

EXPERIMENTAL
PROGRAMME

ARCHITECTURAL
ASSOCIATION

SCHOOL OF
ARCHITECTURE

2019–20

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NOMENCLATURE

The Intermediate School will now be known as the
AA Experimental Programme (Years 1–3, ARB/RIBA Part 1).

Complementary Studies is now Core Studies.

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

Within Core Studies, Media Studies (MS) has become
Communication and Media Studies (CMS).

Within Core Studies, Speculative Studies (SS) has been added
in the second year of the Experimental Programme.

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The AA Experimental Programme is a three-year, full-time course. The First Year course takes place in a collective studio environment, with a vertical unit system operating in the second and third years.

FIRST YEAR

The first year of the Experimental Programme is characterised by its shared, open studio and defined by a learning-through-making approach, providing students with the tools and methods to foster an exploratory and intellectual interest in architecture. The studio encourages young architects to focus on the challenges of the twenty-first century, while learning and challenging the foundational principles of architecture. The study of architecture at the AA not only absorbs influences and information, but also critically affects societal change and generates culture.

The academic year is structured around the combination of studio-based design work and Core Studies; the crossover between seminars, workshops and debates allows students to learn collectively and think independently, constructively engaging with different audiences by sharing their discoveries in a year-long portfolio. Composed of a range of media and informed by various modes of argumentation and representation, this comprehensive body of work, successfully completed, forms the basis of each student's progress into the second year of study at the AA.

SECOND AND THIRD YEAR

Years two and three introduce students to the AA unit system, in which small design studios (12–14 students) operate a vertical structure of second- and third-year students. Innovative approaches to the study of form, typology, programme, site, material, craft and fabrication sit side-by-side with the study of critical architectural theory, environmental and technical considerations, speculative studies and different modes of architectural practice.

The Experimental Programme allows students not only to broaden the horizons of how architecture is physically manifested in the world, but also to holistically consider how we design our cities, to imagine a future for our environment and to redefine how we want to live together.

FIRST YEAR



The first year of the Experimental Programme at the AA is not just an introduction to the architectural discipline. It is also an all-encompassing process of learning through searching, questioning, making and experimenting. We go beyond the study of architectural history; beyond the learning of skills. We operate by directly engaging with ideas and materials, exploring the fundamental bases of architecture alongside and in relation to the contemporary world. We question how to capture the future and engage with the present.

We aim not only to provide a solid base of knowledge for new entrants into architectural education, but further to empower students to expand their horizons and to develop the potential of their individual and collective ideas. Each student is encouraged to test out ideas, supported by the depth and diversity of academic and intellectual resources at the school. Independent lines of inquiry are enriched by and developed through active engagement with other creative disciplines, shared discussions, workshops, field trips and events.



FUTUROSITIES:

THE PRESENT ALREADY ENCAPSULATES FUTURES

Are significant shifts in society and the nature of the architectural profession really occurring so fast, or are we just too slow to imaginatively embrace novel spatial constructs, skills and expertise in response? Developments in technology, manufacturing and forms of communication are constantly reshaping modes of life. These machinations move rapidly in the collective foreground, yet countercultures still periodically assert their presence through the construction of ad-hoc spatial alternatives to the cultural *status quo*.

The First Year course is constructed around a series of common explorations that question these issues in relation to specific architectural topics, constantly translating our discoveries into visual works through experimental, iterative design and research in three phases:

SEARCHING by DIRECT EXPOSURE. What contemporary currents are shaping the architectural profession and facilitating the development of alternative building typologies? Are digital technologies triggering spatial inventions? How do we build and what are the economies of re-making? We will look to answer such questions by engaging directly with the world outside the AA through a series of excursions and trips.

EXPERIMENTING with MULTIPLICITY OF TESTING. The second part of the year is focused on questioning the definitions of spaces. How are spaces designed and regulated, and how do these methods differ around the world? Can we experiment with the parameters that define spatial conditions in different global contexts? Regulations and building codes, physical resources, lifespans, occupancy types and more will be explored through design exercises that challenge current conventions.

FORECASTING CHANGES by MAKING PROJECTS. Towards the middle of the academic year, we will engage with and explore different modes of life and social contexts. Who is the audience for architecture and how do we communicate with them? We will work with unpredictable settings and learn how to construct ideas that are malleable and give rise to unexpected thoughts. Through re-enactments, visual forecasts and engagement with forms of activism, we will explore how our work connects with and enhances specific audiences.

FIRST YEAR PORTFOLIO

The First Year portfolio is a project in itself, evolving throughout the duration of the course as an open collection of ideas, visual speculations and project designs. Students will learn how to communicate what they have learnt and their discoveries through a personal, year-long portfolio of work, informed by various modes of writing, designing and argumentation. The portfolio is the synthesis of many trials and attempts; it discloses a personal way of inquiring, searching and putting forward architectural positions and projects.

DELFINA BOCCA works as an architect at Zaha Hadid and has previously worked in the UK, Italy and Argentina. She holds an MArch from the AA DRL and is a registered architect in Argentina, where she completed her studies. She has participated in numerous workshops and taught at schools in both Argentina and the UK.

POL ESTEVE is an architect graduated from Escola Tècnica Superior d'Arquitectura de Barcelona in 2009. He holds a master's degree in History and Critical Thinking from the AA and is a PhD candidate at the Bartlett. He is the co-founder of GOIG architecture studio and directs the AA Visiting School in Brussels.

MONIA DE MARCHI is the Head of the First Year course. She is an architect who graduated from the Istituto Universitario di Architettura in Venice and holds an MArch from the AA DRL. She has previously worked for Zaha Hadid Architects and had her own practice working on architecture projects while collaborating with different disciplines.

NACHO MARTÍ is a graduate of the Elisava School of Design in Barcelona and the AA. He founded his design studio in 2004 and since then his projects have been exhibited, published and awarded internationally. He is a Technical Studies lecturer at the AA and a Director of the AA Visiting School Amazon.

PATRICIA MATO-MORA studied Architecture at the AA, before studying materials at the RCA. She now works alongside artists and architects to realise large-scale projects employing various craftsmanship methods, while practising independently as an artist.

ANNA MUZYCHAK is an AA graduate currently working on private commissions in Eastern Europe. She has previously taught at Cardiff University, the AA Summer School and in the AA Experimental Programme.

JOHN NG studied Architecture at the University of Bath and the AA. He is also a visiting lecturer at the RCA. He founded ELSEWHERE and practises architecture in London. His work has been shortlisted for and won a number of international competitions.

SARA SALEH obtained her degree in Architecture at the American University of Sharjah and holds a MArch from the AA DRL. Previously she worked for Zaha Hadid Architects on projects in the Middle East, including Kapsarc in Saudi Arabia and on furniture/product collections, such as the liquid glacial and varied Citco marble collections.

ERIKA SUZUKI is an architect and the founding partner of Office Ten Architecture. She holds a BEng and MEng in Architecture from Tokyo Metropolitan University and a DipArch and MArch (distinction) from the Bartlett. She has designed and delivered a variety of projects, including residential, offices and cultural buildings while working in Tokyo, Paris and London.

ALEXANDRA VOUGIA studied Architecture in Thessaloniki, Greece. She holds an MS in Advanced Architectural Design from the Columbia University GSAPP and a PhD from the AA. She has worked as an architect in New York and Athens.

SIMON WITHERS has a background in fashion, experimental film and architecture, having been Vivienne Westwood's design assistant and a partner in an architectural practice. He holds a degree in fine art/experimental film from Central Saint Martins. He is a thesis supervisor for Design + Make at the AA and a thesis supervisor at the Bartlett and the University of Greenwich.

III

EXPERIMENTAL UNITS SHORT BRIEFS



The unit system first emerged at the AA in the 1930s, during a period in which the school played a vital role in introducing modern architecture to the UK. Alongside this innovative, project-directed form of teaching, the school implemented increasingly collaborative and experimental approaches to pedagogy, refining a model of open and participatory study that has influenced architectural education worldwide. Students are encouraged to pursue their own individual paths through the broad range of design units and agendas available, defining the basis for their future development and architectural interests. Students work in close contact with unit tutors who independently set each unit's aims and objectives.

In 2019–20 there are 18 Experimental Units that explore a wide range of critical issues, teaching methodologies and design agendas. The units that constitute the 2019–20 academic year explore architecture's agency in designing nature, from forests to city parks; investigate specific typologies from museums to city halls, to tall buildings, to schools; redefine inherited models of inhabitation and their relationship to affordability, technology and solidarity; question notions of context and site specificity from European cities to La Habana, passing by London, Glasgow and Norway on the Road to No-where; and a new set of units explores material research in relation to ecology, production technologies and landscape.

Though each and every unit operates in a highly specific and distinct manner, they share a series of common interests that stretch across all of the academic programmes at the AA, allowing us as an intellectual community to work collectively and address the relevant and pressing issues that face contemporary societies worldwide.

Building Stock

Hikaru Nissanke, Jon Lopez

EX1

The opportunity to acknowledge, study and assess volume housebuilding as a presentation of Britain's housing stock is more pertinent now than ever before. As the discourse surrounding the 'housing crisis' finds itself in a maelstrom, architects can no longer afford to ignore and disparage the impact and value of the Volume Housebuilding Project – a unique petri-dish of successes and failures. This unit will therefore encourage a fresh, unbiased review of a phenomenon so ordinary that it warrants and deserves closer examination.

The fluid relationship between suburbia and the inner city is now a condition of privilege. As such, the 19th- and 20th-century dialogue between city and suburb has developed instead into a dialogue between city, suburb and exurb. A lack of affordable housing options now compels many would-be house buyers to migrate to the exurbs, rapidly raising demand for dwellings that the Volume Housebuilding Project has absorbed. This has generated an immediate, unchecked and untapped ecosystem that has so far eluded concerted appraisal.

To make sense of this condition and its impact, the unit will adopt a multi-disciplinary approach, departing from the exclusivity of architectural critique and looking to other fields such as art, history, archaeology, anthropology, philosophy and psychology to understand human behaviour. We will explore the common misconceptions, aspirational hangovers, accepted norms and prevailing orthodoxies that inhibit societies from enacting meaningful change.

As opposed to typology, we will address typicality in search of alternative definitions of domesticity. Following the creation of a 1:1 piece of furniture that will encourage misbehaviour and the production of an alternative Design Guide to redefine the restrictive codes that shape our built environment from the inside out, students will design buildings to house a minimum of 100 people along the Metropolitan Railway line – the tract of land originally developed to alleviate London's housing pressures. We will develop unbiased approaches to how we live with one another at all stages of our lives, exploring issues of mobility and hybridity, use and misuse, behaviour and misbehaviour, form and dysfunction.

To contextualise the peculiarities of the Volume Housebuilding Project in the UK, the unit will make a rail trip across Europe looking at contemporary and historic housing projects, visiting the studios of several established and emerging architects along the way.

OMMX build, draw and write about architecture. We believe that architecture gives form to our collective desire to understand and express who we all are. It can construct intimate portraits of different communities, from individuals and families, to companies, landscapes, cities and nations. OMMX is committed to this biographical process, to creating spaces that we can relate to and that help us relate to one another. Hikaru and Jon have previously taught at Cambridge University, UCL and Central Saint Martins, and have run workshops at the Porto Academy, TU Delft, De Rotterdamse Academie van Bouwkunst and the Universities of Liège and Ghent.

Within Reach: a micro masterplan somewhere in the English suburbs, OMMX, 2018



What does it mean for architecture to be ethical?

We will set out to reflect on this and other questions in responding to a site based in Rio de Janeiro, Brazil: the Parque Lage School of Visual Arts. The school is housed in an eclectic, heritage-listed mansion, located in what is left of the Atlantic rainforest that once surrounded it, the Tijuca National Park. Many of the most iconic contemporary Brazilian artists, including Ernesto Neto and Adriana Varejão, studied there. The site has been used as a setting for cult movies such as Glauber Rocha's *Terra em Transe* (1967) and Joaquim Pedro de Andrade's *Macunaíma* (1969). Today, as well as housing the school, Parque Lage hosts important cultural and counter cultural events happening in the city.

This will be an inspiring setting from which to ask the question of whether – and how – architecture can play a role in starting to rehabilitate a social and political structure that seems to have been fundamentally and irretrievably, damaged. Rio de Janeiro is one of the most complex and fascinating cities in the world. It is a place of stark contrasts, with sprawling *favelas* set against luxurious gated communities, and lush nature insisting on making itself present against growing urbanization. The problems of Rio are local as well as global. While reflecting the particularities of a specific culture, they resonate with some of the most urgent challenges confronting contemporary society, including social inequality, urban violence, the crisis of democracy and environmental issues.

We will learn collectively through site visits and the the analysis of specific cultural artefacts. Responding to their first impressions, each student will be invited to dig deeper into a chosen topic in order to create a vocabulary for an architectural intervention. Making use of this vocabulary, students will propose a pavilion for the site. At the end of the year, these projects will be reviewed by our client, Giacomo Pirazzoli, an architectural lecturer from the University of Florence and the Head of International Affairs at the Parque Lage School of Visual Arts.

Our programme is integrated into the events leading up to UIA 2020 Rio: 27th World Congress of Architects, and Rio 2020: World Capital of Architecture – Unesco UIA.



Passarinhos - de Inhotim a Domini, Adriana Varejão, 2003-08
Image Credit: Vicente de Mello / Acervo Ateliê Adriana Varejão

Myths of the New Forest

Nannette Jackowski, Ricardo de Ostos

EX3

Architecture and cities are not only impacting planet Earth's ecological balance, but also altering the way we tell stories about the environment. Powered by high-definition nature documentaries, forests are shown as both synthetic and exotic, bursting with colourful life. Complex digital networks, fed by satellites and military drones, monitor resource extraction and deforestation from above. On the ground, forest communities live their lives between mythology and modern necessity. The New Forest is an entanglement of organic, digital and human factors. What is the future of sustainability and what role can architects play in these ecosystems, both small and large? What is the future of the forests? Are humans to be merely the stewards of and visitors to a sealed world of exotic and protected green?

EX3 will explore the relationship between the forest and the city, and the lessons that are transferable between the two contexts. We will challenge the concept of future forests being parks and discuss whether cities are merely places where humans dwell or, rather, extensions of a larger digital and organic ecology. Acknowledging forests as the birthplace of many fundamental architectural ideas and the physical source of many building materials, we will develop ways to engage with both their visible and invisible worlds. Students will learn how to perceive and draw economic, spatial and emotional relationships between cities and forests. With a strong focus on design, the unit will help students to transform impactful environmental ideas into compelling and meaningful narratives about future forests as mythologies, resources, frontiers, homes or digital networks. Final designs will speculate on metamorphic buildings, electronic landscapes, alternative models of land ownership and carbon sink institutes, among many other possibilities.

