemption from the ARB/RIBA Part 3 Examination, the entry requirement to professional registration as an architect. The course and examination are open to anyone who has successfully obtained their Part 1 and Part 2 qualifications (or equivalency from overseas schools of architecture) and also to qualified practitioners for the purpose of Continuing Professional Development.

Enhancing Quality of Learning: Reviews and Monitoring
At the core of how we study architecture strong emphasis is placed on enhancing and assuring high standards and qualities of learning experience. All programmes and courses in the AA School are subject to systematic internal and external review on a regular basis. This includes review by the School’s academic committees and board (see details below), annual monitoring and periodic review for each programme, annual feedback from the External Examiners, student feedback as. Annual and periodic reviews from external regulatory bodies the Office for Students and the Quality Assurance Agency, annual and periodic review from the School’s professional bodies and validation partners the Open University, ARB and RIBA.

Academic Management and Governance
**The Academic Board (AB)** is the sovereign academic body charged with responsibility for
the academic governance of the AA School and its programmes of study. It is chaired by the Director of the AA School. The Academic Board delegates responsibilities to, and monitors the progress, effectiveness and recommendations of the AA School’s academic committees: The Academic Committee, Teaching & Learning Committee, PhD Committee and Ethics Committee. The Academic Board demonstrates its accountability to the AA Council by submission of quarterly reports and an annual report.

The Senior Management Team (SMT) is responsible for the management and operations of the AA School. The SMT is advisory to the School Director, undertaking such delegated duties as are defined in the AA Scheme of Delegation.

1.3 DIPLOMA PROGRAMME: YEARS 4 & 5

Programme Structure

Master of Architecture: AA Diploma Programme. Years 4 and 5

Each year of study consists of a year-long design unit/studio resulting in the production of a design portfolio plus the completion of required core studies courses; all the required course submissions must be passed in order to successfully complete a year of study.

AA Diploma Programme

The Diploma Programme (years four and five of study – equivalent to FHEQ level 7) provides the tools and environment for the consolidation of individual students’ architectural knowledge, skills and experimentation towards presenting an individual architectural thesis. There are 18 units at this level organised to provide a diversity of architectural interests, agendas, topics and teaching methods. Diploma students are encouraged to challenge their own preconceptions, as well as build upon their existing knowledge and skills. Integral to the Diploma unit are the Core Studies courses: History & Theory Studies, Environmental and Technical Studies and Professional Practice (5\textsuperscript{th} Year only).

Design projects form the core of all studio and unit-based work, supported by lectures, seminars, juries, presentations, workshops and reviews arranged within the studio or unit. All learning is documented in the form of individual portfolios compiled by students throughout the year based upon tutorials and guidance by Unit Masters/Tutors.

Teaching and Learning

The Diploma Programme incorporate a broad range of teaching and learning methodologies. These are set out in the Programme Specification and amplified in the specific unit and course descriptors.

Assessment and Progression

The School’s approach to, and regulations for, assessment and progression are set out in the AA School Academic Regulations, to which reference should be made alongside this Programme Guide.
## SECTION 2: THE PROGRAMME

### 2.1 PROGRAMME SPECIFICATION – AA MASTER OF ARCHITECTURE (DIPLOMA)

<table>
<thead>
<tr>
<th><strong>PART A: PROGRAMME SUMMARY INFORMATION</strong></th>
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<tbody>
<tr>
<td><strong>Awarding body</strong></td>
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<tr>
<td><strong>Partner institution(s)</strong></td>
</tr>
<tr>
<td><strong>Location of Study/campus</strong></td>
</tr>
</tbody>
</table>
| **Professional, Statutory and Regulatory Bodies** | Architects Registration Board  
Royal Institute of British Architects  
Office for Students |
| **Award and titles**                     | **Award** | **Title** |
| **Final award**                          | Master of Architecture (MArch) | Master of Architecture & AA Diploma with Honours/AA Diploma AA Final Examination (ARB/RIBA Part 2) |
| **Credits**                              | 240 at Level 7 (120 at 4<sup>th</sup> and 120 at 5<sup>th</sup> year) |
| **Intermediate award**                   | Postgraduate Certificate | Postgraduate Certificate |
| **Credits**                              | 120+ at Level 7 |
| **Duration of study (standard)**         | **Maximum registration period** |
| Full-time                                | 2 years | 4 years |
| Sandwich                                 | N/A | N/A |
| Part Time                                | N/A | N/A |
| Distance                                 | N/A | N/A |
| **Start date for programme**             | September 2019 |
| **Course codes/categories**              | **UCAS code** | **N/A** |
| **CATS points for course**               | **N/A** |
| **QAA Subject Benchmark**                | **2010** |
| **Admissions**                           | **UCAS** | **N/A** |
| **Direct to School**                     | ✓ |
| **Admissions criteria**                  | **Requirements** | Refer to AA School Academic Regulations |
|                                           | **Language** | Refer to AA School Academic Regulations |
| **Contacts**                             | **School Director** | Eva Franch i Gilabert |
|                                           | **School Registrar** | Belinda Flaherty |
|                                           | **Coordinator** | Rachel Sim |
| **Examination and Assessment**           |
### PART B: PROGRAMME DETAILS

#### AIMS AND GRADUATE ATTRIBUTES

Complex and original design strategies are developed in a challenging and specialised environment of small highly focused units via one-to-one tutorials, workshops, seminars and groups. The aim is to provide an appropriate and developed level of design, research and professional activity in architecture and related areas where students can evaluate and apply a range of visual, oral and written media, problem solve and make sound judgements. Unit work is thoroughly integrated with taught core studies in History and Theory, Environmental and Technical Studies and Professional Practice. In addition, the School offers a wide Public Programme of optional lectures, symposia, book launches, exhibitions and other events that collectively push the boundaries of architectural education and culture today.

**The programme aims to produce graduates with the following attributes:**

- Ability to generate complex design proposals showing understanding of current architectural issues, originality in the application of subject knowledge and, where appropriate, to test new hypotheses and speculations
- Ability to evaluate and apply a comprehensive range of visual, oral and written media to test, analyse, critically appraise and explain design proposals
- Ability to evaluate materials, processes and techniques that apply to complex architectural designs and building construction, and to integrate these into practicable design proposals
- Critical understanding of how knowledge is advanced through research to produce clear, logically argued and original written work relating to architectural culture, theory and design
- Understanding of the context of the architect and the construction industry, including the architect’s role in the processes of procurement and building production, and under legislation
- Problem solving skills, professional judgement, and ability to take the initiative and make appropriate decisions in complex and unpredictable circumstances
- Ability to identify individual learning needs and understand the personal responsibility required to prepare for qualification as an architect
## INTENDED LEARNING OUTCOMES: AA DIPLOMA PROGRAMME, YEARS 4&5: FHEQ LEVEL 7

### ARB/RIBA GENERAL CRITERIA

<table>
<thead>
<tr>
<th>Learning Outcomes 'DP'</th>
<th>On completion of this programme, and in conjunction with the Aims of the programme at this award level, graduates will have:</th>
<th>In 4th Yr Design Studio</th>
<th>In 4th Yr Core Studies</th>
<th>In 5th Yr Design Studio</th>
<th>In 5th Yr Core Studies</th>
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<tbody>
<tr>
<td><strong>The ability to create architectural design that demonstrates an originality of approach towards both aesthetic and technical requirements</strong></td>
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<tr>
<td>GC1.1 DP1.1</td>
<td>The ability to prepare and present projects of diverse scale, complexity and type in a variety of contexts, using a range of media and in response to a brief.</td>
<td>U</td>
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<tr>
<td>GC1.2 DP1.2</td>
<td>The ability to evaluate critically and deploy the appropriate constructional and structural systems, the environmental strategies and the regulatory requirements that apply to the design and construction of a self-directed design project.</td>
<td>U</td>
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<tr>
<td>GC1.3 DP1.3</td>
<td>The ability to develop an informed conceptual and critical approach to architectural design that aims at the forefront of integrating and satisfying the aesthetic aspects of a building and the technical requirements of its construction and the needs of the user.</td>
<td>U</td>
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<tr>
<td><strong>A critical knowledge of the histories and theories of architecture and the related arts, technologies and human sciences</strong></td>
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<tr>
<td>GC2.1 DP2.1</td>
<td>A critical knowledge of the cultural, social and intellectual histories, theories and technologies that influence the design of buildings</td>
<td>H</td>
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<tr>
<td>GC2.2 DP2.2</td>
<td>A critical knowledge of the influence of history and theory on the spatial, social and technological aspects of architecture</td>
<td>H</td>
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<tr>
<td>GC2.3 DP2.3</td>
<td>A critical knowledge of the application of appropriate theoretical concepts to studio design projects, demonstrating a reflective and critical approach</td>
<td>U</td>
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<tr>
<td><strong>A comprehensive knowledge of the fine arts as an influence on the quality of architectural design</strong></td>
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<tr>
<td>GC3.1 DP3.1</td>
<td>Knowledge and testing of how the theories, practices and technologies of the arts influence a student’s own advanced architectural design</td>
<td>H</td>
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<tr>
<td>GC3.2 DP3.2</td>
<td>Knowledge and testing of the creative application of the fine arts and their relevance and impact on a student’s own advanced architectural design</td>
<td>U</td>
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<tr>
<td>GC3.3 DP3.3</td>
<td>Knowledge and testing of the creative application of such work to studio design projects, in terms of their conceptualisation and representation</td>
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<tr>
<td>GC4.1</td>
<td>DP4.1</td>
<td>Knowledge of theories of urban design and the planning of communities related to a student’s own advanced architectural design</td>
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<tr>
<td>GC4.2</td>
<td>DP4.2</td>
<td>Knowledge of the influence of design and development of cities, past and present on the contemporary built environment related to a student’s own advanced architectural design</td>
<td>U</td>
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<tr>
<td>GC4.3</td>
<td>DP4.3</td>
<td>Knowledge of current planning policy and development control legislation, including social, environmental and economic aspects, and the relevance of these to design development</td>
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<td><strong>Critical understanding and analysis of the relationship between people and buildings, and the buildings and their environment, and the need to relate buildings and the spaces between them to human needs and scale</strong></td>
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<tr>
<td>GC5.1</td>
<td>DP5.1</td>
<td>A critical understanding and analysis of the needs and aspirations of building users</td>
<td>U</td>
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<tr>
<td>GC5.2</td>
<td>DP5.2</td>
<td>A critical understanding and analysis of the impact of buildings on the environment, and the precepts of sustainable design</td>
<td>U</td>
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<tr>
<td>GC5.3</td>
<td>DP5.3</td>
<td>A critical understanding and analysis of the way in which buildings fit into their local context</td>
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<td><strong>Understanding of the profession of architecture and the role of the architect in society, in particular in preparing briefs relevant to a student’s own advanced architectural design methodology</strong></td>
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<tr>
<td>GC6.1</td>
<td>DP6.1</td>
<td>Understanding of the nature of professionalism and the duties and responsibilities of architects to clients, building users, constructors, co-professional and the wider society as applied to a student’s own advanced architectural design methodology</td>
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<tr>
<td>GC6.2</td>
<td>DP6.2</td>
<td>Understanding of the role of the architect within the design team and construction industry, recognising the importance of current methods and trends in the construction of the built environment</td>
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<td>GC6.3</td>
<td>DP6.3</td>
<td>Understanding and detailed exploration of the potential impact of building projects on existing and proposed communities</td>
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<td><strong>Creating and critically applying a method of investigation and preparation of the brief relevant to a student’s own advanced design project</strong></td>
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<tr>
<td>GC7.1</td>
<td>DP7.1</td>
<td>Researching, critically reviewing and testing precedents relevant to the function, organisation and technological strategy of a student’s own advanced design project</td>
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<tr>
<td>GC7.2</td>
<td>DP7.2</td>
<td>Understanding of the need to critically appraise and prepare building briefs of diverse scales and types, to define client and use requirements and their appropriateness to site and context</td>
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<td>Code</td>
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<tr>
<td>GC7.3</td>
<td>DP7.3</td>
<td>Understanding of the critical contribution of architects and co-professionals to the formulation of the brief, and the methods of investigation used in its preparation as applied to a student’s own advanced architectural design methodology</td>
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<td></td>
<td><strong>A comprehensive understanding of the structural design, constructional and engineering problems associated with a range of building designs</strong></td>
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<tr>
<td>GC8.1</td>
<td>DP8.1</td>
<td>A comprehensive understanding of the investigation, critical appraisal and selection of alternative structural, constructional and material systems relevant to a range of architectural designs</td>
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<tr>
<td>GC8.2</td>
<td>DP8.2</td>
<td>A comprehensive understanding of the strategies for building construction, and ability to integrate knowledge of structural principles and construction techniques</td>
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<tr>
<td>GC8.3</td>
<td>DP8.3</td>
<td>A comprehensive understanding of the physical properties and characteristics of building materials, components and systems, and the environmental impact of specification choices</td>
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<td></td>
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<td><strong>Knowledge, understanding and testing of physical problems and technologies and the function of buildings so as provide them with internal conditions of comfort and protection against the climate</strong></td>
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<tr>
<td>GC9.1</td>
<td>DP9.1</td>
<td>Knowledge and application of the principles associated with designing optimum visual, thermal and acoustic environments</td>
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<tr>
<td>GC9.2</td>
<td>DP9.2</td>
<td>Knowledge and application of systems for environmental comfort realised within relevant precepts of sustainable design</td>
<td>T</td>
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<tr>
<td>GC9.3</td>
<td>DP9.3</td>
<td>Knowledge and application of the strategies for building services, and ability to integrate these into a design project</td>
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<td><strong>A systematic understanding and knowledge of the design skills to meet building users’ requirements within the constraints imposed by cost factors and building regulations</strong></td>
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<tr>
<td>GC10.1</td>
<td>DP10.1</td>
<td>A systematic understanding and knowledge to critically examine the financial factors implied in varying building types, construction systems, and specification choices, and the impact of these on architectural design</td>
<td>T</td>
<td>P</td>
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<tr>
<td>GC10.2</td>
<td>DP10.2</td>
<td>A systematic understanding and knowledge of the cost control mechanisms which operate during the development of a project</td>
<td>P</td>
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<tr>
<td>GC10.3</td>
<td>DP10.3</td>
<td>A systematic understanding and knowledge of the skills to prepare designs that will meet building users’ requirements and comply with UK legislation, appropriate performance standards and health and safety requirements</td>
<td>P</td>
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<tr>
<td>GC11.1</td>
<td>DP11.1</td>
<td>A systematic understanding and knowledge of the fundamental legal, professional and statutory responsibilities of the architects, and the organisations, regulations and procedures involved in the negotiation and approval of architectural designs, including land law, development control, building regulations and health and safety legislation</td>
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<tr>
<td>GC11.2</td>
<td>DP11.2</td>
<td>A systematic understanding and knowledge of the professional inter-relationships of individuals and organisation involved in procuring and delivering architectural projects, and how these are defined through contractual and organisational structures</td>
<td>P</td>
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<tr>
<td>GC11.3</td>
<td>DP11.3</td>
<td>A systematic understanding and knowledge of a range of management theories and business principles related to running both an architect’s practice and architectural projects, recognising current and emerging trends in the construction industry</td>
<td>P</td>
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</tbody>
</table>

**U** = Design Unit  
**T** = Environmental and Technical Studies  
**H** = History and Theory Studies  
**P** = Professional Practice

**Green Box** = assessment of General Criteria for ARB/RIBA Part 2
The programme structure consists of study over two academic years, Fourth Year and Fifth Year, leading to the awards of the March (ARB/RIBA Part 2) and the AA Diploma.

Fourth- and Fifth-Year students join one of 21 Design Units and remain in that Unit for one year. Not all Design Units are offered each year.

The programme is structured so that a minimum of 60% of the students’ time is focused on design activity through the Unit. The study of architecture and design is supported by Core Studies comprising History and Theory, Environmental and Technical Studies and Professional Practice.

Fourth and Fifth-Year Students can choose from a range of specialised, elective courses that extend the range of Core Studies into the broader domains of creative and radical practices in the arts, sciences, social politics, philosophy, and new technology. Offering a means of engaging with the cultural and scientific discourse in new ways, these courses deepen students’ understanding of interdisciplinary processes and provide a mechanism for integrating self-selected knowledge into their individual development in architecture. Diploma students can access courses hosted by the post-professional programmes and vice versa.

In Fourth Year, students undertake a one year-long Design Unit. In addition, all students undertake two compulsory History and Theory Studies courses and two compulsory Environmental and Technical Studies courses – five courses in total.

In Fifth Year, students undertake a one year-long Design Unit; students may choose the same Design Unit in two consecutive years. In addition, all students undertake one compulsory History and Theory course, one compulsory Environmental and Technical Studies Design Thesis course with a choice of two submission dates, and one compulsory Professional Practice Studies course: Architectural Professional Practice – four courses in total.

Students must pass all units and courses to progress into the next year. Only students who achieve a pass in the design units and in all compulsory courses in Fifth Year are awarded the Master of Architecture (ARB/RIBA Part 2) and the AA Diploma.
### ACADEMIC CREDIT FRAMEWORK

#### 4th Year
**FHEQ Level 7**

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(Christmas Vacation)

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| **Term 2 Week 7** | | | | |
| **Term 2 Week 8** | | | | |
| **Term 2 Week 9** | | | | |
| **Term 2 Week 10** | | | | |
| **Term 2 Week 11** | | | | |
| **Credit accumulation** | 10 | 10 | 10 | 30 |

(Easter Vacation)

| **Term 3 Week 1** | | | | |
| **Term 3 Week 2** | | | | |
| **Term 3 Week 3** | | | | |
| **Term 3 Week 4** | | | | |
| **Term 3 Week 5** | | | | |
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| **Term 3 Week 7** | | | | |
| **Term 3 Week 8** | | | | |
| **Term 3 Week 9** | | | | |
| **Summer Week 3** | | | | |
| **Credit accumulation** | 80 | 10 | 10 | 10 | 120 |

**Credit TOTAL**

| 80 | 10 | 10 | 10 | 120 |

#### 5th Year
**FHEQ Level 7**

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(Christmas Vacation)

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| **Term 2 Week 9** | | | | |
| **Term 2 Week 10** | | | | |
| **Term 2 Week 11** | | | | |
| **Credit accumulation** | 10 | 10 | 10 | 30 |

(Easter Vacation)

| **Term 3 Week 1** | | | | |
| **Term 3 Week 2** | | | | |
| **Term 3 Week 3** | | | | |
| **Term 3 Week 4** | | | | |
| **Term 3 Week 5** | | | | |
| **Term 3 Week 6** | | | | |
| **Term 3 Week 7** | | | | |
| **Term 3 Week 8** | | | | |
| **Term 3 Week 9** | | | | |
| **Summer Week 3** | | | | |
| **Credit accumulation** | 80 | 10 | 10 | 10 | 120 |

**Credit TOTAL**

| 70 | 10 | 20 | 10 | 10 | 120 |

#### NOTE:
Diploma (MArch) students may exchange one HTS (one term) and one ETS course (one term) for any of the listed Electives across their two years of study, with the exception of the ETS Design Thesis. More than two Electives may be taken, but only in addition to required coursework.
FOURTH YEAR COURSE TITLES

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### FIFTH YEAR COURSE TITLES

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- Diploma elective: the rhetoric of mapping
- Diploma elective: creative encounters
- Diploma elective: critical urbanism ii
- Diploma elective: domesticity
- Diploma elective: architecture knowledge and writing
- Diploma elective: climate peace
- Diploma elective: housing and the informal city
- Diploma elective: projects of the city: surveys and case studies
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<td>Diploma Elective: Architectural Theories, Design and Design Methods</td>
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<td>Diploma Elective: Network theories</td>
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<td>Diploma Elective: Reason of urbanism</td>
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<td>Diploma Elective: The scientific method and design research</td>
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<td>Diploma Elective: Critical urbanism i</td>
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<td>Fourth / Fifth</td>
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<td>Diploma Elective: Housing form</td>
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<td>Fourth / Fifth</td>
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<td>Diploma Elective: Canonical and Non-Canonical Histories of Modernity</td>
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<td>Fourth / Fifth</td>
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<td>Diploma Elective: Writing Objects and Non-Objects</td>
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<td>Fourth / Fifth</td>
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<td>Diploma elective: environmental design primer</td>
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<td>Fourth / Fifth</td>
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<td>Diploma Elective: Cities in the Transnational World</td>
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<td>Fourth / Fifth</td>
<td>EO</td>
<td>Diploma elective: behaviour: examining the proto-systemic</td>
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<td>Fourth / Fifth</td>
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<td>Diploma elective: constructed histories: techno-centric history of design and relation to the mathematics, tools and materials of the</td>
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<td>Fourth / Fifth</td>
<td>EO</td>
<td>Diploma elective: lessons from practice</td>
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<td>Fourth / Fifth</td>
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<td>Diploma elective: new economics and the production of space</td>
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<td>Fourth / Fifth</td>
<td>EO</td>
<td>Diploma elective: the rhetoric of mapping</td>
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<td>Fourth / Fifth</td>
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<td>Diploma elective: creative encounters</td>
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<th>EO</th>
<th>Diploma elective: critical urbanism ii</th>
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<td>Fourth / Fifth</td>
<td>EO</td>
<td>Diploma elective: domesticity</td>
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<td>Fourth / Fifth</td>
<td>EO</td>
<td>Diploma elective: architecture knowledge and writing</td>
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<td>Fourth / Fifth</td>
<td>EO</td>
<td>Diploma elective: climate peace</td>
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<td>Diploma elective: housing and the informal city,</td>
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<td>Fourth / Fifth</td>
<td>EO</td>
<td>Diploma elective: Surveys of the City: Projects and Case Studies</td>
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*Status:

C  Compulsory – must be taken and passed  
C (S) Compulsory but based on the selection between different courses (compulsory: one design unit and specific amount of Core Studies).  
EO Diploma Elective Option – Diploma students may exchange one HTS and one ETS course for any of the listed Electives across their two years of study, with the exception of the ETS Design Thesis.  
In grey New Design Unit/Core Studies Course in 2019-20

**TEACHING, LEARNING AND ASSESSMENT**

**Teaching and Learning**
This programme is undertaken in full-time mode only. Students are taught design in small highly focused units via one-to-one tutorials, workshops, seminars and group discussions that provide a challenging environment for the development of complex and original design strategies.  
The focus is to provide an appropriate and developed level of design, research and professional activity in architecture and related areas where students can evaluate and apply a range of visual, oral and written media, problem solve and make sound judgements. Design work in the Unit is integrated with core taught courses in History and Theory, Technical Studies and Professional Practice (5th Years only).  
Unit programme details, teaching schedules and unit events and assignments are described in the unit extended briefs, set by the Unit Masters in conjunction with the School Director and Head of Teaching & Learning in order to ensure parity between units and between courses.  
School-wide facilities and resources are described on the AA website and Prospectus. Detailed information on individual unit programmes, core courses and School events is set out in the AA Prospectus and on the AA website.

**Assessment**
The Assessment regulations are set out in AA School Academic Regulations.  
A range of assessment methods is adopted to test the learning outcomes within each unit and course. Formative and summative assessments for Design Units are generally through presentation of a portfolio of design work. The criteria for assessment are set out in the Unit Descriptors and students are given written feedback following the final submission of work. Assessments for Core Studies courses are generally through specific design work, written assignments, seminar presentations, some of which may be individually or in groups.
Award classification

The award of the AA Final Examination (ARB/RIBA Part 2) is classified only as Pass. The award of the AA Diploma with Honours is classified only as a Pass.

The award of the AA Diploma is classified only as a Pass.

The Master of Architecture (March) is classified only as a Pass.

Accreditation

The AA Final Examination (ARB/RIBA Part 2) is designed to maintain prescription by the Architects Registration Board, the ARB, validation by the Royal Institute of British Architects, the RIBA, to provide exemption from the ARB/RIBA Part 2 examination in architecture.

LEARNING SUPPORT

Refer to AA School Academic Regulations.

ADMISSIONS CRITERIA

Refer AA School Academic Regulations.

ADDITIONAL INFORMATION

Refer to AA School Academic Regulations.

REGULATIONS

Refer AA School Academic Regulations.

In addition, the following course-specific regulations apply:

- All units identified as compulsory must be passed.
- Learning Outcomes and graduates attributes are specified by the professional and statutory bodies and must all be achieved to pass.

EVALUATING AND IMPROVING QUALITY, QUALITY INDICATORS

| AA Teaching Committee/Academic Board | Annual Monitoring for each programme
|                                     | Periodic Review every 5 years for each programme
| QAA Subject Review                 | Quality Assurance Agency
| Professional Accreditation          | Architects Registration Board
|                                     | Royal Institute of British Architects |
2.2 DESIGN UNITS

The Diploma Programme offers opportunities to Fourth- and Fifth-Year students for architectural experimentation and consolidation. With a broad range of interests and teaching methods, the aim is to marry drawing and technical proficiency to complex intellectual agendas in an atmosphere of lively and informed debate. Each year the Diploma Programme has a balance of units covering a diversity of questions and agendas - the unit trip forms an integral part of many unit design agendas. Students are in an environment that fosters the development of creative independence and intelligence. They learn to refine their research skills and develop proposals into high-level design portfolios at the end of the year. Here students begin to define their voices as designers and to articulate individual academic agendas that will carry them into their future professional careers. In parallel to the unit work, skills are developed through Core Studies courses in History and Theory Studies, Environmental and Technical Studies as well as Professional Practice Studies (5th Years only).

AIMS
To produce, over the course of three terms at a level commensurate with this stage of graduate education, complex and original project work, to an appropriate level of resolution, demonstrating an understanding of current architectural issues. Understand and integrate historical, theoretical and practical approaches to design. Be able to take initiatives, source relevant information, manage time, apply informed judgements and make appropriate and justified design decisions. Demonstrate understanding of the relationship between architecture and social, cultural, contextual, constructional and environmental issues. Demonstrate the appropriate application of a comprehensive range of visual, verbal and written communication skills. Be able to clearly explain and discuss all aspects of design work with internal and external critics and be able to respond to and integrate feedback.

TEACHING AND LEARNING STRATEGIES
Emphasis is placed on research, analysis and synthesis being conducted at a level appropriate to this stage of graduate experience. There is an expectation that, within a wide and rigorous intellectual framework established by the unit tutors, students will make propositions that incorporate considerations other than design, and that they are able to explore and support their propositions through a high level of substantiated argument using a variety of communicational and representational methods. A broad range of teaching methods is adopted to reflect the agenda and context of the unit; these involve both group and individual contact, and include unit-specific visits, workshops and seminars. Feedback is regularly provided in tutorials, seminars, in juries and at table-top reviews where students are required to make visual and verbal presentations of their work set out in accordance with unit and school timetables.

LEARNING SUPPORT
Extensive information and physical resources are available to all students for learning support including model-making workshops for wood and metal working, digital prototyping, audio-visual lab, digital photography studio, drawing materials shop, bookshop, library, photo library, school archives, the public lecture series, weekly published school events lists, bar and restaurant and woodland workshop facilities and campus at Hooke Park in Dorset. Unit design tutors are available to meet their students for tutorials, seminars and juries every week.

ASSESSMENT CRITERIA
All learning outcomes must be passed to achieve a pass in this unit.
Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:

**THEORETICAL DEVELOPMENT**
Awareness and understanding of theoretical and philosophical rationale that influence design strategies used in project work. Architectural and urban design issues are investigated, explored and justified in relation to the needs of the user and the complexities of the location. Understanding of the parameters of a design brief that satisfies specific functional requirements and addresses social, political, economic and physical contexts. Demonstrate that creative decisions are based on research and analysis, precedent study and emerging perceptual and aesthetic criteria. Demonstration of the appropriate selection, evaluation, application and integration of knowledge to the project design.

**TECHNICAL RESOLUTION**
Complex, resolved, designs are generated based on appropriate functional and aesthetic criteria demonstrating an understanding of historic and contemporary precedents and technologies. The selection, evaluation and application of materials, techniques, construction methods and processes that address, and are integrated into, project themes.

**INTEGRATION AND SYNTHESIS**
Synthesis of conceptual, critical and technological issues together with user and spatial requirements and the ability to discuss and refine these in relation to the emerging project. The integration of a complex range of information to support logical argument and judgment. Comprehensive and effective use of visual, verbal and written skills in the communication of the project and the integration of feedback.

**METHOD OF ASSESSMENT**

**Formative assessment**
Continual assessment is provided weekly at tutorials, periodic unit pin-ups and interim juries. A formative portfolio assessment Review (Fourth Year) or Diploma Preview (Fifth Year) is held in Term 2 where each student presents their work both physically and digitally to a Preview Panel of Diploma tutors, to ensure parity of assessment, after which written feedback is provided to assist students in the preparation of their final submissions.

**Summative assessment**
A summative assessment takes place at the end of 4th Year to determine whether a student passes to 5th Year. The student portfolio is considered, subject to all required Core Studies Submissions having been passed, by the Final Check Review panel and records one of the following assessment recommendations:

- Pass (to Fifth Year)
- Tutor Check (for Pass to Fifth Year)
- Incomplete (July Review)
- Fail (Repeat Year with mandatory January Progress Review to assess progress and future studies at the AA School)
- Fail (Asked to leave the School)

External Examiners review a representative sample of complete Fourth Year academic portfolios to confirm the School’s progression standards.
A summative assessment takes place at the end of a minimum of two years (5th Year) in the Diploma Programme, and subject to all required Core Studies Submissions having been passed, the portfolio is considered by the Diploma Committee, comprising all Diploma Unit Staff and specifically convened for the assessment, for the a) award of the Master of Architecture b) AA Diploma/AA Diploma with Honours and b) attains the award ARB/RIBA Part 2.

