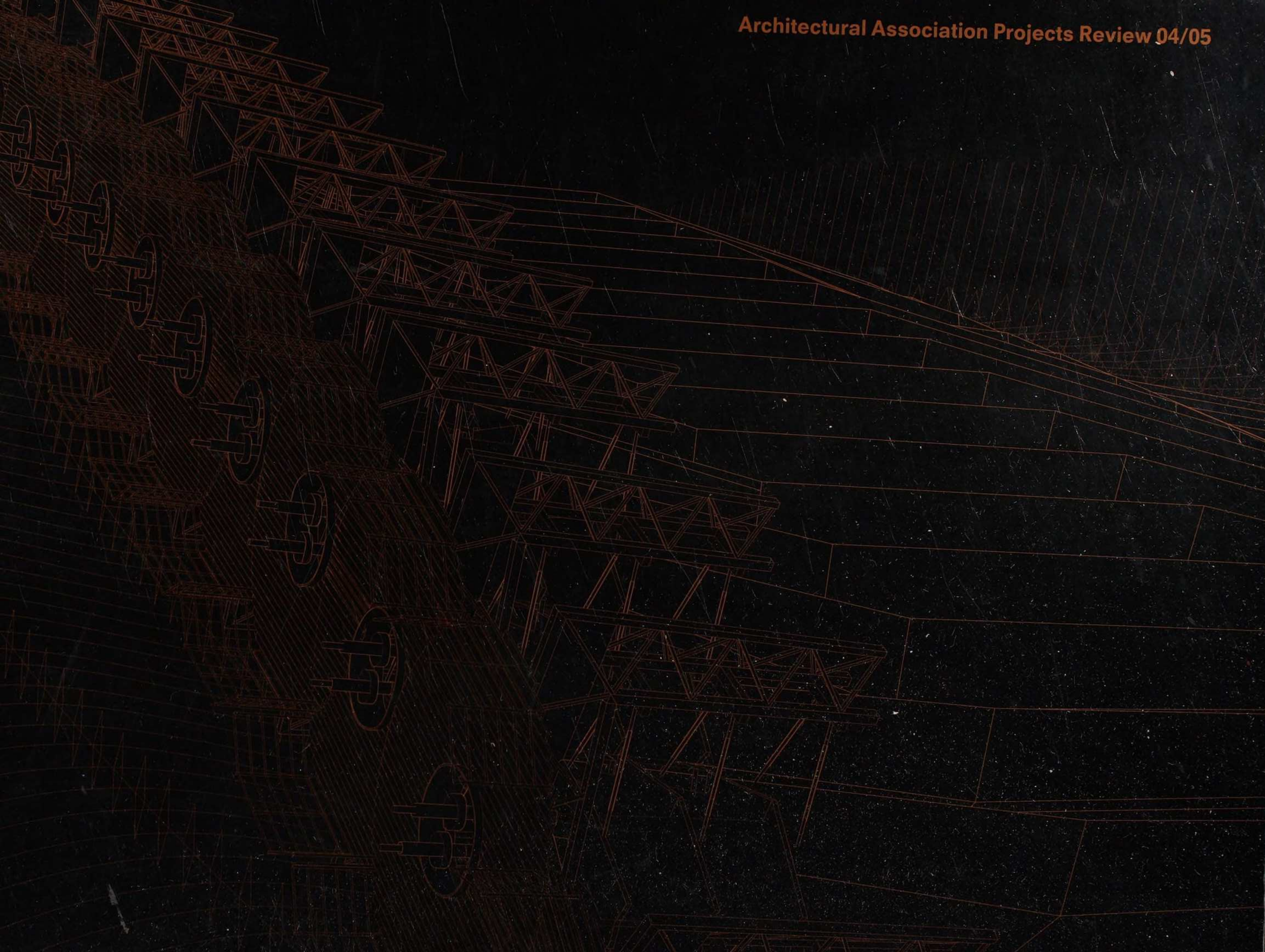
Architectural Association Projects Review 04/05





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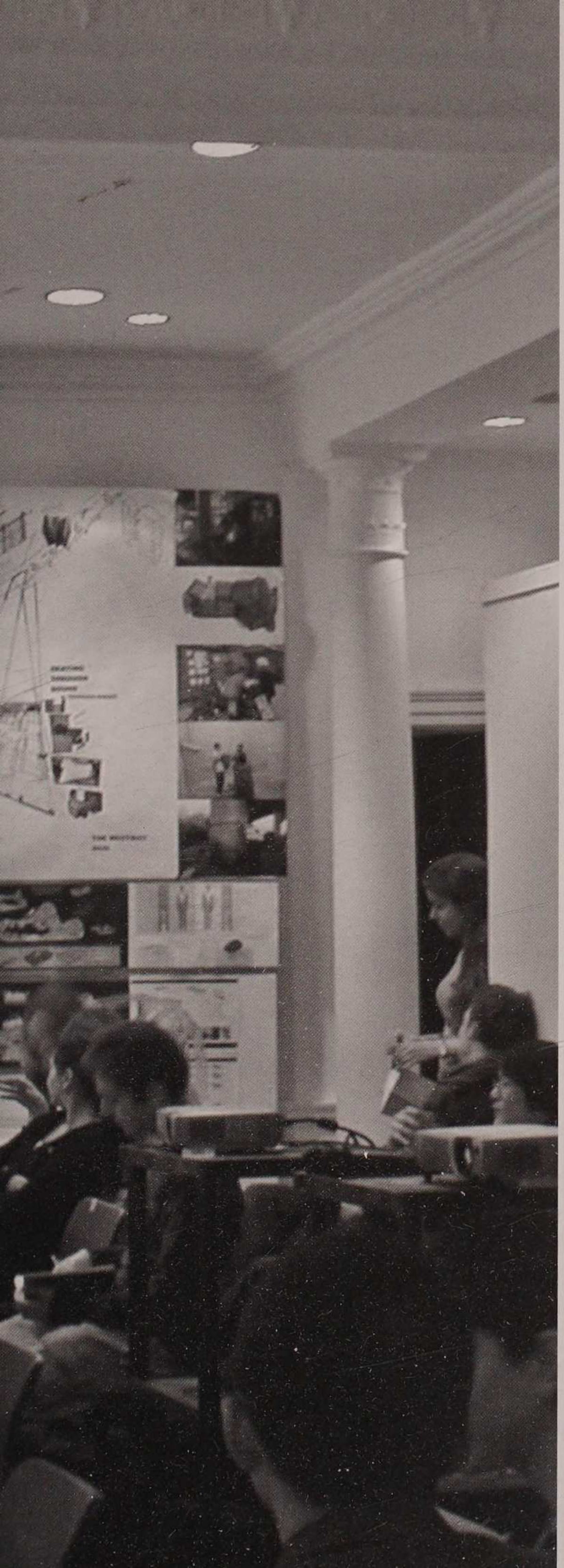
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Intermediate Unit 10 pinup for their project at the Bag Factory, Johannesburg

Introduction



The AA is committed to a culture of debate and the rigorous exploring of ideas. AA students' work is always thoughtful and propositional, and sometimes extraordinary. It celebrates the questioning through research and design that is essential both to education and to the practice of architecture and urbanism. The work described in this book – combined with a major exhibition at Bedford Square and a website, projectsreview.com – shows the rich and diverse agendas of the School and reasserts the value of the architectural imagination.

This has been a significant and creative year for the AA, with a focus on reviewing our own academic programmes and structures, as well as on the broader debates about the future of architectural education. Throughout the year the work of the Search Committee for candidates for a new Chair has stimulated much productive discussion. The Search Committee organised many formal and informal debates, and the School also created a two-week Architectural Education Symposium in October. This invited a broad range of contributors to reflect on the vital questions of the future of architectural education, as well as on specific elements of the AA's approach and structures.

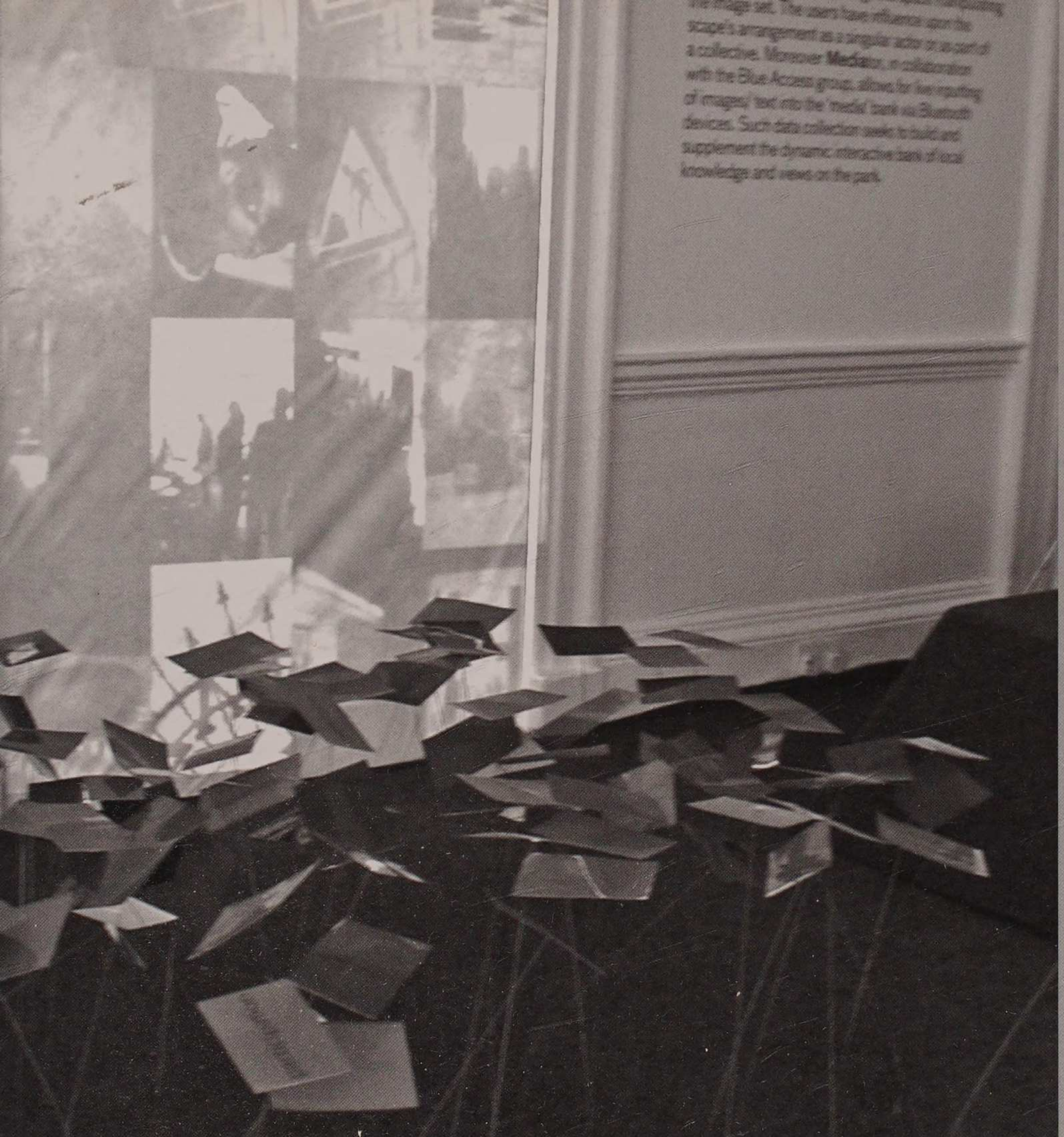
The Interim Management Group has had the responsibility of running the School and we have aimed to reflect more of the work of the AA through frequent and smaller exhibitions of students' work in parallel with the larger shows. We have also encouraged discussion and proposals about educational and governance issues from all parts of the School. The support, commitment and creativity of students and staff has been invaluable throughout the year, and we are confident that the AA is full of energy to continue evolving its unique culture of education, research and debate.

The Interim Management Group

Inter 3's '10 Chairs' exhibition in the AA Back Members' Room. Photo Sue Barr



Klein Dytham Architecture At the Bathhouse, February/March 2005. Photo Sue Barr



Diploma Unit 9, The Park and Its Double, January/February 2005. Photo: Chris Fenn

Left: Tokyo-based Klein Dytham Architecture (Kda) transformed the AA Gallery into a Japanese bathhouse, complete with tiles and taps, some low stools, a couple of plunge pools, and a soundtrack of Japanese people scrubbing away to make up for a lack of water. 'We didn't want to do a normal architectural show', said Klein. 'I find traditional ideas about architecture very limiting.' Instead, beside each set of taps a screen showed images of work and interviews with the duo which revealed how they have played on their status as outsiders at the heart of a Japanese design culture. (Robert Booth, Building Design.)

Other international shows hosted by the AA spanned a broad range of work, from the visionary yet pragmatic French practice Lacaton & Vassal, to an emerging new generation of Portuguese architects and the experimental practice of Tele-design, a network of independent Japanese designers who collaborate by remote means – telephone, TV, fax and internet.

This page: Diploma Unit 9's research programme focuses on augmentation strategies for urban development using real-time electronic and electromechanical systems and installations as both design-development platforms and deployment models. Their spring term exhibition, The Park and Its Double, showed the interactive installations they produced during the first phase of their work on the year's host project at London's Crystal Palace.







Stephen Gill exhibition, April/May 2005. Photo Sue Barr

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Left: Curated and designed by Newbetter (AA tutor Shumon Basar, architect/curator Joshua Bolchover and architect Parag Sharma), 'Can Buildings Curate' proposed that buildings can shape the way we see art. In his review in Blueprint, **Hugh Pearman described how this 'excellent show set out to make a series of innovative exhibition devices that colonise the host gallery, activating the neutral space of the exhibition in such a way that it participates in the curation of the work itself. In the case of the AA, this meant subtly altering the proportions of the rooms, opening up a long blocked-off doorway to act as a display booth, revealing a fireplace that is always there but not quite in that way, and so on... '**

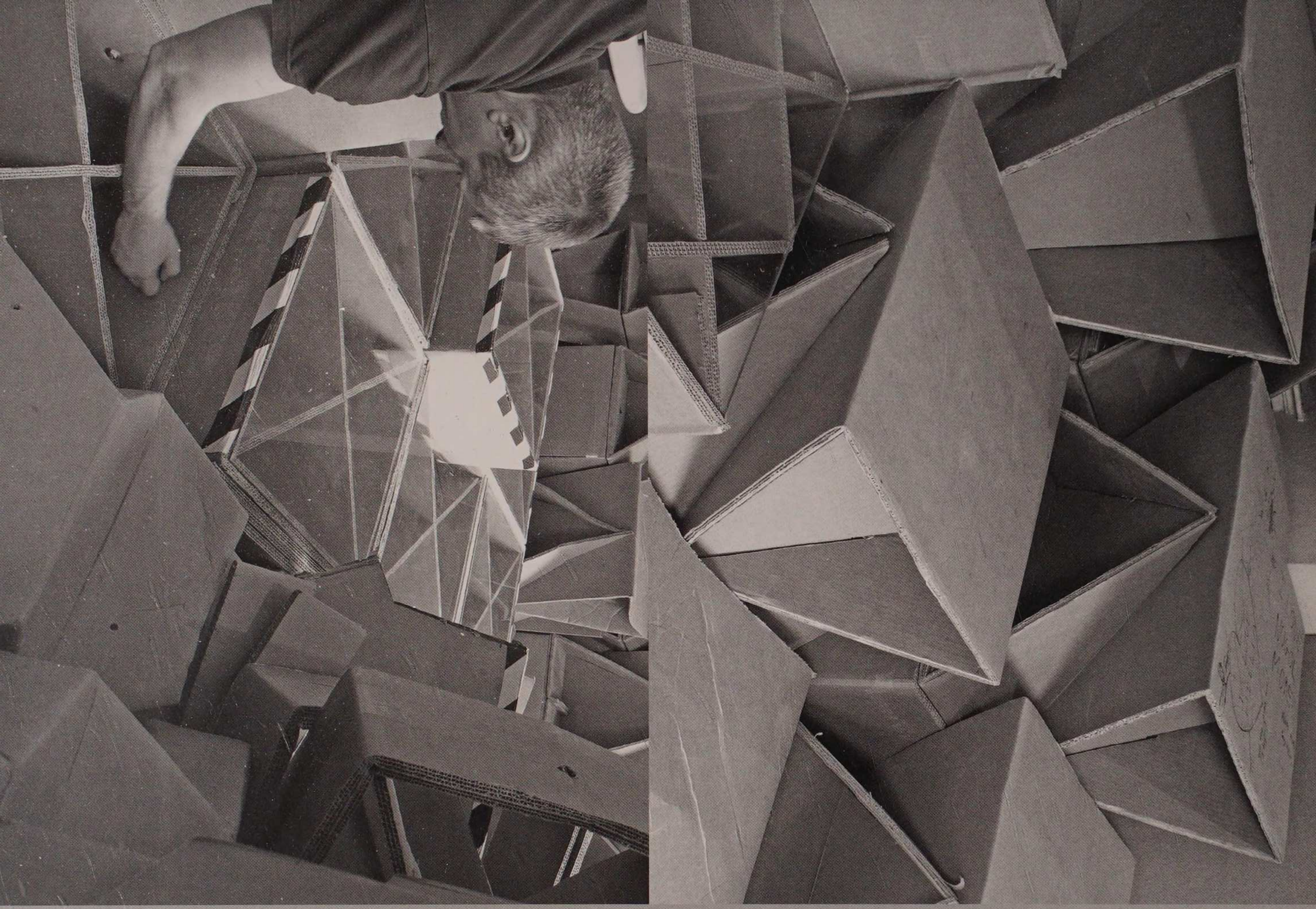
The exhibition featured, among others, the works and ideas of Dee Ferris, Neal Rock, Rem Koolhaas, Diller + Scofidio, Zaha Hadid, Michael Asher, Davide Bertocchi and Décosterd & Rahm. It was accompanied by a series of talks and panel discussions.

Above: Stephen Gill's 'field studies' of everyday life took over the AA Front Members' Room during April and May 2005.



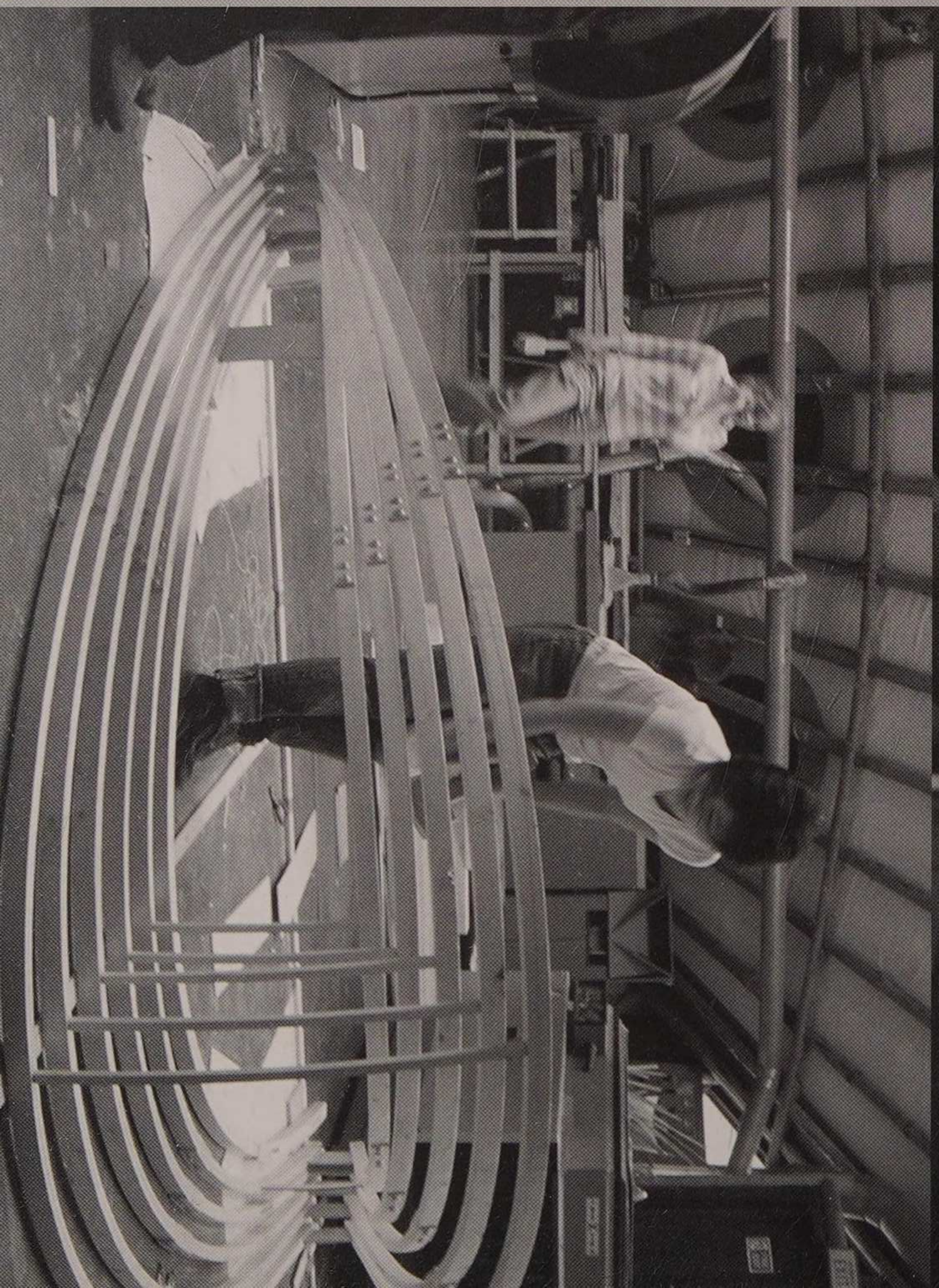
Above: Dubbed 'the structural engineer to the Young British Artist Movement', Mike Smith has played a pivotal but little recognised role in the contemporary art scene. His studio has produced Mark Wallinger's Tardis, **Rachel Whiteread's** Monument **and Michael Landy's** Semi-Detached, **among many others. The 'Making Art Work' exhibition focused on the issue of artistic collaboration.**

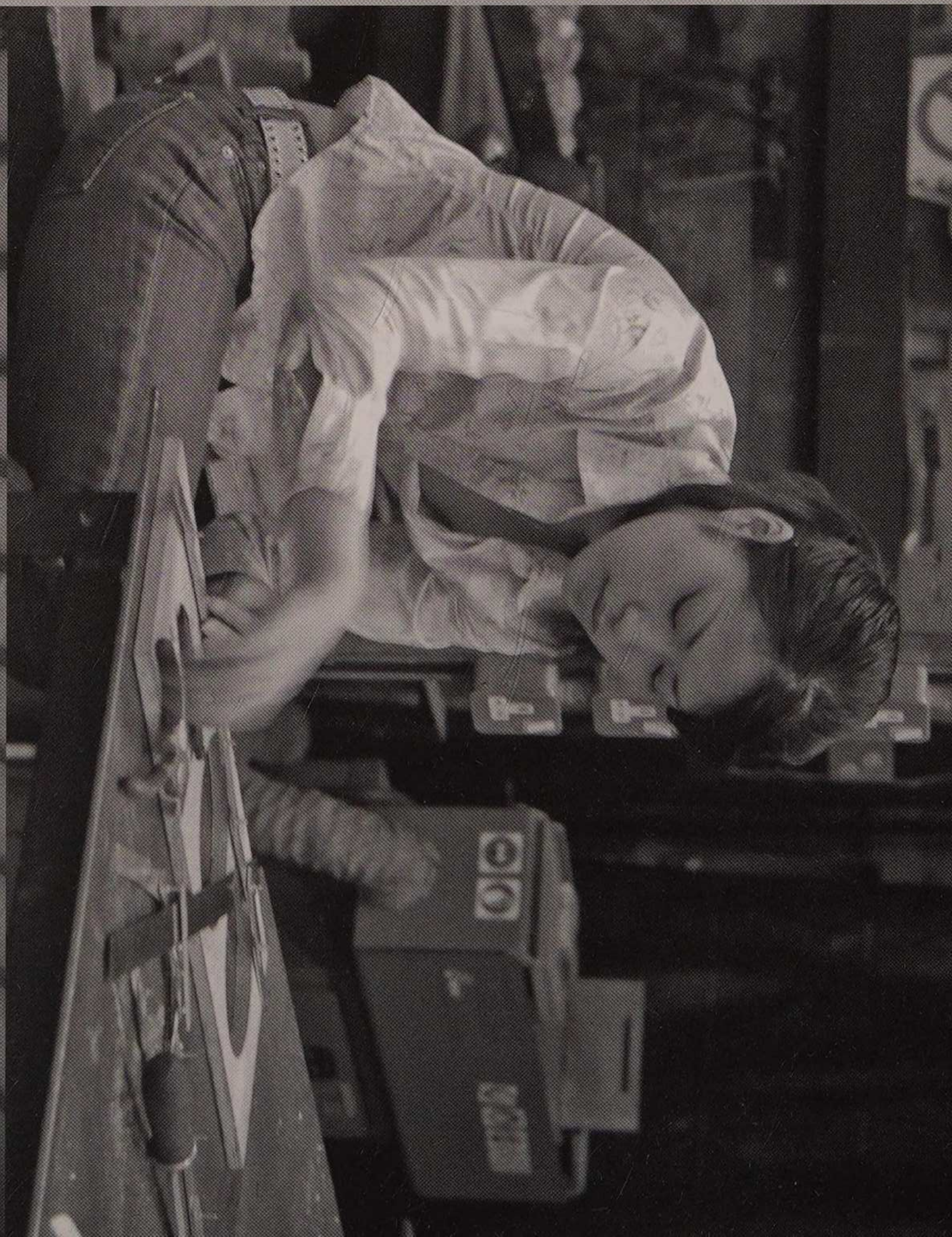
Right: This year's Maeda Workshop – led jointly by Mike Smith and Alex Haw – explored the structural possibilities and limitations of cardboard as a building material. A five-day session at the AA's workshop in Hooke Park produced a series of cardboard structures that transformed the AA Bar into a space with pockets and vantage points where drinkers, talkers, fugitives and flaneurs were encouraged to sit, wander and spy on each other. Each year, the Maeda Corporation of Japan sponsors a Fellowship at the AA that is designed to allow the School to bring in people who are engaged in fields other than architecture, but whose work can nevertheless make a significant contribution to architectural ideas. A document of the last three years of Maeda Workshops is forthcoming from AA Publications.

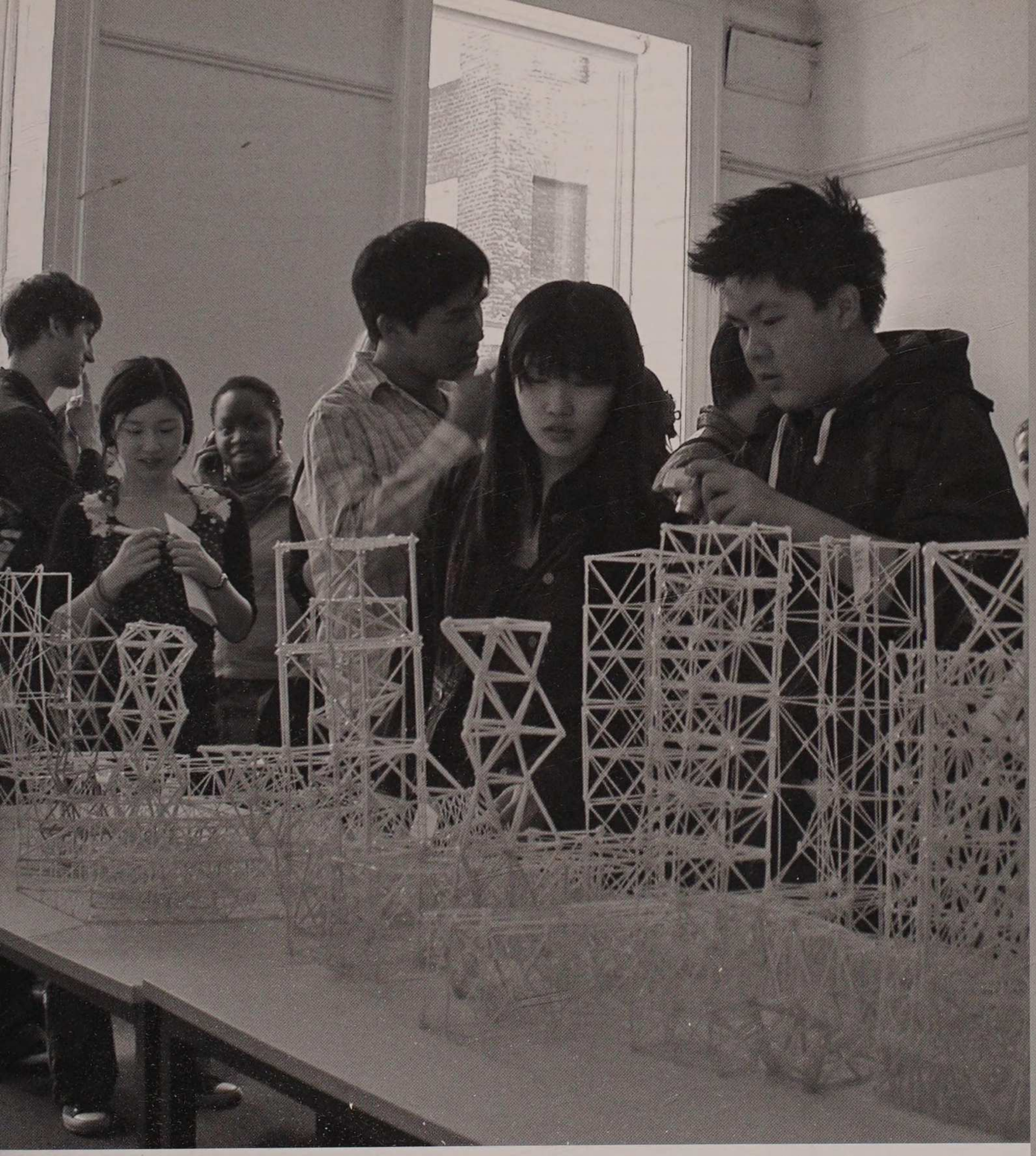


Installation of the 2005 Maeda Workshop
iin the AA Bar. Photo Alex Haw

Top: Chings Yard workshop. Photo by Valerie Bennett. Bottom: Hooke Park workshop (a collaboration between Frei Otto, ABK and Buro Happold), with E & E students constructing their prototype for a summer shelter.







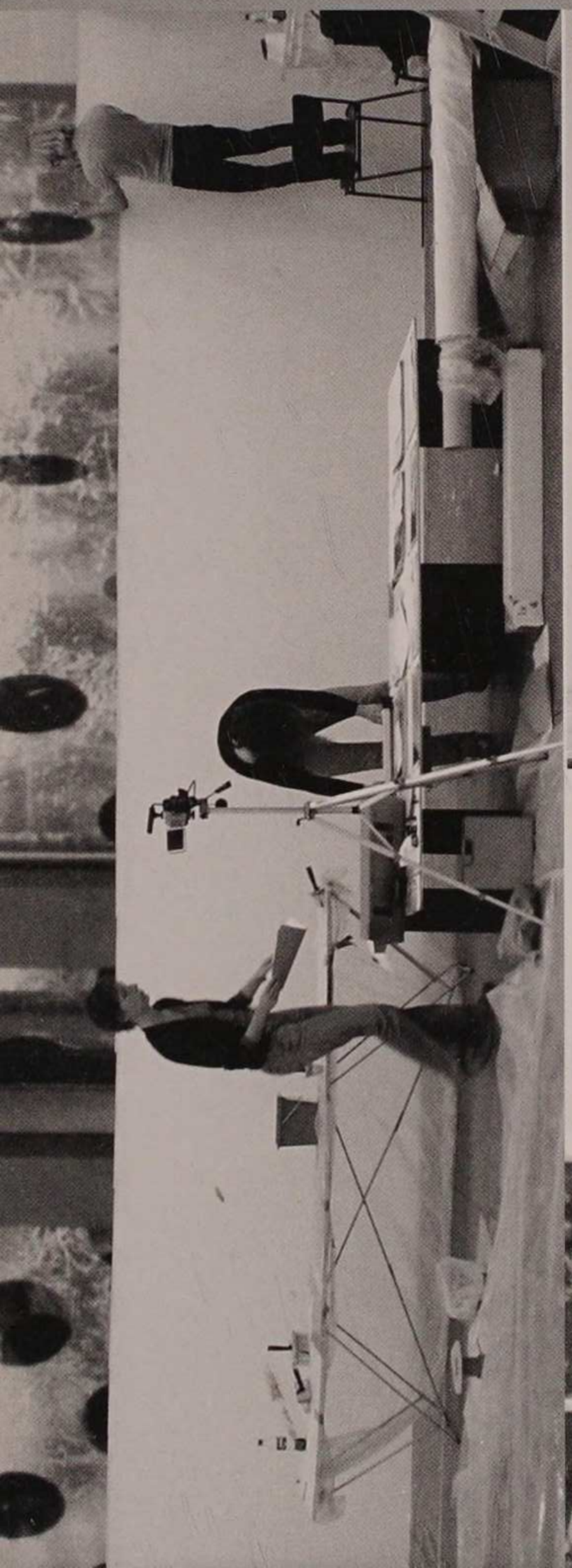
Above: An annual ritual for First Year students is the Spaghetti Structures competition – the culmination of a Structures course led by Phil Cooper and Anderson Inge. This year Jinho Park (Unit 2) and Niara Vegara (Unit 4) won the prize for the Best Weight-Bearing Structure for their spaghetti construction which weighed 185 grams and carried 18 kg. Zhuobin He and Theo Wyatt Petrides (both Unit 2) won in the Best Lightest Structure category: their work weighed 110 grams and carried a weight of 2.5 kg over its 300 mm span, with a sideways load-simulating wind of a further 1 kg.

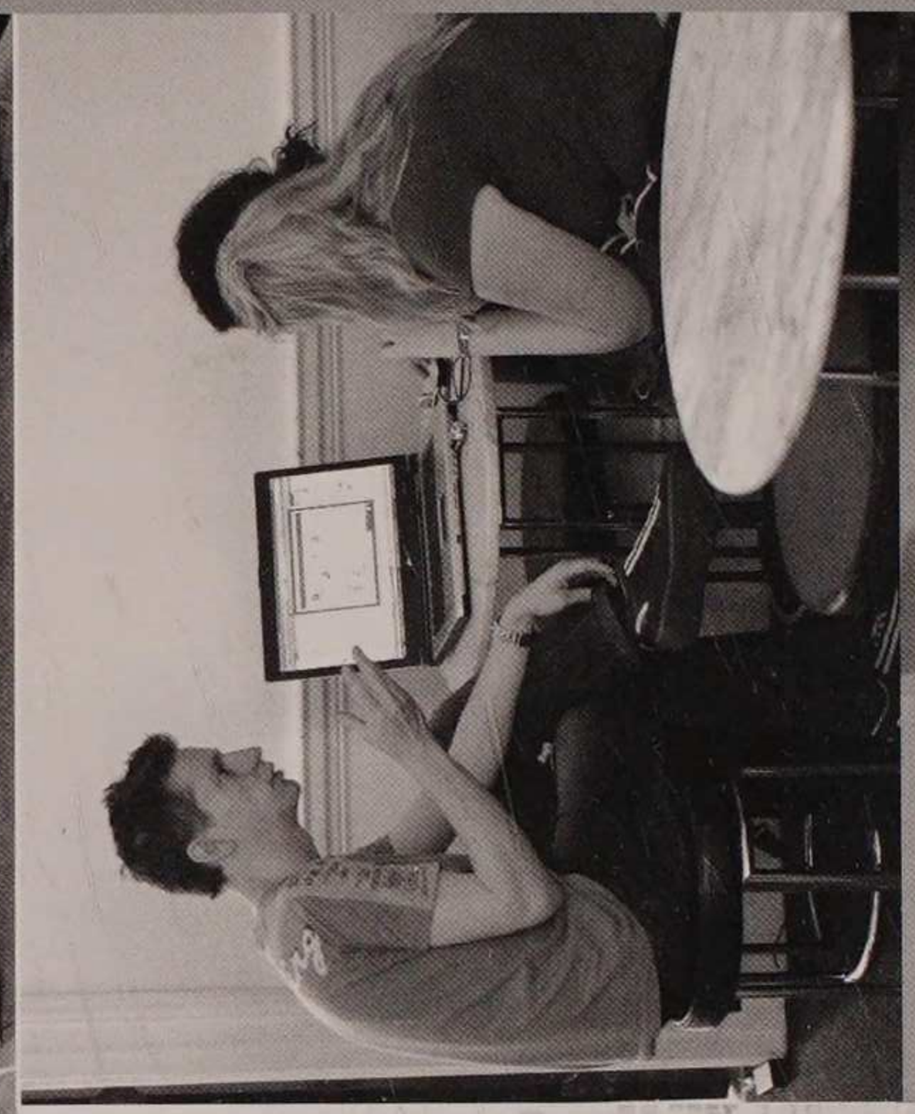
Left: In addition to its workshop in Chings Yard, Bedford Square, the AA has unparalleled workshop facilities at Hooke Park, its outpost in West Dorset. Hooke Park – a 350-acre woodland site in an Area of Outstanding Natural Beauty – was previously developed by an institute researching new uses for timber in modern construction. Since acquiring Hooke Park four years ago the AA has expanded this programme to explore issues relating to the environment, sustainability, architecture and the craft of construction. Students from all parts of the School use the resources there to investigate timber techniques ranging from modelmaking to object fabrication and prototyping.

Throughout the academic year the AA organises and hosts a public programme of lectures, seminars and conferences. These events attract leading architectural practitioners and theorists from around the world, but also provide a platform for the presentation and discussion of the work of innovative, lesser-known practices and individuals. During the past year speakers have included: Catherine Ingraham, Lacaton & Vassal, Jeff Kipnis, Ben Nicholson, Alan Balfour, Peter Cook, Nasrine Seraji, Zaha Hadid, Tim Benton, Alex de Rijke, Ben van Berkel, Dalibor Vesely, Antony Gormley, James Casebere, Mariele Neudecker, Mark Dytham, Jon Ronson, Drabble + Sachs, Isa Stürm and Ralph Stern. Topics have ranged from architectural education to wireless and free networking in London, smart geometry, and advanced computer-aided manufacturing processes and material technologies in architecture.

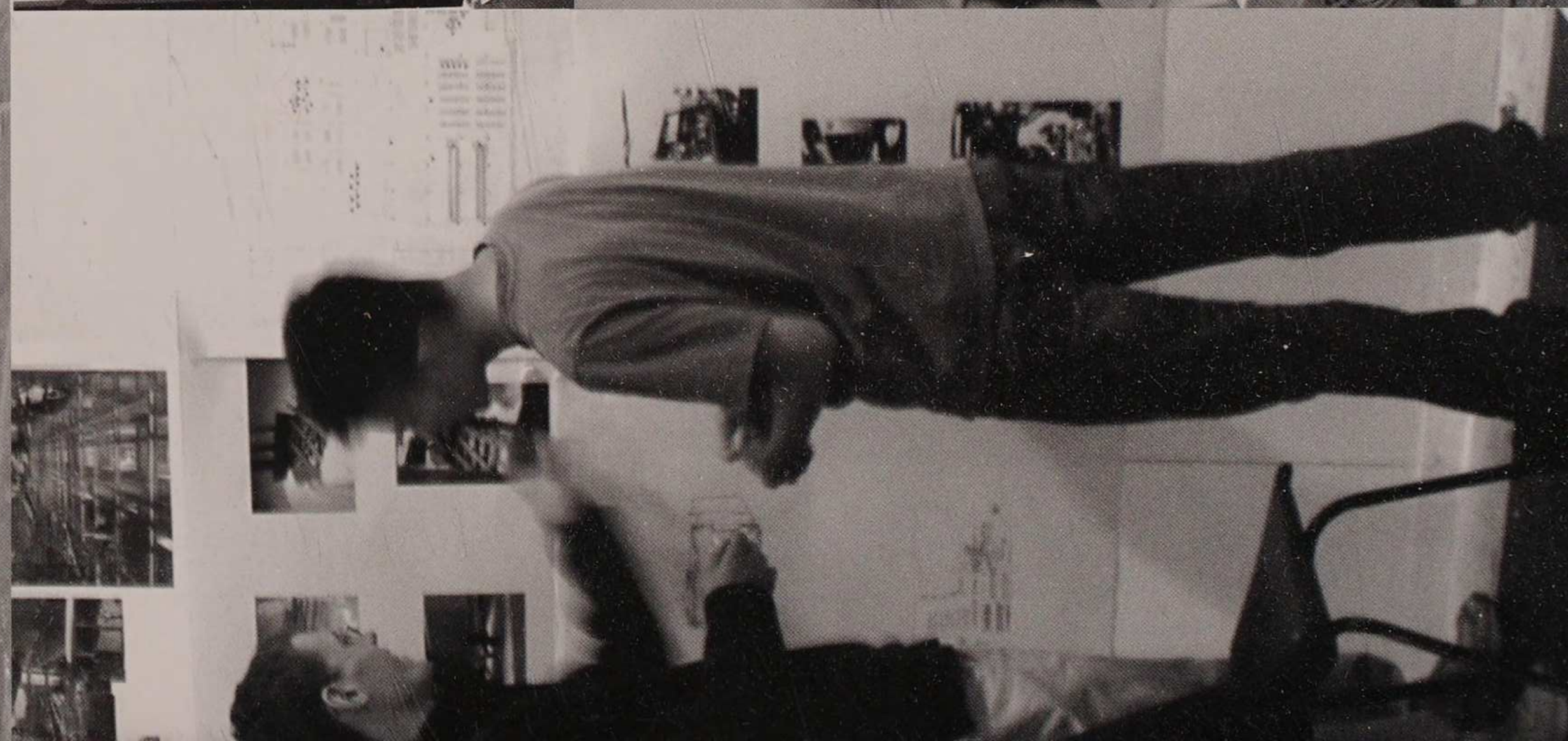


Life around the AA: photos by Sue Barr, Valerie Bennett and Valentin Bontjes van Beek

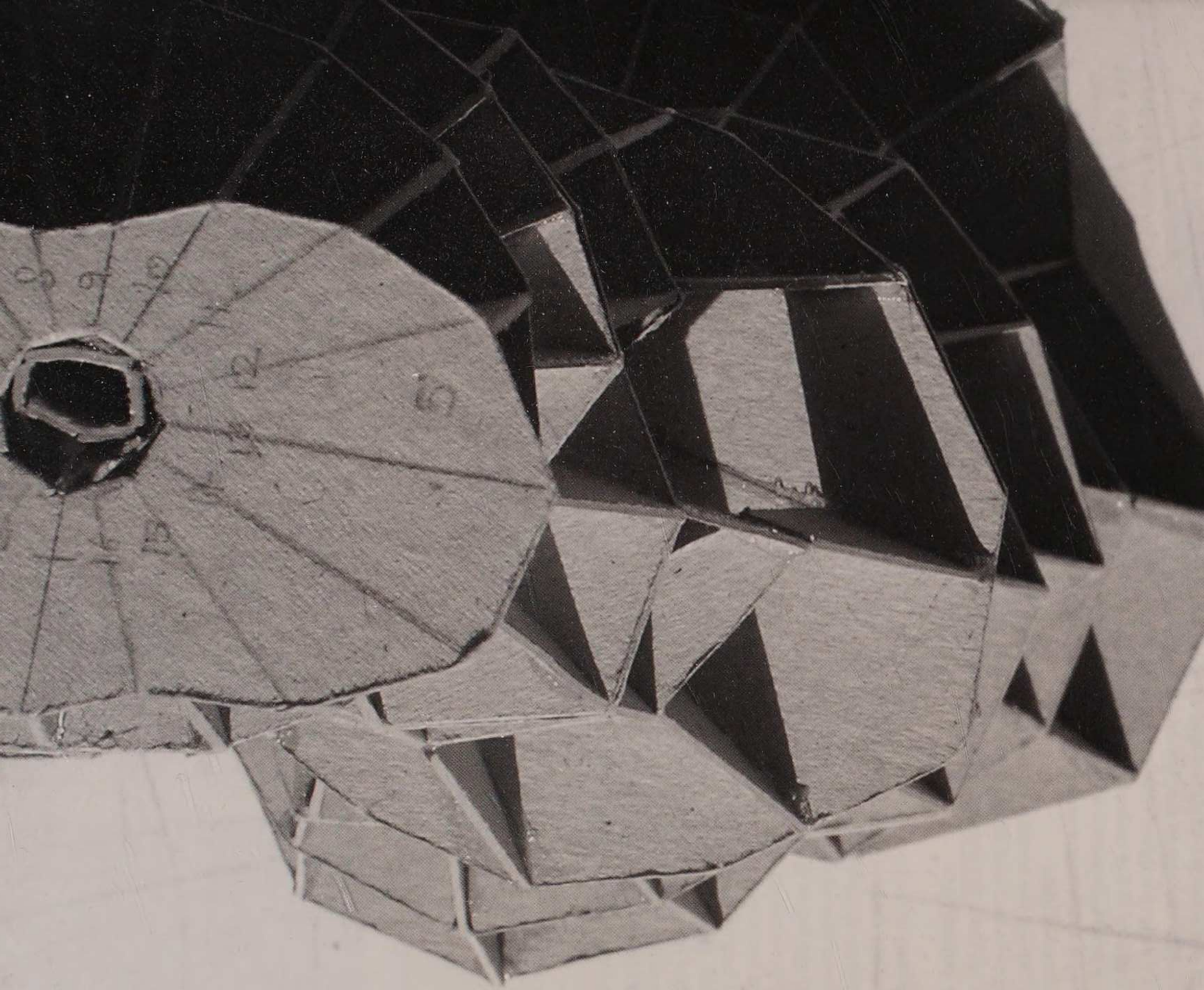












Lost and Found in Translation
A Collaboration between AA Foundation, V&A and RIBA, University of Tallinn

The work of the AA Foundation Unit this year has been focused on the processes and spaces involved in the creation and curation of museums – spaces for the lost and the found, changing the condition of the object from a passive artefact to an object with an interactive relation with its environment and the spectator. The different projects of the year were accompanied by various workshops and excursions informing the development of the creative process. The workshops included drawing, various computer programs, video, graphics, and layout and presentation. The students applied these techniques to their creative investigations.

The beginning of the academic year coincided with the transfer of the RIBA Drawings Collection from Portman Square to the new spaces in the V&A Museum. This provided the opportunity to study and document the spaces around the collection, from the way objects and artefacts are found to the way they are preserved, translated and communicated through display. The mechanisms of the museum from collection to storage to display and the spatial interplay between object and space – and consequently object/subject relationships became a theme of investigation. Teams were formed in order to study four aspects of the collection: the Drawings Collection, the Photographic Collection, Manuscripts and the Archive spaces. Journeys and connections between the various aspects of the collection and locations in London were firstly represented through mapping diagrams, videos, drawings, etc. that then led to conceptual installations.

During the second term students extended their research and looked at their own notions of translation of the lost and found through short videos. Later an onsite exploration of the Cardross Seminary in Scotland became the basis for a collaborative workshop with the students of Edinburgh University Landscape Department.

Mobile Museum

At the end of the second term students were asked to create their own museums based on personally selected objects or collections. Through study and translation of artefacts, students were able to build up a set of criteria with which to develop designs for an exhibition that could create a dialogue between the objects, the structural display, the spaces around the structure and the viewers/participants.

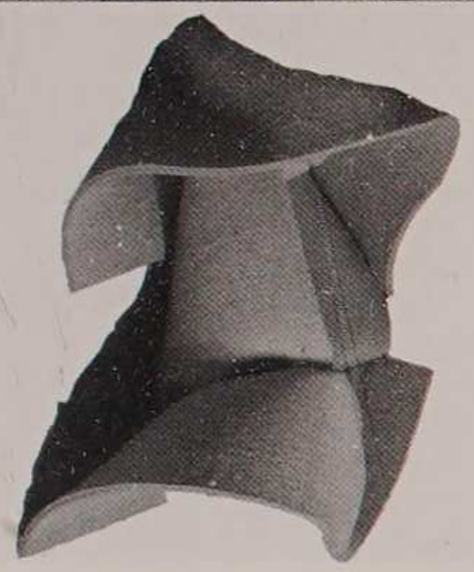
The resulting installations are mobile, adaptive and rapidly deployable in order to confront context. The ideas and development of the projects have been carried around and tested through various stages and locations. Projects initially evolved from spaces in lodgings and the AA.

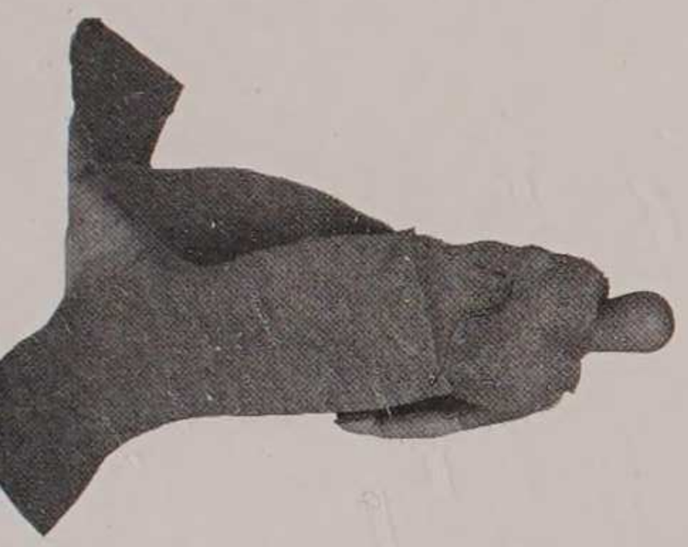
The projects were then taken to Estonia where the students discussed their approaches with the first year students of Tallinn University. Based on these negotiations local environments were found within Tallinn to test their performances in a new context. The museum projects were adapted again in order to inhabit and rapidly transform the new Architecture Study Rooms in the V&A – the original starting point of the investigations. The installations will return to Tallinn in September 2005 for the Architecture Triennale.

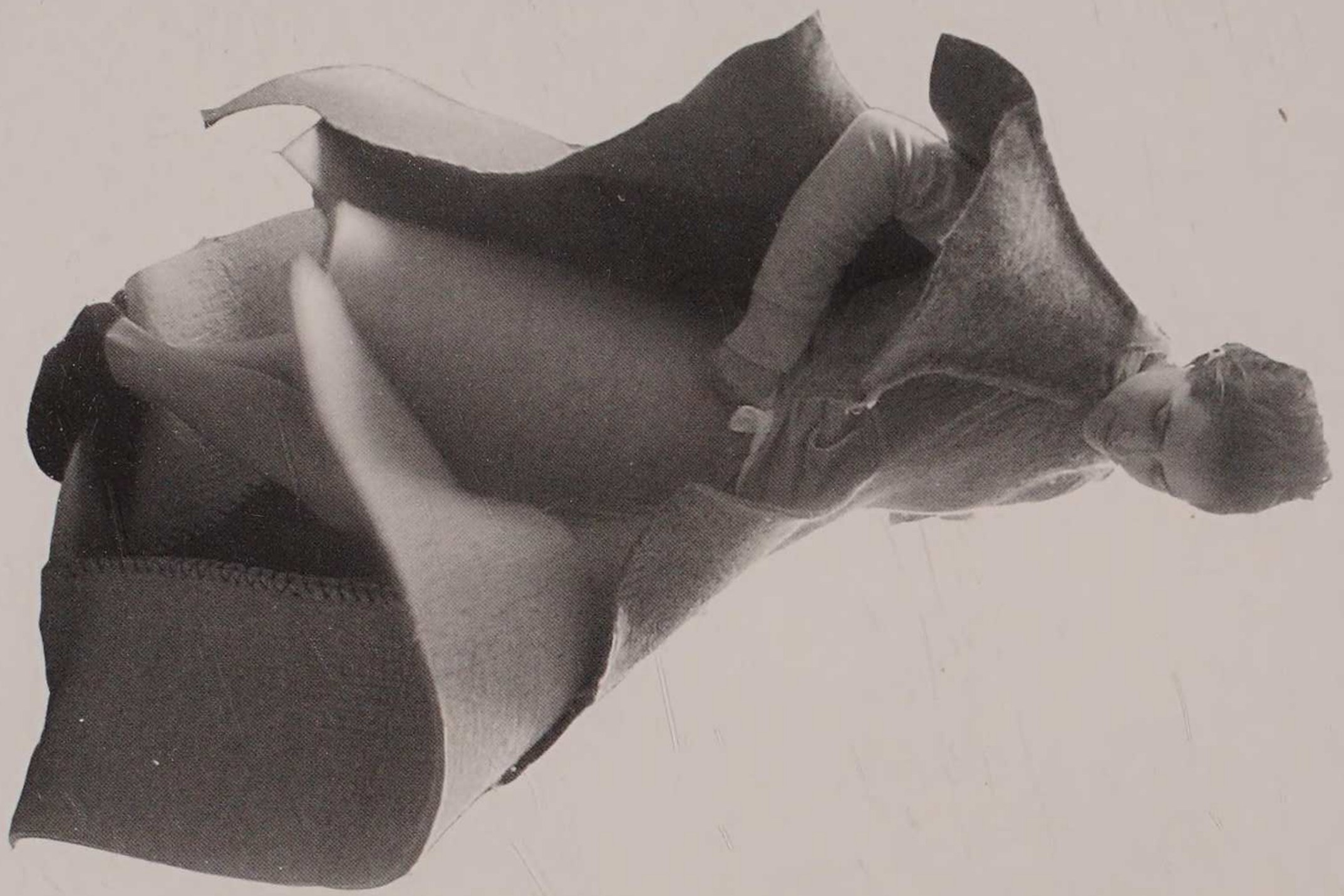
Staff
Miraj Ahmed
Theo Lorenz
Saskia Lewis
General Studies:
Benedict O'Looney

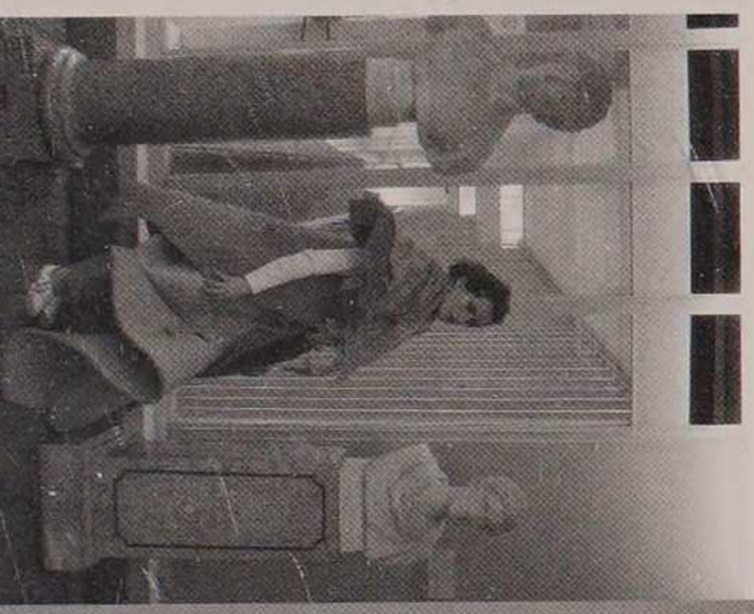
Students
Azri S Abdul Gani
Wael Al Ariss
Sanem Alper
Alana E M Brooks
Vincent W Cintamani
Alice Clarke
Flavie Colliac
Martin J M Conklin
George F. Gingell
Carl F V Hellberg
Hyun Louis Kim
Tom Mallory
Kitty C O'Grady
Sverre Okern
Antonios Panagiotopoulos
Stephanie Peer
Fei F Sophie Shan
Jaime Sol
Helena Westerlind
Adel M Zakout



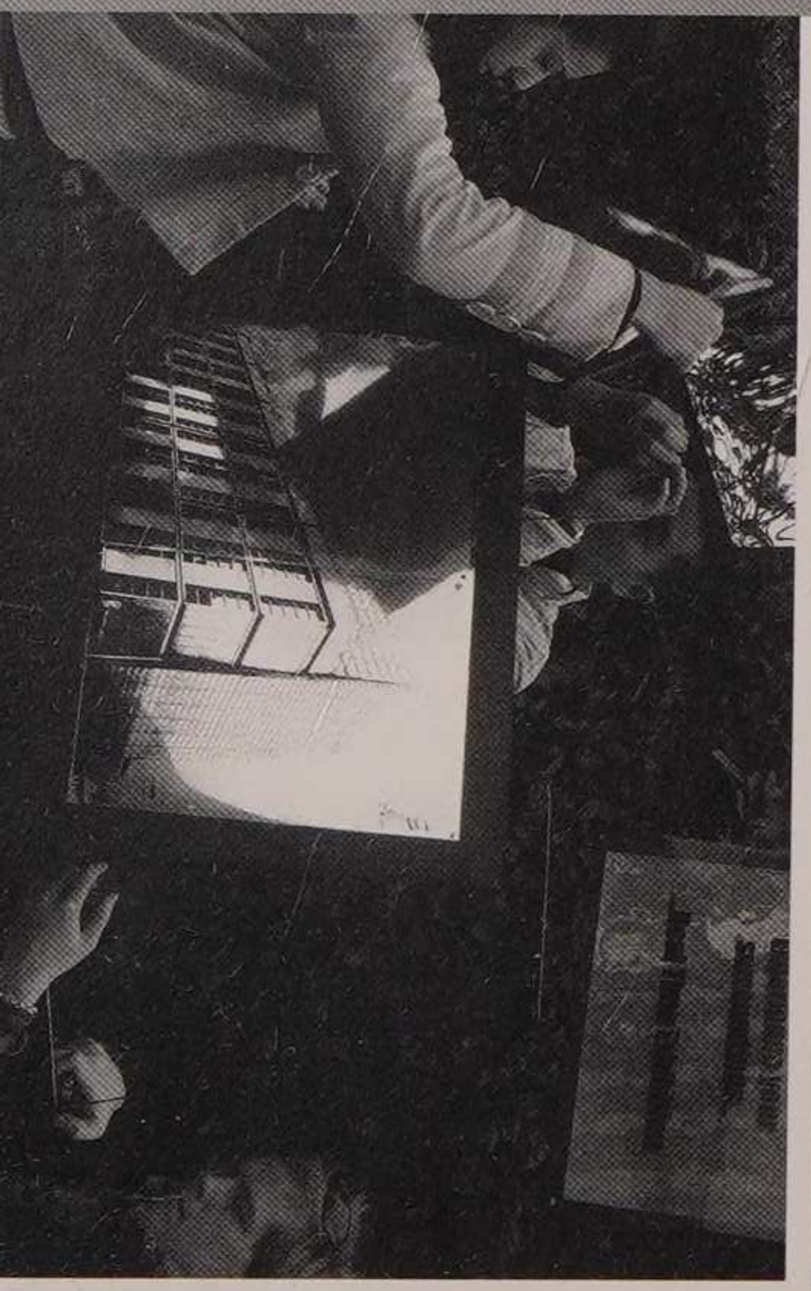




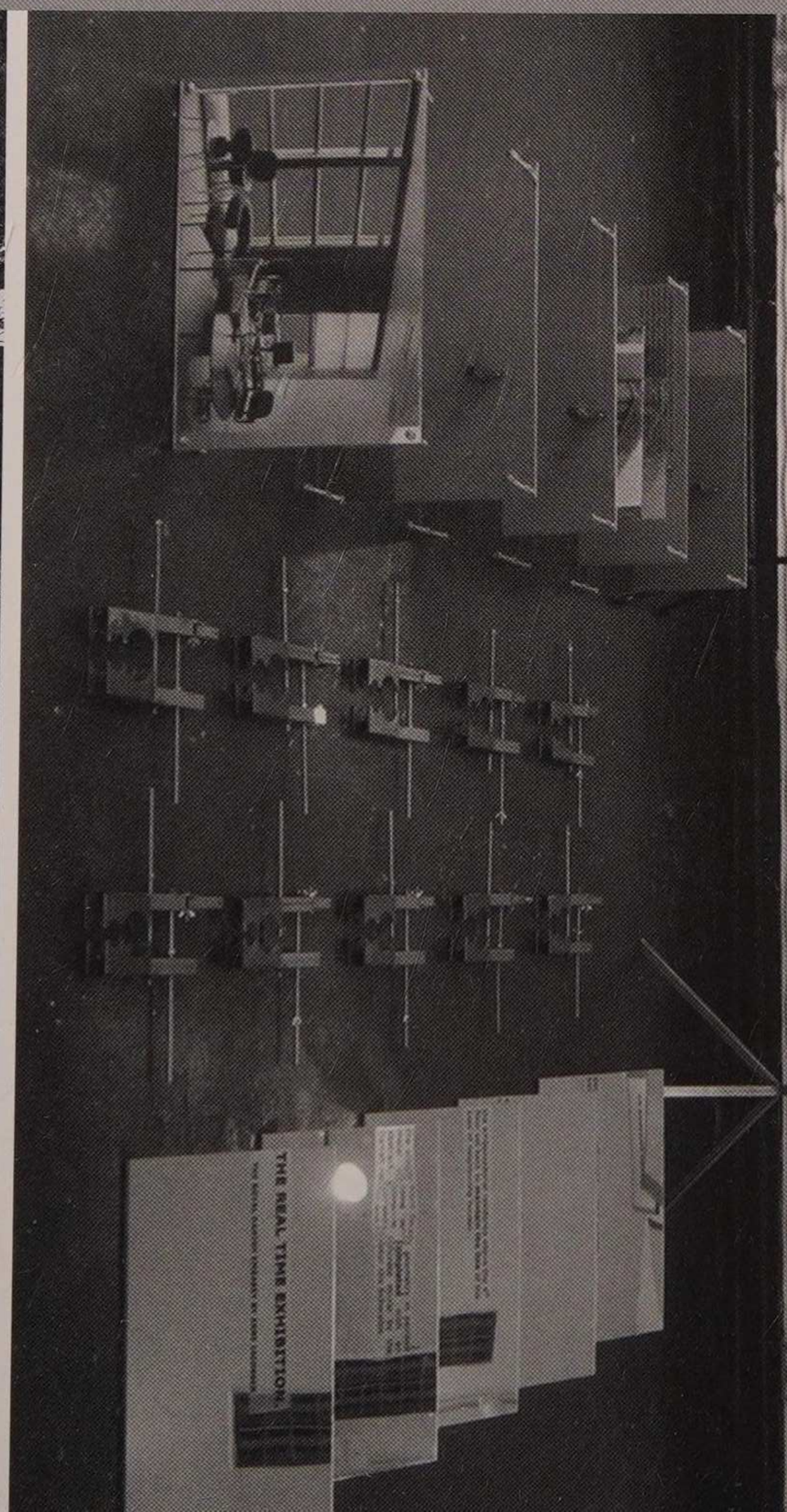


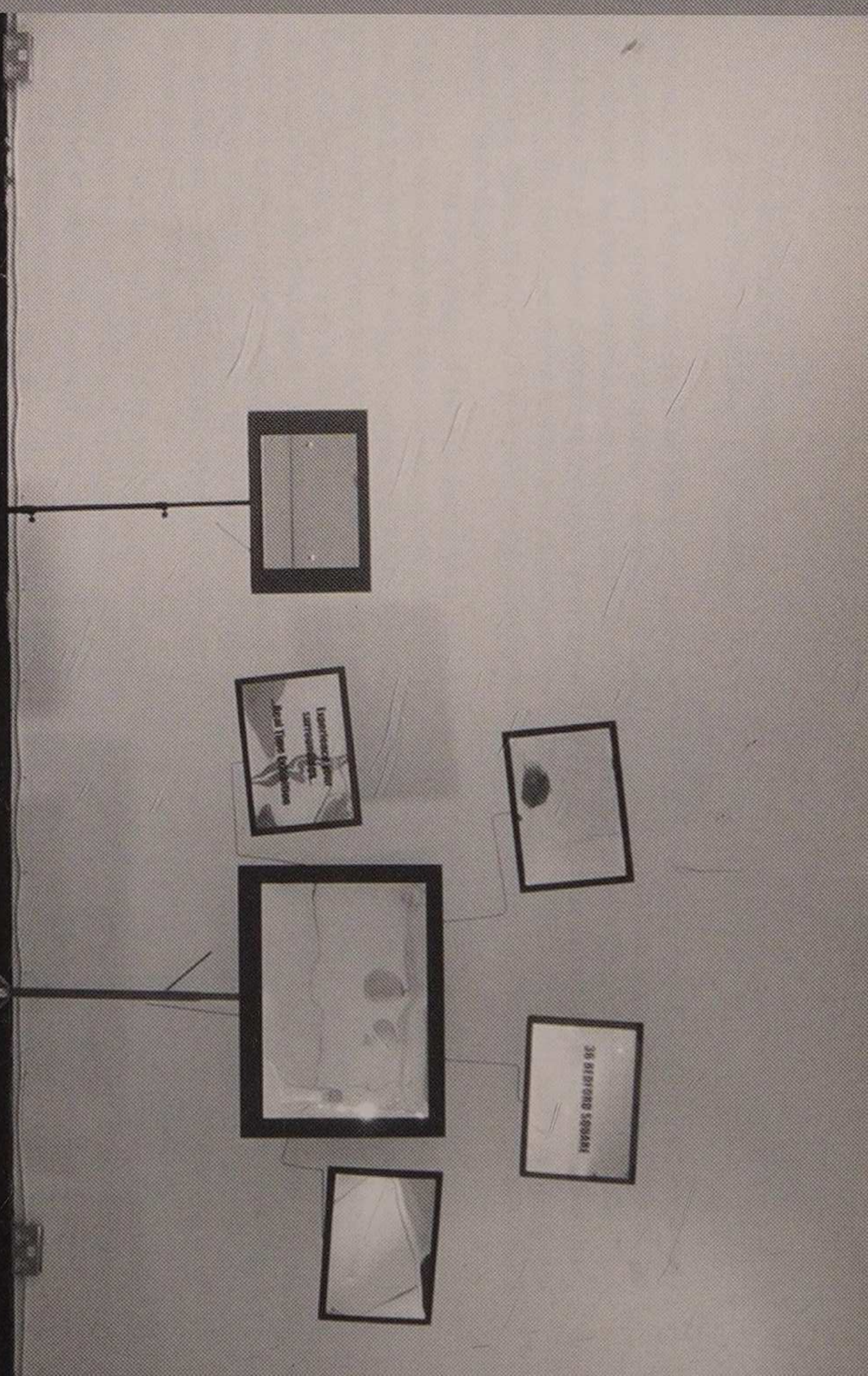


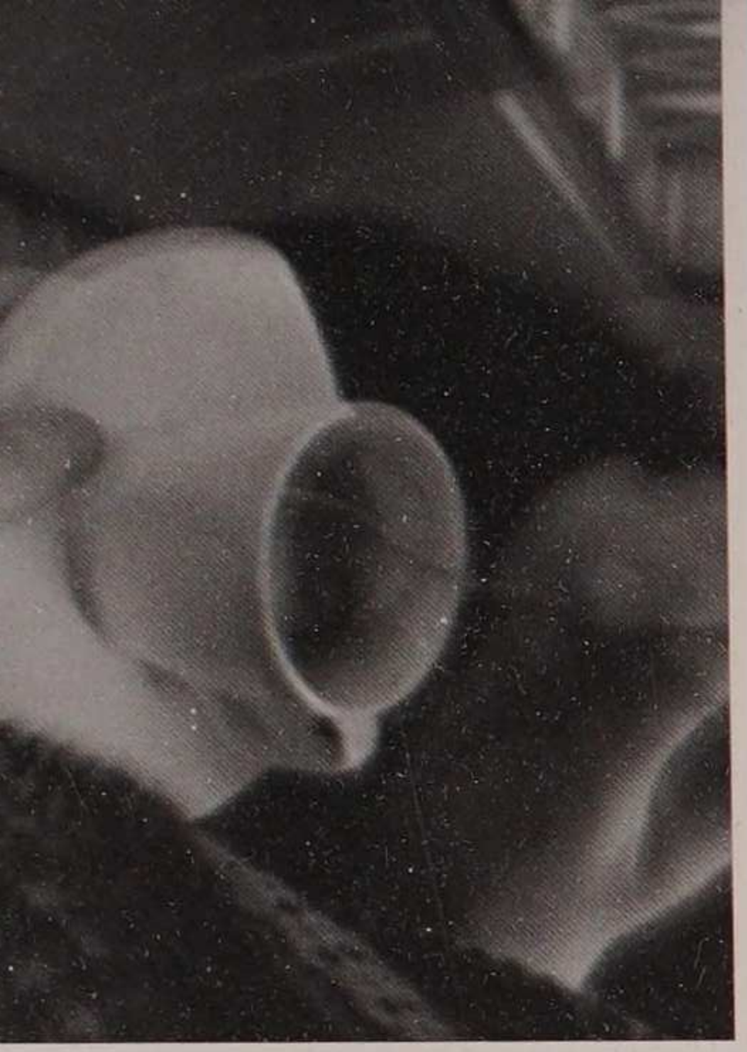
Sanem Alper
Mobile Museum Project – Felt Space



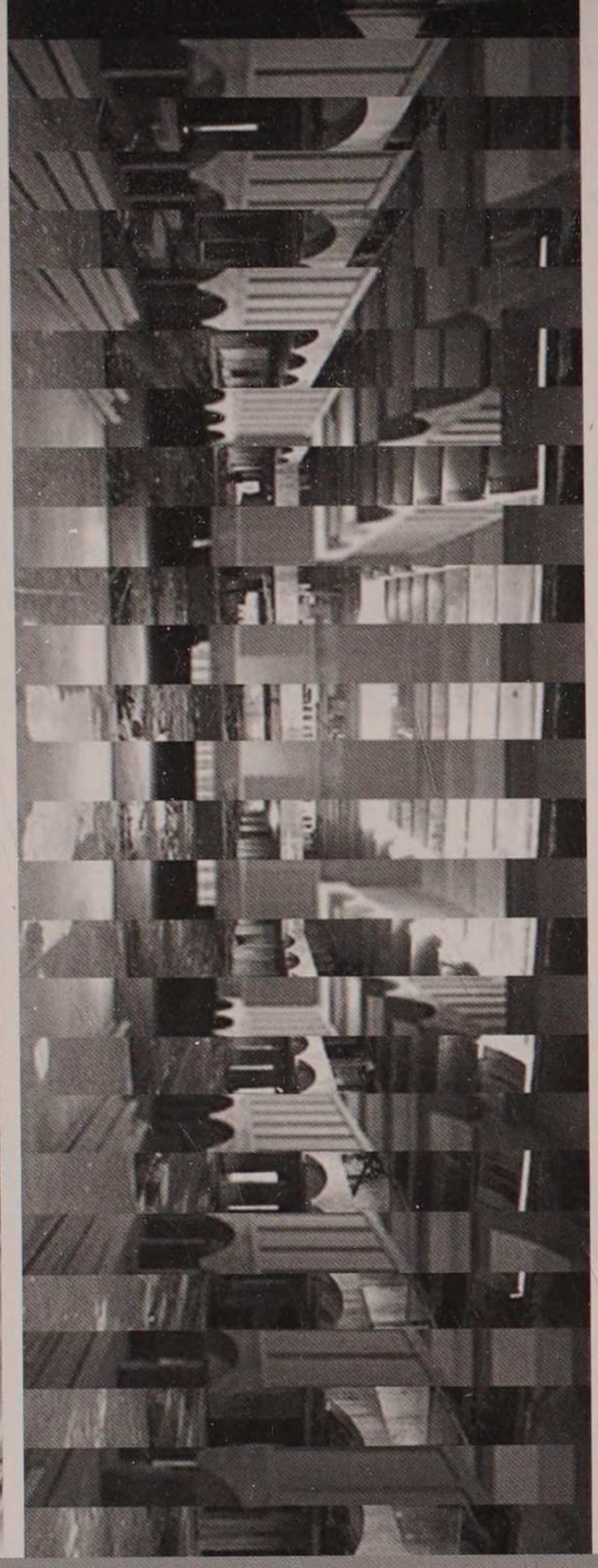



THE REAL TIME EXHIBITION


THE REAL TIME EXHIBITION
THE REAL TIME EXHIBITION











Flavie Colliac, Kitty O'Grady
Illy Coffee Moment

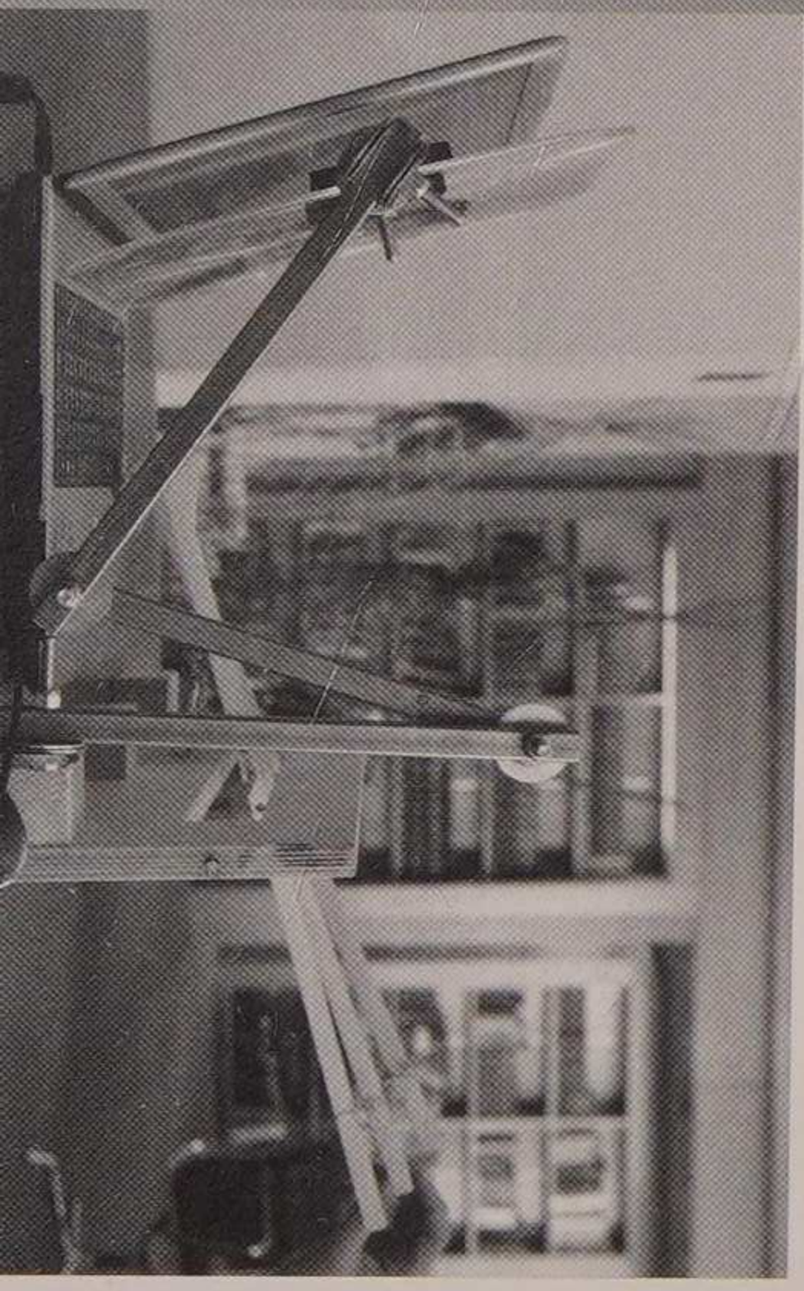
Cardross Seminary Edinburgh Workshop

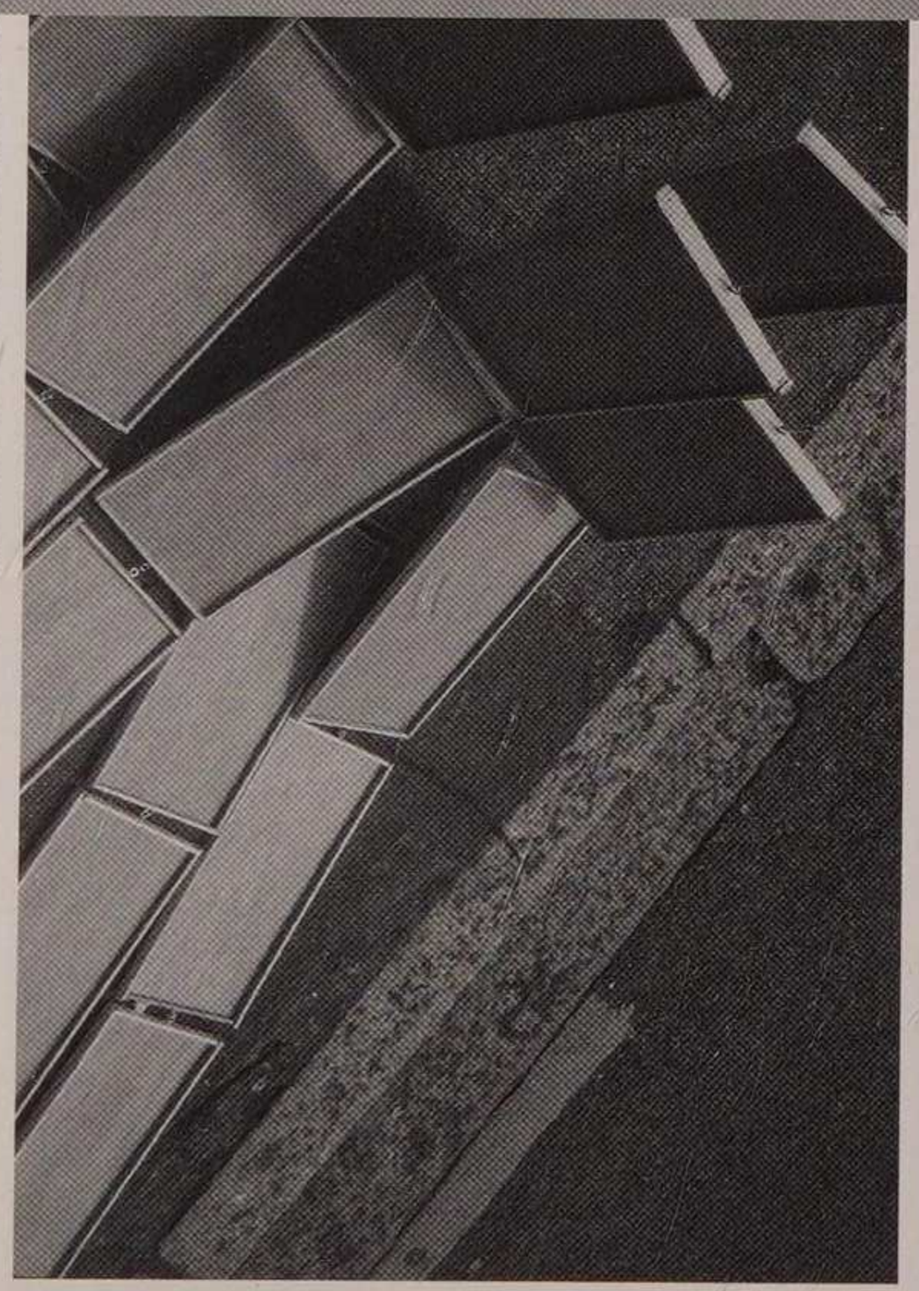
Far left **Alana Brooks, George Gingell, Tom Mallory, Kitty O'Grady**
Mapping the Move – RIBA Manuscripts
Left **Flavie Colliac, Helena Westerlind**
Video Project – Lost & Found

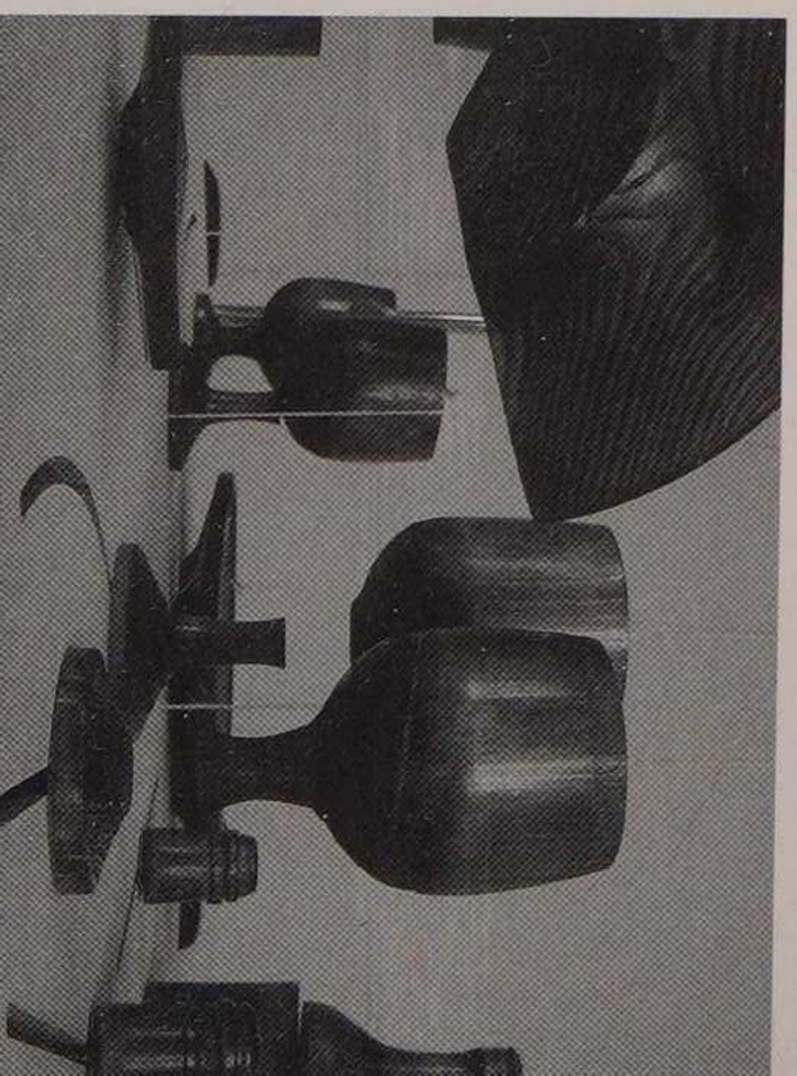
Right **Adel Zakout** Far right **Tom Mallory**
Mobile Museum Project

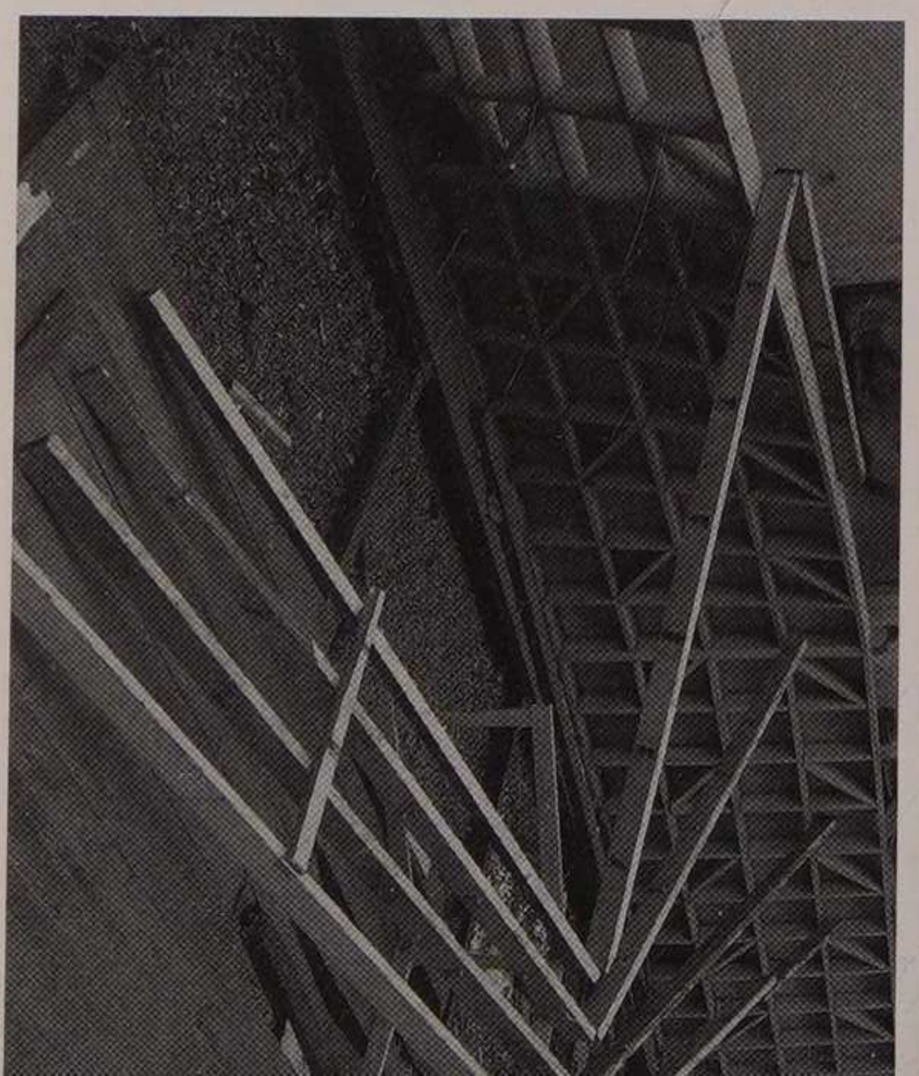
Right **Helena Westerlind** Far right **Azri Gani**
Mobile Museum Project

Kitty O'Grady
Space Under Bed – Mobile Museum Project







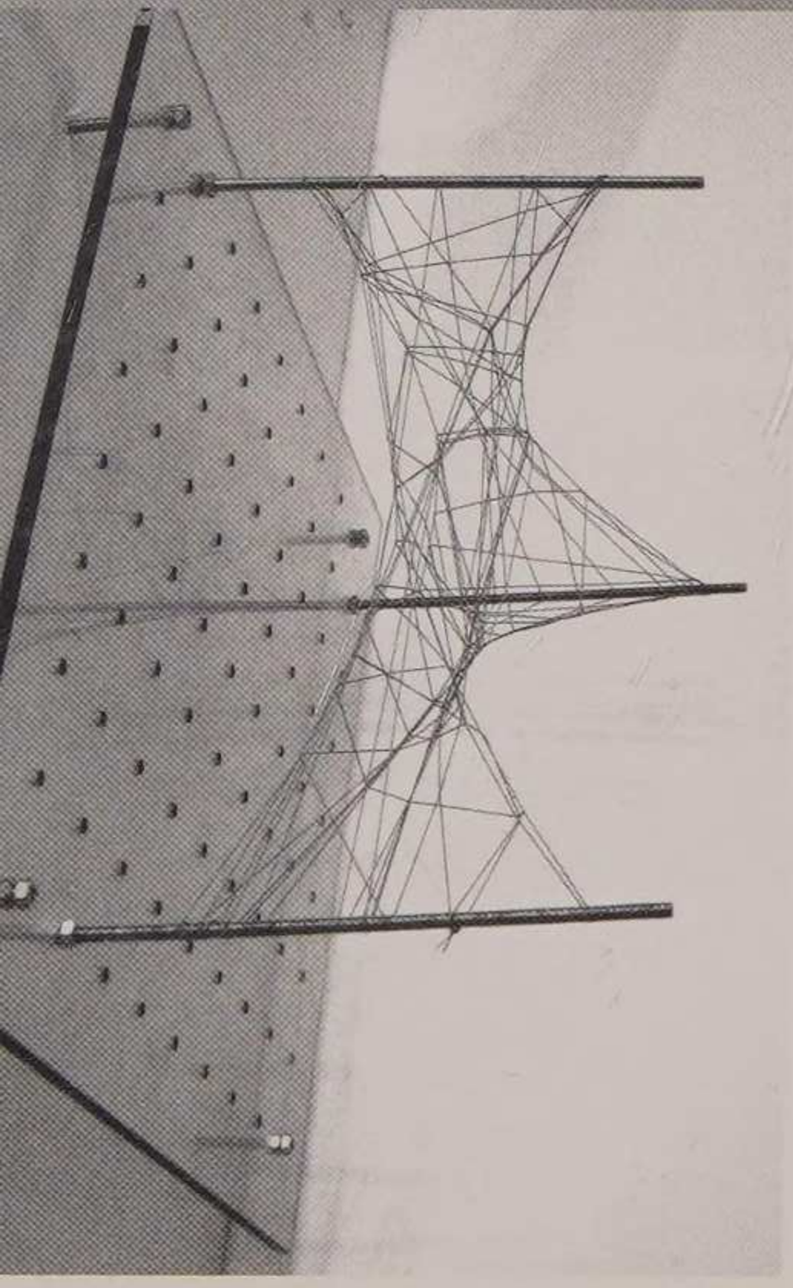


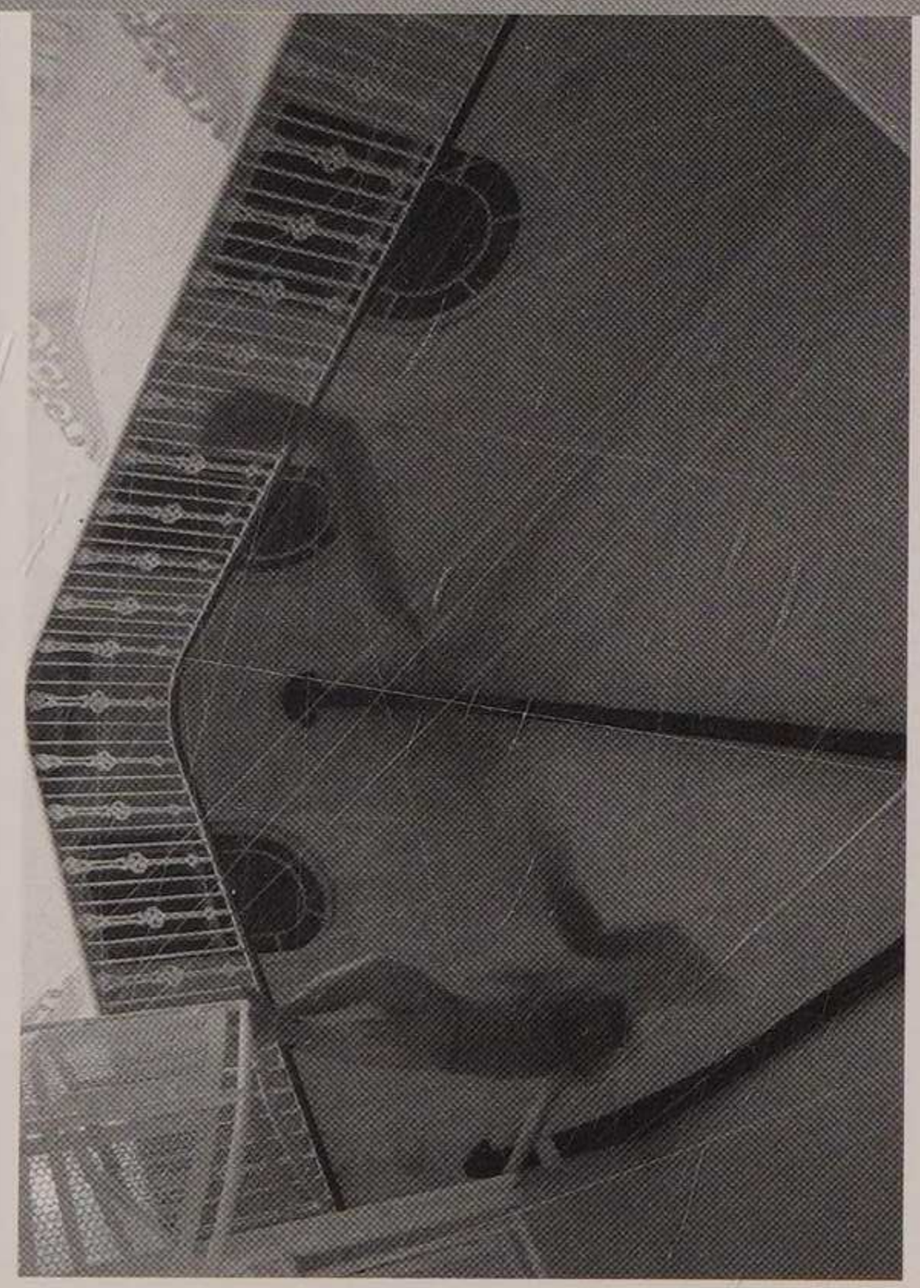


Right **Fei F Sophie Shan** Far left **Alice Clarke**
Mobile Museum Project

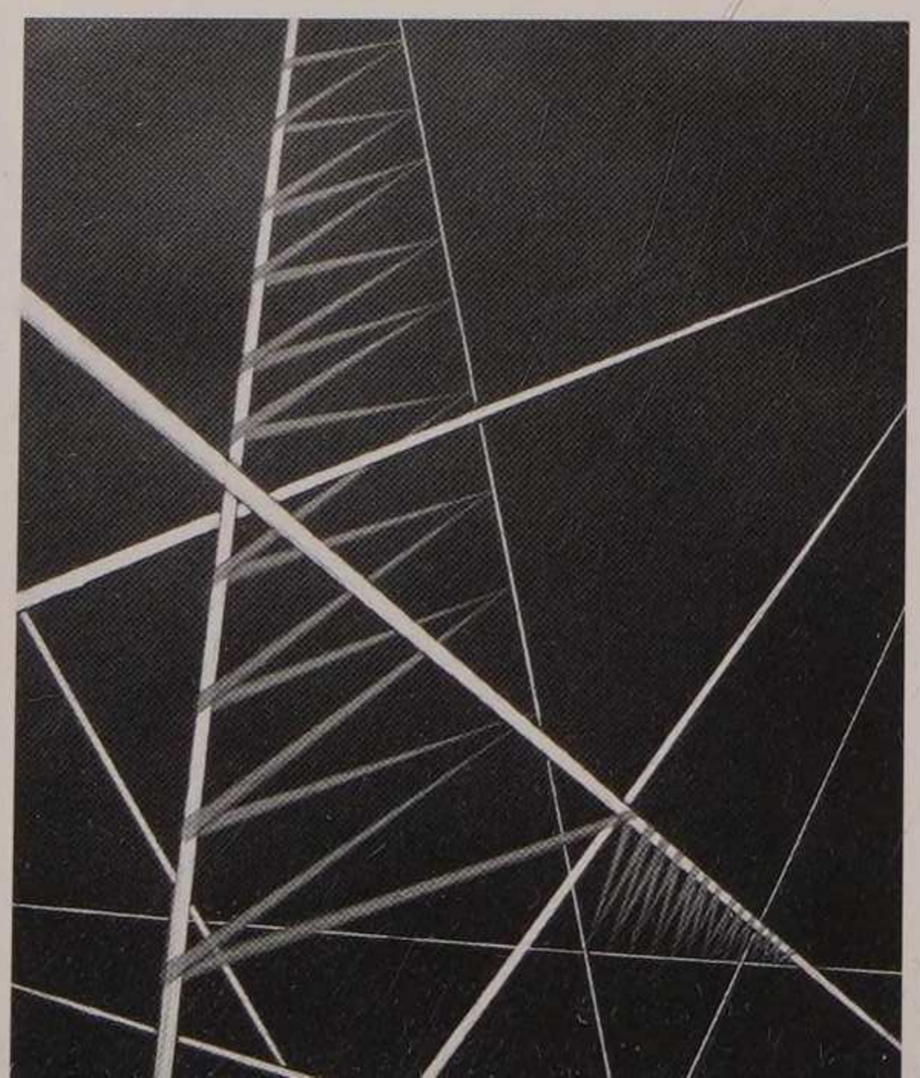
Left **George Gingell** Far left **Stephanie Peer**
Mobile Museum Project

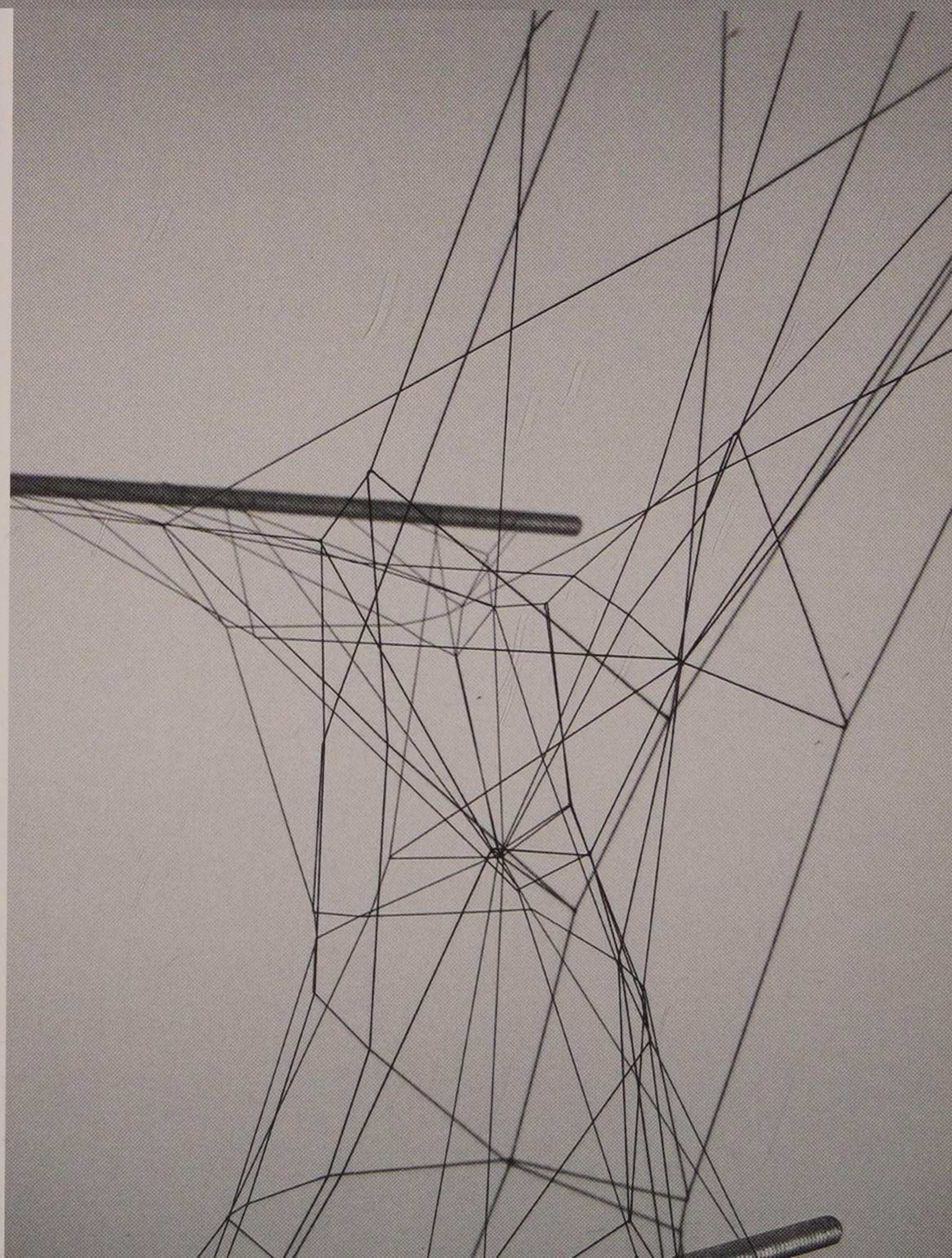
Flavie Collaic
Scaling Device for Miniaturised Objects –
Mobile Museum Project

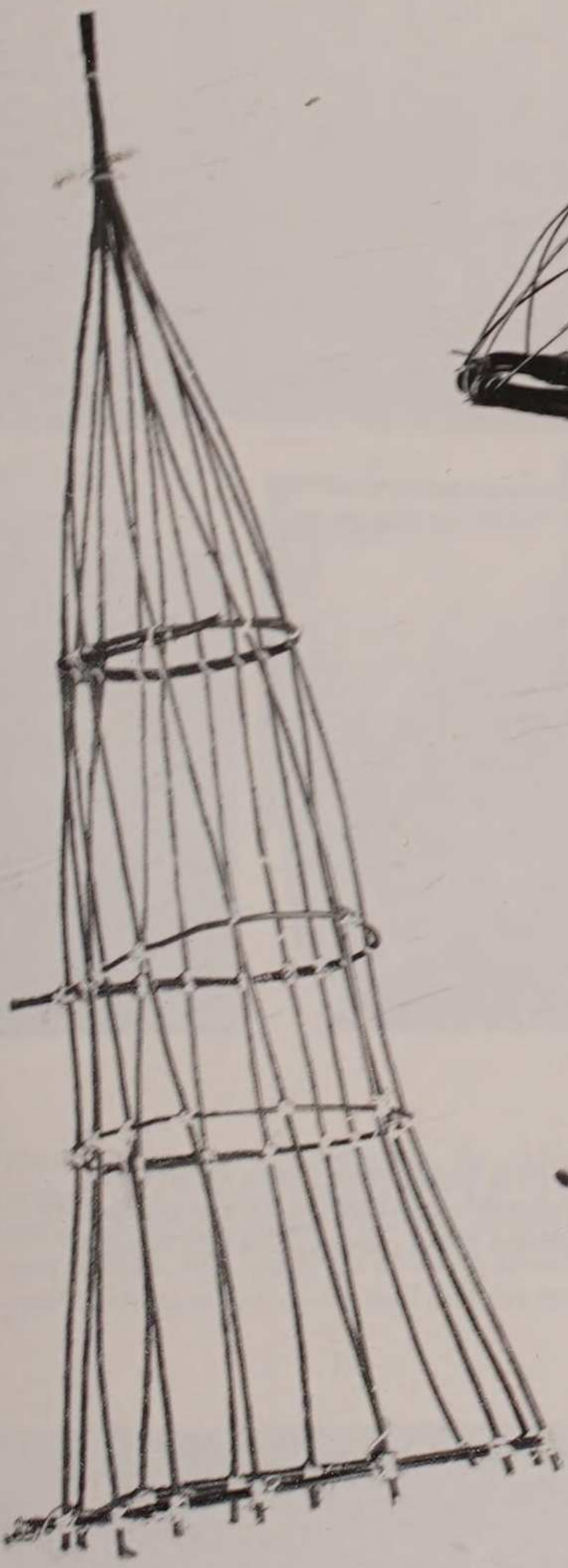


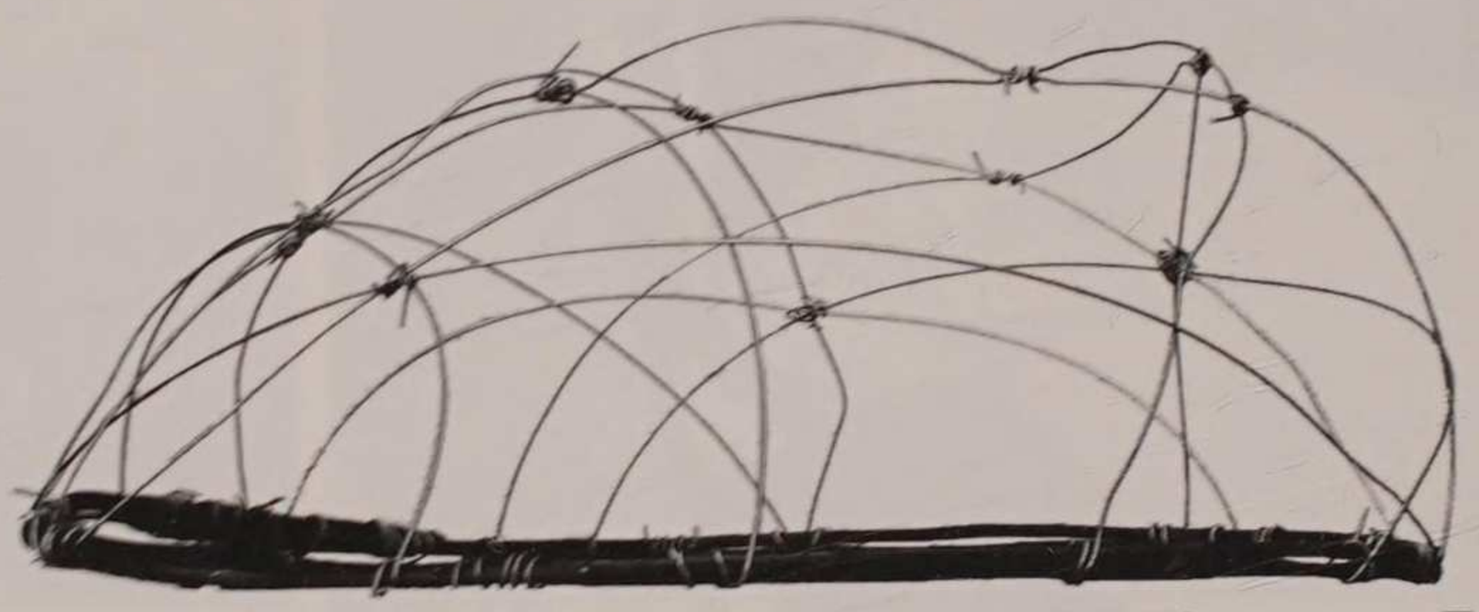


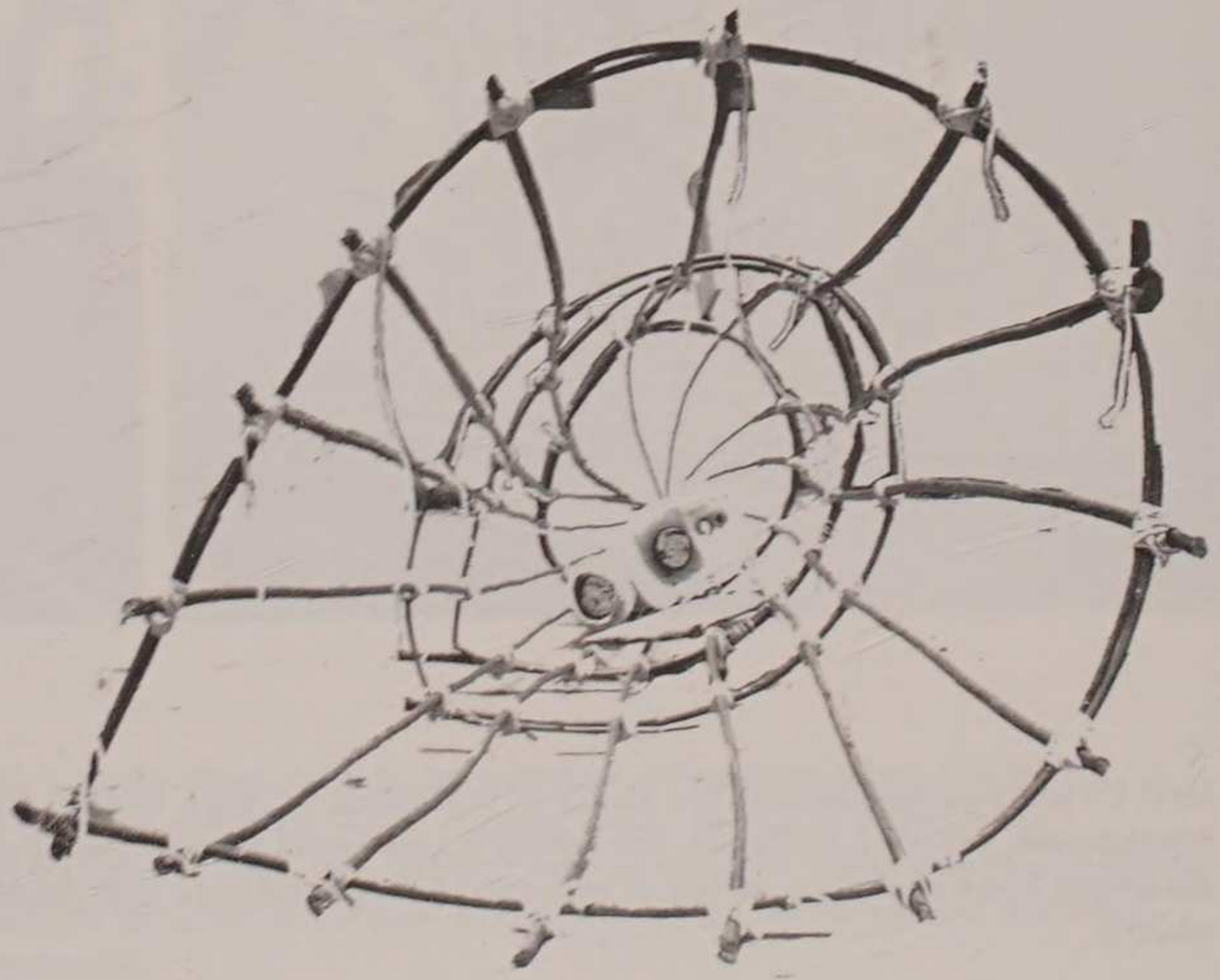










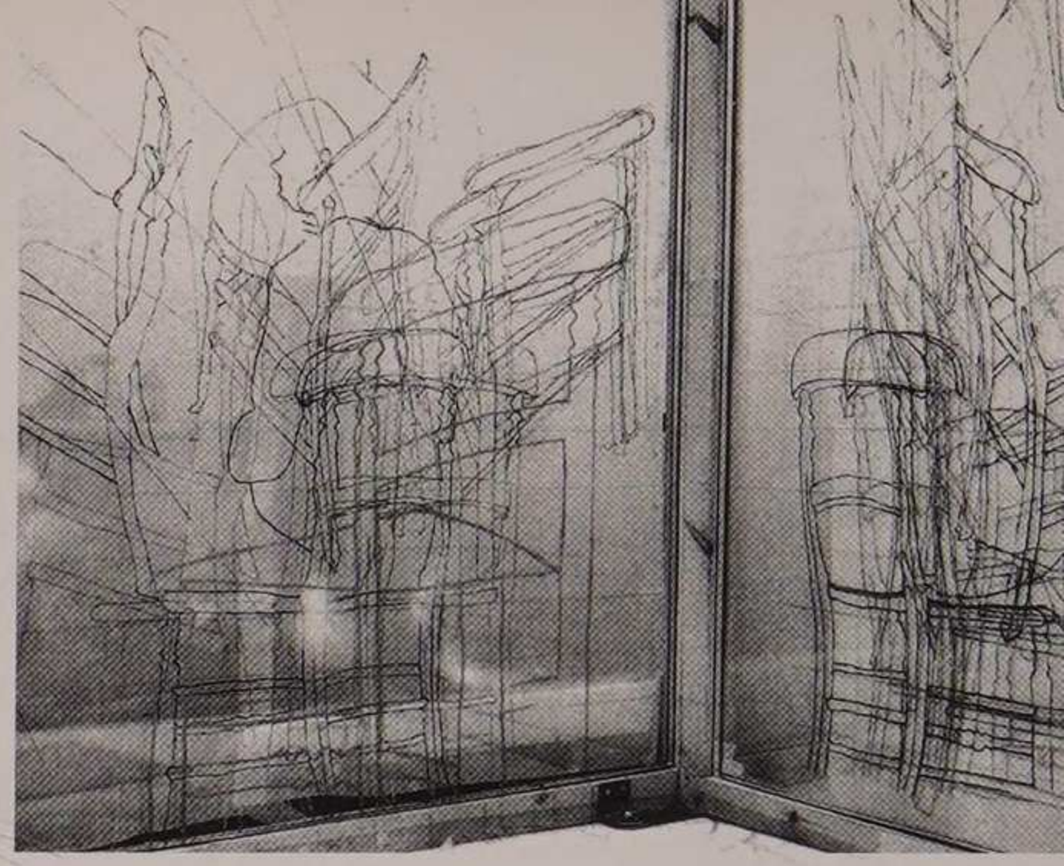


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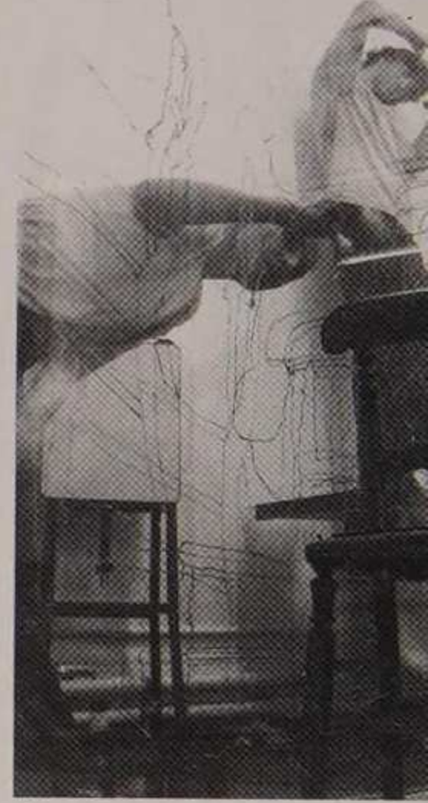
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Stephanie Edwards, Jiatian Gu, Amandine Kastler, Iman Khonji, Sergey Kudryashev, Chi Sung Lee, Jesse Randzio, Ilia-Maria Spanou Projections on Large Glass



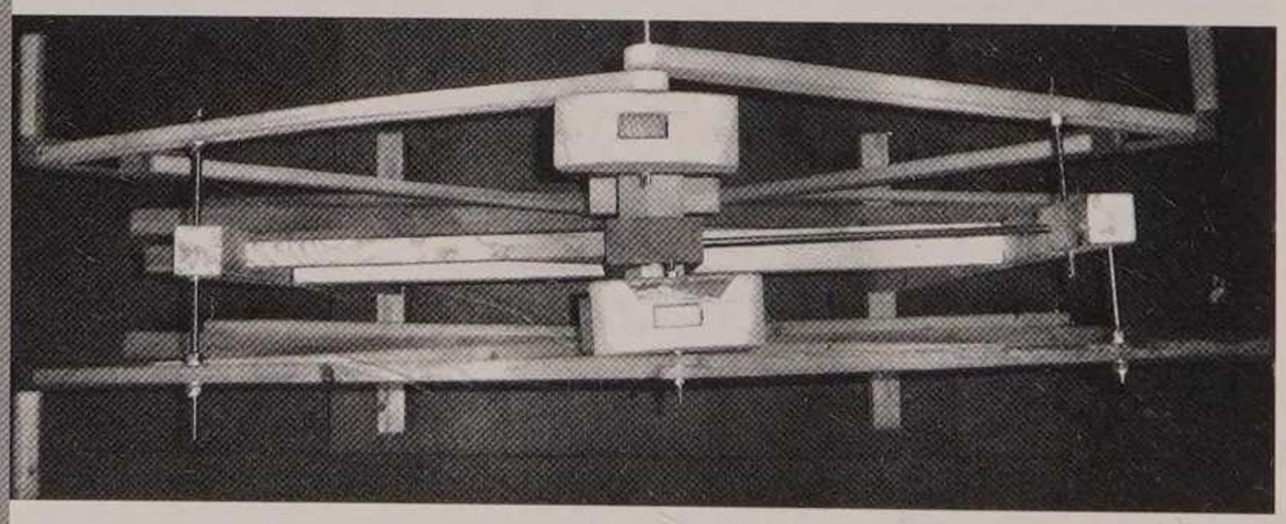




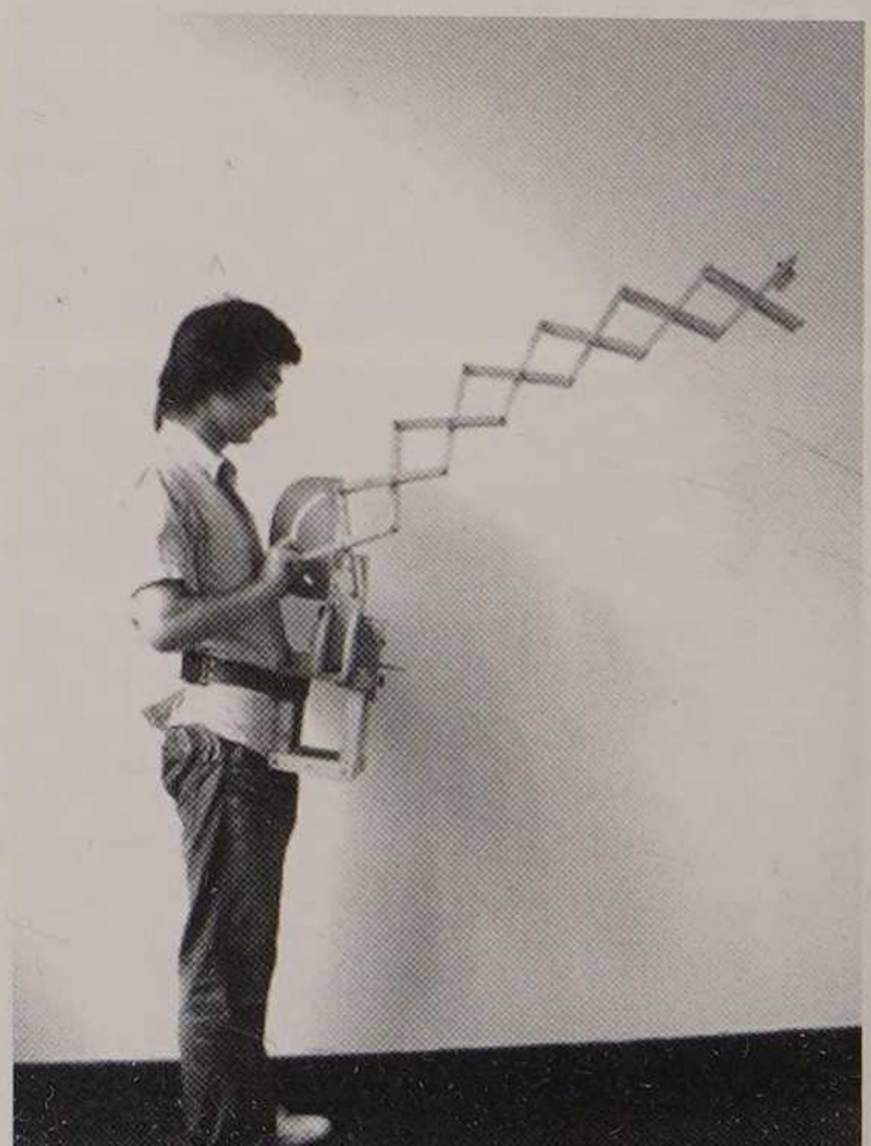


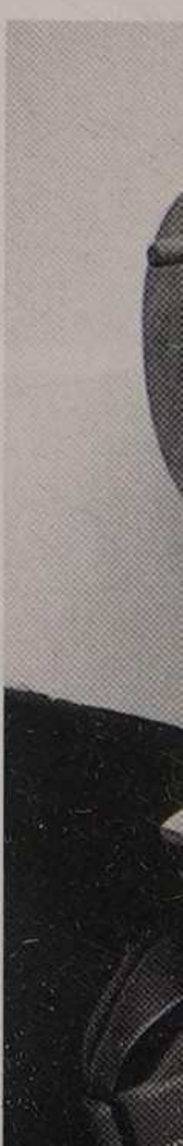
Unit 1's journey began with the study of Duchamp's 'Large Glass'. Using two framed glass sheets as transparent drawing surfaces, we set up frameworks for making engineering drawings as translations of meaning, constructing a series of investigational drawings that describe other dimensions of a familiar object.

Amandine Kastler (right) Coupling Device
Jiatian Gu (far right) View Finder

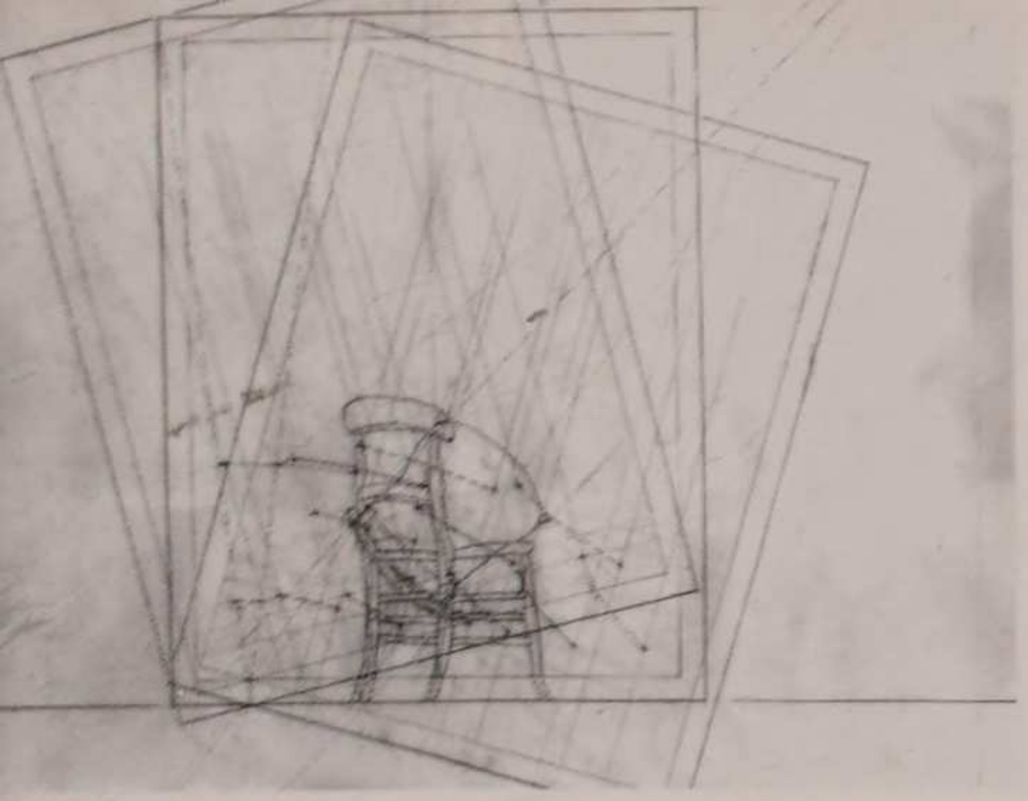


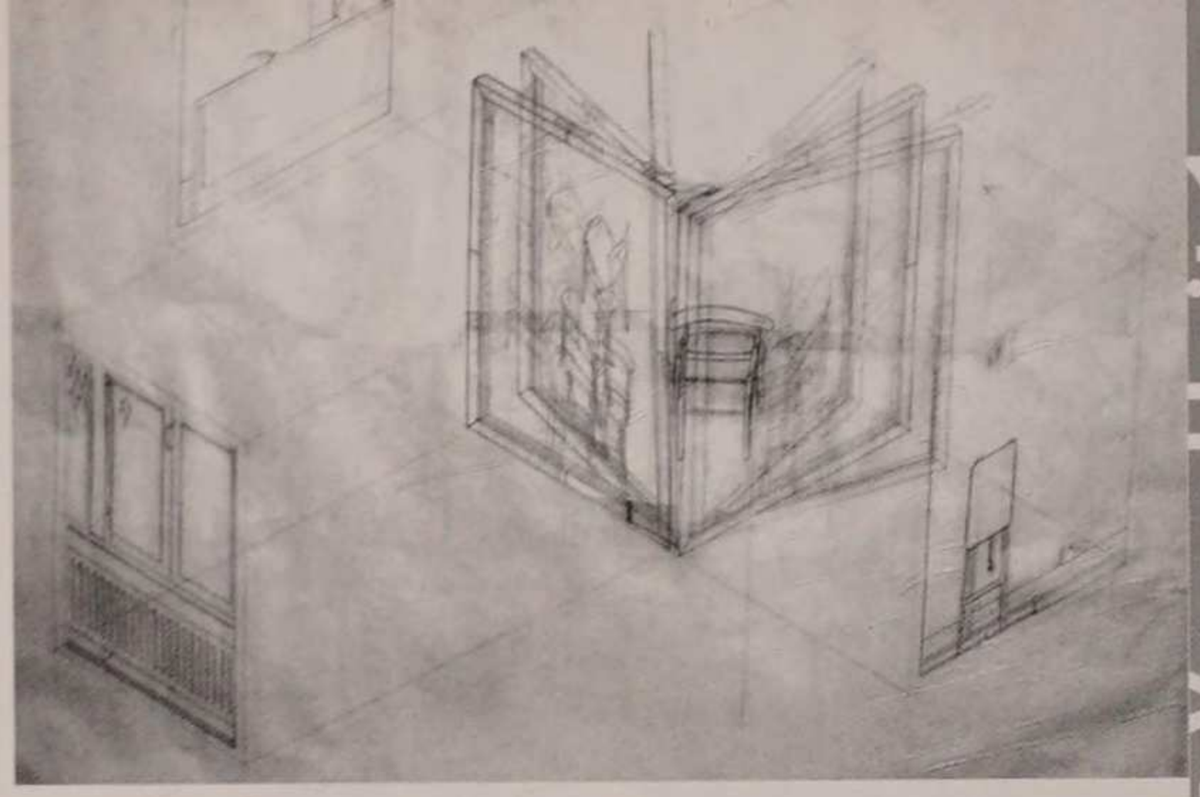




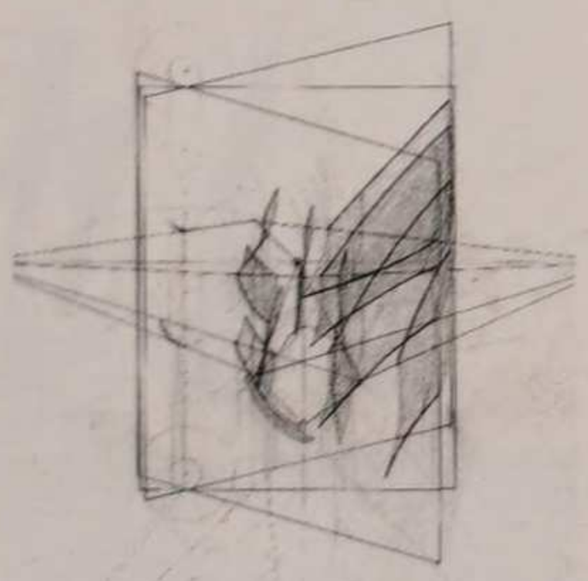


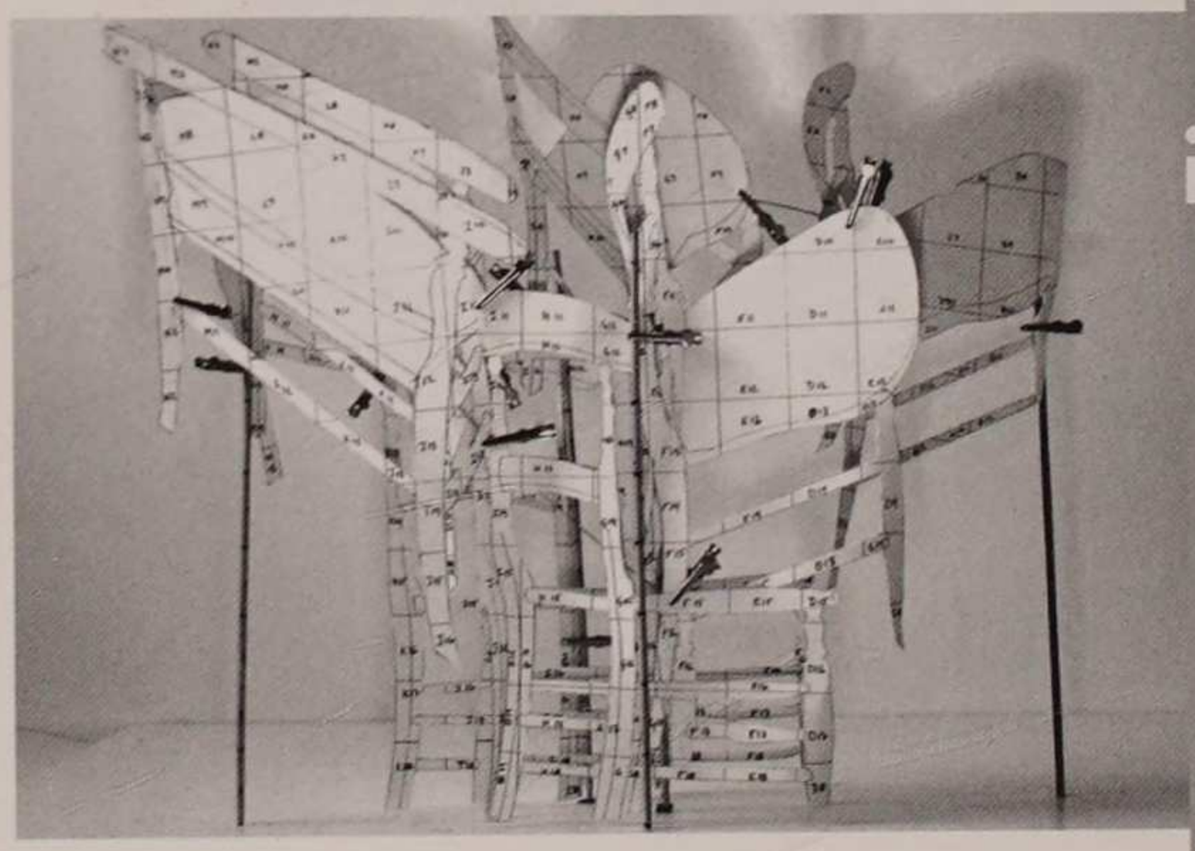
First Year Unit 1









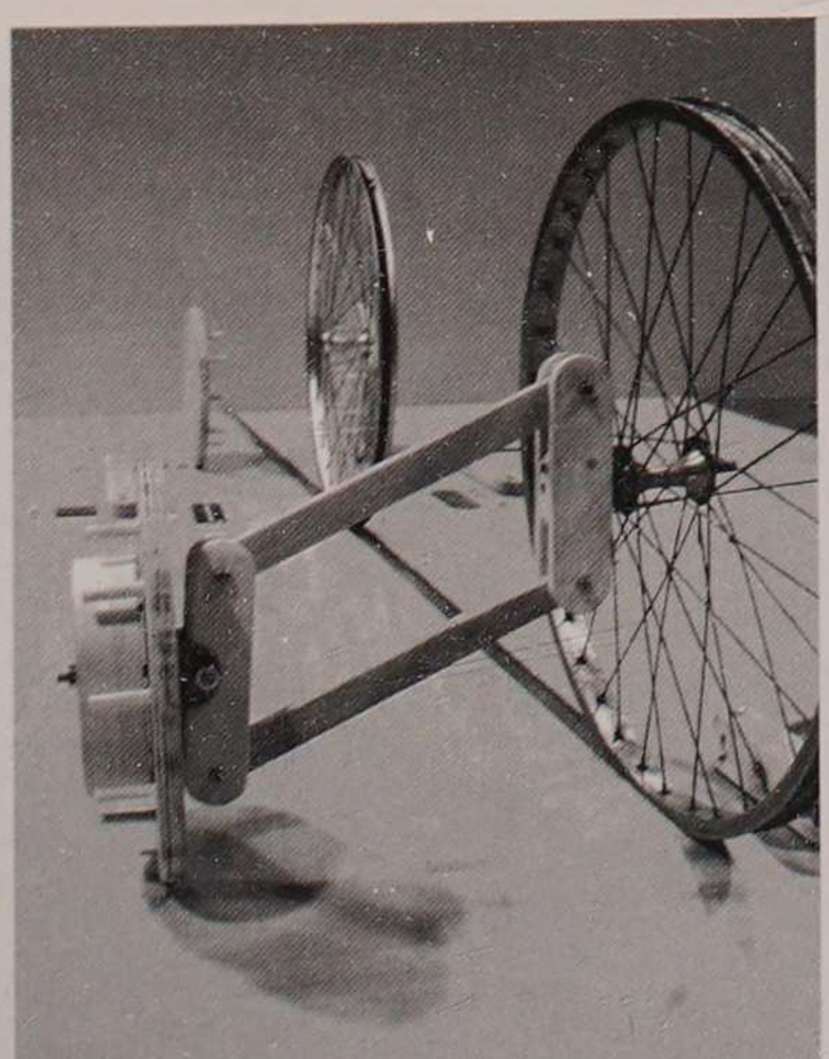


Amandine Kastler (left) Model of chair projections

Jesse Randzio (drawings, far left from top) Elevation of shifting planes; axo tracing the chair's movements

Placed inside the looking glass, the chair's projections from three external viewpoints were caught in mid-air on the glass surface and traced at three different frame angles. Other series of orthogonal drawings were derived from the shifting panes of glass, articulating new sequential perceptions of objects and spaces. The readings of these drawings initiated individual enquiries, which revealed and inspired new configurations of the real and the possible.







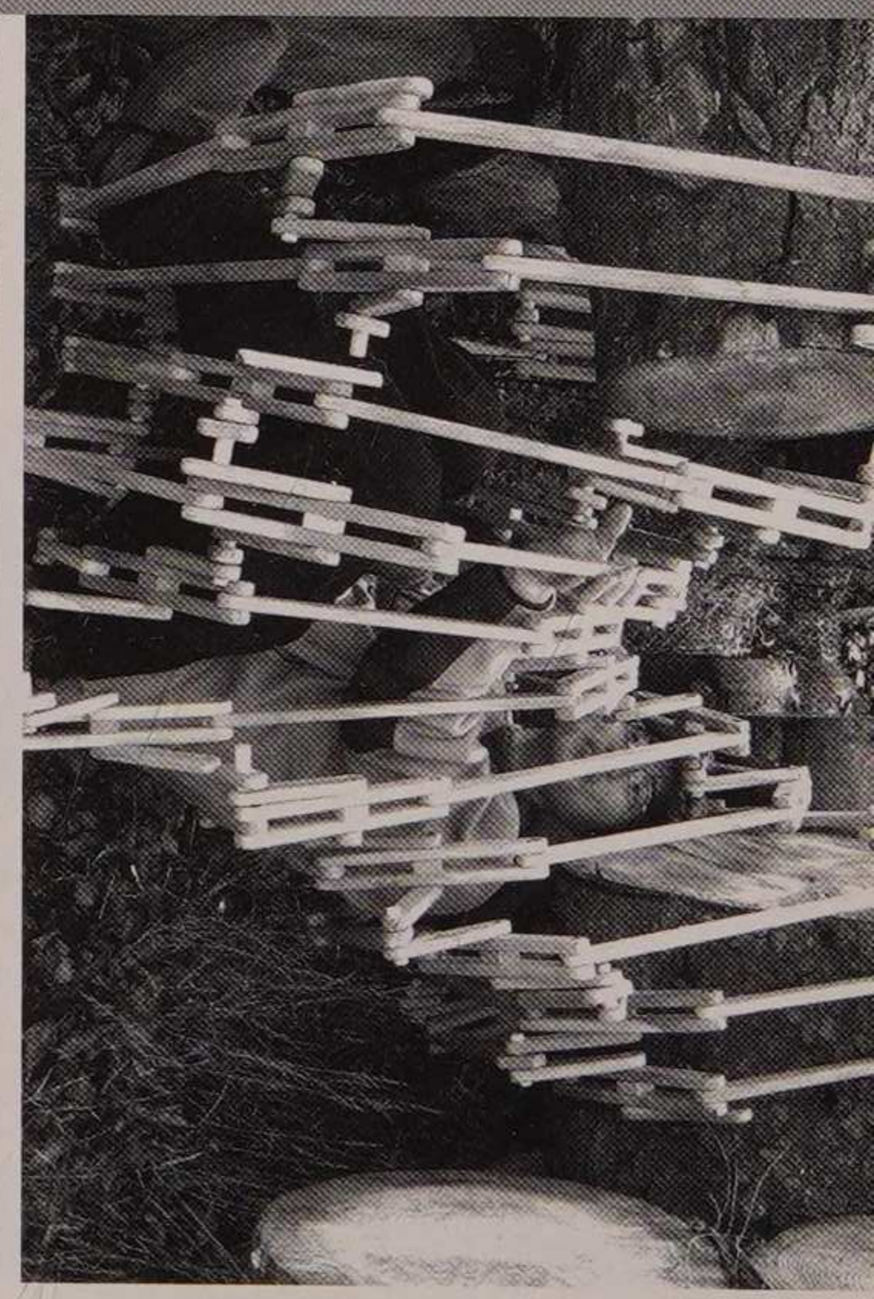




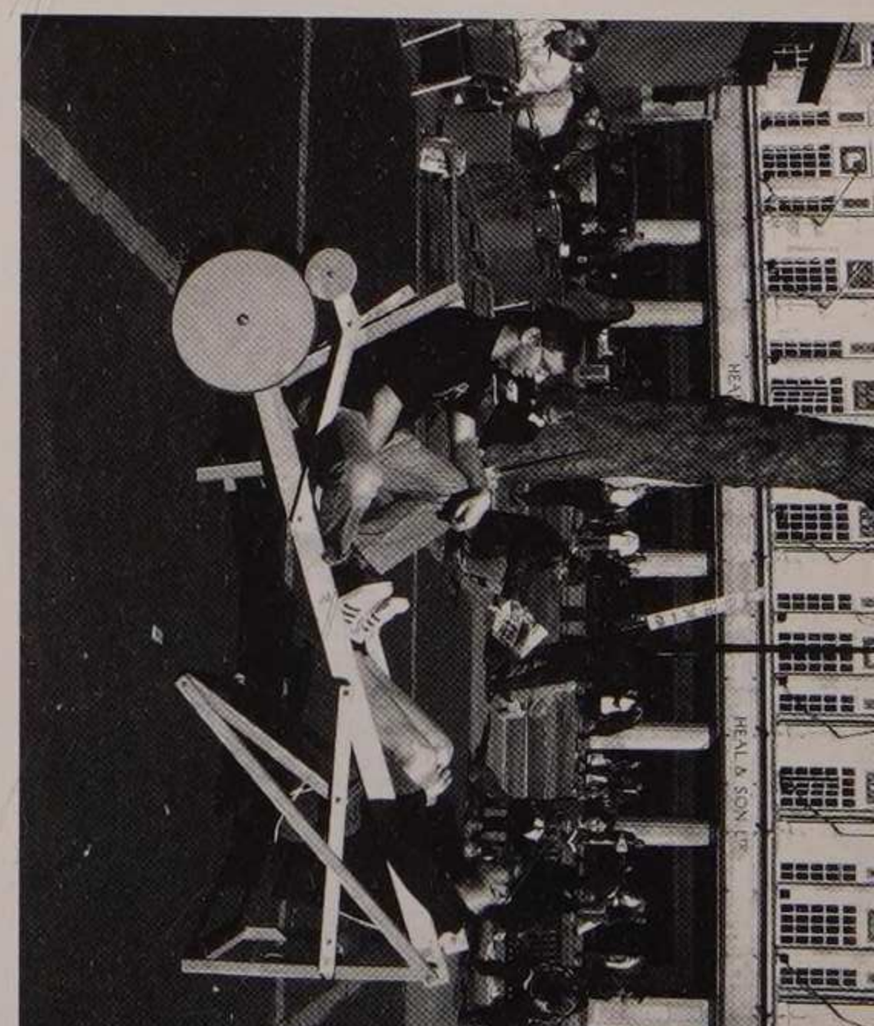


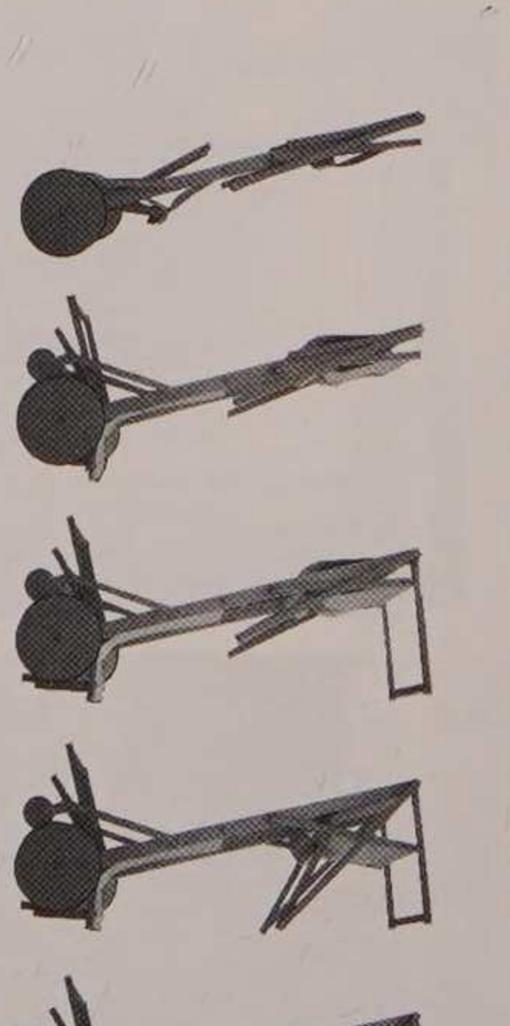
Chi Sung Lee Marks of Play

Chi Sung Lee (right) Tree Section Bridge
Stephanie Edwards (far right top and centre) Transformation Tool for Inviting Social Connections
Jesse Randzio (far right bottom) Urban Garden, coiling equence





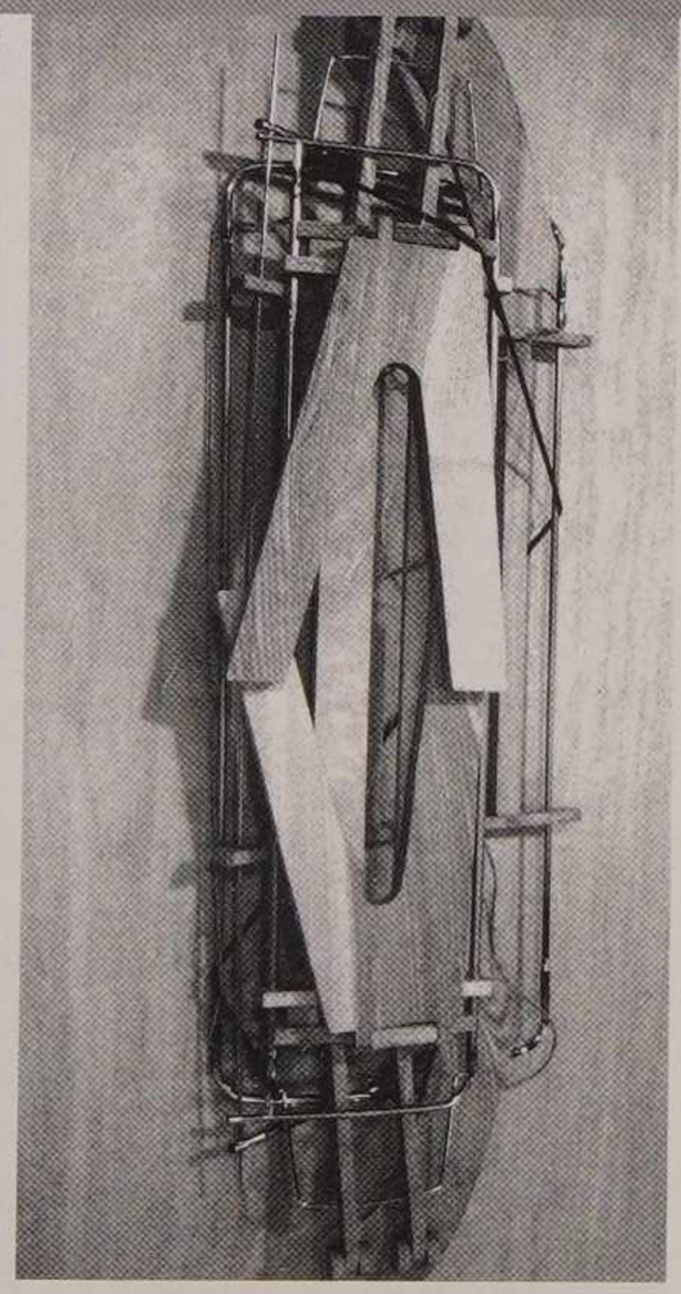


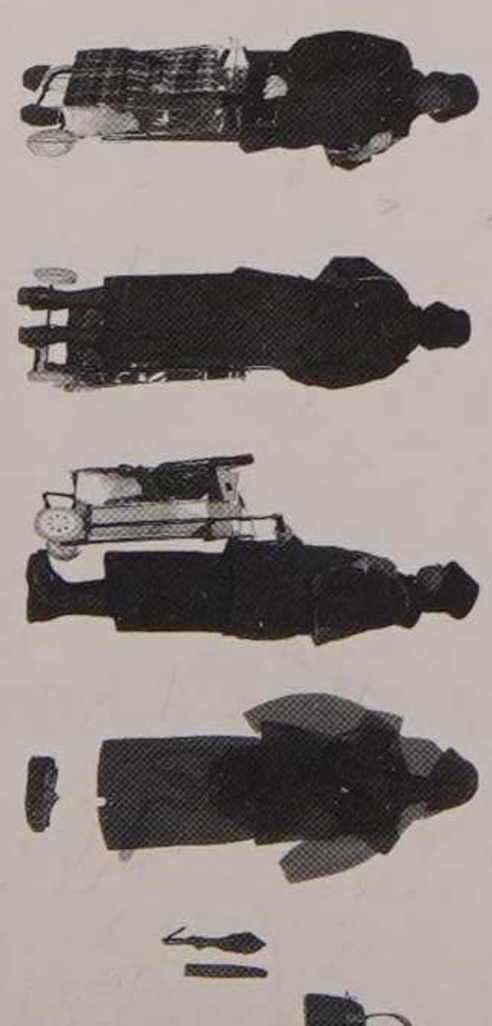


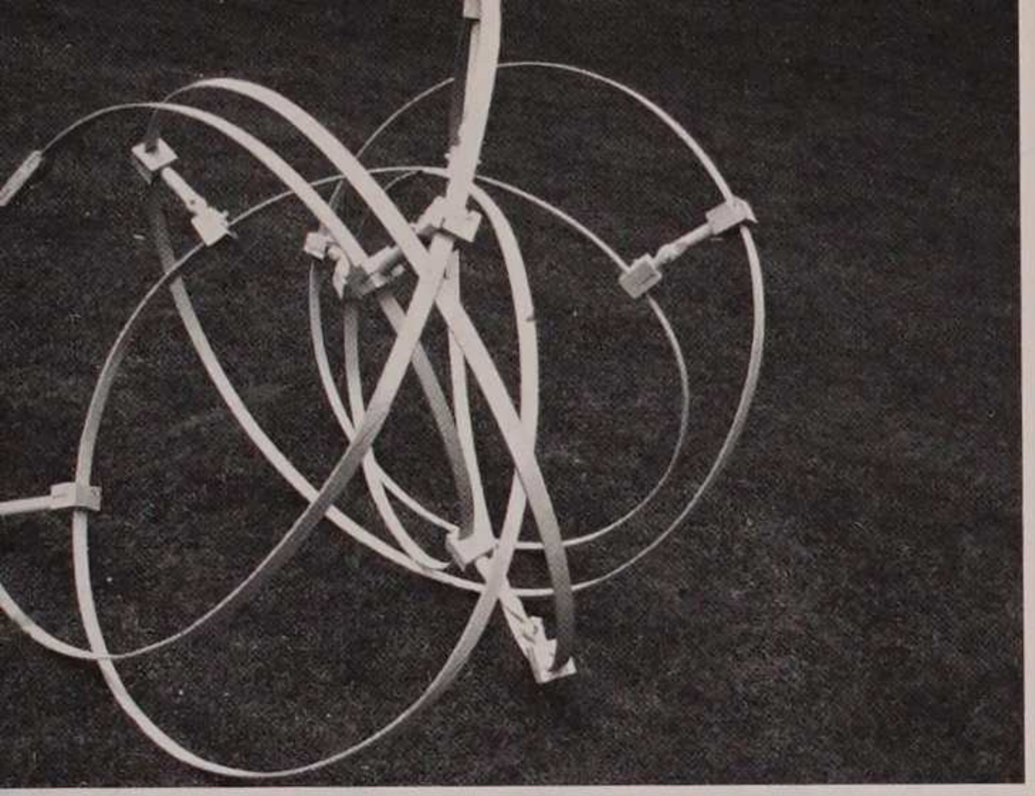
Our introduction to the city began with three randomly selected combinations of criteria (a tool, a body part and a 'person' in the city). These were amalgamated with the intention of constructing full-size tools of play. The personalised tools were for meeting one's allocated friend and initiating an event of play together – exploring the interactions between the body and gravity, and those between different people.

Stephanie Edwards Tool for Making Friends, including studies and testing







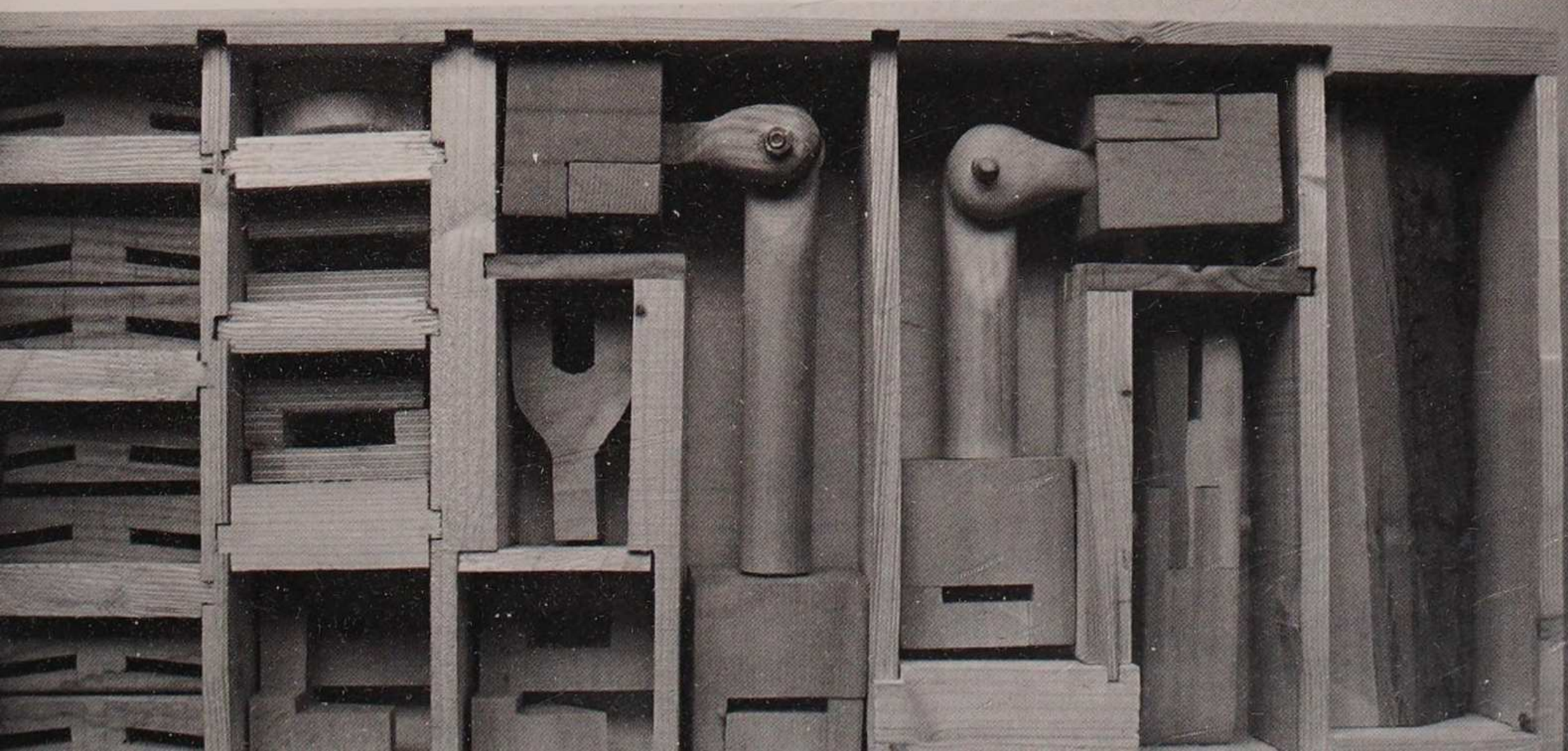






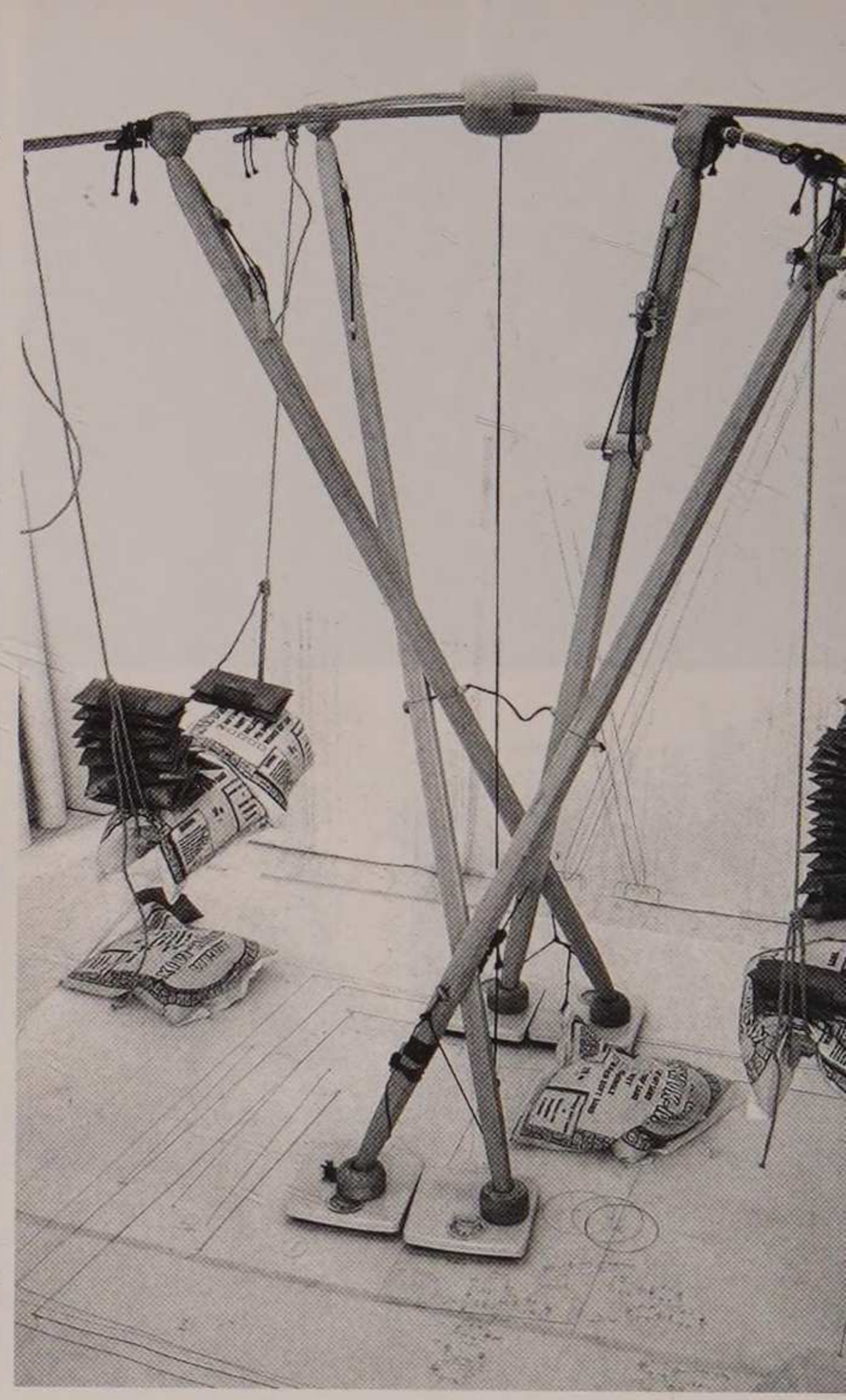
Jesse Randzio Urban Garden, including model and study **31**

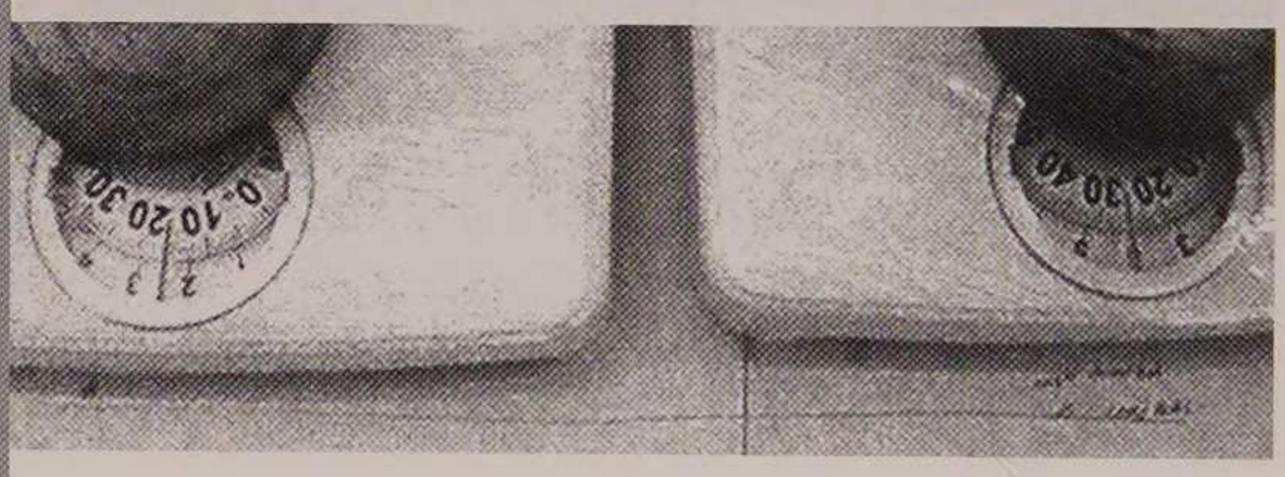
The tools marked the territory of play and initiated research into that territory as context viewed from our new friends' habitual, social and spatial behaviours.



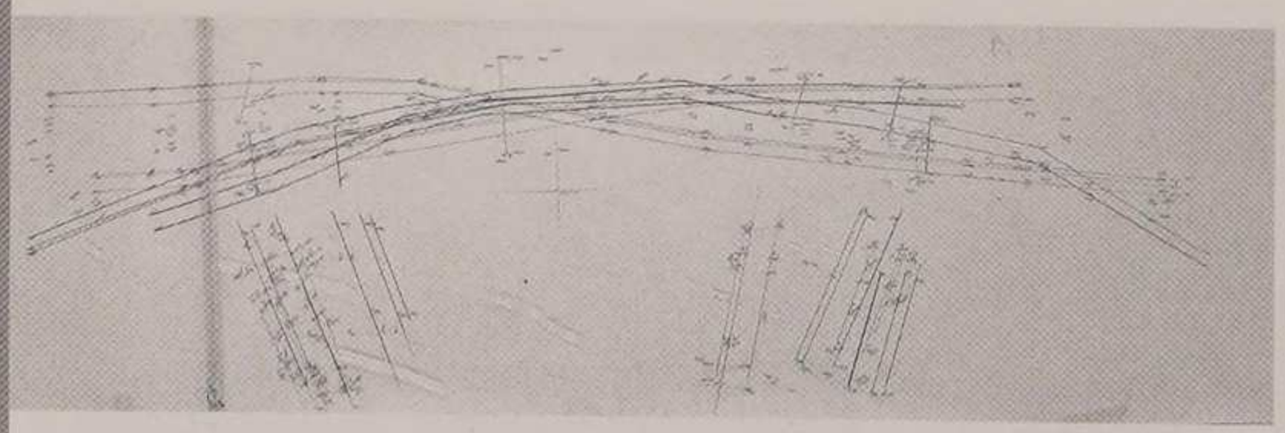
Jesse Randzio Joint Set

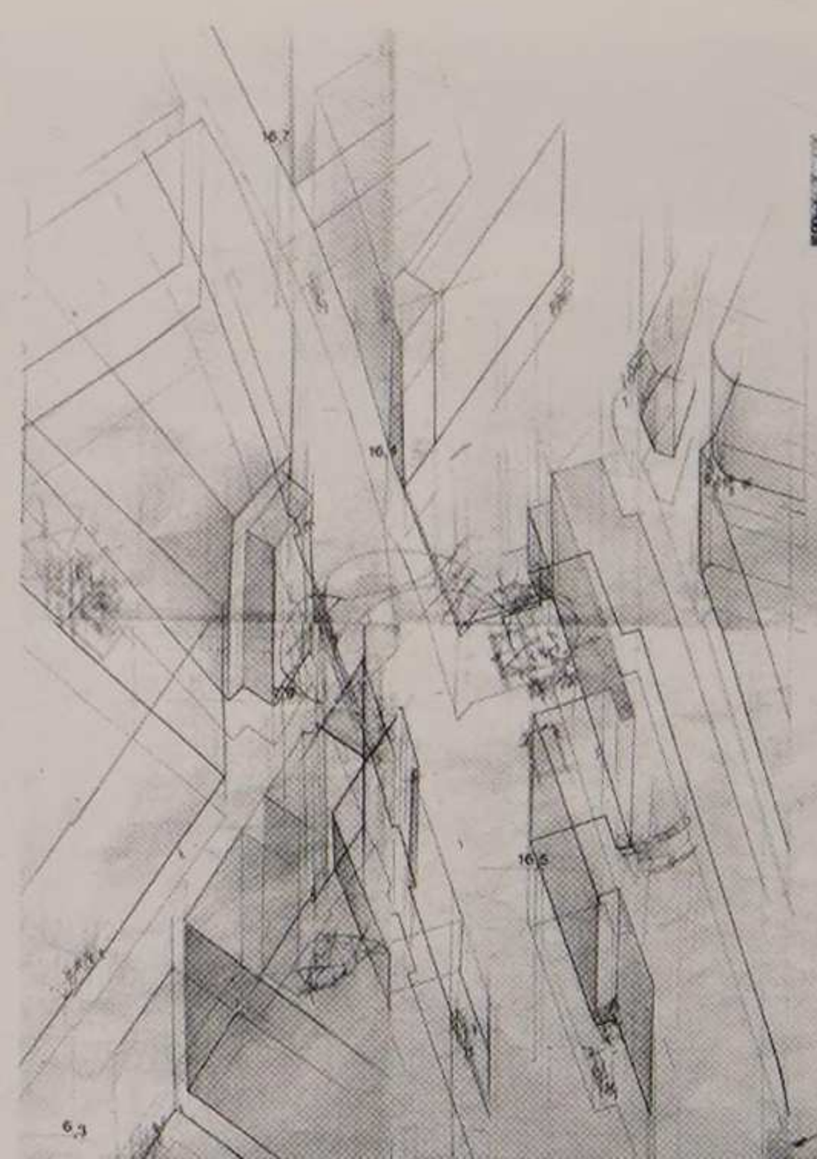




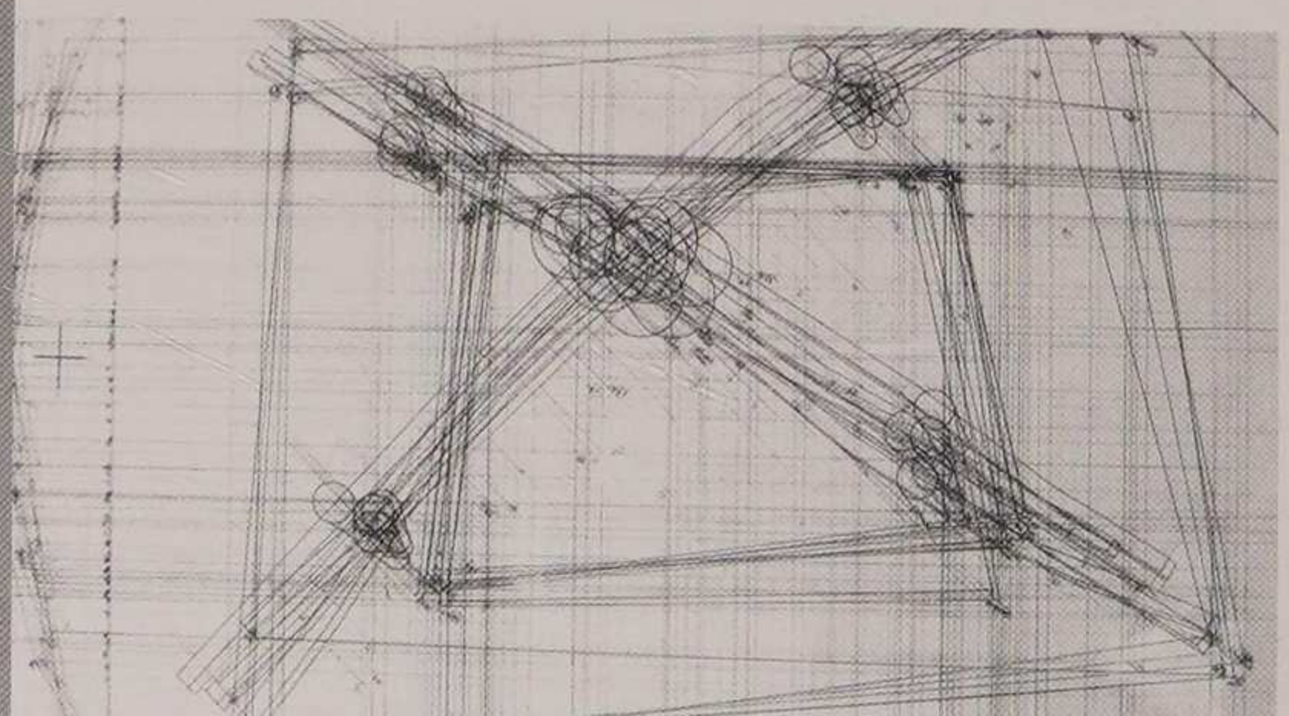


As our skills and techniques became more sophisticated, a second set of full-size tools was constructed. Informed by our new contextual findings, these tools were developed as devices for identifying spatial qualities marking small shared territories within the public. Using unedited video as a recording medium , we speculated on the possible scenarios for interaction in the city, recontextualising our acts and objects. We questioned existing relationships as well as seeking opportunities for transforming relationships through our enquiries into spatial perceptions.



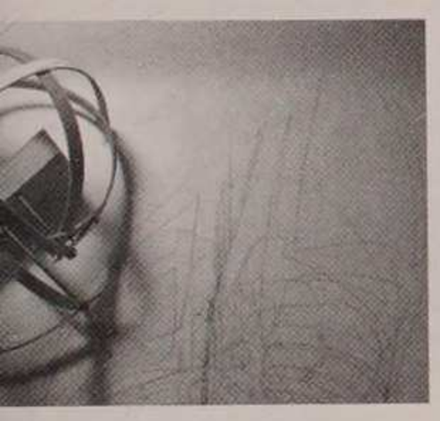


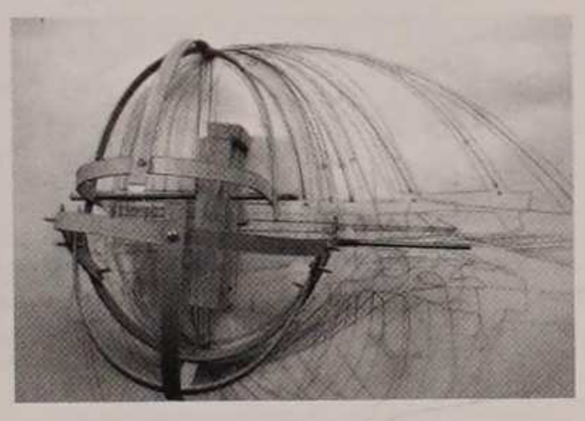




Sergey Kudryashev Relation Negotiator, axo of shift under load and patterns of relations on site captured by object

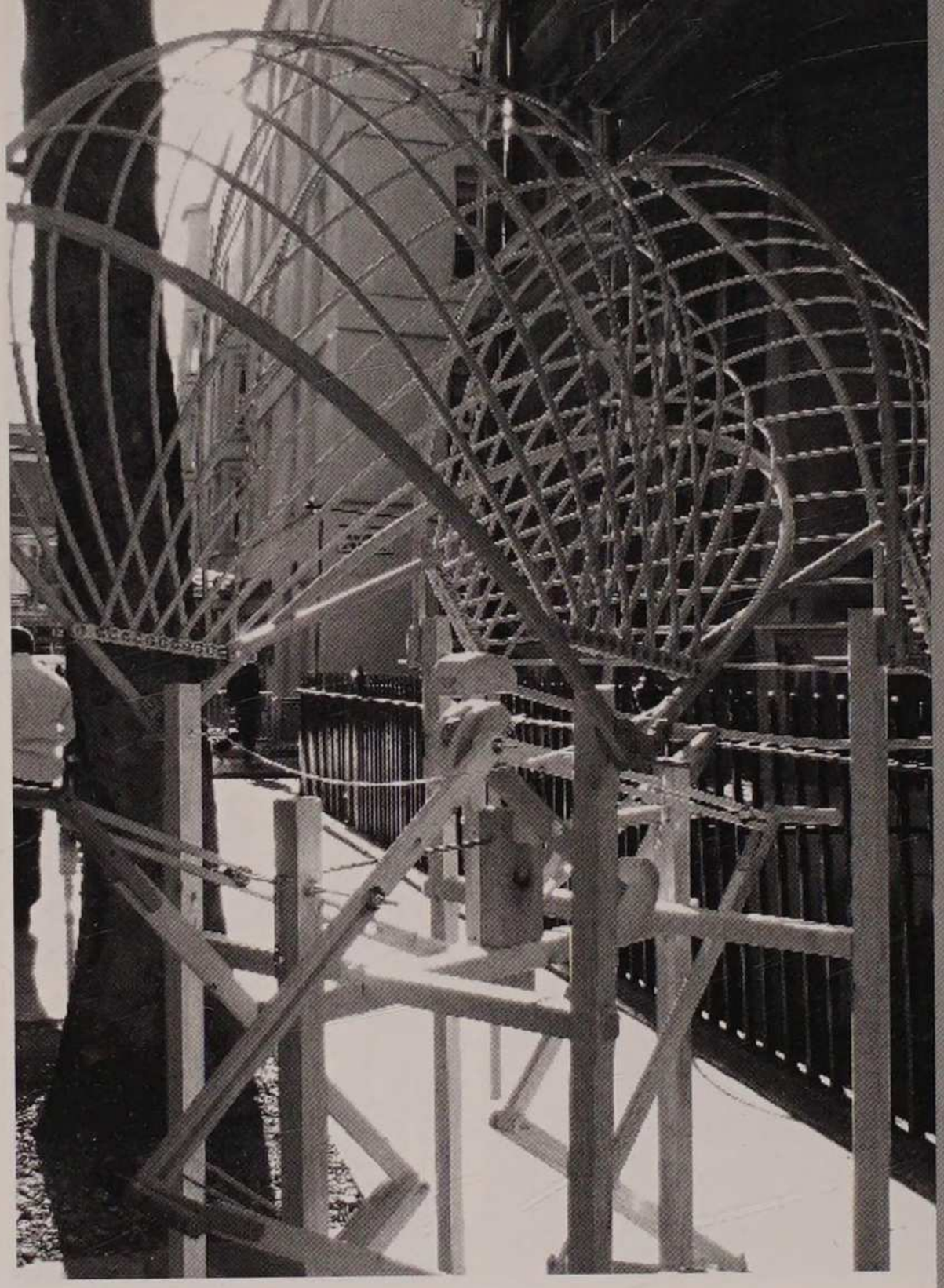






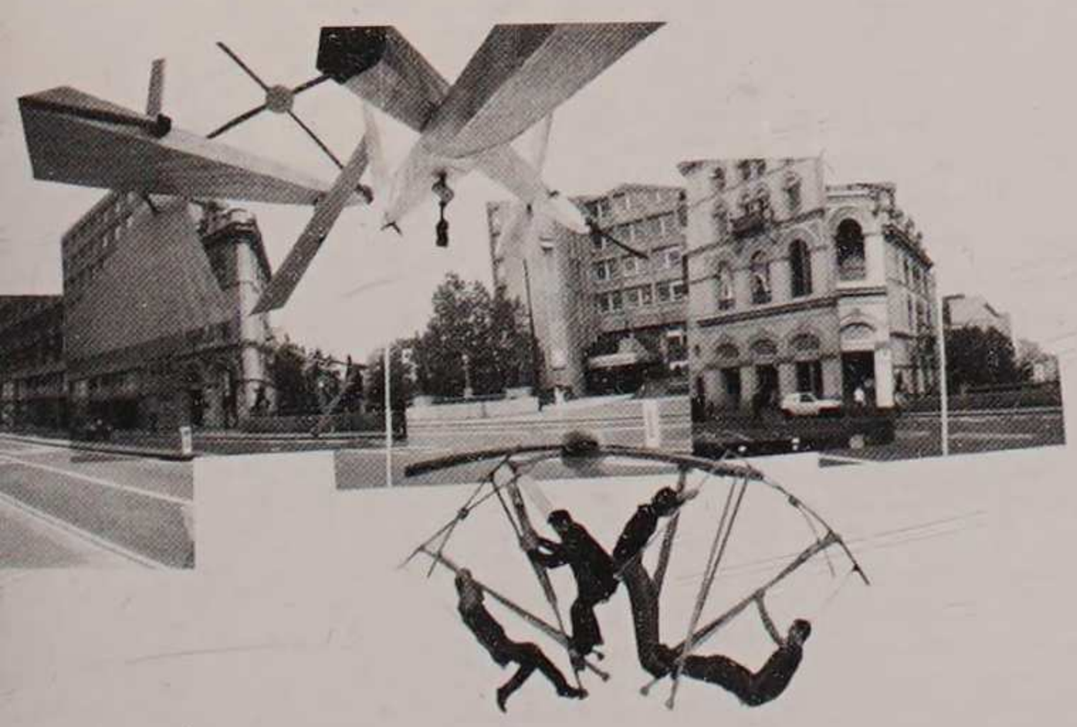






Amandine Kastler Coupling Device, including shadow studies **33**

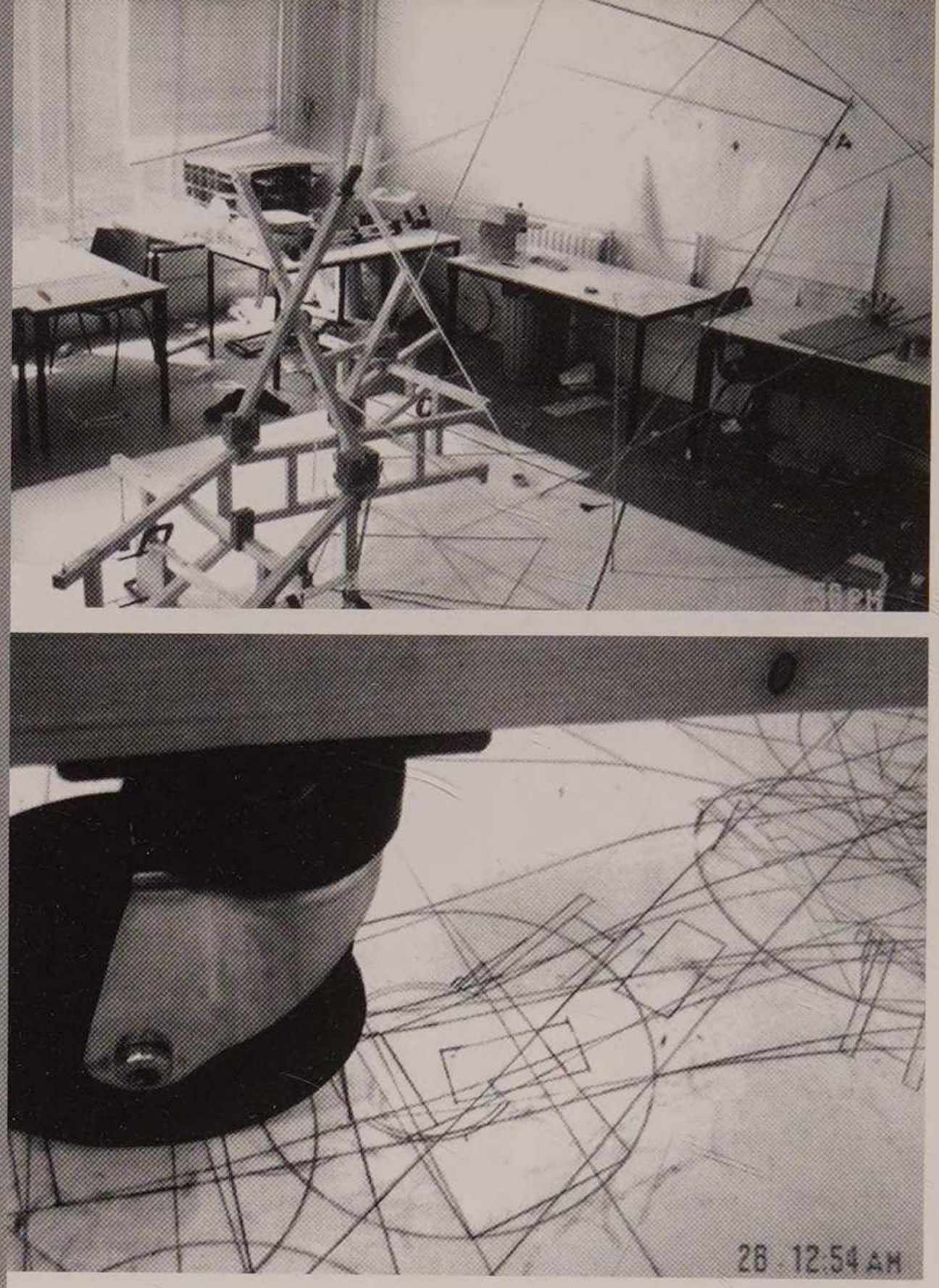
The testing of the tools confirmed the specificity of the social conditions generated by their use, but also revealed a flexibility of function in the city according to location, context and timing. At different scales, the tools addressed the needs of the shifting and changing city.