Students will be guided through a process of producing mixed media drawings, articulated models and immersive films in order to tell stories about their future forest. In EX3 we value both speculation and great execution. Students are encouraged and assisted to design and produce a portfolio that is investigative and thorough, and that has value both inside and outside the AA School. From big data and digital creatures to sustainable future crafts, the New Forest is an architectural voyage into the converging mythology of today's city and tomorrow's Land.

NANNETTE JACKOWSKI and RICARDO DE OSTOS (studio NaJa & deOstos) were nominees for the Iakov Chernikhov Prize for young architects around the world and are authors of many publications including *The Hanging Cemetery of Baghdad* (2007), *Pamphlet Architecture 29: Ambiguous Spaces* (2008) and *Scavengers and Other Creatures in Promised Lands* (2017). Having worked for many architects (Wilkinson Eyre, Zaha Hadid, Peter Cook, Future Systems and Foster + Partners), they have taught across Europe, including at Lund University (Sweden) and the École Spéciale d'Architecture (Paris).

Forest of War, Ludvig Holmen, 2018–19



From Tectonics to Fusion

Kostas Grigoriadis, Guan Lee, Lizy Huyghe

EX4

The Austrian art historian Alois Riegl wrote of a radical change taking place at the beginning of the 20th century – a transition from the veneration of historical value to an appreciation of newness. This reflected the shift in early modern Europe towards innovation and the belief that the creation of novel, artificial materials could trigger the creation of capital in newly industrialised countries. A century later, material innovation and production now occurs at a startlingly rapid rate and in virtual environments, as opposed to the physical sites of the research lab. In effect, this is initiating a Neo-Cambrian explosion. New material *hybrids* are being concocted every day – virtually, theoretically and in infinite combinations.

In architecture, however, Semper's 19th-century separation of types of construction into tectonics and stereotomics (the cutting and assembly of discrete parts), remains the prevalent method of constructing buildings – it has a long way to go to catch up with today's exponentially advancing material hybridisations. In this context, our objective will be to align with these developments and attempt to generate a new architecture in sync with contemporary material advances. More specifically, we will focus on a particular type of materials, termed *fused* or *multi-materials*, which are just beginning to make their way into architecture and design. Their radicality lies in the fact that they are continuously fused substances – they do away with parts and mechanical connections.

Replacing parts with *continuous materials* promises a much more direct, immediate and orderly way of building. It effectively by-passes capitalist modes of production, as well as generating radical cost, material, and energy savings. Our aim will be to explore new procedures for designing and building with material *gradients* – casting, pouring and fusing matter in its fluid, pliable form in order to generate continuous topologies and novel forms of space. The output of this process will be prototypical agglomerates of materials in the form of small to medium sized buildings – more than just a collection of individual parts, these progressive visions will signify a new type of architecture that has finally caught up with the future.

KOSTAS GRIGORIADIS holds a PhD in Architecture from the RCA and a master's degree from the AA DRL, and runs a practice, Continuum. He is the winner of the 2018 RIBA President's Award for Design and Technical Research, and the recipient of the inaugural Google R+D in the Built Environment Fellowship.

GUAN LEE is an architect and lecturer, and the Director of Grymsdyke Farm. He studied at McGill University, Montreal, the AA and the Bartlett, where he completed his doctoral studies. In his own practice, Guan explores digital fabrication in conjunction with hands-on building processes using a range of materials including clay, concrete and plaster.

LIZY HUYGHE studied at the University for Science and Arts in Ghent, Belgium. Having worked for several design-led practices in Paris, in 2011 Lizy joined ACME. She is currently overseeing the construction of the Minorities residential scheme in the City of London.

Hyperglazed Hyperdensity: Slumped glass on metal mesh material metal, Elizabeth Low, 2018–19



Road to Nowhere

Ryan Dillon, David Greene

EX5

In 1986, on a windy October day, it seemed that the UK government was going somewhere. As then-Prime Minister Margaret Thatcher emerged from a bulletproof Jaguar XJ8 clad in a wool-blend suit, neck encircled by a ring of pearls and head capped with a helmet of hair being ruffled by the stiff northeasterly breeze, her ever-trusty handbag present, she stood on a sea of asphalt. The image of this event shows a single figure in a vast abyss of tarmac that stretches as far as the eye can see – to infinity. Published in black and white, the time of day is frozen and unknown. The coordinates of place are impossible to pinpoint due to the lack of any recognisable building or visible point of interest – a manipulation of real-time using digital-time by an autocratic government. But perhaps more telling is the accompanying headline, a precursor to the demise of Thatcher's dubious reign, stating that this event was actually the opening of the M25 motorway, dubbed 'The Road to Nowhere'.

EX5 will attempt to go anywhere and everywhere. Starting with the M25 and working inwards, we will infiltrate London – a city that has grown and expanded through the rippling series of rings that have consistently redefined its edge condition. Tracing this rural/urban dendrochronology, we will explore segments of the M25 (a), Congestion Zone (b), Circle Line (c), City of London (d) and Roman Wall (e), leading us to discover how time affects architecture, material and space at the local scale whilst uncovering economic zones, environmental crises and infrastructural systems at the global scale. We will learn how governments and institutions use time as a means to dictate everyday life, encountering alternative modes of living that unveil how cultures and inhabitants simultaneously exist within multiple time zones. These encounters will provide the social, technological and time-based constraints for each unit project.

Those who choose to join the unit will be asked to construct an architectural brief and test it through material interventions. Working with film, physical models and drawings, a series of exercises will provide students with the material to develop the locale, target group, use, duration and key questions of projects that aim to challenge the rules, codes and laws that govern our existence, allowing EX5 to warp the fourth, fifth or tenth dimensions and to go _____ where?

RYAN DILLON is the Head of Academic Communications, a lecturer in the History and Theory programme and a member of the Teaching and Learning Committee at the AA. He has been the Programme Coordinator for the AADRLL, taught at the University of Brighton and previously worked at Moshe Safdie Architects.

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

In 1951 the term 'utopia' was coined by Thomas More to define an imagined place in which everything is perfect. Delve deeper into the etymology of the word and one discovers that it originates from the Greek 'ou', meaning 'not' and 'topos' meaning place. Utopia literally is 'nowhere'. Therefore, Margaret Thatcher is standing on a 188.3km utopia of asphalt that surrounds the city of London, aiming to go nowhere.



Bill of Quantities:

- (a) 29 October 1986, 188.3km, 1 hour 40 minutes 17 seconds driving, 32 junctions
- (b) 17 February 2003, 7am–6pm, Monday–Friday, £10.50–14, 30–35 days/year of noxious pollution
- (c) 1863, 17 miles, yellow, 114.6 million people per year, 72 minutes sitting down, 36 stations
- (d) 1849–1964, 6 miles long, 1.12 square miles, 716.80 acres, 120 minutes walking, 10 dragons
- (e) 200AD, 2 miles long, 330 acres, +/- 2.75m wide, 40 minutes walking, 22 towers

Eros in the Void

Brendon Carlin, James Kwang-Ho Chung

EX6

It is a mistake to believe that we can depend on the same engrained pathologies and systems to achieve different ends; that a new, *green* application of technological and scientific progress, or ethical forms of expert planning, control and surveillance will ultimately save us from the depths of our ecological and existential crisis. To work through this trauma and reinvent the cultures of everyday life, *ways out* must come from *below* and *within*, and let the exalted rationality of fuller Desire seep in.

Capitalism has left us uprooted and destroyed all previous or stable forms of life. The neoliberal state is abandoning patriarchal welfare institutions and services, leaving more and more of us in a desert of disenchantment and desperation, increasingly devoid of solidarity, identity, meaning, sustenance and care. This desert is rife with mirages that dominate us by abstracting, distracting and sewing division, but also consoling and alluring. They distort Desire and misdirect our potential for action. However, if we can see through the mirages, we encounter an openness and potentiality in this desert void, a historically unprecedented opportunity for the development of new forms of life in common that must insist that means-is-end.

EX6 will seek out and research examples of alternative, self-actualising subjectivities, collectives and forms of living together that have been born out of the void and are impelled by Desire. Departing from these examples, we will design experimental architectures for living and working together, with a focus on the social and spatial dimensions of collectivising, or commoning reproduction – the forms of labour concerned with maintenance and sustenance; the physical and emotional care of the body. Perhaps, most importantly, we might open up *free* time, critical-thought-potentiality and therefore space for more empowered, liberated, individual, creative work.

As architects, we can neither impose nor foresee what forms of life will unfold and so we must reject our compulsions to adopt symbolic, programmatic, typological thinking and the abstract imposition of rituals, divisions of labour and values. Instead, we want to bolster alternative commoning trajectories, helping them carve out new spaces from the desert, and to develop new architectural tools, strategies and imaginaries.

BRENDON CARLIN has led several realised architecture and city projects in practice and taught at many institutions worldwide. Brendon is also a Director of Tropicality and a PhD candidate at the AA.

JAMES KWANG-HO CHUNG is a lecturer at the Royal College of Art and an architectural designer for Hopkins Architects. He has worked at several architecture practices and has lectured and taught at several universities including the AA, the Royal College of Art and Leeds School of Architecture.

House as a Desert for 500 'Floating' Tech Workers, Isabel Alves Santos De Castro, 2018–19



Alba Gu Bràth
Amica Dall, Anthony Engi Meacock, Giles Smith

EX7

'It was never there and it's already vanishing' – W. S. Mervin,
'Before That,' *Poetry*, 1968

The locus of architectural thought and education has always been the building; the building as a complete object, with a logic, rhythm and sensibility of its own. Historically, this view has significantly shifted towards an understanding of architecture in the context of the city, centralising concerns regarding infrastructure, complexity and growth, and connecting mainstream architectural discourse more deeply to other fields including sociology, geography and economics.

Architecture is now at a point where it must make another profound shift – not only in how we practice but how we think, expanding from the urban to the territorial, from the limits of the city to the limits of the planet. We need to think critically, openly and fearlessly about our role in the world and become increasingly polymathic: able to mediate information from an ever more diverse set of sources; able to act decisively within an ever more complex set of realities.

We will work with our feet firmly on the ground in Glasgow, Scotland: an extraordinary city, full of difficult, abundant life. We will ask students to think expansively, but first and foremost to take the local context seriously and to develop a relationship with its social, religious, cultural and political character, as well as a feeling of its day-to-day life. We will be hands-on and proactive, always foregrounding critical reflections on our own experiences over desk-based research. We will work deeply within Assemble's existing networks across the city, particularly with those in the East End. Pack a sleeping mat, a thermos and a raincoat, and join us.

AMICA DALL, ANTHONY ENGI MEACOCK and GILES SMITH are all founding partners of Assemble, which amongst other things is an architecture practice, workspace provider, contractor, developer, artist collective, ceramics workshop and friendship group. Their work has seen them lecture and teach internationally, including at Yale, MIT, Harvard and ETH Zurich. They are currently working on new models of living and working in South West London, a City Farm in North London and public space in South East London, as well as a number of other projects across the practice that are situated from New Orleans to Oslo.



Stones Against Diamonds, Martin Wecke, 2019

Politics of the Barter Block:

A Network of Home-Swapping in the Havana Grid

Francisco González de Canales, Nuria Álvarez Lombardero

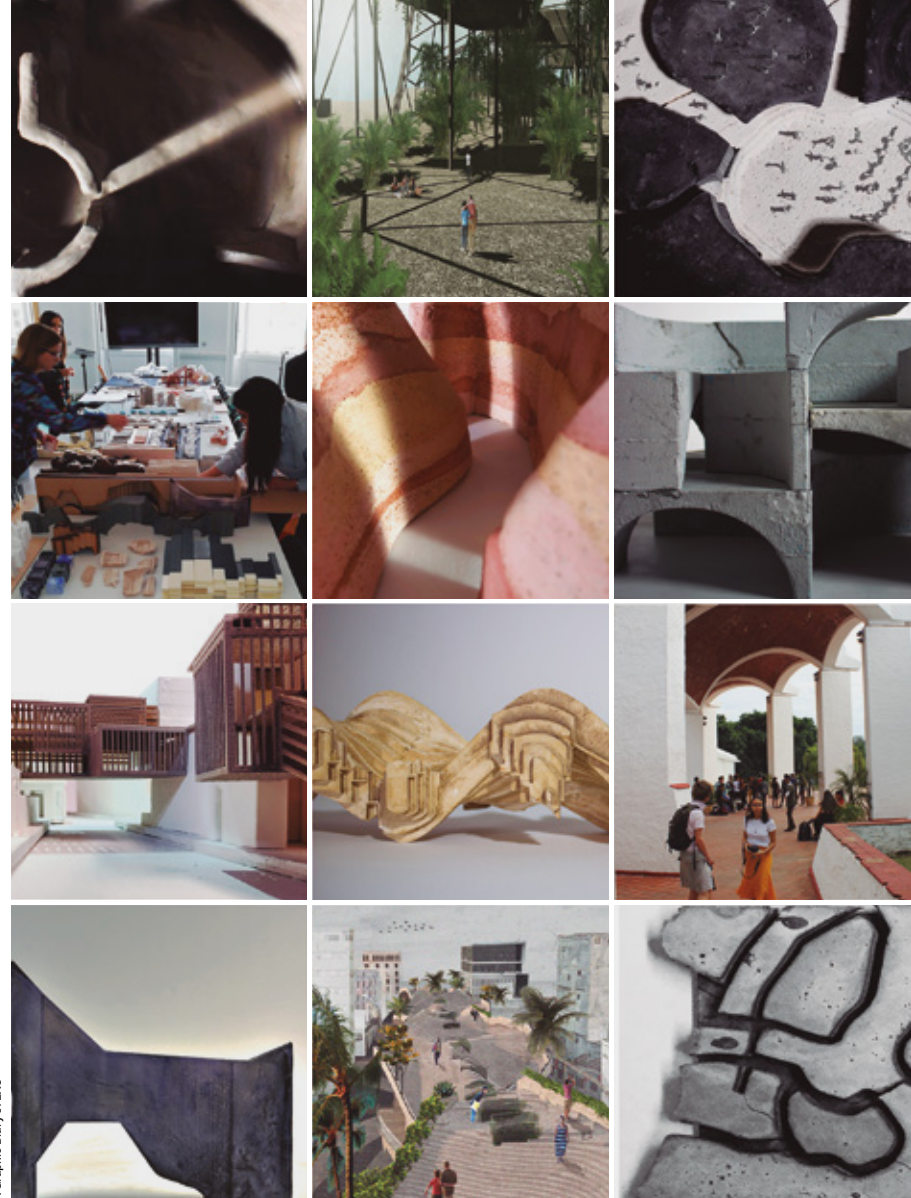
'In the Kingdom of Heaven there is no grandeur to be won, inasmuch as there is an established hierarchy, the unknown is revealed, existence is infinite, there is no possibility of sacrifice, all is rest and joy. For this reason, bowed down by suffering and duties, beautiful in the midst of his misery, capable of loving in the face of afflictions and trials, man finds his greatness, his fullest measure, only in the Kingdom of this World.' – Alejo Carpentier, *The Kingdom of this World*, 1957

In Havana, more than fifty years of economic embargo has made any latent heroism fade away into an agonistic expression of survival at the outskirts of hegemonic globalisation. However, although peripheral, Havana also demonstrates its otherness within the global status quo – a different vantage point from which to redefine the Western capitalist idea of the contemporary city. From this alternative context, EX8 will speculate on new temporary housing models by revisiting Cuban traditions of home-swapping. Framed as a timely opportunity to discuss contemporary collective models of inhabitation, the unit will question not only how different intensities and durations of usage can reshape the arrangement of the domestic realm, but also how distinct articulations of spatial qualities can permit flexibility over long-term constraints such as material, climate and scale. Adopting a collective perspective, the block is understood as the basic unit that facilitates interpersonal relations between temporary occupants.