A) award of the AA Diploma/AA Diploma with Honours records one of the following assessment recommendations:
- Pass
- Fail

B) The AA Final Examination (ARB/RIBA Part 2):
- 'Pass' is recorded as having met the internal standards for the academic and professional award ARB/RIBA Part 2. Each student that attains a ‘Pass’ will subsequently present their portfolio to the External Examiners for confirmation of that result.
- 'Fail' is recorded as not having met the internal standards for the professional award, the student portfolio is withdrawn with a recommendation to repeat Fifth Year. Fifth Year may be repeated on one further occasion only, to a maximum of two attempts in total. Failed portfolios are presented for information only to External Examiners by the relevant unit master.

**TRANSFERABLE SKILLS**
The student will have an opportunity to practise the following skills:

<table>
<thead>
<tr>
<th>Required</th>
<th>Assessed</th>
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<tr>
<td>Communication:</td>
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<tr>
<td>Verbal</td>
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<td>Visual</td>
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<td>Written</td>
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<tr>
<td>Self-management skills</td>
<td>■</td>
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<tr>
<td>Manage time and work to deadlines</td>
<td>■</td>
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<tr>
<td>IT/CAD techniques</td>
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<tr>
<td>Information management</td>
<td>■</td>
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<tr>
<td>Critical skills/ability</td>
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### Unit Title
**DIPLOMA DESIGN UNIT 1**

<table>
<thead>
<tr>
<th>Level</th>
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<tbody>
<tr>
<td>Status</td>
<td>Compulsory/Option</td>
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<tr>
<td>Code</td>
<td>CS</td>
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<tr>
<td>Unit Master</td>
<td>Miraj Ahmed and Martin Jameson</td>
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<tr>
<td>Credits</td>
<td>4th Yr: 80/120, 5th Yr: 70/120</td>
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<tr>
<td>Pre-requisite</td>
<td>4th Yr students: None</td>
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<td></td>
<td>5th Yr students: 4th Yr Experimental Design Units 2-21</td>
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<tr>
<td>Barred combinations</td>
<td>None</td>
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<td>Professional body requirements</td>
<td>Architects Registration Board</td>
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<td></td>
<td>Royal Institute of British Architects</td>
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<td>Learning methods</td>
<td>Lectures</td>
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<td>Seminars/tutorials/juries</td>
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<td></td>
<td>Self-directed learning</td>
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### SYNOPSIS

Nothing is lost, nothing is created, everything is transformed

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

Kate Steinitz describes the development of the Merzbau at Kurt Schwitters’ studio

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

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

- Historical research on the category of poetics of space, mythologies and 'otherness' as applied to architecture and the city - Kurt Schwitters re-use, collage, adaptation and assemblage as inspiration.
- Research into contemporary problems facing urban and rural communities - such as economic decline, and climate change and the way that re-use, adaptation in both cultural and material terms can be used to adjust and respond.
- Research on the relationship between art / literature / film and public and private space of the city.
- Investigation and choice of a specific site relating the city and the provinces (local or global), its history and types of program to be developed
- Design of architectural projects based on and around adaptation re-use and transformation. Programmes may relate to residential, civic, environmental, industrial or cultural.
- Drafting of a body of work and material that expresses the issues discussed through the means of architectural drawings, models, visual renderings and videos

OUTPUTS

- Knowledge and understanding of the historical relationship between city, politics, and underlying mythological and poetic ideas.
- Knowledge and understanding of the specific context of the individual project including social and economic issues.
- Critical and rigorous involvement in all phases of the research, as well as an ability to formulate and sustain an independent argument
- Design of an architectural project that shows comprehension of the relationship between structure, spatial organisation, use of the building and its meaning in a larger context (both urban and symbolic)
- Drafting of a complete and well-crafted set of drawings and videos that touch on all the relevant scales.
SYNOPSIS

Architecture currently serves as a reference for structuring behaviour and social relations in the virtual. Lectures take place in rooms with typical theatre layouts and raves happen in nightclubs. This seems like a lost opportunity to explore what could be possible in this new environment, however it points to a very interesting future in which architecture is a shelter for the mind. But in a place where one can walk through walls, turn people to mute or switch entire spaces off at any given time, what kind of social behaviour is to be expected? Civic space fulfils the shifting and ambiguous role of structuring collective life. Without civic space, there can be no democratic society and without a civic Internet, there can be no Immersive Internet as the right to associate, assemble, and freely express views are the fundamental principles upon which it is founded.

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

CONTENT

During term 1 every student will conduct research on existing civic spaces in physical and virtual reality, looking at them from 2 angles, architectural and social, tracing back historical development and precedents — emphasising on its intersection with media, identifying the typologies that it fits into, and studying the significant events and everyday use of it during its lifetime. Backed up by their research, each student will identify a topic of interest that informs the type of civic space they aim to create in architectural and social terms, and the values and ideas it stands for.

During term 2 students develop their individual designs. This involves defining a site that can be particular — a specific place in the physical, the virtual, or both — or generic — a physical or virtual architectural typology. The designs for civic spaces in the Immersive Internet must address: — physical and virtual— formal and material aspects such as geometry, size, colour, and texture; cultural, behavioural, and perceptual issues such as: the relationship to the history of the place and/or type, stylistic associations through materiality and ornamentation, overlay of physical and virtual elements; and normative aspects such as law establishment, enforcement, and
surveillance, translation and/or transgression of established social codes and decorum, user and creator protocols, issues of territoriality in the virtual such as access, control, and ownership, laws concerning use, behaviour and commercialization. The above points are many and each of them carries a considerable degree of complexity. Students are advised to identify those which have the greatest impact to the nature of each of their projects and focus their attention while necessarily addressing most of them.

Term 3 is fully dedicated to finalising presentation materials. Students are encouraged to expand their research through their History and Theory essays, exploring other angles or takes on their argument. Fifth year students develop their Technical Studies based on physical or virtual technical aspects significant to the project. The area of the project studied in ETS must be of great significance to the design and become a research topic in its own right. Students are encouraged to think broadly about the technical topics that an architect should be knowledgeable of today beyond structural, material and environmental studies.

OUTPUTS:

Research on civic spaces relevant to the topic chosen by each student. The research will be concluded with orthographic drawings that connects the architectural, social, cultural and historical elements of each case study as one cohesive representation. Designs for civic spaces in the immersive internet, necessarily including the definition and in some cases the design of the physical counterpart spaces where our bodies are at. The design will be presented through conventional architectural representation methods (drawings and models) as well as a conclusive VR film also available as a regular film.
### SYNOPSIS

In a strange circuitous loop, from Vitruvius to le Corbusier, from the Frankfurt kitchen to the International Space Station, architecture — preoccupied with the dimensions, proportions and movements of the human body — ended up not only facilitating, but also designing the very body it builds for. If the object of design is the human body, and the object of politics — as Michel Foucault’s term ‘Bio-Politics’ suggests — is managing human life, then architecture becomes the instrument par excellence for the governing of bodies in space.

Body Politic can therefore be read in two ways: it refers to Rousseau’s (now controversial) concept of the collective body of citizens that together form a population and a state; as well as the way in which the individual body is politicized and policed while subjected to state decisions. Under the field of Forensic Architecture, this year Diploma 3 will continue its quest in the intersection of conflict, media, and architecture but with a new focus on the human, non-human and more-than-human body.

From a material perspective the boundaries between the body and the external environment are not rigid, but rather they are density differences, changes in pH, bundles of frequencies, and particle formations. Zooming out from skin cells to satellite imagery, we will investigate all the ways that bodies are handled, controlled, measured, confined, registered, altered, medicated, and mediatised. We will question the aesthetics of representation of the body across realms. Historically, sculpture has informed the understanding of anatomy and medical imagery offers an investigative device. We will learn from x-rays, ultrasound and catheter surgical cameras and transfer these ways of seeing into the built environment, performing time-based urban autopsies and against-the-grain political diagnoses.

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

- Spatial research on a particular political event, or event of conflict, through the lens of forensic architecture and biopolitics
- Participation in the Open Seminar series and discussion of key texts related to investigative/evidentiary aesthetics
- Investigation into the relationship between the event, body or bodies, and wider political, historical or cultural context
- Interrogation of optical devices, medical cameras and other technologies that mediatize space, the body, and the relationship between the two
- Development of an independent brief that responds to the initial research
- The design of a spatial intervention, media hack, technological appropriation etc. in order to challenge an existing power structure
- Developing a thesis within the theme of investigative architecture
- Drafting a body of work that expresses the issues discussed through time-based media, architectural drawings, models, installations, visual rendering, films and animations.

OUTPUTS:

- Knowledge and understanding of the historical relationship between the body, space/architecture, politics and media
- Critical and rigorous involvement in all phases of the research, as well as an ability to formulate, sustain and articulate an independent thesis
- Design of an architectural methodology to either spatially or technologically interrogate a specific context and/or the design of a spatial intervention where relevant
- Selection of the appropriate tools of investigation and representation and drafting a complete and well-crafted body of work
- Development of analytical skills and the ability to critically assimilate feedback given in presentations and reviews.
SYNOPSIS

Climate peace

In the Anthropocene, territories are intensified, destabilized and opened up on all sides. Impacts of human activity are changing the structures and energy levels of the Earth at such a scale, that it is rapidly entering into a new stage of its history. The world-systems of modernity have extended over the planet to completely overtake the drive of the complex interrelated material and environmental processes that shape the Earth System. A new form of intensity that is conceivable only through the vast machine of remote sensing, the complex models and integrated sciences that operate at planetary level. A new territory where individuals, groups, nations, corporations, international organizations are all being thrust into new forms of power, violently crossing and reshaping boundaries and re-evaluating the very territories they rely on to survive. The radical instability of world-systems and Earth System requires a re-evaluation of agency, new forms of cohabitation, new relations between material fluxes and polities: a new architecture of peace.

Negotiations are complex articulations of forms of polities. They are procedures through which particular polities and their internal and external systems are articulated, where human and material processes are linked. The relative stability of the Earth since the last Ice Age has enabled humans to develop civilizations, agriculture, architecture, language, commerce, industry, the arts, against an inert backdrop. Human institutions and their material spaces of operation are deeply connected to energy resources. The intense human use of energy in the Anthropocene has transformed the inert backdrop of nature into a new agent of planetary change. Lock-in factors of these dependencies leave deep traces both in the geological structures of the planet, as in the global concentrations of CO₂ in the atmosphere, as well as in the deep oceans and in the sediments of rivers and in the vast and intricate stratigraphy of contemporary global cities. A new architecture of peace in the Anthropocene is inherently unstable: open. It operates by aligning solutions for climate change mitigation with radical divestment from fossil fuels, it shapes polities and material spaces at the same time.

The projects at Diploma 4 engage new solutions for this transient, unstable moment. Rather than the overall prefiguration of a stable spatial configuration, they are aimed at inserting in the mineral and biological spaces a set of propensities towards change in order to calibrate and intensify their non-deterministic transformative processes.
CONTENT
The course is organised as a research design studio and incorporates seminars, fieldworks, workshops, group and individual tutorials. The main points elaborated in this course are:

- Architecture as agency of the relation between polity and space;
- Development of urban structures and the Anthropocene
- The links between the transformations in international and sub-state polities, processes of institutional change and the material structures and technical processes of human environments;
- Material flows and characterisation of urban processes in the contemporary sediment;
- Notions of territory and entanglements between surveying, government, contemporary imaging technologies and architecture;
- Contemporary integrated architectural projects.
- Notions of architecture interacting with the energy and material flows of the technosphere

OUTPUTS
- capacity of elaborating and presenting an independent design thesis;
- capacity to demonstrate clear architectural characterisations of the processes investigated;
- capacity of identifying impacts of proposals, outline onward research and action;
- capacity of referring to and incorporating in their design the outcomes of individual territorial analysis and existing documentation;
- critical participation in Unit collective research;
- critical assessment of territorial controversies and transformation forces;
- critical assessment of architectural design options.
SYNOPSIS
THE THEATER is an architectural object with a triple essence.
In the first place, theatre plays a fundamental role in the foundation and understanding of the city. From the Greek Agora to the Roman Forum, through the cities of the East and the Middle East, theatres have always been a significant presence, both symbolic and physical, which establishes a dialectical, multifaceted, rarely neutral relationship with the urban environment. Secondly, the theatre is also conceived as a functional space designed to accommodate a larger or smaller audience while optimizing the performance of the show by the actors; this has a height and technical rooms proportionate to the spectators, advanced technological and mechanical systems, lighting materials and sophisticated objects for an excellent vision of the show. Nothing different from a school, a post office or a tearoom: the function meets a form qualified from an aesthetic and experimental point of view.
The third soul of the theatre is that which defines it as a meta-space, a text of the pact that the spectators sign with the actors, a pact which is the equivalent of the story established by the reading of a novel. Once past the theatre door and sitting in the chair, the lights go out, "the architecture ends, and the world of imagination begins".
Diploma 5 proposes to study the theatre as an architectural and urban typology and a place of expression of an art that has always been able to embody in a very precise way the world and its mutations. The opportunity offered by this educational project is above all to understand the evolution of society through that of the theatre space.
In a methodical manner, the diploma will use all scales and different disciplines. The study at the urban scale will help us understand the central role of theatre in the city and its ability to activate the periphery. The architectural scale will serve us to translate the performative place into space and matter. Social and cultural study will enable us to understand the aggregative nature of the theatrical world and (especially in the case of contemporary theatre) its ability to act on humanity in a revealing way.
The aim is to give students all the necessary notions so that they can undertake a contemporary theatre project in Paris. In this project, architecture will not be the goal, but rather a means through which questions the present to build the future. Thinking a theatre in 2020 implies clear positions that will lead to a proposal that will be able to question much broader themes: the
symbol of the city and the question of identity, cultural practices and their economic, ethical, social and spatial value.

**CONTENT**

- Understand what a primary element in a city is.
- Understanding the importance of the link between primary elements and city.
- Learn how to read the form of a city, and the relation between primary elements and the evolution of the urban fabric.
- Read the urban form of Paris through its primary elements.
- Research on the types of theatres.
- Frame the theatre as an architectural typology. Study and understand the relation between the form of the theatrical space and political, social and religious situations of different time in history, and how this affected the city and its fabric.
- Define and question the limits between the theatre and other architectural primary elements, to understand when a space start to become a theatre and when it ends to be one.
- Understanding and analysis of the Parisian urban form. Definition of the site for the project and issues related to the context.
- Design of a masterplan and definition of an urban development strategy, to make the project a new urban centrality.
- Design a project within the real frame of architectural rules of a city.
- Design a project following specific given program.
- Representation through a complete corpus of elements: drawings, models, films and diagrams.

**OUTPUTS:**

- Create an original, aesthetic and highly defined architectural design in response to a brief, a personal research, a theoretical background and technical requirements.
- Create a strong communication strategy and define a personal representation methodology in coherence project, the content and the unit.
- Present an architectural project through diverse scale, complexity and supports.
- Present a design following physical model.
- Develop the ability to generate questions that are at the base of every successful project.
- The ability to respond through a project to those questions.
- Coherence between the proposal and the challenges of the contemporary city.
- Correspondence between conceptual and analytical questions and their formal resolutions.
- Innovation of the habitat through a reflection on the use and the resilience of the model.
- Communication strategy and representation in coherence with the content.
- Highlighting a critical point of view.
- Development of analytical skills and the ability to critically assimilate feedback given in presentations and reviews.
SYNOPSIS

Deep Adaptation

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

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

Today’s development industry, housing markets, economic models, and systems of resource management will not survive the coming decades. A new deal must be struck between humanity and our planet; a negotiation between the poles of desperate techno-optimism and an impossible return to primitivism. For architects, this means rapidly developing radical alternatives: new categories of design, ownership, construction, economics, infrastructure.

Over the last two years, there has been a great public awakening around humanity’s impact on the environment. This sudden shift has led to a rising popularity of ‘sustainable’ design amongst architects. But sustainability is entirely the wrong term. Sustainability aims to avoid resource depletion and achieve ecological balance. However, by focussing on maintenance, sustainability is not able to move beyond the status quo in meaningful ways. All sustainability can hope for is mitigation and management. Instead, we argue for the concept of ‘deep adaptation’.

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

The analysis of the home – which is the focus of Diploma 6 – invites us to reflect on urgent issues, and to rethink the notion of habitat and its global impact from first principles. The very definition of home implies a dualism: our homes, are at the same time an object and a hyperobject. An object, since they are a discrete archetype of domesticity and bound up with the house as a technical materialisation. And a hyperobject, since a home is not only a cultural
construction, but also a set of relationships that cannot be thought of as detached from the environment, energy, resources, waste, economy, politics, as well as affections and other forms of representation.

CONTENT:
- Contemporary research into housing, including its social, political, financial, material and technical formation.
- Historical research into the home, including its psychological and power role in society.
- Research into the relationship between capitalist economics, land use, governance and housing.
- Investigation into English suburban environments; the selection of a specific site and context, its history and architectural potentials.
- Design of architectural projects based on reimagining the home and developing new models of contemporary housing; to be represented in drawings at appropriate and multiple scales, and though other media and representation.

OUTPUTS:
- Knowledge and understanding of the historical relationship between capitalism, property, housing and the home.
- Knowledge and understanding of the relationship between global warming and architecture.
- Knowledge and understanding of the specific context of the individual project, including social and economic issues.
- Critical and rigorous involvement in all phases of the research, as well as an ability to formulate and sustain an independent argument.
- Design of an architectural project that shows comprehension of the relationship between structure, spatial organisation, use of the building and its meaning in a larger context.
- Drafting of a complete and competent set of drawings to represent the project.
SYNOPSIS

Fluid Territories: The North Sea

The sea is the territory that the encounter between abstract and concrete spaces is most visible. Since the end of the thirteenth century the process of appropriation of the sea has begun as the first nautical charts were made, becoming de facto a multiscale design problem. Ever since, the sea is appropriated, divided, and exploited. Such condition has not only changed the way in which the marine space is defined, but also has altered the relationship between the land and the sea, their architecture, and their subjects. In Diploma 7 Fluid Territories: The North Sea, we would investigate architectural propositions that react to such territories; frames that capture, forces that trigger, lines that appropriate, and lenses that make visible the conflicts between space, the territory, and its subjects.

This year Diploma Unit 7 dwells in the juridical ambiguity associated with the North Sea, which generates the possibility of creating a state of exception, a spatio-temporal condition in which the rule of law is suspended. Displacement, confinement, unlimited resource extraction and ecological crime, human incarceration, are justified in this peculiar territory that exists ‘away and elsewhere’ – it is set as an outside of unlimited opportunity. Thus, one could claim that the ‘architecture of the sea’ – whether be in form of a military platform, a ship, the coastal settlement, or the invisible lines of multiple spatio-temporal jurisdictions –, emerges before and outside any specific appropriation. This architecture exists within a reality of extreme asymmetrical and disproportional violence and colonial externality. It becomes a ‘liminal space’; a space that in its formal separation from the rest of the world presents a realm of instability and possibility.

In our reading, the North Sea represents an exemplary case; while having served the colonisation of the territories across the world, it is the most urbanised body of water, and a disputed territory. While bordering the mainland Europe it has been often turned into a platform for geopolitical affairs with the UK as well as the Nordic countries. Such strategic role has manifested itself in various military, religious, economic, and social ties and divides, which has consequently made the North Sea a conflictual ground. Indeed, its contested history has
never ended, and it is ever more present to this day. The ongoing disputes about resource extraction, trade, fishing, management of refugee flows and of course Brexit are only very recent examples of what such a long history could reflect on today’s affairs.

CONTENT

• Collective and individual research on the territorial scale, incorporating historical analyses, spatial configuration, environmental and climate impacts, social and political dynamics, spaces of flows and production.
• Formulating research questions, addressing problem statements in regard to the targeted territory, its spatial configuration, embedded ecologies, and subjects.
• Methods of representation of a complex and dynamic system in a territorial scale, through drawings, model making.
• Formulating a design brief; multi-scalar, contextual, and projective.
• Research-by-design proposal for testing alternative spatial tectonics, urban forms, and architectural types in relation to the articulated statement and the research questions.
• Elaboration of the design proposal into multiple scales, Micro to Macro.
• Employing costume-made modes of representation for the project.

OUTPUTS:

• Knowledge and understanding of the complex territories, and their embedded social, political, and economic systems
• Historical and theoretical knowledge of the territory, forms of settlements, and cities in relation to target subjects
• Understanding, modelling, and representing spatial characteristics of dynamic systems
• Critical understanding of the project in multiple scales, from interior, building, city, to territory
• Skills in architectural design satisfying aesthetic, programmatic, and technical requirements of a proposal
• Development of design brief and design process in regard to historical and theoretical studies, art, human sciences, as well as socio-political, environmental, and cultural aspects
• Drafting well-developed drawings and models that encompass the idea of the project in multiple scales.
SYNOPSIS

The Unit research will focus on key global concerns such as environmental issues, climate change, increasing social and economic inequalities, mass tourism, waste management and growing population by exploring the limits of habitation in severe environments. These habitats represent a unique testing territory for human settlements because of its inherent climatic singularity. Understanding the performance of architectural proposals in these areas is essential to anticipate what might become standard in the rest of the planet for years to come. The research through design will propose schemes for specific sites while addressing issues such as the latest technological breakthroughs, vernacular tradition and local identity. The aim is to produce a coherent concept to cope with the exposed facts for each scenario. The final result of the studio will be a specific buildable proposal, accurately developed and defined by 3D models, plans, sections, construction details, physical models and possibly, 1:1 prototyping for some parts.

Harsh environmental conditions require incisive designs that respond to irregular loading from strong winds, heavy snowfalls, avalanche risk zones and extreme cold. These phenomena are often instantaneous, sudden and unpredictable. Risk of severe weather increases the vulnerability of human habitation to natural surroundings. Housing, in particular, must achieve self-sufficiency in such environments in order to decrease dependency upon external infrastructural networks that can be severed during periods of harsh weather. It must avoid the problems that can be caused by complex material provision and inaccessible, remote terrain. Designing living environments must therefore consolidate solutions to scarcity, inaccessibility, self-sufficiency and specificity of innovation. The existing dichotomy between vernacular housing traditions and the latest innovation in building technology establishes an interesting terrain for the design of comfortable living environments in the harshest weather conditions.

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

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

**CONTENT**

- Research on specific habitats in the cold / high-elevation vectors of climate.
- Study of vernacular architecture typologies and construction approaches.
- Investigation on top-notch technological solutions by contrasting them with more affordable alternatives.
- Investigation on a chosen site aiming to develop a precise architectural solution to the given context.
- Design of architectural proposals for exigent habitats such as mountains and arctic locations.
- Drafting of a portfolio or set of documents that widely represents the tailored architectural solution to the given context.
- Unit trip to Slovenia will be organized
- It includes visiting Ljubljana with Plečnik, Ravnikar and contemporary architecture, Visiting Julian Alps with exploring the vernacular extreme habitations and Pin up with local experts.

**OUTPUTS:**

- Knowledge and understanding of the relationship between landscape and the architecture that exists within.
- Understanding how climate, economy and culture shape the world’s territories and the lives of its inhabitants.
- Developing a critical approach towards the facts and the reasons that drive architectural design.
- Design of an architectural project that shows comprehension of the relationship between context limitations, construction logic, use of the building and its meaning in a broader sense.
- Drafting of a complete and well-crafted set of drawings that touch on all the relevant scales.
SYNOPSIS

WORLD WAR: In 2008, while the world was reeling from the financial crisis, Michel Serres published a short essay, “World War”, warning us of a more pressing and irreversible crisis: climate change. Serres argued that the climate crisis forces our generation to go back to the etymological meaning of crisis, from the Greek word ‘Krisis’, “to decide, to make a choice”. The climate crisis relentlessly asks us to make that choice: rely on antiquated strategies and die, or, design alternative environments and heal. The inability to do so reveals a systemic and global crisis across all our institutions. Today, we must make an important choice; to decide and design our crisis or wait and suffer the consequences.

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

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

Diploma 9 will fully indulge in a state of crisis. We will start by acknowledging a current condition as a crisis, dissecting and revealing its full extent. Using existing tools, data sets and key theoretical texts, we will survey and measure a crisis’ spatial and anthropological dimensions. By highlighting key moments in time by which we as a collective must make clear and irreversible decisions, we will set precise time frames in which to respond to a crisis.

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

CONTENT

- As a unit, we understand the term ‘Crisis’ as a condition with a quantifiable and qualifiable spatio-temporal dimension. Because every crisis requires a vision and an urgent response, we will propose spatial design strategies and deploy a hybrid arsenal of architectural and non-architectural weapons in the hopes of shifting what we as citizens experience daily as collateral damage into collateral benefits.
- Capacity to describe a condition by revealing its spatial, cultural and anthropological dimension using tools, instruments and means of architectural and non-architectural production.
- Capacity to contextualize a body of research through reports and existing data-sets while inserting it in a larger existing problematic.
- Capacity to formulate an argument which advocates for a response to a condition of ‘crisis’ and highlights the role and value of the architect in the process. Through research, analysis and provocation, the argument for the response should evolve into a design strategy that reorganizes and transforms the relationships between objects, architecture and territory.
- Capacity to critically assess the potential spatial and cultural consequences of their design strategies.
- Exploration of effective communication strategies which present and frame their project by giving them distinct visual identities and artistic direction.
- Workshops and seminars with invited artists, architects and philosophers.
- Develop inventive technical proposal that builds on the formal and theoretical aspects of the thesis.
- Produce written thesis alongside a unique visual document as part of the portfolio.

OUTPUTS:

- Describe a condition of crisis by surveying it in space using tools, instruments and means of architectural and non-architectural production. Reveal the cultural and anthropological extent of their condition through a curated constellation of objects, media, events and histories. Identify current and potential actors (individuals, groups, institutions) related to your crisis.
- Contextualize their research through reports and existing data-sets and determine a precise timeframe in which to respond to their crisis.
- Identify space of agency in which to act. Outline your arsenal of tools, instruments, strategies and actors at your disposal.
- Formulate an argument that advocates for your crisis response and highlight the role and value of the architect in the process.
- Design multiscaled operative strategies from the individual to territory that transform the condition of ‘crisis’. These strategies will be made up of design interventions, systems, frameworks, objects.
- Outline how these strategies negotiate the responsibilities between different actors (institutions, citizens, etc..)
- Constant capacity to source your project from the current world problematics.
- Capacity to situate the project within an existing problematic.
- Presentation of a written and visual argument of the thesis proposition.
- Regular participation in tutorials, seminars, workshops and reviews with all peers, invited guests and tutor throughout the year
• Synthesis of all precedent and research materials within the thesis, narrative and portfolio material
  Experimenting with alternative forms of visual communication by developing a graphic language and portfolio that demonstrates the capacity of an architect and an Architecture to speak beyond the discipline.
**SYNOPSIS**

**DIRECT URBANISM: DIVISION AND ENGAGEMENT**

Last year, Diploma 10 used Hawksmoor’s seven churches as starting points to scan different parts of the city. By reassessing their architectural, religious, social and political roles, we developed twelve new foci for London. We will now reverse the process and start by questioning how political and religious divisions influence the makeup of space. An initial workshop in Belfast will allow us to witness and work with an ongoing political and religious divide that has now come to a head and become the diplomatic, territorial and physical sticking point of the Brexit process. Learning from this discordant situation, we will concentrate on London where we will use a chosen division, an architectural focus and a borough to reassess the relationship that exists between physical structures and situations and to articulate the reciprocal nature of division and engagement.

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

Can we blur the distinction between the space of architecture and that of the city?

What roles do division and engagement play in the construction, perception and experience of space?

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

**AIM:**

To experiment with the relationship that exists between physical and social structures and develop appropriate methods for designing complex spatial interventions that directly affect the live realm of the city and transform the urban fabric.
CONTENT

- In the ‘scan’, a digital spatial construct, we will scrutinise the urban, architectural and live variables that make up the reality of the city’s spatial experience. This year we will prioritise division and engagement.
- Using ‘situations’, we will isolate the live realm of the city.
- With the ‘sections’, we will articulate the interrelationships that exist between physical structures and social situations.
- At the architectural scale, we will develop and refine a composite spatial language of hybrid structures, layered enclosures, components and interactive elements that will aim to generate an architecture that matches the complexity of the city.
- In considering detailed design, production and construction, we will experiment with research ideas that range from geometry to materials, from structural principles to cladding patterns, from computational fabrication to methods of assembly and from the environmental to the sustainable. Using a composite architectural language that integrates combinations of spaces, situations and strategies, we will develop a technical thesis. We will define and specify the technical role that physical and social variables play in the making of architectural and urban space. The technical thesis, TS5, will form an integral part of the detailed design and develop a selection of the research ideas in detail. It will concentrate on the architectural scale, but will also aim to contextualise this spatial scale within the technical topics that govern the urban realm.
- At the urban scale, we will reassess, by tweaking the digital construct and reconfiguring the variables, the city’s mechanisms of transformation
- Unit Trip(s) to Belfast (to be determined).

OUTPUTS:

- Knowledge and understanding of how variables such as conflict, control, exchange, fiction, groups, life, power, space, structures and time make up the city’s space and influence and the urban condition. This year we will prioritise division and engagement.
- Knowledge, understanding and use of the relationship that exists between physical structures and social situations, experimentation with the use of ‘situations’ as a form of spatial intervention and reassessment of Diploma 10’s concept of ‘Direct Urbanism’.
- Use of a composite architectural language that combines hybrid structures, layered enclosures and interactive elements to blur the distinction that separates the space delineated by architecture from that of the city; design, architectural and urban, of random ‘insertions’ as an alternative form of development for London; and experimentation with salient methods of representation that include digital and physical constructs, working drawings, sections, videos and texts.
- Development of strategies for creating interactive relationships between the architectural proposal and its urban conditions; incorporation, into the proposal, of the experience of city space with its formal, social, cultural, economic and political factors (variables); and reassessment of the city’s current commodity-led development strategies. Identification of relevant agents, appropriation of current initiatives and application of the mechanisms that are required to procure and support proposed composite spatial interventions, ‘insertions’, into the city’s fabric.
SYNOPSIS

Into the interior

London is dominated by two opposing sense of values, one financial and the other historical, one erases and replaces and the other uncovers and de-temporalizes. What is squeezed in between these forces occupies the uncertain ground that we would like to respond to creatively. What would be the values that could counter the dominant patterns of neo-liberal urban transformation?