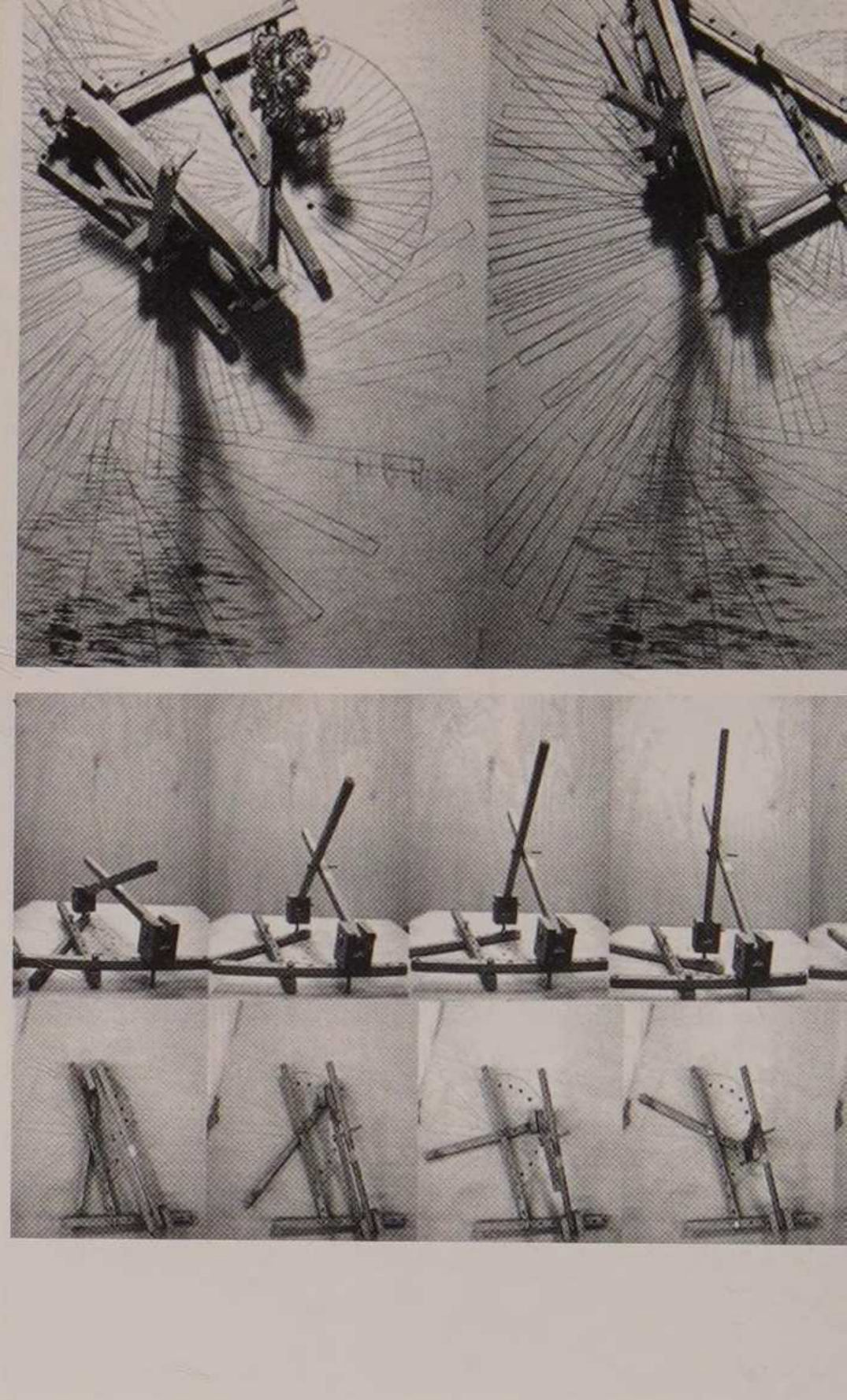




Sergey Kudryashev Relation Negotiator, site negotiations reflected as shifts on structural surface

Jiatian Gu Shifts of camera fields and movement studies



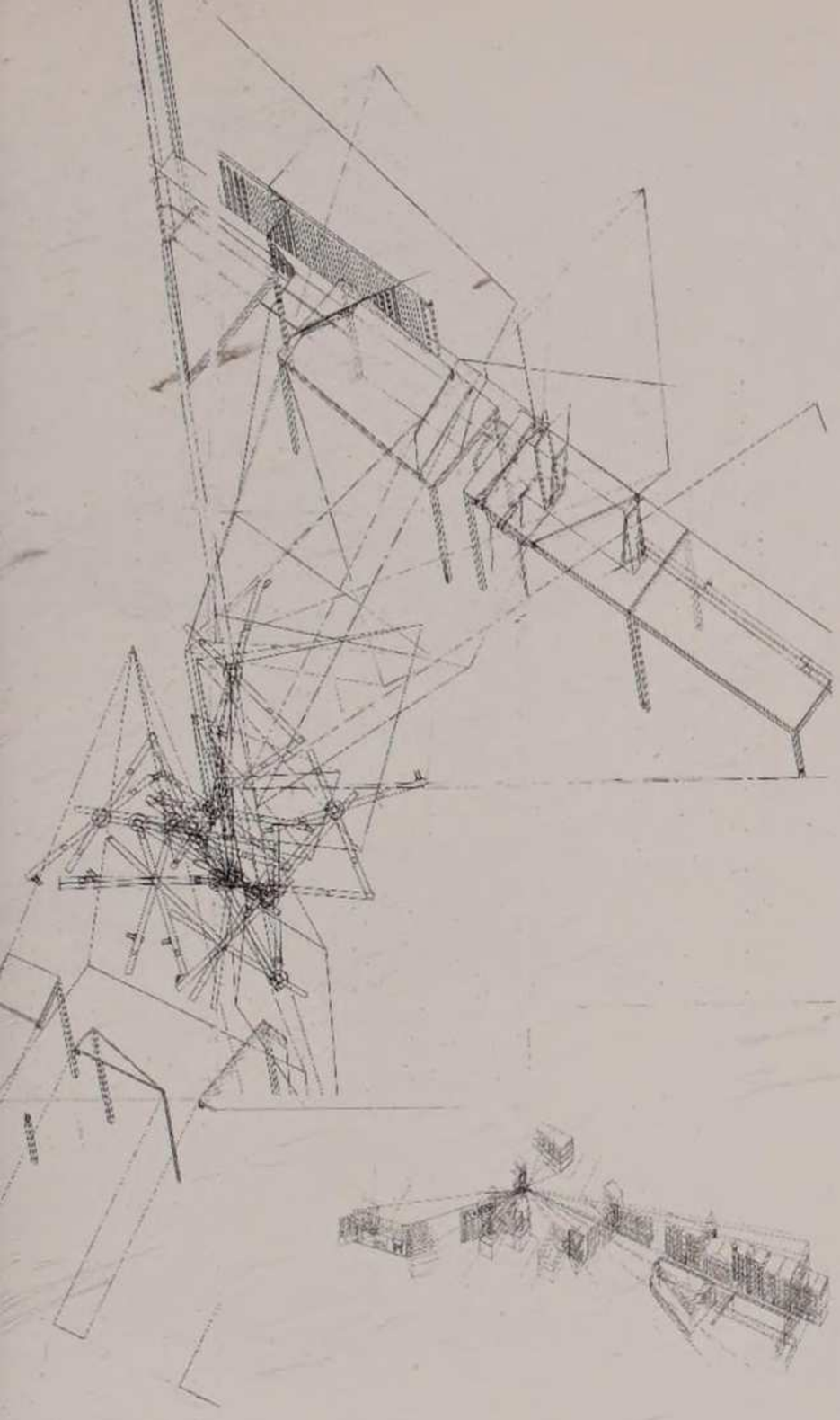


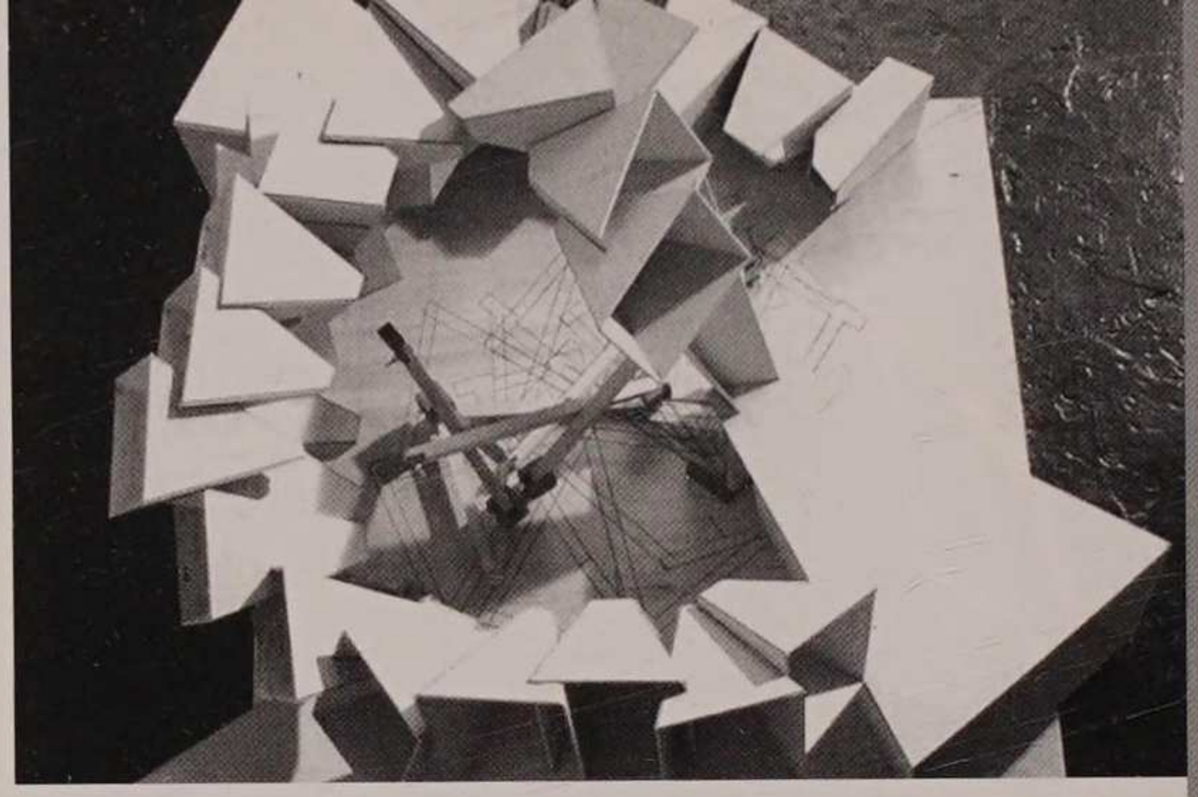
The final proposal started by identifying conflicting conditions within the city, the setting for a new 'urban playground' in which tools would speculate on further scenarios of social play and the movement of human figures in the city. The proposal redesigned the space of the city by setting up alternative scenarios, by inserting a foreground of constructed fictions into a background reality and by capitalising on the tools' specificity and flexibility of interaction.

Amandine Kastler Collage of shadow patterns, Trafalgar Square













Jiatian Gu (from far left) Axos of view shifts in studio and city, model city observatory, collages of created views

Unit Staff **Shin Egashira, Reem Charif**
Students **Stephanie Anne Edwards, Jiatian Gu, Amandine Maia Johanna Kastler, Iman Khonji, Sergey Kudryashev, Chi Sung Lee, Jesse Randzio, Ilia-Maria Spanou**
Lecturers **David Greene, Takashi Nishibori**

Special thanks to **Valentin Bontjes van Beek, Phoebe Dankin, Brian Hatton, Alex Haw, Cathy Hawley, Takeshi Hayatsu, Kisa Kawakami, Rita Lambert, Anna Liu, Greg Sheng, Peter Silver, Brett Steele, Carlos Villanueva Brandt, Brendan Woods**

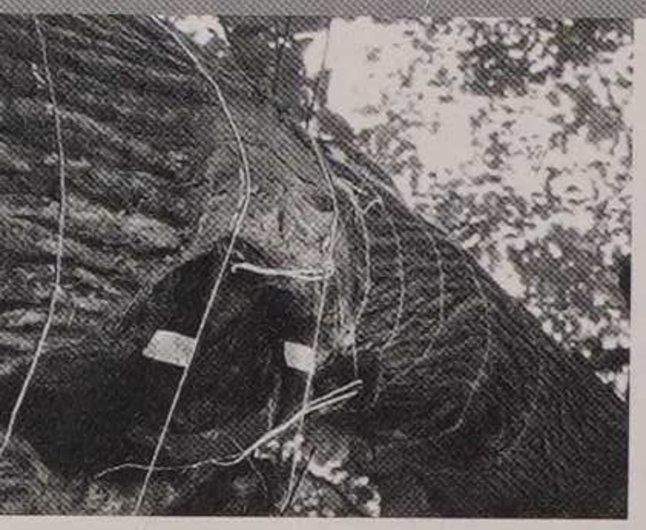


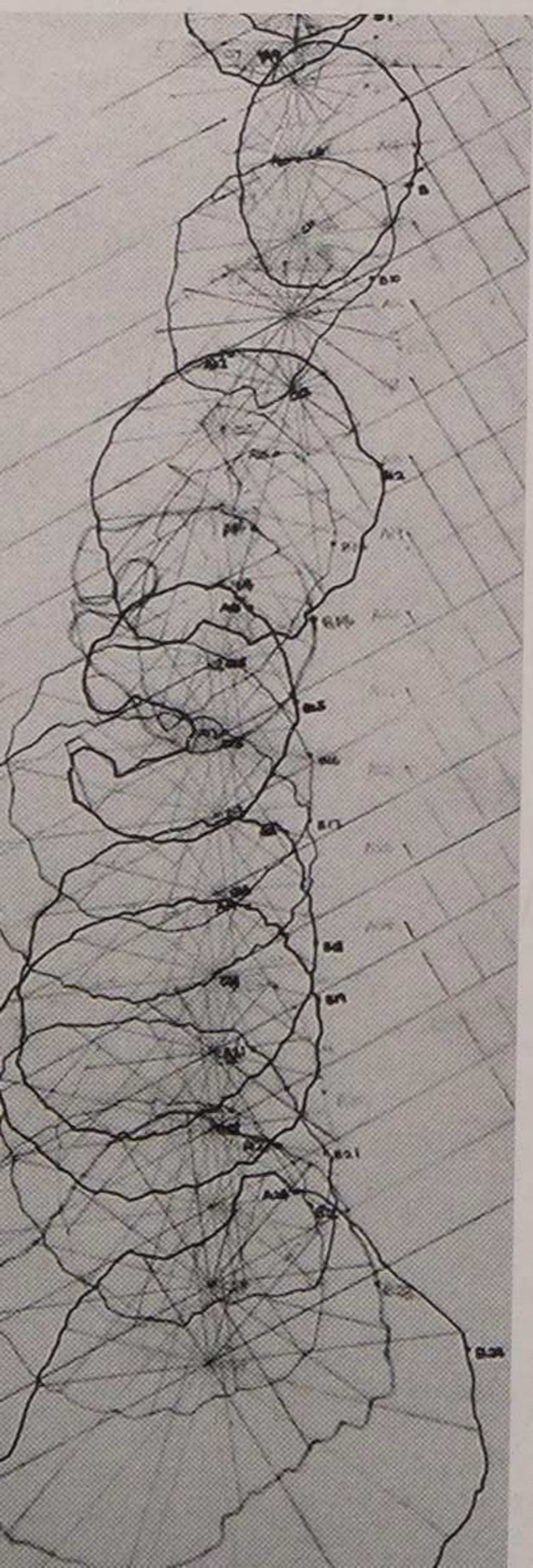


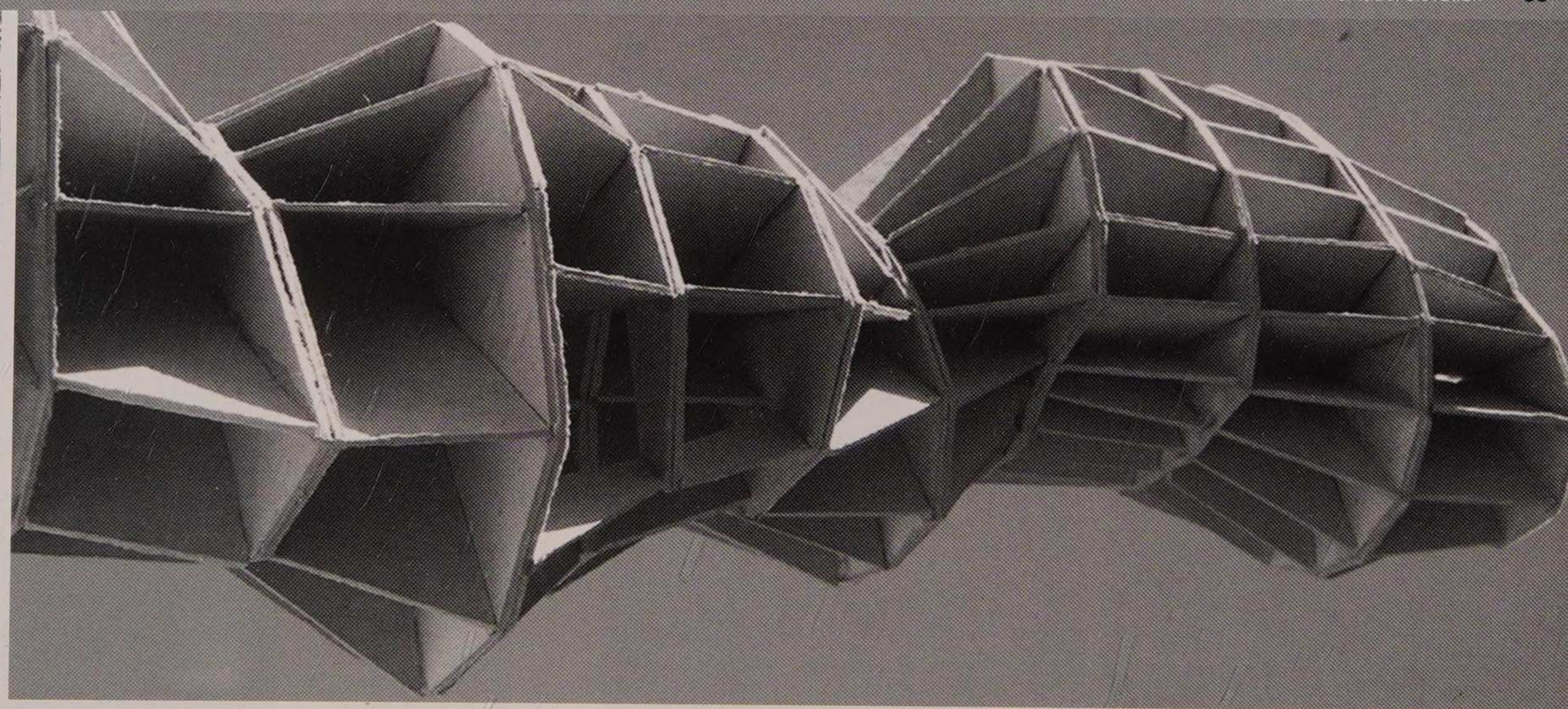
Jiatian Gu Collage of created views

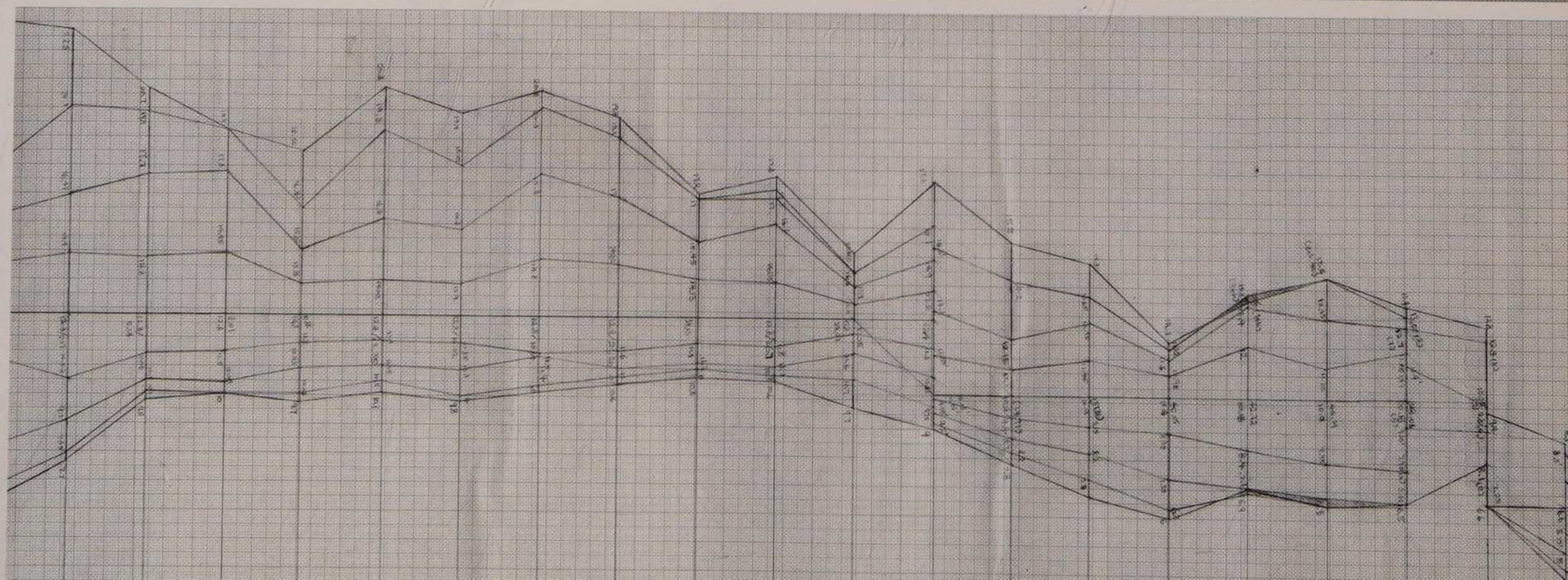
Zhoubin He
Trunk measurement photo andaxo

Zhoubin He
Trunk remade: model
Trunk remade: elevation











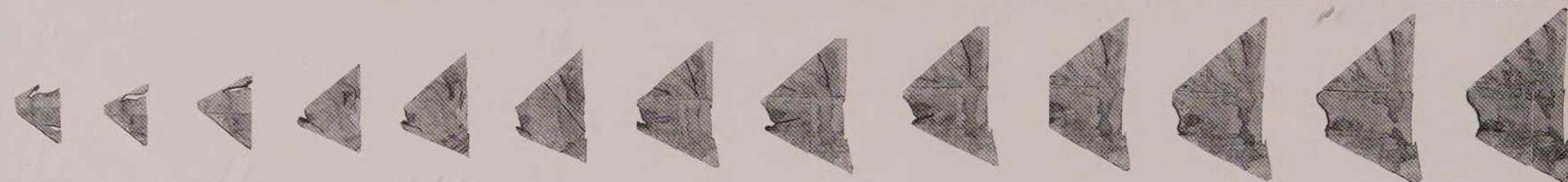


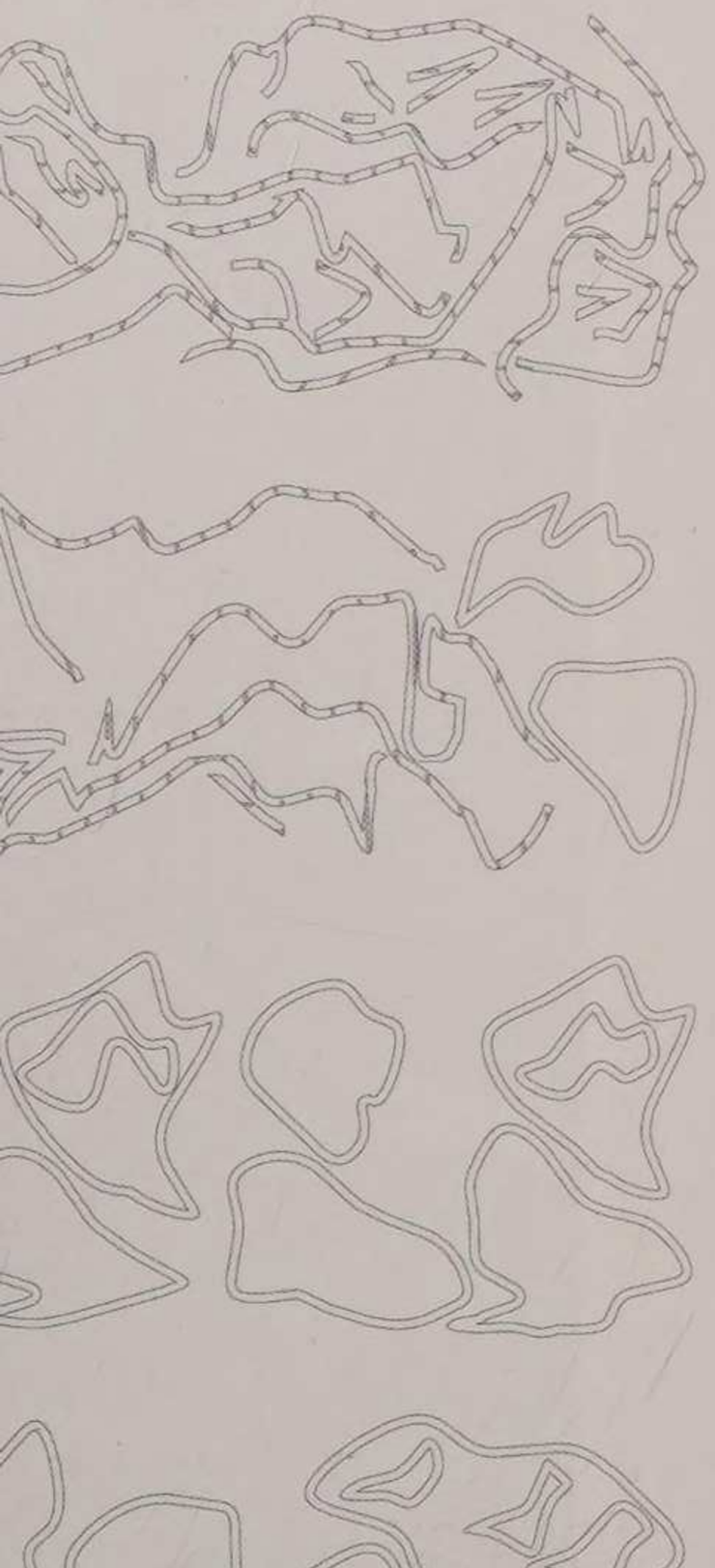
Miho Konishi
Branch dissection scans

Erandi De Silva
Branch crevice space
Branch remade in cloth and steel
Branch dis-Sections
Istanbul maps at Call to Prayer

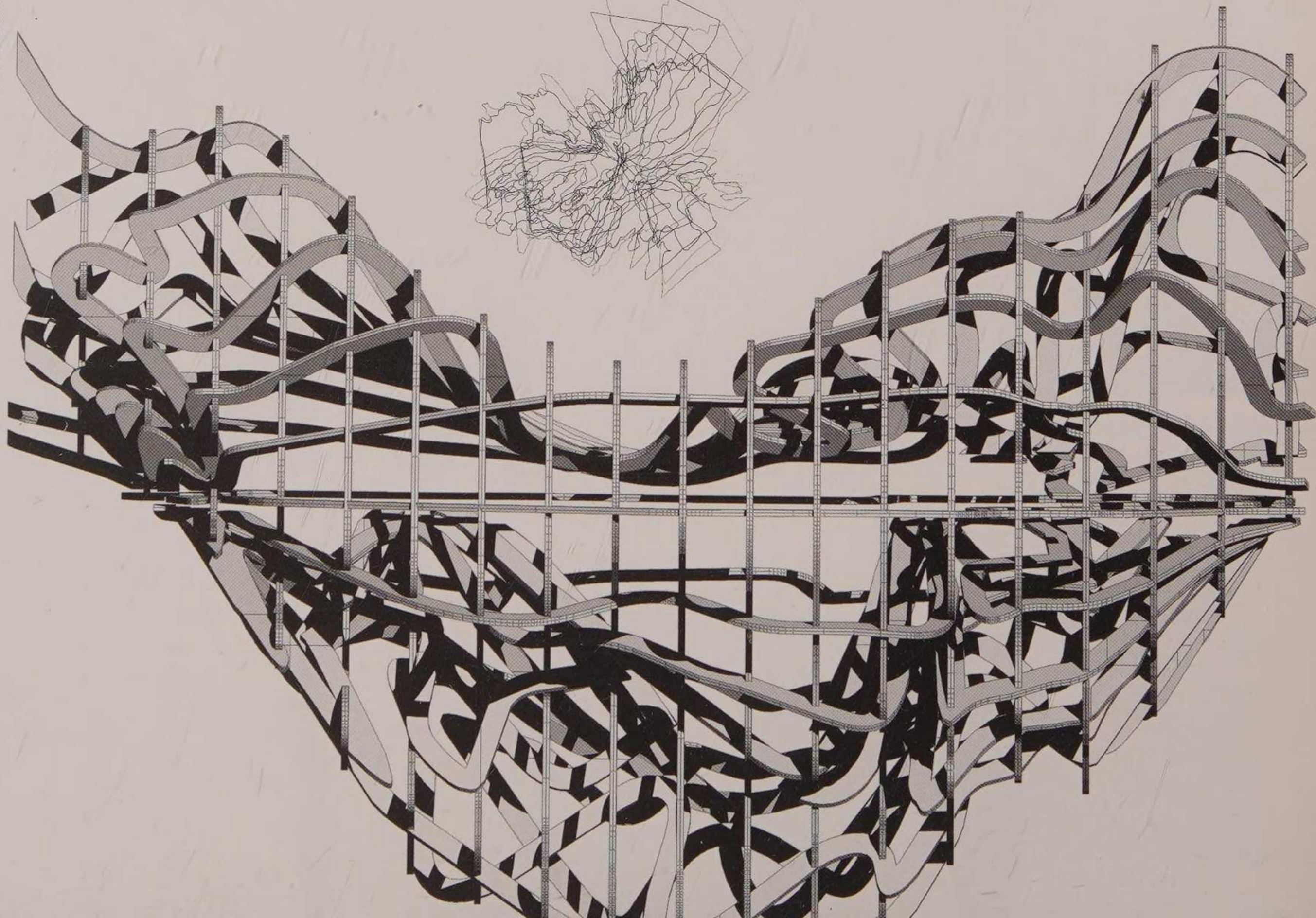
Simon Whittle
Root centre dissection scans
Root centre plans overlapped
Root centre remade: mdf and newspaper model
Root centre remade: cutting list









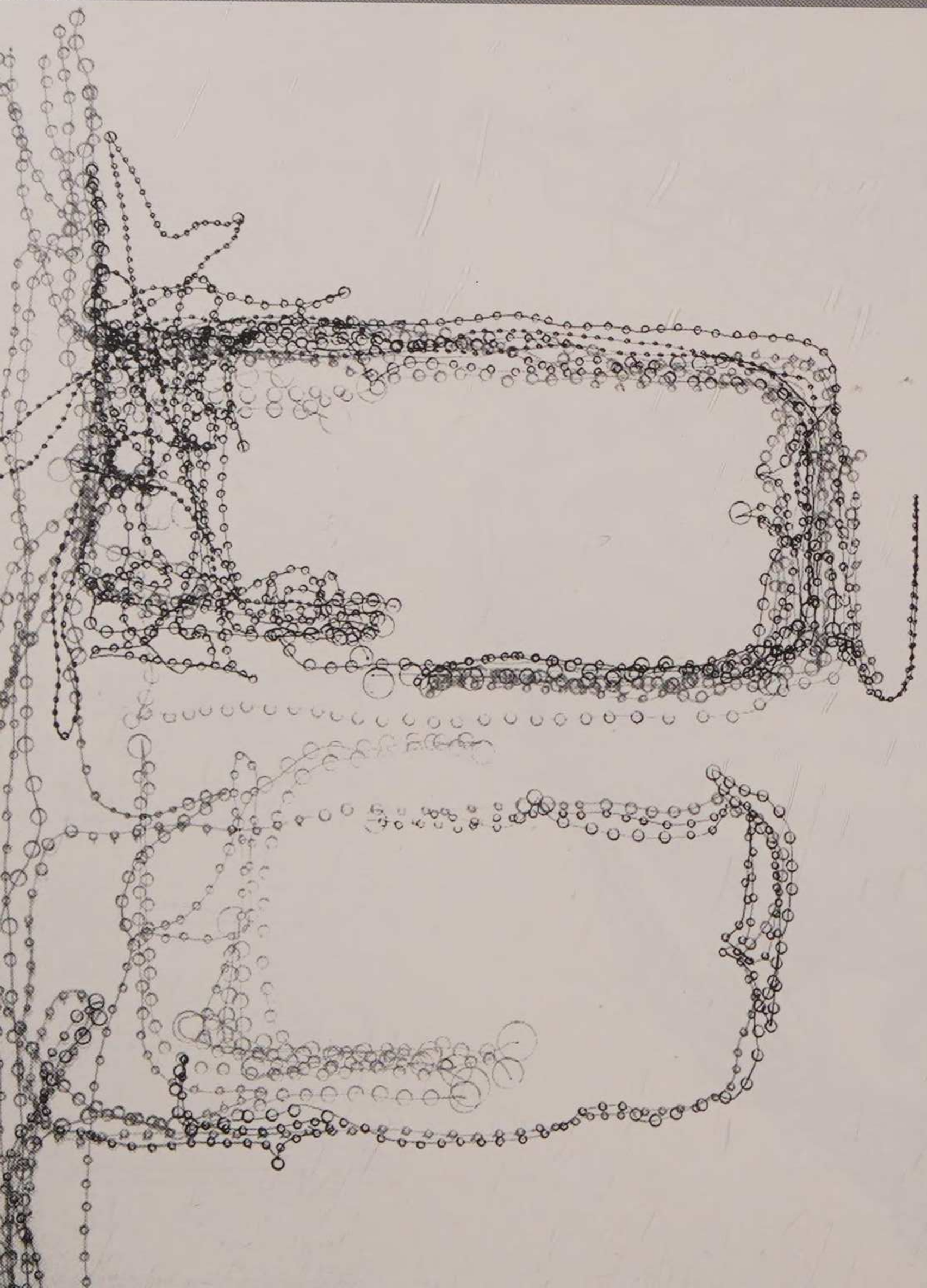




Theo Petrides
Parasitic crevice under bark: Dis-Sections
Climbing a tree: points in plans and elevations
Climbing a tree: TV drawing

Tae Won Kim
Tree silhouette remade

Amelia Blair
Movement patterns in two adjoining shops, Istanbul Spice Bazaar



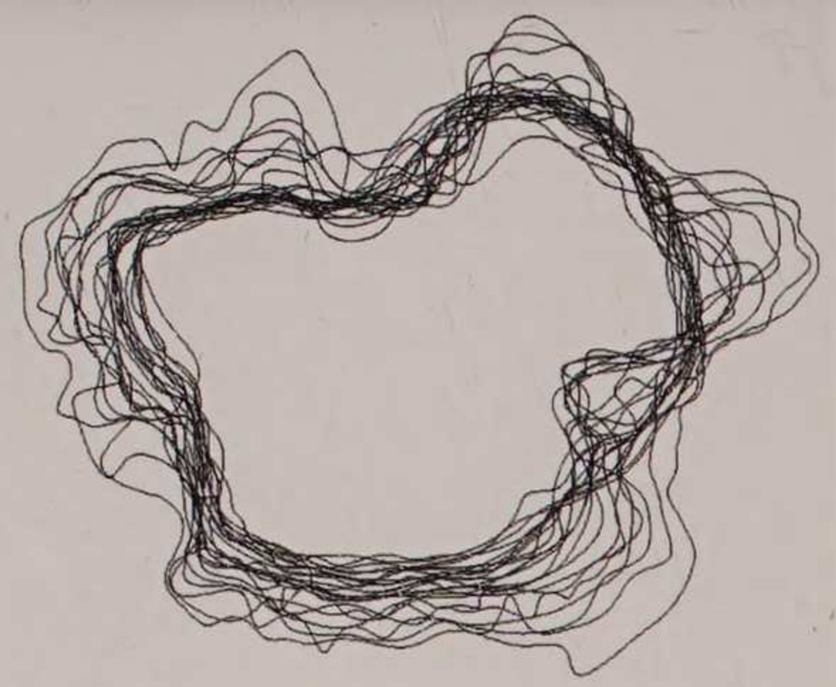
Amelia Blair
Glowing bar: proposal for public space at Sorting Office worker entrance

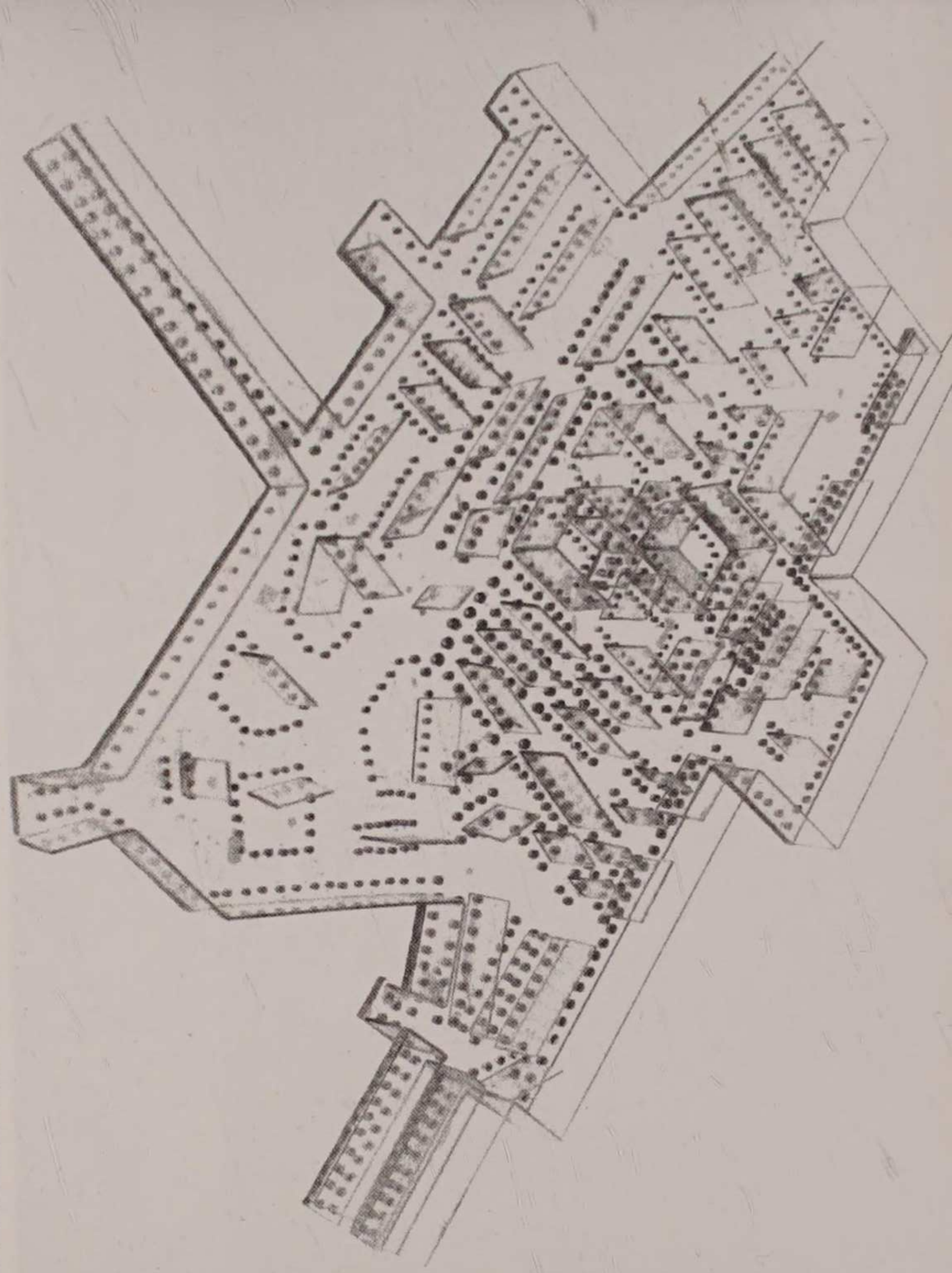


Aseel Al Yaqoub
Climbing Mount Pleasant Sorting Office









Jin Ho Park
Trunk measurement
Trunk sections
Trunk remade: mdf, timber, and foam model

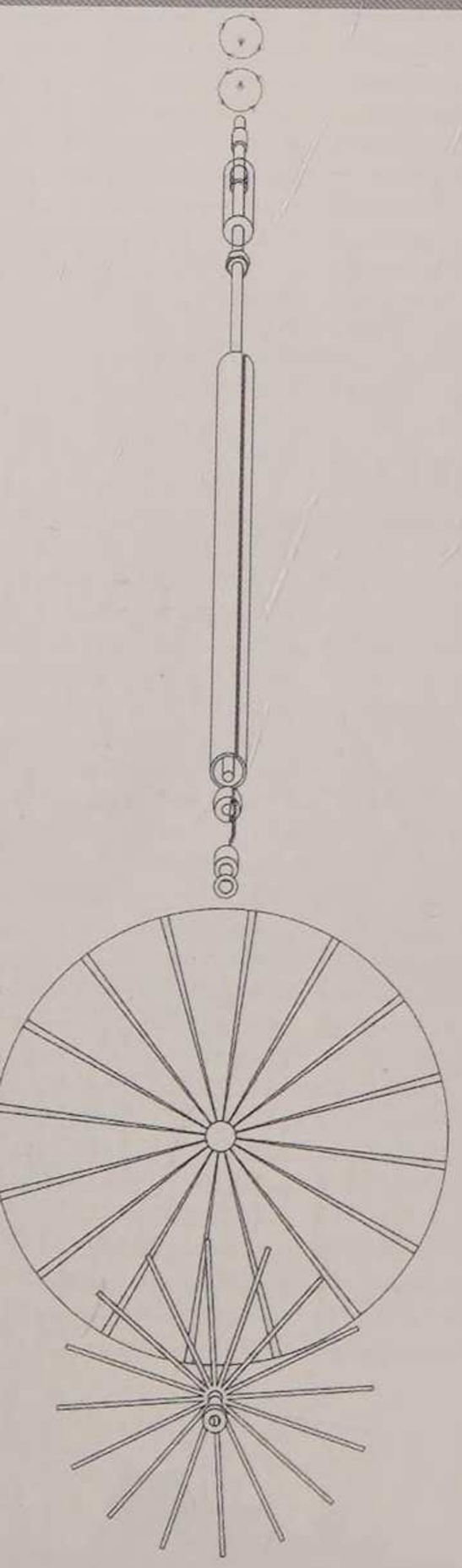
Theo Petrides
Multiple stealth flower: unit for a projection screen outside the post office

Following the tea delivery man in Grand Bazaar with a video camera mounted on a tea tray

Miho Konishi
Sequential frames: light studies

Simon Whittle
Call to Prayer, duration and range animation

Simon Whittle
Falling light: mdf model
Falling letters and ascending stairs: proposal for the public post office





Theo Petrides 43
Exposing the inside of the sorting office: posting a pin-hole camera

Through trees and crowds, we explored patterns of density: moving, processing and waiting. From a single tree to the streets of Istanbul to a post office that never sleeps, the subjects increased in complexity. The methodology on approach was to zero in on a single aspect, create a technique for detailed inquiry, and zoom out with an understanding of the whole. We looked at undulating and carved-out volumes, large buildings that contain complex interactions and many lives. We considered change over time and cycles of human activity.

The first step of the inquiry was to invent ways to collect data, and then reconfigure the data into physical patterns that in turn spawned a series of spatial proposals, from twisting towers to falling letters. As the first exercise in invention, the trees in Bedford Square were climbed, bent, cast and tied up. In Hooke Park, we carved up and dissected a whole fallen tree. A meeting point in the underground city in Cappadocia was divided up into five portions, which were measured and pieced together back in London. In Istanbul we each invented a way to enter into the rhythm of the city: from following the tea delivery men to recording the duration and sound patterns of a call to prayer.

The final project called for ways to reinvent programmatically and spatially Mount Pleasant postal sorting office in London. Access (or lack of it) to a large institution provoked a wide range of reactions. As in Istanbul, we each invented our own form of inquiry that in turn created our vision for changing the monolithic, faceless and unceasing Royal Mail entity.

Unit Staff
Cathy Hawley
Anna Liu

Students
Aseel Al Yaqoub
Amelia Blair
Erandi De Silva
Zhuobin He
Tae Won Kim
Miho Konishi
Eva Wing Shan Law
Jin Ho Park
Theo Petrides
Simon Whittle

Visiting Critics
G J Alcantara, Cany Ash, Valentin Bontjes van Beek, Timothy Brittain Catlin, Shin Egashira, Liza Fior, Mike Hadi, Alex Haw, Simon Heijdens, Simon Henley, Saskia Lewis, Jess Lumley, Ian O'Brien, Roman Pardon, Mark Prizeman, Annalie Ritchie, Nathalie Rozencwajg, Elisa Simonetti, Myung Min Son, Tony Swannell, Mike Tonkin, Michael Weinstock, Brendan Woods

With thanks to
Marilyn Dyer, Antonia Loyd

The life of our city is rich in poetic and marvellous subjects. We are enveloped and steeped in it as though in an atmosphere of the marvellous; but we do not notice it. (Baudelaire)

1U3 continued its investigations into ephemeral architecture by turning to the weather. For a year we looked at rain. In England, this seemed like a good idea. It had rained all summer; flashfloods in Cornwall had swept away an entire village. Architects always battle with rain, but in England the war is unabating. Or so we thought.

We began to study rain in November – described by the Met Office as 'a rather dull month… much drier than average'. The first project, Ephemeral Notation, tackled the challenge of representing and notating weather in relation to both its form in space and its deformation in time. Students focused on describing rainfall's scale and duration, or space and time. Video cameras, automated machines for draughting with light, were supplemented with the analysis inherent in traditional scaled-drawing techniques. Pixels fed vectors, and vice versa. It hardly rained; we studied lots of showerheads and bathtubs.

In December the students put rain to use, harnessing precipitation to precipitate rain events and effects. They designed and constructed a Rain Machine – a mechanism for physically manipulating rain in proximity to the human body. Students contested architecture's conventional abhorrence of rain, investigating its spatial potential. Many projects used their productions to generate reproductions, using rain as a medium for drawing, painting, tracing or otherwise registering forces. Again it was an unusually dry month; we spent more time in bathrooms.

In January global weather conditions destroyed lives and villages and our planned unit trip to Sri Lanka. We deviated towards the wet and flooded landscapes of Scotland, where we visited weather experts, clouded mountaintops and exuberant buildings. On their return, the students began to develop architectural proposals focusing on the thin mediating line between inside and out – between humanity and its environment. Their designs for a Climatic Interface confronted and mediated the weather with architectural componentry whose effects they projected into a space of their design. The 'elements' – rain, in particular – were their media and generative tool.

The second stage of the brief situated the experiments of the first in a specific time and place, embracing site and programme. Students were asked to respond to the hybrid spaces of the Wapping Project, and to design its extension or satellite somewhere in the adjacent Shadwell Basin. The disused Hydraulic Power Station and the dammed river offered evidence of two cyclical water systems with which the students could complement their management of rain. They were asked to develop programme from the effects they had been pursuing, unleashing the potential of their space through its performance. Students thus attempted to create artificial weather systems with which to manufacture architectural atmosphere.

Unit Masters **Alex Haw, Martina Schaefer**

Students **Robert Buehler, Jenna Featherstone, Fedor Gridnev, Becca Harral, Kevin Hung, Akis Pattihis, Aysha Talhouni, Patrick Usbourne**

Digital Workshop **Alexandros Demetriades**

Lecturers **Paul Bavister, Tim Brittain-Catlin, Alexandros Demetriades, Alicia Guerrero Yeste, Matthew Potter, Janek Schaefer, William Thorne, Bettina Vismann**

Visiting Critics **Miraj Ahmed, Julie Blum, Ghislaine Boddington, Josh Bolchover, Valentin Bontjes van Beek, Mark Campbell, Reem Charif, Alexandros Demetriades, Shin Egashira, Ben Godber, Alicia Guerrero Yeste, Steve Hardy, Cathy Hawley, Denise Hawrysio, Francesca Hughes, Holger Kehne, Nate Kolbe, Kia Larsdotter, Saskia Lewis, Anna Liu, Theo Lorenz, Jonas Lundberg, Antoni Malinowski, Yusuke Obuchi, Benny O'Looney, Matt Potter, Natalie Rozencwajg, Natasha Sandmeier, Irénée Scalbert, Brett Steele, Anat Stern, Tony Swannell, Tom Verebes, Bettina Vismann, Madelon Vriesendorp, Tom Weaver, Mike Weinstock, Brendan Woods**

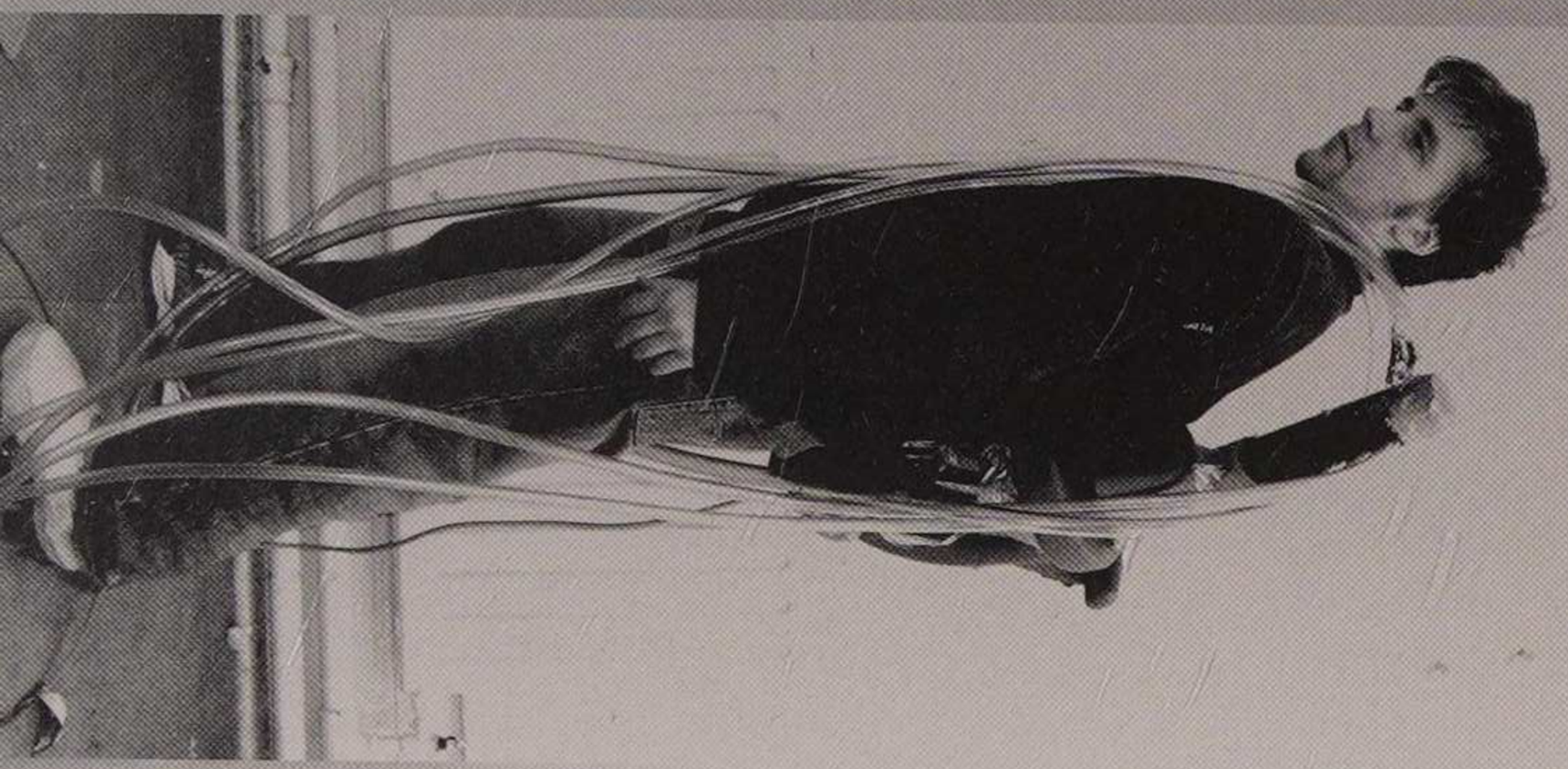
Becca Harral & Fedor Gridnev Background photographs of rain

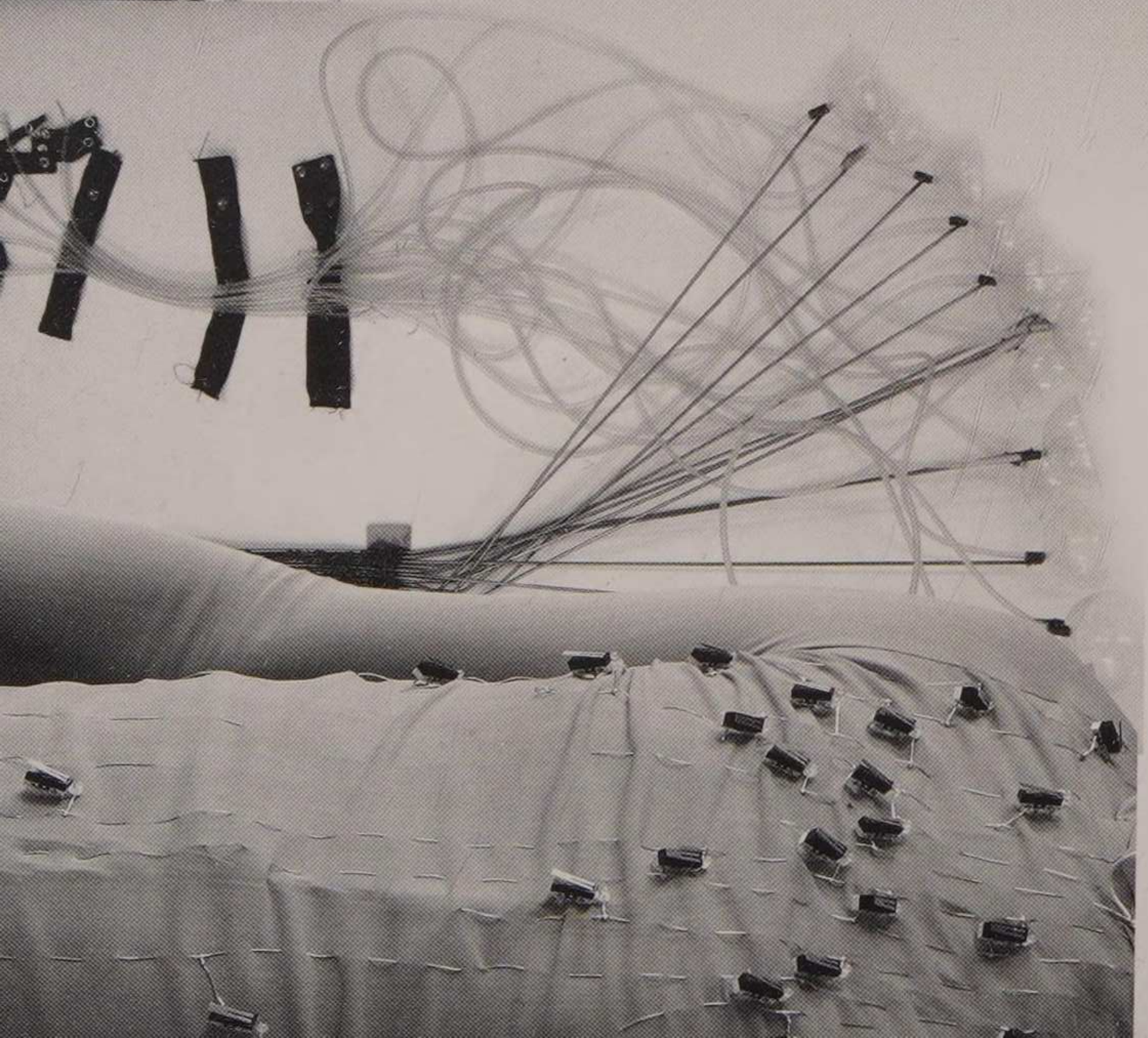
Ephemeral Notation

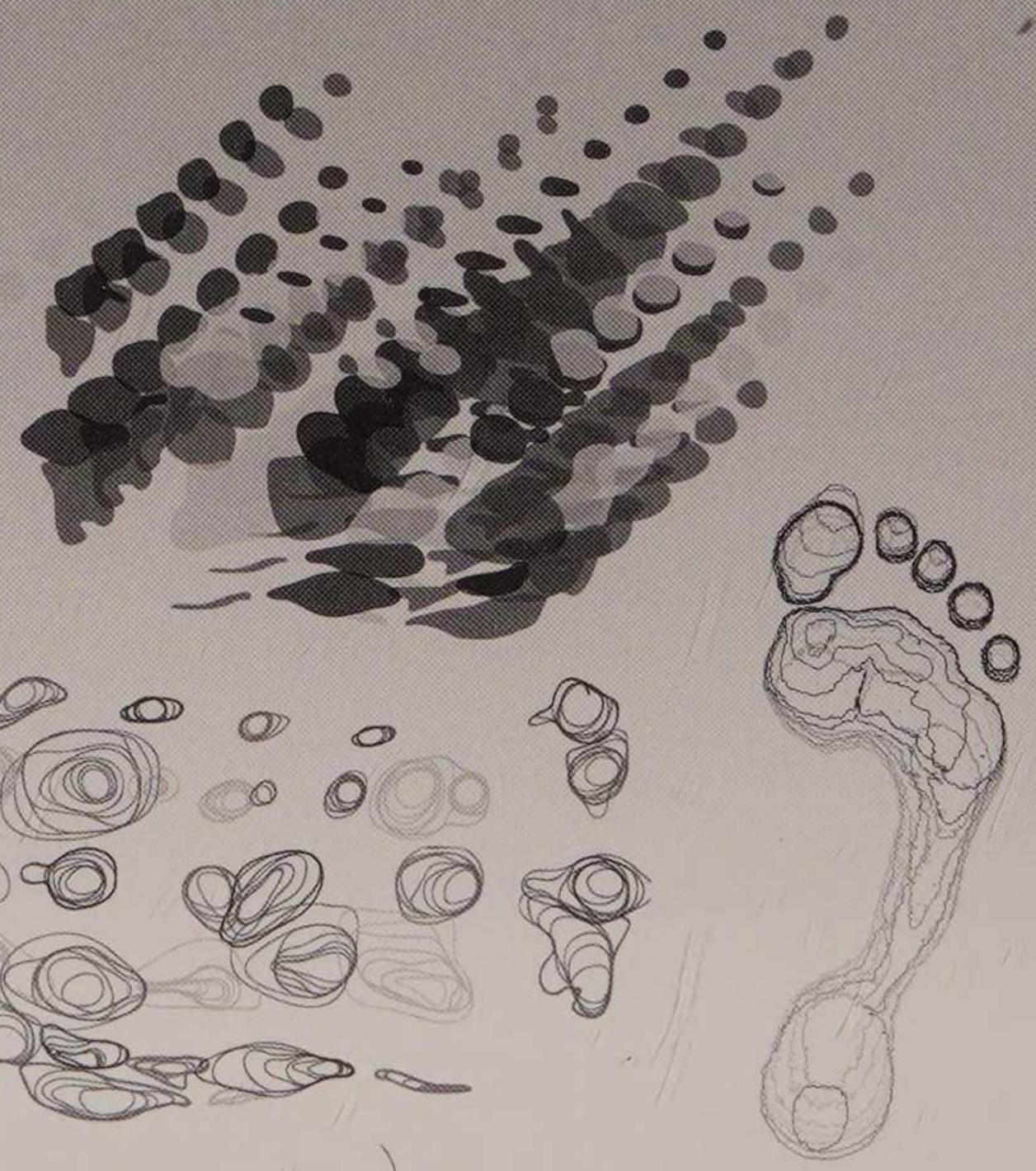
Becca Harral (far left and below) Flow of puddle over time
Kevin Hung (right) Plan and elevational mappings of water dripping over mirror and rail, scaled against time and space

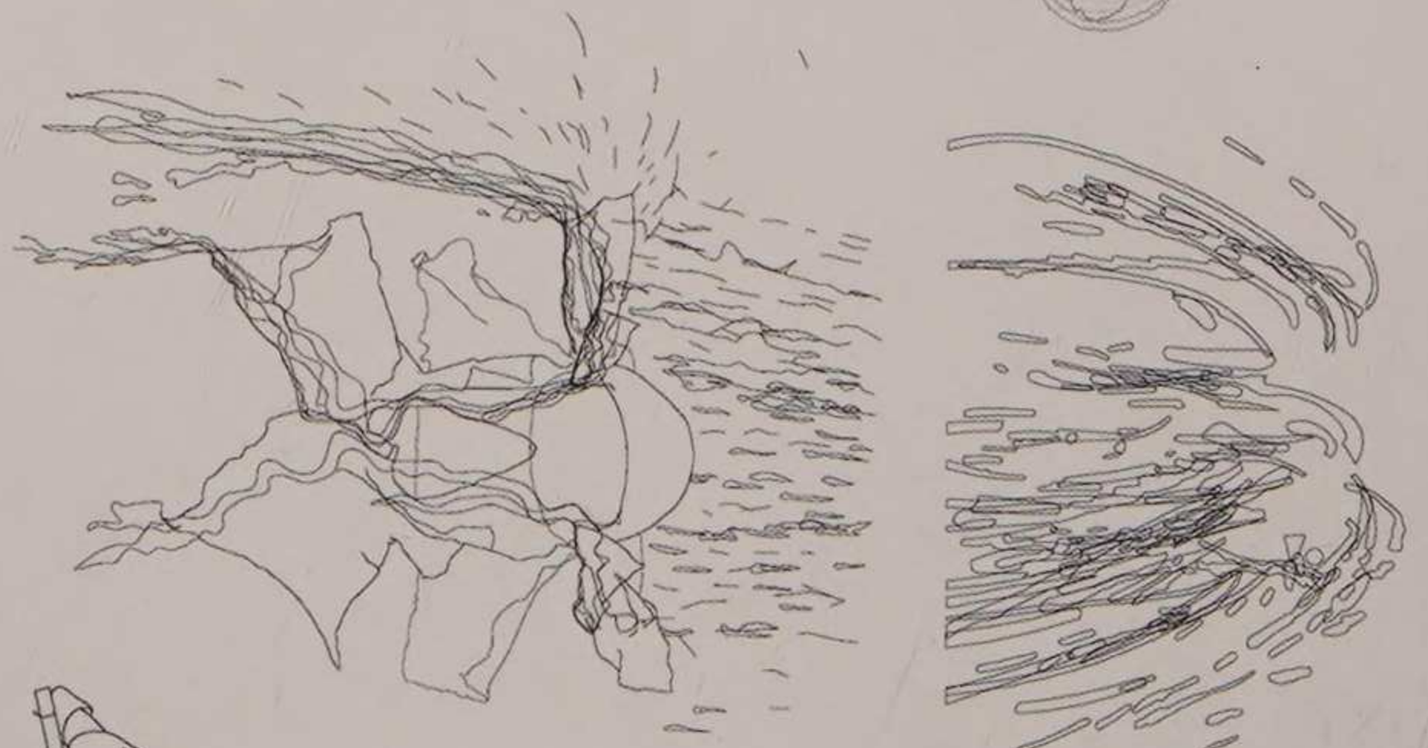
Jenna Featherstone
Temporal mappings of rain

Jenna Featherstone Axo and elevation of ink traces printed by rain tubes
Fedor Gridnev Plan of foot's gradual contact with puddle
Akis Pattihis Timelapse of rain cascading over helmet
Kevin Hung Timelapse of rain drawn by hand; rainy hand movements











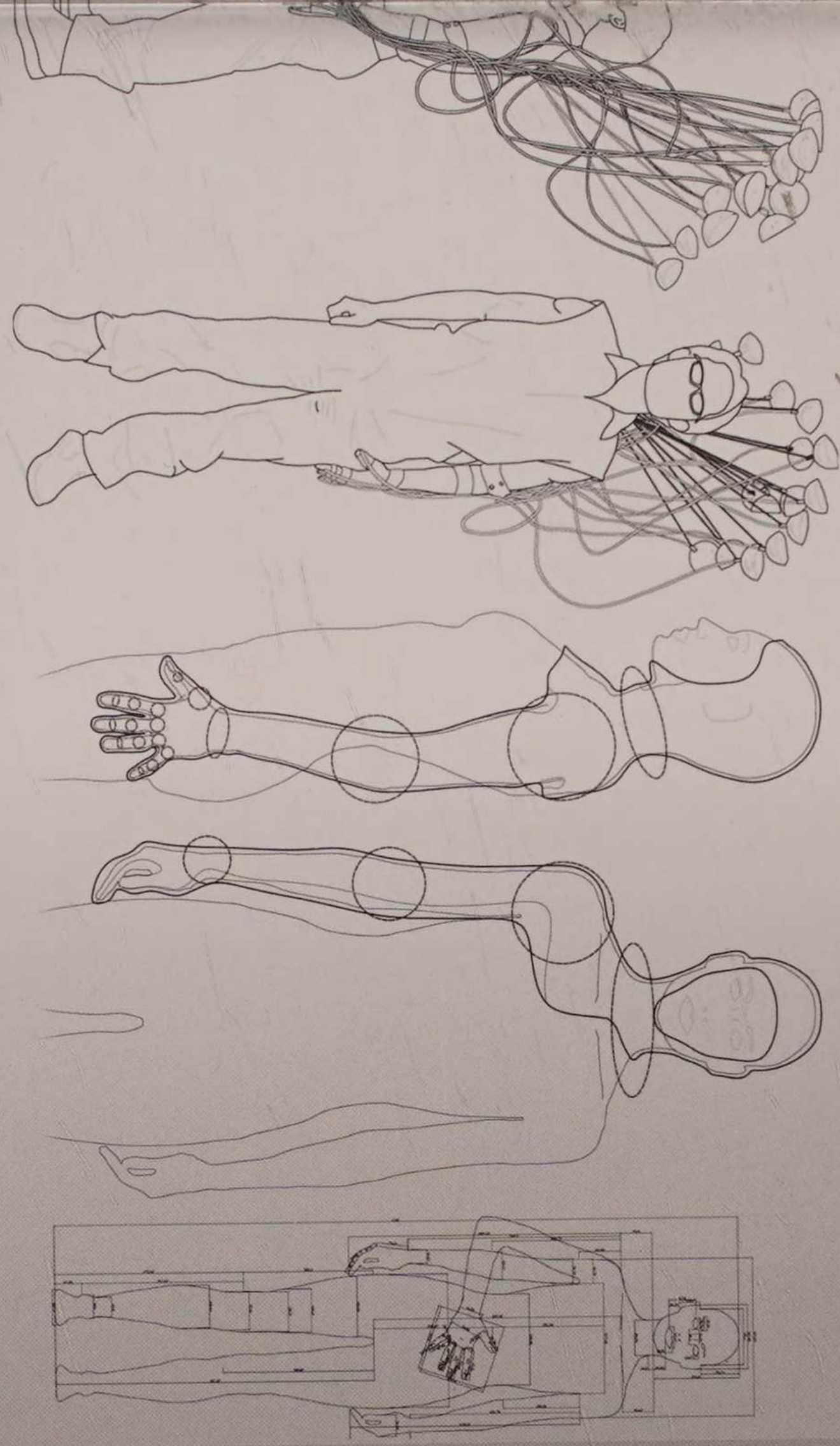










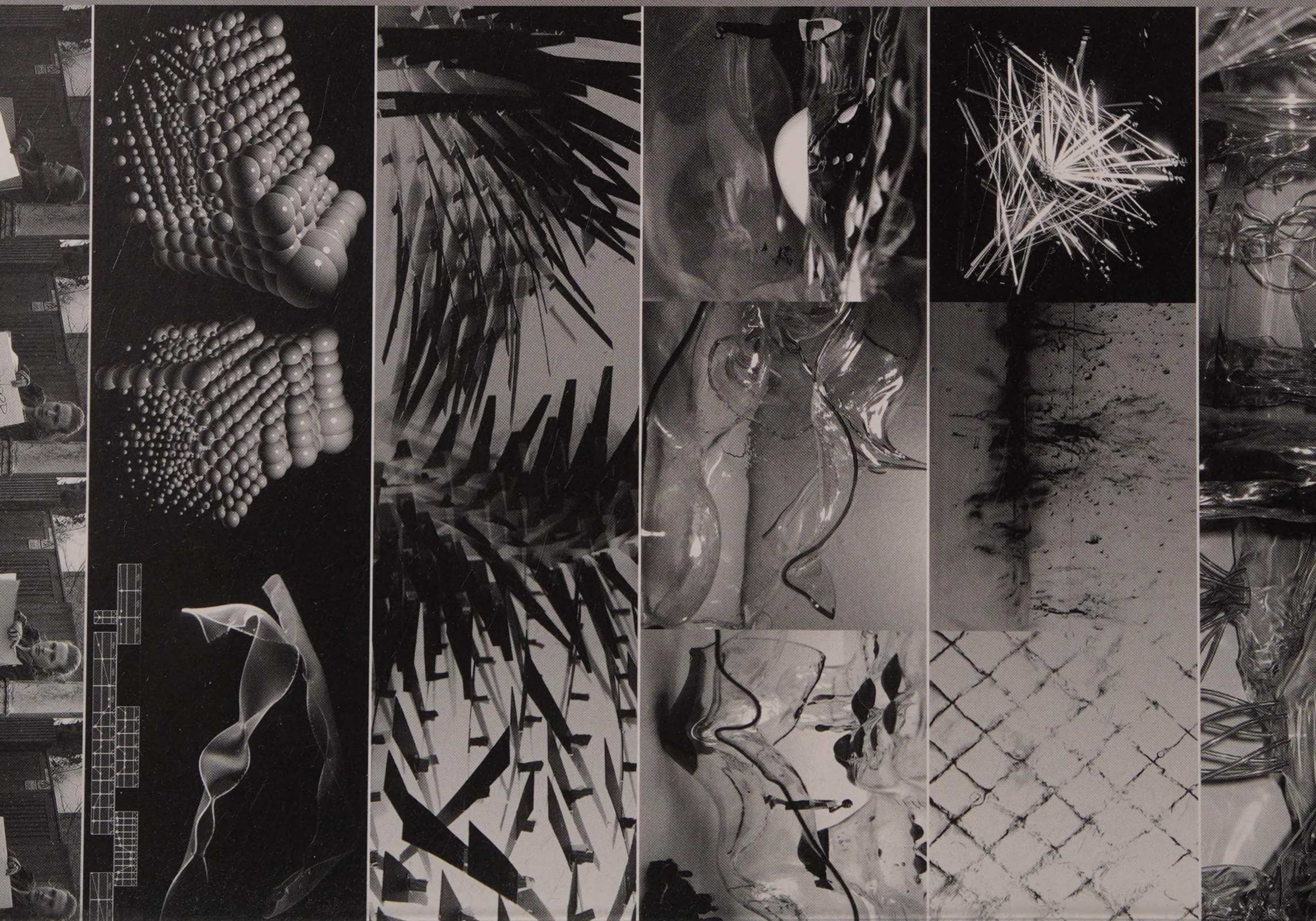


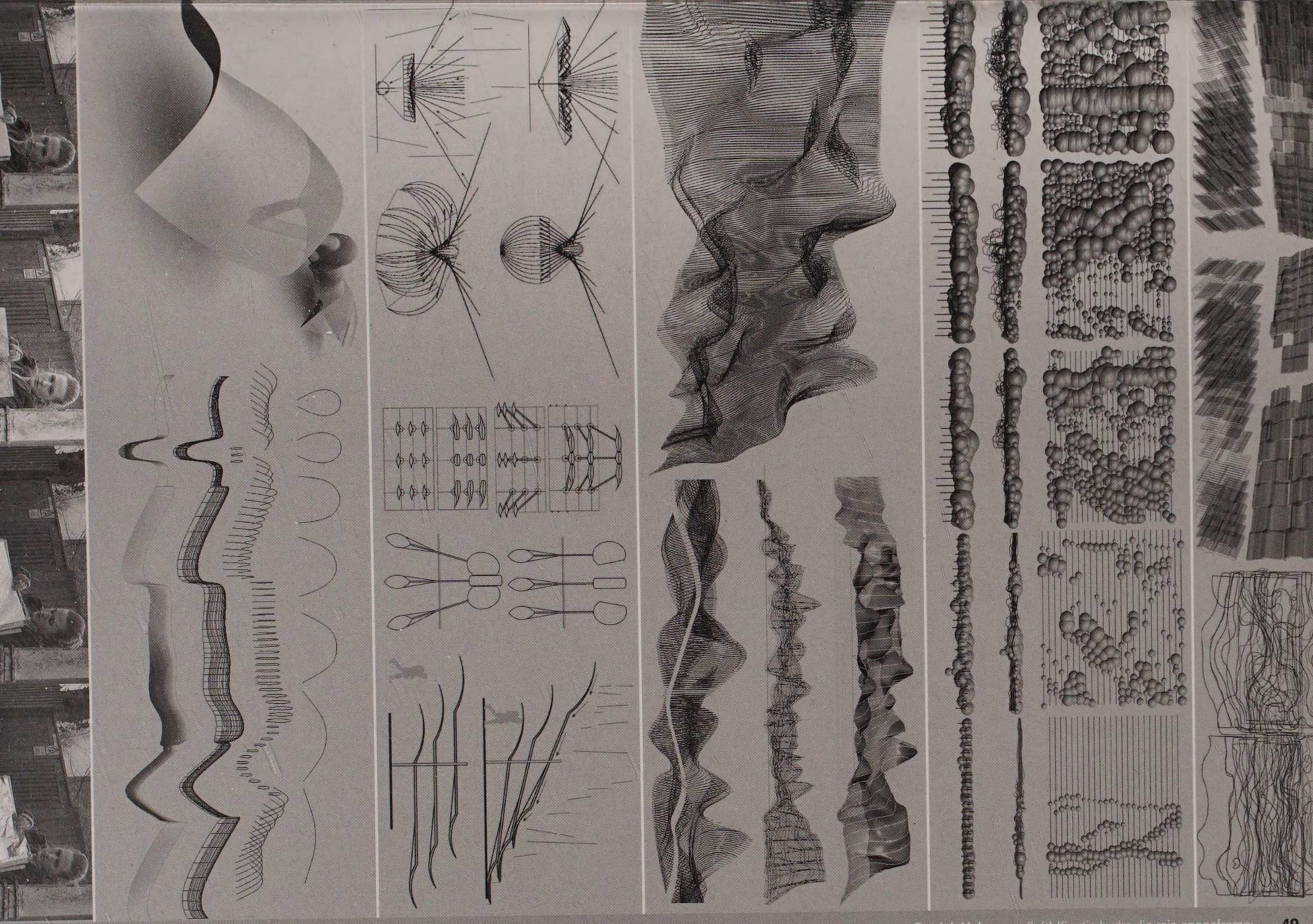


Fedor Gridenv (far left) Rain shoe mounted with air supply
Kevin Hung Rain channelling device showing collectors, channels and outlet pipes
Patrick Usbourne Rain jacket with responsive LED triggers mounted along body flow lines
Jenna Featherstone Rain jacket showing collection tubes and shirt registering rain marks
Becca Harral (far right) Responsive LED & fibre-optic rain armour

Akis Pattihis (top row) Surface rain studies; sequential rain helmet designs
Kevin Hung (left) Rain machine mounted on back with arm fully equipped
Becca Harral (right) Component layers of rain machine; body proportions diagram

Akis Pattihis (above) Analogue & digital explorations of overhead and underfoot molten transparent surfaces to channel & trap rainfall
Becca Harral (right) Explorations of wind-responsive feather systems employing weight of rainfall to create kinetic shelter



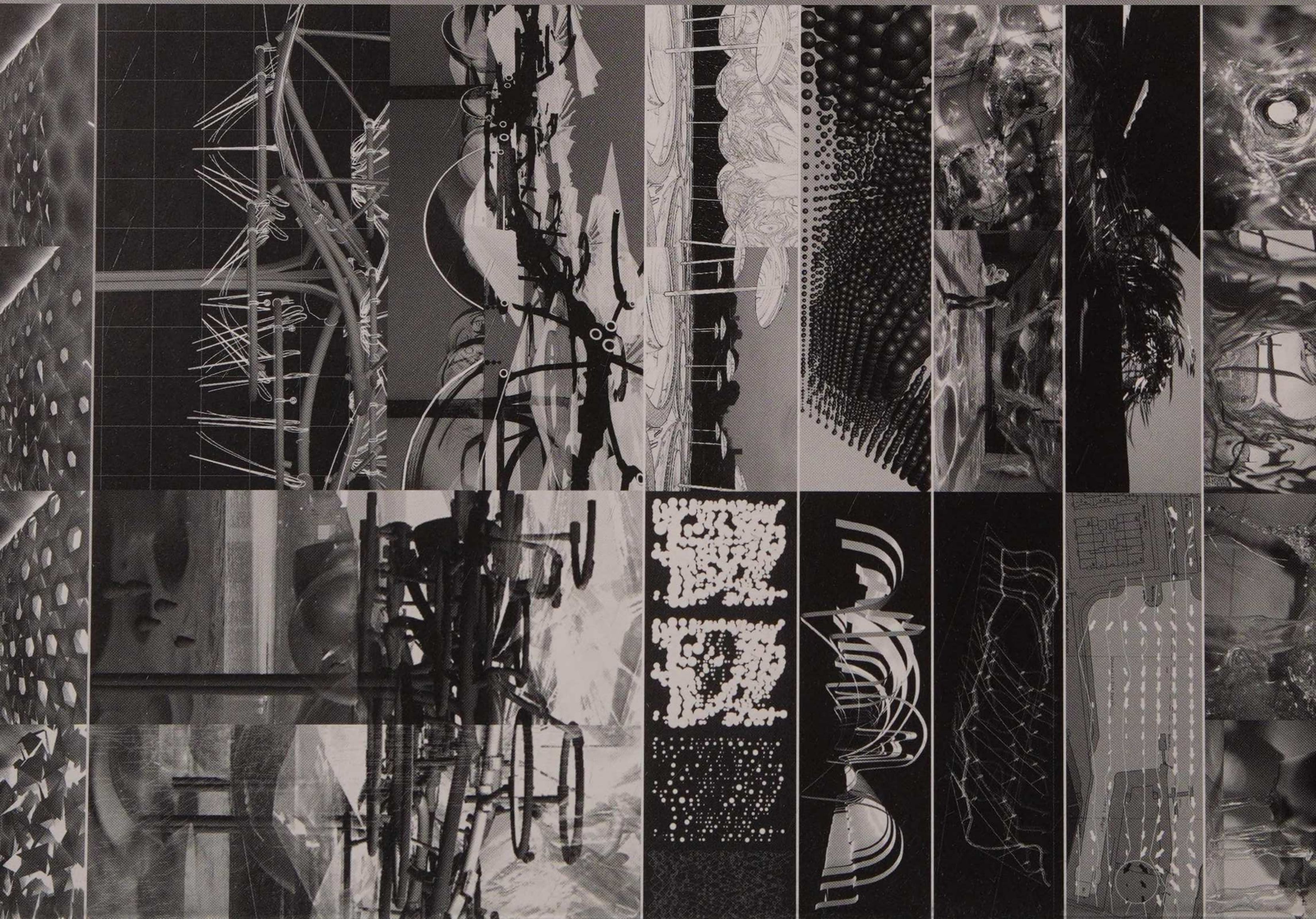


Jenna Featherstone (left) Mapping of rain's sonic traces; musical composition & its spatial corollary; diagram of geometrical sections causing pitch shift; (below) stills from Dylan-inspired video testing materials with rain

Patrick Usbourne (left) Kinetic hydraulic rain spaceframe; rain recordings; explorations of bubble density
Kevin Hung (top) Explorations of rain gutters and channels and the liquid nature of luminous reflections

Patrick Usbourne (right) Perspective of flotilla, rainy vs. dry; progressive stages of field's inflation; plan corresponding to postcodes; buoy plan; temporal sections

Kevin Hung (top) View of model; section in rain; exploded axo of contours
Becca Harral (right) 3D view; wind map; side elevations under different winds



Fedor Gridnev (left and above) Axo through canopy structure; view of rain collecting petals, open position; hanging garden in wet and dry states; stills from early animation of opening sequence; section showing descent of hydroponic system; plans of successive layers; axo

Akis Pattihis (above) Model detail & internal montage; structural axo; plan and axo mappings of tidal flow
Jenna Featherstone (left) Sonic mappings of site surface; 3D view; site material recordings; sonic sections along basin

1. **Julian Huang** Axonometric drawing of torch
2. **William Yam** Plug neighbourhood
3. **Eli Lui** Circular study of toothbrush

The unit pursued its investigation into moments that make spaces and spaces that make moments: the place where the physical meets the emotive. Investigations were based on personal experiences in domestic, rural and urban situations. The aim was to develop tools that can identify and describe particular architectural constellations through abstraction.

Students appropriated and adapted existing sites in Notting Hill to translate their 'moments' into an architectural proposal. They developed drawing, modelling and writing techniques that enabled them to develop and articulate investigations and proposals. Students began by investigating a domestic object that activates a moment for them, learning how to describe the object itself, its activation and its surroundings through looking, measuring, writing and drawing.

Each student identified a personal interest and perception, and these were pursued as an overall theme in different situations and various scales throughout the year.

The unit travelled to Calais in the North of France to look at bunkers from the Second World War. Students observed these objects in the landscape: objectively by accurately measuring them through triangulation, and subjectively by recording a specific interest they found in them. Issues of movement over time, integration into the landscape, views, materiality and construction were investigated in groups and compiled into a record for the unit.

The unit's last project addressed the human scale within the city, and was initiated by the Tabernacle, a Notting Hill-based arts/community trust. Students were to develop a specific proposal identifying new routes throughout Notting Hill that could be used by the community. They looked at existing situations that related to their personal interests, recording these through sketches, drawings, photographs and films.

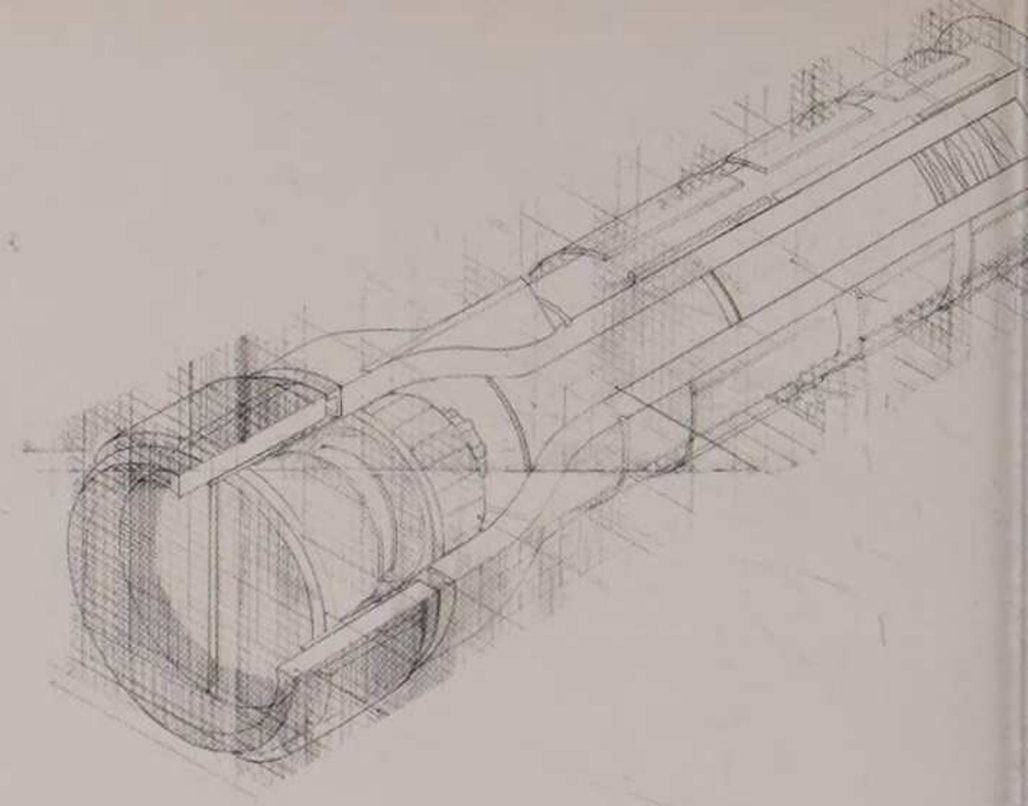
Each student chose a site in Notting Hill and developed a programme for it. Techniques and interests developed throughout the year enabled us to translate the 'moments' into the urban condition. The proposals create a new layer of events throughout the area, generating urban moments.

4. **Julian Huang** Arm extension
5. **Kanto Iwamura** Multiple spark activator, home for five lighters
6. **Elena Gaydar** Extended can opener: clicking device

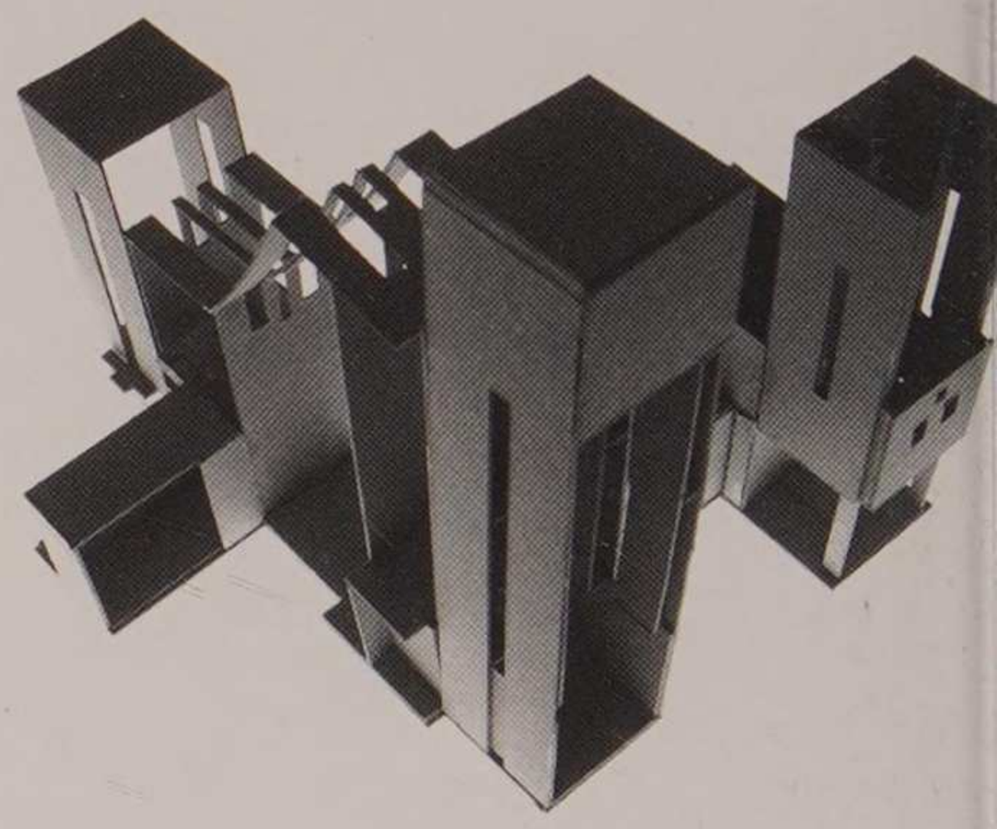
Unit Staff **Valentin Bontjes van Beek, Nathalie Rozencwajg**

Students **Elena Gaydar, Julian Huang, Kanto Iwamara, Jin Kim, Eli Lui, So-jung Min, Katharine Riso, Rishm Saifullah, Naiara Vegara, William Yam**

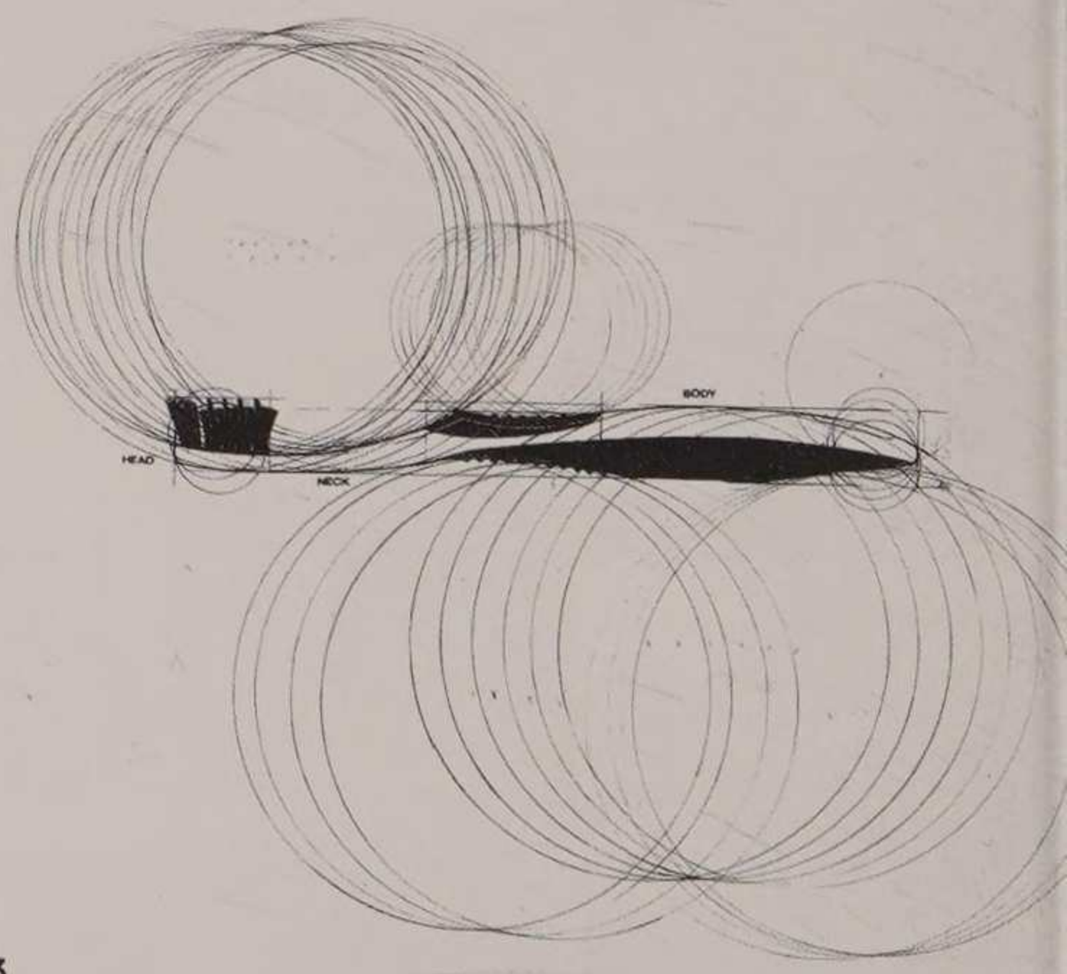
Special thanks to **Alessandra Cerotti, Fergus Comer, Frauke Ehmke, Tom Emerson, Michel da Costa Goncalves, Dominique Kremerskothen and all AA staff who helped the unit this year**



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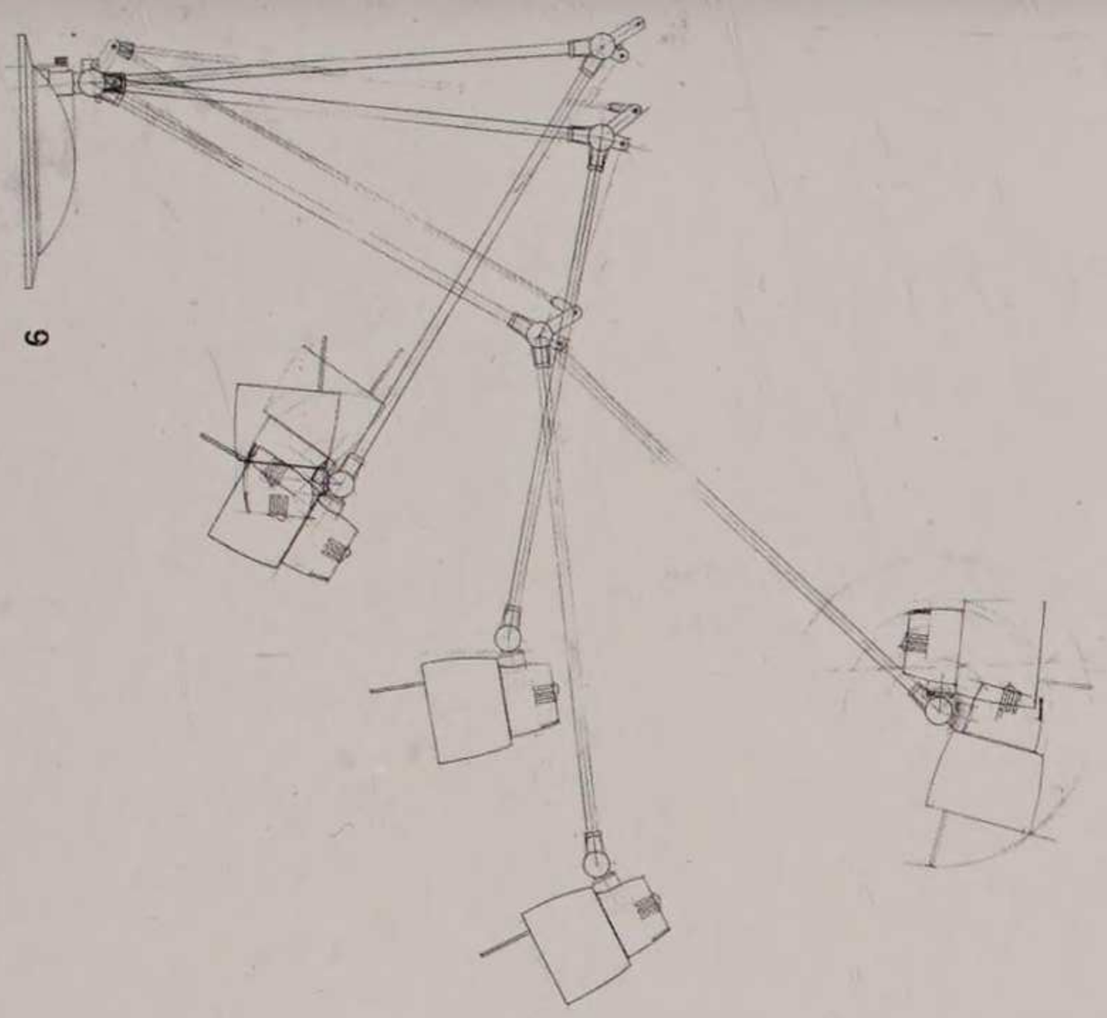
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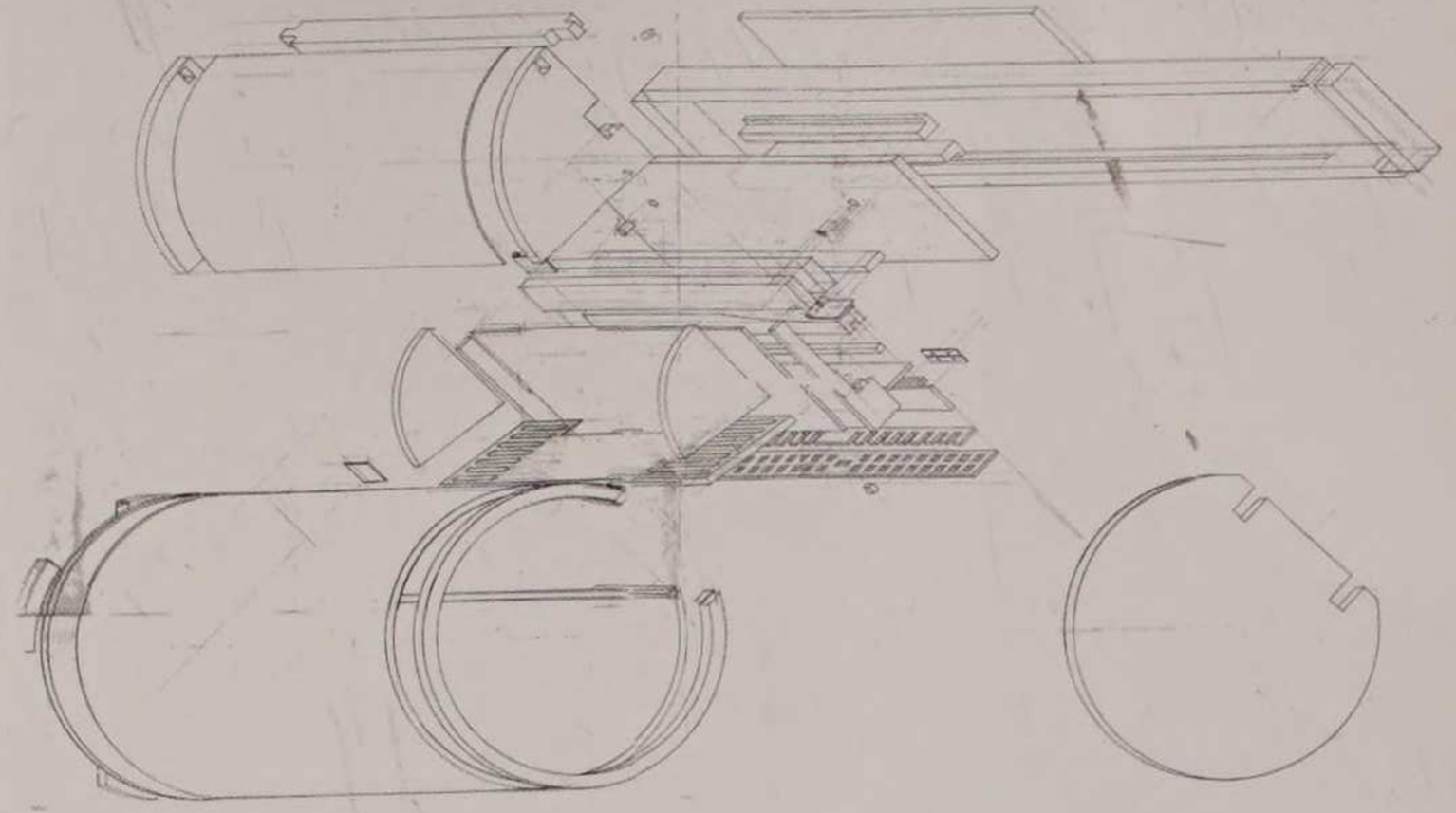


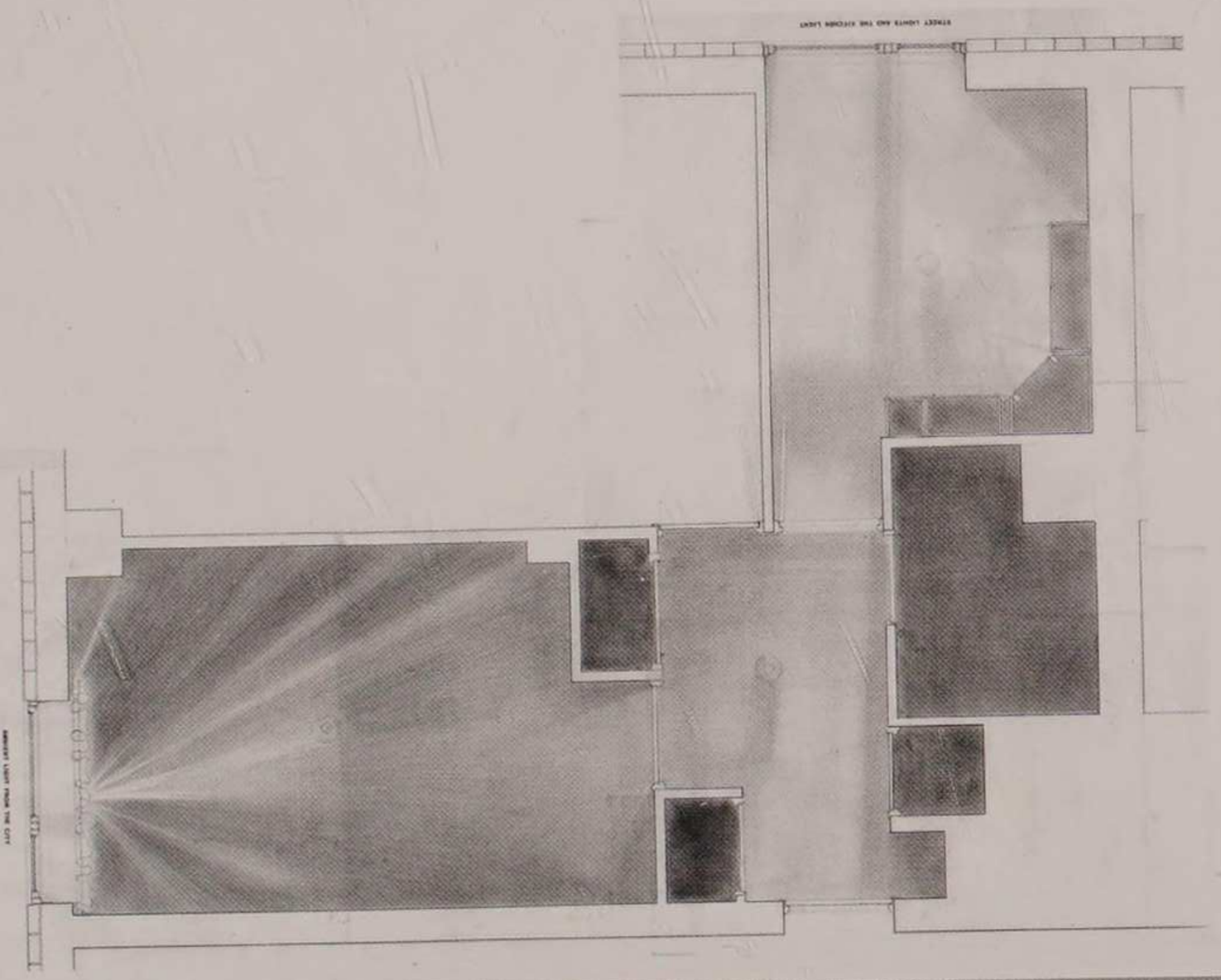
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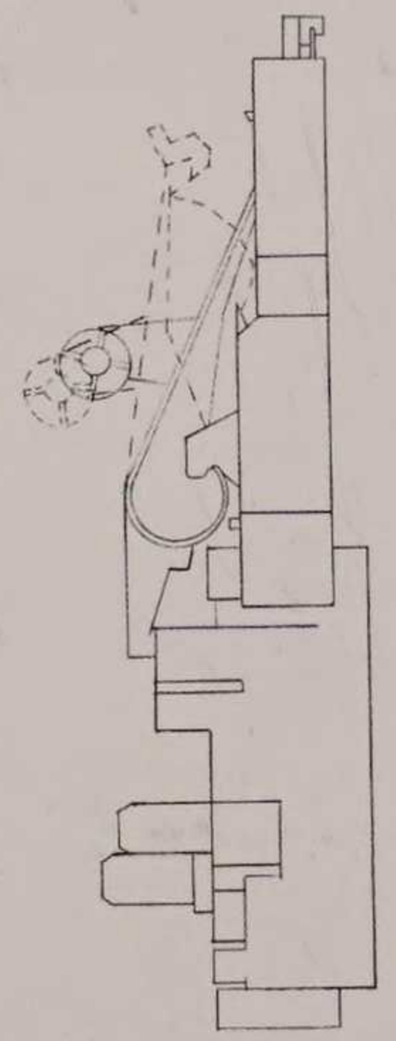


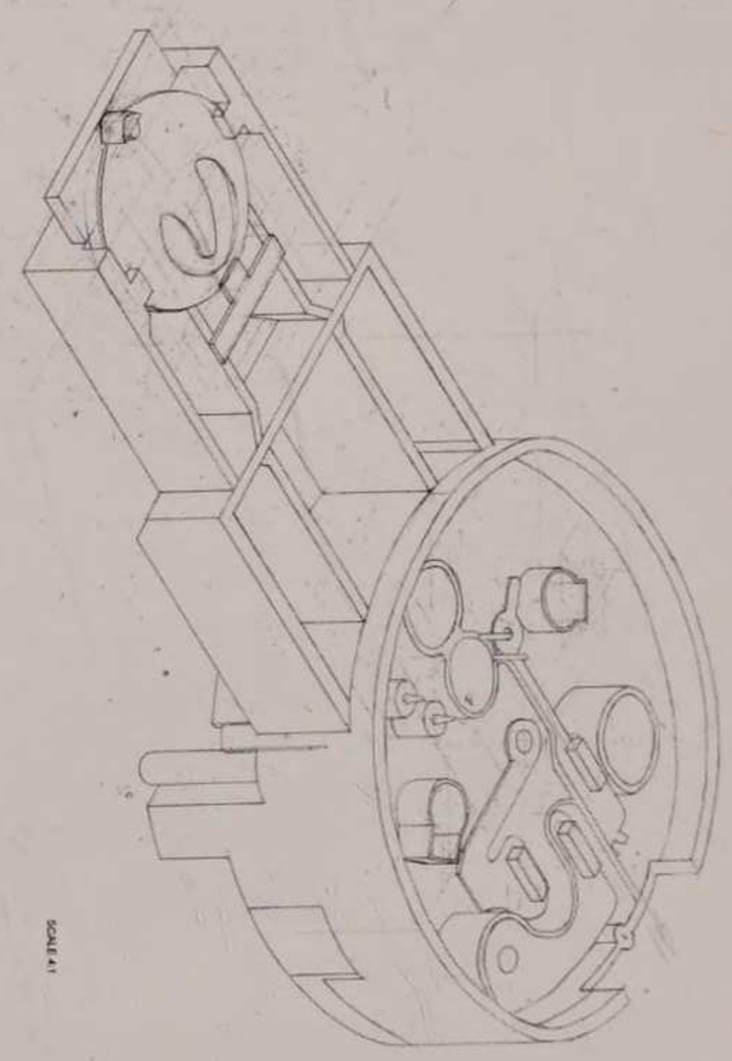






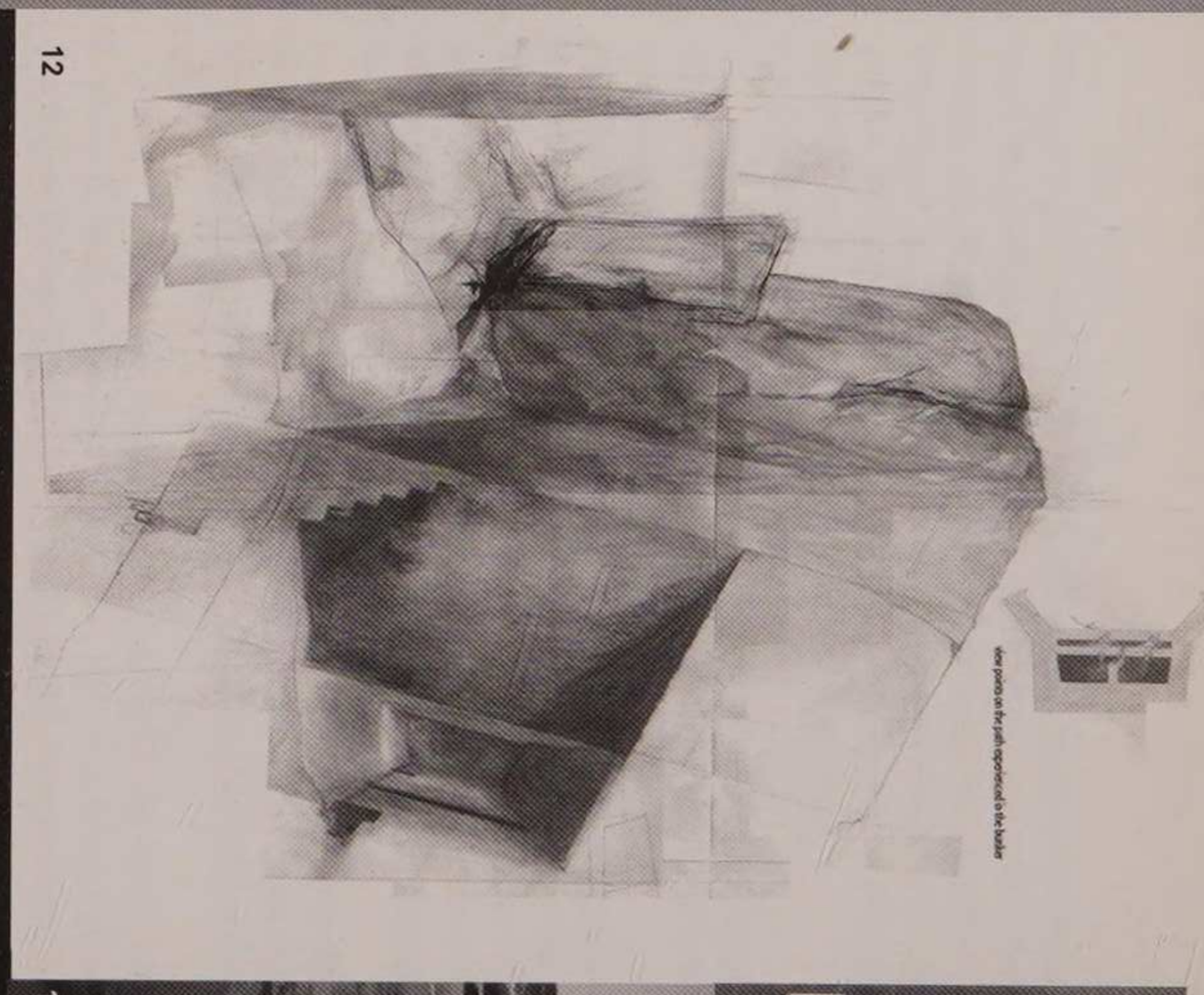




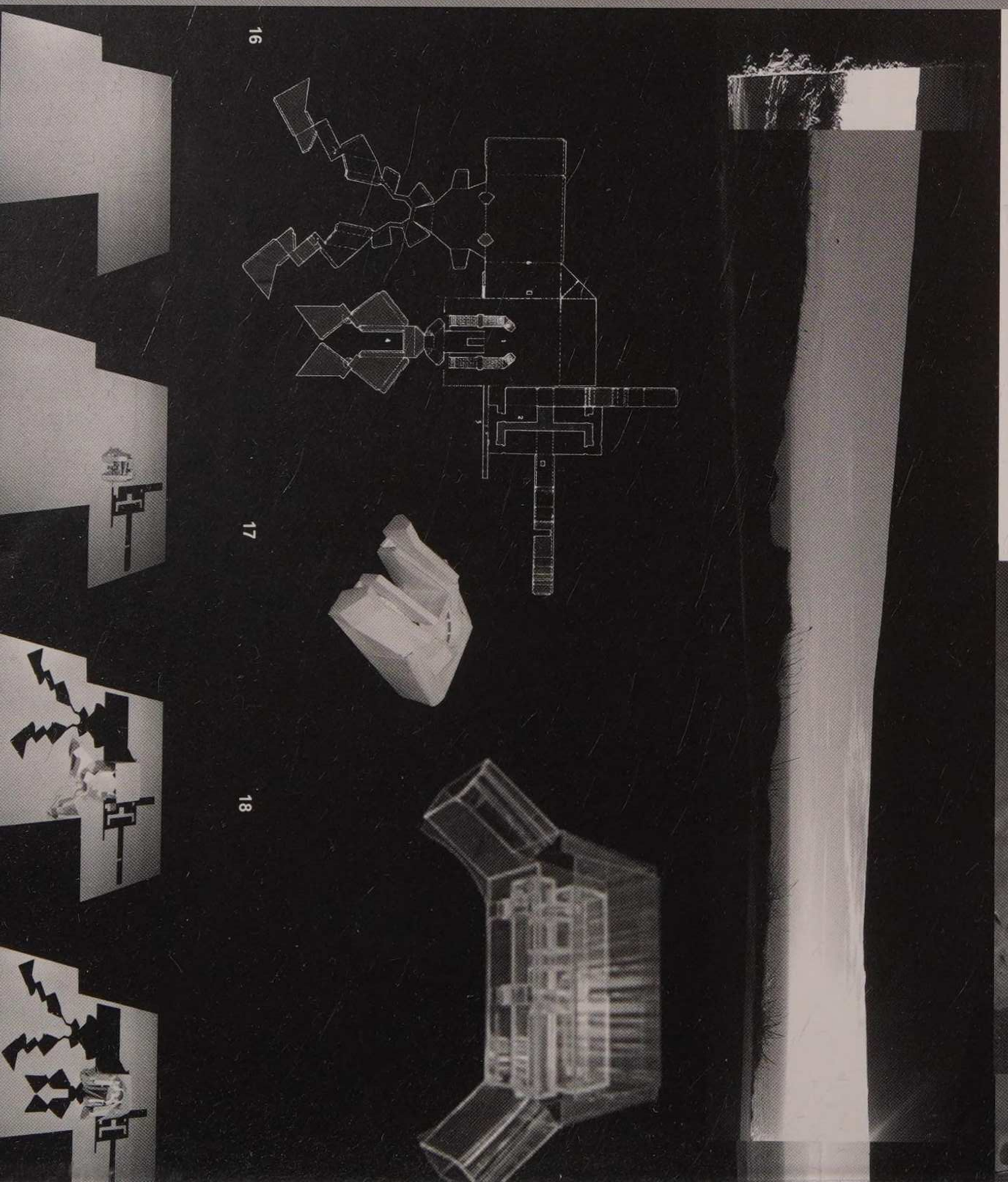


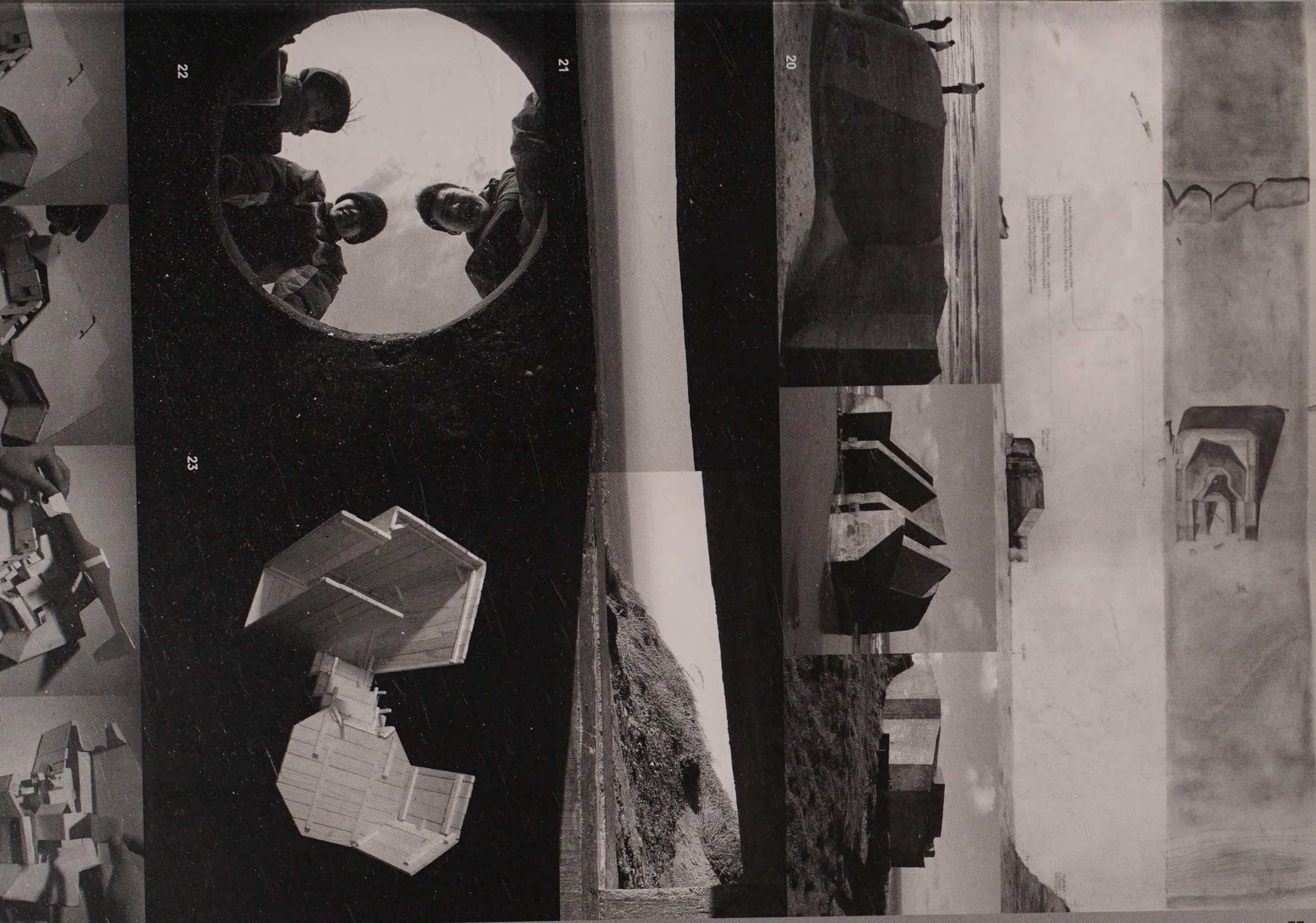
7. Naiara Vegara Exploded axonometric of home for a moment
8. Jin Kim Moment anticipation: expansion and contraction of kettle switch
9. So-jung Min Lamp motions: moment object
10. So-jung Min Nighttime ambient light study
11. William Yam Unfolding home: two-way-plug trajectory

12. Elena Gaydar Collapsed journey into ammunition bunker
13. Kanto Iwamura Landscape section
14. Students measuring 0 sea-level point
15. Eli Lui Beach fortification wall plan



16. William Yam Cutting template for folding paper model
17. William Yam Folded bunker paper model
18. Julian Huang Mass becomes void: Perspex model of ammunition bunker
19. William Yam Four steps of model-folding





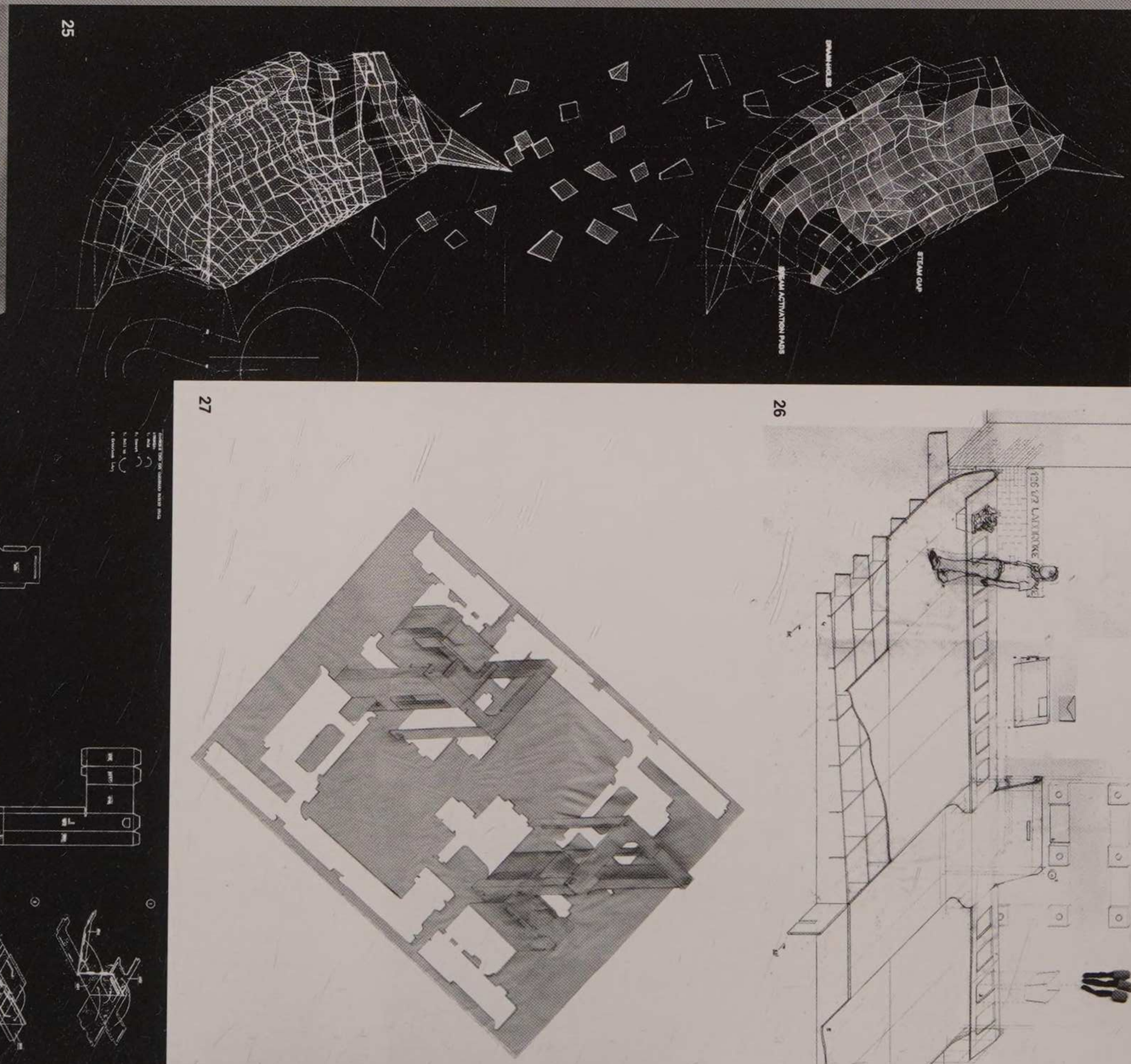
21. Kanto Iwamura View from observation bunker
22. So-jung, William and Eli looking down an observation bunker
23. Eli Lui and So-jung Min Model of interior wood shuttering for bunker construction
24. Naiara Vegara Unfolding paper model made out of one sheet of paper

20. William Yam Plan and elevation

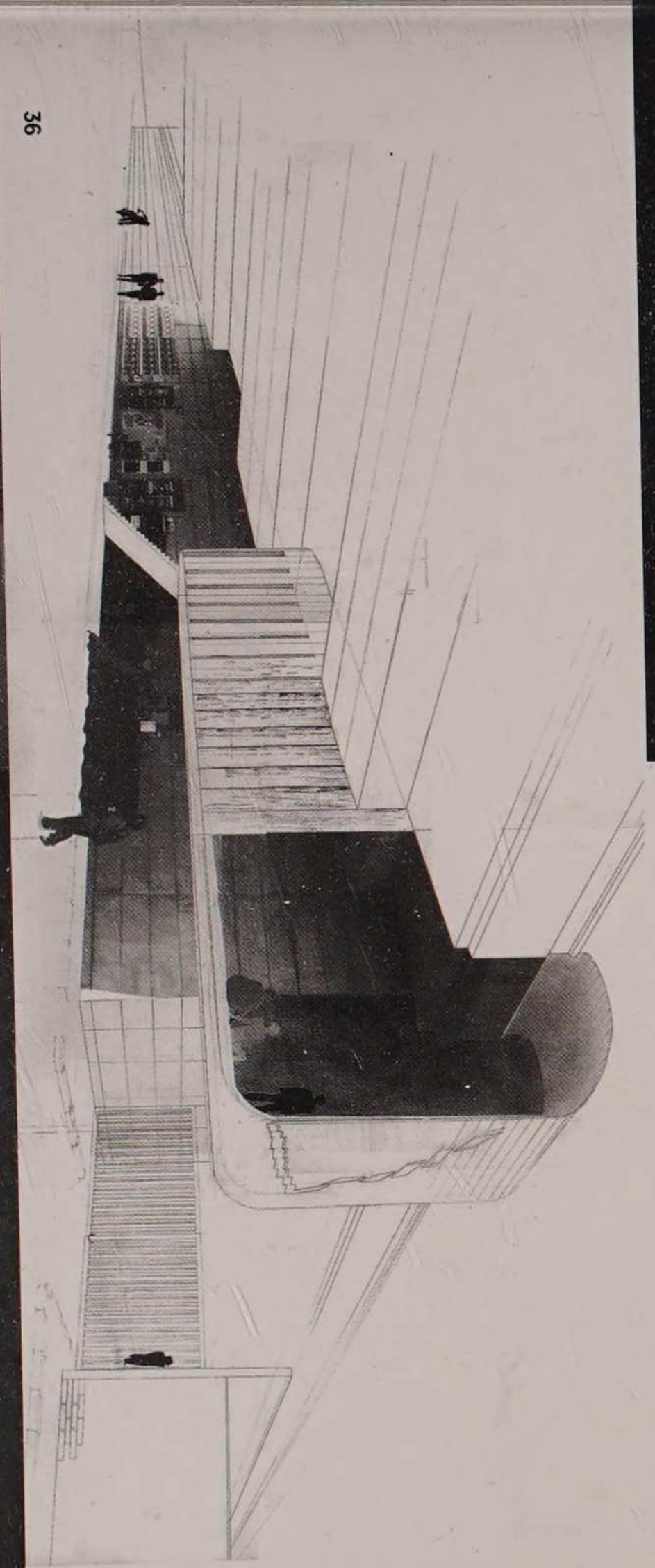
25. Jin Kim Exploded axonometric of skate park topography
26. Naiara Vegara The slow-down: new streetscape programming. Address, mailbox, bell, seat and sidewalk in Ladbroke Grove
27. William Yam Axonometric of folding market stalls

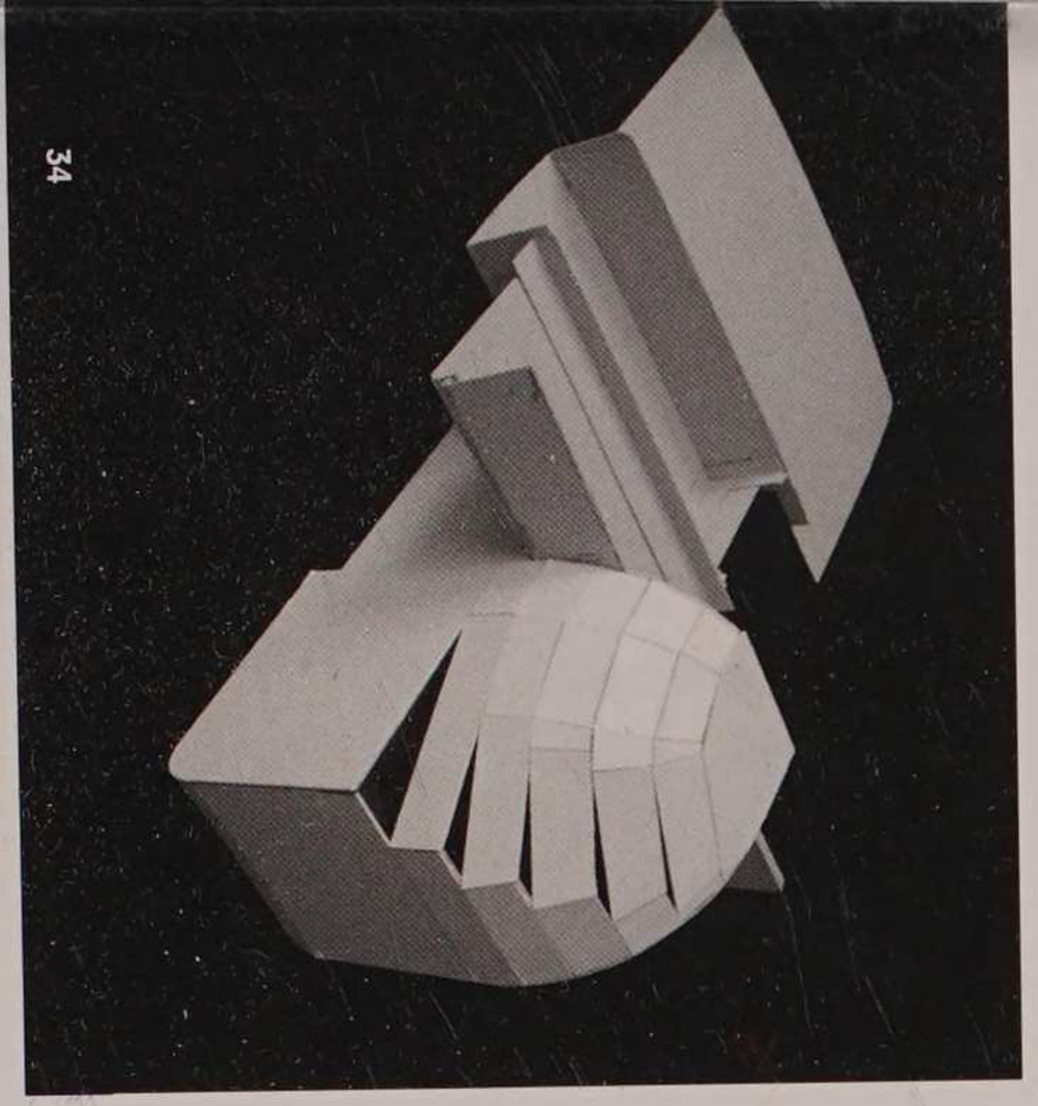
28. Jin Kim Paper strips study model
29. William Yam Cutting template for folding stall
30. Jin Kim Detail showing steam toilet niche
31. William Yam Site testing of folding market stall
32. William Yam Study model for folding market stall

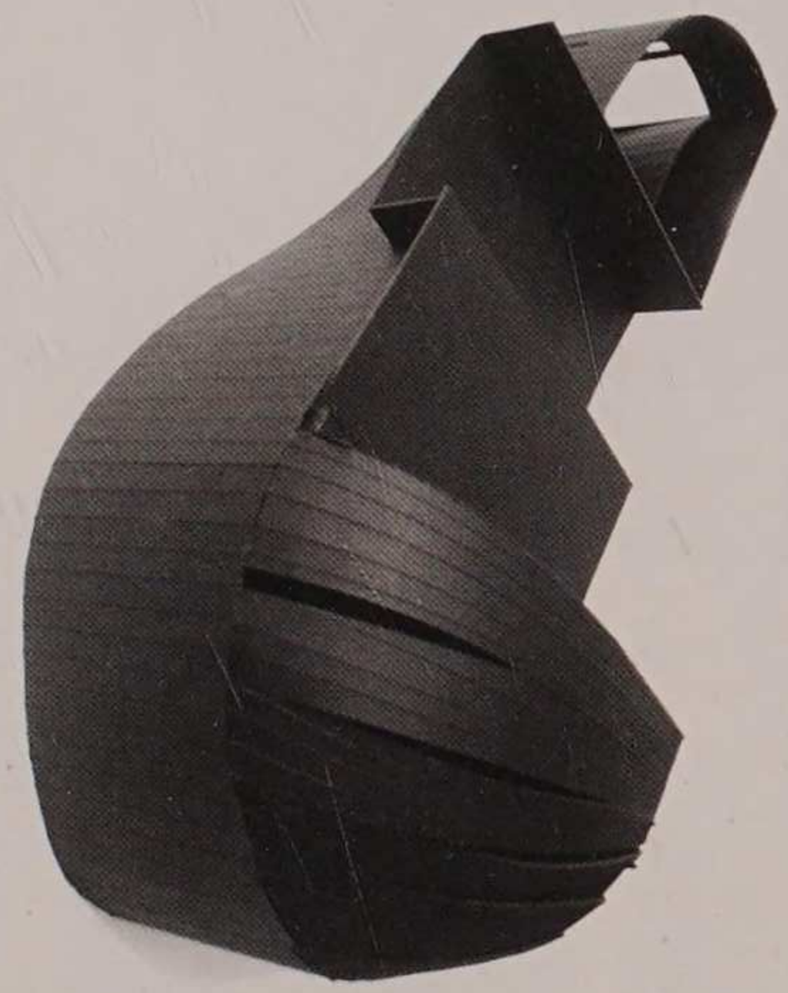


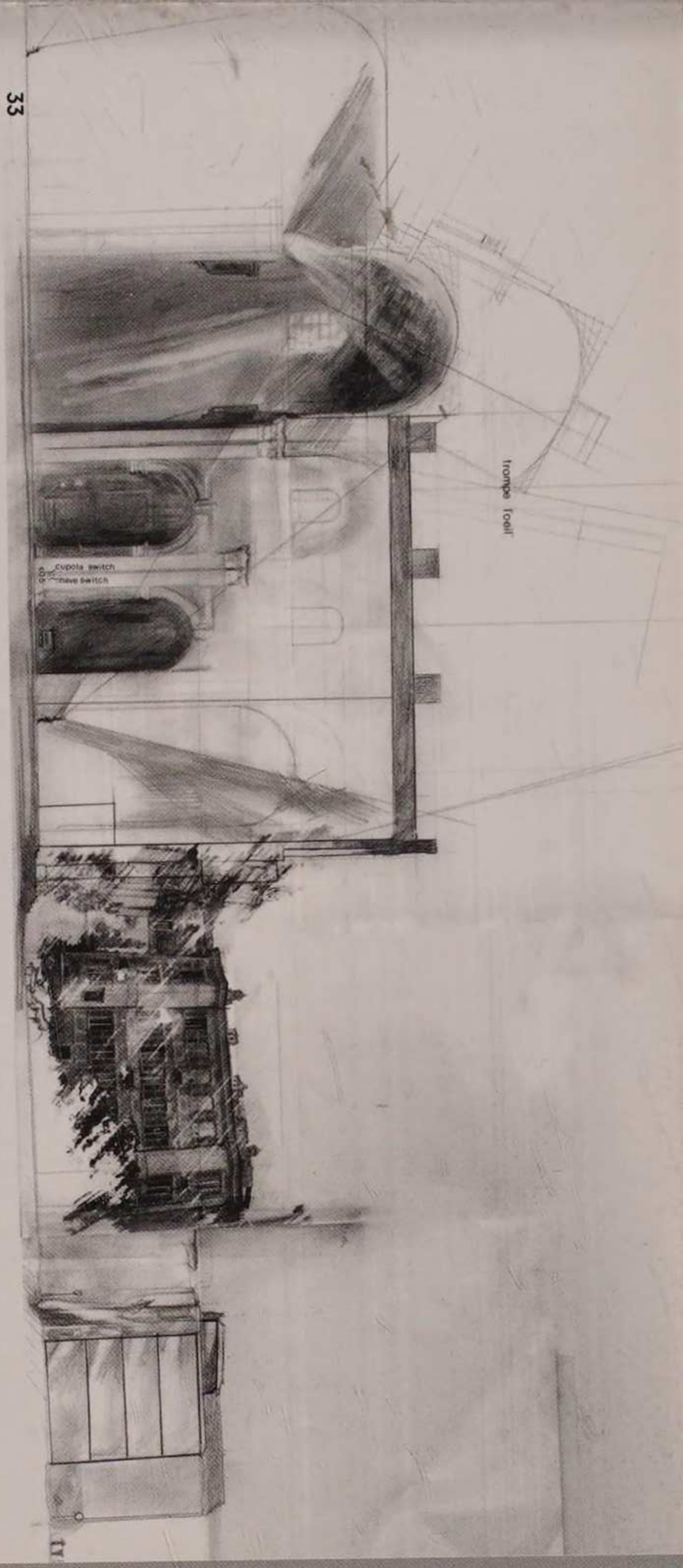








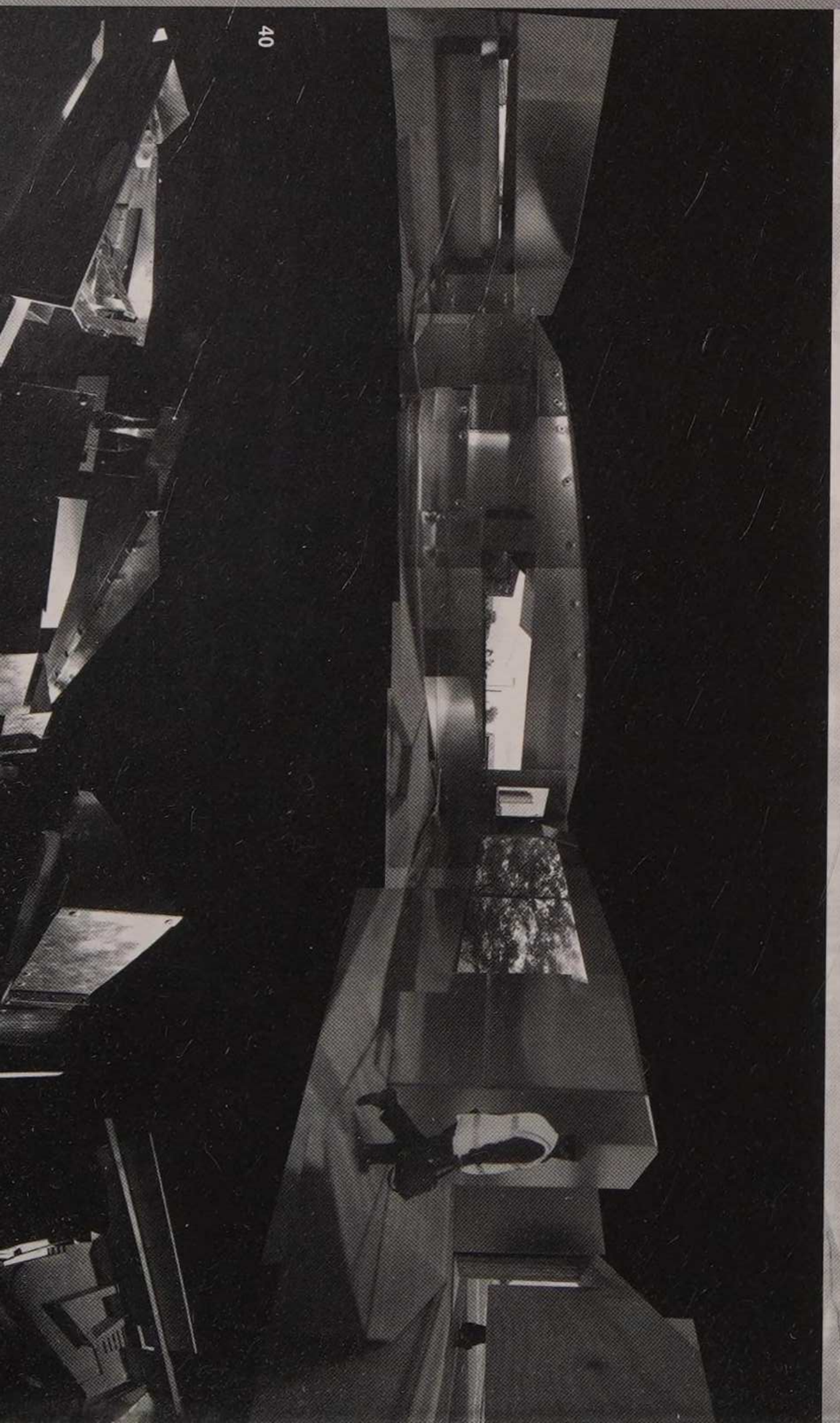




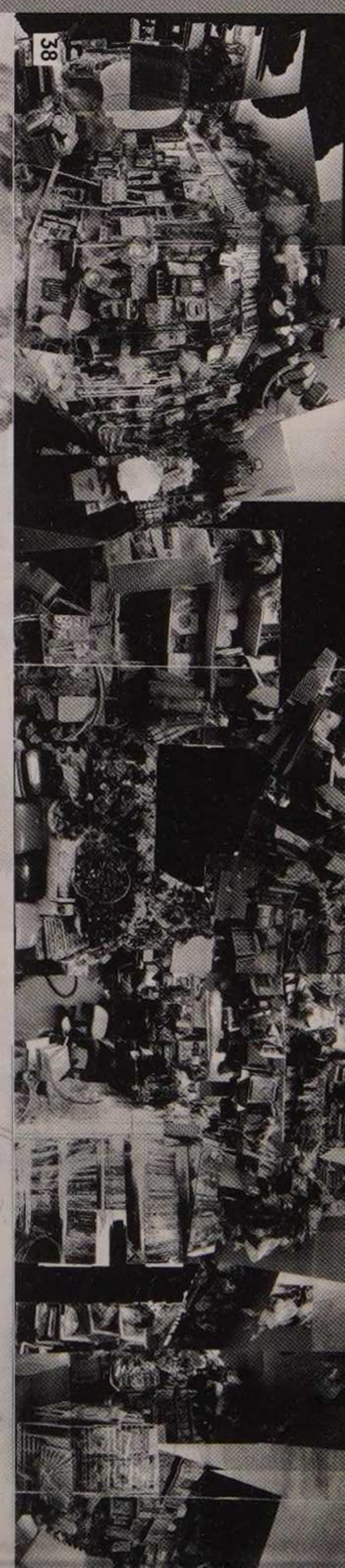
36. So-jung Min Sectional perspective of 'Daylight Theatre'
37. So-jung Min Daylight studies

33. Elena Gaydar Visualising the 'trompe l'oeil' in St Ignacio church (Rome)
34, 35. So-jung Min Study models of light apertures for 'Daylight Theatre' under the Westway

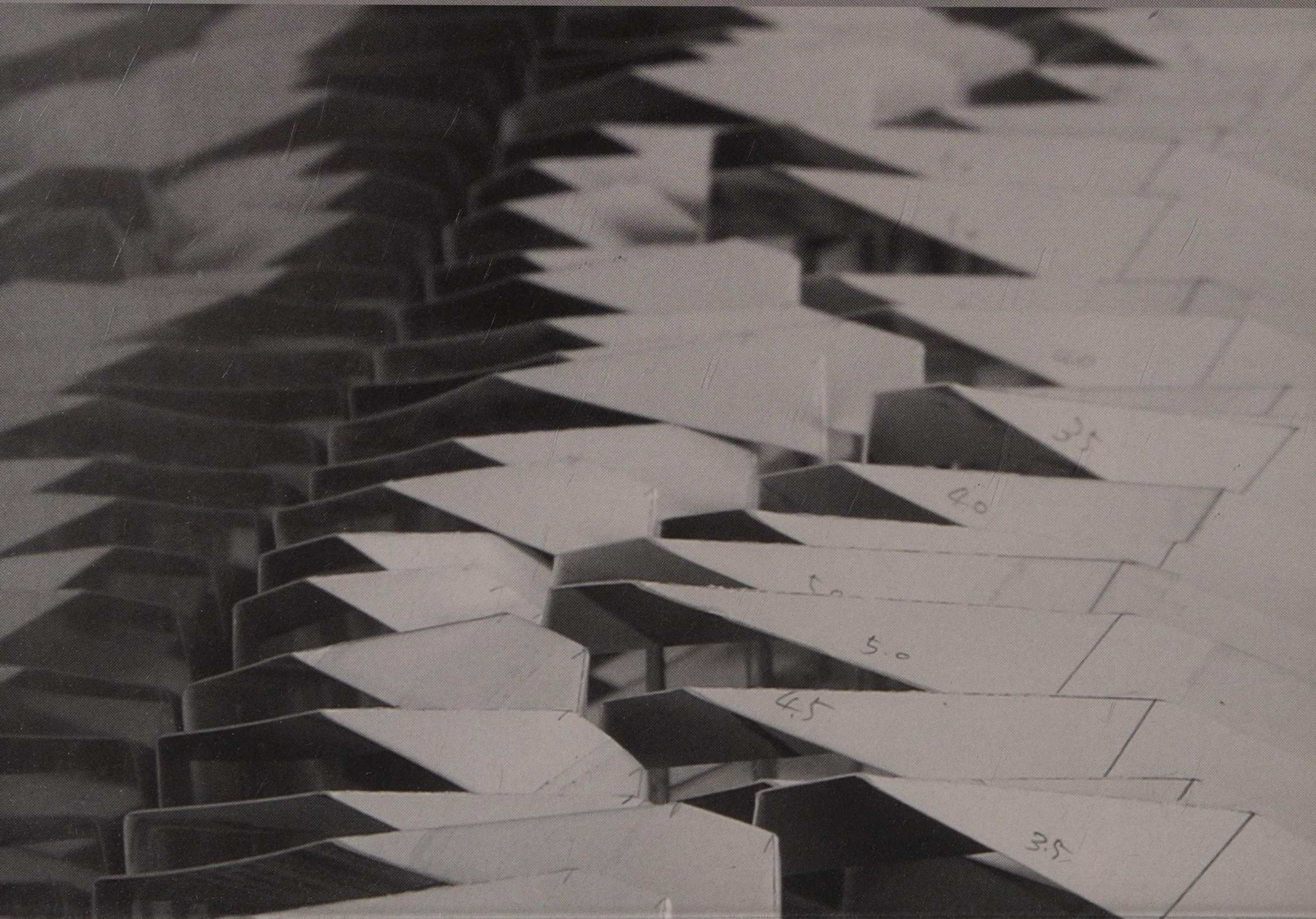
40. Kanto Iwamura 360° interior view of bus drivers' café: framing views of the surroundings
41. Kanto Iwamura Model 1:20
38. Elena Gaydar Impression of local DVD rental interior: 360° view
39. Elena Gaydar Collage of proposed neighbourhood moment: hairdresser, laundrette, DVD rental

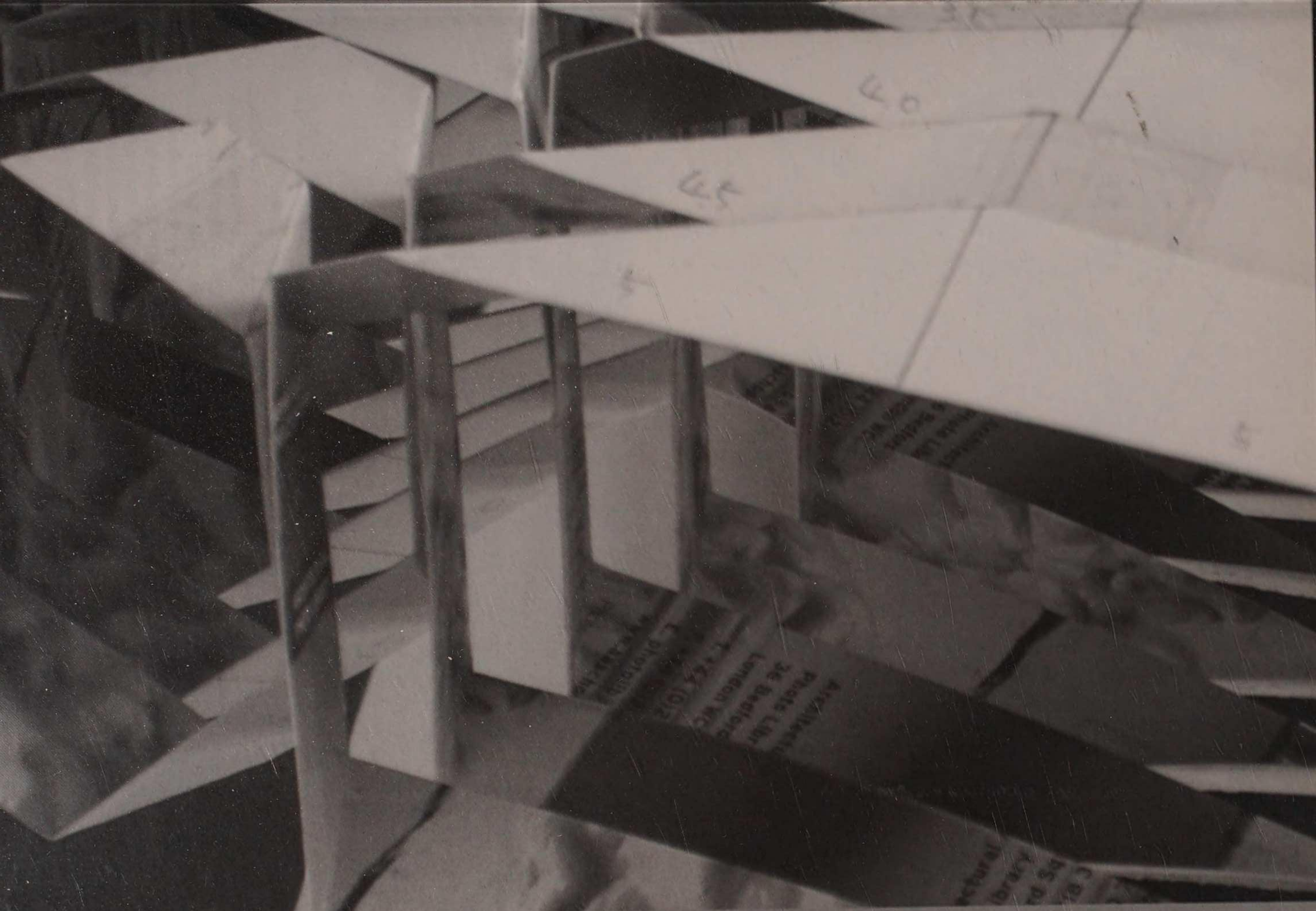




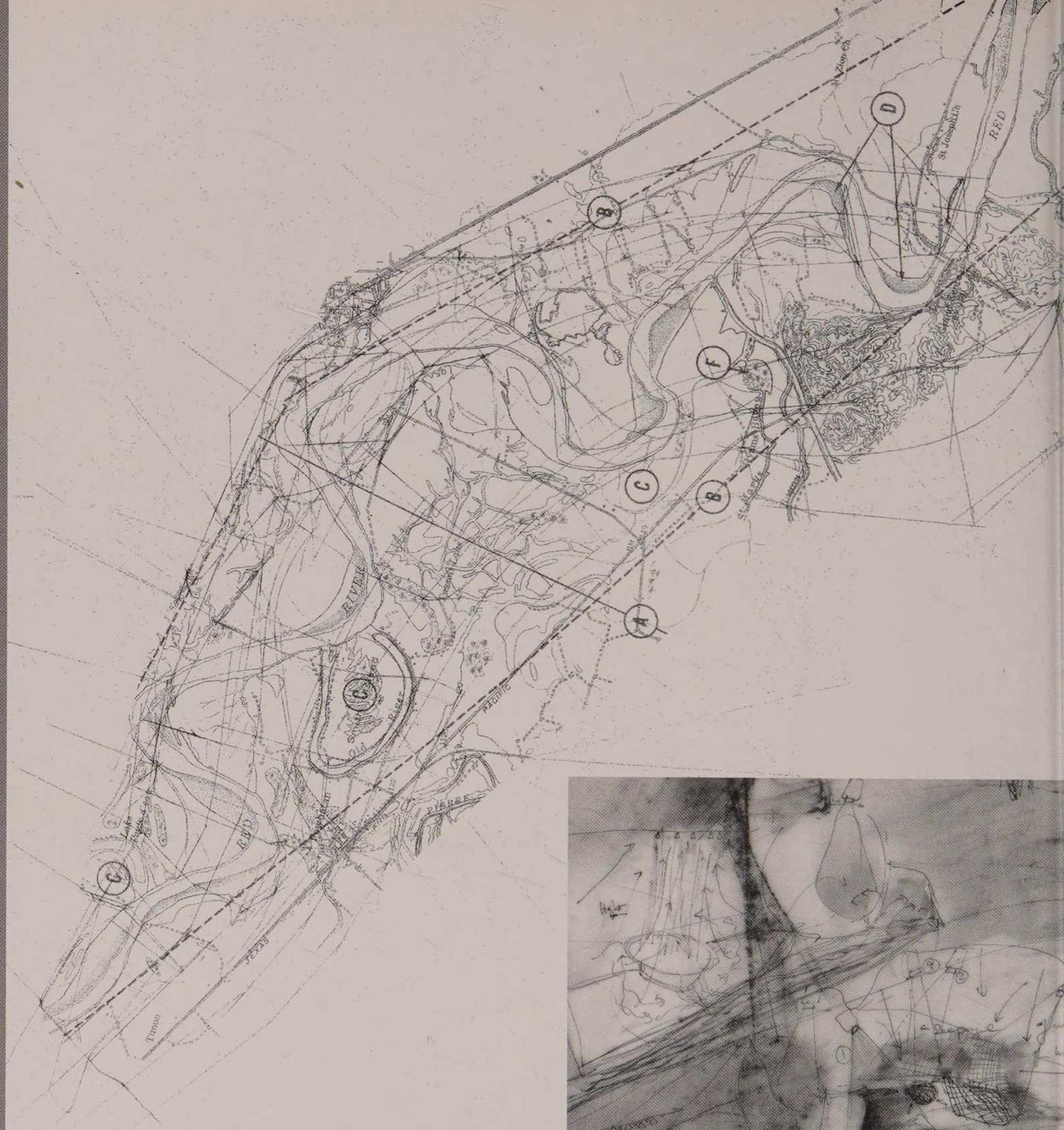





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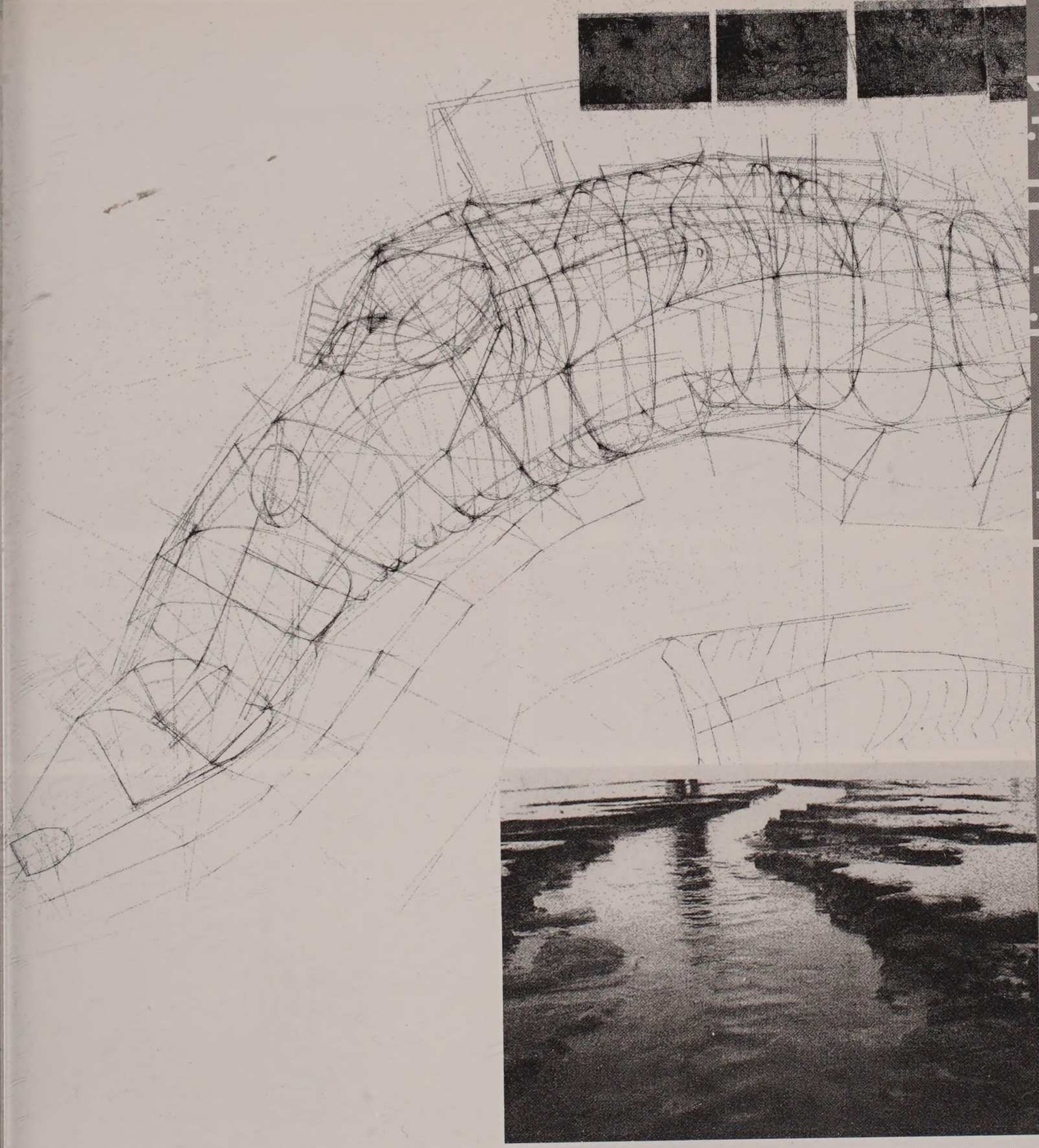
Intermediate School





Unit Staff
Peter Salter
Peter Beardsell

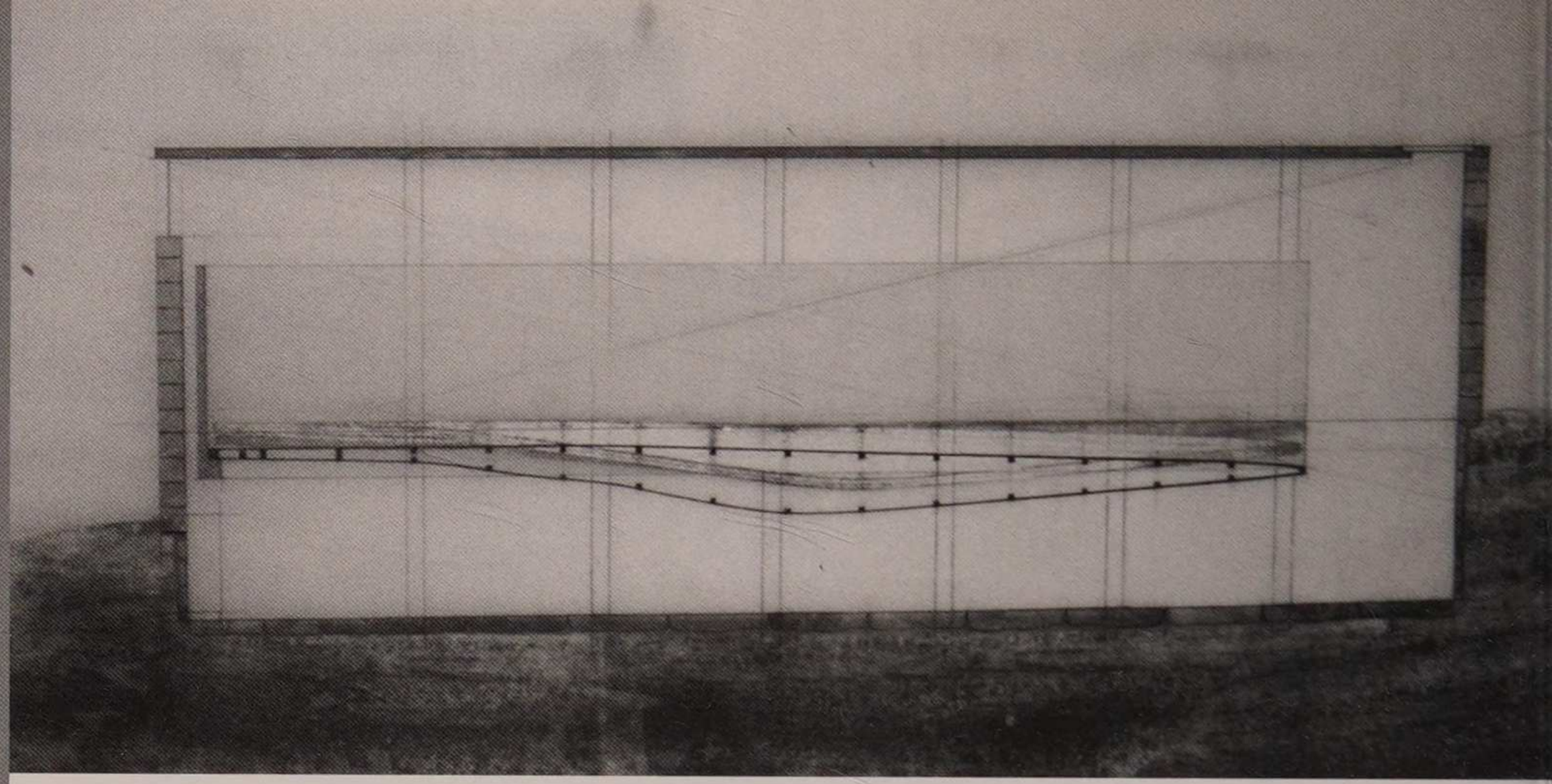
Students
Fernanda Arrillaga
Sandra Del Missier
Ben Green
Fionnuala Heidenreich
Soo Hyun Jin
Young Un Lee
Choon Hoe Vince Ong
Maryam Pousti
Jesse Sabatier
Hyun-Young Sung



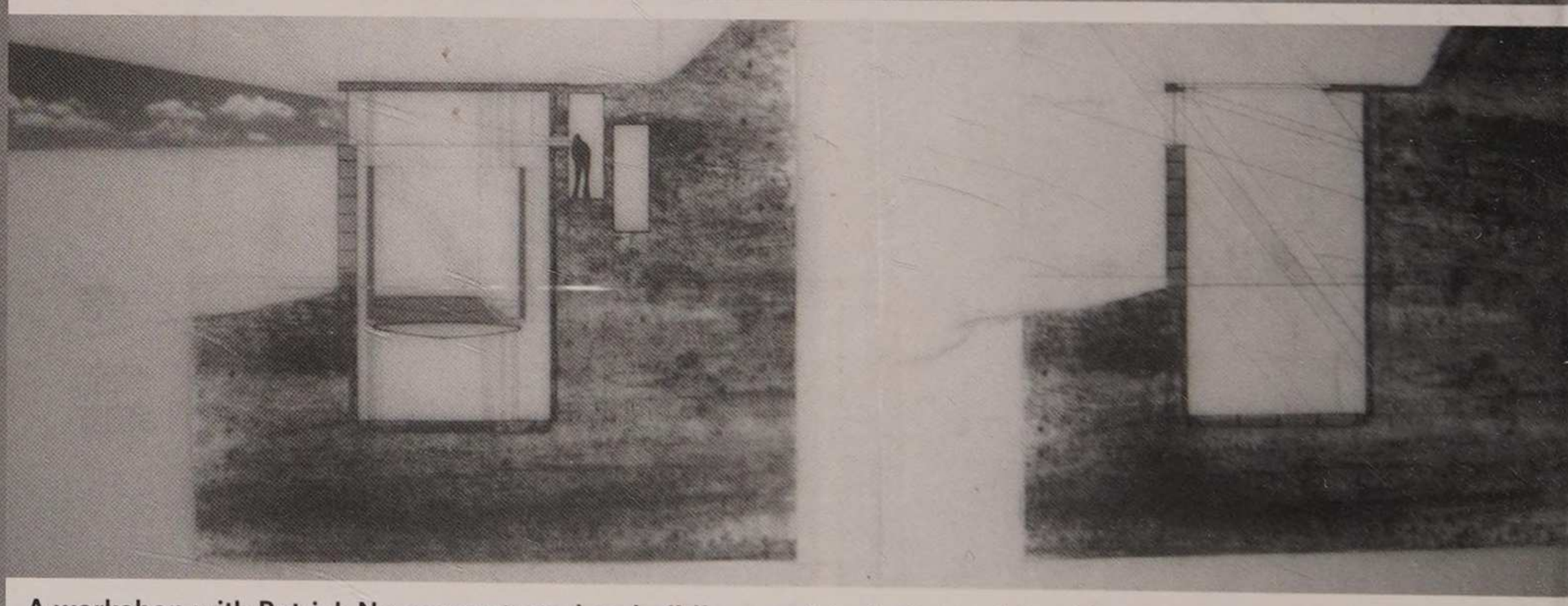
The work of the unit this year has been to speculate and make proposals for the gradual transformation of landscape associated with climate change and the rise in sea level in the Po Delta on the Adriatic coast of Italy between now and 2100. This also included a consideration of the consequent changes in historical and cultural practices, and the perceived isolation of existing communities.

The year began with the notion that the term 'flow' could be used as a conceptual tool to analyse spaces in a building and then as a strategy with which to explore attenuated, divided and branching proposals for a Public Room. The unit analysed buildings by architects such as Enric Miralles, Nox, Rem Koolhaas, Peter Zumthor and Pierre Chareau. Successful explorations enabled the students to understand the value of strategy in design and the unequivocal built form of the proposed Public Room. The exploration also looked at cold-moulding, a technique often used in boat-building, as a construction method for use in forms that change geometry and attenuation.

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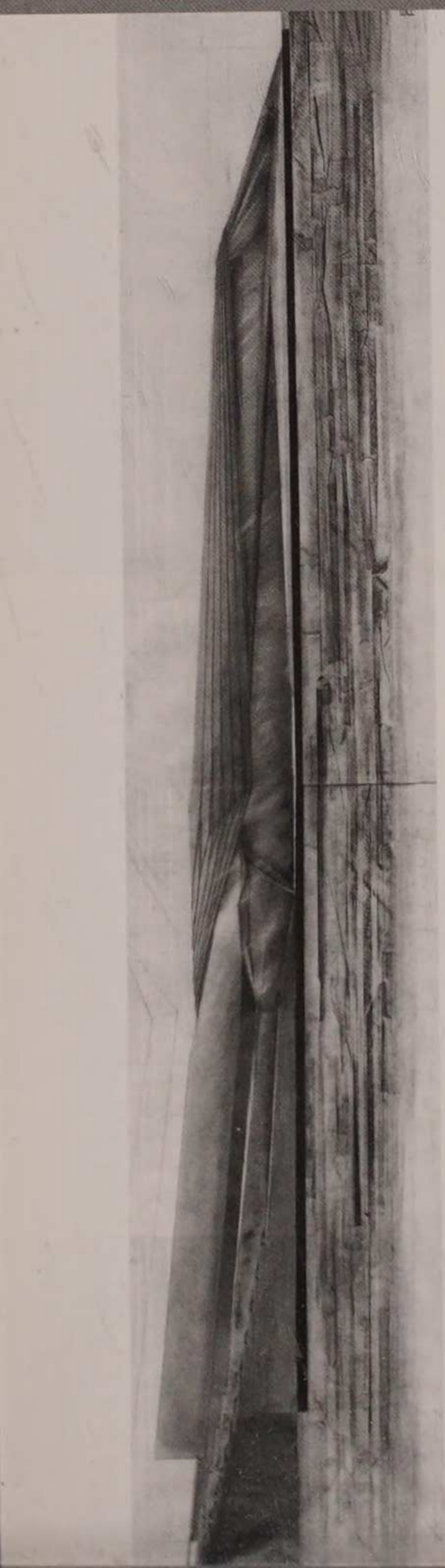


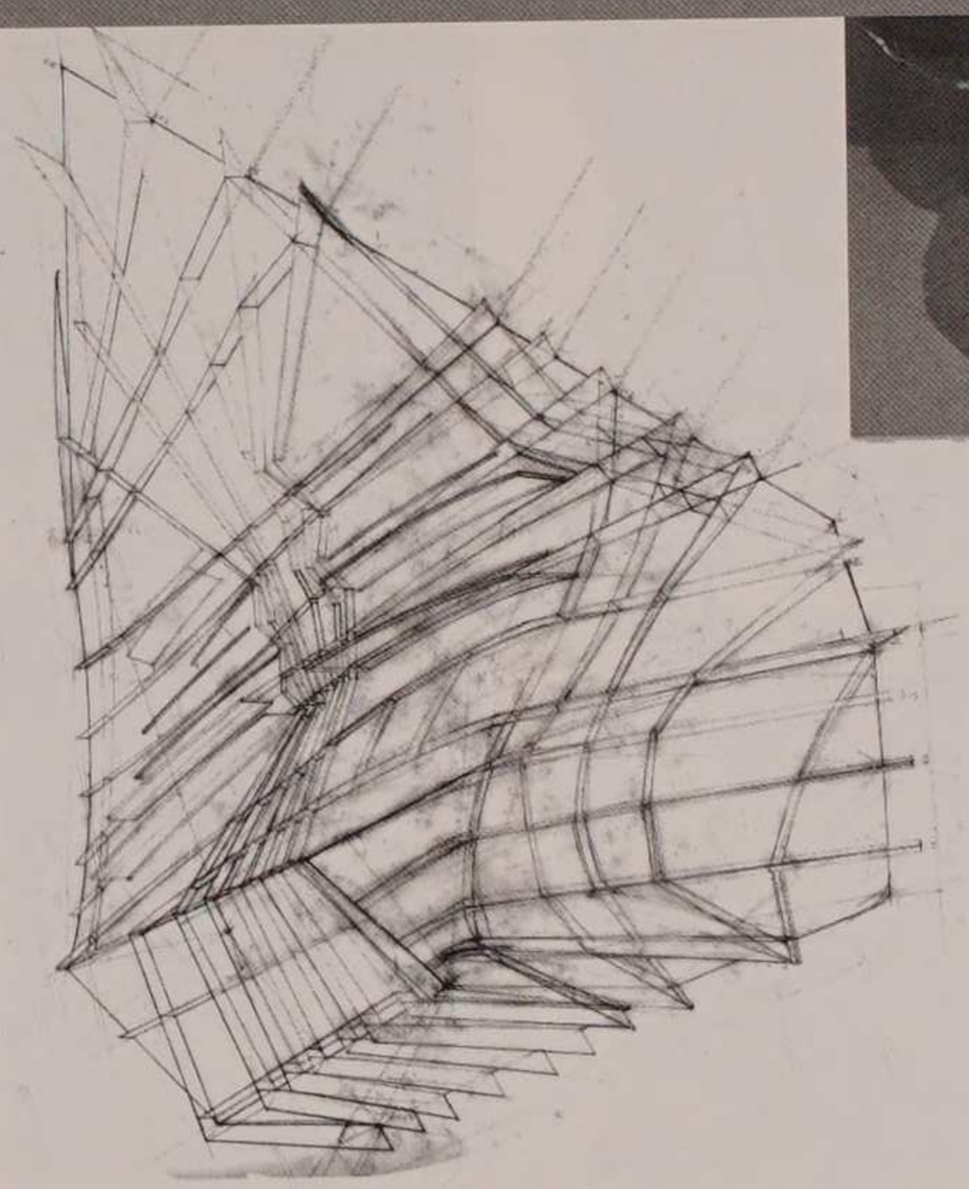




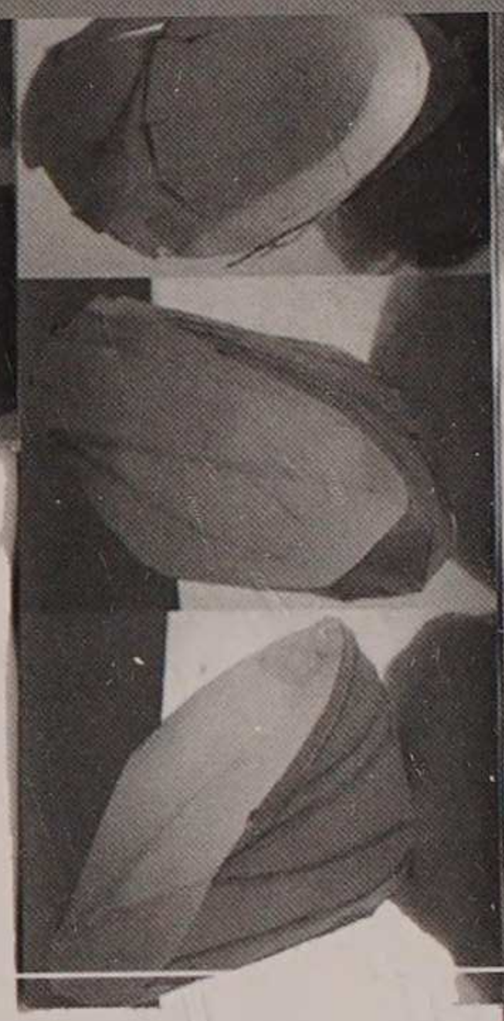
A workshop with Patrick Ng concentrated on building up virtual site models of increasingly flooded territories adjoining the River Po, using Surface Water Modelling System's techniques and then on-site observation to create an understanding of the rise in sea level and river encroachments over the next 100 years. Physical hydraulic models were also built, to confirm and develop the SMS models and predictions. Based in Loreo, a town in the flood plain of the Delta, the unit worked on individual and group sites.

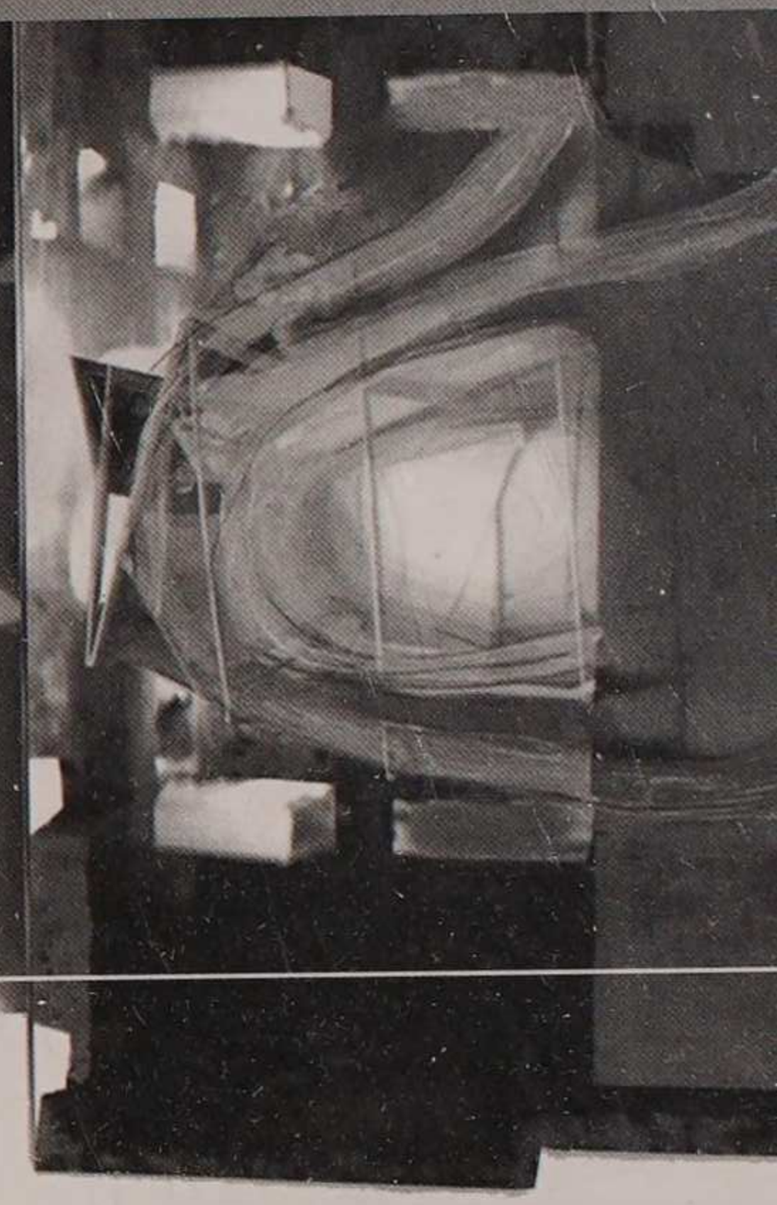
The indigenous population is predominantly employed in light industry and agriculture. Inundation will undermine these occupations, prompting change and generational shifts as people decide to adapt or move to other, less precarious regions. Storm surges and the hydraulic action of the enclosed northern part of the Adriatic, together with higher river levels due to increasingly violent winter rains, are expected to lead to flooding in large swathes of the low-lying eastern coastal margins of northern Italy.