In order to explore these ideas, students will work with an area of approximately 100 x 100 metres, consistent with base dimensions of Havana's urban grids. These interventions will redensify, infiltrate and rearticulate independent blocks of the city to feed a speculative network of home-swapping. They will act as architectures awaiting to be appropriated, as well as negotiating relations at both a micro and macro scale. As a unit, we will continue our interests in architectural form and its ability to articulate relationships and how form resilience can be supported by a locally driven materialisation seeking more sustainable long-term construction approaches.

FRANCISCO GONZÁLEZ DE CANALES and NURIA ÁLVAREZ LOMBARDERO are co-founders of Canales & Lombardero and Politics of Fabrication. Francisco studied architecture and theory at ETSA Seville, ETSA Barcelona and Harvard University, and worked for Foster + Partners and Rafael Moneo. He has lectured in England, Chile, Mexico, Spain and the US. Among his recent publications are *First Works*, *Experiments with Life Itself*, *Rafael Moneo: A Theoretical Reflection through the Professional Practice* and *Rafael Moneo: Building, Teaching and Writing*. Nuria studied architecture and urbanism at ETSA Madrid and the AA and worked for Machado & Silvetti Associates. She has previously taught at the University of Cambridge, the Bartlett, TEC Monterrey and the University of Seville. Her work on gender studies in architecture and urban typologies has been widely published and she wrote the award-winning book, *Arquitectas: Redefining the Practice*. Both hold a PhD and they are co-authors of *Politics and Digital Fabrication: an ongoing debate*.

EX8



A Graphic Diary of EX8

City in Transition: Beyond Old and New

Maria Fedorchenko, Bozar Ben-Zeev

EX9

This unit is a part of a long-term project on the contemporary European city. Its research agenda seeks to develop broader visions for cities in transition, in contrast to the antagonistic displacements by modernists and contextual revisions by postmodernists. Most importantly, it seeks to link theoretical urban projects with explicit architectural briefs.

We seek architecture that can better reflect and drive urban change. There is a need to respond to urgent, often concurrent pressures: cultural legacy and technological progress, local identity and global exchange, preservation and renewal. This demands new ways to relate all of the infrastructures of connection and production, along with their programmatic variables, to more stable and resilient architectural structures.

We will start off with a set of topical redevelopment sites that are symptomatic of deeper issues within the profession and the discipline of architecture. We will unravel the hidden conflicts between systems, agencies and practices, and articulate these as inherently architectural problems, temporarily disengaging from the prescribed domains of fixed design elements. We seek fundamental shifts in the production of mediating and inclusive projects that go beyond megastructures, hybrids, or condensers.

The unit will continuously confront the old and the new. It will dare to challenge what we know about archetypes, typologies and diagrams, while fully exploiting the cultural and spatial contexts of our propositions. Learning from the city as an ideological battle ground, projects will shift between urban diagnostics and historical research; manifestos and design provocations; conceptual maps and detailed drawings, allowing students to develop their own personal design methodologies. The unit will operate as a research-design laboratory and a forum for debate, collaboration and exchange, actively engaging with contemporary architectural culture through various platforms. Together, we can show that architecture can adapt and evolve in response to both urban contingencies and our collective design intelligence, and find its way back to the forefront of urban transitions.

MARIA FEDORCHENKO has taught at UC Berkeley, UCLA and the CCA. Primarily an educator, she is also a co-founder of the collective Plakat Platform, an urban consultant and a co-director of Fedorchenko Studio. She is also a founding partner, with Gleb Sheykin, of a new generalist practice, Karta Architecture Ltd.

BOZAR BEN-ZEEV is a practicing architect with experience in offices such as MAD and OMA. He holds a Diploma from the AA and a BSc in Architecture (Hons) from the TU Delft. He has also acted as both a visiting critic and guest tutor at the AA.

Luca Gamberini, *The Island Without a Sea*, 2018–19



Plot

Valentin Bontjes van Beek, Winston Hampel

EX10

'We are surrounded by subjunctives, by the form of possibility.
It could all be very different.' – Alexander Kluge

All architecture starts with a *plot* – be that a piece of land lying dormant and waiting to be discovered, a sly scheme, a model by which to realise one's ideas or a good piece of narration. Experimental Unit 10 will use the *plot* as its point of departure, focusing on the interplay between the different facets of the term: context, strategy and exposition.

In exploiting the ambiguity between the clarity and open-endedness of a given term (i.e. *plot*), the unit fosters each student's individual strengths and inclinations, and the decision-making power that occurs in a collective (unit). In a world in which the youth appears more sincere, daring and influential than distinguished heads of state and long-standing institutions, our object of desire remains the city that surrounds us – London. It is our home: local, mundane and touchable; the largest city of Western Europe; the capital of a dwindling, post-imperial state and increasingly home to the top 1% of the global population by income. In this environment, what can be added or revoked as a young architect? How do we establish a position or claim a space? How can we bring about change and what does change even mean?

Term one will be occupied by small, experimental tasks and skill-building exercises to sharpen our faculties of examination and expression. In term two we will focus on our playing field, the metropolis, beginning with the identification of a plot and an analytical survey that will gradually build up to a critical proposition – be it social, physical or lyrical. During the third term, we will refine our arguments through writing and editing. We will travel to an unfamiliar city to chart its distinct spatial conditions, only to reimagine them upon our return.

The survey of a given context and the identification of its key drivers and influences are essential components in how the unit operates. Above all, the process of addition and subtraction to and from an existing context will form a mantra throughout the year – not only as a tool of design, but also as a way of producing evidence... ... the plot thickens.

VALENTIN BONTJES VAN BEEK runs vbvb studio and is a Professor at the Munich University of Applied Science (MUAS). He trained in Germany as a carpenter and worked as an architect in New York with Bernard Tschumi and Raimund Abraham before returning to London to practise and teach.

WINSTON HAMPEL studied architecture and design in Hamburg, Paris and Stuttgart, where he received his Diploma, as well as graduating from the History and Critical Thinking in Architecture programme at the AA. He has taught in the AA First Year Studio, History and Theory Studies and the DRL, and worked for architecture practices in Germany and France. He is now based in Munich and London.

Japan survey: appropriation of left over outdoor passage, Chu Ying Ng, 2018–19



The relationship between Humankind and Nature is a curious one. In modern rhetoric, the two are often defined as being one and the same; Man is of Nature. And yet, as scientists, activists and politicians increasingly admit the advent of the Anthropocene, one cannot help but wonder whether, in our current era, it might not be more accurate to describe Nature as being of Man. That is to say, in the case of the former, it is nature that created us, whereas in the case of the latter, it is we who create Nature.

If Nature is indeed of Man, it becomes apparent that in designing a city we need to consider the needs of both. Needless to say, this was not how cities were designed in the past and was certainly not how much of London was designed. Bolstered by the Industrial Revolution and the increasing power of the British Empire, the nascent London was established in an entirely different global framework. Ecological and environmental concerns simply did not register as factors in urban development and the Great Acceleration of the post-war years did little to rectify this. As such, the urban growth of London ever since has left the city ill-equipped to cater to the needs of nature.

We will ask students to confront a paradigm shift. When both the City and Nature become the project of Man, our architectural language must evolve to encompass both. If once the role of the architect was to design spaces for human inhabitation, we must now design spaces of natural inhabitation as well. We will study not only the spatial transformations of the existing city, but also the performative ones, introducing the problem of human inhabitation through the design of rituals that can inform new forms of living.

We will take Charles Darwin's mantra, *natura non facit saltum* – Nature does nothing in jumps – and propose an alternative as our *modus operandi*: *Homo facit saltum*. If nature does not act in leaps, we must. We will be working within the Canada Water Area Action Plan, in an effort to re-imagine how the existing cityscape can be transformed. This means that rather than working with building codes and regulations, we will work instead with the seasons, the passage of time and the possibility of including new urban rituals into the existing urban fabric. The unit will work with collage, urban sampling methods and model making.

MATILDE CASSANI teaches at the Politecnico di Milano and the Domus Academy (Milan). Her work often moves on the border between architecture, installation and performance. She was recently involved in the Chicago Architecture Triennale, the Oslo Triennale and Manifesta12.

SILVANA TAHER is an architect and writer who teaches architecture, history and theory at the AA and Central Saint Martins. She was a guest speaker at AA XX 100 in 2018 and her writing appears in *AA Files*, *Blueprint* magazine, the *Architectural Review* and the *Architect's Journal*.

Image credit: Silvana Taher



Moon River Taneli Mansikkamäki, Max Turnheim

EX12

It is an understatement to say that information technology has fundamentally modified much of the world we navigate. Continuous connectivity between virtually every human being and device, simulated realities and machine learning are but a few variants of this technology. Architectural form and practice, however, seem to respond to the same imperatives of use and perception described in Walter Benjamin's seminal essay *The Work of Art in the Age of Mechanical Reproduction*, published in 1935. EX12 will address these two imperatives and question their validity in the context of the current technological condition – a context in which humanity's place is being challenged as never before.

We will focus on the scale of architecture and deal with form and matter. How do we build in a world in which visual appearance is mediated by omnipresent interfacing devices? What is materiality by default? How does automation affect our discipline? How can we partition space for populations whose behaviour can be predicted at an individual level, and how are buildings received (and thus conceived) if contemplation and habit are informed by the rate of computation? These are just some of the many questions we will address.

If technology and its implications are always present in the unit's thought process, make no mistake: we will tackle architecture through its mass, its materiality and its ecological footprint – this design studio is strongly rooted in solid architecture.

Our methodology consists of a combination of skill acquisition and continuous project development. Participants in EX12 will familiarise themselves with a wide range of well-tested material, representational and spatial techniques in intense, collective workshop sessions, refining their distinct architectural approach through a year-long process of reactive, individual tutoring.

To apply this methodology, the unit will travel to California, where the focus will be on the critical observation of the notorious Case Study houses, the local geography and, last but not least, the impact of tech-driven economies in the Bay Area.

TANELI MANSIKKAMÄKI is an architect and educator, and the founder of architecture practice AGO. He has taught across the AA, from the Foundation course to the Experimental Programme. Taneli previously worked for Future Systems and Cecil Balmond amongst others and has served as a visiting critic at the University of Cambridge, AHO in Norway and Akademie der Bildenden Künste Stuttgart.

MAX TURNHEIM founded UHO in 2013 after running the studio École alongside Nicolas Simon in 2007. He currently teaches at the AA and at the École Nationale Supérieure d'Architecture de Paris-Malaquais. His theoretical contributions to the field of architecture can be read in San Rocco and Real Review.



Some Like it Hot: Exhibiting in a Warming Climate Lily Jencks, Jessica Reynolds

EX13

'There is no climate, no place, and scarcely an hour, in which nature does not exhibit colour which no mortal effort can imitate or approach. For all our artificial pigments are, even when seen under the same circumstances, dead and lightless beside her living colour; nature exhibits her hues under an intensity of sunlight which trebles their brilliancy.' – John Ruskin, *Modern Painters*, 1843

Museums have an urgent role to play in educating us about the ecological crisis, guiding us towards a new cultural paradigm and interrogating the ethical, social and political implications of this break with the status quo. It's time for the art world to evolve from privileging short-term, blockbuster shows to cultivating collective conversations and long-term thinking about our future. EX13 foregrounds the educational capacity of a museum to design museums that catalyse us into action in this climate emergency.

We will substantially rethink the nature of a museum, so that it not only minimises its environmental impact – challenging Part L – but so that it also embeds ecological thinking into architectural projects, cultural discourse and exhibition display. Working across a series of scales, starting with the exhibition space of a single object and concluding with resolved spaces of display and education in the city, each student will develop a unique architectural language that is conceptual, graphic, formal and performative. We will find sites across London, unravel museum typologies, learn from archives and AI, and disrupt the city with ecological tools that infiltrate both the local community and natural context. How should we design museums of extinction, of synthetic aesthetics, of erotic atmospheres, of cyborg-microbes, of intelligent plants and more? Each project will interrogate the content, curation, materiality, formal configuration, location, technologies, operational models and programming of future museums.

Throughout the year, we will engage with the General Ecology project at the Serpentine Gallery curated by Lucia Pietroiusti and the Soane Museum, an architectural laboratory of education and atmospheres. Architecture and art will work hand in hand to take on the challenge set by Greta Thunberg and Extinction Rebellion. For museums to remain relevant, they must provide speculative visions that reframe our relationship to our new, steamy world.

LILY JENCKS is the founder of JencksSquared and LilyJencksStudio, which looks at how content-driven forms can create strong identities for meaningful public interaction through architecture, landscape and interior projects in the UK and abroad. She studied at Columbia University and holds a master's degree in Architecture and Landscape Architecture from the University of Pennsylvania.

JESSICA REYNOLDS is a director at London-based vPPR Architects, which investigates the continual crossover between art and architecture in its residential and cultural projects. She is a founder of the Architecture Exchange, a platform that fosters debate between architecture and philosophy. She studied at Cambridge University and Princeton University.