We see London as a project of collage where its unique architecture and successful usage of spaces are often made by accident, celebrated as characterisations of its dysfunctional charm. What are the unspoken rules that encourage freedom within this framework of collaging?

How design can challenge our capacity of appreciating the sense of imperfection and ambiguity between the new and old, thus giving importance to the slowness and smallness in a fast-changing urban landscape?

Following on last year’s theme “City of Broken Relationships”, the unit would like to document inner-London communities this year. By this, we mean the various ways of life inside the city that are affected by rapid forces of development while the sense of cultural tolerance linked to London’s post-colonial past is seemingly slowly declining.

Piecing together

The year begins by collectively forming our field map of London: each member of the unit identifies a community existing within a 3-mile radius from the AA. We will be making portraits of the communities that represent who they are, the values that they share and how they operate. Field maps and cross-sections will be associated with catalogues of objects, knowledge and resources. We will design ways of engaging with the community, making tools that trigger active communication by forcing the combination of different languages, sense of values and meanings that are to be challenged playfully.

Material Intelligence: memory bank, storytelling objects

Urban surgery is our design technique. We will be looking at micro, radioscopic views of all the
familiar materials that make up the fabric of London: concrete, steel, timber, asphalt, cables, paper, clay, sand and other debris of artificial geology, and we intend to fuse scientific and poetic applications of those familiar materials into our design.

We will revisit the notion of a climate register, and imagine ways to infuse climatic data (environmental, historical, geographical) into tactile materials.

CONTENT

- Contextual research based upon sampling of built environment with understanding of its complexity through historical analysis, upon programmatic content and subsidiary social networks, upon documentation of the social implications of the political and economical changes on the site.
- Making an urban resource catalogue (city’s portraits) based on the research undertaken
- Material investigation of urban detail components through continued exploration in the school workshop and at Hooke Park
- Modelling and collaging of research and proposals
- Precedent studies on specific urban architecture and social sustainability.
- Cutting, inserting, retrofitting, part-removal, underpinning, excavation, preservation, restoration, face-lifting, stitching, grafting... explorations on physical interventions on the built fabric using the notion of "urban surgery"
- Seminar on City’s transformations, Heterotopia, urban topology of London, David Grahame Shane
- Seminar on urban village
- Seminar on Post-colonial London
- Seminar on Thomasson
- Unit trip tbd.

OUTPUTS:

- Demonstration of comprehensive knowledge of the context of the site through drawings, catalogues, media and text; demonstration of an understanding of the architectural complexity learned from the study of the city
- Understanding of a time-based incremental approach to design at the city scale as well as the architectural scale
- Contextual understanding of the history of the collage
- Ability to articulate the essential argument of the proposal by comparing it to an architectural precedent, not only focused on form but on the theories behind it
- Ability to ask questions that will challenge the status quo
- Ability to communicate the architectural reality of London through the realisation of their own project
- Ability to raise contemporary issues and turn them into creative project opportunities rather than having problem-solving approach
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**SYNOPSIS**

“**Hard times are coming, when we’ll be wanting the voices of writers who can see alternatives to how we live now, can see through our fear-stricken society and its obsessive technologies to other ways of being, and even imagine real grounds for hope. We’ll need writers who can remember freedom—poets, visionaries—realists of a larger reality.**” Ursula Le Guin, 2014

Inscribed within our cultured spaces are historic, political, economic & social structures that reflect the powers that created and sustain them. As a counterpoint to these cultured spaces lies the idea of the wilderness where the oblique, the feral and the non-legible abide. As part of building new worlds we need to push at the edge of the known and into these wild spaces, the territories of the unknown. We do this as a means to design alternatives, to build larger realities and to speculate on other worlds.

Diploma 12 will be exploring the boundary between the cultured and the wild by designing new spaces of inhabitation. We will look for tensions between nature and technology and conflicts between embedded histories and emerging social trends asking how we as architects can find ways to build for better futures - futures that understand the needs of both nature and society.

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

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

**CONTENT**
• Historical research relating to World Building exercises
• Research into relevant case studies from the worlds of architecture, film, fine art and anthropology that explore materials and how they can inform spatial design and behaviour.
• Development of students’ own thesis relating to how, by looking at conditions of the ‘wild’ they can construct a new proposed community, temporal condition, spatial context, architectural language and long-term legacy.
• Investigation and choice of a specific site in that relates to an individual students thesis. Spatial, political and historical context will be considered in the development of a proposed new program for the site.
• Design of a larger contextualised, or world building, strategy that works across several scales and is focused on bringing about locally specific change to the existing conditions with potential wider impact.
• Design and manifestation of an action/1:1 test that is used to question the assumptions of the project for a near future scenario and also explore alternative means of architectural practice
• Development of a student’s own practice processes and outputs in consultation with tutors
• Design of architectural projects that address a defined near future scenario
• Development of an architectural score to chart and design the project’s relationship to time and the connections between the different elements of the project.
• Drafting of a body of work and material that expresses the issues discussed through the means of architectural drawings, models, visualisations, performance and films.

OUTPUTS:
• Knowledge and understanding of the social, technological, economic, environmental and political context in which the work is being made with a supporting theoretical argument.
• Comprehensive synthesis of all research materials within the broader thesis, narrative and portfolio material showing a critical engagement with a personal position.
• Design of an action/1:1 intervention that tests or disrupts how space is used and inhabited and demonstrates a critical position on the invisible forces that determine spatial behaviours.
• Design of an architectural proposal that shows a suitable grasp of the technical and systematic production of a project
• Development of an individual practice methodology including modes of production, alternative outputs and media.
• Development of unique graphic language, media type and portfolio that demonstrates an architectural project as described through your personal position.
This year, Diploma 13 will research on what porosity does in architecture, how one creates porous architectural interventions and what architectural effects they generate.

Our testing ground will be the Giardini della Biennale as site, a non-porous territory in Venice.

Six months a year, the Venice Biennale exhibitions and events in the Giardini become a reason to travel to the lagoon city. A flux of people wandering through the pavilions brings a particular life and energy to Venice. This, in summer.

In winter, the Giardini completely hibernate behind an iron fence, apparently unapproachable, cut from the neighbourhood and local context.

Some locals say the city stops where the Giardini starts. The unheated and non-insulated pavilions offer no possibility for year-round use. Their maintenance is the responsibility of the respective owner countries, which have no interest in opening them to locals during non-Biennale times, in winter.

The Giardini are therefore always disconnected from the rest of the city: the fenced-in and controlled exhibition creates a barrier during summer and in winter; all life behind the fence seems to vanish.

We will focus on creating porous architectural interventions, which aim to transform the Giardini della Biennale of Venice from the disconnected and fenced-in part of the city into an all-year-round, freely accessible site in Venice. Porosities will become our tool for dissolving physical boundaries at different scales – from the micro-scale to the global. We will constantly shift from the specific to the abstract, from almost forensic mapping assessment of the Giardini to the development of conceptual spatial models, to creating architectural interventions on the site. We will take advantage and think of the Giardini as non-site, locus of speculation with boundaries. We will conclude with a manuscript on porosities, a tool that potentially could be implemented elsewhere. A project for reversing the logic of the Giardini from the contemporary ‘importing geographies’ of the Biennale into a machine of global export.

We will investigate the potential of the small scale architectural interventions to inform the urban configurations. While each student will develop their own personal ideas, these will reach their full potential by entering in contact with the unit as a whole. The intervention of each student will not be an isolated entity but will have to be negotiated within the larger project of
the unit. Overlapping, clashing, being reformed, the collective discussion will aim at each student expanding their personal intentions by their individual voice reacting within the larger discourse.

CONTENT

MAPPING AND ASSESSMENT
- In Chapter One, students will map and assess the present architectural spatial and material qualities of the Giardini and its pavilions. The mapping will be focused on identifying and presenting different physical and non-physical boundaries.
- The Chapter One will take be conducted in week 2 - week 6 of Term 1.

PROTOTYPING ON POROSITIES
- In Chapter Two, students will research different types of porous subjects, as well as develop series of spatial prototypes with their specific spatial formula. They will graft the Giardini with the estranged models of living and porous spatial prototypes.
- The Chapter Two will be conducted in week 7 – week 12 of Term 1.

ARCHITECTURAL INTERVENTIONS
- In Chapter Three, students will develop porous architectural interventions for the Giardini. They will test and explore design techniques which would aim to develop, present and communicate a porous architectural intervention. The Chapter will conclude with a conceptual architectural design of interventions to the existing pavilion, its subtraction or addition and the open space around the pavilion.
- The Chapter Three will be conducted week 1 - week 11 of Term 2 and it will continue in week 1 of Term 3.

METAPROJECT AND MANUSCRIPT
- In Chapter Four, students will develop a manuscript on porosities. Based on their own architectural interventions, they will ‘extract’ a formula which present a spatial concept of their design. The Giardini will become metaproject, an exemplar on effects of porosities.
- The Chapter Four will be conducted week 2 – week 5 of Term 3.

OUTPUTS:
- Capacity for carrying out mapping and deep understanding of the site.
- Critical assessment of the qualities found in a given site translated into graphic material.
- Thorough participation in the research of the Unit as a whole.
- Knowledge and understanding of the specific context of the individual research at different levels related to the main topic of the course.
- Critical and rigorous involvement in all phases of the research, as well as an ability to formulate and sustain an independent argument.
- Capacity for materialising the abstract ideas into prototypes and design strategies.
- Design of an architectural project that shows comprehension of the relationship between structure, spatial organisation, use of the building and its meaning in a larger context (both urban and symbolic).
- Drafting of a complete and well-crafted set of drawings that touch on all the relevant scales.
- Critical contribution to the final outcome of the unit as a whole.
SYNOPSIS

At the very root of the current climate crisis lies the concept of property: a pervasive apparatus of governance that for centuries has dispossessed communities of their sources of sustenance, substituting the ethos of care with one based on exploitation. By property we mean above all land property, a juridical framework that has reduced a means of existence into a commodity. Within the logic of this apparatus, land is no longer a place to inhabit, but a resource to plunder as ‘standing reserve’ for the sake of profit. This condition becomes legible in the form of the settlement; a settlement is the primary form of sedentary cohabitation and as such it includes not just homes, but all those facilities that make collective life possible such as streets, paths, fields, gathering spaces.

Until recently, many settlements in different parts of the world were semi-autonomous and driven by self-sustenance. Since the dawn of capitalism – but in certain cases even earlier – the settlement has ceased to be a mere form of coexistence to become a device to control people and goods. From medieval bastides to Western colonial cities in the Americas and Asia, from Garden Cities to suburban subdivisions, the modern settlement was meant to expand ad infinitum land exploitation from the domestic interior to the management of natural resources.

It is precisely this understanding of our relationship with the world – and each other – in terms of property rather than care that we need to fight in order to deal with the current climate crisis.

This year Diploma 14 will address this crisis by revisiting the settlement both in urban and rural contexts through projects that question its concrete architectural definition from the design of homes to the organization of circulation and landscape. The settlement is ultimately the nexus between planning policies and the design of everyday life, which we will challenge through the introduction of localized practices of commoning. We will reimagine ways to transform this physical form into a space of care: a self-organized ‘island’ in which social relationships are driven by solidarity instead of exploitation. The figure of the island is often construed as a space of exclusion and segregation and yet, its defined form makes it a potential place for autonomy and experimentation within and against both state and market. By conceiving the urban world as a confederation of islands, our projects will address the way in which communities can pursue their emancipation – and give it a significant architectural form.
CONTENT

- Choice of one or more case studies through which the students will critically assess the architecture of the settlement and its relationship to urban policies.
- Research on the evolution of the case study, its economy and its political implications.
- Elaboration of a written thesis that discusses precedents in a projective way, preparing the canvas for a proposal.
- Elaboration of a specific design brief that elaborates on the potential of the architectural strategies analyzed in the written thesis.
- Choice of a cultural context, and a specific site, where to implement the design proposal.
- Design of a strategic plan which contextualizes the proposal in relationship with its surroundings.
- Strategic policy design of one (or more) settlement.
- Detailed design of a specific aspect of the settlement at the architectural scale.
- Drafting of a body of material that expresses the issues discussed through architectural drawings, visual renderings and text.

OUTPUTS:

- Knowledge and understanding of the relationship between architectural language, urban (or rural) morphology, and the evolution of typologies.
- Understanding of the economic, social, and political dynamics that impacted architectural choices in the chosen context.
- Knowledge and understanding of the features and history of the chosen context.
- Ability to formulate and sustain an independent argument, and critical and rigorous involvement in all phases of the research.
- Ability to design space using architectural elements as well as greenery, urban furniture, and, if requested by the context, infrastructure.
- Design of an architectural project that shows understanding of the relationship between architectural language, urban form, and social nature of the forms of life shaped by the settlement itself.
- Drafting of a complete and well-crafted set of drawings that touch on all the relevant scales.
SYNOPSIS
HOMO URBANUS
Laboratory for sensitive observers

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

This unit is an experimental laboratory at the crossroads of urban anthropology and visual arts using a subjective approach to observe and question the infinite forms of interactions between human beings and their daily urban environment.

The city is the place par excellence where the individual defines himself in relation to the group — by mimicry or opposition, by rupture or adhesion — by not being able to avoid the weight of the rules that govern the group. The open stage of this social game is the street, where all the facets of the rules of this game are enacting. Hence, we believe that observation of the micro-scale of events happening in the street has the subtle capacity to reveal the hidden mechanisms of the entire social system.

In line with the great steps of evolution of its species, Homo Urbanus has become a strange creature. What we propose to do here is to observe and analyse it, almost like an animal in captivity within the artificial environment it has built for itself, and specifically on the public stage of the street. The course will follow a process of refining observation skills in order to enhance the quality of perception to what and who surrounds us: the ordinary of our urban practices, manners, habits, and behaviors, all forms of interactions of human society with its environment as a living organism in its shell.

This unit proposes a methodological inversion in the way we imagine the city - from life to buildings - and not the other way around. Students, globally trained as future « specialists of space » and conceptual minds will go through an empirical process of understanding of urban and anthropological issues. By changing the scale of observation, from a conceptual approach to concrete situations, the city will turn out to be made not of flows and masses but of individuals, relationships and emotions, revealing how political the urban space is and how it determines our lives.
Film and video installation will be the main media but writing, drawing, cartography, photography and models will also be used to feed the films’ production process. This course will be based on a concrete, vibrant, and emotional thinking as a guiding force.

**CONTENT**

- Observation and analysis of the forms of interactions between human beings and their daily urban environment, such as a living organism in its shell.
- Development of an empirical process of understanding based on field observations.
- Experience of a micro-scale observation of the city through street life: urban practices, human manners, habits, and behaviors. Focus will be given to the extraordinary events of ordinary life.
- Observation of the street as a theatrical stage revealing the silent rules that govern a society.
- Analysis and comparison of different cities in order to highlight in each urban context what remains of a specific social organization.
- The work produced will be the expression of the student’s intense curiosity and the affirmation of his subjectivity and intuition.
- Quality and relevance of ideas, the singularity of point of view, and treatment of original materials will be the points on which each student will dwell the most. Technics will be considered as a tool — not as a goal.

**OUTPUTS:**

- Demonstration of high observation and analytical capacities towards the urban environment as well as an acute sensitivity towards human behaviours.
- Ability to transform field observations into personal interpretations using various media: text, maps, drawing, model, photography and film.
- Ability to develop and refine a strong visual language of architectural representations that expresses personal visions and ideas.
- Ability to identify and investigate a relevant urban condition as a case study and produce a critical reading of that space.
- Produce a film in full autonomy resulting from a solitary journey abroad, incorporating professional judgment, personal initiative, and complex on-site decision making.
- Portray the local Homo Urbanus through acute observations that are closely tied with the design process - including notions of scale, flow, function and form.
- Engage with histories and theories provided in the unit’s filmography and bibliography in a critical and creative way.
SYNOPSIS

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concrete situations, the city will turn out to be made not of flows and masses but of individuals, relationships and emotions, revealing how political the urban space is and how it determines our lives.

Film and video installation will be the main media but writing, drawing, cartography, photography and models will also be used to feed the films’ production process. This course will be based on a concrete, vibrant, and emotional thinking as a guiding force.

CONTENT

- Observation and analysis of the forms of interactions between human beings and their daily urban environment, such as a living organism in its shell.
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- Observation of the street as a theatrical stage revealing the silent rules that govern a society.
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- The work produced will be the expression of the student’s intense curiosity and the affirmation of his subjectivity and intuition.
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- Ability to transform field observations into personal interpretations using various media: text, maps, drawing, model, photography and film.
- Ability to develop and refine a strong visual language of architectural representations that expresses personal visions and ideas.
- Ability to identify and investigate a relevant urban condition as a case study and produce a critical reading of that space.
- Produce a film in full autonomy resulting from a solitary journey abroad, incorporating professional judgment, personal initiative, and complex on-site decision making.
- Portray the local Homo Urbanus through acute observations that are closely tied with the design process - including notions of scale, flow, function and form.
- Engage with histories and theories provided in the unit’s filmography and bibliography in a critical and creative way.
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**SYNOPSIS**

**The Publicness of Architecture: Radical Democracy in Urban Space**

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

Diploma 17 will work within the purview of ‘radical democracy’, a term borrowed from political theory. Radical democracy sets out to re-democratise democracy itself in this moment of collective crisis. Through this lens, planning will be read as a ‘setting-in-dispute’ that hinges upon alliances between architecture and the popular agency of social movements and bottom-up initiatives that work to ameliorate democratic participation, climate justice, accessibility to public space and affordable housing provision. We will conceive of architectural agency as 'acting in public', designing public infrastructures and supporting the commons.

**CONTENT**

Collective research and experimental mapping of urban sites where public infrastructure has been taken over by private enterprise, focused on the effects that gentrification and financialization has had on public space and the housing crisis in London.

Collective fabrication of a map or physical model of London as a site for critical architectural agency, created through detailed analysis of material focused on the neoliberal situation of London’s urban space, its agents and counter-agents.

Students will focus their research on a specific topic and site within London. This site will act as a case study through which to critically assess the interrelation of ownership and the financialization of urban space, and architecture’s role within such developments.
Research of this specific case study will include analysis of its evolution, its economy and its political implications, its (top-down, bottom-up) agents and its potential for architectural agency.

Elaboration of a written thesis that relates radical democracy to the site investigated, its historical development, its currently urgent problems, with an outlook for a design brief.

Students will develop their own design brief and set of architectural tools with which to design and articulate a strategic plan, which will form the basis for their design proposal.

Development of a carefully designed project for a piece of public infrastructure, or a structure supporting the publicness of architecture that can be situated between activism, architectural reconfiguration and radical engagement. As a radical demand the project may also question the conditions of the context and find/enter into alliances.

Refinement of a body of material – architectural drawings, visual renderings, models – to express the architectural proposal, which is precise and implementable: It responds to the immediate urgency of a given issue, but does not deny its inherent contradictions. (It is this intentional exposure of conflictual constellations within a form for which “nonsolution” is an adequate term).

**OUTPUTS:**

- Acute understanding of London’s processes of gentrification and financialization.
- In-depth-understanding of planning conditions, land ownership rights, democratic development policies, and Section 106 agreements, in order to identify the obstacles to and openings for architectural agency within the political field.
- Ability to comprehend the political, social, and economic dynamics of a chosen specific site.
- Knowledge and critical reflection on architectural agency, popular agency and that of public institutions.
- Knowledge and understanding of the distinct features and history of concepts such as the public, the private and the commons.
- Ability to formulate and sustain an independent argument of critical nature throughout the length of the project.
- Ability to create forms that respond to the student’s design research, while remaining (self)critical.
- Ability to design an architectural or planning project of highest disciplinary qualities, employing architectural tools, means and elements, while reflecting critically on the larger implications.
- Drafting of a complete and well-crafted set of drawings that touch on all the relevant scales and articulate fully the student’s position and project.
- Ultimately, the work of Diploma 17 will serve as a testbed for the agency of architecture in the contemporary social and urban condition.
SYNOPSIS

SALVAGE

Over the course of the previous academic year, Diploma 18 students began the documentation of the UK architectural salvage industry. Around 80 companies specialising in the undoing and reconditioning of architectural elements were studied in detail. These portraits were shared on www.opalis.co.uk, a website in progress aimed at the architecture and building industry to make material reuse a more efficient, transparent, and eventually instinctive, option. A first part of our brief for 2019-20 is to expand this research through a series of visits to salvage companies across the UK and source material for 1/1 build works in Hooke Park. Students will conduct interviews, document material inventory, and understand supply chains and reconditioning processes.

Equipped with these resources, students will select a particular set of materials or suppliers and design a structure to be erected on the AA campus in Hooke Park, a forest in Dorset. Part or all of these designs – centered around experimental forms of occupation for visiting students – will be built and tested on a 1:1 scale in Hooke Park. These projects should be transformable and deconstructable, emphasizing building as a constant process of doing and undoing. Hooke Park has long been a laboratory for architectural projects using wood from its own forest. We will bring reused materials into Hooke Park’s repertoire, ultimately asking: can we design not just a building, but also its underlying system of material supply?

CONTENT

- The scouting and foraging of reclaimed materials that can address the need for experimental forms of occupation at Hooke Park.
- An investigation through mapping of the existing professional reuse sector for architectural components in the UK, and more particularly in Dorset.
- A presentation of the research results on the web platform Opalis.co.uk along with a collective exhibition at Hooke Park that lays the floor for a round table on future scenarios for the site.
- The management of a project development including the logistical and financial aspects involved when building at 1/1.
- The procurement of reclaimed materials and the exploration of the supply chains for

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reused materials

- The identification of bottlenecks that could be overcome through design and which resolutions could encourage the potential development of the reuse sector.
- The design and construction of a temporary build structure that demonstrates a pragmatic approach to sustainability and the feasibility of integrating several reused component systems.

OUTPUTS:

- A curiosity and ethically driven interest on ecological matters fuelled by spontaneous reading, questioning, design, entrepreneurship and teamwork.
- An understanding of the societal, economic and environmental implications and realities of the construction industry.
- An active participation to the efforts of gathering data and material through field research.
- A rigorous analysis and documentation of the status quo within the reuse sector and of its potential for further development.
- The ability to work in team and contribute to common efforts and outcomes.
- An understanding of the forest ecosystem as a natural and artificial construct.
- The correct use of traditional information gathering tools, such as interviews, photography, hand drawings, sampling, ...
- A well-wrought, concise field visit report for a web interface.
- The ability to evaluate the need for appropriate design action in the concrete situation of an existing supply chain for a specific salvaged product.
- The design development of an architectural project with the consideration of details, structural, logistical, societal and economic implications in its direct and wider contexts.
- The detailing and delivery of design and build projects with a focus on anticipating assembly and disassembly processes.
- The management of a construction site with the coordination of the procurement and transport of materials, the schedule of construction phases and necessary assistance, and the health and safety requirements.
- The ability to develop, strengthen and defend intellectual positions and design decisions.
SYNOPSIS

Play for Today: The Performance of Architecture

Performance has consistently occupied a pivotal position at the crossroads of architecture, art and public life. Spaces for performance are where an ethics of being together can be enacted and rethought, a process through which individuals rehearse the rituals of sociality, whilst also being a metaphor for the city and its capacity to sustain politics and public life.

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

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

CONTENT

- Researching and communicating the theatrical characteristics of architecture;
• Historical research and understanding of the rituals of sociality;
• Research on the relationship of theatres as spaces for translating between cultures;
• Understanding and depicting performance as a process;
• Investigation and choice of a specific site relating to societal life in Birmingham;
• Drafting of a body of work and material that records and expresses the topics discussed through the means of architectural drawings, models, visual renderings and videos.

OUTPUTS:
The course is assessed on the basis of a complex individual architectural project. The students will have to demonstrate:
• Capacity to elaborate and present an independent design thesis, as well as an ability to formulate and sustain an independent position;
• Capacity to demonstrate clear architectural characterisations of the processes investigated;
• Capacity to refer to and incorporate in their design the outcomes of individual territorial analysis and existing documentation;
• Capacity to understand the relationship between the city and its cultural landscape. Capacity to show knowledge and understanding of the specific context of the individual project including social, cultural, and sustainability issues;
• Capacity to identify impacts of proposals, outline onward research and action;
• Critical participation in Unit collective research;
• Critical assessment of architectural design options;
• Design of an architectural project that shows comprehension of the relationship between theatricality and space as well as its meaning in a larger context (both urban, fragmentary and symbolic);
• Drafting of a complete and well-crafted set of drawings that touch on all the relevant scales.
SYNOPSIS

The thinking behind current social enterprise models can be traced to early 19th century – simultaneous with the first phases of industrialisation, a search also begins for models of co-operative, mutual benefit enterprises that operate to achieve a balanced financial, social and environmental set of objectives. This search has a new urgency.

As public institutions that have created agency for communities get weaker, architects’ prescribed participation in city making narrows to services provided to real-estate development. Many times, in the recent years, there have been celebrations to a new generation of practice that defies this narrow role. We have proof of concept of whatever it takes to address our most pressing challenges. Yet, we are still facing a crisis, not of resources, but of impact.

This studio will look at the new models of practice while participating in the Custom House Partnership. Custom House is located in the London Borough of Newham, in close proximity to the Royal Victoria Dock. The dock was the social and economic heart of Custom House from 1855 until it closed in 1980. Today Custom House is ranked within the worst 6% of England’s most deprived neighbourhoods, and yet in recent years has begun to self-organise around civic renewal and a community owned vision of regeneration. Abandoned high-street shops and development land adjacent to the Custom House DLR and Crossrail Station are being used as platforms for developing and proving a radically different model of local economic renewal and regeneration.

We will join and critically engage the creation of public spaces in Custom House where agency comes alive and witness a neighbourhood coming together to crowd-source, codify and open-source proven models of social enterprise with community members and cooperatives, who then use them to animate any space in their community affordably, quickly and effectively for place-based social and economic impact.

CONTENT

- Choice of one or more case studies on architectural practice models
• In-depth engagement with selected practices
• Critical engagement with the recent history of social practice / enterprise
• Engagement with Custom House community through interviews and in-depth studies
• Exploring different forms of media for understanding and sharing insights about context
• Informed discussions on types of services, interventions and possible design projects
• Detail development of the chosen services, interventions and design projects
• Presentations to Custom House community
• Drafting of a body of material that expresses the issues discussed through architectural drawings, visual renderings and text
• further development and execution of the design (if there is the possibility to build the projects)
• Open-sourcing the learnings

OUTPUTS:
• Knowledge and understanding of the impact of the practice model on the design and execution of projects
• Understanding the economic, social and political dynamics at work in a neighborhood
• Knowledge and understanding of the features and history of the chosen context
• Ability to formulate and sustain an independent argument, and rigorous involvement in all phases of research
• Ability to design space using architectural elements and strategies
• Design of a spatial intervention
• Design of a model of practice
• Drafting of complete and well-crafted set of drawings that touch on all relevant issues
SYNOPSIS

DIP21 will focus on the notion of nomadism with respect to climate change, as well as the social, political and technological mutations that are occurring in the contemporary world.

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

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

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

Our cities are not suited for fugacity and transitory passage without economic gain. Authorities cannot stand freedom of movement. So, how can we make room for nomadism? How can we, as architects, act to make cities welcoming and adaptable again? These issues go far beyond questions of shelter and provision – the ontological dimension of architecture and the nature of the human being is at stake. Architecture does not stand in relation to an economic system, but rather to the body, to space, to time, movement and territory. We advocate an architecture of instability, for the nomads of tomorrow.
CONTENT

- Students will identify a case study through which to investigate the topic of nomadism
- Research on the social, spatial, temporal and historical implications and consequences of nomadism in relation to the case study
- Design and construction of an artifact that identifies a critical position in relation to the research outcome of the case study
- Elaboration of the specific near-future context which the project will address
- Design of a speculative architectural scenario
- Drafting a body of work that addresses the issues discussed via detailed large format drawings, photography, film making and text

OUTPUTS:

- Knowledge and understanding of the historical relationship between nomadism and its spatial framework
- Understanding of the geographic, social, historical and cultural dynamics that impacted architectural choices in the chosen context.
- Ability to formulate and sustain an independent argument, and critical and rigorous involvement in all phases of the research
- Ability to prepare and present building design projects of diverse scale, complexity and type in a variety of contexts, using a range of media, and in response to a brief
- Drafting of a complete and well-crafted set of drawings that touch on all the relevant scales
2.3 CORE STUDIES (YEARS 4 AND 5)

The Core Studies course offer in Diploma Programme comprises History and Theory Studies, Environmental and Technical Studies and Professional Studies.

In term-long courses or shorter projects students obtain knowledge and gain experience related to a wide range of architectural learning.

Fifth Year students take a Professional Studies course as part of their ARB/RIBA 2 requirement.

History & Theory Studies includes courses that develop historical and theoretical knowledge and writing related to architectural discourses, concepts and ways of thinking.

Environmental Technical Studies offers surveys as well as in-depth instruction in particular material, structural, environmental and other architectural systems, leading to technical submissions that build upon the ideas and ambitions of projects related to work within the units.

Professional Practice Studies helps to prepare students for the world of practice, working in an established office or their own design practice.

Together, the various courses on offer in Core Studies give students the opportunity to establish and develop their own individual interests and direction in preparation for going out into the world of work and practice. These courses also provide opportunities for students approaching architecture from the different agendas of the units to come together in shared settings.