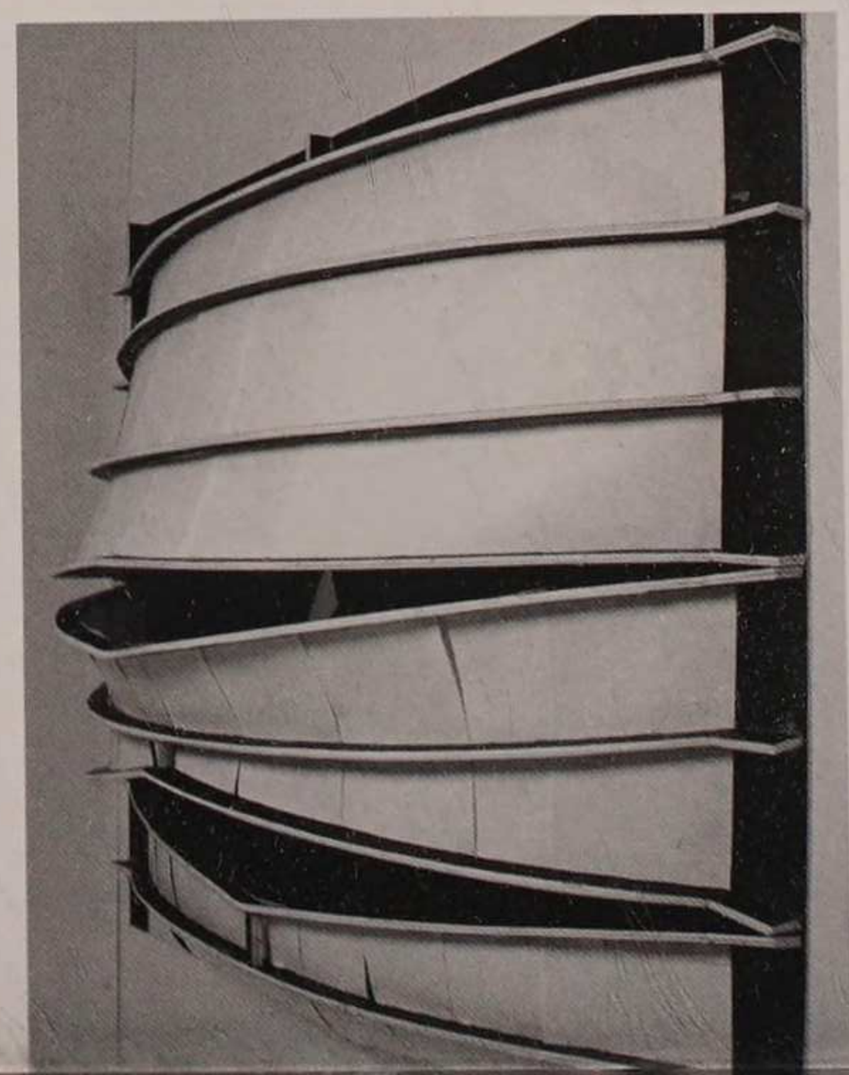


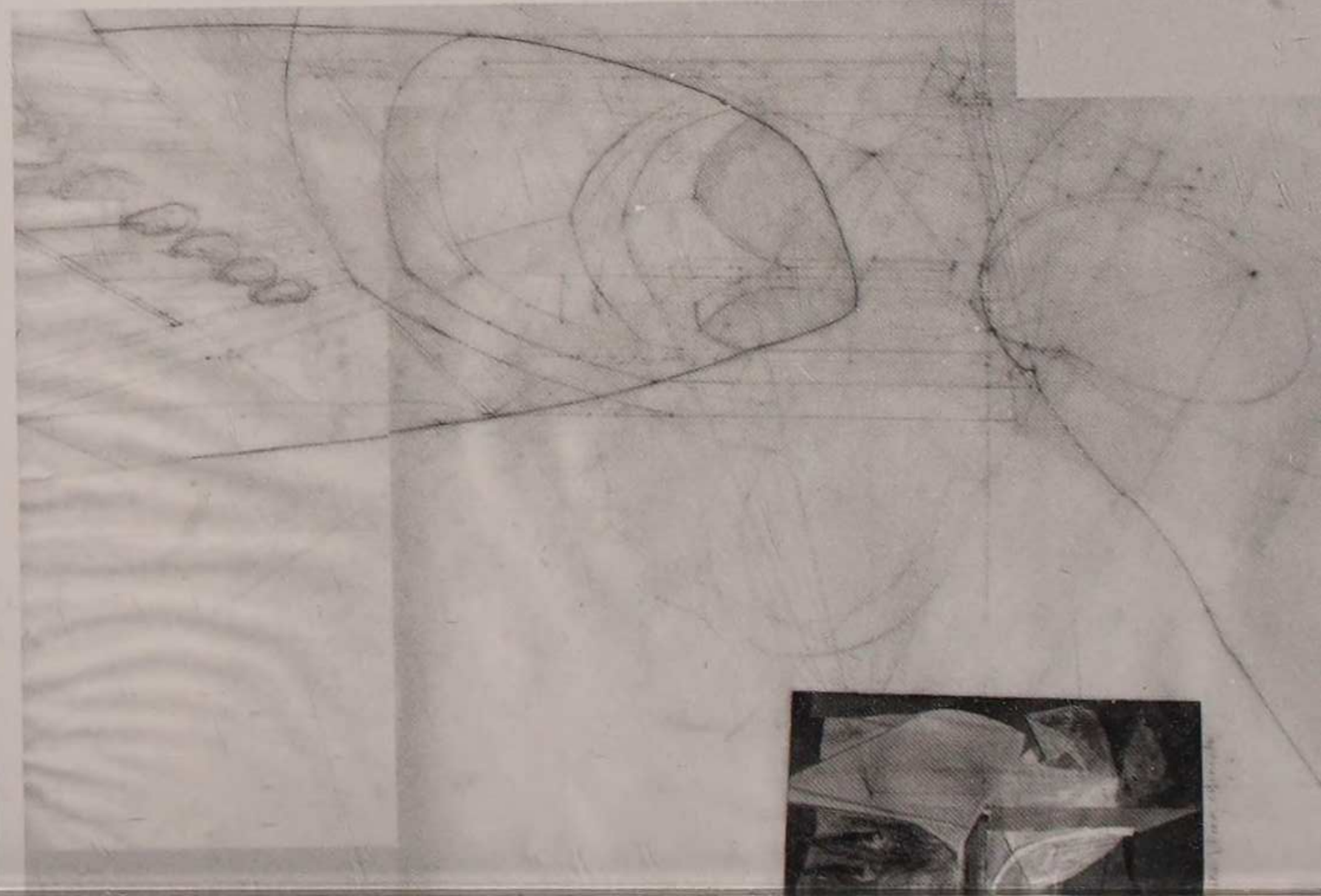


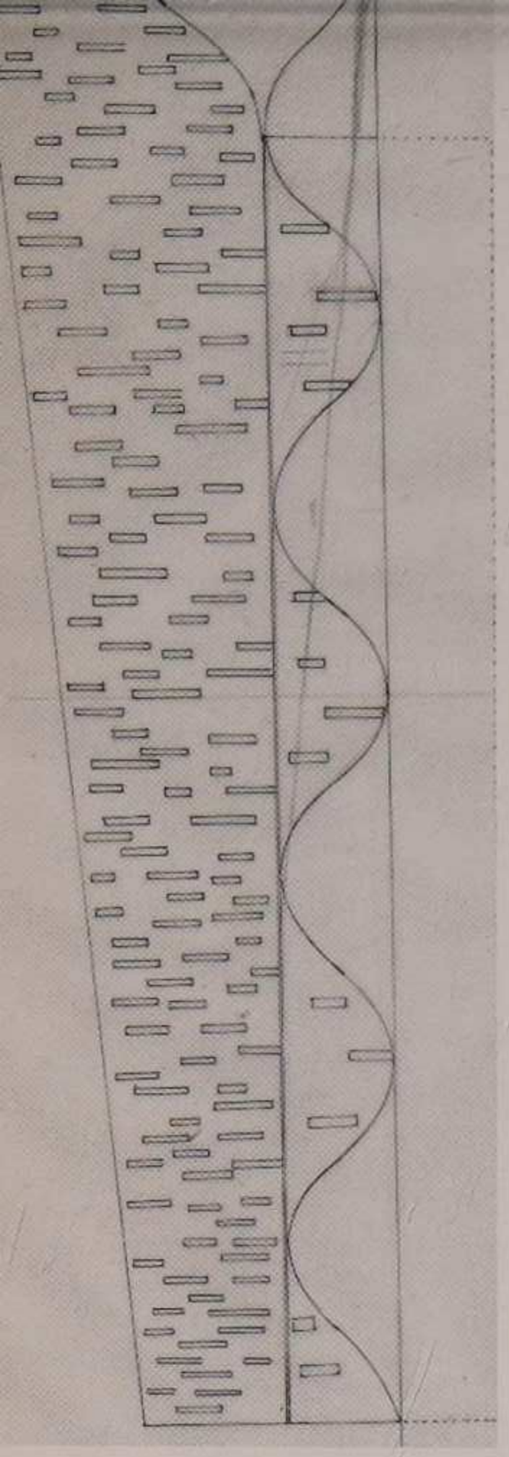


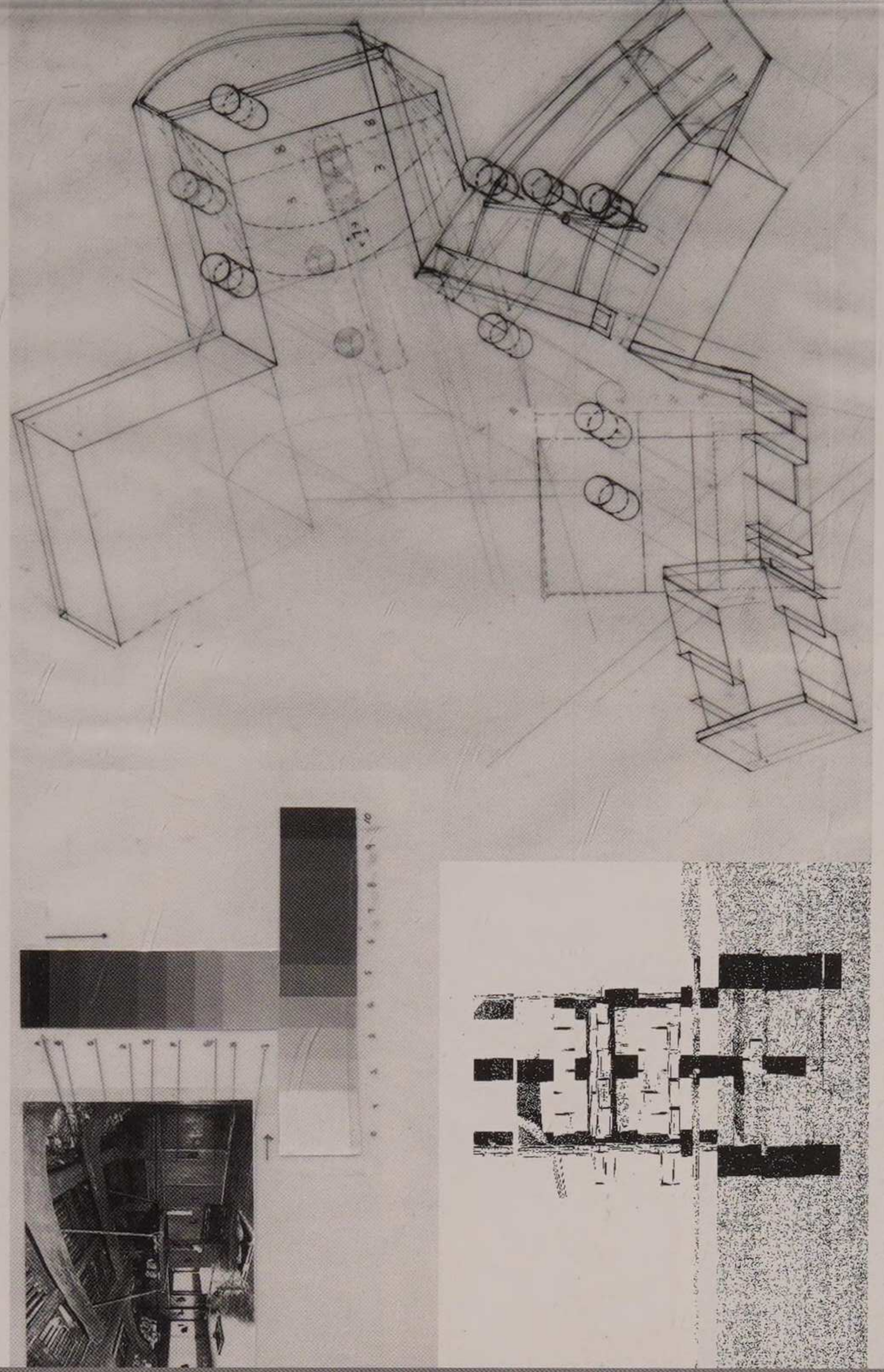


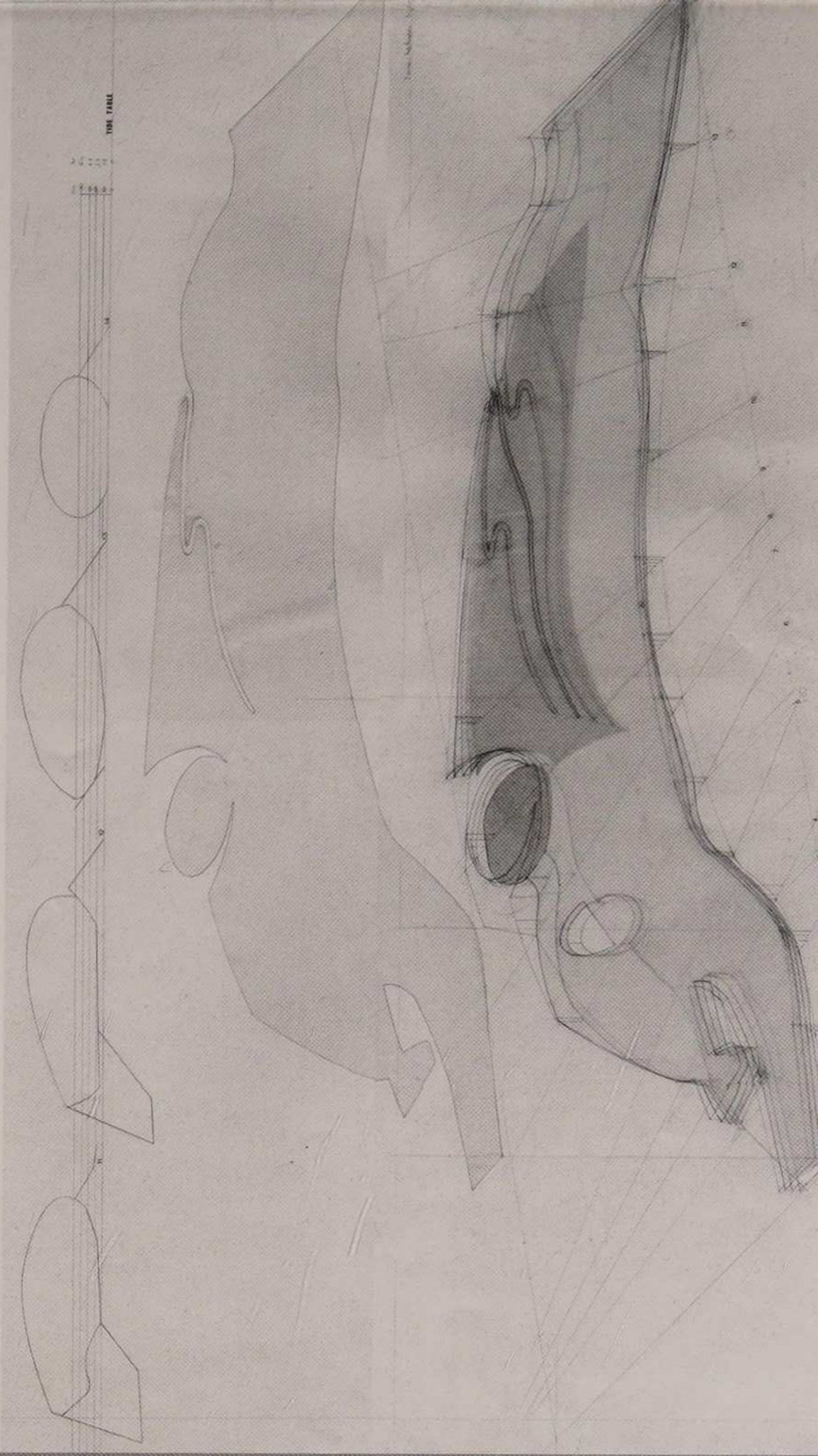


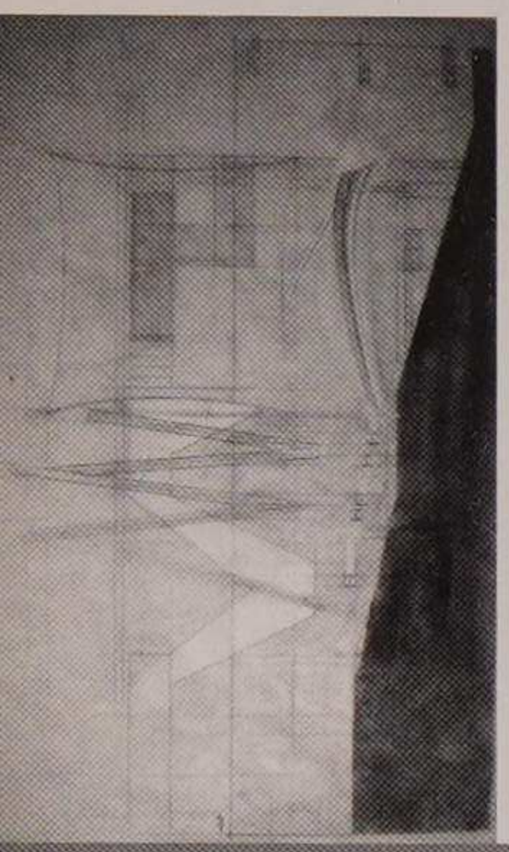






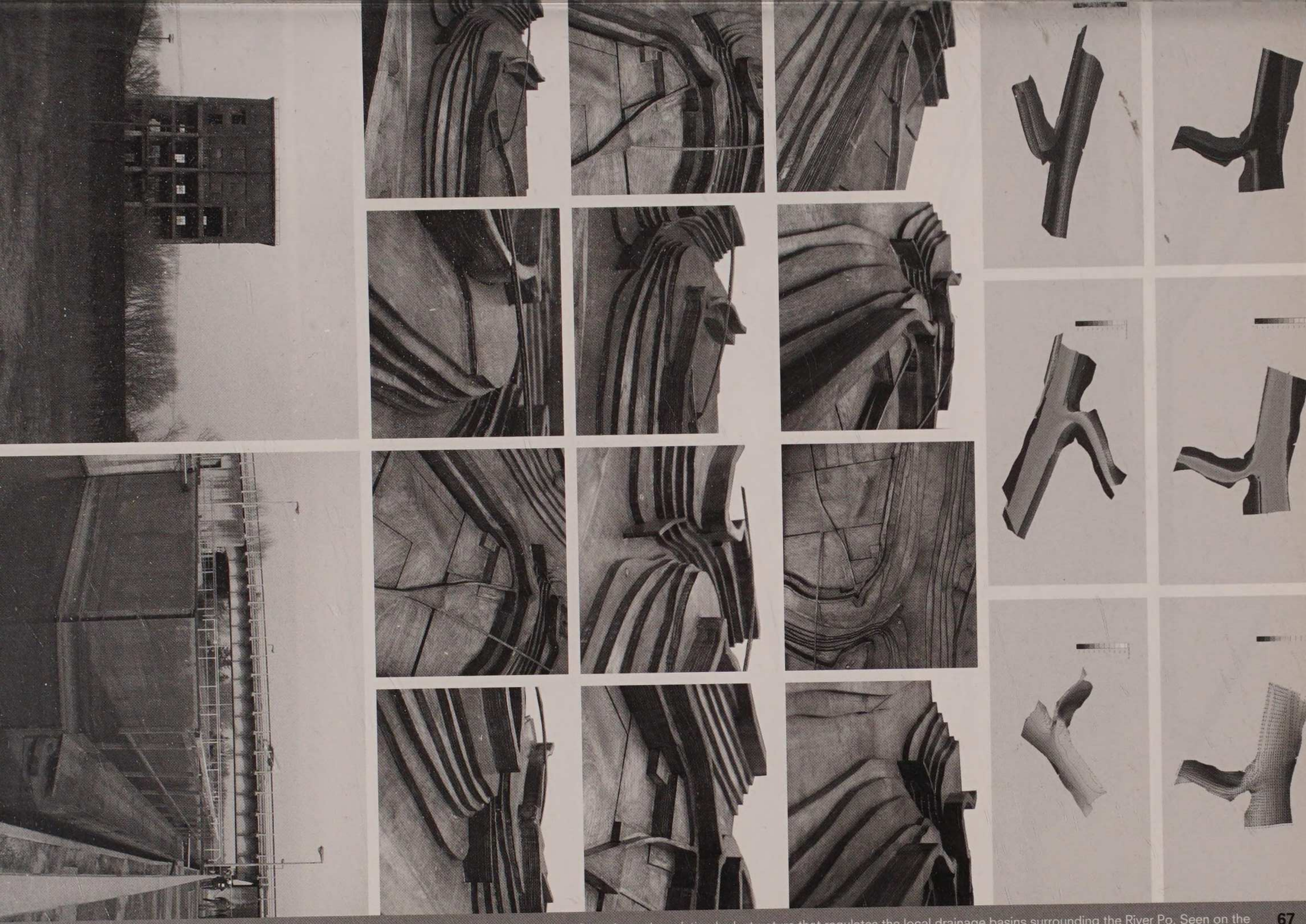






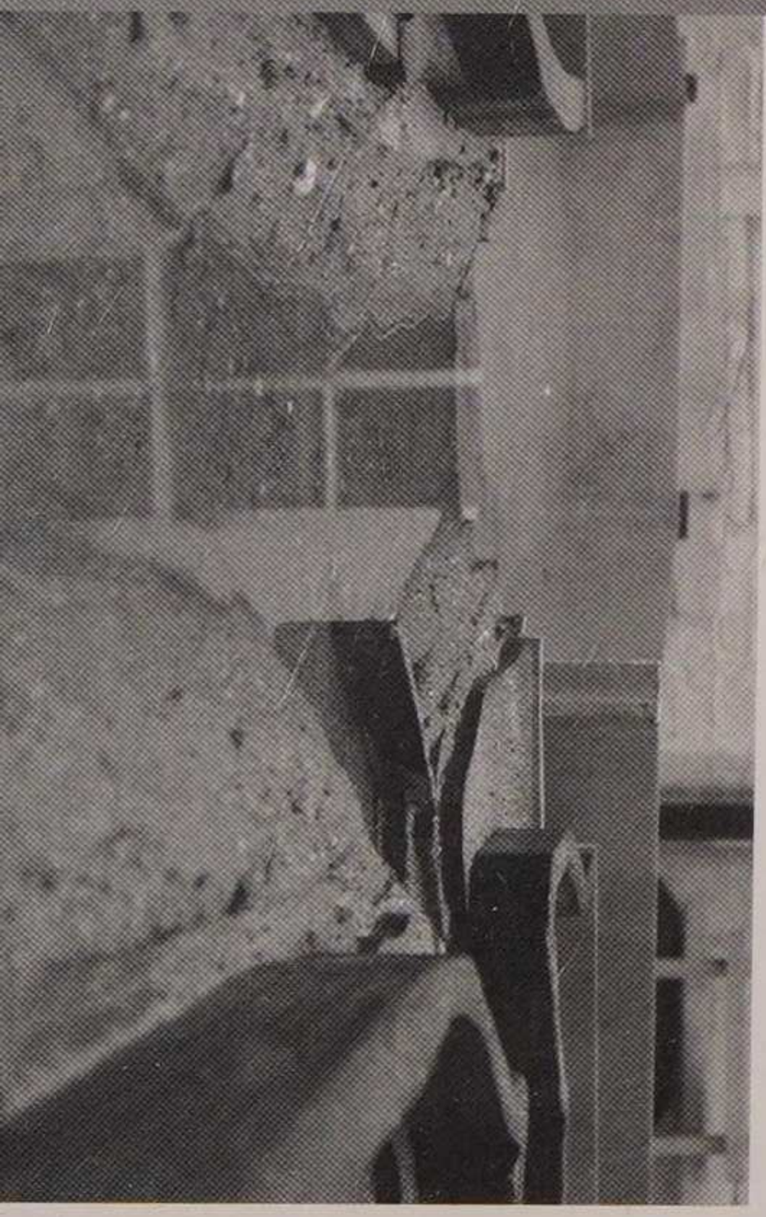
as landmarks in the flooded landscape and offer strong resistance to the floods – dry places in which to resettle the displaced community. Mlaryam layers the existing structures with new live/work units. The project seeks to re-establish the historic Venetian trading routes of the Adriatic through the production of essential oils. The building is layered and particular attention is paid to the falls of sloping surfaces, floors and run-off. Sandra uses the existing concrete frame, renewing the significance of the structure as a landmark in which to insert a new dining hall for celebrations that will re-establish dislocated families and neighbourhoods.

propping and bracing the existing fabric, including rendering inundated wall surfaces with hydraulic lime and pozzolanic additives (volcanic ash used in the preparation of hydraulic cement). A new piazza level is inserted as public space and is connected to the boatyard, changing its production methods and increasing output. The new facilities offer an 'economy of means', enabling an archive to be constructed at a dry level adjacent to the existing town hall. This archive anticipates the necessary registration of possible changes of ownership in the flooded agricultural landscape.

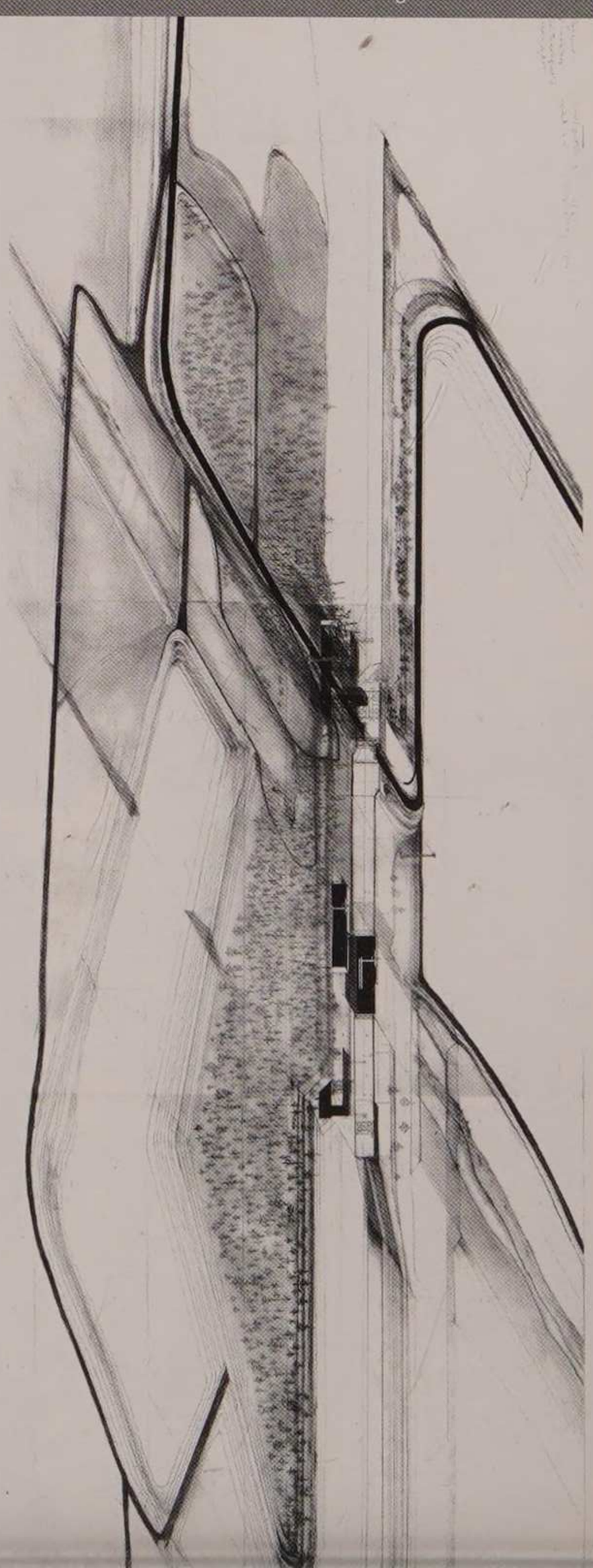


Hyun-Young Sung and **Choon Hoe Vince Ong** chose the existing lock structure that regulates the local drainage basins surrounding the River Po. Seen on the horizon this infrastructure offers the highest ground in the region. By 2050 this lock system is expected to be overwhelmed by storm surges and fllooding from breaches of the canal systems. Both students chose to explore the notions of the archive and local museum. They adopt Peter Smithson's strategy for the Library of Alexandria of locating your most treasured possessions in the highest and therefore driest place in the building. Vince's project follows the attenuated infrastructural forms and uses the existing concrete bases of the lock workings as foundations for the proposal.

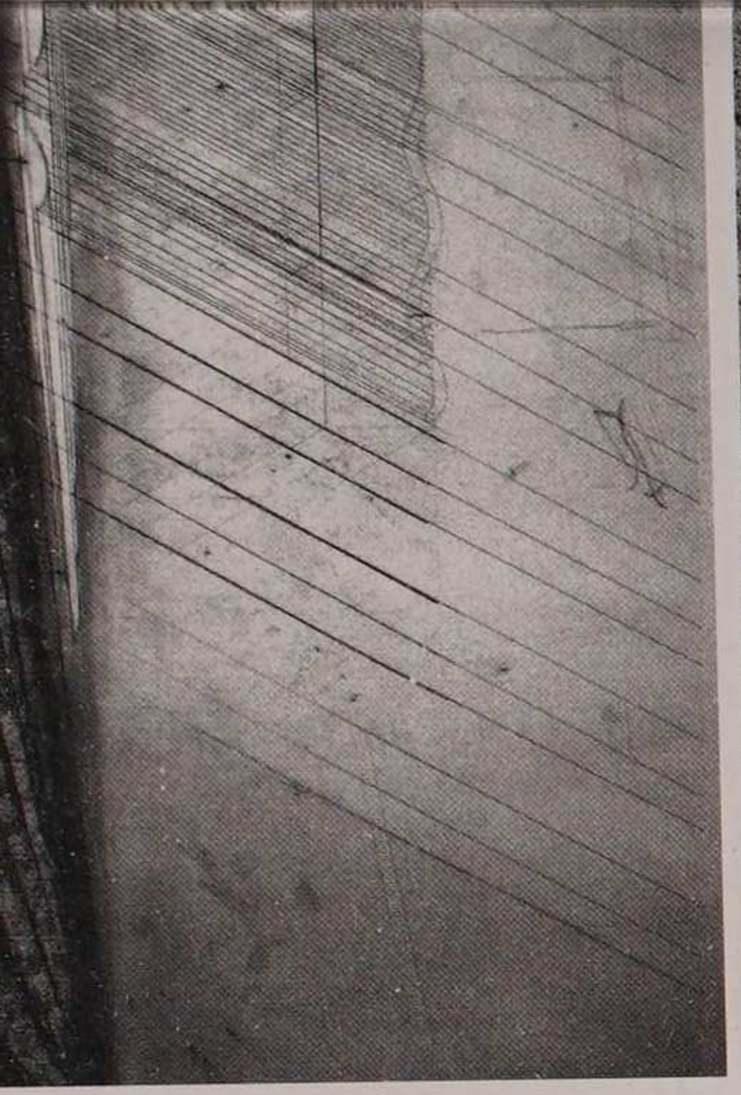
Fernanda Arrillaga and **Jesse Sabatier** chose sites on either side of a tributary of the River Po. Each site is connected by a bridge to the outskirts of the partially flooded Porto Tolle. Fernanda proposes a new regional fish market building for this extremity of the Delta. The project uses recycled domestic refrigerator gases to consolidate the ground and existing buildings. These structures house cold stores for fish and ice-making facilities. The fish market building, at a new level above predicted high tides, provides a focus for the many displaced communities of the region.Jesse's proposal offers a community warehouse to protect family possessions and community records in times of storm surges and flooding. The building also becomes a base for a flying doctor service that reconnects isolated farmsteads and fishing communities.

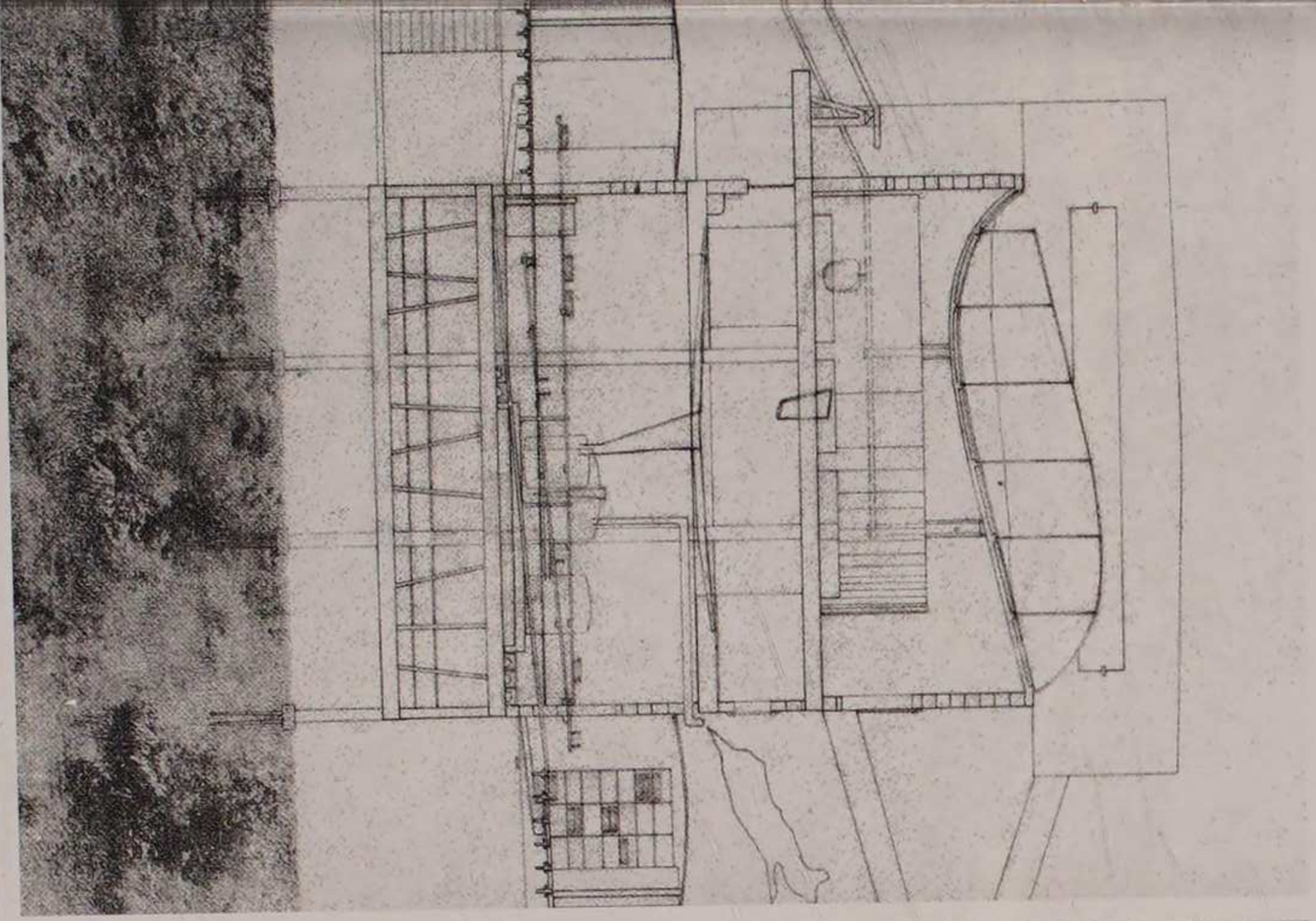


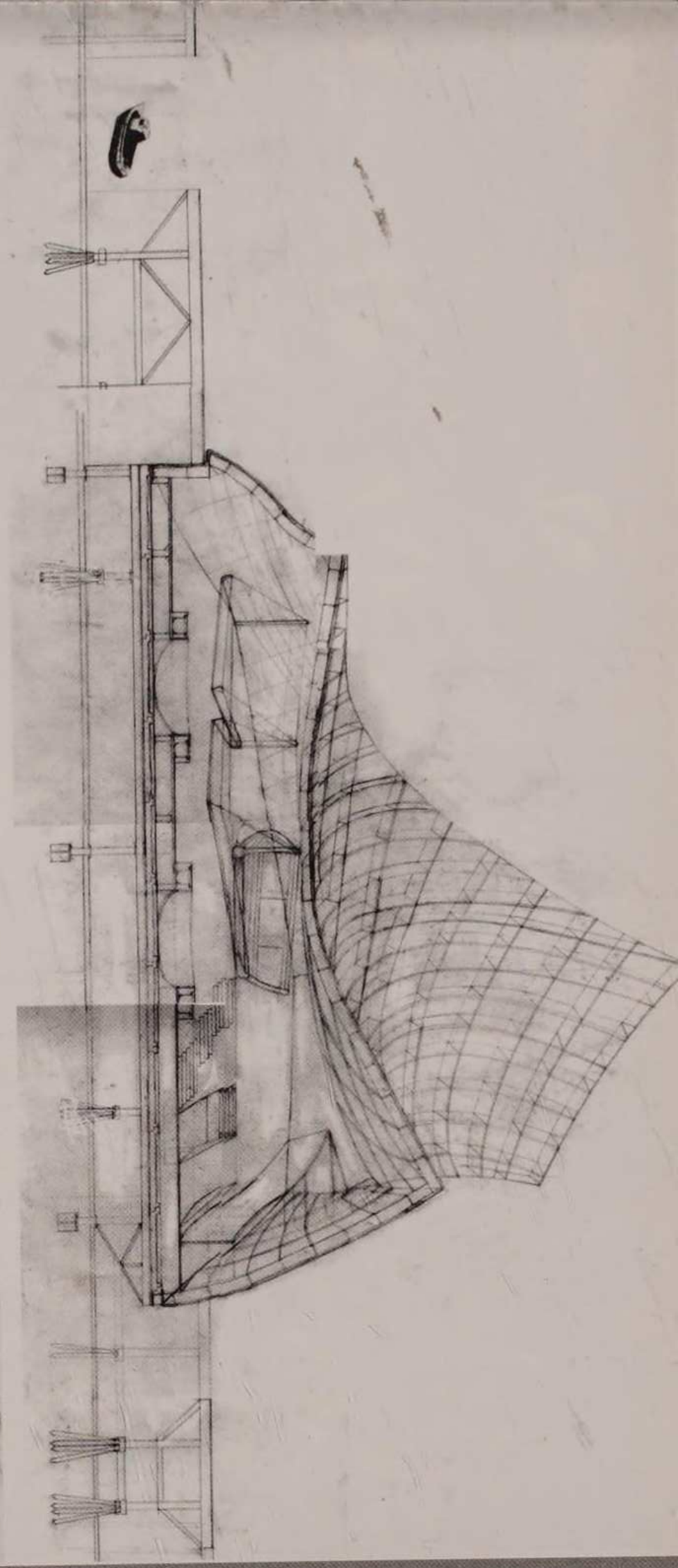


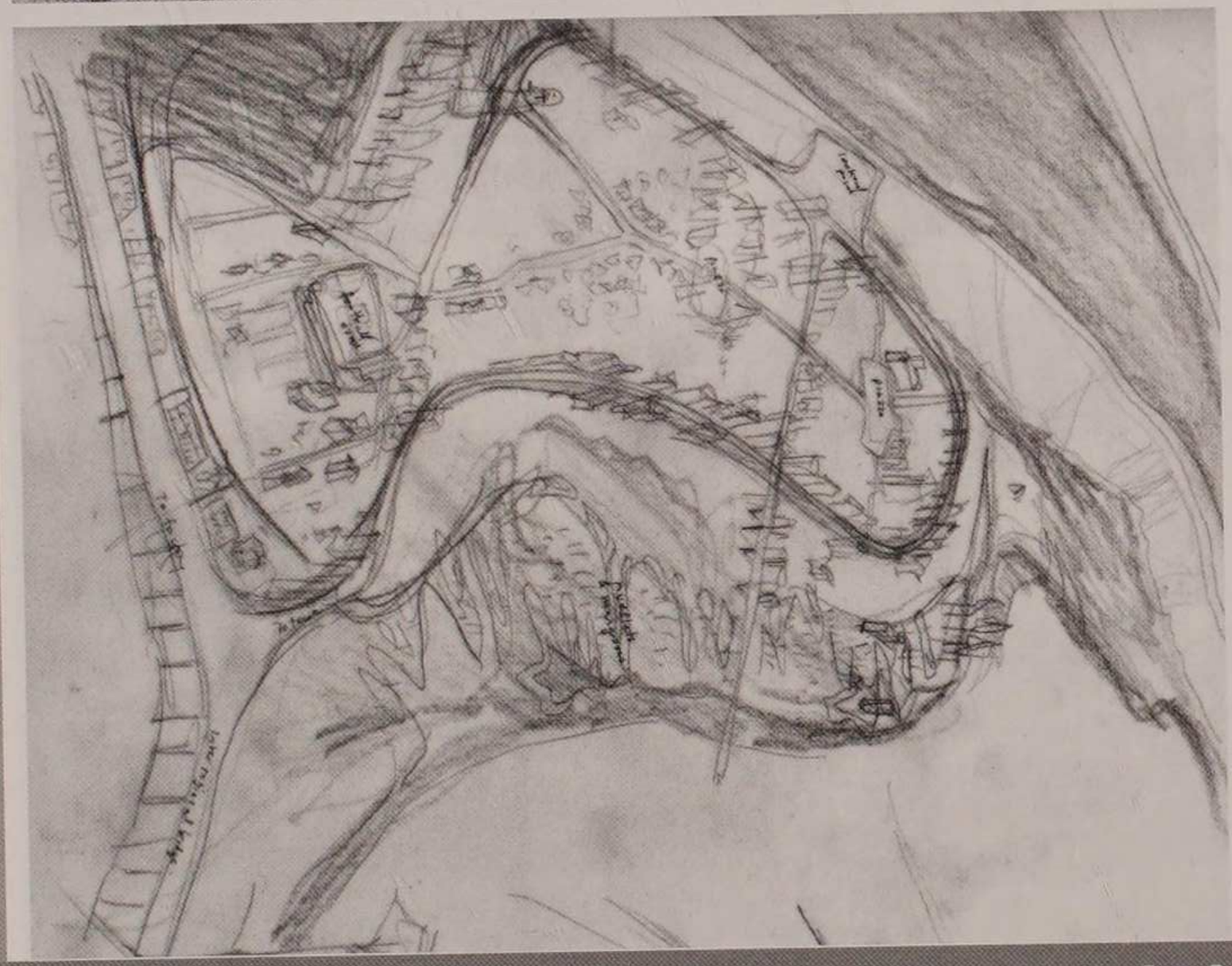




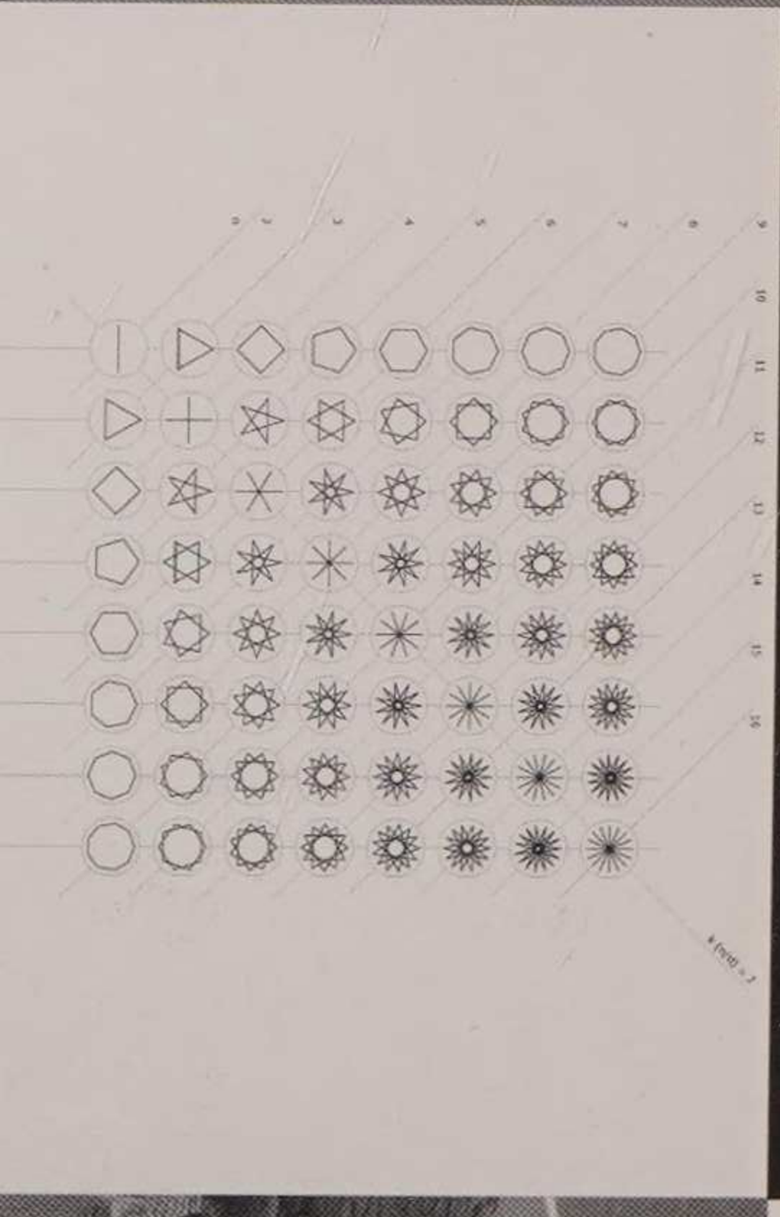


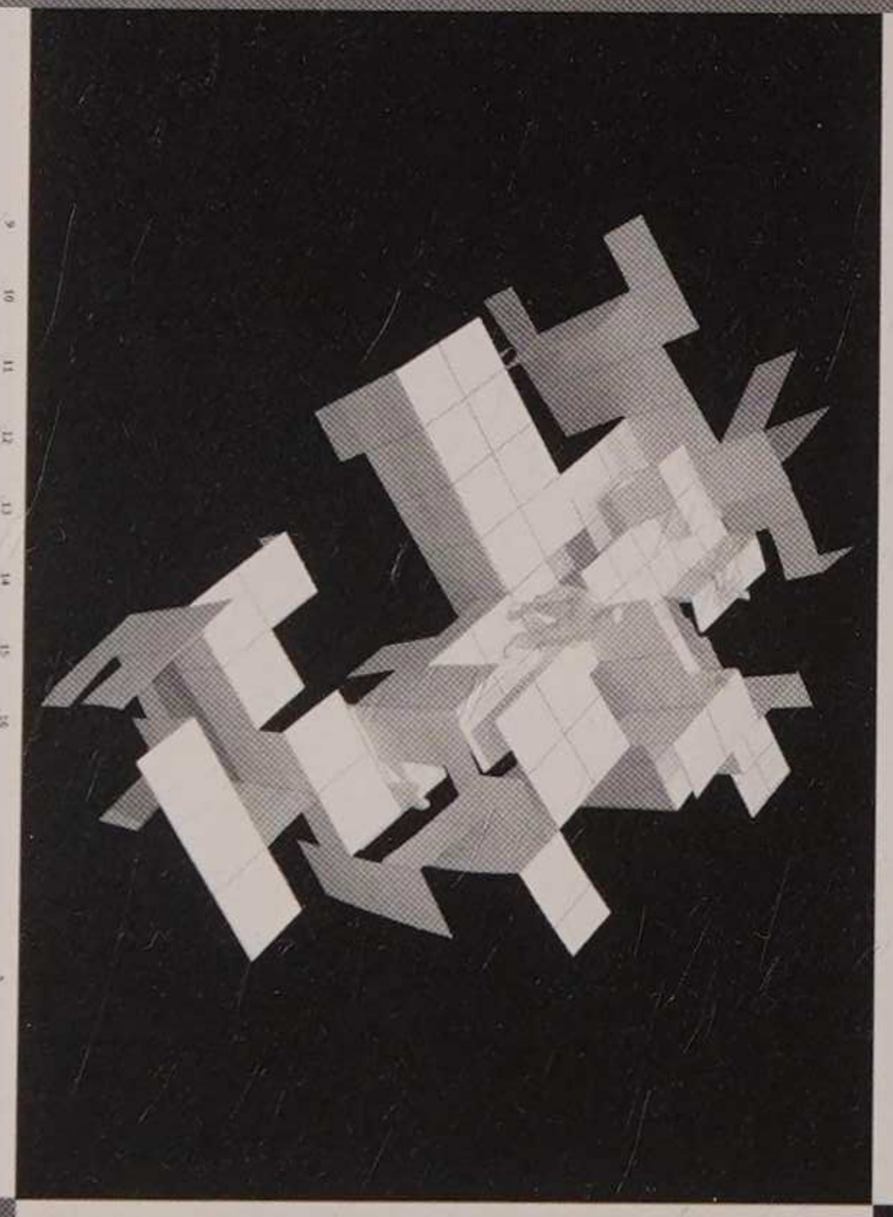


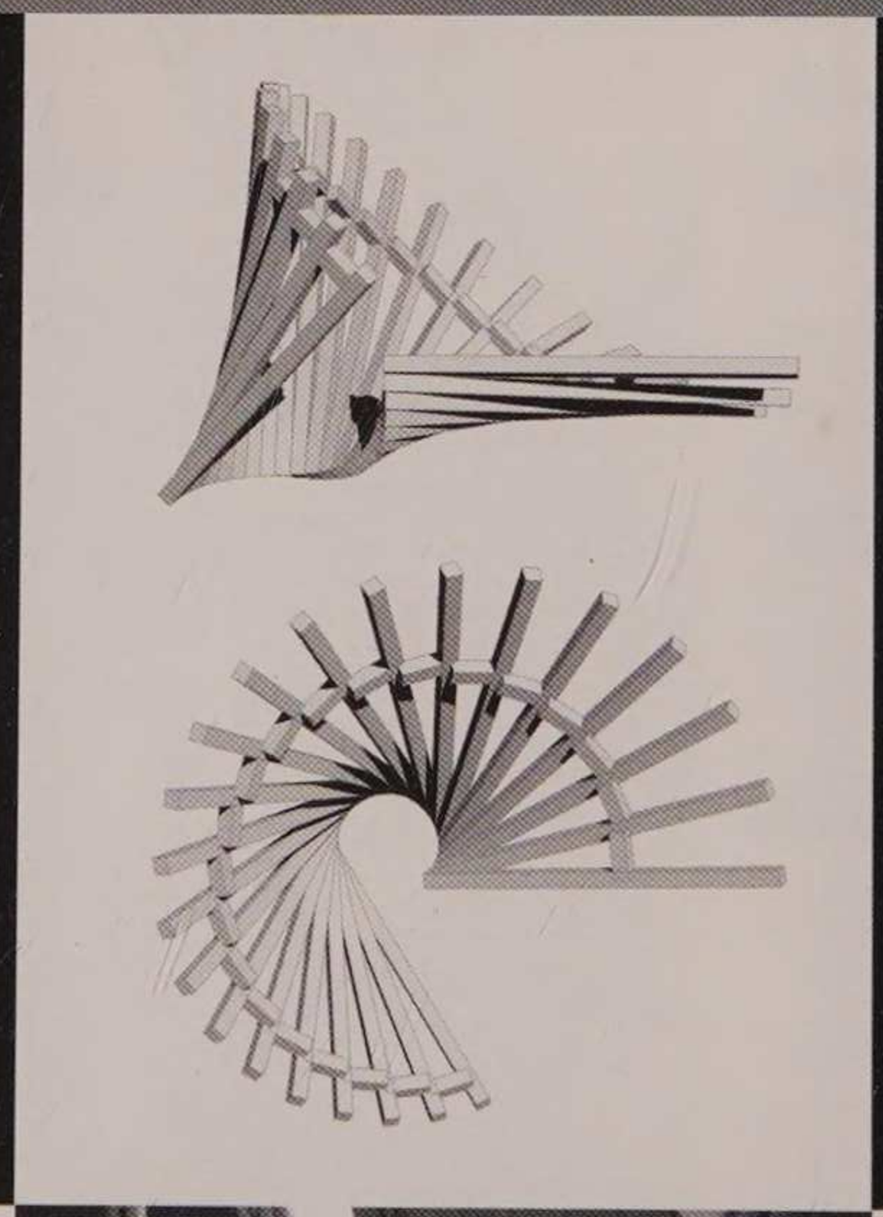


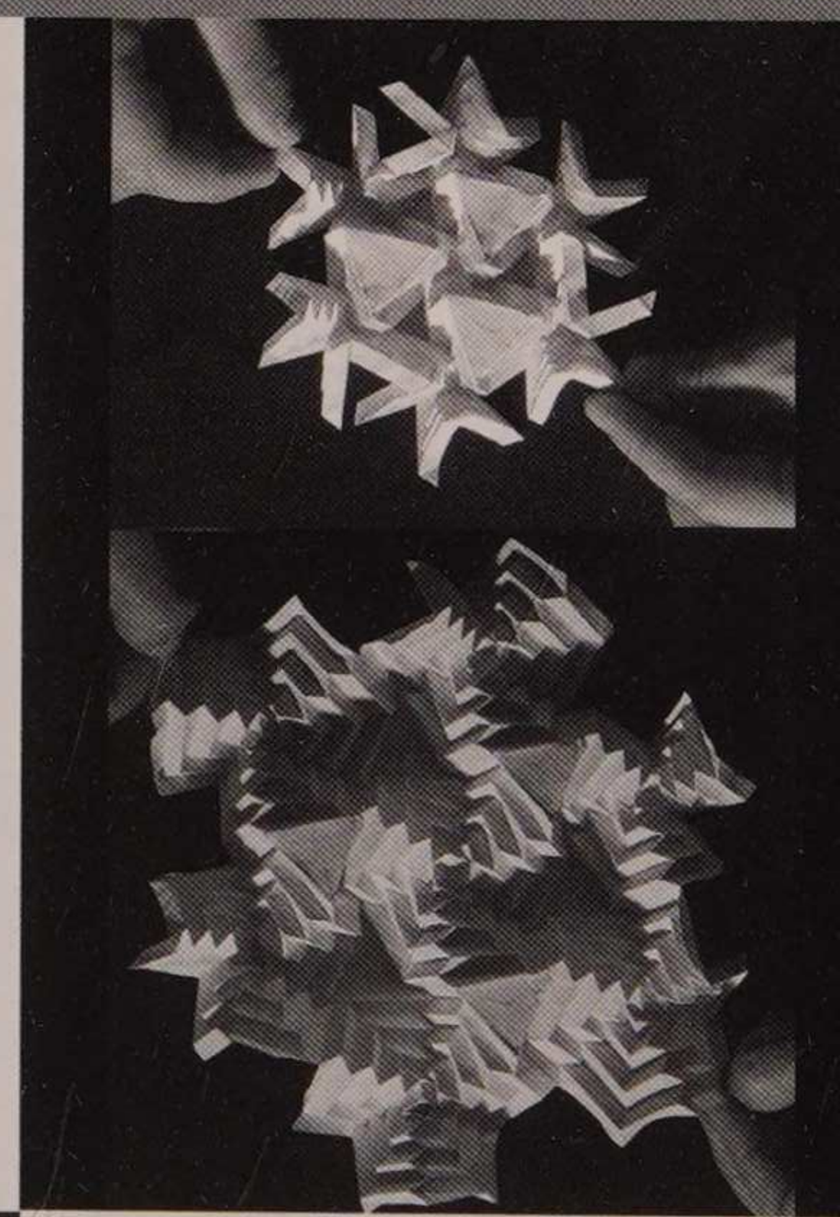


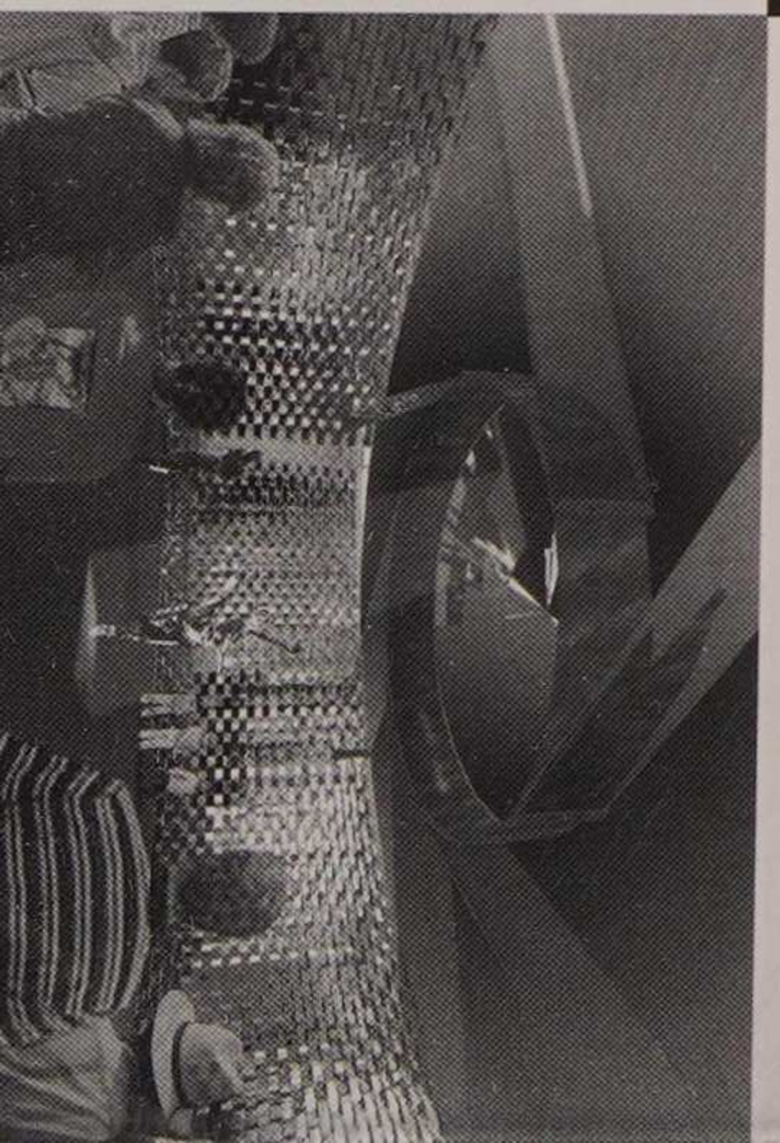
Fionnuala Heidenreich and **Ben Green** chose a site by the main bridge over the River Po at Porto Viro. This bridge connects the coastal margins of the Ravenna hinterland with the Veneto further north. Ben modifiies the lower bridge abutments to raise a causeway to the existing bridge height, using an 'economy of means' to provide an inhabited bridge with low-cost housing, a hire shop for pumping equipment and a new school. Fionnuala proposes a new auction house for industrial spare parts and equipment rejected as neighbourhoods and regions shift from agriculture to aquaculture. Her project, sited in an abandoned sugar beet factory and inundated industrial zone, sets up platforms for the dismantling of the building structures. Working like an archaeologist, it traces the different layers of industrial production and creates a new layer as a focus for the community. The provisional architecture of platforms works in concert with the managed retreat of water inundation to parts of Porto Viro.

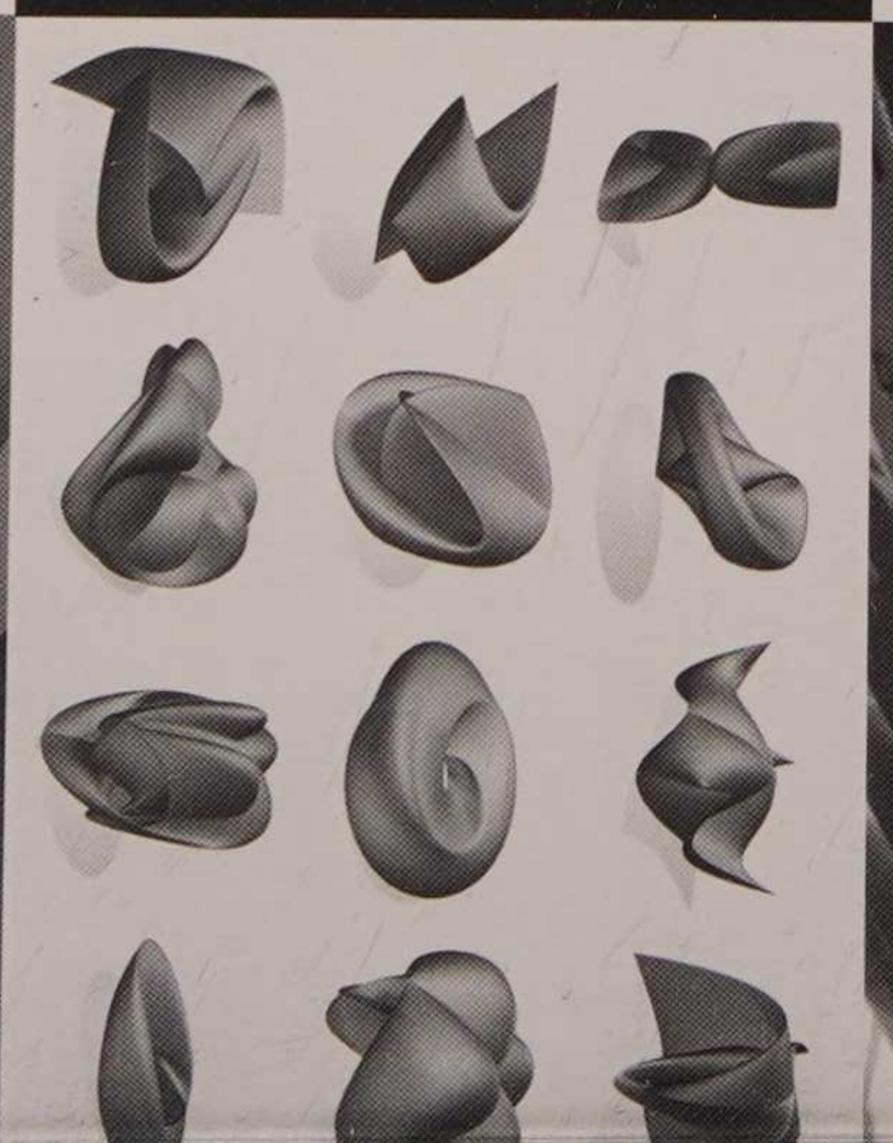


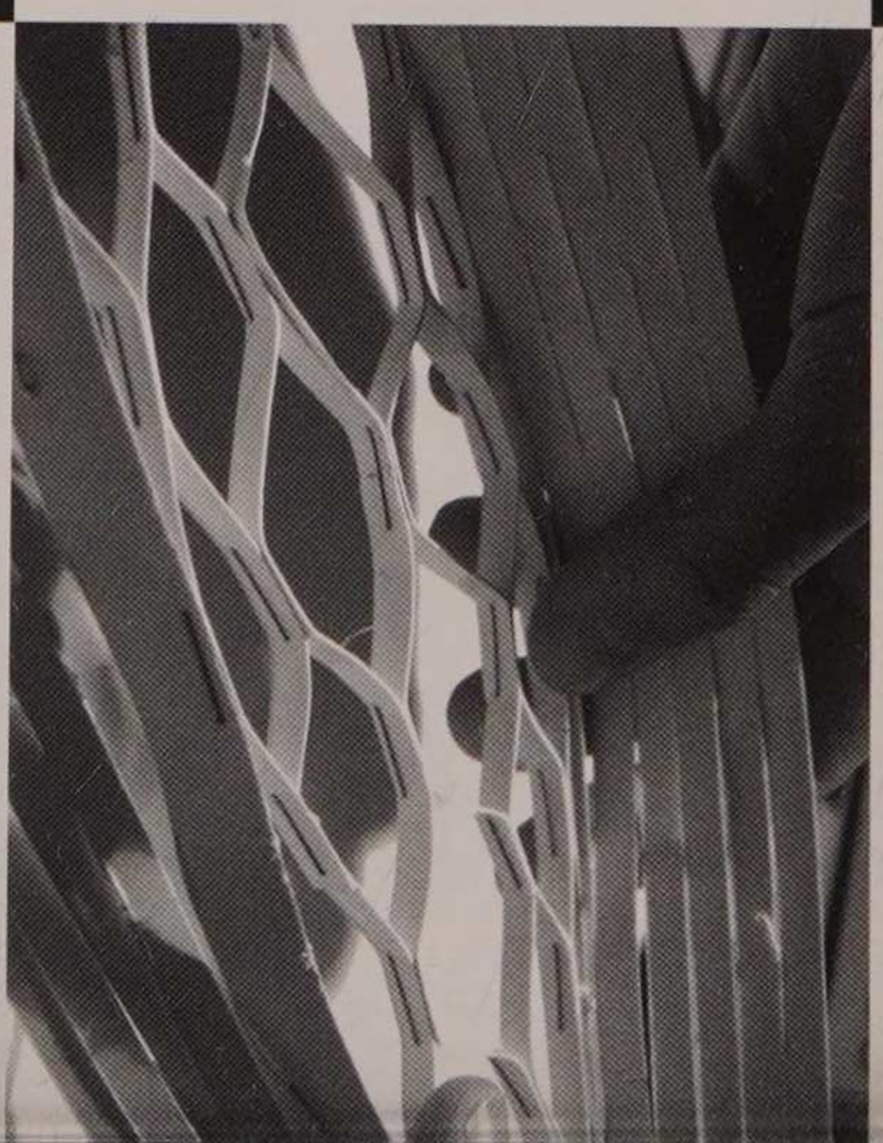


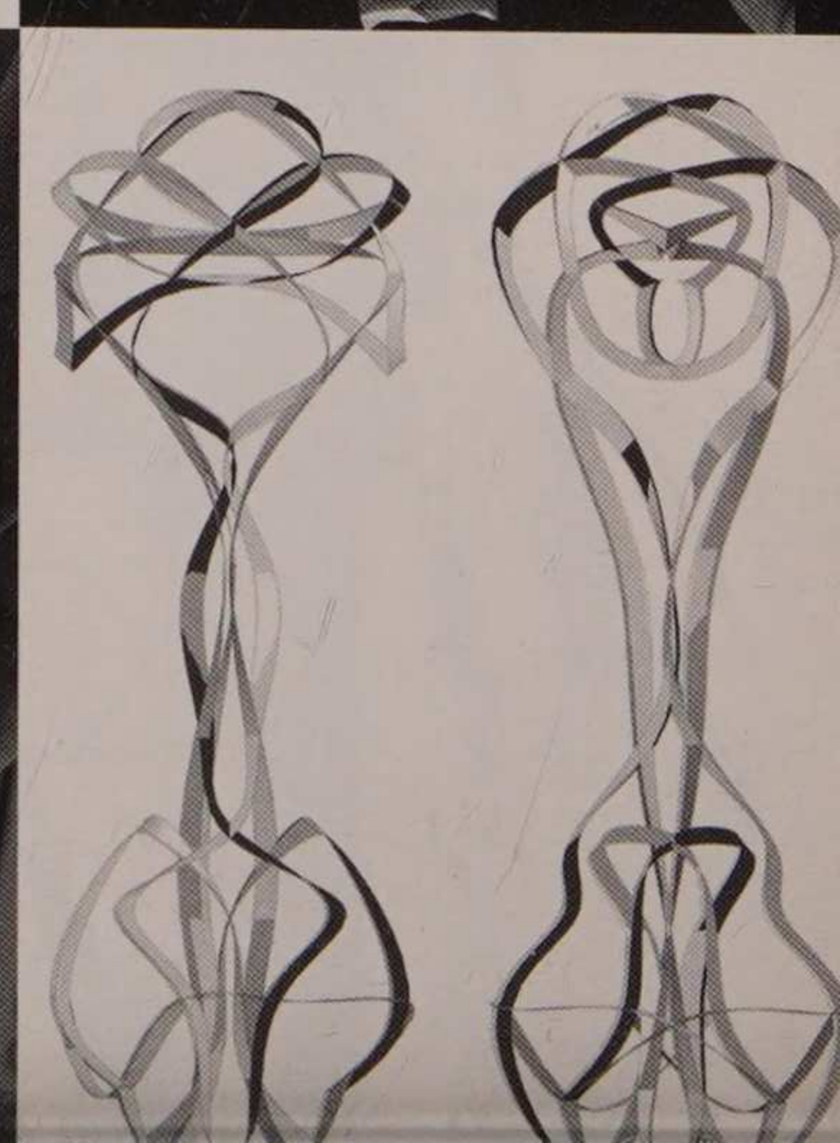




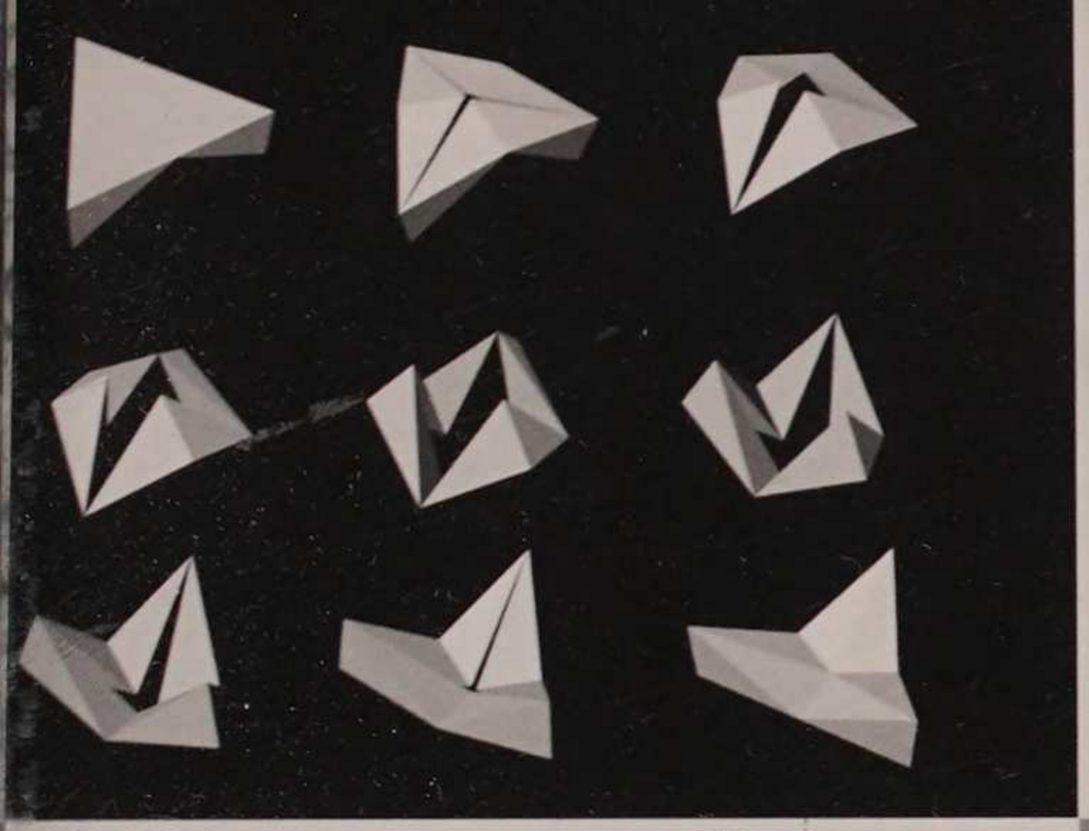


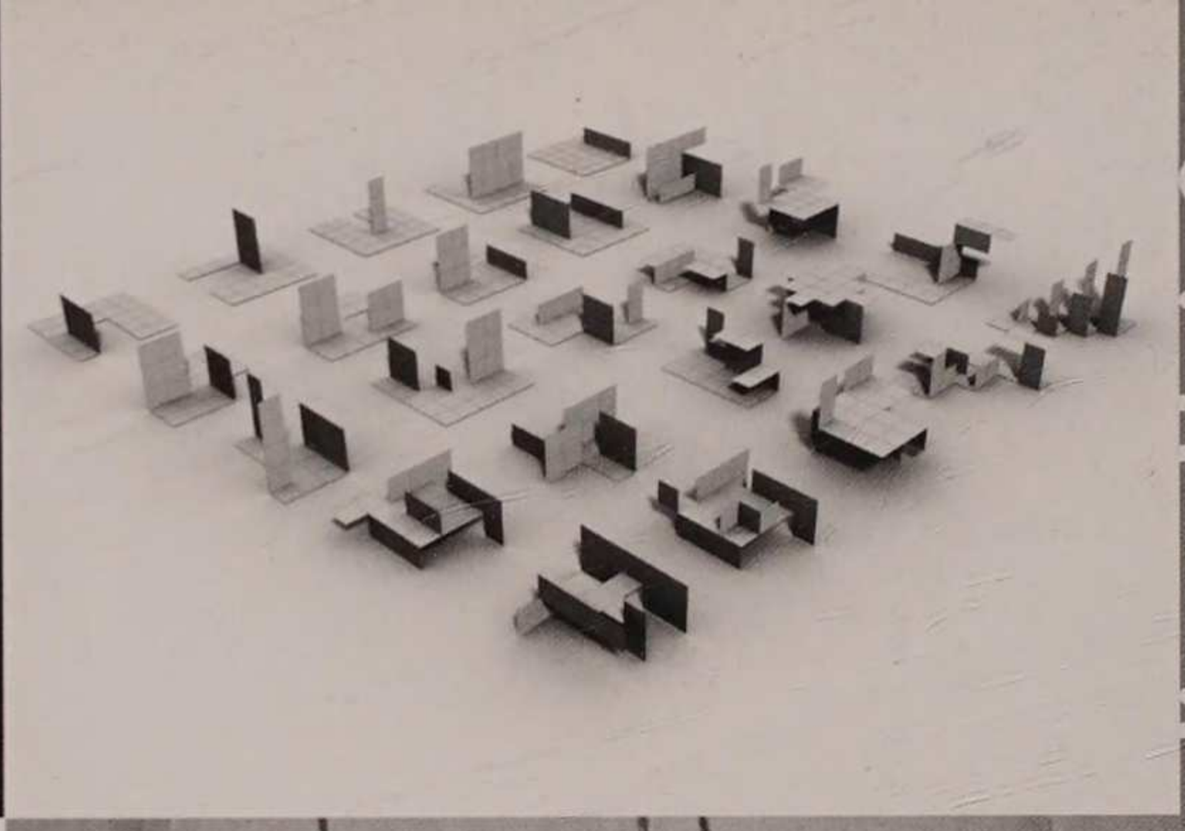


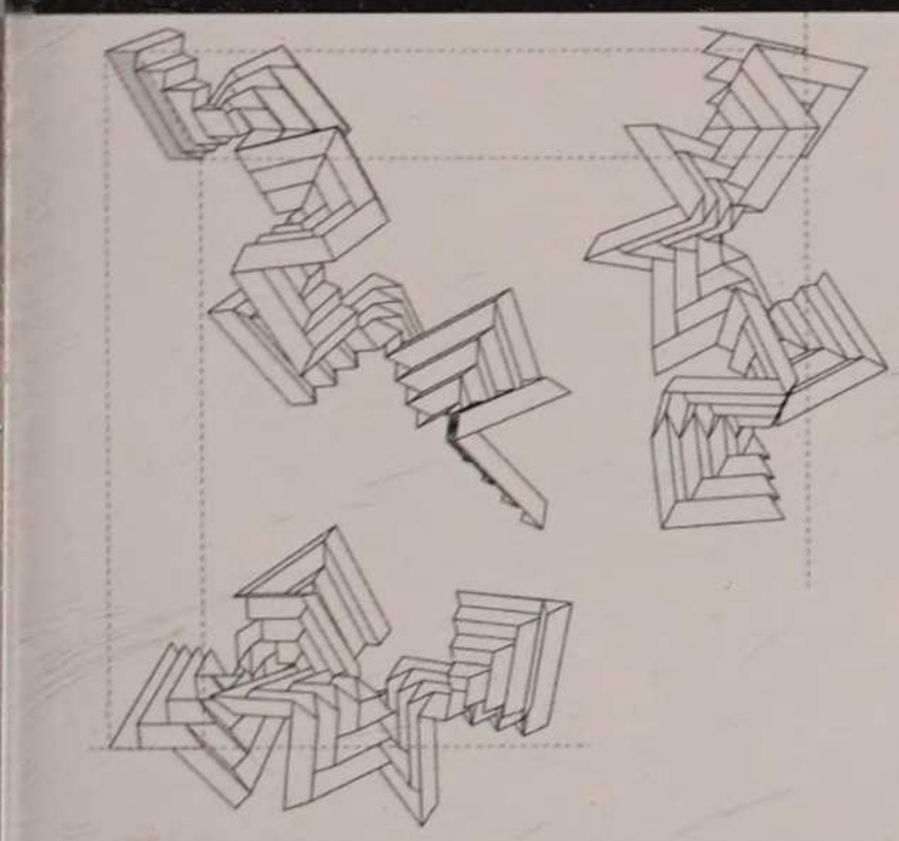


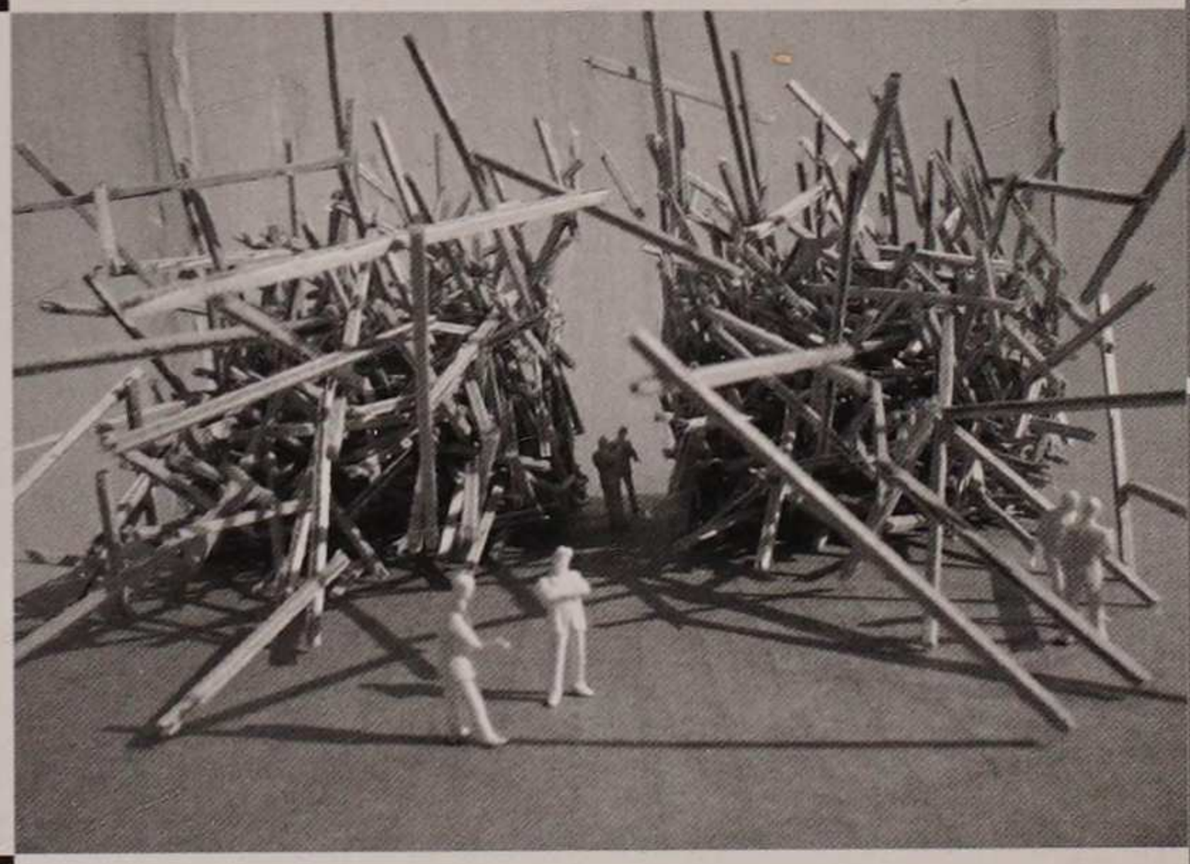


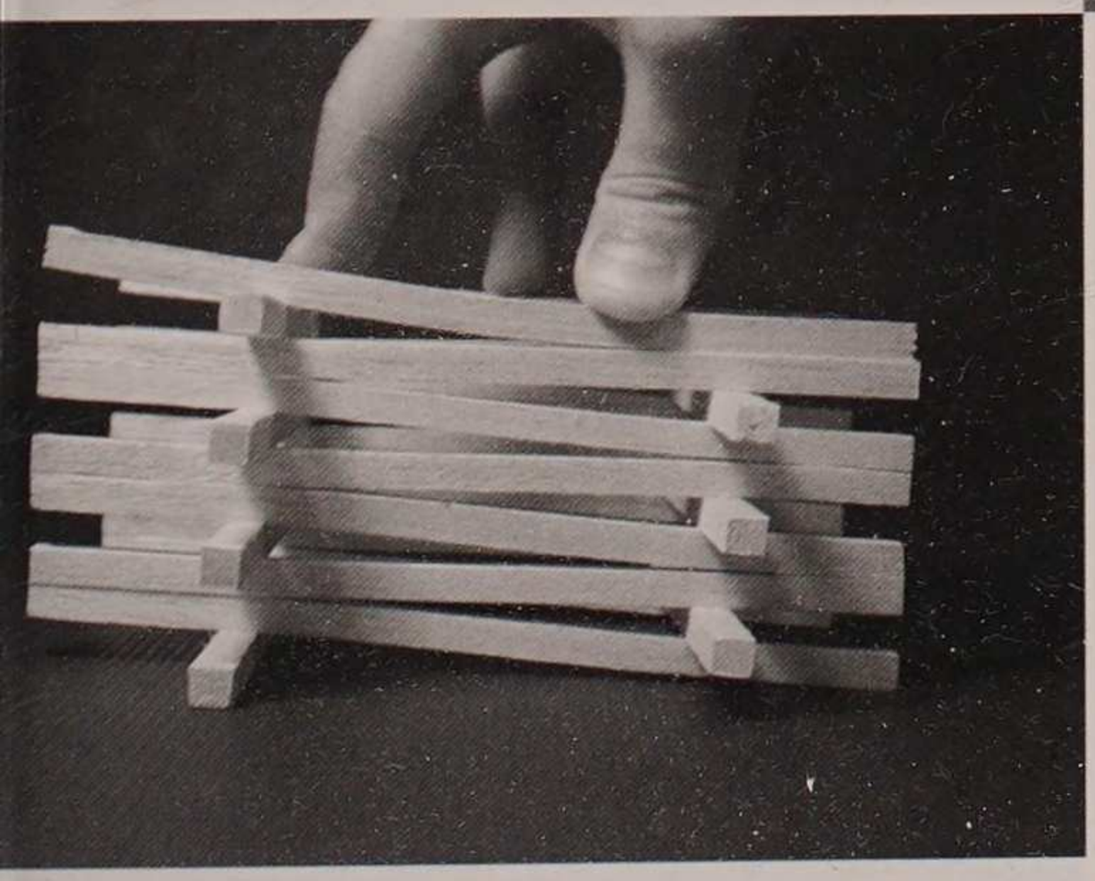
Intermediate Unit 2

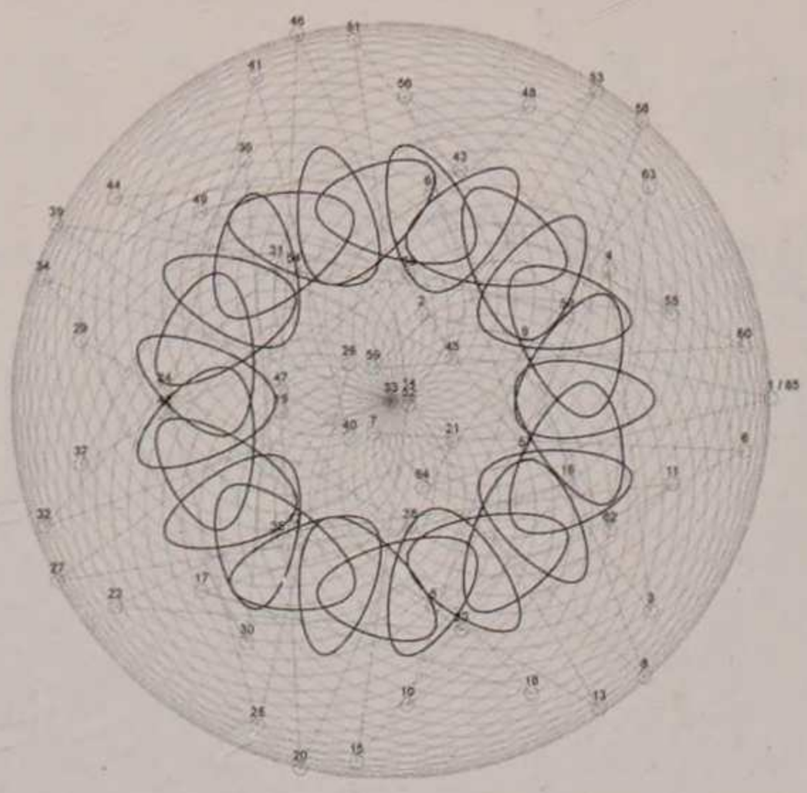








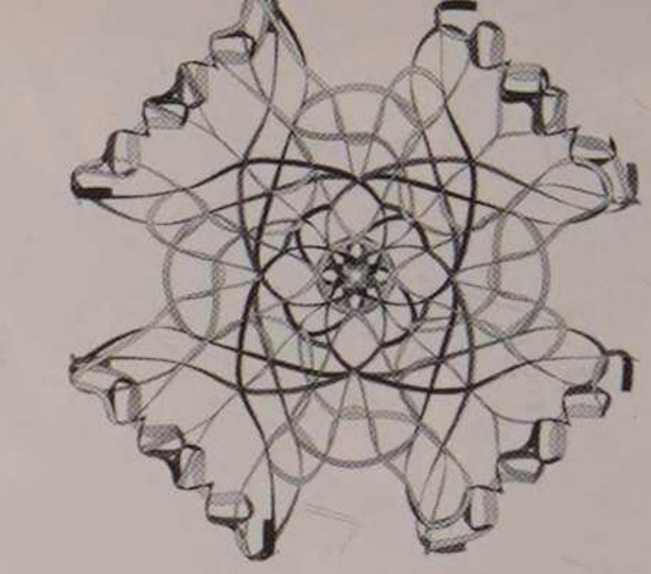


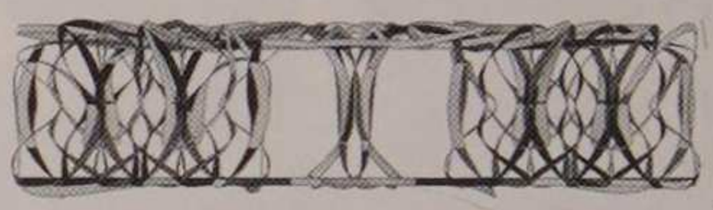


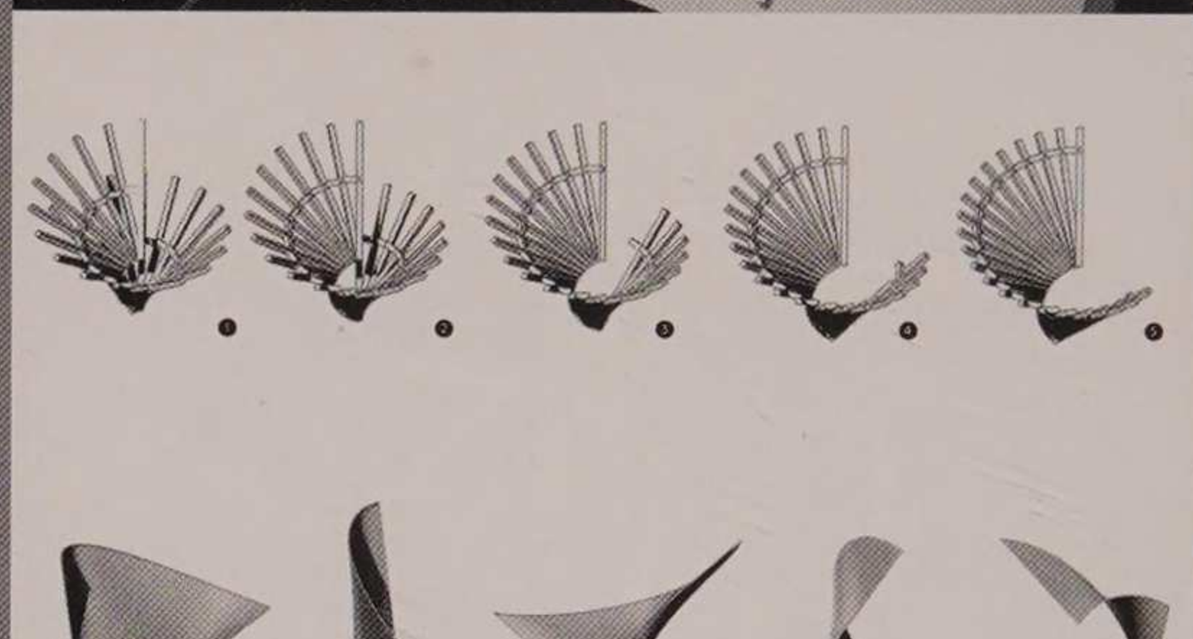
Intermediate Unit 2 makes architecture in small buildings.

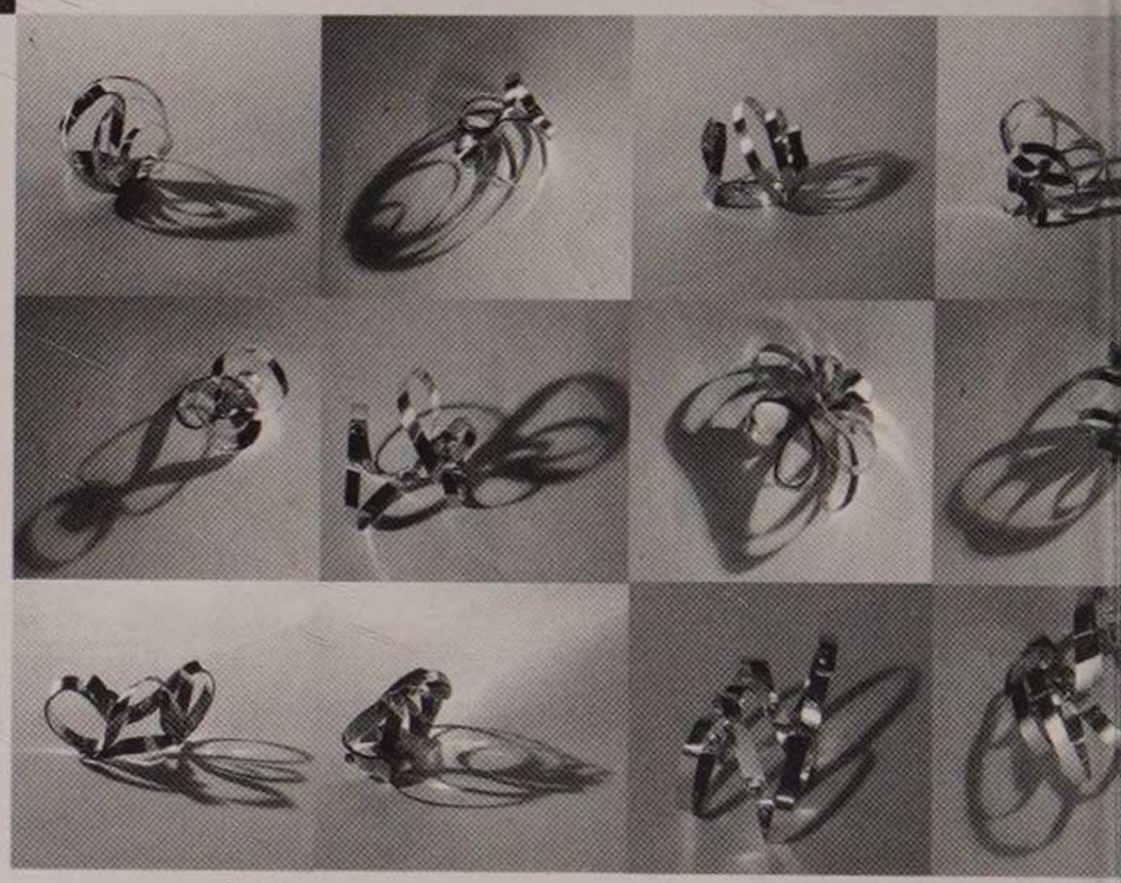
The year's study worked within the context and programme of the Serpentine Pavilion in Hyde Park, using the notion of pavilion as the architectural vehicle. Perhaps the most challenging of architectural briefs, a pavilion commission is something normally undertaken by mature architects at the height of their creative ability. However this completely liberal brief offered the direct relationship between structural organisation and architectural form that set up the opportunity for experimentation and invention at the level of architectural first principles. On this basis we began to foreground and think of effects as the motive for architecture – effects that relate to light, illusion, proportion, form, pattern, and so on – with the understanding that architecture is essentially material organisation. We believe that architecture today inhabits a section through many spheres of knowledge, and new organisational strategies are needed for an integrated process in the production of architecture.

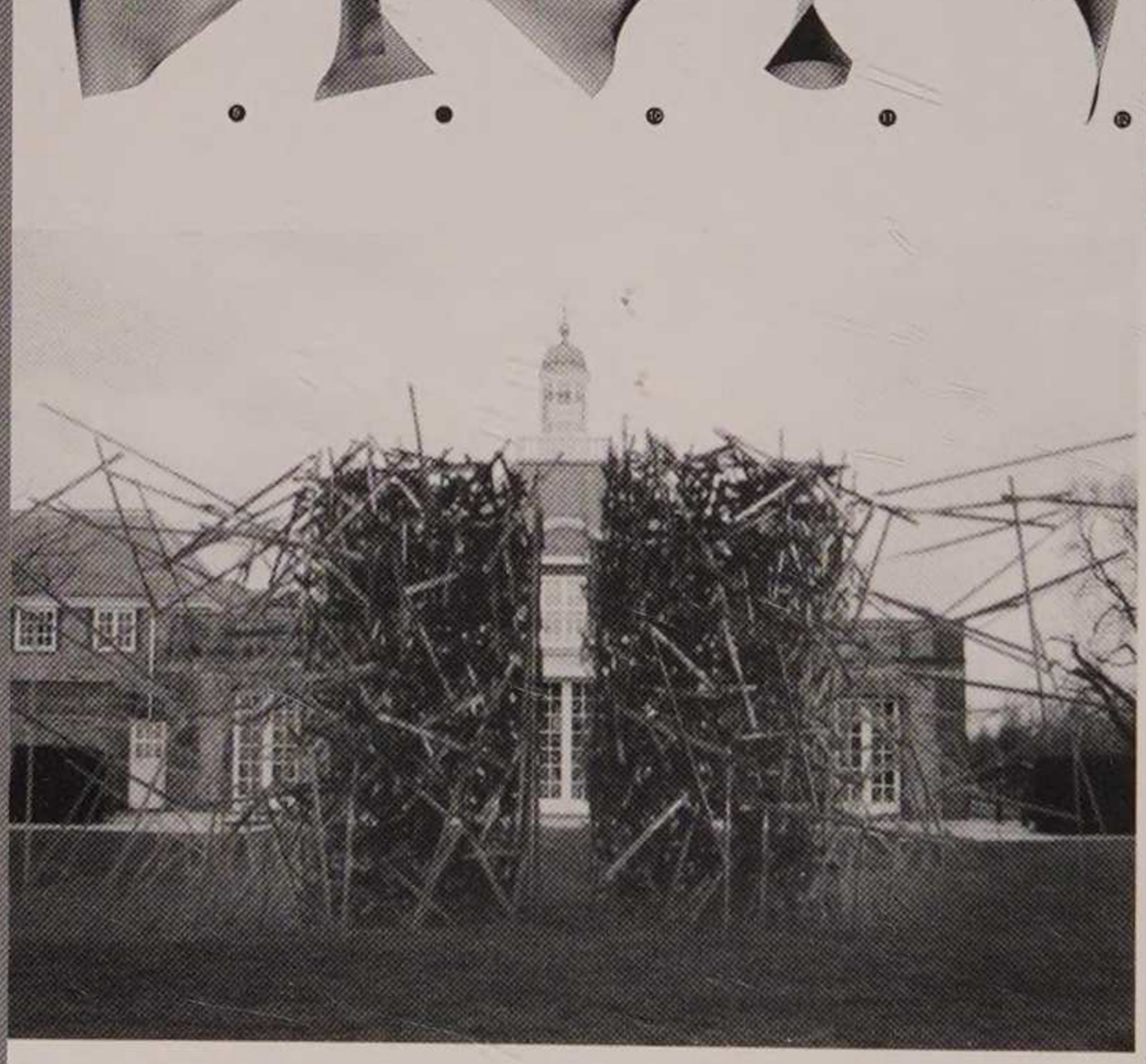










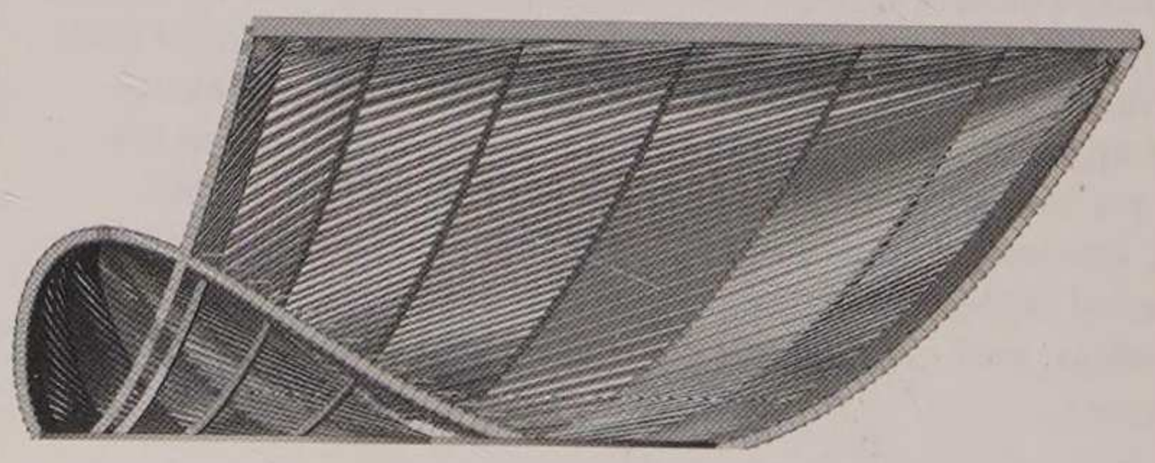


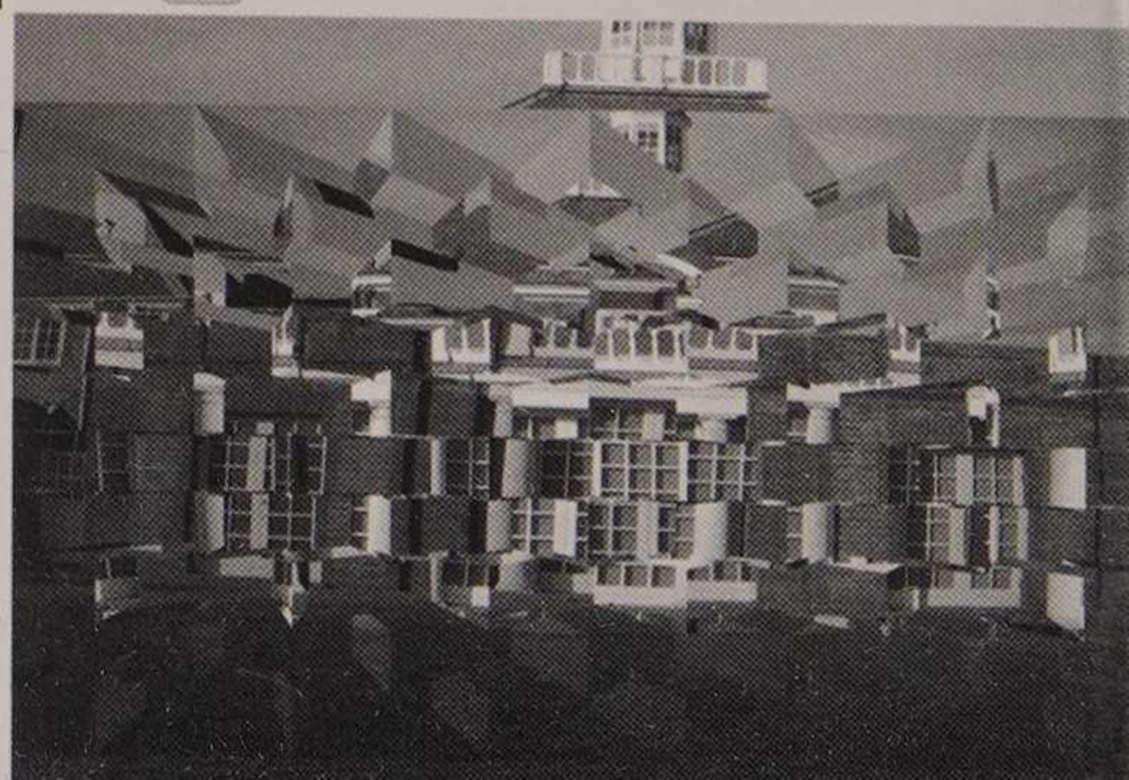
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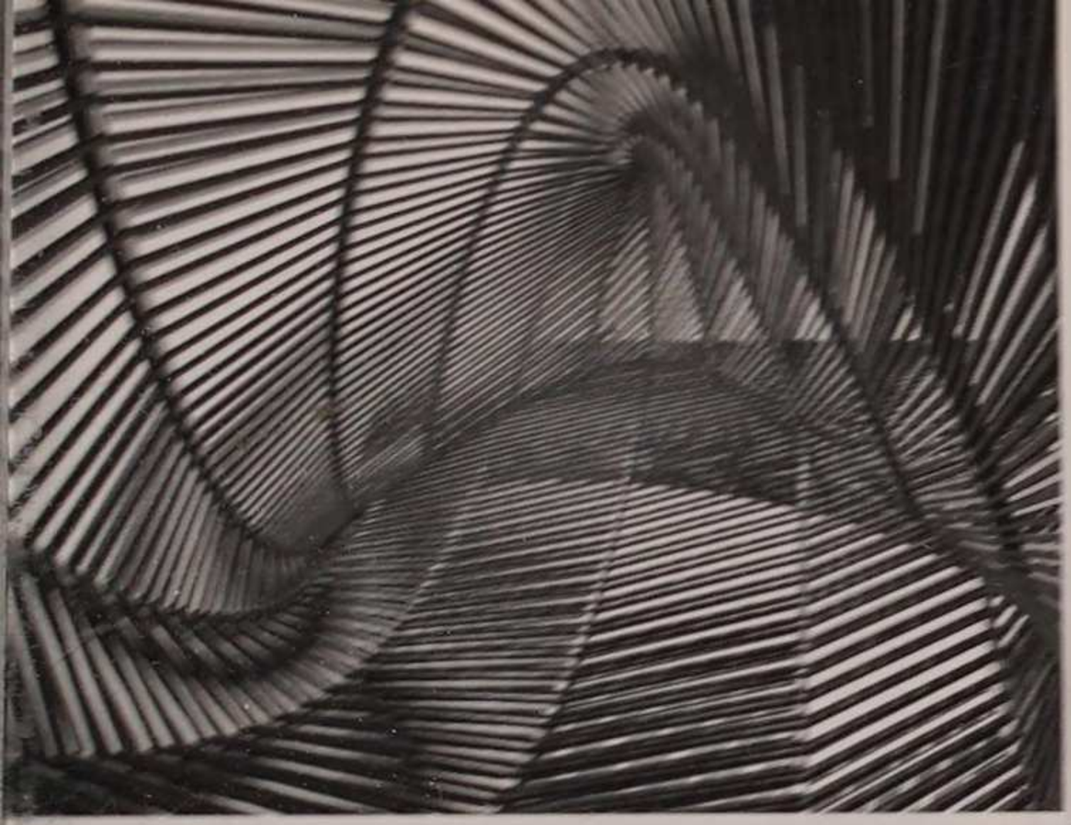
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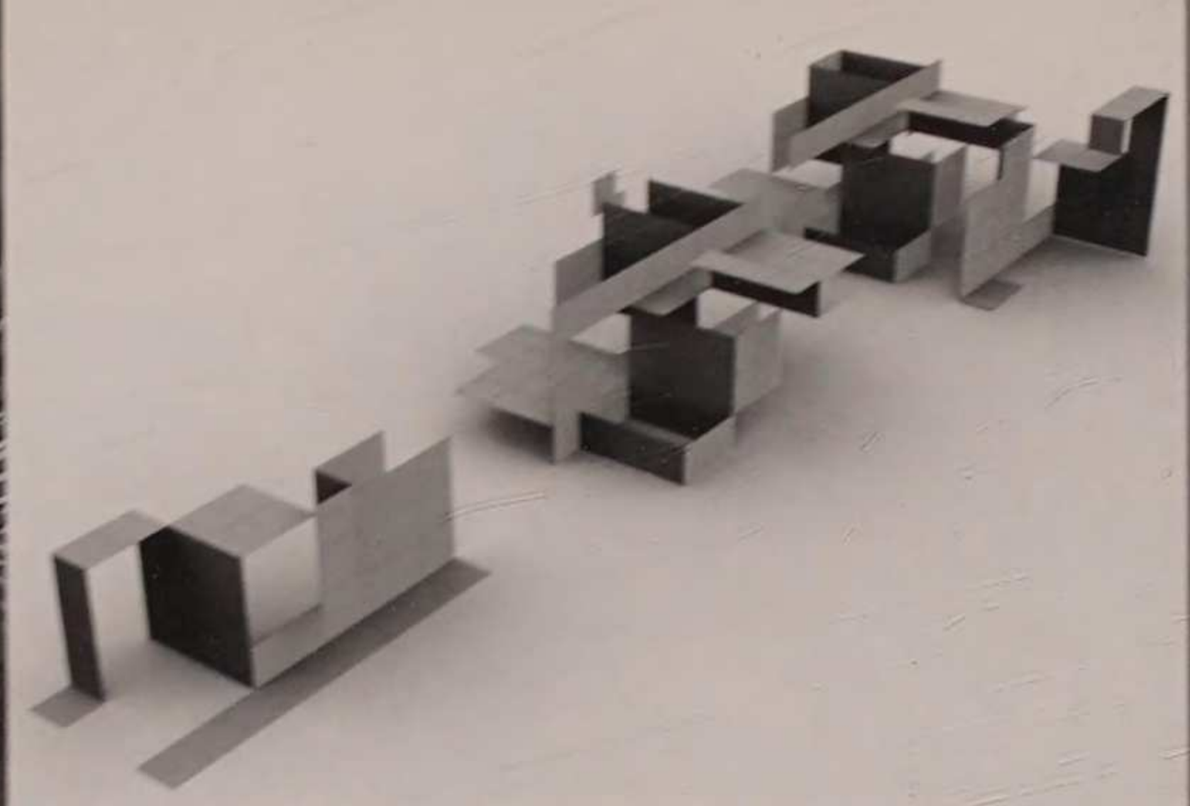
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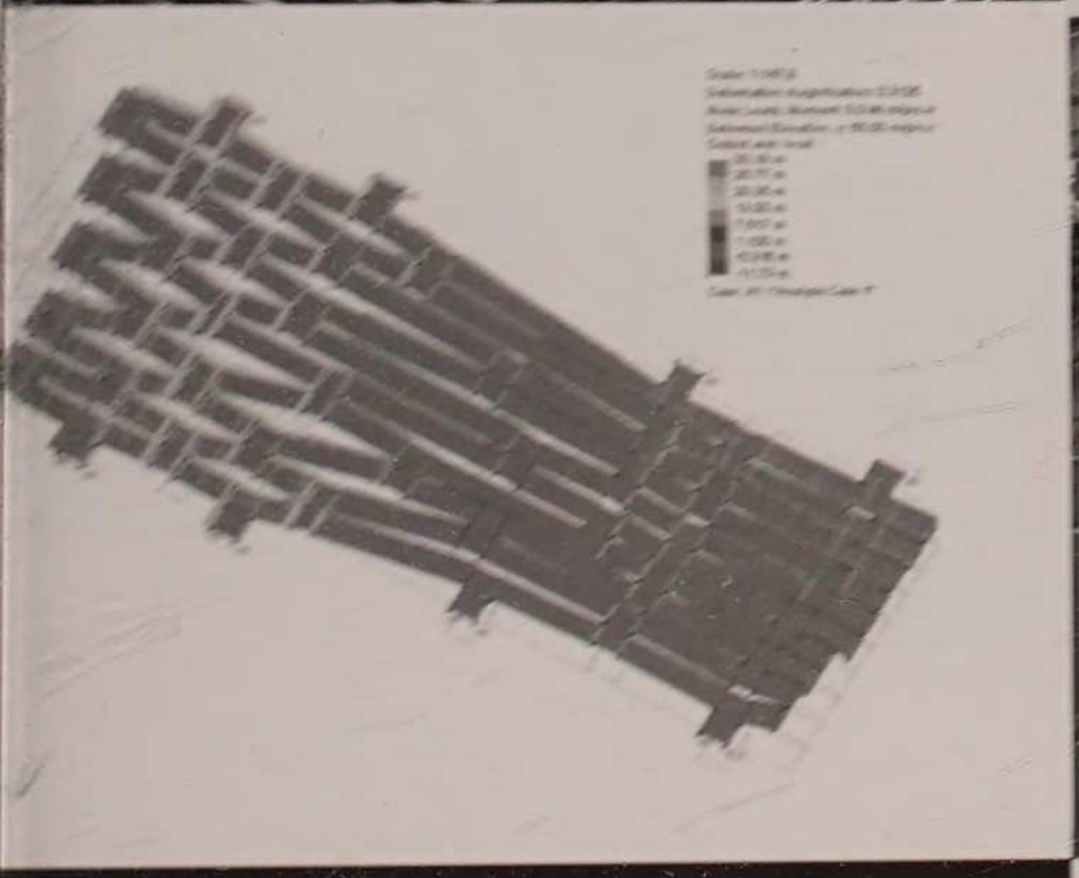
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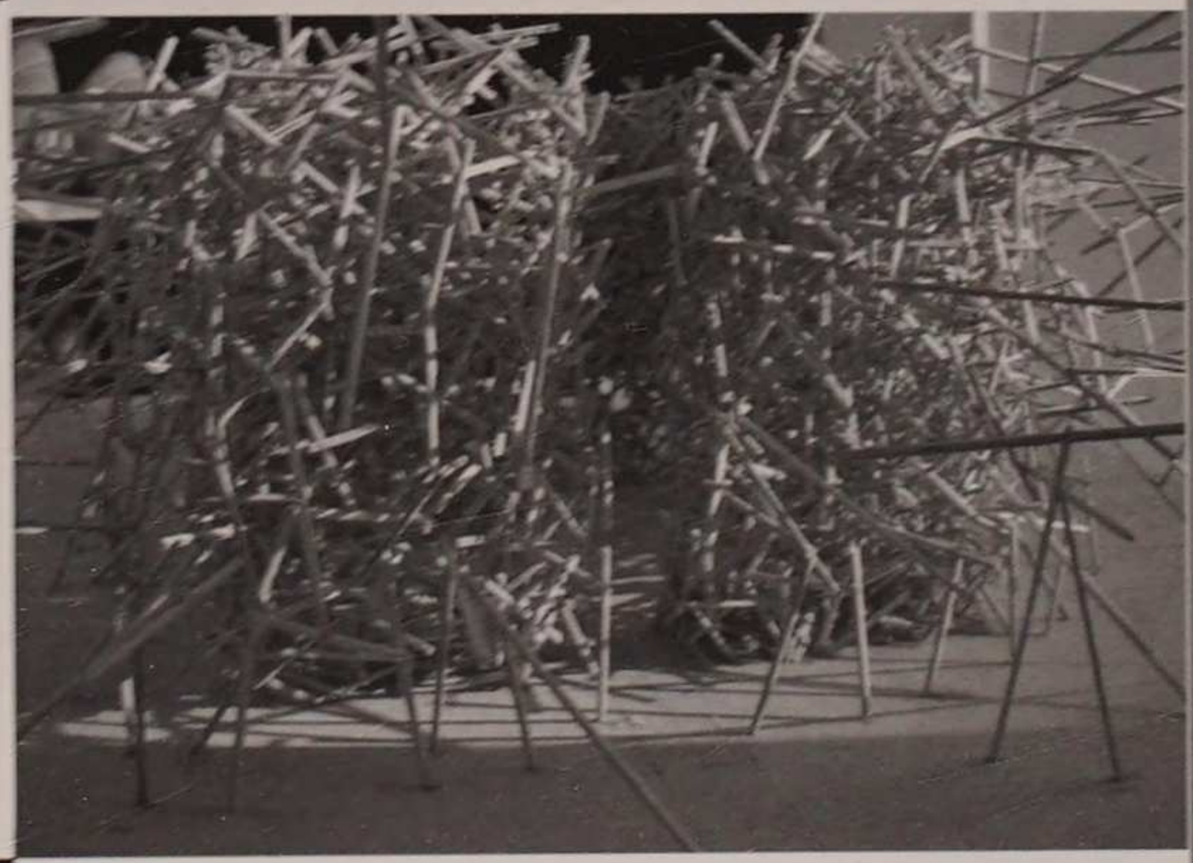


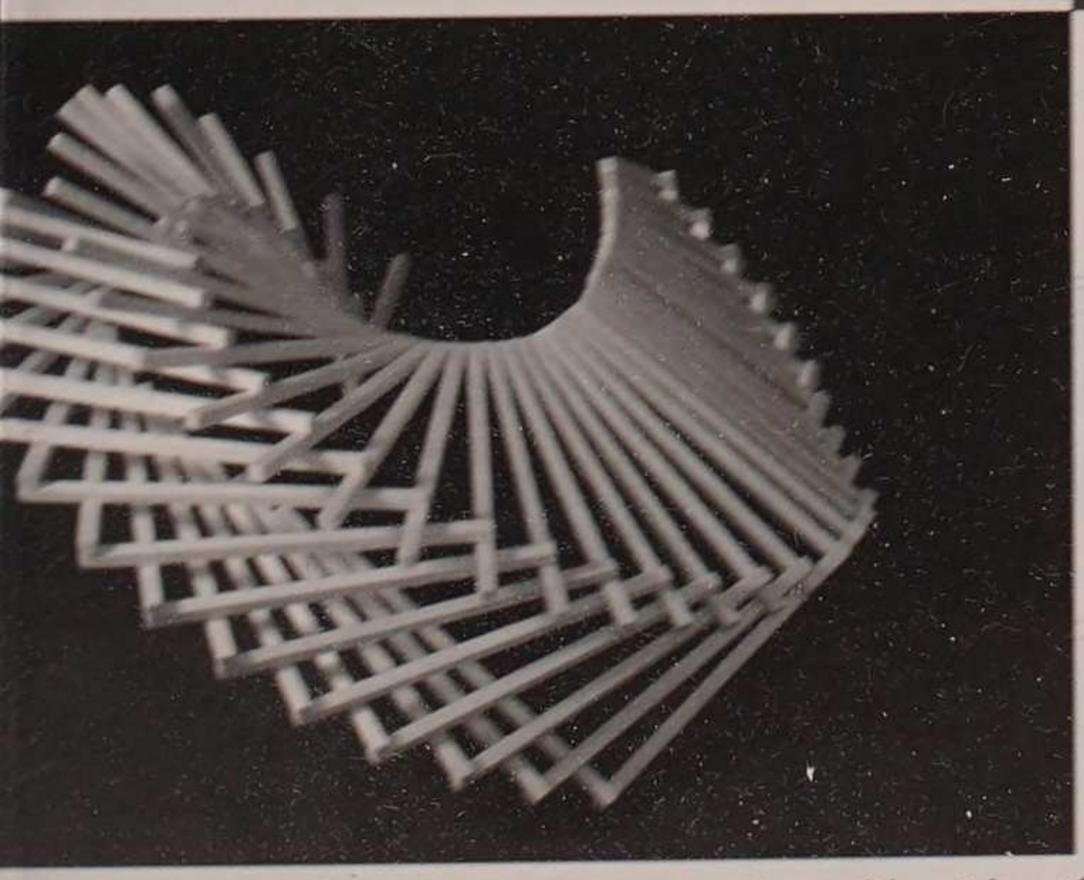


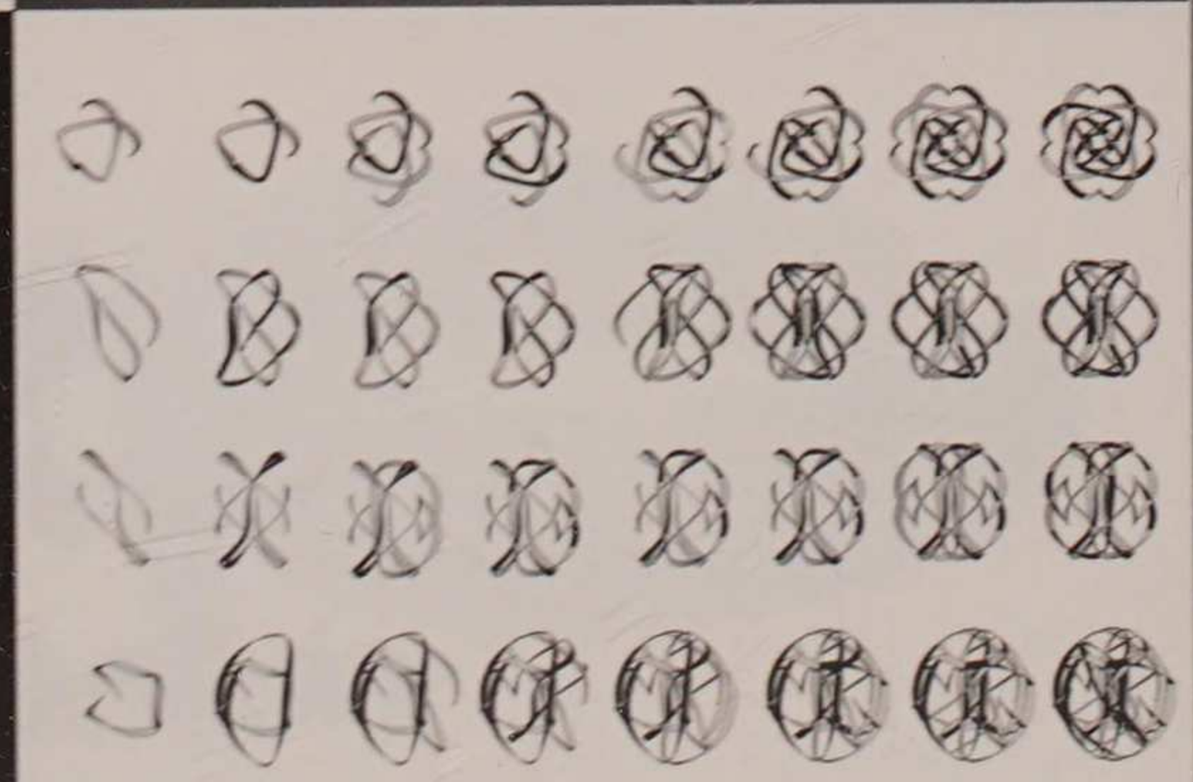






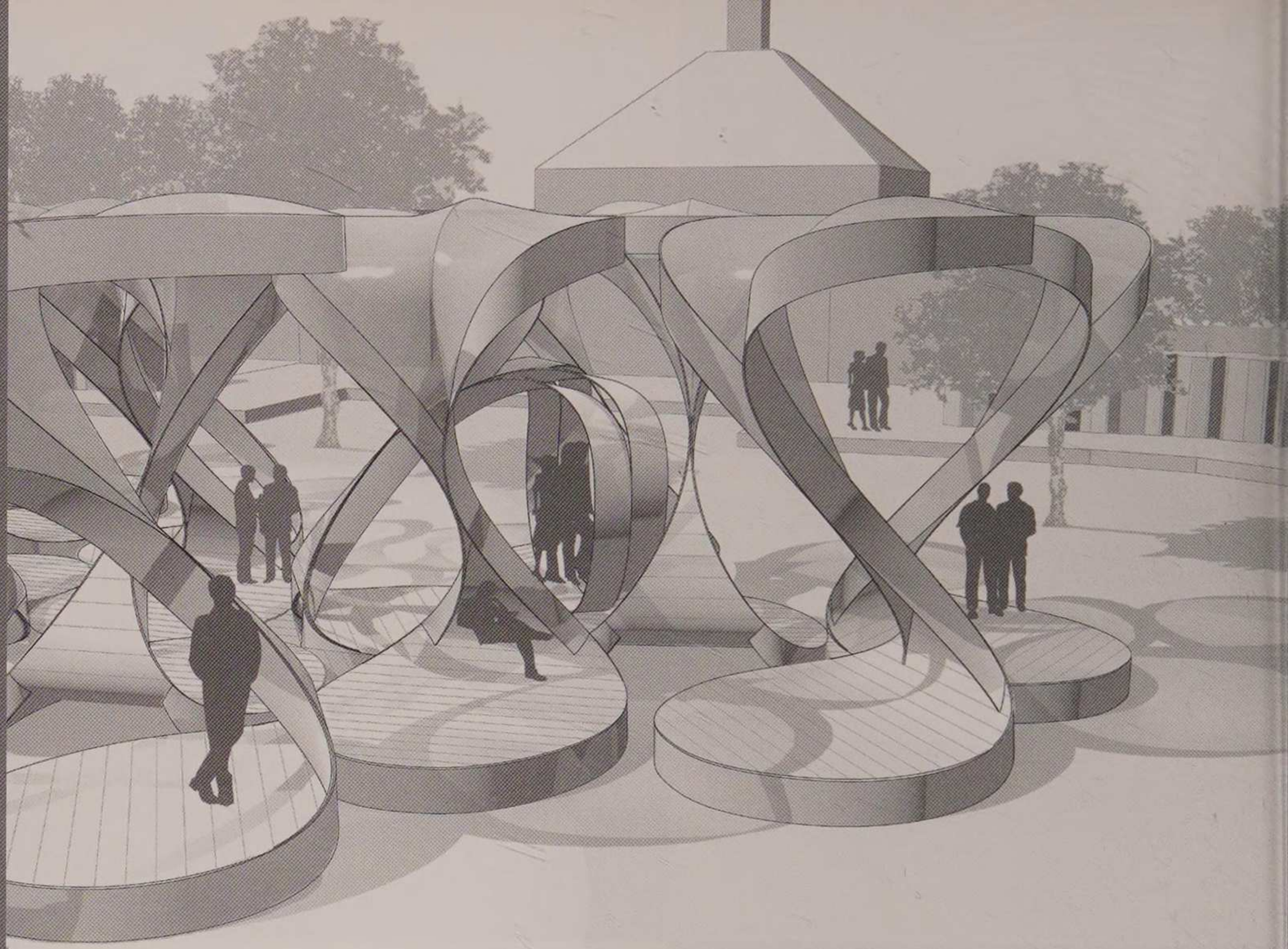


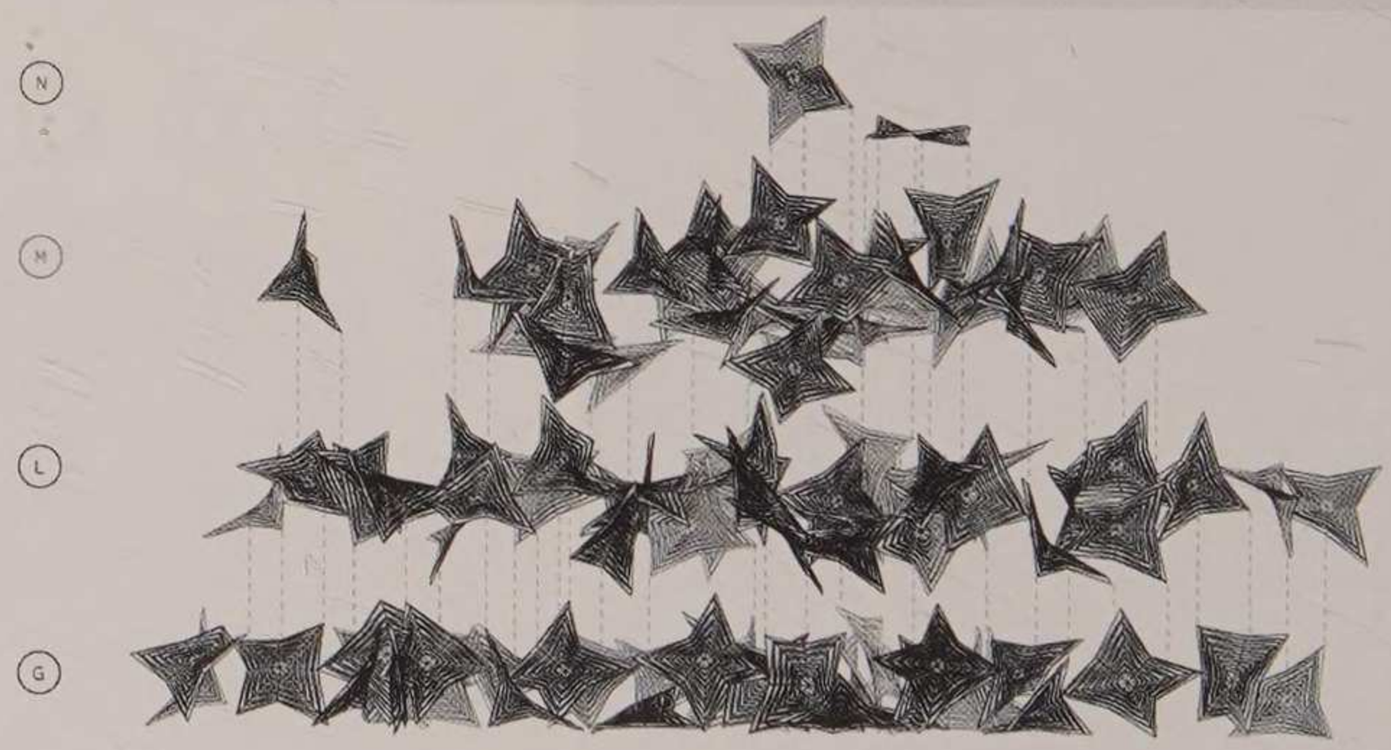




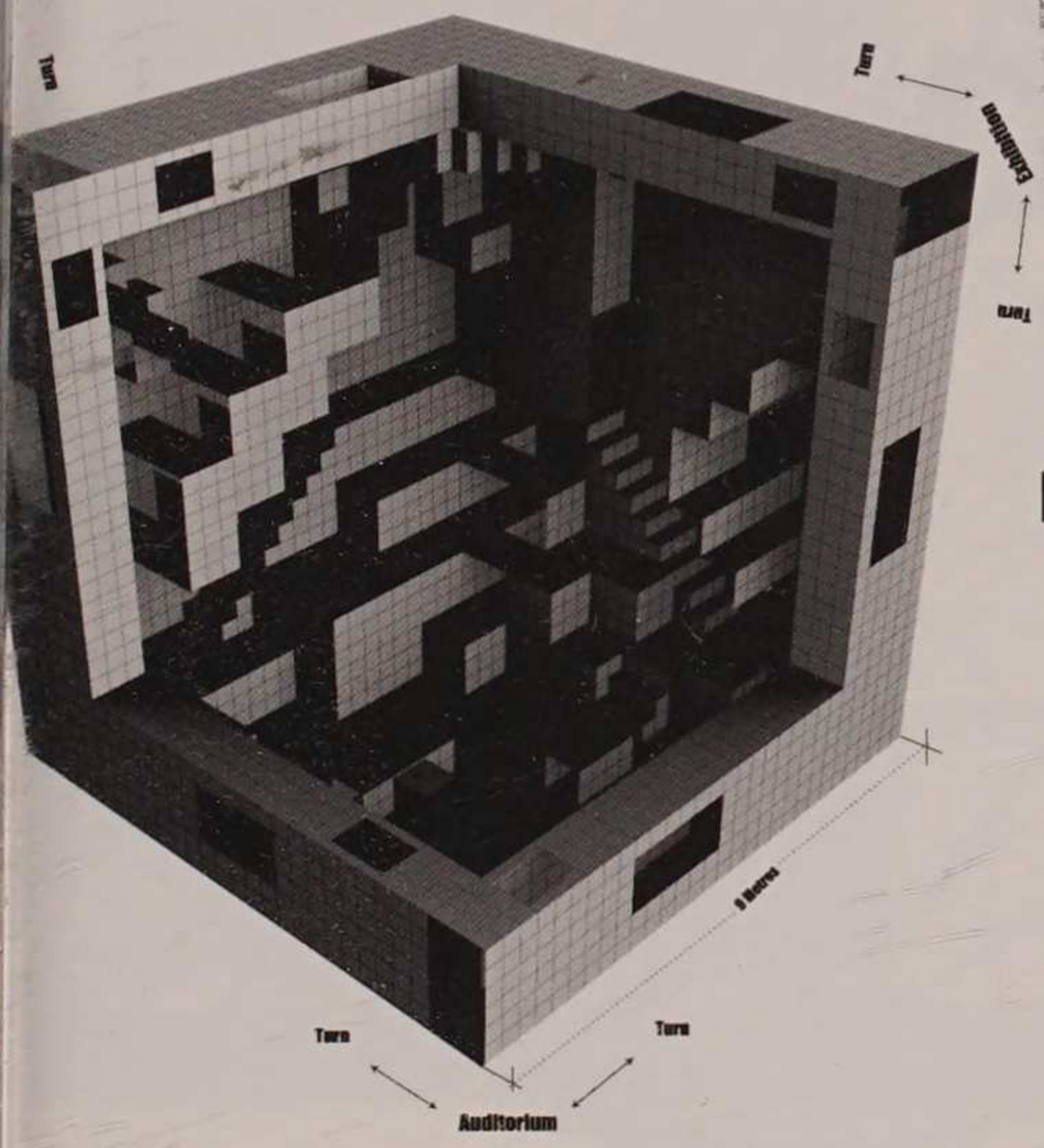
Structured as an exercise with a tripartite division (corresponding to the three terms), the year's study moved from ideas and invention through research and design and finally into documentation and fabrication. In the autumn we focused on ideas and theory. An exercise to produce 50 ideas in 50 days stretched us to the limits of our invention but generally each member of the unit emerged with a notion for the DNA of an as yet unspecified pavilion.

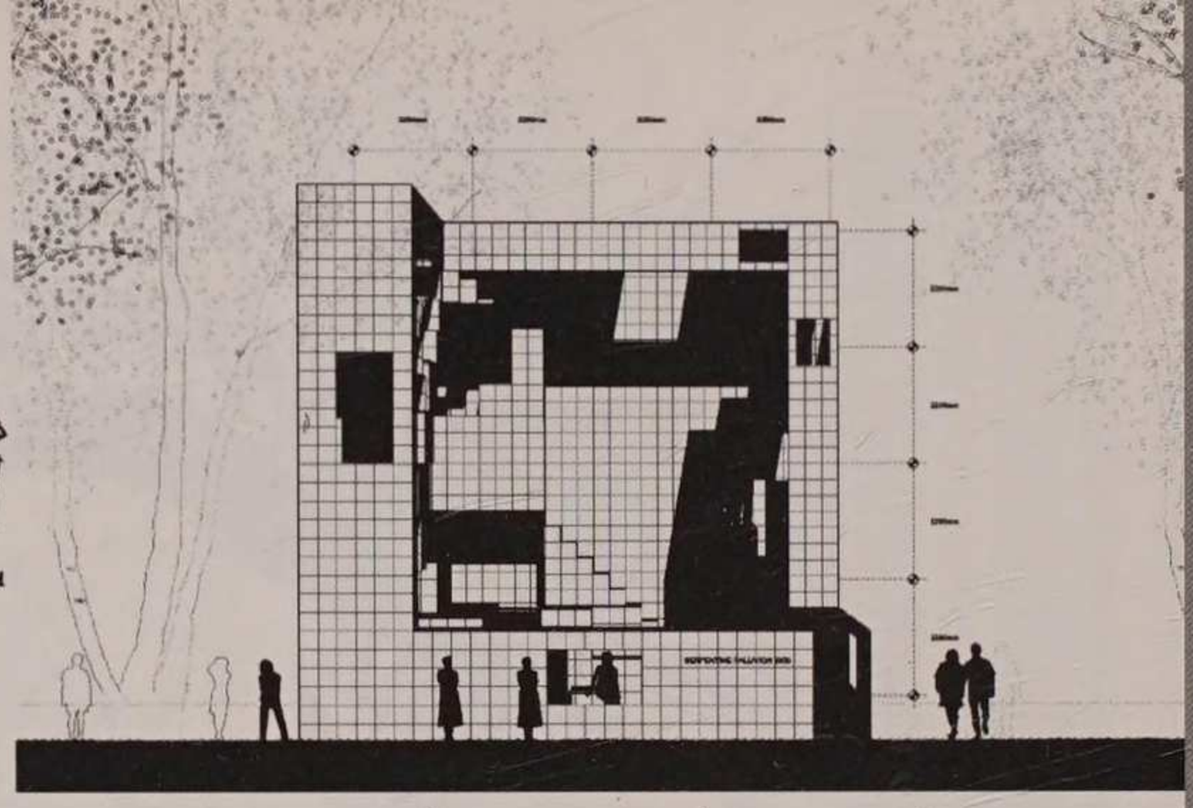
The spring term was concerned with design and analysis. Through a series of skill-building seminars with Martin Self, Francis Archer, Tristan Simmonds and Daniel Bosia of the Advanced Geometry Unit (AGU) at Arup, each member of the unit built their own software toolkit necessary to work up the idea extracted from the first term. The technique developed by each student varied depending on the project: they included scripting form-generating routines in Visual Basic, form-finding using non-linear software, analysing sun path and refraction through prisms using Microsoft Excel spreadsheets, light analysis using Radiance software, parametric modelling in Maya and parametric modelling using Microsoft Excel spreadsheets. At the end of the spring term projects were presented as 'competition boards' in a silent jury, bringing closure to the concept design.

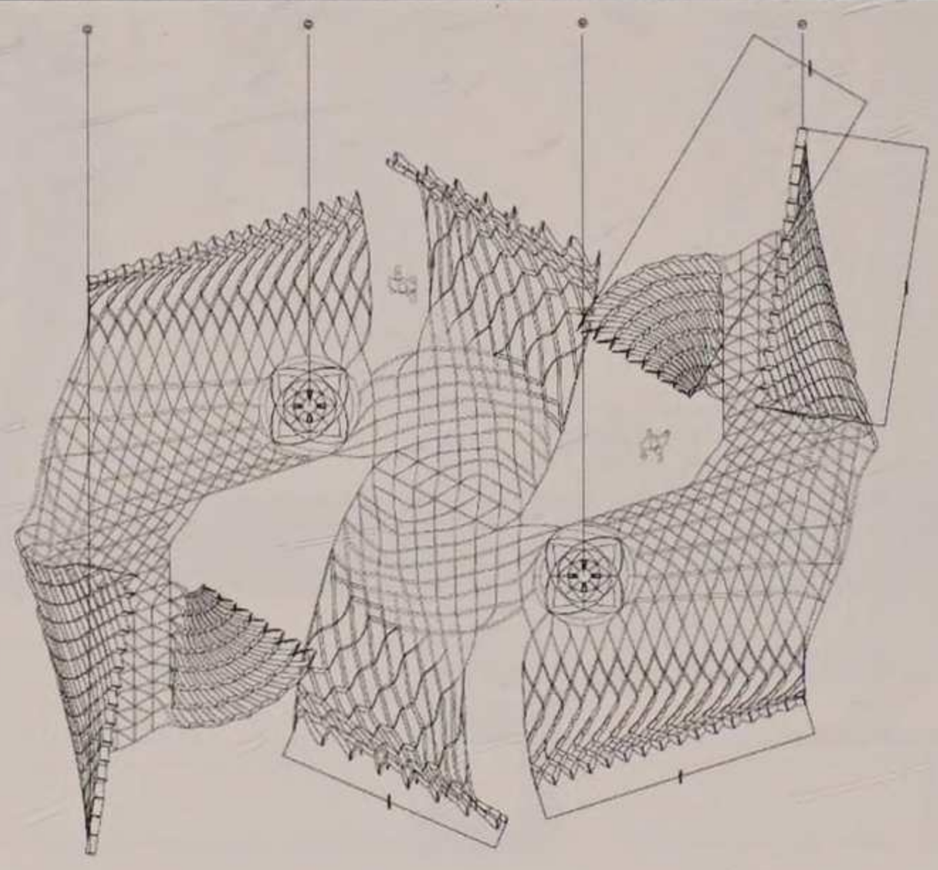


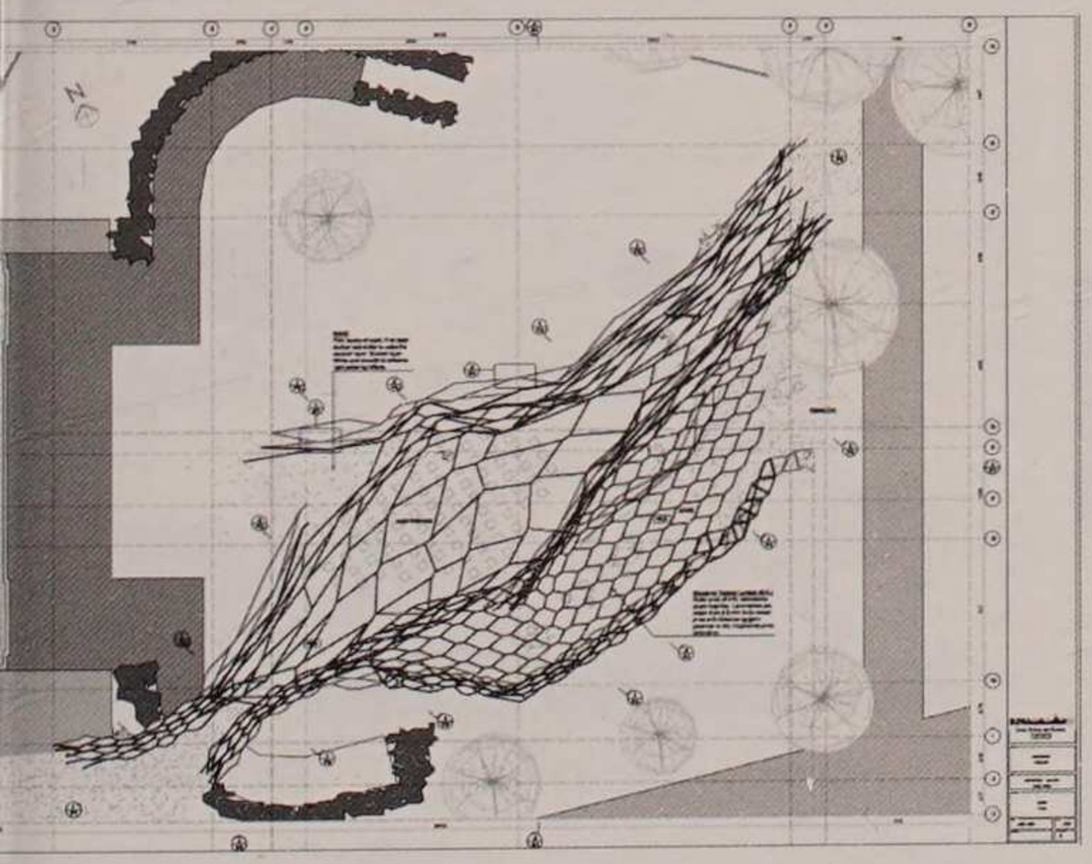

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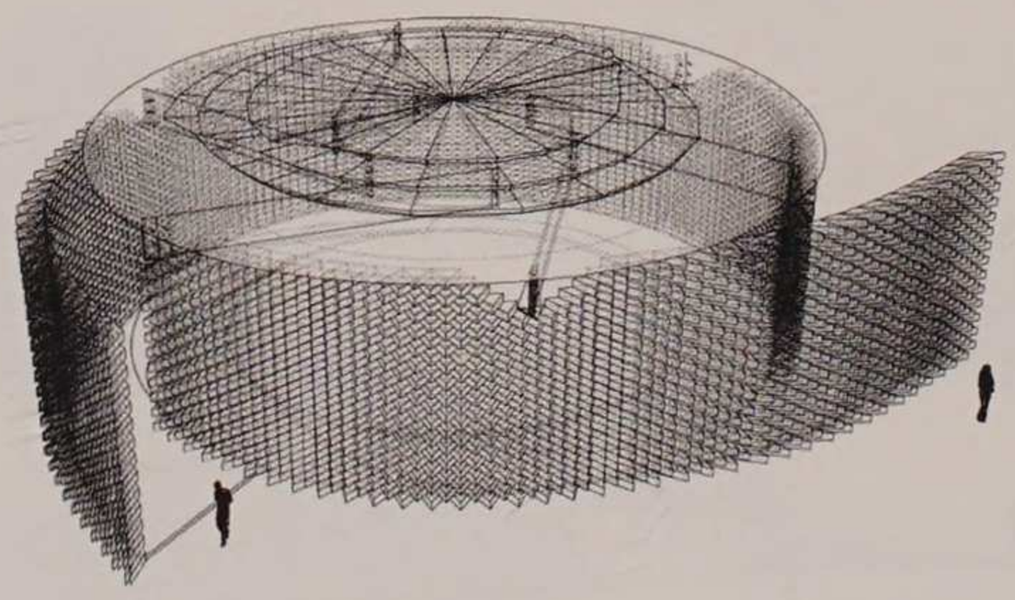












The summer term was concerned with documentation and fabrication. **We visited the offices of dRMM and Zaha Hadid to see working practices as a place of cultural production and to understand the intensive and obsessive qualities of information and documentation (working drawings) required to produce exceptional architecture. We also visited the Serpentine Pavilion (collaboratively designed by Alvaro Siza, Eduardo Souta de Moura, and Cecil Balmond with AGU) to follow the process of actual construction of a pavilion on site. In this period the unit produced 1:50 general arrangement drawings and technical drawings were developed with 1:5 and 1:1 details, as well as rapid prototype models using the AGU rapid prototyping facility and 1:1 physical models.**

The pavilions are ready. Many have been analysed structurally and the technical drawings documentation is thorough, as we believe that construction manifests the spirit of the epoch through which technology communicates, and integration takes command.

	(x, y, z)		(x, y, z)
a	(0, 0, 0)	a'	(2030,-3643,0)
A'	(-198,-289,0)	B'	(1146,-4136,0)
A'	(-234,-560,0)	B'	(211,-8542,0)
A'	(-433,-810,0)	B'	(-784,-6600,0)
A'	(-648,-1033,0)	B'	(-1806,-6020,0)
A'	(-890,-1223,0)	B'	(-2818,-6007,0)
A'	(-1135,-1383,0)	B'	(-3835,-8752,0)
A'	(-1439,-1504,0)	B'	(-4821,-6460,0)
A'	(-1737,-1586,0)	B'	(-5746,-6049,0)
A'	(-2043,-1627,0)	B"	(-6620,-5506,0)
A"	(-2351,-1626,0)	B"	(-7412,-4850,0)
A"	(-2657,-1584,0)	B"	(-8100,-4108,0)
A"	(-2954,-1501,0)	B"	(-8689,-3263,0)
A"	(-3238,-1379,0)	B"	(-9139,-2345,0)
A"	(-3502,-1220,0)	B"	(-9499,-1398,0)
A"	(-3743,-1027,0)	B"	(-9709,-388,200)
A"	(-3955,-803,200)	B"	(-9780,636,200)
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do not scale drawings - verify all dimensions on site

revision	date	notes

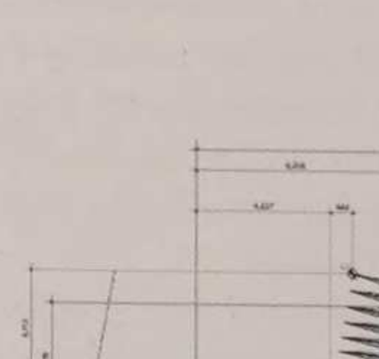
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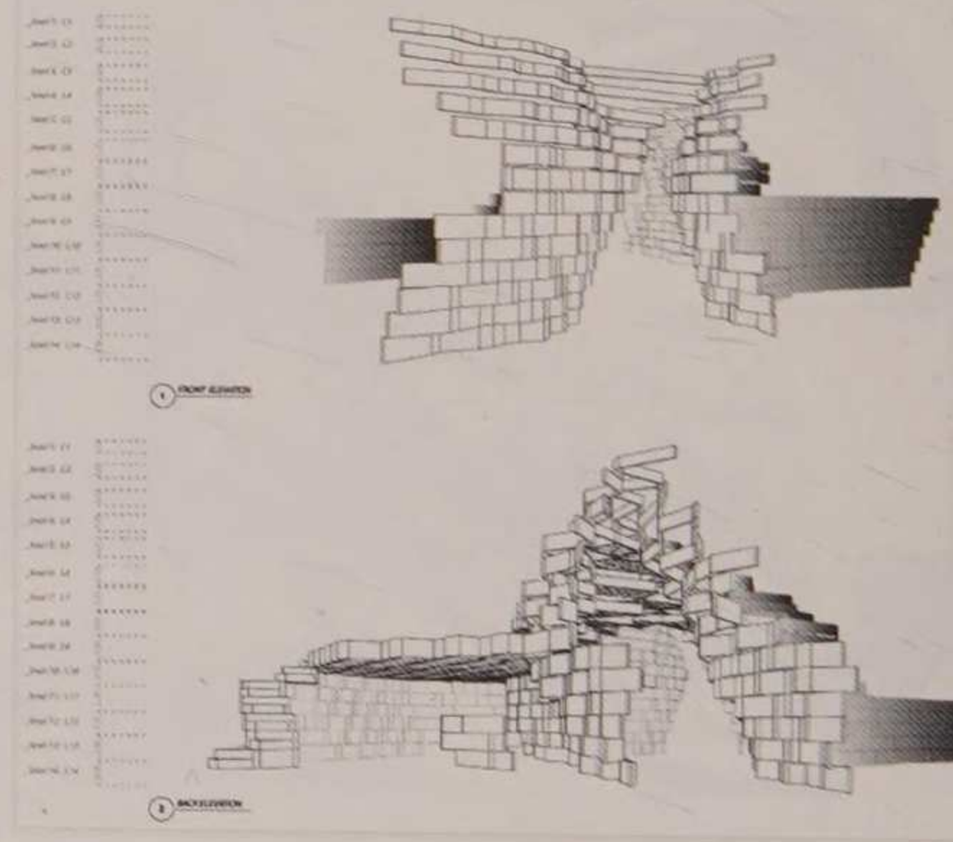
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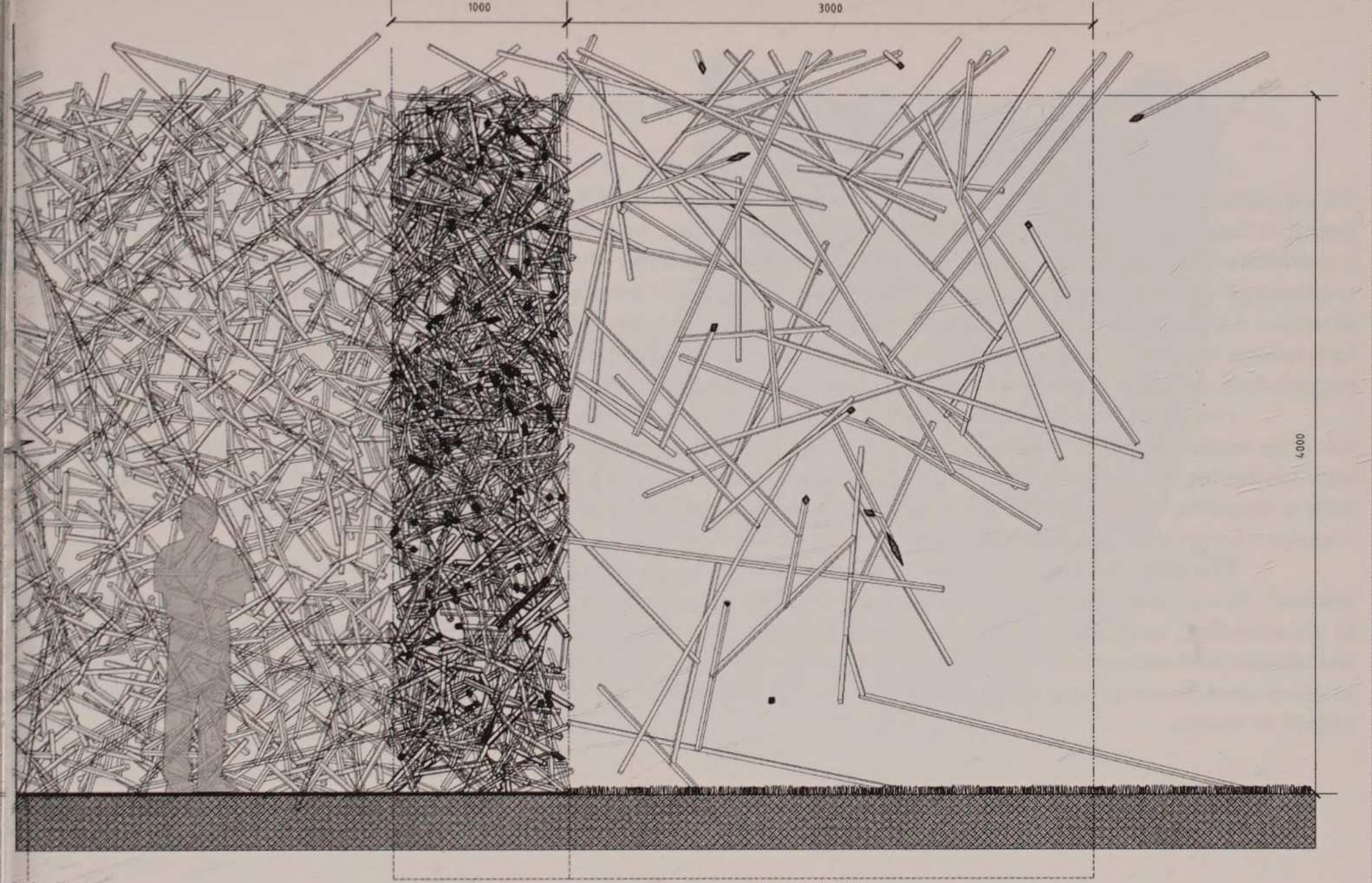
drawing title
plan

author
Chih - da Lin

drawing no.
02



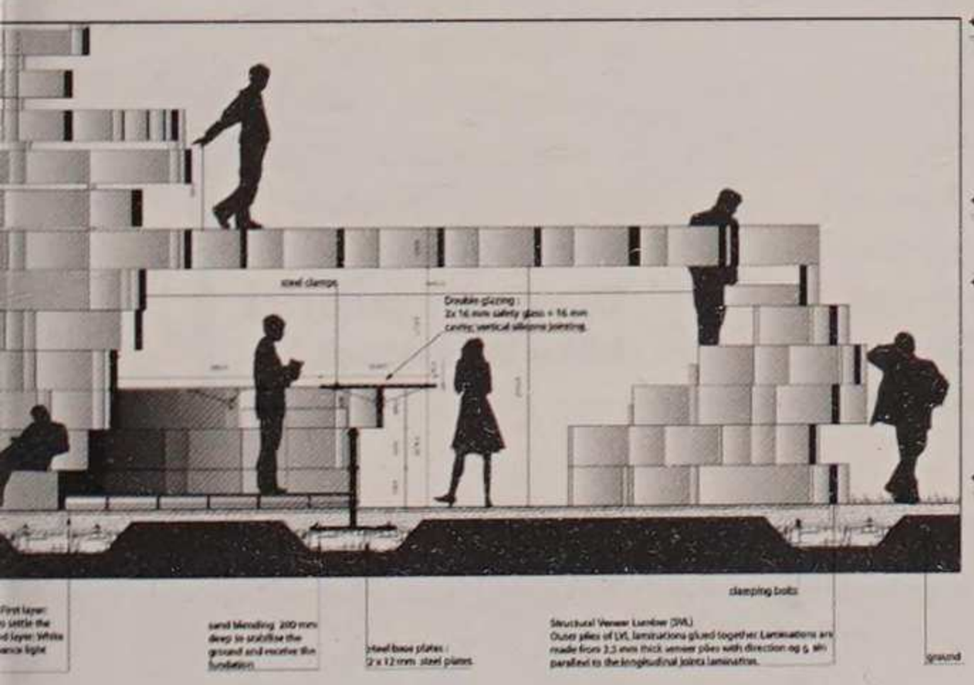


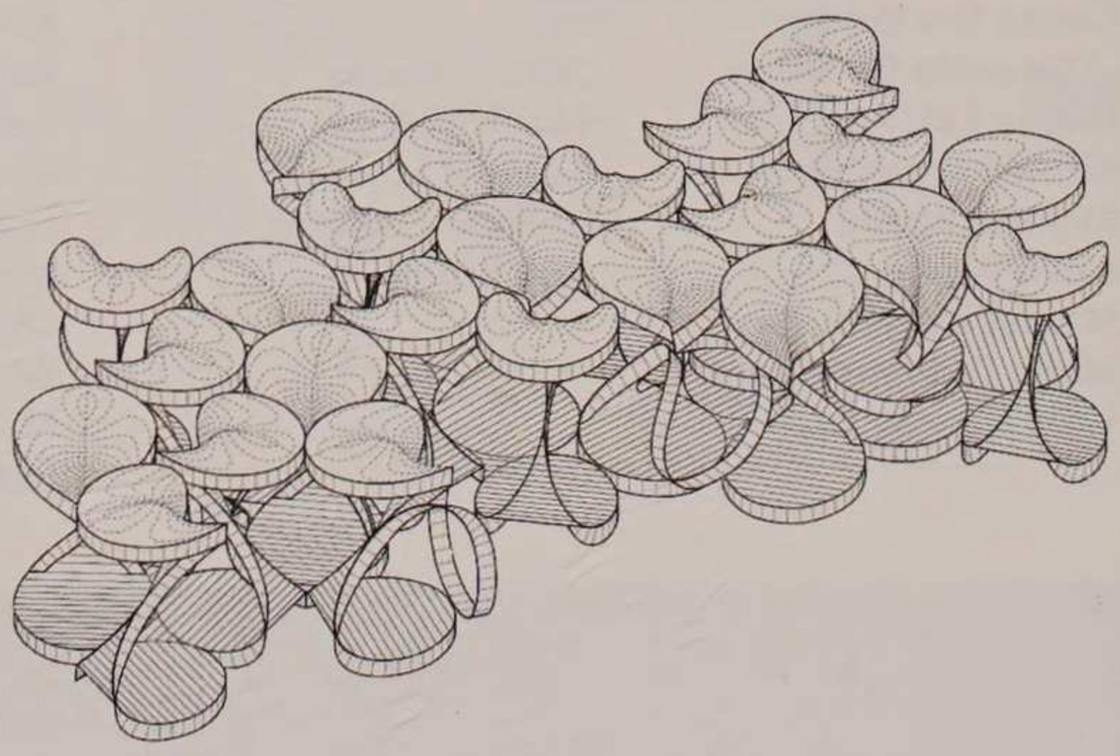


Note : (ref: Plan)
Date : 16 / 06 / 05

Alan Tam
Third Year [inter two]
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WALL SECTION 1





Unit Staff
Charles Walker
Lip Chiong
Martin Self

Assistant Tutors
Giulio Antonutto-Foi
Francis Archer
Daniel Bosia
Annie Chung
Florian Gauss
Vahndi Minah
Tristan Simmonds

Students
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Gidon Fuehrer
Benjamin Koren
Jason Lin
Myung Min Son
Sharone Piontkowski
Ines Primo de Rivera
Erez Shani
Alan Tam
Takanao Todo
Jacqueline Yeung

Visiting Critics
Alex de Rijke
Allan Bell
Andreas Lang
Brett Steele
Carol Patterson
Djordje Stojanovic
Gerrard Loozekoot
Hamish Neville
Raoul Bunschoten
Renato Benedetti
Sarah Hare

investigating PERFORMATIVE FORM through 3 small projects: chair.room.house

INTER 3 is devoted to the investigation and generation of form through performance

Throughout the last century, architects often used the chair and house as a model for experimentation – going to back the beginning to rethink the role of the chair, or else using them as a vehicle to test the possibilities of new materials and technologies. The evolution of the chair has often paralleled advances in technology and shifting trends in architecture – to the point where one can track the changing needs and wants of a culture through the history of its chairs. And, this being so, Inter 3 has determined that we need to demand more of our chairs and our houses: they need to interact, shape events, be third-party negotiators, be your friend – or your pal, fold space and time: they even need to be misused.

The chair and the house continue to be mediums through which designers can innovate and develop often radical and new ideas. Exploiting the greater possibilities for experimentation opened up by new technologies, Intermediate Unit 3 has developed new and smarter fabrication techniques combined with a retooling of the design process, to fully activate the potential for discovering and realising new form – and for constructing a modern manifesto for sitting and living.

The projects are the direct result of individual investigations into new form as directed by each student. The processes of development underlying the proposals range from exploring notions of privacy to view-finding, responsive systems, looping space, negotiation, insatiability, lightness, event structures, sidedness and contact. In each case the student took a single concept and tested it to the limit to uncover and develop new ways of understanding the role of the chair, room and house as a performative object or space.

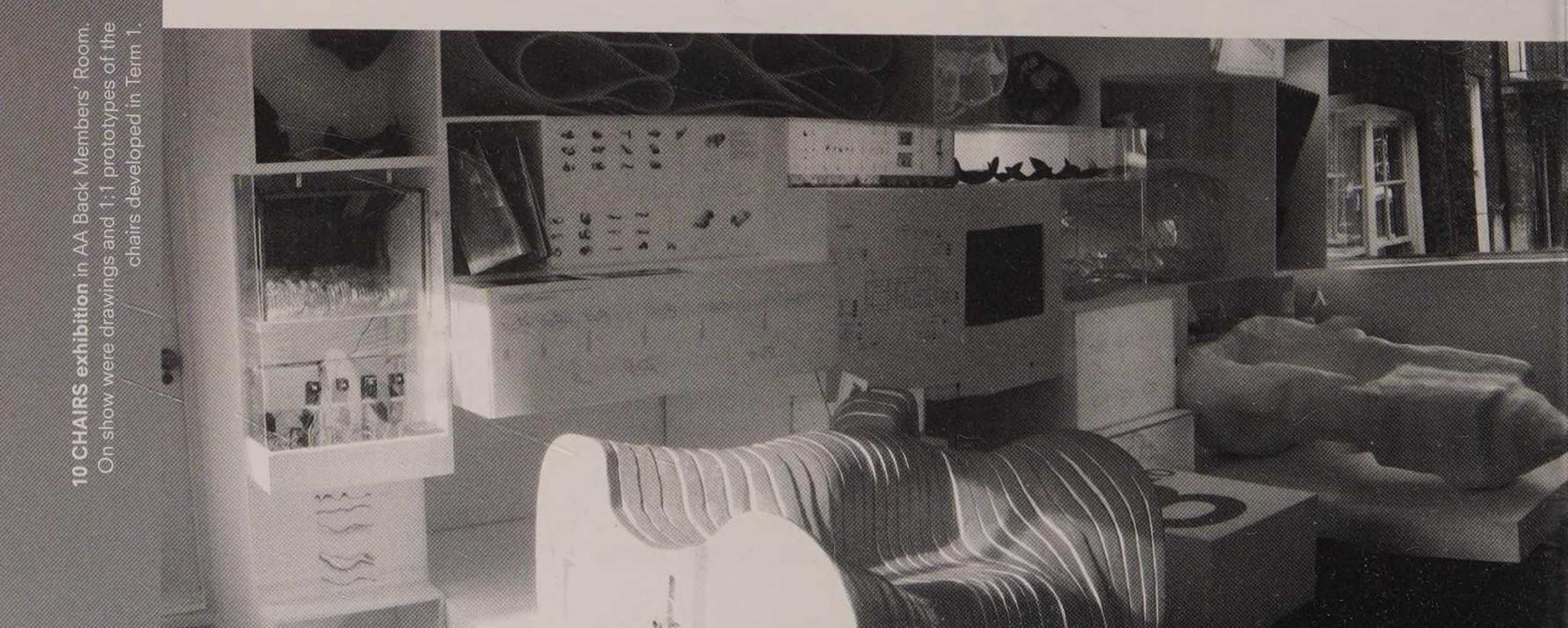
Unit Master
Natasha Sandmeier

Students
Badintra Balankura
Celina Martinez-Canavate Souviron
Deena Fakhro
Hiroaki Toyoshima
Kyo Nakagami
Linjie Wanlg
MAciej Woroniecki
Marie DeMonseignat
Viola Carnelutti

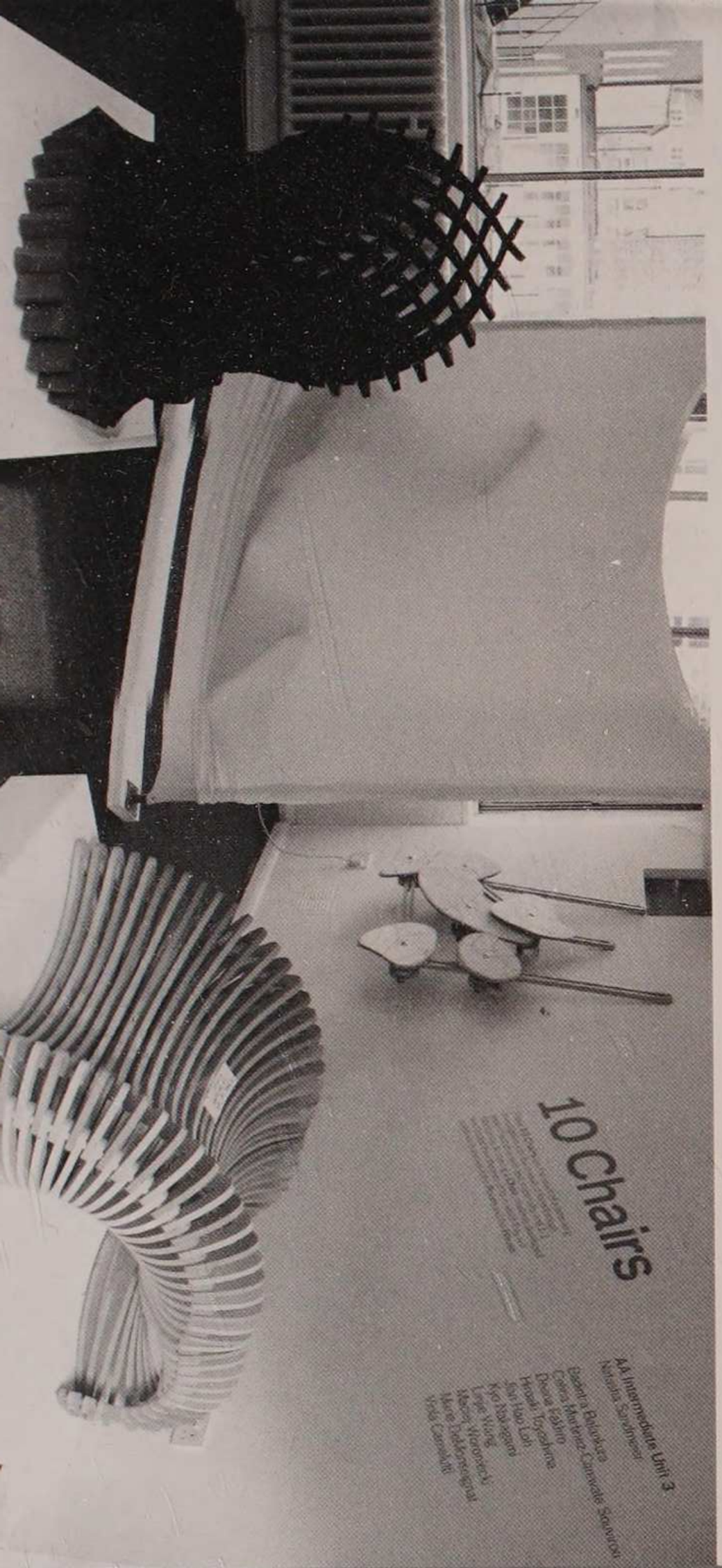
Workshop Tutors
Chris Carroll
Frances Mikuriya
Danyael Sugawara
Andrew Kudless

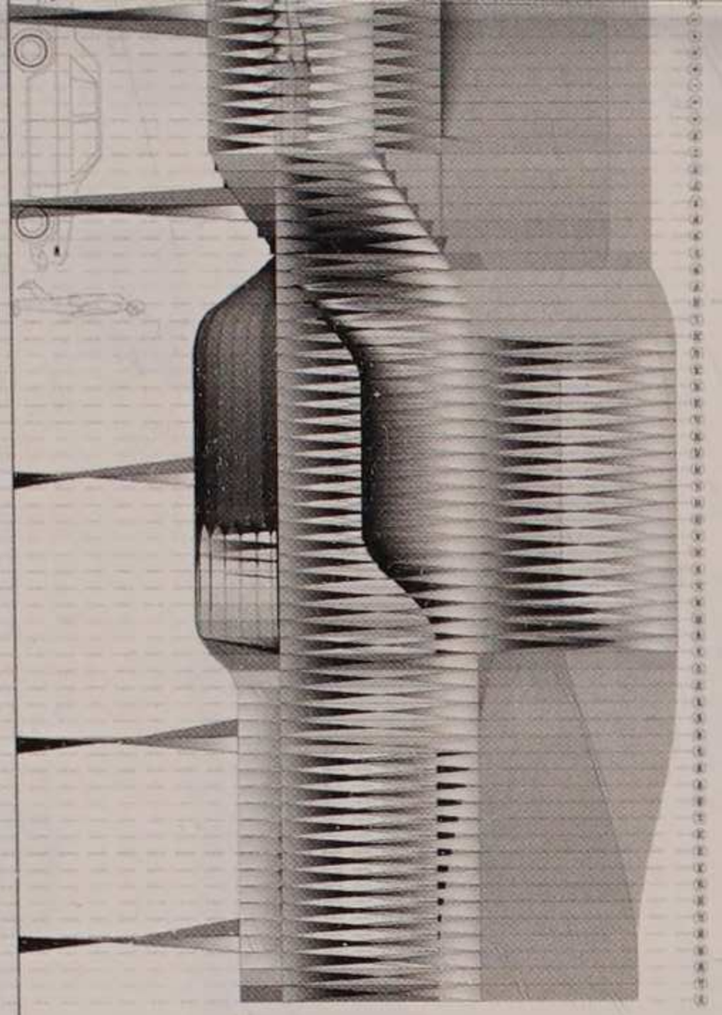
Special thanks
Marilyn Dyer
Antonia Loyd
Belinda Flaherty
Asa Bruno

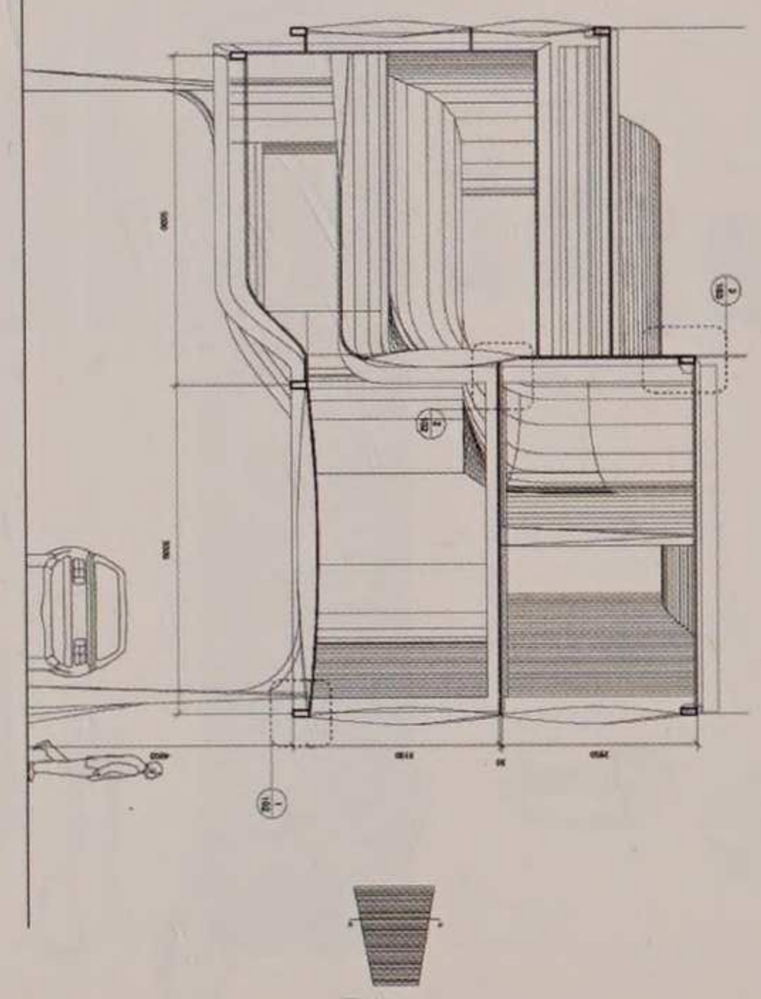
Visiting Critics
Tom Barker
Shumon Basar
Mirco Becker
Andre Bideau
Kathrin Böhm
Valentin Bontjes van Beek
Chris Carroll
Javier Castañon
Monia De Marchi
Oliver Domeisen
Wolfgang Frese
Manuela Gatto
Fenna Haakma Wagenaar
Alex Haw
Ingrid Hora
Sam Jacoby
Jenny Jones
Theo Lorenz
Frances Mikuriya
Zahira Nazer
Carol Patterson
Nathalie Rozencwajg
Irénée Scalbert
Martina Schaefer
Brett Steele
Djordje Stojanovicz
Mike Weinstock

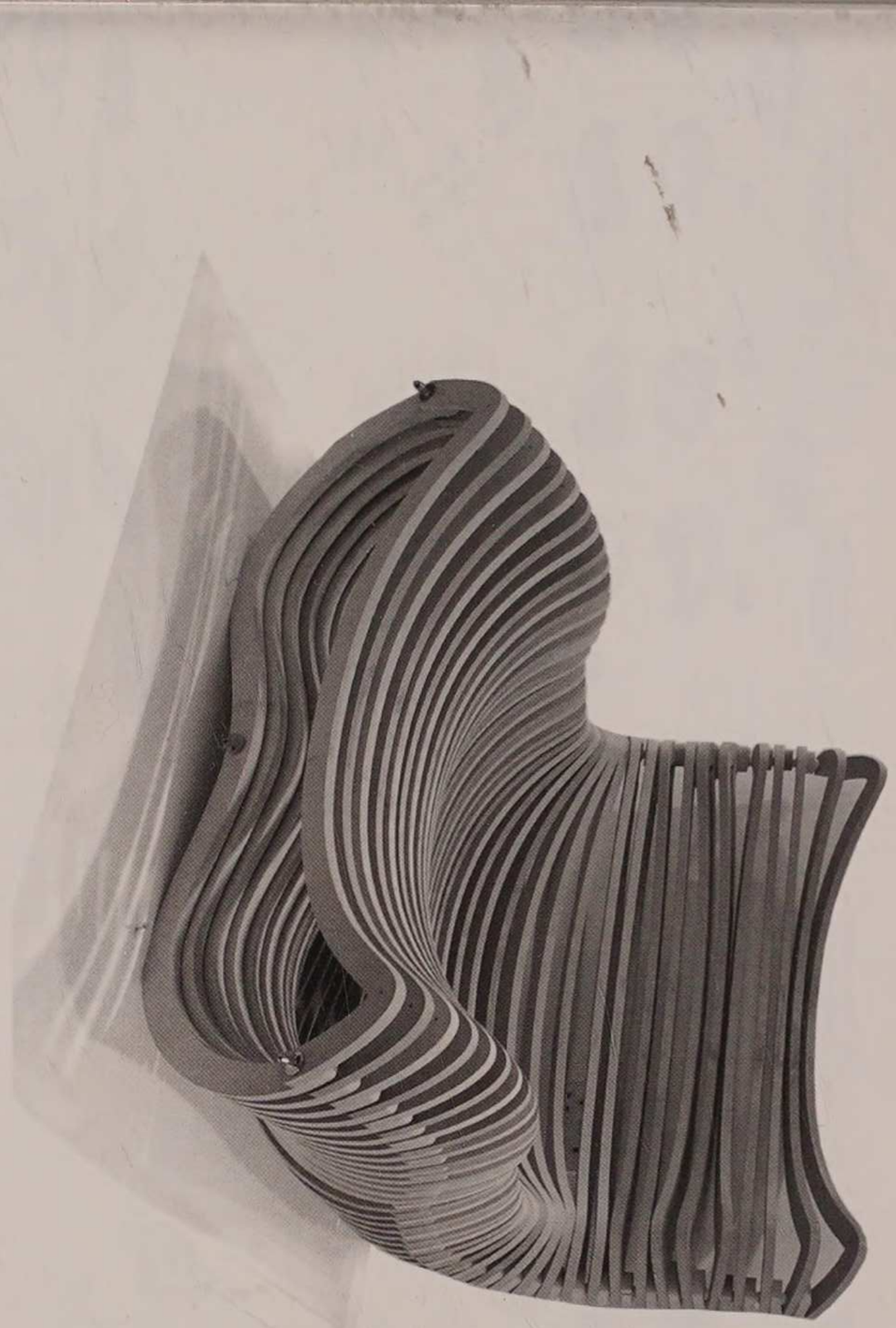


10 CHAIRS exhibition in AA Back Members' Room.
On show were drawings and 1:1 prototypes of the chairs developed in Term 1.







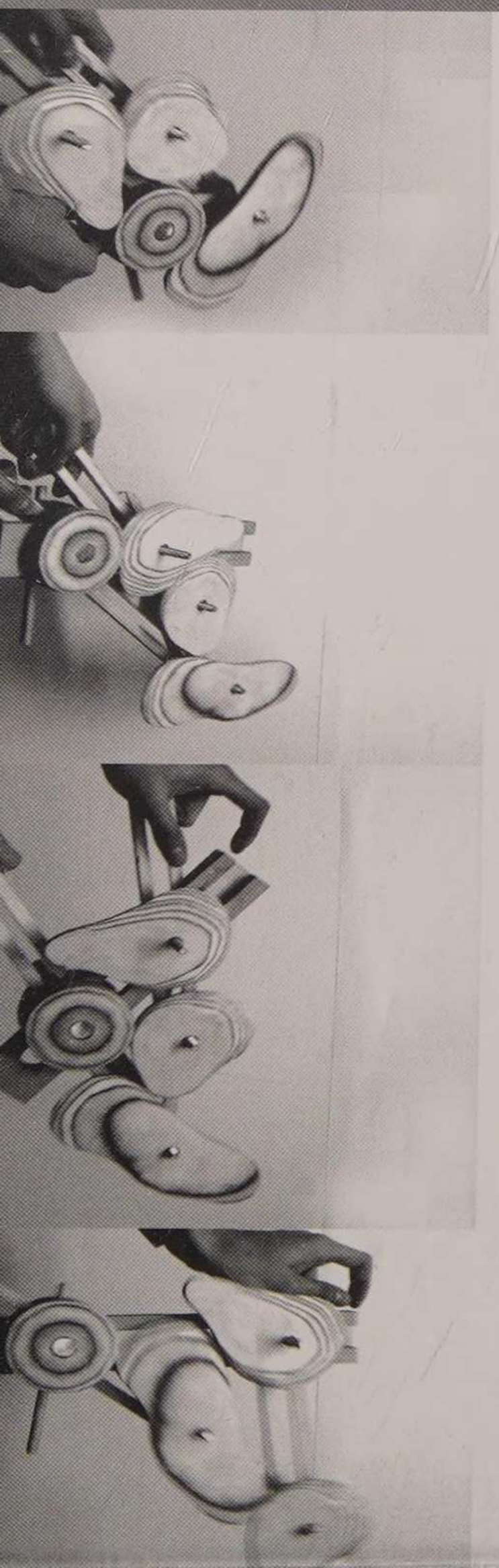


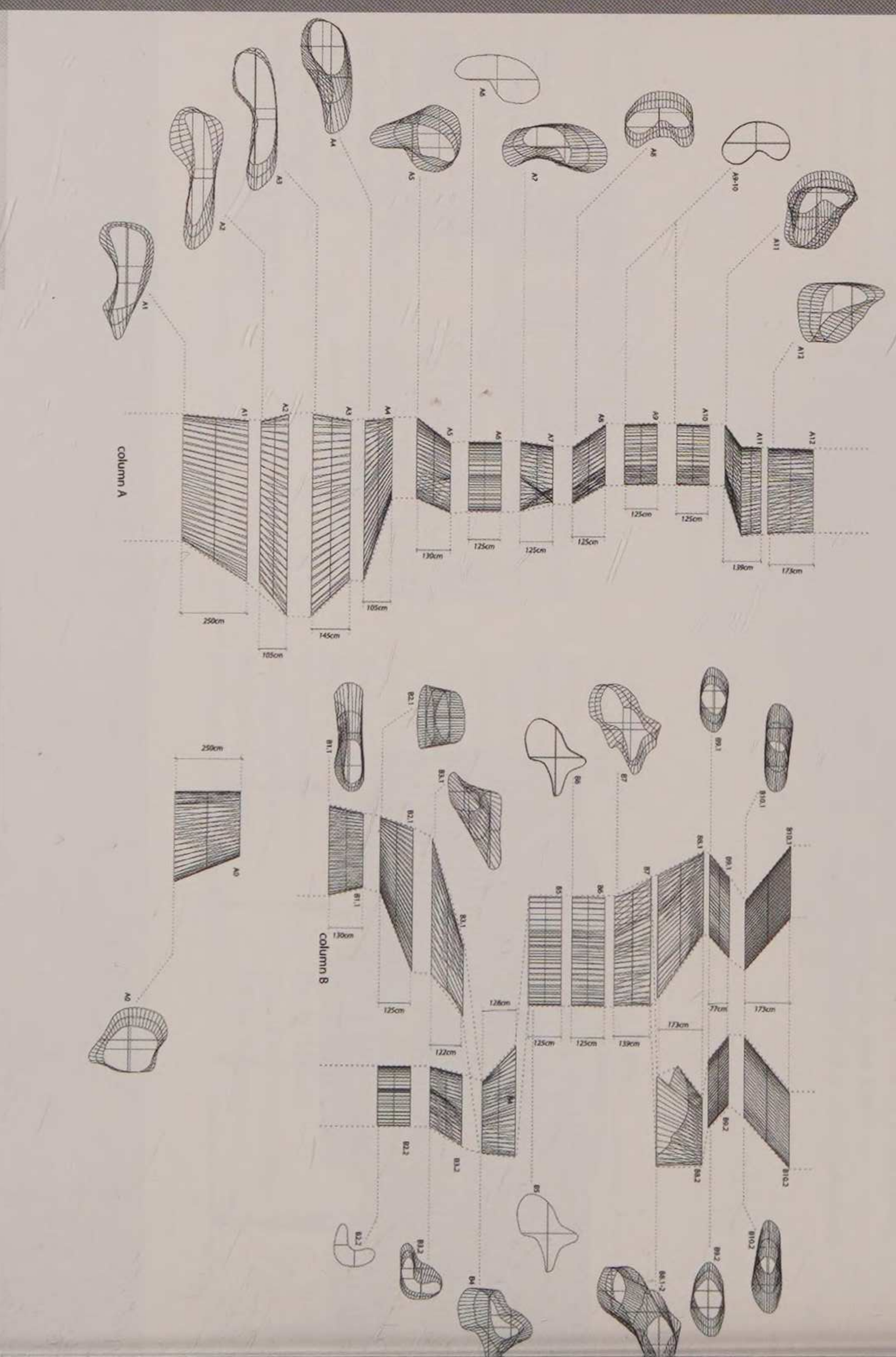
Jian Hao Loh _ Privacy
Using the serial section, Jay explores the issues of privacy as a variable and adjustable condition. While his chair was an adjustable piece, allowing users to manipulate it to avoid or provoke confrontation, he develops the house as a static object and requires the user to engage more dynamically with the structure.

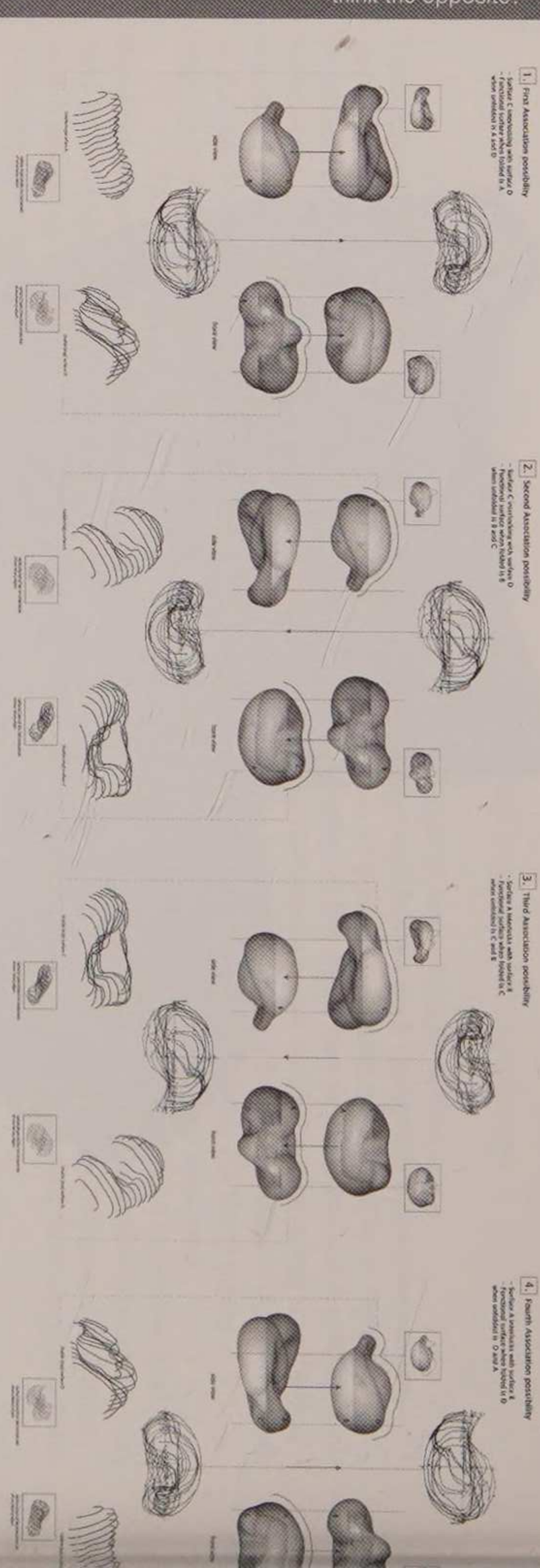
Ton started out the year with a fascination with the insatiable, and developed a series of projects that all deal with the question of 'when is enough enough?' His structures enable a more active way to sit and live, yet with each adjustment as you gain something, you lose something else, and begin the endless cycle of insatiability.

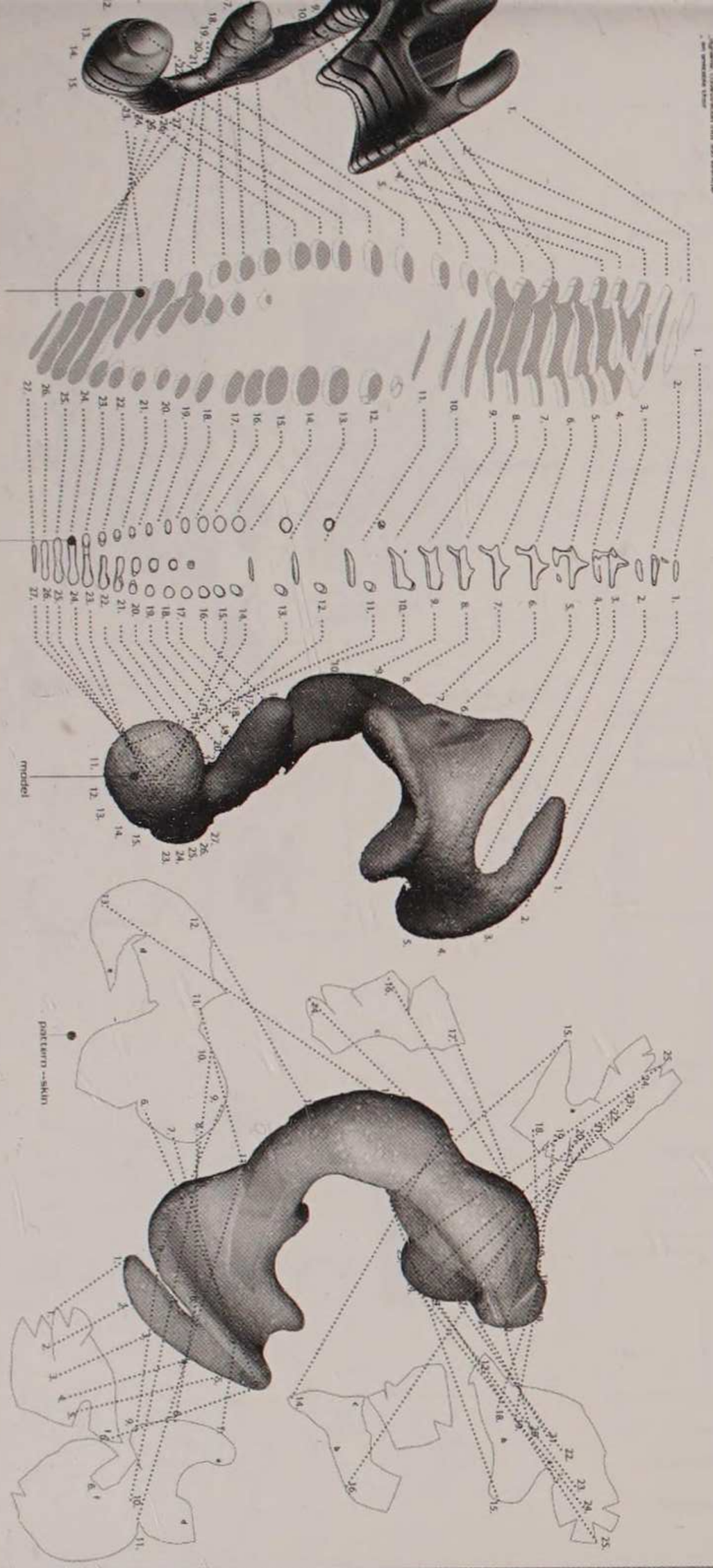
Marie De Monseignat _ The Binary

What if we start to see in every situation, every object, every space, the potential of an opposite? How could we then reveal and create these inverted moments, shapes or surroundings, and how would we react to these new conditions, forms, environments...? Could there be a New Way of Living? Could we rethink the notion of living space through the idea of a binary condition? As we rethink, why not think the opposite?