Sun and Sea, Neon Realism, Lithuanian Pavilion, Venice Art Biennale 2019, curated by Lucia Pietroiusti

Hoary Building Amandine Kastler, Christopher Pierce

EX14

The *tabula rasa*, long the ideological preserve of every wide-eyed architect and urban planner, is a spent concept. So are the resource-devouring manifestations typically designed to occupy it. We're into the radical re-imagination of existing buildings.

With forensic, scientist-like attention we will survey, scan, draw, model, read, write, dive into archives and undertake first-hand research in order to understand existing building stock (and the effects of climate on them). Then, in surgical-like operations we will intervene, dissect, re-use, re-build, add and subtract to transform them into completely different entities. This means that we will carry out typological transformations, material reconfigurations, spatial re-imaginings and contextual re-interpretations in reaction to changing times. Nothing in our work is entirely new; it is always rooted in some way within that which was there before and it balances precision and imperfection. We are also not shy about restoration, a process in which our emphasis will be on objects, materials, colours, rituals and atmospheres.

We are committed to inventing and developing new materials from untapped, undiscovered and overlooked resources. Felling forests, quarrying the countryside and manufacturing eye-watering quantities of concrete and steel is no longer an imaginative or sustainable future. We will discover waste resources, methods of re-use and lost or abandoned traditions that not only contribute to a sustainable future, but have the power to create totally different spaces, moods, forms and feels.

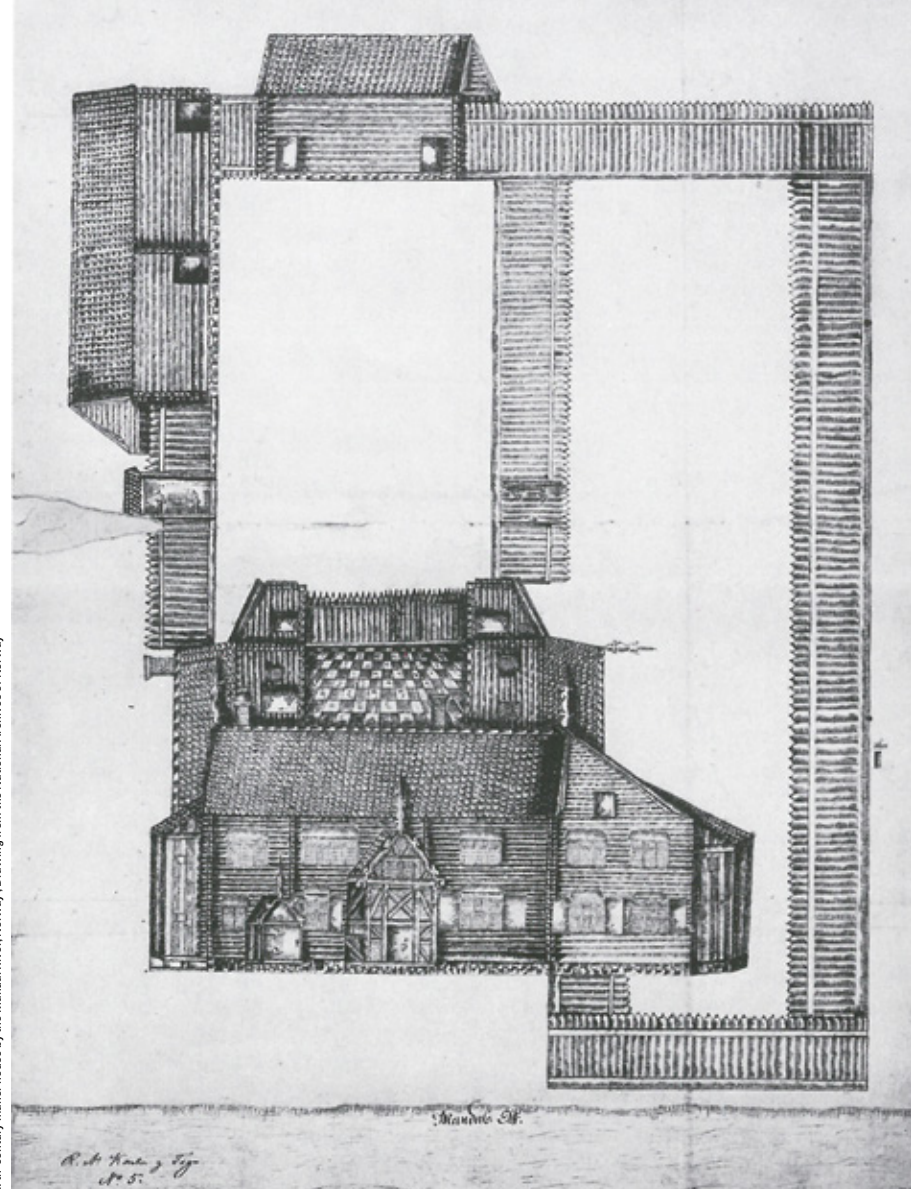
In order to provide a contained cultural framework, our work will be based in Norway. The Nordic context is manageable in scale and a historical periphery dependent on merging vernacular with continental ideas. It is the blending of 'types' that keeps us from ethnocentric pitfalls, spurious local connotations, and singular notions of authenticity. We will design buildings and develop projects that engage with the idiosyncratic qualities of Italian Mannerism, draw from Venturi's *Complexity and Contradiction in Architecture*, trace the lines of Nordic building traditions – from vernacular structures to regional modernism – and are positioned in relation to two other seminal references: Christian Norberg-Schulz's *Genius Loci* and Kenneth Frampton's *Critical Regionalism*.

AMANDINE KASTLER has worked at OMA/AMO Rotterdam and David Chipperfield Architects, and now co-directs Kastler Skjeseth Architects (Oslo). She graduated with Honours from the AA in 2010 and has been awarded multiple prizes, including the RIBA Bronze Medal.

CHRISTOPHER PIERCE completed his architecture studies at Virginia Tech and gained a PhD at the University of Edinburgh. He is currently working on a book, *Recipes for Food and Architecture*.

ERLEND SKJESETH and ARAM MOORADIAN will be regular collaborators with EX14 throughout the year.

17th-century manor house by the Mandal River, Norway, Drawing from the National Archives of Norway



'The global is local at all points' – Bruno Latour,
We Have Never Been Modern, 1991

In this moment of widespread populist extremism, resurgent nationalism and precarious, transnational unions, we turn our attention to the politics of the local. We reassess the value of the city as a primary site of collective identity, citizenship and resource management, and ask how we might reinvent the forms and logics of its primary political institution – the City Hall.

Collective identity, a shared sense of public life, emerges only when multiple perspectives engage (however provisionally) in a common space – when people see 'sameness in utter diversity'. We instinctively travel to the centre of our cities to discover, challenge, debate and confirm our collective self. The institution of the City Hall has, as the identifiable locus of urban governance, traditionally offered us at least some sense of where that centre is located and, at best, provided a forum for collective political expression. With the increasingly federal scale of both policy and representation its function has become more and more administrative. Across much of the world today, local government is being pared-back, outsourced and privatised, with dramatic implications for our ability to locate collective identity and in turn to motivate civic participation.

In Sert, Leger, and Giedion's famous position paper, *Nine Points on Monumentality*, they argue for modern architecture's necessary role in fostering community through the design of legible civic centres. EX15 will extend this provocation, but instead of singular, monumental gestures we will seek out multiple, contingent forms of symbolic expression; a newer monumentality dependent on active interpretation and collective inhabitation.

The world we inhabit – this building, this garbage, this law, this water, this event, this fungus, this stuff – acts, agitates, and networks, just like the citizens of our cities. As we redefine the architecture of the City Hall, we will also expand the concept of ecology in order to recalibrate the constituents of our politics. To become relevant again, the City Hall must empower its citizens to actively participate in the continual remaking of the *polis*: its education, its healthcare, its environment, its culture – its past, present, and future. In this way, EX15 aims for nothing less than a new architecture of political space – one that reasserts our sense of a local, ecological, and collective future.

XRISTINA ARGYROS, co-founder of Neiheiser Argyros, holds a BArch degree from Princeton University and received her MArch from the Yale School of Architecture. She has worked for WORKac, OMA New York, and Ateliers Jean Nouvel, and taught at Cardiff University and Yale University.

RYAN NEIHEISER, co-founder of Neiheiser Argyros, holds a degree in Engineering and Art from Swarthmore College and an MArch from the Princeton School of Architecture. He has worked for OMA Rotterdam and Diller Scofidio + Renfro, and taught at Princeton University and Columbia University.



Social and Functional Analysis, Patrick Abercrombie, 1943

Latent Territories

Dora Sweijd, Theo Sarantoglou Lalis

EX16

During the last two decades, the ceaseless accumulation of digital tools and applications has drastically transformed architectural practice, resulting in the fragmentation and diversification of the discipline.

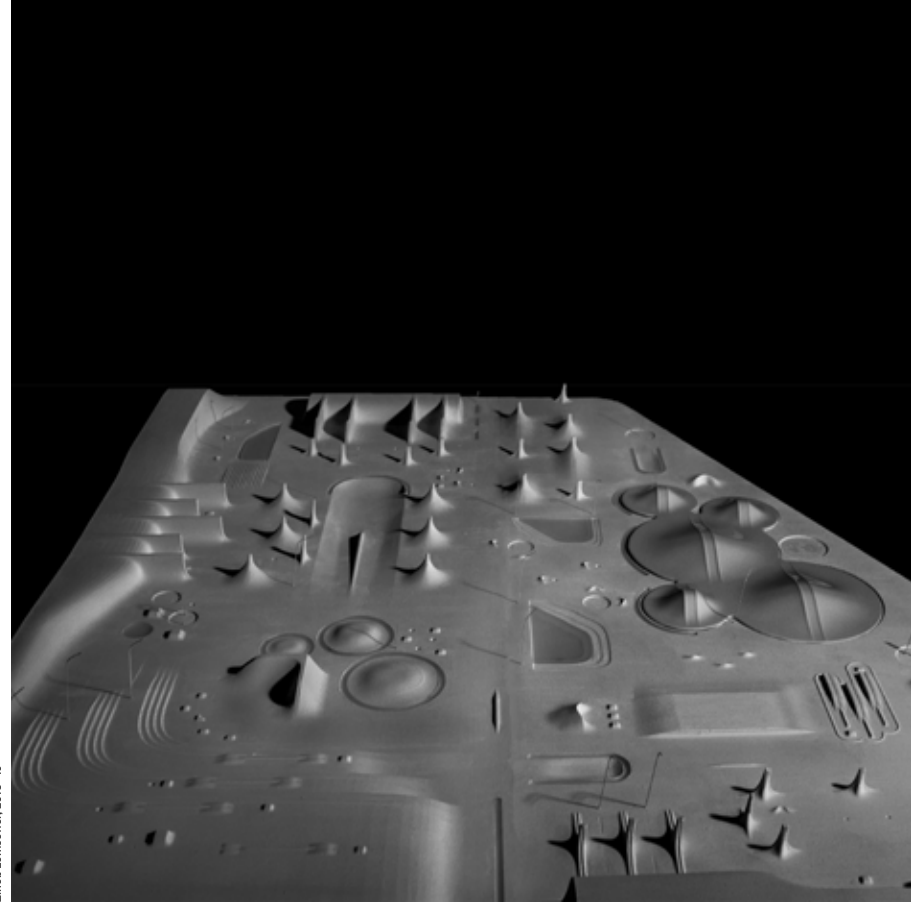
Technology influences our way of thinking, our social relations and our culture – it permeates all aspects of our lives. In certain cases, the development of new technologies for design and construction have been liberating or emancipatory. However, in others, they embed consequential forms of inequalities, divisions of labour, heightened bureaucratisation and other mechanisms of alienation. We will investigate both the positive and perverse aspects of such techniques at a social, ethical and environmental level; analysing their processes of concretisation and their capacities to facilitate democratic accessibility, collaborative agency and transformation.

The work of the unit will develop along two primary lines of enquiry: firstly, the design of architectural form for its capacity to engage the human body and secondly, the politics of construction and the role of the architect. Students will work at the intersection between architecture, landscape and art, developing a set of bespoke architectural elements and production strategies that will form the basis of a larger urban project. This work will be grounded in historical and theoretical precedents, combining intense design and material experimentation with social purpose.

Through the use of 'detournement', we will intentionally subvert digital and robotic fabrication techniques in search of spaces for collective emancipation, individual fulfilment and pleasure. Students will speculate on and develop elaborate, but nevertheless affordable, production strategies. The unit will challenge a culture of the flat in search of a new materiality nested withindigital practice, mixing the use of both physical and digital media.

DORA SWEIJID and THEO SARANTOGLLOU LALIS are the founders of LASSA, an architecture studio with offices in London and Brussels. Theo has taught at the Columbia GSAPP and the Harvard GSD, and both were visiting professors at Lund University and Chalmers in Sweden. They have lectured and led workshops internationally and their built work has been extensively published. LASSA has won a number of international awards for Villa Ypsilon and was a finalist for the Chernikov prize.