Electives are specialized courses that extend the range of Core Studies into the broad domains of creative of and radical practices in all the arts, of social politics and philosophies, of new technologies and sciences. Electives offer students a mean of integrating self-selected knowledge into their own individual development and a means of engaging with the cultural and scientific discourses of architecture in new ways, and from which a deepening understanding of interdisciplinarity is gained. Diploma students can access courses hosted by the post-professional programmes, and vice versa.
2.3.1 CORE STUDIES: HISTORY AND THEORY STUDIES 2019-2020

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

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

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

History and Theory Studies can only thrive while it is innovating. For the coming academic year, two important progressions have been made concerning the nature of the courses on offer.

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

A focus on Translation this year will provide an opportunity for students to consider this issue in the architectural field and foster a more developed understanding of language across different cultures in the profession. To that end, researchers and educators will join us to help establish the AA as a centre for architectural translation through the initiation of an encyclopaedia of the meanings of architectural terms in different languages. Beginning with Chinese, the intent is to expand the research into other languages and to enable AA students to bring to bear their own cultural and linguistic experience in the development of this important architectural project.

Throughout the year there will be courses to introduce the issue of translation in architecture, in concert with the project to create a multi-lingual encyclopaedia of architectural terms supported by research assistants and teachers from Southeast University in China.

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

The Graphic Novel
The techniques of graphic novels and manga are ideal for the compelling and effective presentation of written work. It allows students to experiment with different types of drawing in the service of clear communication and those who are attracted to the medium are welcome to use it to their benefit in presentations and juries and essays. For the coming academic year, workshops will be organised to introduce and develop the conventions and techniques employed by graphic novels.

**Additional Functions of HTS**
In both the Experimental and Diploma Programmes, specialist teaching is available from the History and Theory Studies faculty. Units are welcome to contact Sylvie Taher, who will organise for an appropriate tutor to provide assistance or advice on a specific topic as required.

Further details of course dates, an explanation of the required coursework and assessment information can be found in the course handbook that will be made available at the beginning of the academic year.

**AIMS OF DIPLOMA HISTORY AND THEORY**
To produce, over the course of one term, written work of increasing sophistication. Explore relationships between historical and theoretical architectural research. Learn to apply this research to original and critical insight on a specific topic related to the course. Develop methodologies for architectural academic essay writing. Develop awareness of basic relationships of historical and theoretical research to design and related arts and human sciences. Develop the ability to make informed judgements, self-evaluate and work independently on understanding key architectural texts. Develop understanding of the relationship between architectural history and theory in relation to social, cultural, contextual, philosophical and political issues. Develop visual, verbal and written communication skills. Understand the importance of discussion and external evaluation in relation to all aspects of architectural writing and be able to respond to and integrate feedback.

**TEACHING AND LEARNING STRATEGIES**
The teaching and learning strategy at the Diploma level for History and Theory is learning through research, reading and writing. History and Theory Studies courses are lecture and seminar based. Assignments are student-centred and course based. Students are encouraged to value writing as a critical tool to communicate ideas and original insight through the development of a strong essay thesis. Writing skills are obtained through a series of assignments, developing abstracts and outlines and is required to communicate these to the class and tutor and consider the feedback. Regular feedback is provided through in-class discussions, group and individual tutorials and comments on essay drafts in preparation for the final submission.

**LEARNING SUPPORT**
Extensive information and resources are available to all students for learning support including the school library, current and archived architectural journals, photo library, film library, school archives including past projects and taped lectures, school bookshop, the public lecture series, weekly published school events lists, bar and restaurant and woodland workshop facilities and campus at Hooke Park in Dorset. The inter-library loan system allows students and tutors connections to a larger resource of libraries across London and beyond the school. History and Theory tutors are available to meet their students for tutorials, seminars and juries every week.

**ASSESSMENT CRITERIA**
All learning outcomes must be achieved to attain a **pass** in the course.

**METHOD OF ASSESSMENT**

*Formative assessment*

Regular reviews of weekly writings and presentations, consideration of draft essay, guidance for final submission. Deadlines for on-going submission development are built into the seminar programme together with the utilisation of readings and projects from the course material, adherence to academic standards for essay writing and the rigorous production of a written argument with the essay.

*Summative assessment*

Each essay is assessed by a course tutor. A sample of papers is shared amongst all seminar leaders and course tutors to assure parity of assessment. Students receive written feedback, supplemented by a follow-up individual tutorial with the seminar leader to discuss further the essay and areas for improvements in future research and writing projects. Assessment is graded as follows:

- **High Pass:** High level of achievement overall, exceeding the criteria required to attain a **Pass**. The submission demonstrates comprehensive appreciation of topic and application of critical reflection and insight. Developmental and final work documented clearly in a coherently structured and well-presented submission. A High Pass recommendation is only possible for a submission that has achieved a Pass and is made by the assessing tutor for further review by a separately convened High Pass assessment panel who will review the standard and quality of all recommendations.

- **Pass:** Good level of achievement overall, meeting the criteria required to attain a **Pass**. The submission demonstrates appreciation of topic with some critical reflection and insight. Developmental and final work documented clearly in a reasonably presented submission.

- **Low Pass:** Work attaining the standard of Pass, but which has previously been assessed as Complete to Pass and/or has been submitted after the advertised date/time.

- **Complete to Pass:** Unsatisfactory level of achievement overall, which fails to meet the criteria required to attain a **Pass**. Demonstrates little appreciation, development or effort, or is insufficient in quantity. This assessment is also the automatic result of failure to meet minimum attendance requirements. Each re-submission attempt (to a maximum of 2) requires the satisfactory completion of an additional assignment which is a further essay of 1000 words on an agreed topic or equivalent. A submission receiving a Complete to Pass assessment can only achieve a Low Pass outcome upon successful resubmission.

- **Fail:** Work and/or attendance previously assessed as Complete to Pass which fails, after the maximum number of permitted re-submission attempts (to a maximum of 2), to meet the criteria required to attain a **Pass**.

**TRANSFERABLE SKILLS**

The student will have an opportunity to practise the following skills:

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<td>Self-management skills</td>
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Manage time and work to deadlines
IT/CAD techniques
Information management
Critical skills/ability

Fourth Year & Fifth Year Courses: Term 1

The Normal and the Pathological
Andrea Bagnato
Leaning on Georges Canguilhem’s fundamental text, this course questions how architecture constructs definitions of ‘normal’ and how its norms are embodied in the built environment, focusing on a number of case studies from around the world. It will analyse several key moments in history, including: the emergence of ideas of order and hygiene in the 19th century in relation to racism and colonialism; the rise of development and global urbanisation after 1945, and contemporary pandemics as a consequence of ecological degradation.

Dracula’s Software and Kittler’s Discourse Networks
Doreen Bernath
This seminar series examines how, by means of a combination of IBM’s proto-processor, a perspective from the point of view of a missile and Count Dracula, the universal machine and the logic of media escalation came to determine who we are. By taking the proposition of Friedrich Kittler – ‘After all, it is we who adapt to the machine. The machine does not adapt to us.’ – as a point of departure, the course navigates further human-technology entanglements with Farocki’s Forensic, Flusser’s Programme, Lacan’s Gaze, Serres’ Parasite, Latour’s Anthropocene, Easterling’s Extrastatecraft, Haraway’s Cyborg and Negarestani’s Cyclonopedia.

Form Follows Malfunction
Edward Bottoms
This course investigates notions of collapse, malfunction, dereliction and failure – from the systemic to the personal and from instances of ecocide to individual cases of catastrophic building failure. Supplementing theoretical discussion, the course will have a strong empirical element, with students being encouraged to investigate and document particular failures, making use of a wide range of archival sources and developing and honing their research skills.

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

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

Politics of Abstraction
Nerma Cridge
This course will look at a rich area of modernist architecture that tends to be ignored. We will explore a series of monuments and secret military structures of the Communist period in the territory of ex-Yugoslavia. Examining the relationship between ideology, politics and abstraction, the aim of the course is to dispel common misconceptions and interpretations. The relation between abstraction and politics will be looked at through a scant literature, works of art, photographs and drawings, with contributions from Lebbeus Woods and Zaha Hadid.

Theory by Party
Sofia Krimizi
Marching elephants, fireworks, masquerade balls, excessive dancing, heavy drinking on land or onboard, road trips to the Wild West desert ad surreal dinner parties; all of these seemingly non-productive activities have woven architectural education with a radical culture of fun and play. The course will explore the lineage of such events and question their agency within architectural education. Divided into the preparation of meals and the eating of them, sessions are structured around the sequence of three dinner parties. Conversations around the table attempt to articulate an inclusive and cross-curricular format of learning or in other words how to ‘theory by party’. The work that emerges from these events will form the basis for the Party Conference, which will take place at the end of the academic year and be joined by Sofia Pia Belenky.

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

Trees in London
Melissa Moore
This course will explore how trees are a challenge to capture via the photographic viewfinder or to frame in literature, even when amputated by pollarding. For example, the archetypal tree of life is a symbol that brings to the mind’s eye a very complete image, but trees are used as metaphors in so many different cultural stories that they do not occupy a distinct meaning. The specific presence of trees in the city will be explored.

Learning from Television 1.0
Joaquim Moreno
The architecture of broadcasting and especially television thoroughly domesticated education, information and entertainment. The second half of the twentieth century witnessed TV’s displacement of these realms from a public and collective form to a domestic one. Media
consumption had a specific time and place, and followed a similar pattern. We all agree with this fiction because its modes of reception, circulation and production are, for the most part, obsolete and thus visible. Television transformed into the content of other media and we moved from a regular programming schedule to the blurred continuity of a 24/7, anytime, anywhere mode. We now believe that an increased choice and availability of media content freed us from the domestication and homogenisation imposed by television. This course will disagree with this picture while also learning from it, proposing a less docile and compliant vision of media transformation.

More Serious Games
Ana Maria Nicoleascu

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

Necromancing the Stone
Will Orr

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

Architectures in Revolution
Ricardo Ruivo

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

Atomised
Teresa Stoppani

Atomised (1998), the novel by Michel Houellebecq, is a caustic commentary on ‘the dismantling of contemporary society and its assumptions’. What happens when it is architecture that is dismantled and questioned, broken beyond a repair that nobody wants to perform anymore and so atomised that it calls for a reinvention of its own categories and practices? If history, representation, form, and design in architecture are ‘broken’, it is perhaps time to rethink architecture in different terms. This course will explore some of the ways in which this may be possible, developing the conversations triggered by its previous incarnation. Architecture_Dust challenged the closeness of architectural form and territorial systems of order. Atomised
proposes to rethink the broken pieces through Oblivion, Erasure, the Formless, Ruination, the Fragment and the fragmented Body as alternative forms of making – Architecture again.

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

Diploma Thesis Option

Supervised by Mark Campbell and Manolis Stavrakakis
At the conclusion of the Diploma HTS course, fourth year students wishing to develop their research into an extended, written thesis may attend a series of seminars, workshops and tutorials delivered by Mark Campbell and Manolis Stavrakakis. These sessions, held during terms two and three, serve as an introduction to the thesis option. They explore the rigorous nature of undertaking scholarly work and help individuals to develop their research topic. Students then begin to develop their theses during the summer between the fourth and fifth years. Based on individual work as well as a series of individual tutorials, the thesis is submitted at the end of term one of the fifth year, in line with the fifth year HTS requirements.

Course Staff

Andrea Bagnato
Andrea Bagnato studied at the Centre for Research Architecture and is currently the head of publications for the Sharjah Architecture Triennial. He has worked as a researcher and editor for Forensic Architecture, Space Caviar, Kuehn Malvezzi and Tomás Saraceno, and was the publications manager for the first Chicago Architecture Biennial in 2015. Among the books he has authored are SQM: The Quantified Home (2014) and A Moving Border: Alpine Cartographies of Climate Change (2019). His research project, Terra Infecta, which concerns epidemics, architecture, and ecology, has received grants from Het Nieuwe Instituut and the Graham Foundation.

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

Edward Bottoms
Edward Bottoms studied history at Exeter University and gained a master’s degree at the University of East Anglia. He runs the AA Archives and has published on a range of subjects including art collecting, portraiture, architectural museums and the history of architectural education.

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

Nerma Cridge
Nerma Cridge grew up in Sarajevo and completed her education in architecture at Birmingham University, the Bartlett School of Architecture and the Architectural Association. Since qualifying, she has worked for a number of distinguished practitioners including Thomas Heatherwick and art2architecture. She has lectured at several UK universities – most recently at the Cambridge School of Art – and presented extensively at international conferences. Her first monograph, Drawing the Unbuildable, was based on her PhD thesis and published by Routledge in 2015. As well as running her small art and design practice, Drawing Agency, Nerma's current research revolves around architectural drawing, post-communist monuments and abstraction. Forthcoming publications include Restless: Drawn by Zaha Hadid.

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

Denis MacShane
Denis MacShane draws on forty years’ experience of politics in Europe and was European Minster in the Labour government.

Melissa Moore
Melissa Moore is a photographer/artist who teaches at the London School of Fashion. Her photographs are published as a volume: Land Ends.

Joaquim Moreno
Joaquim Moreno practises as an architect, historian and curator. He is a Professor of Architectural History and Theory at the Architecture School of the Autonomous University of Lisbon and Guest Professor of Architectural Theory at ICSTE-IUL. He holds a doctorate in Architectural History and Theory from Princeton University, a master’s degree from the Polytechnic University of Catalonia and a professional degree in Architecture from the Architecture School of Porto University. He has taught at the Columbia University GSAPP and the Porto School of Architecture, curated Drawing Design Project (2001), an exhibition of architectural drawing in Portugal, curated the Portuguese presentation at the Venice Biennale in 2008 and the CCA’s 2017 exhibition, The University is Now on Air: Broadcasting Modern Architecture, accompanied by a book with the same title. His current research addresses the Archaeology of Television.

Ana Maria Nicoleascu
Ana Maria Nicolaescu is as an artist and researcher based in London. Ana works with words, gamespaces and images, exploring shifts in notions of authorship, identity and everyday life between present technologies and contemporary culture.

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

Ricardo Ruivo
Ricardo Ruivo completed his PhD at the AA in 2018, having previously worked and studied in Porto, Portugal. His research addresses the relationship between architectural form and political content in architectural discourse and historiography as ideological production.

Teresa Stoppani
Teresa Stoppani is an architect and architectural theorist. She is the author of Paradigm Islands: Manhattan and Venice (Routledge 2010) and Unorthodox Ways to Think Architecture and the City (Routledge 2018), and the co-editor of This Thing Called Theory (Routledge 2016). She is the instigator of the architecture research collective, This Thing Called Theory, and an editor of the RIBA/Routledge Journal of Architecture.

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

Mark Campbell
Mark Campbell has been a faculty member at the AA since 2006. He currently teaches on the PhD and Projective Cities programmes. He received his PhD and MA from Princeton University as a Fulbright Graduate Scholar and Princeton Honorific Scholar. He has published and lectured extensively, and is an Editor of the RIBA Journal of Architecture and an External Examiner at the Welsh School of Architecture and Royal College of Art.

Manolis Stavrakakis
Manolis Stavrakakis holds a PhD from the AA. He studied architecture at the National Technical University of Athens, Columbia University and the AA, and has been practising and teaching architecture in Athens and in London since 2005.
**Course Title**: CORE STUDIES
**THE NORMAL AND THE PATHOLOGICAL**

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<td>5th Year - 1 of the following in 4th year: Dracula’s Software and Kittler’s Discourse Networks /Form Follows Malfunction/ On Translation/Three Instances of Travel Politics of Abstraction/Learning from Learning From/ Reflections on Life in European Politics/Trees in London/Learning from Television/More Serious Games/Necromancing on the Stone/Architectures in Revolution/Atomised/L’Afrique Intime</td>
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**SYNOPSIS**
Leaning on Georges Canguilhem’s fundamental text, this course questions how architecture constructs definitions of ‘normal’ and how its norms are embodied in the built environment, focusing on a number of case studies from around the world. It will analyse several key moments in history, including: the emergence of ideas of order and hygiene in the 19th century in relation to racism and colonialism; the rise of development and global urbanisation after 1945, and contemporary pandemics as a consequence of ecological degradation.

**CONTENT**
- Study of George Canguilhem writing
- Study of the emergence of ideas of order and hygiene in the 19th century in relation to racism and colonialism
- Study of the rise of development and global urbanisation after 1945
- Study of contemporary pandemics as a consequence of ecological degradation

**OUTPUTS**
- Each student will write a 3,000 word essay covering a topic addressed in the lecture series.
**Course Title**  
CORE STUDIES  
HISTORY AND THEORY STUDIES:  
DRACULA’S SOFTWARE AND KITTLER’S DISCOURSE NETWORKS  

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| CORE STUDIES  
HISTORY AND THEORY STUDIES:  
DRACULA’S SOFTWARE AND KITTLER’S DISCOURSE NETWORKS | CS | Fourth Year, Fifth Year | 10/120 | 4th Year – None  
5th Year - 1 of the following in 4th year: The Normal and the Pathological/Form Follows Malfunction/ On Translation/Three Instances of Travel Politics of Abstraction/Learning from Learning From/ Reflections on Life in European Politics/Trees in London/Learning from Television/More Serious Games/Necromancing on the Stone/Architectures in Revolution/Atomised/L’Afrique Intime | Doreen Bernath | Compulsory/Option | 1 | Architects Registration Board  
Royal Institute of British Architects | Lectures  
Seminars/tutorials/juries  
Self-directed learning |

**SYNOPSIS**

This seminar series examines how, by means of a combination of IBM’s proto-processor, a perspective from the point of view of a missile and Count Dracula, the universal machine and the logic of media escalation came to determine who we are. By taking the proposition of Friedrich Kittler – ‘After all, it is we who adapt to the machine. The machine does not adapt to us.’ – as a point of departure, the course navigates further human-technology entanglements with Farocki’s *Forensic*, Flusser’s *Programme*, Lacan’s *Gaze*, Serres’ *Parasite*, Latour’s *Anthropocene*, Easterling’s *Extrastatecraft*, Haraway’s *Cyborg* and Negarestani’s *Cyclonopedia*.

**CONTENT**

- The study of human-technology entanglements with particular reference to the following topics and texts:  
  - Farocki’s *Forensic*,  
  - Flusser’s *Programme*  
  - Lacan’s *Gaze*, Serres’ *Parasite*  
  - Latour’s *Anthropocene*  
  - Easterling’s *Extrastatecraft*  
  - Haraway’s *Cyborg*  
  - Negarestani’s *Cyclonopedia*

**OUTPUTS**

- Each student will write a 3,000 word essay covering a topic addressed in the lecture series.
<table>
<thead>
<tr>
<th>Course Title</th>
<th>CORE STUDIES</th>
<th>Code</th>
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<td>5th Year – 1 of the following from 4th Year: The Normal and the Pathological/ Dracula’s Software and Kittler’s Discourse Networks / On Translation/Three Instances of Travel Politics of Abstraction/Learning from Learning From/ Reflections on Life in European Politics/Trees in London/Learning from Television/More Serious Games/Necromancing on the Stone/Architectures in Revolution/Atomised/L’Afrique Intime</td>
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<td>Learning methods</td>
<td>Lectures Seminars/tutorials/juries Self-directed learning</td>
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</tbody>
</table>

**SYNOPSIS**

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

**CONTENT**

- The study of collapse, malfunction, derelection and failure through both theory and empirical study
- Active use of archival sources will be both encouraged and supported.

**OUTPUTS:**

- The course submission will be in the form of a 3000 word essay based on original research. Students will also be required to prepare one 20 min group presentation.
Course Title: HISTORY AND THEORY STUDIES: THREE INSTANCES OF TRAVEL

Level: Fourth Year, Fifth Year  
FHEQ Level 7  
Course Leader: Susan Chai  
Credits: 10/120  
Pre-requisite:  
4th Year – None  
5th Year students – 1 of the following in 4th Year: The Normal and the Pathological/Form Follows Malfuction/Dracula’s Software and Kittler’s Discourse Networks / On Translation/ Politics of Abstraction/Learning from Learning From/ Reflections on Life in European Politics/Trees in London/Learning from Television/More Serious Games/Necromancing on the Stone/Architectures in Revolution/Atomised/L’Afrique Intime  
Barred combinations: None  
Professional body requirements: Architects Registration Board  
Royal Institute of British Architects  
Learning methods: Lectures  
Seminars/tutorials/juries  
Self-directed learning

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

CONTENT
- The course provides a historical overview of technology and modern society (long nineteenth century – early modern) in architectural context  
- The study of the way we talk about technology (in the context of ‘the idea of building’) to discuss architectural discourse.

OUTPUTS:
- Each student will write a 3,000 word essay covering a topic addressed in the lecture series.
### Course Title: CORE STUDIES ON TRANSLATION

<table>
<thead>
<tr>
<th>Course Leader</th>
<th>Credits</th>
<th>Status</th>
<th>Term</th>
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<tbody>
<tr>
<td>Mark Cousins</td>
<td>10/120</td>
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#### Level
- Fourth Year, Fifth Year
- FHEQ Level 7

#### Code
- CS

#### Pre-requisite
- 4th Year – None
- 5th Year students – 1 of the following in 4th Year: The Normal and the Pathological/Form Follows Malfunction/Dracula’s Software and Kittler’s Discourse Networks/Politics of Abstraction/Learning from Learning From/Reflections on Life in European Politics/Trees in London/Learning from Television/More Serious Games/Necromancing on the Stone/Architectures in Revolution/Atomised/L’Afrique Intime

#### Barred combinations
- None

#### Professional body requirements
- Architects Registration Board
- Royal Institute of British Architects

#### Learning methods
- Lectures
- Seminars/tutorials/juries
- Self-directed learning

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

### CONTENT
- Discussion and study of language and translation in relation to the AA mode of operation
- Discussion and study of what translation means and what its limits are
- Discussion and study of the emergence of the polyglot society, and the relation between language and culture.

### OUTPUTS
- The course has both an individual and collective submission;
- Each student must translate a text of their choice
- As a group the students must compile a collective lexicon of architectural terms in translation
SYNOPSIS
This course will look at a rich area of modernist architecture that tends to be ignored. We will explore a series of monuments and secret military structures of the Communist period in the territory of ex-Yugoslavia. Examining the relationship between ideology, politics and abstraction, the aim of the course is to dispel common misconceptions and interpretations. The relation between abstraction and politics will be looked at through a scant literature, works of art, photographs and drawings, with contributions from Lebbeus Woods and Zaha Hadid.

CONTENT
- The course examines the relationship between ideology, politics and abstraction in relation to architecture
- Particular attention will be given to the study of a series of monuments and secret military structure of the Communist period in the territory of ex-Yugoslavia

OUTPUTS:
- Each student will write a 3,000 word essay covering a topic addressed in the lecture series.
Course Title | CORE STUDIES
HISTORY AND THEORY STUDIES:
LEARNING FROM LEARNING FROM |
--- | ---
| Level | Fourth Year, Fifth Year
FHEQ Level 7 |
| Course Leader | Sofia Krimizi |
| Credits | 10/120 |
| Pre-requisite | 4th Year - None
5th Year students – 1 of the following in 4th Year:
Form Follows Malfunction/ Three Instances of Travel/ On Translation/Politics of Abstraction/
Reflections on Life in European Politics/Trees in London/ Learning from Television/More Serious Games/ Necromancing on the Stone/Architectures in Revolution/ Atomised/L'Afrique Intime |
| Barred combinations | None |
| Professional body requirements | Architects Registration Board
Royal Institute of British Architects |
| Learning methods | Lectures
Seminars/tutorials/juries
Self-directed learning |
| Status | Compulsory/Option |
| Term | 1 |

**SYNOPSIS**

Marching elephants, fireworks, masquerade balls, excessive dancing, heavy drinking on land or onboard, road trips to the Wild West desert ad surreal dinner parties; all of these seemingly non-productive activities have woven architectural education with a radical culture of fun and play. The course will explore the lineage of such events and question their agency within architectural education. Divided into the preparation of meals and the eating of them, sessions are structured around the sequence of three dinner parties. Conversations around the table attempt to articulate an inclusive and cross-curricular format of learning or in other words how to ‘theory by party’. The work that emerges from these events will form the basis for the Party Conference, which will take place at the end of the academic year and be joined by Sofia Pia Belenko.

**CONTENT**

- The course is structured around three dinner parties, in which students will be encouraged to enact the potential of ‘theory by party’
- The course will discuss the use of party in architectural discourse and pedagogy

**OUTPUTS**

- Each student has the option of writing a 3,000 word essay covering a topic addressed in the lecture series OR designing and hosting a dinner party.
**Synopsis**

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

**Content**

- The course examines the evolution of European politics and the meaning of Europe as a political entity from the early 20th century to today.
- Particular attention will be paid to current Brexit predicament and the UK’s relation to Europe over the past century.

**Outputs**

- Each student will write a 3,000 word essay covering a topic addressed in the lecture series.
**Course Title**  
CORE STUDIES  
HISTORY & THEORY STUDIES:  
TREES IN LONDON  

<table>
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<th>Code</th>
<th>CS</th>
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### Level  
Fourth Year, Fifth Year  
FHEQ Level 7

### Status  
Compulsory/Option

### Course Leader  
Melissa Moore

### Credits  
10/120

### Term  
1

### Pre-requisite  
4th Year - None  
5th Year students – 1 of the following in 4th Year: Form Follows Malfunction/ Three Instances of Travel/ On Translation/ Politics of Abstraction/Learning from Learning From/ Reflections on Life in European Politics/ Learning from Television/ More Serious Games/ Necromancing on the Stone/ Architectures in Revolution/ Atomised/ L’Afrique Intime

### Professional body requirements  
Architects Registration Board  
Royal Institute of British Architects

### Learning methods  
Lectures  
Seminars/tutorials/juries  
Self-directed learning

### SYNOPSIS
This course will explore how trees are a challenge to capture via the photographic viewfinder or to frame in literature, even when amputated by pollarding. For example, the archetypal tree of life is a symbol that brings to the mind’s eye a very complete image, but trees are used as metaphors in so many different cultural stories that they do not occupy a distinct meaning. The specific presence of trees in the city will be explored.

### CONTENT
- The course will examine the role and meaning of trees with particular attention given to trees in the city
- Metaphor, story and the image of the tree in art and popular culture will also be explored.

### OUTPUTS
- Each student has the option of writing a 3,000 word essay covering a topic addressed in the lecture series OR creating a photographic series and accompanying text to be agreed prior to submission with the tutor.
**Course Title**  
**CORE STUDIES**  
**HISTORY AND THEORY STUDIES:** Learning from Television

<table>
<thead>
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<td>Seminars/tutorials/juries</td>
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**SYNOPSIS**

The architecture of broadcasting and especially television thoroughly domesticated education, information and entertainment. The second half of the twentieth century witnessed TV’s displacement of these realms from a public and collective form to a domestic one. Media consumption had a specific time and place, and followed a similar pattern. We all agree with this fiction because its modes of reception, circulation and production are, for the most part, obsolete and thus visible. Television transformed into the content of other media and we moved from a regular programming schedule to the blurred continuity of a 24/7, anytime, anywhere mode. We now believe that an increased choice and availability of media content freed us from the domestication and homogenisation imposed by television. This course will disagree with this picture while also learning from it, proposing a less docile and compliant vision of media transformation.

**CONTENT**

- The course examined the history of broadcasting, particularly in relation to television.
- The move 24/7 model of programming schedules will be explored and the course posits that this move has not be the liberating consumer move which it promises to be.

**OUTPUTS**

- Each student will write a 3,000 word essay covering a topic addressed in the lecture series.
SYNOPSIS

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

CONTENT

- The course will examine the works of documentary filmmaker, Harun Farocki from the 1960’s onwards.
- Picking up where Farocki left off, the course will revisit the contemporary possibilities of the essay film, with particular attention paid to the ‘gamification’ of everyday life.

OUTPUTS

- Each student will write a 3,000 word essay covering a topic addressed in the lecture series.
<table>
<thead>
<tr>
<th>Course Title</th>
<th>CORE STUDIES AND THEORY STUDIES:</th>
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<tr>
<td>Learning methods</td>
<td>Lectures Seminars/tutorials/juries Self-directed learning</td>
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</tbody>
</table>

**SYNOPSIS**

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

**CONTENT**

- The course examines the apparent deaths and rebirth of architectural discourse through history
- The aim of series is to gain insight into the contemporary challenges facing the architectural project

**OUTPUTS**

- Each student will write a 3,000 word essay covering a topic addressed in the lecture series.
## Course Title

### HISTORY AND THEORY STUDIES: ARCHITECTURES IN REVOLUTION

<table>
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### SYNOPSIS

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

### CONTENT

- The course examines the rise and fall of the Soviet ‘avant-garde’ with particular attention to how this subject has been portrayed in the West
- Particular attention will be given to how said history has been distorted into an apparent mythology by the West while the broader discourse relates to the relation between architectural discourse and political realities.