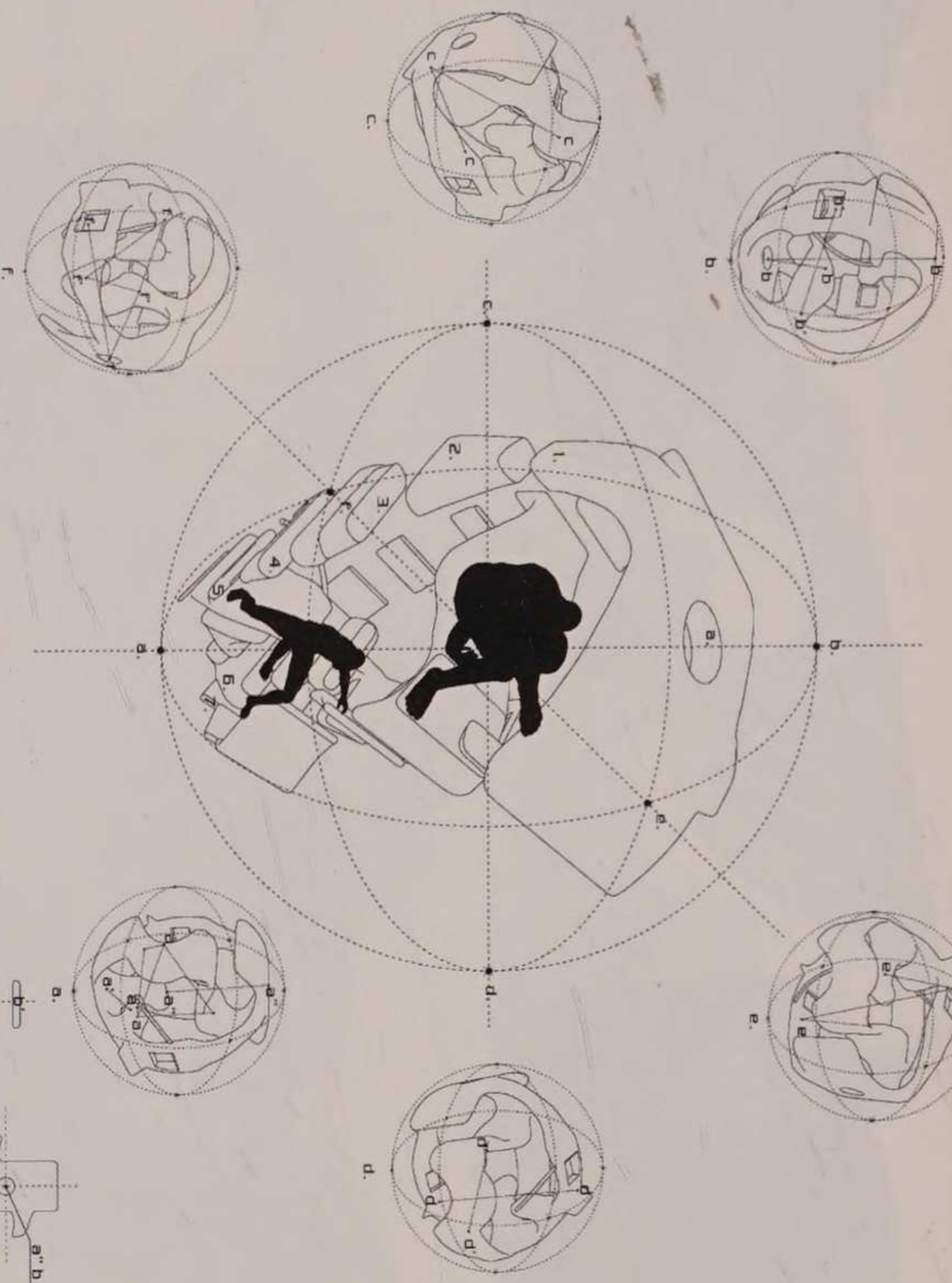










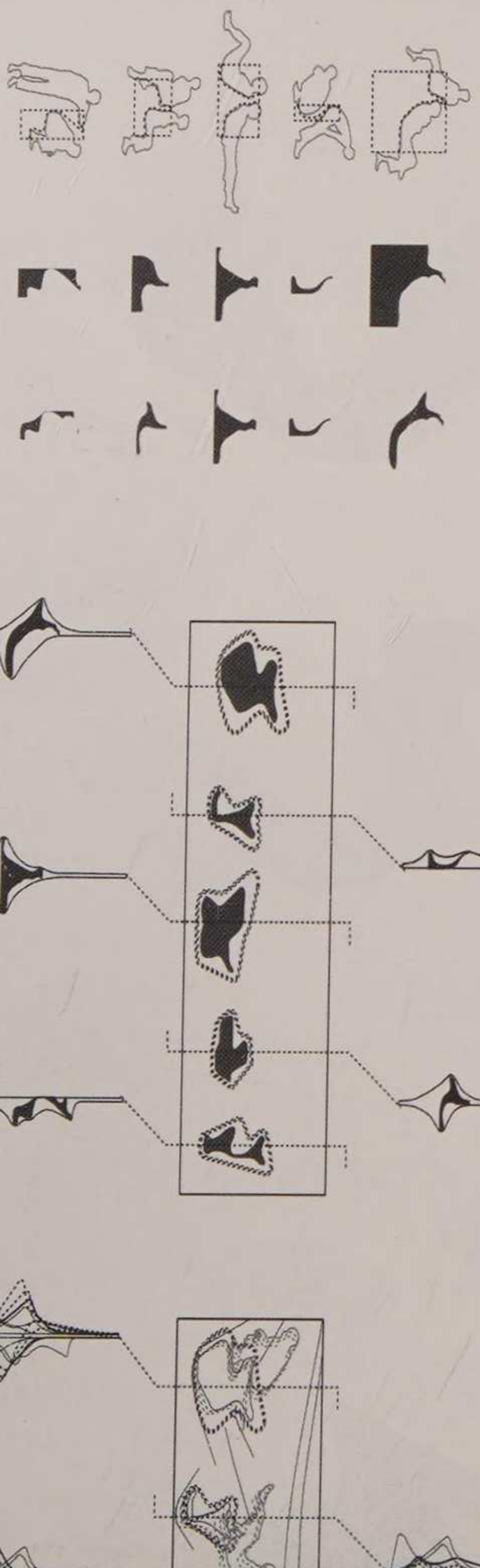


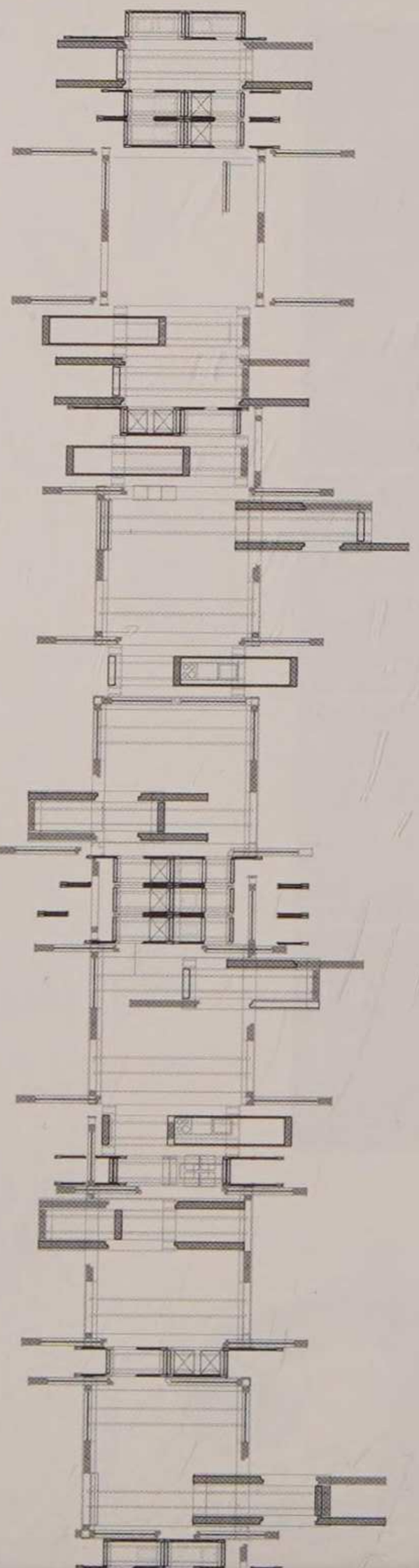
Kyo Nakagami _ The Negotiator

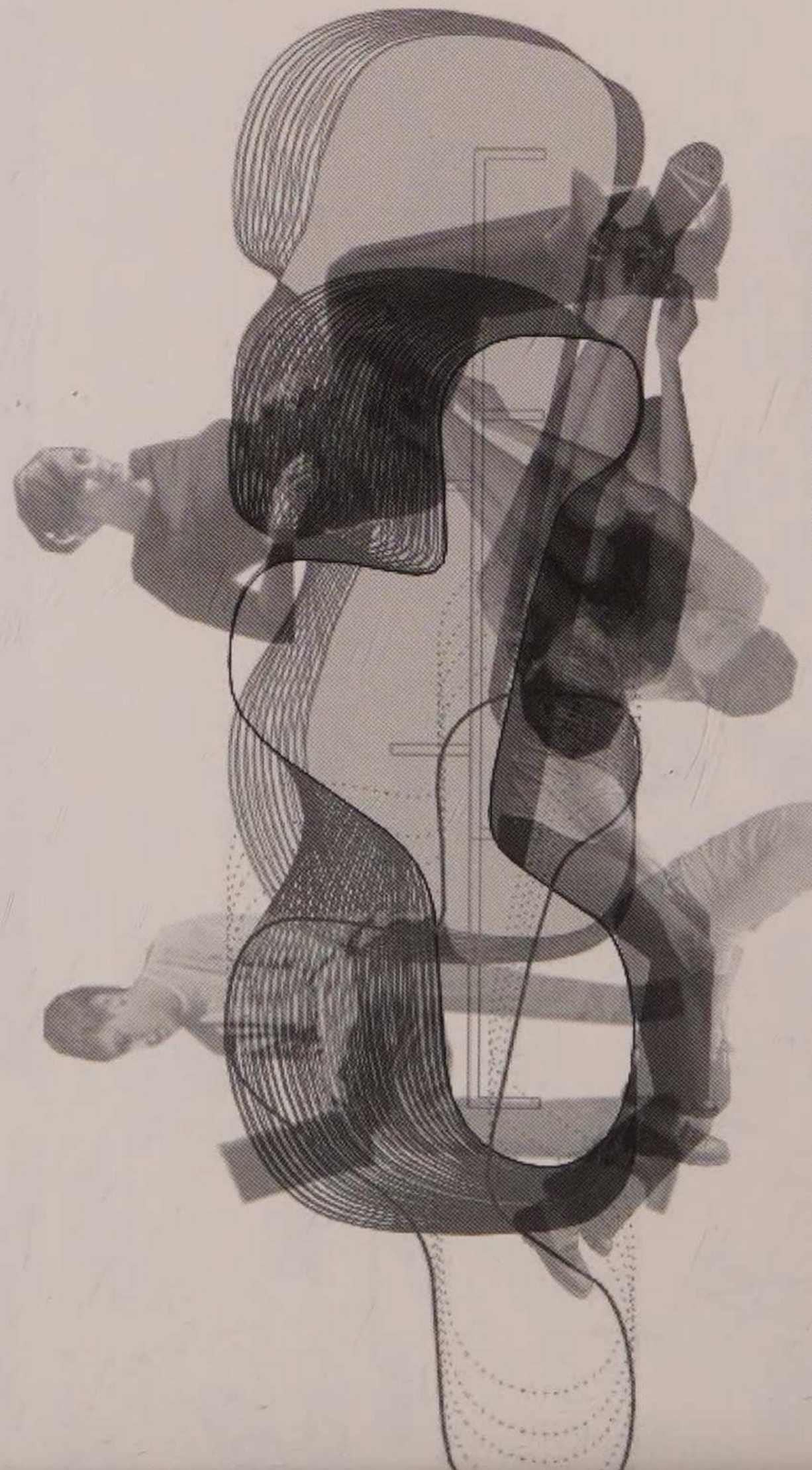
Kyo's projects investigate the possibility of architecture actively participating in the lives of its users. Her chairs offer a place of precarious negotiation – one angry move and the entire structure rolls off course, usurping the control of the inhabitants. Architecture gets the upper hand until you learn how to control it, and then it becomes a tool to discuss, enrage, battle, love and learn.

Celina Martinez-Canavate Souviron _ Event-Headquarters
Event-HQ is a collection of objects and systems that create events. It starts from simple forms that can be combined, reconfigured and transformed. It is perpetually manipulated. It is an unpredictable perFORMer. It is an evolving narrative. It is fragmented, unfinished and guerrilla-like. It will take over the city.

Event-Shifter
A chair should be information-based. It needs to be a part of evolving programmes. It should be interactive and responsive to its user. The chair does not have a final form, but rather emerges through use.

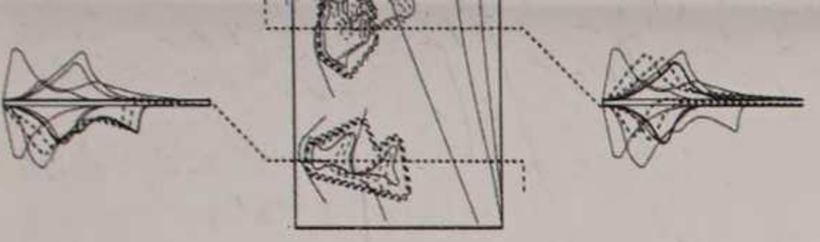






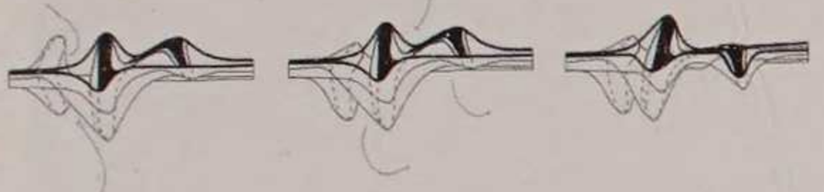


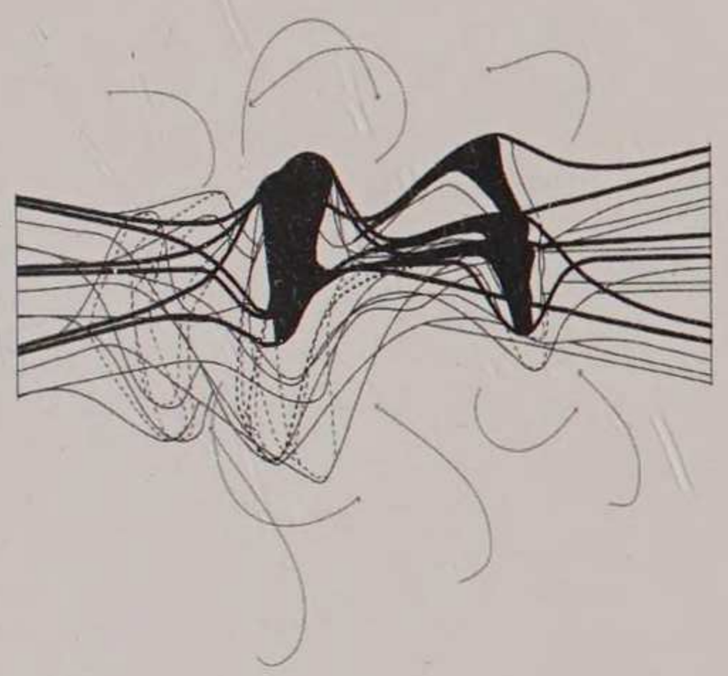




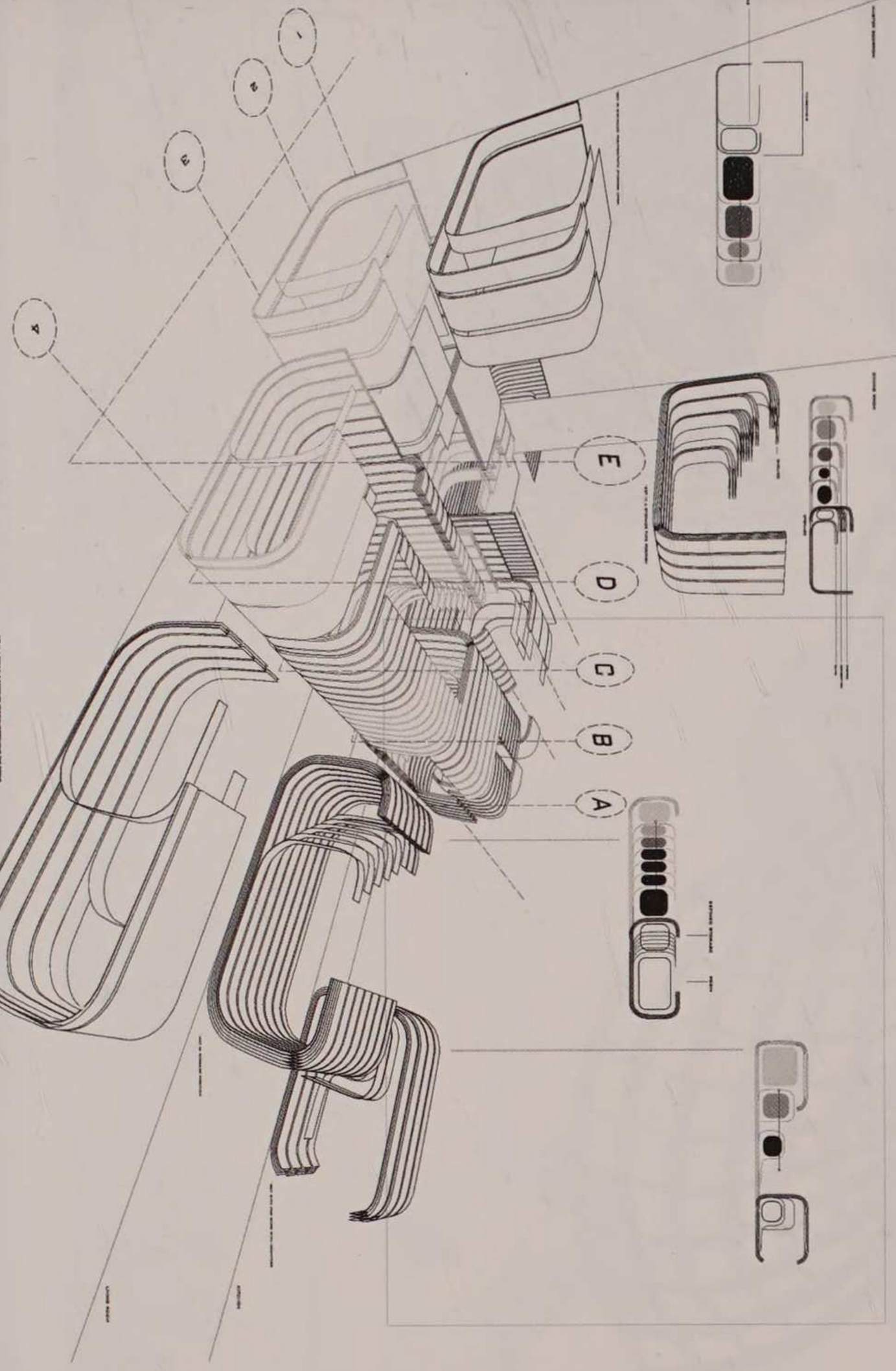


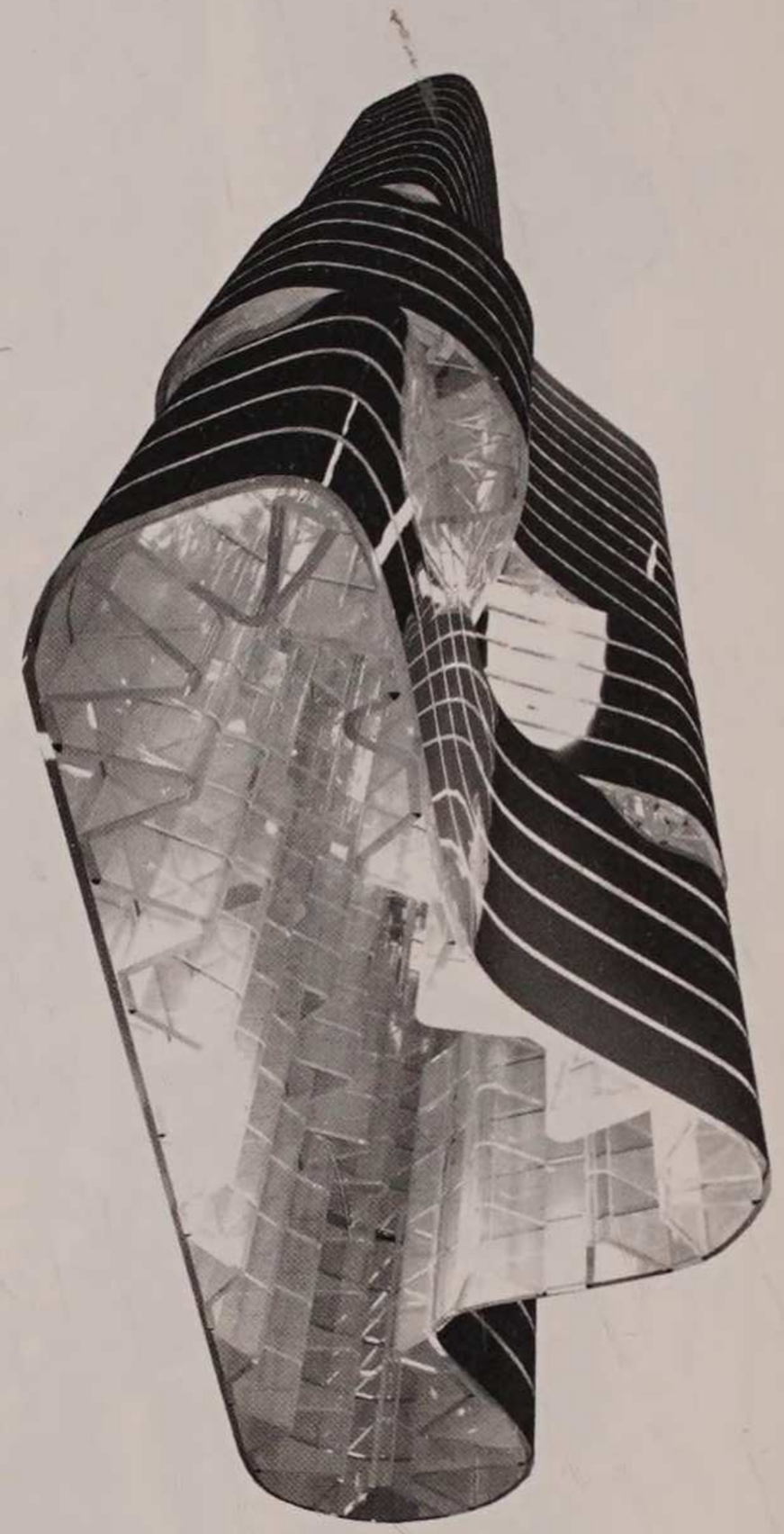












Viola Carnelutti _ Contact
Viola explores ideas of contact, gesture and communication, to develop a series of structures enabling communication among strangers. The structures only perform if the users communicate with each other by touch through the thin fabric layers.

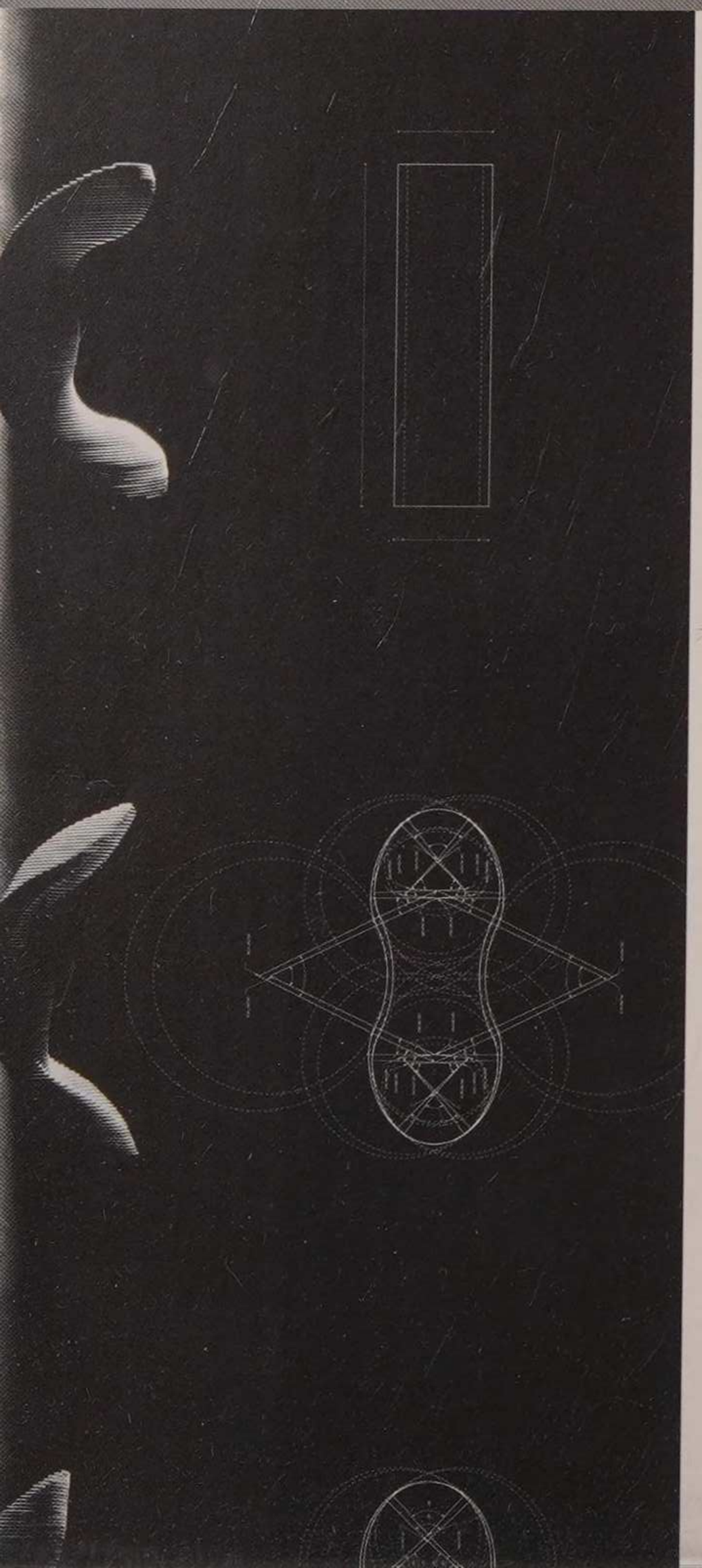
MAciej Woroniecki _ P.A.L.
MAciej explores the ability to create space by peeling away a flat surface, as well as the ability to change the programme of a room by temporarily 'deleting' everything that defines that programme. P.A.L. creates new programmes within a house, but at the same time it redefines every way the user moves within its spaces. Unused space is 'closed' and as it closes another space opens – in a process of continual deleting and undeleting that accommodates a dynamic way to live.

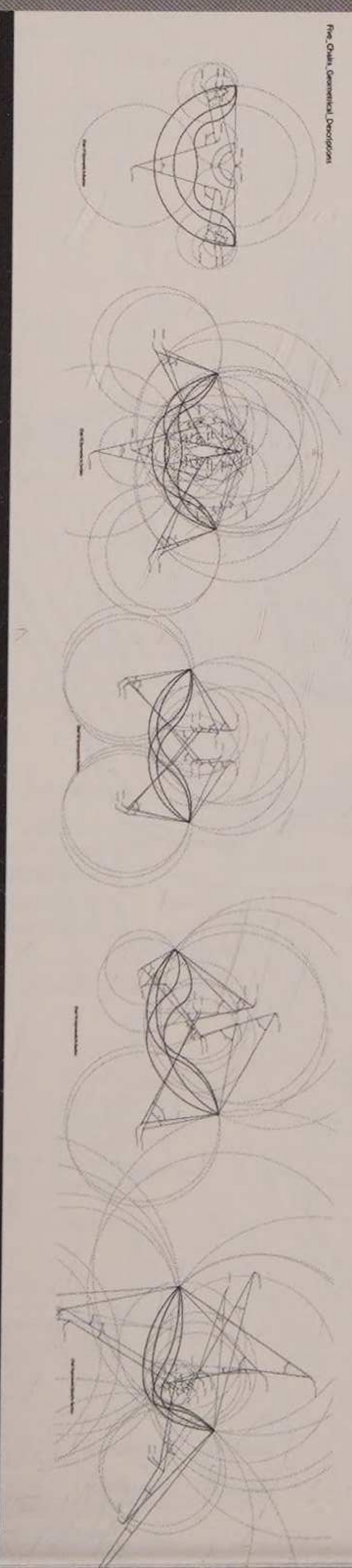
Linjie Wang _ Viewing Machine

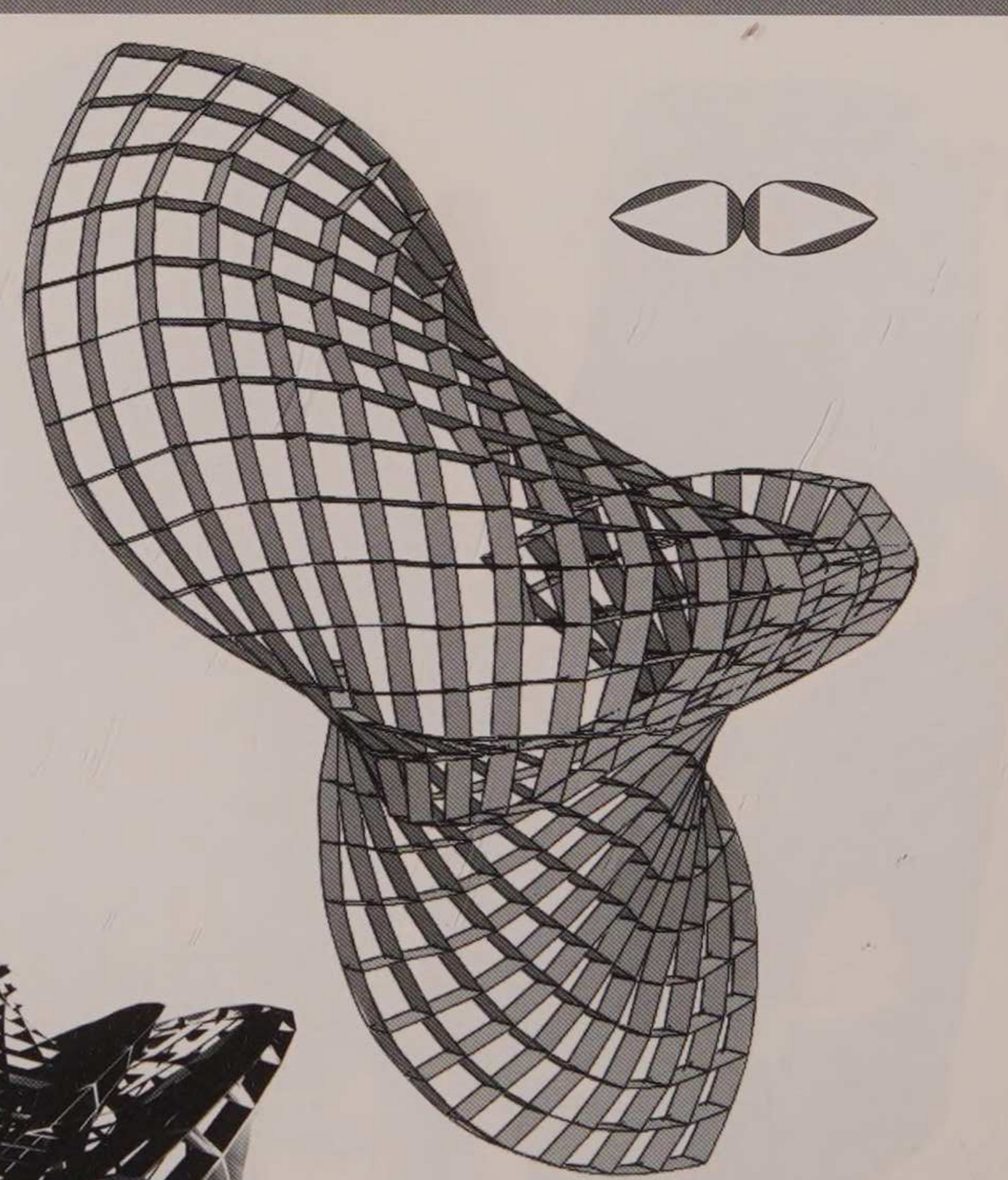
'The essence of architecture is the space, is the absence. My focus is to eliminate the skin, turning the space inside out, to sculpt the none-ness with sensations, to reveal the memory of absence.' Linjie worked with reflections falling onto complex geometries to manipulate our perception of the environment. With both the chair and house project, he developed a series of viewing machines to distort one's surroundings.

Hiroaki Toyoshima _ Lightness

Working within the framework of 'lightness, Hiro took on the challenge of developing both a chair and a house using soft foam. He generated a catalogue of tests that studied the relationship between softness, stability, strength and flexibility in order to develop a chair and a shelter that are lightweight, flexible, reusable, adjustable and easy to build.

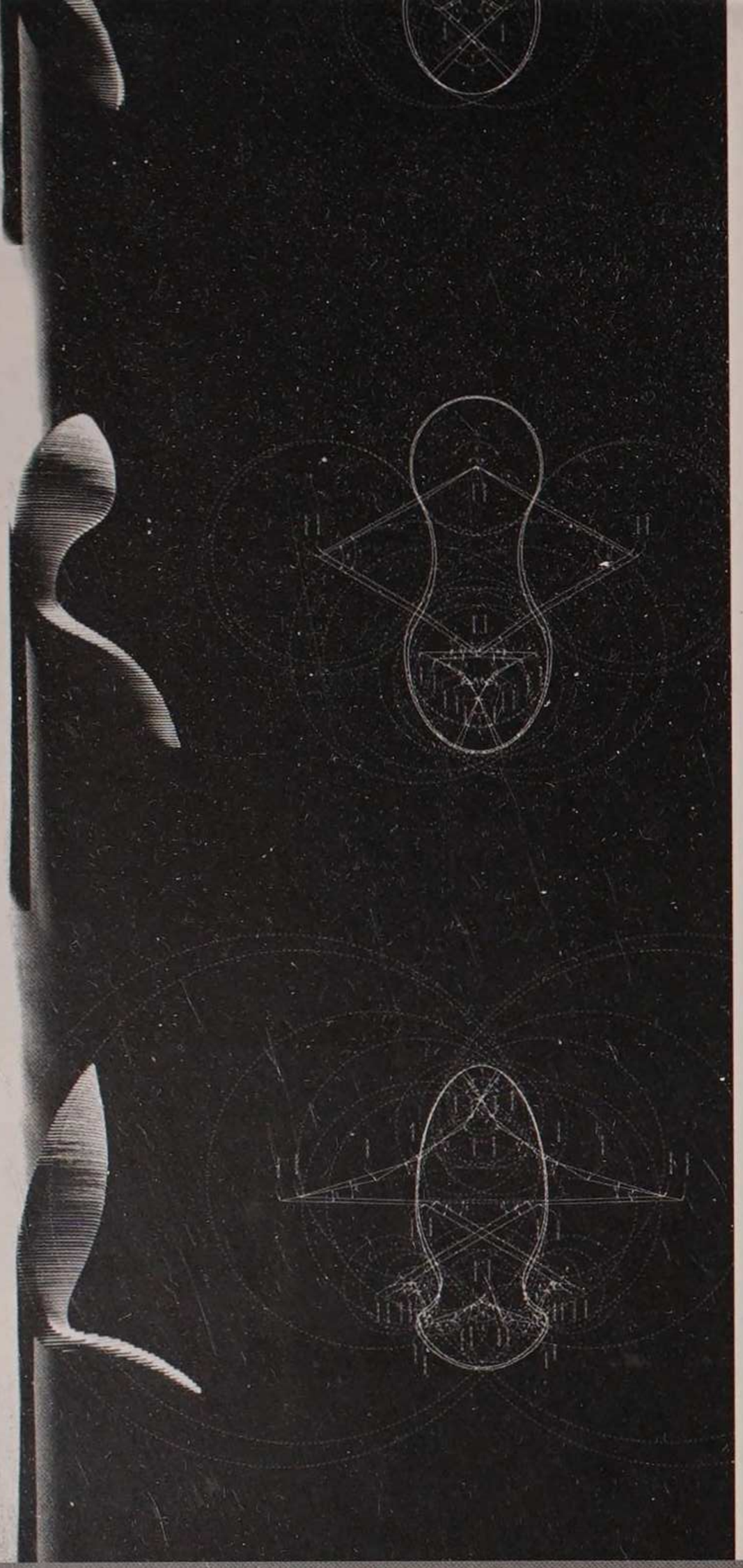


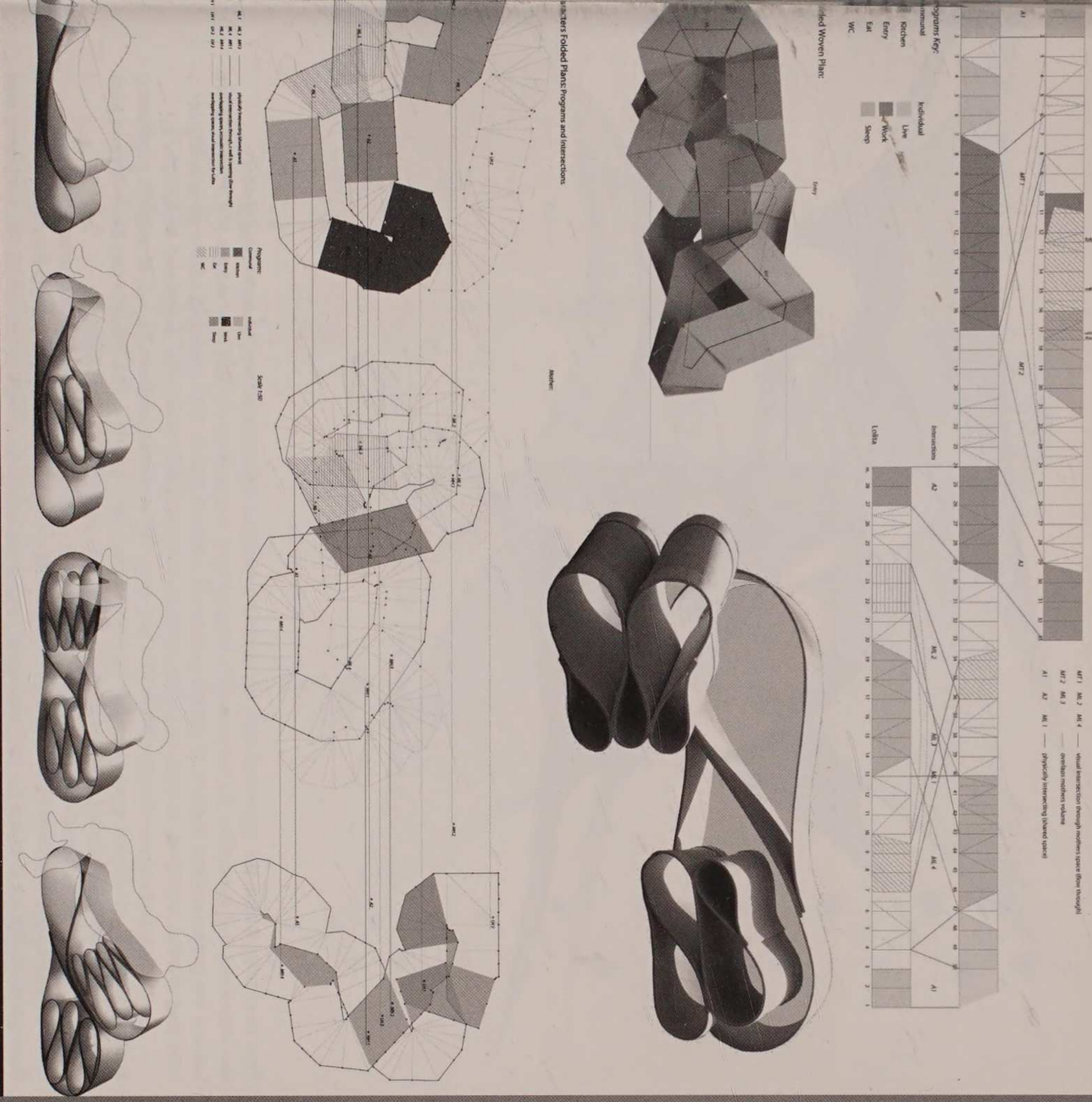






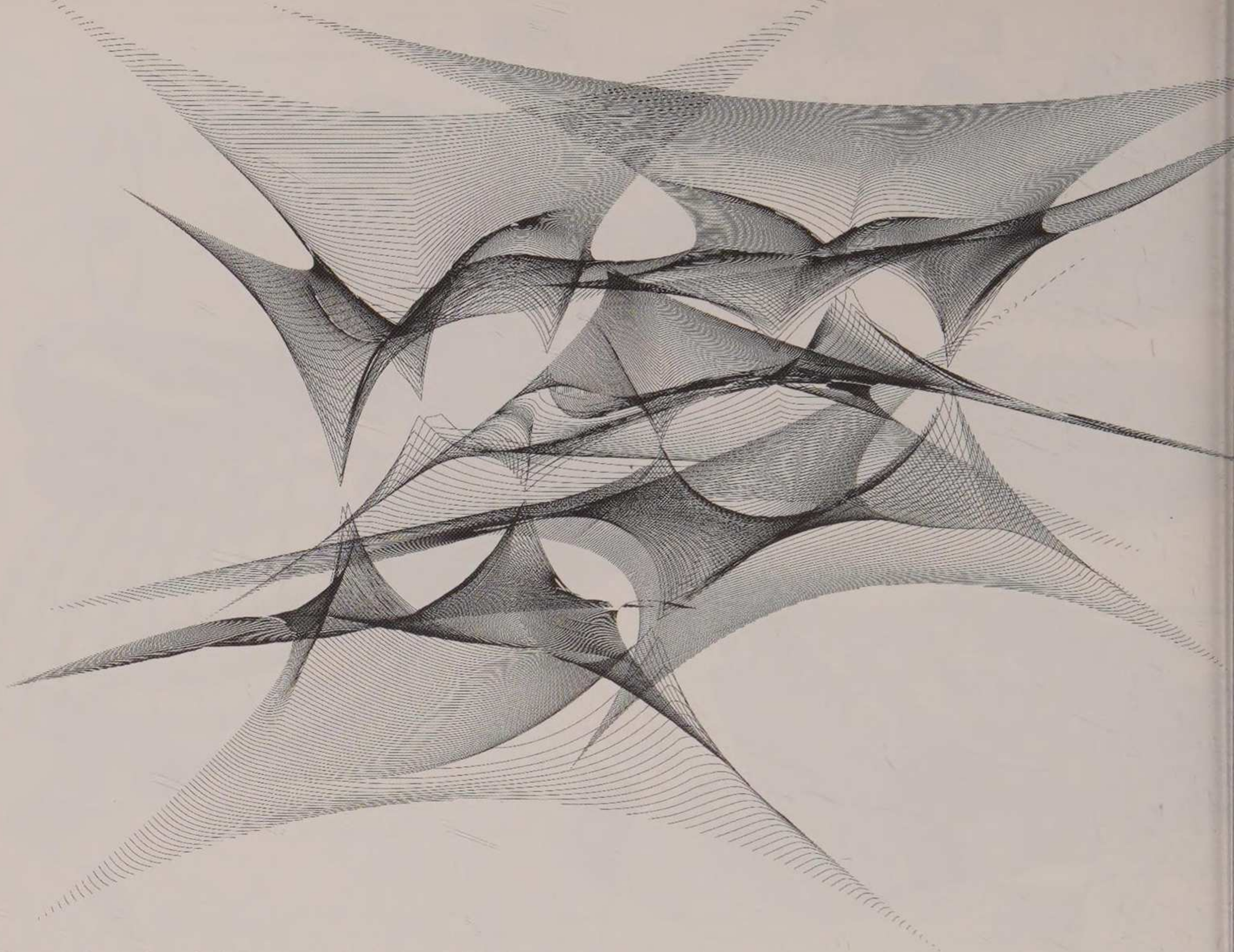






Deena Fakhro _ Loops of Space

The new cyclic architecture should find a more efficient or fruitful way of connecting spaces, utilising more than one axis, read not as a 'collection of spaces, frame after frame' but as a continuous one-ness that within itself holds enough differentiation (achieved through material qualities) to create varying conditions.



This year Inter 4 took the approach that architecture must be developed through experimentation, development and execution. By purposefully engaging in a scaleless design method we are able to leave behind the preconceived notions of preprogrammed, uniform space, thus opening up the possibility for new and diverse activities, events and environments to take shape within the proposed architecture.

Using techniques discovered within painting, the students proposed a set of models producing spatial, material, structural, programmatic and environmental agendas. The models can be analysed and critiqued to build an understanding of the forces and possibilities inherent in each.

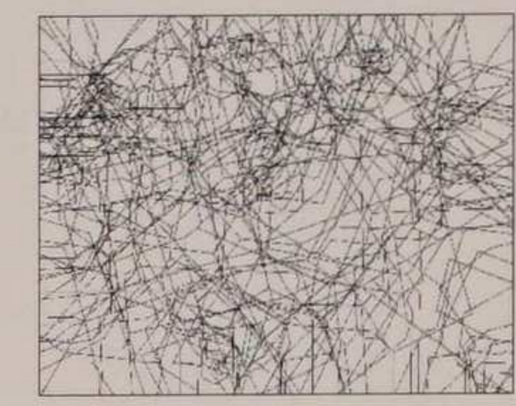
This year we are working in Guangzhou, China, within the new central axis created by the rapidly developing city. With its proximity to Hong Kong and its industrial base along the Pearl River Delta, Guangzhou is the ideal place for our 'scaleless' architecture to take place. Unbound by the economic and manufacturing constraints felt by the rest of the world, Guangzhou offers a site open to all modes of architectural interest.

By taking programme into consideration after the models have been developed, the students afford themselves a more constructive position from which to consider the validity of specific occupation. Programme can be rethought to include new layers and opportunities. This year we took 'food' as one programme and asked each project to include a second programme to produce specific friction within the workings of the architectural proposals. That friction will tend towards the production of new and multifaceted ways of occupying and restructuring the original models. In the end we are interested in reformatting our architecture to address the need for a type of hyper-integration between programme, context, structure, material and idea. This overall interest in a cumulative effect of the techniques and tests performed will in turn produce consistent and dramatic results.

Unit Masters **Mark Hemel, Nate Kolbe**

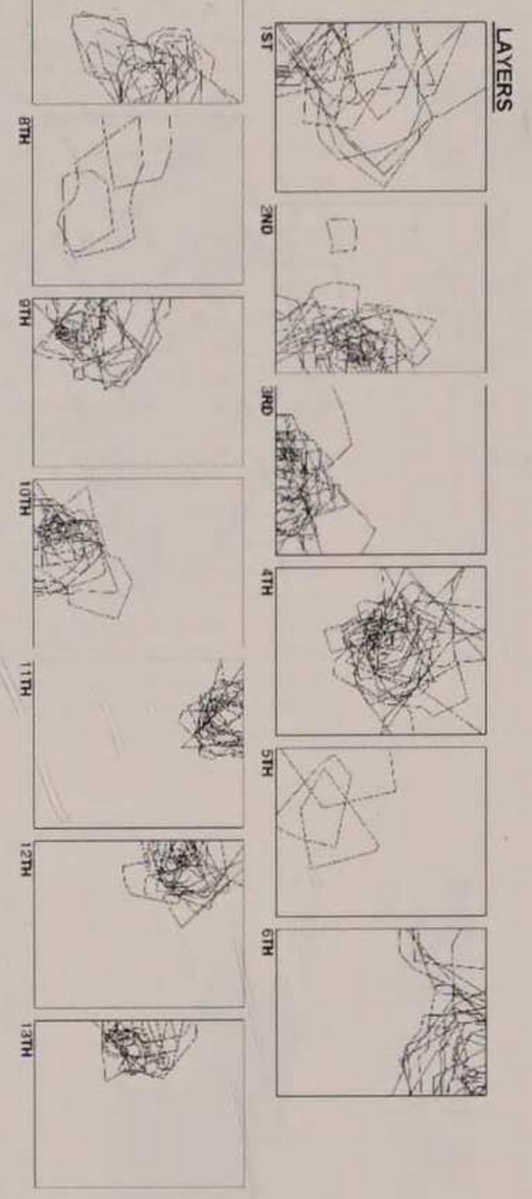
Students **Gideon Alcantara, Luis Castillo, Rika Horiki, Hee Seung Lee, Yoona Lee, Patty Lui, Kazuhiro Murayama, Sevil Pius, Prasong Suppadungchon, Jung Joon Yun**

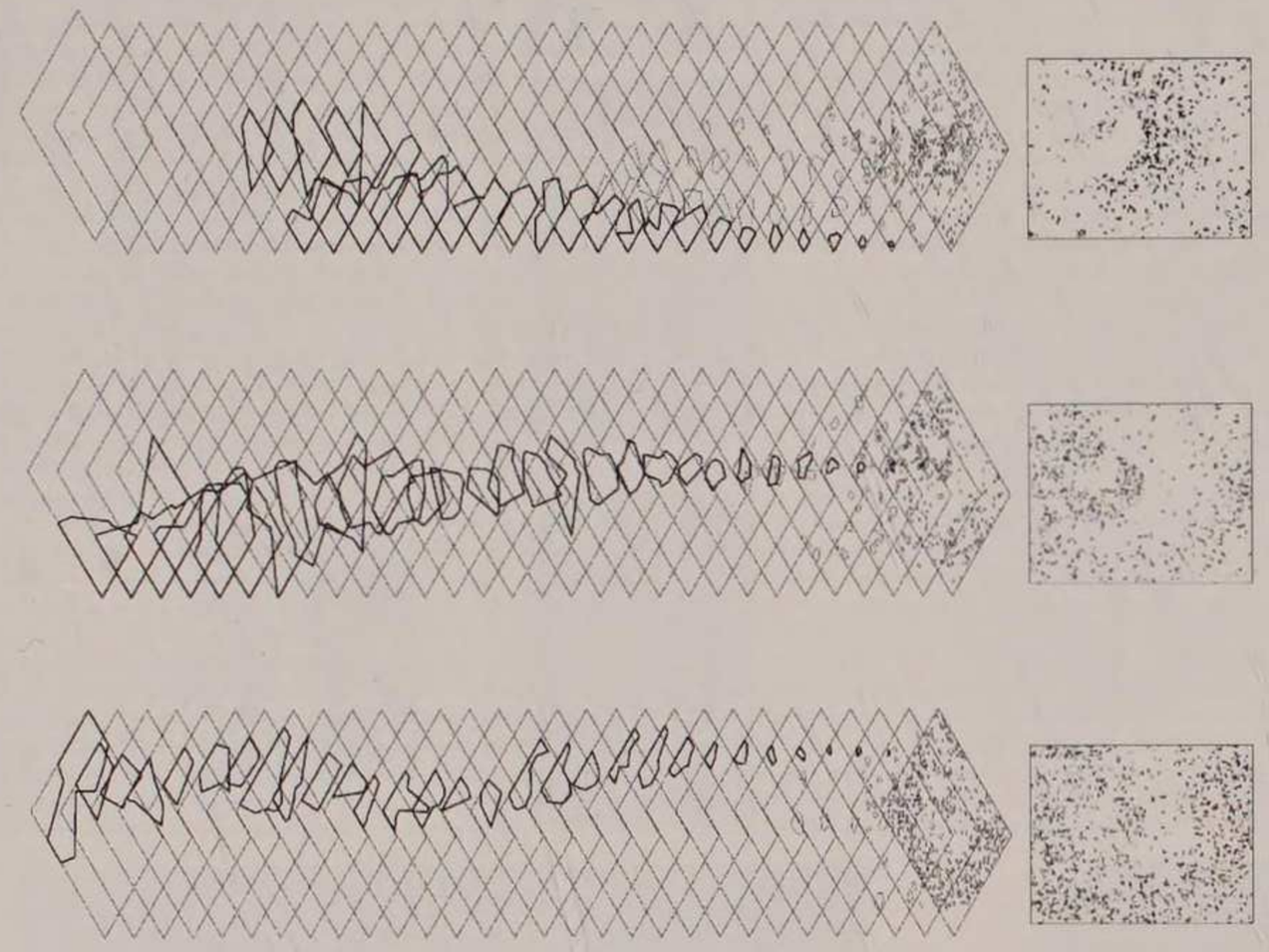
Special thanks to **Eva Castro, Lida Charsouli, Alistair Gill, Steve Hardy, Alex Haw, Holger Keine, Katrin Lahusen, Jonas Ljundberg, Yusuke Obuchi, Natasha Sandmeier, Djordje Stojanovic, Jeff Turko**

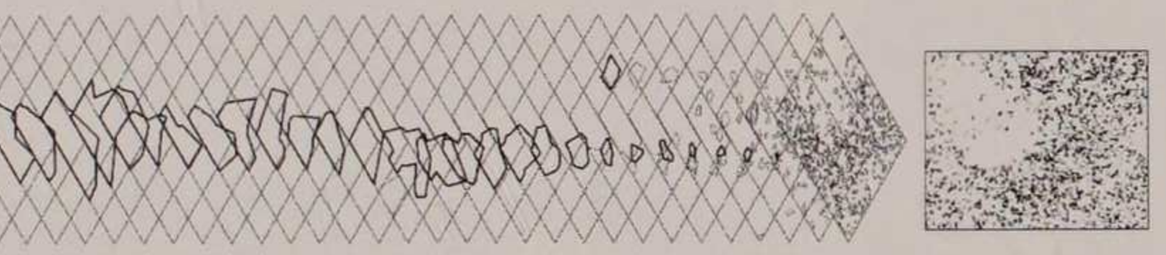


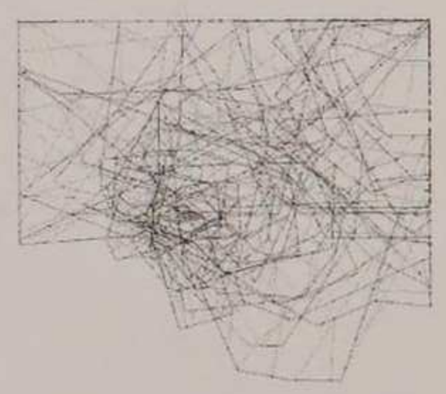
PILE UP THE LAYERS

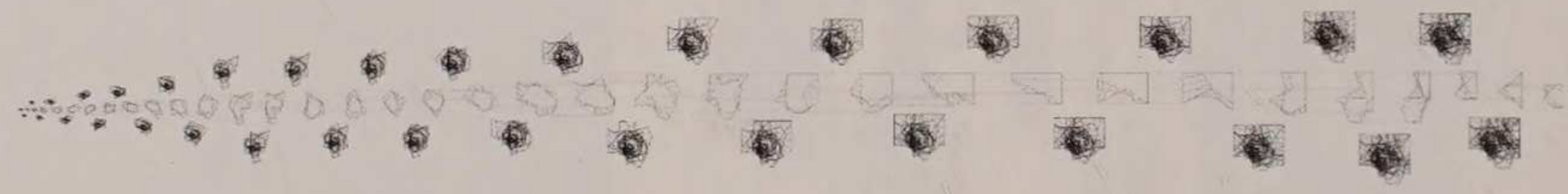
LAYERS

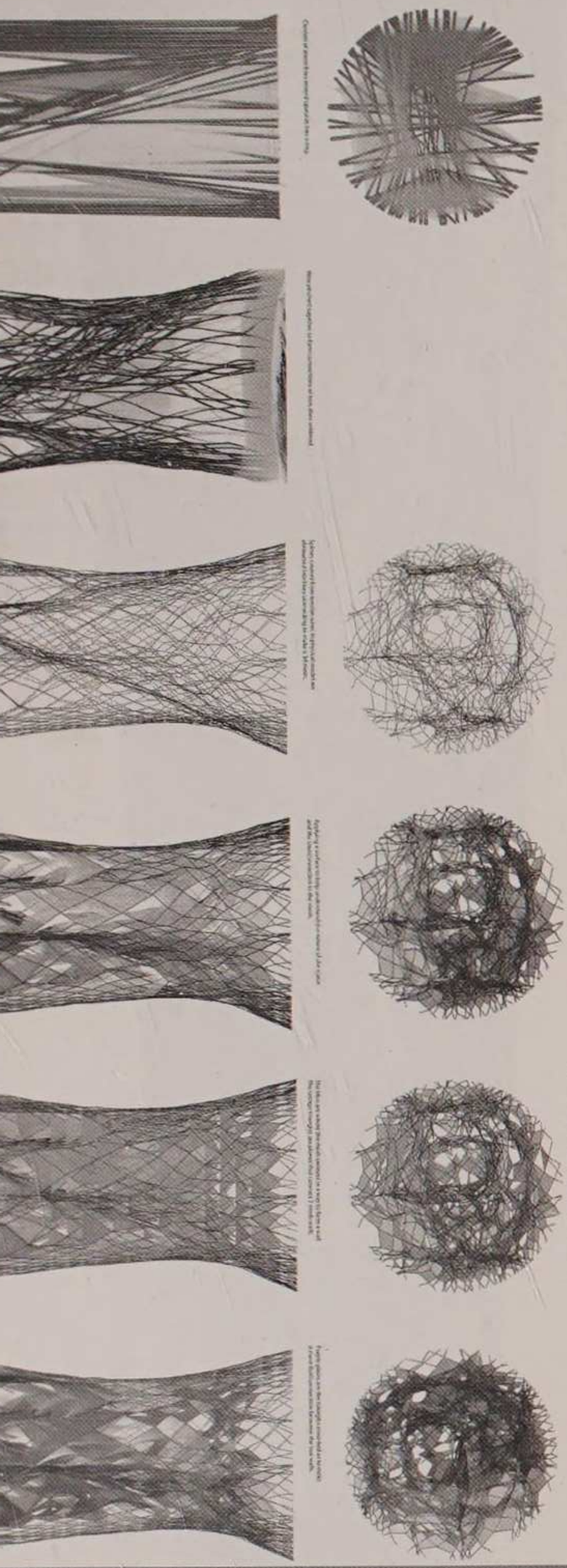






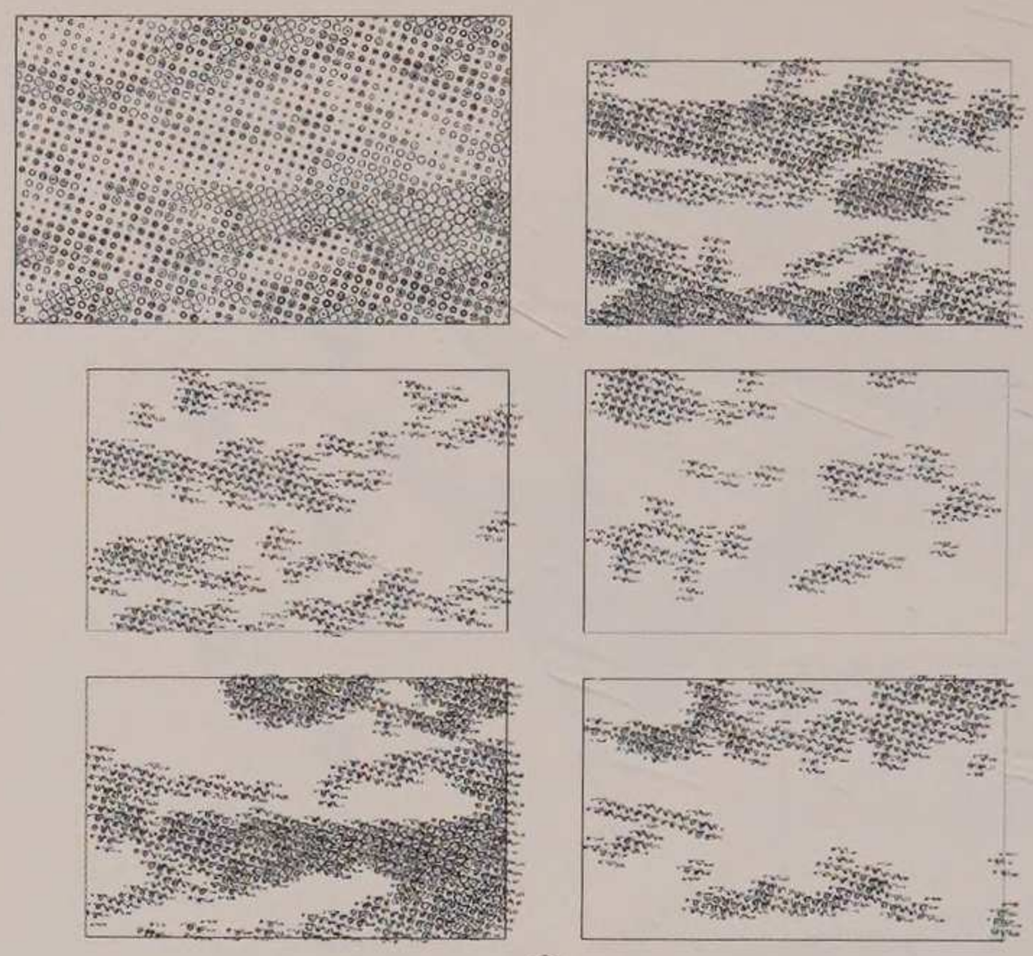


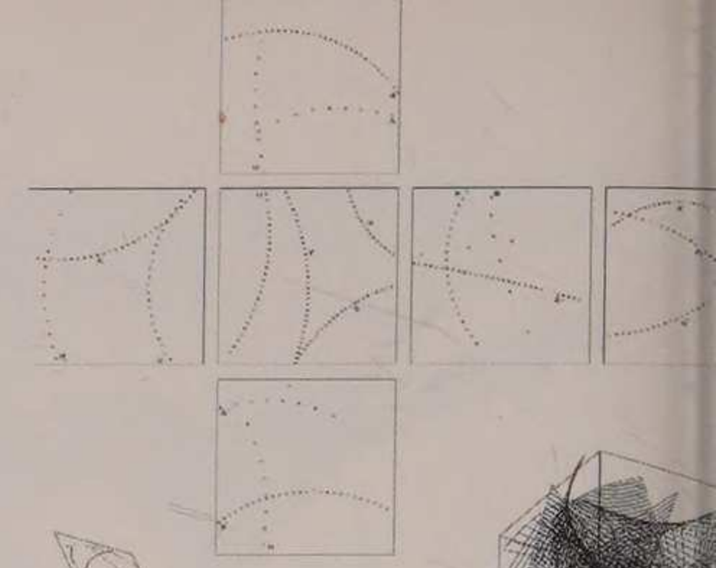


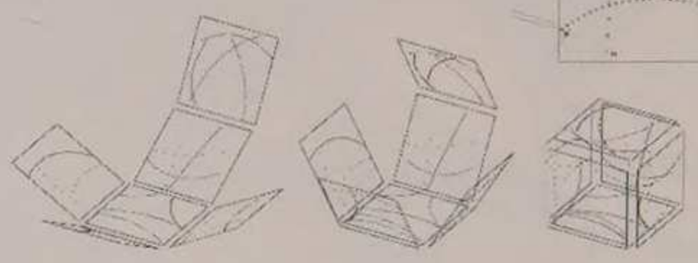


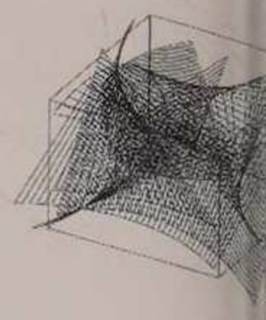
Gideon Alcantara Tree Housing

Yoona Lee Pixelated Landscapes

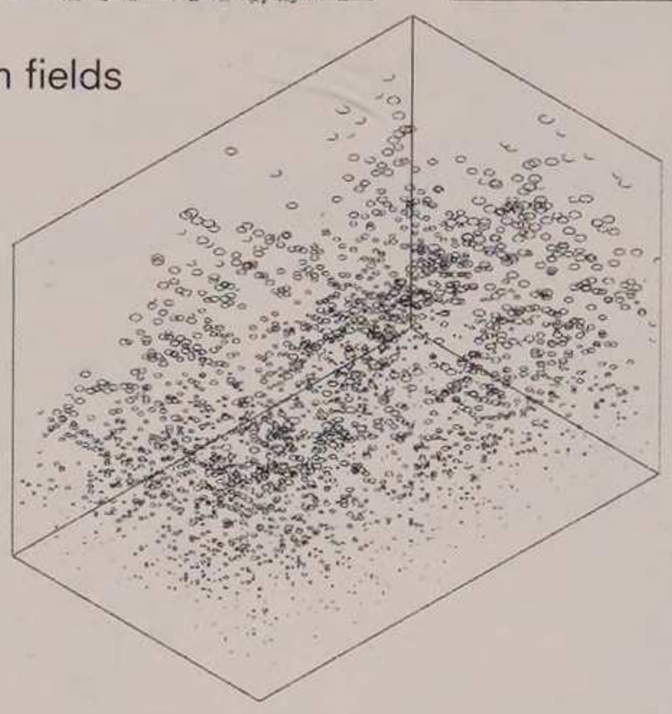


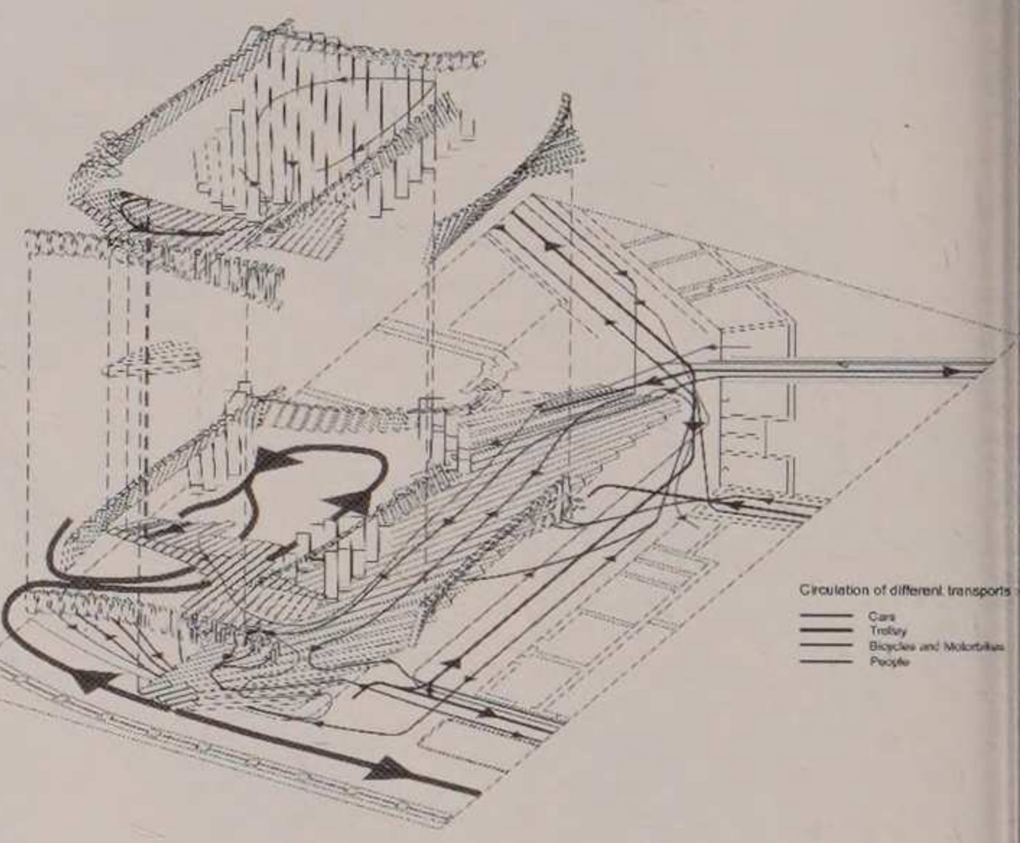


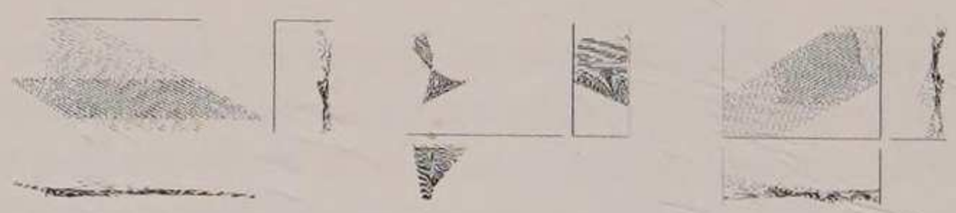


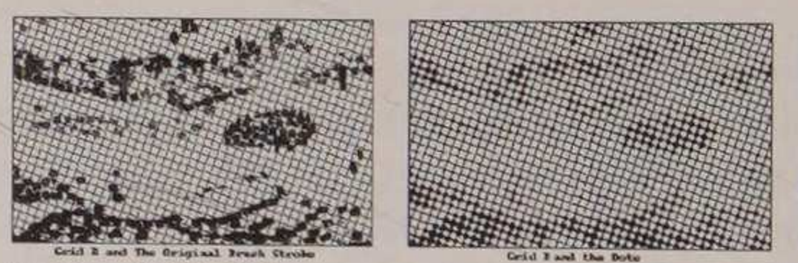


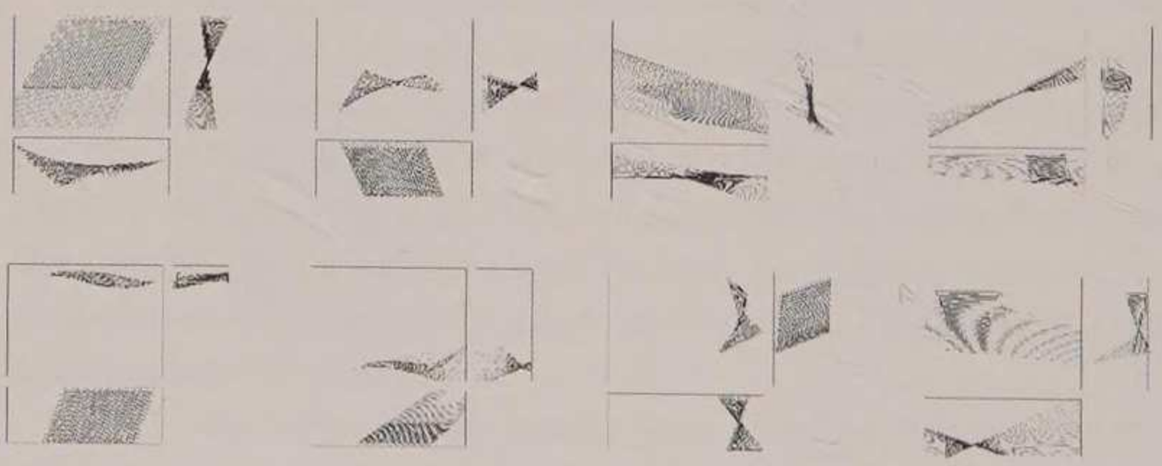
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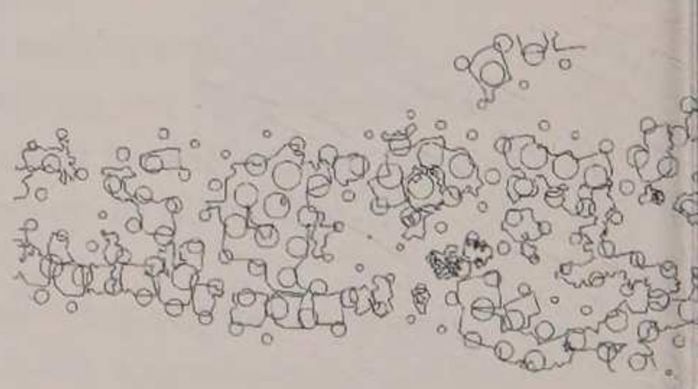




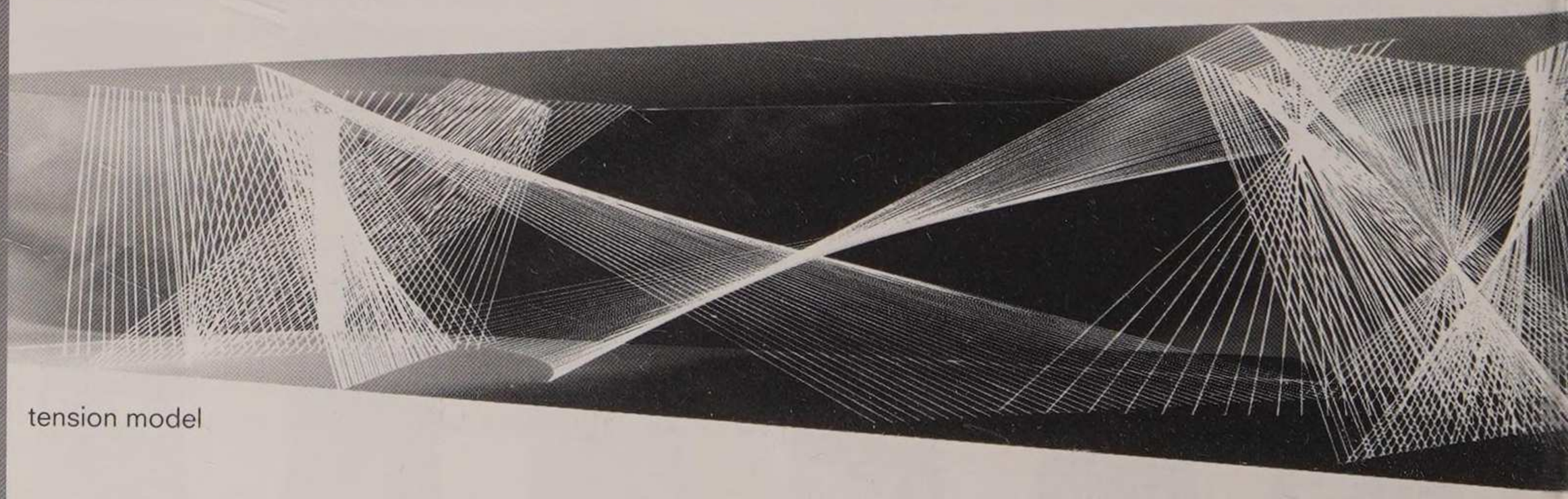


line, material and direction studies





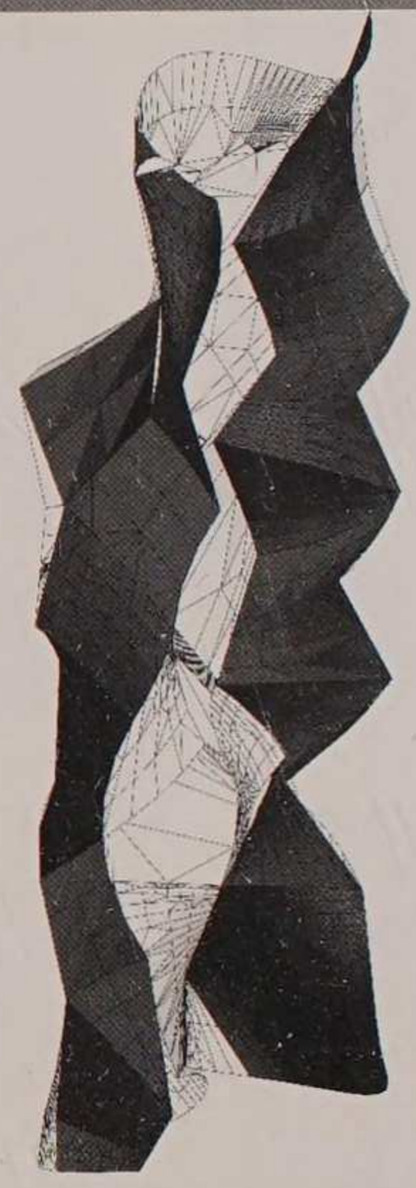
error analysis



tension model



stitching model



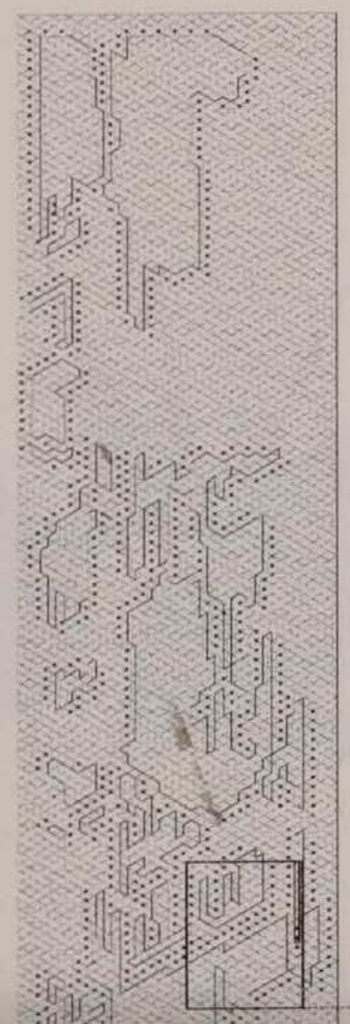
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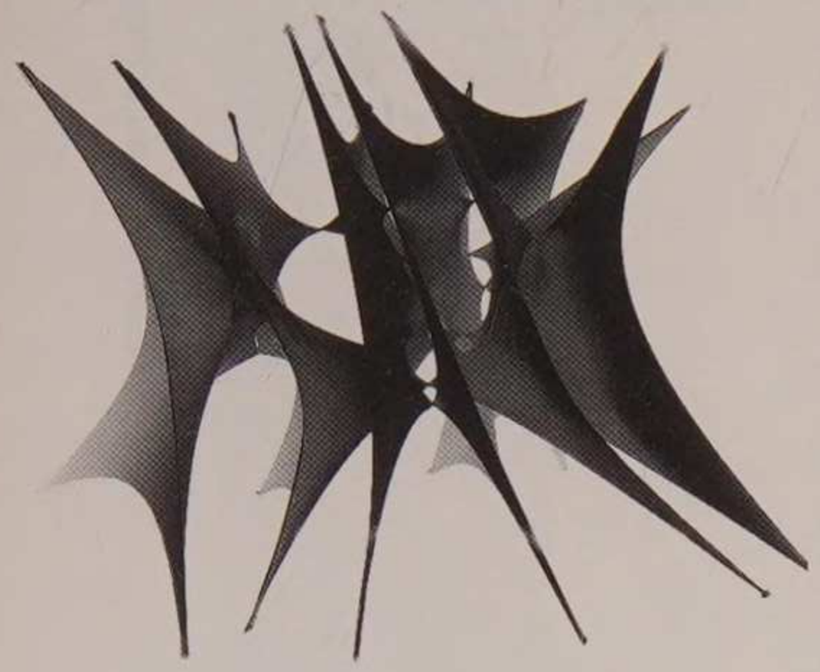


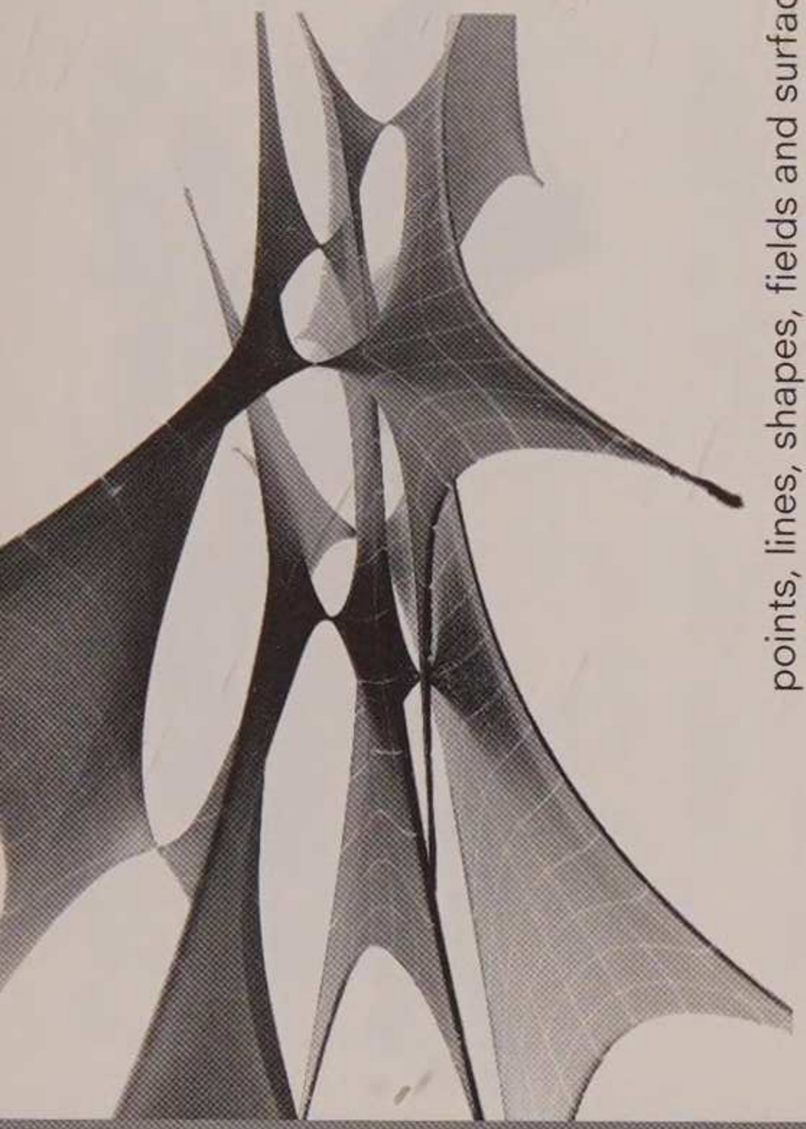
3D programmatic diagram



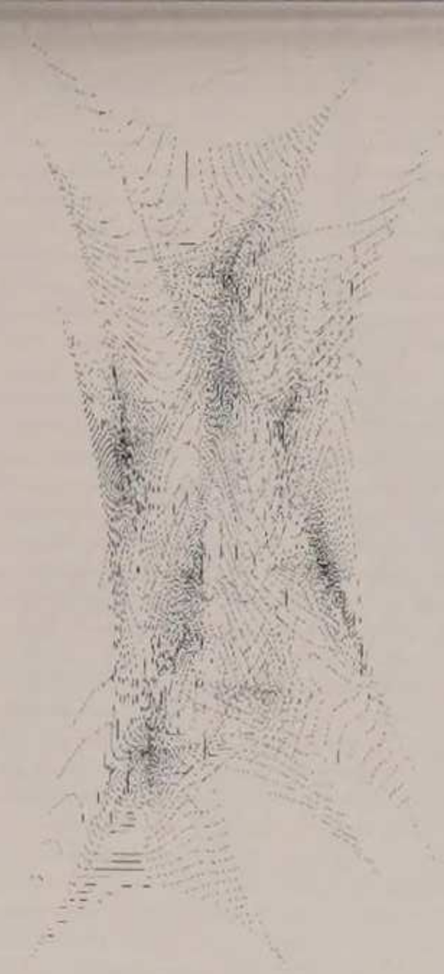
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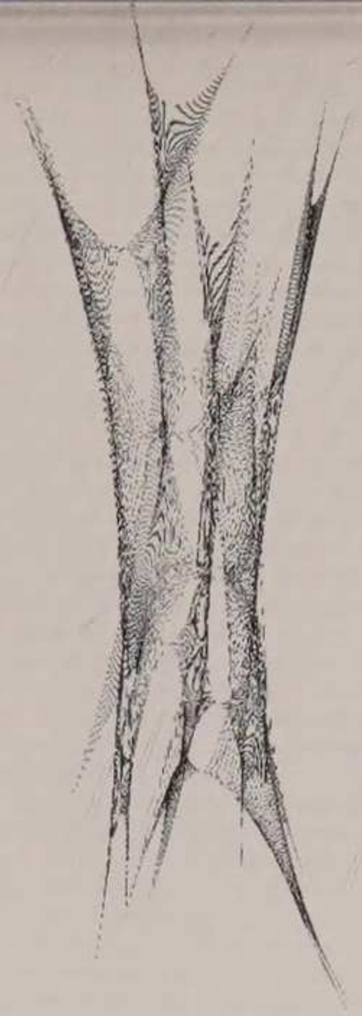


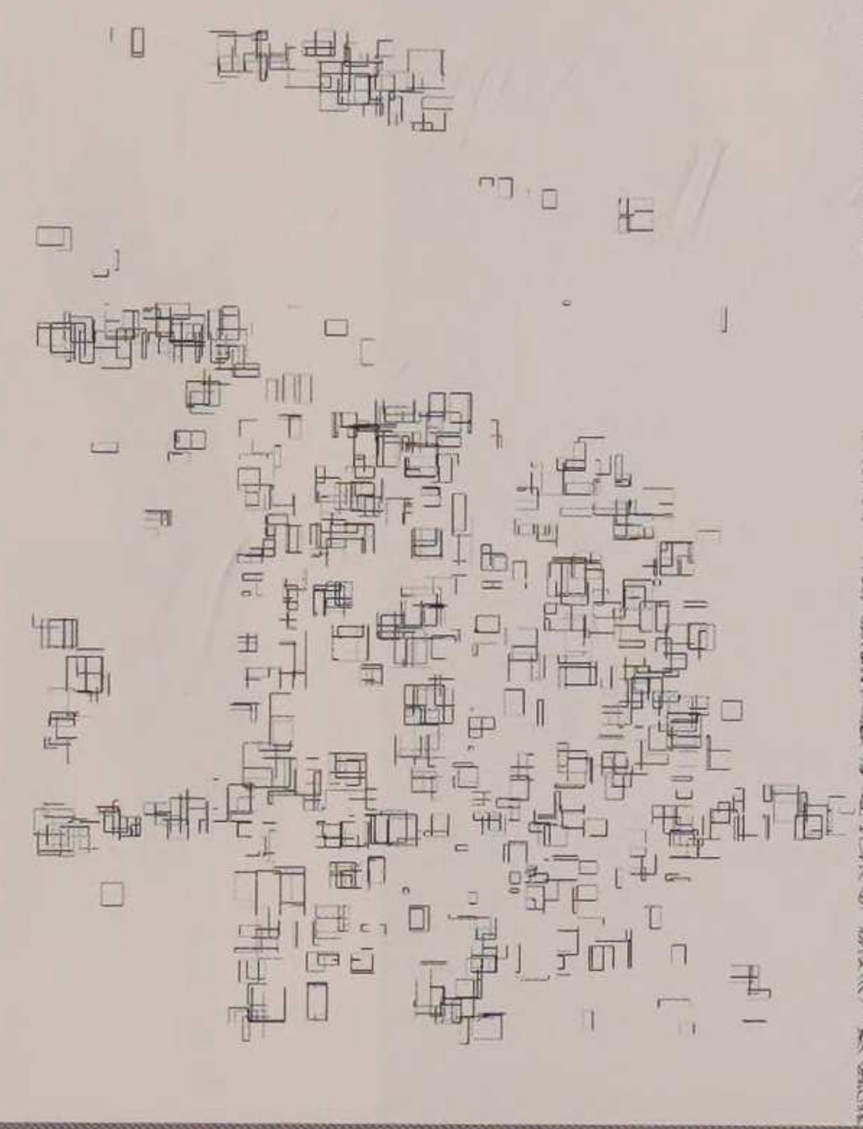


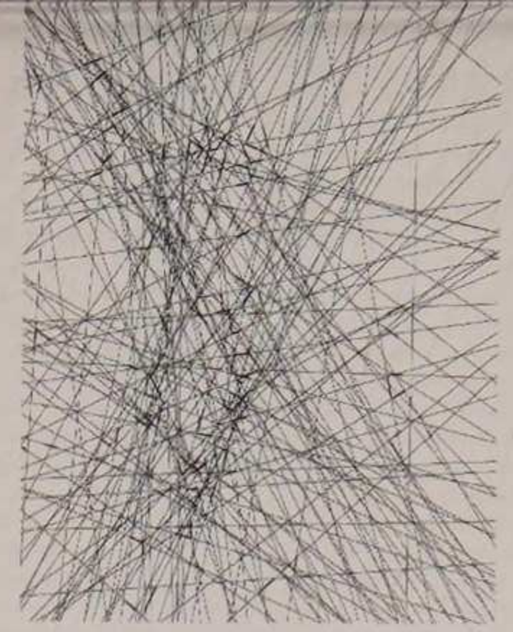


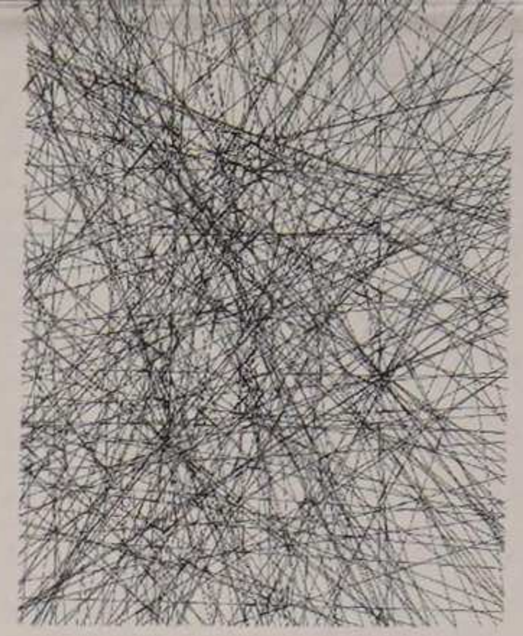
points, lines, shapes, fields and surfaces

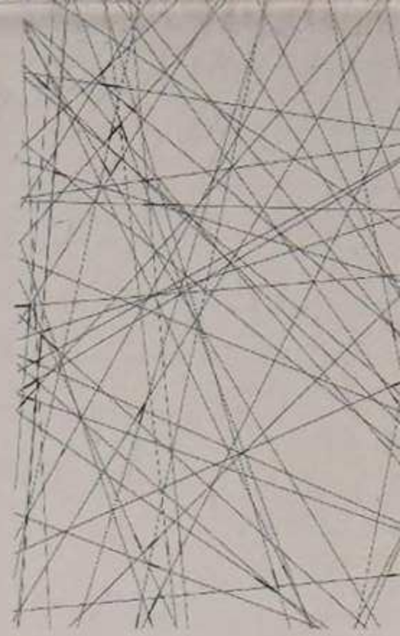


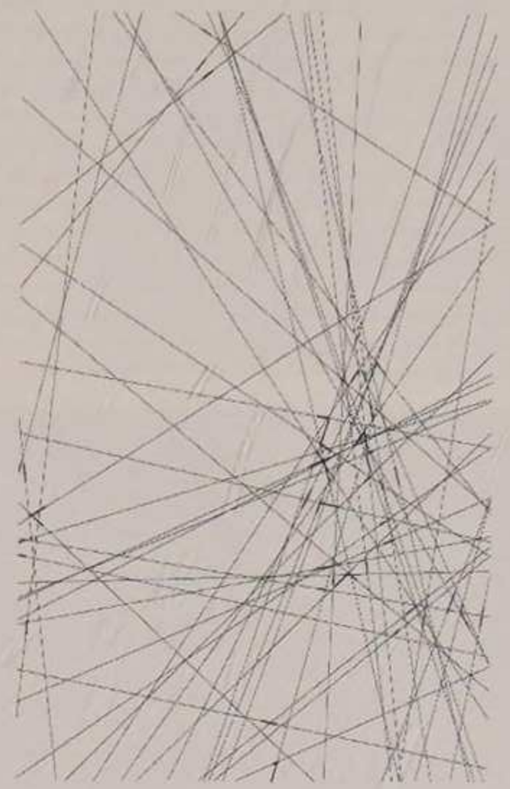


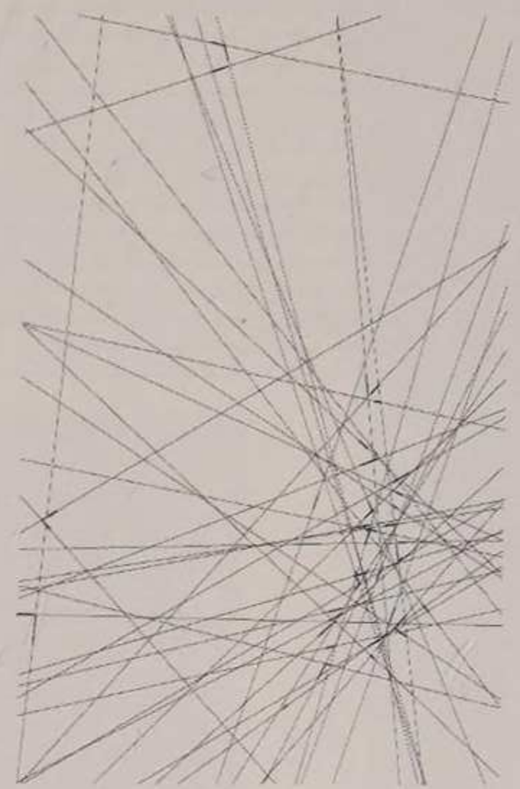


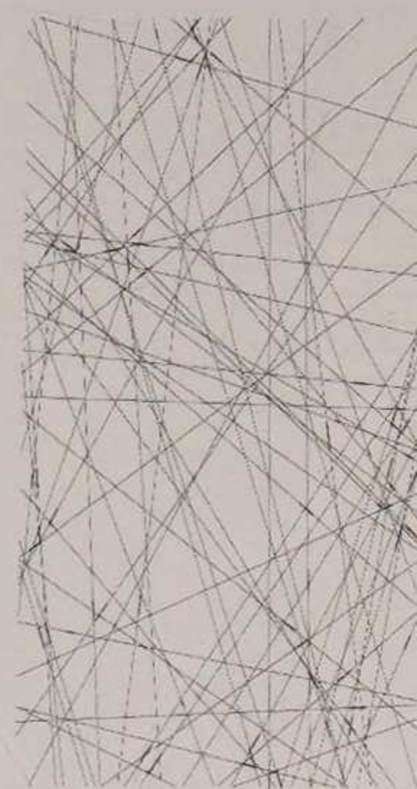


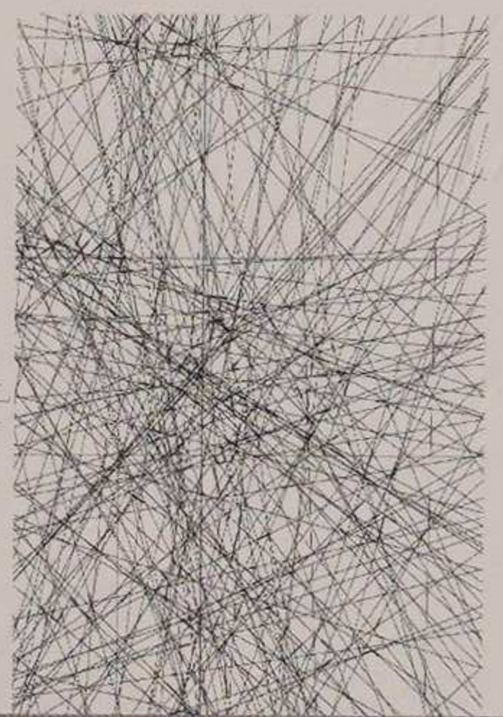


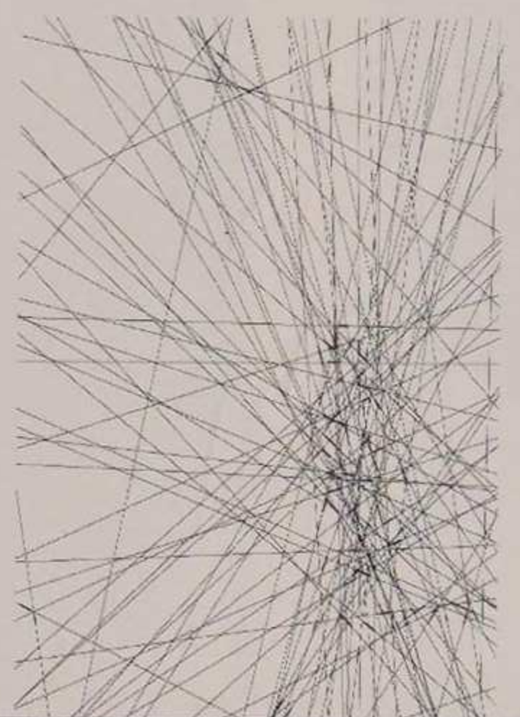


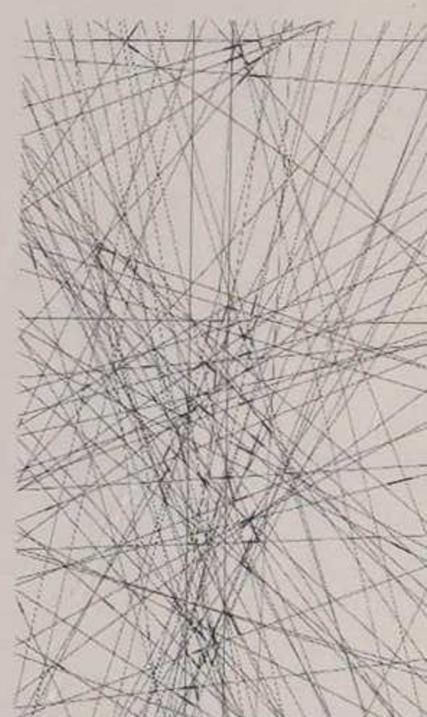


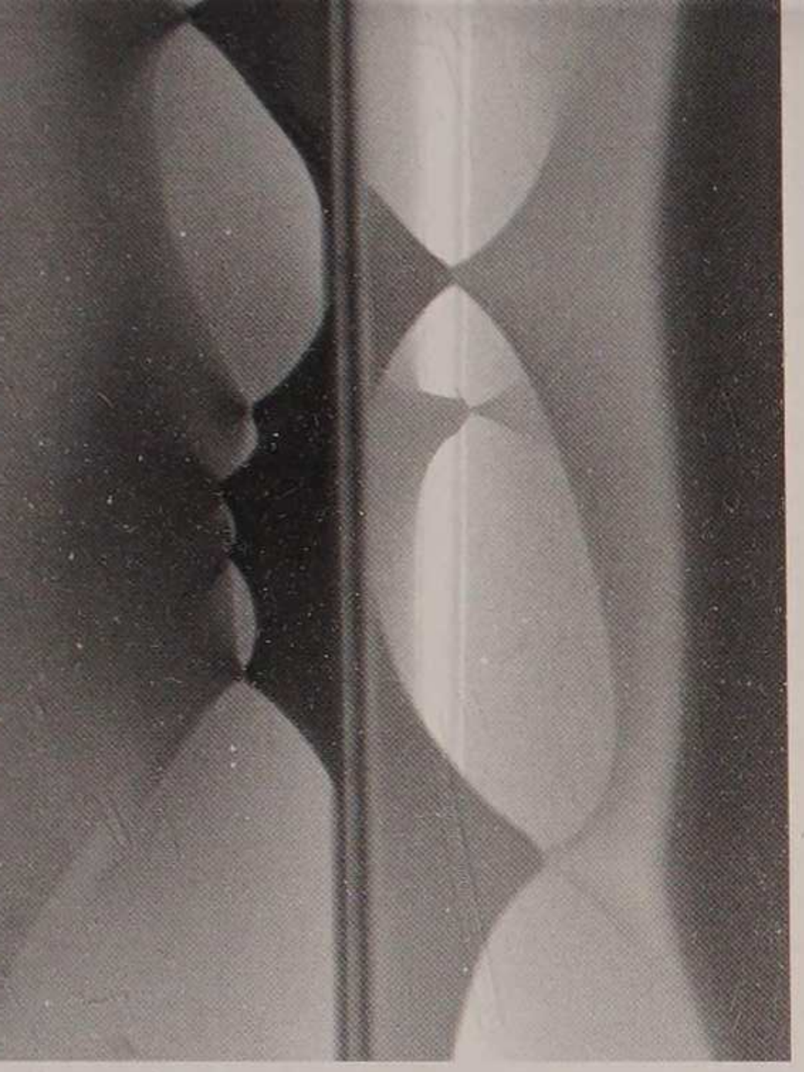


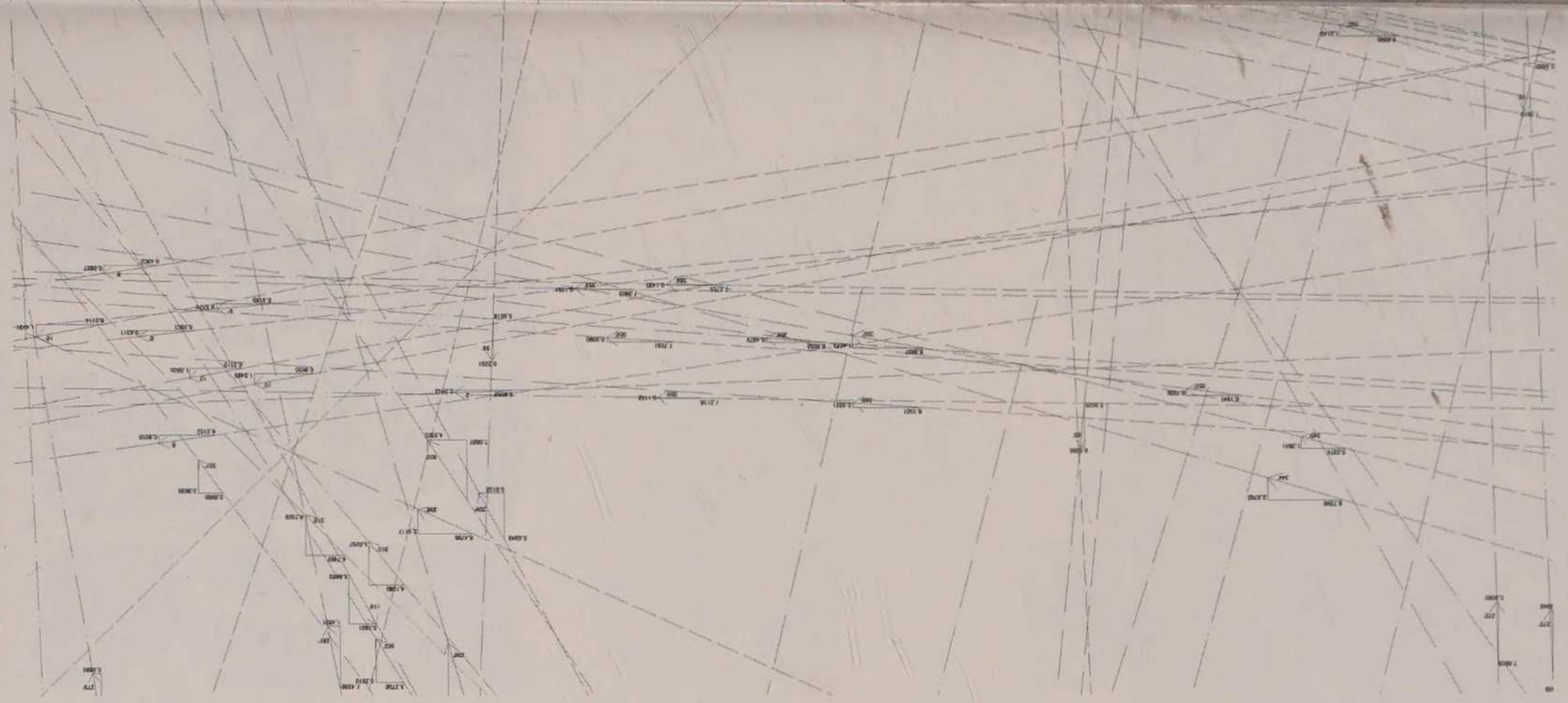


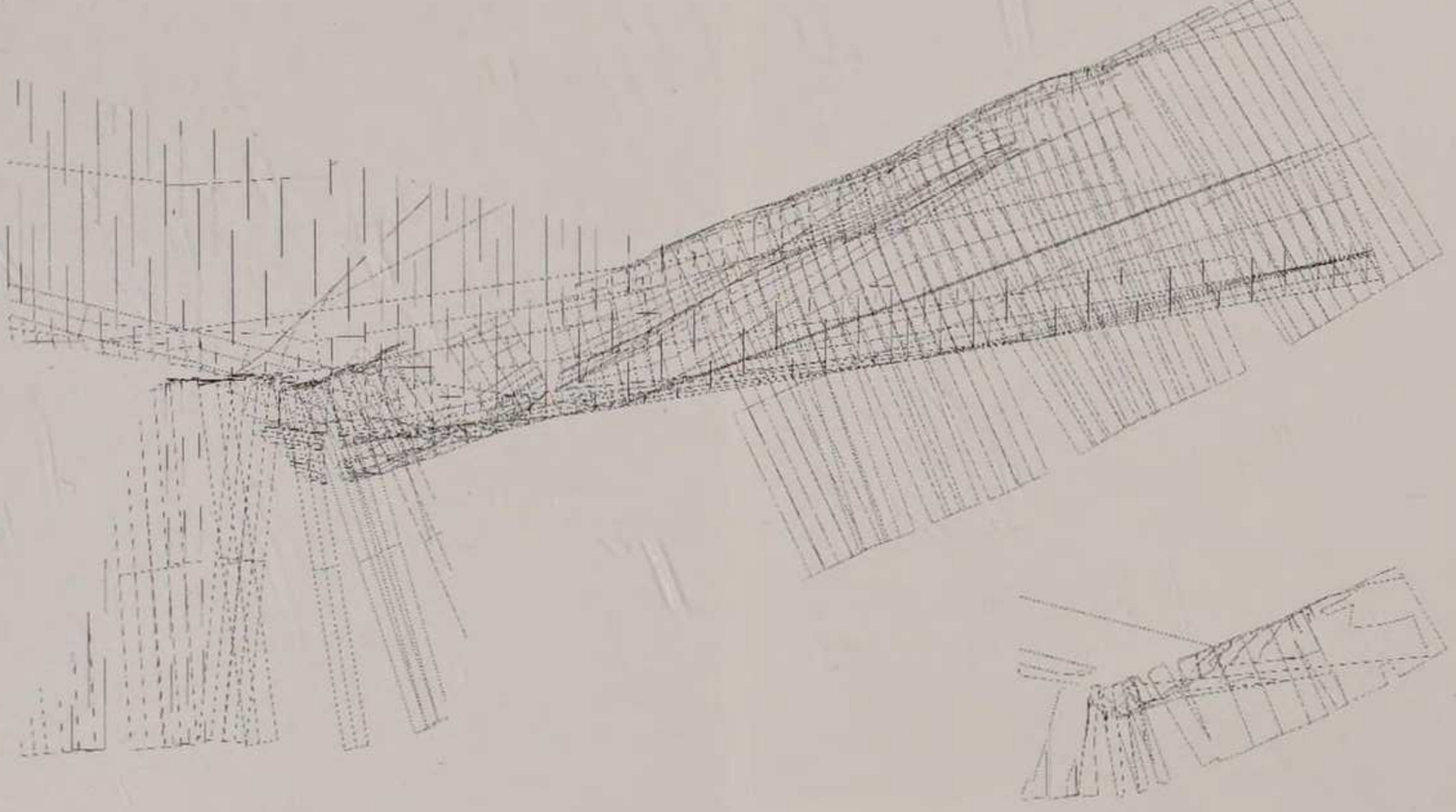


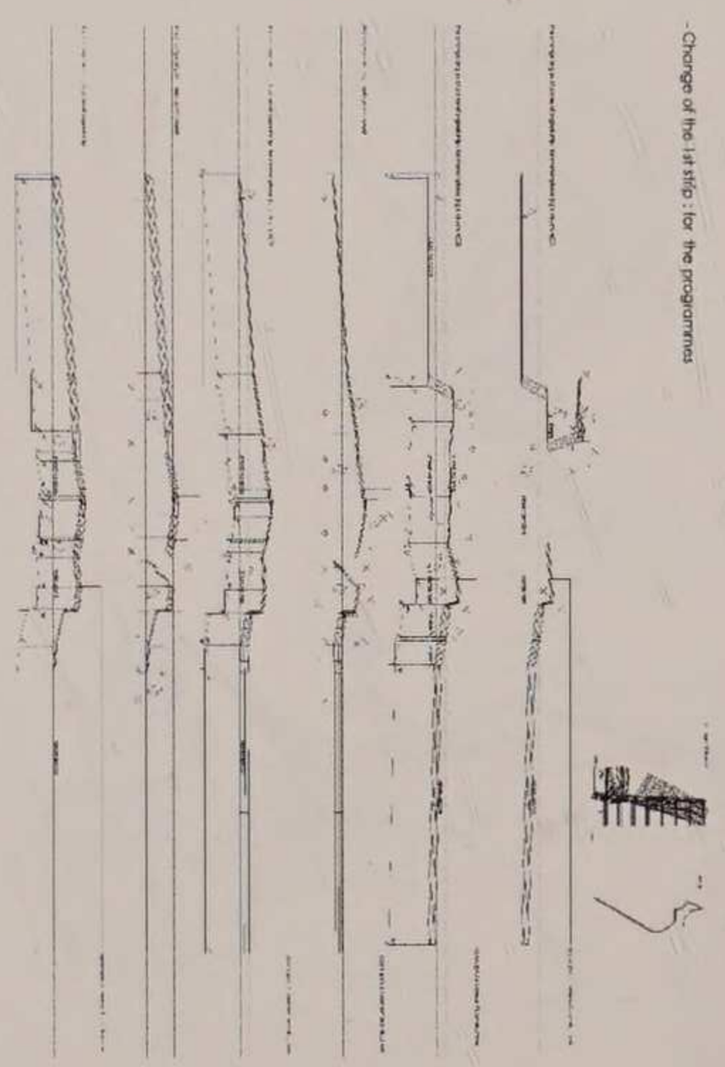


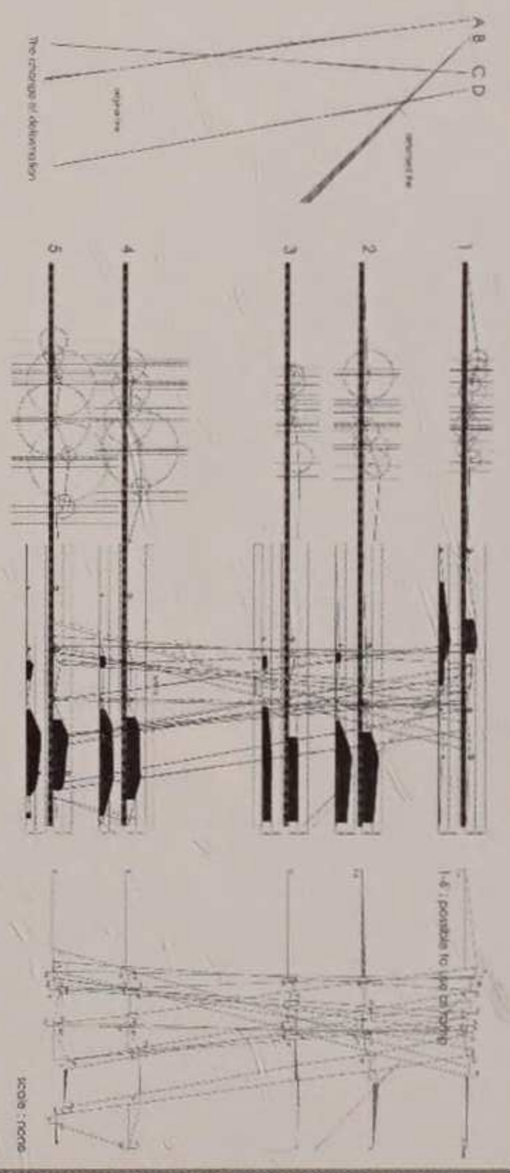




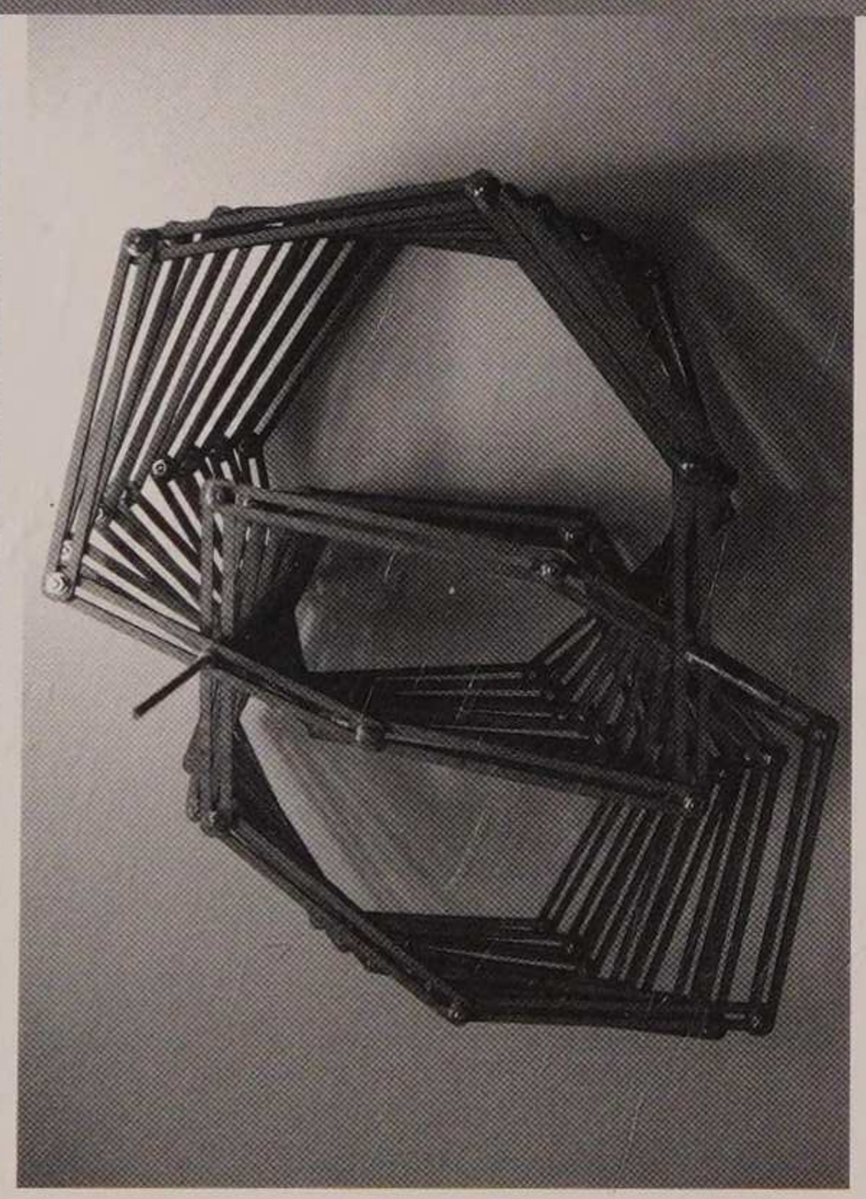


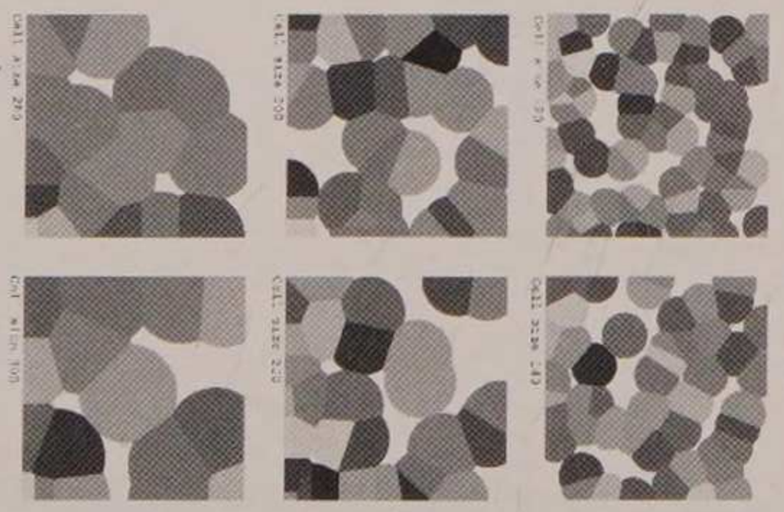


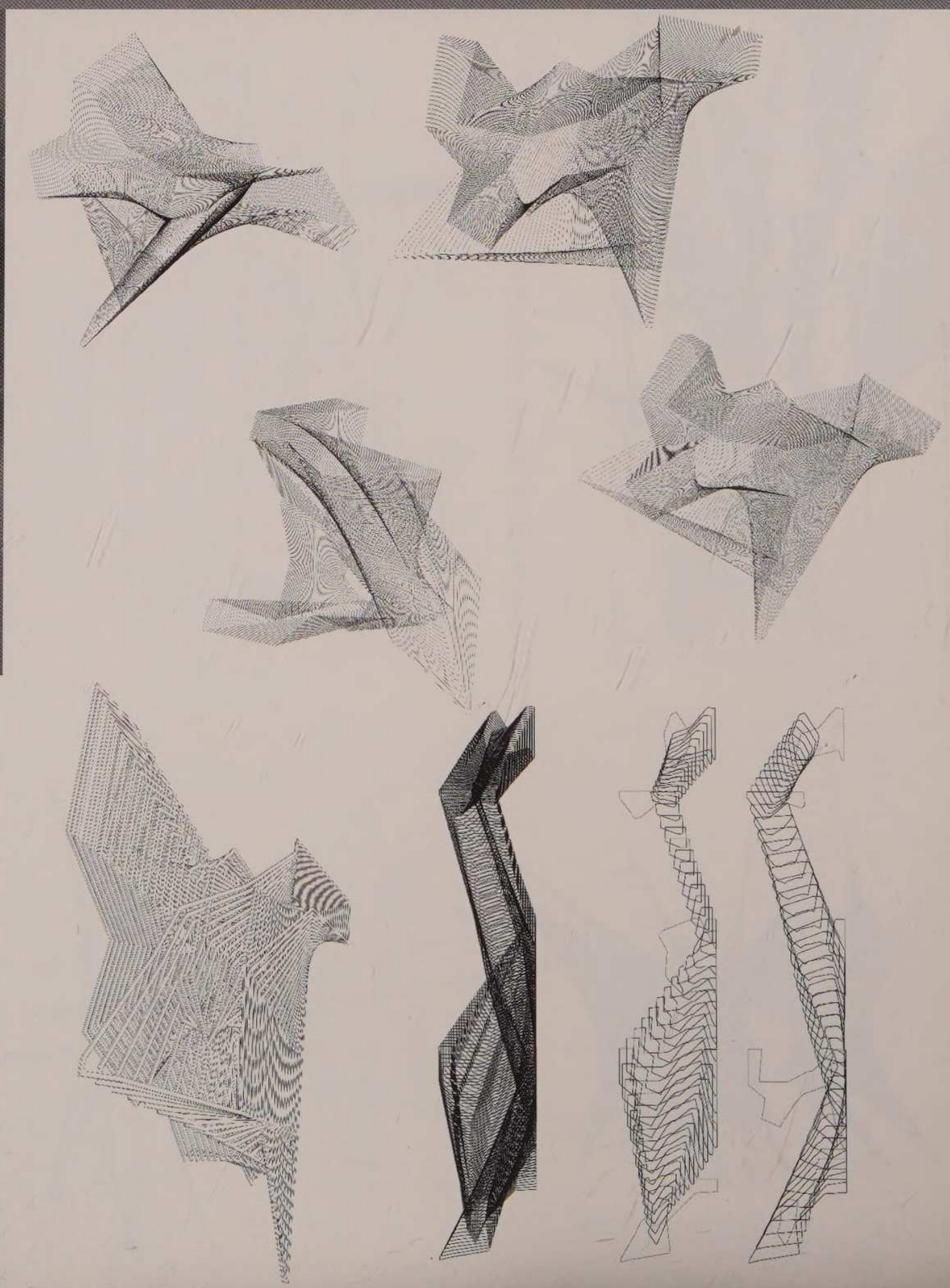


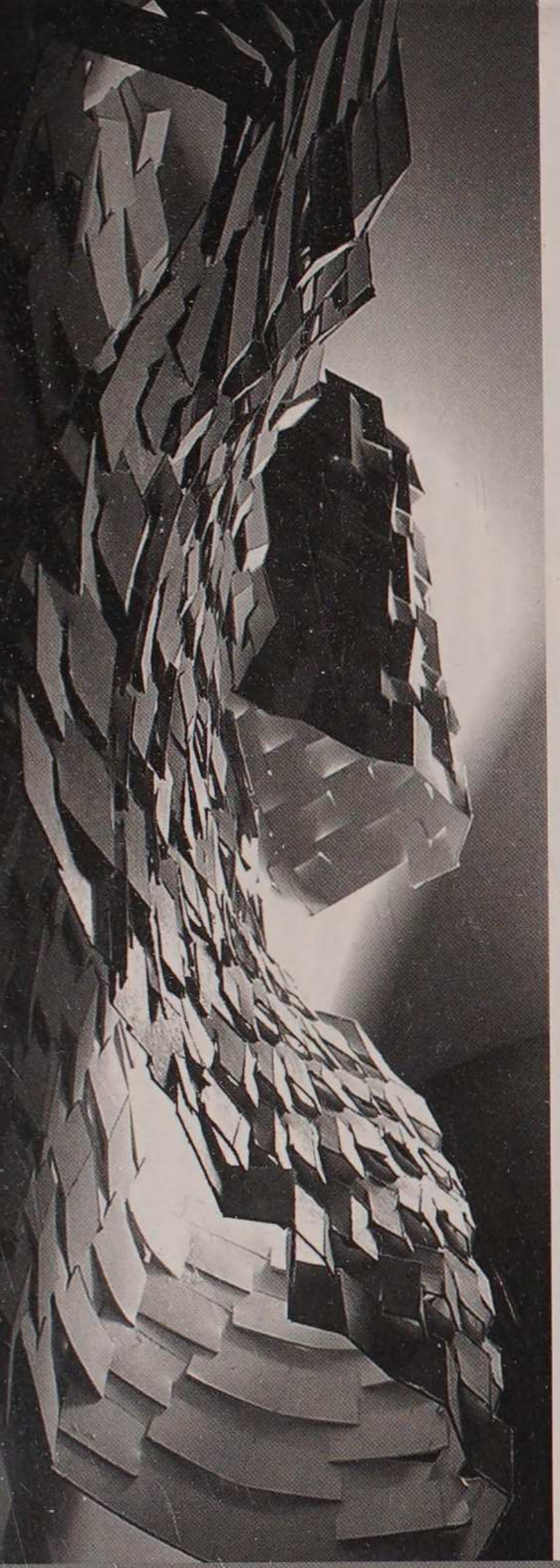


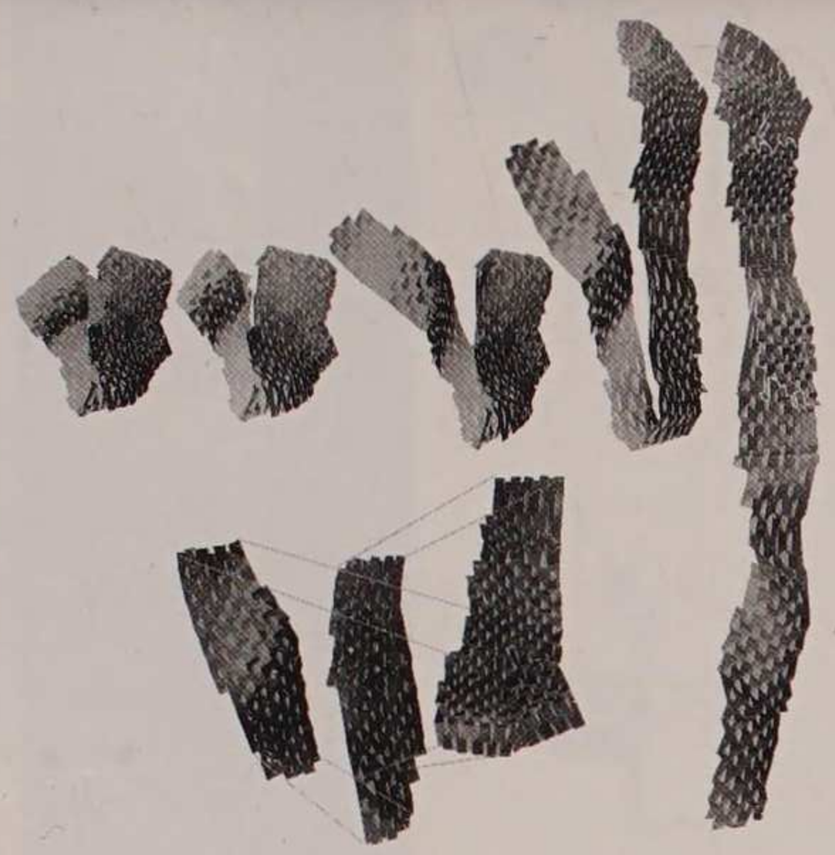


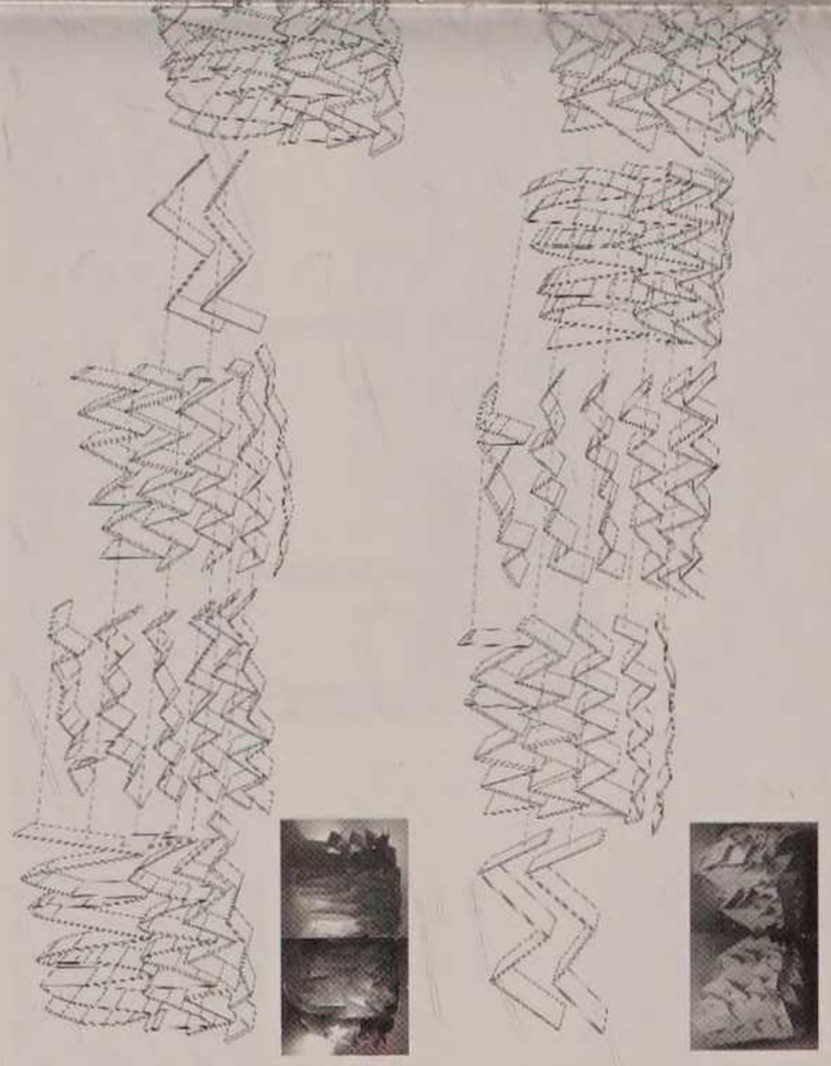


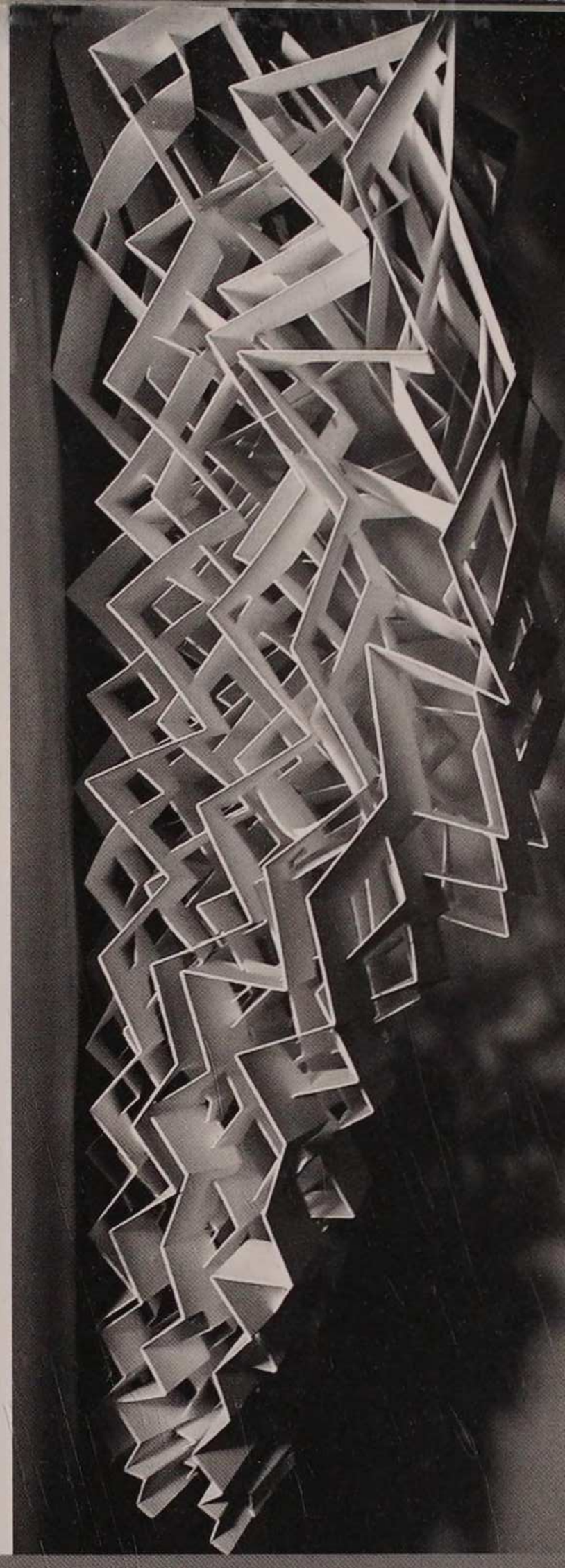

Pointillizr

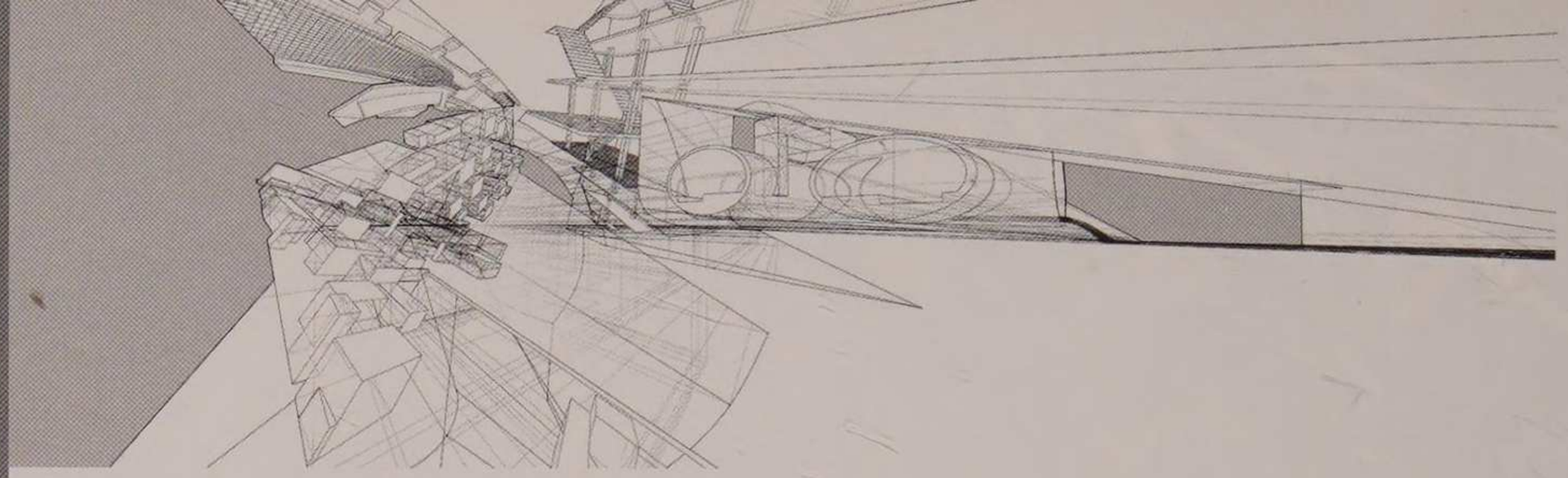


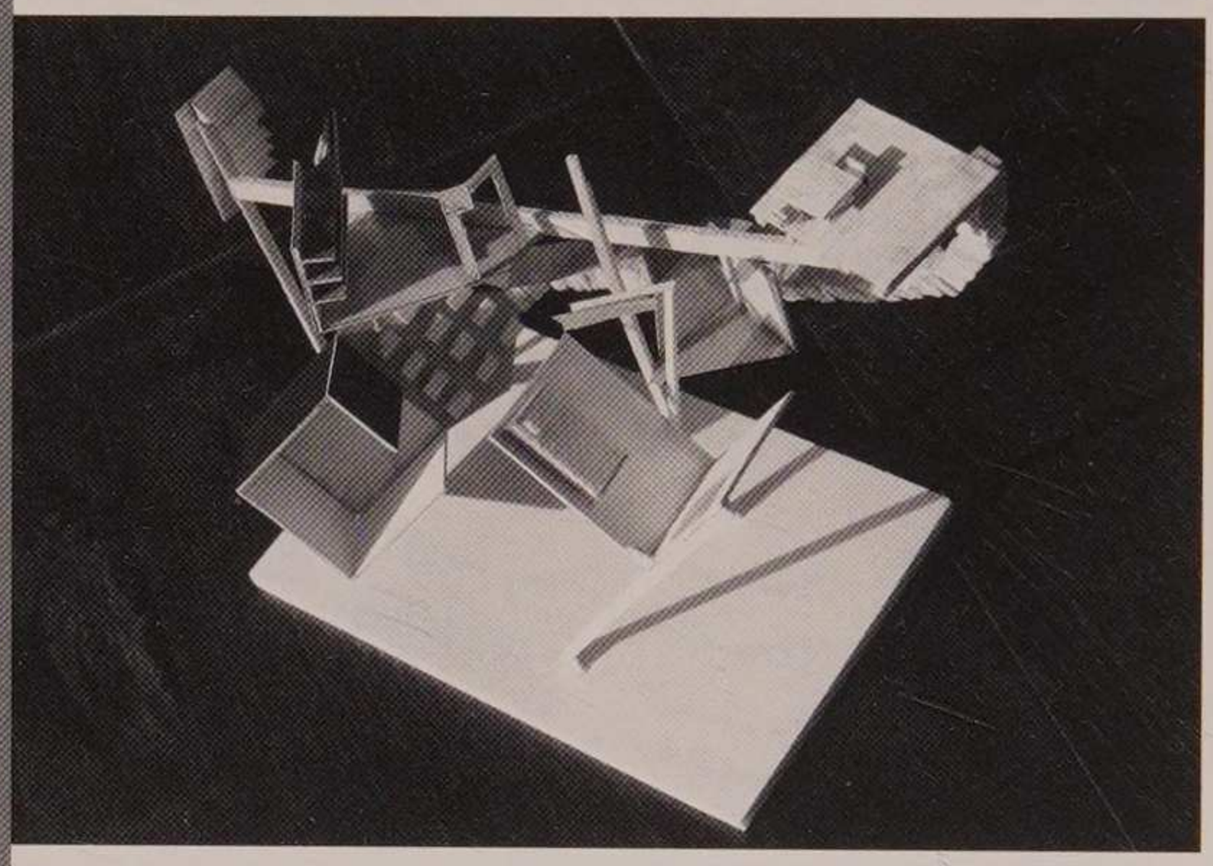




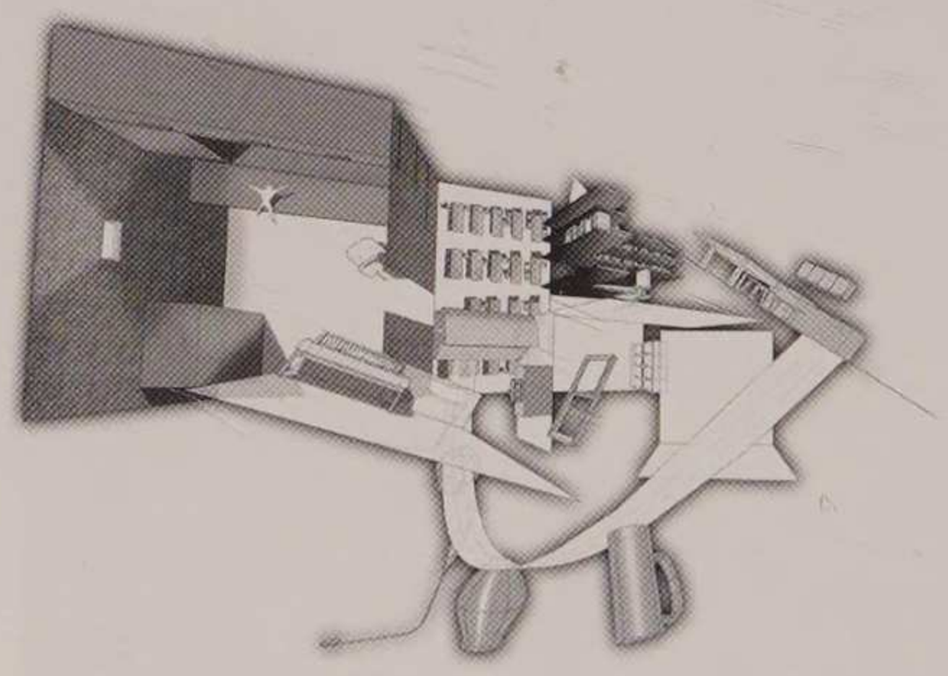


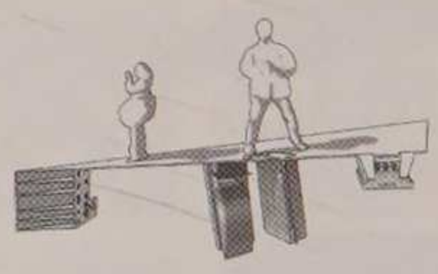


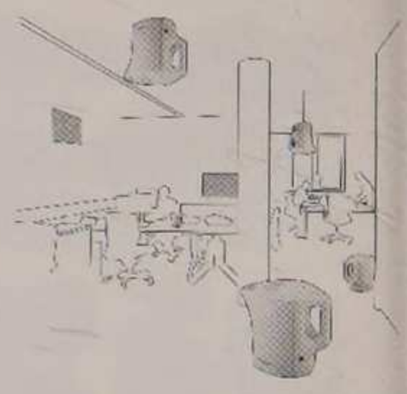












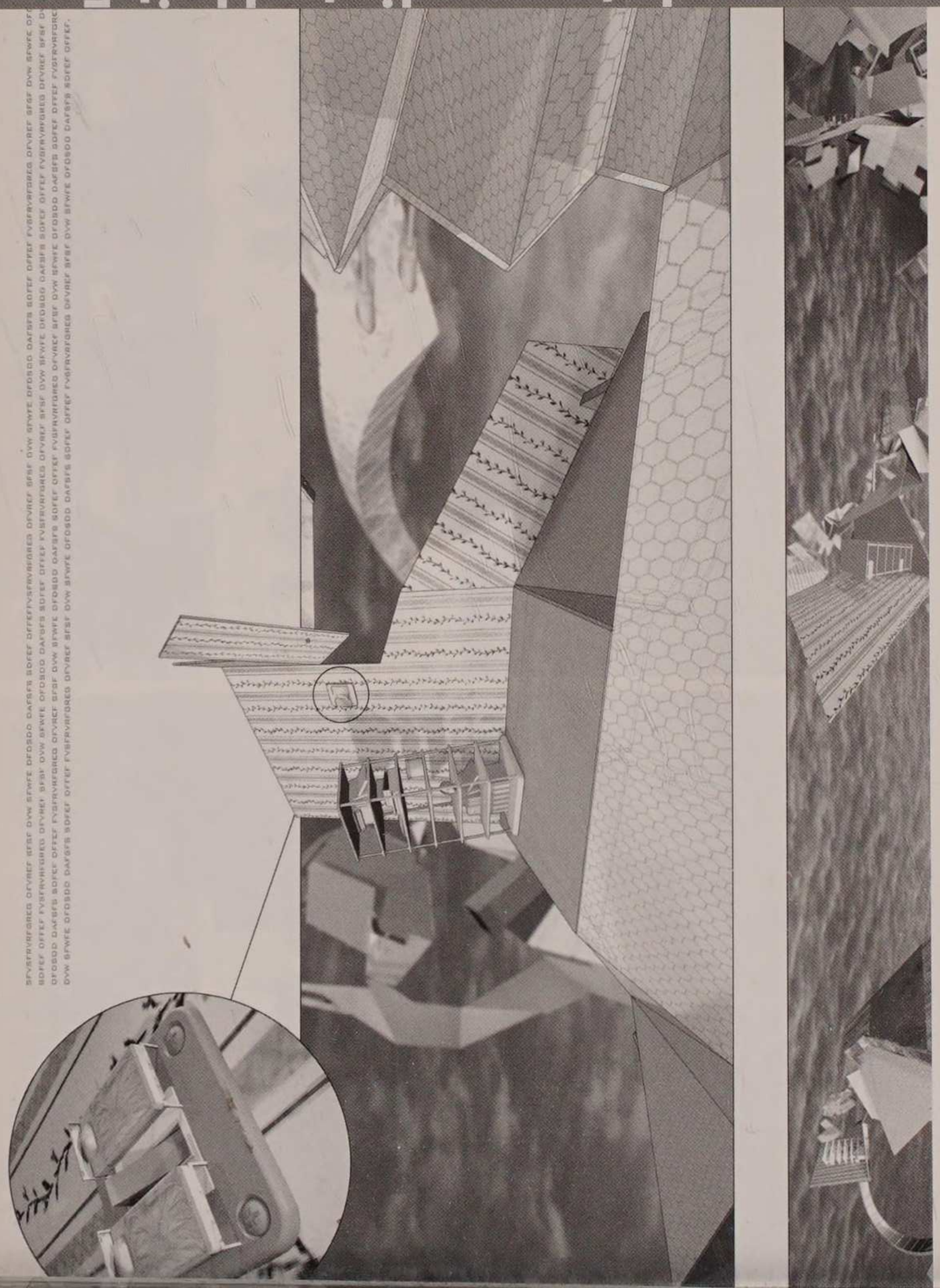


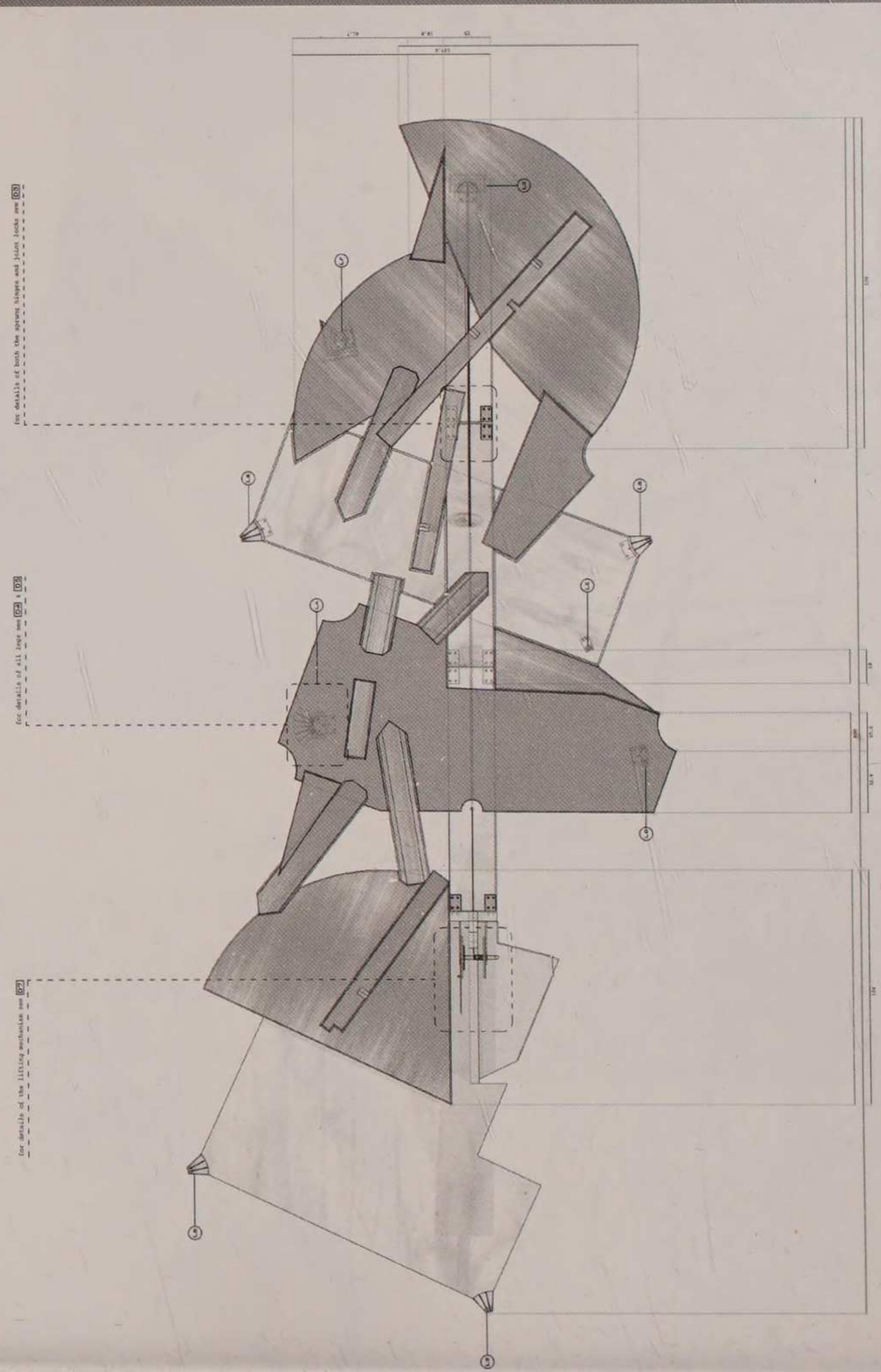
Adam Furman Part 1: Mr A's Fortuitous Nightmare; Part 2: The Bs and Their Lifetime Project
A project exploring the relationship between architect, client and occupant, their objects and spaces, through a continuous process of reciprocal feedback.

Extreme Space, Or Ways of Living In Between

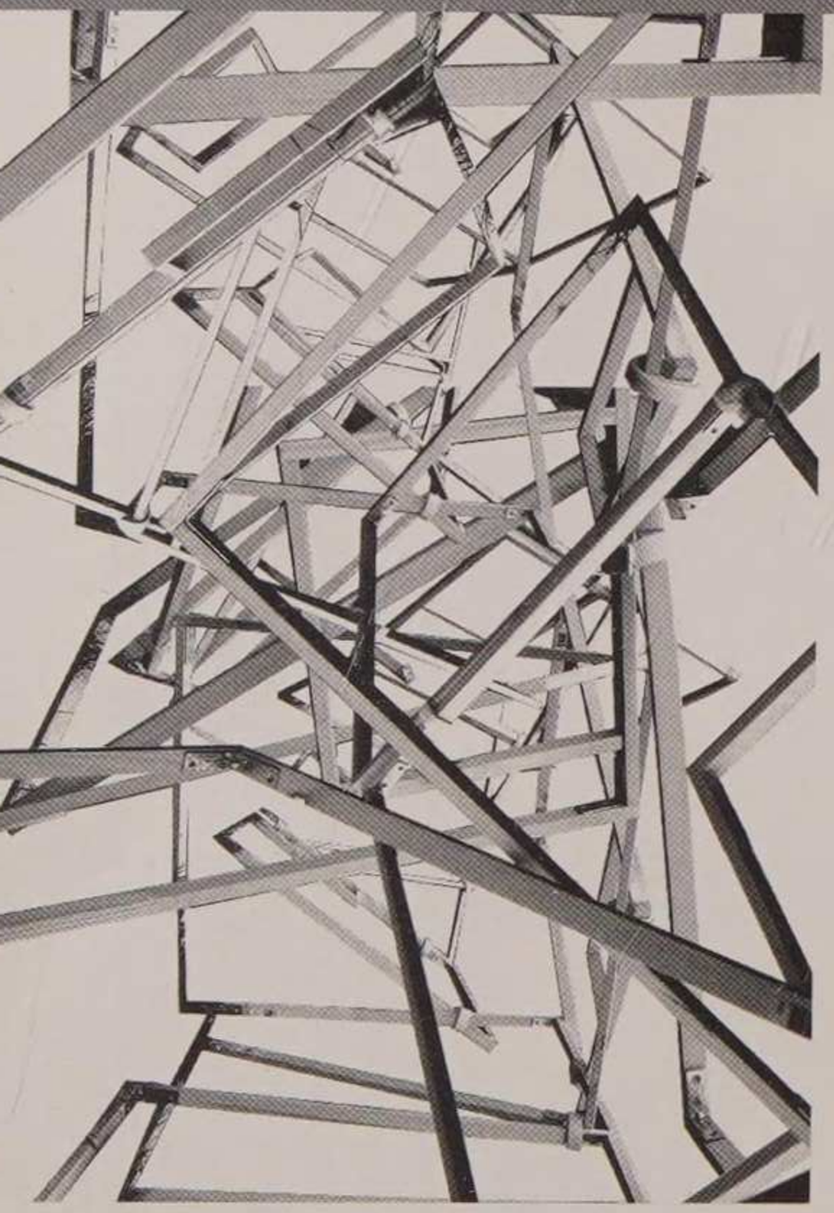
This year we speculated on 'ways of living', specifically on 'ways of living in between', where a certain transitional quality, a sense of time, could play a major role in the development of the project. The aim was to generate a project entirely from the inside out, to look more closely at the possible relationships between a programme and a specific form/space, trying to link them as closely as possible, conceptually and physically.

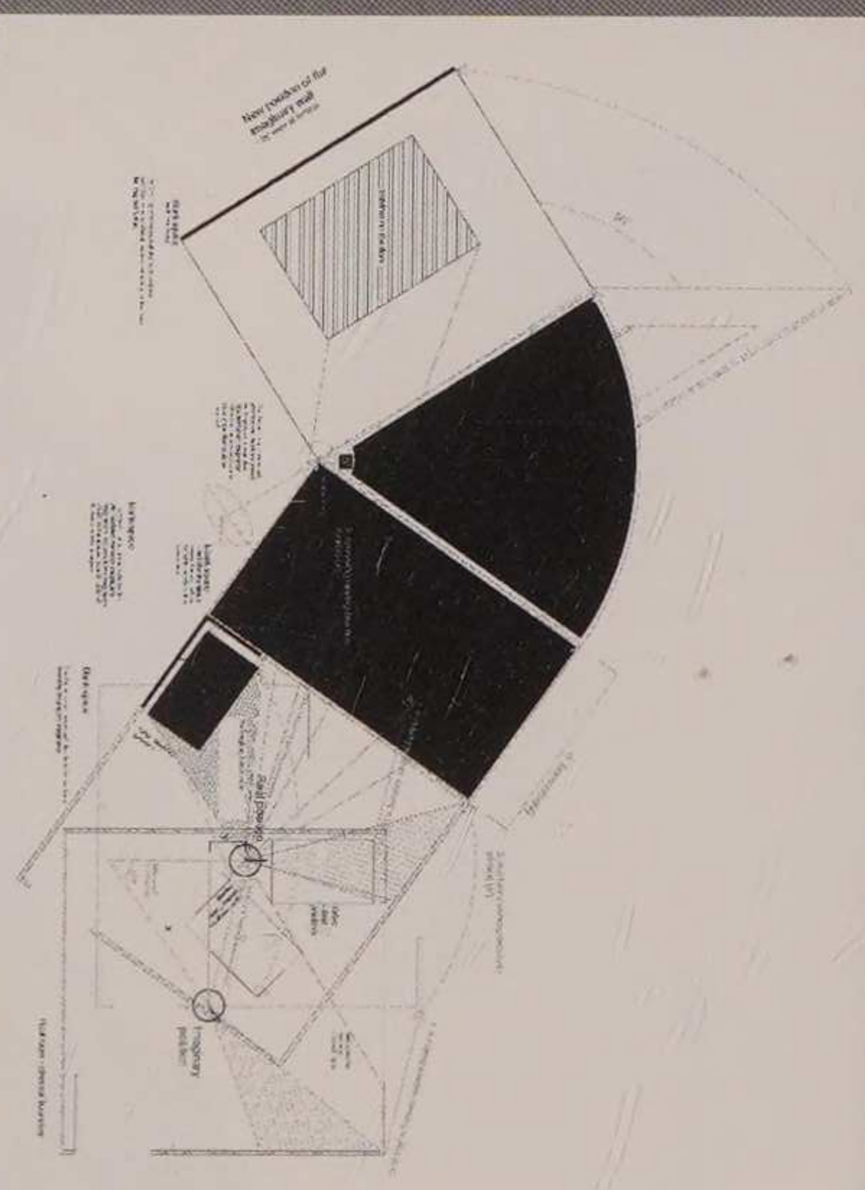
We started with a series of experiments in relation to a 'spatial moment': a movement, a state of mind or an everyday routine. Through this process of translating and transforming the initial moment according to a set of individually chosen criteria, first ideas about form and states of interiority and occupation were defined. Based on these latent spatialities, fictional characters were invented and stories written – and rewritten – in relation to the ongoing form- and space-finding strategies. If necessary a fictional or generic site condition could be introduced to support the main idea of the proposal for an in-between living condition.



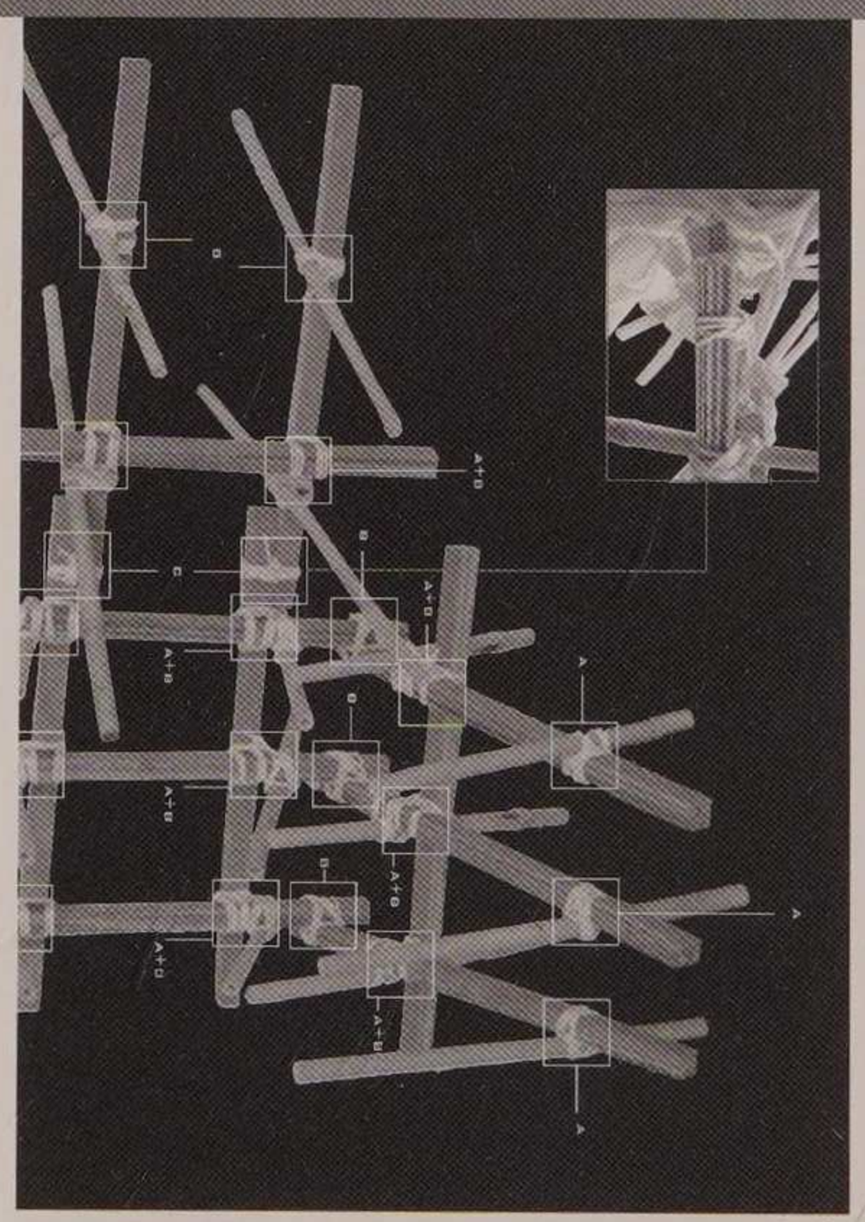


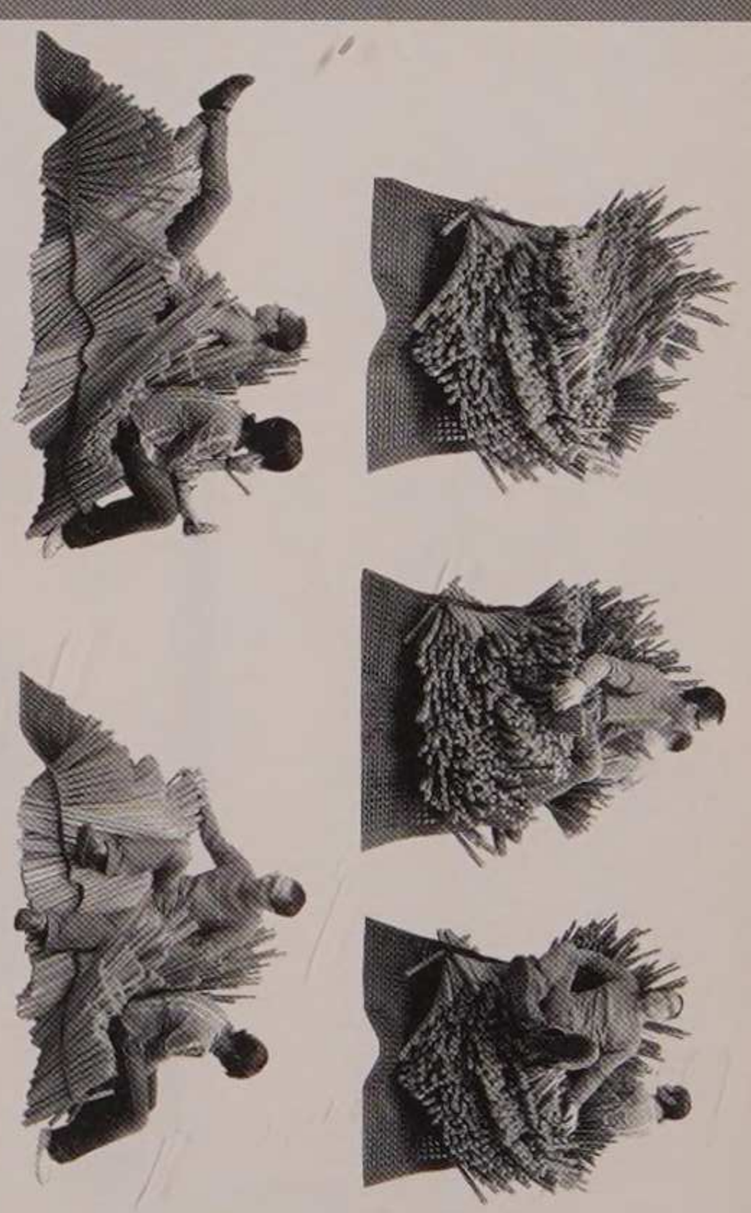
Kyuho Choi Play_House
A possible living condition for young offenders – settling in as a constant state of play and construction, based on everyday routines and imagination at the same time. Defining new communal spaces/zones and possible ways of social interaction.



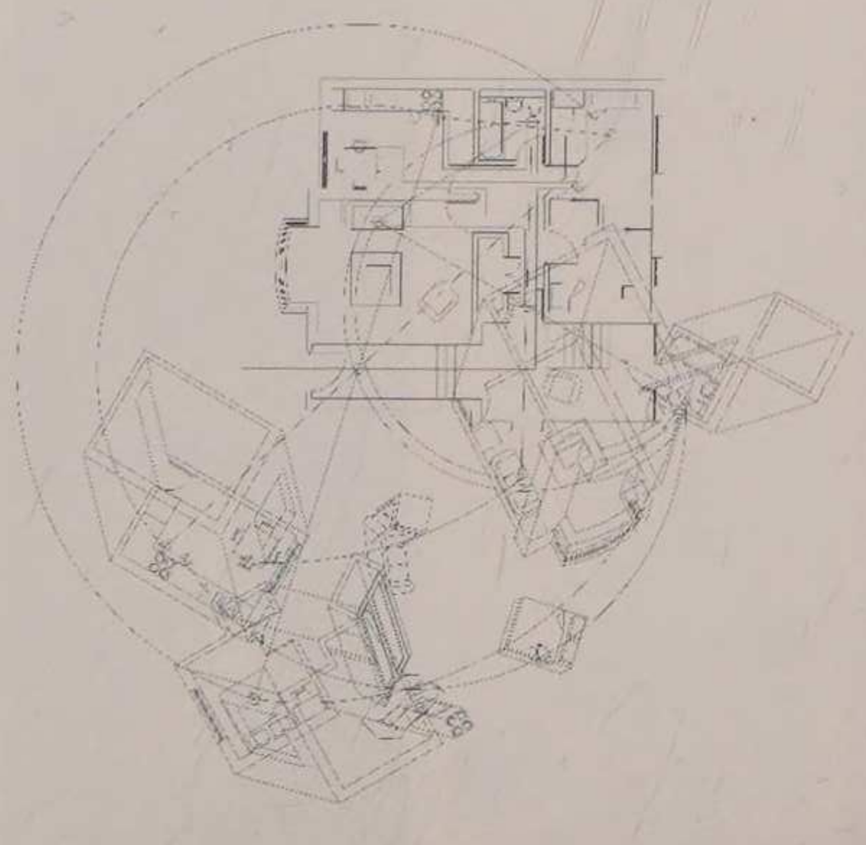


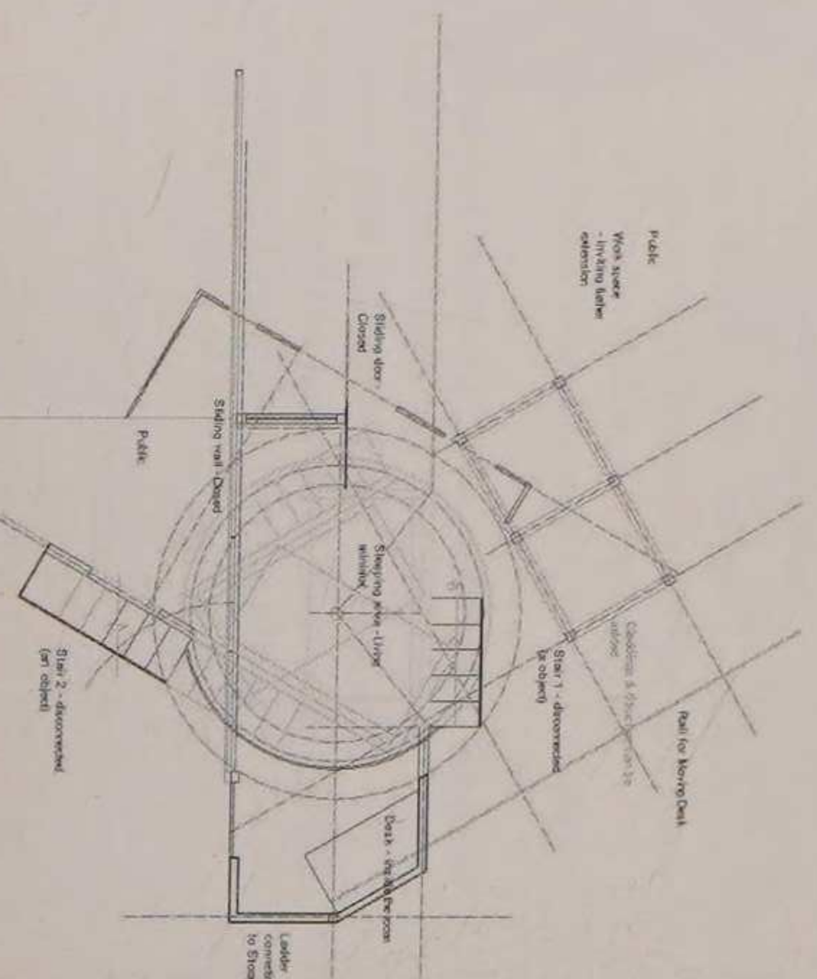
Bianca Thelmo Urban 'Campsite'
From the horizontal flexible body surface to the vertical 'urban body' landscape: an artificial, vertical landscape for urban camping and rock climbing. A kind of large-scale hammock: a flexible, adaptable and maybe growable structure, temporary living for the independent, active and environmentally conscious urban traveller.

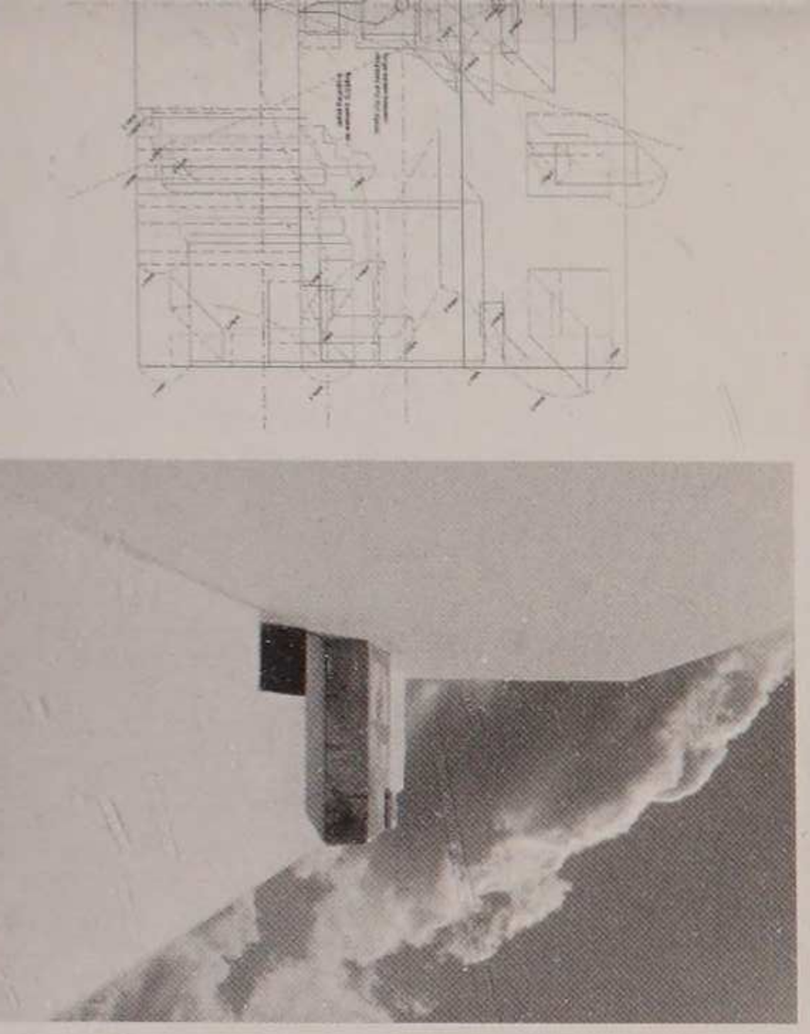


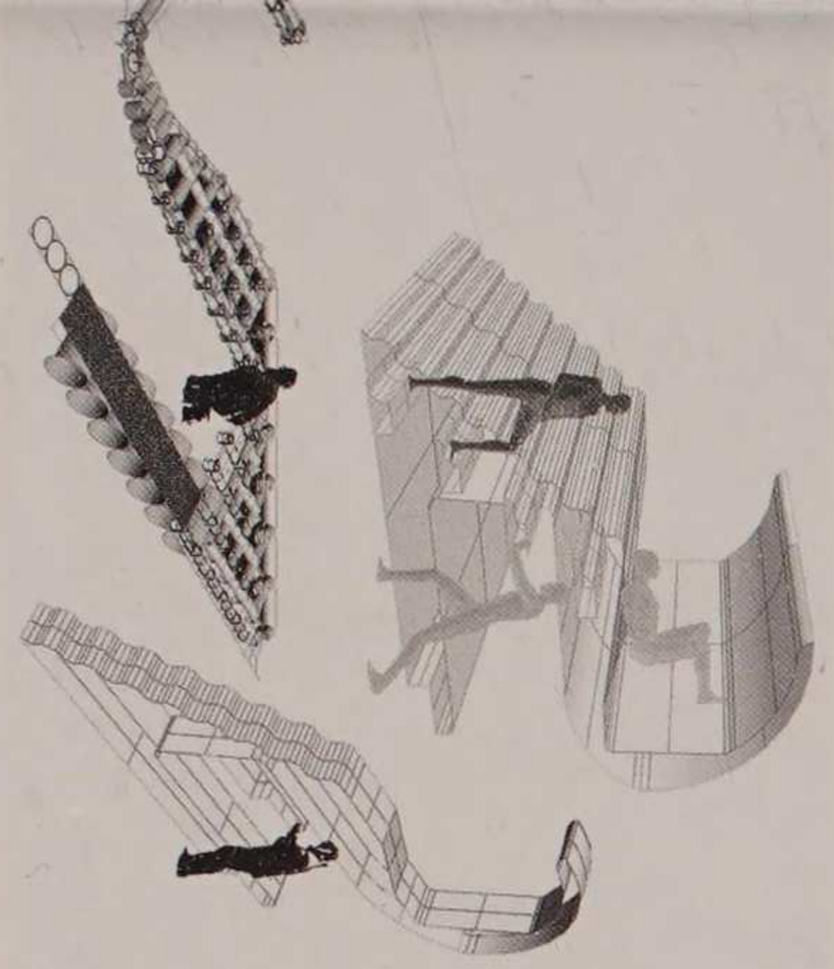




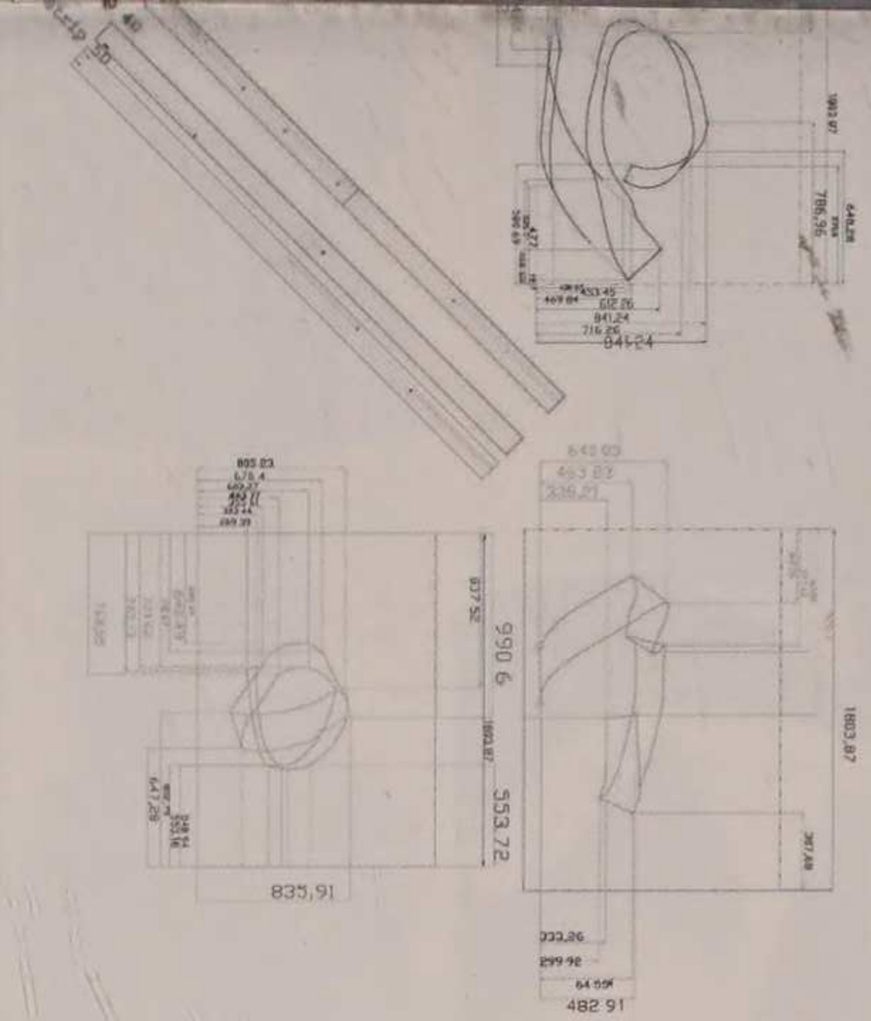






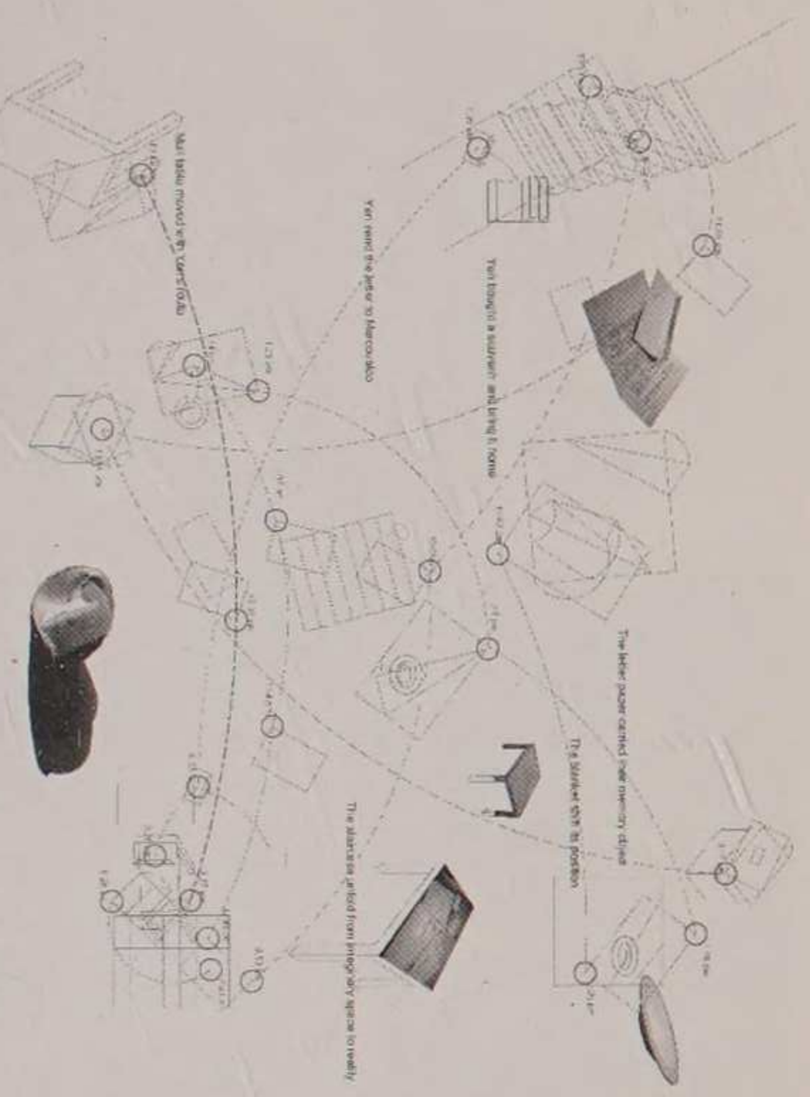


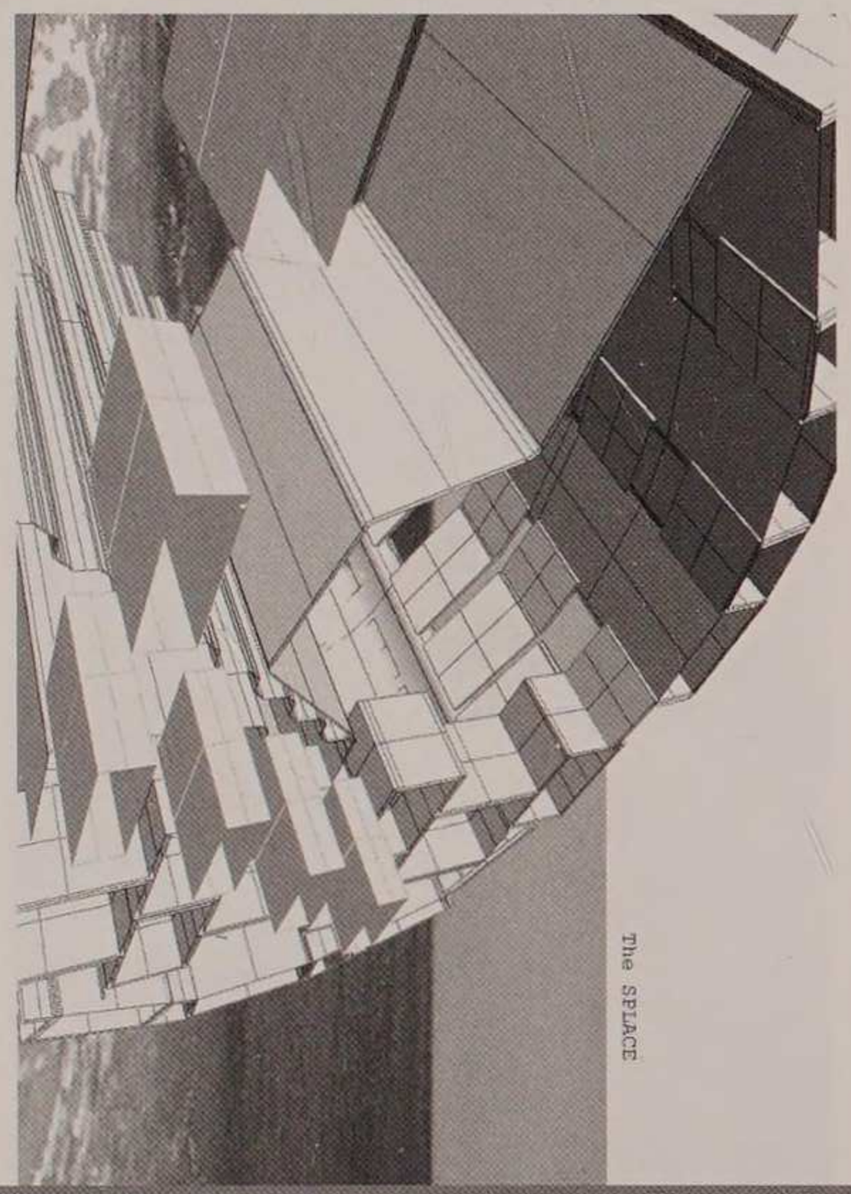


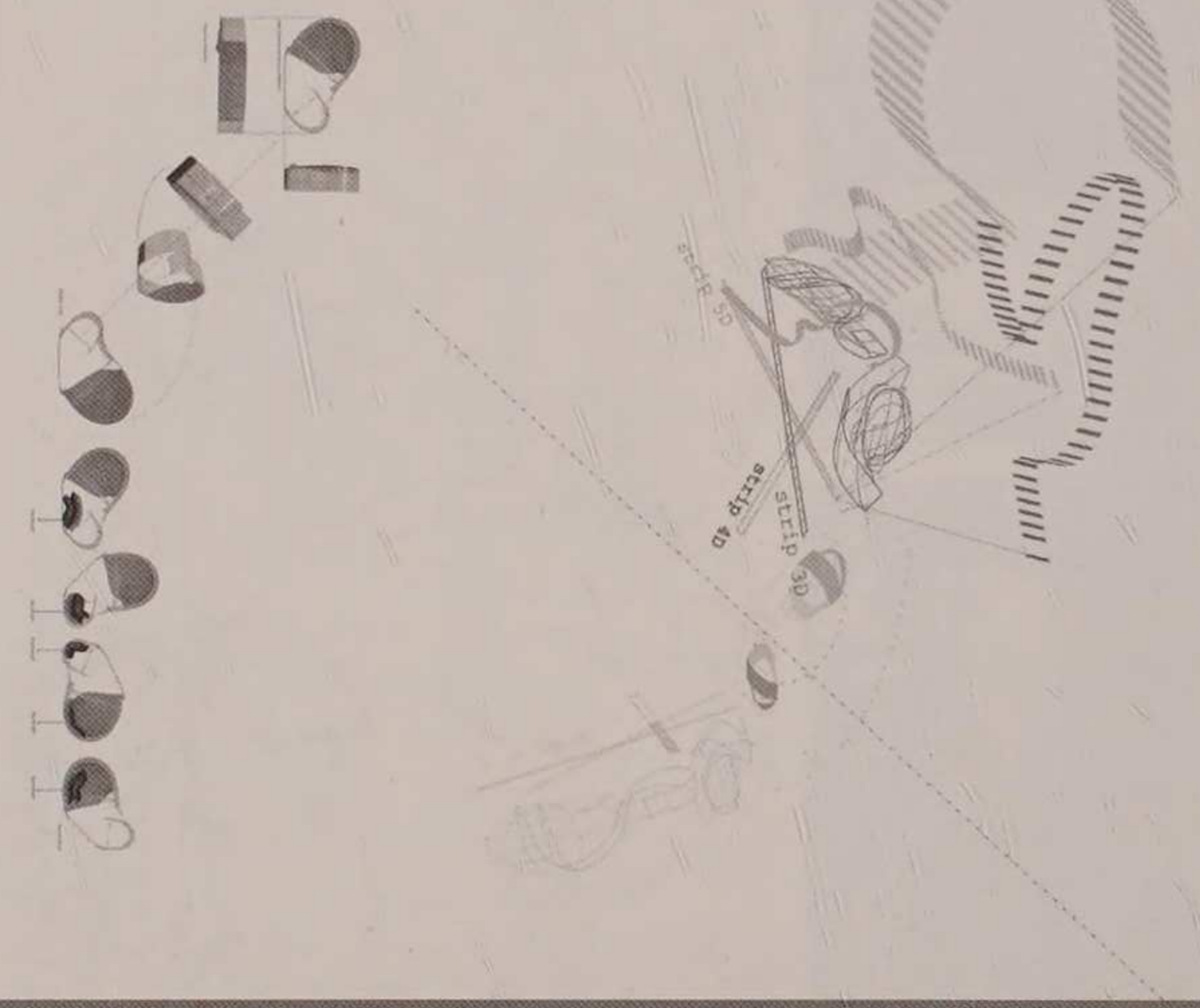


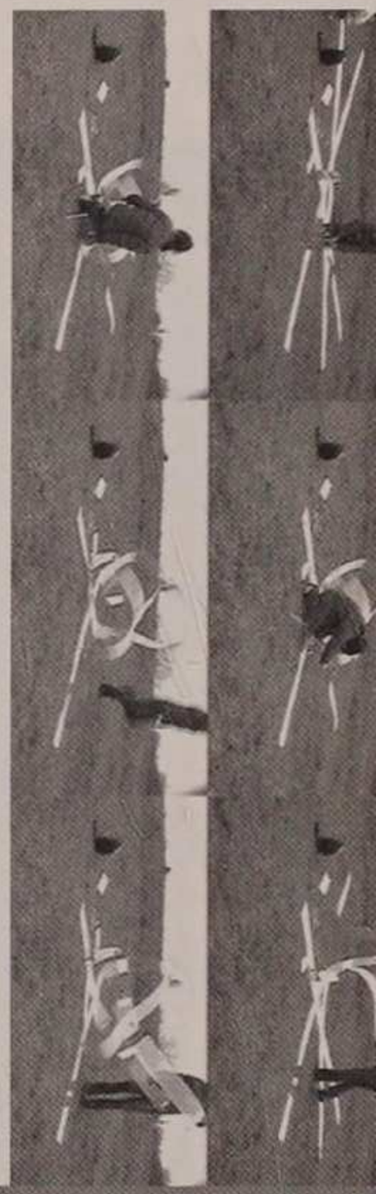










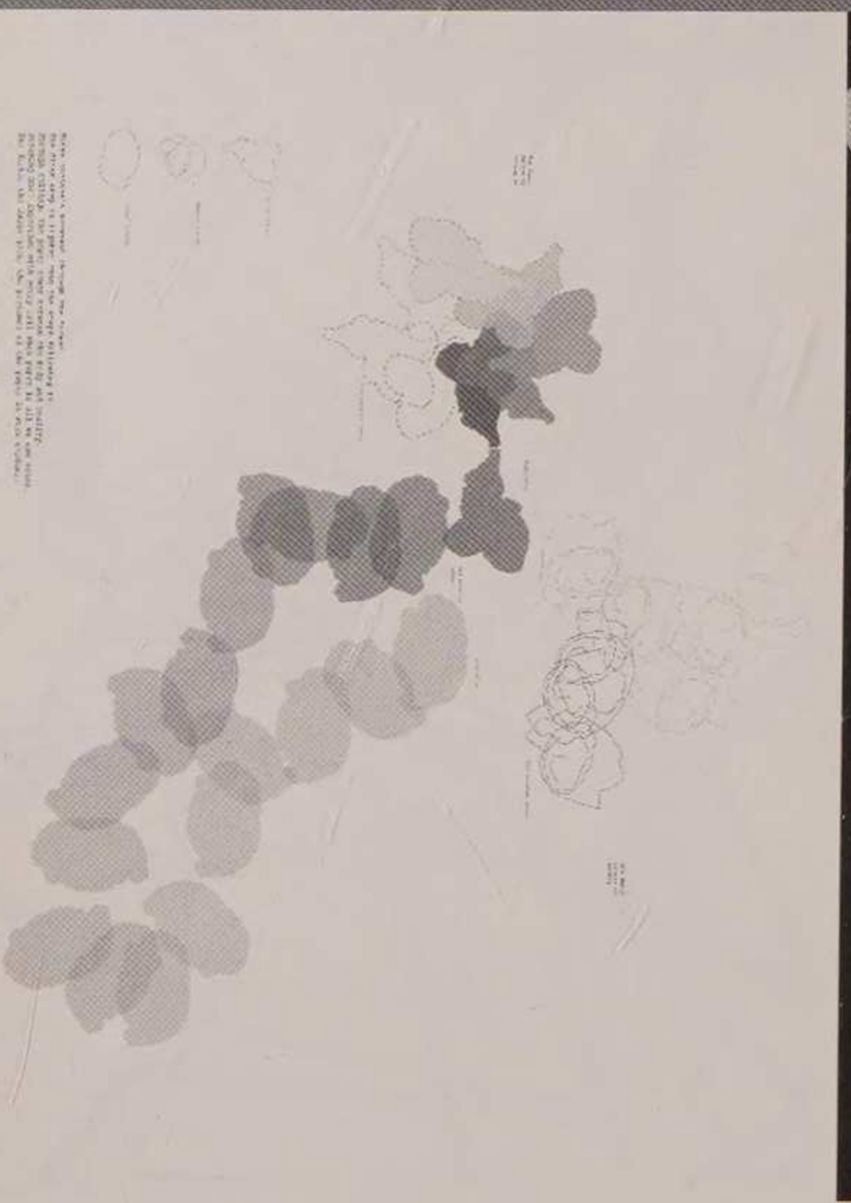


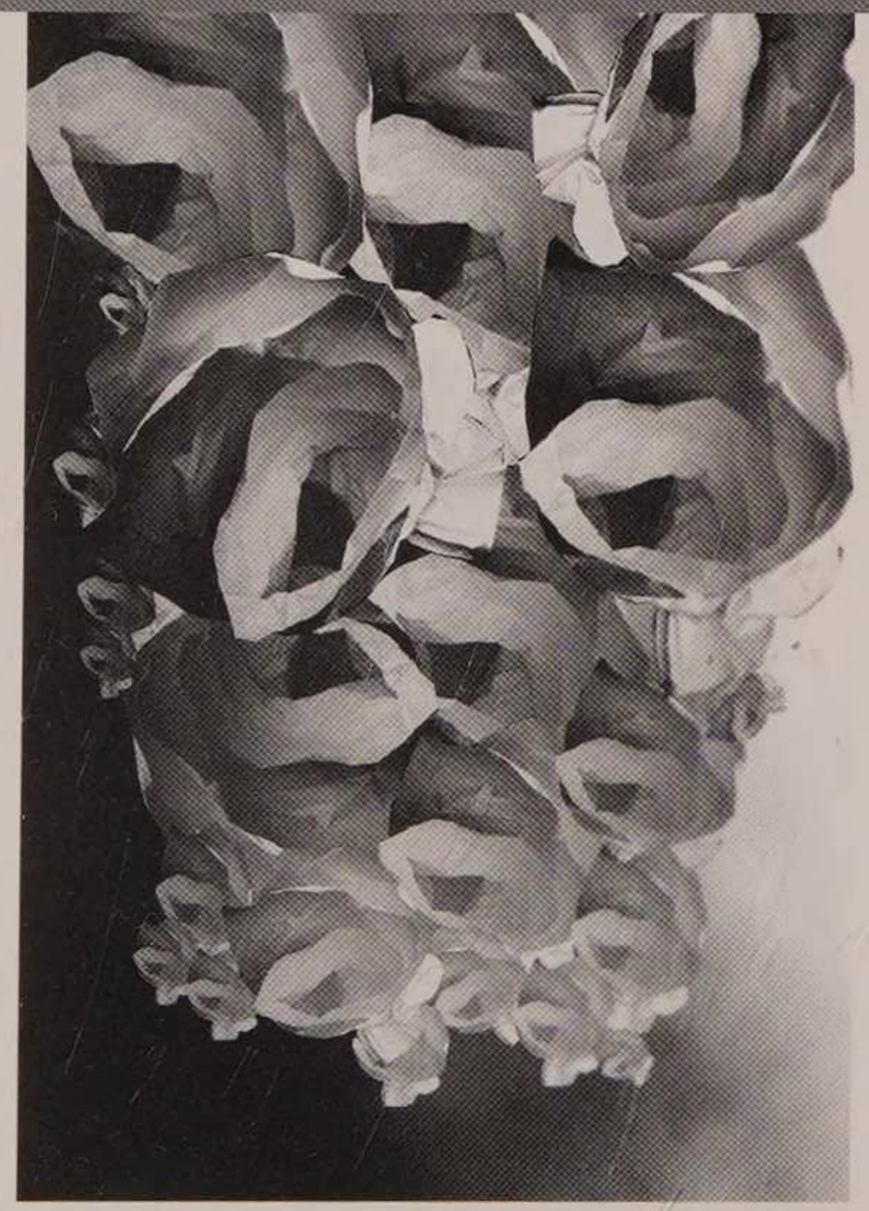
Chao-Ching Wang Marcovaldo's House (House for an Invisible Couple)
A 32-year-old estate agent and his girlfriend, a spatial relationship somewhere between reality and fiction. A story about absence, traces, traps and folds links the 2D to the 3D, where the objects of their routines are the only witnesses to their existence.