Zineb Lemseffer, 2018–19



The Object of Ecology

Andrew Yau, Jonas Lundberg

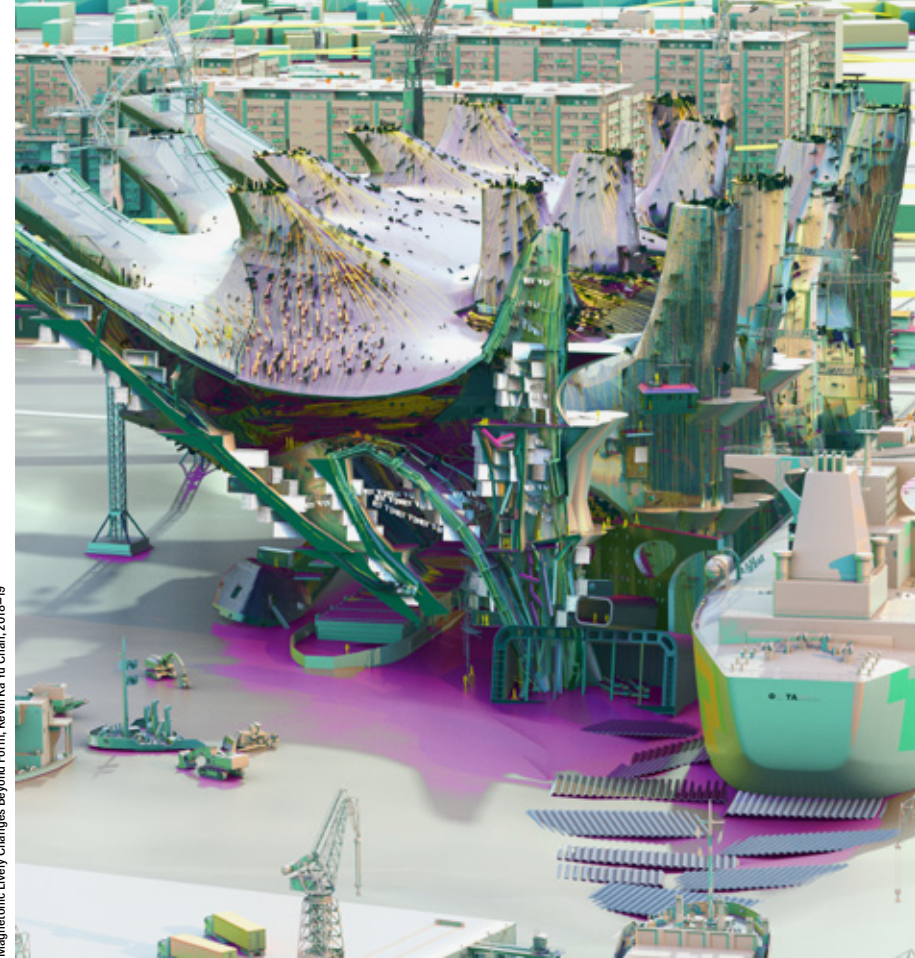
EX17

'Strictly speaking, at the moment of design, architectural discourse is not and has never been theory or history at all' – Jeffrey Kipnis, *Forms of Irrationality*, 1988

Contemporary practises of ecological architecture and urbanism tend increasingly and autocratically towards performance targets, systemic design, organic integration and hyper-engineering. EX17 would like to disrupt this trend and focus instead on spatial sensibilities, physical experiences and architectural theatricality, encouraging students to formulate and test precise new objects and objectives for the field of ecology in a fast-moving, culturally complex and technologically advanced context.

The unit will question what our role is as citizens of a global-local living ecology, how the built environment influences the way we live today and how architecture as an ecological construct might offer new forms of urban development. Together we will investigate, analyse and reformulate speculative, progressive futures for ecological architecture.

EX17 is a design-oriented unit – we encourage architectural experimentation through physical constructs, drawings and digital design processes. Students will learn to develop their own repertoire of design skills, employing highly specific technologies, tectonics, construction techniques and formal strategies to move beyond limitations of current ecological discourse and develop experiential architectural projects in both the domestic environment and the public, cultural domain.



Magnetonic Lively Changes Beyond Form, Kevin Ka Yu Chan, 2018-19

ANDREW YAU and JONAS LUNDBERG are members of Urban Future Organization, an international architectural practice and design research collaborative. Urban Future has won a number of international competitions and exhibited its work globally. Currently they are working on micro to macro-scale urban and architectural projects in Europe and the Far East.

Mix-Up: Tall Towers as Catalysts for Social Interaction

Viviana Muscettola, Melodie Leung, Nhan Vo

EX18

The proposition of the unit is to investigate how contemporary forms of social communication can inform the design of tall buildings and vice versa. We will look at how the tower typology can induce new forms of social interaction, communication and the exchange of ideas in the interests of augmenting the power of collective intelligence.

How can designers transform isolated towers in the urban landscape into vertical villages and hubs of ideas? Can we design towers to maintain the special qualities of the traditional village and the social energy of the active metropolis? Is there a limit to the possible combinations of uses in a given tower? Beginning with an analysis of metropolitan behaviours, we will consider the tall tower as an architectural response to the desires and necessities of contemporary society; an architecture that can provide the conditions for our highly connected generation to live, work, socialise and flourish.

Students will be challenged with designing a tower in the City of London, interrogating the basic typology and considering not only how social interaction can be positively influenced by architecture, but also how new forms of social life can, in turn, change the way we design. Through a detailed examination of all of the key factors and details that influence such projects – sustainability, programme, circulation, ecology, structure, façade, durability and flexibility – students will investigate how the tower can function as a vertical village and service hub; as a place, not a location, in which a mixture of programs can create the substrata for social integration.

The year will begin with an intense phase of typological analysis in order to establish a solid understanding of the technical aspects of tower design, from structural to environmental considerations and from user comfort to vertical transportation. Experts from a variety of consultancy firms in the design industry will deliver a series of workshops and talks, and students will be expected to attend conferences throughout the academic year. Site visits will be made in London and Hong Kong.

VIVIANA MUSCETTOLA has 20 years' experience working on high-profile international projects as an Associate Director at Zaha Hadid Architects. She is an executive member of the Council on Tall Buildings and Urban Habitat.

MELODIE LEUNG is a Senior Associate at Zaha Hadid Architects and the Architecture Editor-at-Large for *Ala Champ Magazine*. She has been a leading designer within ZHA for over a decade, working with the practice on many architectural, interior, product and furniture designs.

NHAN VO is an assistant tutor at Cardiff University and City College of San Francisco.

Silhouettes of tall towers overlaid on a satellite image of London, Viviana Muscettola, 2019
Image credit: ISS: ISS045-E-32242



GRADUATE GALLERY

iv

EXPERIMENTAL CORE STUDIES COURSES



COMMUNICATION AND MEDIA STUDIES (CMS)

Communication and Media Studies provides an introduction to the media available to architects and serves as a testing ground for exploring the processes and methods involved in making architecture. Operating a diverse, multidisciplinary programme in which unexpected collisions and an obsessive attention to detail expose rich seams of creative potential, the courses encourage students to interrogate the tools with which we speculate, play, compute, test, communicate, seduce, and provoke.

By actively testing modes of production through focused acts of doing and making, Communication and Media Studies presents a range of opportunities for students to develop individual methods of practice and to hone their intellectual dexterity through both established and progressive media forms. As the concepts and techniques that drive processes of fabrication, computation and representation continue to undergo radical change, the courses deploy a range of tools, from pencil to point-cloud, to both reinforce and reinvent the methods and mechanisms by which students approach design and architecture.

FIRST YEAR

Students in the First Year course are required to enrol in a series of seminars and studio-based courses introducing the wide range of communication techniques and media available to architects, clustered around the themes of The Mark and Space, Precision Drawing, Materials and Making, and Time-Based Media and the Lens. The seminars will proceed throughout Terms 1 and 2, while the studio-based courses will run in parallel, enabling students to engage with the subject matter in more depth.

SECOND YEAR

Students in the second year are required to enrol in studio-based courses that address a wide range of creative media including: hand drawing, digital modelling, video, photography, analogue and digital fabrication, coding, immersive and interactive media, and 3D scanning. These courses are also open to any third year or Diploma Programme student.

AA MEDIA SATURDAY SCHOOL

Communication and Media Studies offers a range of extra-curricular weekend workshops and courses for students to develop new skills and working methods to support their studio work.

OPEN WORKSHOPS

A range of one-off events such as short introductions, taster sessions and demonstrations exploring a diverse array of media are scheduled throughout the year. These are open to any student with a curious mind who would like to explore the various working processes employed across the school.

LAB COURSES

Working with the AA Computer Lab, Communication and Media Studies offers a range of one-day software courses that allow students to quickly grasp fundamental techniques in major digital applications for architecture.

FIRST YEAR – SEMINAR SERIES
TERM 1

THE MARK AND SPACE

Playtime, Alison Moffett

The mark as an intervention, the creative accident and the mistake

Observational Drawing, Anderson Inge

Seeing and drawing as a tool of inquiry

Colour in Space, Antoni Malinowski

Colour as an architectural tool

Non-Euclidean Geometry, Rich Cochrane

Order in space

PRECISION DRAWING

Plan/Section/Elevation/Axonometric/Perspective, Miraj Ahmed

Orthogonal descriptions of space and different viewpoints

Translating Across Drawing and Scale, Shin Egashira

Architectural drawing as a tool of enquiry

Programming: Working and Thinking with Computers, Andrew McGettigan

Instruction languages

Adding Depth, Harry Kay

Manipulation of digital form with Rhino

Polygon Modelling and Shaping Ideas, Sebastián Andía

Form towards function and designing in three dimensions

Hunt for the Hero Shot, Matej Hosek

Rendering an image

FIRST YEAR – STUDIO COURSES
TERM 1

THE DRAWN MISTAKE

Alison Moffett

Based on the idea of a paradox, this course will endeavour to combine opposing visual techniques and explore how one might make interesting or challenging material, technical and compositional decisions to best illustrate an idea.

By looking at examples and trying our own experiments, including using different drawing tools, blind drawing, reconfiguring shapes, collage and charting the traces left through action, we will work towards creating critical individual drawings that capture the magic of opposition.

SEEING YOUR WAY TO DRAW

Anderson Inge

Seeing Your Way to Draw is a freehand drawing course, with sessions taking place in a series of exquisite national collections near the AA. The course will refine how we see and draw, and develop a language aimed at improving both faculties. Each session has a distinct theme, covering powerful approaches to – and techniques for – drawing. Sessions begin with a short talk or demonstration and the bulk of our time will be spent actively working through exercises proven to develop evocative drawing.

MATERIALITY OF COLOUR

Antoni Malinowski

This course focuses on the potential of subtractive colour in creating and manipulating space. Students are encouraged to create their own, distinctive notational system that is sensitive to space, time, light and the characteristics of materials. Students will be introduced to the sensibility and materiality of pure pigments with the focus on colour as matter, learning how to make paint from pigments, apply it and test it on different surfaces. In a series of workshops, students will develop a 3D construct based on the analysis of colour and tone in relation to the dynamics of space and light.

TOPOLOGY AND THE SHAPE OF SPACE

Rich Cochrane

This course examines the interplay of topology with geometry from a visual and practical point of view. Although these ideas originate in mathematics, we will use no algebra or calculations. We will seek, instead, to understand them by making things with our hands.

PROJECTION AND SPECULATION

Miraj Ahmed

Architectural drawings are the means by which we can make a series of speculative and exploratory steps that eventually lead to the physical building of propositions. This course will build students' knowledge of hand-drawn 2D and 3D orthographic projection and convey the importance of precision as a tool for the imagination, moving from the measured re-drawing of an existing building – through a set of plans, sections and axonometric drawings – towards a speculative reinterpretation for a new spatial proposal.

TRANSLATION THROUGH DRAWING

Shin Egashira

With an emphasis on drawing, this course will introduce the conceptual and technical aspects of orthogonal drawings in combination with collage and object fabrication procedures, assuming that there is no difference between means of representation and design. These sessions will develop in parallel with discussions on seminal architectural writings concerning a systematic approach to representation. Students must approach drawings with an understanding of the intrinsic formal attributes of objects, using concepts of formal addition and subtraction.

BUILDING A GAME WORLD: AN INTRODUCTION TO PROGRAMMING AND AUGMENTED REALITY

Andrew McGettigan

This course provides an introduction to fundamental computer programming concepts and techniques. We will learn about functions, variables and conditionals, while building fully playable games in Quest – software specially designed for writing interactive fiction and text-based games. We will interrogate space, environments and worlds by making our own. To implement our ideas, we will need to make explicit the things we take for granted. Using images, sound and video, students will incorporate their own fieldwork and other elements of practice into the game.

OBJECT–DATA–OBJECT

Harry Kay

This course encourages students to use 3D modelling as a design tool, a test-bed for ideas and a method for communication. Students will use modelling as a form of collaboration, working with Rhino to explore its many uses throughout the life of a project, from the survey of a site or object to the interrogation of the acquired data, the development of a proposal and, finally, for construction or manufacture.

FUNCTIONAL OBJECT: DESIGN ORIENTED

Sebastián Andía

We design, we build and we question to ourselves why we did it in a given way. Functional Object explores the creative processes of design through three-dimensional drawing and modelling. We build ideas through experimentation in diverse fields. Starting with the research of forms and their immediate functionality, students will question these in relation to the human body, its actions and needs. The course will focus on the interaction between objects and users. The study of this relationship will result in the creation of a 'functional object' that will provide its user with mobility.

RENDERING ARCHITECTURE

Matej Hosek

Architectural visualisation has become a mainstream tool for depicting architecture. This course will be an introduction to the field and will explore the overlapping of two opposites – real and abstract. We will utilise Vray for Rhino and Photoshop to create an image merging the craftsmanship of those seen in the mainstream with the sublime style of an individual.

FIRST YEAR – SEMINAR SERIES
TERM 2

MATERIALS AND MAKING

- 11 Drawings into Objects, Shin Egashira
Translating through making
- 12 Material and the Detail, Inigo Minns
What Materials do
- 13 Formwork and Casting, Juliet Haysom
Negative and positive fabrication
- 14 Digital Making with CNC, Henry Cleaver
Instructions for – and making with – CNC machines
- 15 Digital Craft, Sebastián Andía
Digital making and rapid prototyping

TIME-BASED MEDIA AND THE LENS

- 16 Photographic Space, Sue Barr
Seeing and photography as a tool of inquiry
- 17 If you can dream it, you can do it, Joel Newman
Animation and time as a structure
- 18 Scanning, Harry Kay
The lens as data generator
- 19 Blue Marble Pattern, Jelena Viskovic
Animating space
- 20 Hands-on VR, Paula Strunden
Creating virtual worlds

FIRST YEAR – STUDIO COURSES
TERM 2

TRANSLATION OF OBJECTS THROUGH DRAWING

Shin Egashira

With the emphasis more on making than in Term 1, this course will introduce the conceptual and technical aspects of orthogonal drawings in combination with collage and object fabrication procedures, assuming that there is no difference between means of representation and design. The sessions will begin by taking familiar objects apart, followed by drawing sections. These drawings will then be further translated through collages and object assemblage.

STUFF

Inigo Minns

This course explores the fundamental qualities of everyday materials. Taking familiar materials in their raw form through a series of tests, we will transform the cheap into the exquisite. The end result will be a design and series of 1:1 scale details that invert expected fabrication processes, reconsidering potentially beautiful and surprising material qualities that have been overlooked.

ADVENTURES IN CASTING

Juliet Haysom

This course explores the physical transformation of certain materials over time and the reciprocal relationship between the mould and the cast form. Working with pigments, aggregates and additives, creating and testing processes such as jetwashing, etching, cutting and polishing, students will develop a series of appropriate methods for translating void into form.