### OUTPUTS

- Each student will write a 3,000 word essay covering a topic addressed in the lecture series.
Course Title | CORE STUDIES | AND | THEORY | STUDIES: | Code | CS
---|---|---|---|---|---|---
| HISTORY | ATOMISED | | | | | 
Level | Fourth Year, Fifth Year | | | | Status | Compulsory/Option
Course Leader | Tesesa Stoppani | | | | Term | 1
Credits | 10/120 | | | | | 
Pre-requisite | 4th Year - None | | | | | 
| 5th Year students – 1 of the following in 4th Year: Form Follows Malfunction/ Three Instances of Travel/ On Translation/Politics of Abstraction/Learning from Learning From/ Reflections on Life in European Politics/ Learning from Television/ More Serious Games/ Necromancing on the Stone/Architectures in Revolution/ Atomised/L’Afrique Intime | | | | | 
Barred combinations | None | | | | | 
Professional body requirements | Architects Registration Board | | | | | 
| Royal Institute of British Architects | | | | | | 
Learning methods | Lectures | | | | | 
| Seminars/tutorials/juries | | | | | | 
| Self-directed learning | | | | | | 

SYNOPSIS

Atomised (1998), the novel by Michel Houellebecq, is a caustic commentary on ‘the dismantling of contemporary society and its assumptions’. What happens when it is architecture that is dismantled and questioned, broken beyond a repair that nobody wants to perform anymore and so atomised that it calls for a reinvention of its own categories and practices? If history, representation, form, and design in architecture are ‘broken’, it is perhaps time to rethink architecture in different terms. This course will explore some of the ways in which this may be possible, developing the conversations triggered by its previous incarnation. Architecture Dust challenged the closeness of architectural form and territorial systems of order. Atomised proposes to rethink the broken pieces through Oblivion, Erasure, the Formless, Ruination, the Fragment and the fragmented Body as alternative forms of making – Architecture again.

CONTENT

- The course starts from the proposition that history, representation, form and design in architecture are ‘broken’ and that it is time to rethink architecture in different terms.
- Building off of the Architecture Dust series, this proposes to rethink architecture through the lens of oblivion, erasure, the formless, ruination, the fragment and the fragment body.

OUTPUTS

- Each student will write a 3,000 word essay covering a topic addressed in the lecture series.
<table>
<thead>
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<th>Status</th>
<th>Compulsory/Option</th>
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<td>Form Follows Malfunction/</td>
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<td>Reflections on Life in European Politics/ Learning from Television/ More Serious Games/</td>
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<td>Necromancing on the Stone/Architectures in Revolution/ Atomised</td>
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<tr>
<td>Barred combinations</td>
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**SYNOPSIS**

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

**CONTENT**

- The course will examine a series of books on cities that imply a manifesto of internationalism, with relation to Africa.
- Students will be asked to overlap systematic research with rigorous surrealism as a means of understanding how writing on architecture gives form to translations, voices and identities.

**OUTPUTS**

- Each student will write a 3,000 word essay covering a topic addressed in the lecture series.
Fourth year students wishing to develop their research into an extended written thesis may attend a series of seminars, workshops and tutorials delivered by Mark Campbell and Manolis Stravrakakis following the conclusion of their HTS courses. These sessions, help during terms two and three, serve as an introduction to the thesis option. They explore the rigorous nature of undertaking scholarly work and help individuals to develop their research topic. Students then begin to develop their theses during the summer between the fourth and fifth years. Based on individual work, as well as a series of individual tutorials, the thesis is submitted at the end of term one of the fifth year, in line with the fifth year HTS requirements.

CONTENT

- The thesis option enables and supports students to:
  - Explore relationships between historical and theoretical architectural research
  - Learn to apply this research to original and critical insights
  - Develop methodologies for architectural academic essay writing
  - Develop the ability to make informed judgements, self-evaluate and work independently
  - Understand the importance of discussion and external evaluation in relation to all aspects of architectural writing and be able to respond to and integrate feedback.

OUTPUTS

- Students will write a 6,000 word thesis to be developed and agreed with tutors.

2.3.2 CORE STUDIES: ENVIRONMENTAL AND TECHNICAL STUDIES
The Environmental and Technical Studies (ETS) programme stands as a complete technical education over five years and constructs a creative collaboration with the material demands of individual unit agendas. ETS is founded on the provision of a substantial knowledge base developed through critical case studies of contemporary fabrication processes, constructed artefacts and buildings. Lecture courses are taken by tutors from leading architecture firms, engineering practices and research institutions and form a portion of each year’s requirements, with particular emphasis on the First, Second and Fourth years. Undertaking a selection of required TS courses in each year ensures that every student receives a complete and well-rounded experience of structures, materials and the environment.

In the Fifth Year students undertake an Environmental Technical Design Thesis (TSS). The thesis is contextualised as part of a broader dialogue addressing how the technical and architectural agendas that arise in the unit are synthesised. The critical development of the thesis is pursued through case studies, material experiments and extensive research and consultation. The Interim Juries and Final Document Submission arrangements allow for early and later options, offered to the Units in order to fit their programmes.

Technical Design tutors aim to integrate the TSS work with the unit agendas as much as possible, developing wherever necessary the unit’s technical brief and supporting it with additional specialised information by means of seminars, lectures and visits. The Technical Design tutors offer each student the means to materialise the ideas, concepts and ambitions born in the intimacy of the unit. Technical Studies reinforces the plurality and variety of the units by adapting the requirements of TSS to each individual unit agenda.

TEACHING AND LEARNING STRATEGIES
The teaching and learning strategy at Diploma level engages with sophisticated research, experimentation and application. Results obtained from research are evaluated in regular tutorials and group seminars and focussed advice is provided to advance the technical aspects of the design in conjunction with contingent design criteria. The mature design decisions required are taken by each student with the help and support of course tutors. Technical design decisions are translated into drawings, models and a variety of media that communicate the design intent at appropriate scales, with visual and verbal rigour and clarity, in the delivery and explanation of the Final Submission.

LEARNING SUPPORT
Extensive information and physical resources are available to all students as learning support including model-making workshops for wood and metal working, digital prototyping, audio-visual lab, digital photography studio, drawing materials shop, bookshop, library, photo library, school archives, the public lecture series, weekly published school events lists, bar and restaurant and woodland workshops at the Hooke Park campus in Dorset. Technical tutors are available to meet students for tutorials every week. The TS department has in-house experts in the fields of structures, environmental studies, materials and construction that enable technical support to be provided for the diversity of Diploma design units (FHEQ level 7). Where expert advice is required TS tutors organise appropriate appointments. Thus the students regularly have access to leading professional consulting practices in the country as well as specialist manufacturers. Technical Tutors also take students on walks through London where they learn to use instruments to measure environmental conditions in various parts of the city including the sites of their projects.

ASSESSMENT CRITERIA
All relevant learning outcomes must be passed to achieve a pass.
Method of Assessment for all except TS5, see TS5 page for details

Formative assessment
Continual assessment is provided weekly at tutorials. Submission of outline draft illustrated Report addressing the lecture/seminar series content. The draft report is discussed with the TS and Design Unit tutors and verbal feedback provided.

Summative assessment
Each essay is assessed by a course tutor. A sample of papers is shared amongst all seminar leaders and course tutors to assure parity of assessment. Students receive written feedback, supplemented by a follow-up individual tutorial with the seminar leader to discuss further the essay and areas for improvements in future research and writing projects. Assessment outcomes:

- **High Pass**: High level of achievement overall, significantly exceeding the criteria required to attain a Pass. The submission demonstrates comprehensive appreciation of topic and application of critical reflection and insight. Developmental and final work documented clearly in a coherently structured and well-presented submission. A High Pass recommendation is only possible for a submission that has achieved a Pass and is made by the assessing tutor for further review by a separately convened assessment panel who will review the standard and quality of all recommendations.

- **Pass**: Good level of achievement overall, meeting the criteria required to attain a Pass. The submission demonstrates appreciation of topic with some critical reflection and insight. Developmental and final work documented clearly in a reasonably presented submission.

- **Low Pass**: Work attaining the standard of Pass, but which has previously been assessed as Complete to Pass and/or has been submitted after the advertised date/time.

- **Complete to Pass**: Unsatisfactory level of achievement overall, which fails to meet the criteria required to attain a Pass. Demonstrates little appreciation, development or effort, or is insufficient in quantity. This assessment is also the automatic result of failure to meet minimum attendance requirements. A submission receiving a Complete to Pass assessment can only achieve a Low Pass outcome upon successful resubmission.

- **Fail**: Work and/or attendance previously assessed as Complete to Pass which fails, after the maximum number of permitted re-submission attempts (to a maximum of 2), to meet the criteria required to attain a Pass.

**TRANSFERABLE SKILLS**
The student will have an opportunity to practise the following skills:

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<td>Critical skills/ability</td>
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Fourth Year Term 2

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

**Light and Lighting**  
*Francesco Anselmo*

The course explores the symbiotic relationship between architecture and light with the aim of helping students develop a sensitivity to the qualities of light, while also using physical and computational tools to explore and validate their design ideas. Lectures will alternate theoretical discussions on the science and design of light with experiments and individual or team exercises.

**Antidisciplinary Integration. Migration From Nzeb To Zib**  
*Xavier Aguiló, Anna Mestre*

Nowadays, many necessary systems are too disintegrated in projects and, technology is being applied independently. The course focuses on the integration of all building requirements with the objective to merge all disciplines into one antidisciplinary system.

**Piece by Piece**  
*Simon Beames*

Built architecture is an organization of component elements. Each proposition offers the chance to design bespoke pieces that respond to particular functional requirements, manufacturing processes and assembly conditions. In addition to group work and critical analysis, the course will focus on technical innovation through an examination of case studies chosen as exemplar ‘pieces’. The work will centre on the construction of full-scale reverse-engineered prototypes.

**Responsible & Responsive Materials**  
*Giles Bruce,*

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

**Environmental Engineering of Tall Buildings**  
*Ian Duncombe*

The course aims to impart the fundamental knowledge needed to design tall. We will consider tall buildings in an urban context, the strategic considerations defining form, the impact of climate, the environmental drivers affecting form and fabric, servicing strategies and various approaches to low-energy and sustainable design. Students will apply the course principles to the development of their own tall building concept.

**The Third Skin**  
*Wolfgang Frese*

This course highlights and explains the complex forces underlying the transformation of architectural designs into built form, linking the design of architecture with the ‘art of building’. We will focus on interdisciplinary collaboration since the architect must constantly adjust and evaluate designs to address contradicting forces.
Creative Conflicts  
*David Illingworth, Dan Cash*

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

**Studies in Advanced Structural Design**  
*Emanuele Marfisi, Chris Davies*

A brief history of the most common types of construction and analysis of the properties of all structural materials. The discussion includes the comparison of construction details, advanced methods, building issues and other non-structural design challenges. This course requires the analysis of an existing building to gain an understanding of its structural principles while developing alternative concepts of the existing structure.

(Un)usual Performances  
*Nacho Marti*

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

Structural Form and Materials  
*Cíaran Malik*

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

The relevance of Digital Fabrication in Architecture  
*Anna Pla Català*

From its initial outcomes, DF has continued to evolve acquiring higher levels of complexity and sophistication in its tools, techniques and methodologies becoming a crucial area of architectural knowledge. The workflows between coding, parametric software and computer numerically controlled (CNC) hardware have disrupted the economies of serialisation that had been inherited from the 1st industrial revolution, while opening up a whole new paradigm based on the dynamics of non-standardisation and mass-customisation. The effect that this has on architectural design is unsurmountable.

The relevance of DF, the study of its progression and the present of affairs are the subject of study of this course. We will revise the various types of DF and their implications for architectural design. Through lectures and analyses of relevant case studies developed by pioneers and current practitioners, we will learn the appropriate machinery, tools, materials, assembly types and workflows for each particular situation and type of architectural project.

Acoustic Design  
*Evan Green, Laura de Azcárate*
Sound is part of the environment around us, which we perceive via all five senses. This course explores the creative possibilities of acoustical design and analysis to enhance the holistic experience of architectural space. Acoustic design enables the architect to investigate new possibilities, sustainable construction techniques and materials in order to create the desired environment. The key to acoustical design is developing an understanding of how acoustics can be used to support and improve particular uses, and how acoustics helps to create the overall character of the space. With this understanding, the architect can use technical acoustical analysis to develop solutions and integrate technical decisions into the concept design from an early design stage. The course will start by exploring what acoustics is and which fields it comprises, agents involved in the process, basic concepts in relation to digital fabrication. The course also includes two workshops with both architects and acousticians, where both parties can raise awareness of their respective fields, to aid collaboration and merge their disciplines. During lecture sessions theoretical presentations will be followed by discussions, practical tests and workshops.

Der Lauf der Dinge
Aude-Line Duliere and Lena Emanuelsen
Under current regulations and quest for standardisation, the ruling model for sourcing materials in Architecture relies heavily on virgin materials travelling vast distances to feed an industry where new, easy and cheap is often better. A specific building component and its current specification and detailing will be our port of entry. We will understand the status quo and explore ways of facilitating the reuse of this material by experimenting with possible building applications of salvaged materials and developing reversible assembly techniques for future dismantling and reuse.

Between Digital and Physical – Realising Design
Pablo Zamora
As computation and technology becomes easier to access, using these tools and developing bespoke computational solutions for design and make is becoming widely used in practice however their uses vary extensively from being pure documentation or coordination tools to design and fabrication tools. Similarly, making processes and tools are still largely used in practice solely to produce presentation models instead of prototyping design solutions or for fabrication and craftsmanship is still being left to the builders instead of being used as knowledge in the design process. As we now operate in a digital crafting enabled world we must understand how these fields of computation and making come together bringing the parameters of design, materials, engineering, fabrication and construction - real world constraints - to an integrated design process. The students will gain knowledge on integrated processes and will be challenged with re-thinking the use of an ordinary material, object or process and to reprogram it to become a novel artifact revisiting the idea of the master builder as the master hacker.

Fifth Year

5th Year Technical Design Thesis (TSS) – Compulsory Course
Javier Castanon, Nacho Marti, Giles Bruce, Xavier Aguiló, Andrew Usher, José Monfá (on Sabbatical), Anna Pla Catalá, Francesco Anselmo, Laura de Azcárate, Alan Harries, Sho Ito, Angel Lara, David Illingworth, Joanna Gonçalves
The Technical Design Thesis is a substantial individual work developed under the guidance of Javier Castañón and the Diploma TS staff. Tutorial support and guidance is also provided within the unit. The central interests and concerns may emerge from current or past design work, or from one of the many lecture and seminar courses the student has attended in previous years.
Its critical development is pursued through case studies, material experiments and extensive research and consultation.

**Unit Staff**

**Xavier Aguiló** studied Industrial Engineering in Spain specializing in Architectural Structures. He qualified as a Master Engineer in 1999, whilst working with BAC Barcelona as structural consultant. He became an Associate in 2001 and then Director in 2007 responsible for their Madrid office.

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

**Simon Beames** is an architect and director of Youmeheshe architects. He has worked for Foster + Partners and Grimshaw Architects, leading the design team for Battersea Power Station.

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

**Javier Castañón** has degrees from Manchester (BA Hons), from the AA (AADip) and from Granada (PhD). He has taught in the AA (on and off ’78-’81 and continually (’82-’89) and since 2000) and other UK schools as well as in the USA (Penn in Philadelphia). He is in private practice as director of Castanon Associates (London) and Castañón Asociados (Madrid)

**Chris Davies** is a structural engineer and associate at Engenuiti in London. He has worked with architects including Allies and Morrison, Foster + Partners and Aedas across education and commercial sectors focusing on interdisciplinary design.

**Laura de Azcárate** is an Acoustic Designer and Architect, Co-founder at SoundScape Studio in Madrid which specialises in sustainable architecture and acoustic design. She finished her Master’s degree of Architecture at San Pablo CEU University and a Bachelor of Music in Madrid. She also holds an MSc in Environmental and Architectural Acoustics from London South Bank University. As an Architect and Music teacher specialised in Acoustics she pursues an international Design career trying to merge Architecture, Acoustics, Sustainability and Research.

**Ian Duncombe** is a Board Director at ChapmanBDSP a building services and environmental engineering consultancy. Ian co-founded BDSP in 1995 and has worked on many award winning projects in Europe, the Middle East and Africa including 30 St Mary Axe (the ‘Gherkin’), the World Trade Center in Abu Dhabi and Britam Tower in Nairobi.

**Wolfgang Frese** studied architecture at the Arts Academy in Stuttgart and received a masters degree from the Bartlett UCL. He is a senior project architect at AHMM.

**Evan Green** is a Senior Acoustics Consultant at Kahle Acoustics. He holds Masters degrees in both acoustics, from the Institute of Sound and Vibration Research, University of Southampton, and physics, from the University of Bath.

**Alan Harries**
Alan is a Director of Integration Consultancy supporting architects such as Hawkins / Brown, Purcell and Peter Zumthor. He has fifteen-years’ experience spanning sustainable building and energy design, development, implementation and post-occupancy evaluation. He has a 1st Class Degree and PhD in engineering, is a Chartered Environmentalist (CEnv) and a member of the Energy Institute (MEI). The main industry body, CIBSE, now use examples of his project work to exemplify best practice building simulation in their latest industry guides.

David Illingworth is a chartered structural engineer working at AKT2. He studied civil and structural engineering at the University of Sheffield.

Angel Lara is an architect and researcher currently working at the Architectural Associations Digital Prototyping Laboratory. He studied architecture at UNAM (Universidad Nacional Autónoma de México) and received his Master’s in Advanced Architecture, Digital Tectonics degree from IAAC (Institute of Advanced Architecture of Catalunya). He is interested in researching the way in which machines and rapid prototyping techniques influence the way architecture is conceived and built.

Ciaran Malik is a structural engineer, a teacher and illustrator. He studied engineering at the University of Cambridge and trained as a teacher at the University of Buckingham. He taught manufacturing techniques; wood working, welding, rebar tying and plastic forming and believes in the importance of understanding the construction method. He has been involved in water projects in Thailand, improving the seismic resistance of structures in Nepal and developing shelter guidelines with Shelter Centre.

Emanuele Marfisi is a structural engineer with ten years’ experience in engineering design. After a number of years in London, he is now Project Director for Setec Batiment in Paris.

Nacho Martí graduated from Elisava School of Design in Barcelona and the Emergent Technologies and Design MSc at the AA. He founded his design studio in 2004 and has directed the Mamori Art Lab design summer workshops.

Patricia Mato-Mora is available for TS Ceramics Tutorials (Mouldmaking, Casting, Firing Cycles, Kiln-Building, Glaze Formulation & Glaze Technology...) She studied architecture at the AA, where she was spun off into the world of digital craft, sculpture and making. She then studied materials at the RCA, and now works alongside artists and architects to realise large-scale projects employing various craftsmanship methods, while practicing independently as an artist. At present she is working towards her PhD

Anna Mestre graduated from the School of Architecture at the Polytechnic University of Barcelona and holds a Master in Project Management in Building and Urban Planning from the Professional Association of Technical Architects of Barcelona. Since 2001 she has developed her professional career as structural consultant at BAC (former BOMA). She started in the office in Barcelona, and moved to Madrid in 2007 to collaborate as office coordinator in the new branch. She is now Project Leader in BAC London. She has been teaching Structural Types and Calculation in the IE School of Architecture and Design since 2009, Physical Foundations since 2013 and Mathematics in Art and Architecture since 2015.

José Monfá is an architect. He graduated in ETSAN where he won the Luis Moya Blanco Prize. After working in London for a couple of years he obtained an MA (with distinction) in History and Theory at the AA. He worked in Zaha Hadid Architects and Grimshaw Architects where he became an associate and gained significant experience in the transport, arts and culture sectors. He is currently the Head of Architecture for
Manchester Airport Group. He is particularly interested in the forces and processes that drive the design of large-scale, complex projects and is currently working towards an MBA

**Anna Pla Catalá** graduated at the Architectural Association School of Architecture in London (Hons Finalist) and holds a Master of Science in Advanced Architectural Design from the Graduate School of Architecture, Planning and Preservation (MScAAD-GSAPP) from Columbia University of New York (Fulbright). She worked at Foster and Partners in London and Eisenman Architects in New York before setting her own private practice in Barcelona. At present she is working towards her PhD.

**Andrew Usher** is an associate Principal at Grimshaw Architects. He studied at the Kent School of Architecture in Canterbury and at the Bartlett School of Architecture in London before joining Grimshaw in 2006. Since joining the practice he has been responsible for the delivery of a number of major projects in the aviation, infrastructure, energy, commercial and educational sectors. He is also a member of the RIBA Validation Panel, responsible for the validation of schools of architecture in the UK and abroad.

**Manja van de Worp** is an architect and structural engineer trained at the Technical University of Eindhoven and Emtech at the AA and has over 10 year experience in the construction industry working between structure geometry and fabrication. She has worked for Arup in London in the Advanced Geometry Unit, and Advanced Technology and Research group and is now the Principal of NOUS Engineering London, working on Highrise towers, to bridges and pavilions to new timber housing products. In addition she teaches at the RCA and IAAC in Barcelona and runs international workshops.

**Pablo Zamorano** is an architect and Head of Geometry and Computational Design at Heatherwick Studio where he works across all studio projects providing expertise and guidance on new technologies, techniques, and the execution of challenging geometries. He graduated from Universidad Central in Chile in 2004 and holds a MSc from the Emergent Technologies and Design programme at the AA. He’s practiced in Santiago Chile, New York and London.
SYNOPSIS
Light animates and reveals architecture. Architecture cannot fully exist without light, since without light there would be nothing to see. Yet in architectural design light is usually either expected from nature or developed as an add-on attachment very late in the design process. The course explores the symbiotic relationship between architecture and light. As much as light can reveal architecture, architecture can animate light, making it bounce, scatter, refract, altering its spectrum and colour perception, absorbing it or reflecting it, modulating its path and strength in both space and time. The course starts from the science of light and gradually moves to the art and design domains, with a final outlook to the role of light as information and connectivity enabler. During the lectures, theoretical discussions are alternated with physical experiments and individual or team exercises.

AIMS
To produce, over the course of one term, at a level commensurate with this stage of graduate education, a level of knowledge and understanding of the processes associated with the design realisation of buildings. To develop a sensibility and intuition to the qualities of light, whilst giving the physical and computational tools to explore and validate design ideas.

CONTENT
- **Light natural**: Natural sources of light. From the solar system to the luminous climate. Directional and diffuse light. Light and time. Light and heat.
- **Light electric**: Man-made sources of light. Optical design. Light and energy.
- **Light architecture**: Putting lighting science to design practice. Light shaping architecture. The experience of light. Cultural variations. Quantity versus quality.
• **Light virtual**: The lighting design process. Imagining light. Anticipating and exploring light through simulation and parametric design. Physical and computational lighting design tools.

• **Light connected**: Lighting as information. Media architecture. Internet of Light and connected environments.

**OUTPUTS/ASSESSMENT METHODS:**

• Submission of a written and illustrated Report, equated in preparation and delivery to a 3,000 word assignment, responding to the requirements of the course brief to be submitted at the end of Term 2. The report will comprise drawings, images, diagrams, sketches and models at appropriate scales, in an agreed format, including a summary of observations, analyses, graphs, predictions, bibliography and conclusions.
**Course Title**
CORE STUDIES
ENVIRONMENTAL AND TECHNICAL STUDIES
ANTIDISCIPLINARY INTEGRATION. FROM NZEB TO ZIB

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<td>Xavier Aguiló i Aran and Anna Mestre</td>
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**SYNOPSIS**
Can you think of the thermal comfort you feel in St-Paul’s cathedral? Can you recall the beautiful image of the sunrise above the stones at Stonehenge during a solstice, and the control of light it implies? How does the timber structure of Tamedia offices building close the life cycle of its materials? How does a car solve its waterproof elements and joints? How come the fine music played in Hamburg’s Elbphilharmonie reaches the chair furthest from the scenario with the same quality it reaches the first? How do you think seismic loads are dissipated in Sendai’s Mediatec?

How about the sensation of entering a car that has been parked exposed to the sun even for a short while? Ever been in a classroom where the only way to see the board was putting the blinds down? Are you aware than when flushing the toile you are using 8 litres of potable water just to transport your waste? Ever felt uncomfortable because of the vibration of a bridge, or a scenic cantilevered lookout? How do you feel on a date in a restaurant, when you cannot hear your partner’s conversation?

Nowadays, many necessary systems are too disintegrated in projects and technology is being applied independently. In this course, we would like to focus on the integration of all building requirements. The aim is to merge all disciplines into one, one antidisciplinary system.

Nearly Zero Energy Buildings, NZEB, are a main topic at present, but what humanity and its environment need is to reduce the impact of building buildings on the planet. The course will analyze how to migrate from a NZEB to a ZIB, Zero Impact Building, reducing the carbon footprint or compensating for it; for this purpose, an analysis of the involution and evolution of human sensibility towards sustainability and energy efficiency will also be carried out.

The class methodology will be based on the study of successful cases but also failure ones, both contemporary and historical. In each session a case will be presented, and debated.

**AIMS**
In this course, we want to discuss, highlight and evaluate through case studies the following topics list:
#lifecycle #impact #CO2 #integration #thermalmass #activatedstructures #nzeb #zib #buildingtechnologies #MEP #structures #energyefficiency #freecooling #thermalring #greenhouse #canadianducts #leanconstruction #comfort #radiantcomfort #thermalbridges #monitoring #daylightsimulation #tabssystem #buoyance #energysimulation #PhotovoltaicPannels #PV #ColdSolarPannels

**CONTENT**

- Structures as more than just the load-resisting skeleton. Project being presented: ICTA offices, Barcelona, 2012. dataAE and Harquitectes.
- Free cooling and how to avoid aircon. Project being presented: Nobelia Tower offices, Kigali, Rwanda, ongoing. Carlos Arroyo architects
- A 6-star hotel. Project brief: 300 kgCo2/m2. Project being presented: Abalos Hotel, La Gomera, Spain, ongoing. Nodo17 architects
- Complex buildings connected by a thermal ring. Project being presented: Metro headquarters, Madrid, ongoing. Jardin 1 arquitectos
- Architechnical integration. Project being presented: Surigué Museum, Lleida, Spain, ongoing. AS+ architects
- Mutual aid system. Mixed use project. Project being presented: Garellano Tower, Bilbao, Spain, ongoing. PSHP

**OUTPUTS/ASSESSMENT METHOD:**

Student’s work will be based on the analysis and later *architechnical* proposal of one of many Maggie’s Centres. They have been chosen as they are specifically built for users with special psychological, sensorial and comfort needs. We aim for students to thoroughly analyse their case study, and be able to reinterpret the needs of the users, providing an alternative+innovative+global+integrated solution.
Course Title: CORE STUDIES
ENVIRONMENTAL AND TECHNICAL STUDIES
PIECE BY PIECE

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

AIMS
To produce, over the course of one term, at a level commensurate with this stage of graduate education, a level of knowledge and understanding of the processes associated with the design realisation of buildings. Students will question what defines the way in which we build; what are the processes and influences that shape the creation of our buildings; and in what way do the greater forces of society, technology, culture and desire dictate the method and materials chosen for construction.

CONTENT
- Components made less simple
- Components in context
- Manufactured dynamic system
- Reversed engineered piece
- Research, re-draw, re-contextualise
- Make, manufacture, manipulate
- Progress, presentation, feedback
OUTPUTS/ASSESSMENT METHODS:

- Submission of a written and illustrated Report, equated in preparation and delivery to a 3,000 word assignment, responding to the requirements of the course brief to be submitted at the end of Term 2. The report will comprise drawings, images, diagrams, sketches and models at appropriate scales, in an agreed format, including a summary of observations, analyses, graphs, predictions and conclusions.
Course Title | CORE STUDIES
| ENVIRONMENTAL AND TECHNICAL STUDIES
| RESPONSIBLE & RESPONSIVE MATERIALS

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**SYNOPSIS**

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

**AIMS**

To produce, over the course of one term, at a level commensurate with this stage of graduate education, a level of knowledge and understanding of the processes associated with the design realisation of buildings. Students will question what defines the way in which we build; what are the processes and influences that shape the creation of our buildings; and in what way do the greater forces of society, technology, culture and desire dictate the method and materials chosen for construction.

**CONTENT**

- Cradle to grave / Cradle to Cradle
- Economies of Structure
- New Material Technologies
- Planet Plastic
- Assembly / Disassembly
- Biomimicry
- Measuring success and failure

**OUTPUTS/ASSESSMENT METHOD:**
Submission of a written and illustrated Report, equated in preparation and delivery to a 3,000 word assignment, responding to the requirements of the course brief to be submitted at the end of Term 2. The report will comprise drawings, images, diagrams, sketches and models at appropriate scales, in an agreed format, including a summary of observations, analyses, graphs, predictions and conclusions.
Course Title: CORE STUDIES ENVIRONMENTAL AND TECHNICAL STUDIES SUSTAINABLE URBAN DESIGN

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<td>Site visits Lectures Seminars/tutorials/juries Self-directed learning</td>
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**SYNOPSIS**
There is an ongoing fascination with the tall and super tall buildings that define the evolving skylines of the world’s major cities. But can they contribute to a more sustainable future and what role does environmental engineering play in the design of these towering structures? The course aims to address these questions whilst imparting the fundamental knowledge needed to design tall. We will consider tall buildings in an urban context, the strategic considerations defining form, the impact of climate, the environmental drivers affecting form and fabric, servicing strategies and various approaches to low energy and sustainable design. Students will have the chance to apply the principles learned from the course by developing a concept for their own tall building.

**AIMS**
To produce, over the course of one term, at a level commensurate with this stage of graduate education, a level of knowledge and understanding of the technical issues associated with the design of tall buildings. Students develop the ability to analyse, apply and speculate upon appropriate strategies related to form, envelope, servicing and sustainability in relation to a specific design for a tall building.

**CONTENT**
- The importance of environmental performance and urban sustainability of tall buildings
- Design strategy I – Form
- Design strategy II – Envelope
- Design strategy III – Servicing and Sustainability
- Elevator systems for tall buildings
- Passivhaus applied to tall buildings
- Presentation of Coursework, assisting in preparation of final submission

**OUTPUTS/ASSESSMENT METHOD:**
• Submission of a written and illustrated Report, equated in preparation and delivery to a 3,000 word assignment, responding to the requirements of the course brief to be submitted at the end of Term 2. The report will comprise drawings, images, diagrams, sketches and models at appropriate scales, in an agreed format, including a summary of observations, analyses, graphs, predictions and conclusions.
SYNOPSIS
Since mankind deserted caves the primary concern of man-made structures has been shelter and protection from the environment. The Envelope of buildings has since been multi-tasking and ambiguous in that it forms a barrier as much as a filter for various environmental aspects. Beyond its technical role the building skin has often expressed the building function as well as the might and power of its owner / occupier hence is also the ‘face’ of a building. Today facades are often highly complex and multi layered environmental performers communicating on multiple levels with occupiers and the outside world.