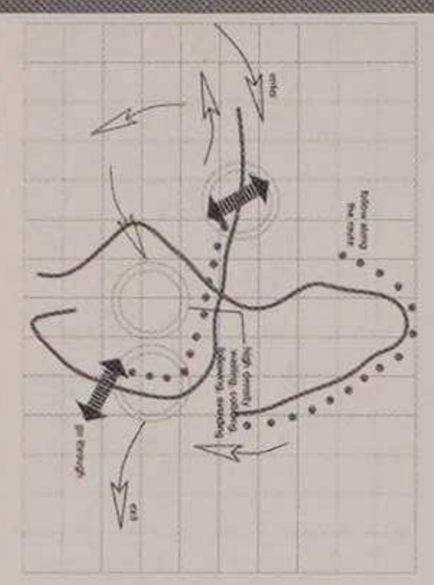
Marisa Shahrir Splastic Space
Caught the bug? Antidote: the (temporary) splastic space – fully proven after months of post-defining a historic sport (surfing), though no accurate description yet illustrates its effects on those who worship it. Are you splastic? YES/NO. Enter your birth splace.

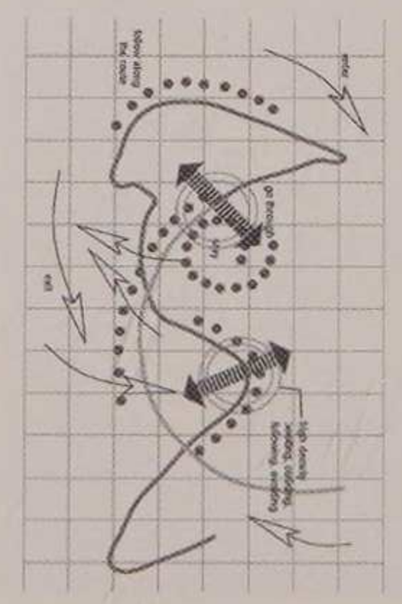
Talya Sandbank Tree Housing, Or the Paper-Wrap Community
Body wraps, paper wraps, small private space, minimal shelters for travelling and forming brief/ephemeral communities: in constant transition, hardly leaving a trace, living on simple ground or in trees, and always towards the sun. A blueprint for a more permanent community.

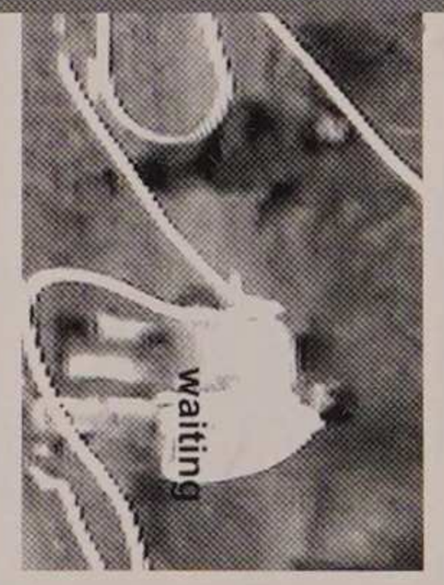
Sungji Kim Dancing Markets + Pop-Up Houses
Daytime: adaptable roof structure providing shade and minimum protection for an open-air market, the roof surface a park, a chill-out area for the public. Nighttime: temporary minimum shelters (pop-up houses/inflatable rooms).





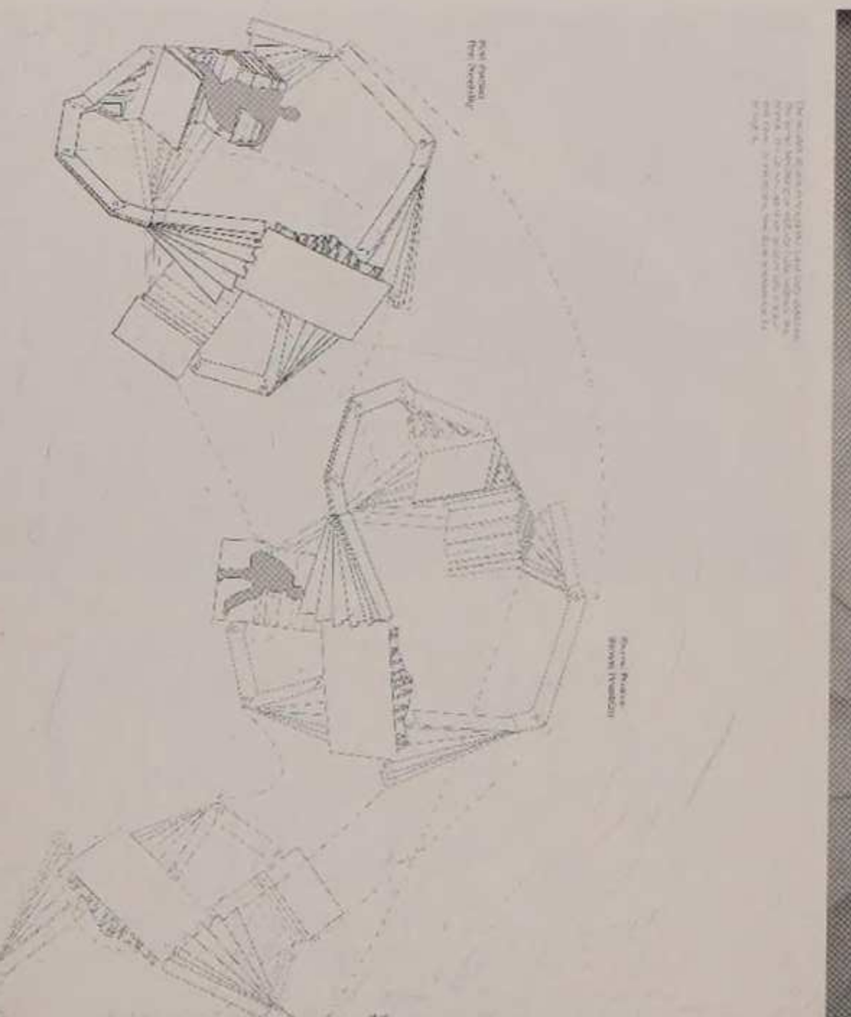


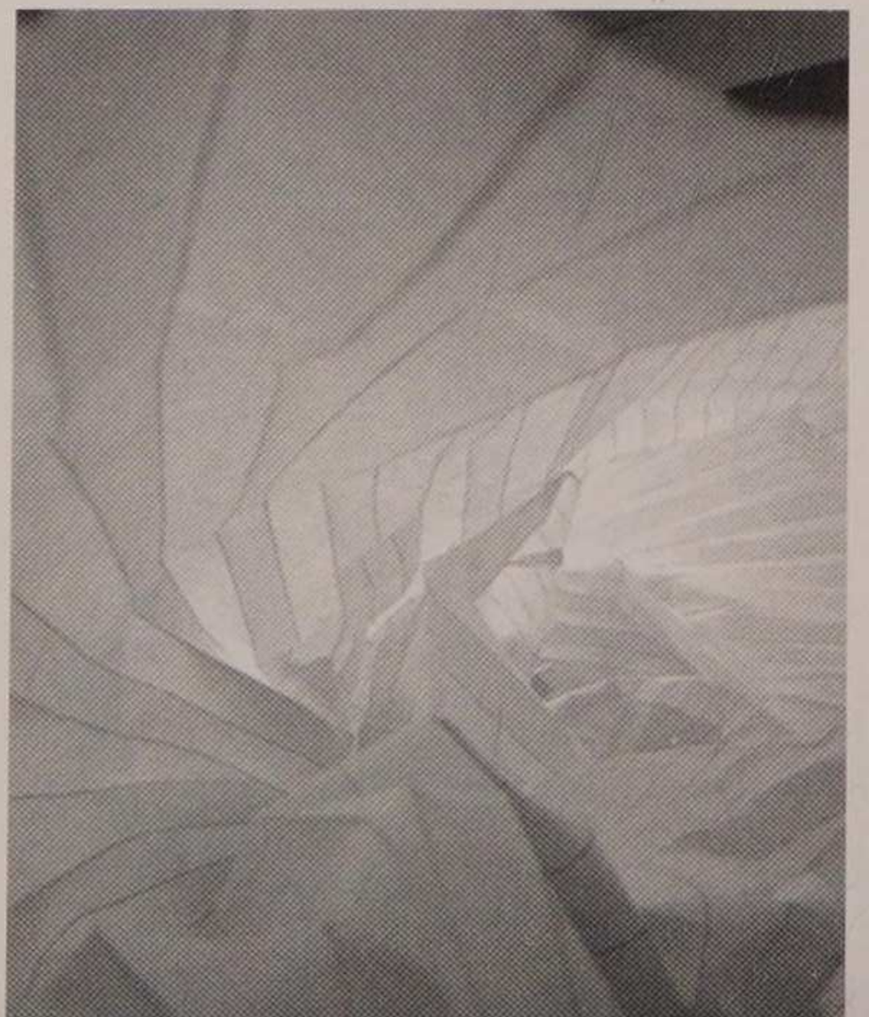


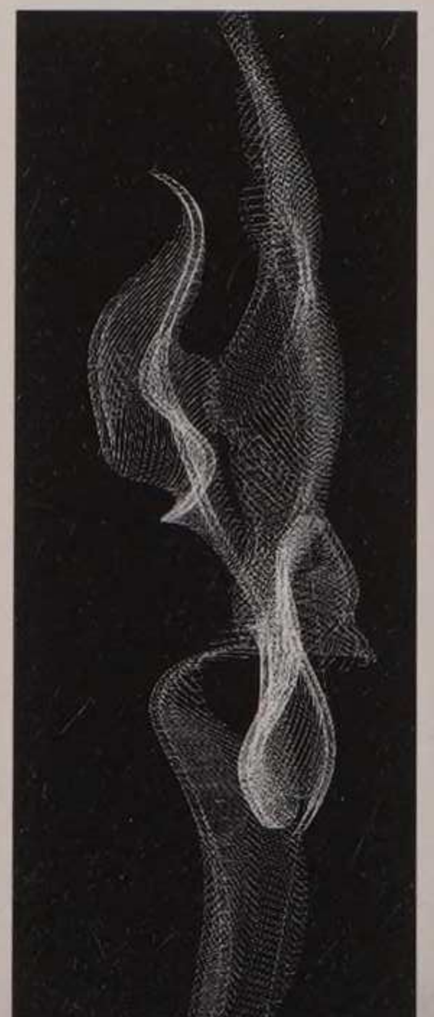














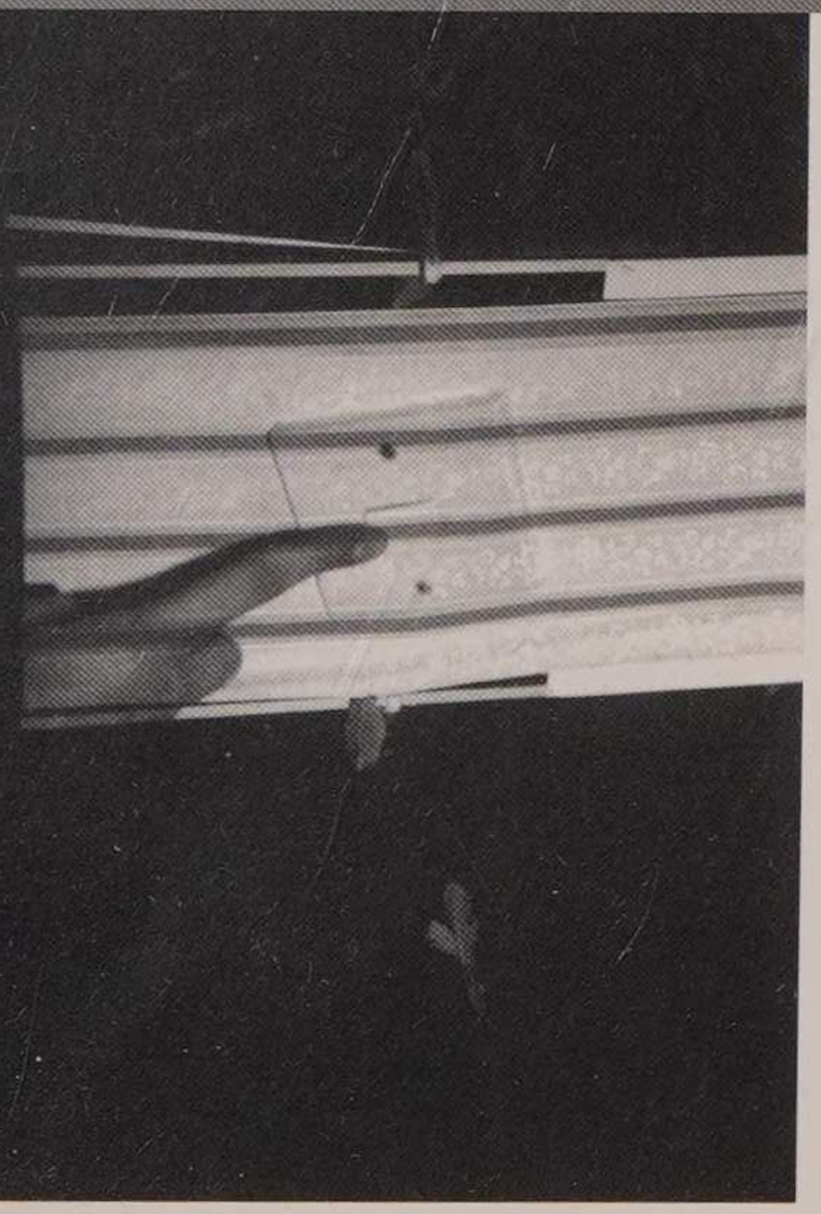


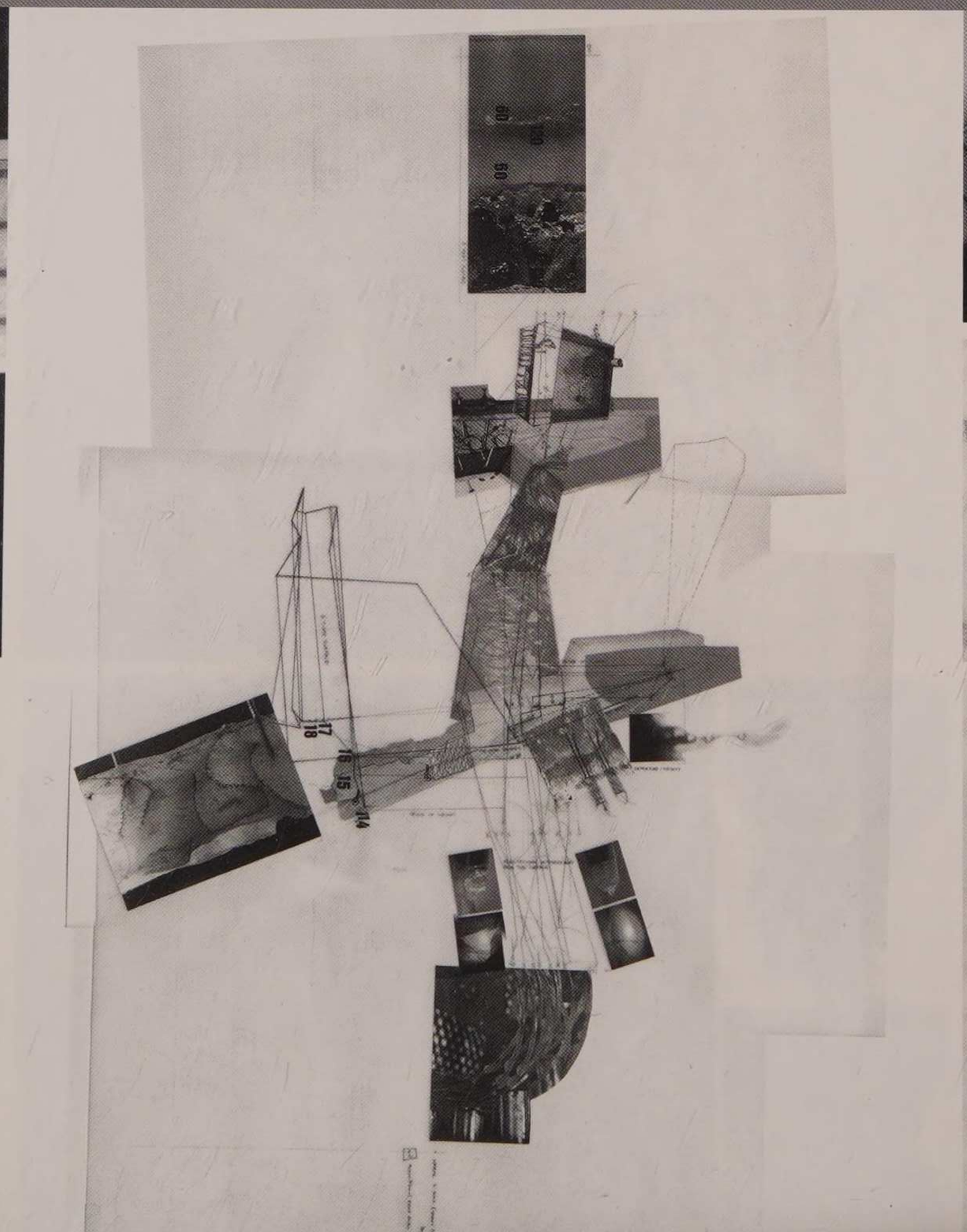
Nogol Zahabi Sufi Village (Dressing the Path)

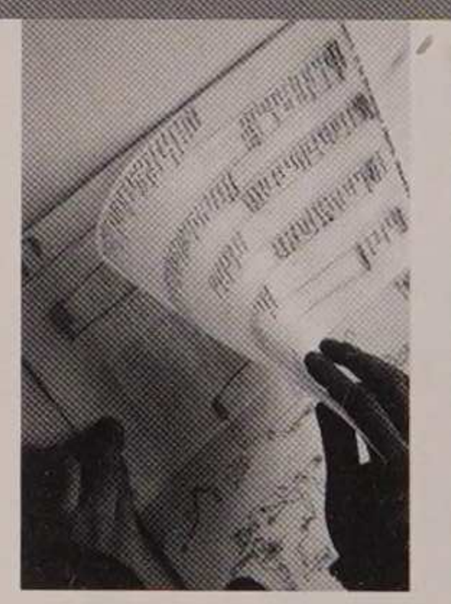
A cemetery and village in the desert: providing a living condition of close proximity between the living and the dead, integrating the dead into the everyday paths and routines of the living.

Jasem Alsaddah Faux-Tel
The corridor as an internal journey between lobby and hotel room: a world of surprise and deceit. Images become spaces, and rooms become flat screens. The private becomes public, the public private.

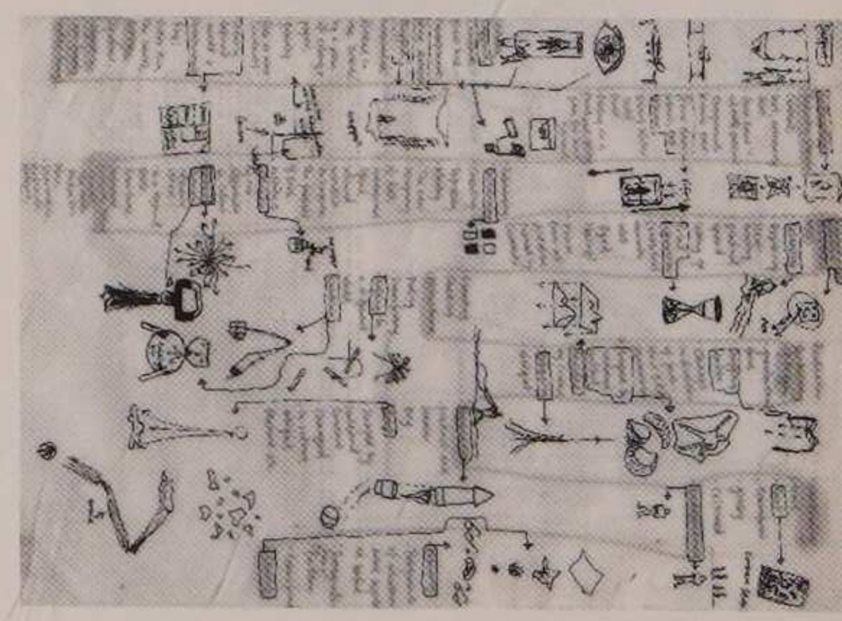
Evonne Tam Urban Mourning Capsules
Floating between two states of mind: a nightmare and a real place. A space which deals with intensely personal matters in an extremely dense area. Urban mourning capsules injected at certain points into the elevated walkway system in Hong Kong.

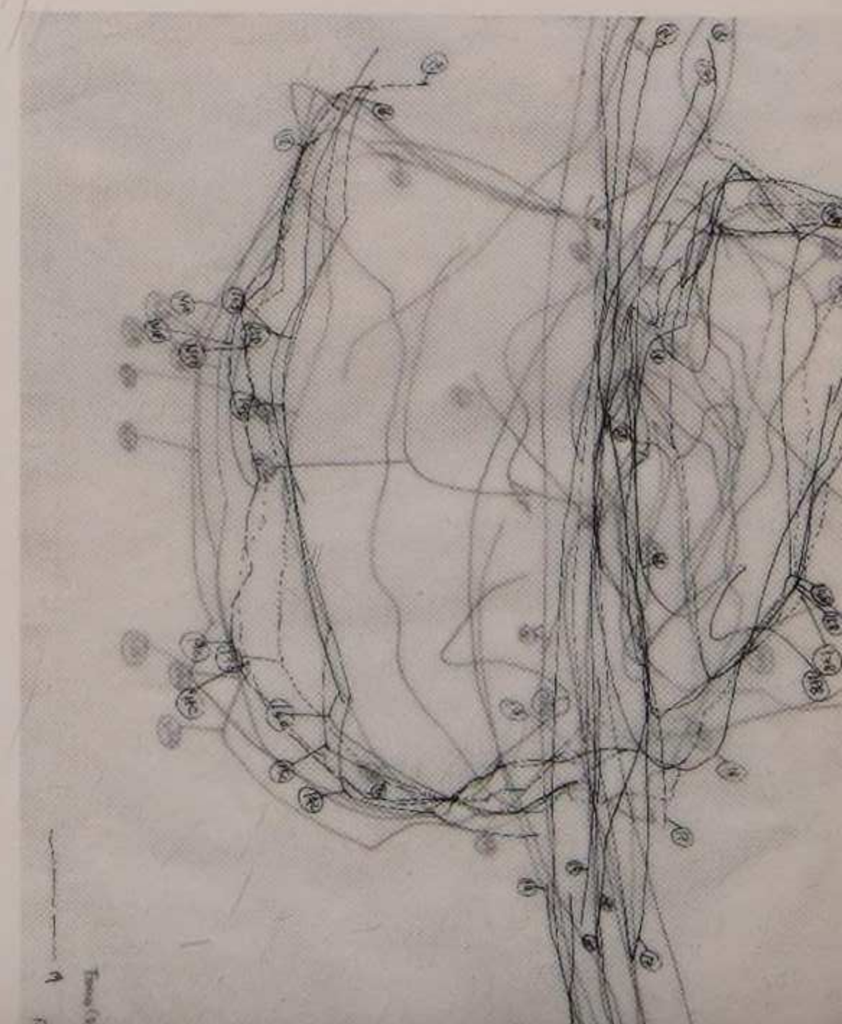


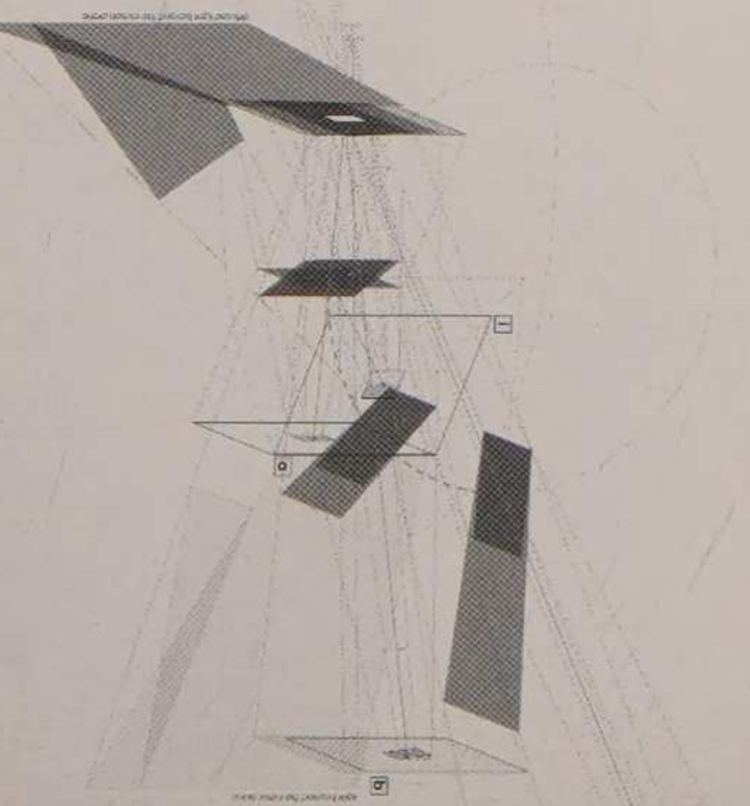




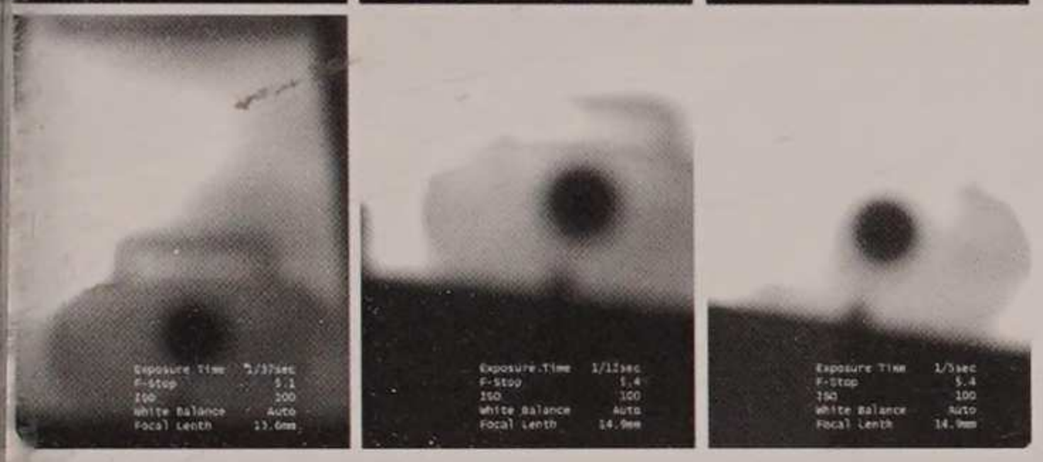


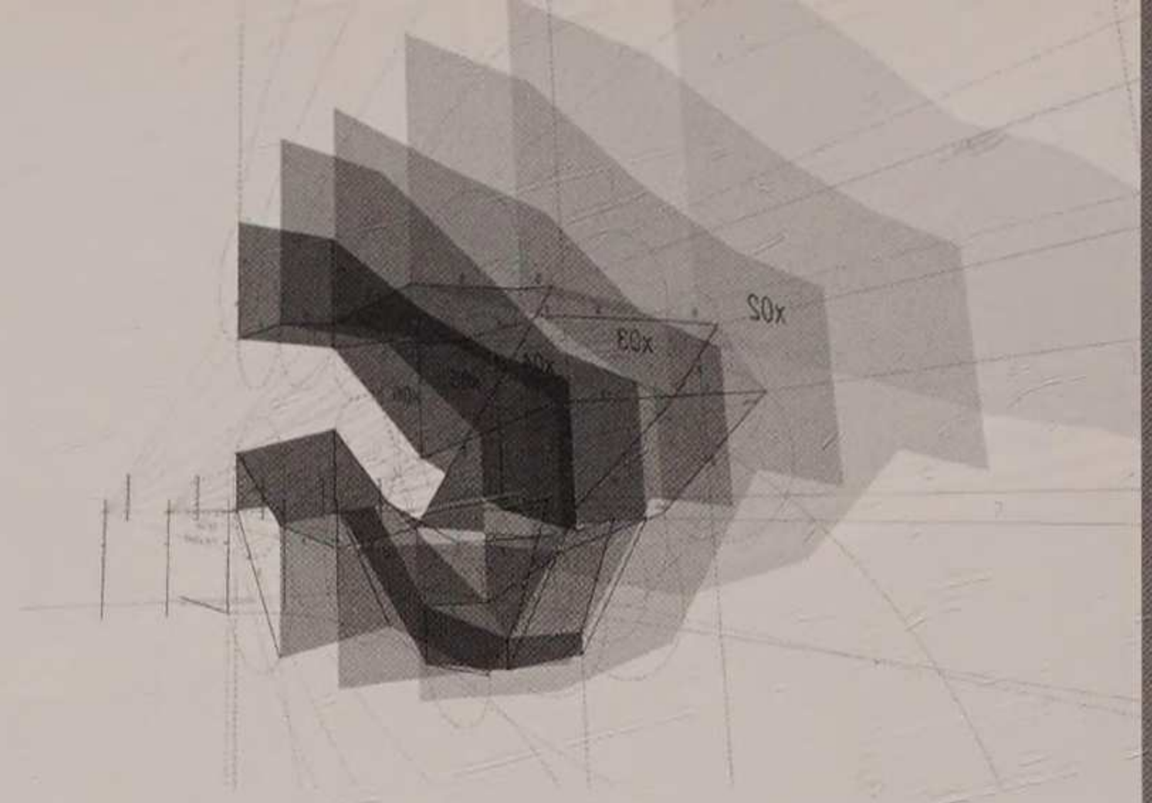


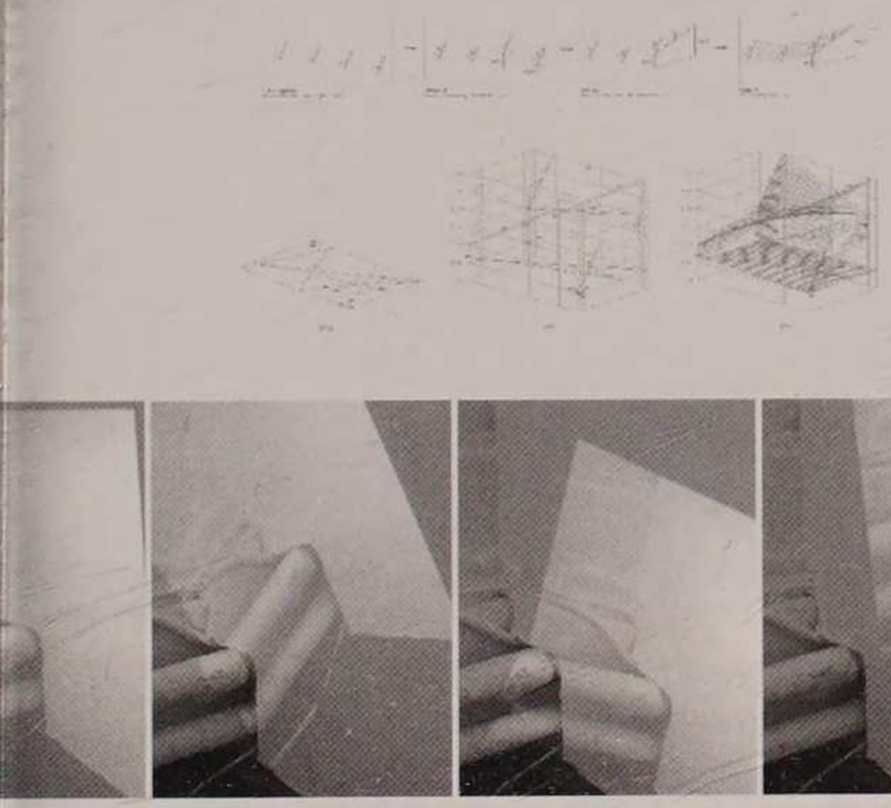












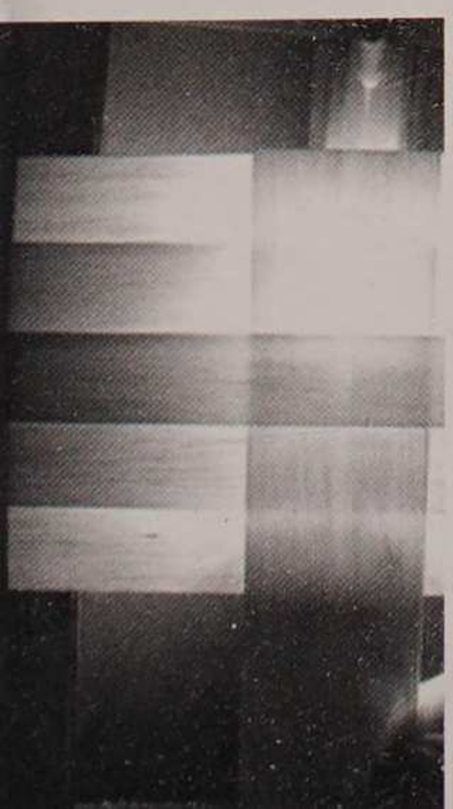
Kyu-Dong Jun Urban Threshold (Living Inside a Screen) **101**
A series of physical and speculative projective manoeuvres in relation to a sequence of captured images creates a blurring of real and fictional space.

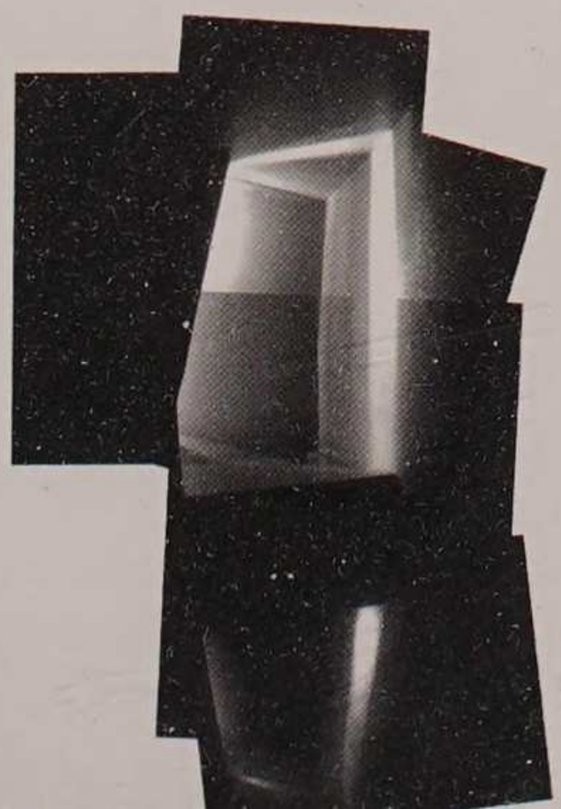
Unit Staff
Katrin Lahusen

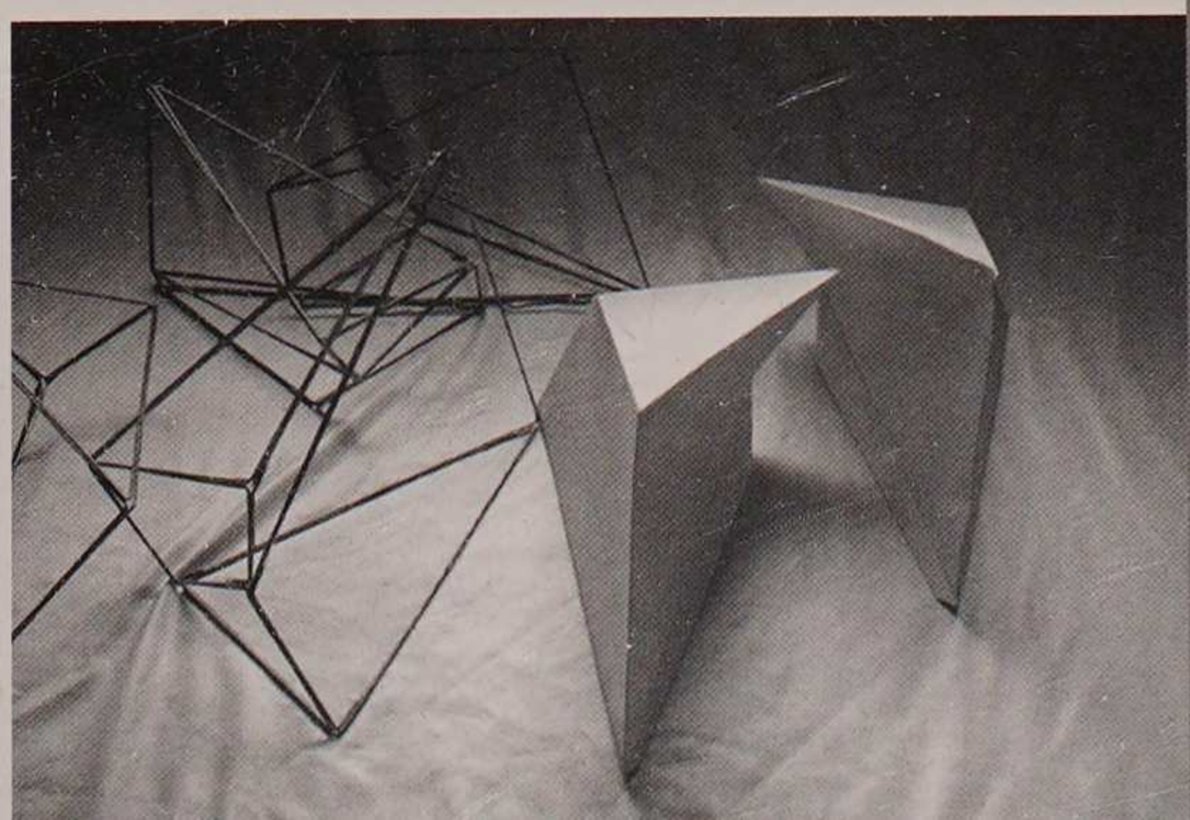
Students
Jasem Alsaddah, Kyuho Choi, Adam Furman, Kyu-Dong Jung, Sungji Kim, Talya Sandbank, Marisa Shahrir, Evonne Tam, Bianca Thelmo, Chao-Ching Wang, Nogol Zahabi

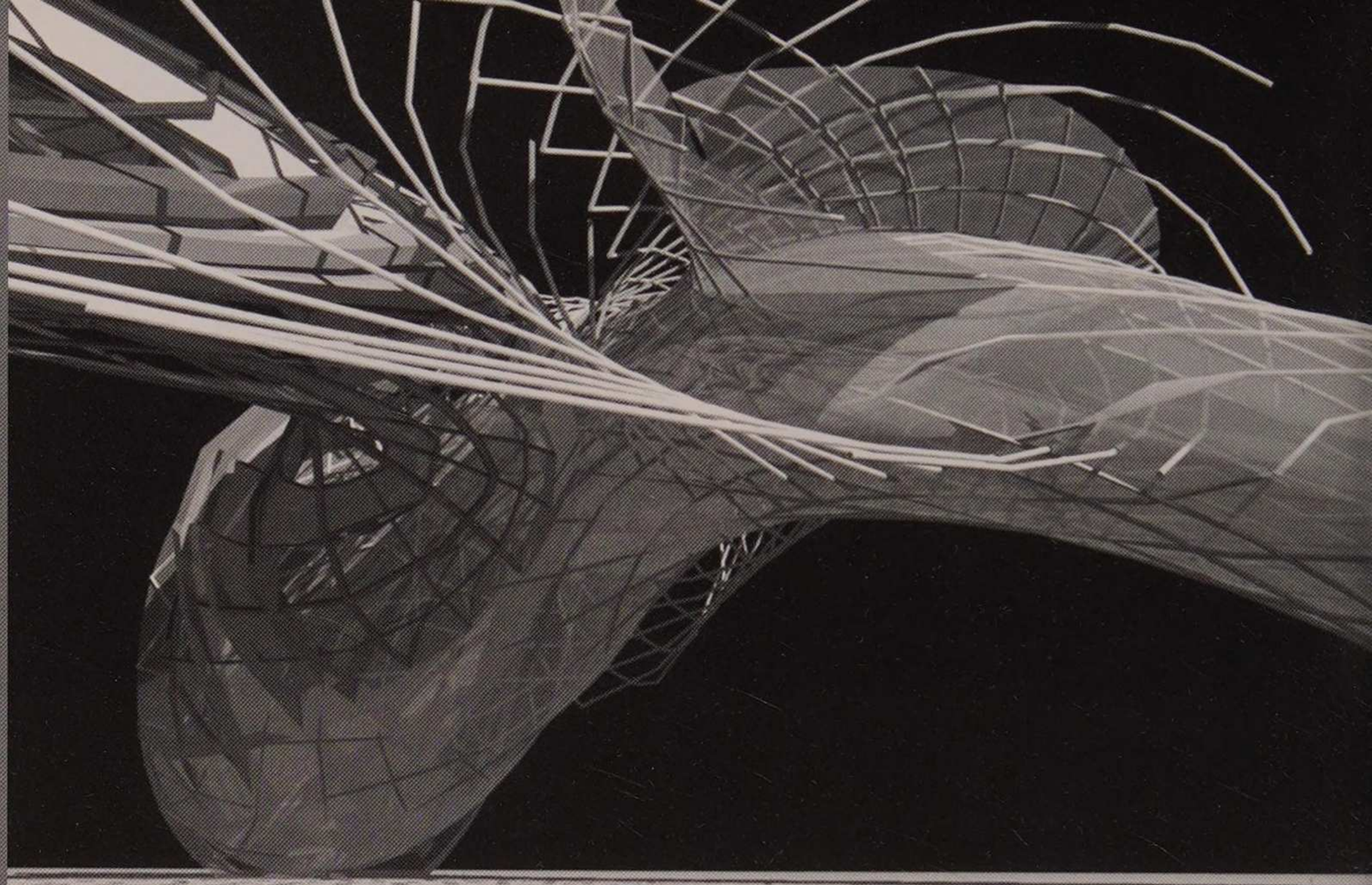
Critics
Miraj Ahmed, Timothy Brittain-Catlin, Barbara Campbell, Javier Castañon, Oliver Domeisen, Wolfgang Frese, Alex Haw, Sam Jacoby, Nate Kolbe, Andreas Lang, Marina Lathouri, Chris Lee, Antoni Malinowski, Jane McAllister, David Phillips, Irénée Scalbert, Natasha Sandmeier, Martina Schaefer, Bettina Vissmann

Special thanks to
Karola Dierichs, Carolin Hinne, Hoi Chi Ng & Antonia Loyd









This year Inter 6 continued an investigation into forms of mathematical inscription that describe 'more real than real' situations. The unit has again restricted itself solely to the computer, using programming and scripting, mediated by various mathematical concepts, to critique a certain obsession with the digital.

The first term consisted of an analysis of 'logics of movement' – modalities of embedding movement into static objects and their relationality. In contrast to a strategy of materialising flows and flux, the unit was here attempting to invent ways of creating 'static movement', seeking means other than the embodiment of movement for dealing with something which moves.

The initial exercise, to model a car, introduced the unit to the complex geometries involved in the form. The unit questioned the relation between a representation of something real and a history of actions/functions in the softwares used.

'Histories of construction' logics – both invented and found in real material instances of moving objects – were carried over into the main project: a 'viewing platform' for a prospective Formula One race through the streets of London. The bringing together of invented logics, the 'sketch' and autonomous processes of materialisation framed the main brief.

Each student created his or her own 'sketch interface' whereby an intuition implied in a conventional notion of the sketch was synthesised with an intellection of a process of emergence of a building proposal's tectonic. The sketch, in contrast to those of, say, Gehry, became the immediate materialisation of the unfolding of an inscribed potential within.

In the place of logic as a symbolisation of relationship, the unit attempted to write their own logics, which would be generative of form in and of themselves.

Projects are scattered around the proposed track in London, ranging from carbon-fibre spun nooses straddling the Mall to Maya Paint Effects tensegrity structures over Park Lane and a Maya Live interactive sketching glove.

What was questioned was the relation between viewing and seeing, seeing and the sketch, and a moving stillness – a blinded architectural still-life.

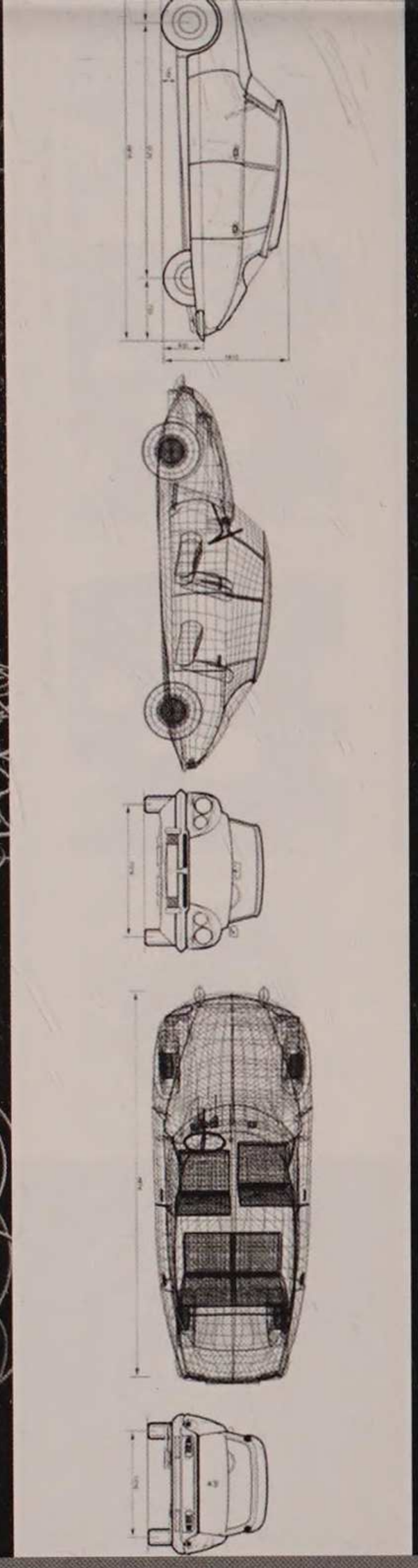
Unit Staff **Alistair Gill, Veronika Schmid** Technical Advisor **Fernando Perez Fraile**

Students **Juan Carlo Calma, Michal Ciomek, Timothy Nicholas Dempers, Yonosuke Fukuda, Martin Jameson, Karl Kjelstrup-Johnson, Raul Lasker Lourenco, Kwan-Joo Park, Sakiko Watanabe, Yusra Zulkifli**

With thanks to **Leyre Asensio, Shumon Basar, John Bell, Andrew Benjamin, Mark Cousins, Alan Dempsey, Oliver Domeisen, Mark Hemel, Nate Kolbe, Katrin Lahusen, David Mah, Yusuke Obuchi, Paula Pelosi, Nikolaos Stathopoulos, Brett Steele, Frank Stella, Ekapob Suksudpaisarn, Bernard Vere, Charles Walker, Michael Weinstock**

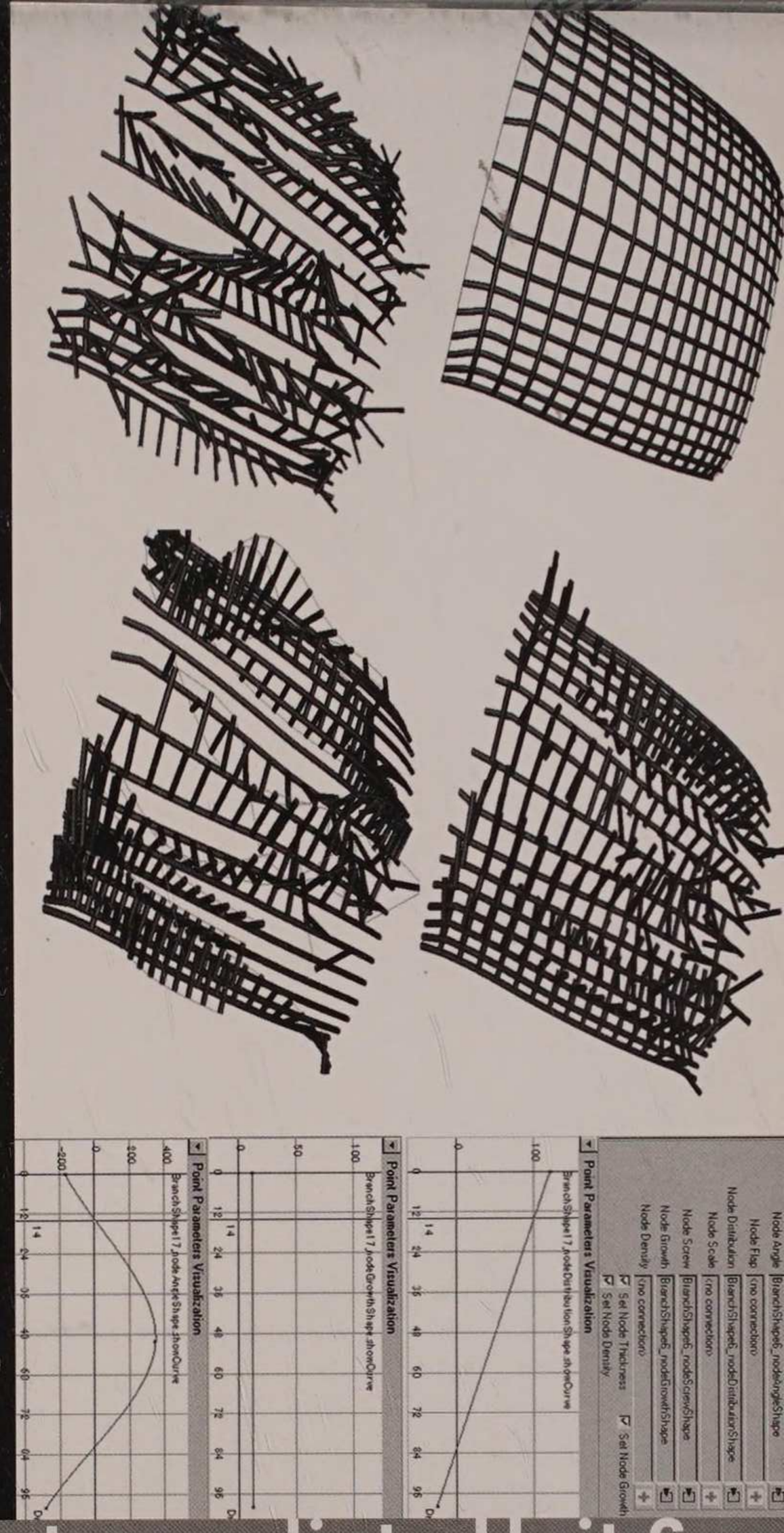


Yonosuke Fukuda

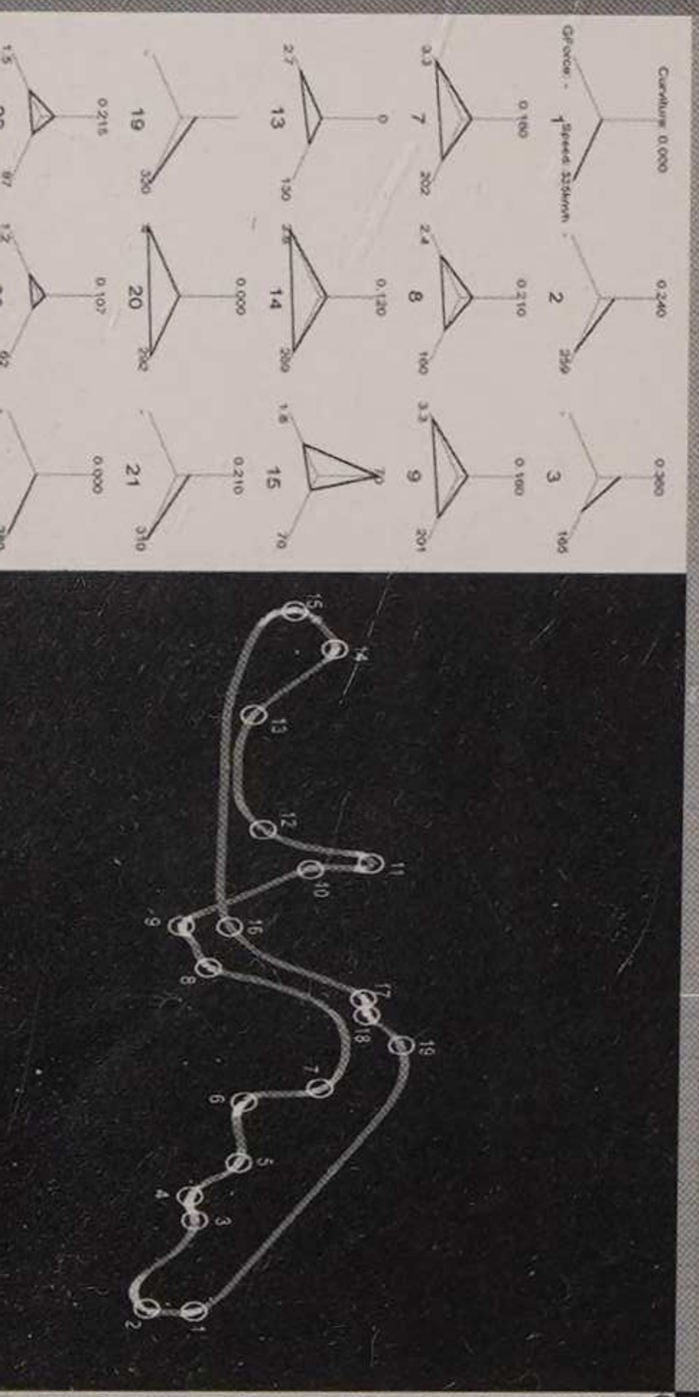


Martin Jameson
Top **Yonosuke Fukuda**



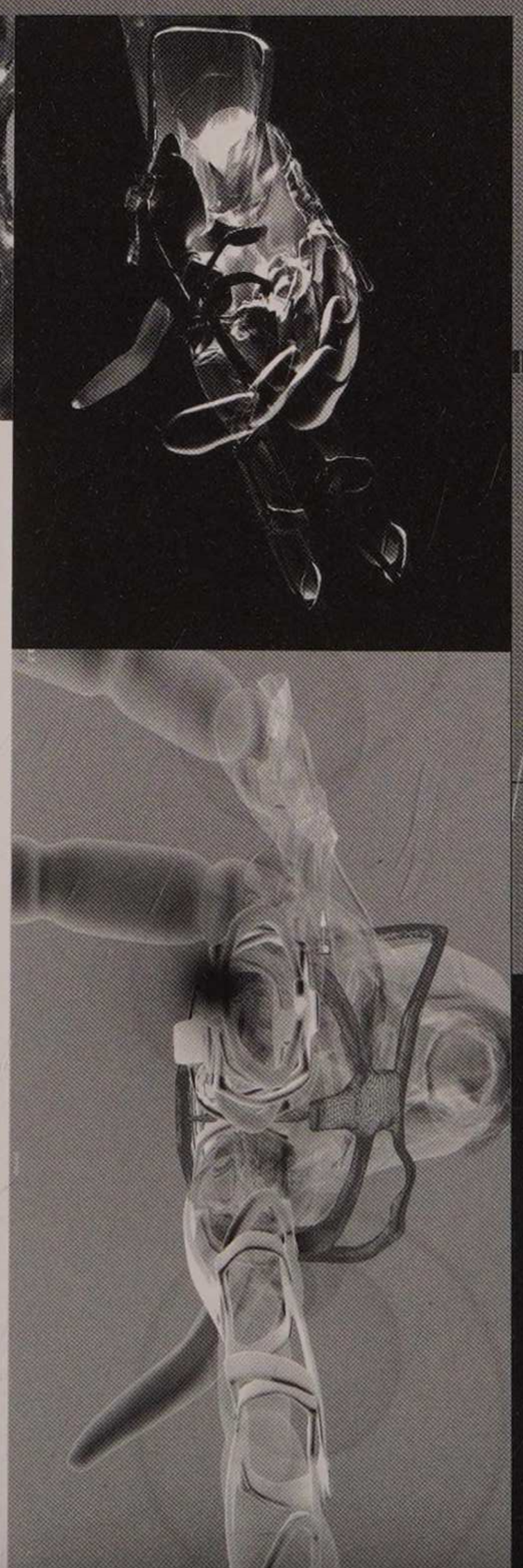


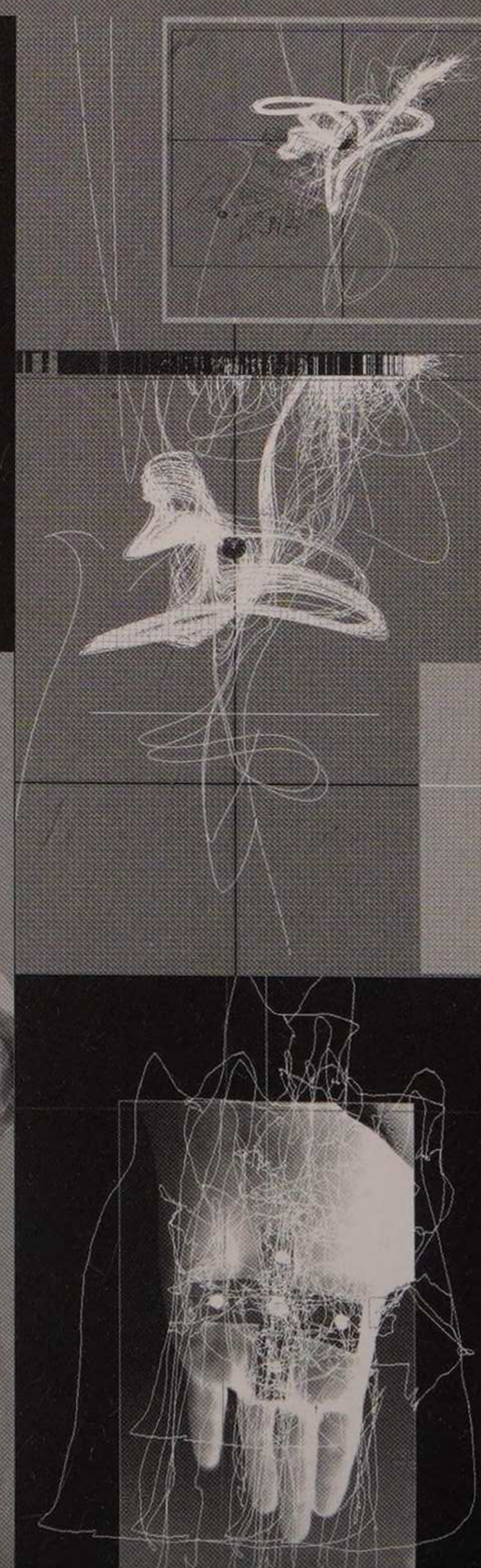
Intermediate Unit 6





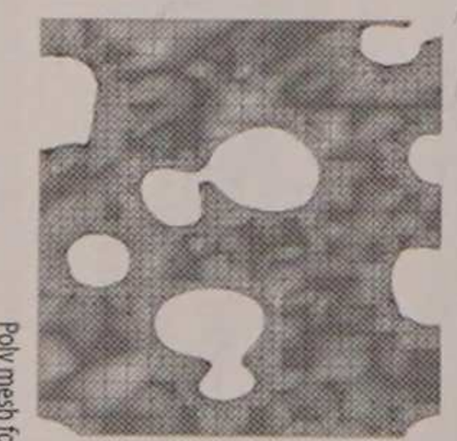




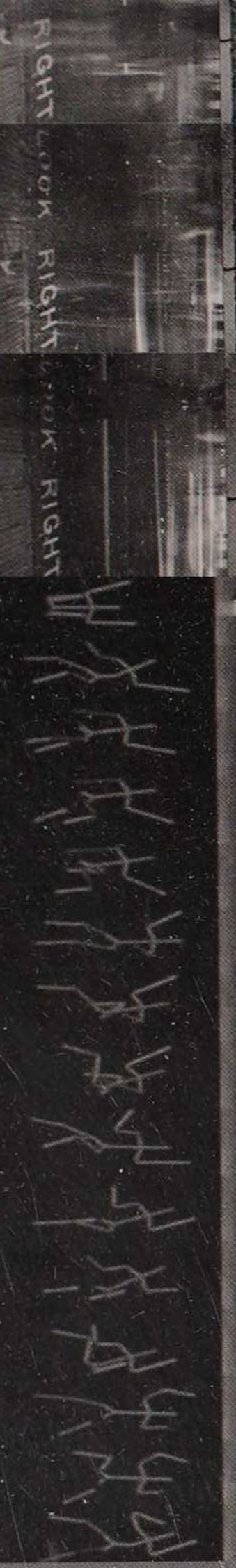


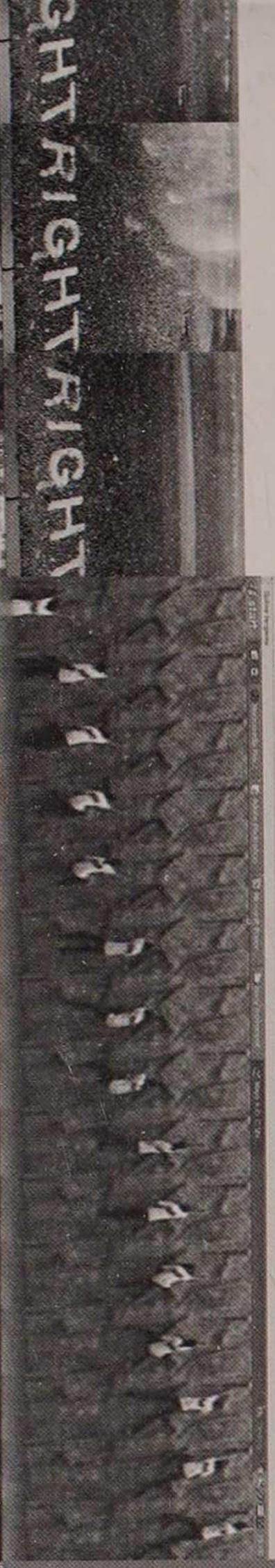
curvature analysis

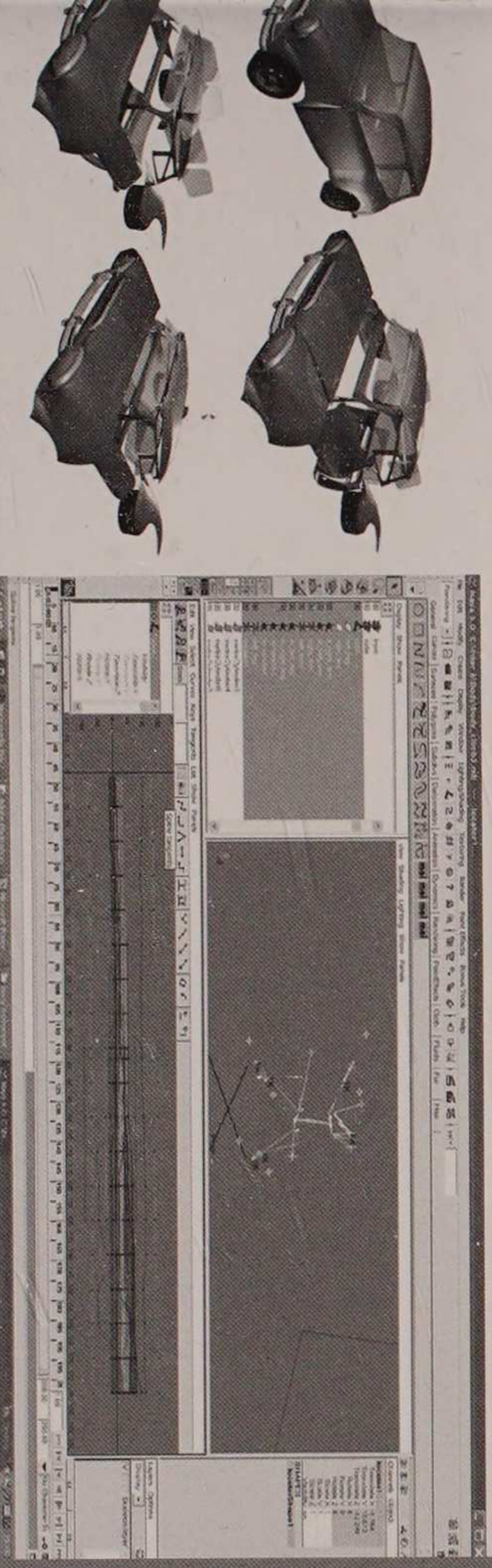


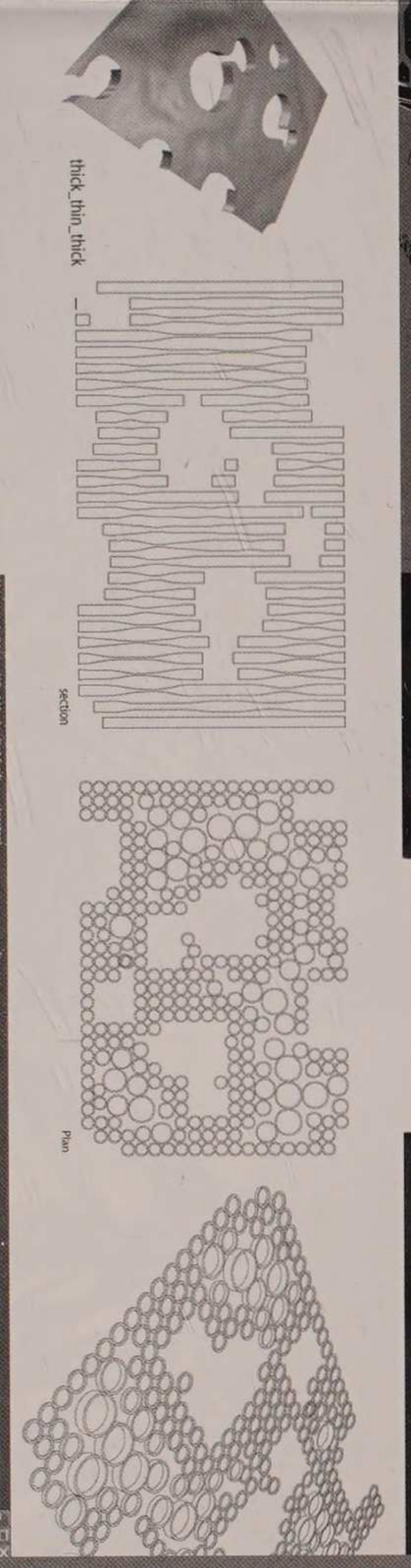


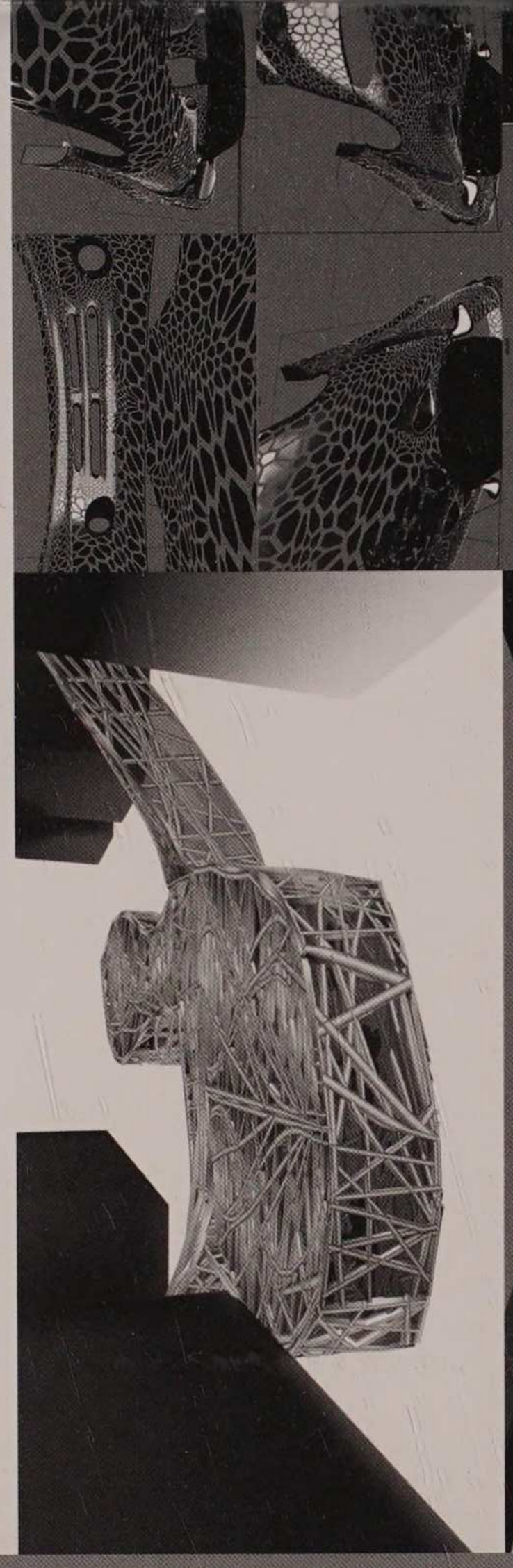
Poly mesh for both sponges

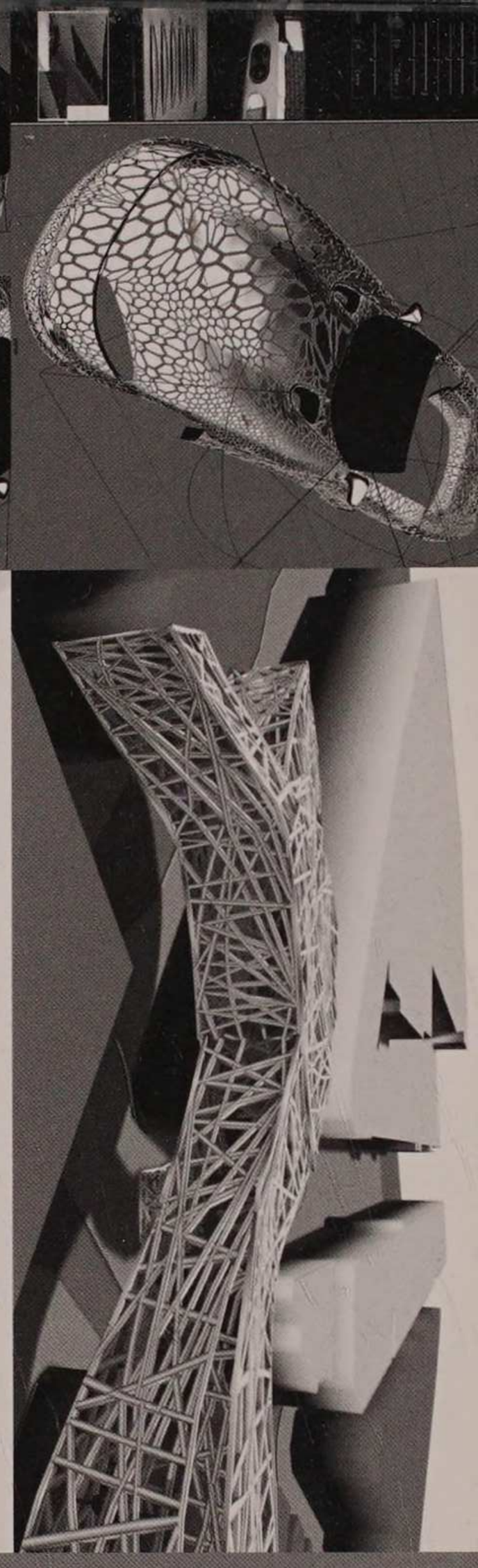






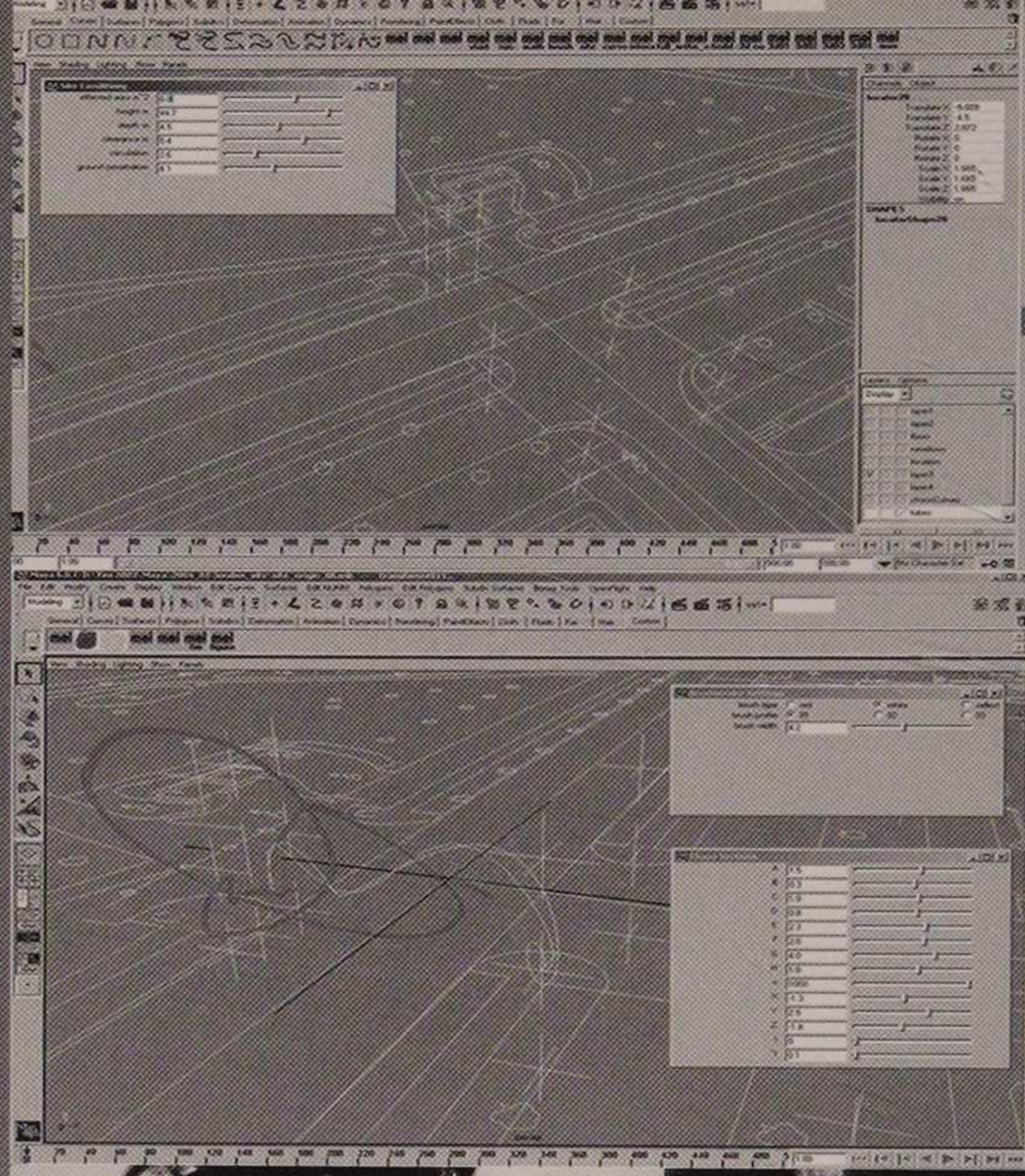


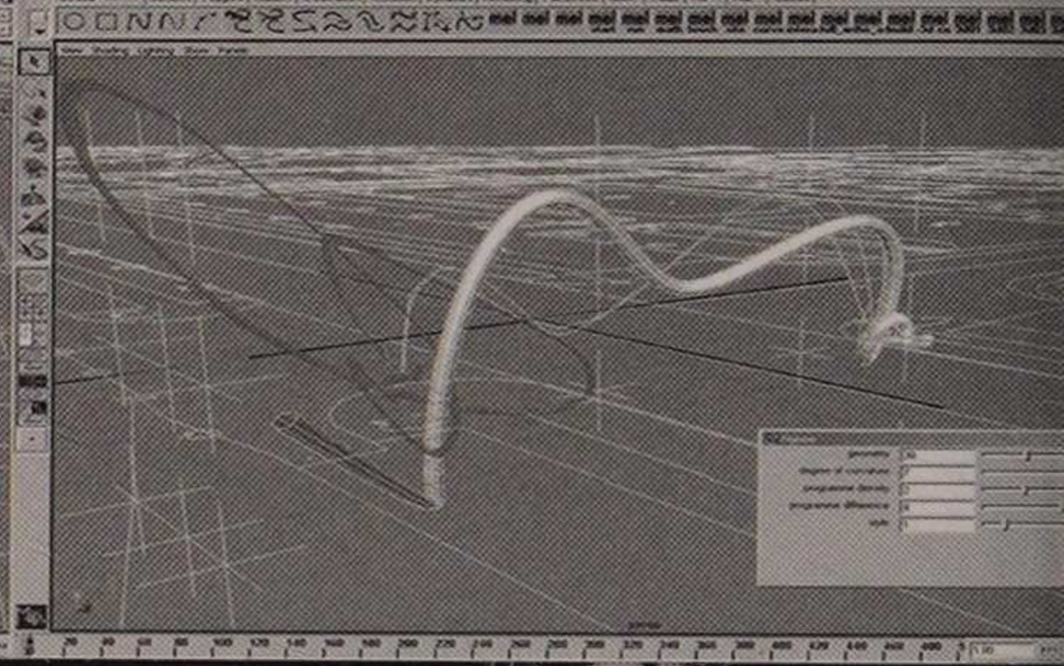


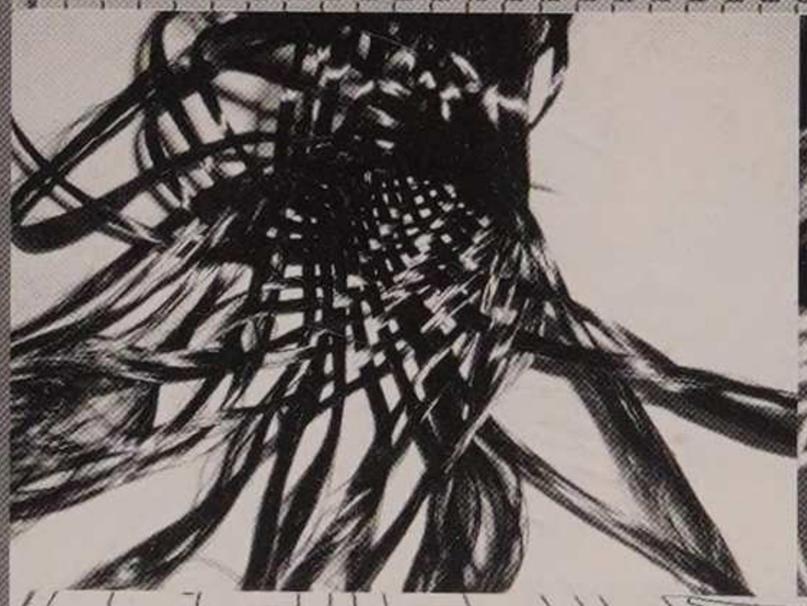


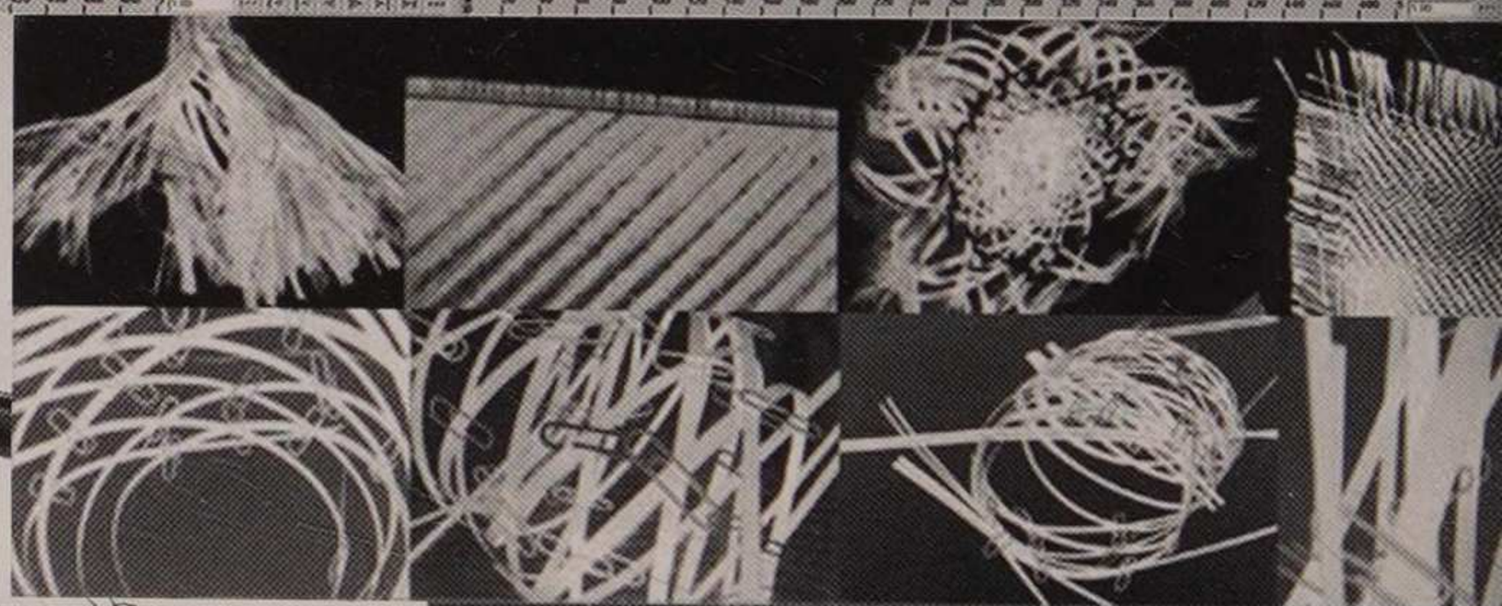
Yuska Zulkifli

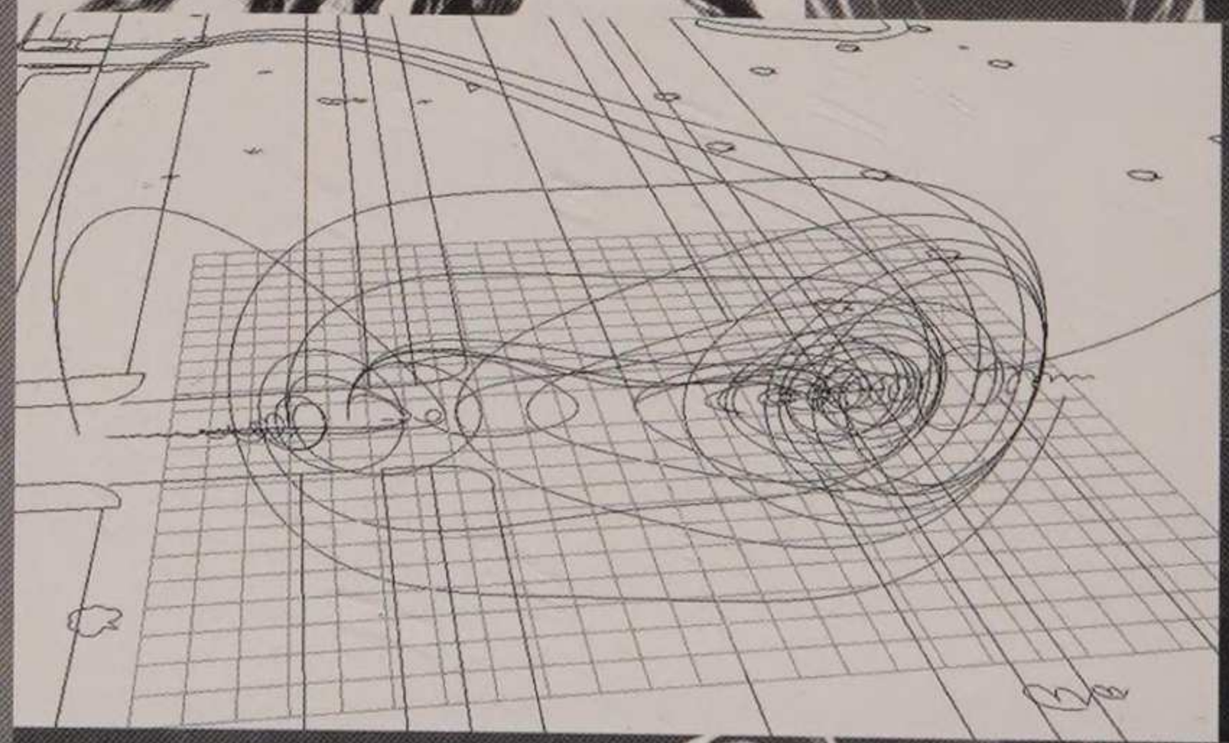
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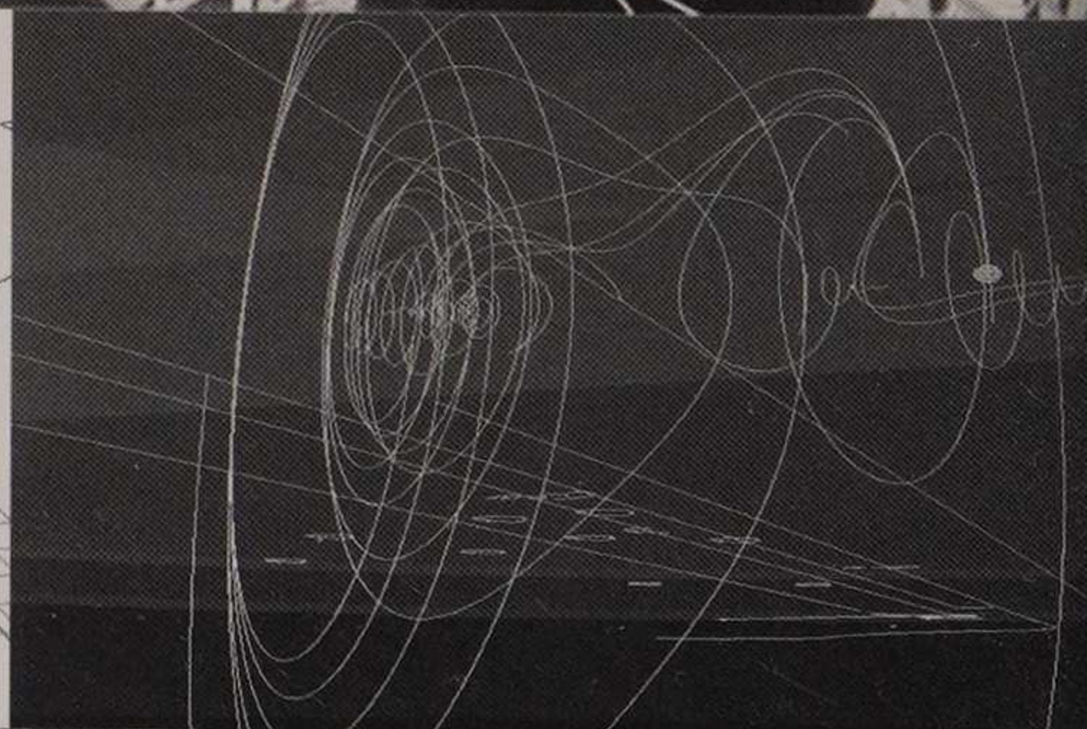

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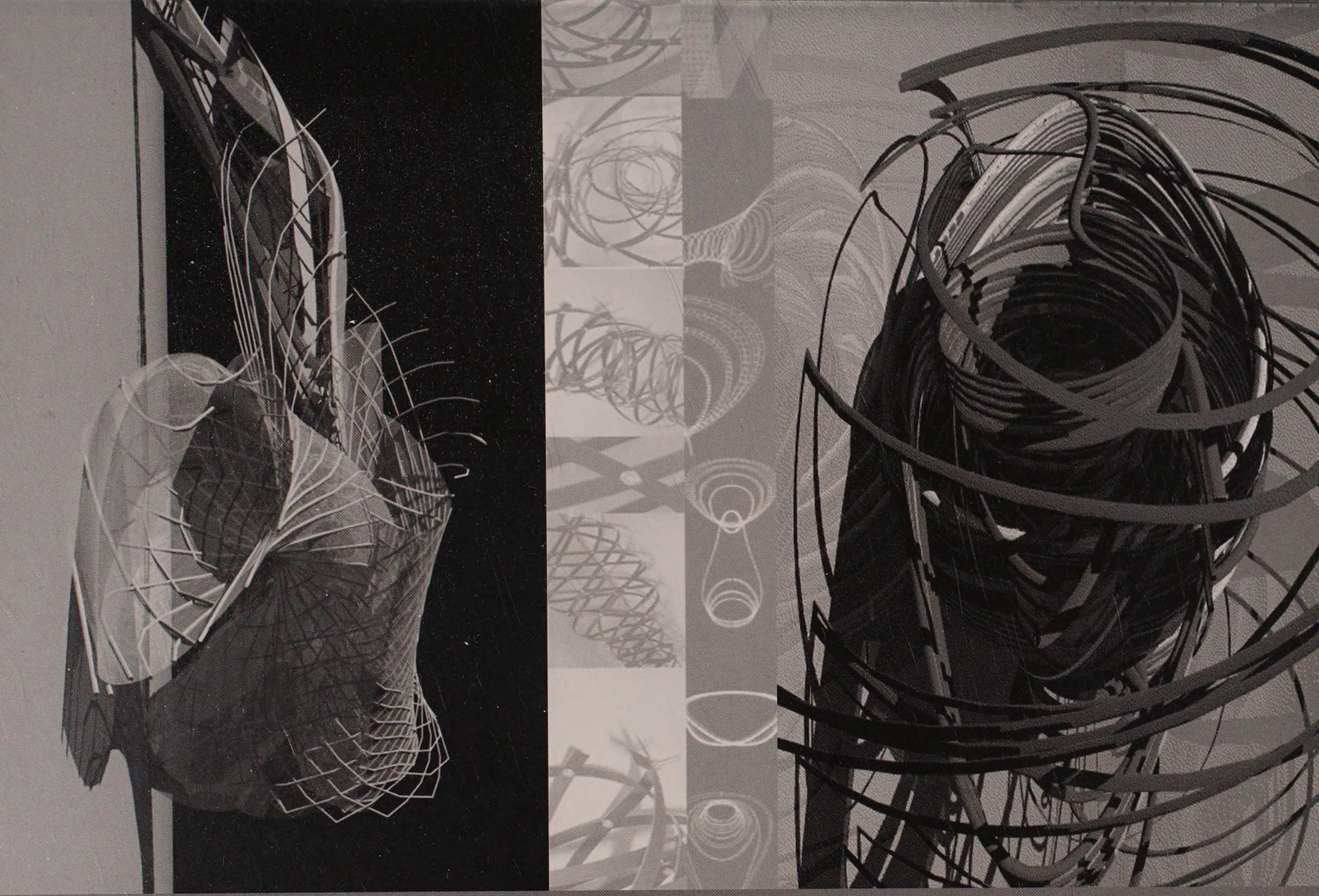


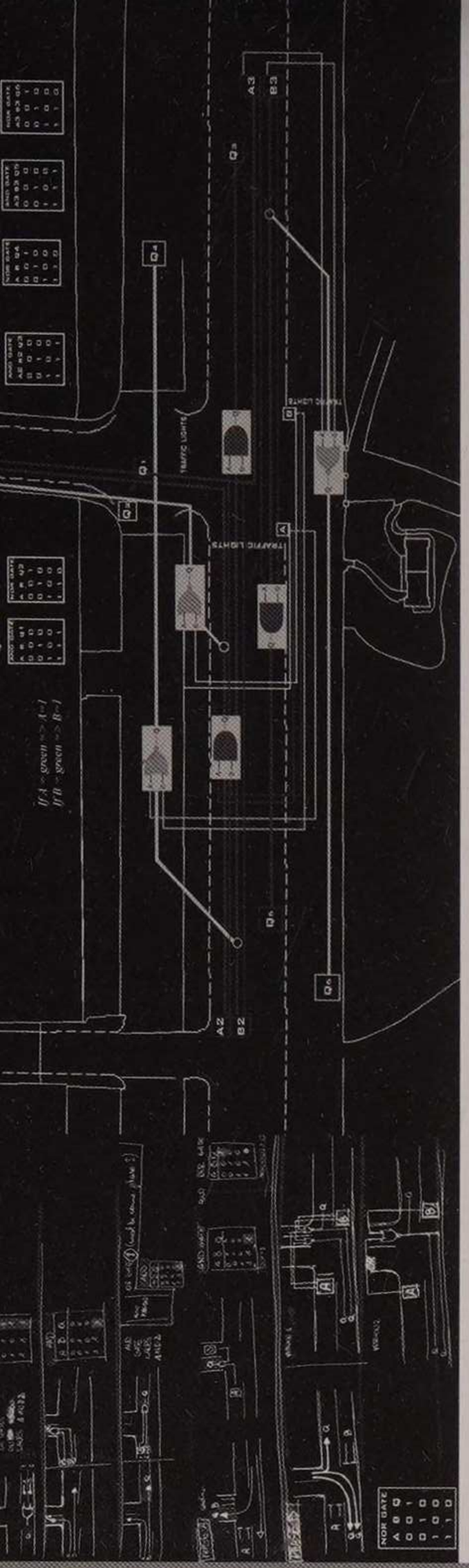


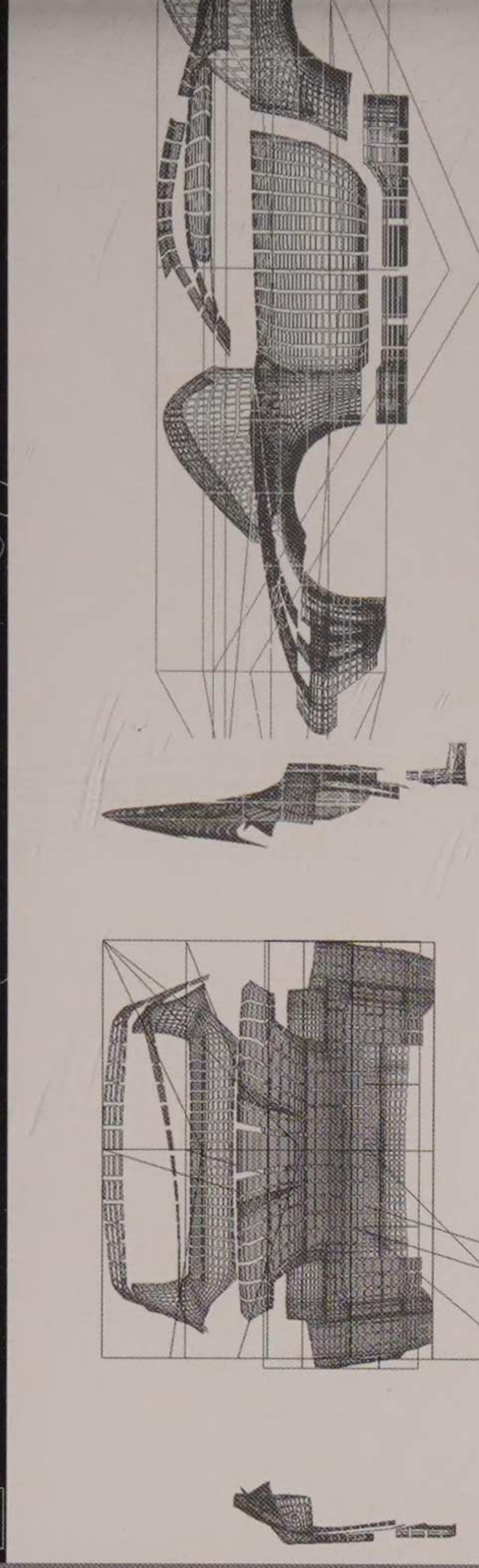


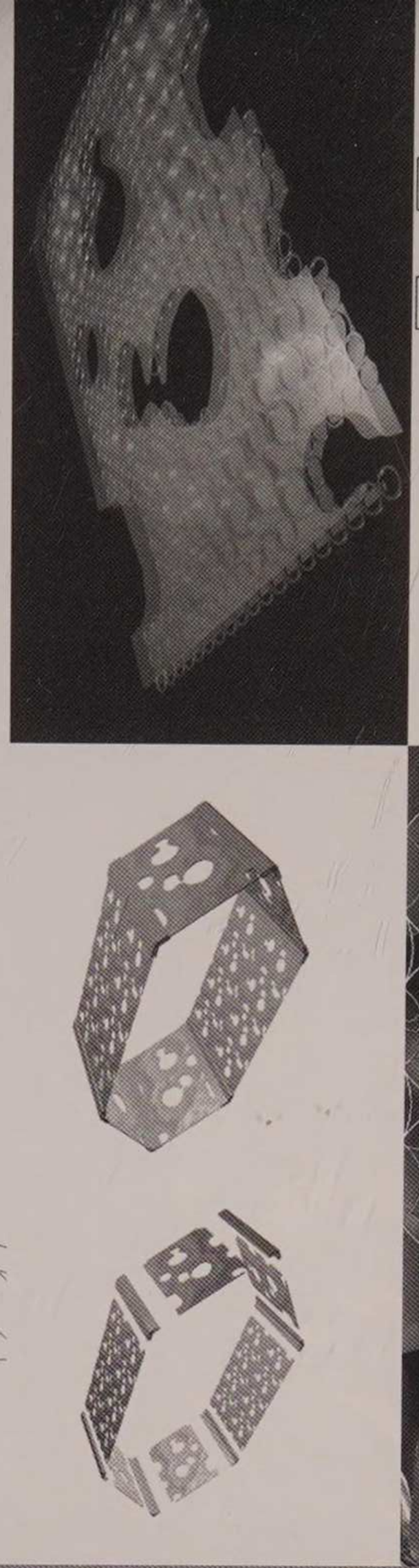


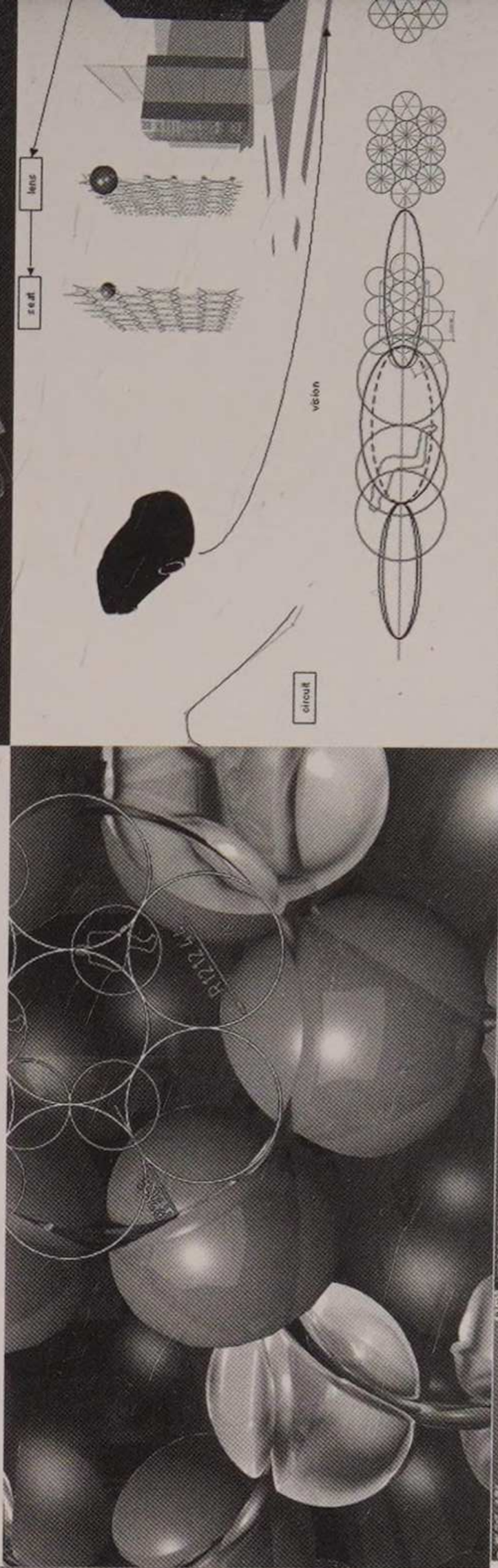


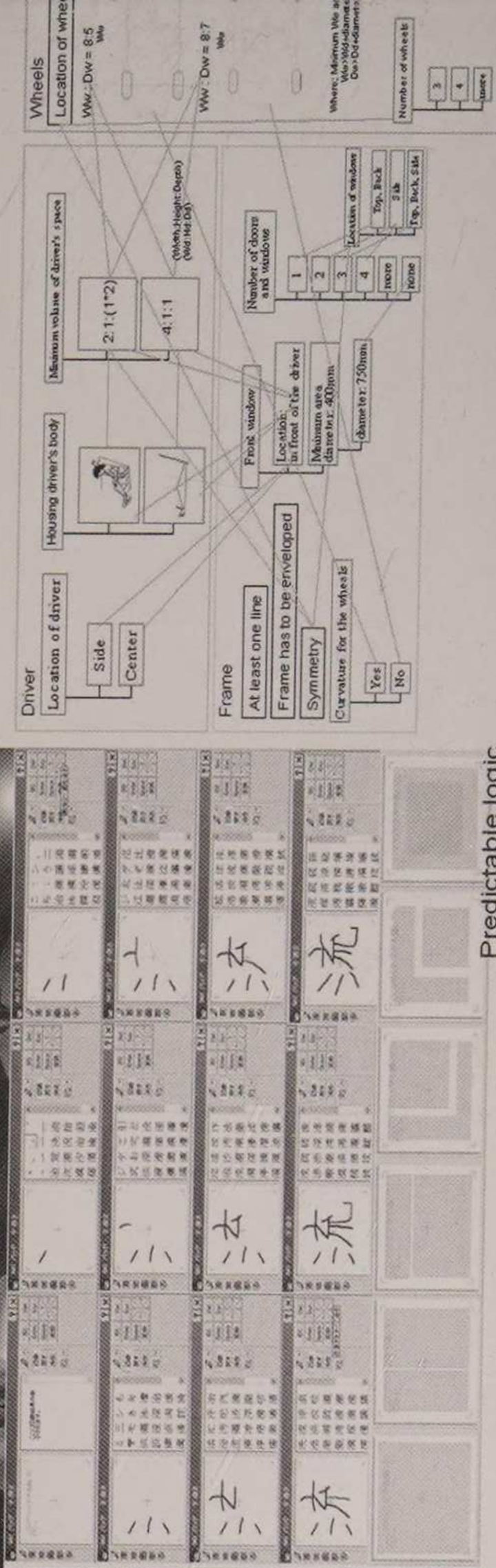










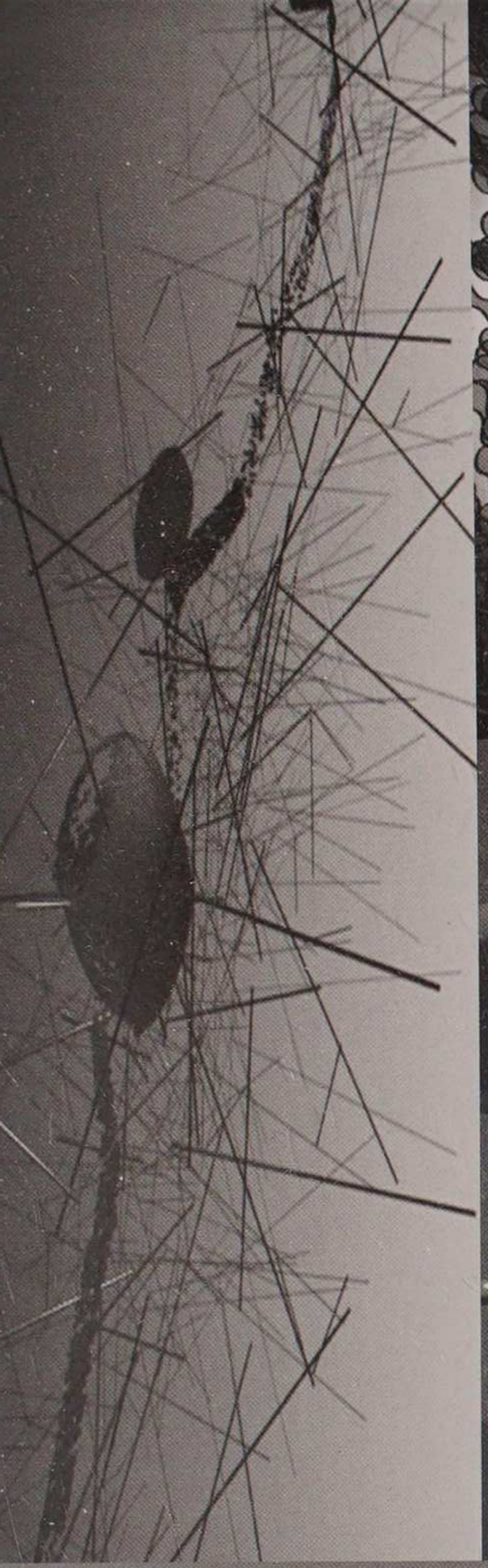
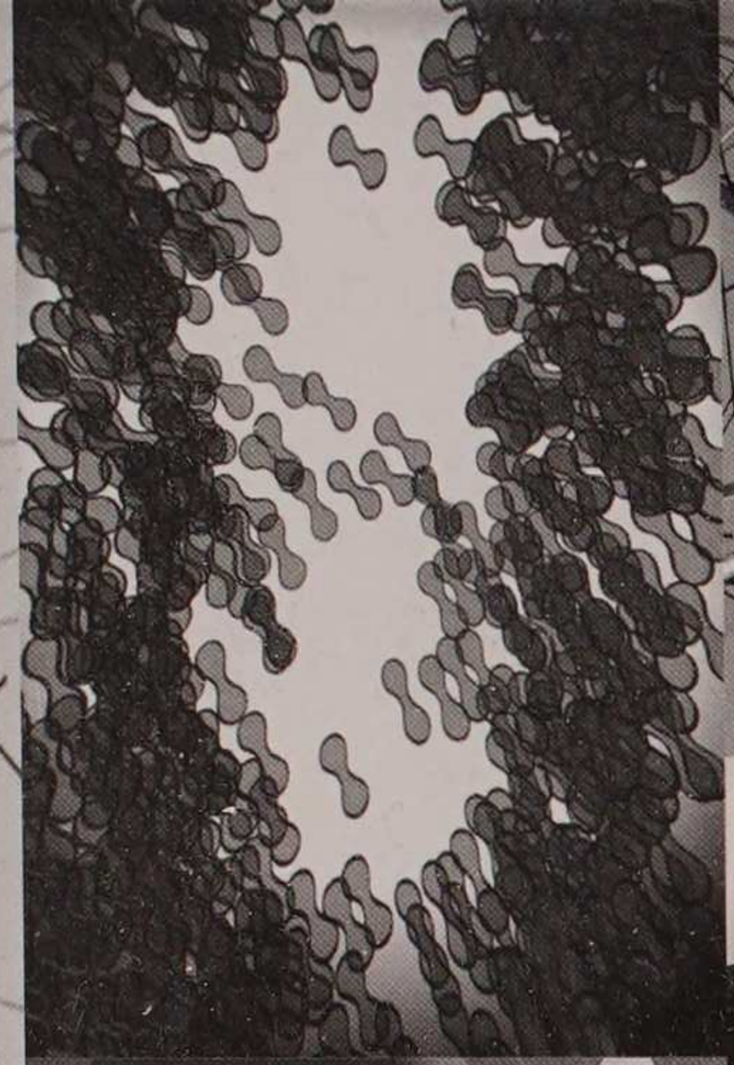
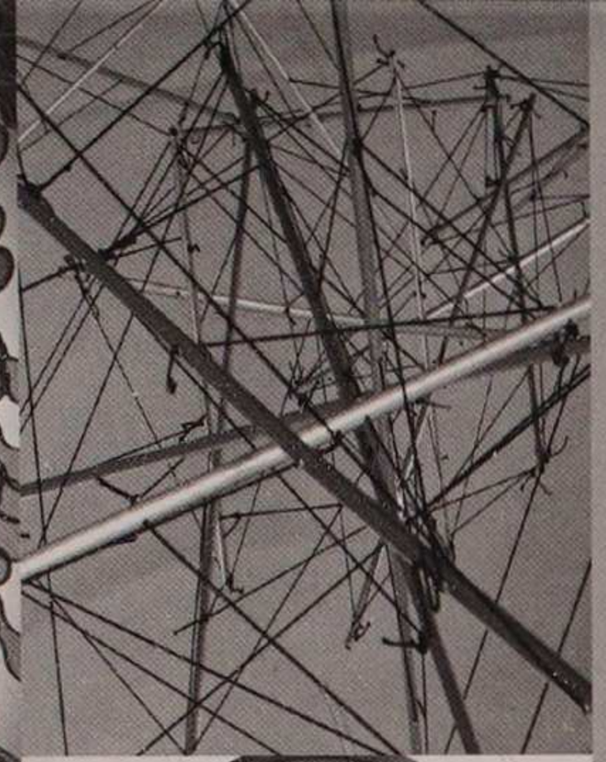


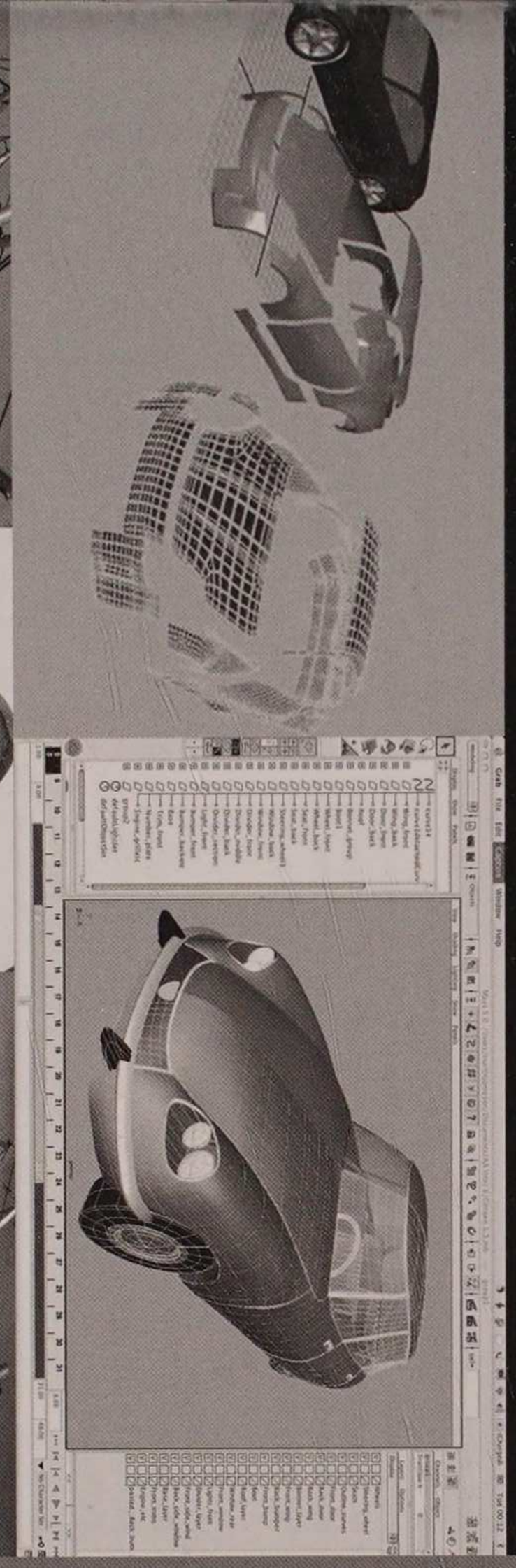
Michał Ciomek 108

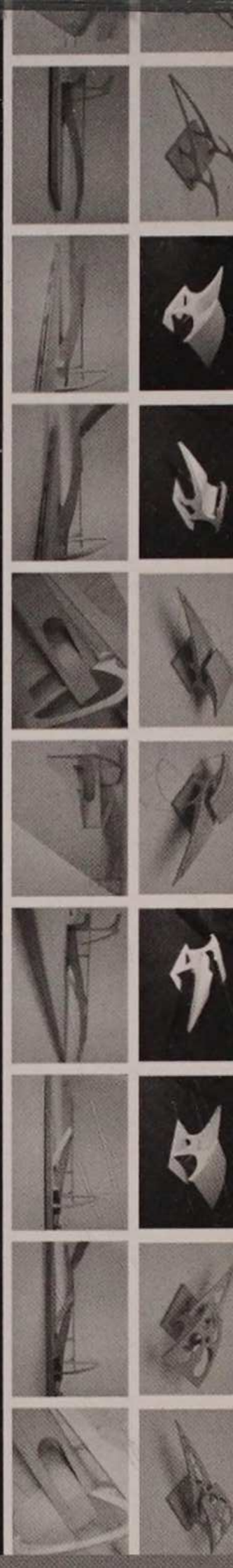
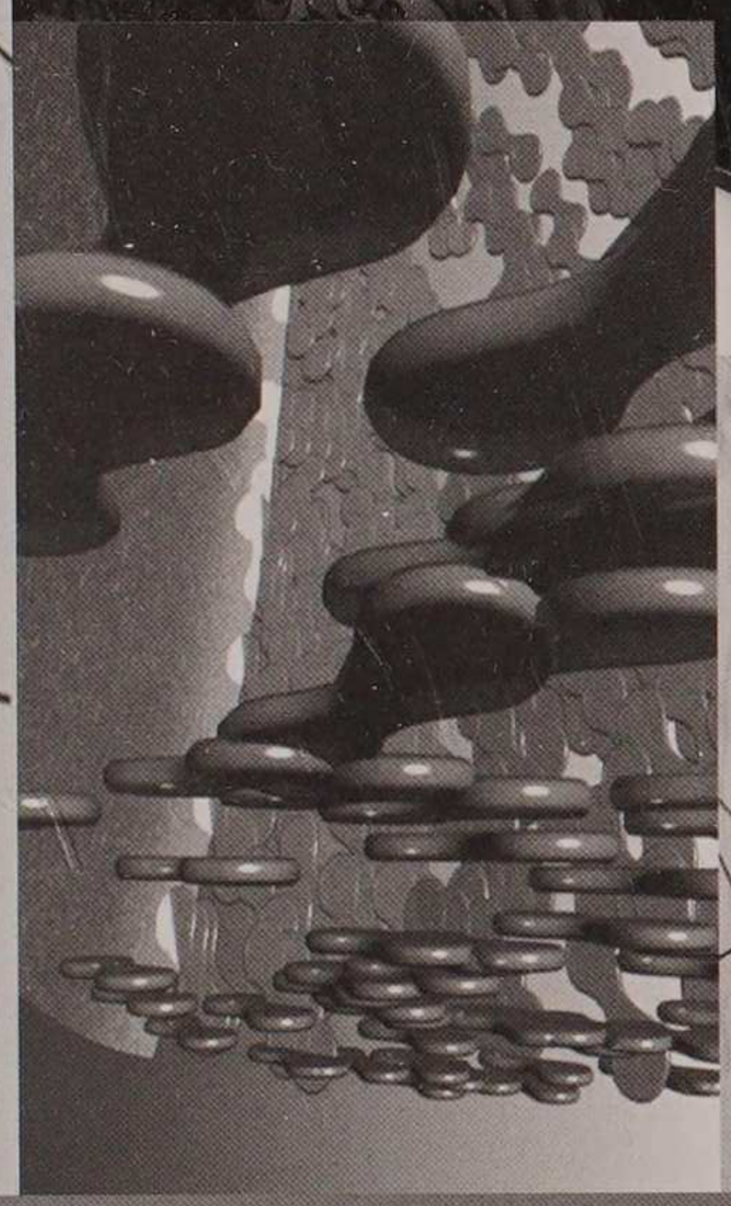
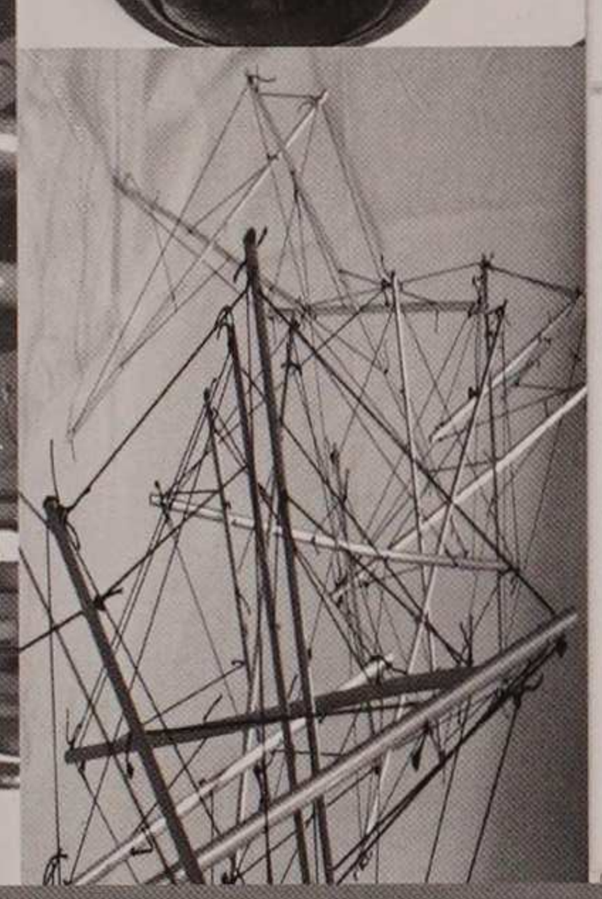
Yusra Zulkifli

Kwan Joo Park

Sakiko Watanabe



Edges, Limits and Urban Programmes

In Borough Market the idea of the edge is mutable, changing from market day to weekday, wholesale to retail, through ephemeral and temporal occupation. Each student developed their own specific analysis and set of strategic proposals that engaged with and questioned existing boundaries within the market. A small-scale proposal was formulated to inhabit and alter spatial and programmatic relationships. These proposals were used to test initial strategies for the wider urban context and to speculate on its further development on a second site.

The disused rail track that will be reused by the new Hackney tube extension lies parallel to Kingsland Road, which runs south–north from the City to Dalston and on to Stamford Hill. Proposals were developed from earlier agendas to inhabit and explore the edges of the spaces that flank this corridor. Building proposals were formulated from research and new spatial configurations generated, individual preoccupations utilised, to relate programme to site and explore new situations and juxtapositions.

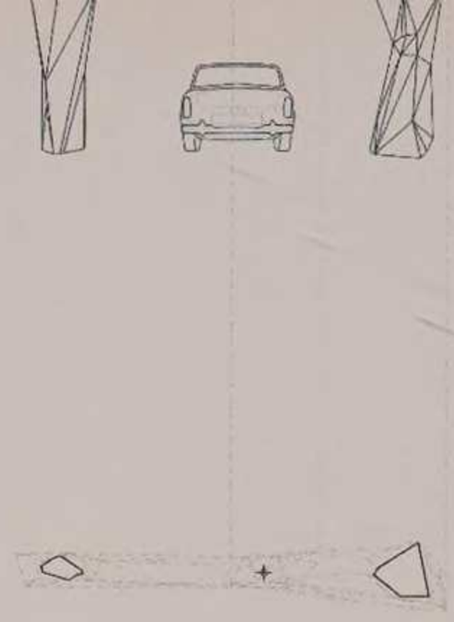
The unit programme is structured to provide a framework through drawing and making for students to articulate and develop their own ideas and intentions. Each student, encouraged to develop an independent approach and strategy of engagement, pursues a central issue. This agenda gradually evolves through the year's work, expanding to include relationships between form and programme, technique and making, detail and urban strategy.

Unit Masters
David Racz
Annika Grafweg
Cathy Hawley

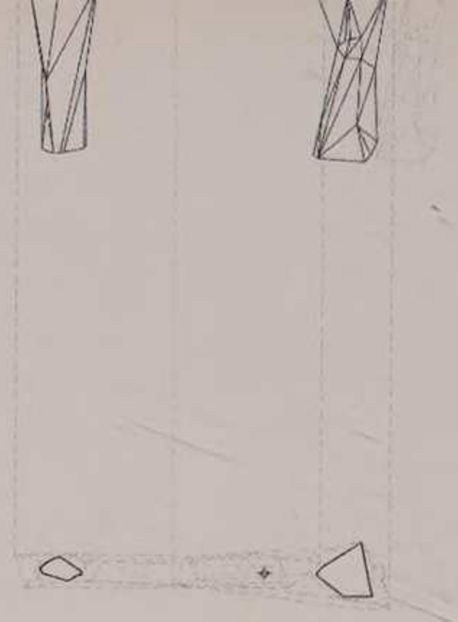
Students
Johannes Baco Beaujolin
Asako Hayashi
Joo Hyun Jung
Hillia Lee
Ryan Li
Maro Riga
Youngkil Song
Nicole Taylor

Thanks to
Valentin Bontjes van Beek
Richard Brown
Javier Castañon
Marilyn Dyer
Belinda Flaherty
Farid Ghali
Seki Hirano
Andreas Lang
Antonia Loyd
Shibbolet Schlechter
Carol Shea
Heidi Svenningsen
Mike Weinstock

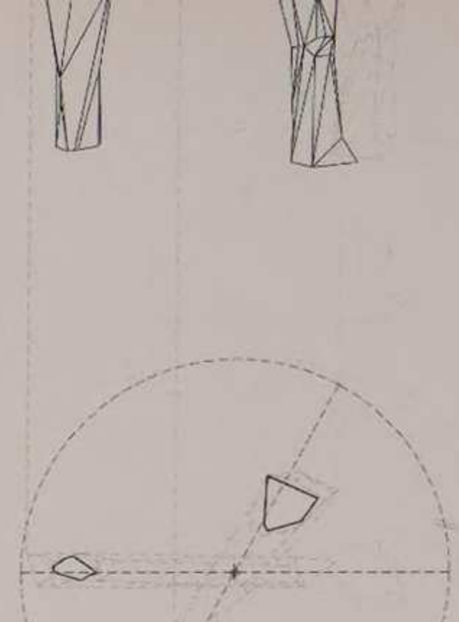




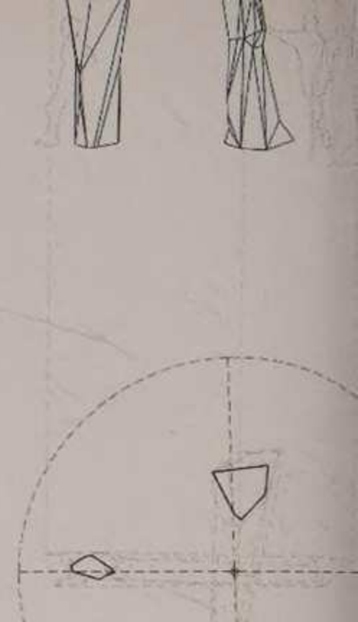
car gate / market closed



sliding



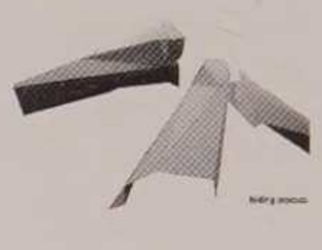
turning



pedestrian gate / market open



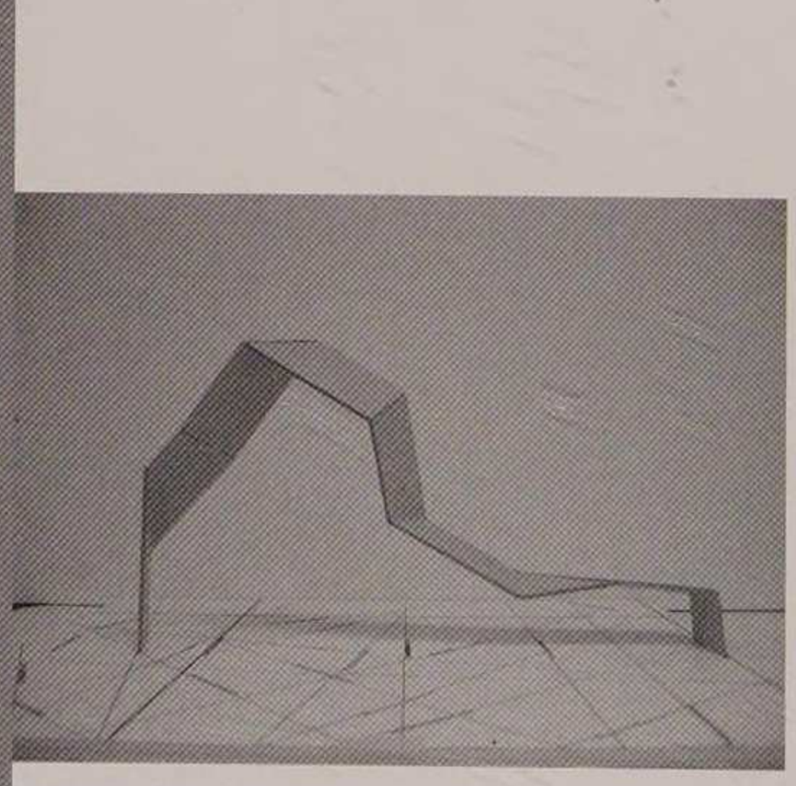


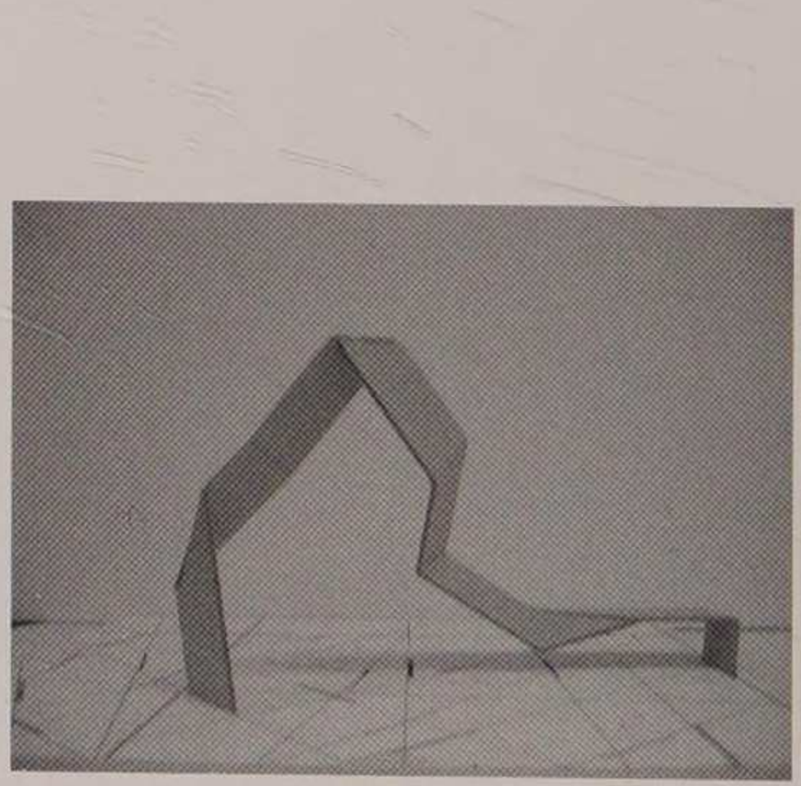


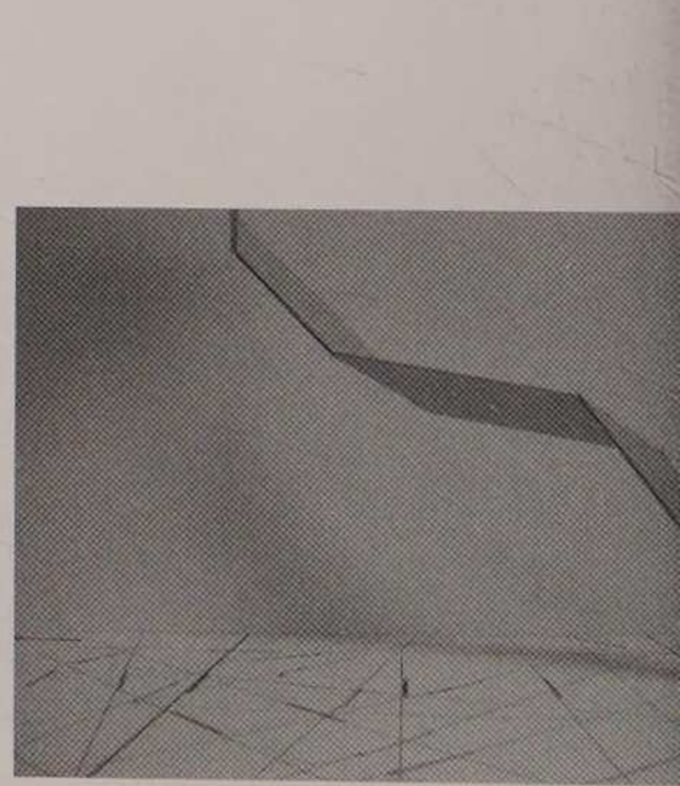


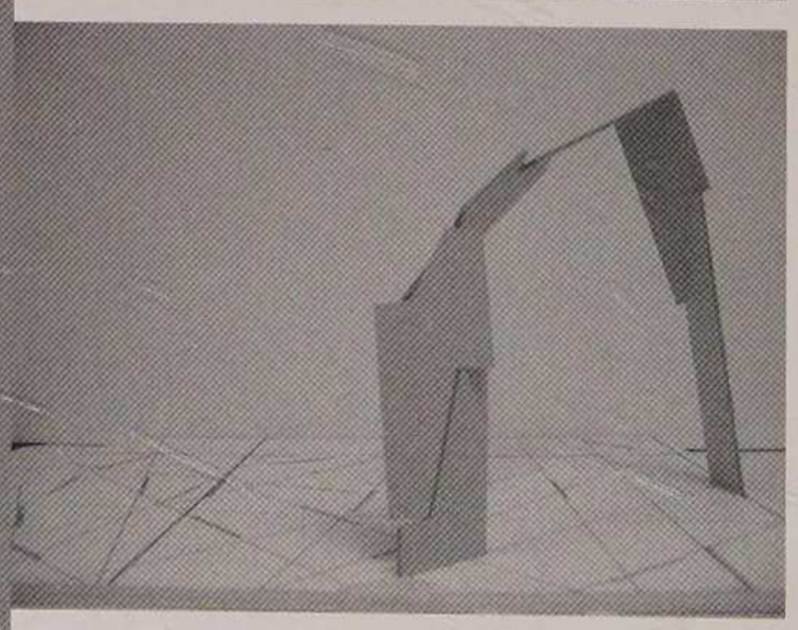


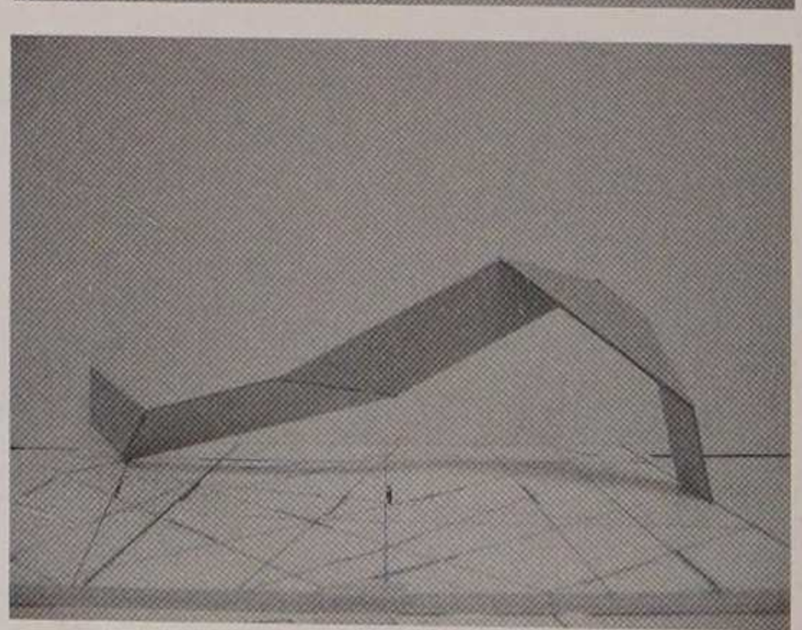


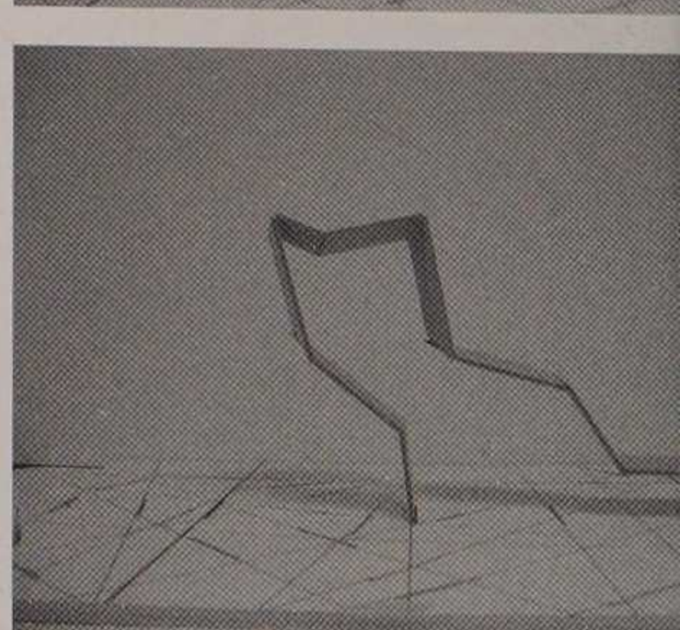












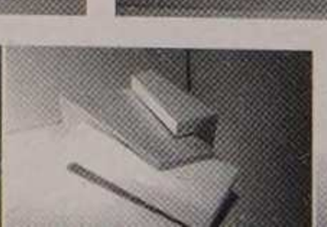






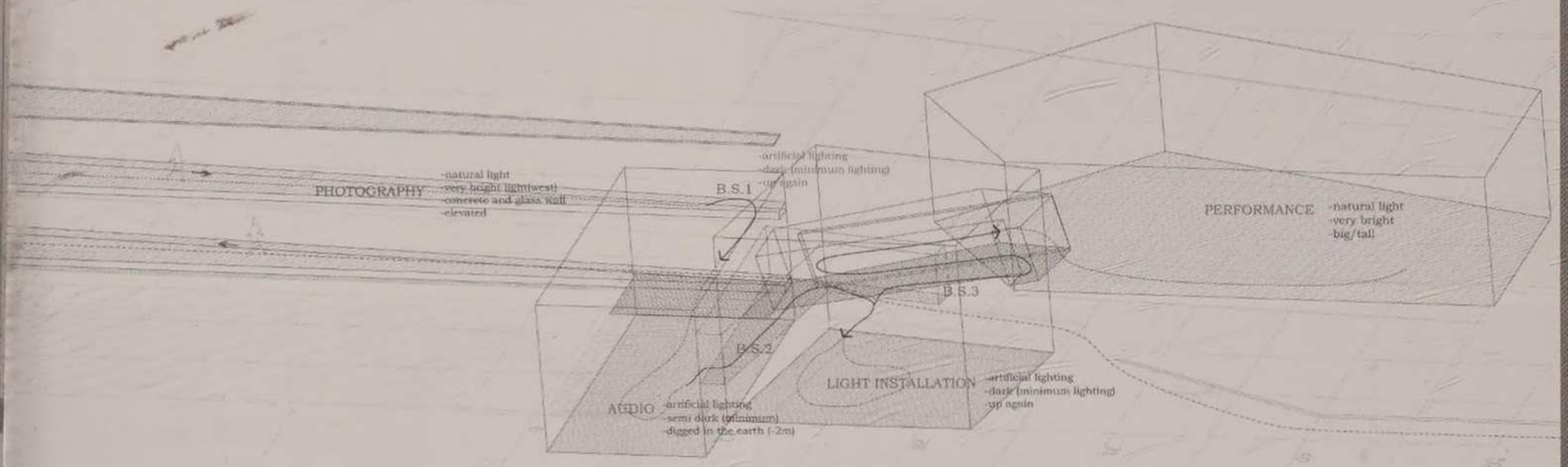




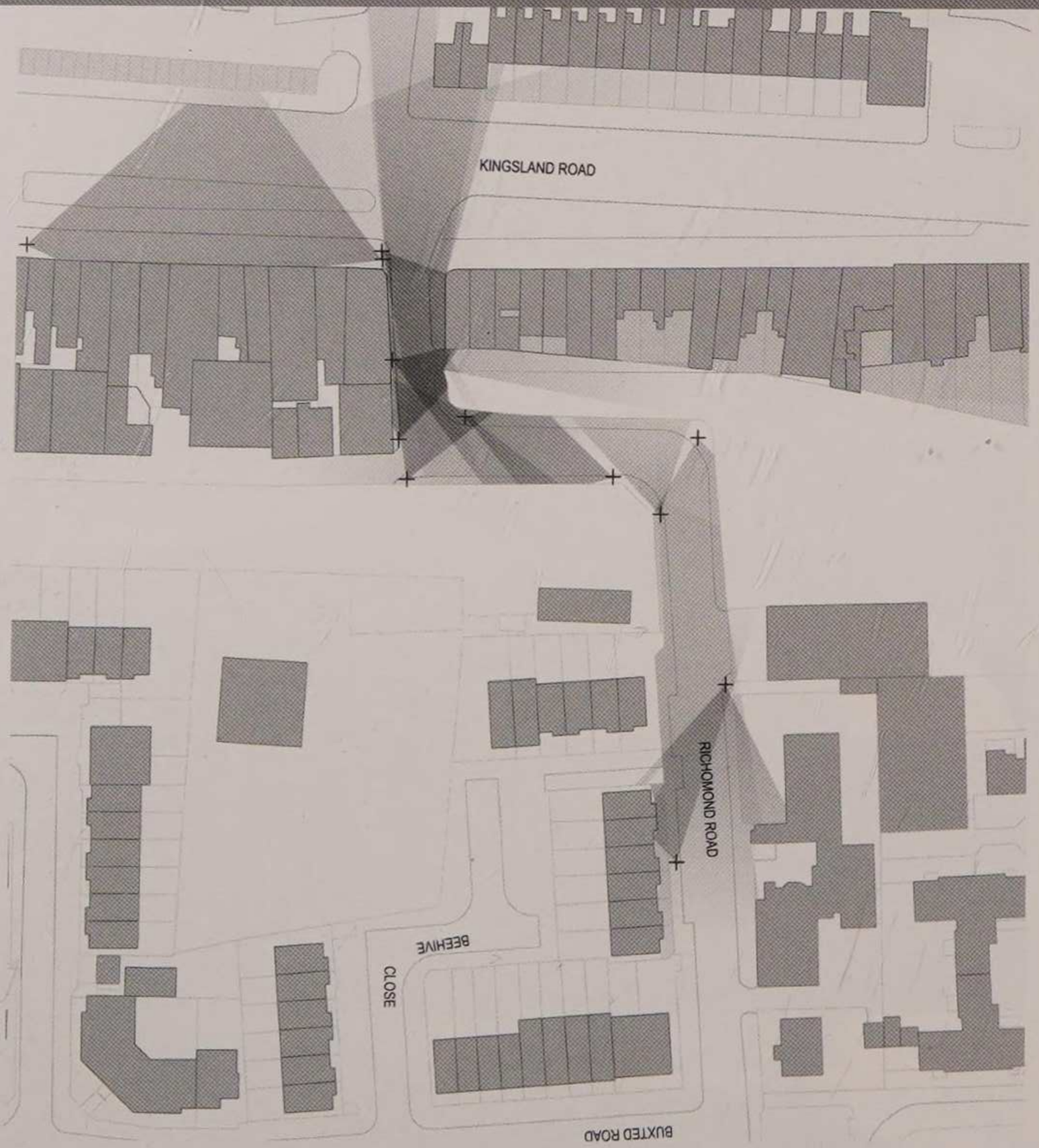


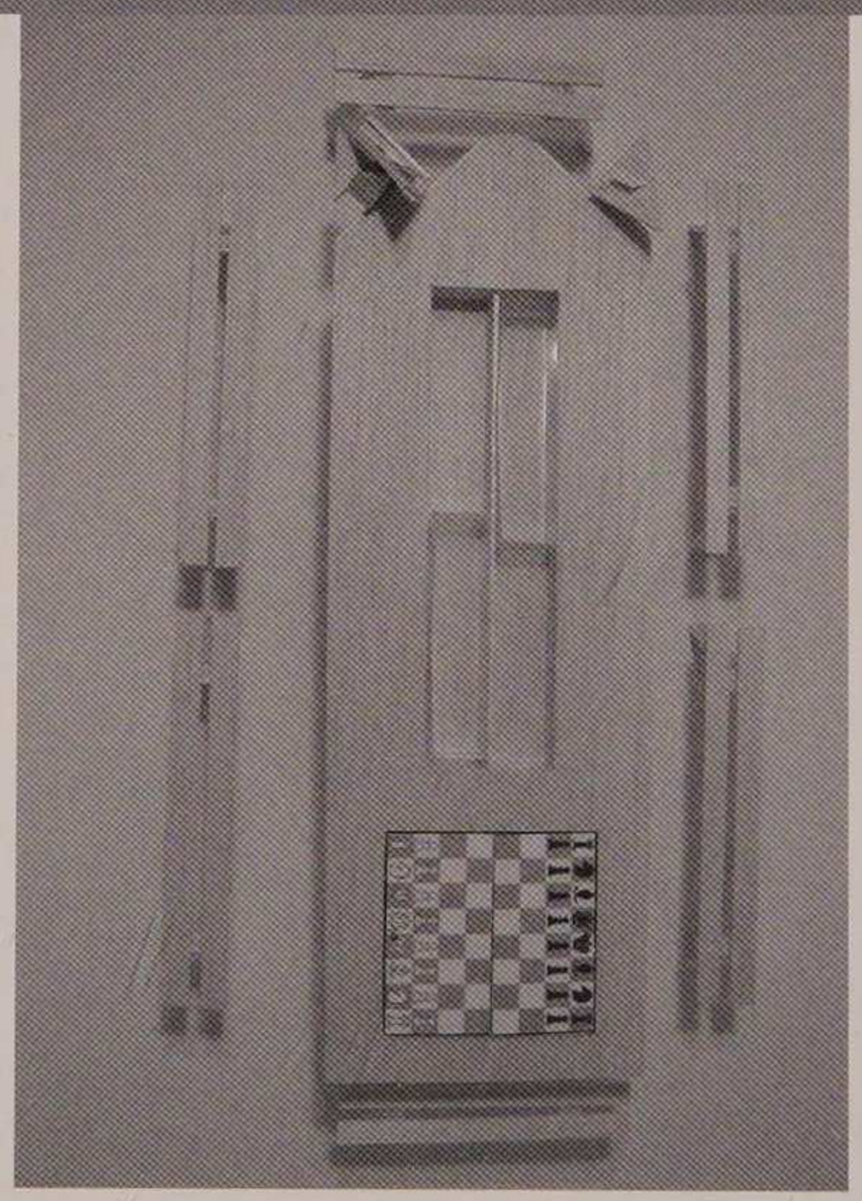


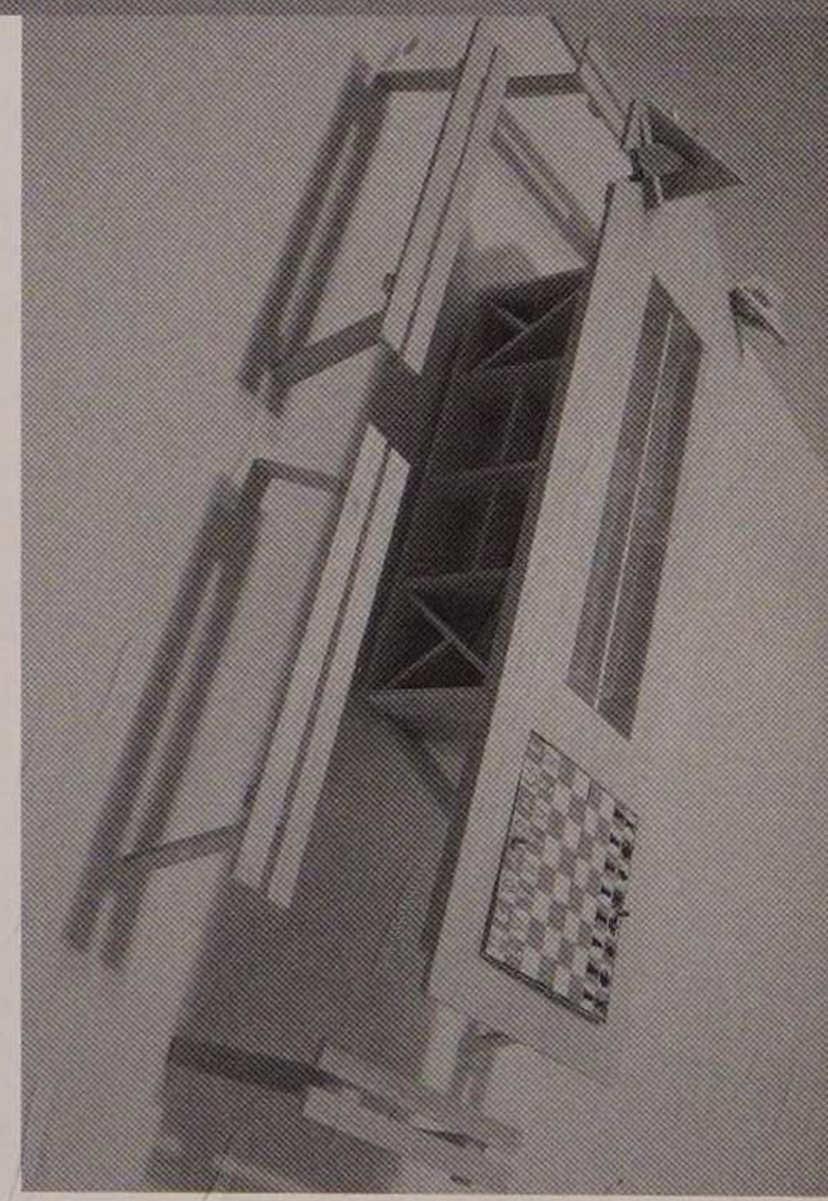


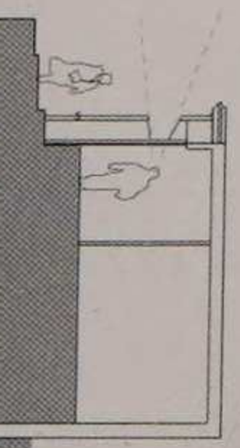

PHOTOGRAPHY
-natural light
-very bright light(west)
-concrete and glass wall
-elevated
B.S.1
-artificial lighting
-dark (minimum lighting)
-up again
PERFORMANCE
-natural light
-very bright
-big/tall
B.S.3
B.S.2
LIGHT INSTALLATION
-artificial lighting
-dark (minimum lighting)
-up again
AUDIO
-artificial lighting
-semi dark (minimum)
-digged in the earth (-2m)

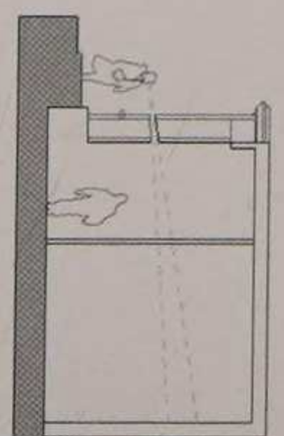


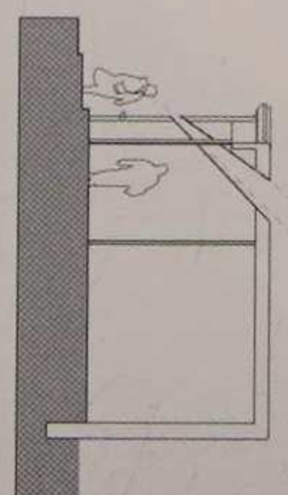

KINGSLAND ROAD
RICHMOND ROAD
BEEHIVE
CLOSE
BUXTED ROAD

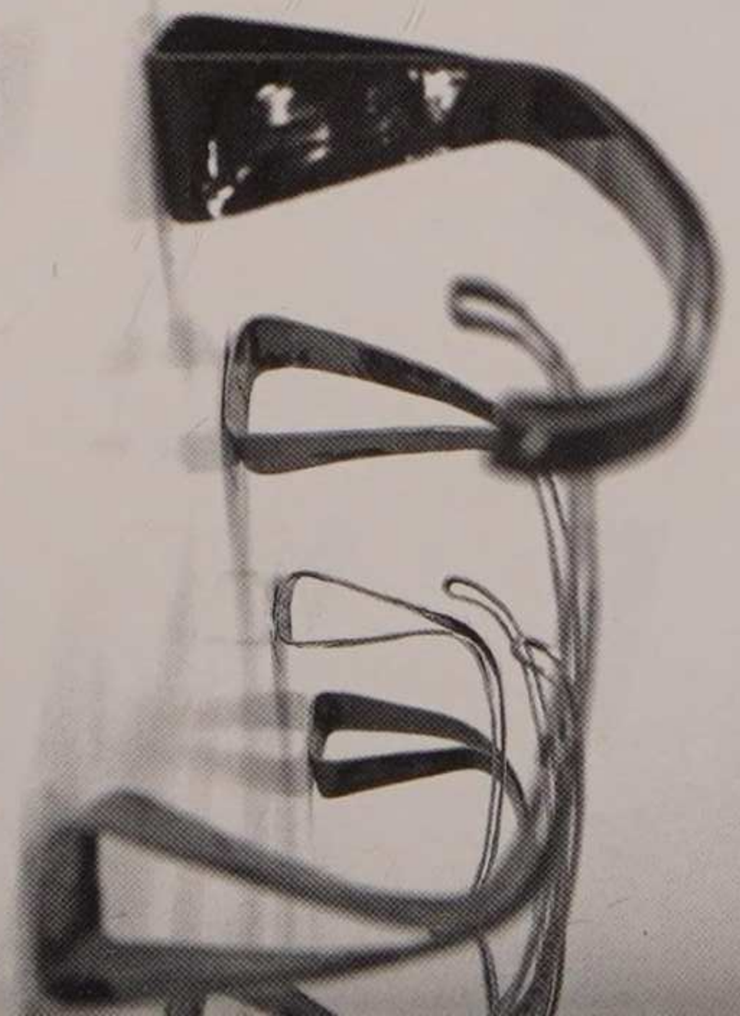


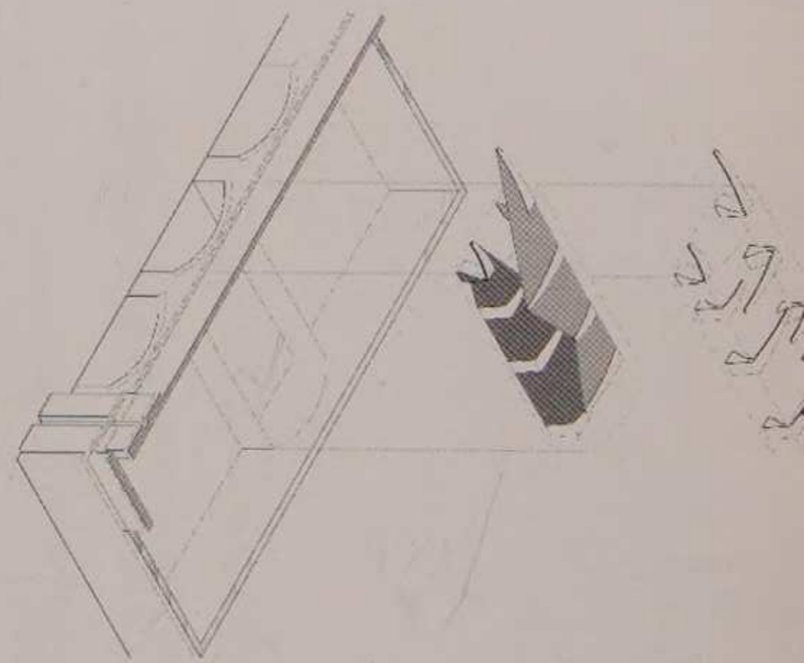


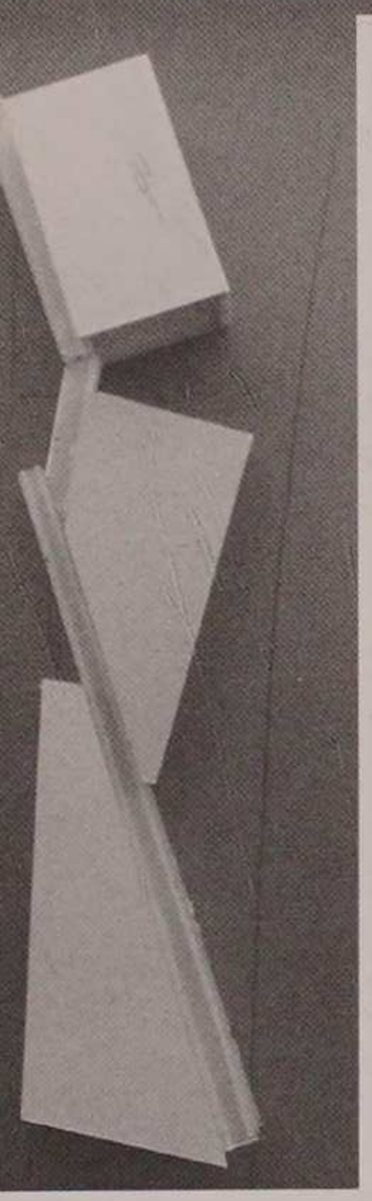


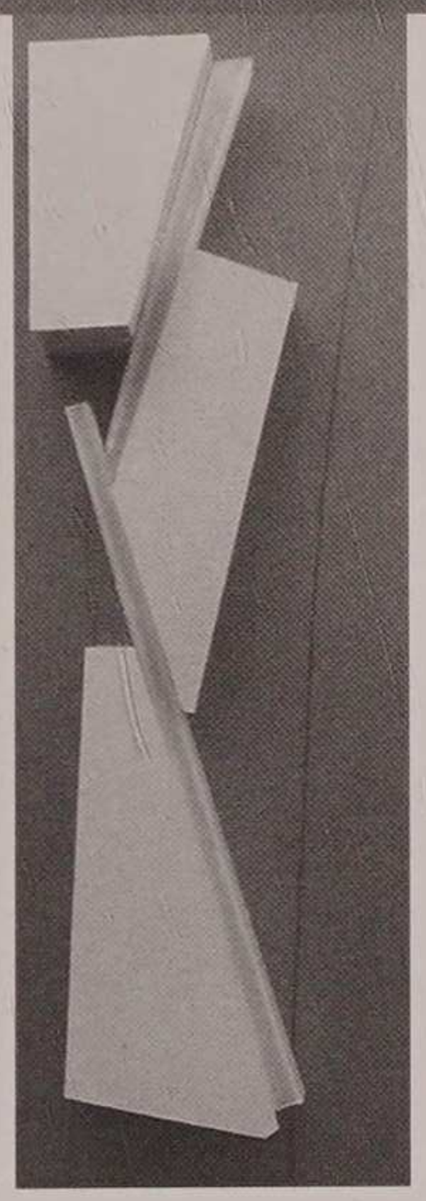


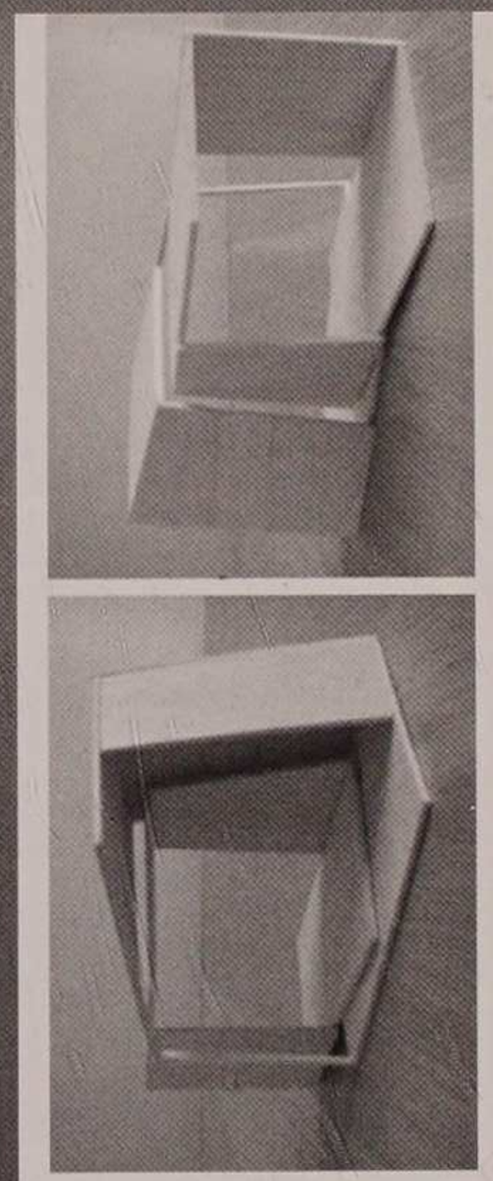






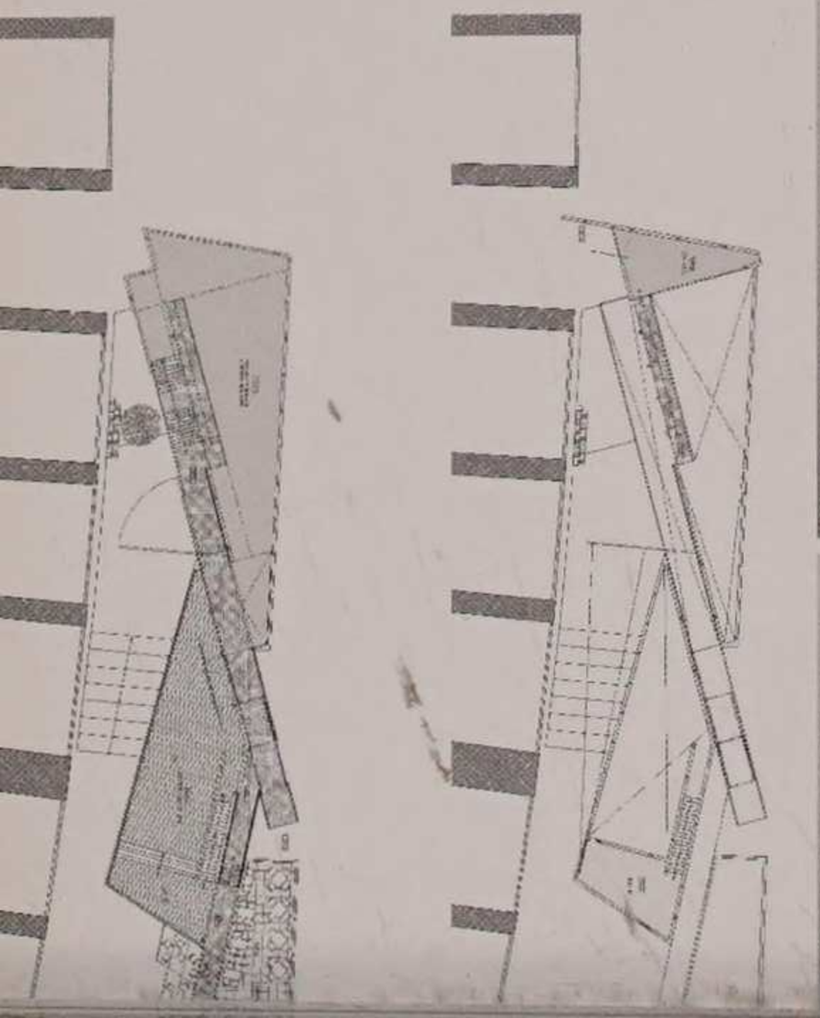


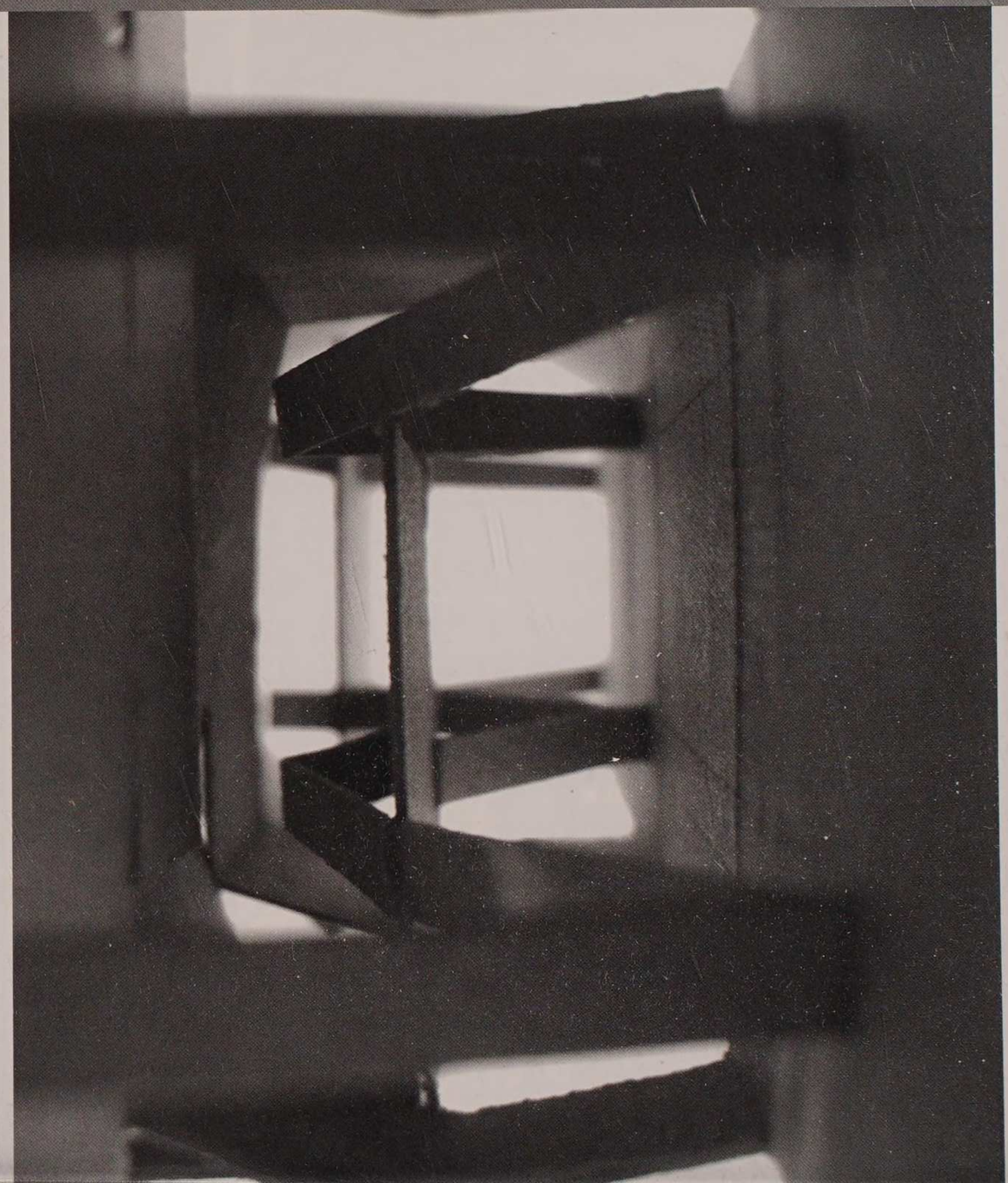










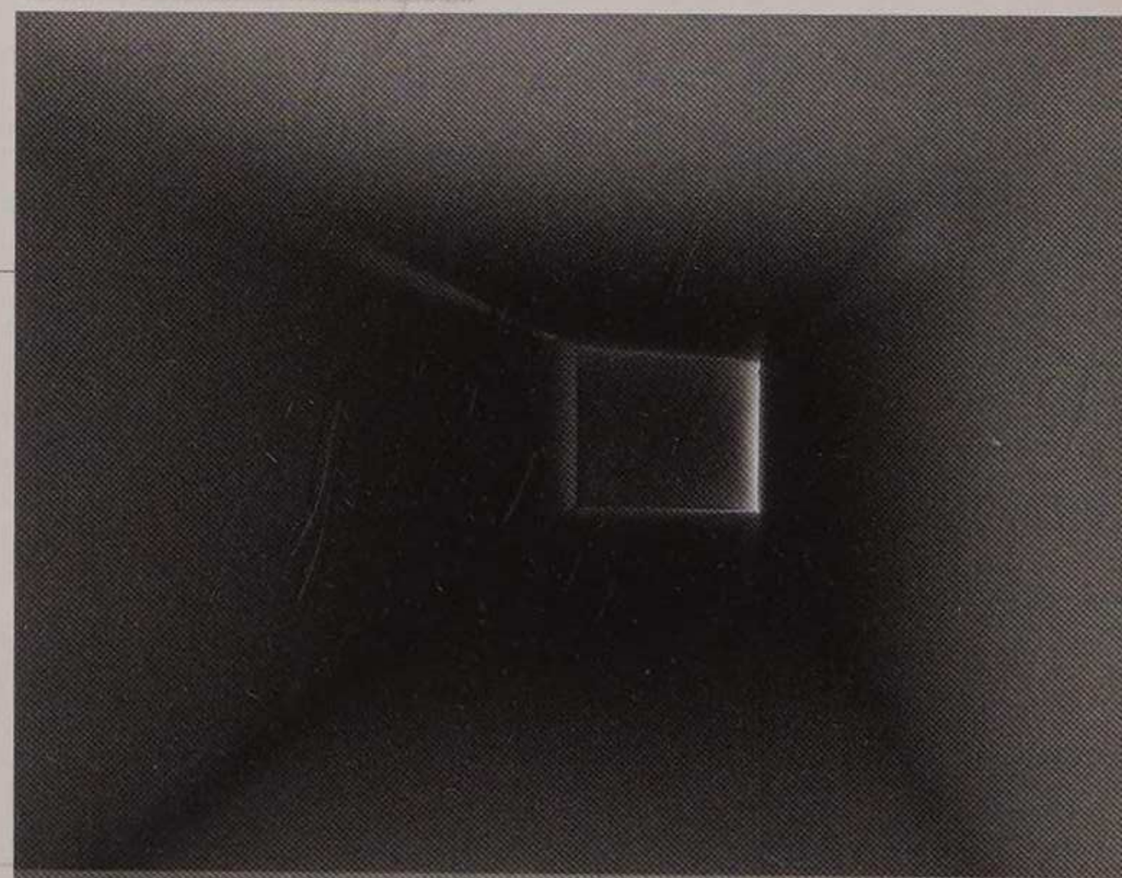


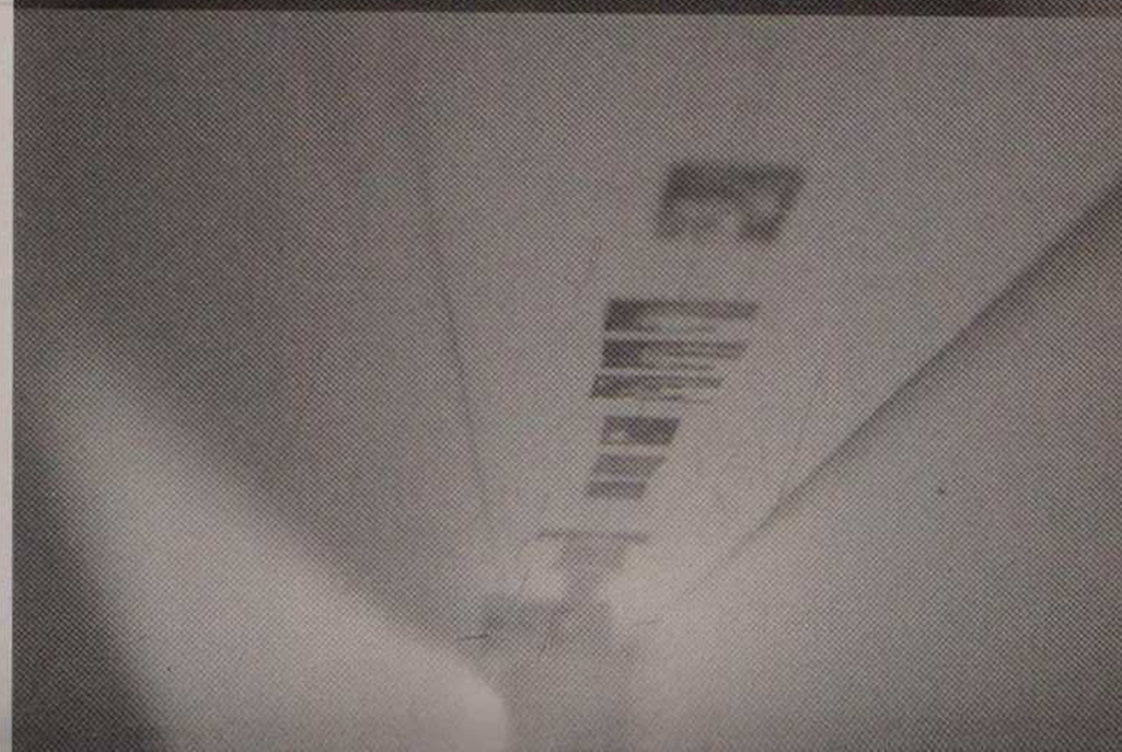


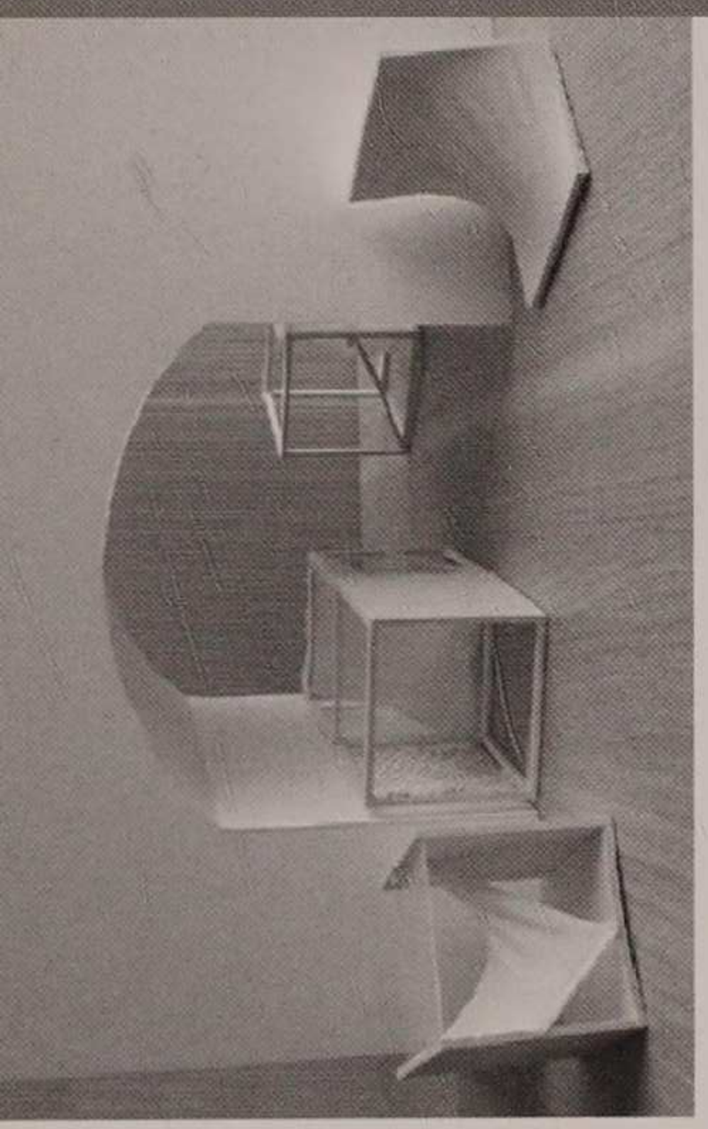


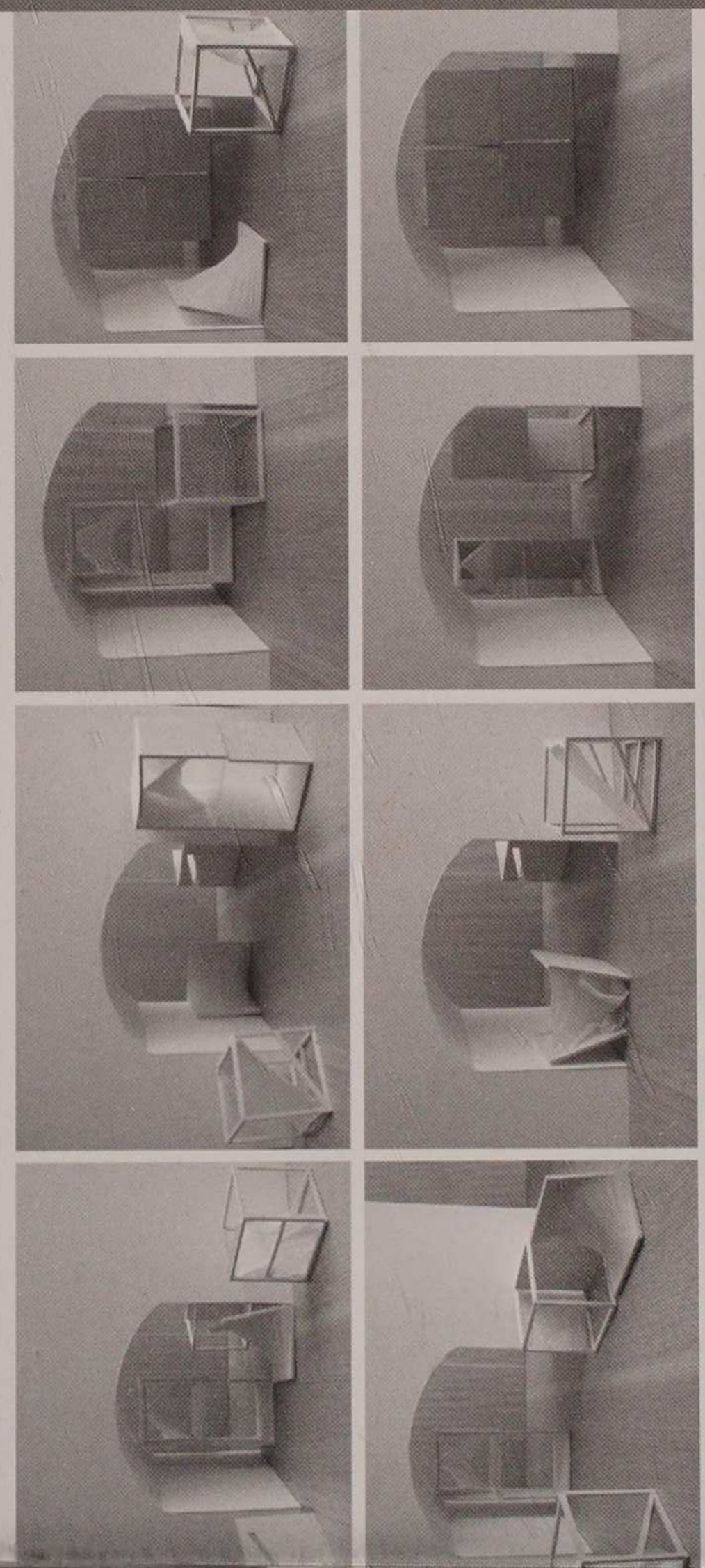


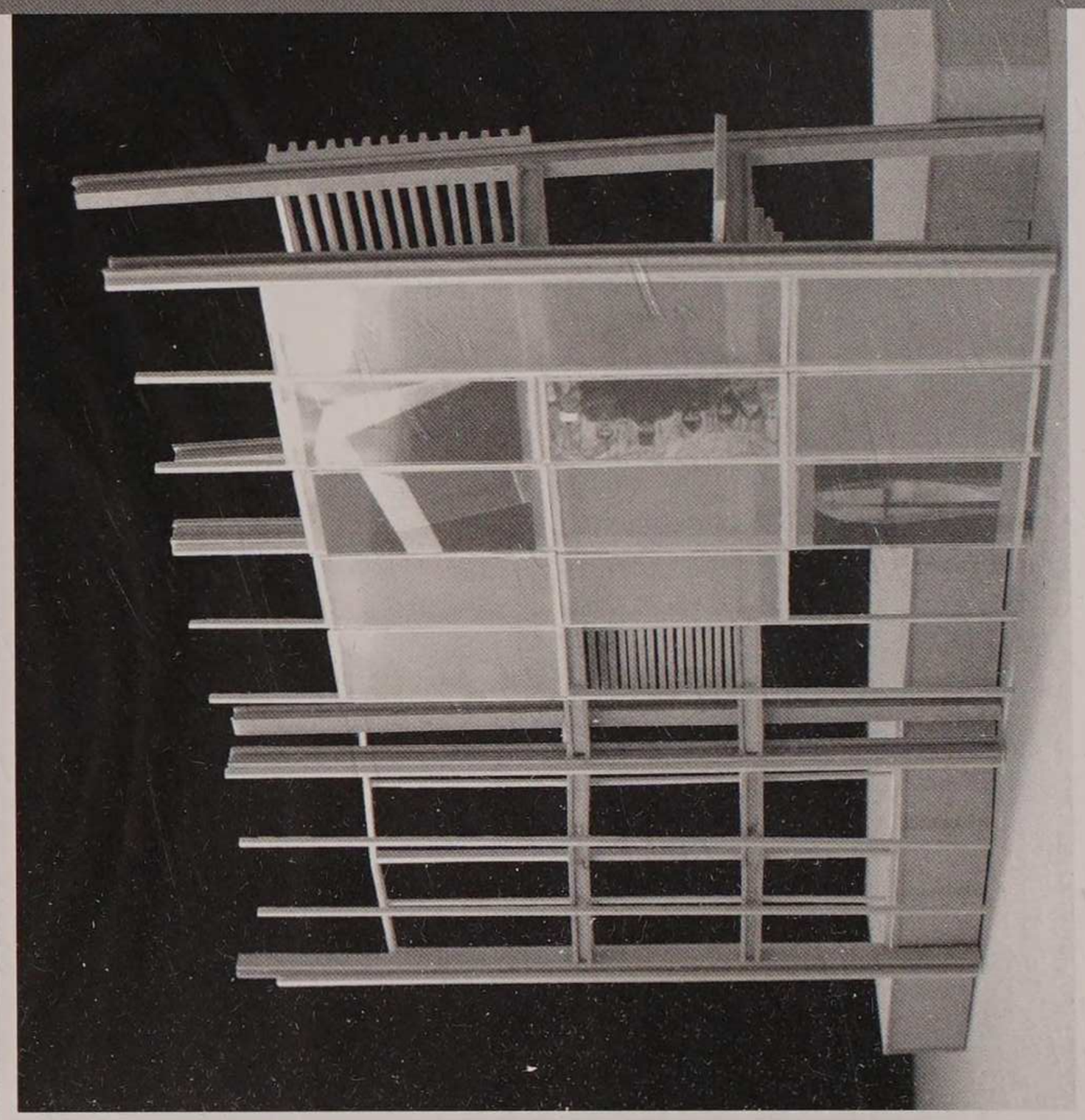


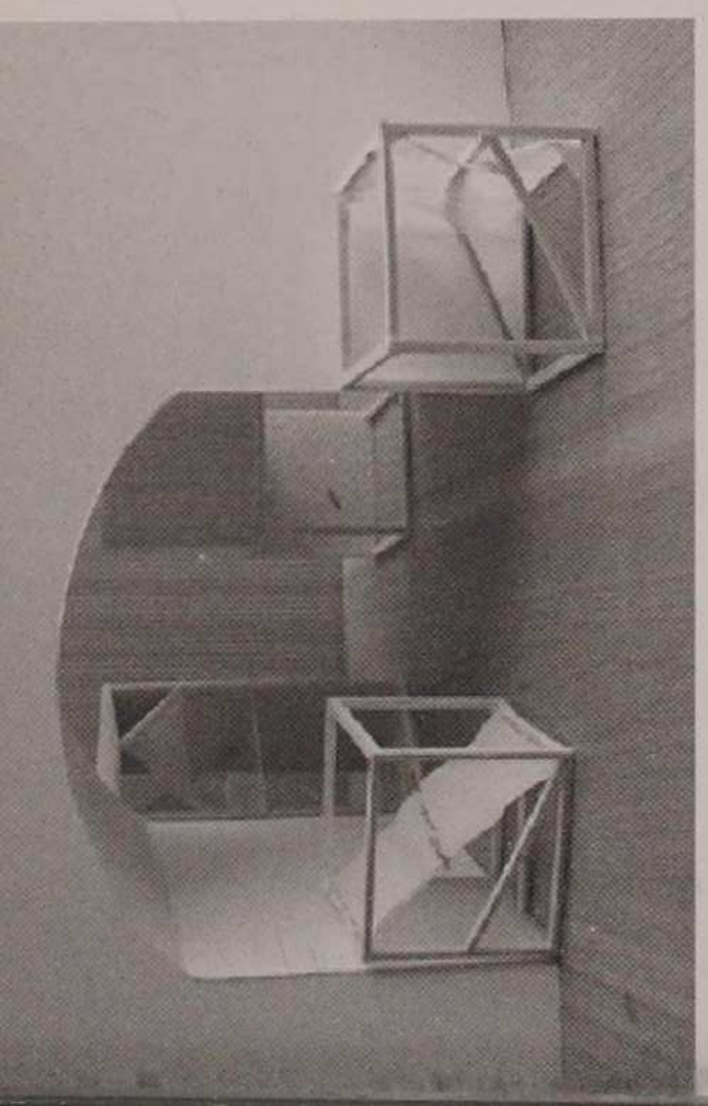


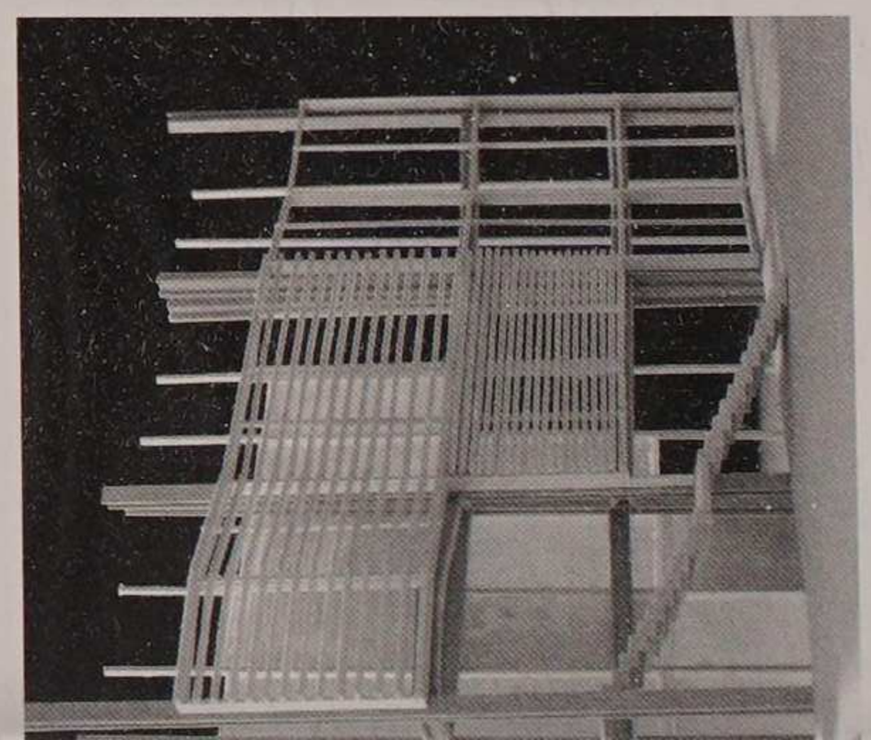

BLUM











Dense Field: Investigation on Force, Form and Formation

This year Intermediate 8 pursued its investigation into the relationships between force, form and formation. Over the course of year, the unit developed a preoccupation with design systems based on procedure and recursion, to index relations between material systems and programmatic organisations. These design systems were tested through digital and physical models for their capacity to generate effective architectural responses that addressed emerging social and cultural behaviours.