CNC FOR DESIGNERS

Henry Cleaver

This course presents an introduction to CNC milling and the benefits it can bring to the design process. Students with a strong interest in making things will learn how to problem solve, plan, set up and run the CNC machine, whilst undertaking several small briefs that focus on how this knowledge can inform design.

FUNCTIONAL OBJECT: PROTOTYPE ORIENTED

Sebastián Andía

We design, we build and we question to ourselves why we did it in a given way. Functional Object explores the creative processes of design through three-dimensional drawing and modelling. We build ideas through experimentation in diverse fields. Starting with the research of forms and their immediate functionality, students will question these in relation to the human body, its actions and needs. The course will focus on the interaction between objects and users. The study of this relationship will result in the creation of a 'functional object' that will provide its user with mobility.

PHOTOGRAPHIC SEEING

Sue Barr

This course is concerned with photographic seeing and image construction within urban landscape photography; the precise translation of what the eye observes into photographic composition within the four corners of the photograph. For the photographer, there is a constant negotiation between what is included or excluded within the frame and this directly affects the aesthetics of the image. Our site will be located on the periphery of the city, where it is only through committed observation that the photographic compositions can be discovered.

ONE-MINUTE ANIMATION

Joel Newman

Over the course of six sessions, students will script, produce and animate an original, one-minute video. Those taking the course will be introduced to working with cameras, lighting, composition and animation, with a view to creating new hybrids, experiments and videoscapes. Students will view and discuss examples of animated work and the common ground between narrative and non-narrative forms of image-making.

TO THE POINT

Harry Kay

Photogrammetry gives architects the tools to accurately capture a landscape, urban context or object in three-dimensions, enabling it to be used as a powerful design and communication tool. To the Point starts out by capturing multiple scans of urban objects and streetscapes, before covering the skills that allow the manipulation of space and time to create alternative places. The end result will be a streetscape of familiar objects in unfamiliar settings.

CINEMATIC MACHINES

Jelena Viskovic

Autonomous sensing and image-making machines are becoming a part of our everyday lives. The digital infrastructure of the world we live in is not visible to us directly, but rather through the devices we use – it is widely used by the sensing mechanisms of satellites, mobile networks and other machine clusters we use on a day-to-day basis. Throughout this course we will be looking at experimental ways of using video editing and animation to reveal this 'invisible' infrastructure and think about new ways of seeing, imagining how the world looks to non-human, sensory apparatuses.

DRAWING THE VIRTUAL

Paula Strunden

By combining virtual reality (HTC Vive), hand tracking technology (Leap Motion) and real-time game engines (Unity), this course will explore new ways of creating and experiencing interactive virtual spaces. Over a period of eight weeks, each student will design one tactile object that upon being touched will unfold a time-based virtual environment, to be accessed through a VR headset. Students will learn how to translate traditional design methods into immersive and interactive VR content on a 1:1 scale, using a variety of techniques such as photogrammetry, 3D sketching, spherical panorama rendering and interactive animation.

SECOND YEAR – STUDIO COURSES

TERM 1

SHAPES OF FICTION

Charles Arsène-Henry and Christopher Johnson

Reading will be considered as a partially unknown phenomenon and the vessel of a quest. A phrase from Marcel Proust and a scene from David Lynch will be accessed as one enters an abandoned spaceship. A special object named *Motosong* will be conceived: a physical device casting an immersed understanding. Definitions of metaphor, phosphorescence, analogy and virtuality will be constructed through etymologies and diagrams. These drawn definitions will compose the logics of *Motosong* and ask the question: what if reading was given a new instrument?

SEEING SLOWLY

Sue Barr

The American photographer, Minor White, claimed that all photographs are essentially self-portraits and that the prevalence of the 'selfie' in contemporary culture would lead us to believe that they are one and the same. But the 'selfie' is not reflective or a considered study, it is spontaneous and ephemeral. This course will explore the carefully composed photograph – that in which, by engaging with the slowness of analogue photography, the photographer fully controls the composition of the image, embracing ideas of memory, identity and fiction within the frame.

ALTERNATIVE ENDINGS

Eleonor Dodman

Buried deep within the bowels of the AA is the archive – a collection of projects and artefacts documenting its numerous pasts. Together we will build on this past, first producing a physical model and a photograph of an unseen moment within the archived project. Through the translation of the drawing into a physical model, we will situate the archival project by examining its narrative, as well as its cultural and historical context both within and without the AA.

SUSPENSE ON A GREEN SCREEN

Jelena Viskovic

Throughout this course, students will learn basic compositing techniques. In contemporary sci-fi films and television series, the architecture of spaces in which animated, composite objects appear serves an aesthetic tool to create suspense. These environments have esoteric capabilities to create tension in the cinematic frame and usually exist purely for 'alien' objects. Through a series of compositing exercises, students will reproduce the aesthetics that create tension between the virtual object and its environment.

CHOICE PARADOX

Marko Gligorov

The aim of this course is the exploration of retail architecture through 3D modeling and animation. Inspiration for this course comes from the limitless possibilities of the human mind and students will be set free from the predictable and routine choices of the everyday. We will question what good design really is and why it is that we prefer one design over another. Using Maya and Rhino, students will learn why these two programmes, when combined together, comprise the most powerful architectural toolset.

DRAWING IN THE NATION'S

CUPBOARDS

Anderson Inge

The perfect escape from Bedford Square, this freehand drawing course meets each week in a specially selected national collection or archive near the AA. Each session will be full of drawing-from-observation amongst objects and spaces from throughout history, laced with rich discussions about seeing and drawing. Students will gain confidence in their ability to realise evocative freehand drawing.

CONSEQUENTIAL SPACES

Anna Mill

The graphic novel format is a powerful tool for spatial and temporal investigation in the design and understanding of space. Through its narrative lens, both architecture and life within and around its walls can be richly, evocatively distilled into a carefully composed set of fragments. Covering practical methods and techniques, as well as stylistic ones, each student will produce a short piece of work that will be collected into a group anthology at the end of term.

FUTURE CRAFT:

BEYOND CERTAINTY AND RISK

Patricia Mato-Mora, Dylan Wozniak-O'Connor

Future Craft explores the intersection of numeric and manual fabrication. Departing from David Pye's understanding of mechanised and manual fabrication as part of a continuum, mediated by tools, technique and material, this course explores the space between 'workmanship of risk' and 'workmanship of certainty'; between material expression and algorithmic control. Students will design and manufacture a ceramic, dual-purpose building component through a hybrid approach of numeric control and manual fabrication.

PRINTED MATTER

Caroline Rabourdin

This course considers the form of the book as a site for architectural exploration. Students will learn about the role of the book in recording and disseminating architectural ideas. We will explore the treasures of the AA Archive and consider how artists' books from the 1960s might inform architectural production today. Each student will produce their own book or series of books, learning bookbinding techniques and production methods, as well as experimenting with paperspace and its interaction with the reader.

DATA-SCAPE

Mattia Santi, Francesca Silvi

Contemporary spaces extend beyond physical reality and into the virtual domain. Data interpretation is a prominent, contemporary challenge in many professional fields, requiring the ability to reveal patterns within complex sets of information. Designing through data allows us to read, understand and shape contemporary, information-driven societies. Re-thinking design through interactive devices, students will design digital artworks to manipulate traditional facades and interior spaces, creating dynamic environments and new user experiences of architecture.

INFLECTED SPACE

Anderson Inge, Antoni Malinowski

Inflected Space develops in-the-moment design thinking through continuous experimentation with spatial experience. The course focuses on the perception and experience of space as central to architectural design. Each session will be a workshop exercising the use of line, tone, colour, texture, shape and rhythm, exploring how these influence the perception of form and space. We will weave between 2D drawing studies, photography, 3D experiments at 1:1 scale and 4D studies involving movement. Our work will clarify and expand a vocabulary for form/space interactions. Projects will develop a single architectural idea that manifests a coherent spatial experience, realised with economy and subtlety.

FLUID/FABRICS/FORCES/FORMS

Thomas Randall Page

This course takes a hands-on approach to exploring forces and forms through the media of fluids and fabrics. We will use a methodology of analogue experimentation and critical analysis to produce artefacts, uncovering fine details or representing far larger structures. The course will culminate in a trip to Hooke Park, where we will collaborate as a group to put what we have learnt into practice at a 1:1 scale.

EXPERIMENTAL FILM

Yoni Bentovim

Focusing on experimental film practices, this course will seek the elusive borders of what defines film as film. We will question whether these borders encapsulate time, movement, materials, narrative, or spectatorship and in examining our findings, each student will complete at least one short film to reflect their research. Students will gain an enhanced understanding of the audio-visual medium and deepen their knowledge of experimental film practices from the 1940s to today.

SECOND YEAR – STUDIO COURSES

TERM 2

WORKS ON PAPER

Miraj Ahmed

A description borrowed from fine art is used here to explore the idea that architectural drawings can have a life of their own, away from the baggage of the 'project'. In this regard, the conventions of architectural drawing can be questioned, used, mis-used and extended – such drawings can exist not only on their own, but also cross over into other media and spaces.

THE CAST: VOID INTO FORM

Juliet Haysom

This course will explore the physical transformations of certain materials over time and the reciprocal relationship between moulds and casts. We will have minutes to work with alginate and plaster and we will observe (and interrupt) the setting of concrete over the course of a day, considering how its strength then increases over weeks and months. Taking cues from geology, as well as from the histories of art and architecture, we will work with pigments, aggregates and additives to create tests. These will be jet-washed, etched, cut, and polished in our exploration of materials and methods. Using a range of additive and reductive processes, we will translate void into form.

PIECE TO CAMERA

Joel Newman

Over an eight-week period, students on this course will look to make an original video with a soundtrack. We will discover methods, techniques and principles rooted in narrative and non-narrative film-making. The emphasis is on performing to camera and addressing the relationship between actor and audience. Expect to see examples and discuss works formed from an avant-garde tradition as well as mainstream cinema. We emphasise experimentation in order to challenge hegemony. All components of the final piece must be created and authored by the student.

CELLAR DOOR

Inigo Minns

This course explores the fundamental qualities of drawing and image-making. Through a series of tests using different media, students will spend eight weeks exploring how we make images and how we can make them better. Starting with architectural drawing formats, as well as works from graphic design and fine art, students will develop a series of strategies for bringing more visual intent, beauty and power to their work. Analysing composition, colour, projection, media, and image-making techniques, the aim of this course is to develop a unique drawing language suitable for every student project.

TACTILE TECHNOLOGY

Thomas Parker

This course creates a dialogue between the analogue tools used to represent and communicate our surroundings, and their technological counterparts in contemporary, high-precision 3D scanning. Focusing on the digital/analogue doppelganger as an active focus for experimentation, we will seek to create complex compositions of different data sets to form hybrid objects with their own unique aesthetic languages.

DRAWING THE VIRTUAL

Paula Strunden

By combining virtual reality (HTC Vive), hand tracking technology (Leap Motion) and real-time game engines (Unity), this course will explore new ways of creating and experiencing interactive virtual spaces. Over a period of eight weeks, each student will design one tactile object that upon being touched will unfold a time-based virtual environment, to be accessed through a VR headset. Students will learn how to translate traditional design methods into immersive and interactive VR content on a 1:1 scale, using a variety of techniques such as photogrammetry, 3D sketching, spherical panorama rendering and interactive animation.

DIGITAL DIORAMAS

Ana Nicolaescu and Sebastian Tiew

In the 19th century, the diorama was a three-dimensional model that aimed to replicate a scene or moment in time. In Greek, the word 'diorama' literally means 'through that which is seen'. This course considers the construction of a virtual environment to be analogous to the diorama form. Moving beyond the traditionally understood definition, students will use the core concepts and principles of the diorama to create a frozen moment in time through the application of emerging technologies and design tools.

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

SEBASTIÁN ANDÍA holds an MArch from the AA School and studied at Universidad de Mendoza in Argentina, where he participated in exchanges with Universidad Anahuac in Mexico City and Washington DC Virginia Tech, USA. Founder of the London based company OF. STUDIO, he previously worked in New York at Asymptote Architecture. He now works as a lead designer at Zaha Hadid Architects and teaches at several schools including the AA and the Bartlett.

CHARLES ARSÈNE-HENRY founded the speculative reading agency White Box Black Box in 2009. He is currently conceiving *The Library is on Fire* with the Luma foundation and writing *Blade Vermeer Runner Scan*.

SUE BARR is Head of Photography at the AA and holds a PhD from the Royal College of Art. She works and exhibits internationally and was part of the AutoPhoto exhibition at the Fondation Cartier in Paris. She has had recent solo shows at Galerienhaus in Stuttgart and the Arles Photo Festival. Her latest book, *The Architecture of Transit*, was published by Hartmann Projects in May.

YONI BENTOVIM is a film director based in London. His films, spanning documentary and fiction, have been programmed worldwide at festivals and for television broadcast, including for Channel 4, France 3, SBS, RTP, The Guardian online, the Victoria and Albert Museum, the Barbican and the Visionary Art Museum, receiving multiple awards.

HENRY CLEAVER is an accomplished furniture and lighting designer, model maker and graphic designer. He holds a BA in Modelmaking for Design and since 2013 has been key to the development of the AA's Digital Prototyping Lab.

RICH COCHRANE teaches and writes at the intersection of maths, code and creative practice. He is a founder of the Fine Art Maths Centre at Central Saint Martins and runs a programme of courses treating mathematics as a humanities discipline at City Lit. He is the author of *The Secret Life of Equations* (2016) and *Maths Hacks* (2018) and is one half of the creative partnership, Minimum Labyrinth. He has degrees in literature and mathematics and a PhD in philosophy.

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

SHIN EGASHIRA is an architect and artist. Working on installations, drawings and sculptures, he also created and directs the Koshirakura Landscape Workshop, an annual event in the mountains of Niigata, Japan, in which participants from all over the world join the Koshirakura village community to design, build and enjoy meals together.

MARKO GLIGOROV is an architect and a designer born and raised in Belgrade who lives in London. Marko works at Zaha Hadid Architects, where his projects span four continents. He teaches at the AA, exploring with students how alternative, societal decision-making can improve architecture as a whole.

JULIET HAYSOM trained in Fine Art at The Ruskin School, University of Oxford and The Royal College of Art, London and obtained RIBA Part 1 at the AA in 2013. Previously having worked as an associate artist at Muf architecture/art, she is currently developing a solo commission built into the site of a 19th Century prison in Bristol and is the lead artist for a new park in Bristol and a new public garden in Amesbury.