AIMS
To produce, over the course of one term, at a level commensurate with this stage of graduate education, a level of knowledge and understanding of the processes associated with the design realisation of buildings. Students will question what defines the way in which we build; what are the processes and influences that shape the creation of our buildings; and in what way do the greater forces of society, technology, culture and desire dictate the method and materials chosen for construction.

CONTENT
- Players in the match – an introduction to the course topic
- Building Envelopes – most influential and influenced building element
- The Lightweight – guest speaker from the industry
- The Heavyweight – guest speaker from the industry
- Building in a different culture
- The art of (façade) engineering – inside from specialist consultants
- Course conclusion and submission requirements - discussion

OUTPUTS/ASSESSMENT METHOD:
- Submission of a written and illustrated Report, equated in preparation and delivery to a 3,000 word assignment, responding to the requirements of the course brief to be

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**Course Title**: CORE STUDIES
**ENVIRONMENTAL AND TECHNICAL STUDIES**
**THE THIRD SKIN**

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submitted at the end of Term 2. The report will comprise drawings, images, diagrams, sketches and models at appropriate scales, in an agreed format, including a summary of observations, analyses, graphs, predictions, bibliography and conclusions.
SYNOPSIS
Why do some buildings give you everything you want but seem so effortless? The course looks at a technical approach of integrated problem solving. It aims to build multilayered solutions to complex briefs, focusing on the technical challenges and how this can interact and drive the design. Students will be asked to interrogate previous solutions, then redeploy and modify materials and technologies to respond to a brief.

Students are to place themselves as the technical lead on an early stage project or design competition, where the architectural design is being provided by others. They must evaluate the technical challenges the project brief gives them and alter the design accordingly, giving arguments for the balance of solution they believe to be correct.

The course will consist of a series of lectures to cover the technical aspects of design briefs, with the students using this knowledge and their own reading to develop a narrative for a technical design solution. There will be some tutorial assistance. The final week will see the students present and argue that their solution is the most appropriate.

AIMS
To produce, over the course of one term, at a level commensurate with this stage of graduate education, a level of knowledge and understanding of structural and construction systems used in the design of buildings. The course aims to give the designing architect an insight into the theory and practice of a range of structural and construction approaches in order to make informed choices and be able to consider and evaluate alternative strategies.

CONTENT
- Introduction to the course and case studies, with focus on the technical implications and opportunities of the project brief
- Servicing the building, looking at the external environment, the desired internal environment and how the building design can respond to this
- A review of how structures can be integrated and even complement other disciplines' requirements
• A focus on sustainability to highlight this key design driver and how successful buildings have this woven into them
• Procurement, local resources and skills, cultural norms
• Final tutorials prior to final research and production of presentation
• Presentations

OUTPUTS/ASSESSMENT METHOD:
• Submission of a written and illustrated Report, equated in preparation and delivery to a 3,000 word assignment, responding to the requirements of the course brief to be submitted at the end of Term 2. The report will comprise drawings, images, diagrams, sketches and models at appropriate scales, in an agreed format, including a summary of observations, analyses, graphs, predictions and conclusions.
**Course Title**  
CORE STUDIES  
ENVIRONMENTAL AND TECHNICAL STUDIES  
STUDIES IN ADVANCED STRUCTURAL DESIGN

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**Course Leader**  
Emanuele Marfisi, Chris Davies

**Professional body requirements**  
Architects Registration Board
Royal Institute of British Architects

**Learning methods**  
Site visits  
Lectures  
Seminars/tutorials/juries  
Self-directed learning

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

**AIMS**
To produce, over the course of one term, at a level commensurate with this stage of graduate education, a level of knowledge and understanding of structural and construction systems used in the design of buildings. The course aims to give the designing architect an insight into the theory and practice of a range of structural and construction approaches in order to make informed choices and be able to consider and evaluate alternative strategies.

**CONTENT**
- Structural engineering of complex buildings / Introduction to the course and course assignment  
- Start of the assignment and design brief  
- Alteration and extension of existing structures  
- Analysis of complex buildings lecture + Workshop  
- Stadium design Workshop  
- Timber structures lecture + Workshop  
- Future of Structural Engineering / Test and submission
OUTPUT/ASSESSMENT METHOD:

- Submission of a written and illustrated Report, equated in preparation and delivery to a 3,000 word assignment, responding to the requirements of the course brief to be submitted at the end of Term 2. The report will comprise drawings, images, diagrams, sketches and models at appropriate scales, in an agreed format, including a summary of observations, analyses, graphs, predictions and conclusions.
**SYNOPSIS**

How would a structure made of lead be? Is it possible to design a wall made of porcelain? Can I build with salt? Can I use water as a building material? The ways of creativity are inscrutable and many times confront students with questions that defy conventions.

Operating outside the manuals and regulations requires a solid knowledge based on some fundamental laws of physics and principles of material science. Since technologies and materials evolve so quickly, information soon becomes obsolete. The aim of this course is therefore to equip students with a theoretical framework that goes beyond the particulars and is applicable to each new material challenge that may be faced in future projects.

Through a series of seminars and lectures ranging from inspirational projects based on innovative materials and fabrication techniques through to physical and material principles, students will develop an understanding of a new approach to materials in design where performance is not always based on optimization, material failure can be a success and where inventiveness is as important as fabrication, technology and material properties.

Throughout the course, students will test and apply the newly acquired knowledge by designing a new composite material, testing it and speculating about its possible architectural applications. By the end of the course, students will have a good understanding of how Technical Studies can trigger creativity and inform the design process.

**AIMS**

To produce, over the course of one term, at a level commensurate with this stage of graduate education, a level of knowledge and understanding of the relationship between component and system in the design of buildings. The course aims to give the designing architect an insight into the theory and practice of component based structures; how they are organized, assembled, how they perform, where research currently stands and where the journey can potentially go.
CONTENT
• Material Performance. Inherent Material Properties.
• Material and Digital Computation.
• Advanced fabrication techniques.
• Composite materials.
• Metamaterials, nanomaterials and smart materials.
• Materials, Structure and Computation

OUTPUTS/ASSESSMENT METHOD:
• Conceptualisation and fabrication of a composite material with innovative properties or performance. Students will test and measure the material samples to describe qualitatively and quantitatively the composite’s properties.
• Submission of a written and illustrated Report, equated in preparation and delivery to a 3,000 word assignment, responding to the requirements of the course brief to be submitted at the end of Term 2. The report will comprise drawings, images, diagrams, sketches and models at appropriate scales, in an agreed format, including a summary of observations, analyses, graphs, predictions and conclusions.
SYNOPSIS
Different materials prefer different structural forms; it is how we achieve such elegantly thin domes and such light and strong bridges. This course looks at the different materials available, what forms they can achieve and what we can do to break those rules. Throughout the course, students will evaluate existing structures, design in a range of materials and compare and select the best form and material to develop further.

AIMS
To produce, over the course of one term, at a level commensurate with this stage of graduate education, a level of knowledge and understanding of different structural forms in different materials used for smaller buildings. The course aims to review the different materials used in construction, the forms they suited for and allow the students to apply this to a design proposal.

CONTENT
- Structural vocabulary
- Concrete structures
- Steel structures
- Timber structures
- Masonry structures
- Glass structures
- Composite structures

OUTPUTS/ASSESSMENT METHOD:
- Submission of a written and illustrated Report, equated in preparation and delivery to a 3,000 word assignment, responding to the requirements of the course brief to be submitted at the end of Term 2. The report will comprise drawings, images, diagrams, sketches and models at appropriate scales, in an agreed format, including a summary of observations, analyses, graphs, predictions and conclusions.
Digital Fabrication (DF) entered the realm of Architecture in the late 90’s and has since become an intrinsic part of the discipline and its everyday modes of making. What was once a testbed for advanced research practices is today considered regular in many offices and buildings of varied scales.

From its initial outcomes, DF has continued to evolve acquiring higher levels of complexity and sophistication in its tools, techniques and methodologies becoming a crucial area of architectural knowledge. The workflows between coding, parametric software and computer numerically controlled (CNC) hardware have disrupted the economies of serialisation that had been inherited from the 1st industrial revolution, while opening up a whole new paradigm based on the dynamics of non-standardisation and mass-customisation. The effect that this has on architectural design is unsurmountable.

The relevance of DF, the study of its progression and the present of affairs are the subject of study of this course. We will revise the various types of DF and their implications for architectural design. Through lectures and analyses of relevant case studies developed by pioneers and current practitioners, we will learn the appropriate machinery, tools, materials, assembly types and workflows for each particular situation and type of architectural project.

Students will learn strategies for laser cutting, CNC milling, additive manufacturing and robotics to fully expand their awareness of the significance of such technologies. Special focus will be placed on the relationship between standard and non-standard building components as products of opposite industrial and construction processes.

We will also be revising readings from practitioners and theorists in order to ground the exercises in broader and deeper contexts. Acquiring this knowledge ought to become highly instrumental in developing your Unit Projects as much as adding capacities to your own portfolios in preparation for professional life.

**AIMS**

To produce, over the course of one term, at a level commensurate with this stage of graduate education, a level of knowledge and understanding of design innovation across a range of fields and disciplines. The course aims to provide the basis for a broader technical creativity where the assignment will tests their ability to scale and adapt existing technologies to new situations.
CONTENT

- Introduction to Digital Design and Fabrication in Architecture
- Subtractive Fabrication
- Additive Fabrication
- Formative Fabrication
- Robotic Fabrication
- Integral Models
- Hybrid Prototype

OUTPUTS/ASSESSMENT METHOD:

- Submission of a written and illustrated Report, equated in preparation and delivery to a 3,000 word assignment, responding to the requirements of the course brief to be submitted at the end of Term 2. The report will comprise drawings, images, diagrams, sketches and models at appropriate scales, in an agreed format, including a summary of observations, analyses, graphs, predictions, bibliography and conclusions.
Course Title: ENVIRONMENTAL AND TECHNICAL STUDIES
ACOUSTIC DESIGN

Level: Fourth Year
FHEQ Level 7

Course Leader: Cieran Malik

Credits: 10/120

Pre-requisite: None

Barred combinations: None

Professional body requirements: Architects Registration Board
Royal Institute of British Architects

Learning methods: Site visits
Lectures
Seminars/tutorials/juries
Self-directed learning

SYNOPSIS

Sound is part of the environment around us. We perceive through our five senses, the acoustics of a space therefore provides us with a lot of information that contributes to our holistic experience and perception of our environment and the architectural space we find ourselves in. Through the acoustics, people engage with the architecture and with each other: acoustics is therefore key to creating engaging and emotionally engaging interactions.

This course explores the creative possibilities of acoustical design and analysis to enhance the holistic experience of architectural space. Acoustic design enables the architect to investigate new possibilities, sustainable construction techniques and materials in order to create the desired environment. The key to acoustical design is developing an understanding of how acoustics can be used to support and improve particular uses, and how acoustics helps to create the overall character of the space. With this understanding, the architect can use technical acoustical analysis to develop solutions and integrate technical decisions into the concept design right from the start.

The course will start by exploring what is Acoustics and which fields it comprises, agents involved in the process, basic concepts in relation with digital fabrication. It will end with two workshops between architects and acousticians where everyone raise awareness in their field, so both can collaborate and merge their disciplines from the beginning of the design process.

During lectures theoretical presentations will be followed by discussions, practical tests and workshops.

AIMS

To make students aware of possibilities that acoustic design offers to architecture. They will become aware of acoustic design and will be able to understand the basic principles of Acoustics that can be applied directly to their design techniques. Students will learn how to test their projects to analyse different prototypes and models, and will compare different case studies.

CONTENT

• Acoustic design basics: Introduction to the basic principles of acoustics. Designing environments: the feel of acoustics in architecture. Acoustics & function: acoustic design
considerations according to space typology and how it is approached through the design process. Practical exercise

- **Sound Vs noise**: Difference between environmental, musical & architectural acoustics. Sound propagation, sound transmission and reverberation. Sound insulation and room acoustics. Example calculations

- **Sound materials**: Interaction between sound and surfaces, types of sound materials. Testing physical prototypes

- **Acoustic Design & product design**: From the factory to the project. Collaborative design process between disciplines. Agents involved: the designer, the consultant, the client. Integration of the acoustic product in the project through digital fabrication. Digital modelling allows for complex material designs to be parametrically modelled. Testing virtual models.

- **Workshop at AA**: A day as an acoustic designer: Project conception -practical case, acoustic modelling

- **Workshop at LSBU**: A day as an acoustic consultant: Testing acoustics. Practical case at the acoustics Lab

- **Presentations**: Team presentations of submissions

**OUTPUTS/ASSESSMENT METHOD:**

During the course, each student will be asked to consider a space or an aspect of their studio design that they wish to analyse on an acoustical basis. The course tutors will guide the analysis and AA students may wish to work with the acoustics students from LSBU on acoustical testing. At the end of the course each student will be asked to submit individually their research in an A3 dossier including the following:

- **Text** (1500-2000 words) explaining the topic and application to the studio project:
  - How does the space typology affect the acoustic design?
  - Would acoustics influence/help/impede the overall perception by the users?
  - Does acoustics add a functional value to your design?

- **Diagrams, drawings and photographs** that adequately illustrate the experiments during the course and the lab, the fabrication process, the physical and/or digital testing and the performance of the final result.

- **A short video with audio** (1 min) illustrating the chosen topic and explaining how the acoustic concept was studied.
**Course Title**
CORE STUDIES
ENVIRONMENTAL AND TECHNICAL STUDIES
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**SYNOPSIS**
Under current regulations and quest for standardisation, the ruling model for sourcing materials in Architecture relies heavily on virgin materials travelling vast distances to feed an industry where new, easy and cheap is often better. A specific building component and its current specification and detailing will be our port of entry. We will understand the status quo and explore ways of facilitating the reuse of this material by experimenting with possible building applications of salvaged materials and developing reversible assembly techniques for future dismantling and reuse. We will advocate sourcing materials from within the UK and aim to produce a catalogue that collects practices, references projects, suggested specifications, quote comparisons and material curiosities.

**AIMS**
To produce, over the course of one term, at a level commensurate with this stage of graduate education, a level of knowledge and understanding of the typical specification and details of specific architectural components. Students will be analytical of material lifecycles, forces at play and repercussions, the benefit of reuses vs. recycling in relation to the embodied energy and to the construction industry as a social construct. Thinking beyond the finished project to look at both the original source and final destination of a building and its materials with an emphasis on re-use.

**CONTENT**
- Lifecycle of Materials and Building Components
- Reversible Assembly Techniques
- Architectural Adaptation and Procurement
- Recycling vs. Reuse and Salvage
- Context Surrounding Trends and Demolition in Architecture
- Specification of Reused Materials
- Traditional, Commercial and Vernacular Material Applications
OUTPUTS/ASSESSMENT METHOD:

- Development of proposals that present elegant and resolved architectural details through the use of 1/1 prototype.
- Students will engage with the building industry and contribute to research into potential sources for salvaged materials.
- Submission of a written and illustrated Report, equated in preparation and delivery to a 3,000 word assignment, responding to the requirements of the course brief to be submitted at the end of Term 2.
- The report will comprise 2 parts: one tangible proposal that translate a technical, ornamental or detailing issue from first to second-hand uses. The second part will be more exploratory and will comprise drawings, interviews, images, diagrams, sketches and models at appropriate scales, in an agreed format, including a summary of observations, analyses, graphs, predictions and conclusions.
Course Title: CORE STUDIES
ENVIRONMENTAL AND TECHNICAL STUDIES
BETWEEN DIGITAL AND PHYSICAL - REALISING DESIGN

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**SYNOPSIS**

As computation and technology becomes easier to access, using these tools and developing bespoke computational solutions for design and make is becoming widely used in practice however their uses vary extensively from being pure documentation or coordination tools to design and fabrication tools. Similarly, making processes and tools are still largely used in practice solely to produce presentation models instead of prototyping design solutions or for fabrication and craftsmanship is still being left to the builders instead of being used as knowledge in the design process. As we now operate in a digital crafting enabled world we must understand how these fields of computation and making come together bringing the parameters of design, materials, engineering, fabrication and construction - real world constraints - to an integrated design process. The course will use built cases to explore how technology, craftsmanship and ingenuity can come together to enable innovation and help us find ways to work within real world constraints while pushing the boundaries of design. The students will gain knowledge on integrated processes and will be challenged with re-thinking the use of an ordinary material, object or process and to reprogram it to become a novel artifact revisiting the idea of the master builder as the master hacker.

**AIMS**

To produce, over the course of one term, at a level commensurate with this stage of graduate education, a level of knowledge and understanding of the processes associated with the design and realisation of buildings. The students will question how we use current technologies for design and will learn key innovation areas that will enable them to produce bespoke design solutions as well as digital and physical tools for the realisation of their designs.

**CONTENT**

- Computation and making in practice - From ideas to realisation.
• From master builder to master hacker - Craftsmanship and ingenuity.
• Computation is not the tool, is the medium - Design to manufacture workflows.
• Learning from making - Understanding material and fabrication logics.
• Craftmaship versus High Tech - Heritage, technology and craftsmanship.
• Site and Studio Visit - Guided visit to Coal Drops Yard and Heatherwick Studio.
• Augmented design and making - Bringing human scale back in to the design process.

OUTPUTS/ASSESSMENT METHODS:
• Submission of a written and illustrated Report, equated in preparation and delivery to a 3,000 word essay based on a built case study explaining the design to fabrication process including the use of knowledge, technology, computation, craftsmanship and innovation to push design boundaries within real world constraints.
SYNOPSIS
The TSS Design Thesis requires the submission of a technical thesis setting out in detail the technical implications of the design strategy needed in order to materialise the concepts, ideas and ambitions contained in the unit-based design project. Since it would not be possible to study every aspect of a particular design project over two terms, students may concentrate on some aspect in detail and leave others in outline form. The choice of the aspects of the project to be worked out in detail is the subject of discussion and negotiation between the unit masters, each student and the TS design tutors.

AIMS
To produce, over the course of three terms at a level commensurate with Level 7 education, a comprehensive appraisal, analysis and technical study of the structure, construction, building engineering services and materials relevant to the project work developed in the Design Unit, including the consideration of alternative systems and the explanation of, and justification for, selection and choices. Technical Design Tutors and students are encouraged to strike a balance between research, experimentation and problem solving.

CONTENT
- Detailed investigation, appraisal, selection of, and justification for, the structural, constructional, building engineering servicing, technical and material systems relevant to the portfolio design project
- Through negotiation and discussion with the course leaders and the unit tutors, selection of specific aspects for detailed review, with consideration of others in outline
- Preparation of illustrated technical thesis, with selection of one of two timeline options:
- Option 1: intensive technical engagement in the early part of the year, informing technical selections to be made in the design project. Final submission to be made Term 2 Week 9
- Option 2: technical development and resolution in parallel with the design project. Final submission to be made Term 3, Week 1
TEACHING AND LEARNING STRATEGIES
The teaching and learning strategy for TS5 engages with sophisticated research and experimentation, which becomes increasingly detailed and critically evaluated as the design progresses. Investigations are related to the unit-based design project and design approach of that unit. Evaluation of the results obtained from research and experimentation are considered in regular tutorials and group seminars and focussed advice is provided to advance the technical aspects of the design in conjunction with contingent design criteria. The mature informed design decisions required are taken by each student with the support of the TS design team and external consultants in industry. Technical design decisions are translated into drawings, models and other media that communicate the design intent at appropriate scales and with visual and verbal rigour and clarity for appropriate delivery and presentation of the Final Submission.

LEARNING SUPPORT
Extensive information and physical resources are available to all students as learning support including model-making workshops for wood and metal working, digital prototyping, audio--visual lab, digital photography studio, drawing materials shop, bookshop, library, photo library, school archives, the public lecture series, weekly published school events lists, bar and restaurant and woodland workshops at the Hooke Park campus in Dorset. Technical tutors are available to meet students for tutorials every week. The TS department has in-house experts in the fields of structures, environmental studies, materials and construction that enable technical support to be provided for the diversity of Diploma design units (FHEQ level 7). Where expert advice is required TS tutors organise appropriate appointments. The students regularly have access to leading professional consulting practices in the country as well as specialist manufacturers. Technical Tutors also take students on walks through London where they learn to use instruments to measure environmental conditions in various parts of the city including the sites of their projects.

OUTPUTS/ASSESSMENT:
• Presentation of a technical thesis with a clear focus of investigation and independently identified technical brief that reflects the agenda of the unit
• Evidence that technical resolution addresses social, political, environmental, economic and aesthetic considerations and uses these constraints to advantage
• Demonstration of critical application and integration of appropriate precedents in technical approach
• Evidence of the integration of material, structural and services approaches in construction strategy
• Presentation of technical resolution of design project in a range of media and at appropriate scales

Assessment Criteria
All learning outcomes must be passed to achieve a pass in this course.
Students are required to demonstrate knowledge, understanding, ability and skills in the following areas:

Theoretical Development:
Understanding of the socio-political and economic context that influence the technical strategy developed in the design project. The technical resolution must address aesthetic, programmatic as well as functional requirements.

Technical Resolution:
Demonstration of appropriate selection and sophisticated application of technologies that respond to the design project theme. Evidence of an integrated technical and aesthetic approach. Demonstration and application of precedents that address contemporary technologies, environmental and energy conservation strategies, materials and processes.

Integration and Synthesis:
Synthesis of technical, conceptual and aesthetic issues together with user and spatial requirements and the ability to discuss and refine these in relation to the emerging project. Understanding the implications of technical design decisions at a range of scales within the project. Effective use of visual, verbal and written skills in the communication of the project and the integration of feedback.

Method of Assessment

Formative assessment
Continual assessment is provided weekly at tutorials. A formative assessment is held in Term 2 Week 6 for Option 1, and in Term 2 Week 9 for Option 2, where each student presents their work both physically and digitally to an Interim Jury of Diploma technical tutors to ensure parity of assessment, after which written feedback is provided to assist students in the preparation of their final submissions.

Summative assessment
The TS5 Final Submission document comprising final drawings, images and models is presented physically and digitally to a Review Panel of Intermediate Technical Tutors, with unit tutors present, to ensure parity of assessment. Assessment outcomes:

- **High Pass**: High level of achievement overall, significantly exceeding the criteria required to attain a Pass. The submission demonstrates comprehensive appreciation of topic and application of critical reflection and insight. Developmental and final work documented clearly in a coherently structured and well-presented submission. A High Pass recommendation is only possible for a submission that has achieved a Pass and is made by the assessing tutor for further review by a separately convened assessment panel who will review the standard and quality of all recommendations.

- **Pass**: Good level of achievement overall, meeting the criteria required to attain a Pass. The submission demonstrates appreciation of topic with some critical reflection and insight. Developmental and final work documented clearly in a reasonably presented submission.

- **Low Pass**: Work attaining the standard of Pass, but which has previously been assessed as Complete to Pass and/or has been submitted after the advertised date/time.

- **Complete to Pass**: Unsatisfactory level of achievement overall, which fails to meet the criteria required to attain a Pass. Demonstrates little appreciation, development or effort, or is insufficient in quantity. This assessment is also the automatic result of failure to meet minimum attendance requirements. A submission receiving a Complete to Pass assessment can only achieve a Low Pass outcome upon successful resubmission.

- **Fail**: Work and/or attendance previously assessed as Complete to Pass which fails, after the maximum number of permitted re-submission attempts (to a maximum of 2), to meet the criteria required to attain a Pass.
2.3.3 CORE STUDIES: PROFESSIONAL STUDIES

This course develops and deepens the professional practice themes introduced in the Experimental Programme and encountered in year-out work experience and integrates these with design considerations. The course is delivered through a series of lectures and seminars on key issues relating to the professional contexts of design and construction, as well as examples of and strategies for conventional and unconventional models of practice in preparation for the next stages of work experience and professional qualification.

The process will be framed by a series of seminars and lectures showing various forms of practice, networks and business models. The seminars and lectures will give a comprehensive overview of individual career development within architecture and related disciplines. The course will discuss professional frameworks in the contexts of discipline, profession and practice, examine existing and possible models and modes of practice, and analyse present and future participation in practice. Additionally the course will examine the development of individual business plans, professional relations and configurations as well as production and delivery of professional projects.

Each student will be asked to present and submit a business plan laying out his or her own individual practice, which starts the day after graduation. Supporting this work will be a tranche of references, case studies and case stories that are relevant to the student’s professional aims. The submission should amount to an overall business plan including an analysis of the economic, legislative and social frameworks within the field and the specific aims.

**Unit Staff**

**Theo Lorenz**, DI Arch, MArch(AA)

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.
<table>
<thead>
<tr>
<th>Course Title</th>
<th>CORE STUDIES PROFESSIONAL STUDIES: ARCHITECTURAL PROFESSIONAL PRACTICE</th>
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<td></td>
<td>Self-directed learning</td>
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**SYNOPSIS**

This course prepares Third Year students for their year in practice, a time for practical training taken after completion of RIBA Part 1. It aims to provide students with an idea of what working in an architectural practice entails. Students will learn how to ‘make themselves useful’ in an office with the intention that the sooner they are perceived as useful, the sooner they will become part of the action and the more they will benefit from the experience.

The first lecture describes the steps required for registration as an architect and is followed by four seminars that cover a wide range of subjects illustrating issues with real-life examples and well-known case studies. All seminars will be conducted as a conversation between the course tutors and invited practitioners all of whom are in private practice. They will discuss the issues they faced when first entering practice and give an overview of the tasks architects tackle in practice. The final session is a group tutorial giving students the opportunity to review draft submissions for formative feedback.

Since AA students come from all over the world, and many intend to practise back home, the submissions are encouraged to be comparative in nature, for studies of situations arising both in Britain and in home countries. The essays should clearly and succinctly present concepts, facts and points of law in no more than 1,500 words. ARB/RIBA validation procedures for Part 1 require evidence of meeting the criteria for Professional Studies. Third Year students must achieve a pass in this course and include the assessed work in their final portfolios.

**AIMS**

The review and consideration of relevant professional, legal and statutory issues, the position of the architect in society, in the construction industry, in professional teams, and in practice, understanding and meeting clients’ requirements, financial control, and to prepare students for their first period of practical training.

**CONTENT**

- Introduction: The ‘Road Map’ to Architectural Registration
- In business - ethos and culture
- The Role of the Architect
The Regulatory Environment
Collaboration
Professionalism and ethics
Group tutorials

TEACHING AND LEARNING STRATEGIES
The course aims at conveying what working in an office will be like and how to make the most of it. The subject matter is made engaging by using supporting examples sourced from real life and first-hand experience and questions; debate during lectures is encouraged. Extensive use is made of selected case studies in lectures; student assignments can require visiting practices and interviewing architects. Selected reading material is set aside in the library and examples of past submissions are made available. All reference material provided by the ARB and the RIBA is available through the library and also online. Two lectures are devoted to the role and importance of communication in the work environment and the importance of using different ‘languages’ to communicate with colleagues, clients, users and consultants from other disciplines. Feedback is constantly encouraged from architectural practices to ensure the course remains relevant, appropriate and useful.

LEARNING SUPPORT
Extensive information and resources are available to all students for learning support including the school library, current and archived architectural journals, photo library, film library, school archives including past projects and taped lectures, school bookshop and the public lecture series, weekly published school events lists, bar and restaurant and woodland workshops at the Hooke Park campus in Dorset. The inter-library loan system allows students and tutors connections to a larger resource of libraries across London and beyond the school. The school also liaises closely with local architectural practices. The Professional Practice tutor is available to meet students for tutorials every week.

OUTPUTS/ASSESSMENT:
- Submission of an illustrated report of 3000 words maximum or a formal presentation focussed on a subject covered in the course
- Evidence of skills appropriate to this level to prepare architectural designs that conform to the appropriate professional and regulatory frameworks
- Demonstration of appropriate level of knowledge and critical reflection

Assessment Criteria
All learning outcomes must be passed to achieve a pass in this course.

METHOD OF ASSESSMENT
Formative assessment
Student choice of, and outline strategy for, either preparation of written report or make a formal presentation on a subject covered in the course comprises the formative assessment.

Summative assessment
Assessment is graded as follows:
- **High Pass:** High level of achievement overall, significantly exceeding the criteria required to attain a Pass. The submission demonstrates comprehensive appreciation
of topic and application of critical reflection and insight. Developmental and final work documented clearly in a coherently structured and well-presented submission. A High Pass recommendation is only possible for a submission that has achieved a Pass and is made by the assessing tutor for further review by a separately convened assessment panel who will review the standard and quality of all recommendations.

- **Pass**: Good level of achievement overall, meeting the criteria required to attain a Pass. The submission demonstrates appreciation of topic with some critical reflection and insight. Developmental and final work documented clearly in a reasonably presented submission.

- **Low Pass**: Work attaining the standard of Pass, but which has previously been assessed as Complete to Pass and/or has been submitted after the advertised date/time.

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- **Fail**: Work and/or attendance previously assessed as Complete to Pass which fails, after the maximum number of permitted re-submission attempts (to a maximum of 2), to meet the criteria required to attain a Pass.
2.3.5 DIPLOMA ELECTIVES

Electives are specialised 10-credit courses that extend the range of Core Studies into the broad domains of creative and radical practices in the arts, social politics and philosophies, new technologies and sciences. Electives offer students a means of integrating self-selected knowledge into their own individual development and a means of engaging with the cultural and scientific discourses of architecture in new ways, and from which a deepening understanding of interdisciplinarity is gained. Diploma students can access courses hosted by the taught postgraduate programmes, and vice versa.
Unit Title: DIPLOMA ELECTIVE
BEHAVIOUR: EXAMINING THE PROTO-
SYSTEMIC

<table>
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<th>Status</th>
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<td>Seminars/tutorials/juries</td>
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<td></td>
<td>Self-directed learning</td>
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**SYNOPSIS**

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

**AIMS**

This core seminar will articulate Proto-Design as a behaviour based agenda that engages experimental forms of material and computational practice. Examining cybernetic and systemic thinking through seminal forms of prototyping and experimentation.