The students began the year investigating different techniques of packing as a catalyst for the generation of form, structure and programmatic relationship. They designed a packing system as an infrastructural tissue, which organised and distributed multiple elements within a defined enclosure. In addition to the physical model, representational drawings and simple scripting exercises were pursued that highlighted the systematic relationships of their project. A series of further drawings documented the procedures of manufacture, assembly and structure of their system.

The brief for the main design project undertaken in Terms 2 and 3 was to develop proposals for a digital media archive and interaction environment located within the existing British Library building at King's Cross. Each student chose a specific medium: film, music, games or e-books. Within this framework, they undertook an analysis of existing architectural and digital typologies that distribute or organise their media content. From this analysis they developed their own detailed programmatic and organisational diagrams, which addressed the requirements of storage, display and use of their chosen media.

To develop an architectural response from their organisational diagrams, students were encouraged to translate a procedural or operational technique from their previous work in Term 1. Working within a predefined volumetric site, each developed a structural or material proposal that has a capacity for systematic generation of iterative and disparate spatial conditions.

Intermediate Unit 8

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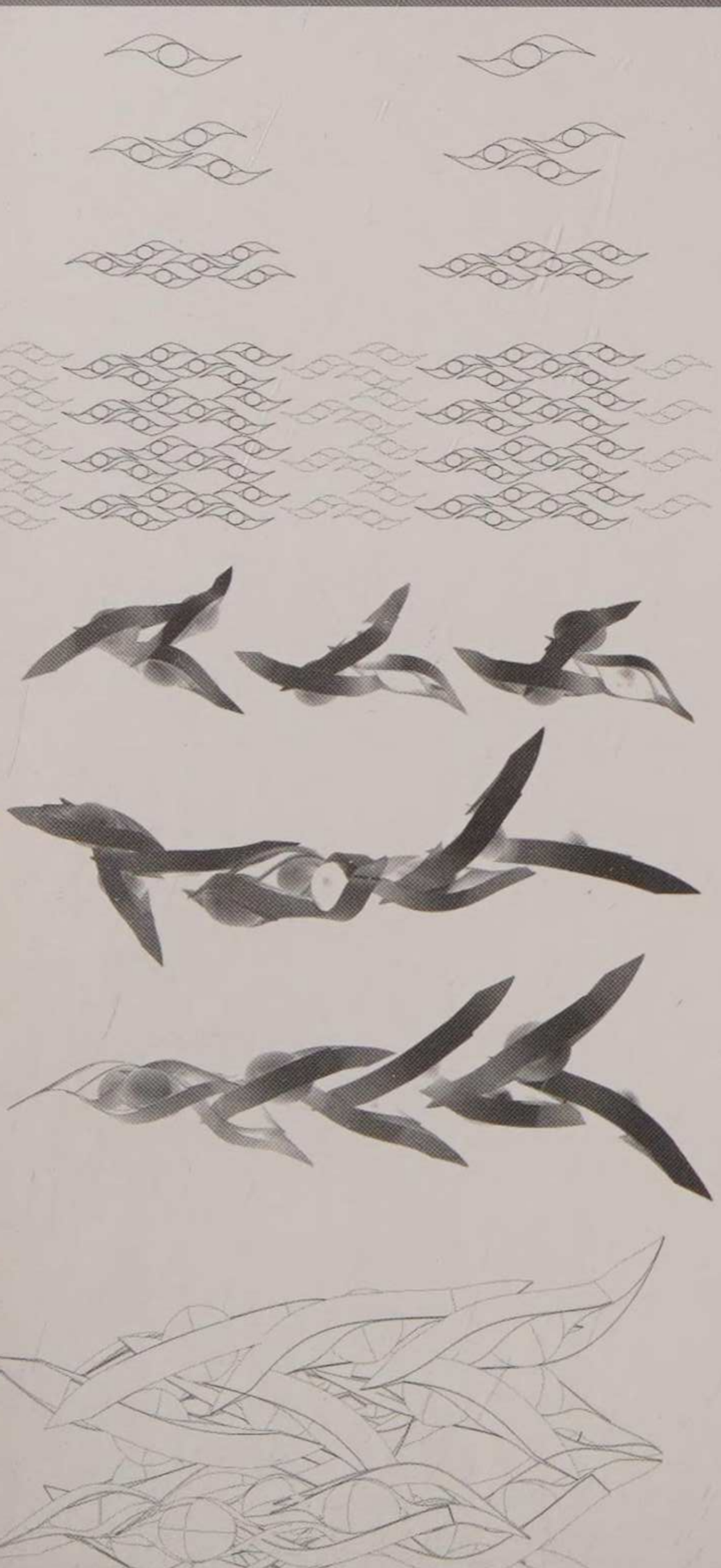
Unit Staff
Yusuke Obuchi
Alan Dempsey

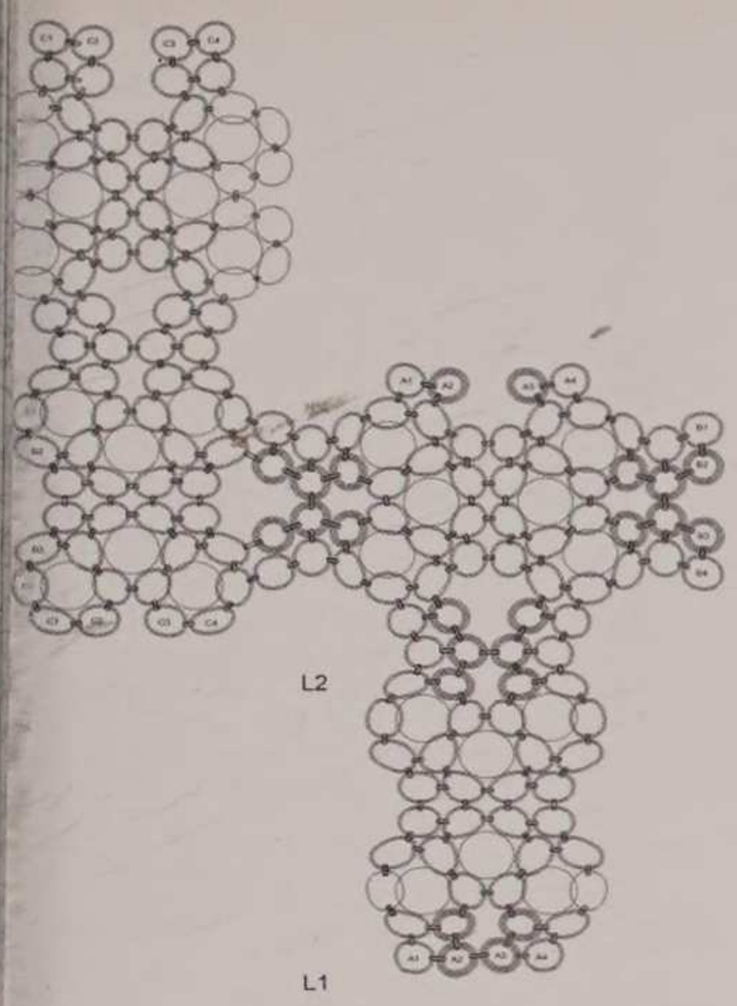
Digital Tutor
Eugene Han

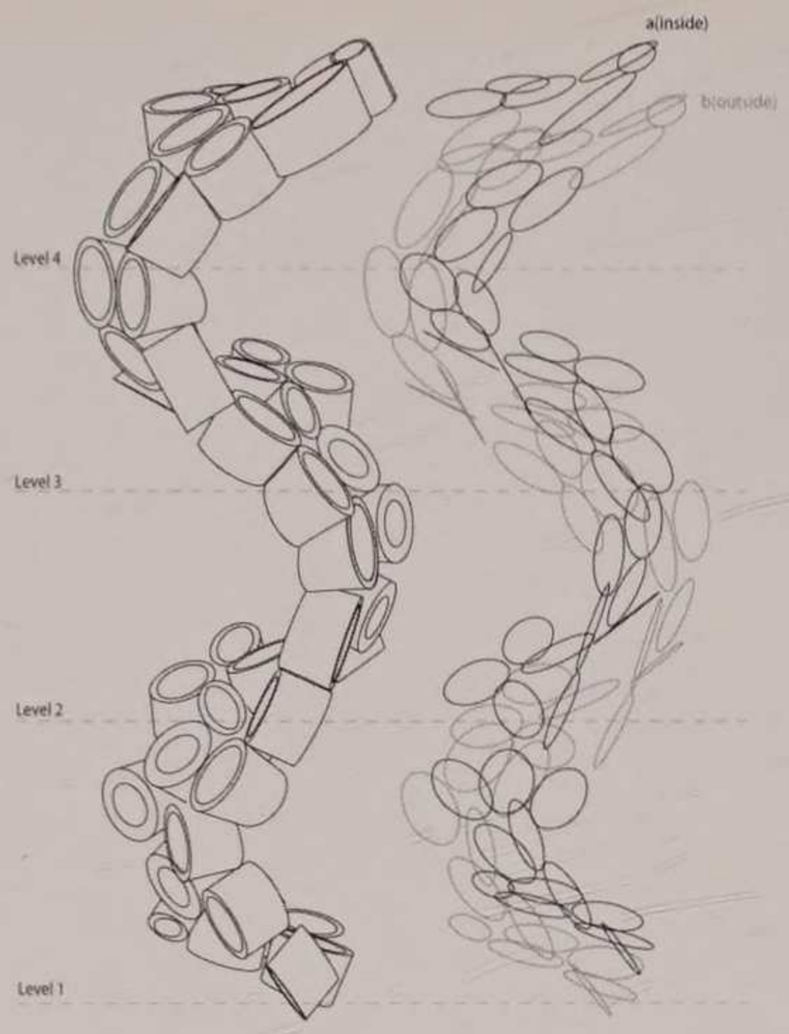
Students
Zhixiong Chan
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Pil Won Kim
Yung-Kyoo Kim
Jee Seon Lim
Arthur Mamou-Mani
Guillermo Ruiz Deteresa
Yasmin Sabet
Kengo Skorick
Thomos Tong

Visiting Critics
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Christiane Fashek
Alistair Gill
Yael Harel-Gilad
Alex Haw
Sam Jacoby
Sophie Le Bienvenu
Christopher Lee
Monia de Marchi
Natasha Sandmeier
Theo Sarantoglou
Martina Schaefer
Martin Self
Nikolaos Stathopoulos
Brett Steele
Vasili Stroumpakos
Andrew Tirta
Tom Verebes
Michael Weinstock
Camia Young

Thanks to
Mark Burry
Marilyn Dyer
Belinda Flaherty
Julia Frazer
Wolfgang Frese
Marcellus Letang
Antonia Loyd
Joel Newman
Trystrem Smith







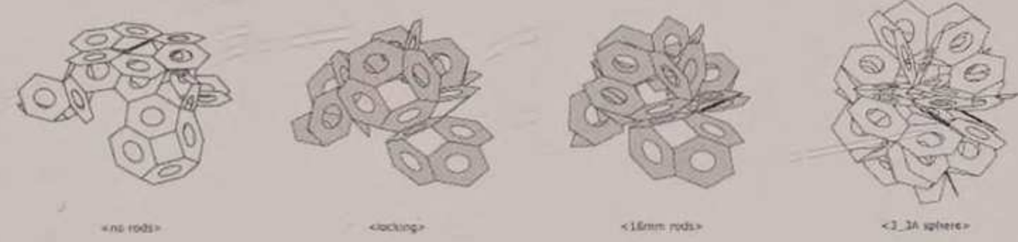


Arthur used a coiled strip to develop a packing system for bottles of water. The loops were precisely modelled to determine the effects of altering the number of coils and the number of connections among them. In the final model the coils were differentiated in thickness in response to variable conditions of loading and locally required flexibility within the overall system.

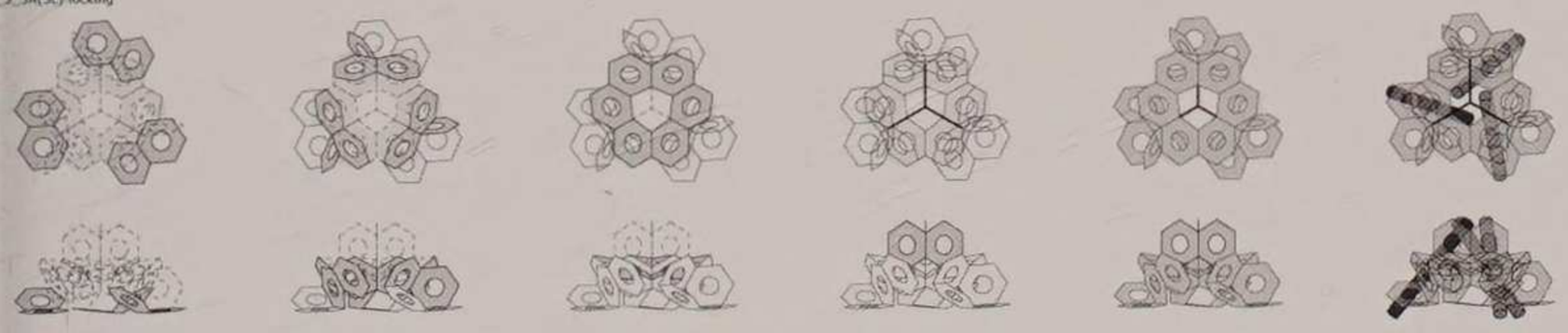
3_3_A(3c)_HEXAGONAL WEAVING



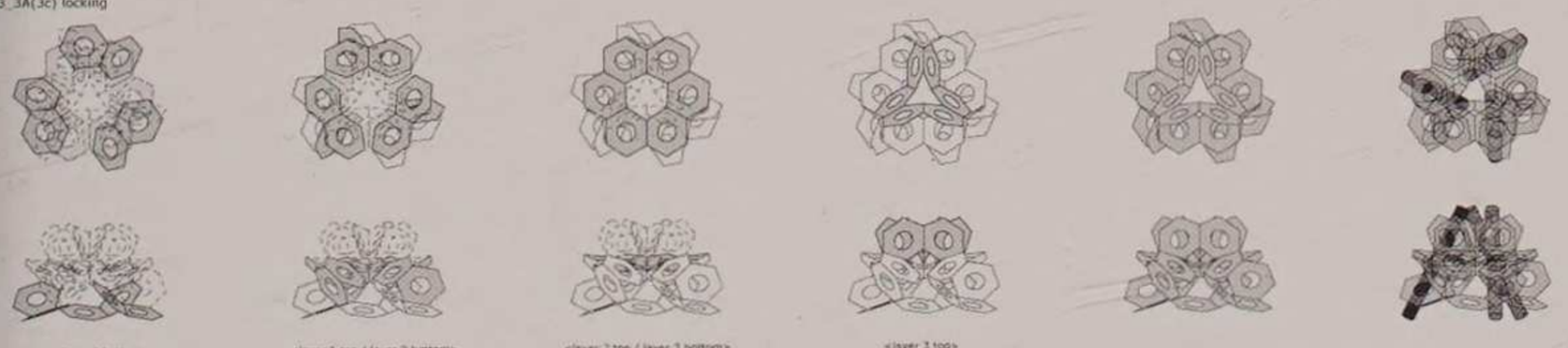
1: U1_L1H2 - U1_L1H1 - U1_L2H3 - U1_L2H4/U1_L2H2 - U1_L3H3
2: U1-L1H3 - U1_L1H4/U1_L2H2 - U1_L2H1/U2_L3H1 - U2_L3H4
3: U2_L1H2 - U2_L1H1 - U2_L2H3 - U2_L2H4/U2_L3H2 - U2_L3H3
4: U2_L1H3 - U2_L1H4/U2_L2H2 - U2_L2H1/U3_L3H1 - U3_L3H4
5: U3_L1H2 - U3_L1H1 - U3_L2H3 - U3_L2H4/U3_L3H2 - U3_L3H3
6: U3_L1H3 - U3_L1H4/U3_L2H2 - U3_L2H1/U1_L3H1 - U1_L3H4



3_3A(3c) locking



3_3A(3c) locking





Jin's packing system for candles transformed a hexagonal geometric matrix through a procedure of surface deletion and edge hinging. The process produced a three-dimensional module which consisted of incrementally rotated hinged faces. The candles were strategically positioned to stabilise the final packing structure and were used for module connection and the diagonal transfer of loads.

Prepare 134 loops of 5 layers

Step 1: cut strips of polypropylene 3.5*98
Step 2: Make a connection on the strip
Step 3: Make a notch on the strip
Step 4: fold the loop (insert connection in notch)
Step 5: roll the strip inside the loop

Prepare 24 loops of 10 layers

Step 6: cut strips of polypropylene 3.5*98
Step 7: Make a connection on the strip
Step 8: Make a notch on the strip
Step 9: Connect two strips
Step 10: fold the loop (insert connection in notch)
Step 11: roll the strips inside the loop

Prepare 18 loops of 2 layers

Step 12: cut strips of polypropylene 3.5*33
Step 13: Make a connection on the strip
Step 14: Make a notch on the strip
Step 15: fold the loop (insert connection in notch)
Step 16: roll the strips inside the loop

Make a level a
Time 8 minutes

Step 17: Surround one bottle with 6 loops to create a "module a"
Step 18: Tie two "modules a"
Step 19: add a bottle between the two "modules a"
Step 20: Add two loops to hold the third bottle
Step 21: Add two loops to prepare the curvature and finish a "module b"
Step 22: Repeat this "module b"
Step 23: Tie the "modules b" to create "level a"

Make a top level
Time 8 minute

Step 24: Surround one bottle with 6 loops to create a "module c"
Step 25: Tie two "modules c"
Step 26: add a bottle between the two "modules c"
Step 27: Add two loops to hold the third bottle
Step 28: Add two loops to prepare the curvature and finish a "module d"
Step 29: Repeat this "module d"
Step 30: Tie two "modules d" to create a top level

Make a bottom/middle level
Time 10 minute

Step 31: Surround one bottle with 6 loops to create a "module e"
Step 32: Tie two "modules e"
Step 33: add a bottle between the two "modules e"
Step 34: Add two loops to hold the third bottle
Step 35: Add two loops to prepare the curvature and finish a "module f"
Step 36: Repeat this "module f"
Step 37: Tie two "modules f" to create a bottom/middle level

Connect the bottom/middle levels
Time 5 min

Step 38: Tie on both side of the "bottom level" and "middle level" 2 loops of 5 layers
Step 39: Tie on both side of the "bottom level" and "middle level" 2 loops of 10 layers
Step 40: Tie the "bottom level" to the "middle level" to create "module g"

Connect the "level a" to "top level"
Time 5 min

Step 41: Tie on both side of the "level 23" and top level 4 loops of 5 layers
Step 42: Tie the level 23 to the top level to create "module h"

Connect "level 23" to "middle level"
Time 5 min

Step 43: Tie on both side of the "level 10" and "middle level" 2 loops of 5 layers
Step 44: Tie on both side of the "level 10" and "middle level" 2 loops of 10 layers
Step 45: Tie the level 23 to the "middle level" to create "module i"

Folding and tying the bottom/middle levels
Time 5min

Step 46: Fold the "module g"
Step 47: Tie the two extremities of "module g"

Folding and tying the bottom/middle levels
Time 5min

Step 48: Fold the "module h"
Step 49: Tie the two extremities of "module h"

Folding and tying the "level 10"/"top level"
Time 5min

Step 50: Fold the "module i"
Step 51: Tie the two extremities of "module i"

Variables to be used

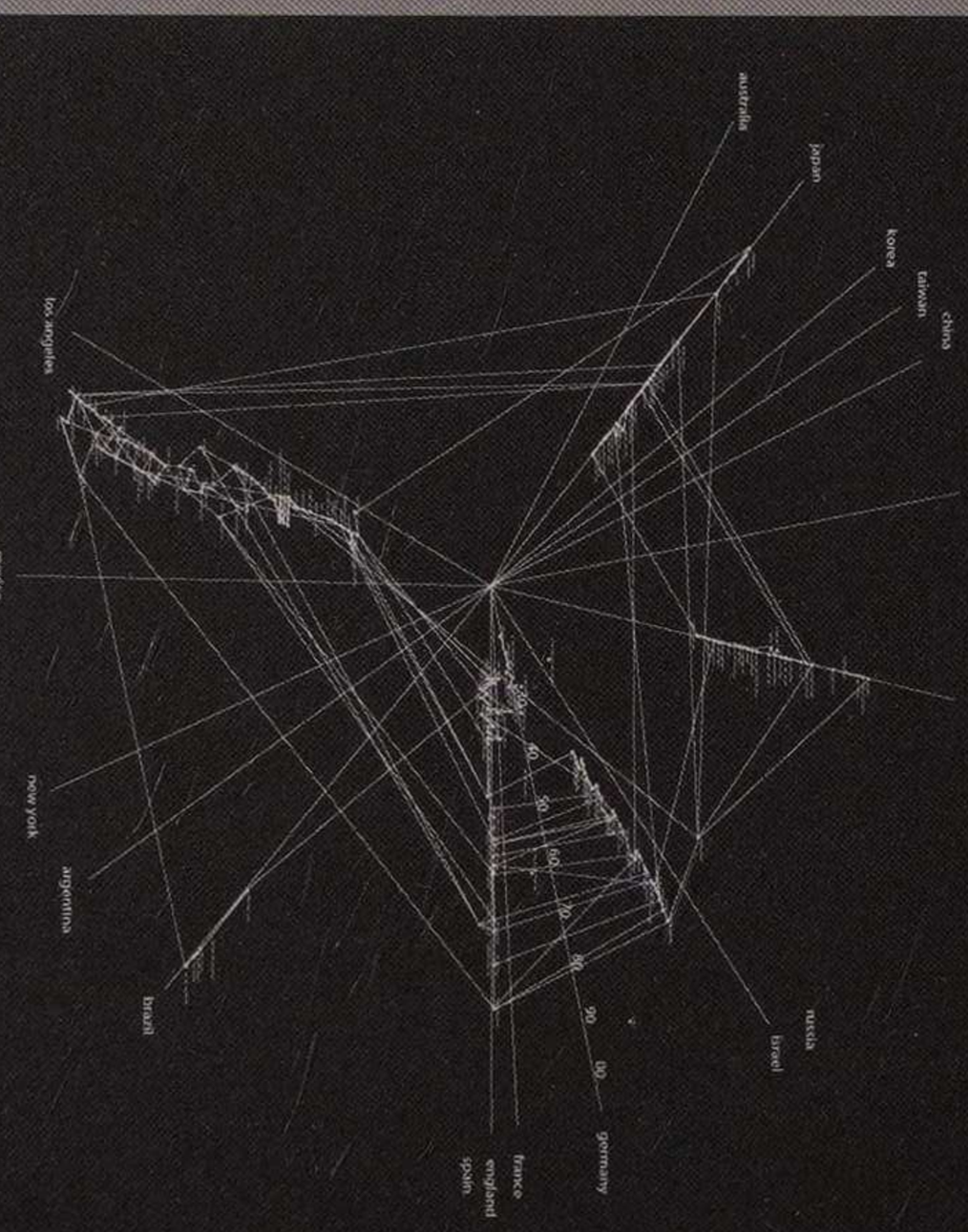
Var 01 : (location)
Var 02: (Slicing)
Var 03: (above/bellow the strip)
Var 04: (Repetition)
Var 05: (Number of loops to be used) 0
Var 06: (types of loops to be used) 0
Var 07: (Number of bottles) 0
Var 08: (Number of plastic ties) 0
Var 09: (Location of added loops) 0

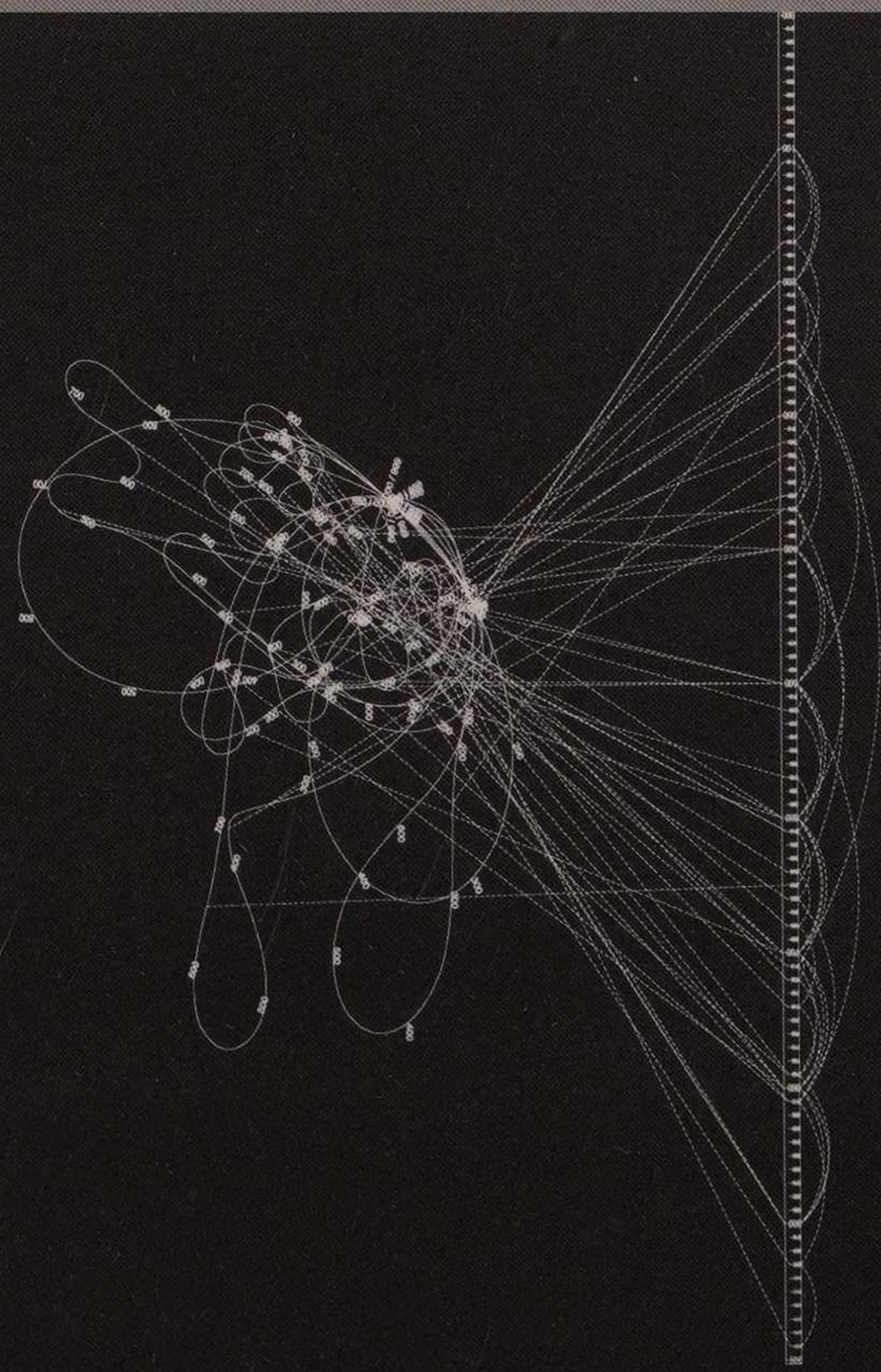
Global Inputs/constant to be defined
bottle
2layers
5layers
10layers
level a
module a
module b
module c
module d
module e
module f
bottom level
middle level
top level
module h
module i
module g
module h
module i

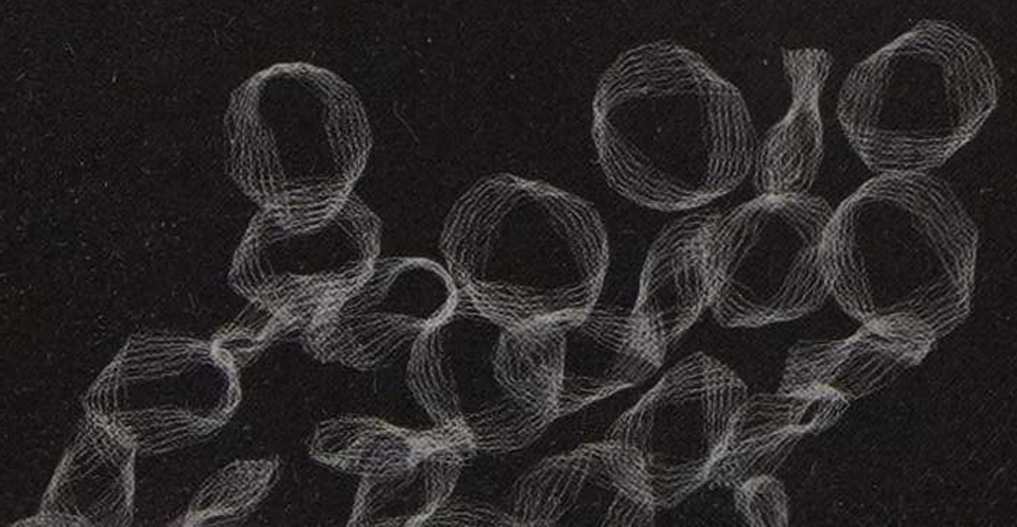


Tom's packing system for water balloons consisted of a series of interconnected modules fabricated from laminated strips. The balloons were used to expand the laminated layers of each module, which also permitted the modules to be spliced together to form a larger woven assembly.

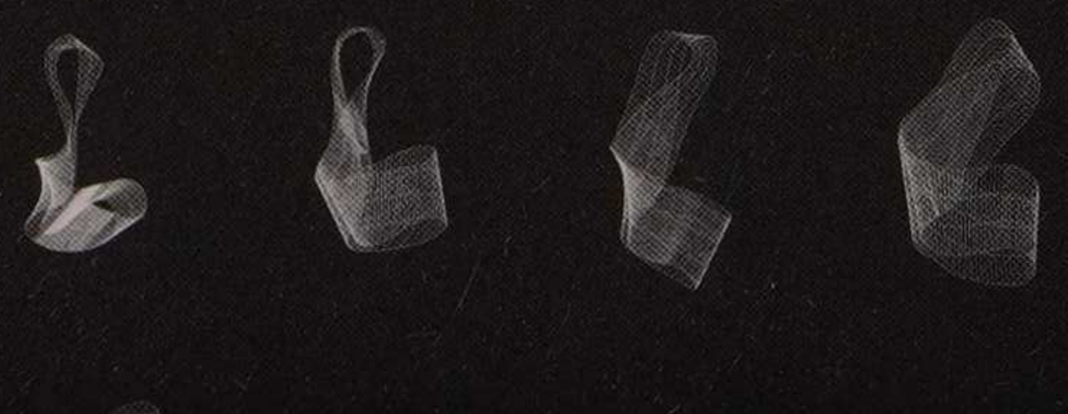



australia
japan
korea
taiwan
china
thailand
india
los angeles
mexico
new york
argentina
brasil
russia
israel
spain
england
france
germany






0
90
180
270
360





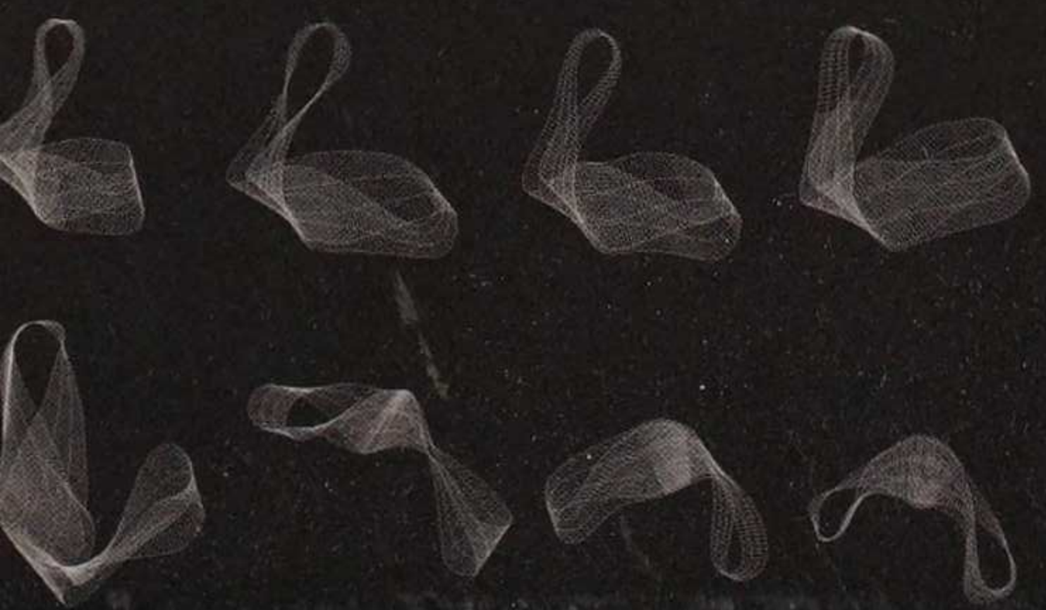


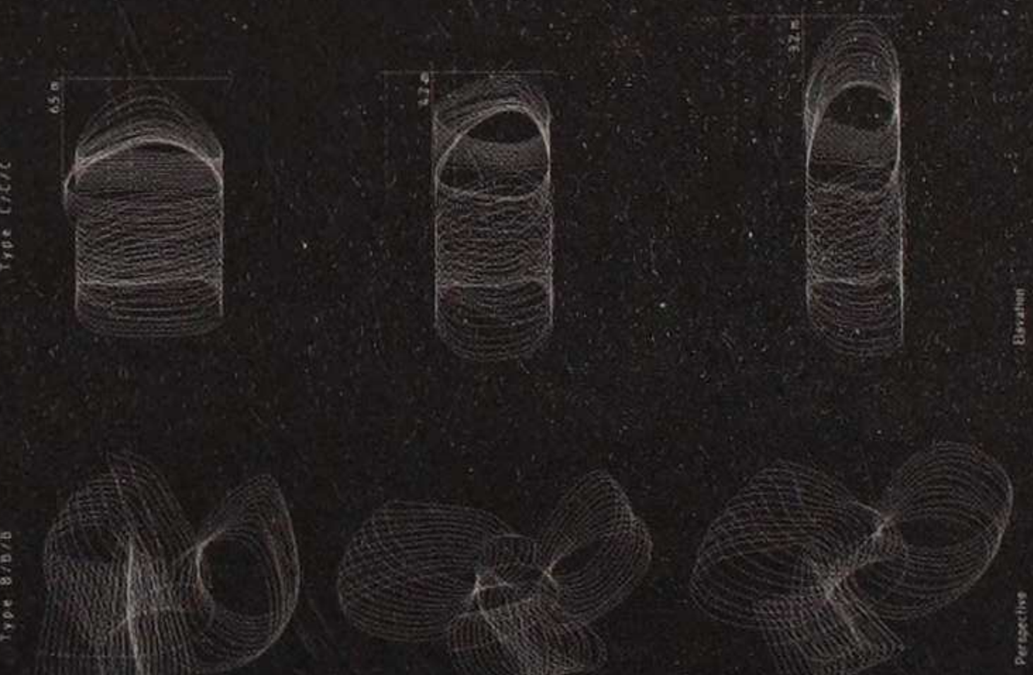


Xiong proposed a digital music centre which indexed different music types and genres and their interrelation through an exhibition environment. His proposal used a technique of folding and twisting surfaces to produce a series of music spaces, which were connected by precise orientations of adjacent folded faces.

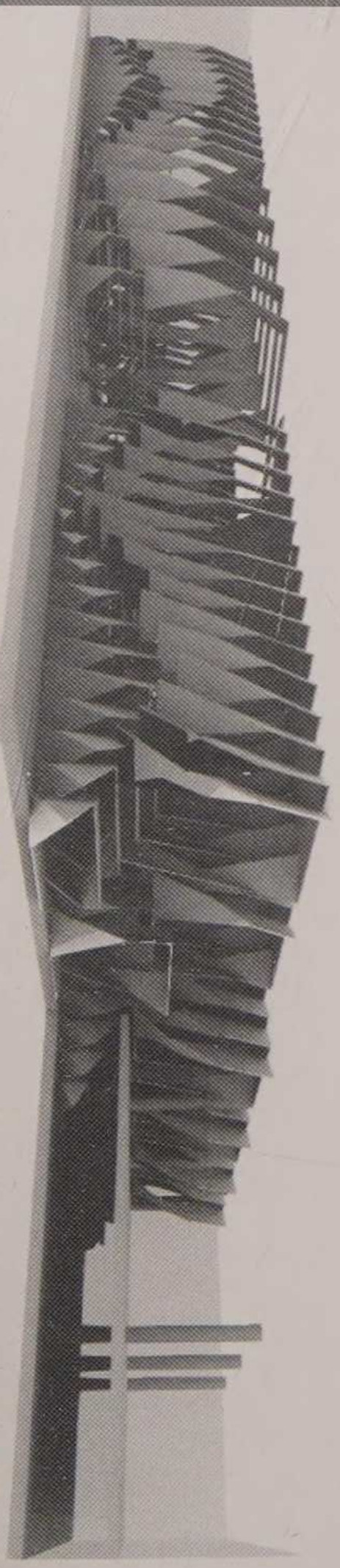
Guillermo's proposal for a film centre used an assembly of flexible laminated strips to generate a system of interconnected screening spaces. A differing of the length and profile of the strip was used to control the bending forces to address differences in the site section and the horizontal relationships of the curated film programme.

Pil's e-library proposed a programme and circulation that reconfigured the Dewey decimal index to account for the cross-categorical connections that have developed within the index since its inception. The new library is articulated by a procedure of overlapping, intersecting and twisting structural beams to define the programme spaces and their interconnection.

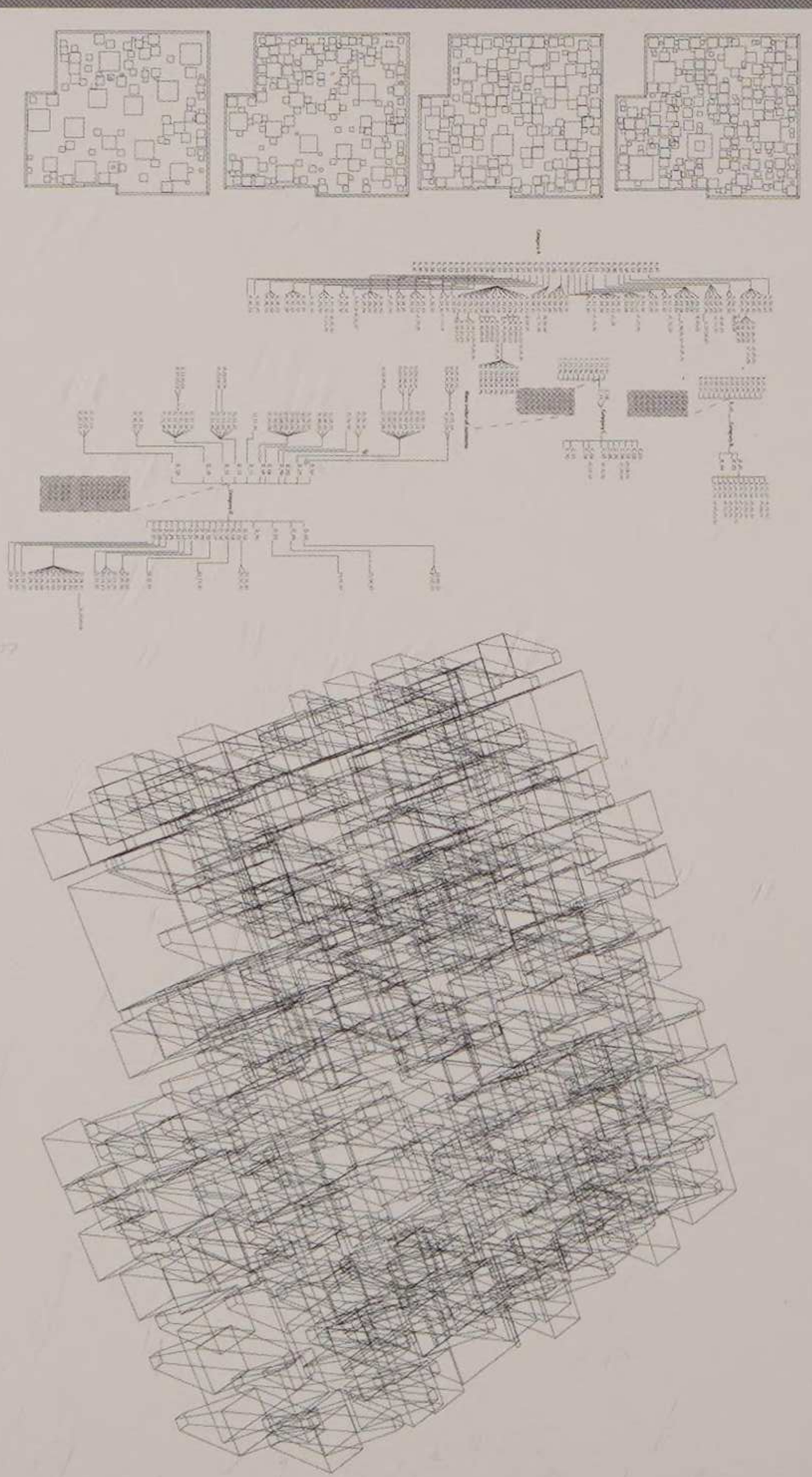




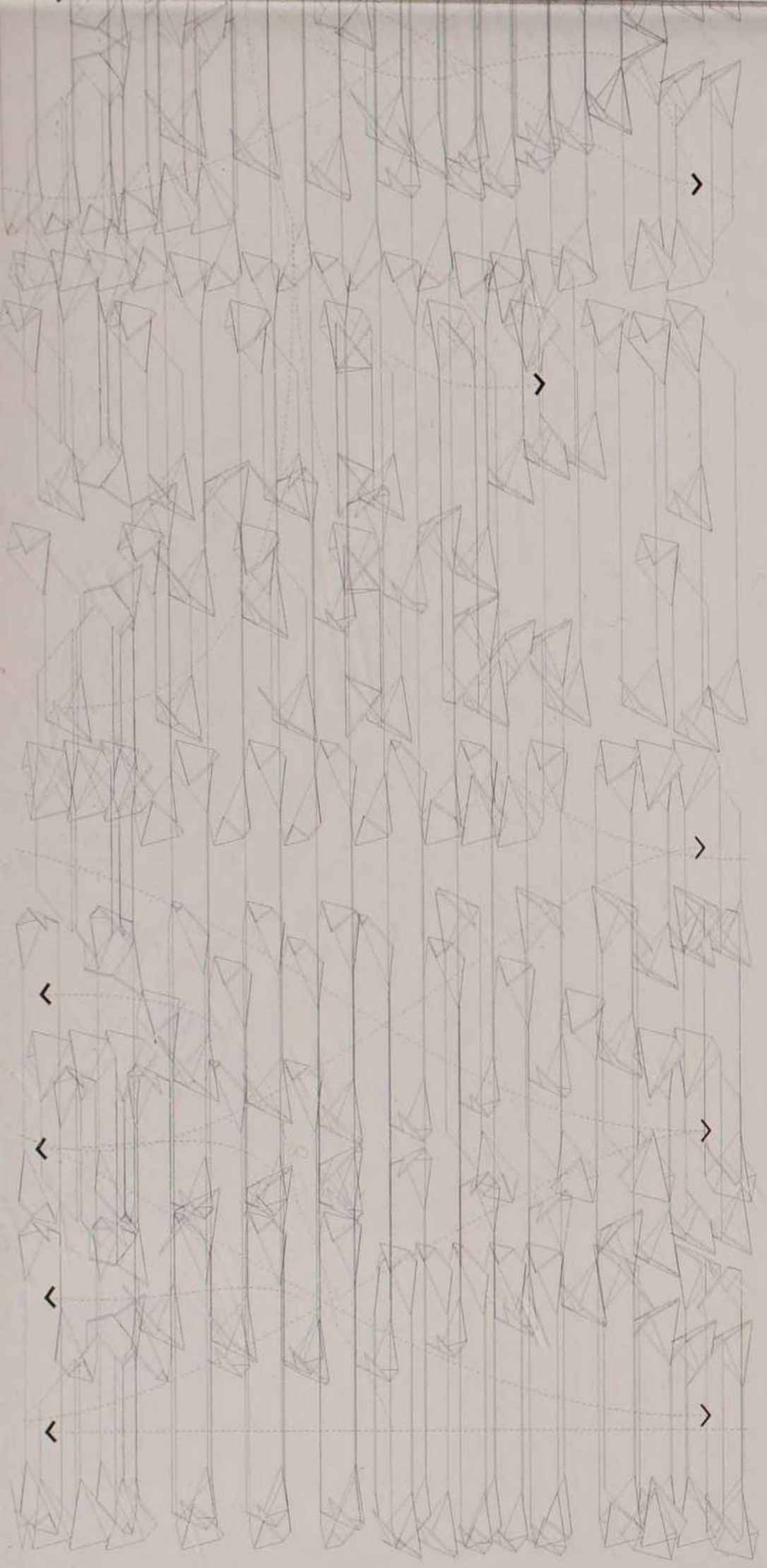


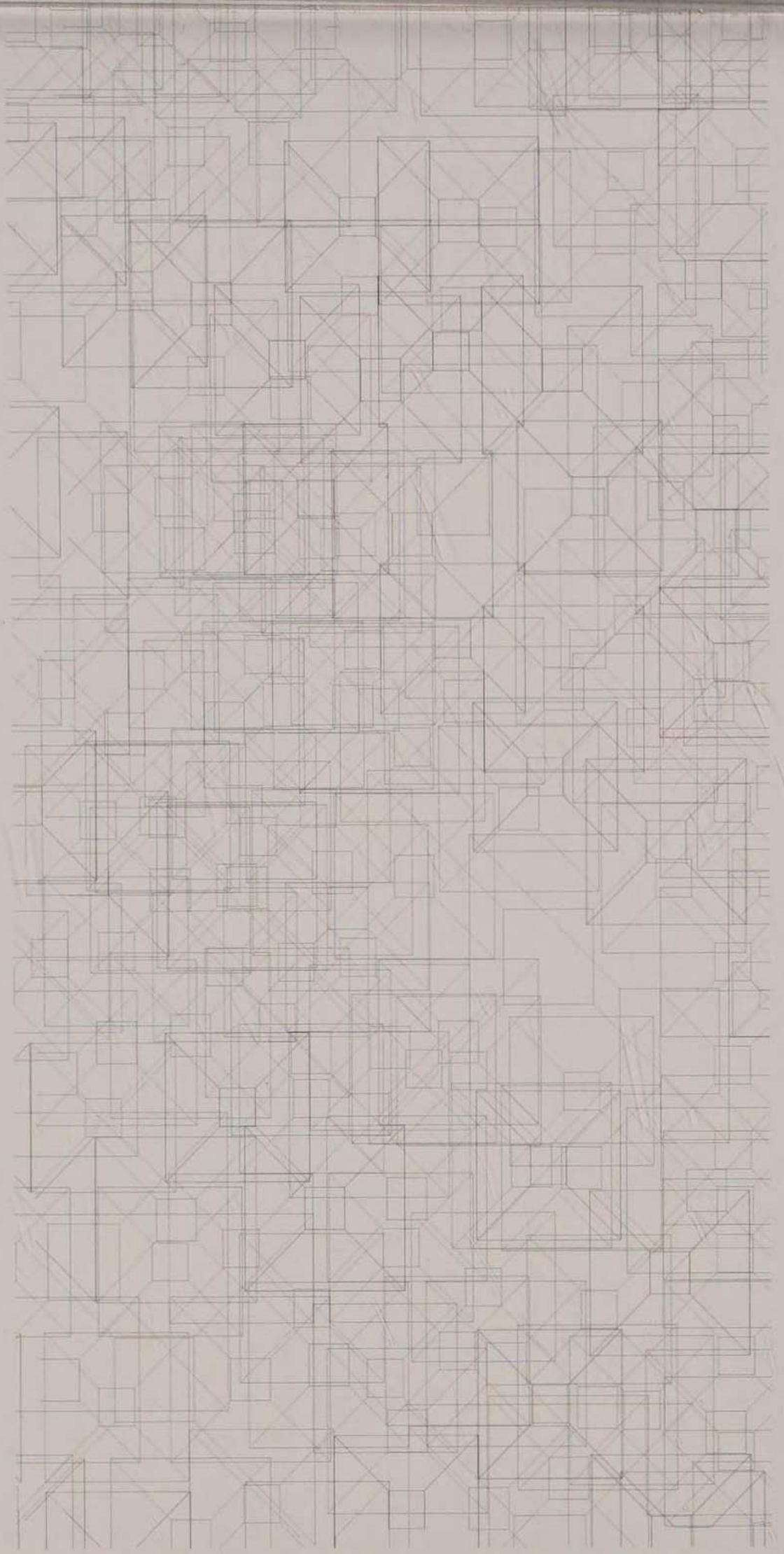


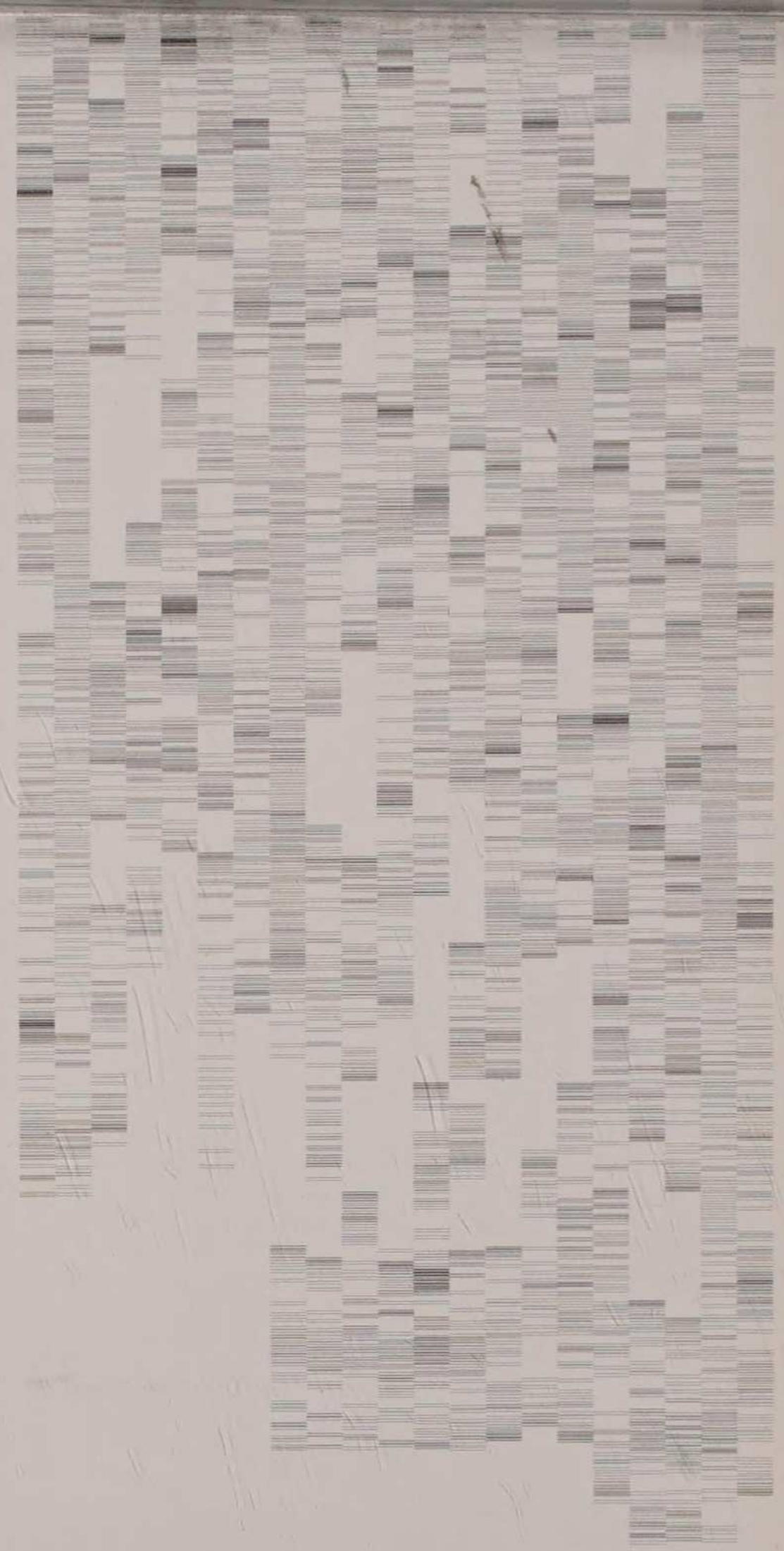

basic unit
from basic unit to unit 1 & 2
from basic unit to unit 3
unit 1
unit 2
unit 1+1
unit 1+2
unit 1+2+3











Kyoo proposed a gaming centre where the content is organised according to varying numbers of player and audience engagement. The centre is configured by a series of folded spirals which distribute the interface on the inside surface. The period and wavelength of the spirals is controlled through a limited range of folding angles, which affects the type of spatial enclosure and local structural performance.

Jee Seon proposed a film centre with multiple small screening spaces available for public hire. The programmatic organisation was generated by a system of curated networks connected by recurrent films. Her project was articulated through a set of scripts that produced an array of differentiated prismatic units. Their distribution was regulated by contact between the faces of adjacent units.

Kengo's project for a gaming environment reclassified his gaming content according to differing types of physical engagement withthe user. The interface types are distributed in bands and braided together to connect at strategic exchange points. The interface spaces are generated by a procedure of controlled bending and looping flexible surfaces which are then laminated to become structurally stable.

The History of the Present

One of the temptations of living through the recent turn of the century was to banish, gleefully, the details of history to the dustbin of the past. If the 1990s claimed to repeat the decadent fin de siècle malaise of the 1890s, the unfortunately named 'noughties' enjoy the nascent qualities of the 1900s: new, formative and up for grabs. However, the geopolitical fallout that ensued after the events of one September morning vivified the way in which the traumas of the past irrupt into the present. Subsequently, the world has developed a thirst to find out what and who came prior to here and now. A deluge of histories – political, biographical, geographical – is unleashed upon us. Histories that prove there is no 'end of history', as Francis Fukuyama declared, just more before and more after.

Prequel Culture

Star Wars Episode III: Revenge of the Sith brought to a close George Lucas's 28-year space saga: not at the end, but in the middle. By starting with Episode IV in 1977, Lucas was obliged to create the first cinematic prequel – Star Wars: Episode I The Phantom Menace – 22 years later in 1999. Though lived-historical time moves on, narrative time lurches backwards in order to serve up 'origin myths': retrospective fantasies of the past aimed at reshaping how we see the present.

Prequel Icon

A list of hallowed modern icon buildings was drawn up, and distributed. By researching into the particularities of the given project – formal, material, allegorical, biographical – students devised prequels to the 'original' icons. Such prequels could be seen as first-generation failures, necessary abortions or the start of an authorial DNA code. Should the prequel always be less 'sophisticated', 'intelligent' and 'resolved'? Such were the questions being posed.

Progression Myth

The only sequel to have ever won an Oscar is The Godfather: Part II. According to the Time Out Film Guide, **Alien 2 'is a sequel which manages to be more thrilling than Alien (but less gory)'. It appears at first glance that sequels are most readily found in the movie world. But there is another dimension to the need for sequels: where the promise of improvement is offered. The 'sequels' in these cases are technological upgrades that instantly make the user or consumer feel that their current model is old-fashioned. It's a way of restimulating market demand and lust for the ever-new.**

Icon Sequel, v 2.0

The same list of iconic masterpieces was fast-forwarded into sequel futures. Questioning the modernist dictum that progression necessarily equates with improvement, the Icon Sequels foresaw 'the next best thing' or, in some cases, termination.

The Monument

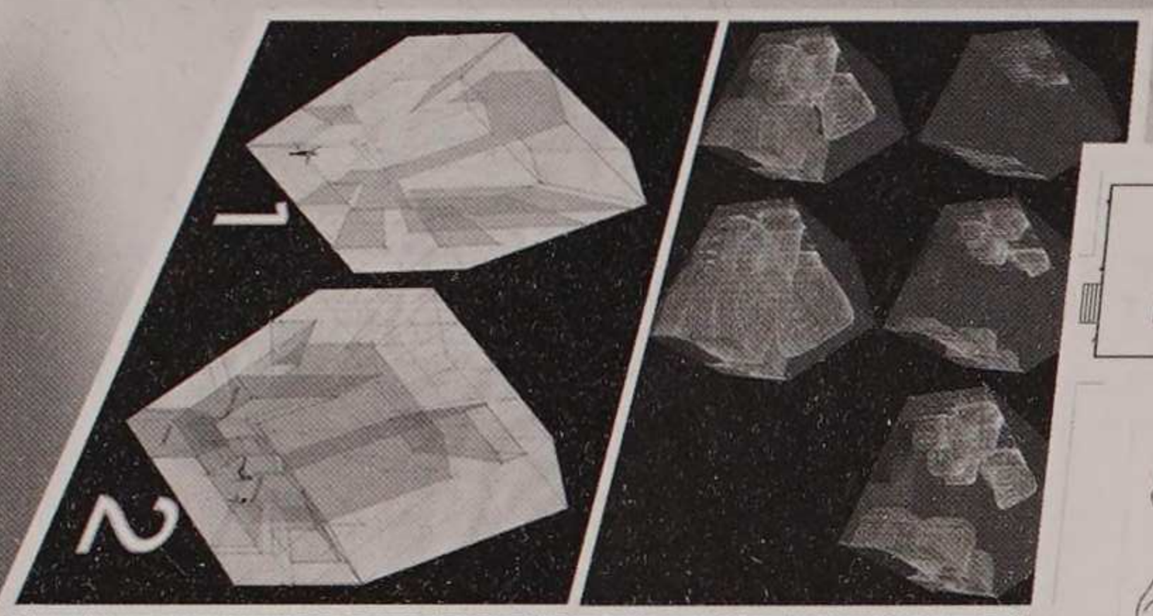
According to Adolf Loos, architecture is only really to be found in the tomb and the monument, thus fatally linking monuments with the dead. But monuments serve to perpetuate memories, events, ideologies and individuals against amnesia, the trap-door of memory-death. They proffer morsels of the past through an expression of the present. We wondered if the need for monuments today has abated or increased, and if some of the characteristics of monuments have also changed in accordance with a more atomised and pluralistic society?

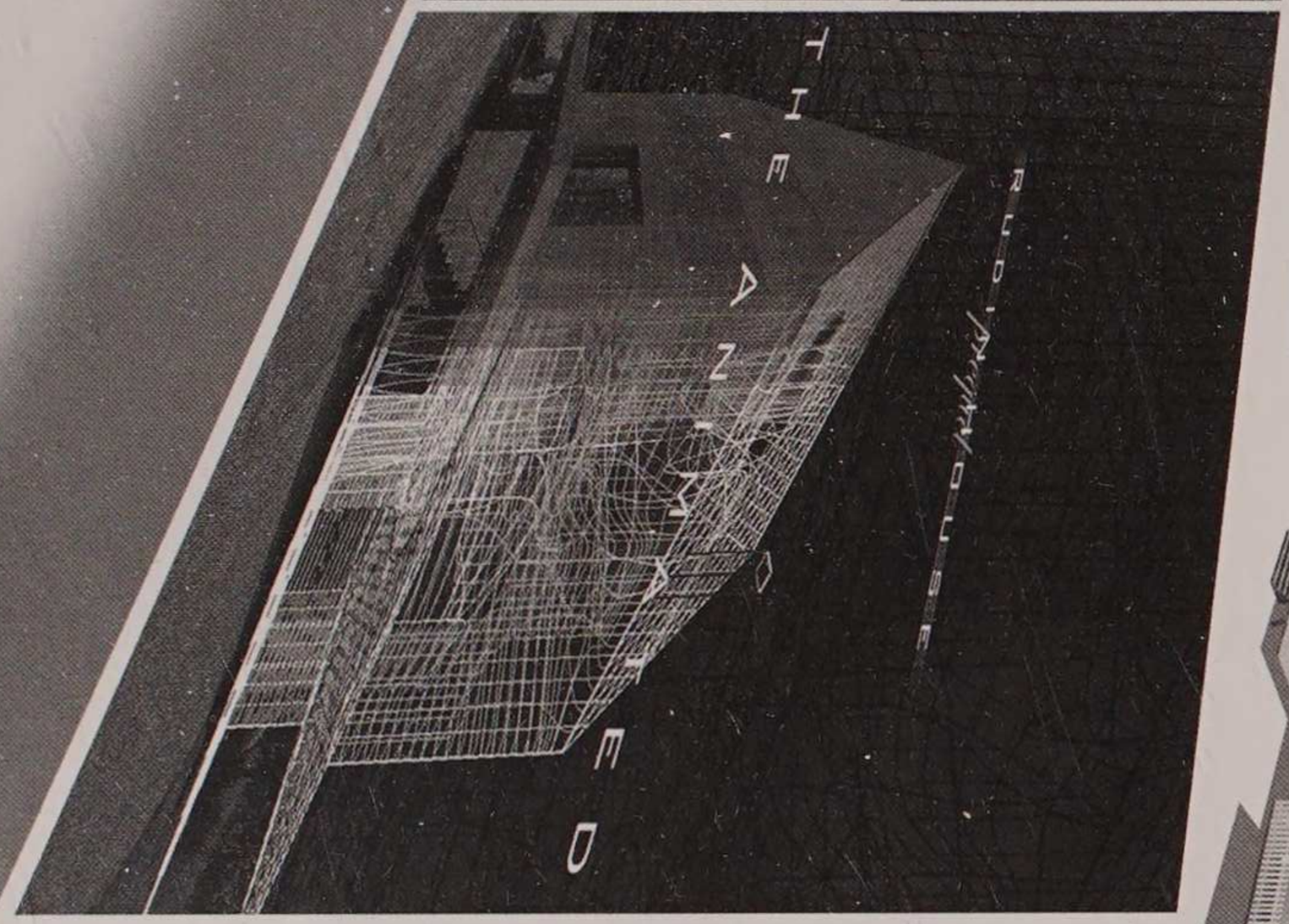
Remembering Yesterday Today

Students chose an event, ideology, person or phenomenon for which they would propose a monument in a site and manner deemed pertinent. Choices ranges from the discovery of the genome code to modern-day secular saint Christopher Reeves, the collective themes acutely surveying 21st-century cultural markers. The particular resolution of each project necessitates the denial of and affirmation of certain key qualities associated with monuments, such as scale, recognisability, iconography, permanence and singularity.

Eli Hatleskog (top) Mies van der Rohe's essay in masculine minimal perfection, the Farnsworth House in Plano, Ill., was preceded by a more balanced prequel, inspired by his affair with Greta Garbo. After Edith Farnsworth lost her court case against Mies, her niece took to the house with chainsaw and pick-axe, dirtying the white icon with American suburban tat.

Chris Wong (bottom) Herzog and de Meuron's Rudin House is a child-like pastiche of what a house should look like. Its prequel was simply a sculptural entity with no programmatic interior, whilst its sequel offset the original house 100 per cent, creating a house caught between two outlines.


1
2


THE HAUNTED
Room



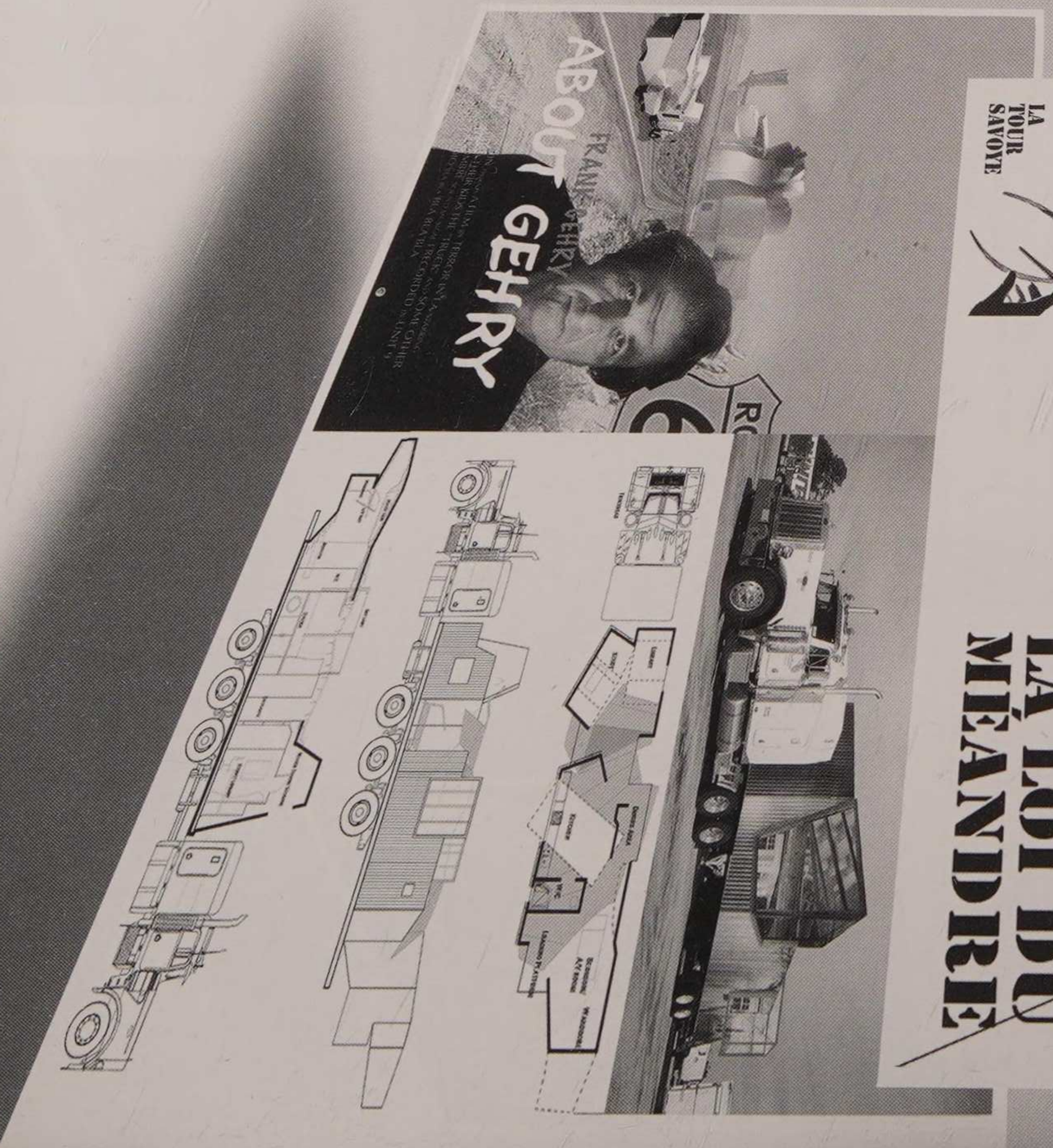

Greta Garbo
STYLES FUSE

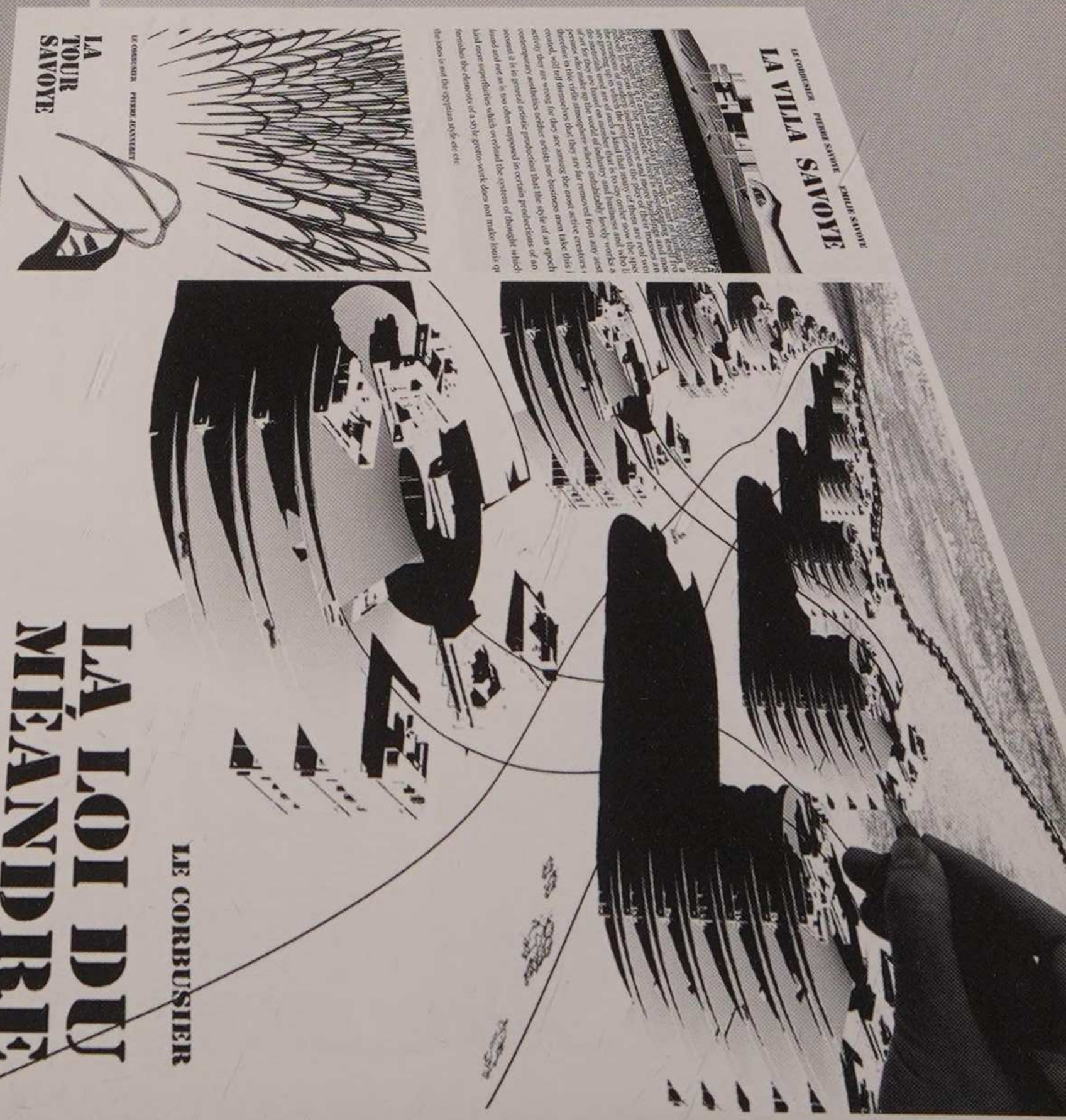

PENNY
FARNSWORTH
'REVENGE'
SHE SOUGHT TO
AVENGE THE
MEMORY OF HER
GREAT AUNT

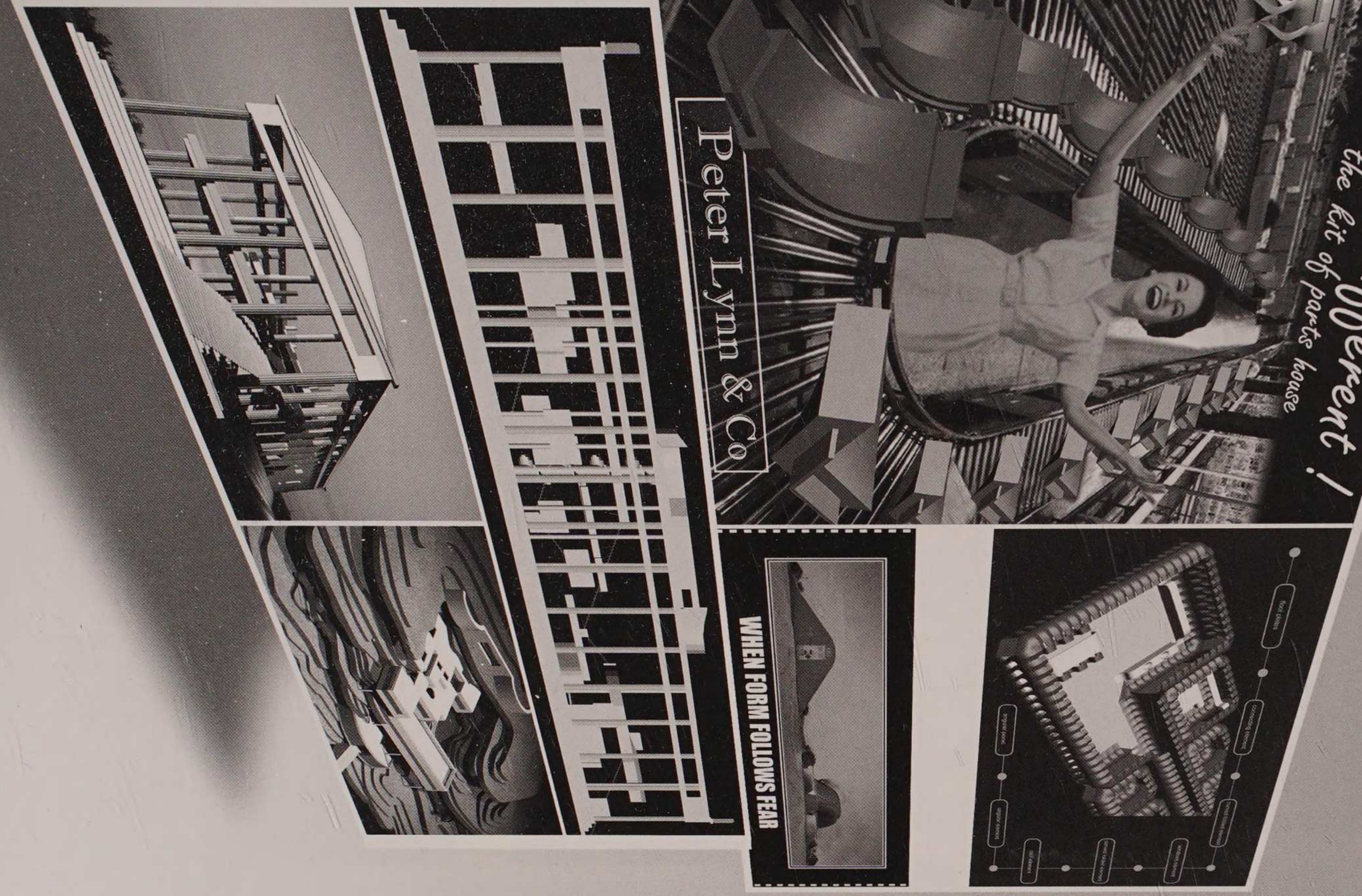

GRETA
GARBO
IN
HOUSE
OF
LOVE
How passion built the ultimate love nest.

Mohd Yusof Azlan (bottom) Before Frank Gehry made it as an architect, he drove a truck for a living. His initial Santa Monica beach residence growing from the back of his trailer. Years later, he dismantled his cherished family house, put it back on the truck and drove round and round until he reached his masterpiece, the Guggenheim Bilbao, where he found peace.

Angela Lim (top) Not many people know that on his way to the Acropolis, Le Corbusier stopped by medieval Germany where he picked up on the Gothic arches and vaults and was inspired to make Villa Savoye tall, not flat. Afterwards, his fantasies turned to spiral cities infested with white 'machines to live in'







Maryam Kiaie (bottom) Le Corbusier's love affair with the Acropolis generated a prequel to Villa Savoye that was more faithful to classicism than to the machine aesthetic. Many years later his pupil, Albert Frey, rebuilt Savoye as a terracing structure climbing up the mountainside next to the ruins of the Acropolis.

Marco Ginex (top) Greg Lynn's infamous Embryological House had a precursor: a 1960s kit of parts house that promised difference through modular attenuation. Post 9/11, the Embryological House found new favour amongst the new climate of fear, relaunched as the ultimate Panic Room-House.

Derin Ozken The austere Rudin House by Herzog and de Meuron used to be more indigenously styled in Swiss vernacular. Afterwards, it turns itself inside out, an absurd conclusion of stripping.

Graig Delaney Plastic yard chairs multiply by the thousands. Zaha Hadid's Fire Station emerged from the patchwork of fields. A monument to the 6th Extinction covers Hyde Park in a relentless skin of tiles. All three monuments evoke the power of whiteness.





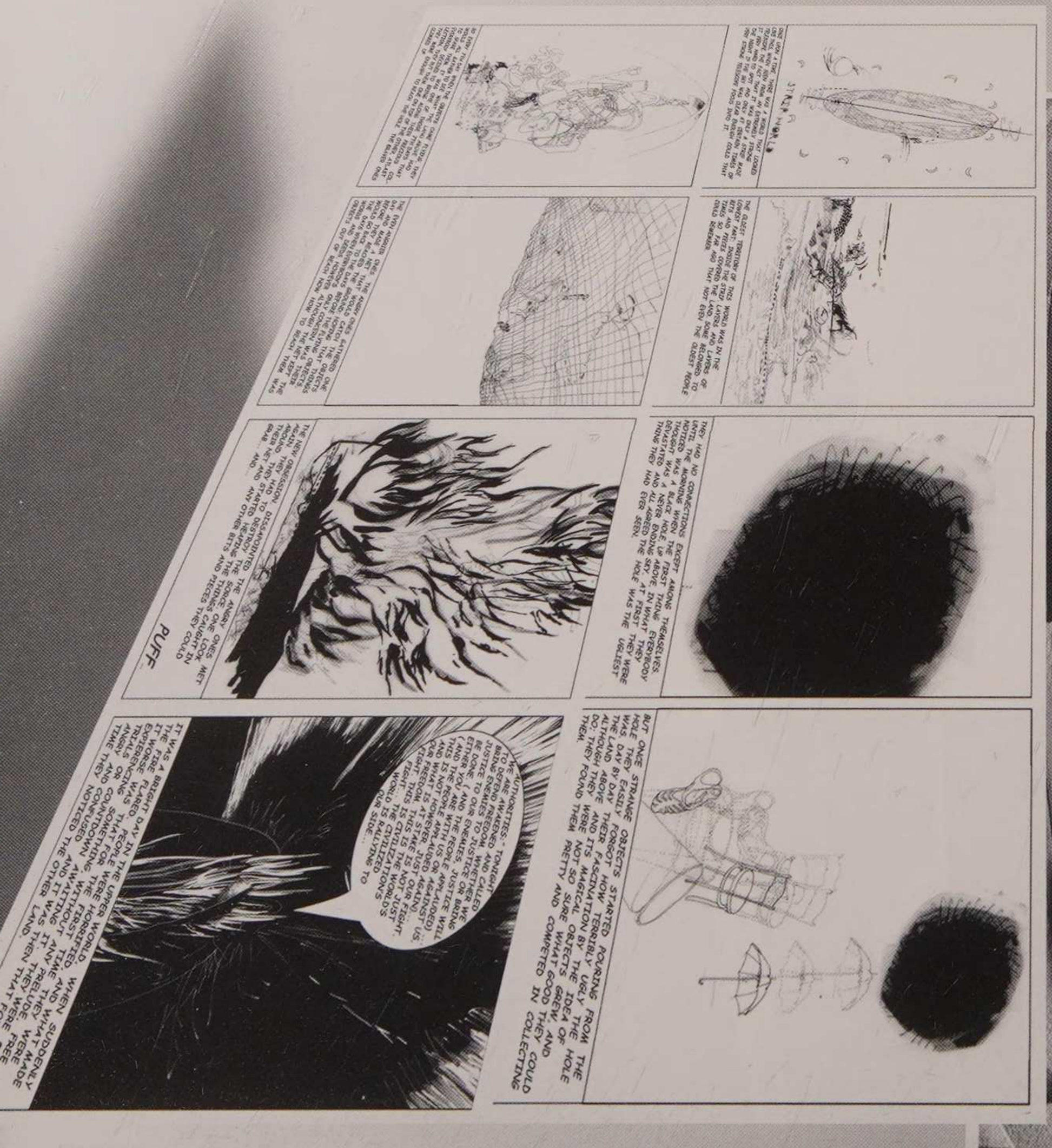


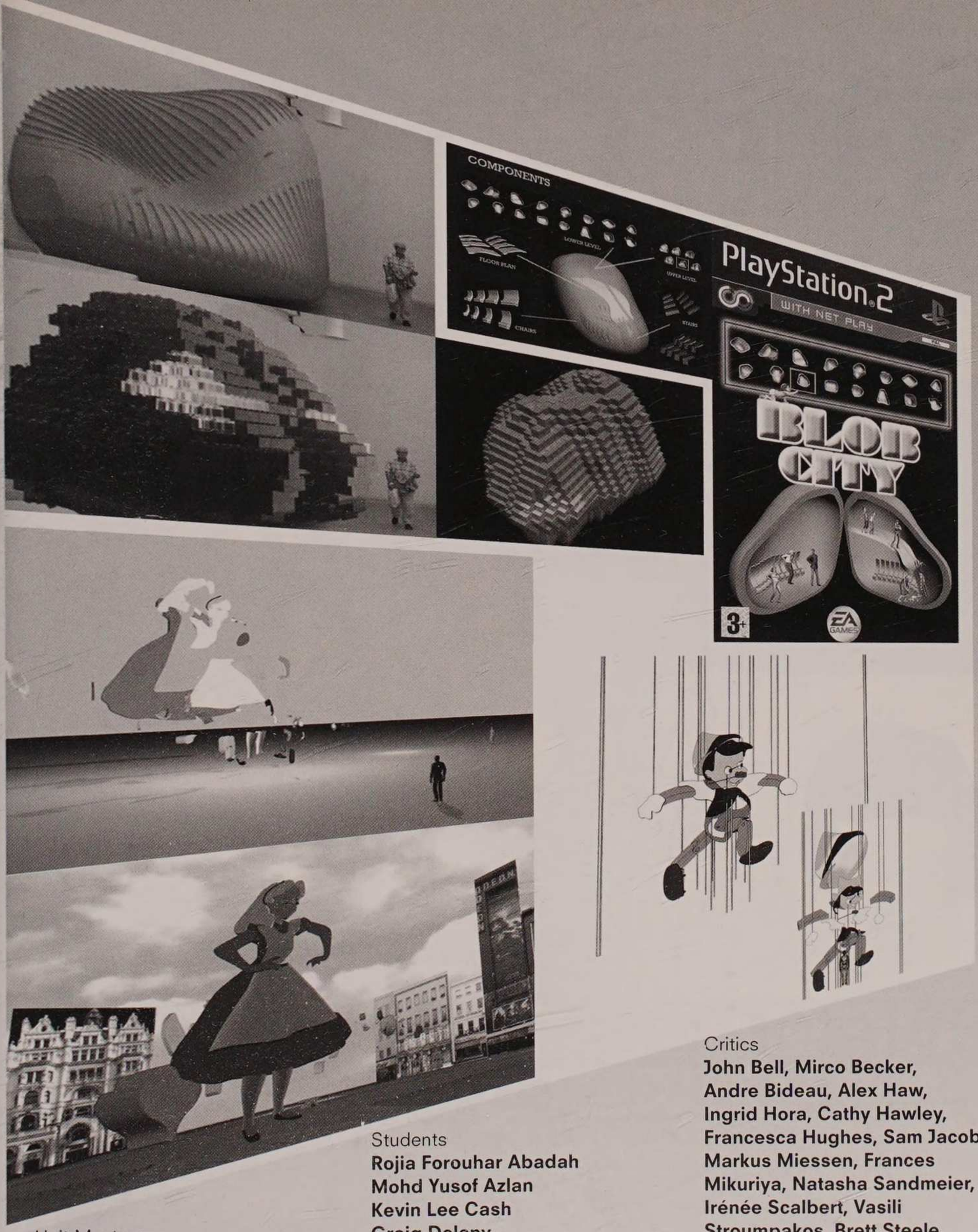
Kevin Cash (bottom) Greg Lynn's childhood fascination with lava-lamps gave birth to Embryological House, v.1.0: a decimated suburban bungalow drowning in a blob. In 2005, David Hasselhof and family commission Lynn to make them a chalet in Aspen. The only proviso is that it must accommodate their (heinous) furniture collection. Somehow.

Forrest Edgar Jessee (top) Monumentalise London's street signing system into the scale of a tower block. Demonumentalise the Hollywood sign by copying its typography and place-naming all through Los Angeles.

Rojia Forouhar Abadah (bottom) The monument to civilisation, in London, is inspired by President Bush's demarcation of 'those against us and those with us'. Dichotomous activities run in parallel, but never meeting, like an inhabited Moebius Strip.

Nikhil Raj (top) A monument to childhood obesity set in Brixton sees a public square slowly fatten up: its paving stones swell, the tree bloats, and the lamp enlarges until it's useless.





Yo Murata When Greg Lynn tried his curvaceous Embryological House in 1980, all he could muster was a pixelated, jagged, green quasi-blob. In 2004, he gives up on getting the house built and instead sells it to Playstation 2, who set a Sims-like video game around its architectural qualities. To win, you have to construct the healthiest house for the family. A monument to the Death of Hand-Drawn Animation, set in Leicester Square, anamorphically projects fragmented versions of Alice, Pinocchio and Tweedle Dum and Tweedle Dee. Three-dimensional illusions are conjured by two-dimensional body parts scattered across London's home to spiritual spectacle.

Unit Masters
Shumon Basar
Oliver Domeisen

Technical Tutor
Elio Caccavale

Students
Rojia Forouhar Abadah
Mohd Yusof Azlan
Kevin Lee Cash
Graig Delany
Marco Ginex
Eli Hatleskog
Forrest Edgar Jessee
Maryam Kiaie
Angela Lim
Yo Murata
Derin Ozken
Nikhil Raj
Chris Wong

Critics
John Bell, Mirco Becker, Andre Bideau, Alex Haw, Ingrid Hora, Cathy Hawley, Francesca Hughes, Sam Jacoby, Markus Miessen, Frances Mikuriya, Natasha Sandmeier, Irénée Scalbert, Vasili Stroumpakos, Brett Steele, Charles Tashima, Madelon Vriesendorp, Fenna Haakma Wagenaar, Tom Weaver

Thanks to
Åbäke, Antonia, Belinda, Joel, Bart Lootsma, Marilyn, Danyael Sugawara

Developing a deployable structure for temporary occupation of urban wastelands

Unit Staff **Kathrin Böhm, Andreas Lang**

Asian Alien

Caravan site map

TUNE IN RADIO 104.8 FM

TUNE IN RADIO 104.8 FM

TUNE IN TO 104.8 FM

THE IDEA:
DROP-in-RADIO 104.8 FM
FOR MARKLAND HOUSE AND THE WESTWAY

TUNE IN TO 104.8 FM

The westway radio station is a tool for bridging commuters to local public activities,events and information.

RADIO REPLAY IN LIFT

'Drop-in-Radio' Ground floor

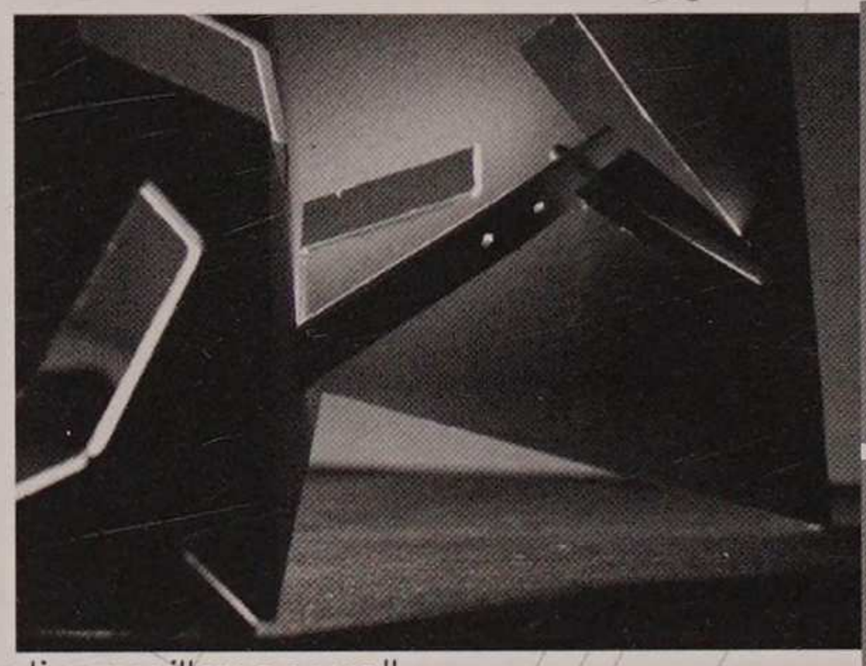
roundabout as
as built, leaving
residual spaces

What was
actually planned

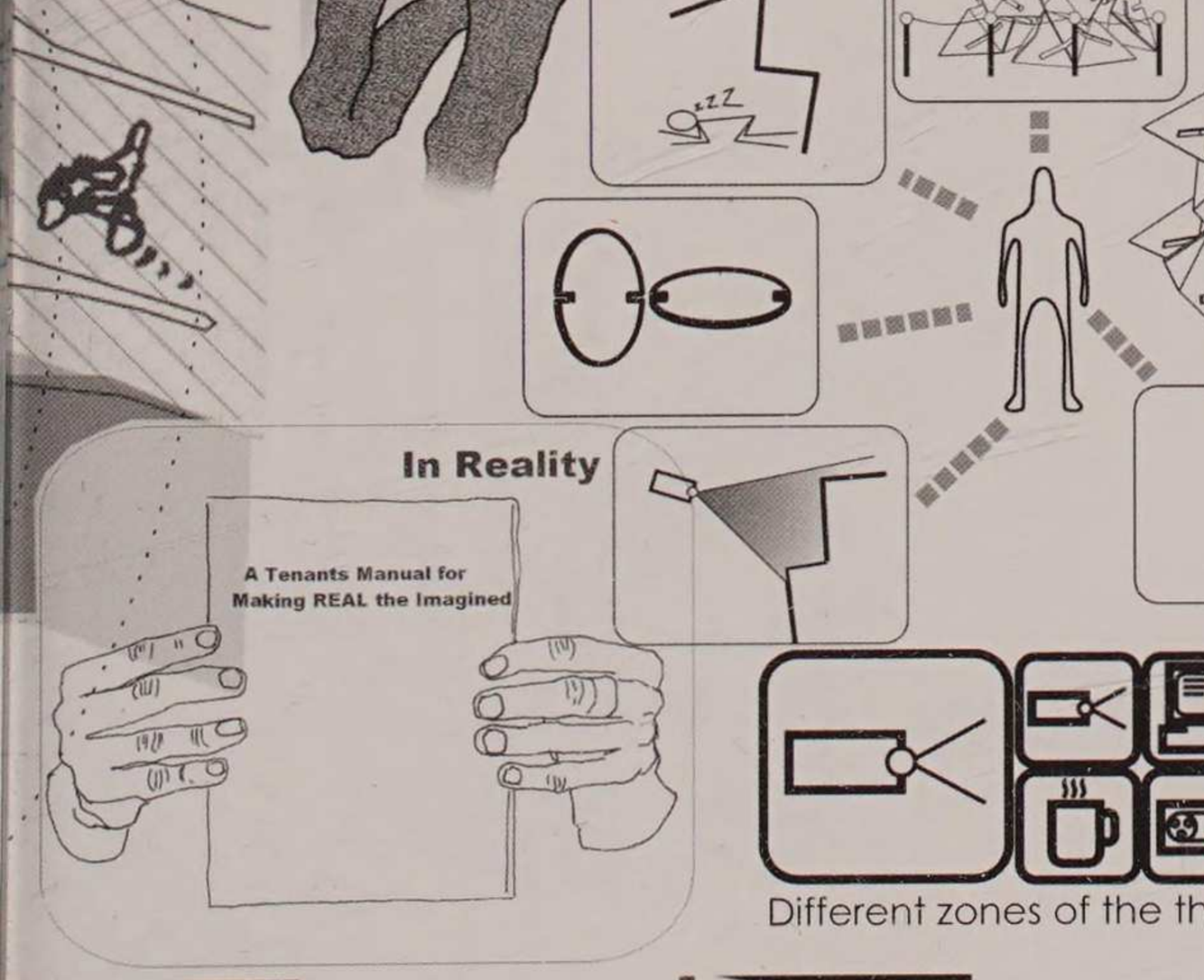
Layers of surveillance

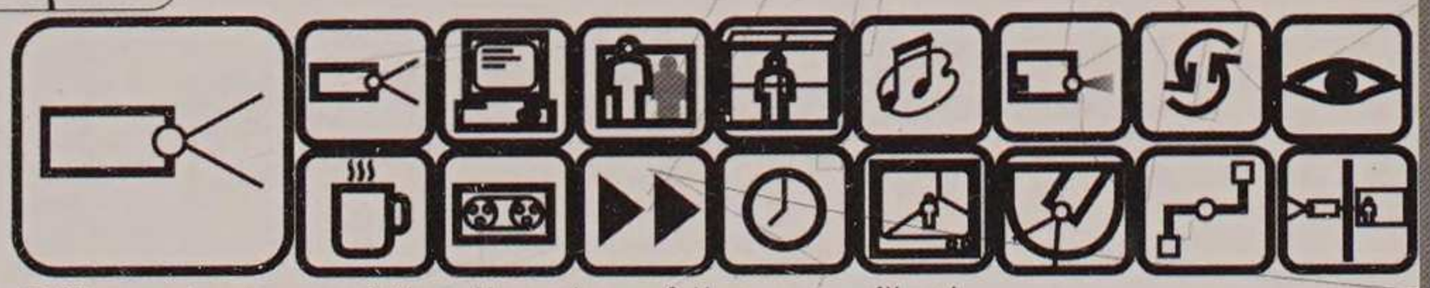
THEATRE OF THE SURVEILLED

Dance for avoiding surveillance



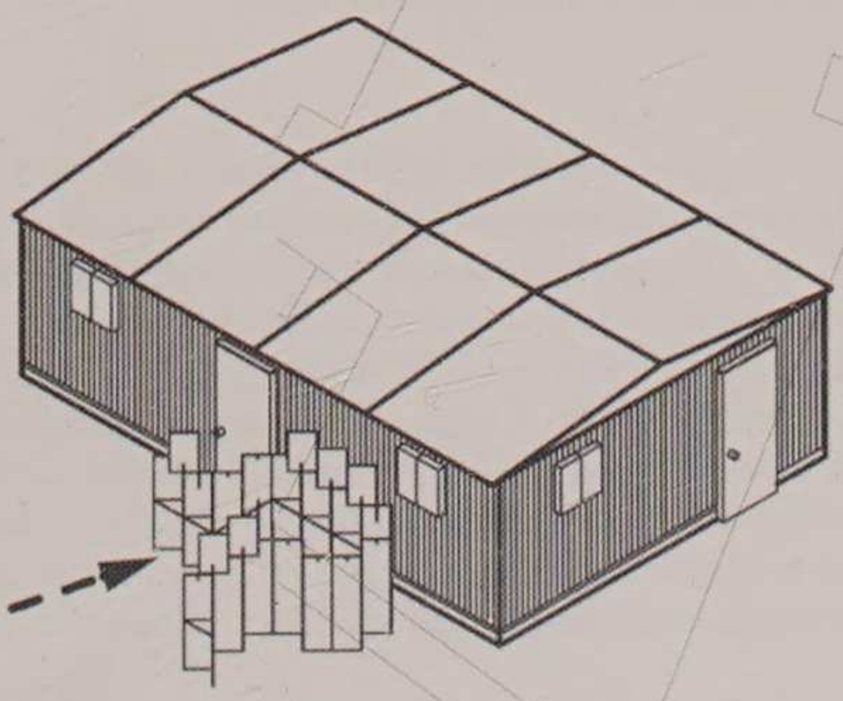
Anti-surveillance wall



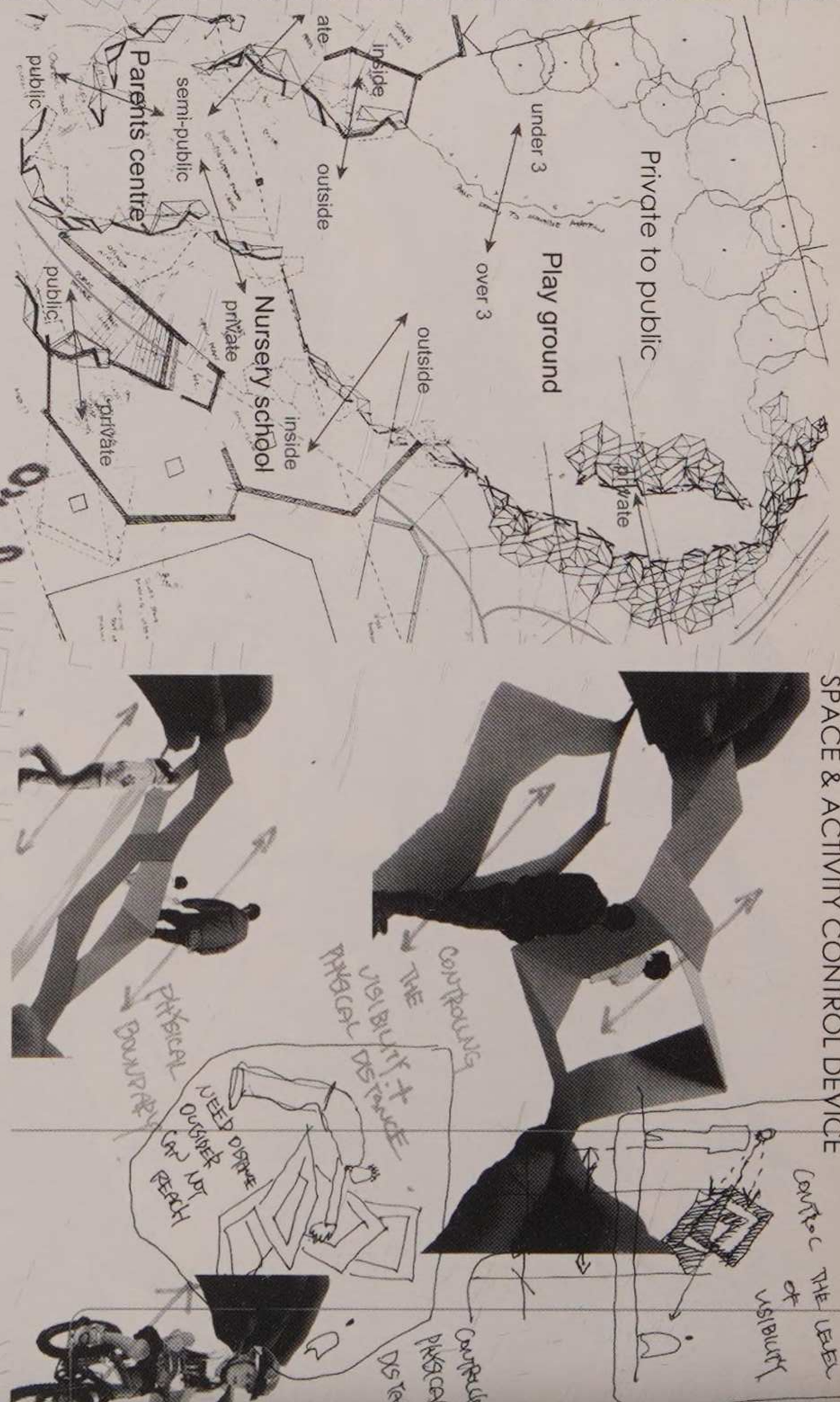


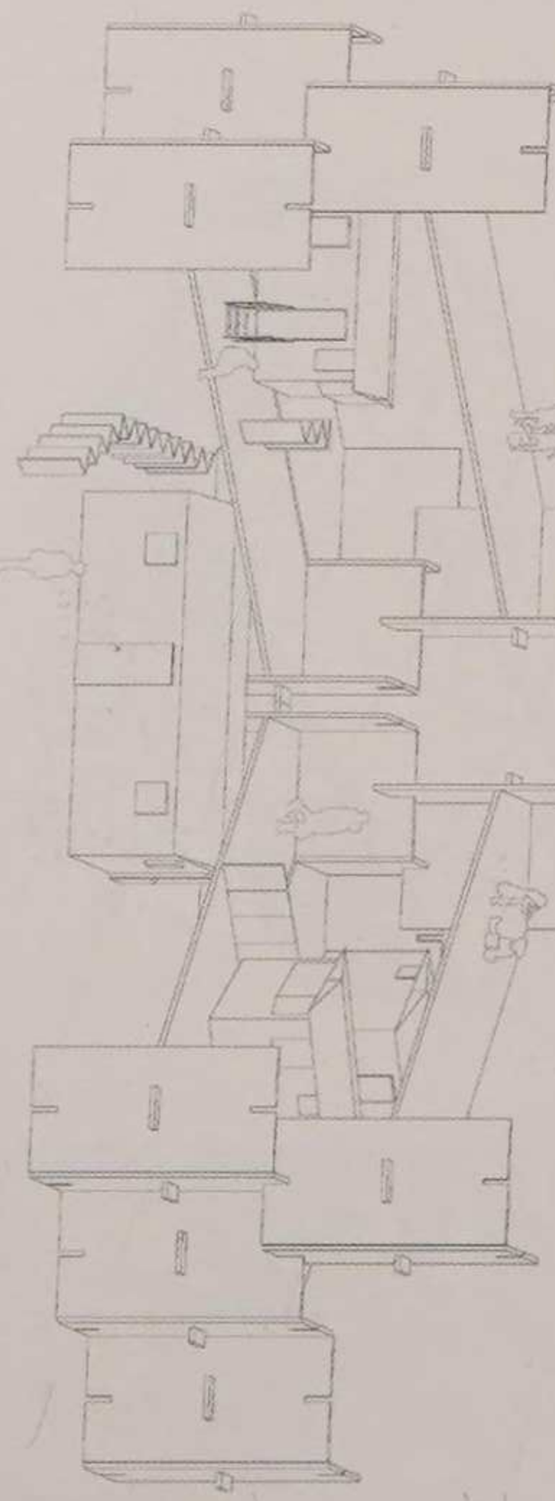
Different zones of the theatre of the surveilled

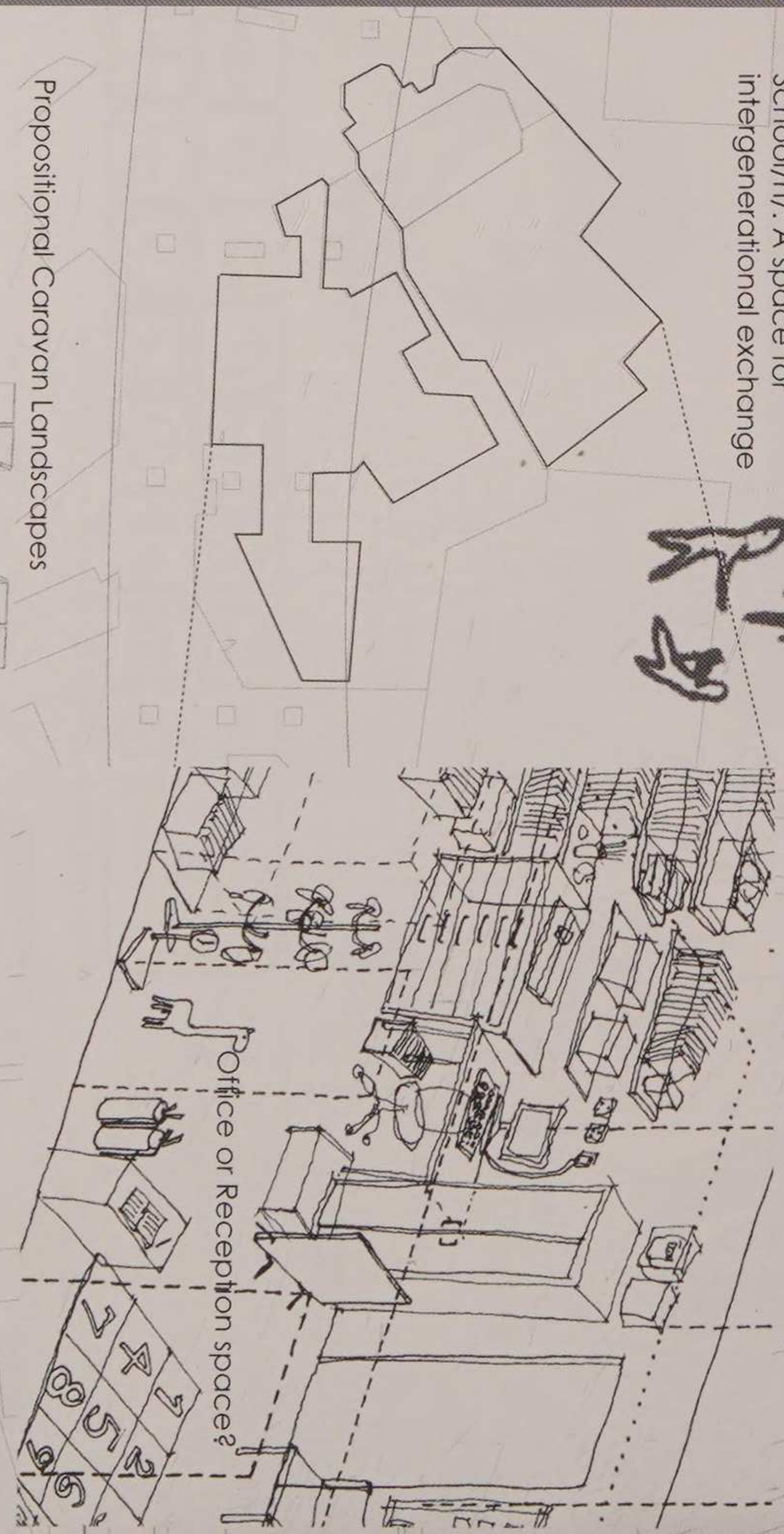


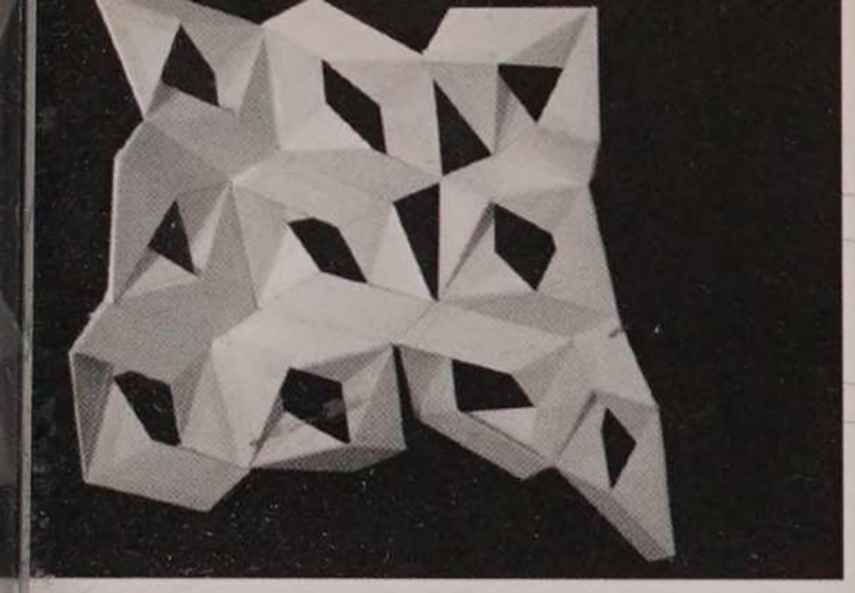


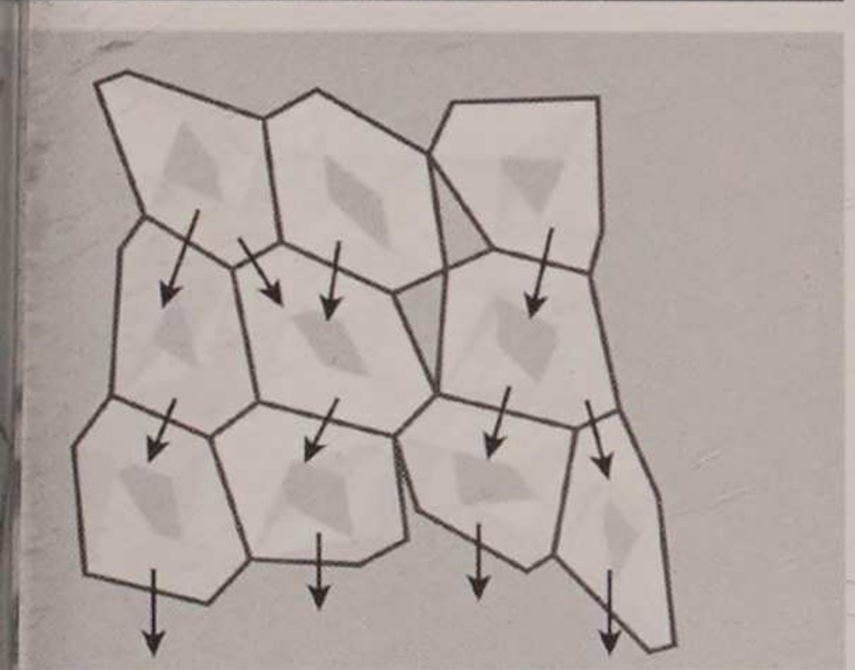
Asian Alien with alien structure


Private to public
Play ground
under 3
over 3
Nursery school
Parents centre
inside
outside
semi-public
private
public
SPACE & ACTIVITY CONTROL DEVICE
CONTROLLING THE VISIBILITY + DISTANCE PHISICAL
PHISICAL BOUNDARY
NEED DISTANCE OUTSIDER CAN NOT REACH
CONTROLLING THE LEVEL OF VISIBILITY
CONTROLLING PHISICAL DISTANCE


Propositional Caravan Landscapes


School/n/: A space for intergenerational exchange
Office or Reception space?

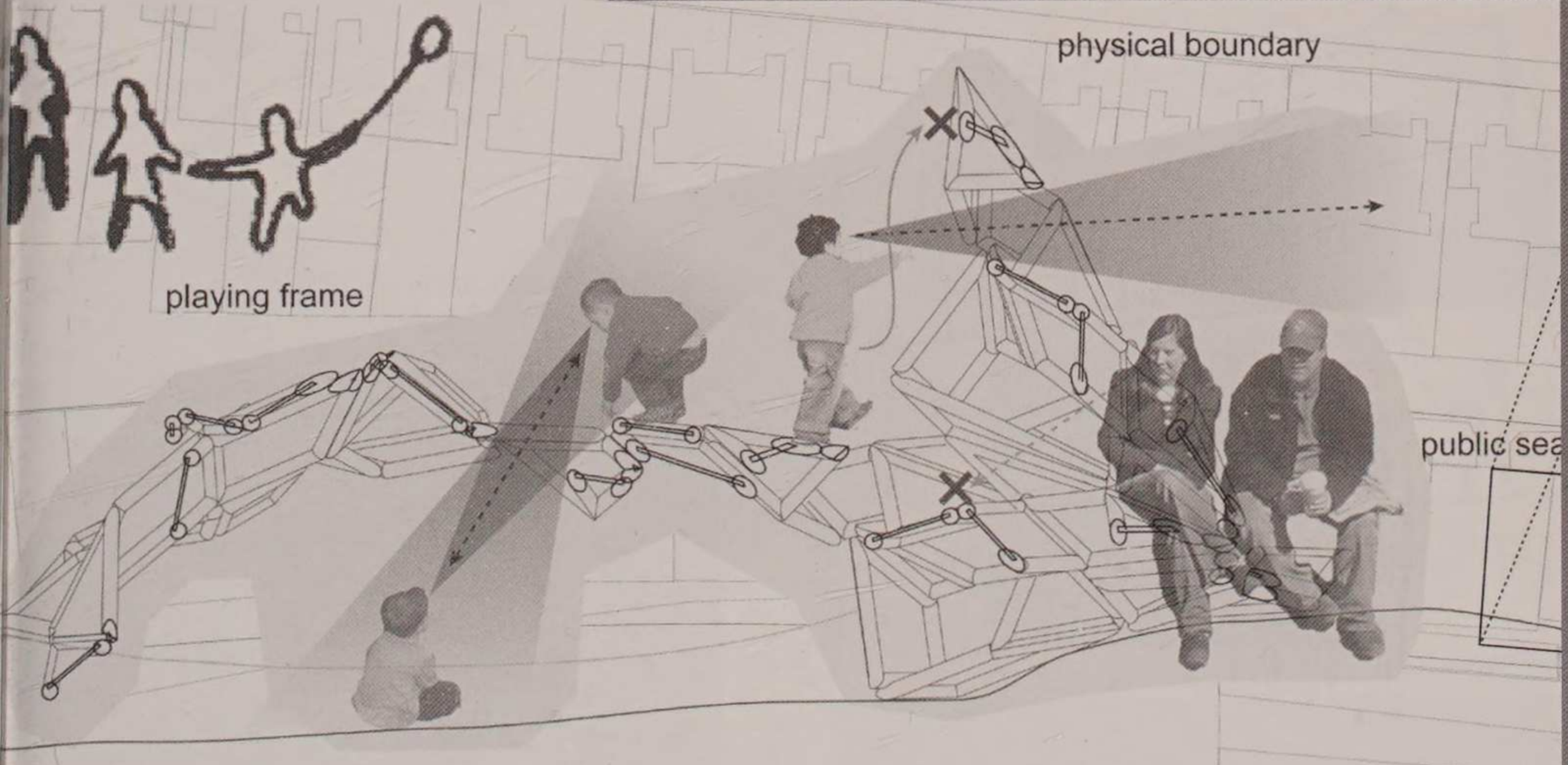




agram showing the flow of the force



Connecting public to public



'Form can be defined as a lasting encounter.'
Nicolas Bourriaud, Relational Form

The Westway flyover cuts through North Kensington and covers a strip of land which is governed by the Westway Development Trust and hosts a vast range of social and commercial enterprises. Each project identifies a site-specific issue, both in relation to its users and to the institutions involved.

The projects started with a site-mapping that looks in particular at the social networks in relation to spatial conditions. One-to-one interventions on the site, employing independently designed modular structures, were used to explore the issues and relationships further, and to test first propositions. The proposals are shaped by encounters and research on site during the year and by the conceptual and formal ideas developed by each student. They range from consultation and participation strategies to large-scale built structures and temporary interventions, all sharing a common interest in delivering an imaginative and relational project in response to a concrete social, political and spatial condition.

Observations in the skatepark:

...Soundscape of
the skateboarding activity

...Spaces of unexposed
and exposed gathering

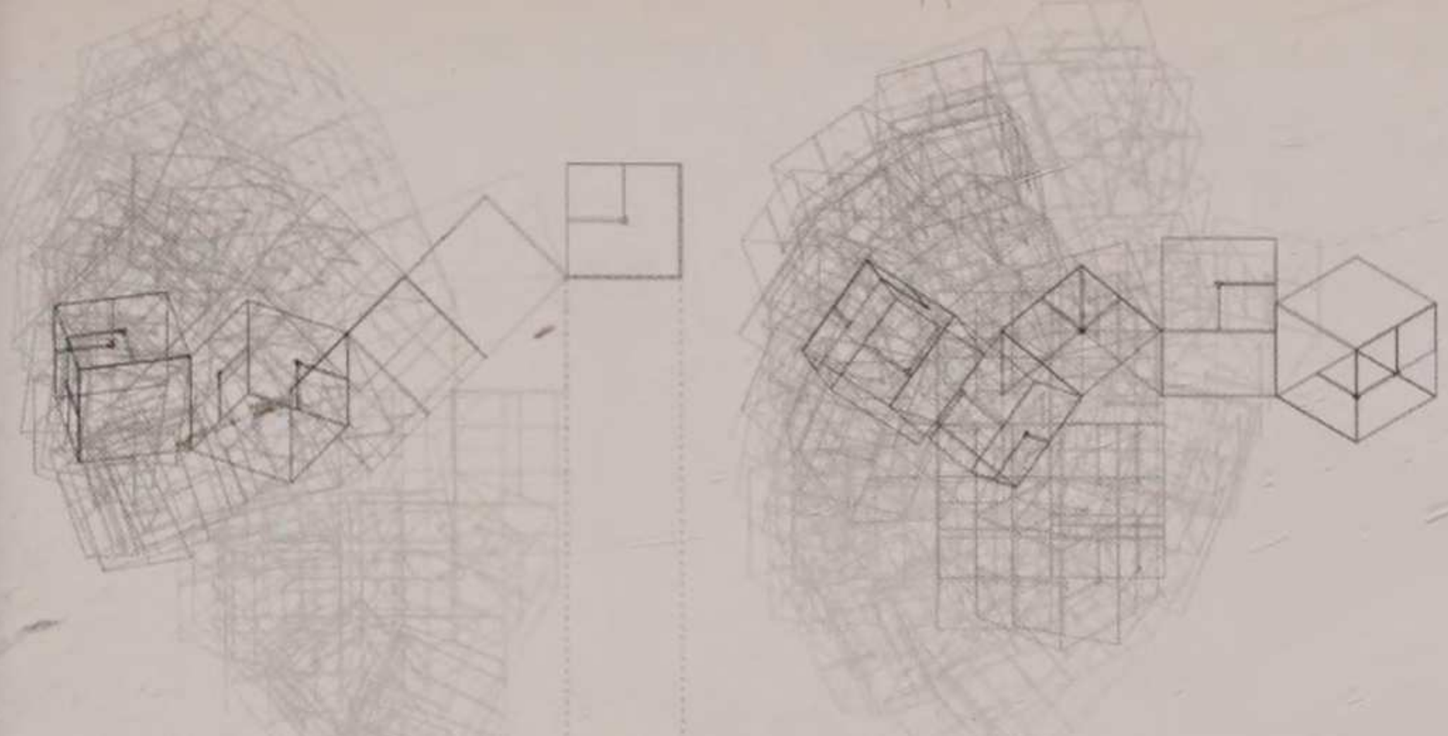
Highlighting stereotyping of the elderly

Engaging the client in a public
event with the modular structure

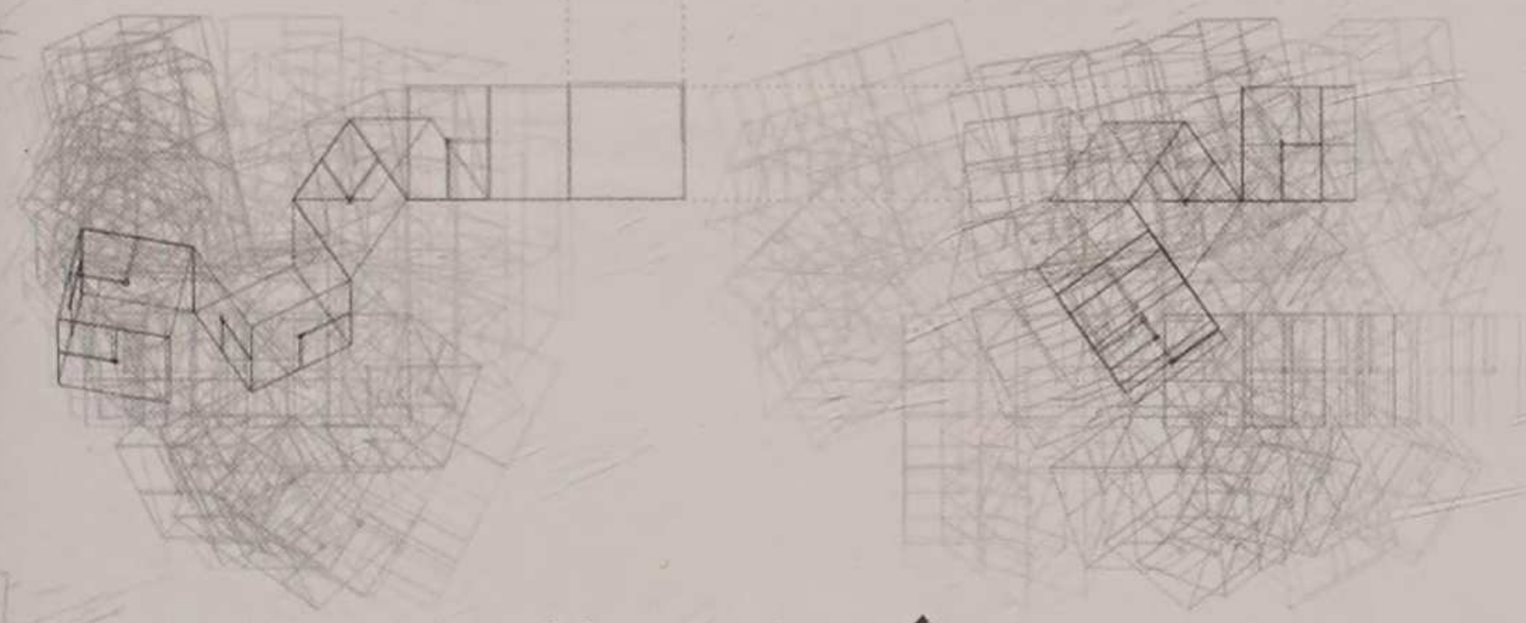
SOCIAL EXCLUSION VS INTEGRATION OF OLDER ADULTS
AT THE EPIC CENTRE

Thanks to (part 1) **Chris Bailey, Bay Sixty Six Skatepark staff and s**
Beek, Lisa Cheung, Lip Chiong, Celine Conderelli, Christina
Nicoline van Harskamp, Cathy Hawley, Charlie Henry, Satoshi Iso
Torange Khonsari, Katrin Lahusen, Marcellus Letang, Toby Lloy
McDermott, Markus Miessen, Mathew Murphy, Trenton Oldf
Gerard Rowen, Natasha Sandmeier, Albrecht Schäfer, Sh

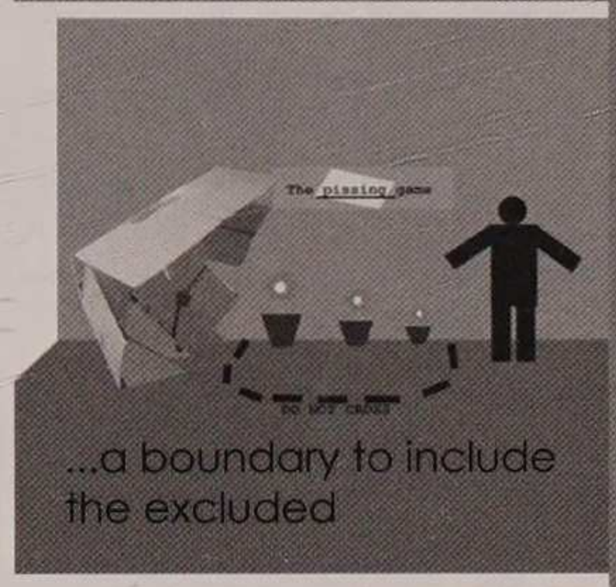
nd skaters, Valentin Bontjes van
ina Godikson, Annika Grafweg,
lsono, Sam Jacoby, Dan Jones,
Lloyd, Theo Lorenz, Maya, Paul
Oldfield, Pat, Amy Plant, Radha,
r, Shamim Sikder, Brett Steele...

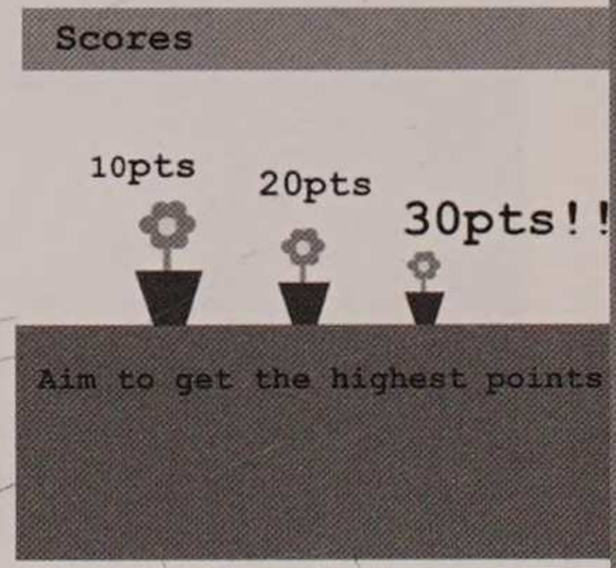


Different module configurations, enabling various ways to occupy it

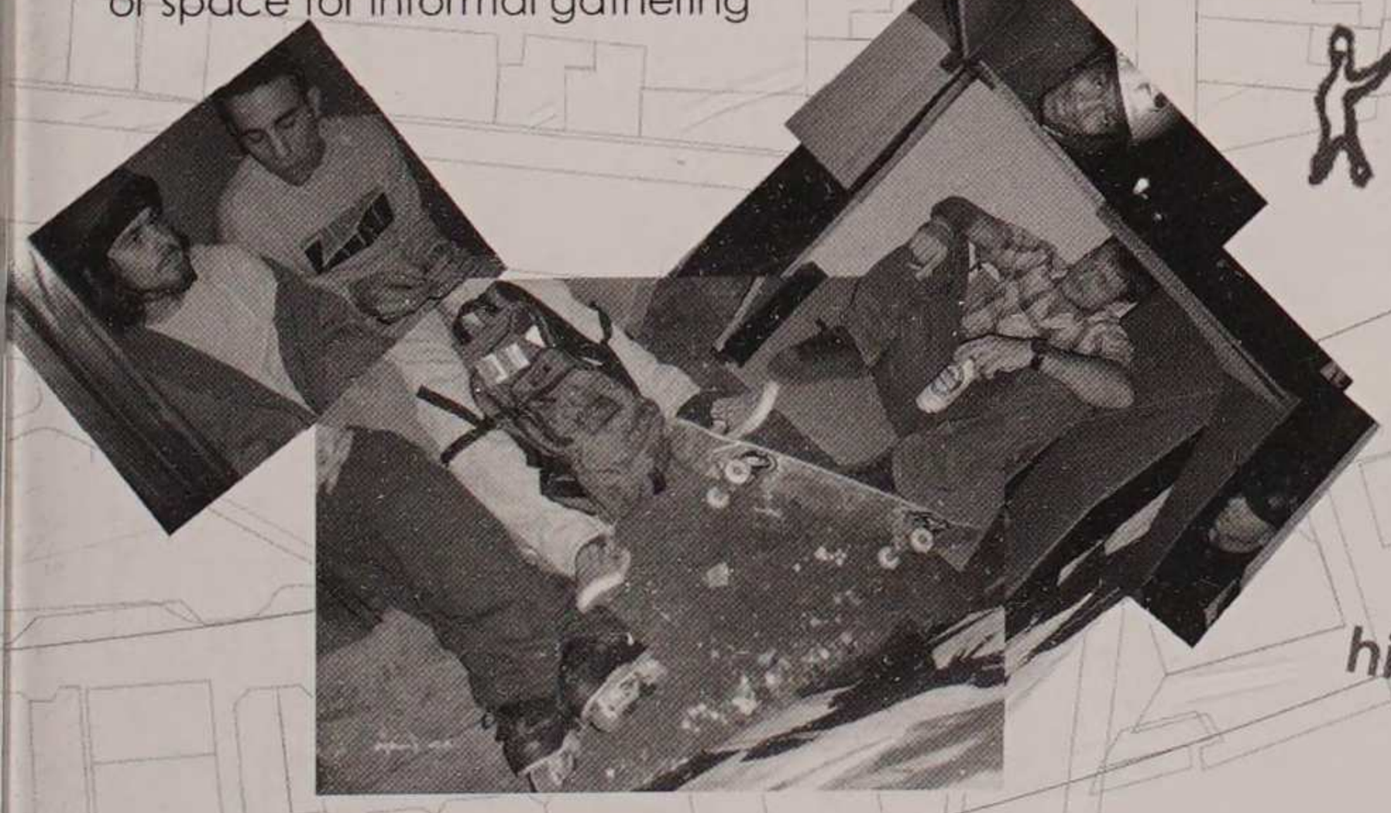








The module turns into a 'living room'
or space for informal gathering



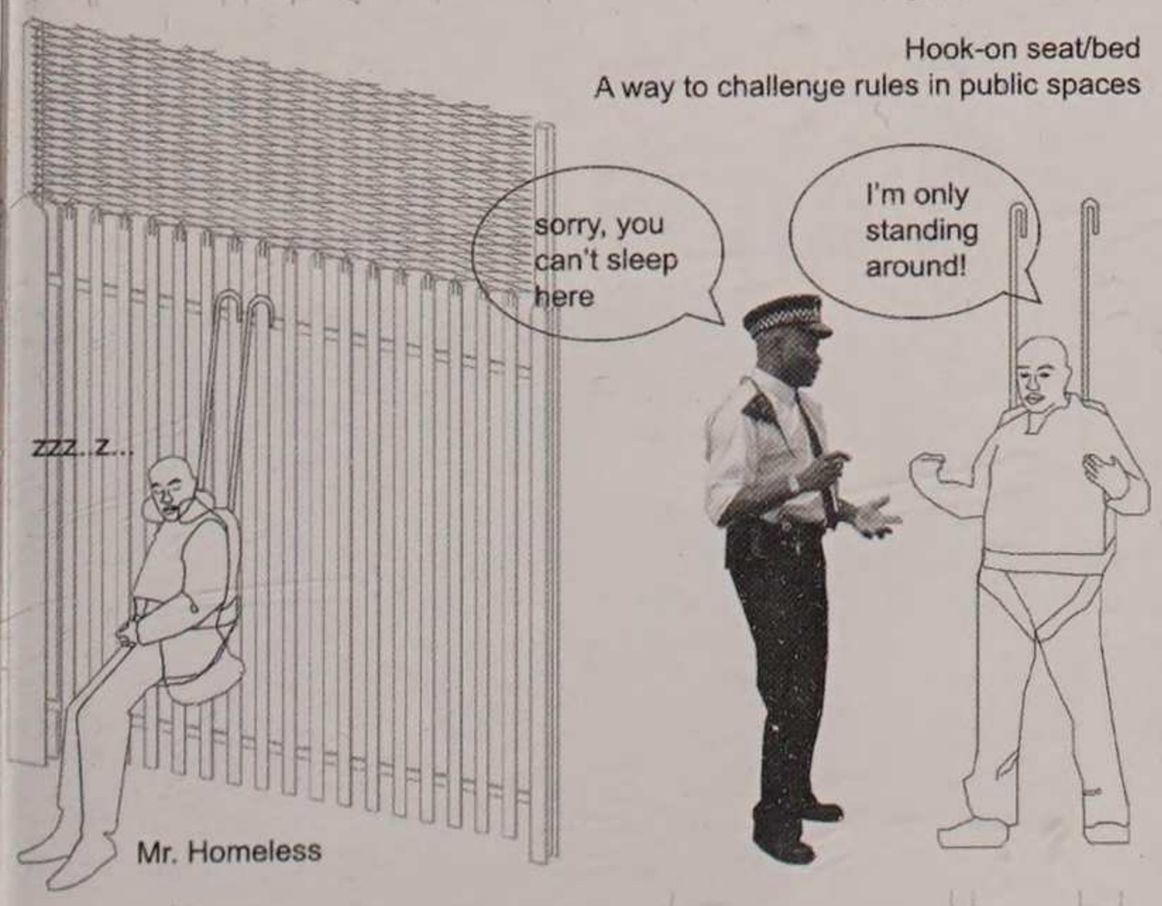


skaters discovering the module



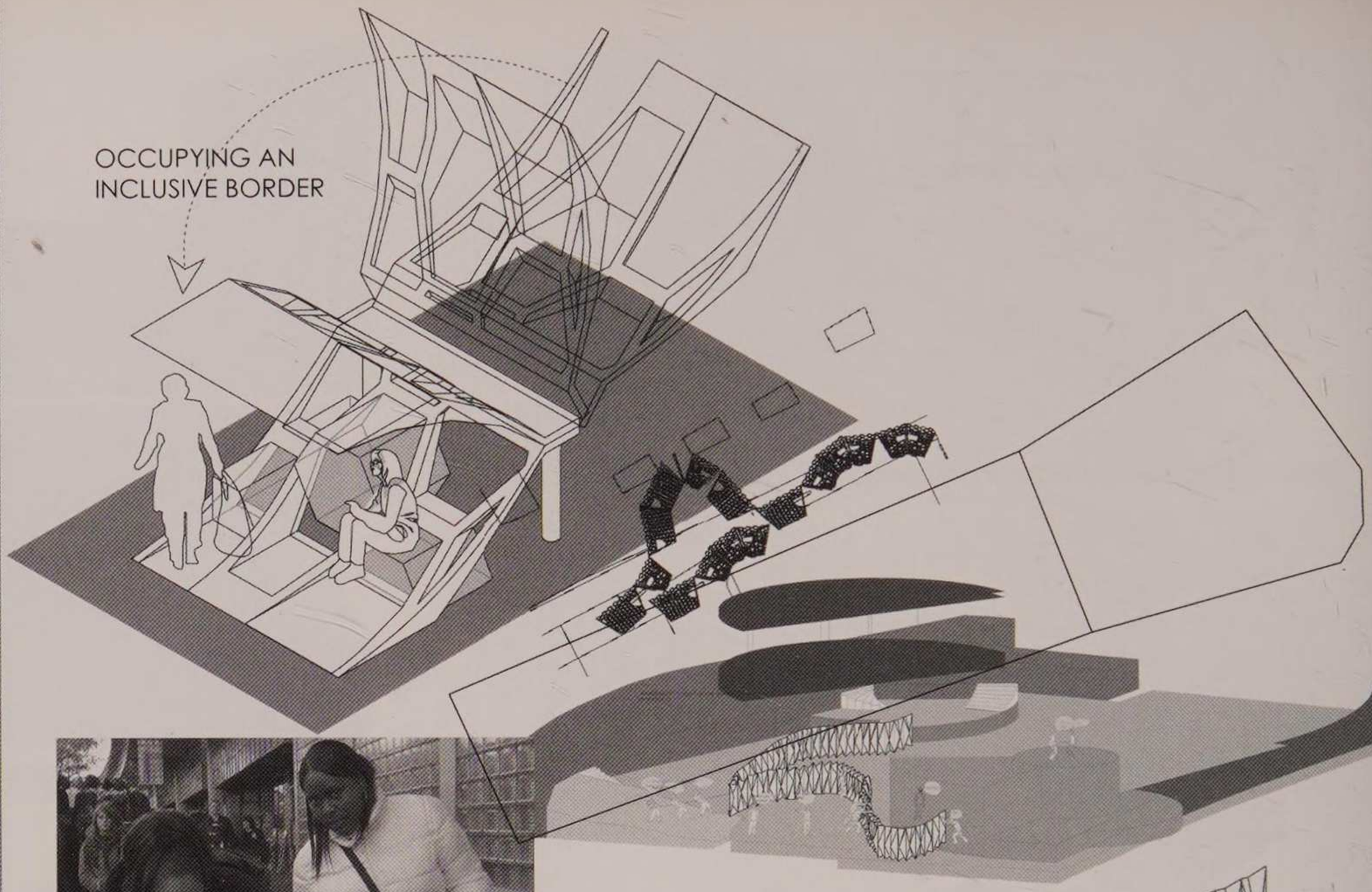


Hook-on seat/bed
A way to challenge rules in public spaces



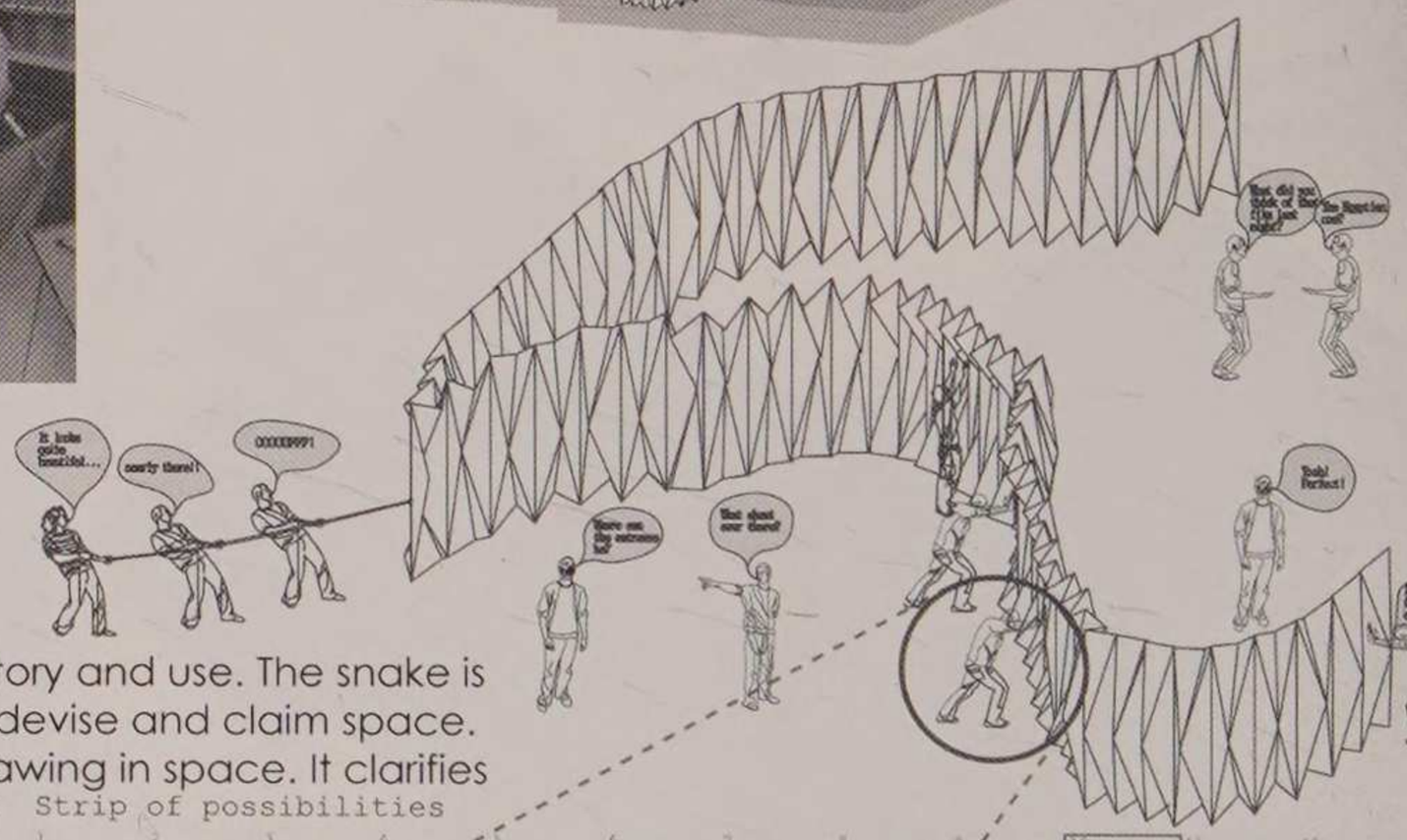


OCCUPYING AN
INCLUSIVE BORDER

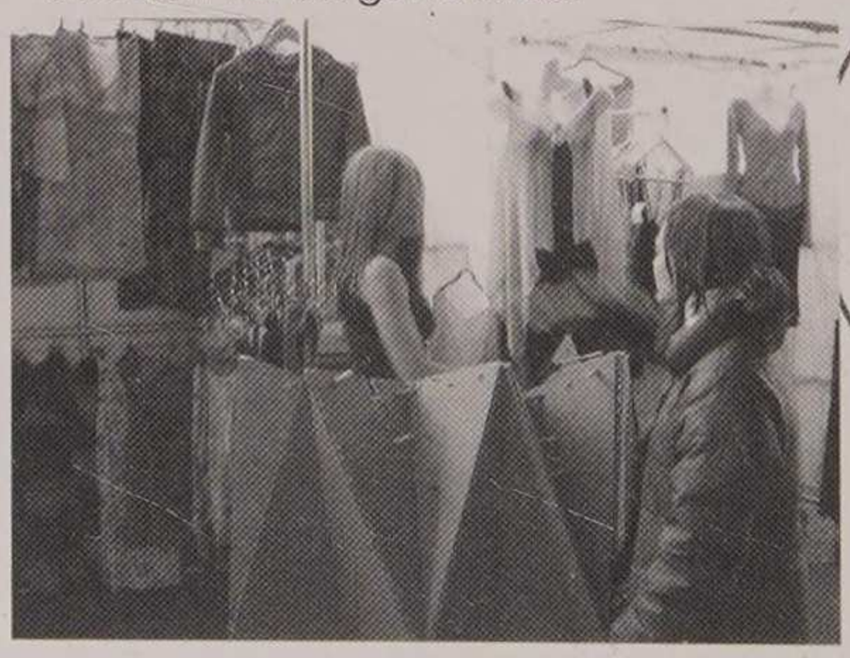


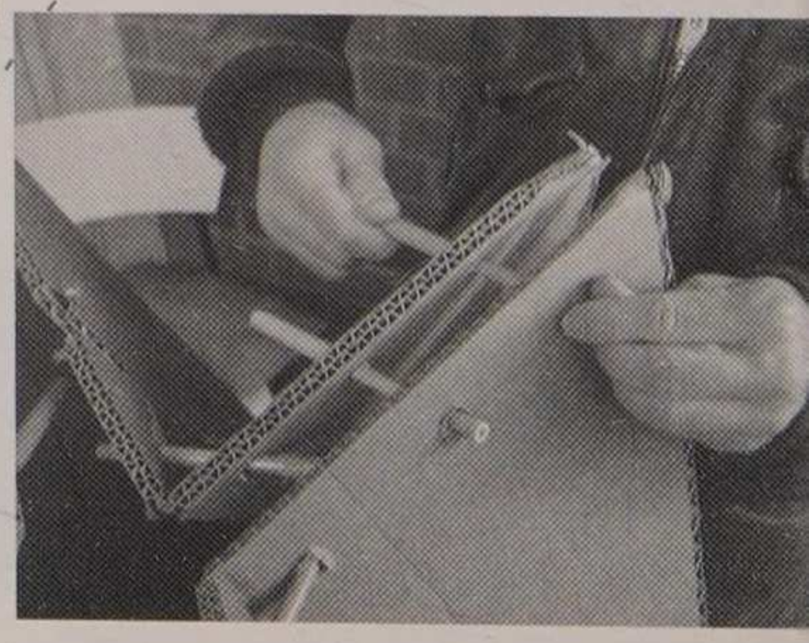


felt-tip-engineered consultation structures



The snake negotiattes space, territory and use. The snake is used by the user group to carve, devise and claim space. The snake is a semi-permanent drawing in space. It clarifies and litterally solidifies the desire of the user group. By testing spatial situations at 1:1, e.g. classroom or an editing suite, discussion and decision will be generated.

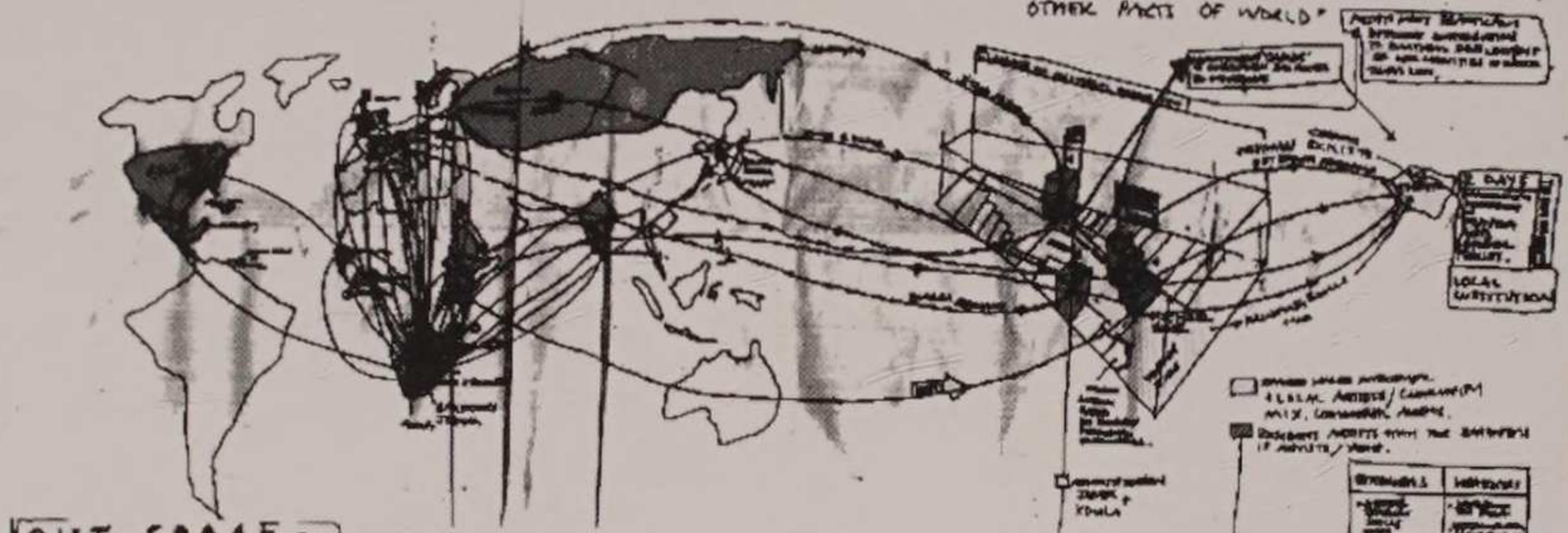




Thanks (cont) **Mr Thomas Sweeney (TMO of the Royal Borough of Kensington & ChelseaTriwall), Trystrem Smith, Jon Cole, Carlos Villanueva Brandt, Westway Development Trust, Eman Yosri** South Africa **Alessio Antoniolli, Bagfactory, Fiona Boundy, Cornelius Pfeiffer, Thorsten Deckler, Paul Emanuelle, Jose Ferreira, Anne Graubner, Zunaid Khan, Robert Loder, Michelle Riedmatten, Lone Paulsen, Peter Rich, Colin Savage, Koulla Xinisteris**

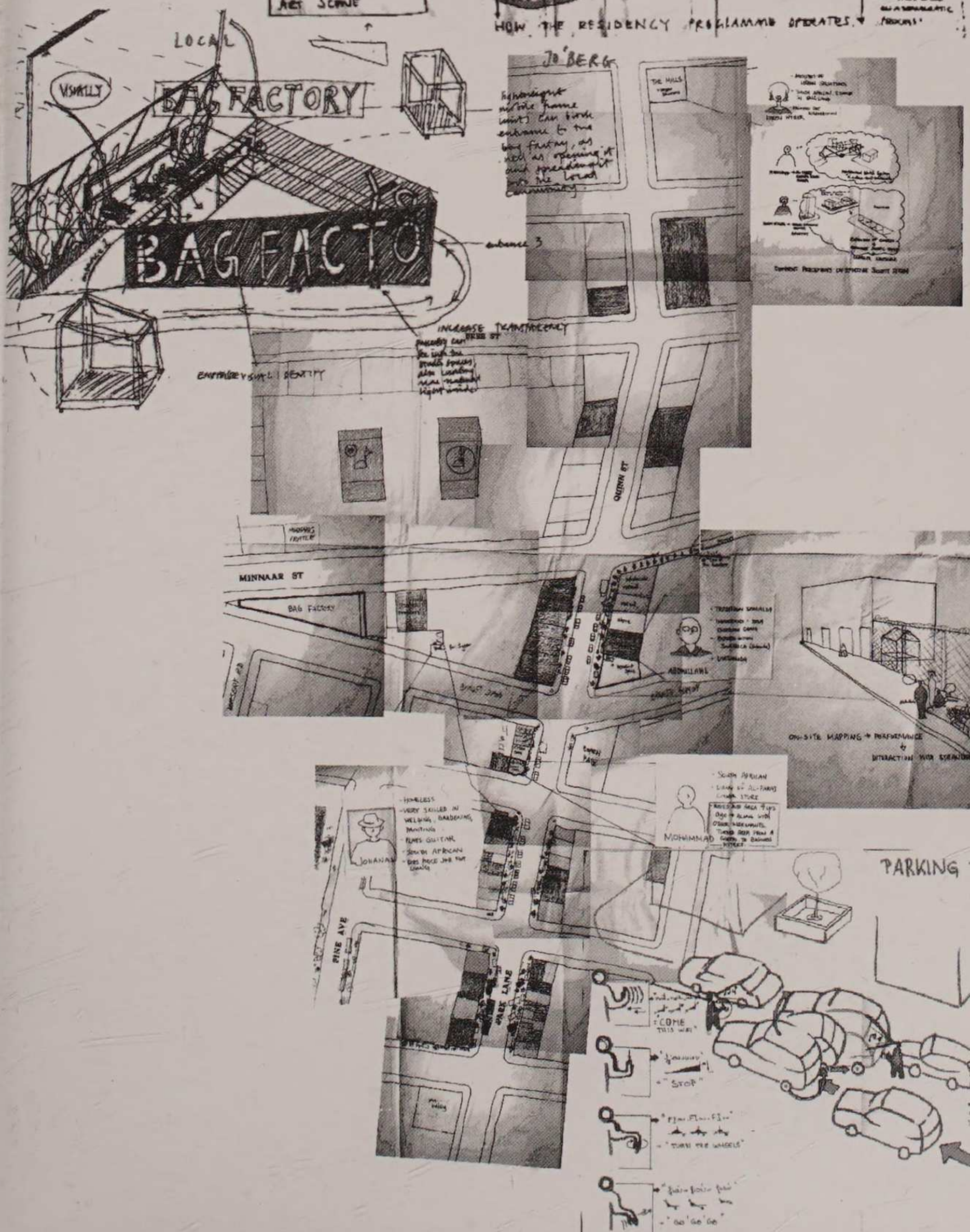
Our trip to Johannesburg

RESIDENCY PROGRAMME - INTENTION: 'STIMULATE CREATIVE X-CHANGE W/ ARTISTS FROM OTHER PARTS OF WORLD'

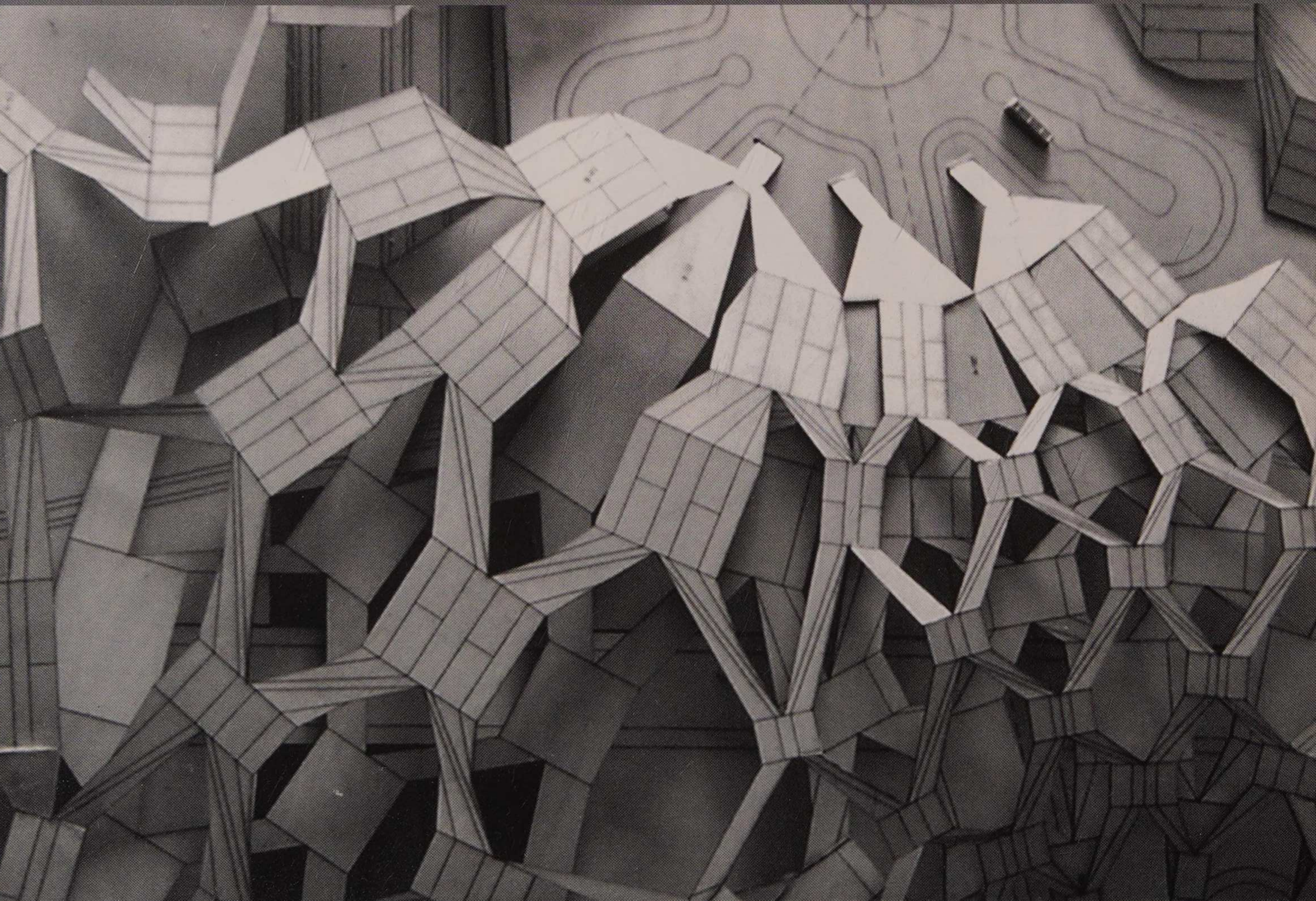


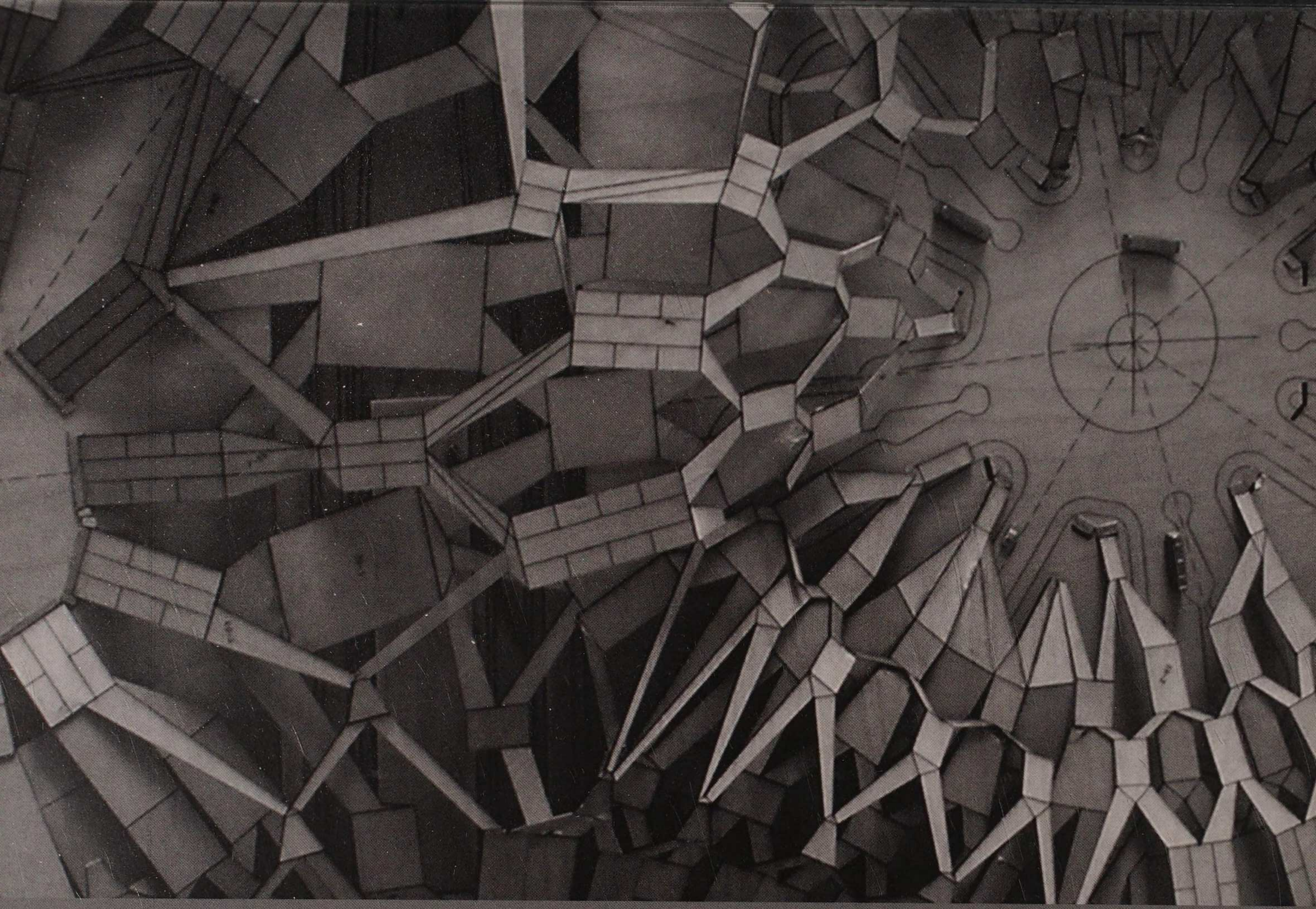
OUT COME:
"ESTABLISHING PROFESSIONAL RELATIONSHIPS AND FRIENDSHIPS"
INTERNATIONAL EXPOSURE
TO SOUTH AFRICAN ART SCENE

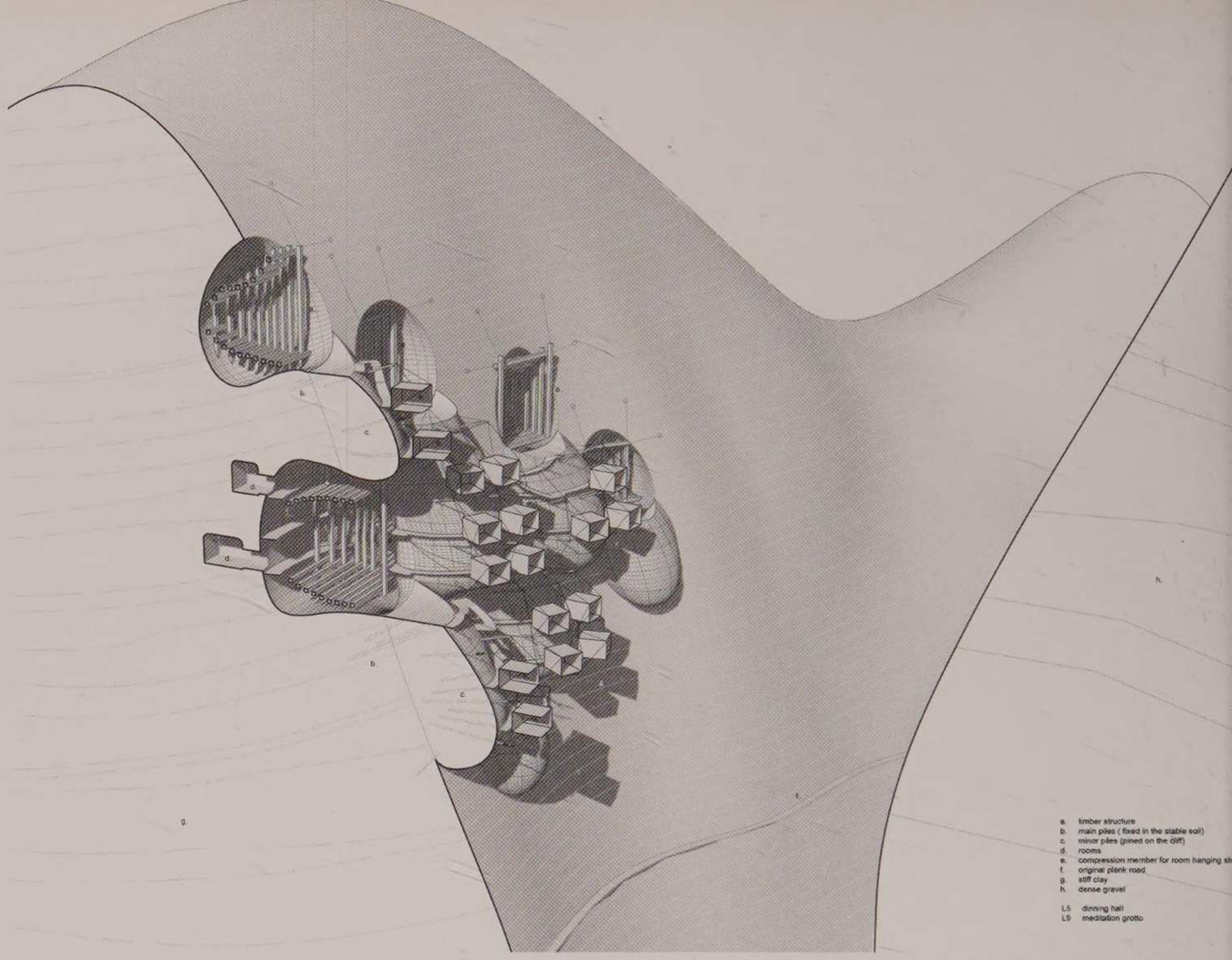
HOW THE RESIDENCY PROGRAMME OPERATES.



Perforated Hill, London 2013 by Kelvin Chu, Diploma Unit 6





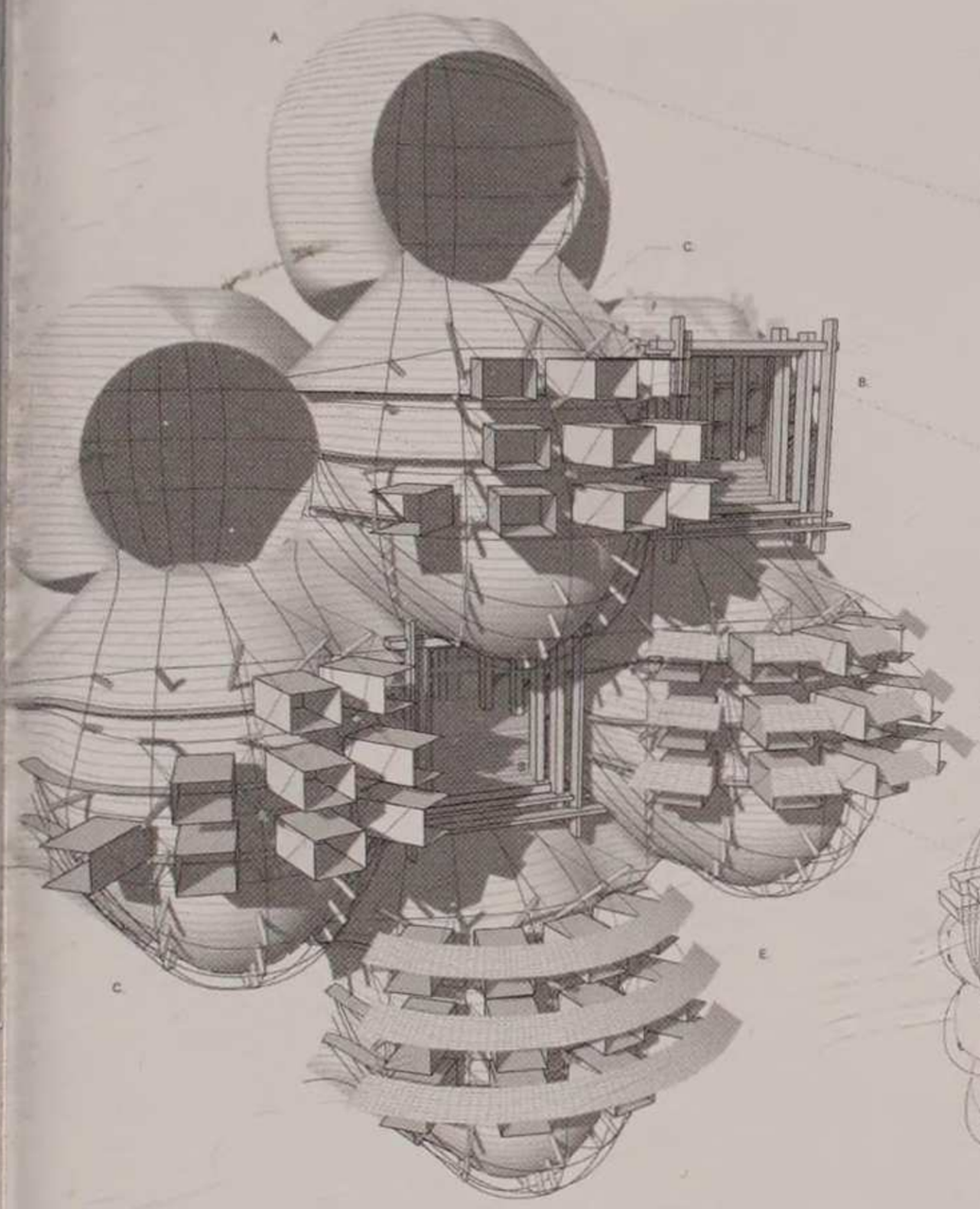


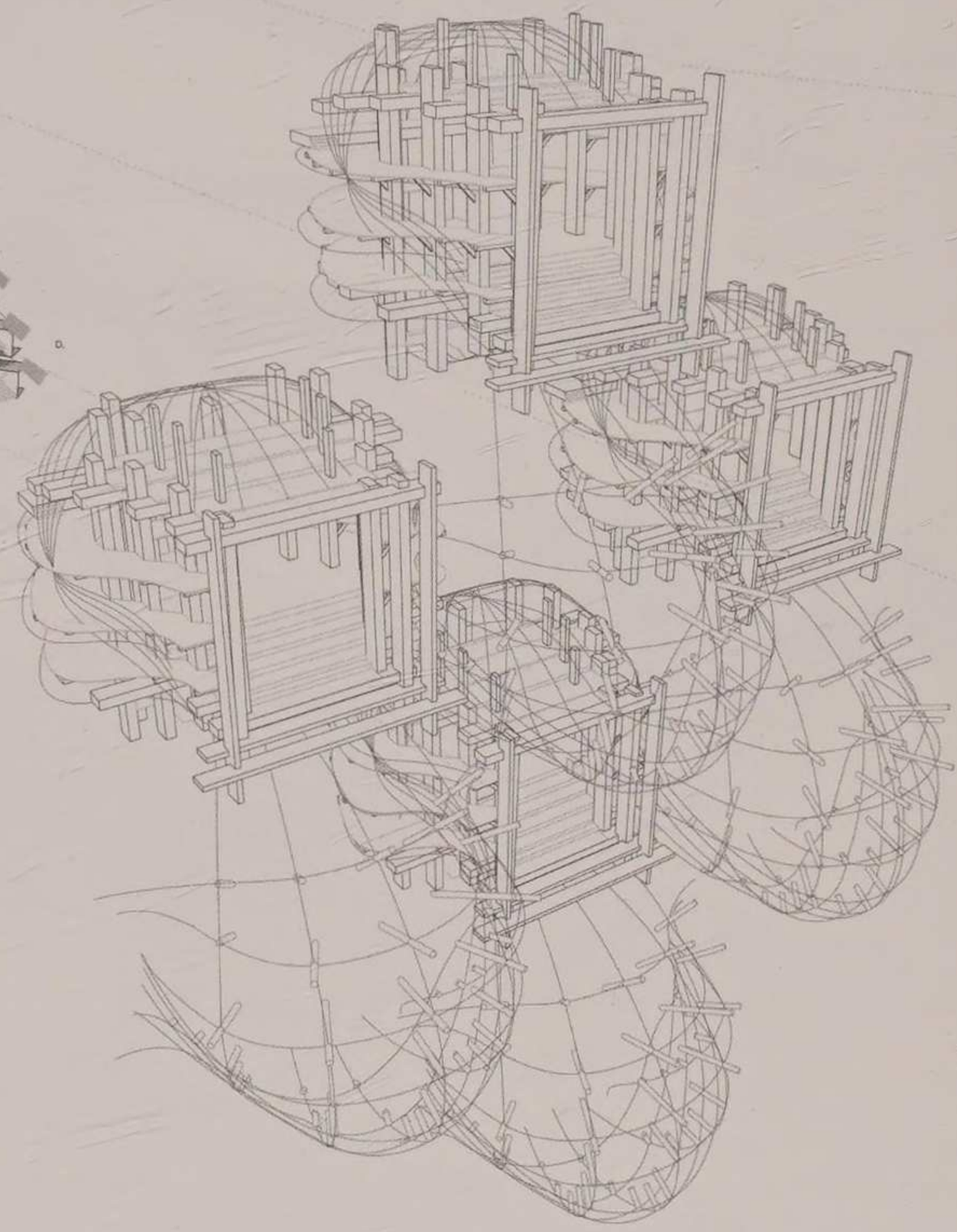
Adaptation: Infrastructure+

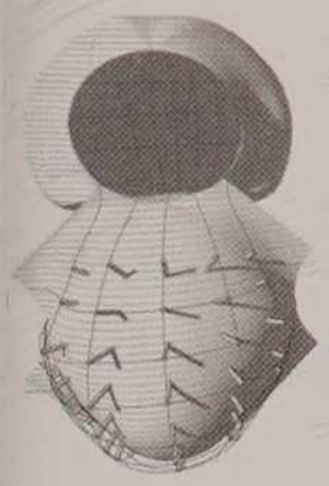
Over the years the unit has explored design invention via the adaptation of architecture to remarkable and extreme landscapes by exploiting their material, formal and programmatic potentials. Without sentimentality or desire for contextualism, we seek to opportunistically generate difference out of the particularities of place. Last year, with an emphasis on the environmental dynamics of small islands globally, the unit developed projects that were responsive to dynamic coastal edges and the particularities of what we called 'Island Life'. This year we took a closer look at the different forms of infrastructure, the largest and most ubiquitous structures of human territorialisation. For us, it is crucial to go beyond technical efficiency as the primary basis for judging infrastructure. In doing so we examine infrastructure and the landscape in tandem with inhabitation, which allows us to blur the boundaries of landscape and human territorialisation, offering a window onto how we may envision future urbanisation and future architectural space. The unit's systems-based approach conceives of architecture as complex assemblages that sustain change over time as a result of diverse and sometimes conflicting and unpredictable forces. We explore the reciprocal adaptation of networks and systems at both the scale of a material and the scale of the landscape. Central to our method is to 'play' with variables, constants and their limits as a means to generate and enable design potentials.