MATEJ HOSEK graduated from the Faculty of Architecture at the Technical University of Liberec in the Czech Republic. He worked at Vyonix Studio in London and started a rendering course at the AA. He is currently an associate at AsymmetricA studio and works with clients like F+P, Aedas and Gensler.

ANDERSON INGE has combined architectural practice with teaching for nearly 30 years, in the UK as well as the USA. He initially completed training in both architecture and structures at MIT, and subsequently trained in painting and sculpture at Boston's Museum of Fine Arts School and at Central Saint Martins, London. He has delivered courses and workshops at numerous institutions including the Royal College of Art, the Rural Studio, and the Bartlett.

CHRISTOPHER JOHNSON holds a Bachelor of Fine Arts degree in Furniture Design from RISD and an AA Diploma with Honours. He has been designing reading instruments at White Box Black Box since 2016.

HARRY KAY is an architect who works across set design, art installation and architecture. His projects range from stage sets for the Palais Garnier in Paris to a concert hall in a medieval castle in the Czech Republic. Harry was awarded AA Honours for his thesis on the international cultural impacts of consumerism.

ANTONI MALINOWSKI is an artist. After studying painting at the Academy of Fine Arts, Warsaw and the Chelsea College of Art, Malinowski founded his practice in London, subsequently collaborating with many architects on permanent, large-scale interventions. He had major solo exhibition at the Camden Arts Centre in 1997 and has been teaching at the AA since 2002, where he initiated the Saturated Space research cluster.

PATRICIA MATO-MORA studied Architecture at the AA, before studying materials at the RCA. She now works alongside artists and architects to realise large-scale projects employing various craftsmanship methods, while practising independently as an artist.

ANDREW McGETTIGAN specialises in teaching technical topics to arts students, primarily philosophy, programming and mathematics. He is also a respected writer on English higher education. He is best known for his book, *The Great University Gamble*, and the long-running blog, *Critical Education*. He holds a doctorate in contemporary European philosophy.

ANNA MILL is a designer and author with a background in architecture. She wrote *Square Eyes*, for which she won the 2019 World Illustration Awards. A new, short work titled *Exile's Letter* will be published as part of the Oslo Architecture Triennale in 2019.

ALISON MOFFETT is an artist and educator. Originally from Tennessee, she obtained an MFA from the Slade School of Fine Art and an MA in history and critical thinking from the AA.

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

JOEL NEWMAN studied fine art at Reading University and has been a course tutor in Video with AA Media Studies since 1998. He has exhibited his video works at galleries including the Architecture Foundation, the ICA, the Whitechapel Art Gallery and the AA. From 2006–08 he was a co-curator of the AA's New Media Research Initiative and is currently a consultant in Film and Sound to the AA's Spatial Performance and Design (AAIS) MA/MFA course.

THOMAS PARKER is an architectural designer, fabricator and sculptor. Having graduated from the Bartlett School of Architecture, where he also teaches.

CAROLINE RABOURDIN is an architect and essayist. She graduated from INSA Strasbourg, the Bartlett and holds a PhD from UAL. She is a Teaching Fellow at the Bartlett (UCL) in History and Theory, and Architectural Interdisciplinary Studies and is head of the Paris Visiting School at the AA.

THOMAS RANDALL-PAGE combines design-led architectural practice with teaching and hands-on building. Having worked at acclaimed architects 6A and Heatherwick Studio, Thomas now runs his own practice. He co-founded the Building Works Unit in 2011, a group with whom he still runs workshops internationally, as well as co-leading a design unit at Oxford Brookes University and teaching at the AA.

MATTIA SANTI is an architect and computational designer based in London. He is a co-founder of the research platform Data Aided Design and worked as a Senior Architect at Zaha Hadid Architects. He previously collaborated with other practices, such as Robofold, Minimaforms, Farshid Moussavi Architects, Op-AL, Alvisi Kirimoto+Partners. He graduated with a master's degree in Architectural Engineering in Rome with honors and holds an MArch from the AA DRL.

FRANCESCA SILVI is an architect and computational designer based in London. She is a co-founder of the research platform Data Aided Design. As an architect, she worked for several years at Foster and Partners and Zaha Hadid Architects, also spending time at several practices in Rome and London. She graduated with a master's degree in Architectural Engineering in Rome and holds an MArch AD from the Bartlett School of Architecture.

PAULA STRUNDEN studied in Vienna and Paris, before graduating from the Bartlett School of Architecture in London. She has experience working for Archithese, Raumlabor and Herzog and de Meuron.

SEBASTIAN TIEW is a speculative designer based in London, UK. He graduated from the Architectural Association in 2018 and has also been involved in research and teaching at the Cass School of Architecture, Goldsmiths and The Royal College of Art.

JELENA VISKOVIĆ is an artist. Her collaborative projects include *Patternist* and *Rromok*, commissioned by Rhizome (US), the V&A (UK) and The New Institute (NL).

DYLAN WOZNIAK-O'CONNOR is a digital fabrication specialist and researcher. He is currently the Robotic Fabrication Technician for the Architectural Association's Digital Prototyping Lab.





ENVIRONMENTAL AND TECHNICAL STUDIES (ETS)

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

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

Inviting creative collaboration with the material demands of individual unit agendas, ETS centres on a series of detailed discussions with experts in the fields of architecture and engineering drawn from several leading research institutions. Engaging a wide range of disciplines and projects, these lectures cultivate a substantial base of knowledge, developed through critical case studies of contemporary fabrication processes, constructed artefacts and building processes

that will accommodate critical reflection and invite experimentation with the ideas and techniques taught. Knowledge acquired in this way is inherently practical, generating a means and set of principles capable of negotiating the technical requirements of construction in unforeseen futures and unpredictable contexts.

Lecture courses form a portion of each year's requirements (with a particular emphasis on the the first, second and fourth years). During these years, students concentrate on critical case studies, analyses and material experimentations alongside a selection of required yearly courses ensuring that each student receives a complete experience of different structures, varied materials and diverse environments. The contents of the lecture courses are seen as a unique vehicle to prepare students for the two major technical projects that they have to execute in the third and fifth years. Hence the work of the lecturer and tutor coalesces in the individual student's design decisions.

In the third year, lecture coursework, workshop experiments and technical ambitions are synthesised in a detailed technical design project (ETS3). Students conduct design research and experiments to explore and resolve the technical issues of the main project of their unit portfolio, with the guidance of ETS tutors. The aspect of experimentation in this project is emphasised because the ability to make informed design decisions in the context of the project is essential. Students are asked and helped to strike a balance between problem solving and discovery through experimentation.

The aim is to integrate the ETS3 work with the unit agendas as much as possible, developing wherever possible the unit's technical brief and supporting it with additional, specialised information by means of seminars, lectures and research trips. Environmental and Technical Studies aims to reinforce

the plurality and variety of the units by adapting the requirements of ETS3 to each individual unit agenda. In order to achieve this, the syllabus of the second and fourth years is purposefully loaded with more information in order to enable students in the third and fifth years to more freely apply acquired knowledge in their final designs. Full details of the programme will be found in the Core Studies course booklet, available at the beginning of the academic year.

FIRST YEAR

TECHNICAL SYNTHESIS – INTRODUCTION TO INTEGRATED DESIGN

(Compulsory Course – Term 1)

Giles Bruce, Ioannis Rizos (Environment)

Nacho Marti, Lena Emanuelson (Materials)

Sinead Conneely, Ciaran Malik (Structures)

This course introduces students to the three core branches of ETS – structures, environment and materials. It shows that they are not separate realities, but are in fact different perspectives for looking at the built environment. Students will start with a simple physical architectural model in order to understand integrated structural, material and environmental effects in architecture. Through critical and creative thinking, students will activate a series of structural, environmental and material manipulations of these models and analyse and evaluate outcomes in relation to other technical aspects. Through iterative modeling, students will gain an understanding of the basic principles associated with structures, environment and materials, and how they relate to one another. Through this process and supplemented by a series of lectures, we will explore how ETS can inform the design process and how a model can form a testing ground.

FIRST APPLICATIONS

(Compulsory Course – Term 2)

Giles Bruce, Tom Rayment (Environment)

Nacho Marti, Lena Emanuelson (Materials)

Jonathan Hawkshaw, Danae Polyviou (Structures)

This course offers students a hands-on and experimental approach to achieving a greater integration of Environmental and Technical Studies into the First Year course design portfolio. ETS design tutors will attend the First Year studio, joining the tutors and contributing to one-to-one discussions and consultations relating to structures, materials and environmental issues. The submission for the course will be made as part of the ETS workshop during Week 11 of Term 2 and will be assessed by the ETS tutors in the presence of the First Year studio tutors.

SECOND YEAR

MATERIAL AND TECHNOLOGIES

(Compulsory Course – Term 1)

Danae Polyviou, Patricia Mato-Mora, Delfina Bocca, Chiara Tuffanelli

This course will conduct an investigation into the range of materials used in contemporary structures including concrete, timber, brick, blockwork, glass, fabrics and composites. Material properties, methods of manufacture, durability, cost and appearance are significant factors that will be reviewed, leading to an understanding of how different materials can be used in a variety of applications.

ENVIRONMENT & ENERGY

(Compulsory Course – Term 1)

Giles Bruce, Evan Green, Ioannis Rizos, Pablo Gugel

This course aims to show how every decision that architects make has an immediate and quantifiable impact on the environment of the buildings we inhabit. The course is structured as part lecture/part workshop, with an emphasis on equipping students with the analogue and digital analytical techniques that will inform fundamental design decisions. The submission for the course is a detailed study of environment and energy in each student's home, demonstrating the application of the analytical methodologies.

STRUCTURES – TYPOLOGIES & DESIGN

(Compulsory Course – Term 2)

Ciaran Malik, Anna Mestre, Sinead Conneely, Jonathan Hawkshaw

This course forms the basis for understanding the direct link between structural typology, its behaviour and how it affects architectural design. Each week we will apply the understanding of different structural typologies – such as the arch, the truss and funicular structures – taught through a series of lectures. Teams will design, fabricate and test their own structures, implementing their knowledge of a specific typology addressed in class, to be tested at a collective event. Students will gain an understanding of why structures are designed and constructed the way they are, what loads are and how they are transferred, and how to apply structural knowledge to architectural design.

THIRD YEAR MASTERCLASS IN INTEGRATED DESIGN

(Compulsory Course – Term 1)

Ciaran Malik, Giancarlo Torpiano and Anna Wai with Pablo Gugel

This course builds upon the understanding of structural, environmental and material behaviour through a series of masterclasses. The course uses a research-based approach to explore particular qualities of given buildings from one of the three core technical disciplines in order to gain an understanding of the design and derive a holistic understanding of the system. We will explore how to model, simplify and extract the actual behaviour of the buildings and how this relates to large-scale performance. Students will conduct their own research into one of these performative aspects and pose the question 'What if...'; developing alternative realities for the chosen building according to modified performance criteria.

ETS3 DESIGN PROJECT (ETS3)

Kenneth Fraser with Simon Beames, Simon Dickens, Wolfgang Frese, Pablo Gugel, Sho Ito, Alistair Lenczner, Patricia Mato-Mora, David Illingworth, Anna Mestre and Ioannis Rizos

Third Year students undertake a comprehensive design study (ETS3) that explores and resolves the central technical issues of their projects in collaboration with individual unit agendas. The study records the strategic technical decisions that are made and the research that is undertaken as the design is developed, integrating knowledge of the environmental context, use of materials, structural forms and processes of assembly. Individual projects are developed in conjunction with the Unit Masters by way of continual support from and tutorials with the Experimental programme ETS staff under the direction of Kenneth Fraser. Seminars on specific, relevant subjects are organised by the technical teaching staff and guest speakers as a means of further support for third year students.

ETS PROJECTS

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

ETS PROJECT 1

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

ETS PROJECT 2

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

ETS PROJECT 3

Bespoke work is not always feasible. Off-the-shelf and mass-produced elements are often the only option. The designer must search hard to find a solution that optimises all available routes of procurement. The specific challenge of improving lighting conditions in the AA presents a great opportunity to engage in the research into alternative solutions. Knowledge, skill and experience are all required but, above all, a first-hand experience of the ways industry works enables the designer to bring about the desired result without being hijacked by the commercial and political avarice that continually trivialises innovation.

XAVIER AGUILÓ qualified as a Master Engineer in 1999 while working with BAC Barcelona as a structural consultant. He is the Manager of the BAC London office. He is a partner, a member of the main board and is Deputy Building GM of BAC. He teaches Structures in the School of Architecture in the European University of Madrid.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

EVAN GREEN is a Senior Acoustics Consultant at Sound Space Design. He holds a master's degree in Acoustics from the Institute of Sound and Vibration Research, University of Southampton and a master's degree in Physics from the University of Bath.

PABLO GUGEL studied architecture at the ETSAC, Spain, and Sustainable Environmental Design at the Architectural Association. He has worked as an architect at Grimshaw Architects and as an environmental consultant for the last five years at Chapman BDSP and Atelier Ten.

ALAN HARRIES is a Director at INTEGRATION, a building services and environmental design consultancy. His projects include one of the first BREEAM-rated 'Excellent' buildings, the National Assembly of Wales and the first BREEAM-rated 'Outstanding' educational building, the London School of Economics Student Centre. He was the lead author of *Urban Wind Energy*.

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

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

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

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

ALISTAIR LENCZNER is an architectural and engineering designer and Director of Expedition. He has worked at Arup and was a Partner at Foster + Partners. His past projects include Wembley Stadium and the Millau Viaduct. He is currently a member of the HS2 Design Panel.

CÍARAN MALIK is a structural engineer, teacher and illustrator. He studied engineering at the University of Cambridge and trained as a teacher at the University of Buckingham. He has been involved in water projects in Thailand, worked on the seismic resistance of structures in Nepal and developed shelter guidelines with Shelter Centre.

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

NACHO MARTÍ graduated from Elisava School of Design in Barcelona and the AA. He founded his design studio in 2004 and his projects have been exhibited, published and won awards internationally. He teaches the First year course at the AA and is the Director of the Visiting School Amazon.

PATRICIA MATO-MORA studied Architecture at the AA, before studying materials at the RCA. She now works alongside artists and architects to realise large-scale projects employing various craftsmanship methods, while practising independently as an artist.