**CONTENT**

The seminar will look at the thought experiments that have manifested since the early fifties as maverick machines, architectures and ideologies. Coupled with exploratory forms of systemic practice the seminar will look at seminal analogue computational setups of architecture and engineering masters such as Frei Otto, Robert Le Ricolais, Buckminster Fuller, and Eladio Dieste. Team-based presentations will examine these methods and outputs as case studies for studio experimentation.

**LEARNING OUTCOMES**

At the end of the Course students are expected to:

- have acquired knowledge about the concepts and skills related to contemporary architectural design and its discourses by study of selected writings and project publications
- have acquired knowledge about architectural design as a form of research, including new and innovative forms of design as research, new and innovative design projects
- have become familiar with important writings by leading theorists and practitioners from related disciplines whose operational terms and working results provide a useful framework for the programme’s design studios and workshops, and which relate to individual student design interests and objectives
• have gained experience, knowledge and skills related to the understanding, interpretation and presentation of important projects; gained by undertaking detailed analyses of architectural or other projects
• have acquired intellectual skills related to the evaluation and documentation of the concepts and ideas presented in course readings
• have learned to situate personal design ideas and objectives, related to a student's ongoing work in the programme's design studios and workshops, in relation to contemporary design discourses

ASSESSMENT METHOD AND CRITERIA
• Final marks for the course are based upon final course submission, which are individual. The course submission requirements are listed above. Assessment criteria for course submissions include:
  • Demonstration of the understanding of the key concepts and ideas related to architectural design and research, included in course discussions and weekly course readings.
  • Demonstration of a clear formulation of the aims underlying the thesis and agenda, as verbally explained in course presentations and contained in the course submission.
  • Display of clearly documented analytic skills and reasoning, in course presentations, discussions, and course submission.
  • Clear structure, organisation, and layout of the work in the course submission, including precise and clear writing, use of good textual and bibliographic skills.
  • Demonstration of good judgement in the selection of research materials, documentation, and development of clear project graphics, including diagrams, photos and other materials.
<table>
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<tr>
<th>Unit Title</th>
<th>DIPLOMA ELECTIVE: Constructed Histories: Techno-Centric History of Design and Relation to the Mathematics, Tools and Materials of the Age</th>
<th>CODE</th>
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**SYNOPSIS**

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

**AIMS**

This core seminar will articulate the importance of digital technologies including those of geometry synthesis, data analysis and inference and robotic construction, in the conception and construction of architecture. The seminar aims to equip students with a critical and discursive understanding of historic development digital design and construction technologies, current the state-of-the-art and their use within architectural research and practice.

**CONTENT**

One of the clearest acknowledged examples of the influence of mathematics during an age in relation to its architecture is arguably that of the perspective. As argued by Jared Diamond in Guns, Germs, and Steel, a materialist point of view would be an influence of the material limitations, its supply and forming logistics and economics that shape the history of mankind. This seminar aims to trace synoptic histories of the built environment as a consequence of the liberating power of geometric abstraction – abstraction in geometry and mathematics, the limits of material, its opportunities, etc. It aims then to trace such histories as that of additive manufacturing of yesteryear; like bricks and stone, influenced by, and reciprocally shaping mathematics of graphic statics and stereotomy; the design of the modern automobile and the aircraft as exponentially multiplied by the advent of the computer models of physical splines by Bezier and others; the handbook of RCC design and the reconstruction of Britain; and the playful histories of design of toys, paper-craft and ship-hulls as enabled by the mathematics of developable surfaces etc. Other peculiar perspectives could include origami and timber, steel and the railways station design etc.
LEARNING OUTCOMES
At the end of the Course students are expected to:

- Have acquired knowledge about the concepts and skills related to contemporary architectural design and its discourses by study of selected writings and project publications
- Have acquired knowledge about architectural design as a form of research, including new and innovative forms of design as research, new and innovative design projects
- Have become familiar with important writings by leading theorists and practitioners from related disciplines whose operational terms and working results provide a useful framework for the programme’s design studios and workshops, and which relate to individual student design interests and objectives
- Have gained experience, knowledge and skills related to the understanding, interpretation and presentation of important projects; gained by undertaking detailed analyses of architectural or other projects
- Have acquired intellectual skills related to the evaluation and documentation of the concepts and ideas presented in course readings
- Have learned to situate personal design ideas and objectives, related to a student's ongoing work in the programmes design studios and workshops, in relation to contemporary design discourses

ASSESSMENT METHOD AND CRITERIA

- Final marks for the course are based upon final course submission, which are individual. The Course submission requirements are listed above. Assessment criteria for course submissions include:
  - Demonstration of the understanding of the key concepts and ideas related to architectural design and research, included in course discussions and weekly course readings.
  - Demonstration of a clear formulation of the aims underlying the thesis and agenda, as verbally explained in course presentations and contained in the course submission.
  - Display of clearly documented analytic skills and reasoning, in course presentations, discussions, and course submission.
  - Clear structure, organisation, and layout of the work in the course submission, including precise and clear writing, use of good textual and bibliographic skills.
  - Demonstration of good judgement in the selection of research materials, documentation, and development of clear project graphics, including diagrams, photos and other materials.
SYNOPSIS

The course reviews current theories of urban sustainability, introducing instruments and tools that can be applied to its assessment. The role of urban morphology in fostering the diverse microclimates encountered in cities, and its impact on energy consumption and climate change, will be illustrated with case studies from different urban contexts at scales ranging from the regional to the urban block.

AIMS

Knowledge and understanding of key issues and parameters affecting energy consumption and climate change in cities. Undertaking literature research and critical review of technical publications on specific topics related to the course content. Practice of technical writing and referencing.

CONTENT

Lectures and tutorials on the following topics:

- Urban research
- Energy and urban form
- Case Studies – Historical and contemporary prototypes
- Measuring urban sustainability
- Urban energy index
- Reclaiming the inner city
- Mobility and urban form

LEARNING OUTCOMES

On completion of the course students are expected to be able to:

- Demonstrate familiarity with the theories and applications of environmental sustainability at the urban scale.
- Undertake critical appraisals of theoretical and technical concepts of environmental design in urbanism.
- Produce well researched reports based on factual evidence, drawing meaningful conclusions from well documented relevant sources.
ASSESSMENT METHOD
Written essay of 3000-4000 based on literature review related to the topics covered by the course.

ASSESSMENT CRITERIA
- knowledge and understanding of the topics addressed by the course
- demonstration of critical faculties and capacity for comparative analysis
- clear approach to formulating and investigating research questions and arguments
- clear and concise writing and presentation of research results.
### SYNOPSIS

Key environmental factors that influence health and wellbeing in housing; historical background and current research and practice.

### AIMS

Practical guidance to support design solutions.

### CONTENT

Lectures and class tutorials on:
- Climate Change
- Urban micro-climate: access to nature, noise, air quality, orientation and exposure
- Designing for energy conservation and health.
- Thermal performance
- History and evolution of daylighting in building design.
- Ventilation and Indoor Air Quality
- Refurbishment and newbuild
- Designing for the future

### LEARNING OUTCOMES

On completion of the course students are expected to be able to:
- Demonstrate familiarity with the principles and current research on designing healthy buildings.
- Make critical choices aimed at improving health and wellbeing in new housing design and refurbishment.
- Produce well researched reports based on factual evidence, drawing meaningful conclusions from well documented relevant sources.

### ASSESSMENT METHOD

Written essay of 3000-4000 based on literature review related to the topics covered by the course.
ASSESSMENT CRITERIA

• knowledge and understanding of the topics addressed by the course
• demonstration of critical faculties and capacity for comparative analysis
• clear approach to formulating and investigating research questions and arguments
• clear and concise writing and presentation of research results.
Unit Title: DIPLOMA ELECTIVE: Lessons from Practice

Level: Fourth Year, Fifth Year
Status: FHEQ Level 7

Tutors: Simos Yannas & Paula Cadima with guest speakers
Terms: 2

Credits: 10
Pre-requisite: None
Barred combinations: None
Professional body requirements: Architects Registration Board, Royal Institute of British Architects
Learning methods: Lectures/ Seminars/tutorials/ Self-directed learning

SYNOPSIS
Invited practising architects, engineers and researchers will present projects that illustrate their philosophy, practice and experience of sustainable environmental design. Presentations will be followed by round table sessions exploring the relationship between research and practice.

AIMS
Sharing learning from practice as experienced by local and international practices.

CONTENT
A series of presentations and conversations on recent building projects by practices with acknowledged commitment to sustainable environmental design.

LEARNING OUTCOMES
On completion of the course students are expected to be able to:

- Demonstrate familiarity with different positions and preoccupations on sustainability in practice.
- Undertake comparative environmental studies and critical reviews of buildings.
- Produce well researched reports based on factual evidence, drawing meaningful conclusions from well documented relevant sources.

ASSESSMENT METHOD
Written essay of 3000-4000 based on literature review related to the topics covered by the course.

ASSESSMENT CRITERIA
- knowledge and understanding of the topics addressed by the course
- demonstration of critical faculties and capacity for comparative analysis
- clear approach to formulating and investigating research questions and arguments
- clear and concise writing and presentation of research results.
**SYNOPSIS**
This seminar explores new economic thinking, knowledge and concepts being developed as an alternative to the existing neoliberal system. Run by the New Economics Foundation and moderated by Landscape Urbanism, this series of lectures and seminars allows students to understand the dynamics of today’s economy and the strong impact it has in the production of landscapes and territories around us. The course is planned for students to reflect on the intricate relation between the design of space and the design of economic policies and explores potential avenues through which the production of new regulation and policies can be influenced by design methodologies at the local, regional, national and even planetary scale.

**AIMS**
The aim of the series of lectures and seminars is to build the capacity of the landscape urbanism programme and designers to explore the role they can play in delivering economic and public policy change and assess the spatial impact those policies will produce in the built environment.

**CONTENT**
SESSION 1: New Economics Models  
SESSION 2: Theory of Change  
SESSION 3: Contemporary conditions of Land and Housing in UK  
SESSION 4: Rewilding Britain  
SESSION 5: Climate emergency  
SESSION 6: Digital economy  
SESSION 7: Just Transition  
SESSION 8: Green New Deal

**Learning Outcomes**
- Students will have a general understanding on how to work with people everywhere, tackle complex problems and transform the economic system in close coordination and collaboration with other disciples such as economists.
- The students will be able to integrate as part of their dissertation thesis principles related
to sustainable lifestyles and for people to come together, the sharing of ideas, and the co-creation of more resilient and inclusive communities.

- Students will be able to explore the material, spatial and political consequences of economic policies in the landscape and vice versa, how landscape design influences economic dynamics.

**ASSESSMENT METHOD AND CRITERIA**

In acknowledging the range of student experience and interests, the assessment criteria will reflect this diversity and respond to the scholarly objectives of individual students. However, emphasis will be placed on the following core criteria:

- Active participation during each session including analysis, contextualisation, argument and debate structure.
SYNOPSIS
The Scientific Method is an evolving set of procedures based on systematic observations and measurements, the formulation of ideas (hypotheses), and predictions from those observations that are tested by experiment, the subsequent modification of hypotheses and further experimentation until there is no distance between the hypothesis, predictions and observed results from the experiment.
Design Research is a unique class of enquiry that may include some combination from the larger set of principles of form and behaviour, integrated knowledge from the natural or cultural sciences, a specified degree of mutability such as a relational model capable of adaptation to differing circumstances or environments, testable propositions and principles of implementation, and an expository design (conceptual, physical or computationally simulated) to be used for testing and evaluation.

AIMS
The aim of the course is to introduce scientific inquiry into design and design research.

CONTENT
There are 8 seminars in the series, all taking place in Term 1.
- The Scientific Method and Design Science
- Hypothesis, Theory, Law, Model, Evidence (experimental/empirical), Quantitative and Qualitative and Mixed methods, Reasoning (logic and styles of arguments) - Inductive, Deductive and Adductive
- History of Design Science
- A Design Science research projects (PhD level) - anatomy, methods and models
- 5, 6, 7, and 8. Invited guests to present a funded (design science) and completed research project and an exegesis of its documentation.

LEARNING OUTCOMES
- Formulation of research hypotheses and primary / secondary research questions that are pertinent to design science knowledge
- Ability to conduct precedent research and literature review based on data, long proofs, code or other “methods” information, and any supplementary material.
- Ability to develop a structured paper that includes an abstract, introduction, methods,
results, discussion, and conclusion.

- Ability to formulate a set of methodical critical reflections, limitations, and opportunities for further research.

**ASSESSMENT METHOD AND CRITERIA**

Each student will prepare and present a Research Design Proposal for discussion in session 6 - refine it (with advice and further discussion) for presentation in session 8.

Students will submit a detailed Research Proposal, with domain study and literature review, method statements, and design of experiments for their submission.
SYNOPSIS
This seminar addresses key points and practices in the historical development of cartography as a representational device. Methods of mapping are explored in terms of their uses, implications and potential so as to critically inform the drafting of a cartogenetic manifesto and the writing of the final project thesis.

AIMS
The purpose of this seminar is to introduce the main concepts which underpin the practice of historical and contemporary practice of cartography. It provides a robust framework for discussion of the development of the student projects based on the representational skills but most importantly the critical approach and reflection of cartography as a medium of representation within the studio. It also aims to serve as the link between theoretical approaches and practices within cartography and within the programme.

CONTENT
SESSION 1: Projective Cartographies
SESSION 2: How to assemble the globe: Radical Cartographies
SESSION 3: Excavation, Archaeology and Geology
SESSION 4: Cartographies of Knowledge and Power
SESSION 5: Information: Dataspaces and Networks
SESSION 6: Projections
SESSION 7: Meta-geographies and Planetary Urbanisation
SESSION 8: Essay Tutorials

LEARNING OUTCOMES OF THE MODULE OR COURSE
At the end of the course, students should be able to:

- Understand the contribution of various geographical, cartographical and other disciplines to Landscape Urbanism.
- Critically assess the contribution and significance of various ideas and practices that relates practices of cartographic representation to Landscape Urbanism.
- Demonstrate a critical and informed comprehension of Cartography within Landscape Urbanism as a specific design practice.
- Contextualise Landscape Urbanism with reference to specific examples of contemporary practices of representation.
- Develop a personal critical agenda and thinking to inform their practice.
ASSESSMENT METHOD
Students will select projects and specific cartographies to investigate and discuss (an overview and list of suggestions will be provided at the beginning of the term.) The work for each term will be to write an essay of 2,500 words, analysing the critical content of an urban project, and linking the analysis of the project to current debates within geographical and cartographic practices linked to urbanism, to be submitted at the end of Terms 1 and 2 respectively.

For weight and credits for this submission please refer to the Programme Summary: Credits and Assessed Works section within the AA Landscape Urbanism Programme Handbook.

ASSESSMENT CRITERIA
In acknowledging the range of student experience and interests, the assessment criteria will reflect this diversity and respond to the scholarly objectives of individual students. However, emphasis will be placed on the following core criteria:

- Content – analysis, contextualisation, argument, debate, structure
- Research – range, selection and use of resources
- Communication – writing, illustration, annotation and account of sources
SYNOPSIS
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.
This seminar will explore the historical and theoretical background for the work of the studio. It consists of six 2-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.

AIMS
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 Sloterdijk, Graham Harman and Theodore Adorno.

CONTENT
- Seminar NT1: Network Theories
  Basis of network theories and collaborative work processes: The seminar discusses different forms of collaborative work processes in relation to network theories. How is a product of creativity perceived, created, negotiated and realised.
- Seminar NT2: Linde’s Cake and Munch’s Scream
  Comparison between Makode Linde’s Cake and Edward Munch’s Scream
- Seminar NT3: Urban Protest and Situationist International
  The seminar discusses urban performance and protest from student movements to Situationist International
- Seminar NT3: Bauhaus Books
  Discussion on the publications of the Bauhaus, the writing and their impact
- Seminar NT5: Public Opinion
  Public Opinion: What is greatness? The Birth of a Nation. Is it appropriate to refer to this work as great or just its craftsmanship?
• Seminar NT6: Ethnicity
Ethnicity in Major Cultural Spaces: what strategies can be devised to boost the numbers of ethnic minority visits to major art institutions that privilege the iconography of dominant cultures?

LEARNING OUTCOMES OF THE MODULE OR COURSE
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 Method
The seminar is assessed through the submission of a 3000 word essay

Assessment Criteria
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.
SYNOPSIS
This seminar looks at various examples and theories throughout the creative disciplines, exploring the possibilities of cultural events as generators of lasting effect upon their participants, environment and economy. The seminar programme consists of six two-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.

AIMS
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. This sessions will be further used to advance students’ academic writing through exercises related to the sessions.

CONTENT
• On production:
  What is production, specifically in music, but also for events, movies, applications etc. What importance and influence does the process of production have on the creative product itself? What makes the difference between success and failure?
• On performance:
  What does it mean to perform in public or in front of a distinct audience? This seminar discusses the qualities and specific talents that distinguish great performers from other artists. What elements transform performance into performance art?
• On culture as mediation:
  Culture and creative projects have the potential to generate lasting after effects within various social, economic and political settings. This seminar will discuss examples of performative interventions and their influences on their specific settings.
• On construction:
Today we have a huge variety of constructed spaces ranging from virtual to build environments. This is true for both the design phase, the manufacturing process and also for the realised projects. The seminar discusses these opportunities and with it the related ambitions and resulting environments.

- **On choreography**
  What is the choreography of a space, beyond pure dance? What is the integrated relationship between space and movement, can it be altered and transformed, both in actual space and in virtual settings. Beyond this the question will be raised at what moment environment, objects and bodies start to form a symbiosis.

- **On communication:**
  An integral part of events and performances is their forms of communication, on the one hand the communication among the different stakeholders of the project, but as well a communication to audience and a wider public. The seminar discusses these forms of communication and tries to answer the question of how to understand each other and how to be noticed.

**LEARNING OUTCOMES OF THE MODULE OR COURSE**

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 Method**

Essay

**Assessment Criteria**

In this 3000 words written essay 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.
SYNOPSIS
Urbanism arose as a specific field of problems within the government of Western liberal societies, and in this course we introduce students to this deeper political history which continues to play out in arguments about urban change. Lectures and readings are structured to enable architects to gain a capacity for fundamental understanding of politics and governance, resulting in a richer grasp of the complexity of today’s urban problems.

AIMS
This lecture series aims to deepen students’ critical awareness of connections between urbanism and political thought and promote their familiarity with the politics of cities and urban design. The course draws connections for students between urban projects – both current and historical – and key political issues of their era. At the same time, we highlight how these political issues came to be framed and recognised by the emergence of a specific understanding of urban environments subject to transformation through civic action. This enables students to become more aware of the interconnected legacies of political and urban visions.

CONTENT
Readings are drawn from both urbanism and politics, and while material for each of the topics ranges over the last two centuries, each of the topics will be oriented toward an analysis of aspects of current thought and practice in urbanism:
- The Urban, the Present, and the Political
- Understanding Categories: Public, Private, Social, and Civic
- Association
- Power
- Freedom
- Violence
- Difference
- Critique
- The Rise of Contemporary Biopolitics
LEARNING OUTCOMES

At the end of this course, students should be able to:

- Be aware of key events in the constitution and transformation of the urban as a problem-field in Western governmental reason
- Extract from key theorists, such as Foucault and Arendt, elements of their writings which will help define an approach to the understanding of urbanism and its political reason
- Relate the work of key urban theorists, such as Simmel, Weber, Wirth, Sennett and others, to the urban field their writings have helped to define
- Recognize the genealogical relationship between major themes within urbanism and trajectories of Western political reason
- Discuss and critically evaluate the use of key political terms underpinning urbanism, such as community, difference, power, justice, autonomy, and others

Assessment Method

Submit an essay of 2500 words at the end of the term.

Assessment Criteria

The essay should:

- Demonstrate familiarity with the writings of key theorists, such as Weber, Durkheim, Foucault, Arendt, or others, and show how their work may be applied to the study of the urban
- Indicate awareness of relevant events and transformations within the reason of urbanism
- Demonstrate understanding of the relationship between urban and political thought, on the one hand, and the practice of urbanism, on the other
- Exemplify a reflexive and critical response to the terms through which we are positioned to discuss the current urban condition
This course establishes the conceptual and theoretical foundations through which architecture brings a capacity for critical synthesis to the urban process. We learn how architects incorporate lessons from a range of fields – from geography to politics and philosophy – and draw these lessons into a reflection on urban form. Also, through a series of case examples, we explore how the project comes to drive forward a critical response to the existing city and encourage evaluation and reflection.

AIMS
Critical Urbanism I introduces students to the core texts and a series of exemplary projects that provide the intellectual and conceptual foundations for a critical and pragmatic urbanism. In addition, the course enables students to understand the persistent character of critique in urbanism, to recognise the critical content of projects, and to evaluate historical and emerging critical attitudes in the field.

CONTENT
To exemplify what is meant by experimental and transformative urban projects, students are introduced to a range of paradigmatic projects working across different scales. However, equal weight is given to understanding the core texts that have shaped current understanding of critical practice, including Rossi, Rowe, and Venturi, through Koolhaas, and on to other contemporary writers, such as Stan Allen and Jeffrey Kipnis.

- Transformative Plans and Projects
- Putting Architecture to Work: The Architectural Foundations of Urbanism
- Urban Area and Form: The Architecture of the City
- Urban Difference, Transformation, and the Dynamism of Type
- The Search for Complexity and Multiplicity
- Architecture as Urban Performance

LEARNING OUTCOMES
At the end of the course, students should be able to:

- Understand the foundational texts and positions of an architecturally driven urbanism
- Understand the significance and potential of themes and ambitions in clarifying the goals of urban projects
- Recognize key ideas and events within architectural urbanism in terms of their critical substance and orientation
- Describe different critical responses in recent decades to modernist urbanism
- Employ graphic materials to define and pursue researchable questions in urbanism
- Question status of current critical responses to 20th Century urbanism

Assessment Method
Submit an essay of 2500 words at the end of the term.

Assessment Criteria
Students’ essays should:
- Illustrate urban projects which exemplify a critical position
- Demonstrate an awareness of and be able to distinguish different aspects of the critical impulse within urbanism
- Demonstrate familiarity with different critical positions within the literature on urbanism
- Propose alternative urban responses which exemplify a different critical position
- Employ graphic material effectively to support and develop the core arguments of the essay
SYNOPSIS
Critical Urbanism II explores the relationship between projects and urban transformation. Emphasis is placed on ambitious and complex urban projects in which substantial claims are made for the strategic importance of architectural understandings. The material is organised into a series of ongoing preoccupations that can be used to evaluate and compare aspects of projects and critical writings, such as questions of size, programme versus event, continuity versus rupture and object versus field. Students are encouraged to investigate projects and present their critical reactions in a seminar format.

AIMS
Critical Urbanism II introduces students to a series of writings and projects that exemplify changing arguments about the relation between architecture and the successful city. This gives students an understanding of how urbanists often frame their strategic position in relation to urban actors and decision-makers. By being more aware of the histories and exemplary projects defining these arguments, students will be better prepared to anticipate counterarguments and envision fresh alternatives within the ongoing dispute.

CONTENT
The specific course content can evolve depending upon student interest, but the initial proposal for topics would include the following:

- Strategy and Size: the problems and opportunities of bigness
- Strategy and Event: understanding event structure versus programme
- Strategy and Field: changing understandings of urban landscape, morphology, and space
- Strategy and Disjuncture: continuity versus rupture in the dynamic city

ASSESSMENT METHOD
Submit an essay of 2500 words at the end of the term.

ASSESSMENT CRITERIA
At the end of the course, students should be able to:
• Understand current texts and positions of an architecturally driven urbanism
• Understand the significance and potential of themes and ambitions in clarifying the goals of urban projects
• Understand changing positions within a series of ongoing preoccupations describing a field of debate in architectural urbanism
• Recognize key ideas and events within architectural urbanism in terms of their critical substance and orientation
• Describe different critical responses in recent decades to previous positions within urbanism
• Employ graphic materials to define and pursue researchable questions in urbanism
• Question status of current critical responses to 20th Century urbanism
SYNOPSIS
The inner life of the dwelling is a scene of constant tension, speculation and evolution, and while the ideal of the family continues to stand at the core of this turbulence, a broad and increasing range of alternative living modes is now attracting attention. New patterns of shared living, assisted care, serviced residences and more, all demand design evaluation and development. In this course, we explore both the history and the contemporary challenge of housing design and transformation.

AIMS
The aim of this lecture and seminar course is to enable students to explore and assess the current condition of urban domesticity and multiresidential housing design. Balanced between attention to historical and conceptual literature, on the one hand, and exploration of contemporary housing design, on the other, this course offers preparation for students wishing to deepen their understanding of the history, politics, and inner tensions in housing design for their thesis or project work.

CONTENT
The course is structured into a series of conceptual, historical, and design-oriented lectures, followed by opportunities for student presentation of investigatory themes and findings.

- Diversity and change in the architecture of dwelling
- Conceptual and historical foundations to the study of households
- Changing approaches to the typological foundations of multiresidential housing
- Contemporary trends, drivers of change, and emerging approaches to multiresidential housing
- Housing and intensive urbanity

LEARNING OUTCOMES
At the end of this course, students should be able to:

- Understand the genealogical relationship between social reform and domestic life
- Extract from key writers, such as Foucault, Donzelot, and Nikolas Rose, an approach to the understanding of domesticity
- Critically reflect on transformations in domestic architecture
• Understand the relation between housing design and the politics of social and personal space
• Use design and graphic material to develop and pursue researchable questions in urban housing strategies

ASSESSMENT METHOD
Submit an essay of 2500 words at the end of the term.

ASSESSMENT CRITERIA
The essay should:
• Demonstrate engagement with the intersection between the architecture of dwelling and the transformations of domesticity
• Show evidence of an attentiveness to the genealogy of domestic space
• Integrate or outline a theoretical position for the investigation of change in domestic environments
• Demonstrate a critical awareness of the contemporary condition of domesticity within the urban
• Employ design and graphic material effectively to clarify and pursue research in contemporary urban housing
DIPLOMA ELECTIVE:
Readings of Modernity

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SYNOPSIS
This seminar series examines the role that different modes of writing - manifesto, historical narrative, canon, travelogue, critical essay and theoretical speculation - played in the construction of the numerous histories of modern architecture and the city. The course interrogates an identifiably modernist vocabulary and discourse that was carefully crafted and propagated to express specific conceptual and visual organisations of the building, the city, the spatial and the social, but came to be dismantled in the years immediately prior to 1968. The ways in which social and political aspirations become effective arguments in the production of these narratives of architectural and urban modernity and their interaction with visual and material practices will be central to the discussions.

AIMS
The seminars and presentations aim to help students reflect upon and challenge practices of historiography; to develop an understanding of the relationship between the writing of history and the experience of modernity, and the ideological, political and aesthetic issues expressed through words, images and drawings; to interrogate conceptual assumptions that dominated modern architectural histories and criticism; to start exploring writing as a practice to think and articulate ideas and arguments.

CONTENT
- Modernity, modern and modernism
- Historiography and the making of modernity
- Manifesto
- Historical Narratives
- Exhibitions and the Architectural Canon
- The Plenitude of Form
- A Critic Writes: From Design to Theory
- Signs and Types
- Theory and Criticism
- What Now?
LEARNING OUTCOMES OF THE MODULE OR COURSE

- By the end of the course students are expected to be able to do the following:
- Demonstrate a critical understanding of the various, and often conflicting, ways in which the history of modernism came to be constructed.
- Link these developments in historiography to wider social and political currents.
- Read critically in order to evaluate complex arguments and theories.
- Present conclusions and interpretations about that reading in an informative and well-organized oral presentation.
- Write a well-structured essay that shows evidence of independent research, makes an argument clearly and effectively, presents original ideas and conclusions, and uses standard style for referencing.

ASSESSMENT METHOD
Assessment will be based on a 4000-word essay on a subject related to the issues covered in the course

ASSESSMENT CRITERIA

- Evidence of research and close reading of appropriate sources.
- The capacity to represent the information contained in those sources and the views of various authors.
- The application of critical faculties to the presentation of these works or texts as evidenced by a critical and analytical assessment of varied and possibly conflicting arguments or points of view.
- A clear and definite structure of argument, which establishes and elaborates the student’s own ideas, opinions, and conclusions.
- Recognition of the larger context of the problem and wider issues raised by the topic.
- Clear formulation of the question addressed in the written submission.
- Appropriate acknowledgement and referencing of sources of information.
- Clarity of formal presentation, including illustrations, graphic or visual materials.
SYNOPSIS
The object determines in modern occidental thought not only the totality of the world but the totality of thought itself. No objectivity without the object, but also no subjectivity: in fact, no subject. This course queries the object, by examining how this notion is recast in the 20th and 21st century, retracing the horizon of enquiry and thus opening a space of unprecedented creativity. Heidegger’s tools, Benjamin’s works of art, Derrida’s traces, Deleuze’s becomings, Serres’s quasi-objects, Latour’s networks and Bennett’s quasi-agents are the foci around which this space articulates itself, the foci from which our writing of non-objects begins.

AIMS
In a series of close readings, the course engages directly with primary texts, in order to familiarise the students with diverse philosophical styles and help them thus craft original responses to questions surrounding the objectivity of the object, its status and the manifold counter-configurations that can help interpret and transform the world, in radical, promising ways.