Design Process

Within a process-based framework with numerous feedback loops, the unit operates incrementally along multiple lines of research at various scales and modes of operation. Its express purpose is to devise well-articulated design theses that engage various areas of architectural research simultaneously. Reflecting this, the year has been constructed around five areas. The first area, systems analysis**, initiated work into understanding the limits and potentials of generic materials and material systems. The second,** site research**, asked each to student identify extreme or remarkable sites, with a particular emphasis on large-scale landscapes and linear infrastructural networks. The third area,** hotel compendium**, the only group project, assembled a taxonomy of temporary accommodation typologies ranging from rock climbers' sleeping bags to first-class airline seats, from bed and breakfasts and pensions to global network hotels. The fourth area,** miniatures**, began the design augmentation and proliferation. Here students were asked to explore the preliminary stages of their material systems within a fabricated environment – in miniature – containing some of the primary attributes of their chosen sites. Finally,** project synthesis **asked each student to consolidate his/her thesis research and elaborate a final design project.**







A. concrete compression member
B. column system compression member
C. residential area
D. rooms with roofs
E. rooms with continuous roofs
F. vertical gardening

Chih-Wei Weng

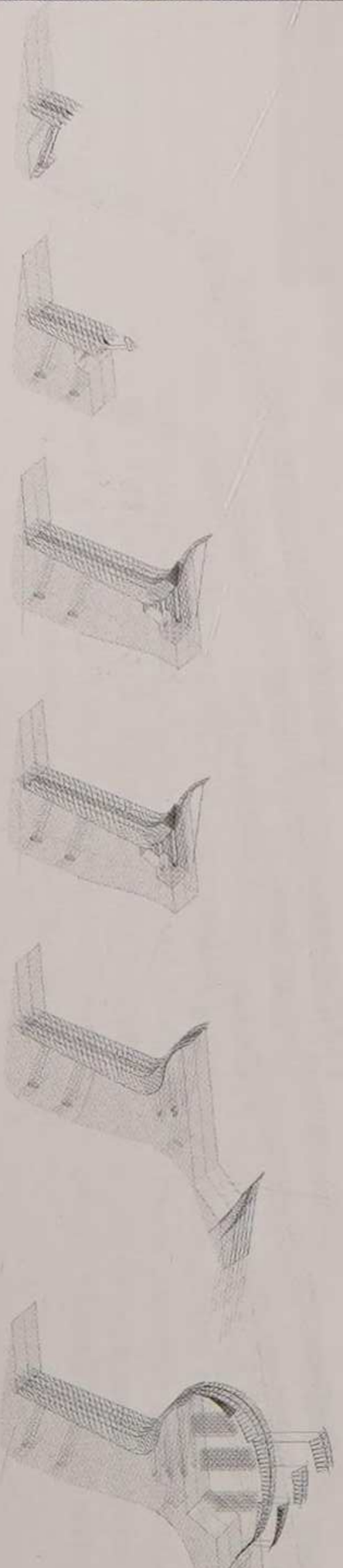
Extension of the Taoist Qingcheng Grotto Heaven:
Tensegrity Retaining Structures

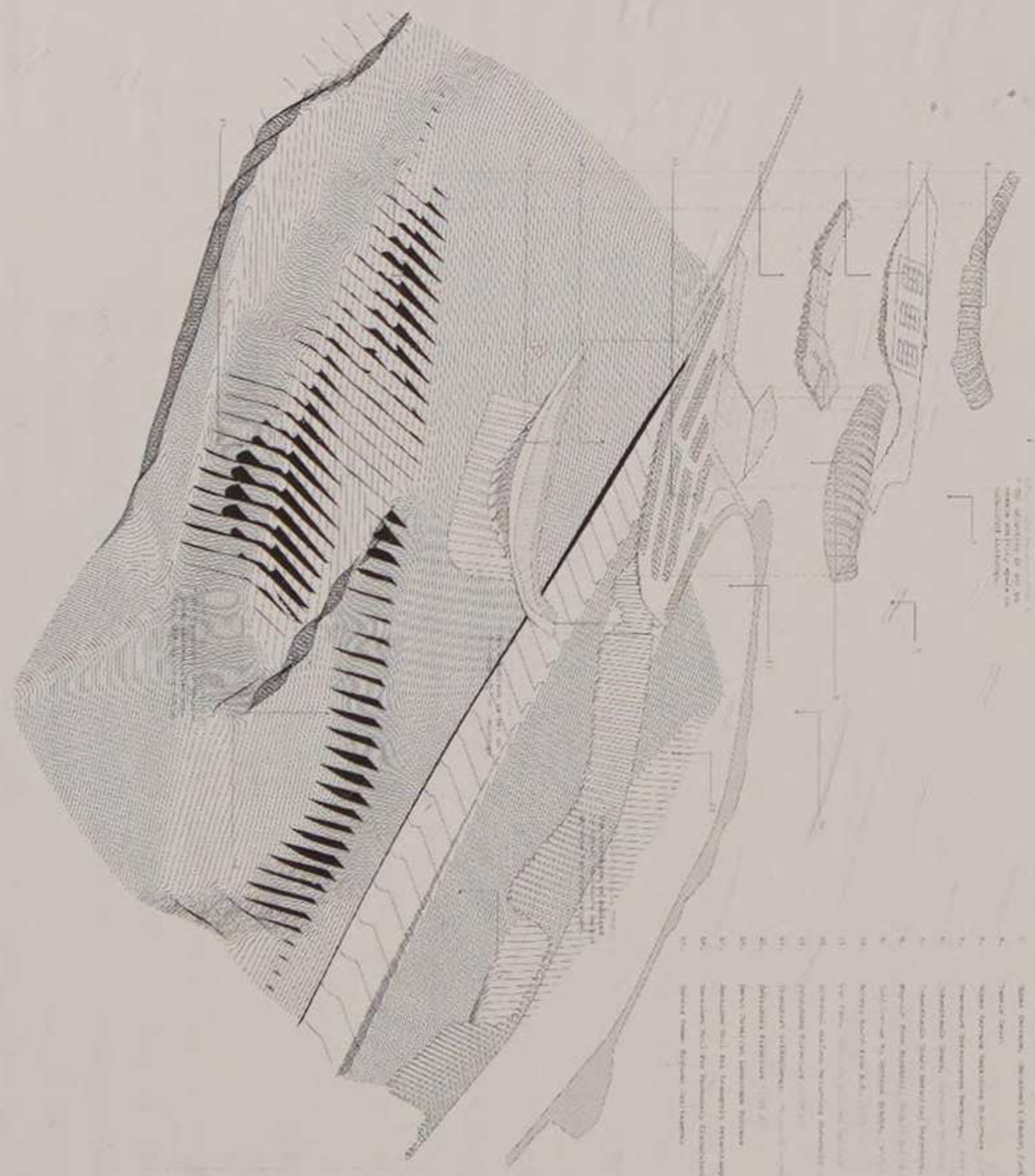
Unit Staff
Charles Tashima
Mirco Becker

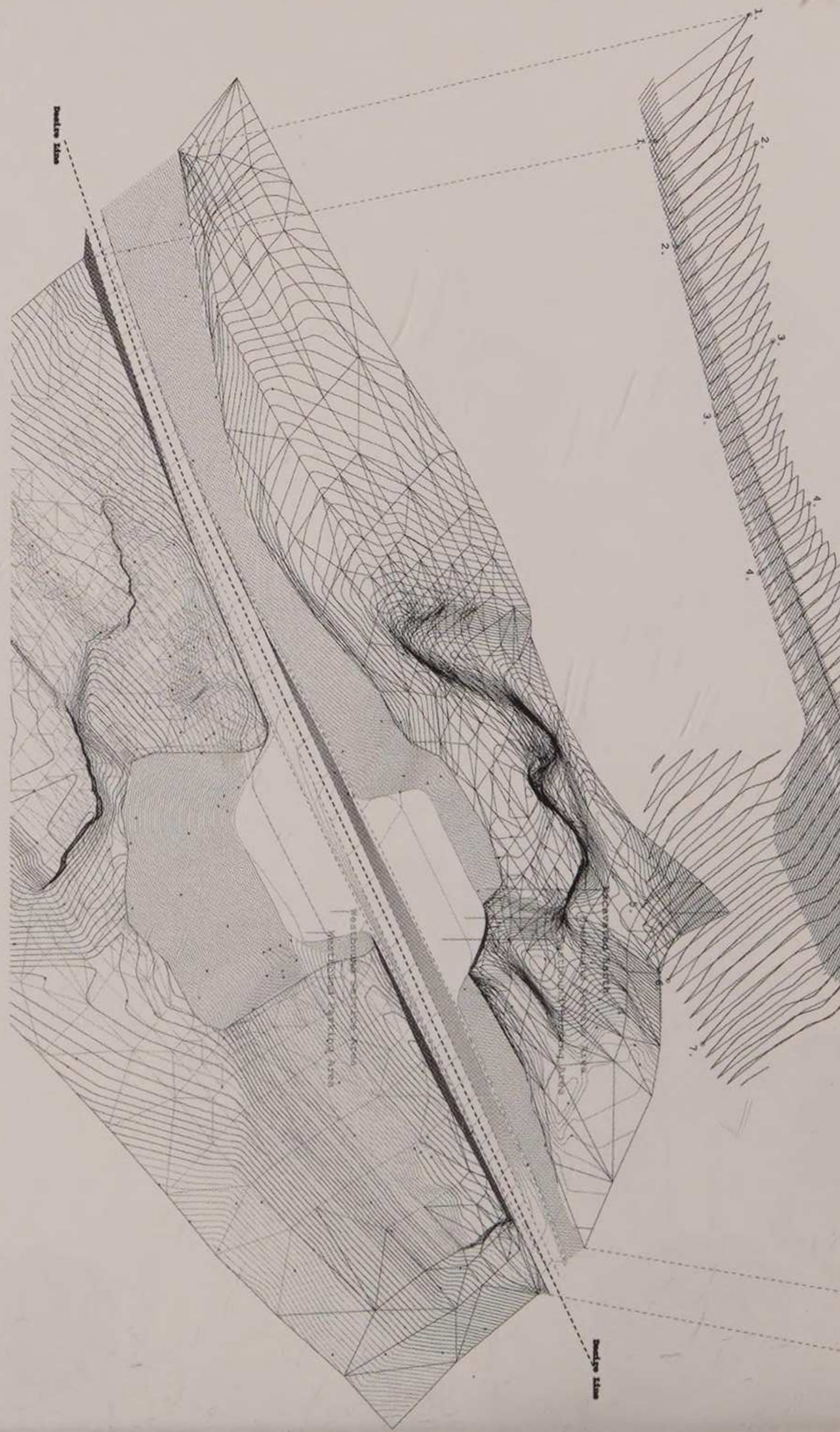
Students
Christoph Deckwitz
Andrea di Stefano
Robert Gluckman
Yuichi Kodai
Maria Kouloumbri
Brigitta Lenz
Claudia Maggi
Andrew McMullan
Joana Pacheco
Nicholas Pozner
Tom Smith
Natalie Waters
Camiel Weijenberg
Chih-Wei Weng (David)

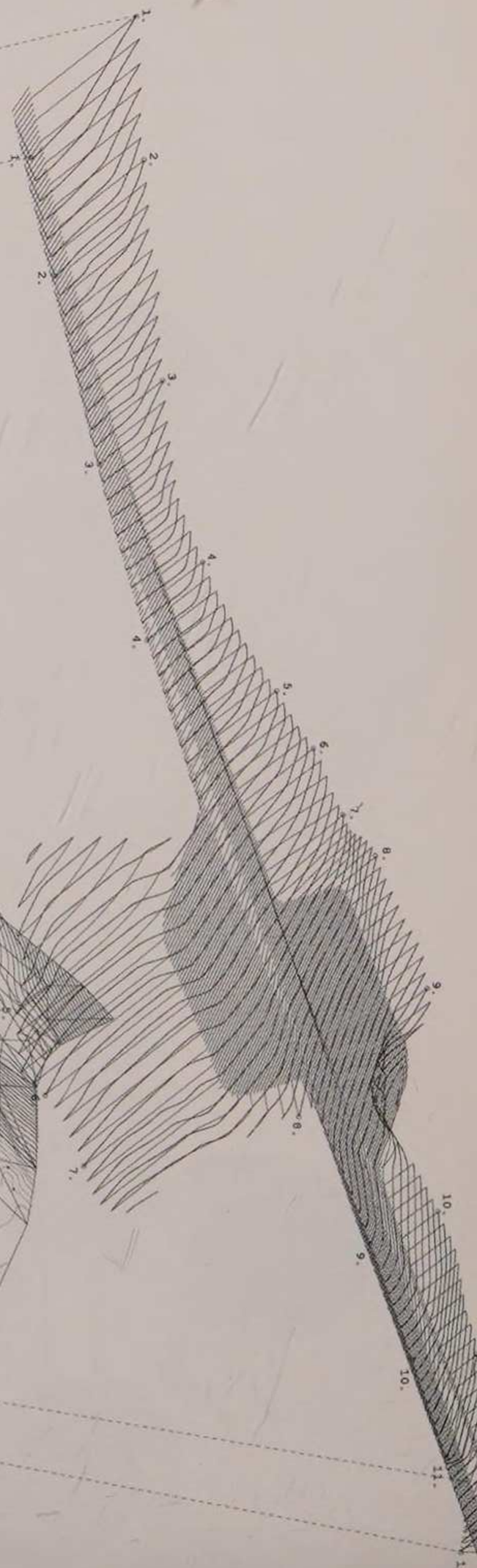
Thanks to
Simon Beames
Emanuel Christ
Chris Lee
Michael Hensel
Nikolaus Hirsch
George Liaropoulos-Legendre
Theo Lorenz
Wolf Mangelsdorf
Fernando Martin Menis
Yusuke Obuchi
Key Portilla-Kawamura
Nathalie Rozencwajg
Makoto Saito
Carlos Villanueva-Brandt
Mike Weinstock

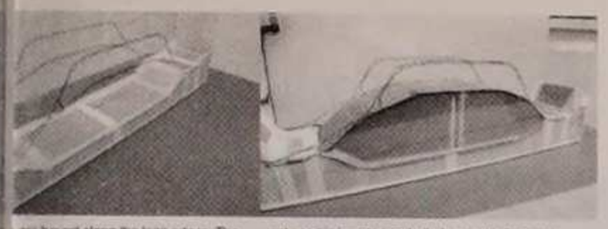
Special thanks to
Battle McCarthy Engineers
Edward Garrod
Jamie Hillier
Bob Thomas





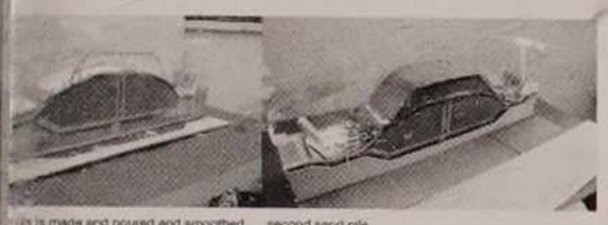






are bound along the long edges. The
inted onto the sheets as a guide

wet sand is inverted and piled up to the first mark



is made and poured and smoothed

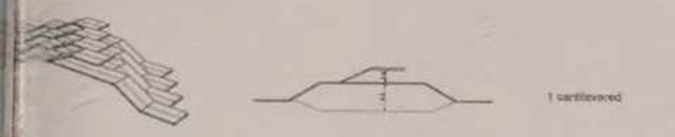
second sand pile



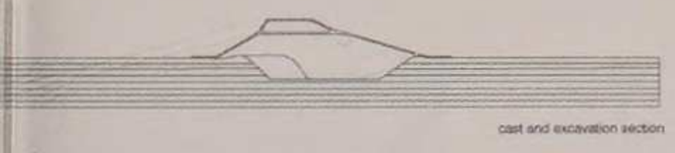
cast. It is important not to remove the
the cast is complete, so that the first
ining the sand load as well.

cast is allowed to dry and sand is removed

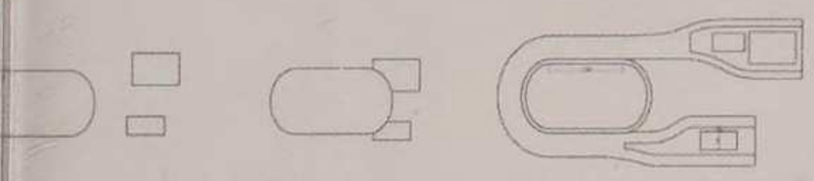
construction process



casting section variation and combination. Offsetting adjacent sections creates possibilities for strengthening the cast, by creating more contact points along the section.



cast and excavation section

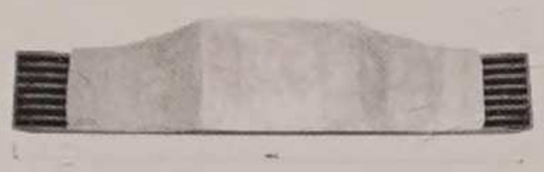


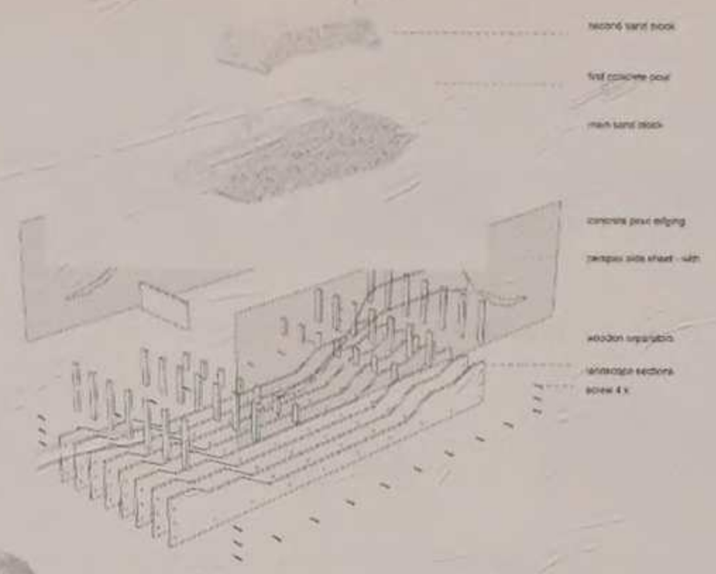
e elements

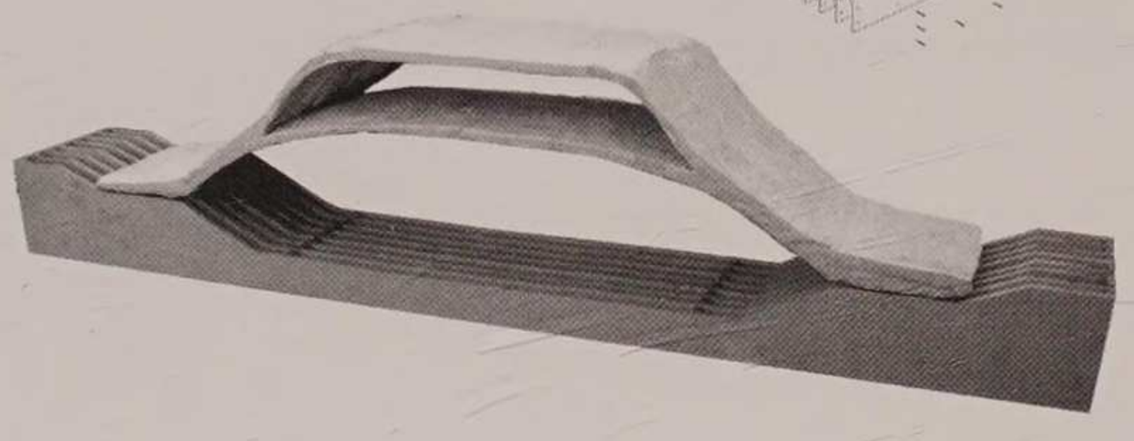
partially integrated

cast combines elements



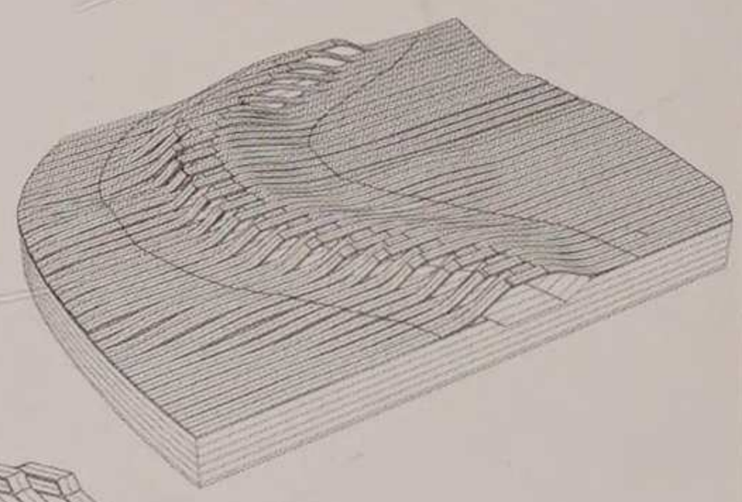


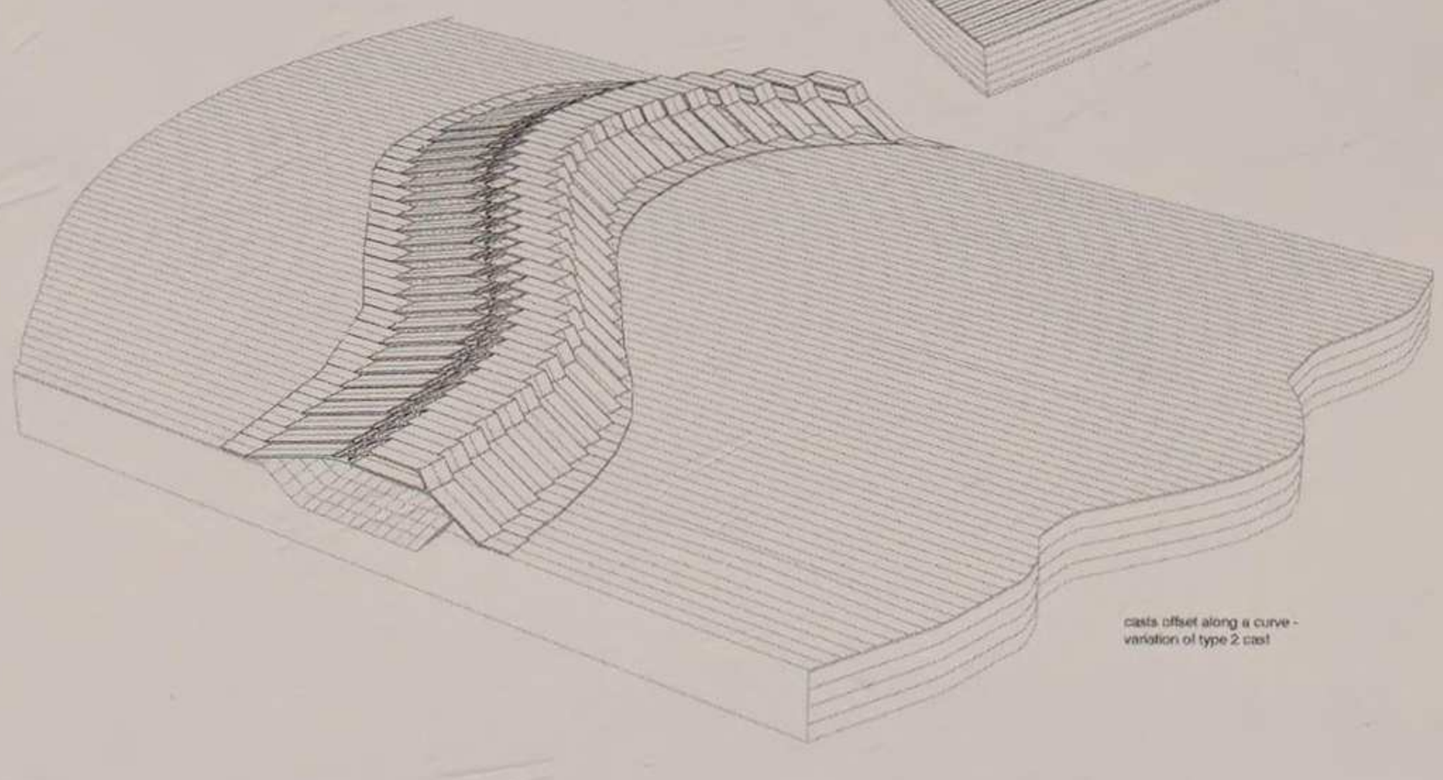




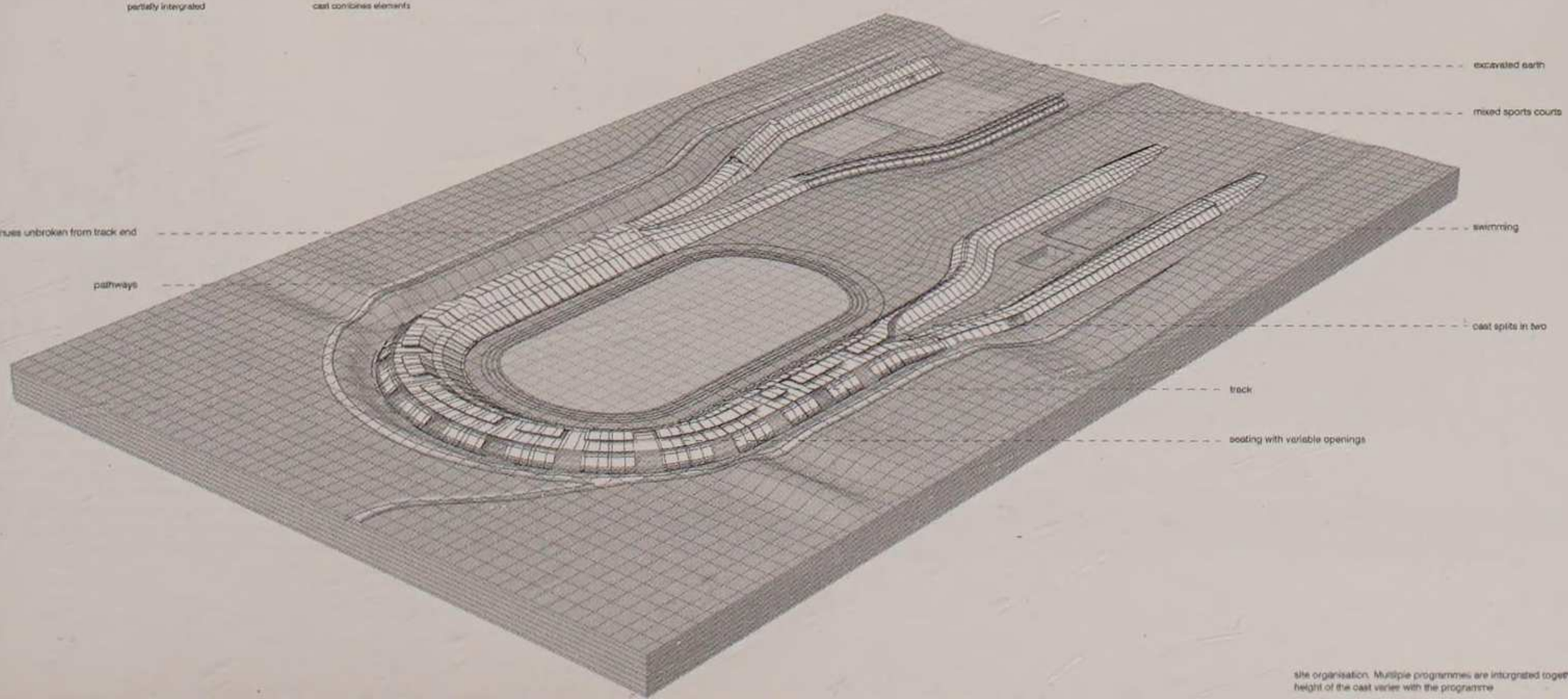
thickness increases around bend where stresses are greatest

cut in middle simulates excavated area

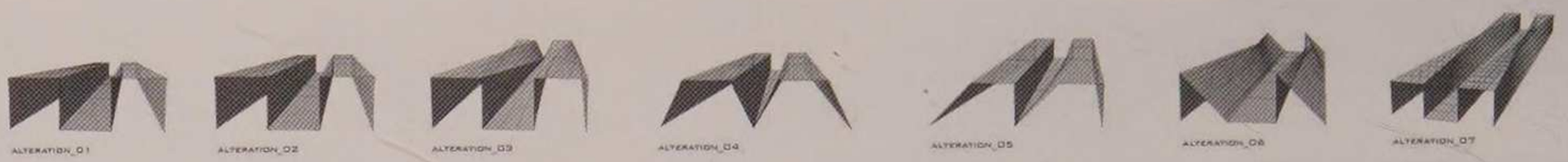




casts offset along a curve -
variation of type 2 cast

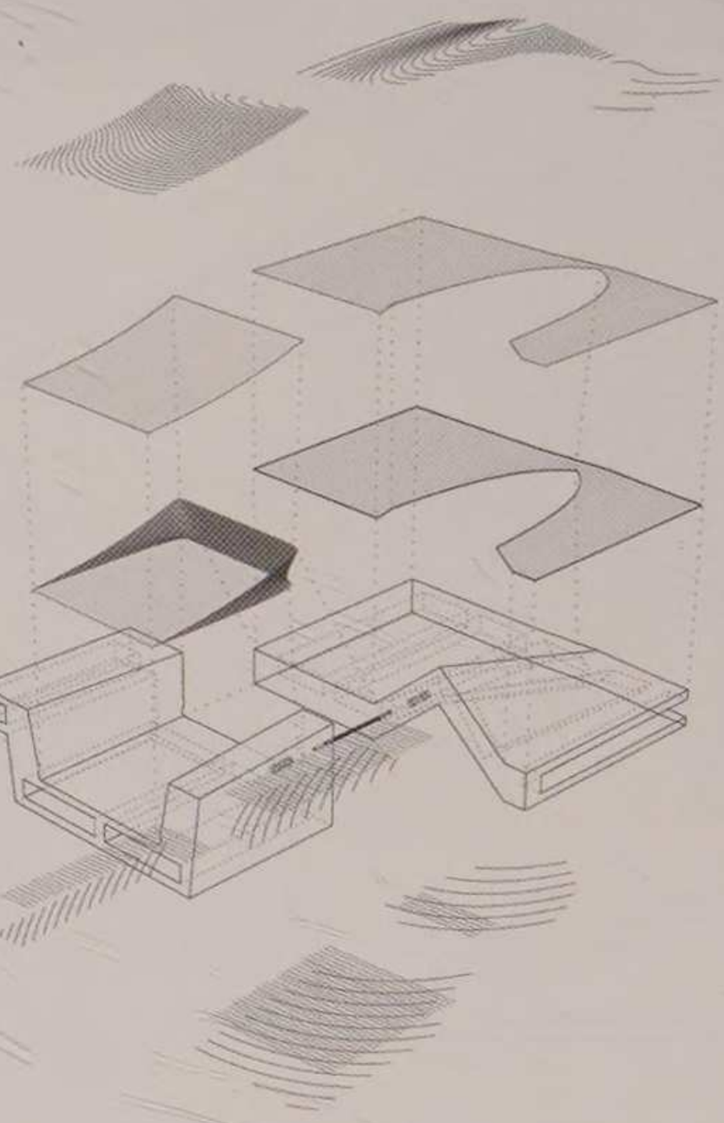


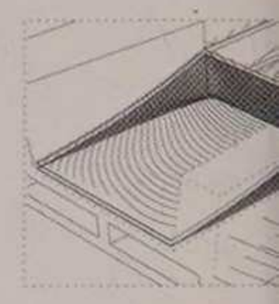
site organisation. Multiple programmes are intergrated together. The
height of the cast varies with the programme

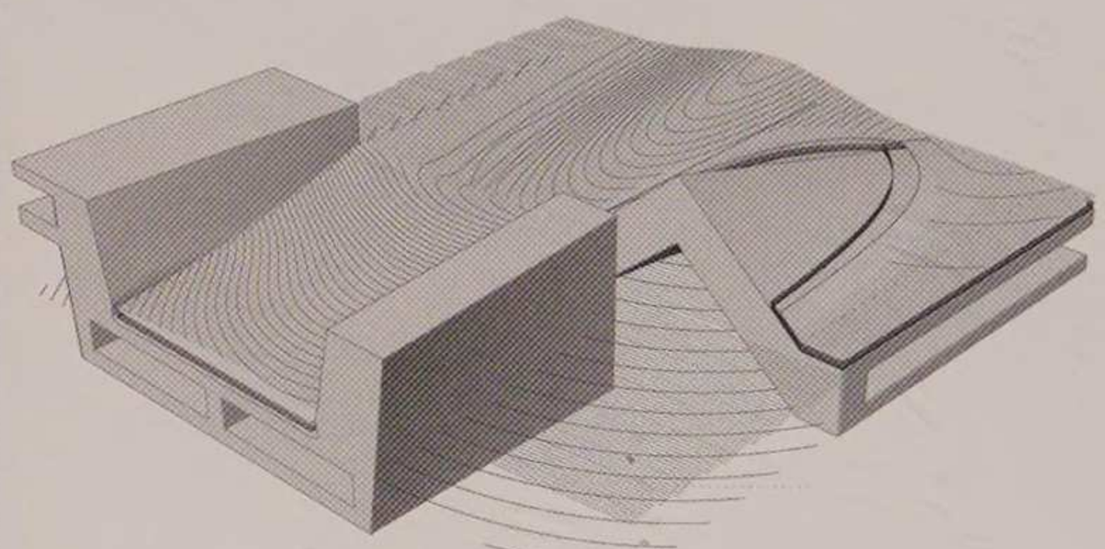


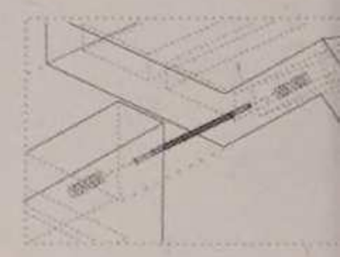
EACH PLEAT ALTERATION IS ROUTERED OUT IN LATERAL SECTIONS BY THE CNC ROUTER. FOR IT THEN TO BE LAMINATED AND THEN TESTED IN THE VAACUUM FORM. THE PLEAT STRUCTURES BECOME INCREASINGLY COMPLEX IN THEIR FOLDIN

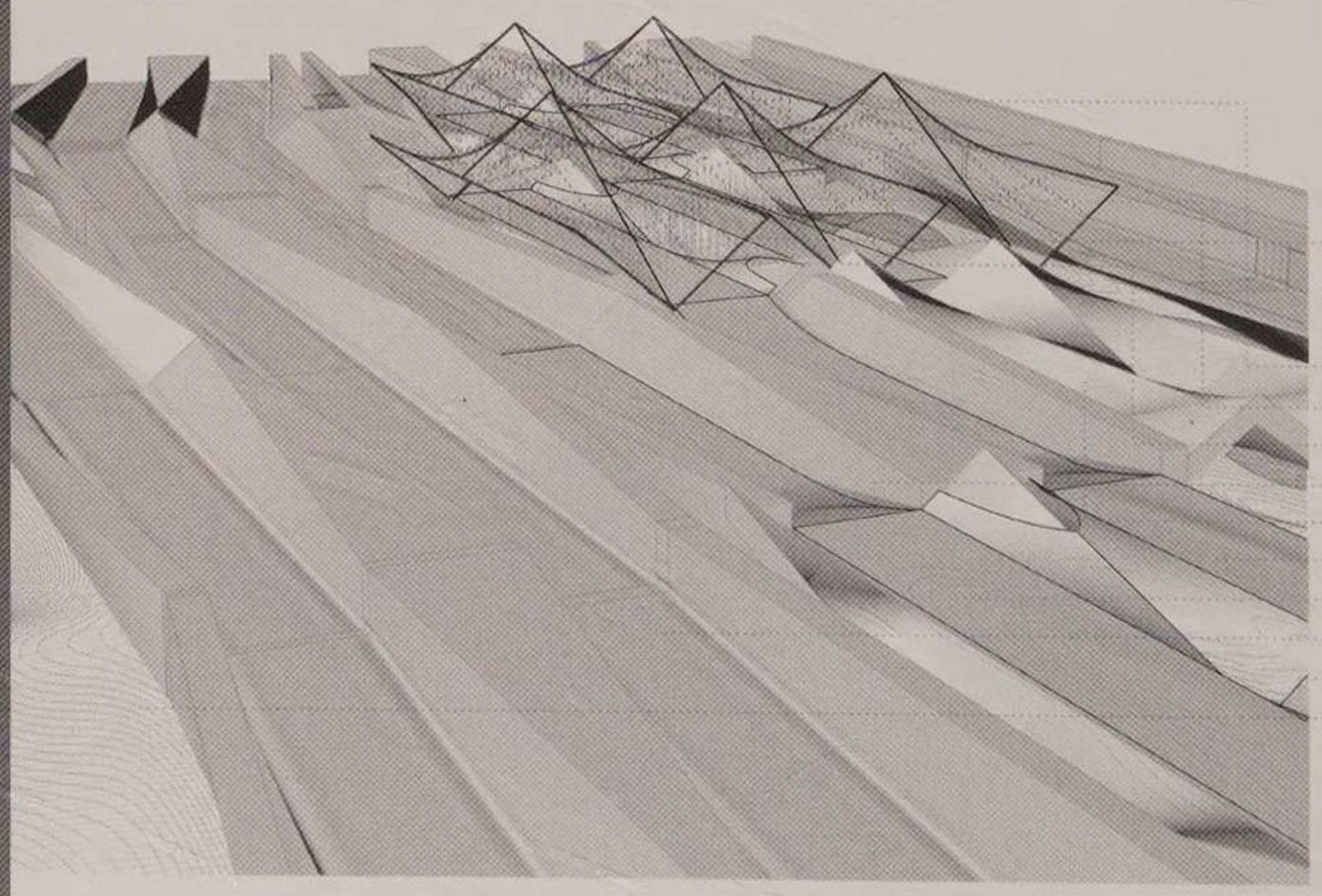




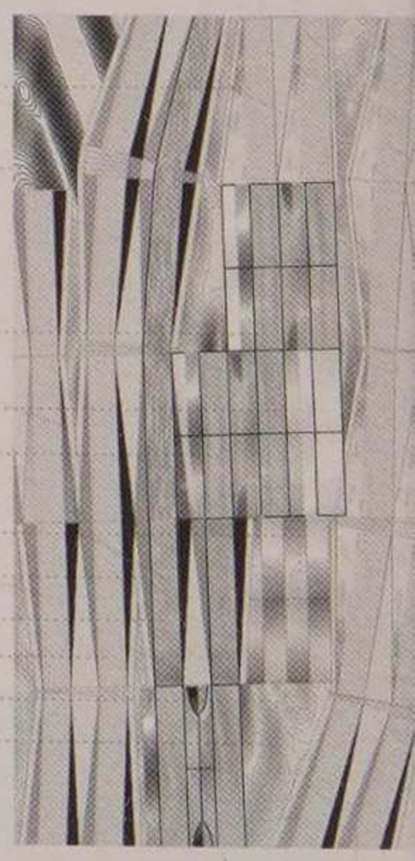




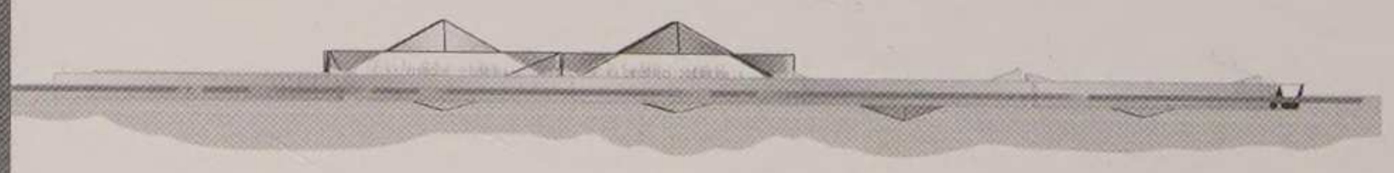




BUILDUP OF LAND AS A RESULT OF FRESHWATER ADDITION



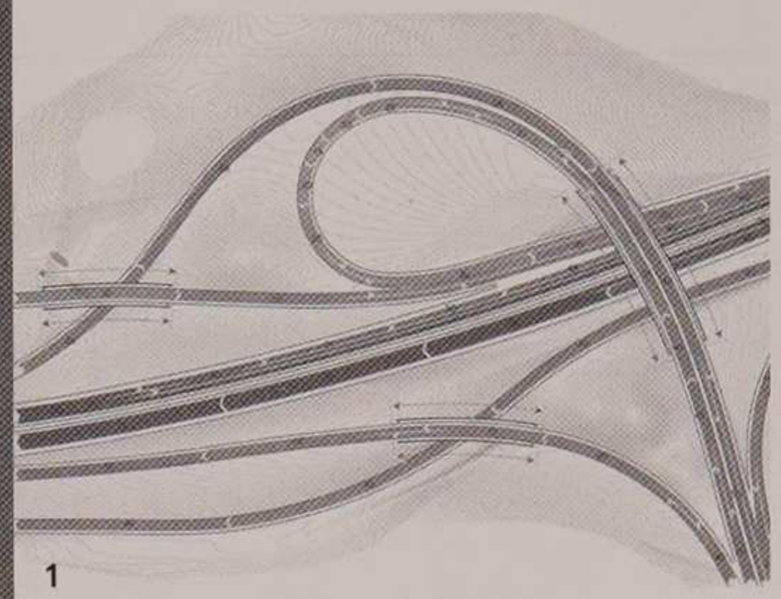
GREENHOUSE PLANTS
GREENHOUSE WATERING CHANNEL
GREENHOUSE
GREEN HOUSE SOIL
GEOTEXTILE
WATER COLLECTING POOL
TOP LAYER OF SOIL
PATHWAY
FRESHWATER CHANNELS
SWAMPWATER LEVEL
SEA BED



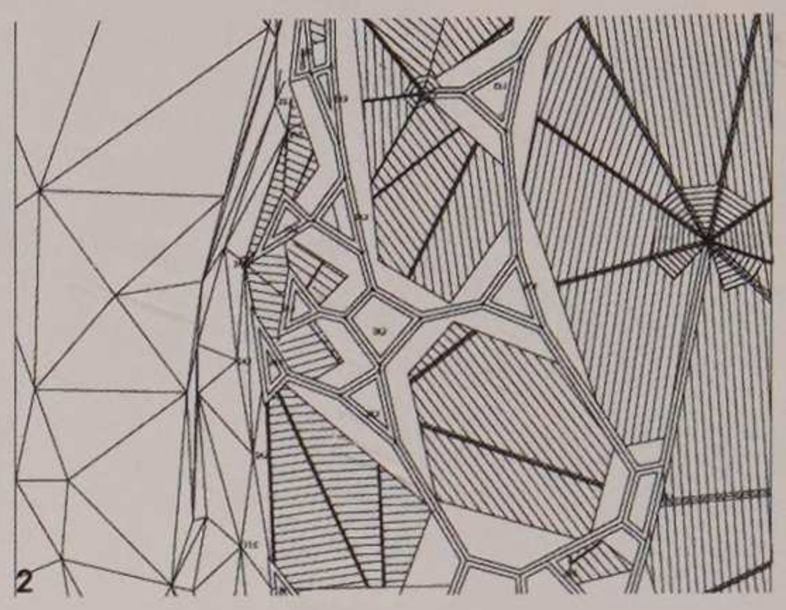
THIS AREA SHOWS A DIVISION BETWEEN FRESHWATER CHANNELS, PAT
CIRCULATION TO GREENHOUSES AND WATER FACLITIEC CONNECTED TO
GREENHOUSES. FOR EXAMPLE, THERE ARE FRESHWATER CHANNELS TH
BRING WATER TO THE GREENHOUSE, BUT ALSO POOL STRUCTURES TH
COLLECT WATER THAT CAN BE USED FOR IRRIGATION. IN THIS EXTRACT
OF THE SYSTEM IT IS ALSO SHOWN HOW A DISBERSING FRESHWATER
INCREASES THE SOIL AGGREGATION IN THE VICINITY THROUGH MEANS
ADDING NUTRIENTS AND REDUCING SALINITY LEVELS.


Section 05
+270mt
Section 04
+210mt
Section 03
+110mt
Section 02
+70mt
Section 01
Zone E
Zone D
Zone C
Zone B
Zone A

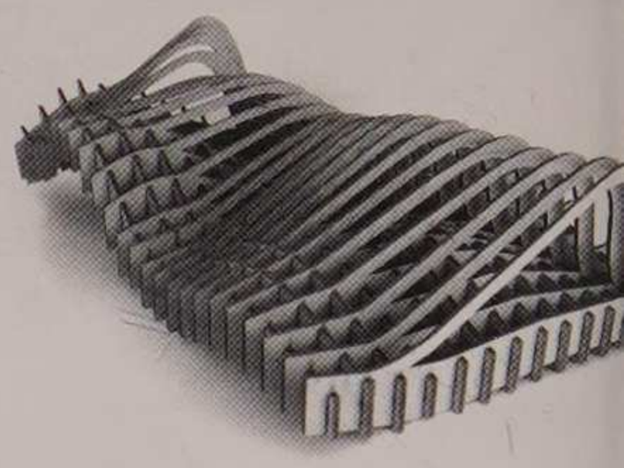




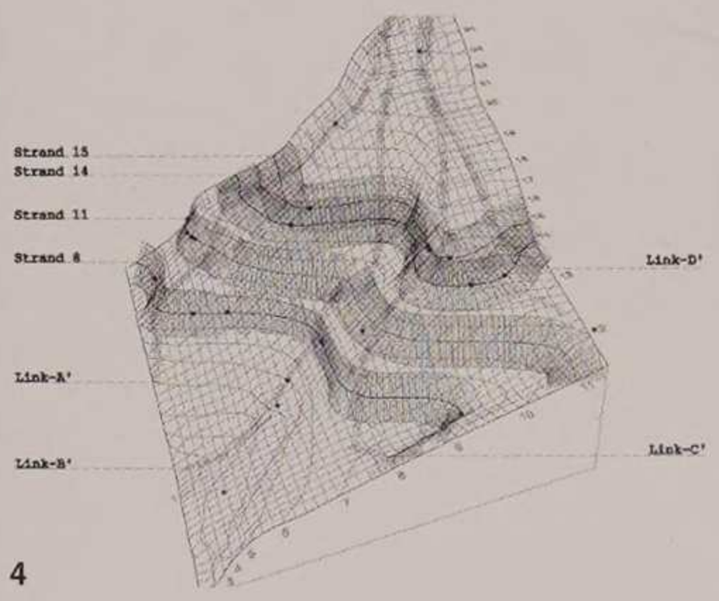
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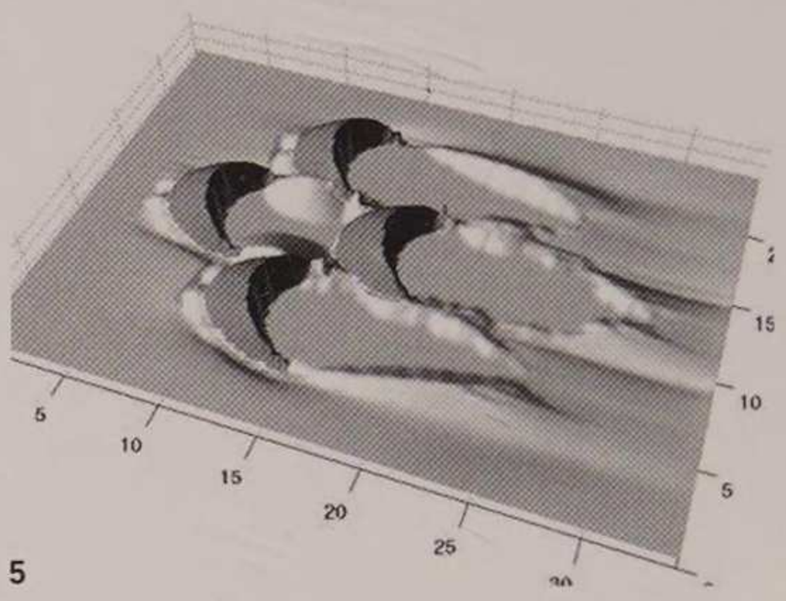
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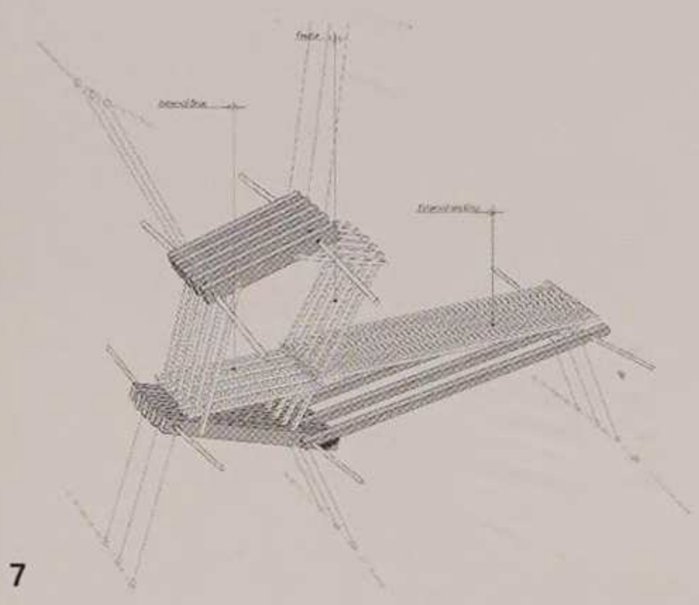
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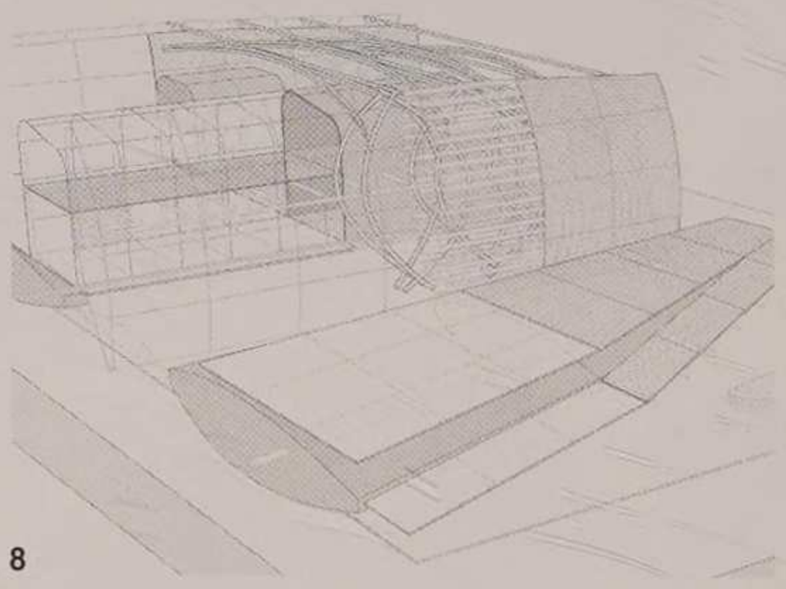
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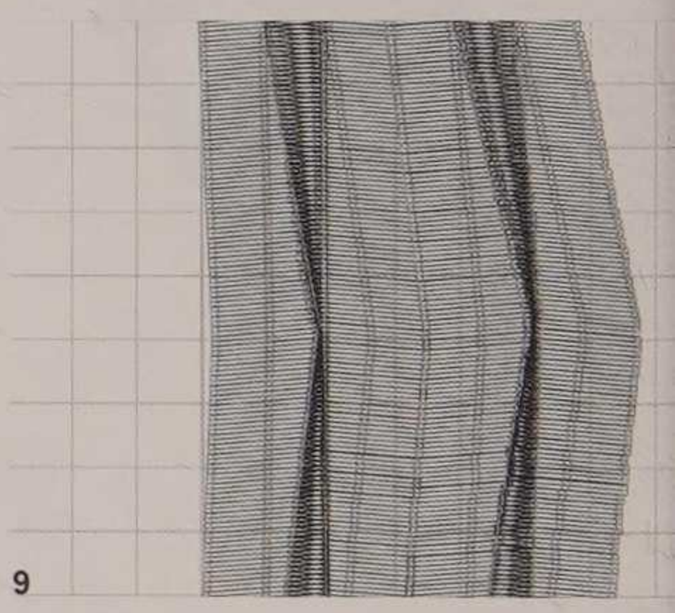
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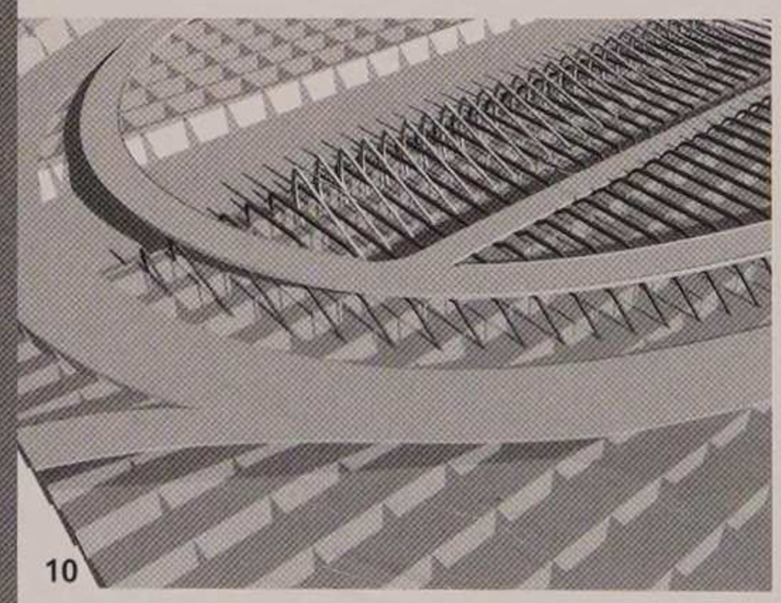
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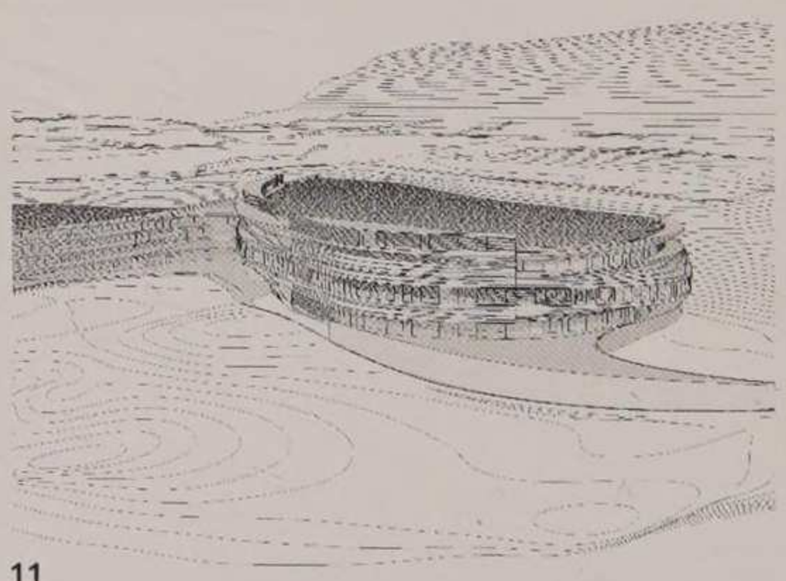
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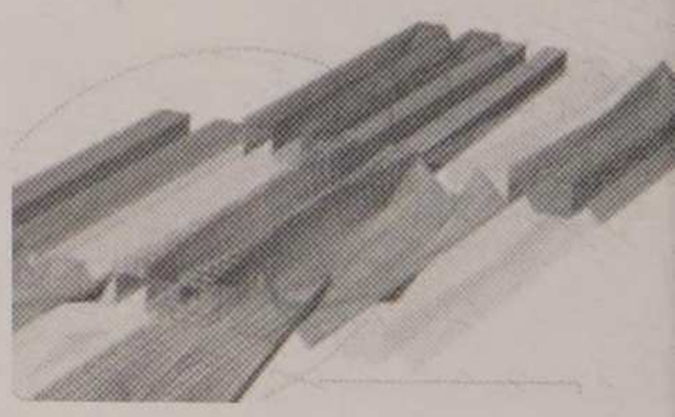
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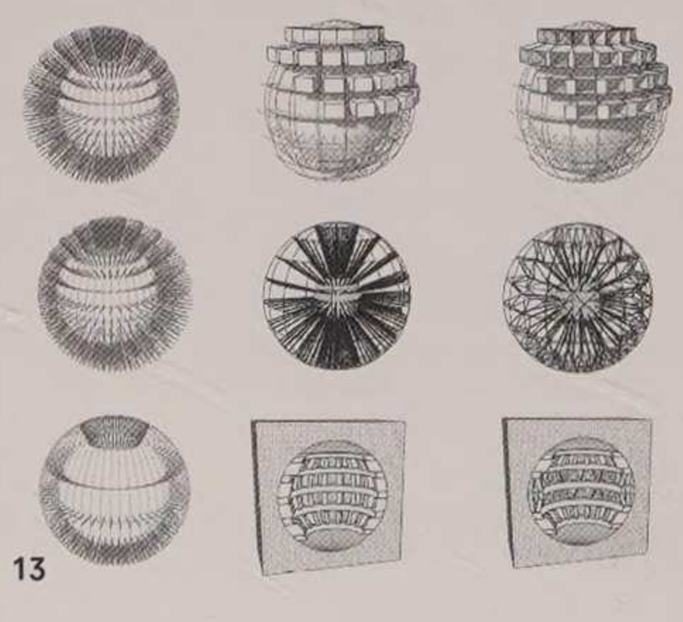
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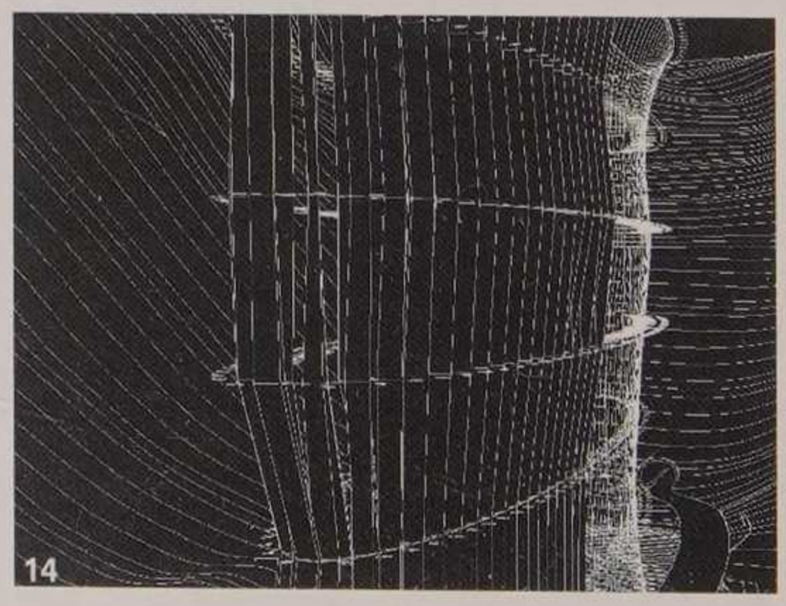
11



12



13



14

1 Pod-otel on the M4, Heathrow Airport, Terminal 5 Chris Deckwitz
This project activates the ordinarily inaccessible spaces of highway interchanges with 'systems-based' modular hotel pods and reconditioned, geo-meshed landscapes that provide new vehicular entry and exit points. Implementing primarily polymer materials and CAD/CAM tooling logics allows elements with pre-packaged and integrated systems (from insulation to electrical conduits) to arrive on site as rapidly assemblable components.

4 Flexible Retaining Structures: Cultural Exchange along the New Tomei Highway, Japan Yuichi Kodai
Combined transport interchanges and goods distribution terminals are proposed as nodes for local and regional development at strategic points along the Tomei Highway. A flexible interlocking retaining component system accommodates the phased construction process of the highway and its attendant soil redistribution. Within armour-like retaining surfaces are spaces that are used as inhabitable rooms.

7 Tensile Cable Construction in Difficult-Access Mountainous Sites Claudia Maggi
A combination of tensioned cables and threaded component blocks is a means to inhabit difficult access sites in the hiking network of the Italian Dolomites. These structures form a series of suspended hotels, which also act as bridges to improve existing hiking routes. The project focuses on the construction process with the logistics of on-site assembly, access, transport and rock-climbing technology.

10 Prototype for Adapting Prefabricated Structures on the M25 Nicholas Pozner
On disused spaces of the M25 orbital at key interchanges, this project connects and mediates infrastructural networks of existing highways with a programmatic hybrid of services and local community infrastructures such as sports fields, parks and car parking. Prefabricated concrete and steel sections adapt to the particularities of the site and to differing programmatic needs.

13 Extension of the Taoist Grotto Heaven: Tensegrity Retaining Structures
Chih-Wei Weng
Set within a religious-tourist valley site, the extension of the Taoist Qingcheng Grotto Heaven draws on vernacular precedents of cliff-side constructions. A series of living areas and grottos are formed using tensegrity retaining structures, soil and wood construction. The project combines local techniques and materials with advanced technology while reconsidering the culture of cliff-dwelling in inland China.

2 Artificial Biotic Corridors, Syracuse, Sicily
Andrea di Stefano
A model for coastal urbanisation, this project reactivates the sea–land exchange through a system of artificial biotic corridors integrating tourist development, reed beds for wastewater treatment and native plant species. The system of corridors – understood as a form of natural infrastructure – accommodates tourist demand and redirects wastewater production towards the revegetation of the coastal belt.

5 Floating on a Sea of Sand in Timbuktu, Mali Maria Kouloumbri
Under the umbrella of UNESCO's Sustainable Tourism in the Sahara, sustainable communities are deployed along the existing salt trade network. A material composite of textiles, sand and lightweight materials (geo-textiles) is responsive to the logistics of transportation and construction in such an extreme environment. Individual units and their assemblages emerge from natural dune formations.

8 Tourism and Protected Areas within Tonle Sap, Cambodia Andrew McMullan
A network of peripatetic floating hotel structures across the largest freshwater lake in South-East Asia promotes the development of tourism while protecting biosphere reserves. Adaptable bamboo constructions – floating hotels and markets – adapt to annually shifting water levels. Using strategies of build, dismantle and rebuild, these structures migrate according to seasonal flux of tourists.

11 Prototype Park for Purbeck on the South Coast of England Tom Smith
The industries of tourism and water bottling are combined to reclaim a quarry in the midst of a sensitive landscape. Responding to limitations set by the site, the simple material of profiled sheet steel is used on a large scale to accommodate a hybrid of leisure and industry. The park represents a prototype for a productive yet sustainable landscape condition.

14 Large-Scale Variable Section Concrete Casting in Uri, Central Swiss Alps
Camiel Weijenberg
This project explores slip-form casting with varying sections to accommodate a diversity of touristic and infrastructural programmes in the Alps. While having higher starting costs than conventional formwork, this technique becomes economical beyond a height of around 20 metres. The proposed dense superstructure addresses increased flows of vehicle traffic and tourism into the spatially limited Alps.

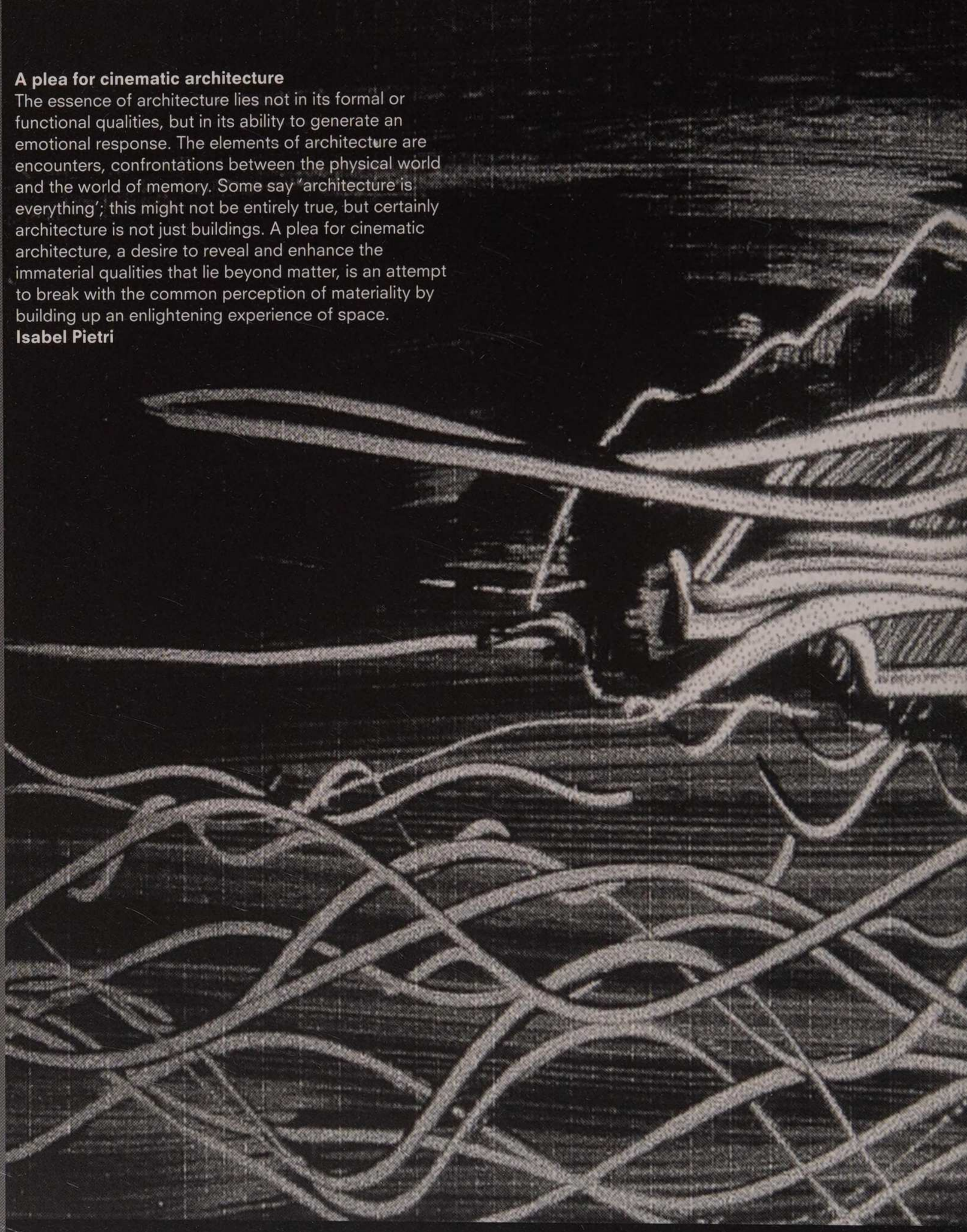
3 Casting with the Earth: Recreational and Sports Complex in Tallinn, Estonia
Robert Gluckman
The large-scale regeneration of wasteland on the edge of the Estonian capital Tallinn is explored in a proposal for a sports complex with seasonal programmes, including paraponting from the cliff ski jumps and track events. Piles of building waste found on the site serve as a type of formwork for concrete land-casting and large-scale draped fabric structures.

6 Retaining Settlements along the N-S Trans-Israel Highway Brigitta Lenz
A fast-track hybridised skeletal structure drapes the landscape along the newly built N/S Trans-Israel Highway. The retained topography comprises self-contained seasonal allotments for up to 1,000 users under a lightweight enclosing space-frame set up as a triangulated, mechanically responsive membrane. It draws on local energy resources – geothermal mass, natural ventilation, sunlight and surface rainwater collection.

9 Temporary Structures and Land Reclamation using Bioengineering Technologies within the Lagoon of Venice
Joana Pacheco
Set within the Venice Lagoon, this project explores strategies of land consolidation (land reclamation) through bioengineering technologies in tandem with the construction of temporary timber structures. The bioengineered, reclaimed areas provide vital land stabilisation for Venice as well as temporary accommodation for the Biennale. They address the accessibility of light into the water and the local hydrodynamics.

12 Marshland Regeneration of the Mississippi River Delta Natalie Waters
A series of prefabricated, interconnected folded plates made of both concrete and moulded plastic supplement existing freshwater diversion projects to enhance land reclamation processes and regeneration of vegetation in the Mississippi River Delta. The project also introduces new programmes, including walk/bike routes, accommodation and platforms for accelerated marshland growth and farming.

A plea for cinematic architecture
The essence of architecture lies not in its formal or functional qualities, but in its ability to generate an emotional response. The elements of architecture are encounters, confrontations between the physical world and the world of memory. Some say 'architecture is everything'; this might not be entirely true, but certainly architecture is not just buildings. A plea for cinematic architecture, a desire to reveal and enhance the immaterial qualities that lie beyond matter, is an attempt to break with the common perception of materiality by building up an enlightening experience of space.
Isabel Pietri



Beatriz Minguez de Molina Sound horizon
We tend to see architecture as static images. Sound is one of the conditions through which architecture manifests itself as a temporal sequence. And cinematic architecture is the only true expression of this, as it engages with time and experience.

Tania Rodriguez Sand
In order to respect the landscape of Gibraltar, the project proposes a place where human presence can remain unobtrusive, a space that does not stand out in the landscape but blends into it. Appearing almost invisible, absorbed into the sand and hidden by the surrounding rocks, but nonetheless there.

Diploma Unit 3

Tutors: Pascal Schöning, Ruben Azevedo, Julian Löffler

Stefania Batoeva *Search for the spatiality of warmth*
A singular moment in a single place can trigger an unexpected sensation of warmth. This condition can be physical but mostly psychological. What are the necessary conditions for such a moment to take place?

Phivos Skroumbelos The smell of space
This is a story about the experiences of some people who visited and walked upon a topography of smells on the east side of Gibraltar, and in so doing rediscovered smells that triggered memories, dreams, desires and emotions – smells that were lost or scarce on the west side of the island.



Sarah Abimbola Akigbogun Through the heart of darkness
Out of the tension between the lives in which people find themselves and the lives that they once desired is born a quiet seething desperation. Sometimes journeys are taken only in the hope of returning a little changed.

Maya Carni Reading spatiality
Reading is an act of escape: escape from the physical world into an immaterial mental dimension. When we read, the book becomes a vehicle that takes us away to a better place.
Can we reveal the mental world that exists within physicality itself?



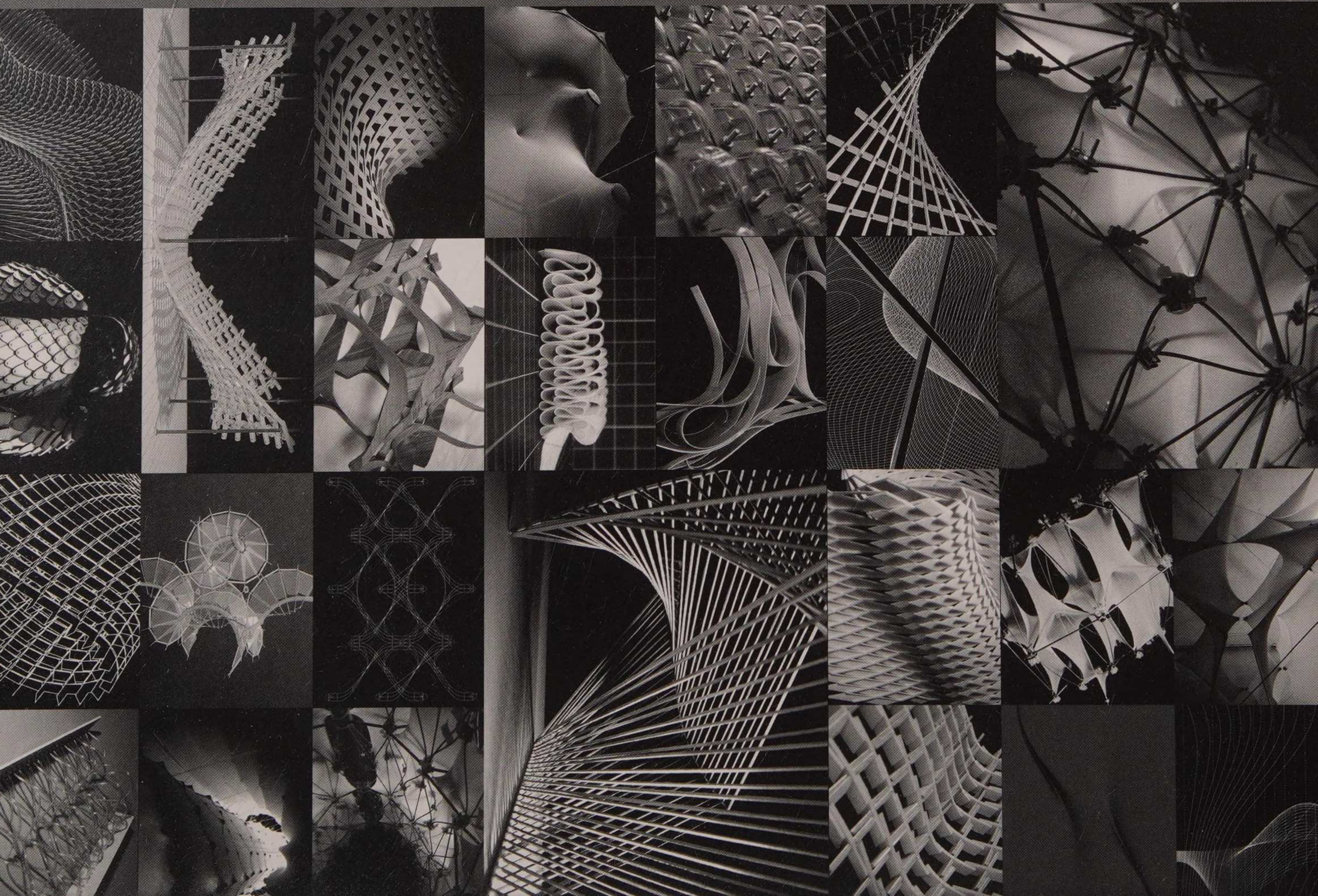
Noa Golomb Rediscovering landscapes
With its subtle movements, the cloud hovering above the rock of Gibraltar obstructs the view of the landscape. Only occasionally is the landscape revealed in its totality. The same landscape that I have seen before, now seen as a theatrical event.

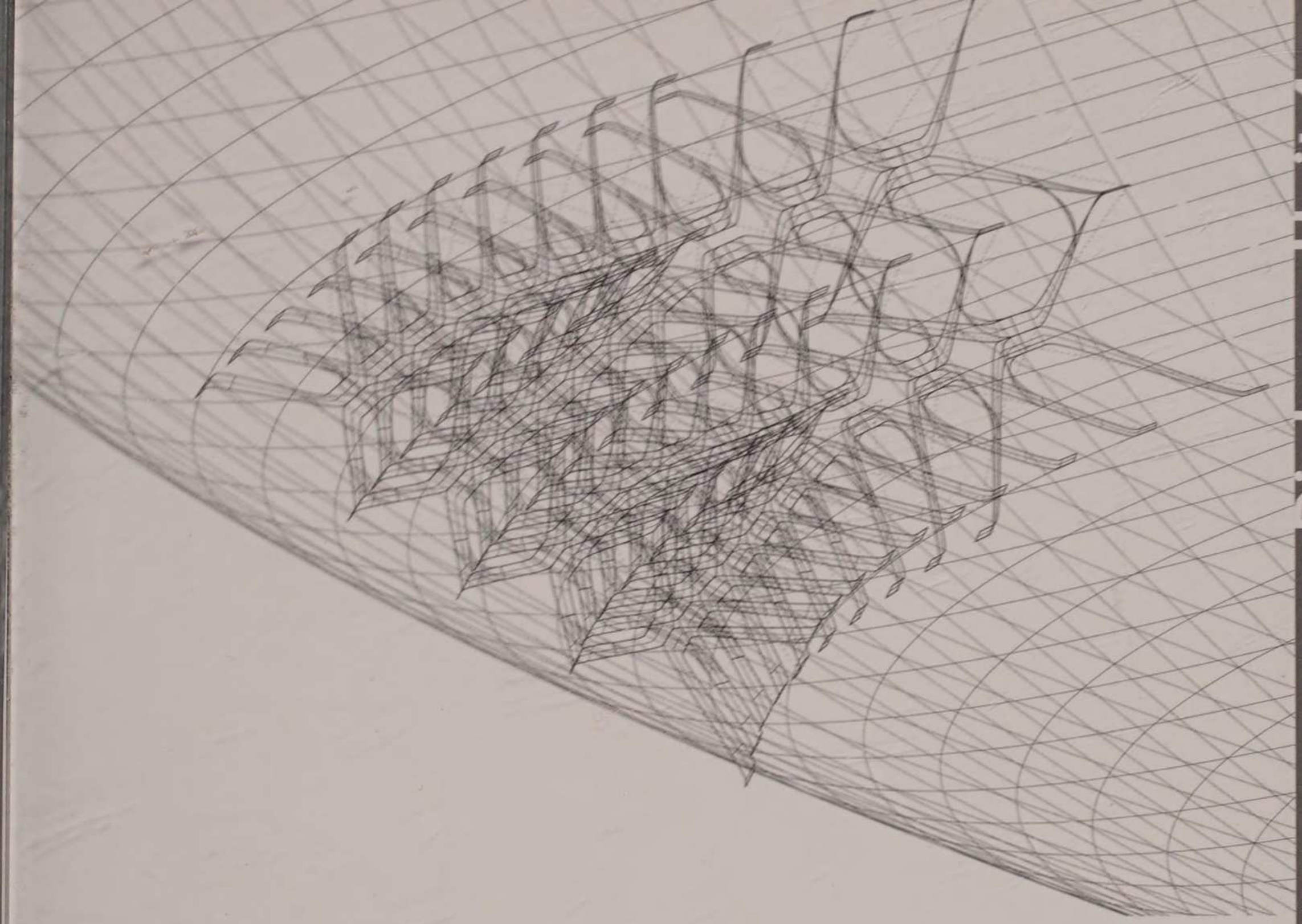
Diego Van der Laat On white space I fade
On a white background ... on white space I fade.
There is no direction, no point of reference, nowhere to go,
nowhere to be.
You move to your left and you are there again.
Everywhere you go, you are there again.
Here time stands still.

Paula Nascimento Water mirrors
The slope of Gibraltar is a place for time. There is nothing to do but look at the extended view of the sea. At times the sea and the sky become one, creating an illusory yet beautiful spatial experience. Deprived of any spatial reference, time slows down and dissolves into quality. We inhabit those spaces through sensibility, by immersing ourselves in them.

Stefano Rabolli Pansera The collapse of light becomes a dawn
Cinematic architecture deals with a spatiality that contradicts fixed positions with duration. Even the Halo contradicts objects with their disappearance. It transforms the perception of objects into the experience of a spatiality which is before figures and objects, thus enabling Space to emerge as Time.

Tim Sudweeks





Diploma Unit 4 161

Morpho-Ecologies 02

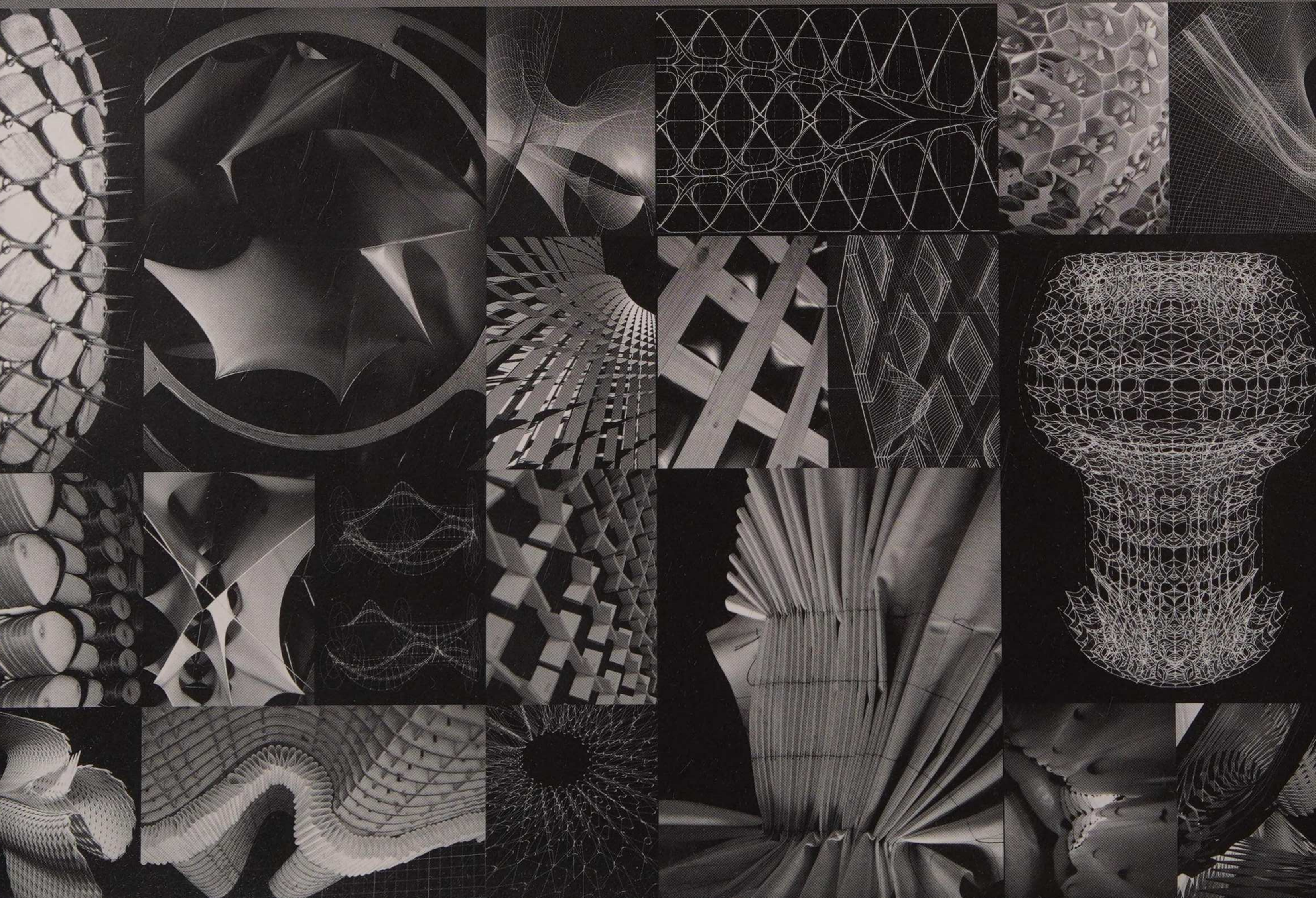
'Societies who do not build substantial structures inhabit a space whose external boundaries are vague, adjustable and rarely regular. The output and heat from a campfire is effectively zoned in concentric rings, brightest and hottest close to the fire, coolest and darkest away from it. But at the same time, the distribution of heat is biased by the wind so that the concentric zoning is interrupted by other considerations...Without pursuing the consequences of these experiences (which may prove to be of fundamental relevance to power-operated environments) further than the exiguous anthropological information warrants, one can still observe that they are experiences that do not enter into the traditions of architecture...' **Reyner Banham**

Diploma Unit 4 continued its research into morpho-ecological design by investigating differentiated and multi-performative material systems in relation to their capacity to modulate micro-climates and thereby provide spatial and programmatic opportunities for the articulation of the built environment. The unit's approach towards multiple performance capacity commences by understanding material elements and systems in a synergetic and integral manner. It considers these systems in terms of their behavioural characteristics and capacities with respect to the purpose they serve locally and in the behavioural economy of a larger system and environment.

The academic year began with an intensive physical modelling workshop at Hooke Park. The task was to design a region of a specific material system by utilising the self-organising tendencies of materials and material assemblies. Each student made a series of scaled or full-scale physical models as a first step towards developing a material system. A subsequent workshop led by Andrew Kudless focused on digital modelling, with the aim of instrumentalising geometric and topological characteristics that are shared between physical and digital models.

During a study week in the south of Germany the unit visited leading companies in the building and automotive sectors to learn about computer-aided manufacturing and assembly technologies that can inform the design of material systems. As part of this field trip we went to the former Institute for Lightweight Structures in Stuttgart where Jürgen Hennicke, a long-time collaborator of Frei Otto, gave a seminar on form-finding. In preparation for further work the unit also studied the effects of sausage and beer consumption upon the human metabolism.

Aleksandra Jaeschke
Digital Model of a regional patch of continuously laminated veneer strips





Globally modulated systems, such as elastic membranes, distribute the effects of local manipulations throughout the entire system

Pavlos Sideris 163

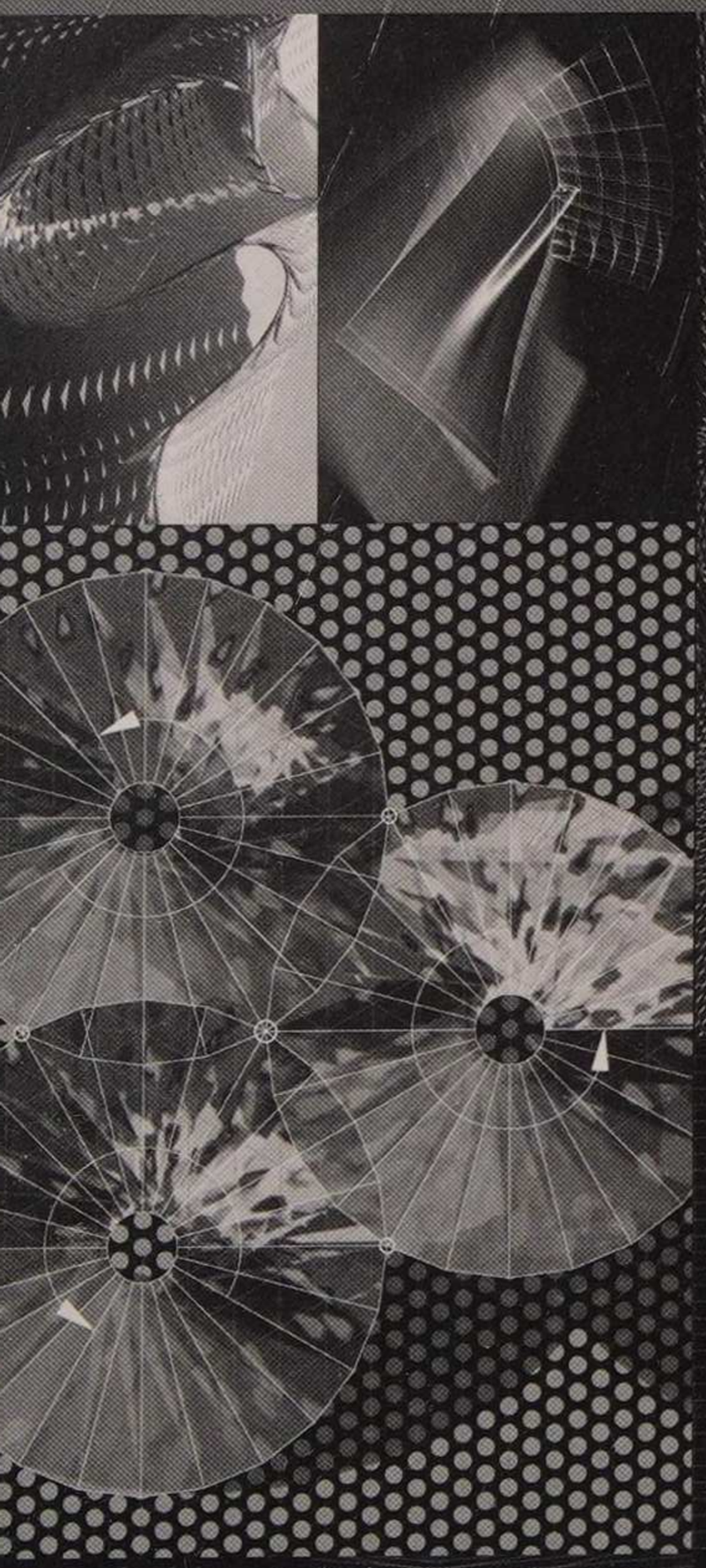
A second study week, led by Neri Oxman, explored how the built environment modulates aeolic, luminous, sonic, thermal and other micro-environmental conditions, using the example of case studies. Patterns of individual and collective inhabitation of the studied spaces were also mapped. Besides developing mapping techniques to relate interdependent stimuli, this session served to identify the environmental criteria, processes and inputs that would inform the material systems in subsequent phases.

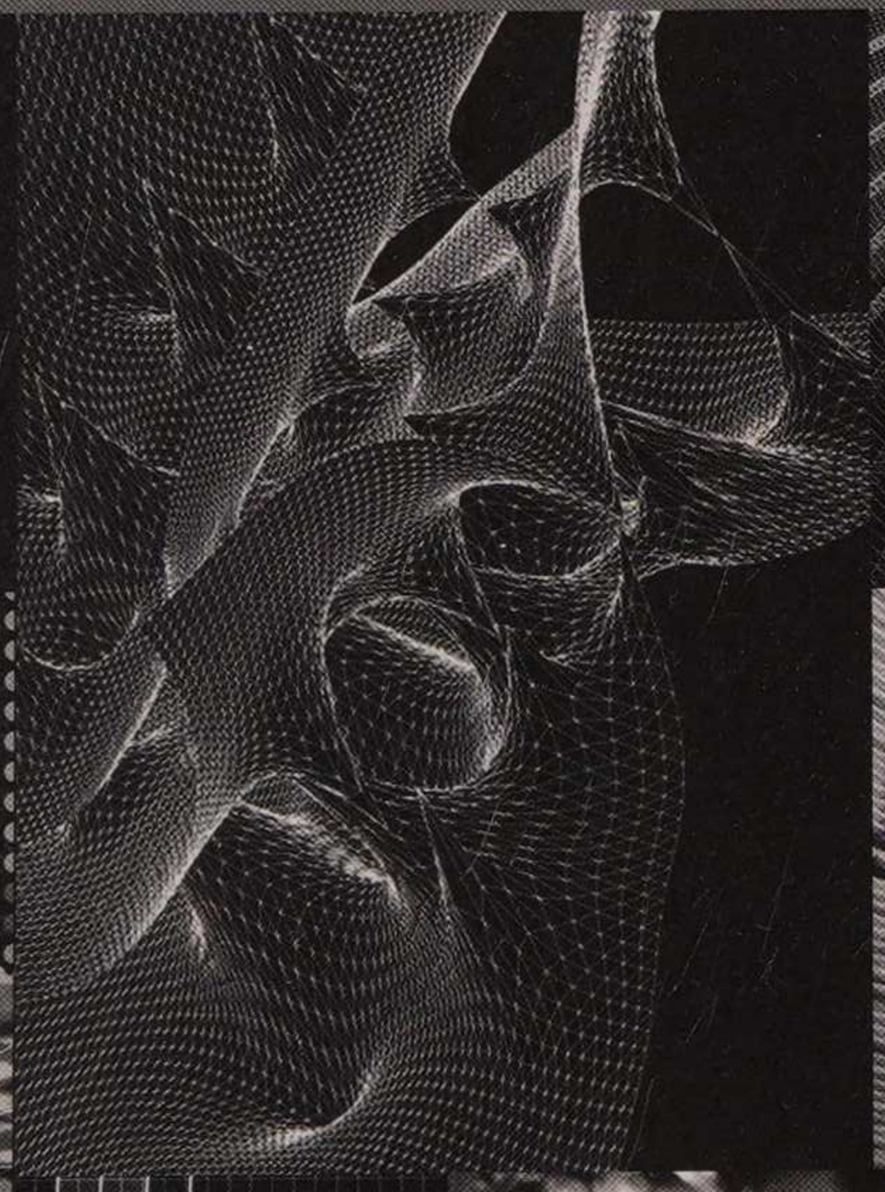
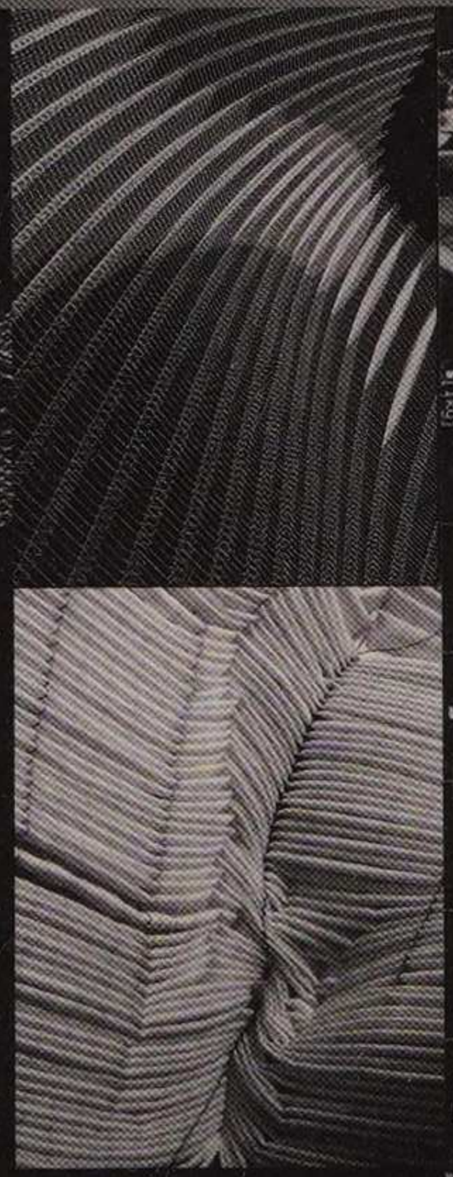
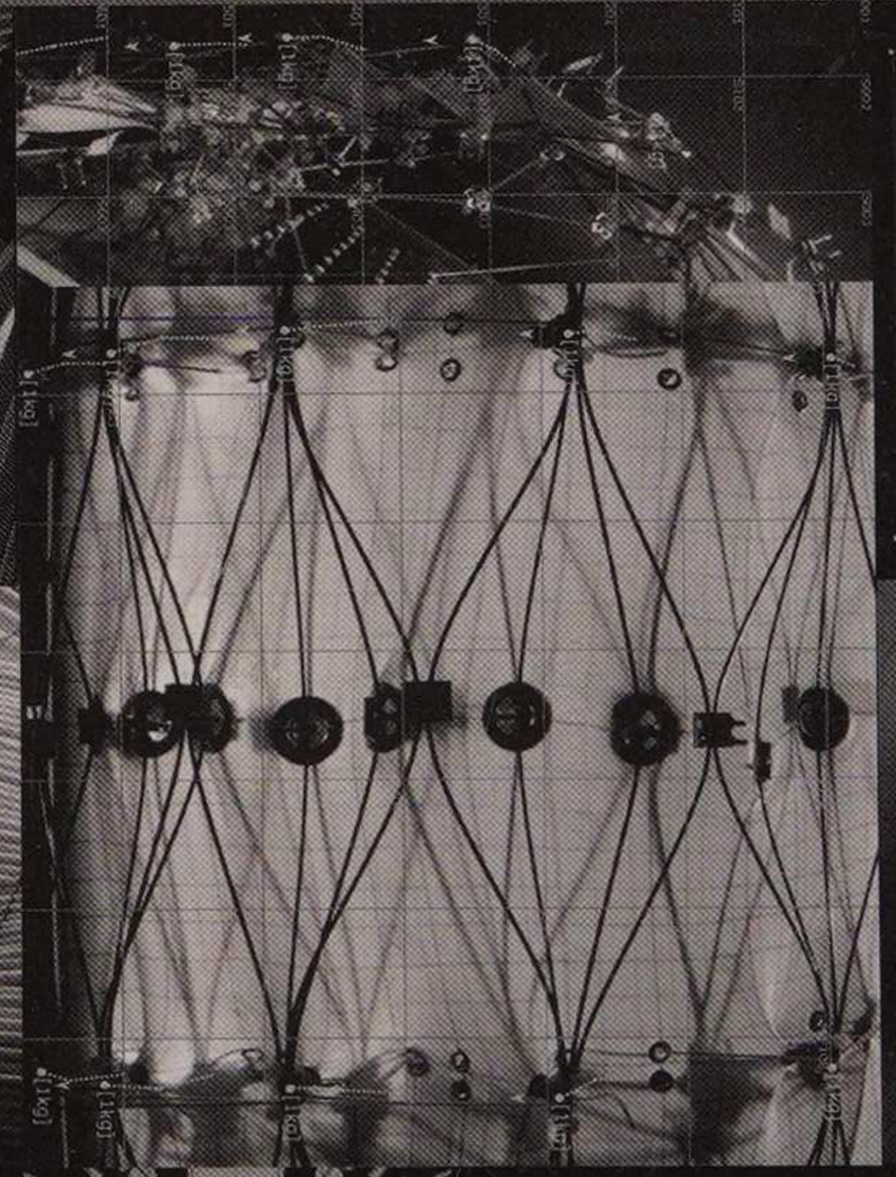
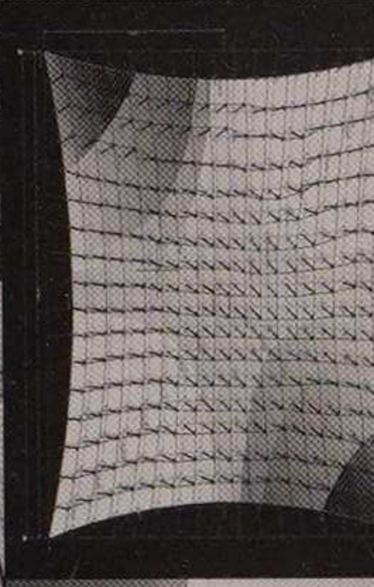
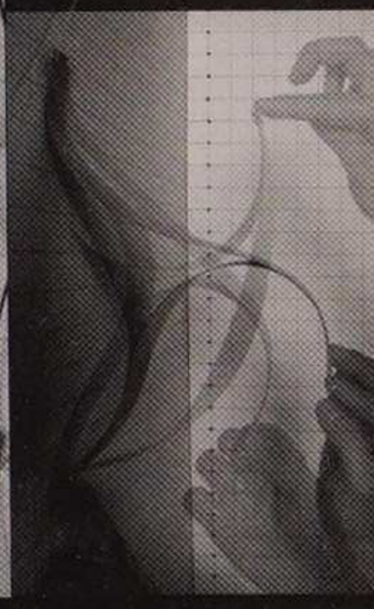
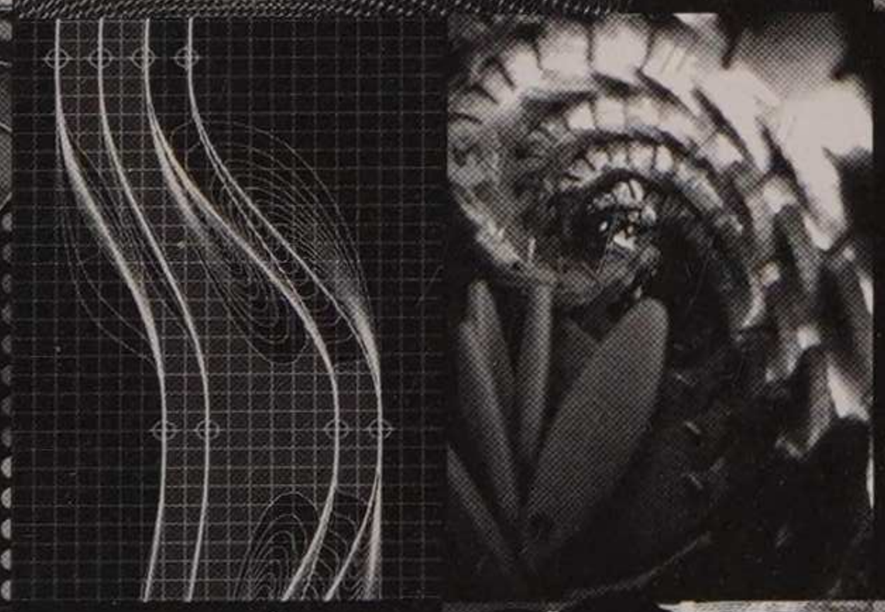
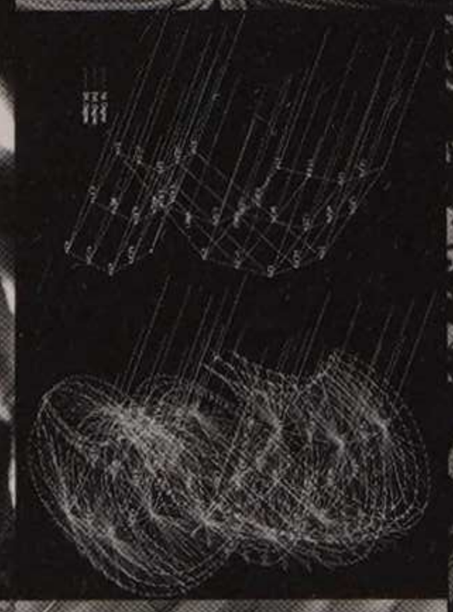
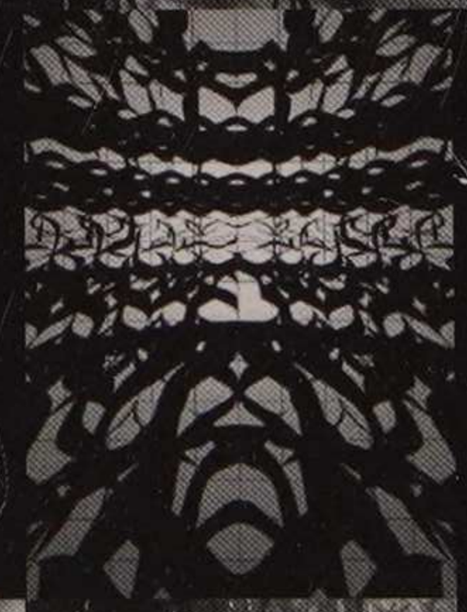
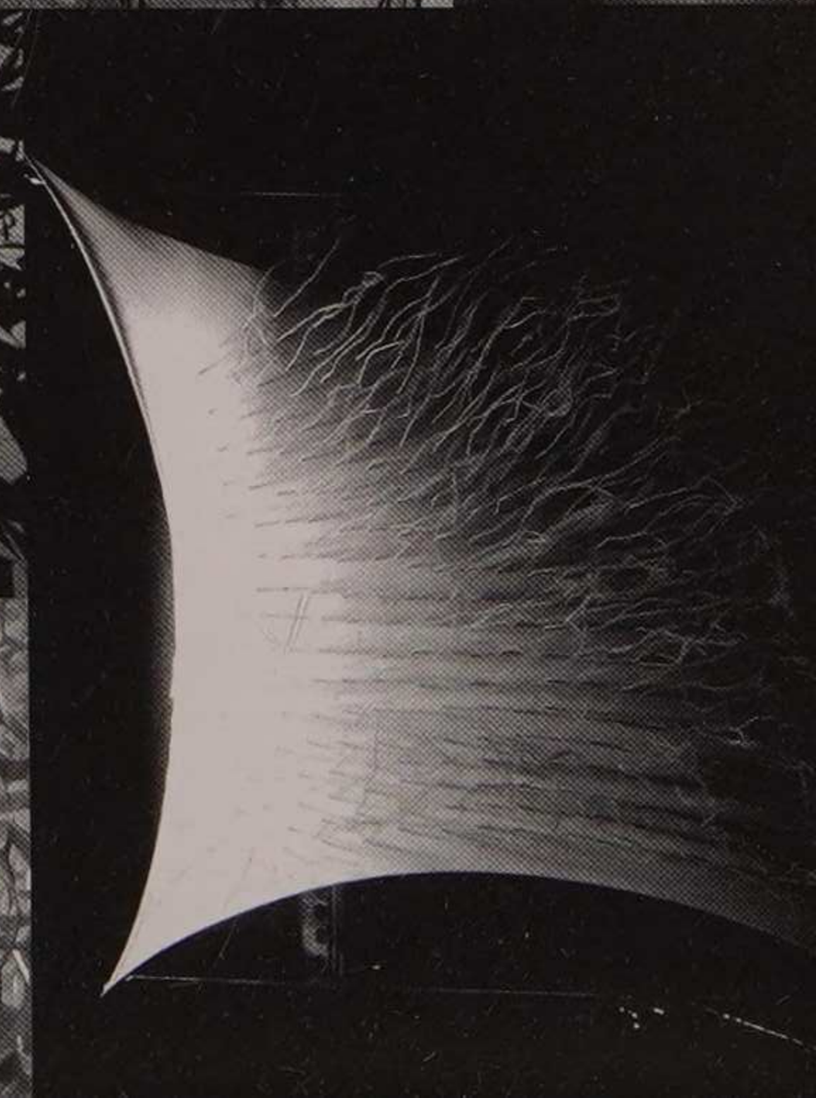
Term 2 started with a workshop on associative modelling held in collaboration with the EmTech programme. Led by Robert Aish, it aimed at setting out a parametric logic integrating geometric, manufacturing and assembly logics with a specific proliferation mode devised for the material system. Geometric and topological changes to the material system were facilitated in order to enable an iterative design process informed by the performance of each instance of the articulation of the system.

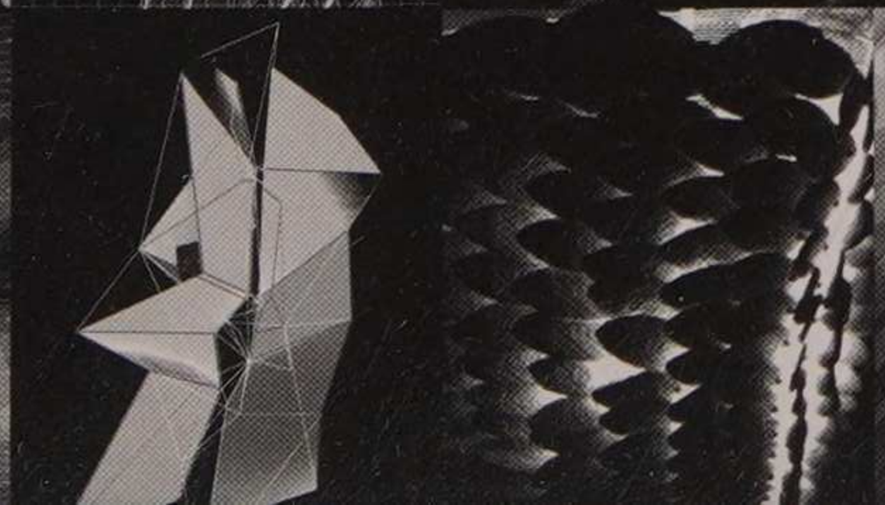
Behaviour is the response to a stimulus. When designing by instrumentalising system behaviour it is important to select specific stimuli and to observe and map related responses. In a workshop session led by Nikos Stathopoulos, the material systems were analysed on local, regional and global system scales in order to investigate their structural capacities and behaviour. Advanced digital structural analysis was employed alongside loading tests of the physical models.

Specific contexts for the material systems were identified relating to the modulation capacity of the system. Here the aim was to opportunistically employ the material systems so as to derive a heterogeneous environment that in some selected locations is predetermined in its conditions – ie hard-controlled – and in others the result of the negotiation between controlled areas – ie soft-modulated. The intended capacity of the material systems to perform multiple tasks posed a complex problem for their simulation and analysis.

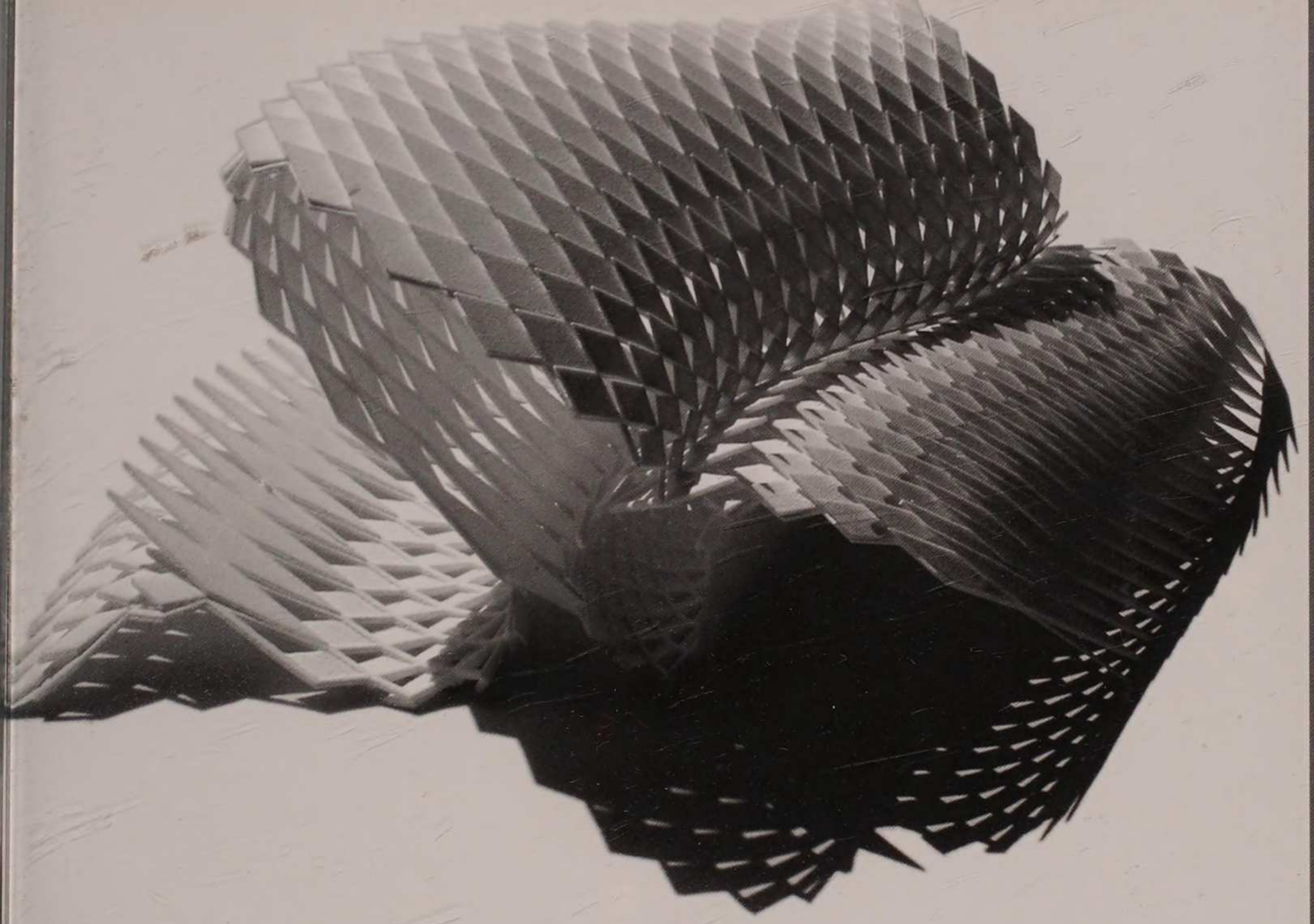
Multiple performative capacities of building elements are based on inherent local behaviour and the emergent synergies of collective behaviour on the scale of neighbourhoods of elements or entire systems. Understanding these complex interrelations requires a methodological retooling for architects with respect to analytical and generative methods and techniques. Mapping techniques and system behaviour charts were devised to outline the functional relations between elements, components, regions of components and the global articulation of the system, as well as their specific modulation capacities.









Proliferated tile-system with differentiated tiles populating a global surface of varied surface curvature and resulting shadow casting pattern

Alexia Petridis 165

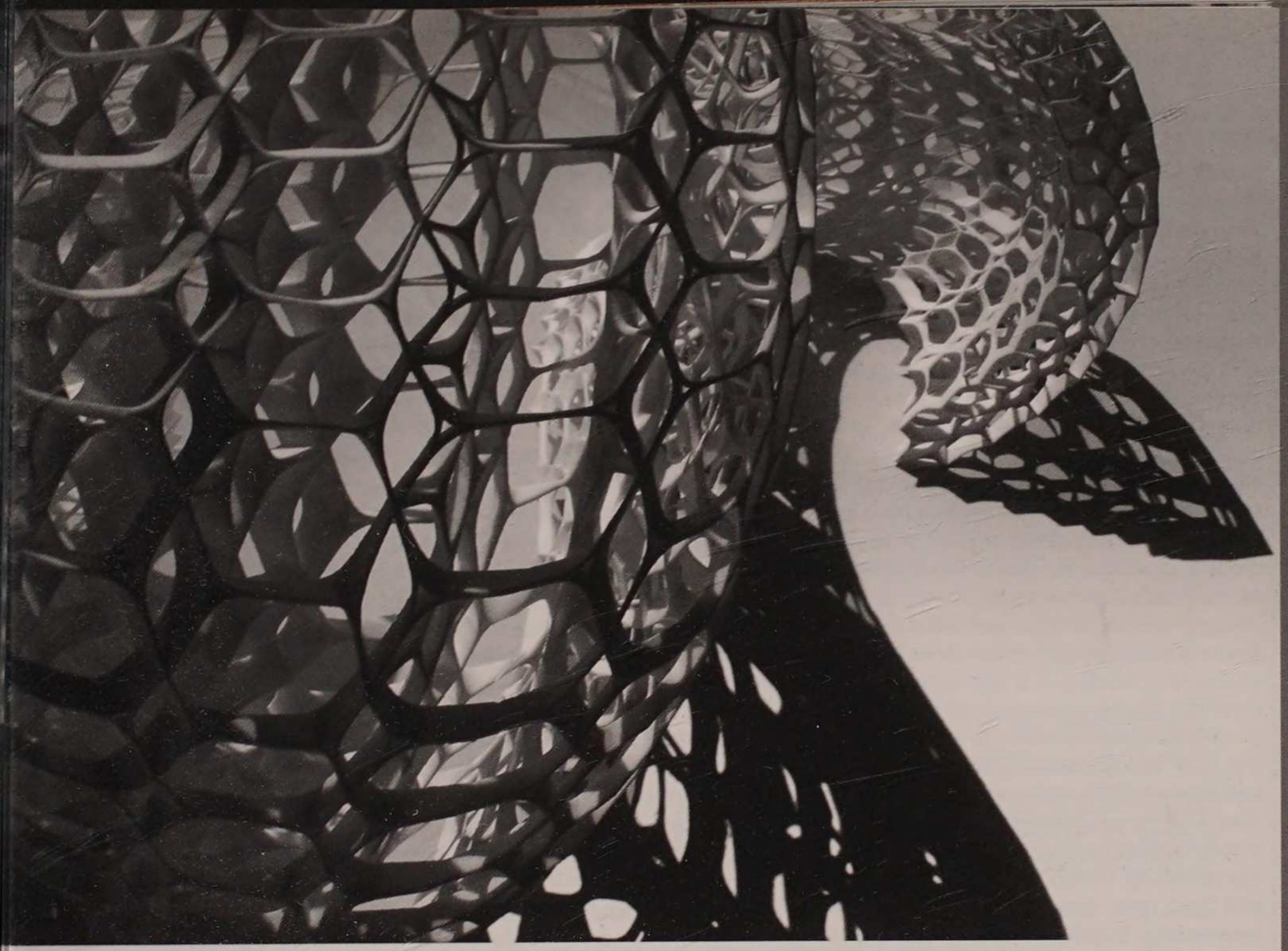
'A case can be made that development and co-development foster disorder by throwing new uncertainties into the pot. But within the confusion, redundancy and unpredictability, the processes we've been discussing are operating: development and co-development through differentiation; expansion through diversification; stabilisation through self-correction – all brought into order through self-organisation.'
Jane Jacobs

Term 3 began by choosing a context-specific range of environmental and spatial criteria and inputs to the material system to derive a first informed articulation of the system that could subsequently be expanded through an iterative design process. This process focused on synergies and feedback between the differentiated articulation of the material system and the micro-climatic conditions and ranges affected by the system, as well as the spatial opportunities afforded by this dynamic relation.

Feedback between stimuli and responses and the conditioning relation between constraint and capacity thus become the operative elements of heterogeneous spatial organisation. This approach leads to architectures which modulate gradient conditions across space and over time and which rely on multiple performance capacities that are strategically nested within the material systems making up the built environment. It posits architecture as a product of consolidating the effects of a temporal event manifested in ambient environmental gradients with the material constituent parts of the built environment and, in so doing, suggests that a paradigm for democratic space must be based on providing choice and thus be richly diverse and open in its provisions for inhabitation, instead of being prescriptive and homogenous.

Dip4 congratulates its 2004 graduates Hani Fallaha and Neri Oxman. Hani Fallaha won the RIBA Silver Medal in 2004. Neri Oxman received the FEIDAD Design Merit Award 2005 and the Presidential Fellowship at MIT.


s_02ns
s_03ns
s_04ns
s_01we
s_02we
s_03we



Daniel Coll I Capdevila 167
System-specific modulation of the luminous environment

Unit Masters
Michael Hensel & Achim Menges

Visiting Staff/Expert Collaborators
Robert Aish Associative Modelling
Andrew Kudless Iterative Design
Neri Oxman Ecology Study
Vasili Stroumpakos Data Structures
Nikos Stathopoulos Structural Behaviour

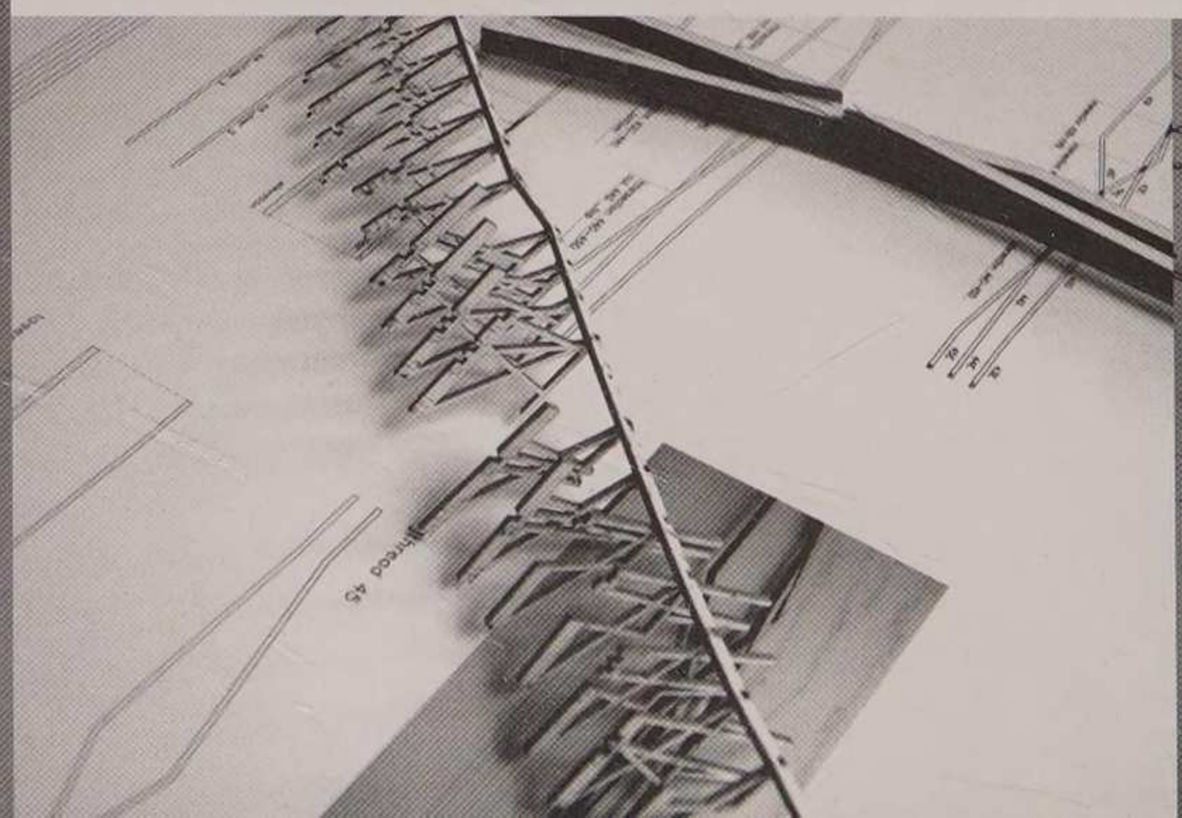
Students
Tiffany Beriro
Edouard Cabay
Daniel Coll I Capdevila
Aleksandra Jaeschke
Henry Leung
Mustasha Musa
Alexia Petridis
Gabriel Sanchiz-Garin
Pavlos Sideris
Gen Takahashi

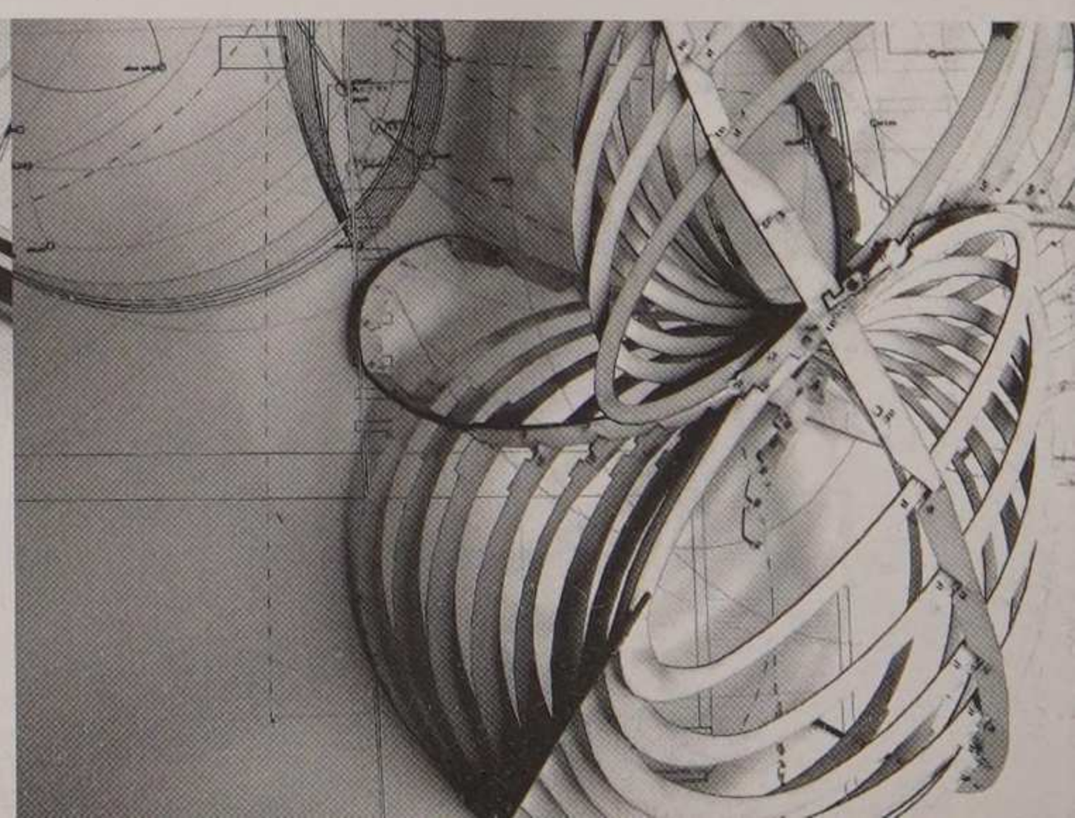
Special thanks to
Robert Aish Director of Research, Bentley Systems
Francis Aish SMG Foster & Partners
Simon Beames Grimshaw & Partners, AA TS
John Bell FXV, Dip 9
Prof. Mick Eekhout Octatube, TU Delft
Dirk Emmer Skyspan
Benoît Fauchon Covertex
Ludo Grooteman Blue Architects Amsterdam
Wilfried Hackenbroich Hackenbroich Architects, Bauhaus Dessau
Jürgen Hennike ILEK Stuttgart
Roly Hudson PhD Cand. Bath University
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Holger Kehne Plasma Studio, Dip 12
Michael Keller Finnforest Merk
Theo Lorenz T2 Architects, Dip 9
Louis Saul Megaherz Film und Fernsehn
Patrik Schumacher Partner, Zaha Hadid Architects
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Brett Steele AA Director Designate, Director AADRL
Jeff Turko Nekton
Hugh Whitehead Director SMG Foster & Partners
Michael Weinstock Director, AA EmTech & TS
Simos Yannas Director, AA Environment & Energy
and Bentley Systems for vital and generous support

Pass Notes No 2005
Dip 5

Dip 5? Sounds like another tired movie sequel. Come to think of it, I haven't seen Dip 4 either. What was it about? You don't get it: we're not talking movies here. Dip 5 is short for Diploma Unit 5. There are 15 undergraduate units at the Architectural Association School of Architecture, and Dip 5 is, well, fifth from the bottom – which, numerically speaking at least, remains the preserve of Dip 1. Curious mixup. As movie titles go, Dip 5 sounds rather bland. Not quite like Terminator 2 or Lethal Weapon 4. Or even The Madness of George III – released to American audiences as The Madness of King George, in case they fled a movie whose prequels they'd never heard of. **Are we done with the number jokes?** Nearly. This year's unit project was subtitled SuperSurface 2. And it was about Japan. **Ah, Japan. Calligraphy, kimonos and the cherry blossom festivals.** Well, sort of. Dip 5 took on Roland Barthes as a part-time philosopher-guide, whose view of the place is that 'the proliferation of functional suffixes and the complexity of enclitics suppose that the subject advances into utterance through certain precautions, repetitions, delays, and insistences whose final volume turns the subject, precisely, into a great envelope empty of speech, and not that dense kernel which is supposed to direct our sentences from outside and from above'. With Barthes leading the pack, it's a miracle that Dip 5 managed to locate Shibuya tube station at all. Japan was only a pretext anyway. **A pretext for visiting Tokyo sushi bars?** A pretext for openly indulging the group's Japanese sensibility. Dip 5 does not model or draw form: it writes it, and consequently, it sees the surface as the product of two kinds of writing, in which figure and symbol play equal parts. The work is therefore a sort of ideogrammatic practice, part-letter and part-graphic, much like an Eastern alphabet and script.
Sounds complicated. What does this have to do with Japan? Dip 5 is primarily indebted to Roland Barthes's structuralist reading of a sign-saturated Japan, which it used as guideline and index. Barthes's text supports Dip 5's fondness for the elaboration of references over 'individuated' formulations of meaning. Like Barthes, Dip 5 casually prefers form over content, or – in linguistic terms – the signifier over the signified. And in this both Barthes and Dip 5 are simply following the Buddhist aphorism that the form is empty. **Enlightening. What's with all these equations?** Dip 5 explores individual creativity through symbolic notation only. Each student chooses a theme and uses analytic geometry to develop it as a formal project, which is called the Indexical Model. The Indexical Model is then applied on site. **On site? Like a semi?** Well, it's more like a building idea. Dip 5 calls it Indexical Model. The great Dip 14 and its epigones used to call it a prototype. In truth it's nothing but a siteless shape. So much so that Dip 5 have recently decided to rename it Siteless Shape (SS for short) and apply for a patent. **Sounds fascinating, but does it work?** The analytic mathematics that produced beautiful but unmotivated projects in years past have been put to exclusive use by a new generation of coolly versatile young men and women for whom designing changing rooms and market stalls with equations is both intuitive and uncomplicated. Despite some brilliant flashes of insight on Japanese floor etiquette or the cognitive aspects of Japanese cartography, Dip 5 was a bit distracted by the complexity of Japan. On the whole though, the results are highly pleasing. **Do say** Potential, possibility, proposal, opportunity, promising direction, things that people like.
Don't say Potentiality, generative, generic, specific, inhabit, prototype.

Unit Staff George L Legendre, Lluís Viu Rebés
Students Omar Al-Omari, Ema Bonifacic, Will Chen, Farah Diab-Ghanim, Panos Hadjichristofis, Celia Imaz, Jung Kim, Moo Young Kim, Andrea Marini, Julia Mauser, Hoi Chi Ng, Asa Nilsson, Hoon Oh, Ivana Sehic
Jurors Valentin Bontjes Van Beek, Lorena Camisuli, Francesca Hughes, Rita Lambert, Chris Lee, Daniel Lopez, Lina Martinsson, Michel Mossessian, Ciro Najle, Neus Viu Rebés, Ikuko Sakakibara, Irénée Scalbert, Charles Tashima
Special thanks to Paul Scott, Paul Earwaker and Neil Leach





Panos Hadjichristofis (left) Indexical model on the theme of bundled fields, sketch model, ink and laser-cut card. **Andrea Marini** (right) Indexical model on the theme of 3D threads, sketch model, ink and laser-cut card.

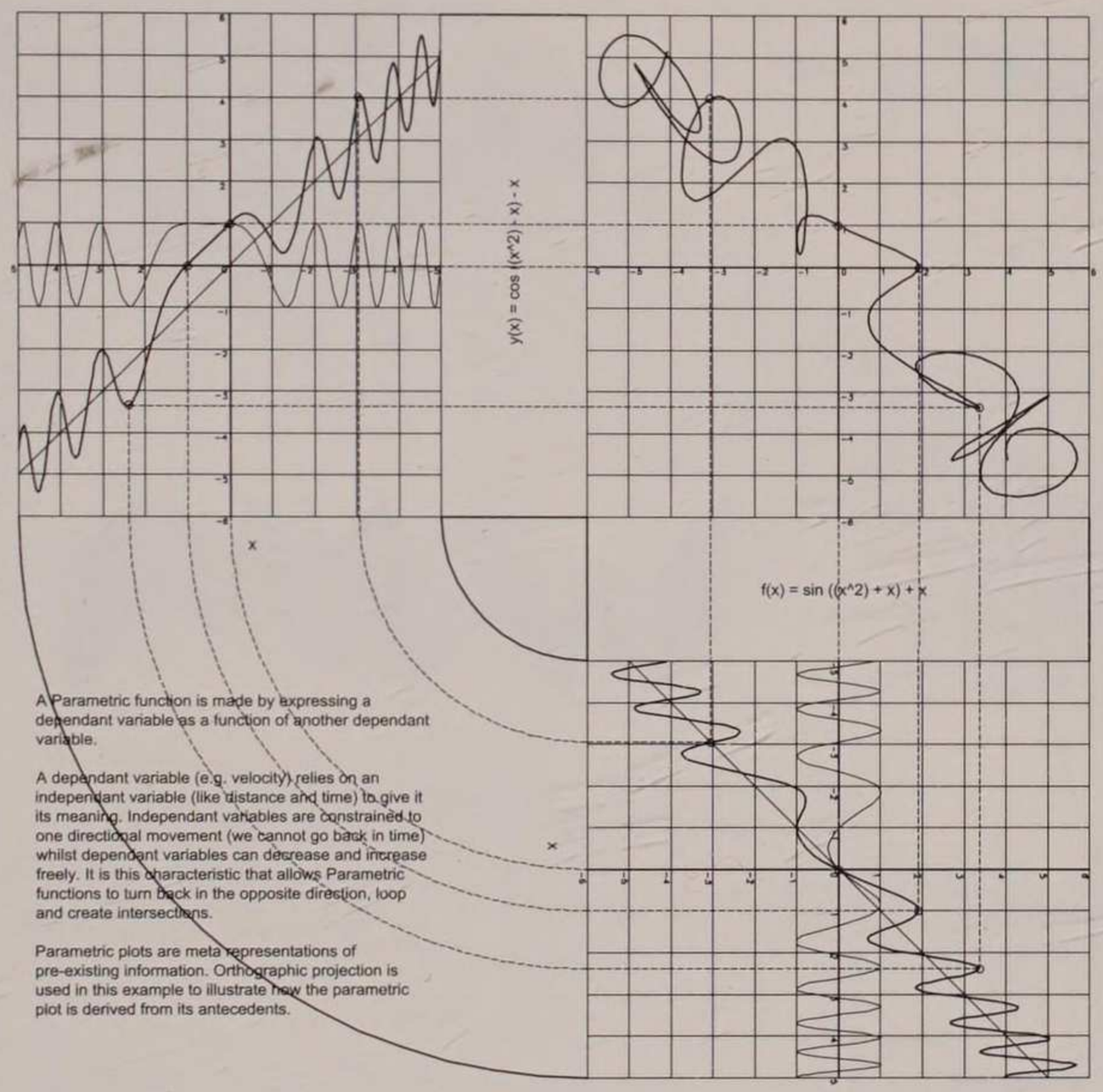
Parametric Functions, combining dependent functions together yields parametric results. Having more than one range gives the line thickness.

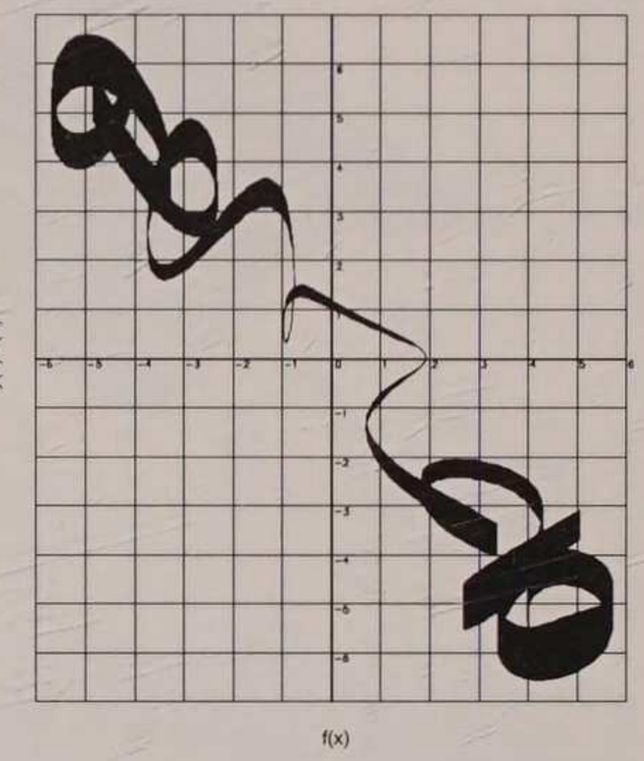
Line studies - Indexical Model

Non-Parametric Function (1 dependent, 1 independent)

Parametric Function (2 dependent variables)

Line Thickness (2 independent variables, 2 ranges)





A Parametric function is made by expressing a dependant variable as a function of another dependant variable.

A dependant variable (e.g. velocity) relies on an independant variable (like distance and time) to give it its meaning. Independant variables are constrained to one directional movement (we cannot go back in time) whilst dependant variables can decrease and increase freely. It is this characteristic that allows Parametric functions to turn back in the opposite direction, loop and create intersections.

Parametric plots are meta representations of pre-existing information. Orthographic projection is used in this example to illustrate how the parametric plot is derived from its antecedents.

Ranges: x: -5,-4.99,...5
n: 1,1.1,...2

Variables: f(x) = sin((x^2) + x) + x
y(x) = cos((x^2) - x) - x

Thickness to the line can be achieved by adding another range and multiplying one or both axis by it.

In the example above, thickness is introduced to the y-axis, giving depth to one direction only.

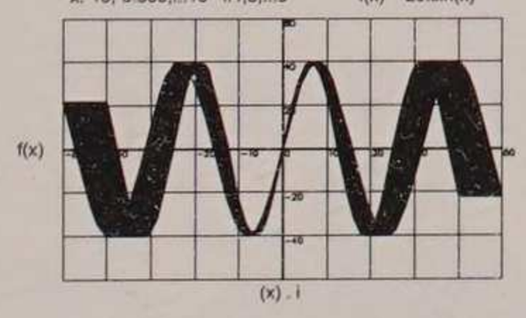
(n) ranges between 1 and 2. This means that y(x) is calculated as many times as there are incraments in this range. In any case, the maximum value in the y-axis would be the product of the function y(x) and the last entity in the range (2 . y(x) = 2y(x)). The minimum value would be the product of the function y(x) and the first entity of the range (1 . y(x) = y(x)).

Thickness, achieving thickness by adding another range and by derivation based on material behaviour and structural limits.

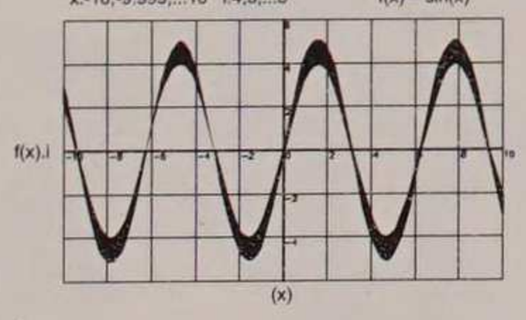
Line studies - Indexical Model

Combining Ranges

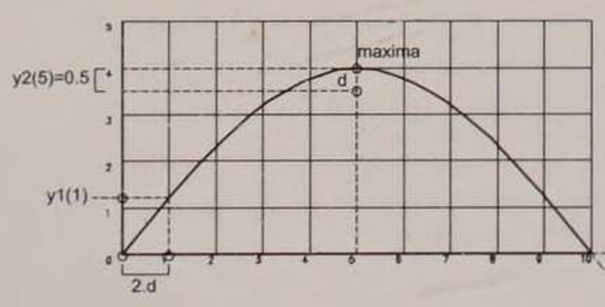
x:-10,-9.999,...10 i:4,5,...5 f(x) = 20.sin(x)



x:-10,-9.999,...10 i:4,5,...5 f(x) = sin(x)



Calculus Differentiation, gradient measurement and determining inflection points



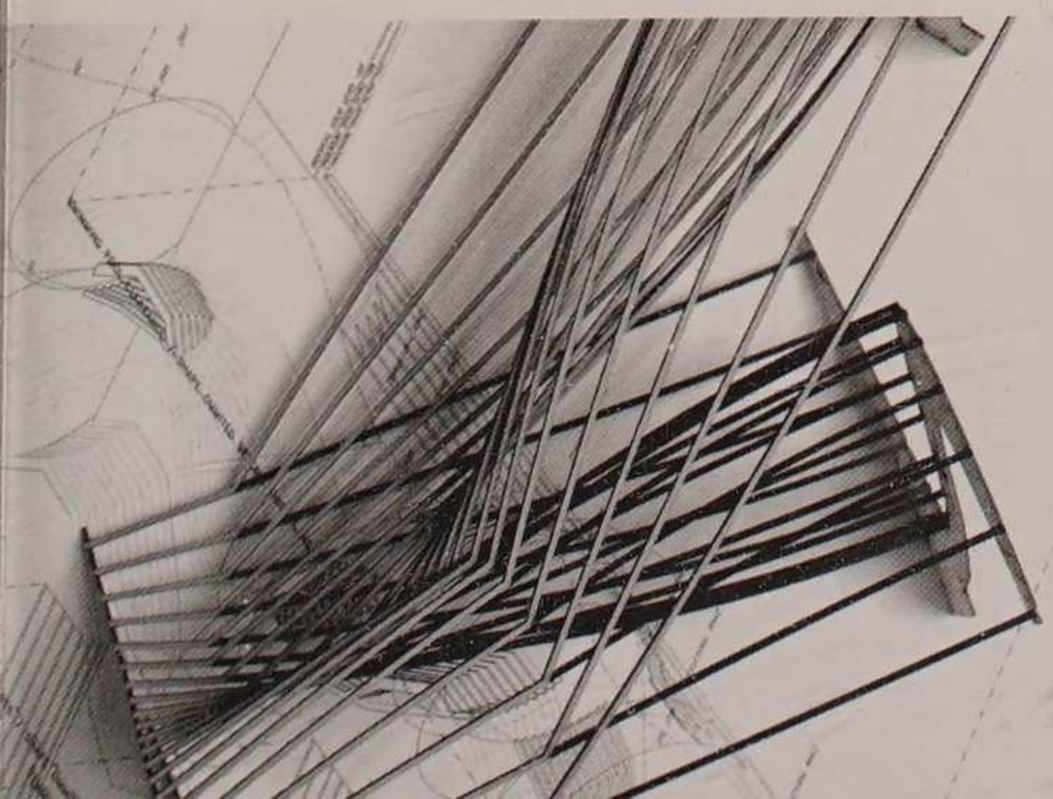
The graph shows half a period of a sine function. I aim to derive thickness based on hypothetical structural limits.

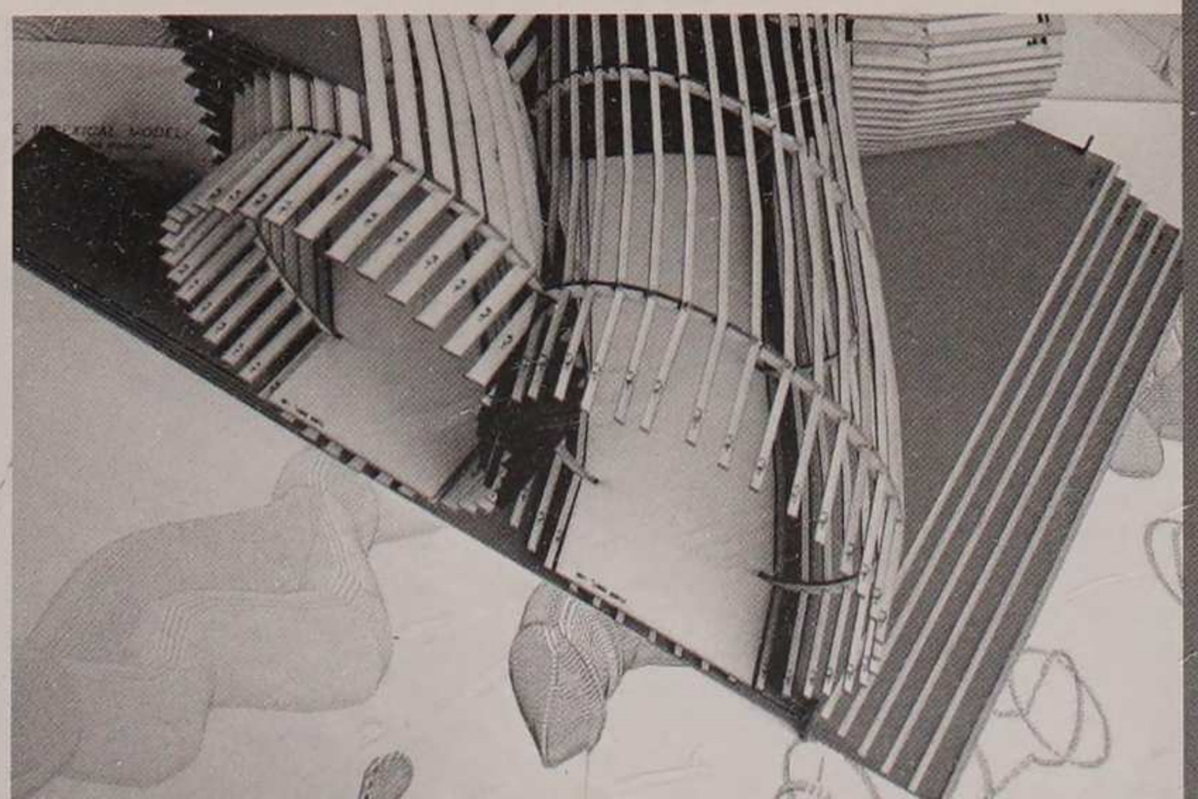
$$y1(x1) = \sin\left[\left(\frac{x1}{last_x1}\right) . periods_x1 . 2\pi\right] . stretchFactor$$

when x1 = 1 y1(x1) = ?

$$y1(1) = \sin\left[\frac{1}{10} . \frac{1}{2} . 2\pi\right] . 4 = \sin\left[\frac{\pi}{10}\right] .4$$

y1(1) = 1.236

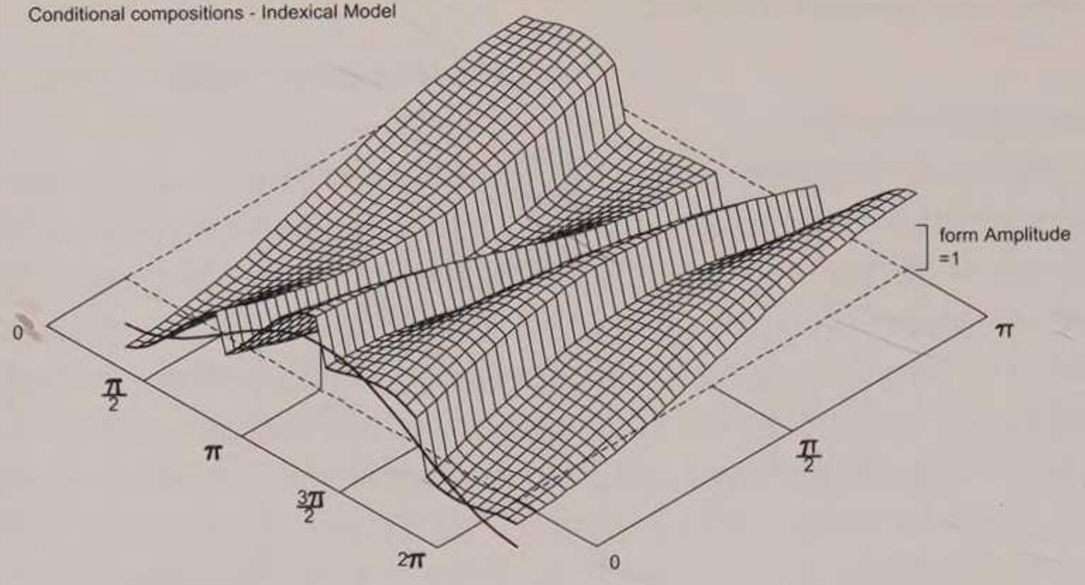


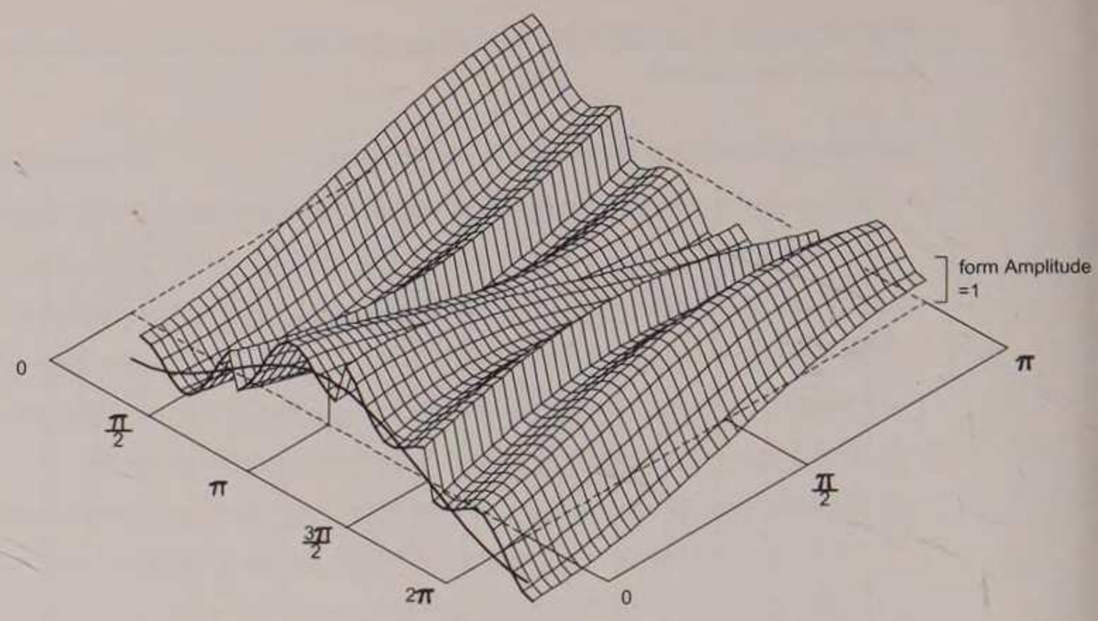


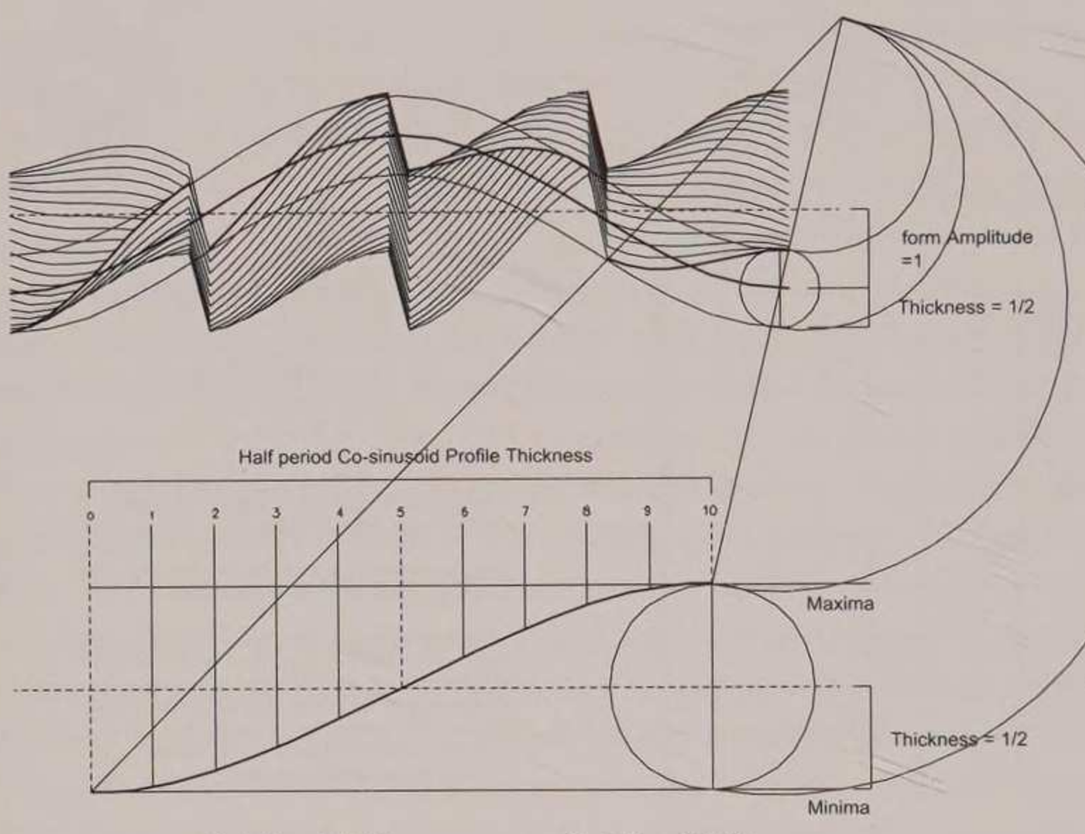
Omar Al-Omari (top) Indexical model on the theme of superficial depth, preliminary studies in analytic geometry. Application of thickness to a 2D parametric curve. **Celia Imaz Bengoa** (left) Indexical model on the theme of implicit intersections, sketch model, ink and laser-cut card. **Ivana Sehic** (right) Indexical model on the theme of swept curves, sketch model, ink, paper and laser-cut card of two colours.

Alternating Profile Depth, achieving depth through conditional sectional profiles

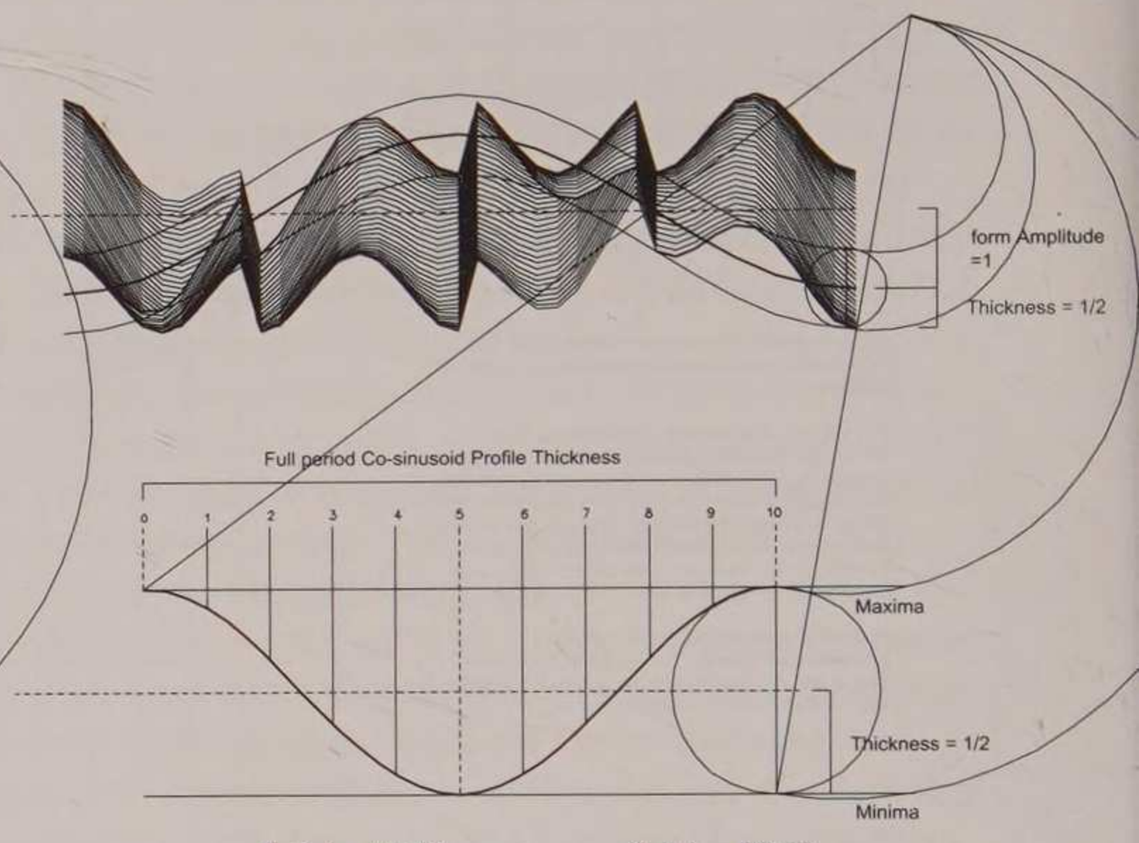
Conditional compositions - Indexical Model







$$cosPleatOdd(in) = \cos\left[\left(\frac{in}{last_in}\right)\cdot\pi\cdot\left(\frac{last_in}{10}\right)\right] \quad cosPleatEven(in) = \cos\left[\left(\frac{in}{last_in}\right)\cdot\pi\cdot\left(\frac{last_in}{10}\right)\right]$$

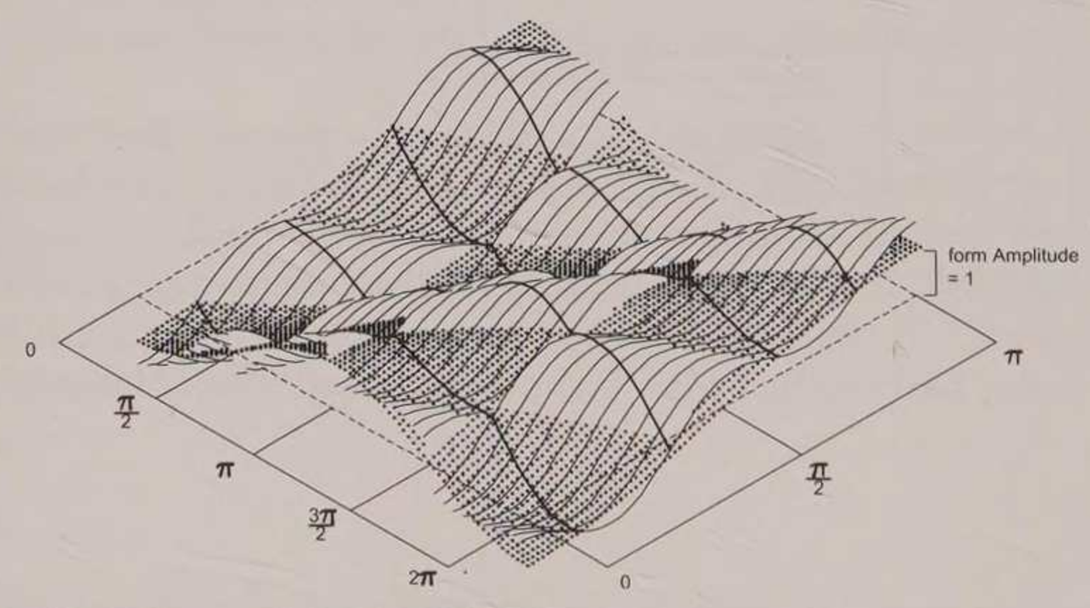


$$cosPleatOdd(in) = -\cos\left[\left(\frac{in}{last_in}\right)\cdot 2\pi\cdot\left(\frac{last_in}{10}\right)\right] \quad cosPleatEven(in) = \cos\left[\left(\frac{in}{last_in}\right)\cdot 2\pi\cdot\left(\frac{last_in}{10}\right)\right]$$

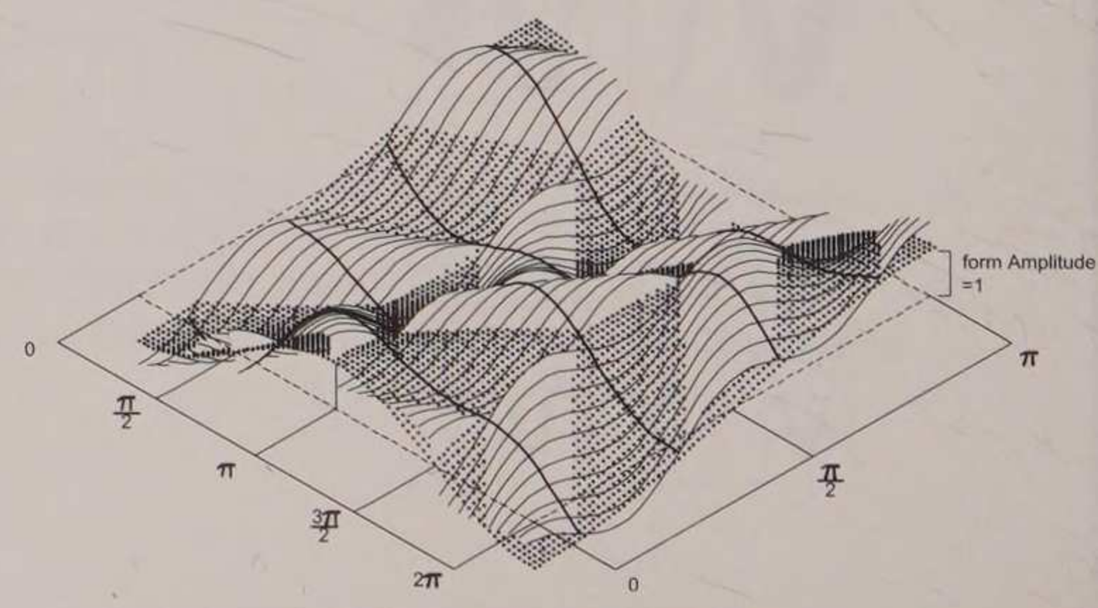
Structural Hierarchy, gaps created by phased periodic movement differentiate surface texture. Structural depth requires the carefull choice of continuous members only.

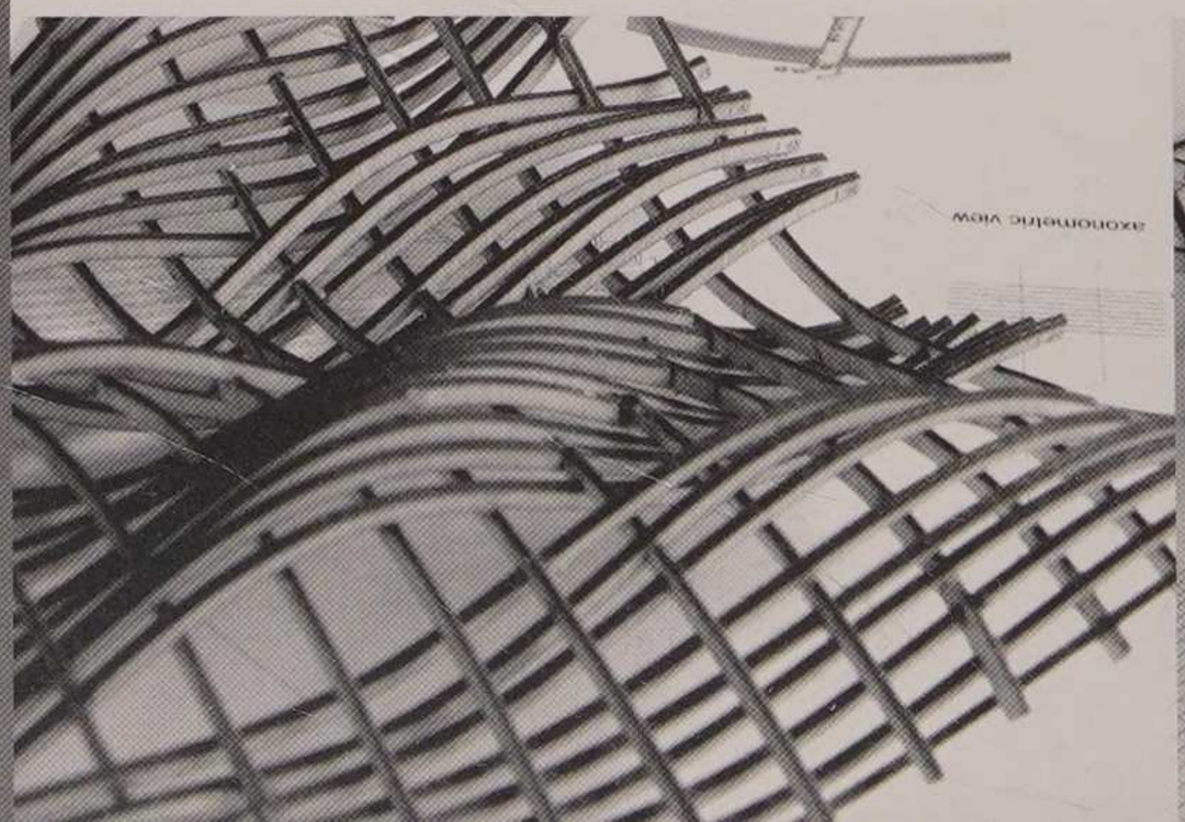
Conditional compositions - Indexical Model

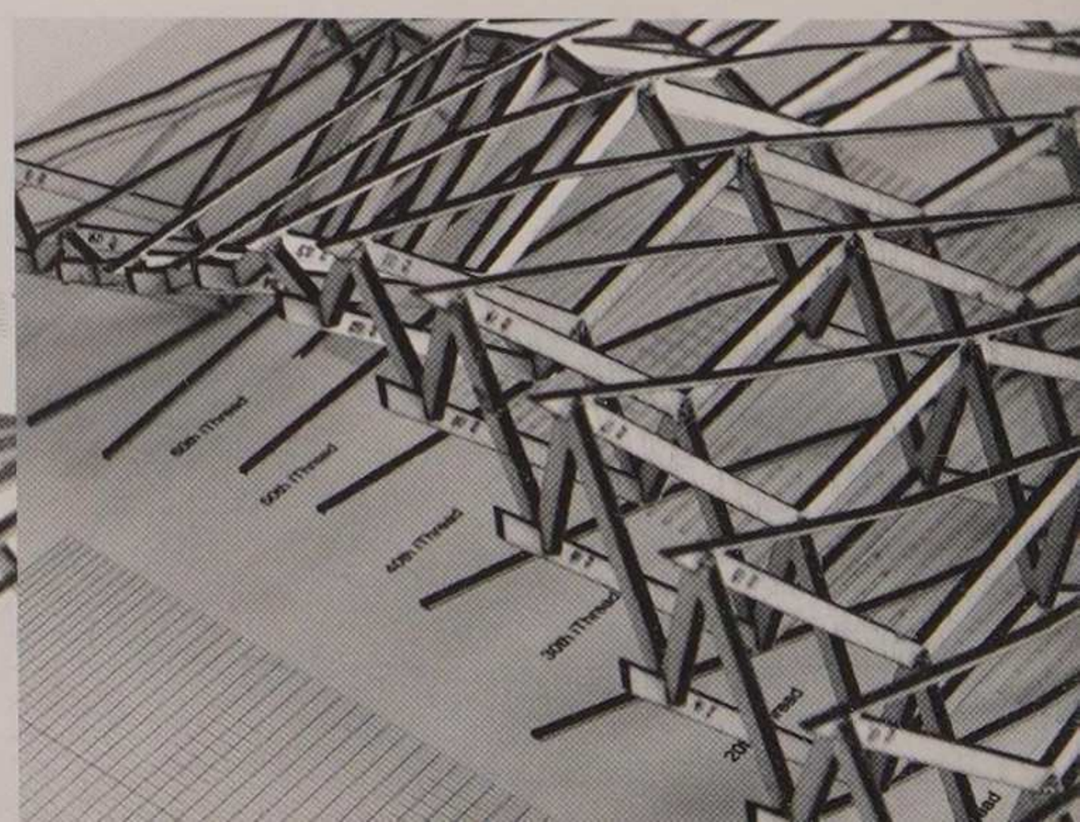
In-phase periodic movement



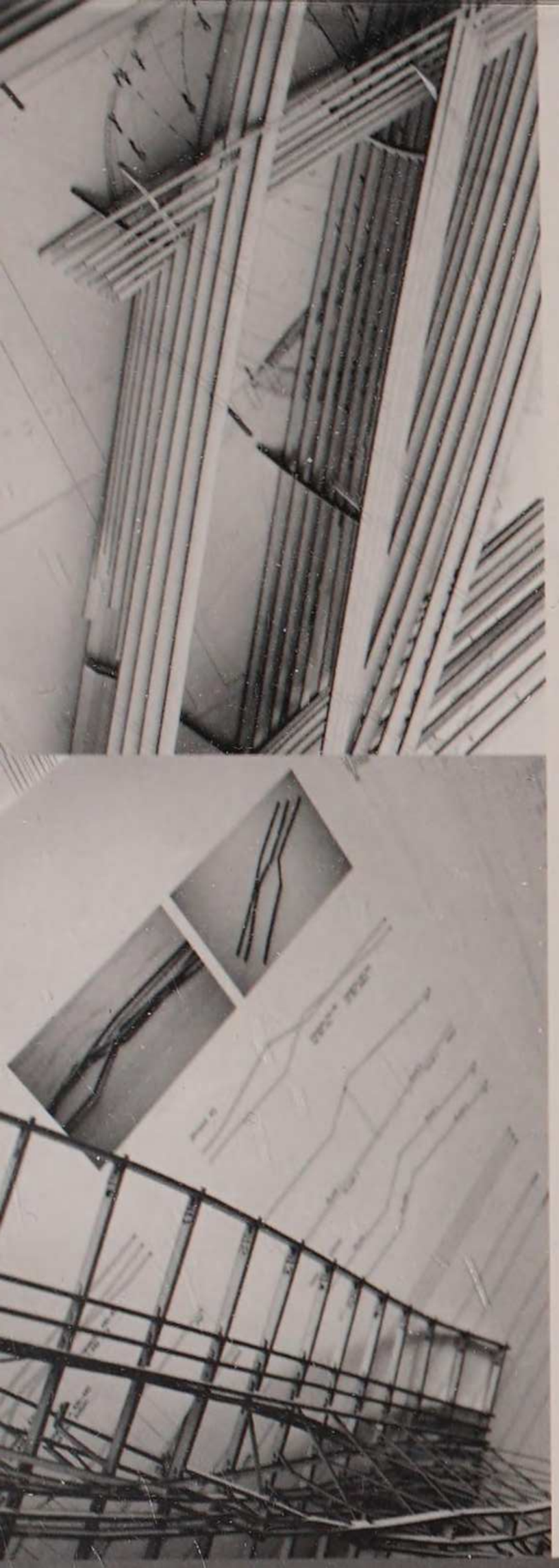
Out of phase periodic movement

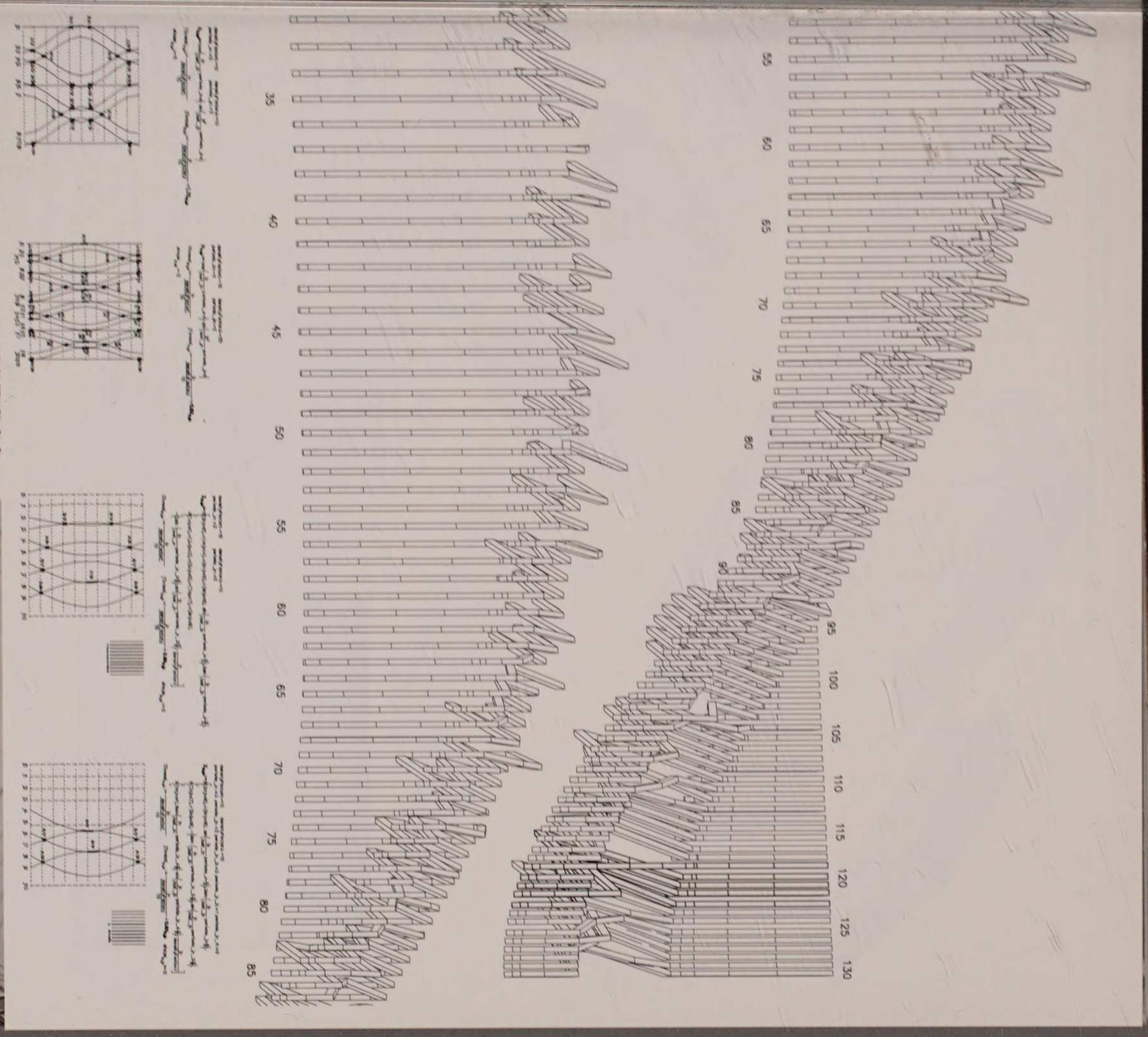






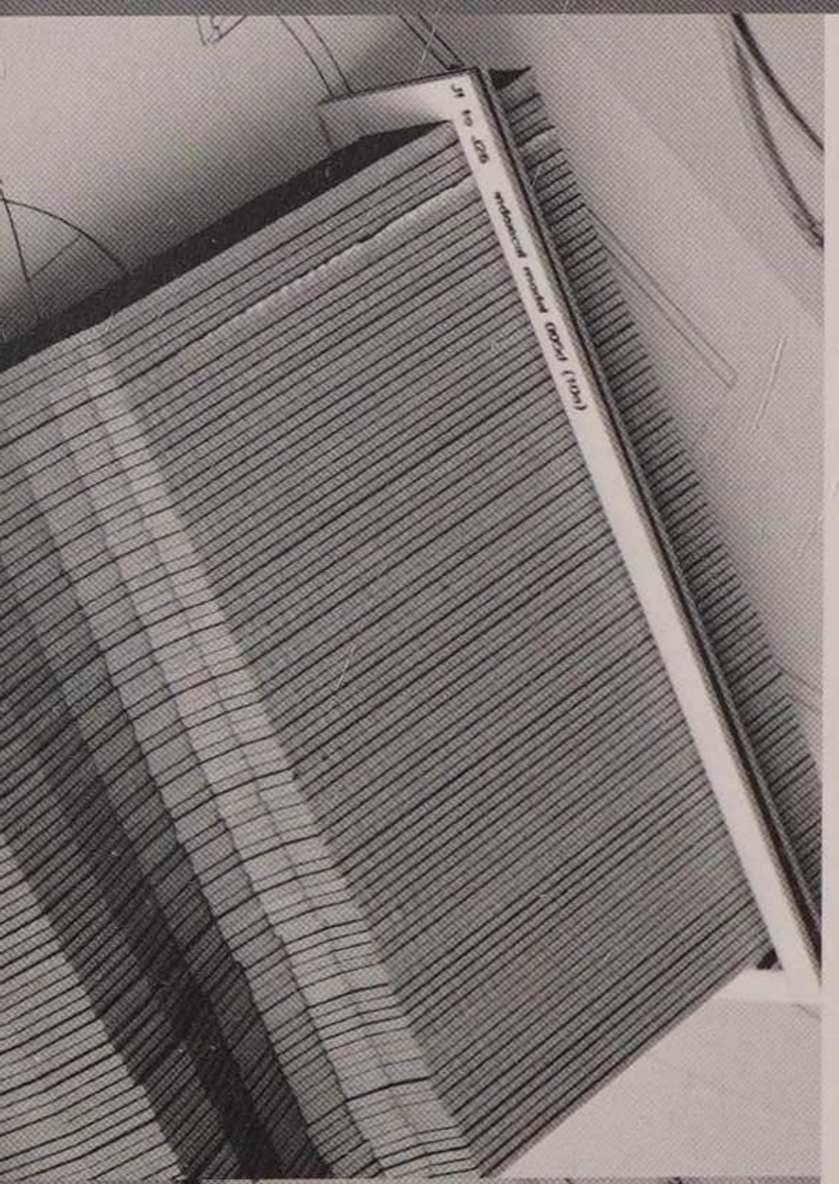
Omar Al-Omari (top) Indexical model on the theme of superficial depth, final studies in analytic geometry. Application of variable thickness to a 3D parametric surface, sketch model, ink and laser-cut card.

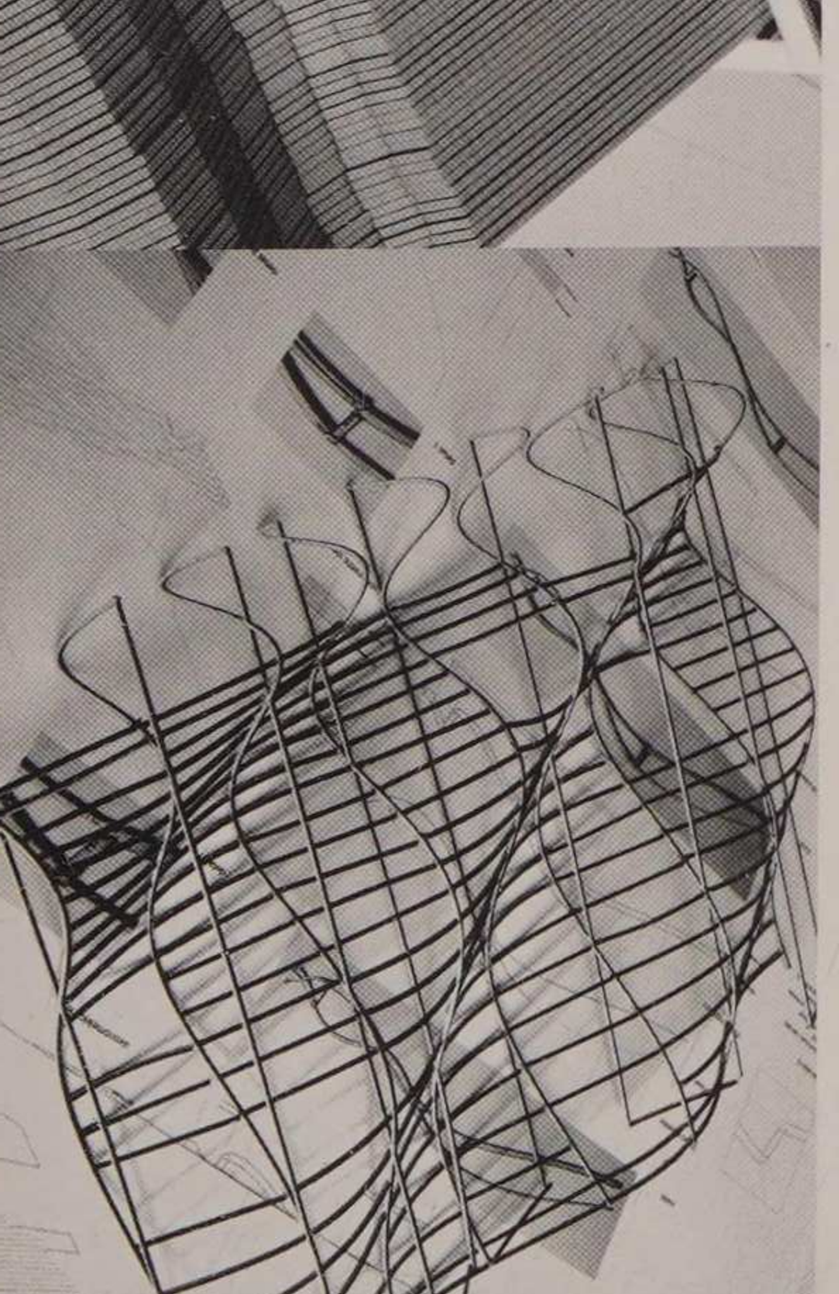


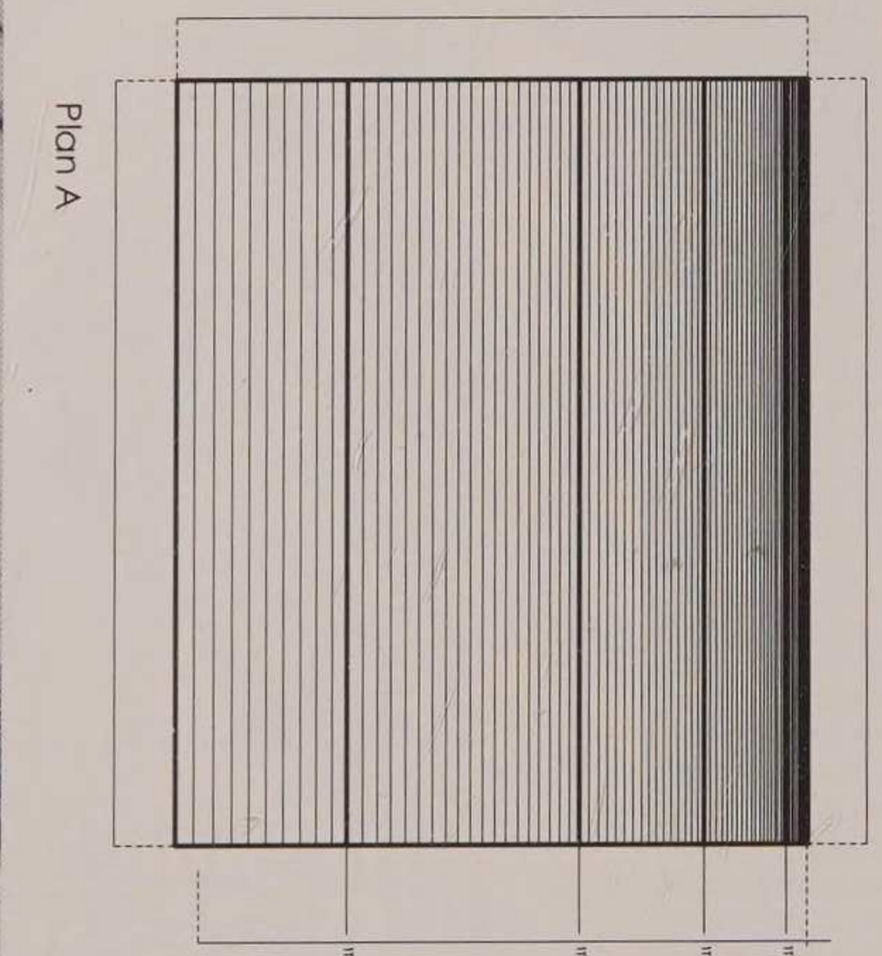


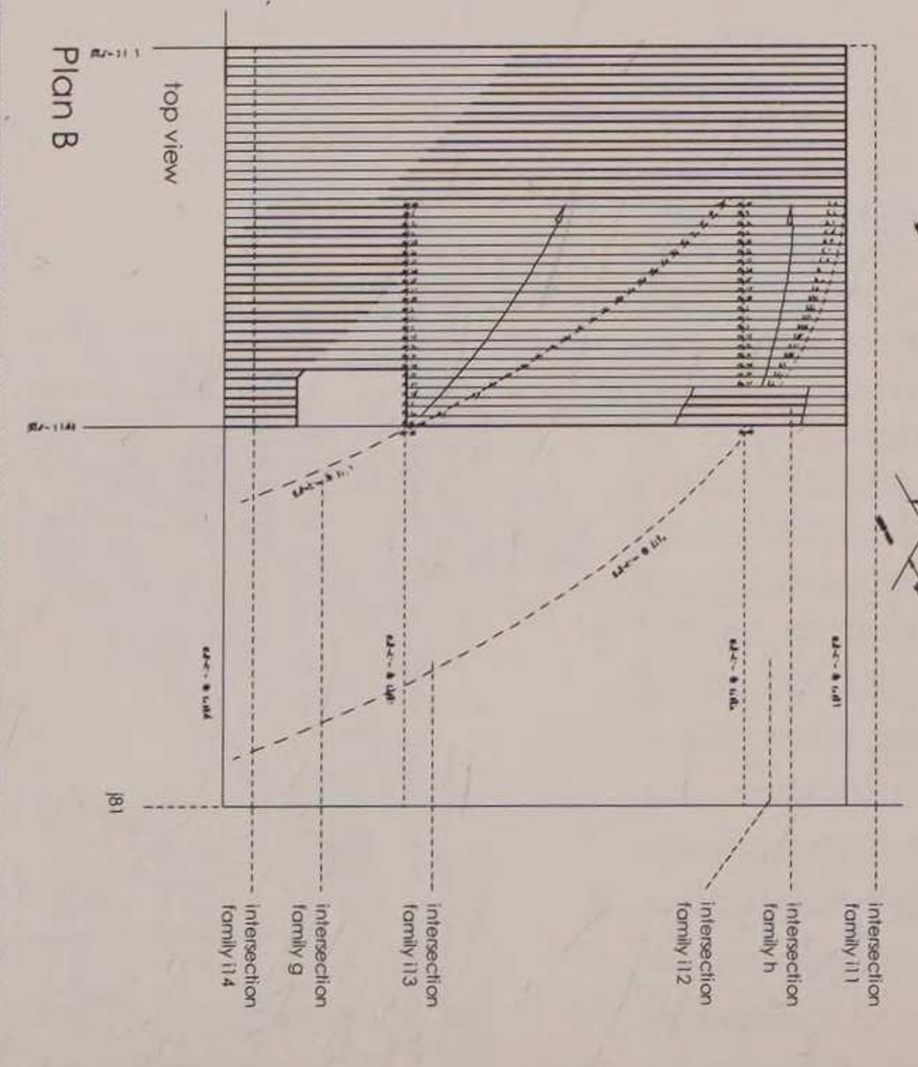
Asa Nilsson (top) Indexical model on the theme of monolinear weaves, final studies in analytic geometry. Application of self-intersection patterns to a 3D parametric surface, ink and paper. **Ema Bonifacic** (left) Indexical model on the theme of implicit intersections and swept curves, sketch model, ink and laser-cut card. **Panos Hadjichristofis** (right) Indexical model on the theme of bundled fields, sketch model, ink and laser-cut card.