ANNA MESTRE graduated from the School of Architecture at the Polytechnic University of Barcelona and holds a master's degree in Project Management in Building and Urban Planning from the Professional Association of Technical Architects of Barcelona. She worked as a scholar in the Structures Department at the University of Barcelona and currently works at BOMA, a structural consultancy in Madrid. She has been teaching Structural Types and Calculation, Physical Foundations and Mathematics in Art and Architecture at the IE School of Architecture and Design.

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

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

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

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

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

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

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

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



SPECULATIVE STUDIES (SS)

The AA is committed to developing experimental pedagogies. Speculative Studies is a new Core Studies course within the school that aims to test new educational formats and alternative methods of teaching and learning. Students will address prevalent issues within contemporary culture through the study of a diverse range of disciplines, their respective modes of practice and their relationship to architecture, engaging with a variety of research methodologies, historiographies and forms of action and activism. The course will explore fields such as anthropology, art, biology, ecology, economics, geology, law, philosophy, politics, and theology.

Addressing questions of identity, value, sustainability, post-colonialism, agency, authority and ethics, these seminars will be led by practitioners, theorists, and pedagogues who are able to translate and communicate highly complex issues through open debate and discussion within the classroom environment or in new pedagogical contexts.

Consisting of lectures, debates and experimental pedagogical formats, the course will consist of five sessions in Term 3, each with a group of twelve students from the second year and a maximum of three students from different year groups or other programmes throughout the school who will audit the class. Students will propose seminars that they would like to attend during Term 1 through an open forum.



HISTORY AND THEORY STUDIES (HTS)

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

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

In the Experimental Programme, HTS relies upon a traditional structure of lectures, seminars, and tutorials. In each year, students will be required to produce written essays in the first and second terms.

TRANSLATION

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

A focus on Translation this year will provide an opportunity for students to consider this issue in the architectural field and foster a more developed understanding of language across different cultures in the profession.

FIRST YEAR
TERMS 1 AND 2

THE NOMOS OF THE CITY:
TOWARDS A HISTORY OF URBAN FORM

Course Lecturer: Pier Vittorio Aureli

Course Tutor: Manolis Stavrakakis

Seminar Tutors: Gili Merin, Dorette Panagiotopoulou,
Claire Potter, Ricardo Ruivo, Alexandra Vougia

The First Year HTS course centres on the history of architecture and urban form. Lectures delivered by Pier Vittorio Aureli outline a core set of issues, examples and readings that students will be expected to use as the basis for their essays and research. Students will attend a weekly seminar group with a given tutor, in which their collective discussions and individual responses to course readings will gradually be transformed into an essay topic. Assistance will be provided in the process of preparing and writing an essay.

SECOND YEAR
Terms 1 and 2

ARCHITECTURAL KNOWLEDGE

Course Lecturers: Mark Cousins and Mark Morris

Course Tutor: Eleni Axioti

Seminar Tutors: Francesca Dell'Aglio, Giorgos Eftaxiopoulos,
Sofia Krimizi, Ioanna Pintara, Klaus Platzgummer

HTS in second year is concerned with the examination of architectural knowledge from a very precise point of view: that of the student in the course of architectural study. Linking the key concepts and categories that students become aware of during their architectural education – whether examining the past or forms of architectural representation – this course questions how such fundamental ideas take root in practice in an attempt to demystify and clarify the processes that constitute the formation of architectural knowledge.

THIRD YEAR
TERMS 1 AND 2

BUILDINGS AND CITIES

Course Lecturers: Ryan Dillon and Costandis Kizis

Course Tutor: Zaynab Dena Ziari

Seminar Tutors: Nerma Cridge, Merce Rodrigo Garcia,
Roberta Marcaccio, William Orr, Ricardo Ruivo, Katerina Zacharopolou

This course will examine how a single architectural project captures features of the city in which it is located. Focusing on a close investigation of case studies from the twentieth and twenty-first century, each lecture will unpack how an urban context can be read and understood through its architecture, exposing the social, political and cultural theories of its time.

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.

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

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

ELENI AXIOTI has taught at the AA and at Central Saint Martins. She holds an MA in History and Critical Thinking in Architecture from the AA and a Diploma (MEng) from the Aristotle University of Thessaloniki. She has practised in London since 2007 and her current PhD research focuses on the relation between institutional architecture and politics. She is currently a PhD candidate at the AA.

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

ZAYNAB DENA ZIARI completed her postgraduate studies in History and Critical Thinking in Architecture at the AA. She writes for architects about architecture and has a research interest in the intersection of urbanism, the digital and its psychological outputs.

FRANCESCA ROMANA DELL'AGLIO is an architect and writer. She studied at the Architecture University of Venice (IUAV) and recently completed her MA in History and Critical Thinking in Architecture at the AA. She has collaborated on several different projects for the Venice Architecture Biennale and since 2011 has been an editor of the Venice-based journal, Engramma.

RYAN DILLON is the Head of Academic Communications, a lecturer in the History and Theory programme and a member of the Teaching and Learning Committee at the AA. He has been the Programme Coordinator for the AADR, taught at the University of Brighton and previously worked at Moshe Safdie Architects.

GEORGIOS EFTAXIOPOULOS is an architect living and working in London. He is trained at the Architectural Association, where he is currently pursuing his PhD in Architectural Design. Georgios has previously worked in Belgium and Switzerland, and has taught at the Berlage Institute and the University of Navarra.

COSTANDIS KIZIS holds a PhD from the AA, where he teaches History and Theory Studies and First Year studio. He has studied at Columbia University and at NTU Athens, and currently practises with Kizis Architects.

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

ROBERTA MARCACCIO teaches and works in practice at DSDHA. She studied at the Politecnico di Milano and the AA, worked at Artifice Books and collaborated with Beatrice Galilee on the curation of several exhibitions. In 2016, Roberta was awarded a Research Fellowship by the Royal Commission for The Exhibition of 1851. She has taught widely in the UK and her writings have featured in *AA Files*, *Blueprint Magazine*, *Real Estates* (2014), *Erasmus Effect* (2014) and *Milano Architettura* (2015).

GILI MERIN holds an MA in History and Critical Thinking in Architecture from the AA and is currently a PhD candidate at the school, working on aspects of Jerusalem. She has previously worked for OMA.

MARK MORRIS is the Head of Teaching and Learning at the AA. His research interests focus on questions of visual representation, scale models, paracosms, automatism and the history of architectural education. He previously taught Theory and Design at Cornell University, where he served as the Director of Graduate Studies and Exhibitions.

WILLIAM 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.

DORETTE PANAGIOTOPOULOU studied architecture at the AA and holds an MA in Cultural and Intellectual History from the Warburg Institute. She has worked at Forensic Architecture, based at Goldsmiths University, and at Hopkins Architects in London. She is currently a PhD candidate at the AA.

IOANNA PINIARA is an architect, researcher and PhD candidate at the Architectural Association. She holds a Diploma in Architecture from the Aristotle University of Thessaloniki and a postgraduate Specialisation Diploma in Architectural Design from the University of Thessaly, Greece.

KLAUS PLATZGUMMER holds a master's degree in Architecture from the ETH Zürich and an MA in History and Critical Thinking in Architecture from the AA. He is a teaching and research associate at the Department of Architectural Theory, TU Berlin.

CLAIRE POTTER is author of three poetry books. She holds degrees in Psychoanalysis and Literature from the Université Paris VII Denis Diderot and the University of New South Wales.

RICARDO RUIVO PEREIRA is an architect, researcher and teacher. He 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.

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.

ALEXANDRA VOUGIA studied architecture in Thessaloniki, Greece. She holds an MS in Advanced Architectural Design from the Columbia University GSAPP and a PhD from the AA. She has worked as an architect in New York and Athens, and has taught at the AA since 2012.

AIKATERINI ZACHAROPOULOU studied architecture in Thessaloniki, Greece and holds an MA in History and Critical Thinking in Architecture from the AA. Her research explores the use of humour as a design tool and she is the first architect to have spoken at the International Society for Humor Studies conference.



PROFESSIONAL PRACTICE (PP)

This course prepares Third Year students for their year of practical experience, typically undertaken following the completion of RIBA Part 1. Few students have first-hand experience of working in architectural practice, an environment in which being a member of a team and working collaboratively is essential. Professional Practice introduces a number of topics ranging from the role of an architect to regulation, value, culture and ethics, with the aim of equipping students with a developed understanding of how the profession operates in reality.

Each seminar will involve practitioners and specialist academics conveying their perspective and experience in the form of a short lecture on a specific topic. The presentations will be followed by a chaired conversation, giving the students the opportunity to ask questions and clarify issues, as well as to elaborate on and debate key points.

Students are encouraged to critically assess the information and opinions presented throughout the seminars in order to develop a better understanding of the profession at large and how to work as part of a team. This process will enable students to learn from experienced professionals how to better engage with the design process and maximise the benefits of their year in practice.

TERM 1

INTRODUCTION

A seminar introducing the course, the key topics and submission requirements

IN BUSINESS – ETHOS AND CULTURE

Business structures take many forms. Professionals in the field will describe how their work is defined, as well as discussing the ethos, culture and legal structure of their practices

THE ROLE OF THE ARCHITECT

We look at the context and reasons that have driven the significant change in the architectural profession over the last twenty years and the skills necessary to carry out the role of the contemporary architect. Practitioners will describe their experiences of first entering practice, their subsequent career decisions and how they define the future of the architectural profession

VALUE

Following on from the previous seminar, the role of the architect will be looked at, questioning specifically how *value* is determined in practice. Is it more than just the payment of fees? Practitioners will describe how they charge fees and define *value*

REGULATION AND PROCUREMENT

All architects require a solid understanding of the regulatory environment. In this seminar, the planning process and building regulations will be discussed, concluding with an introduction to forms of procurement

PROFESSIONALISM AND ETHICS

Architects address issues of professionalism and ethics on a daily basis. We will interrogate a series of examples of such questions, from the acceptance of a commission to the comprehension of the responsibilities the profession has to society in general

GROUP TUTORIAL

The final session will be led by a course tutor to discuss the Professional Practice submission and clarify any points arising from the previous seminars

PAUL CROSBY is the Head of Professional Practice for the Experimental Programme. He studied at the Polytechnic of Central London (University of Westminster). He set up an office in Germany, has held senior positions in the offices of Zaha Hadid, David Chipperfield and Martha Schwartz and is consultant for small design studios on practice-related matters.



LAWuN

David Greene, Eddie Farrell

PROBING AND ASKING QUESTIONS IN AN INFORMAL CONTEXT

AUGMENTING STUDENT-DRIVEN PROJECTS

GETTING YOU OUT OF YOUR LAIR

AALAWuN is a free space, a support system for unassessed dreaming and doing

AALAWuN is dedicated to asking questions not just giving answers

AALAWuN has nothing to prove

AALAWuN is only as interesting and innovative as you can make it

AALAWuN responds to whatever is put in front of it, it

AALAWuN is a kind of unit, but a non-unit that asks you to propose a creative project, to think for yourself and to engage with your colleagues

AALAWuN works with a notion of people architecture; a project relies on human interaction before, during and after it's up and running

AALAWuN is not interested in what is deemed to be right or wrong, but more interested in the what if

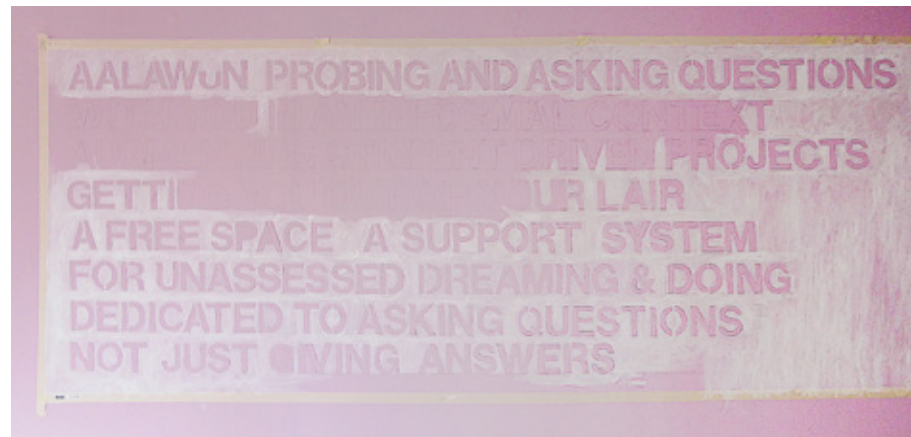
LAWuN promotes a poetic and holistic approach to design that favours propositions not fixed positions

AALAWuN is not out to prove anything

Core to the current AALAWuN Channel will be the weekly unboxing of D. Greene's archive of texts, images and ephemera. All Welcome.

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

EDDIE FARRELL is a painter who lives in London. Collaborations include: *The Word Department*, *Shystem*, *The Invisible University* and *Radio Goya*. He doesn't really produce pieces of art and would encourage others to do the same.



TIMETABLE

TERM 1

MONDAY	TUESDAY		WEDNESDAY		THURSDAY	FRIDAY			
Year 1 Studio Design	Year 2 + 3 Studio Design	Year 1 HTS	Year 1 Studio Design	Year 2 CMS	Year 1 ETS	Year 2 + 3 HTS	Year 1–3 Studio Design	AM	
			Directions					Year 1–3 ETS	PM
		Open Seminar: On the Origins of Capitalist Urban Space			Year 1–3 ETS	PM			
		Year 1 Studio Design	Year 2 CMS	Year 1–3 ETS					
		Year 3 PP1							
Open Seminar: Plan the Planet	Open Seminar: Evidentiary Aesthetics				New Canonical Histories	Artists' Talks		EVENING	

TERM 2

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY		
AM	Year 1 Studio Design	Year 2 + 3 Studio Design	Year 1 HTS	Year 1 ETS	Year 1-3 Studio Design		
PM				Year 1 Studio Design		Year 2 CMS	Year 2 + 3 HTS
				AA Files Lectures		Directions	
EVENING		Year 1 CMS	Year 1 Studio Design	Year 2 CMS			
	Protest and Performance			Year 1-3 ETS			
				Off the Record	Cocktails & Conversations		

TERM 3

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	
AM	Year 1–3 Studio Design	Year 1–3 Studio Design	Year 1 Studio Design	Year 1–3 Studio Design	Year 1–3 Studio Design	
PM						Year 2 Speculative Studies
			AA Files Lectures			Directions
EVENING	Protest and Performance		Year 1 Studio Design Year 2 Speculative Studies	OFF the Record	Cocktails & Conversations	



HOW TO APPLY / ENTRY REQUIREMENTS

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

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

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

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

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

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

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or by accessing the AA website at www.aaschool.ac.uk

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