CONTENT
The course covers a series of key figures and themes in the philosophical history of the conceptualisation of the object, with an emphasis on 20th and 21st c. counter-concepts:

- Extensive Objectivity
- Thinking the Thing
- Re-producing the Object of Art
- Difference, Trace, Khôra
- Becoming and Haecceity
- The Parasitical Quasi-Object
- On Networks: Objects in Action
- Thing-Power: On the Agency of Matter

LEARNING OUTCOMES OF THE MODULE OR COURSE
- To form a clear understanding of the tradition in which the notion of the object emerged and how it informed subjectivity, relationality and worldhood.
- To obtain a comprehensive appreciation of the responses of the past century to the
impasses of the object-paradigm.

- To be able to reflect critically, compare and evaluate these responses.
- To apply this spectrum of theoretical insights to things surrounding us, things we encounter as well as things we use and make.
- To appreciate diverse stylistic modes of rigorous philosophical writing. To be able to explore, adopt and adapt elements these modes in one’s own writing, while preserving one’s own voice.
- To become familiar with the practice of close reading.
- To develop a theoretical vocabulary, which will extend beyond the aims of the course.

ASSESSMENT METHOD & CRITERIA
Assessment is on the basis of a 4000-word essay on a single or manifold assemblage of objects, or non-objects, presented, analysed and creatively transformed through at least one of the theoretical approaches examined during the course. Writing criteria:

- A clear understanding, presentation and analysis of the theory from within which the essay operates—critically or not.
- Structured, forceful argumentation, supported by textual evidence and research beyond the primary sources.
- Imagination, creativity, novelty in both the explication and use of ideas, as well as in the style of expression. Integration of form and content.
- In case one decides to use more than a single theoretical approach in their analysis, attentiveness to the potential for congruence, as well as to the historic and theoretical aspects that support or complicate the synthesis the different approaches.
- Appropriate referencing and bibliography, commensurate to the level of study.
- Students are also expected to give, in turn, short presentations (15 mins) of the texts and themes of each session. Although these presentations are not assessed, they are essential to the successful completion of the course. They can build upon their presentation towards the final essay.
This series of seminars starts by looking at early architectural writings, the ways in which they identify and describe the object of architecture and the practice of the architect. It follows the historical process of the formation of disciplinary knowledge, paying particular attention to the search for origins, universal language and autonomy in the 18th century, the concepts of history and space in relation to the establishment of the first schools of architecture in the 19th century and the introduction of architectural historiography as distinct field of study. The series provides the students with the historical terms necessary to move towards an understanding of contemporary architecture cultures, the technologies and the multiple formats within which these are produced and communicated.

- Two short writing exercises through the term are to relate specific architectural arguments to a broader constellation of meanings and processes.
- The series will conclude with the two-week seminar on critical writing Design by Words 7: Deep Description, with our visiting tutor Fabrizio Gallanti.

**AIMS**

To provide the students with the knowledge of the history of the discipline, primarily through the textual and the visual; to frame the question of the contemporary from a historical, theoretical and cross-disciplinary point of view; to expand disciplinary knowledge in a broad cultural and political arena and investigate modes of engagement with emerging issues.

**CONTENT**

- Writing Architecture: The formation of a discipline
- Writing History: Tradition and Modernity
- Exercise I
- Writing the City
- Writing the Object
- Exercise II
- Design by Words 7: Deep Description

**SYNOPSIS**

This series of seminars starts by looking at early architectural writings, the ways in which they identify and describe the object of architecture and the practice of the architect. It follows the historical process of the formation of disciplinary knowledge, paying particular attention to the search for origins, universal language and autonomy in the 18th century, the concepts of history and space in relation to the establishment of the first schools of architecture in the 19th century and the introduction of architectural historiography as distinct field of study. The series provides the students with the historical terms necessary to move towards an understanding of contemporary architecture cultures, the technologies and the multiple formats within which these are produced and communicated.

- Two short writing exercises through the term are to relate specific architectural arguments to a broader constellation of meanings and processes.
- The series will conclude with the two-week seminar on critical writing Design by Words 7: Deep Description, with our visiting tutor Fabrizio Gallanti.
The two-week critical writing workshop is composed of two elements: the first is a series of analytical readings, conceived as references, both for the conceptual framework within which they are developed and for the literary and stylistic qualities. The second is a descriptive exercise that will take the form of an illustrated essay. Such essays will be edited and formatted according to specific guidelines and presented in the format of a “cahier”, with the intention of creating a small collection of publications. Each essay will be dedicated to a singular object and will be based on a combination of direct observation and archival material. The progressive accumulation of these “cahiers” over consecutive courses will generate an atlas of contemporary London.

LEARNING OUTCOMES OF THE MODULE OR COURSE

- To understand the criticality of the issue of writing in the production of knowledge specific to architecture
- To be clear about the function of theory and history in the practice of architecture
- To understand different forms of study and discourse
- To be able to relate architectural arguments and projects to a broader intellectual arena and public culture
- To form an understanding of cross-disciplinary relationships between architecture and other fields of thought and practice.
- Assessment Method and Criteria
  - Assessment is based on the participation in the seminars and the writing assignments. These will be evaluated on the basis of the following criteria:
    - The capacity to read and analyse a text in relation to a particular set of historical conditions but also within a greater field of references
    - The capacity to understand and synthesise complex theories
    - The construction of a clearly defined and structured argument which establishes and develops the student’s view of a specific problem
    - The capacity to produce short and critical studies
    - The capacity to communicate complex ideas and articulate them clearly.
    - A clear understanding of the nature of the relations between disciplines.

ASSESSMENT METHOD AND CRITERIA

Assessment is based on the participation in the seminars and the writing assignments. These will be evaluated on the basis of the following criteria:

- The capacity to read and analyse a text in relation to a particular set of historical conditions but also within a greater field of references
- The capacity to understand and synthesise complex theories
- The construction of a clearly defined and structured argument which establishes and develops the student’s view of a specific problem
- The capacity to produce short and critical studies
- The capacity to communicate complex ideas and articulate them clearly
- A clear understanding of the nature of the relations between disciplines
SYNOPSIS
Architecture is the agent of the relation between polities and their spaces of operation. The rise of the new climatic regime and the magnitude of the techno-sphere baffle architecture: from within it appears as the result of the multiple projects, designs, actions and processes of humans, within the remit of control and capacity to act. From the outset, humans are only a component of it, drawn into its functioning and endeavouring for its sustainment. The seminar is dedicated to investigate specific conditions where this inversion of agency affects narratives of modernisation and the appreciation for the deep interconnections between architectural development, rapid urbanisation and human impact on the Earth System

AIMS
To articulate a research framework for the students to achieve and pursue their individual work; The development of the seminar in relation to the wider debates on the role of history and critical thought in architectural curricula at a time of environmental crisis and the rise of the Anthropocene debate; the focus of the course will be associated to climate change, as an intersectional issue crossing urbanisation, societal, scientific, economic, political and cultural processes.

CONTENT
The challenges posed by the new climatic regime are wide and require time to rethink the approach to history and critical thought in architecture in a number of ways. The development of the course in this sense would focus on five main questions:

- How to evaluate architecture amid the energy and material fluxes characterising the rise of the Anthropocene
- How to investigate notions of value and its associated narratives, myths, and theories at a time of complex communication systems and globalisation.
- How to assess codes and protocols to insure a democratic right to the transformation of the city at a time of deep automation and the rise of artificial intelligence systems.
- How to articulate new notions of entanglement between architecture and the biosphere, both in theoretical and aesthetic turns, at a time of vast extinctions and climate change.
- How to link enlarged notions of agency to authorship and authority in architecture, to ensure responsible development and new forms of ethical evaluation.
LEARNING OUTCOMES OF THE MODULE OR COURSE

- By the end of the seminar series students are expected to be able to do the following:

- Conduct independent critical inquiries into the transformation of material spaces of operation of contemporary polities.

- Demonstrate a critical thought on the relation between modernisation, globalisation and urban construction and transformation processes.

- Demonstrate capacity to relate architectural and urban development studies to contemporary cultural studies.

- Link these developments in architectural culture to wider social, economic, political and cultural discourses and practices.

- Read critically in order to evaluate complex policies, spatial practices and transformation processes.

- Present conclusions and interpretations about that reading in an informative and well-organised oral presentation.

- Undertake independent research with minimum guidance.

- Write a well-structured research report that shows evidence of independent research, makes an argument clearly and effectively, presents original ideas and conclusions, and uses standard style for referencing.

ASSESSMENT METHOD AND CRITERIA

Assessment is based on a 2,500-word illustrated research report on a specific territorial or urban transformation, which is evaluated on the basis of the following criteria:

- The evidence of research and a close reading of appropriate sources, with particular attention to different modes of institutional, technical, policy, and expert writing, as well as investigative journalism writing.

- The capacity to represent the information contained in those sources and the views of various authors.

- The application of critical faculties to the presentation of these works or texts as evidenced by a critical and analytical assessment of varied and possibly conflicting arguments or points of view.

- A clear and definite structure of argument, which establishes and elaborates the student’s own ideas, opinions, and conclusions.

- Recognition of the larger context of the problem and wider issues raised by the topic.

- Clear formulation of the question addressed in the written submission.

- Appropriate acknowledgement and referencing of sources of information.

- Clarity of formal presentation, including illustrations, graphic or visual materials.

- A capacity to apply knowledge gained within the context of the M.A. as a whole to the issue at hand.

- An attempt to bring creativity or innovation to the work.
DIPLOMA ELECTIVE: Housing and the Informal City

<table>
<thead>
<tr>
<th>Level</th>
<th>Fourth Year, Fifth Year</th>
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<tbody>
<tr>
<td>FHEQ Level</td>
<td>7</td>
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<tr>
<td>Tutors</td>
<td>Jorge Fiori</td>
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<td>Credits</td>
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<td>Barred combinations</td>
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<td>Professional body requirements</td>
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<td>Learning methods</td>
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<td>Seminars/tutorials/juries</td>
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<td>Self-directed learning</td>
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**SYNOPSIS**

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

**AIMS**

The aim of this course is to provide an overview of the evolution of ideas and practices in housing policies and strategies in the last few decades – with particular emphasis on housing policies in the context of the informal city – as a way of exploring different understandings of the relationship between housing and urbanism, of the articulation of spatial/design strategies and urban politics and of the meaning and the tools of scaling up to the dimension of social need in housing and urban development. After an initial review of the contextual and historical circumstances of the evolution of housing theories and policies, this course will explore through examples the spatial and social challenges of a multi-sectoral, multi-dimensional and multi-scalar approach to the implementation of housing strategies and policies as drivers of urbanism. Indeed, housing as urbanism.

**CONTENT**

Some of the main topics covered in the course will be:

- The social and historical context of the evolution of housing policies in the developing world;
- Informality: conceptual and political challenges;
- Changing role of stakeholders in housing strategies;
- Changing understanding of scale and scaling up;
- Housing as urbanism;
- Space and politics in housing;
- Changing nature of the housing project;
- Architectural urbanism and multiscalarity.
LEARNING OUTCOMES OF THE MODULE OR COURSE
At the end of the course students will be expected to have:
- a critical understanding of the changing approaches to housing and the informal city and of their contextual and historical determinations;
- an understanding of the growing articulation of housing and urban development strategies;
- an understanding of the place of housing and urbanism in urban social policy;
- an understanding of methodologies and tools of spatial design to address informal housing and the informal city.

ASSESSMENT METHOD
Submit an essay of 2500 words at the end of the term.

ASSESSMENT CRITERIA
Students submitting work to this course are expected to:
- demonstrate ability to structure a coherent argument;
- demonstrate understanding of the selected and relevant readings for the essay;
- show evidence of independent work, properly referenced;
- show critical awareness in the use of theoretical work and case examples.
DIPLOMA ELECTIVE: Cities in the Transnational World

<table>
<thead>
<tr>
<th>Unit Title</th>
<th>LEVEL</th>
<th>Credits</th>
<th>Pre-requisite</th>
<th>Barred combinations</th>
<th>Professional body requirements</th>
<th>Learning methods</th>
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<td>Fourth Year, Fifth Year</td>
<td>10</td>
<td>None</td>
<td>None</td>
<td>Architects Registration Board, Royal Institute of British Architects</td>
<td>Lectures, Seminars/tutorials/juries, Self-directed learning</td>
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Status: Option
Terms: 1

**SYNOPSIS**

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

**AIMS**

This course aims at examining the relationship between the spatial transformation of cities and their socio-economic context, in the light of current debates on development and globalization. Drawing from the realities of developing countries as its starting point, it offers a critical and comparative analysis of the changing nature of cities and housing in the context of globalization, economic adjustment and political restructuring. It will explore the implications of different strategies of development - in particular in the post-war period - in terms of the social and spatial transformations of cities and of the change in the systems of urban governance, placing strong emphasis on issues of policy and planning.

**CONTENT**

Some of the topics covered by this course are:

- The place of cities in development theory;
- Globalization: theories, ideologies and practice;
- Cities in a globalising world;
- Internationalisation and ‘informalisation’ in the world economy;
- Urban poverty revisited;
- Urban governance and planning;
- The de-spatialisation of planning;
- Strategic Planning and its contradictions;
- Urban planning and multiscalarity.
LEARNING OUTCOMES OF THE MODULE OR COURSE
At the end of the course students will be expected to have:

- an understanding of the relation between development processes and the social/spatial transformation of cities;
- a critical understanding of the different interpretations and perspectives on the place of cities in the process of globalization;
- an understanding of the dilemmas posed by globalization and market liberalisation policies to the governance of cities and to urban development policy and planning.

ASSESSMENT METHOD
Students submitting work to this course are expected to complete a 2,500 words essay demonstrating good command of English

ASSESSMENT CRITERIA
The essay should:

- show an ability to structure a coherent argument;
- demonstrate understanding of the selected and relevant readings for the essay;
- show evidence of independent work, properly referenced;
- show critical awareness in the use of theoretical work and case examples.
**Unit Title**

DIPLOMA ELECTIVE: Seminar 1: Architectural Theories, Design and Design Methods

**CODE**

EO

**Level**

Fourth Year, Fifth Year

**FHEQ Level**

7

**Status**

Option

**Tutors**

Doreen Bernath, Platon Issaias, Hamed Khosravi + invited guests

**Terms**

1

**Credits**

10

**Pre-requisite**

None

**Barred combinations**

None

**Professional body requirements**

Architects Registration Board

Royal Institute of British Architects

**Learning methods**

Lectures

Seminars/tutorials/juries

Self-directed learning

**SYNOPSIS**

The seminar course is focused on architectural scale and introduces a number of research and design methodologies, as well as theories or themes critical to the programme, such as type, typology, drawing, and diagram. The seminar explores questions of a systematic understanding of disciplinary knowledge and methodical design in architecture, thereby examining a historiography of a modern reasoning of form.

**AIMS**

Familiarisation of students with architectural theories and theories of design methods. To provide a critical survey of the historiography and history of ideas framed by typological and typal reasoning, including the clarification of type as a form of reasoning that is traditionally distinguished as relating either to a design method or critical theory.

**CONTENT**

Seminar 1 consists of a series of seminar presentations by programme staff and guests

1. **Introduction to Archival Research and design research methods**

This seminar has a twofold purpose. First, it consists of an introduction to archival work in a research context, while referring to different form of disciplinary knowledge and practice. Secondly, it introduces key references of architectural design scholarship and research methodologies.

2. **Forms and Diagrams of Collectivity**

The lecture presents a selection of key texts, books, and projects that discuss key devices of architectural experimentation and their classifications in current and past architectural literature: collective programmes and equipments and their history of typal, formal and stylistic evolution. Moreover, the lecture draws attention on contemporary projects that re-claim this history as part of social struggles and transformation. How do these efforts relate with the discussion about programme, hybrid uses, public buildings, the style of (contemporary) architecture that exist with the discipline? As part of the seminar, students will have to select and present one case study, a building, complex, project that organised collective programmes and subjects.
3. Forms of Urban Knowledge: Navigational / Indexical / Figurative
How do we understand cities? How do we extract knowledge from cities? How does this knowledge make visible or conceal, represent or distort, celebrate or interrogate actual and virtual dimensions of urbanity? How do we understand the past, negotiate the present and speculate the future of our lives in cities, as a category that has dramatically fluctuated and expanded? This seminar intends to introduce such diverging, and at times contradictory, forms of urban knowledge, loosely described as the navigational, indexical and figurative. Discussions will intersperse historical tools of mnemonics, projectives, taxonomy, cartography, anatomy, photography, to more recent forms of diagrams, collages, moving images, algorithm and immersive environments.

4. Forms of Abstraction: Money / Property / Territory
The seminar is an attempt to discuss fundamental forms of abstraction – money, territory, debt and property – and the way they appear and define the phenomena of the urban. The category that will operate to unlock their rigidity is the one of economy, as this becomes an almost unchallenged concept instrumental for the dissolution of modern politics. If abstraction is the condition of modernity, then management and administration are the tools of modern governance. What asymmetries these create? How law and biopolitics construct, if they do, a different type of space and subjectivity? How debt, as Maurizio Lazzarato had argued, becomes a political construction, an ontological guilt initiated by capital, which cannot be reduced to an economic mechanism, but constitutes a device of governance and control? What is the space that reflects this real estate and management?

5. Politics of Urban Form
Since the beginning of the Renaissance we can trace a paradigm shift in the idea of urban form; the image of the good city, which was once bound firmly to its military strength and fortification, was replaced by the abstract notion of ‘production’. The idea of a good urban form was therefore developed in the same line; ‘circulation’ and ‘distribution’ became the driving force of urban development. What has changed was not only the form of the city, but also its subjects. The seminar discusses the rather long history through case studies from Cerdà Urbanización to Hilberseimer’s Hochhausstadt.

6. Mediated and Relational Urbanity
The trajectory of twentieth century urbanism was marked by the drive to overcome the dominance of hierarchical, singular, objective and oftentimes utopic understanding of cities and to embrace that which may be more inclusive, plural, relational and heterotopic. This challenge to shift thresholds of visibility is evident in ways that projects on cities experiment and adopt a multitude of mediums – from the photographic, cinematic, journalistic, performative, participatory, to ubiquitous digital networks and interfaces – and produce a growing corpus of new knowledge and approaches to urbanism. This seminar will trace distinct paradigmatic shifts toward mediated and relational urbanity: the cinematic eye of the flaneur, the psychogeographic construct of the situationist, the narrative dimension of the urban transcriber, the emotional feedback of the sentient computer, and the memorialization of trauma of the city that needs to forget.

7. Contestation of Space and Urban Activism
The demand of contemporary society for progress, regulation and security, as dictated by the logic of market economy and politics of exclusion, has resulted in the erosion of the public domain, i.e. spaces that which remains equally accessible and usable for all citizens, in the city. This seminar reveals such problems of privatization, commercialization, planning and development upon public spaces in cities, and discusses modes of resistance, participation, mediation and activation through distinct forms of architectural and
urban design practices. The increasing attention and visibility given to the everyday, the behavioral, the incidental, the agentive, the incremental, the accumulative and the negotiated have granted further power to ordinary citizens to occupy and modify truly public urban conditions.

8. Inhabitable Walls: On Architecture, Power, and Territory
For early nomadic societies, this spiritual dimension was of great importance. In the struggle to survive in harsh conditions, each aspect of life was a rite, watched over by a spirit or god, and the house was the spatial manifestation of those rites, safeguarding and regulating every action. Daily existence was carefully choreographed within the ‘sacred enclosure’, a sequence of inhabitable walls that protected life and allowed it to proliferate. The seminar investigates the specific historical typologies emerged as a result of the performance of nomadic subjects over a territory. The architecture of these typologies embeds the power relations as well as spatial apparatuses to tame the territory.

9. Architecture and Logistics
Architecture has been always one of the pillars of the global economy; where capital is accumulated and circulated, where various forms of labour meet. Logistics is the founding principle of today’s economy. Whereas the former economy was based on industrial production, logistics is meta-production: second-level production, the production of production, the infrastructure that makes any other production possible. The architecture of logistics, ranging from the shipping vessels, dockyards, oil rigs, harbours, warehouses, and fulfilment centres, is then a direct modulation of these standardized procedures, making the space a highly generic environment able to cope with (economic, environmental, political) instability and change. Often considered as an “architecture without humans,” such architecture is in fact the breeding ground for new forms of resistance and re-organization.

10. Super-, Inter- and Infra-Structures of Cities
This seminar sets out to speculate what will come of cities in the future. From pictures of earth as a sphere of fluid to information as computer circuit board, from notions of non-places to networked spaces, the actual physical form of cities has gradually been subordinated by that which lie above, below, in-between and formless/in-form. As much as a city can be comprehended from a street bench or from one or several satellites, all these infra- and extraordinary forces at play ultimately influence new languages and operations of forming, of design and material arrangement, in cities as projects.

LEARNING OUTCOMES OF THE MODULE OR COURSE
B1 Ability to analyse complex issues both systematically and creatively, making sound judgements in the absence of complete data or in the context of incomplete or contradictory areas of knowledge.
B2 Ability to apply knowledge in an original manner, together with a practical understanding of how established techniques of research and enquiry are used to create and interpret knowledge in the discipline.
B4 Demonstration of self-direction and originality in tackling and solving problems.
D1 Ability of independent learning required for continuing professional development, using full range of learning resources. When applicable, ability to work effectively within a group as leader or member and skill to manage conflict effectively.

ASSESSMENT METHOD
Essay (3000-4000 words).

ASSESSMENT CRITERIA
The Essay assessment is based on:
• A critical knowledge and understanding of the principles and concepts introduced in the
seminars.

- The rigour and originality in developing arguments and providing supportive evidence.
- The ability to demonstrate clear methodology and structure in the planning and execution of a research inquiry.
- The ability to clearly and persuasively present and debate arguments.
- The ability to reference sources of information using agreed conventions.
SYNOPSIS
The seminar positions modernist theories of a new contemporary city, which developed through an increased fascination with the city, in their wider context. It is divided into two distinct parts. The first explores the development of disciplinary knowledge about architecture and urbanism from the 19th century until today. The second presents scholarly research through a series of important contemporary case studies.

AIMS
To provide students with a survey of theories that conceptualise the city, in particular the contemporary city, through its architecture and architectural projects. The seminar discusses theories of the city in relationship to critical architectural practice.

CONTENT
1. Survey I: The birth of Modern Town Planning and the epistemic framework of Urbanisation
This is a survey lecture providing an overview from the nineteenth- to twentieth-century ideas of the city and its planning. Following the Industrial Revolution, a rapid growth of cities led to a radical change of its traditional spatial organisation. In the second half of the nineteenth century, new systems and concepts of planning cities emerged. Progressive liberal thinkers, like Ildefons Cerdà, who coined the term ‘urbanisation’, but also physicians, philanthropists, radical politicians, bureaucrats, engineers and architects, started to formulate what gradually becomes a scientific understanding of planning and city design as an ordering discipline. The seminar discusses key issues like hygiene, mobility, housing, education, administration, policing, family organisation and gender politics in relation to the development of key design principles that from then onwards dealt with the city as a multifaceted social, economic, and technical problem.

2. Survey II: Housing Builds Cities
2019 marks the 90th anniversary of the second C.I.A.M –Congrès Internationaux d’Architecture Moderne– and it represents a springboard for this seminar, which aims to revisit the debate over housing and urban planning experiences during the first half of the 20th century, in Europe and elsewhere. This would lead to demonstrate how housing has always embodied a social,
morphological and structural unit for living, which has affected, and still does, the form and evolution of the city.

3. Survey III. Postwar Architecture: Colonial Struggles, Post-colonial nation building and the welfare state
Architectural ‘modernism’ and ideas and projects of modernization have often been presented in architectural historiography through a colonial lens that implied a rather global canon. However, recent scholarship influenced from post-colonial studies and radical cultural studies has critically approached many important examples, built projects, exhibitions and publications. The lecture presents key projects of nation building and cases of alternative models of urban design and architecture, mainly housing, that challenge the idea of a ‘universal modernity’.

4. Survey IV. Cellular Urbanism
The City in Space was a research carried out by Taller d’Arquitectura Ricardo Bofill during 1968-1975. Responding to Barcelona’s council housing in the late 60s, the methodology allowed the generation of masterplans which starting point was a cell of domestic space. With that research, Taller d’Arquitectura positioned itself between the utopia and the realism, addressing the problem of affordable housing trough the minimum habitable cell, the role of the periphery, affordable housing or industrialization. These topics were addressed at the same time by other architects such as Archigram, Safdie or the Japanese Metabolist movement.

5. Case Study I. Athens, a project of crisis
The seminar presents research on the history of the Greek city and its distinct domestic architecture. The seminar aims to critique the popular category of ‘informal urbanism’ by interrogating the underlining relation between urban management and architectural form. What is at stake is to establish and theorize the strategic link between domestic space, production, conflict and debt. How forms of domestic ethos, habits and practices of domestic life could be related with administrative and managerial projects? How this way of thinking about the city could be used to confront the distinction between ‘formal’ and ‘informal’? What makes a diagram of space and social relations, such as the Greek apartment building, a successful territorial, biopolitical machine? The second lecture will present a series of projects done in Athens during the last decade, mainly reflecting to a condition of acute economic and spatial crisis.

6. Case Study II. Tehran: Life within Walls
Life in Tehran proliferates and thrives in its interiors. When public space is policed and controlled, domestic interiors become art galleries, clubs, cultural centres, workshops, and offices. Interiors cease to be the exclusive domain for individual life and family matters; homes become the spaces in which new forms of collective life are experimented and nurtured, and the battleground for social conflicts and political constituencies. Through its extensive apparatus of drawings, the seminar presents an archaeological inquiry into the politics and the ecologies of the interior spaces of the Iranian metropolis, from its foundation as the Iranian capital until today.

7. Case study III. Berlin and Archipelagos of Urban Forms
When it comes to positive propagations of urban activism and commoning, Berlin would be one of the most cited of examples in recent discourses on issues of public and civic spaces. Planned, expanded, destroyed, replanned, divided, opposed, re-stitched, Berlin’s urban fabric has been subjected to drastic alterations from the introduction of the significant nineteenth century urban blocks, the contestation and divide of ideology between wars and after the war, to the patchwork re-stitching since reunification. What remained consistent is Berliners’ adamant involving in shaping their own city – the ‘sexy but poor’ Berlin according to its mayor.
From Kulturforum to Archipelagos, Hobrecht to Scharoun, Zoo to Stalinalle, Tempelhof to Palace of the People, fragments and connections of Berlin urban fabric will be examined to highlight how these become influential and controversial models of urban transformation both in and beyond itself.

8. Case Study IV. China and the myth of Cities from Zero
From mass migration, urban villages, manufactured landscape to cities from zero, China has offered in recent times one of the most daring grounds for urban experimentation, attracting polarised views and debates. This seminar examines some of the most unusual features of this phenomenal urban expansion, much of which captured through perspectives and media unconventional to the discipline of urbanism. Sociological and anthropological studies, art projects and documentary films, stories and cultural insights, all have contributed to unveil complex actualities behind the often overtly simplified image dictated by planning and politics.

9. Case Study V. Territory, Settlement, Home: A Project for Rural (Cyan Jingru Chen)
The countryside is the new frontline of urbanisation in China. The rural territory, new rural settlement and family home become key instruments of the state apparatus in the process of appropriation, redistribution and production. Eventually through the fine grain of daily routine and social behaviour, desired subjects are being constructed. The thesis is to, through design projects, disclose mechanisms of planning strategies underpinned by the growth centre doctrine, the urban spatial template for consolidating rural settlements and the modern apartment and family house as transformative tools to bring urban lifestyle to the countryside.

10. Case study VI. Reinvention of Identity in Post-socialist Cities
Architecture and urban conditions of the so-called post-socialist cities in the former socialist block of ‘Eastern Europe’, now thirty years after the lifting of the iron curtain, continue to bear significant remnants of conflicts of political ideologies reflected through conflicts of planning strategies, design styles and modes of materialisation. Choices of historicism, modernism, symbolism, traditionalism or realism in architectural and urban projects have often been elevated or demoted, loved and hated, applied and replaced dramatically and in haste. This seminar examines some of the recent conflicts in terms of urban development in eastern European cities and regions, as well as their interconnected relationships in the urge to reimagine its cities.

11. Case Study VII. Barcelona, or the city as a Laboratory (Raul Avilla)
This seminar will introduce the city of Barcelona in two parts. First, through the history of urban development of the city, which allows a clear reading of different urban thoughts and strategies over centuries. Secondly and overlapping with the first one, discussing the “miraculous events” which allowed the implementation of large urban masterplans. The 1992 Olympic Games became the epitome of this strategy and a turning point for the city, which became a “model” to be exported that has been as much celebrated as criticized.

LEARNING OUTCOMES OF THE MODULE OR COURSE
B1 Ability to analyse complex issues both systematically and creatively, making sound judgements in the absence of complete data or in the context of incomplete or contradictory areas of knowledge.

B2 Ability to apply knowledge in an original manner, together with a practical understanding of how established techniques of research and enquiry are used to create and interpret knowledge in the discipline.

B4 Demonstration of self-direction and originality in tackling and solving problems.
D1 Ability of independent learning required for continuing professional development, using full range of learning resources. When applicable, ability to work effectively within a group as leader or member and skill to manage conflict effectively.

**ASSESSMENT METHOD**
Essay (3000-4000 words).

**ASSESSMENT CRITERIA**
- A critical knowledge and understanding of the principles and concepts introduced in the seminars.
- The rigour and originality in developing arguments and providing supportive evidence.
- The ability to demonstrate clear methodology and structure in the planning and execution of a research inquiry.
- The ability to clearly and persuasively present and debate arguments.
- The ability to reference sources of information using agreed conventions.