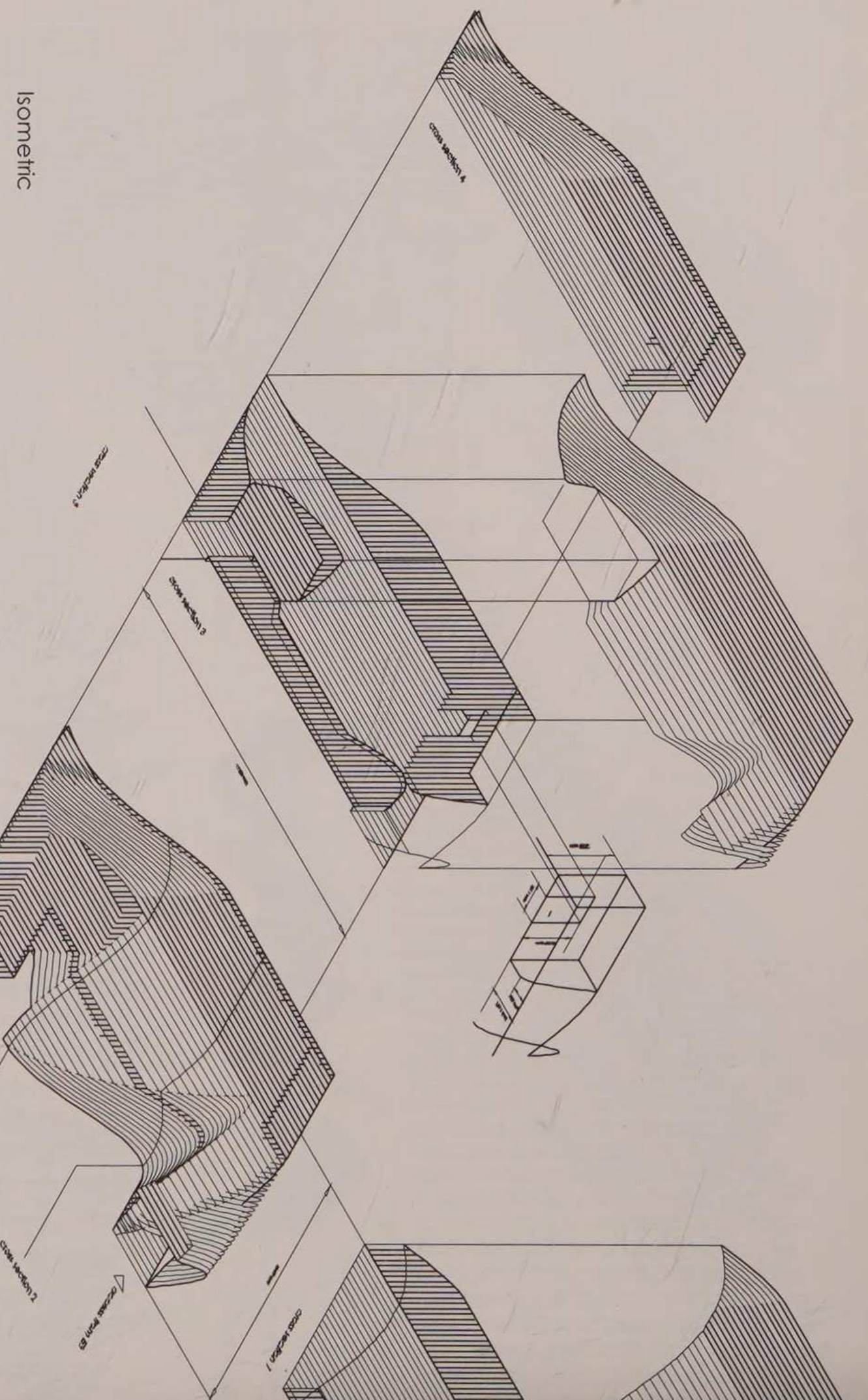
Hoon Sang (top) Final project on the theme of Japanese high-density housing, Surf_TM sheets, diagrams and plans. **Farah Diab-Ghanim** (left) Indexical model on the theme of edges and boundaries, sketch model, ink and laser-cut card. **Hoon Sang** (right) Indexical model on the theme of pliant void, sketch model, ink, paper and laser-cut card.





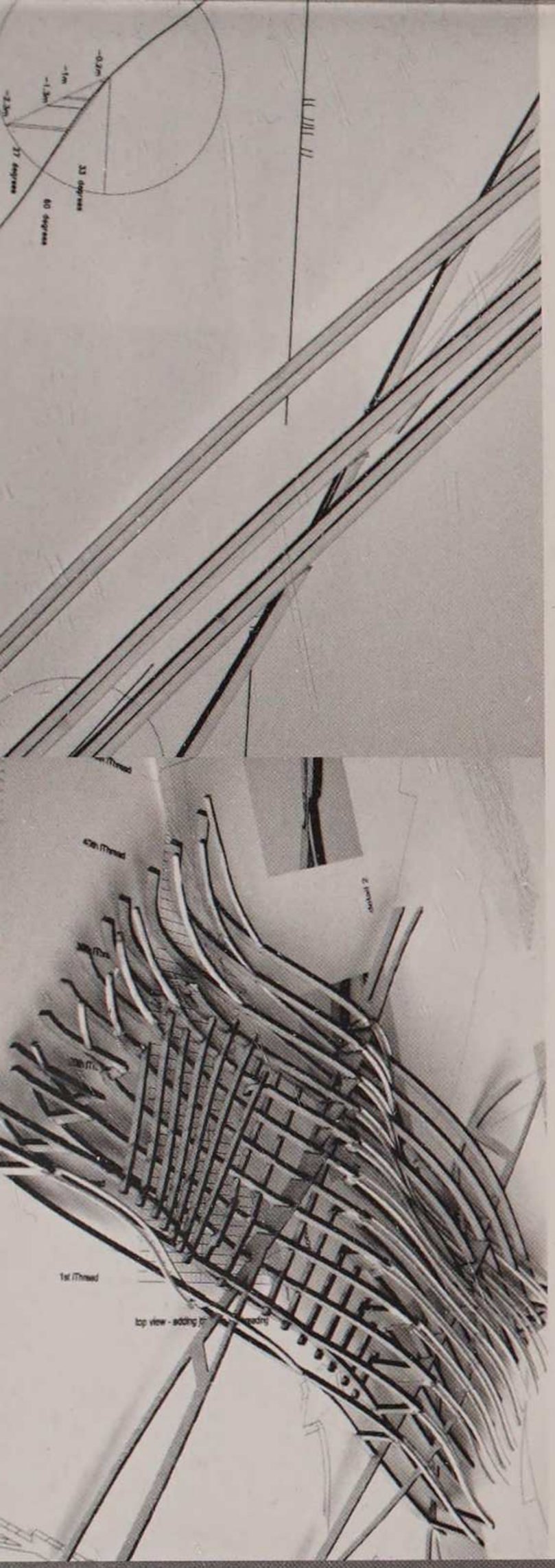


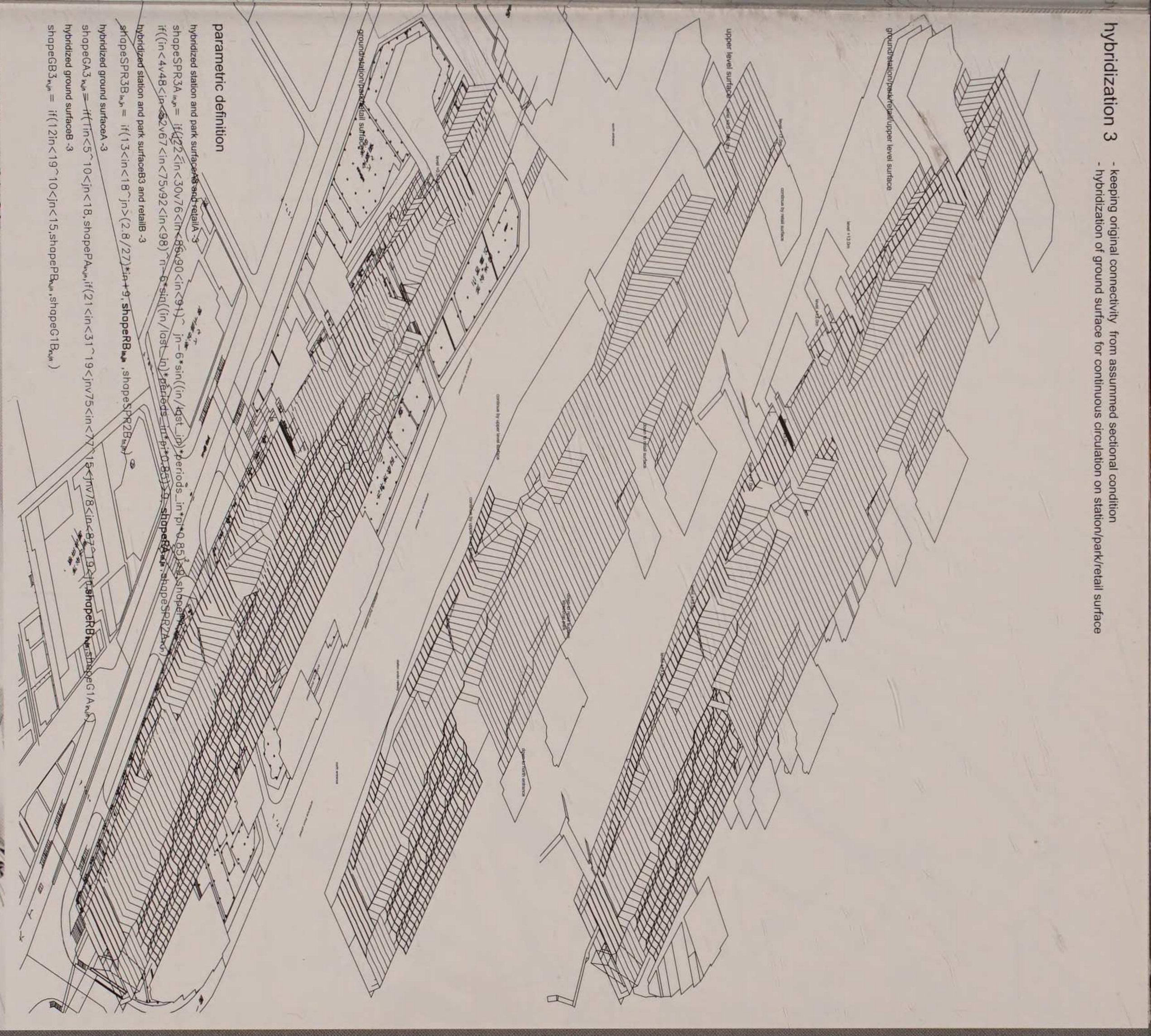




hybridization 3

- keeping original connectivity from assumed sectional condition
- hybridization of ground surface for continuous circulation on station/park/retail surface





parametric definition

hybridized station and park surfaceA3 and retailA -3

$shapeSPR3A_{m,n} = if(22<in<30 \vee 76<in<86 \vee 90<in<91)\hat{}\ jn-6*\sin((in/4st_in)*periods_in*pi*0.85)*8, shape...$

hybridized station and park surfaceB3 and retailB -3

$shapeSPR3B_{m,n} = if(13<in<18\hat{}jn>(2.8/27)*in+9, shapeRB_{m,n}, shapeSPR2B_{m,n})$

hybridized ground surfaceA -3

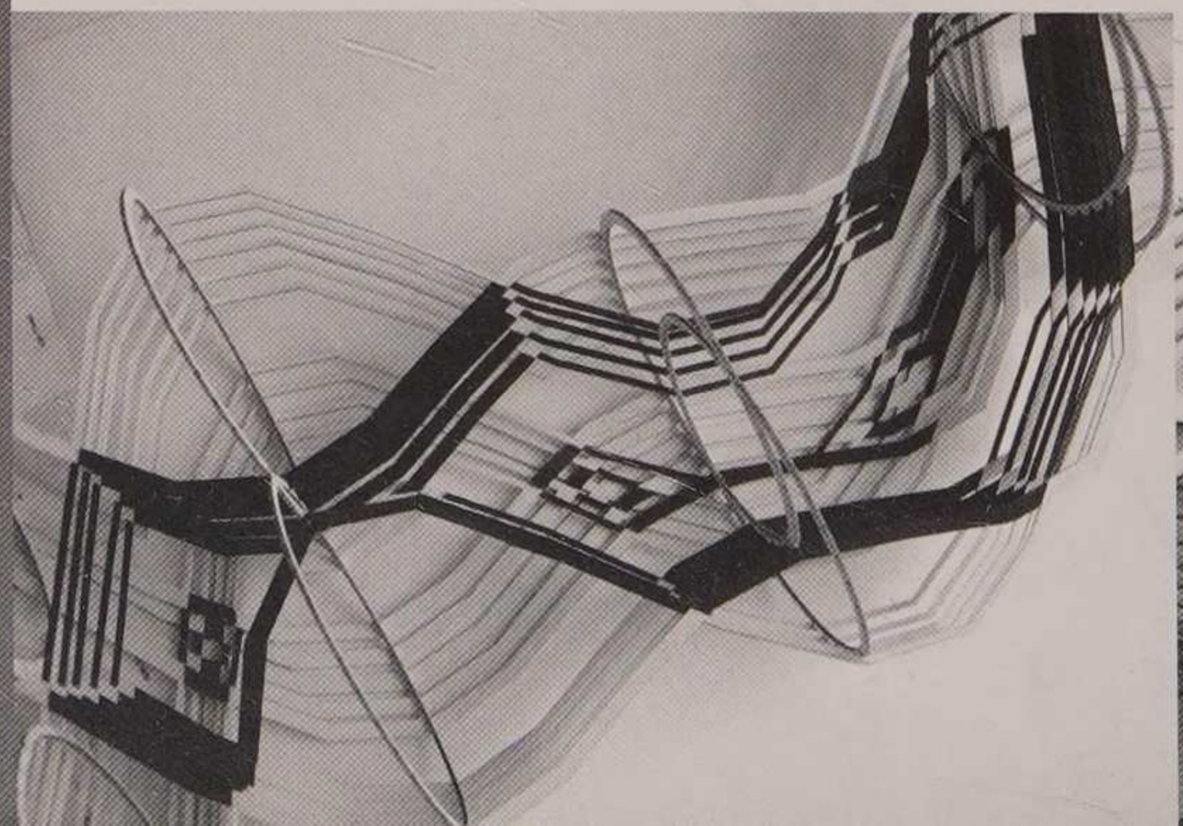
$shapeGA3_{m,n} = if(in<5\hat{}10<jn<18, shapePA_{m,n}, if(21<in<31\hat{}19<jn\vee75<in<77\hat{}15<jn\vee78<in<87\hat{}19<jn<si...$

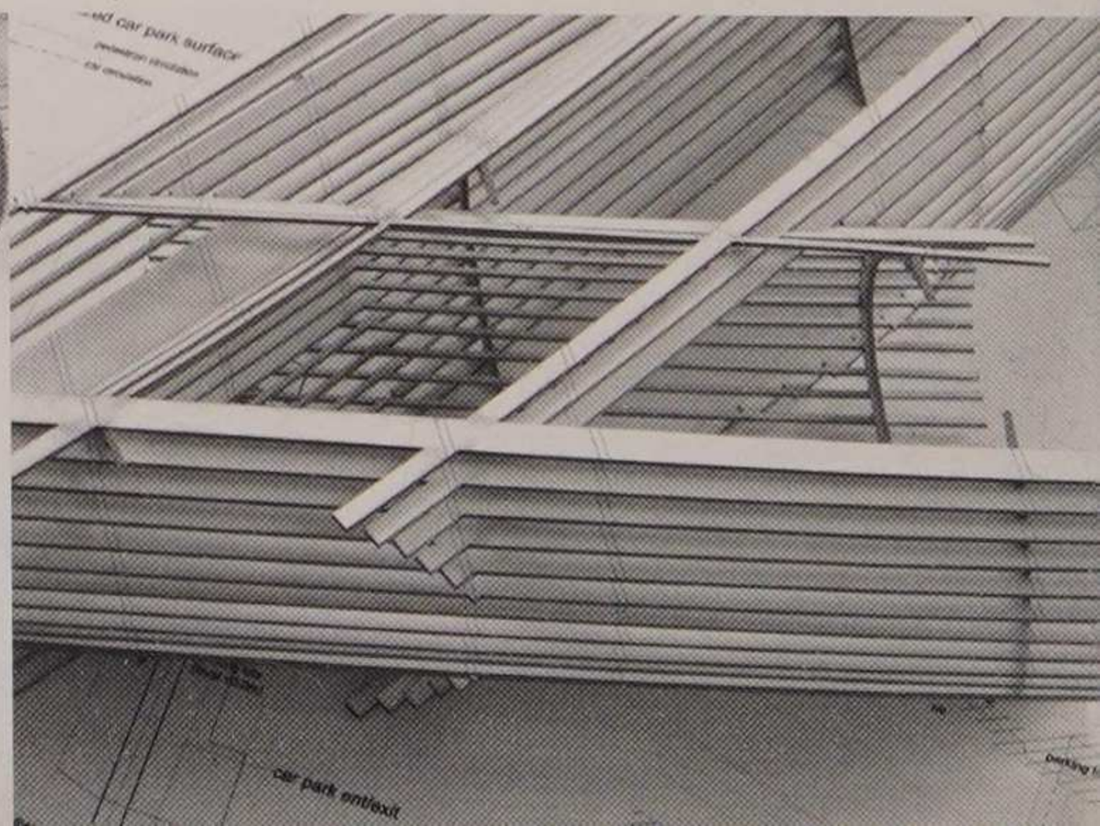
hybridized ground surfaceB -3

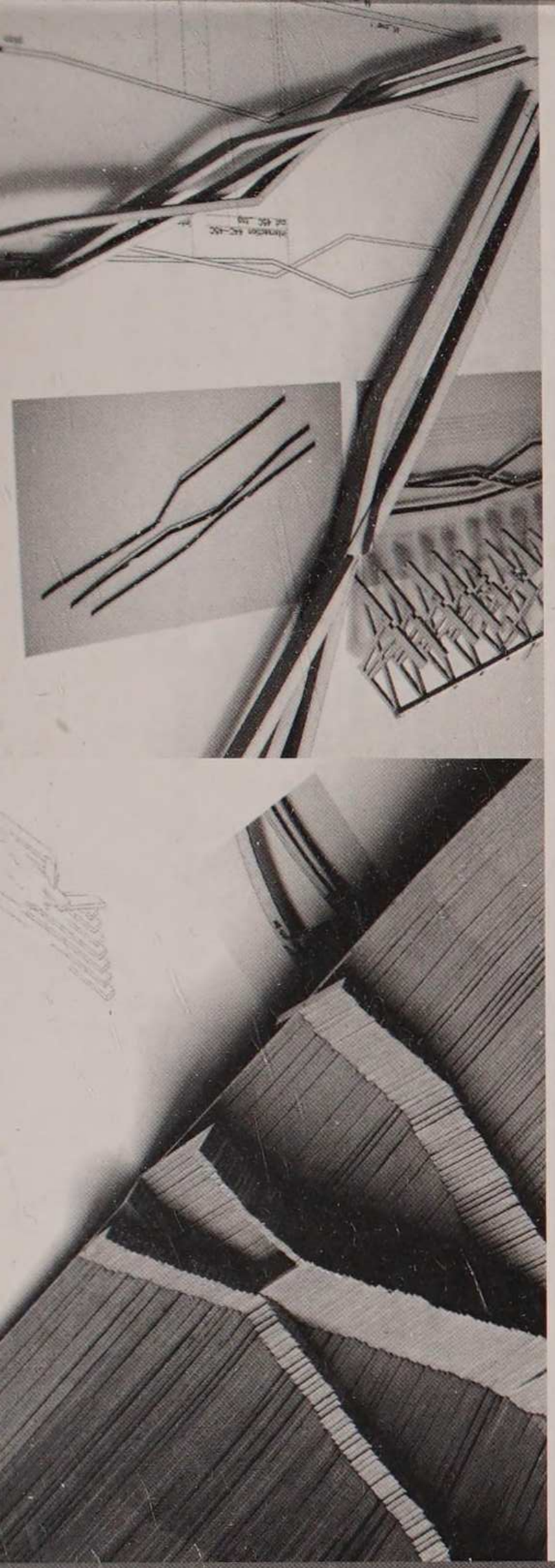
$shapeGB3_{m,n} = if(12in<19\hat{}10<jn<15, shapePB_{m,n}, shapeG1B_{m,n})$

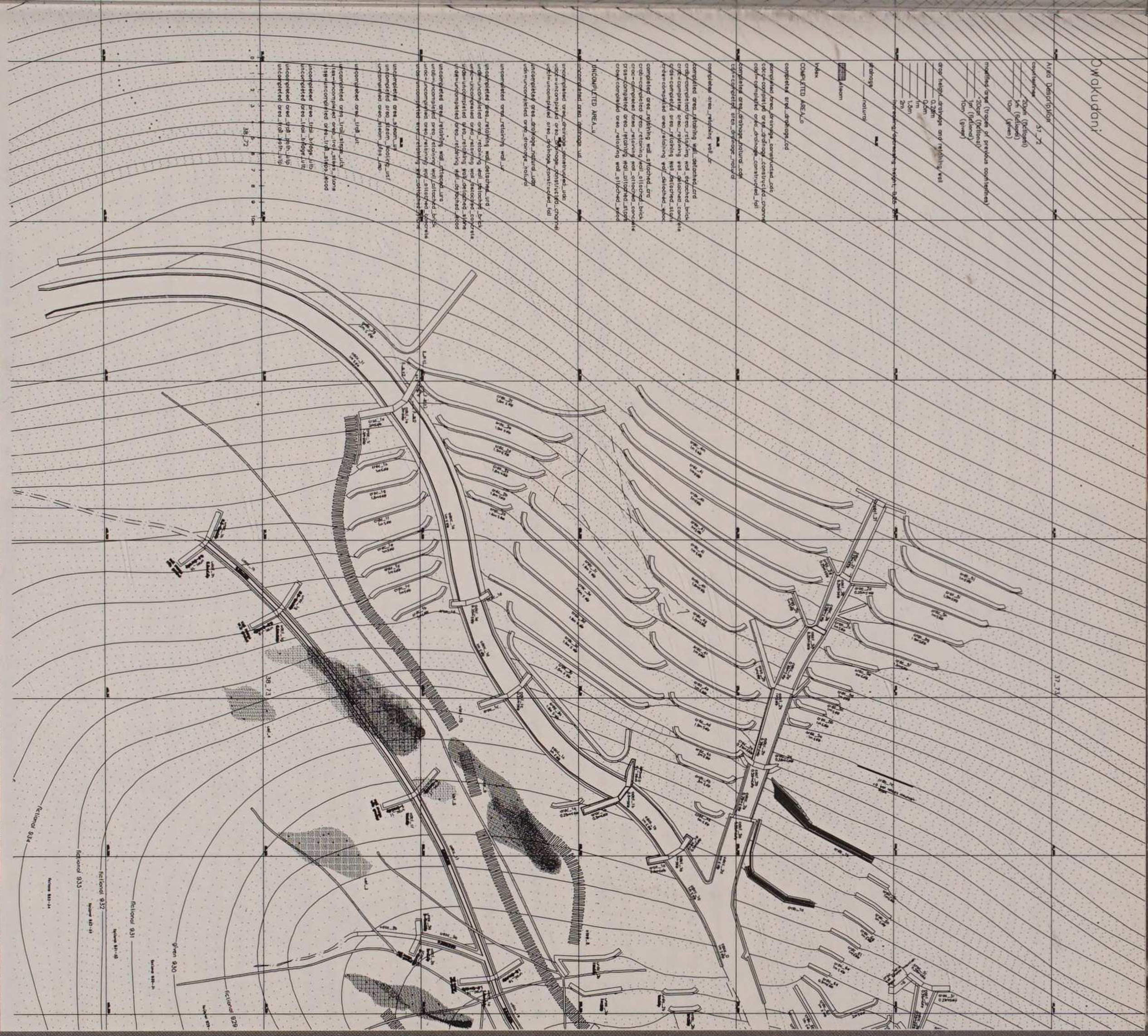
Jung Kim (top) Final project on the theme of Japanese hybrid building, Surf_TM sheets, diagrams and plans, ink and paper. **Panos Hadjichristofis** (left) Indexical model on the theme of bundled fields, detail sketch model, ink and laser-cut card. **Jung Kim** (right) Indexical model on the theme of composite surfaces, sketch model, ink, paper and laser-cut card.

Ema Bonifacic (top) Indexical site drawing of Sumida Ward, ink and paper. **Ivana Sehic** (left) Indexical model on the theme of swept curves, sketch model, ink, paper and laser-cut card of two colours. **Ema Bonifacic** (right) Indexical model on the theme of implicit intersections and swept curves, sketch model, ink and laser-cut card.









Asa Nilsson Indexical site drawing of Owakudani District. Site-specific application of 3D self-intersection patterns. Indexical model on the theme of monolinear weaves, final studies in analytic geometry. Application of self-intersection patterns to a 3D parametric surface, ink and paper.

LONDON 2013: Programmatic Afterlives

Starting from the premise that urbanity is a composite effect of typologies, the unit has investigated the adaptive nature of typologies and their eventual mutation and adaptation in contentious urban situations. We have employed two different methods at two scales, being strategic and opportunistic on the urban scale, and tactical and systemic processes on the typological scale. So far we have articulated these adaptive typologies through structure and volume and their potential to seed programmatic performance.

This year we focused on sports typologies and their role in London's 2012 Olympic Bid and, more acutely, on their post-Olympic performance. This investigation challenged the conventional conception of sports structures as architectural artefacts impregnated with iconic powers, venerated during 16 days of frantic use, then made redundant. As an alternative strategy we used structures both to seed programmatic potentials on an urban scale and to regulate and administer these potentials in an urban plan, thereby pushing the understanding of sports structures as a typology with the power to affect urbanity. This is articulated by 13 projects that fall into six categories:

Kelvin, Florence and Lin conceive of redundant sport structures as points of urban growth. Guided by the logic of structural growth, the resultant fabric of the urban plan deviates from the conventional notion of structuring ground, land use and mobility.

Q and Ruth exploit the redundant nature of sport events as voids and tools to challenge the nature of open spaces in Abercrombie's compromised Green Belt. Structural edges and abutments are used as enablers and regulators of diverse programmes, thus defining new categories of open space.

Pan, Sangyun and Minseok use hybrid structures to revitalise and consolidate the edges of the city. Their adapted sports structures take on unusual organisational and structural principles: one is lopsided, another an infra-sports interchange, another a fluctuating sports terrace.

The dispersal of large sports structures into the inner city and landmark sites enabled K and Valeria to turn the redundant facilities into aggregate structures. The accumulation of these aggregates forms adaptive typologies that have an immediate effect on the deprived boroughs surrounding Lea Valley.

The projects by Dan and Harold seek to grow ground structures as a response to the contamination that blights the Lea Valley. These not only absorb the redundancy of the sports structures but also regulate land use according to the differential seepage of contaminants.

Bart proposes to consolidate two megastructure typologies – the highrise and the stadium – which through their sheer scale enact a completely new urbanity for London. Lea Valley is turned into a zone of planning amnesty for highrise typology in exchange for the development of sports structures as public facilities.

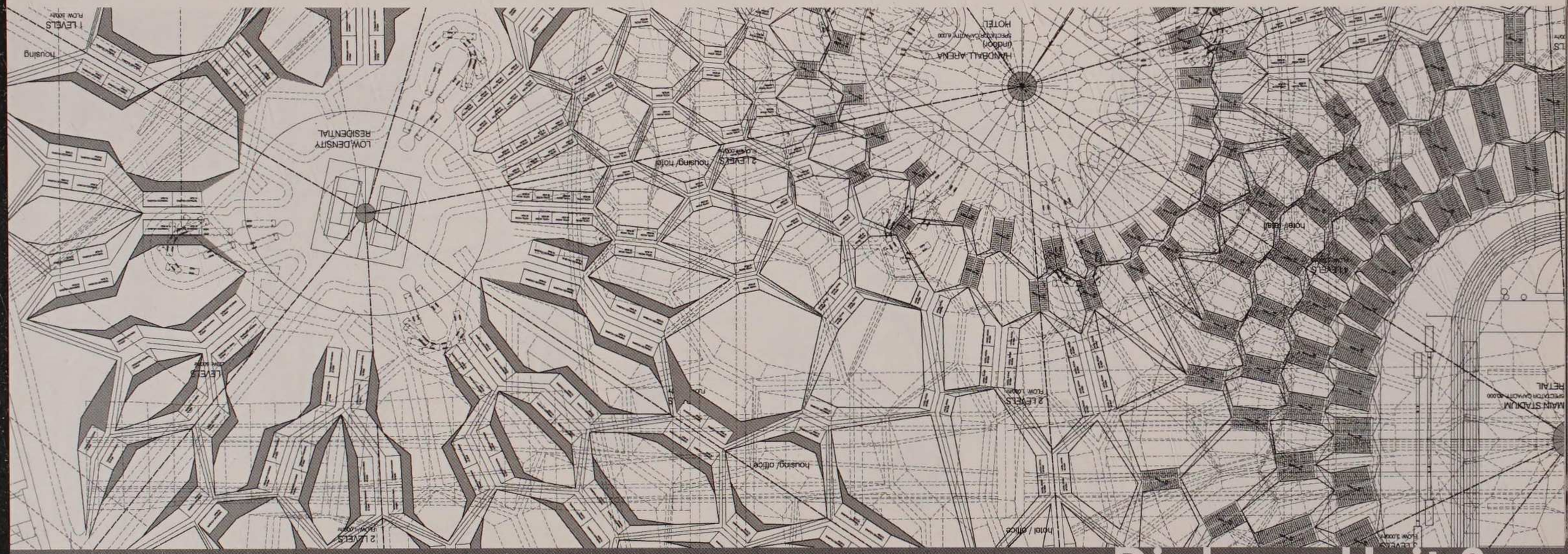
All 13 developed adaptive typologies exist predominantly as typostructures, envisioned to have an impact in 2012 but articulated for resonance beyond 2013.

Unit Staff **Chris Lee, Sam Jacoby**
Workshop and Seminars **Larry Barth, Yael Gilad**
Structural Consultant **Hanif Kara**

Students **Mei Mei Chan, Suk-Kyu Hong, Ruth Kedar, Minseok Kim, Sang-Yun Kim, Keisuke Kobayashi, Florence Kong, Nankuei Lin, Dan Narita, Yi Cheng Pan, Bart Schoondeebeek, Valeria Segovia Trigueros, Harold Tan Kelvin, Chu Ka Wing**

Visiting Critics **John Barrow [HOK], Mirco Becker, John Bell, Katharina Borsi, Carlos Villanueva Brandt, Alan Dempsey, Oliver Domeisen, Shin Egashira,Ines Geisler, Alistair Gill, Tina Groen [HOK], Alex Haw, David Hebblethwaite, Michael Hensel, Hugo Hinsley, Stefan Hoener [FOA], Francesca Hughes, Christian Hutter, Holger Kehne, Neil McNevin [LDA], Achim Menges, Yusuke Obuchi, Gerardo Punte, Julie Richards, Makoto Saito, Irénée Scalbert, Brett Steele, Charles Tashima, Andrew Tirta, Tom Verebes, Ellis Woodman [BD]**

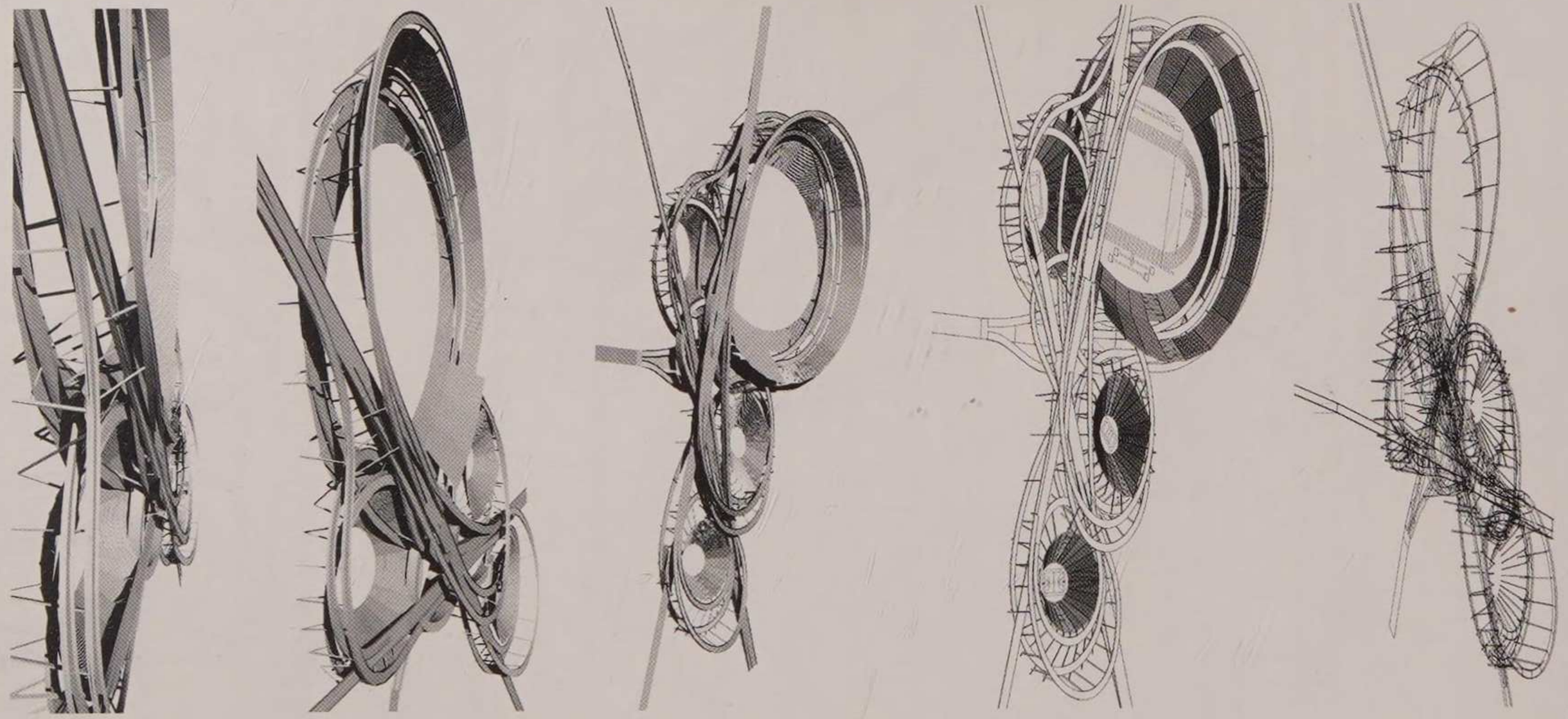
Special thanks to **Mike Weinstock, Nikolaos Stathopoulos, Alkistis Rodis, Antonia, Belinda, Joel and Marilyn**

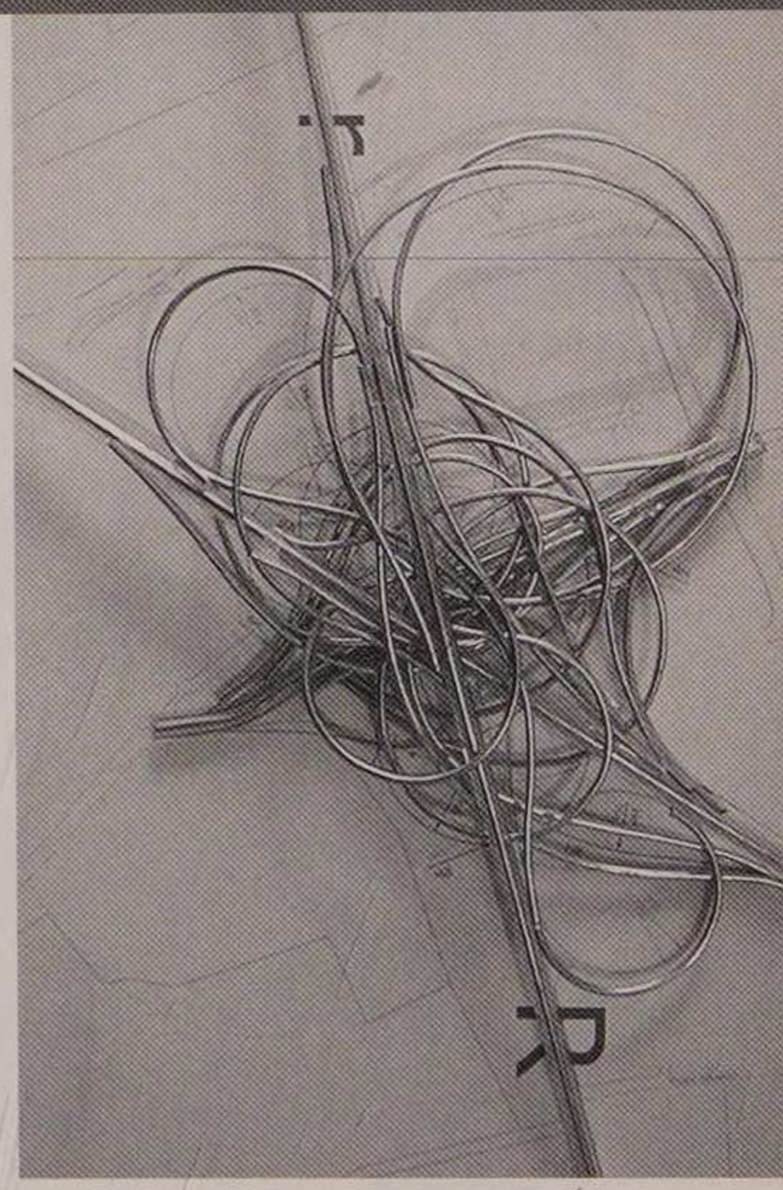


Kelvin Chu Perforated Hill: The project seeks to challenge sports structures as independent structures marooned in a park. They are conceived of as points of growth for the new Stratford City in the form of a branching structure. This enables the multiplication of 'ground programmes' and creates a volumetric organisation that is able to absorb sudden surges of pedestrian flows and adapt its associative programmes through three phases of abrupt programmatic switches.

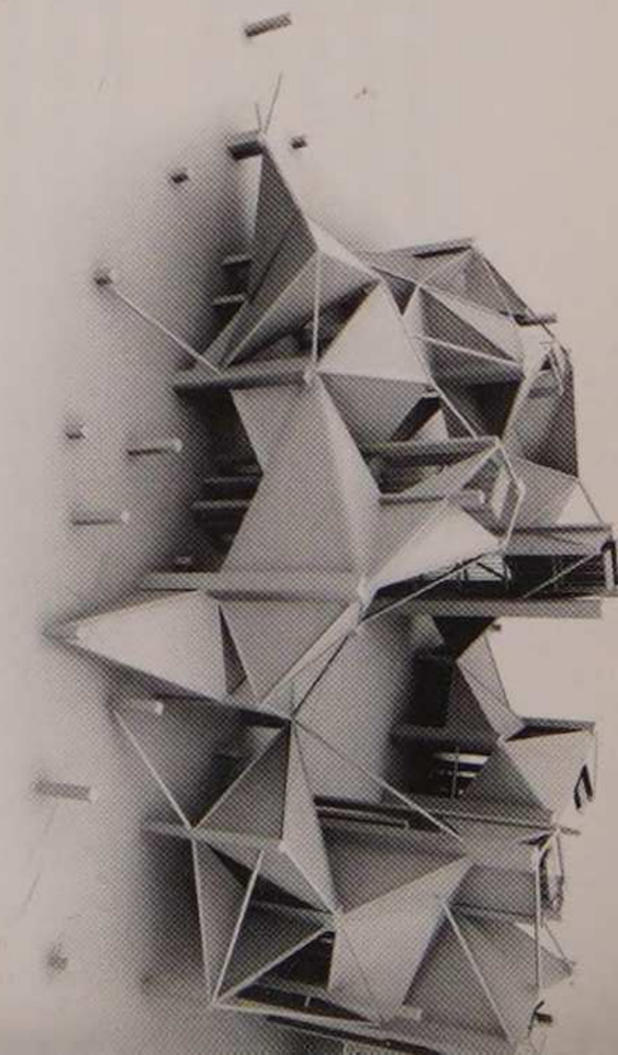
Minseok Kim Sports Interchange: The introduction of an upgraded spaghetti junction releases the infrastructure noose that chokes the Green Belt and consolidates two types of redundant void into a sports-interchange.

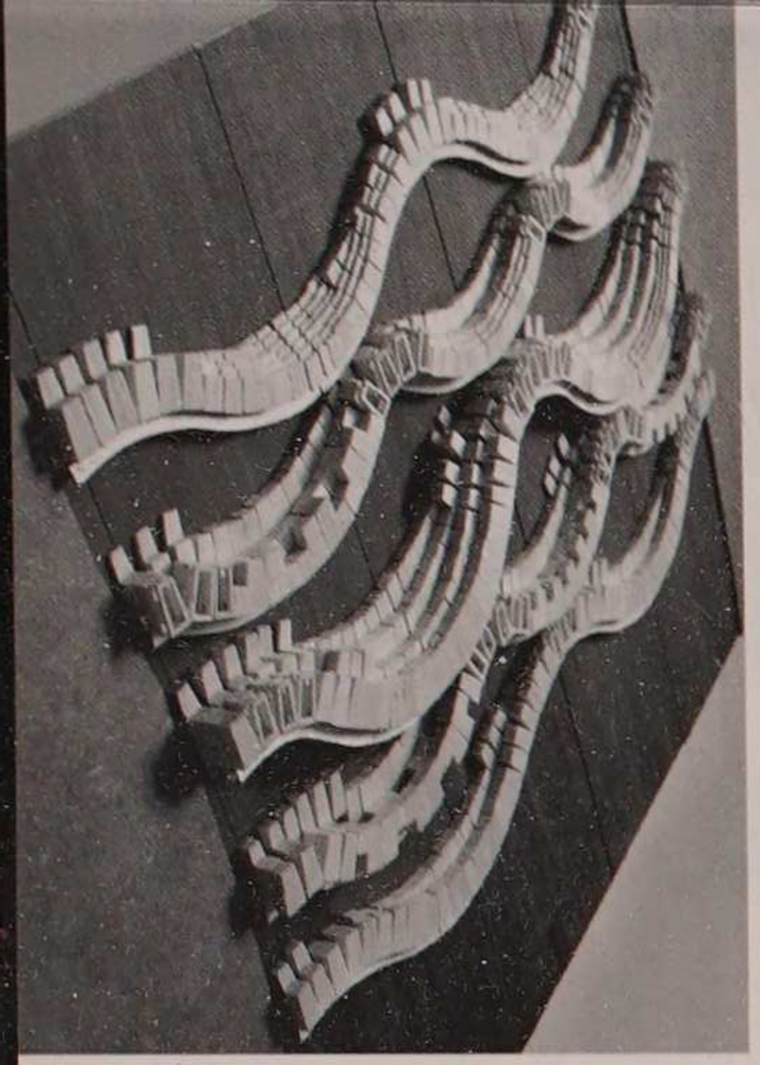
Nankuei Lin Structural Voids: Two types of structural system are used to regulate the growth of different clusters within the Olympics. Both the 'V' and 'I' systems are envisioned to allow the greatest degree of freedom in absorbing incremental densities whilst maintaining a fixed void-to-built ratio.

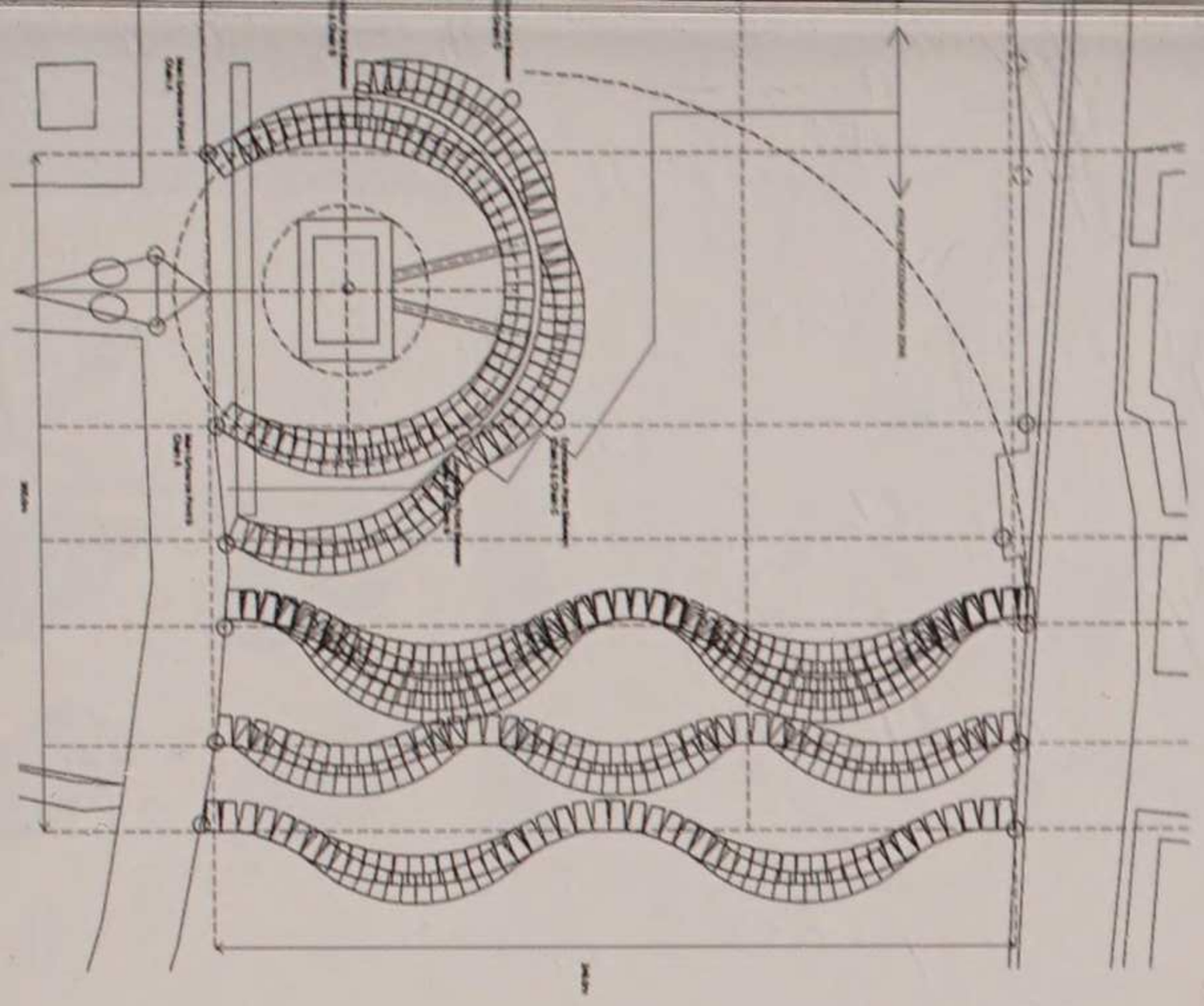


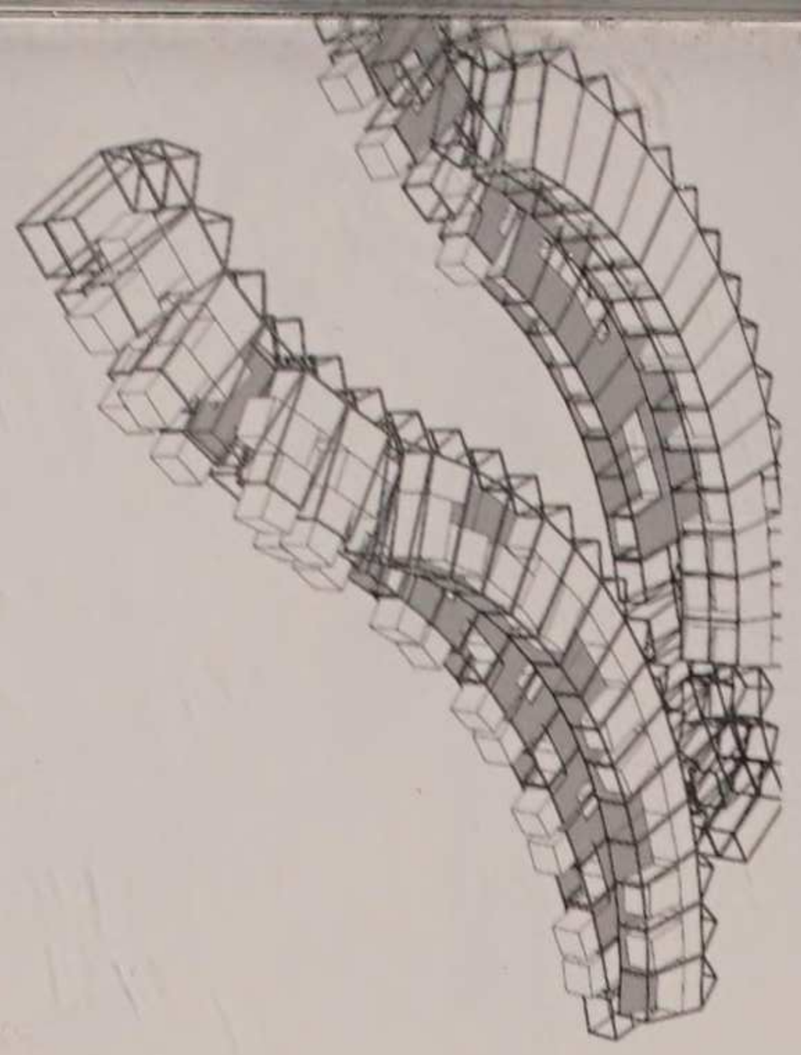




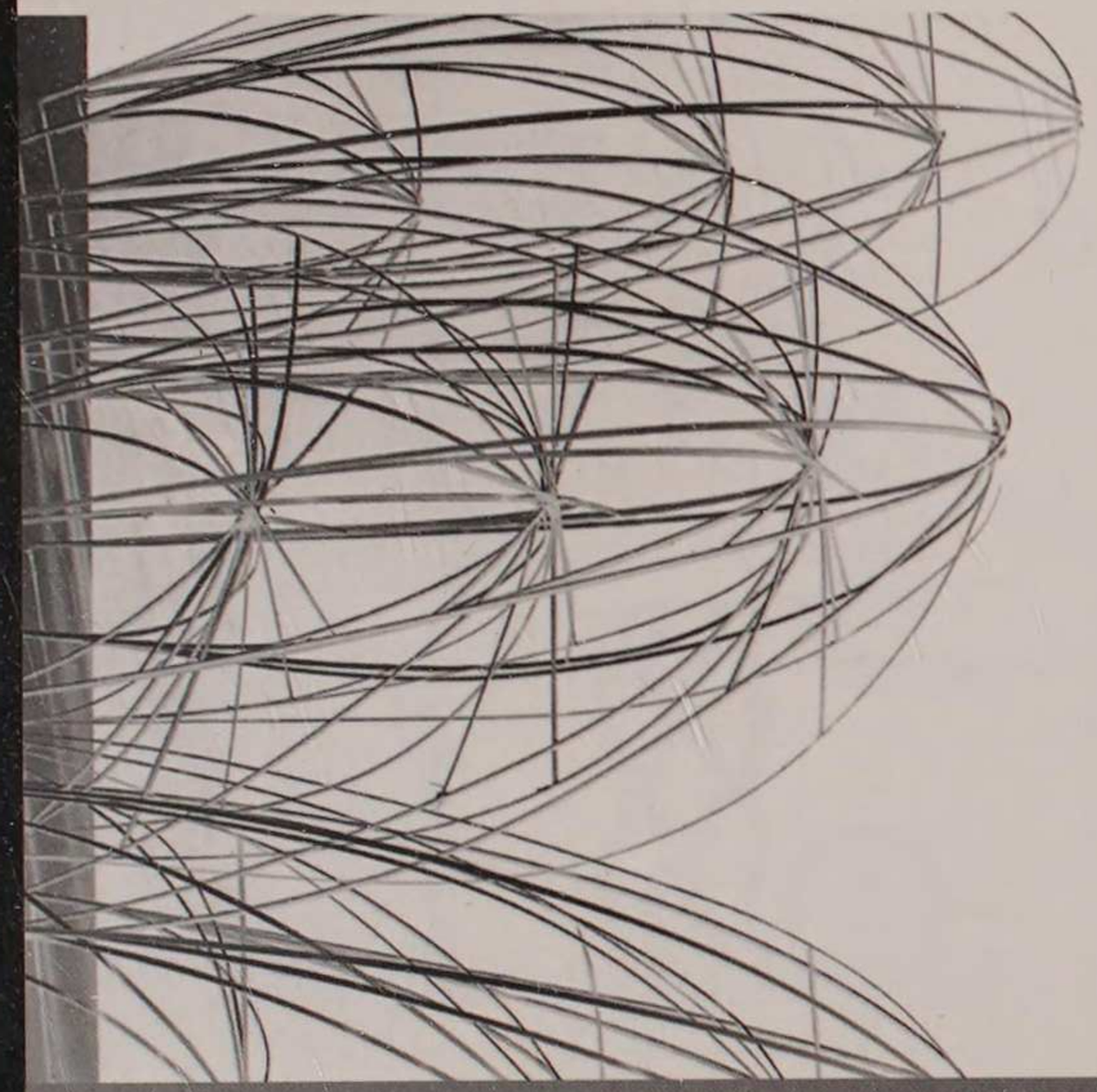


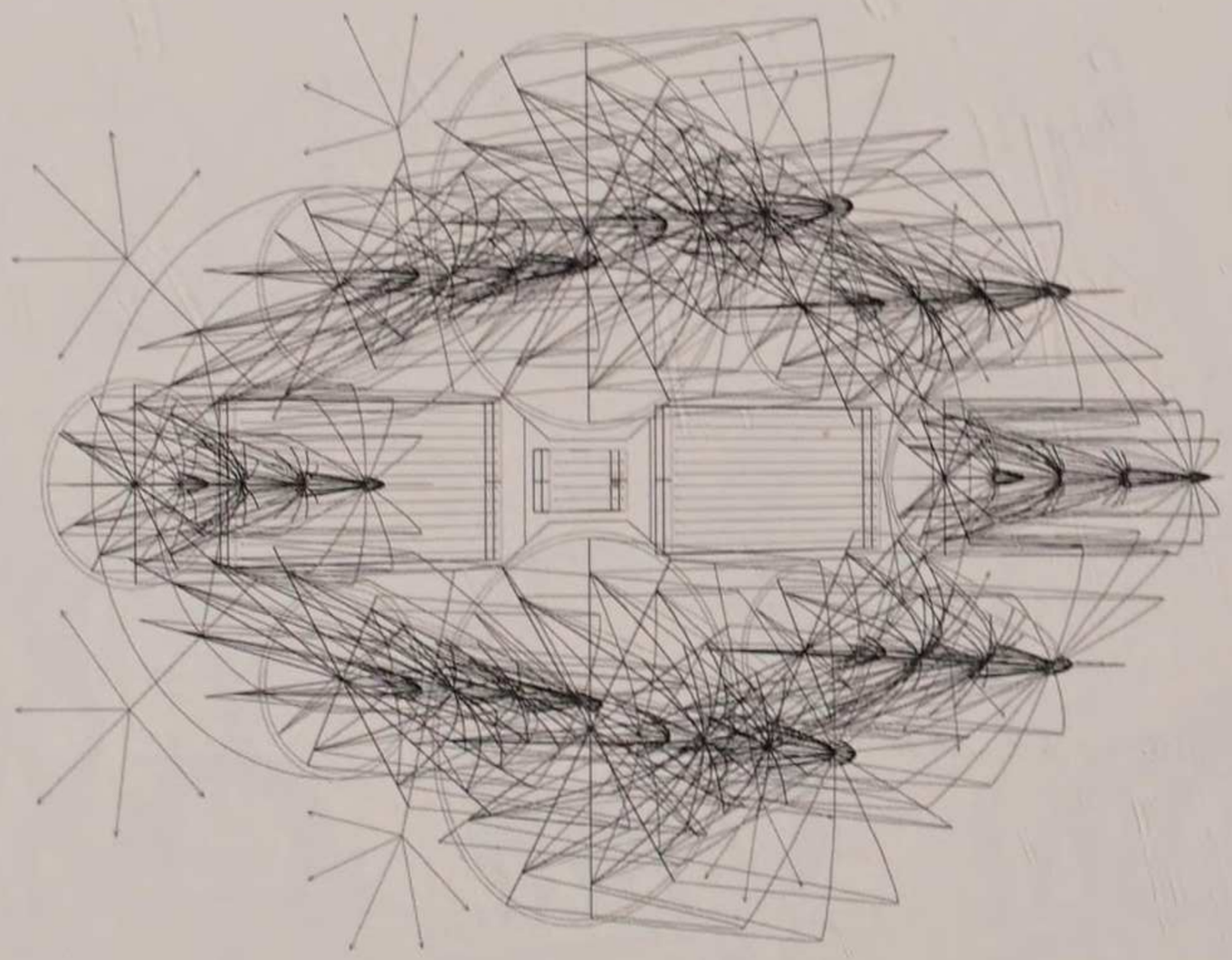


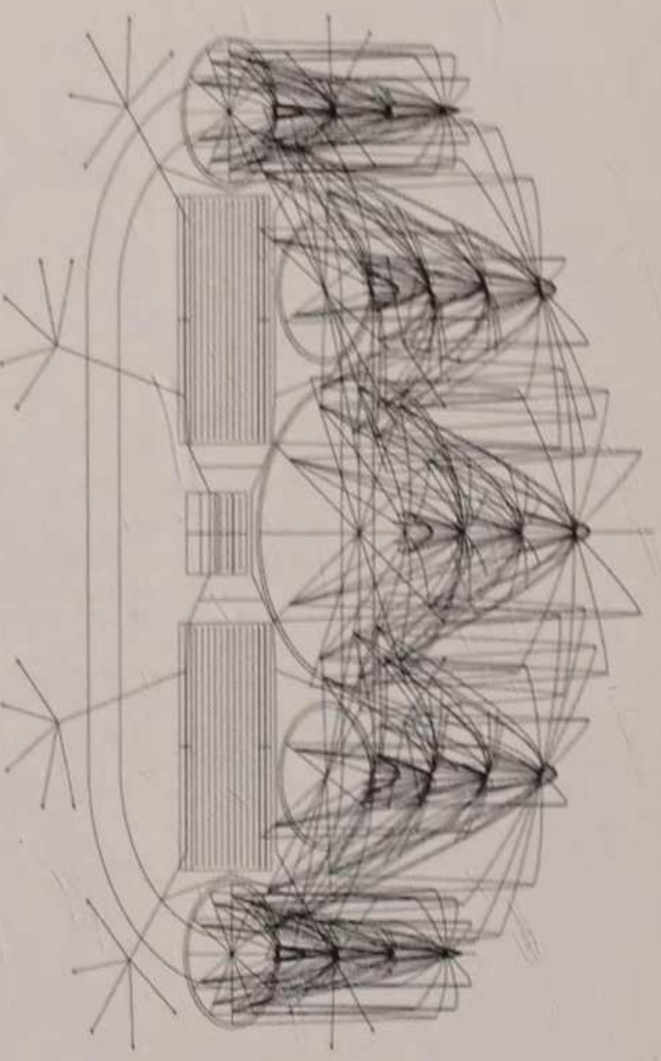










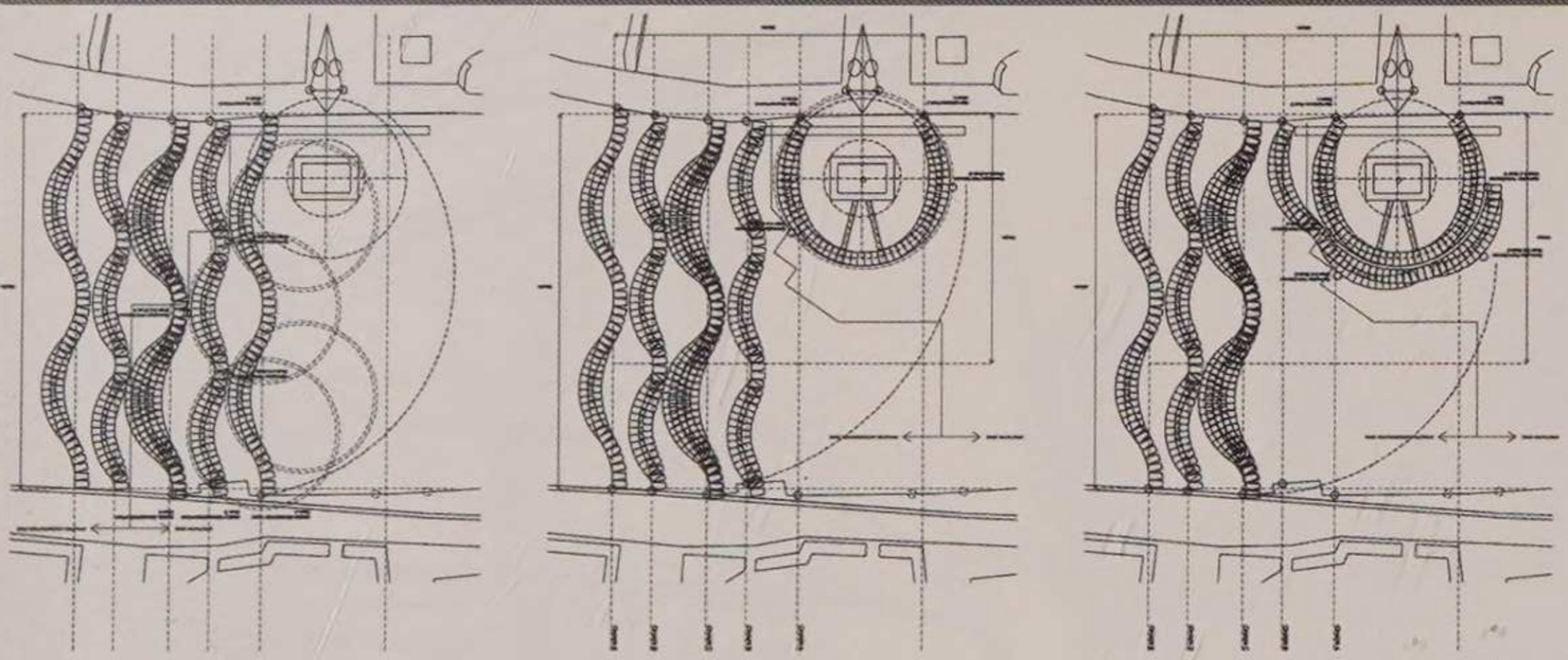


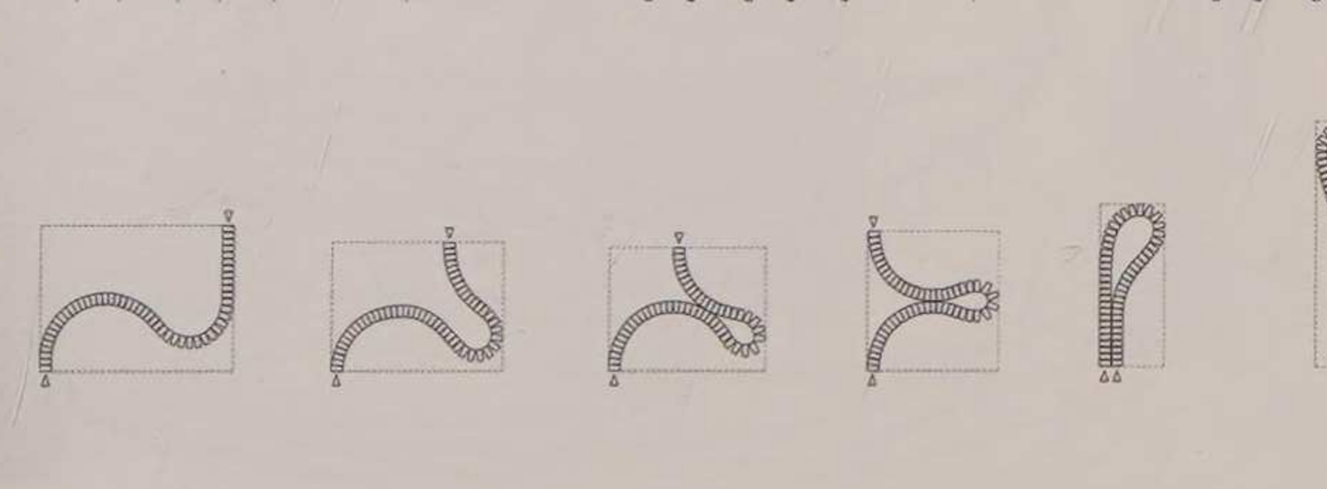
Dan Narita Hydrotypes: The hydrotype is envisioned as both a sports structure and a water purification plant. Modulated hydrotypes are dispersed across the site in response to the degrees of contamination that blight the Lea Valley, performing the task of ground remediation and seeding appropriate programmes.

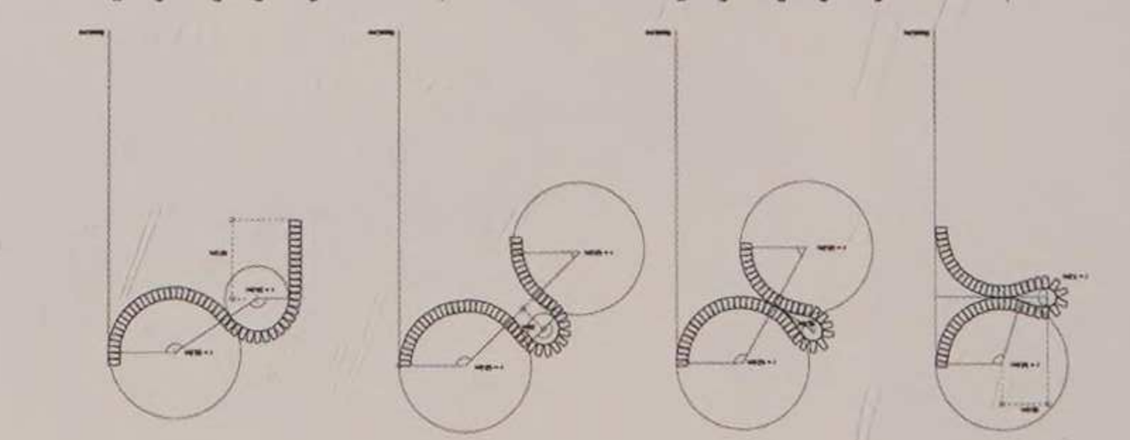
Keisuke Kobayashi Chain Housing: Dispersing the Olympic venues into landmark sites increases the spectacle value of the sporting event. This temporary sport structure is envisioned as a floating configurable chain structure that acts as a host for prefabricated housing. For 16 days, it serves as athlete housing and as a sports venue. On the seventeenth day, it will be floated to the Thames Gateway to form permanent floating homes.

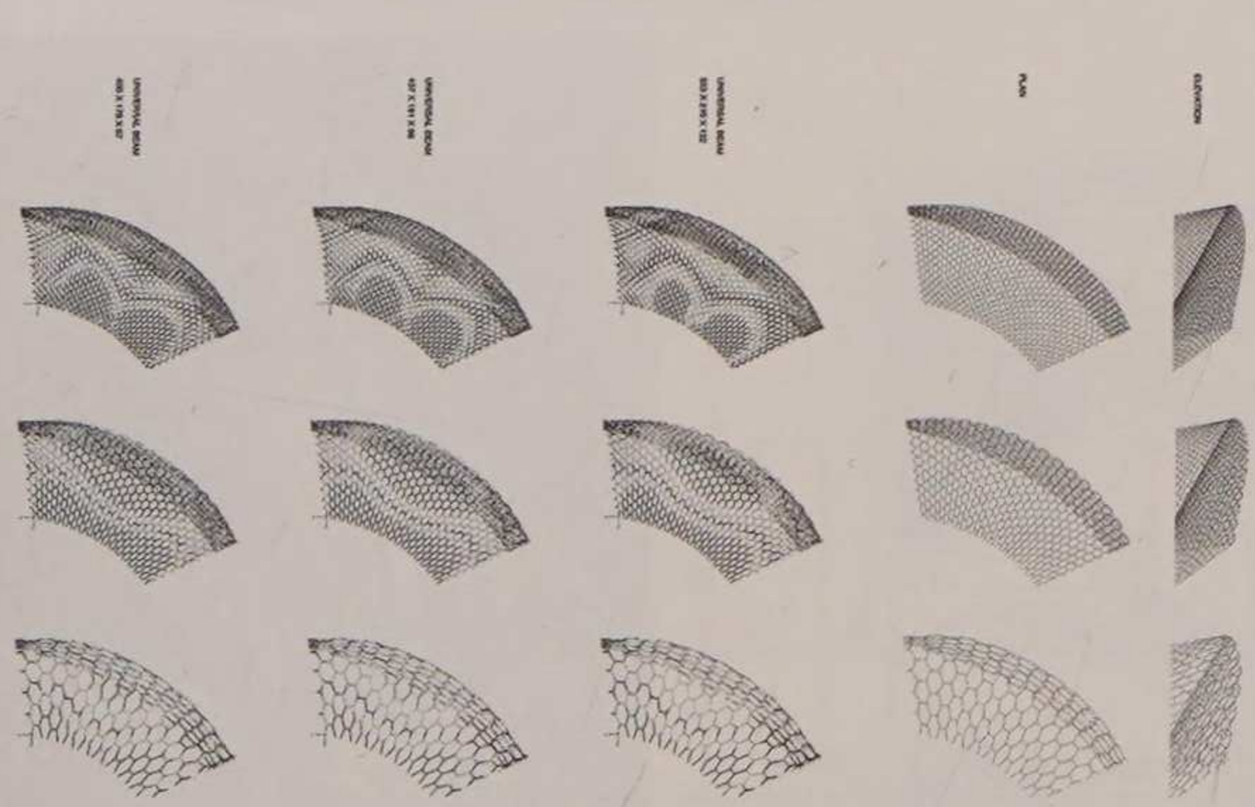
Suk-Kyu Hong Green Chain Typology: An attempt to consolidate and revitalise Lea Valley as a series of definable and programmable green chains. The structure of the abutments of this typology regulates the desired programmes across the three phases of the Olympics.

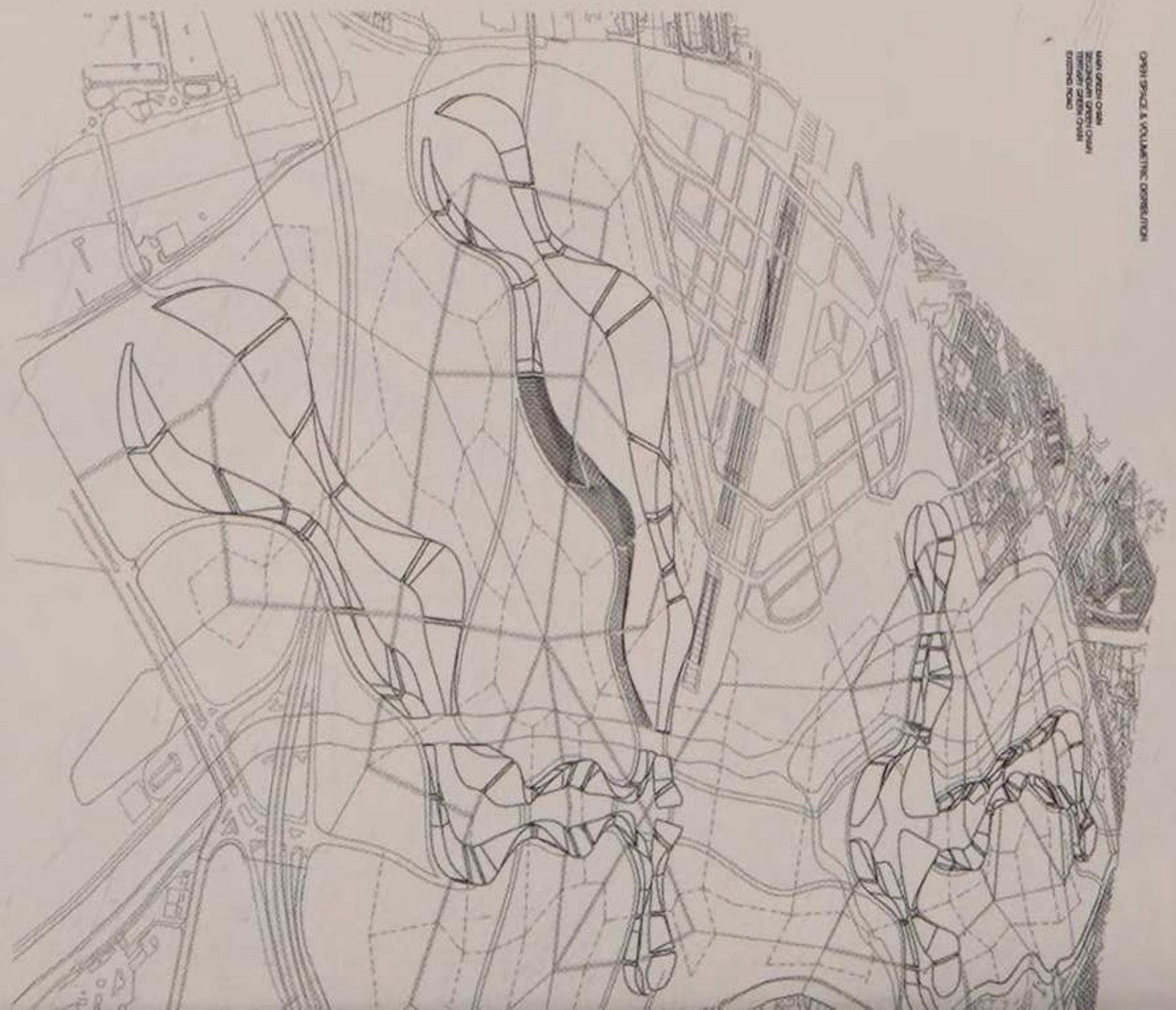
Keisuke Kobayashi Chain Housing: Transformation from sports venue to athlete housing.

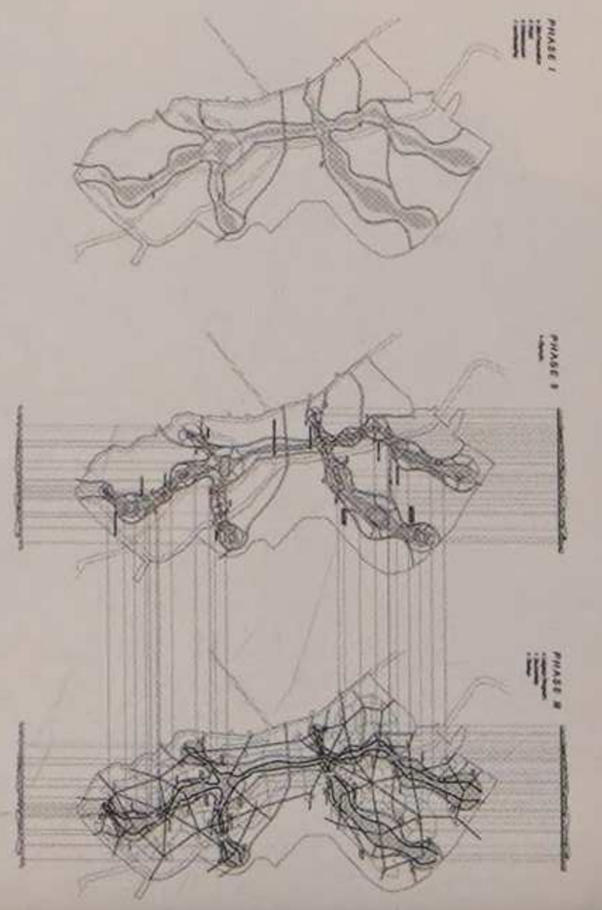


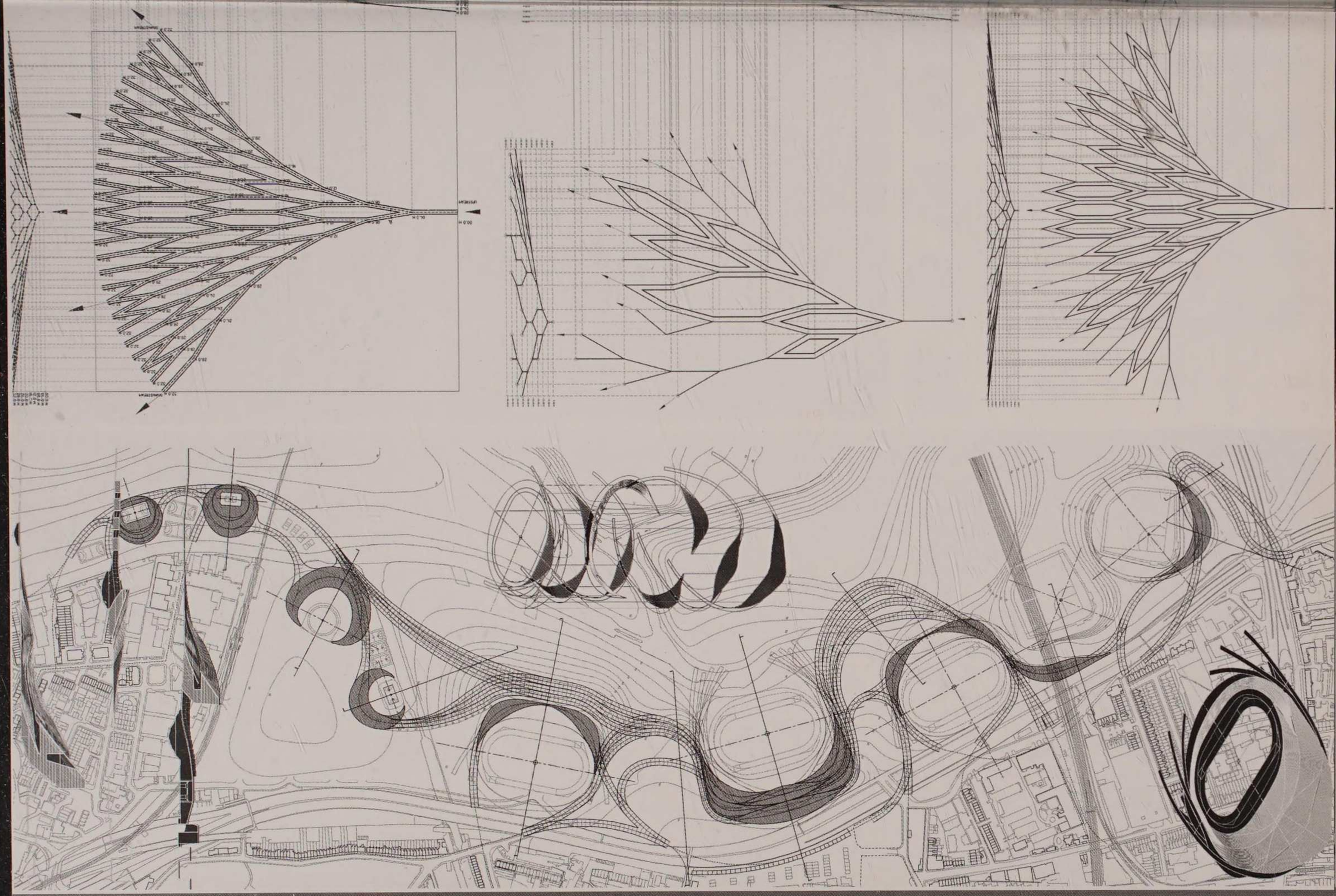










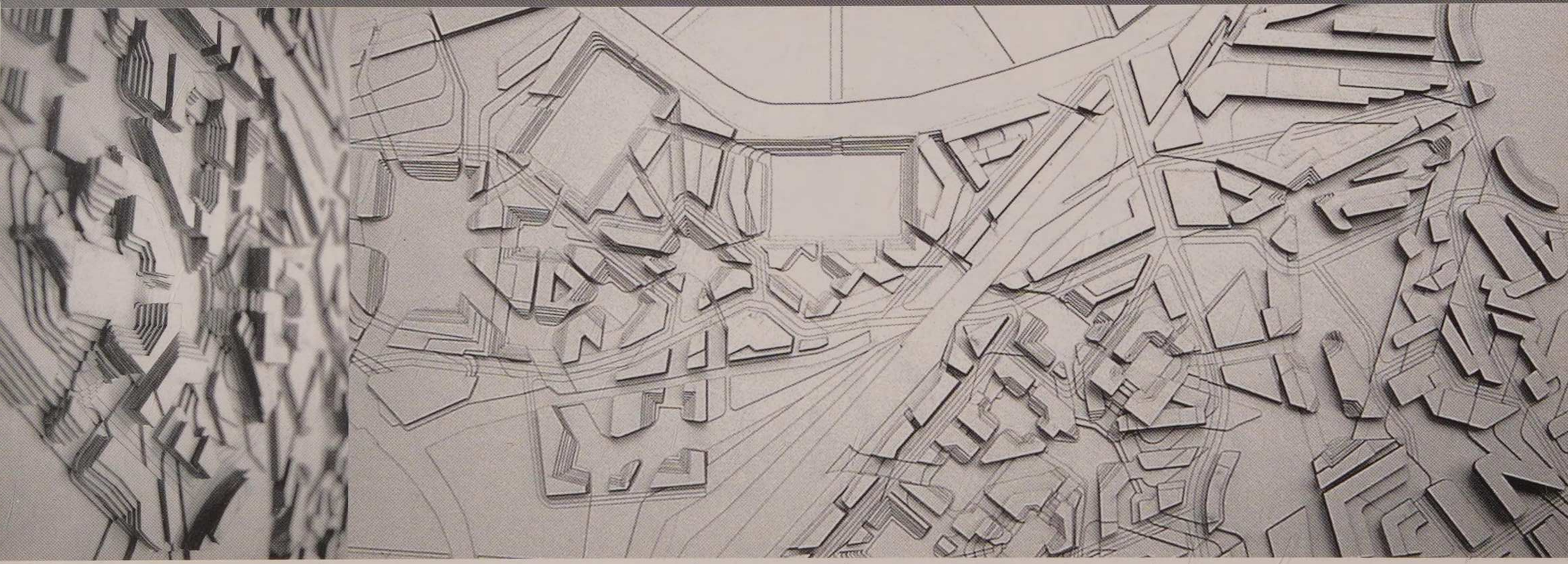


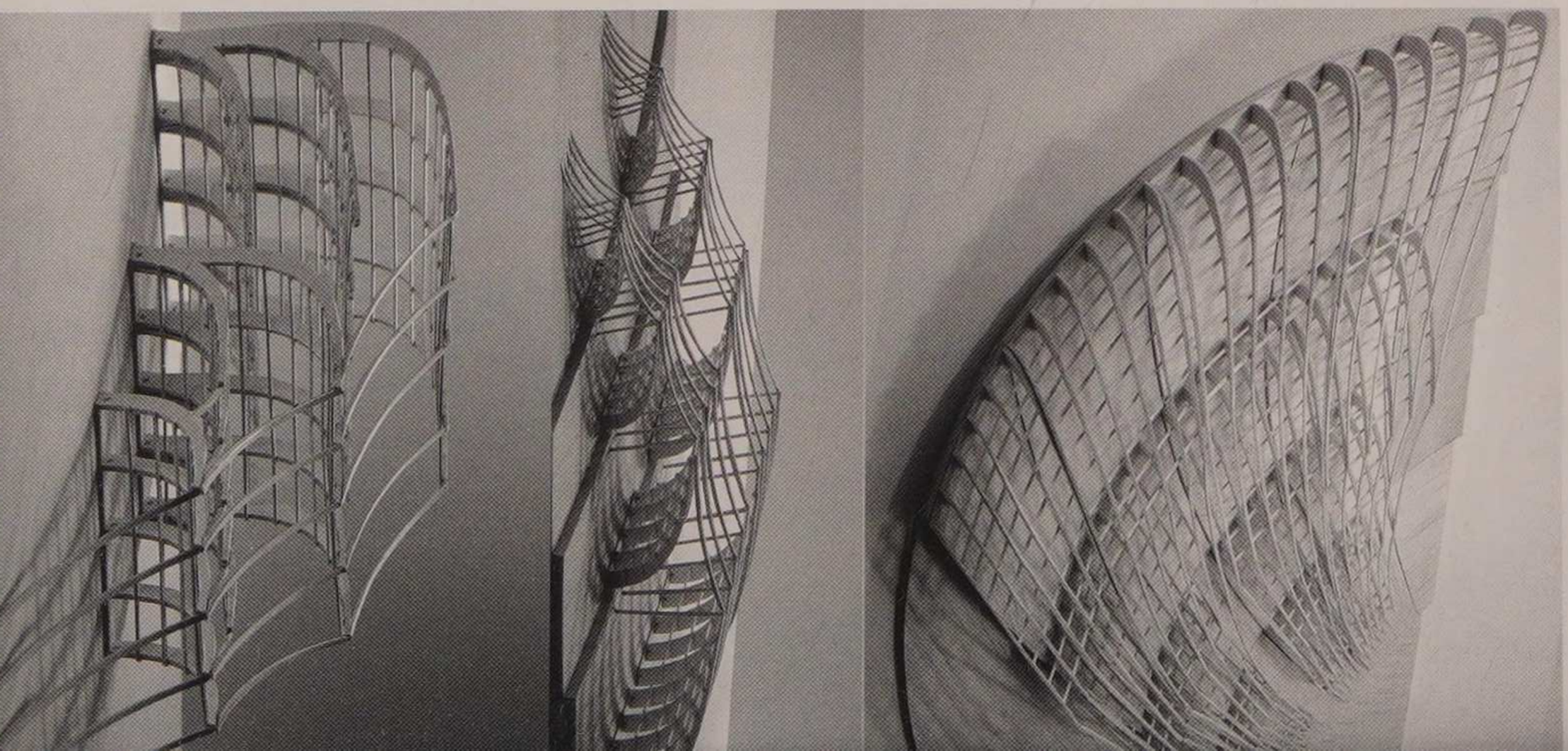
Yi Cheng Pan Lopsided Stadium: A series of lopsided stadiums consolidate the elongated edge programmes of Lea Valley. This creates definable voids, increases the seating capacity and views towards the parkland, and articulates a programme edge towards the city fabric.

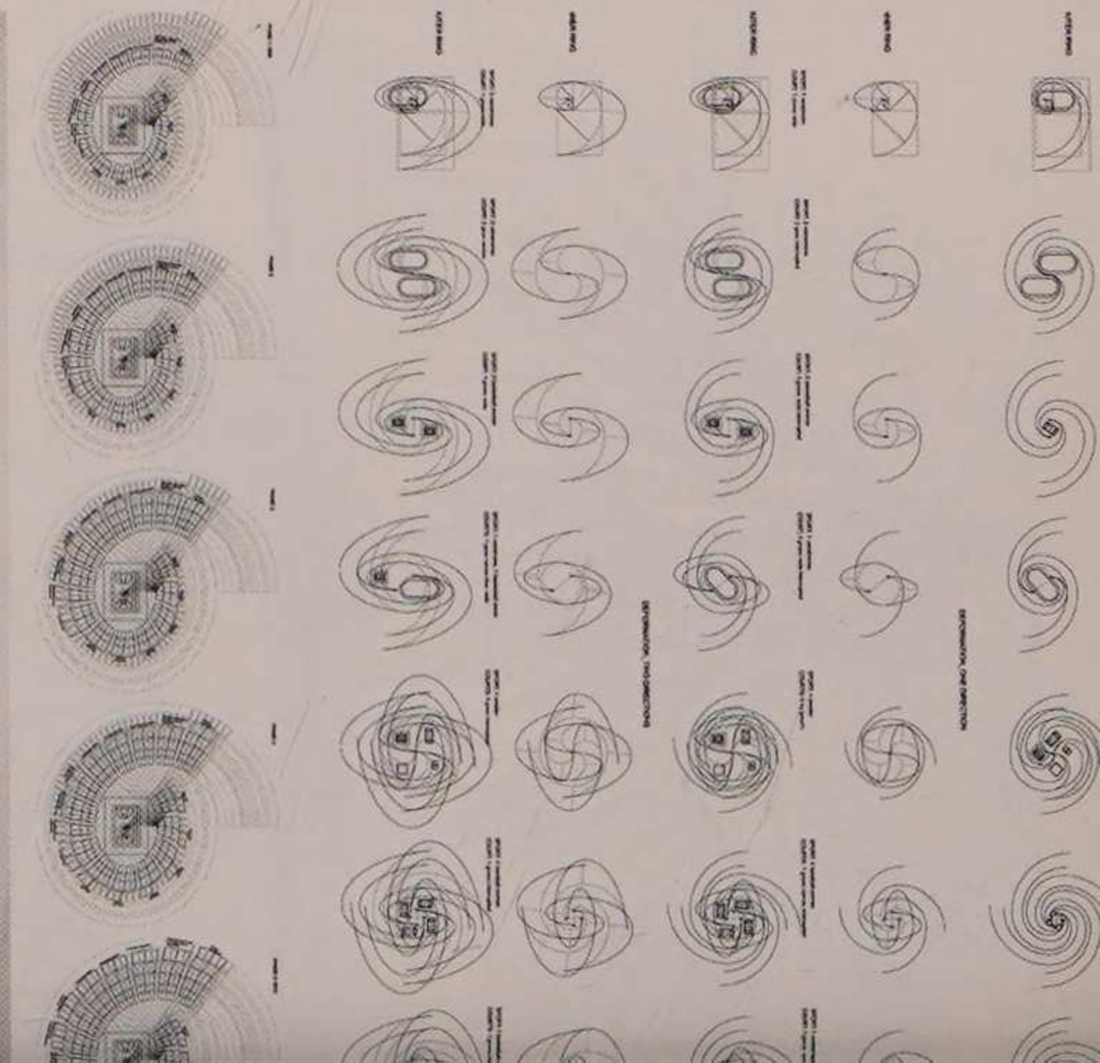
Harold Tan Flood Structures: Working with the prediction that much of the Lea Valley is susceptible to flooding in the next 30 years, the project is configured as a series of hydrological channels and pools. The dry pools act as sports venues for 16 days, after which they will be flooded, so absorbing the eventuality of the increasing water levels and acting as decontamination pools for the polluted site.

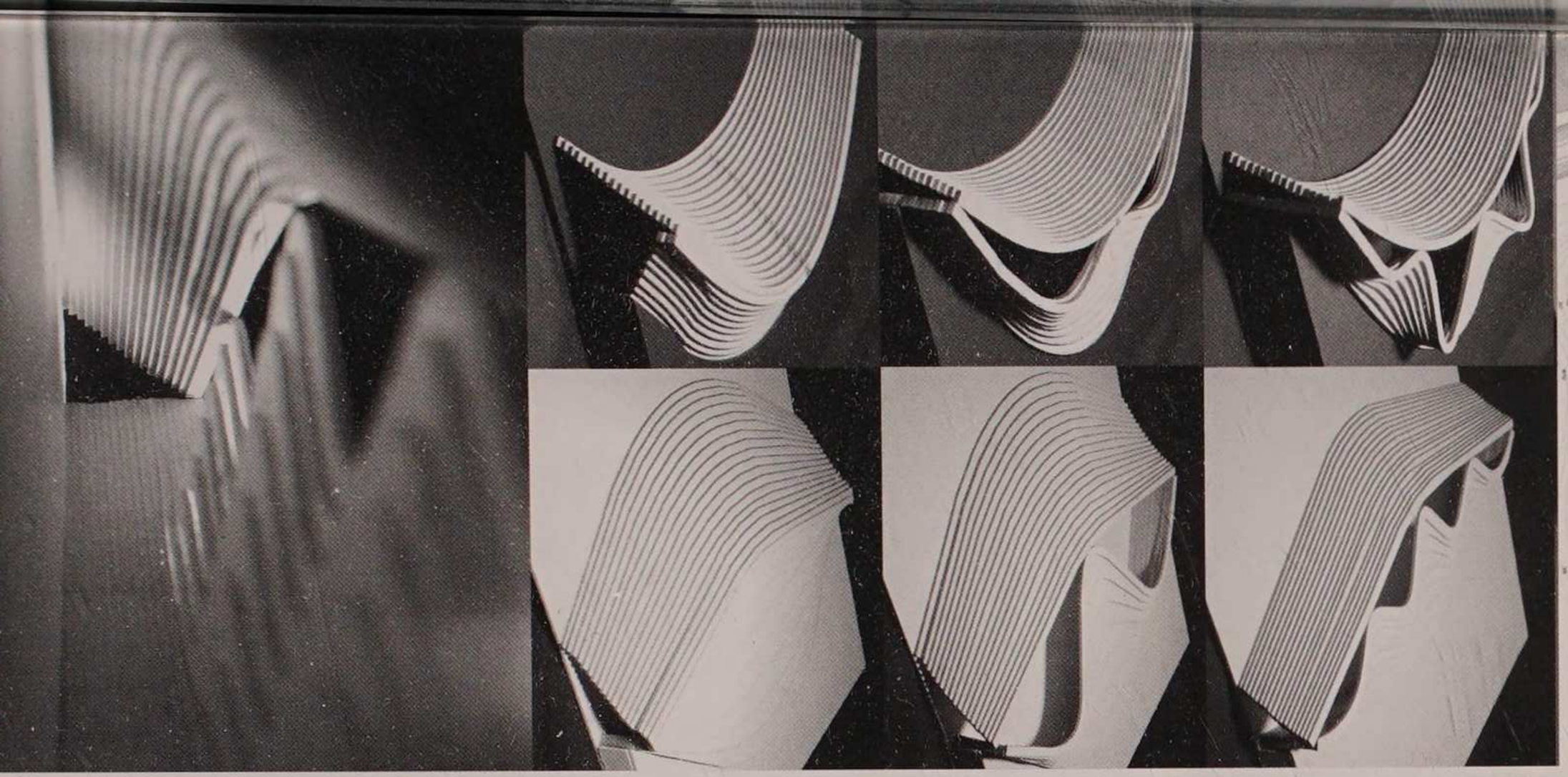
Valeria Segovia Neighbourhood Olympics: The strategy of dispersing the sports venues right through the heart of Hackney exploits the impetus for rapid large-scale construction triggered by the Olympic bid. The sports structures are the result of an incremental structural aggregate that will perform predominantly as neighbourhood schools.

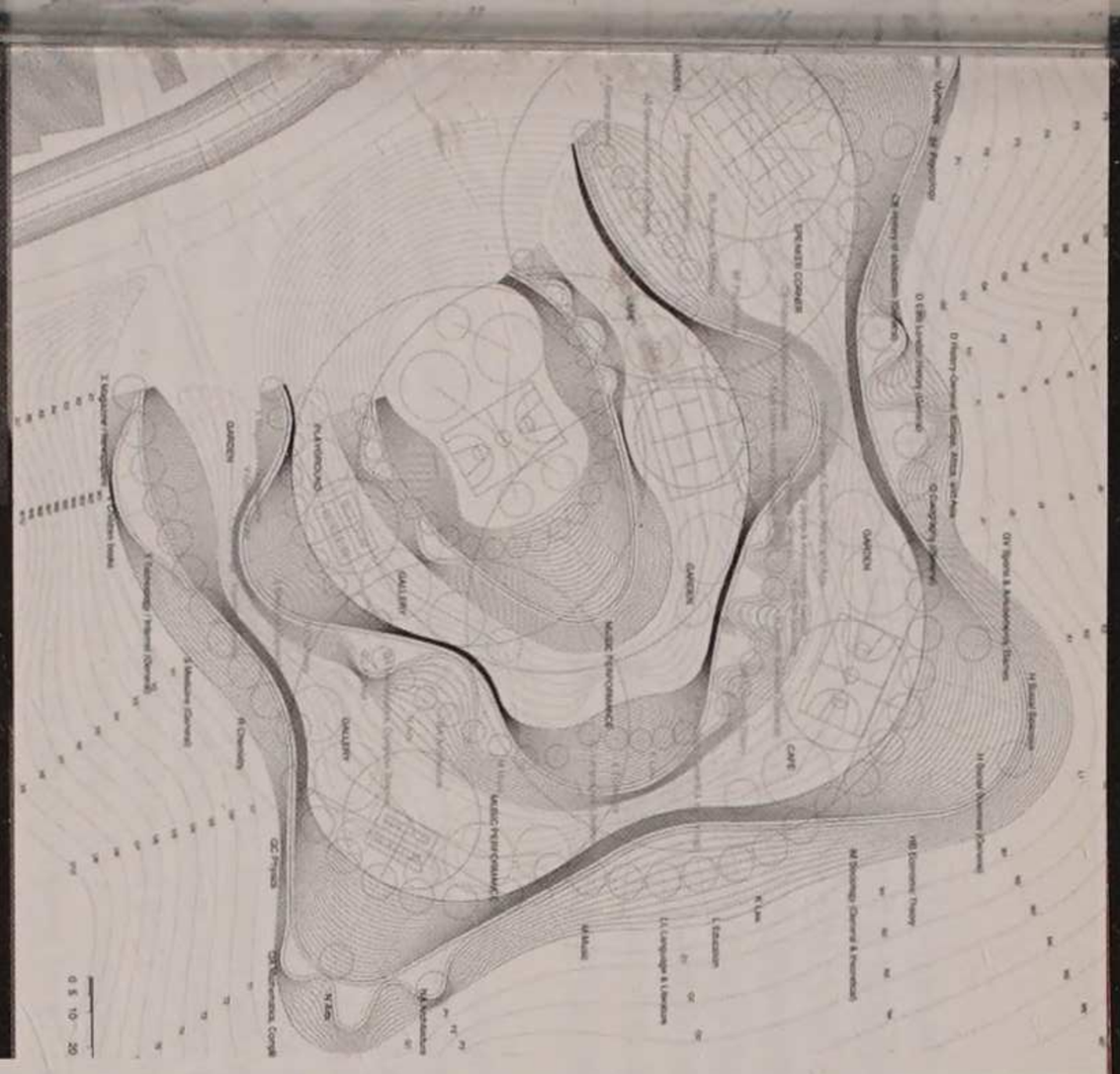
Ruth Kedar Open Spaces and Housing Diversity: Instead of finetuning the impossible balance between optimal and redundant provision of sports structure, the project proposes an overprovision of sports venues to flood the Olympic site, afterwards becoming open spaces for housing. Different types of open space are defined by its structural edges, which simultaneously act as structural regulator for different housing typologies.

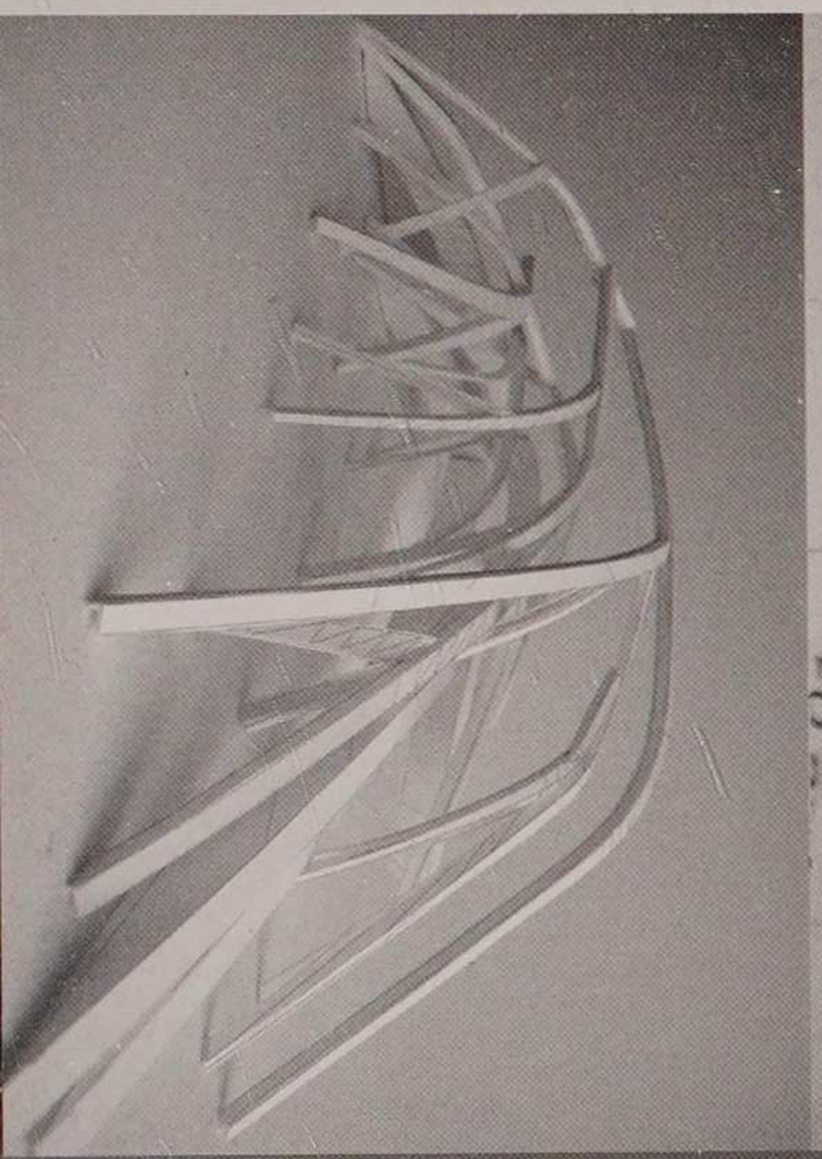


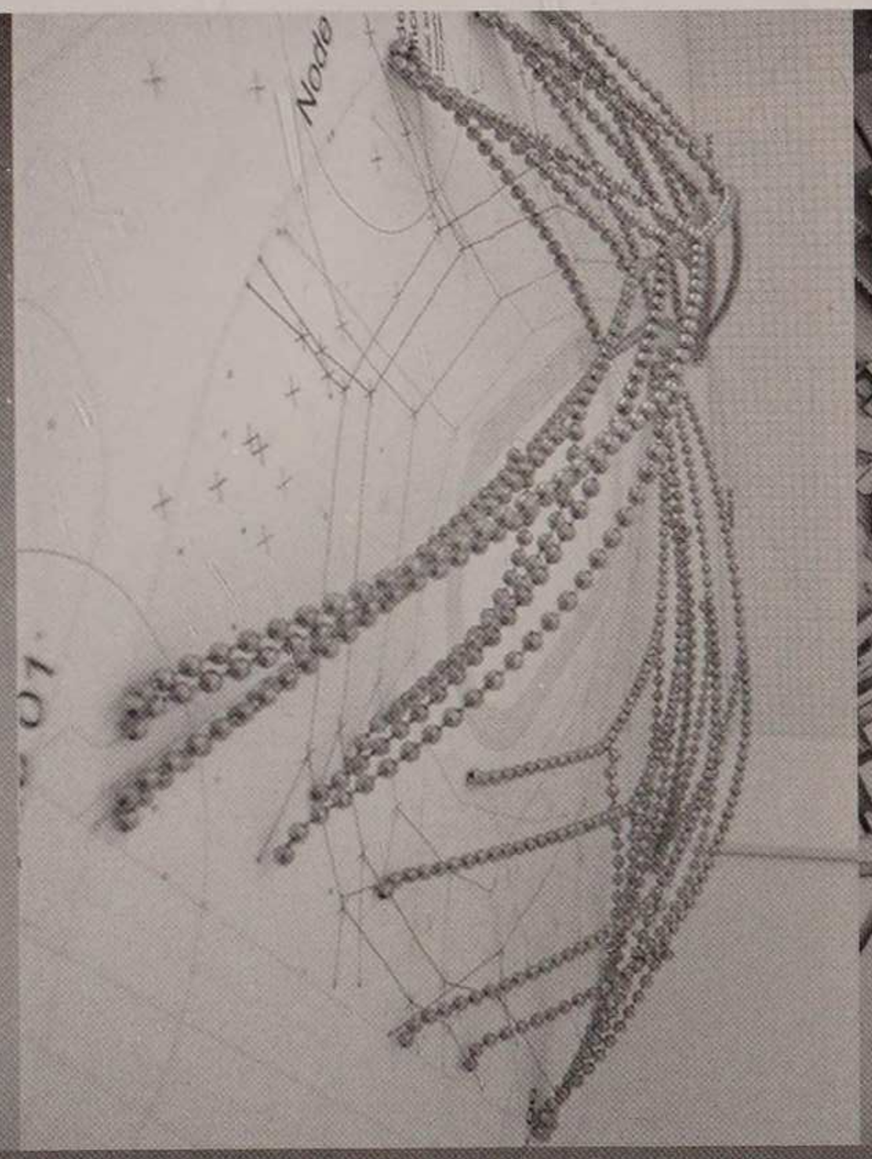


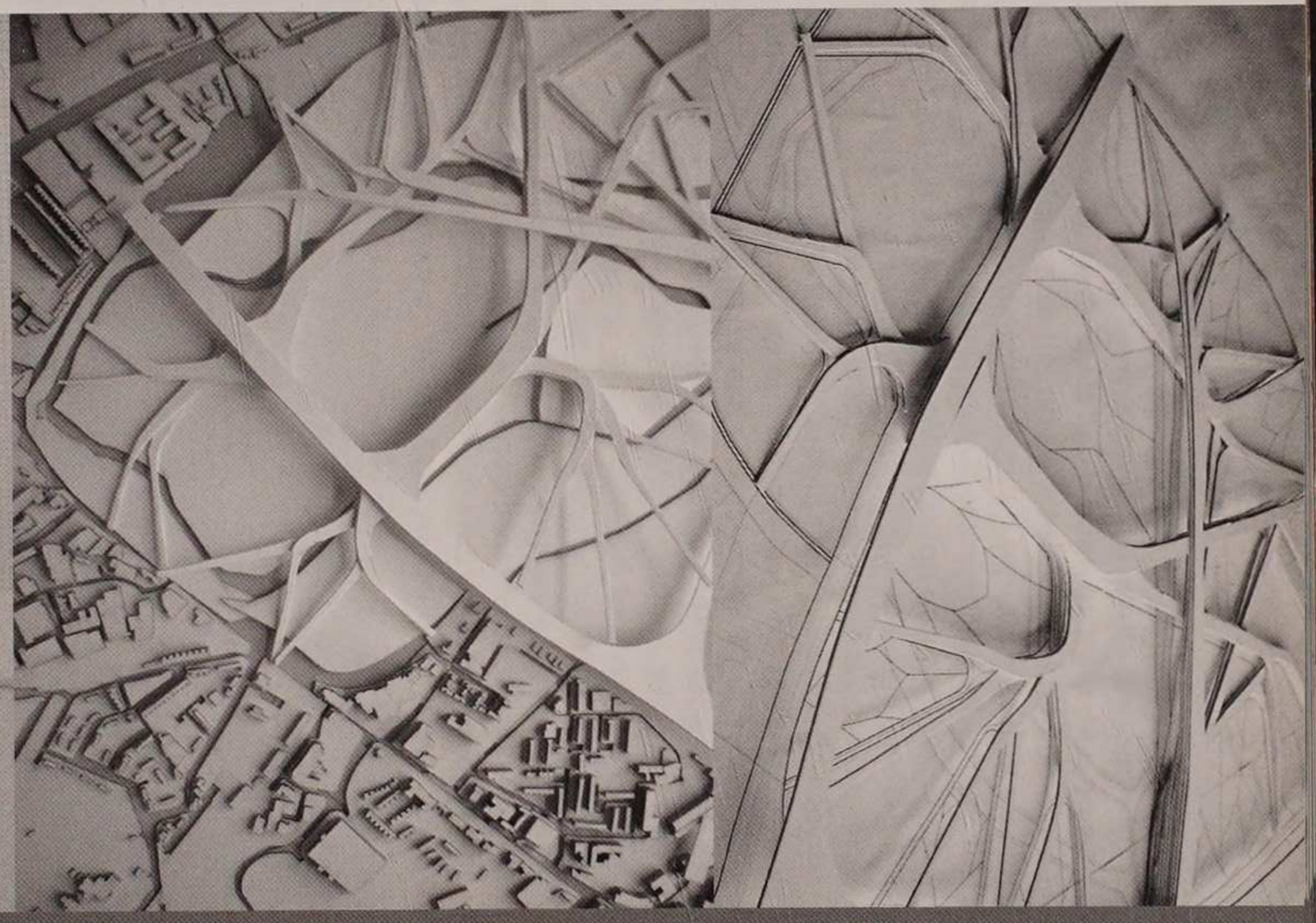












Florence Kong Integration & Separation: All provisions for the Olympics are embedded into a consolidated fabric: a volumetric organisation that is alternately integrated with infrastructure and separated from it, so as to leave as much undetermined land as possible in the Green Belt to absorb future visions.

Sangyun Kim Sports Terrace: The peripheral incongruity of the site is consolidated through the gradual growth of a communal library that is terraced through a series of fluctuating ground beams. This incremental growth towards 2012 provides sports venues and public spaces that are accessible throughout the projected construction phase of eight years.

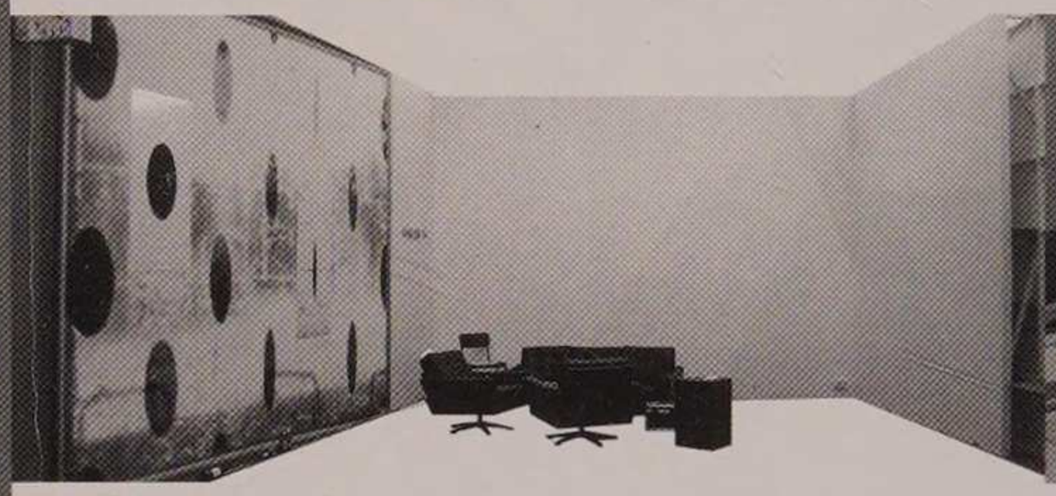
Opening and Closure

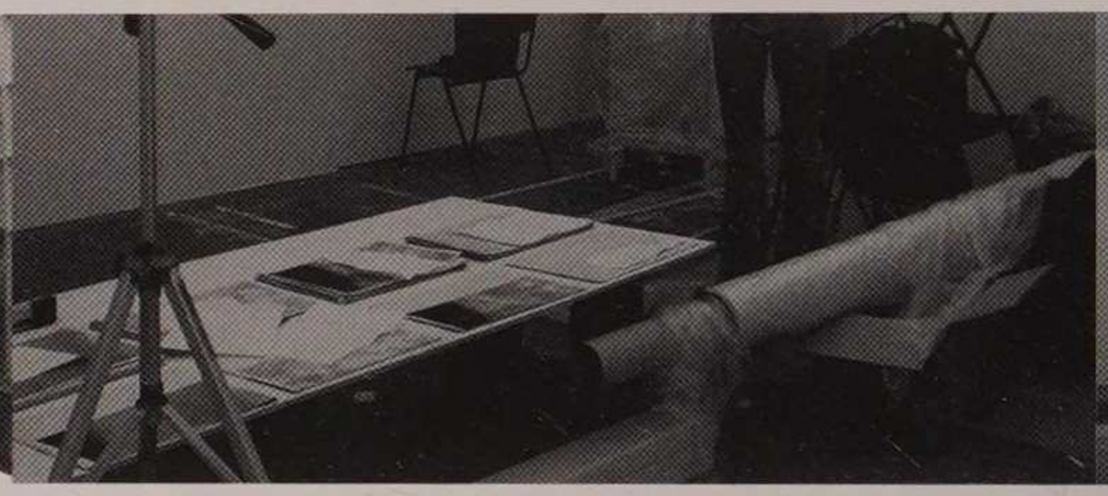
Contemporary space is characterised by a paradox: on the one hand it can described as fluid, ubiquitous and borderless, on the other hand it seems to be structured by an increasing number of boundaries. In the current debates on territories and geopolitics, the notion of boundary plays a crucial role in the way individuals and communities inhabit the built environment. Shifts in political, social and scientific paradigms produce changing territorial limits and (re)presentational frames. The programme of Diploma Unit 7 aims to expand the area of debate to include the architectural object and its specific problems of scale, with walls, ceiling and floors as boundaries.

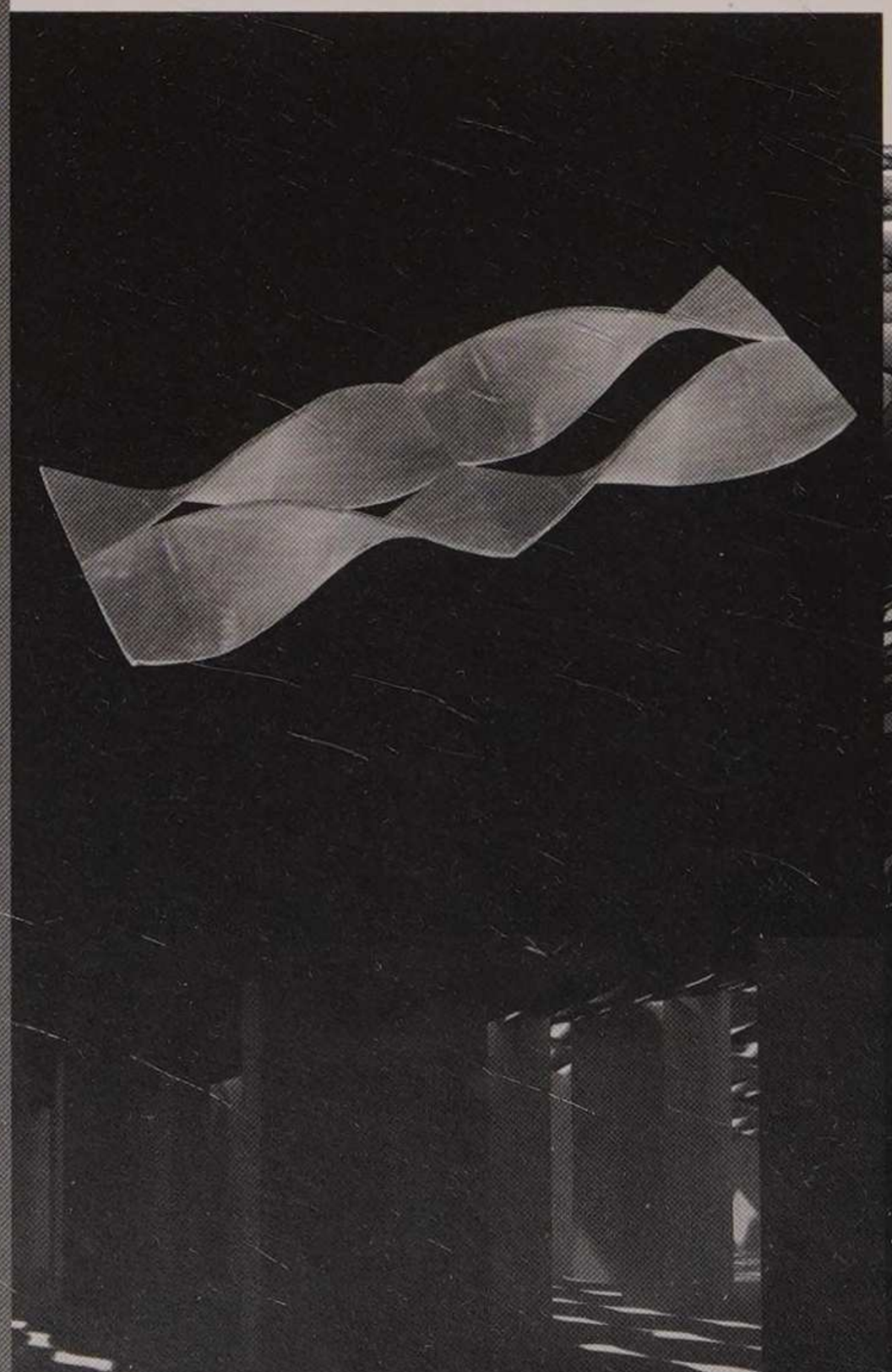
Extending its previous research on museums and theatres to a wider range of cultural institutions, the unit investigates how traditionally self-referential and autonomous systems (hermetic models like white cubes and black boxes) define communities. The design strategy operates in a double sense: questioning the hermetic programmatic structure of cultural institutions, and focusing directly on the potential of architectural material to mediate the instability of external environments. The investigation examines the architectural implications of these border conflicts in order to develop new models to define opening and closure.

Cultural Environments

Based on research on cultural communities and a workshop with Portikus at the Frieze Art Fair in October, the students identified individual strategic sites (or non-sites). The unit explored internal and external modes of institutional configurations and their architectural materialisations of exposure and intimacy. This investigation clarifies the possibilities and limitations of contextualisation: the question of porosity of institutions to social programmes and environmental problems.











Material Change

Elements like wall, ceiling and floor are interpreted as material boundaries that negotiate between system and environment, as transitions that define opening and closure. By using (and abusing) the contradiction between the stability of internal concentration and the instability of external fluctuation, material research generates a project based on different rhythms and gradual phenomena. The investigation of environmental systems and their materialisation takes the form of a non-linear process that produces reiterative feedbacks between small and large scale. As a tectonic detail, the material concretises different modes of perception: degrees of visual protection and exposure, rhythms of speed and slowness, levels of noise and silence.

Unit Staff

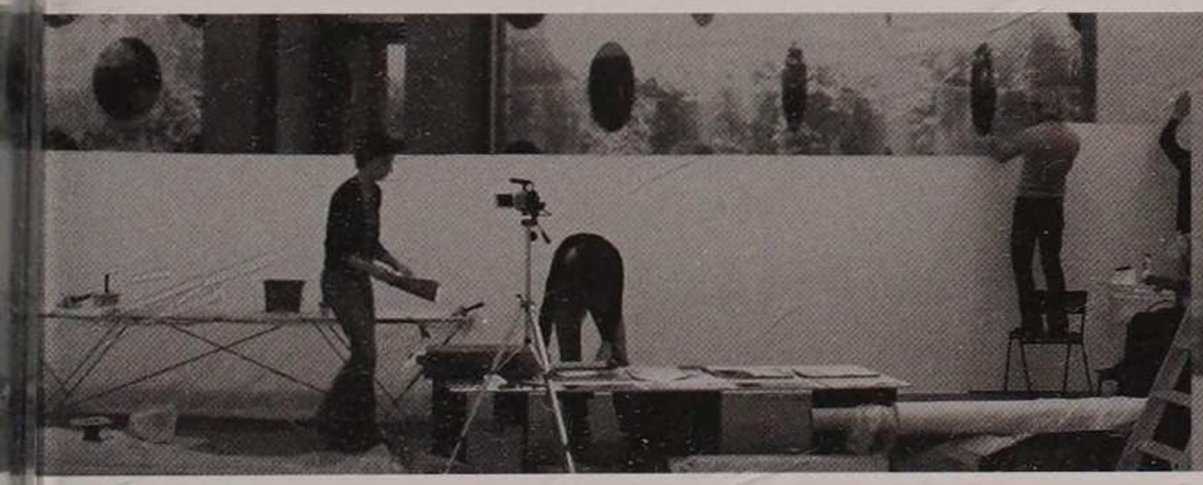
Nikolaus Hirsch, Makoto Saito, David Adjaye

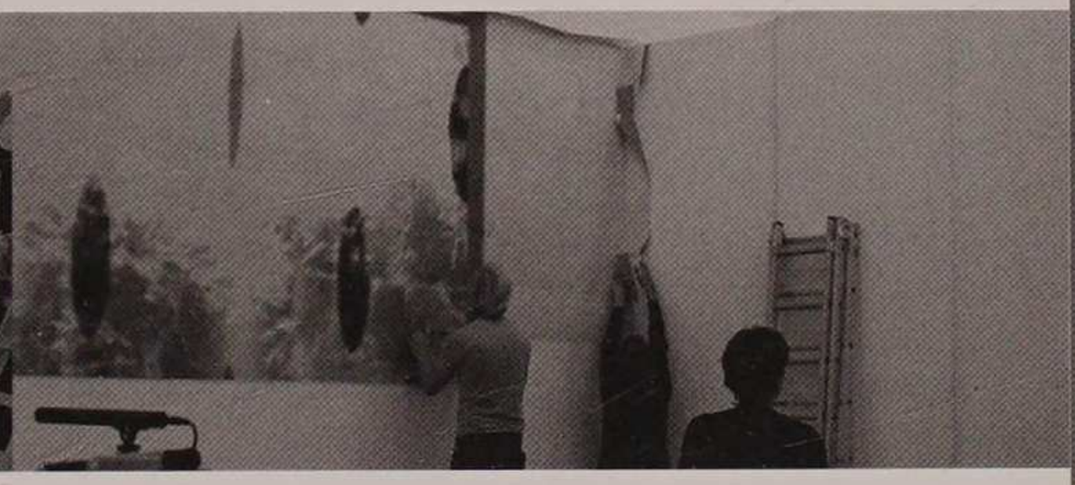
Students

Max Beckenbauer, Joseph Bausano, Joris Fach, Julika Gittner, Daniel Koo, Kit Ying Freda Lam, Asako Mogi, Alexandros Mykoniatis, Richa Mukhia, Pavandeep Singh Panesar, Jonathan Smith, Takao Shimizu

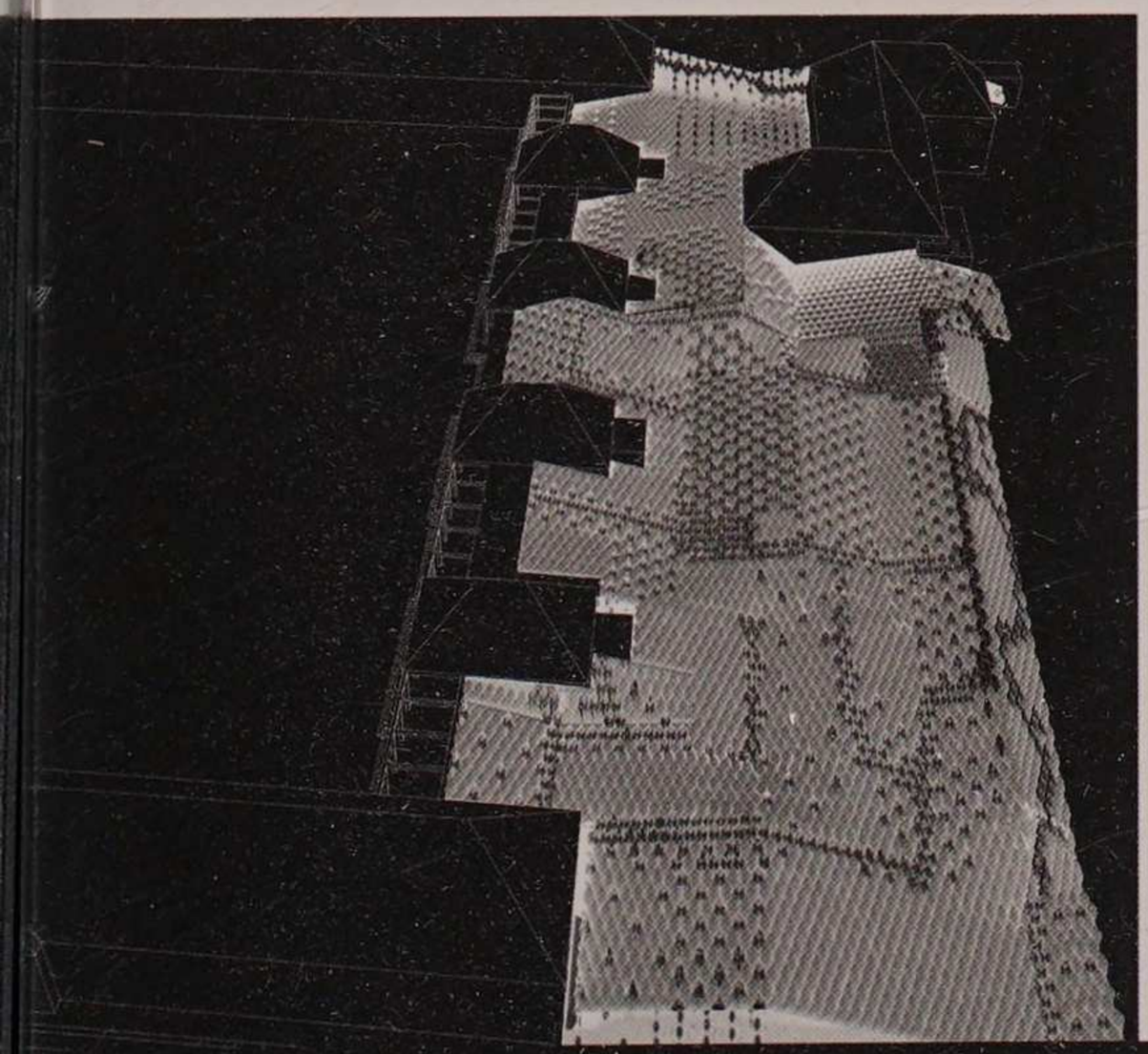
Experts

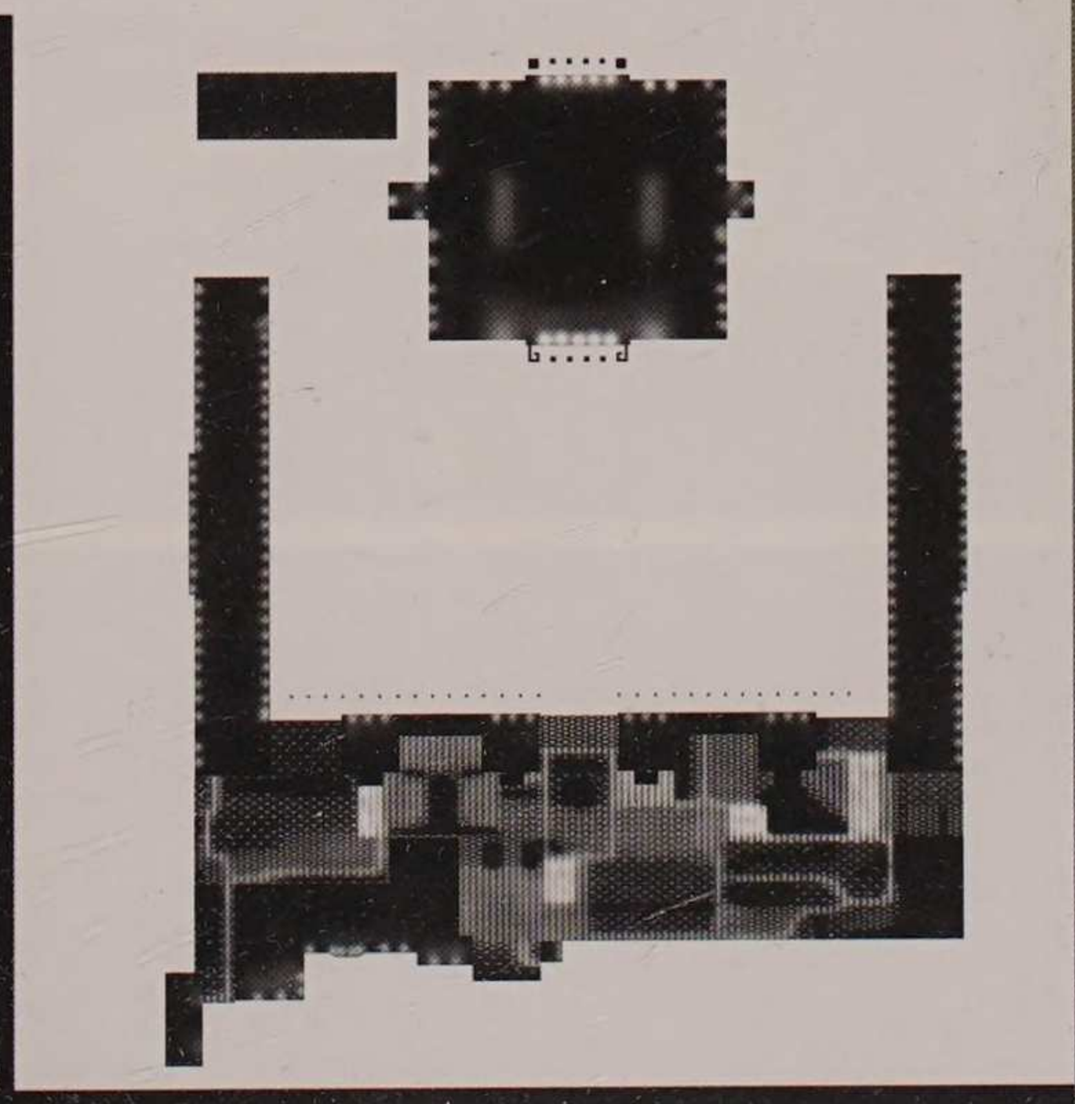
Daniel Birnbaum, Pash Buzari, Guy Channer, Florence Collier, Nikola Dietrich, Matthias Görlich, Sam Jacoby, Rita Lambert, Dennis Loesch, Theo Lorenz, Wolf Mangelsdorf, Dorothee Richter, Michael S. Riedel, Anton Vidokle, Carlos Villanueva Brandt, Mike Weinstock

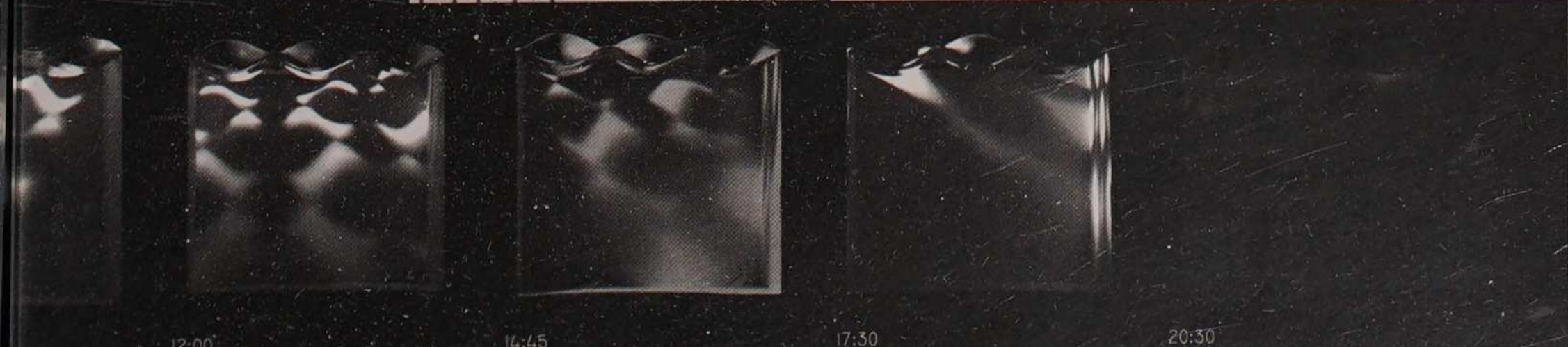




Workshop at Frieze art fair.



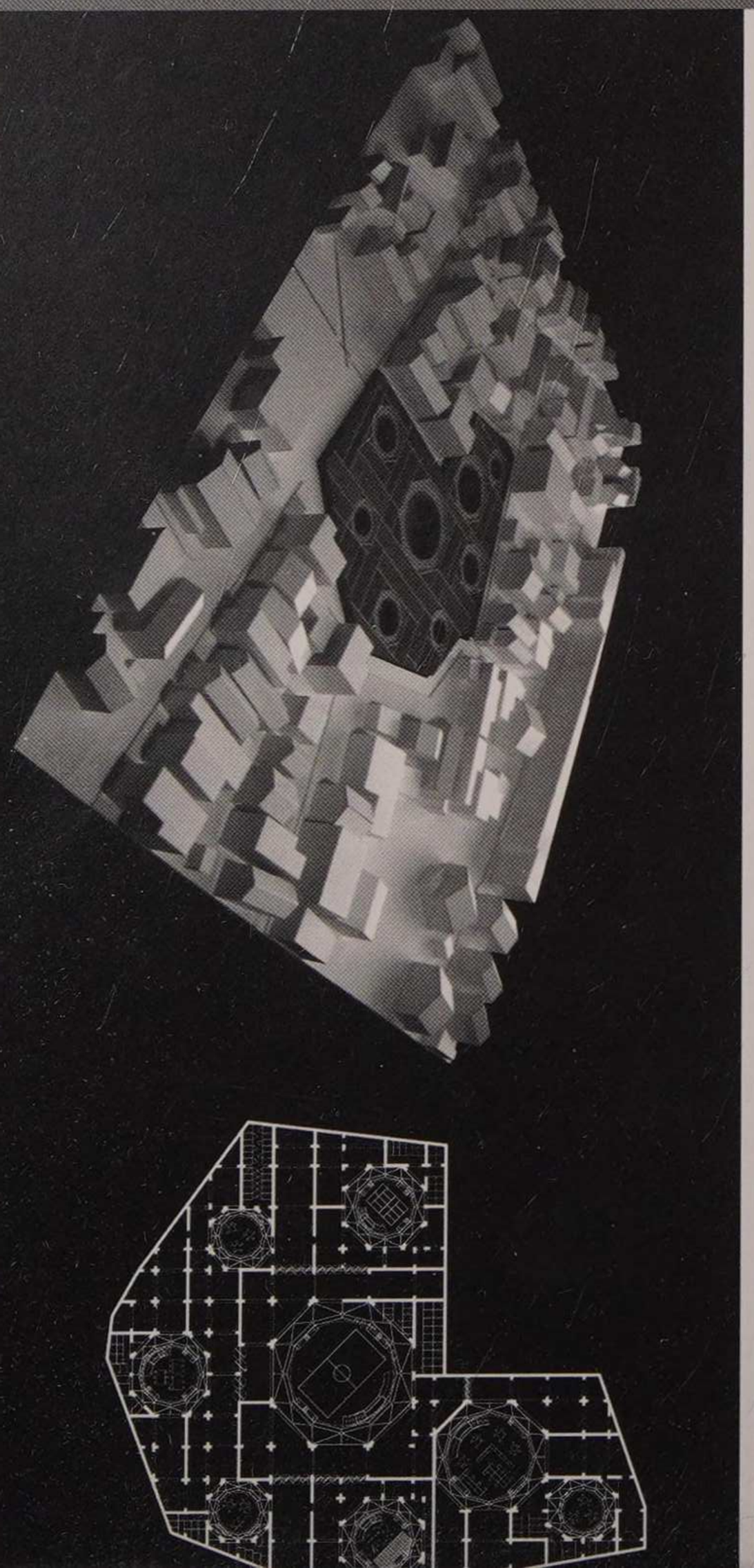




Community and Environment

Exploring and expanding the phenomenon of the art community in Hellerau, the project develops a new structure for transdisciplinary institutions (including the new Forsythe Company). Based on the differentiation of a single material detail, a structural plywood element, the architecture generates specific environmental conditions: sound, light, temperature.

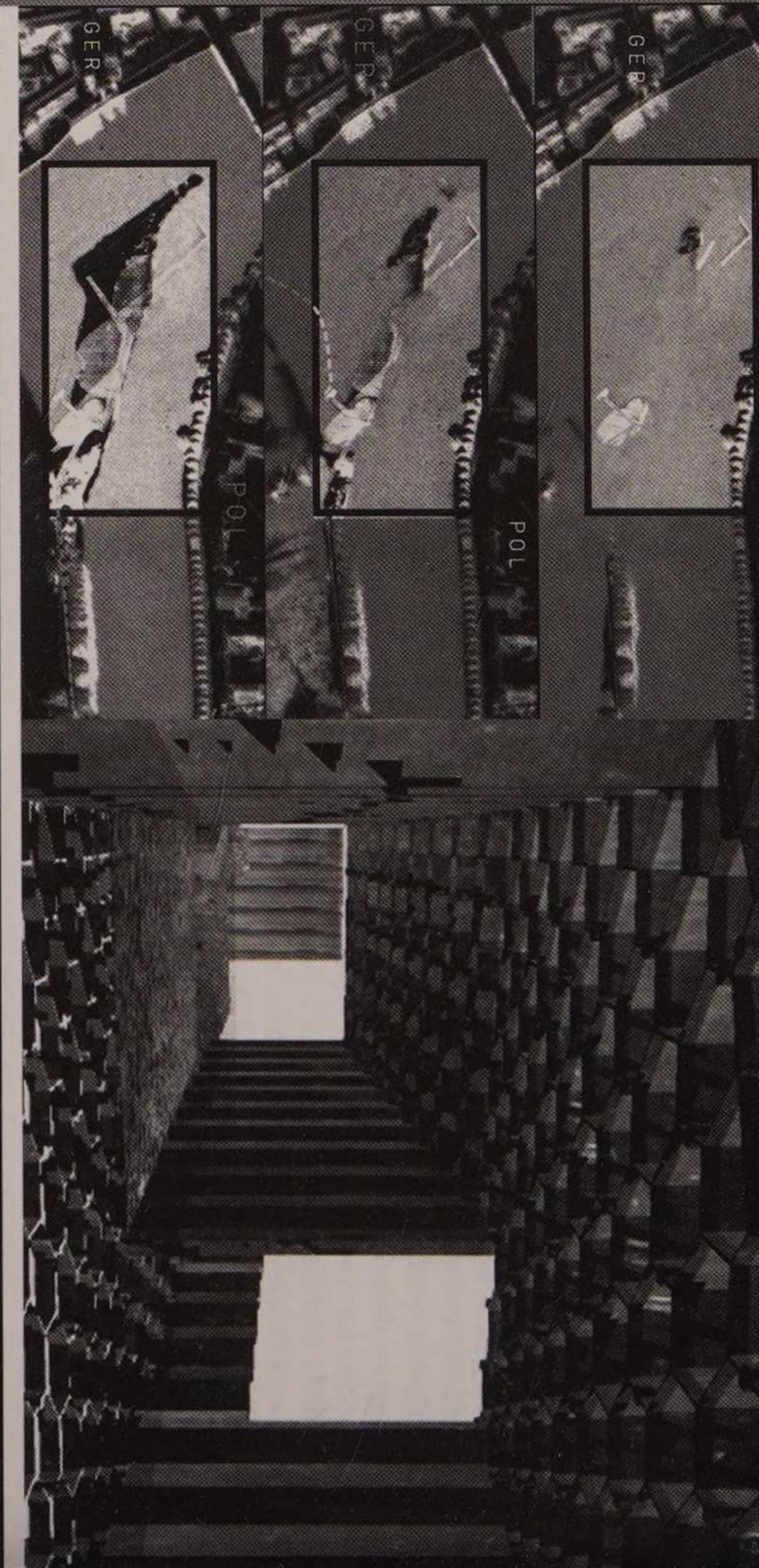
Takao Shimizu



Richa Mukhia

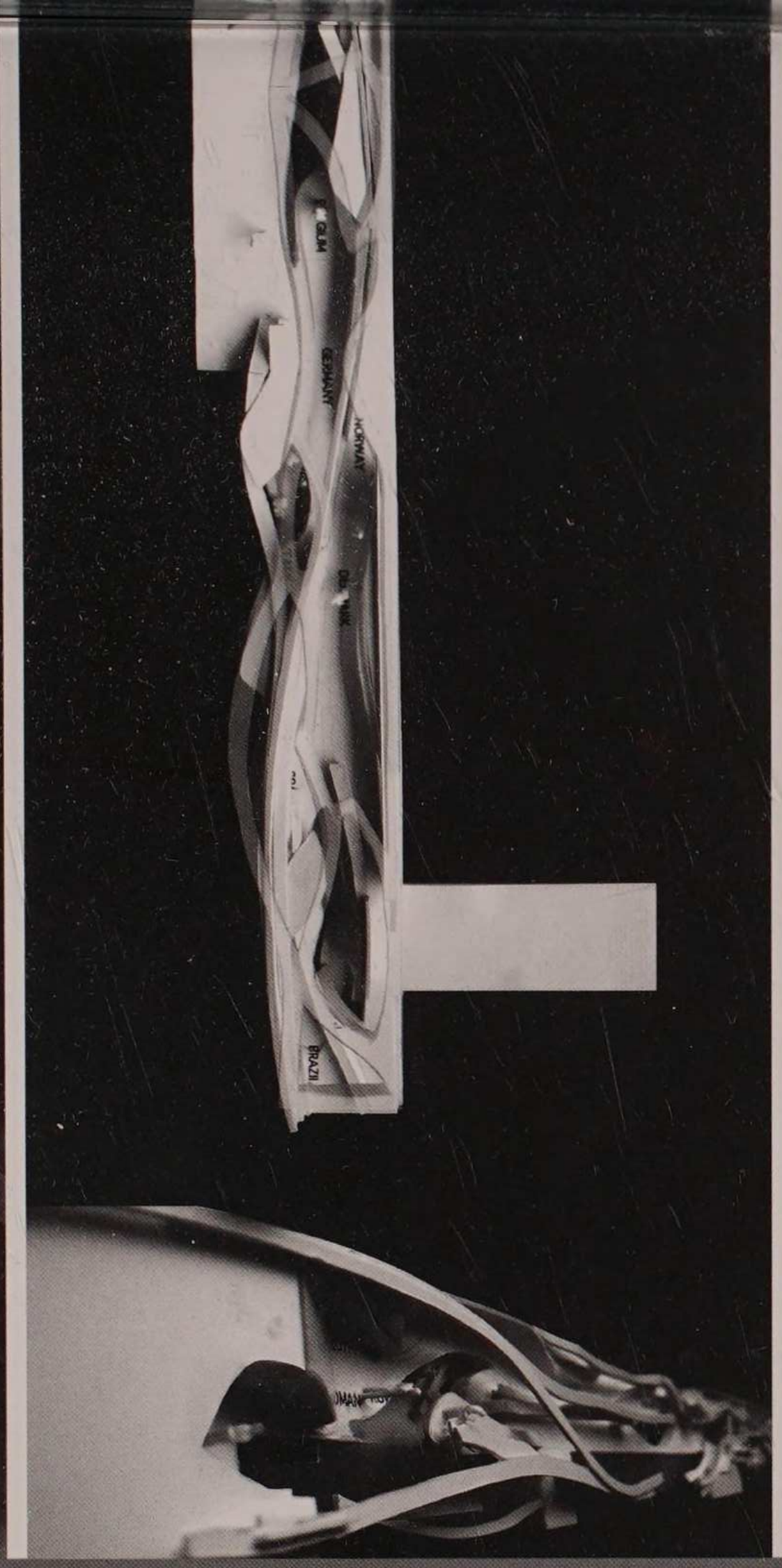


Max Beckenbauer





Everyday Emergency
Starting from the disastrous earthquake in Nigata on 23 October 2004, the project analyses the instability of emergency infrastructure on all scales: from the state to the local district. A new typology of Hiroba (public space) merges everyday life and emergency shelter.

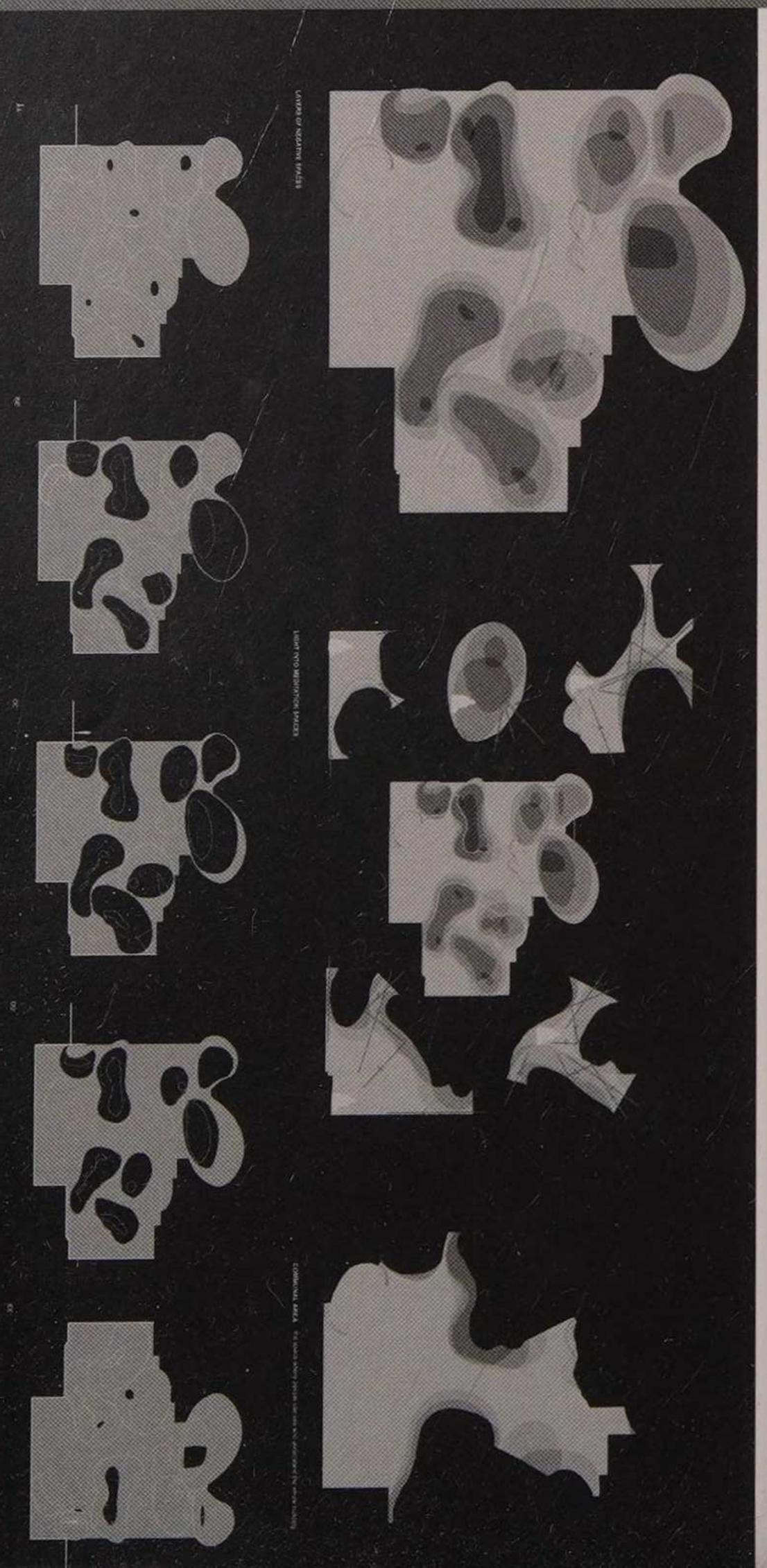


The Environment of Migration
Confronting the non-place condition of Heathrow Airport with the specificity of migrant cultures, the project develops the phenomenon of environment in a double sense: as a quasi Babel-onian complexity of languages and as physical atmospheres of light and time zones.

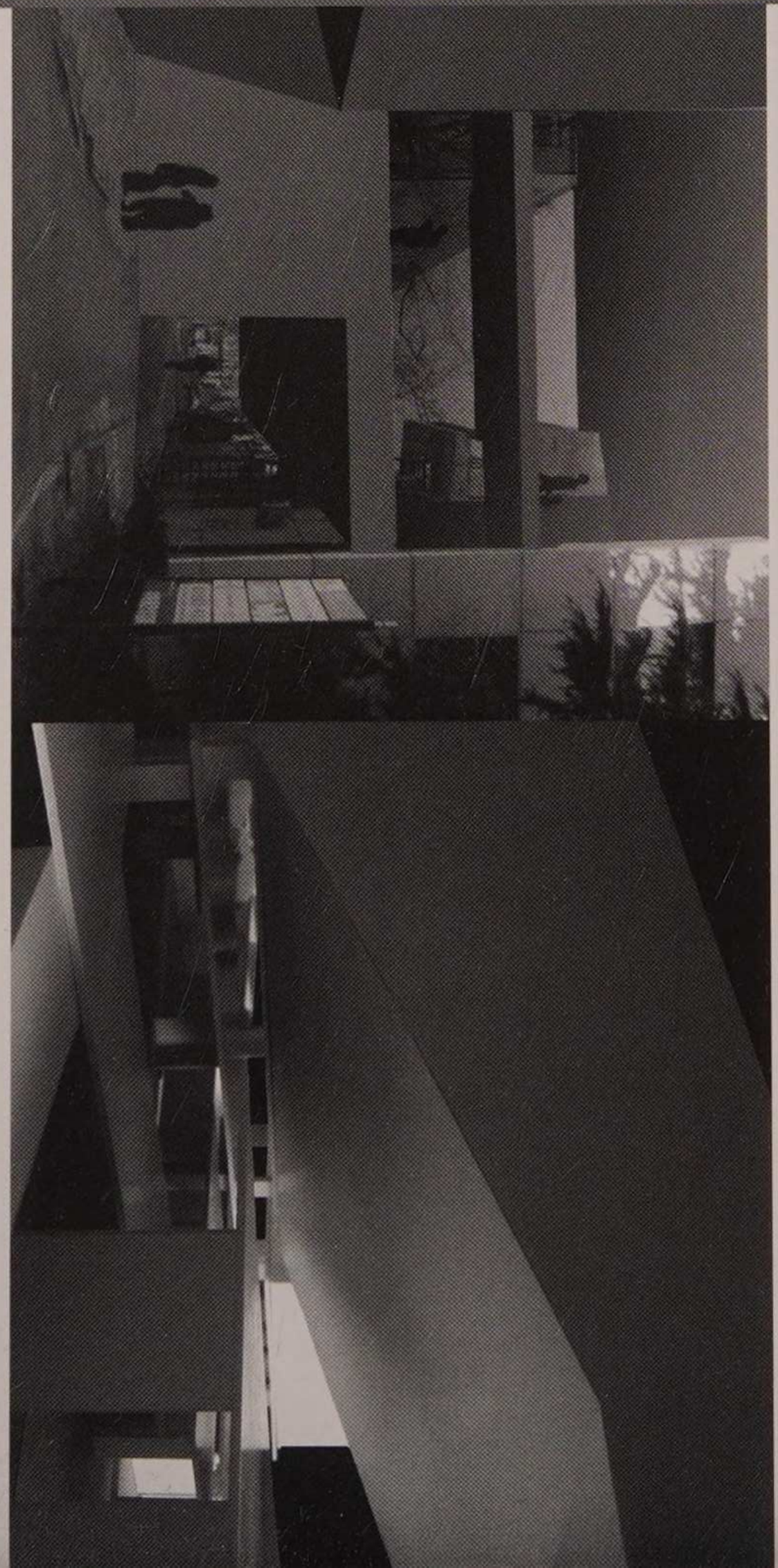


Territorial Shifts at the Oder Line
Hijacking the reactionary concept of a Museum of Expulsion planned for Berlin, the project confronts instability of political territories with the land shifts at the Polish-German border. The architectural interventions enhance the structural instability of an island between Frankfurt/Oder and Slubice.

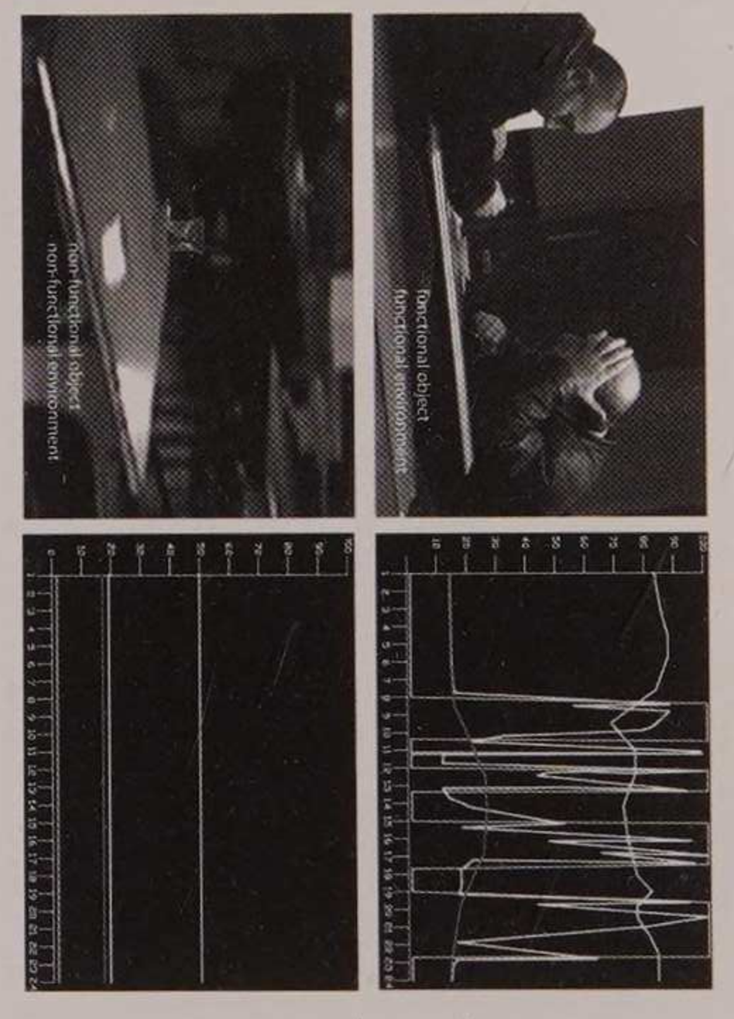
Freda Kit Ying Lam

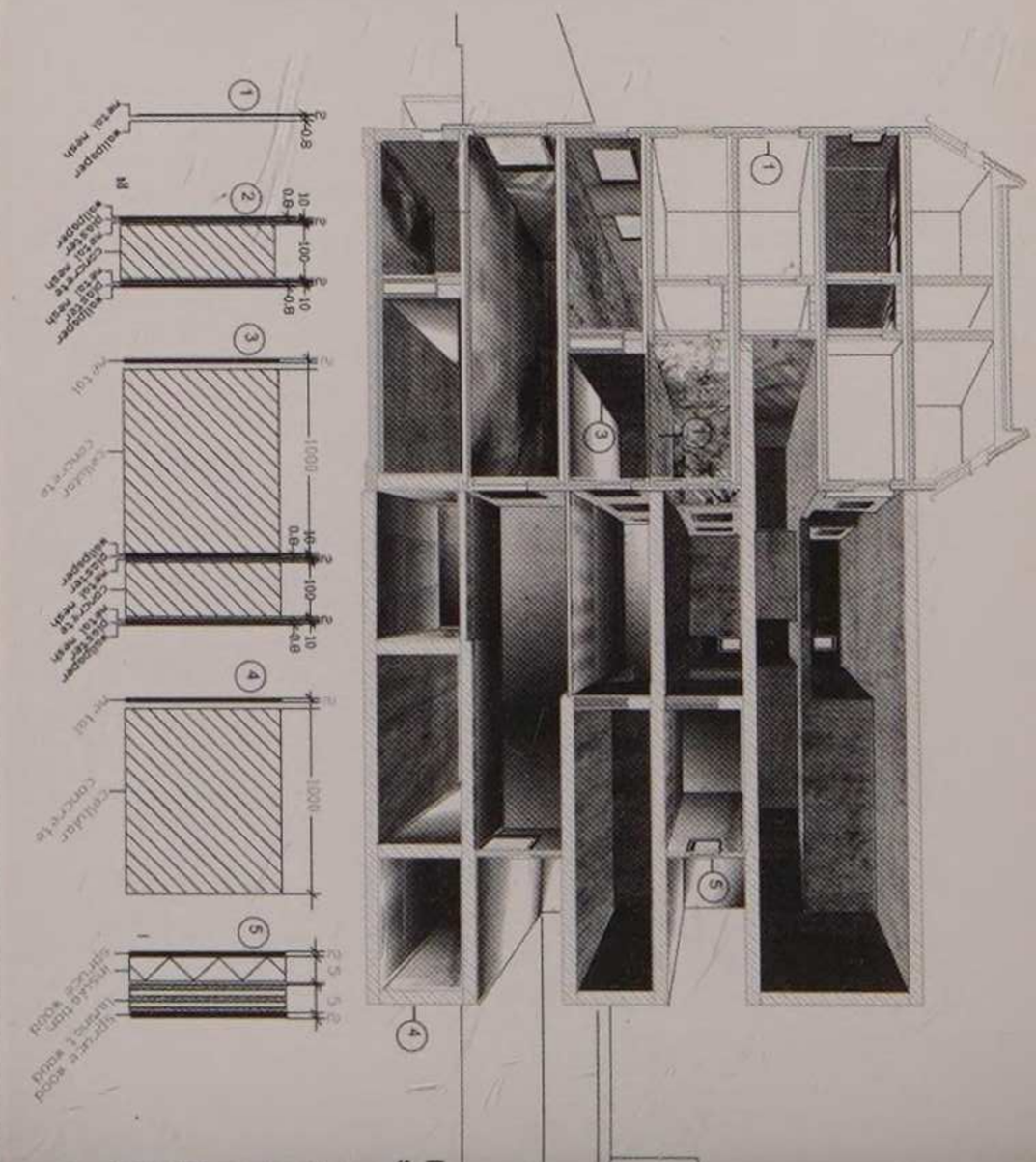


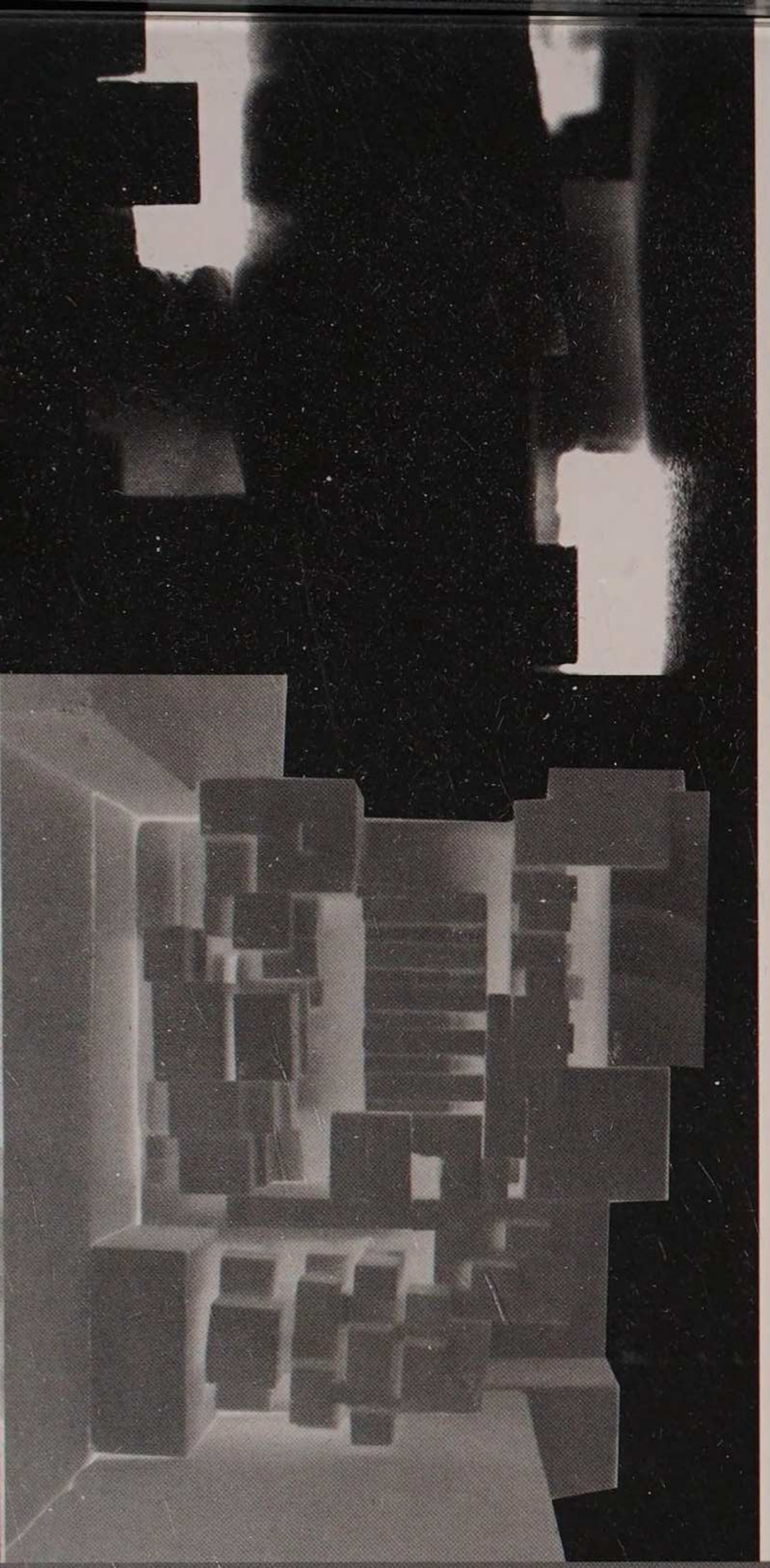
Daniel Koo



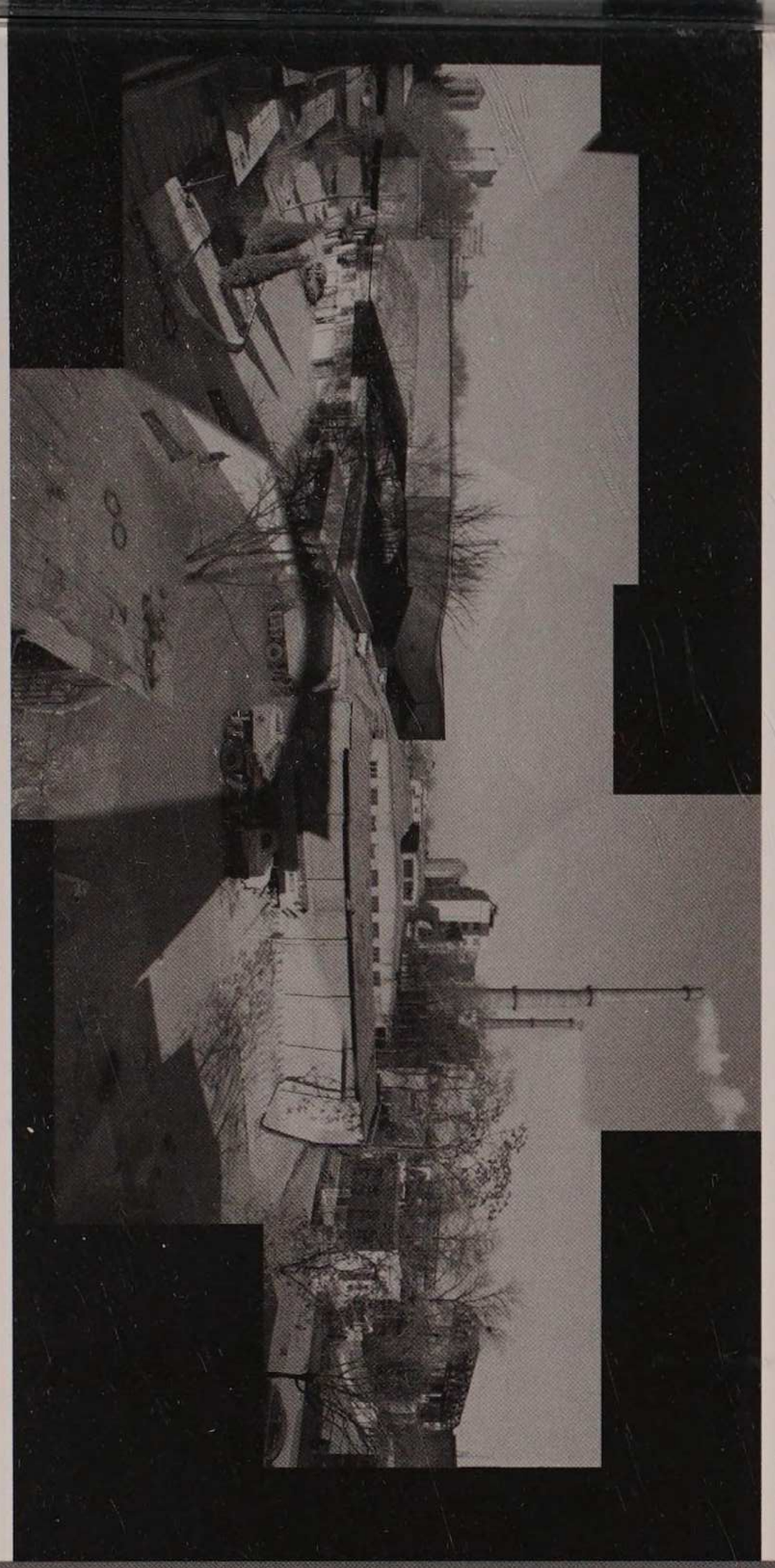
Julika Gittner



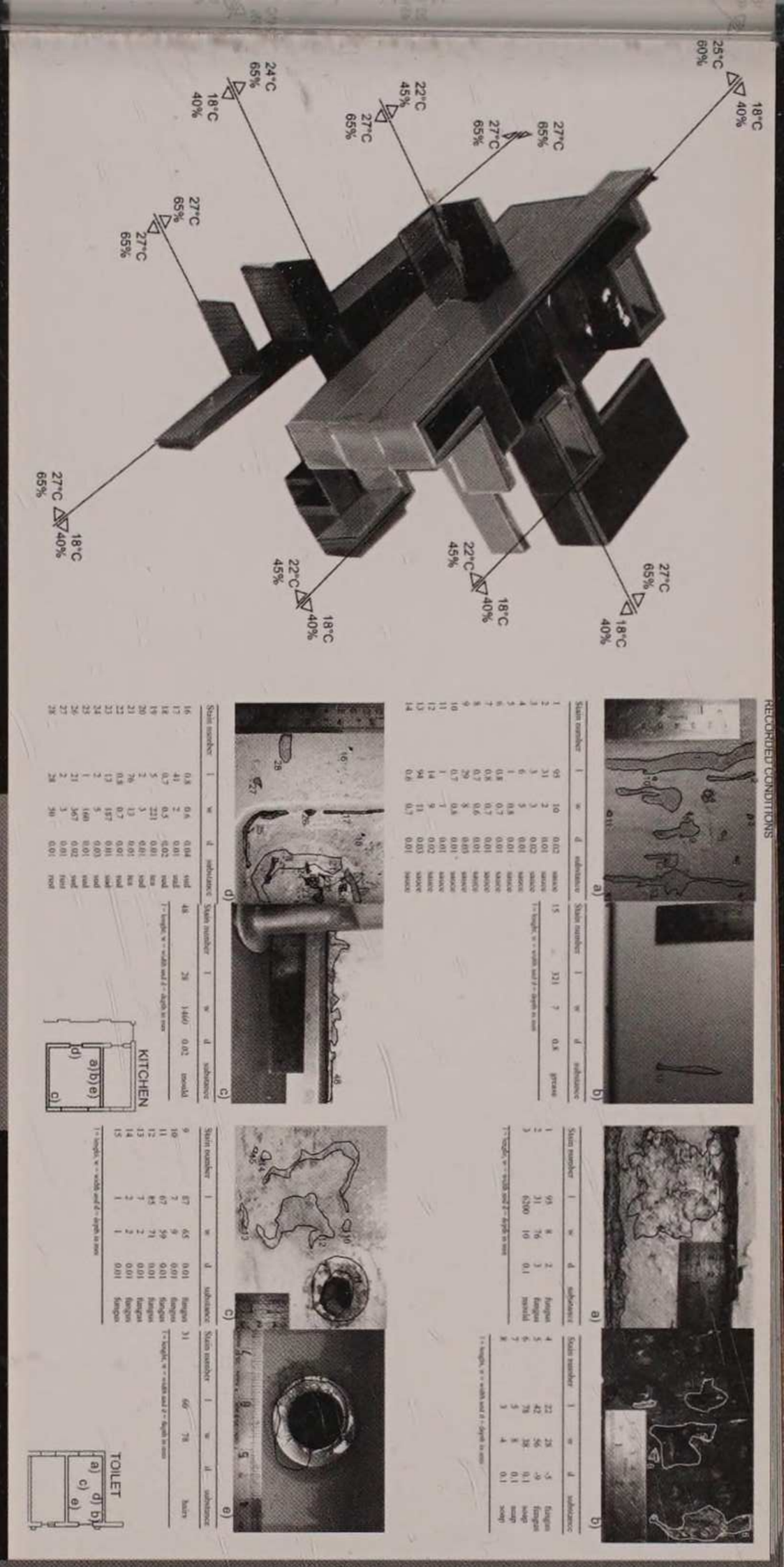




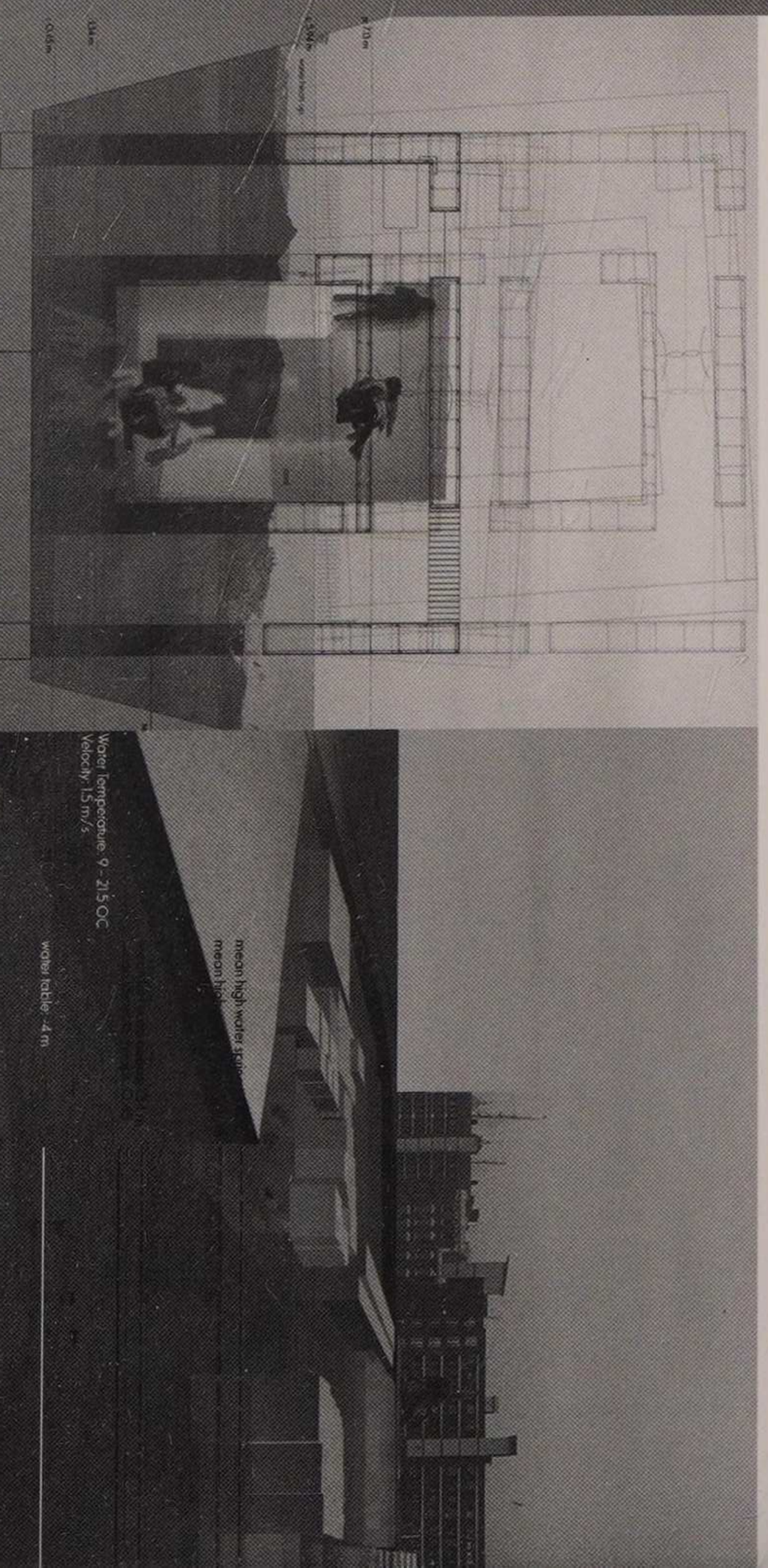
Translocation, Recycling, Copy
Based on a workshop with Michael S. Riedel on the recycling techniques of cultural environments, the project investigates the material implications of institutional translocations. The focus is shifted towards a Buddhist community in London and their cultural appropriation of traces and copies.



Negotiations in Beijing
The projects investigates the dramatic changes and emerging conflicts between the existing industrial structures and the new art community in the Dashanzi district of Beijing. The proposal of a new art institution negotiates different scales and environments.

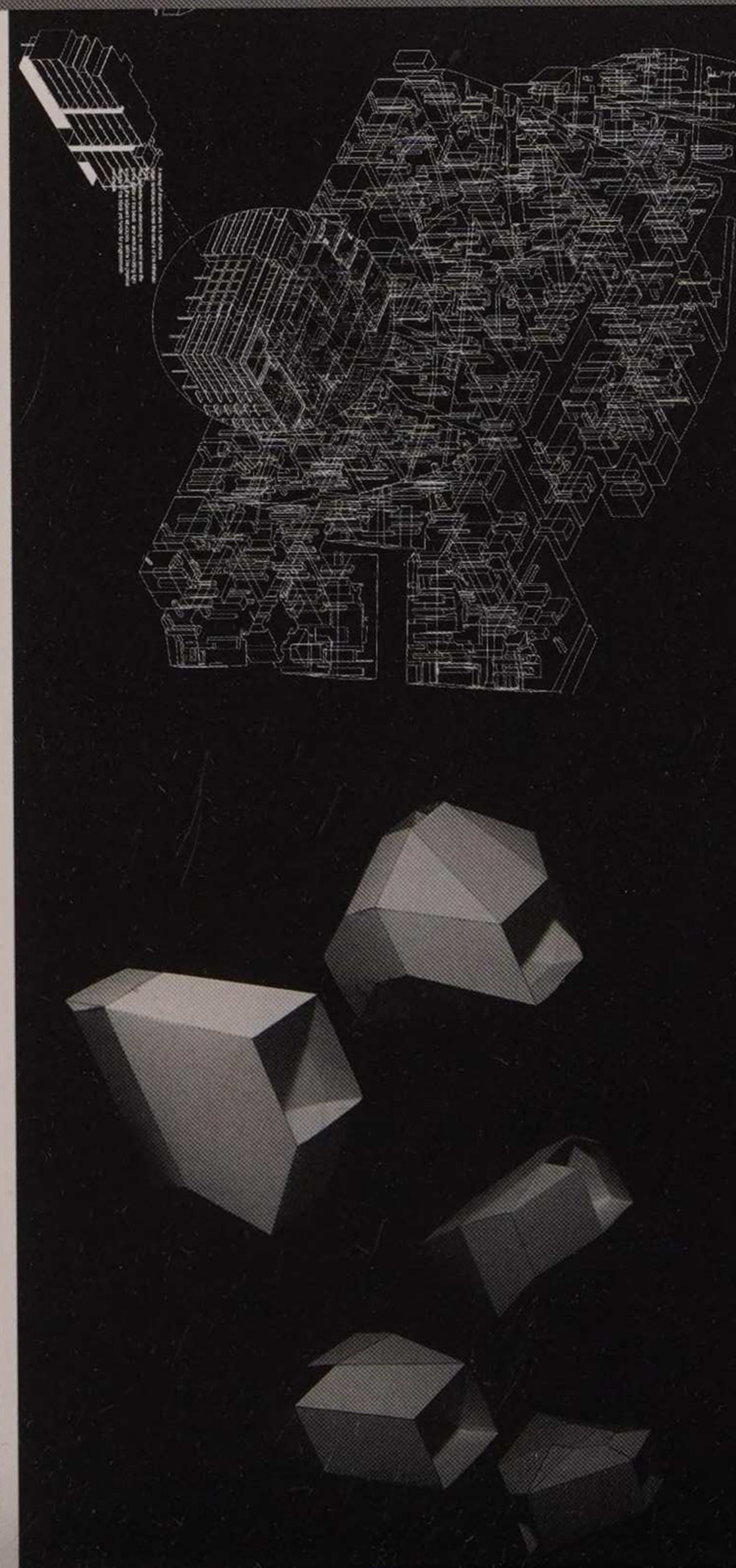


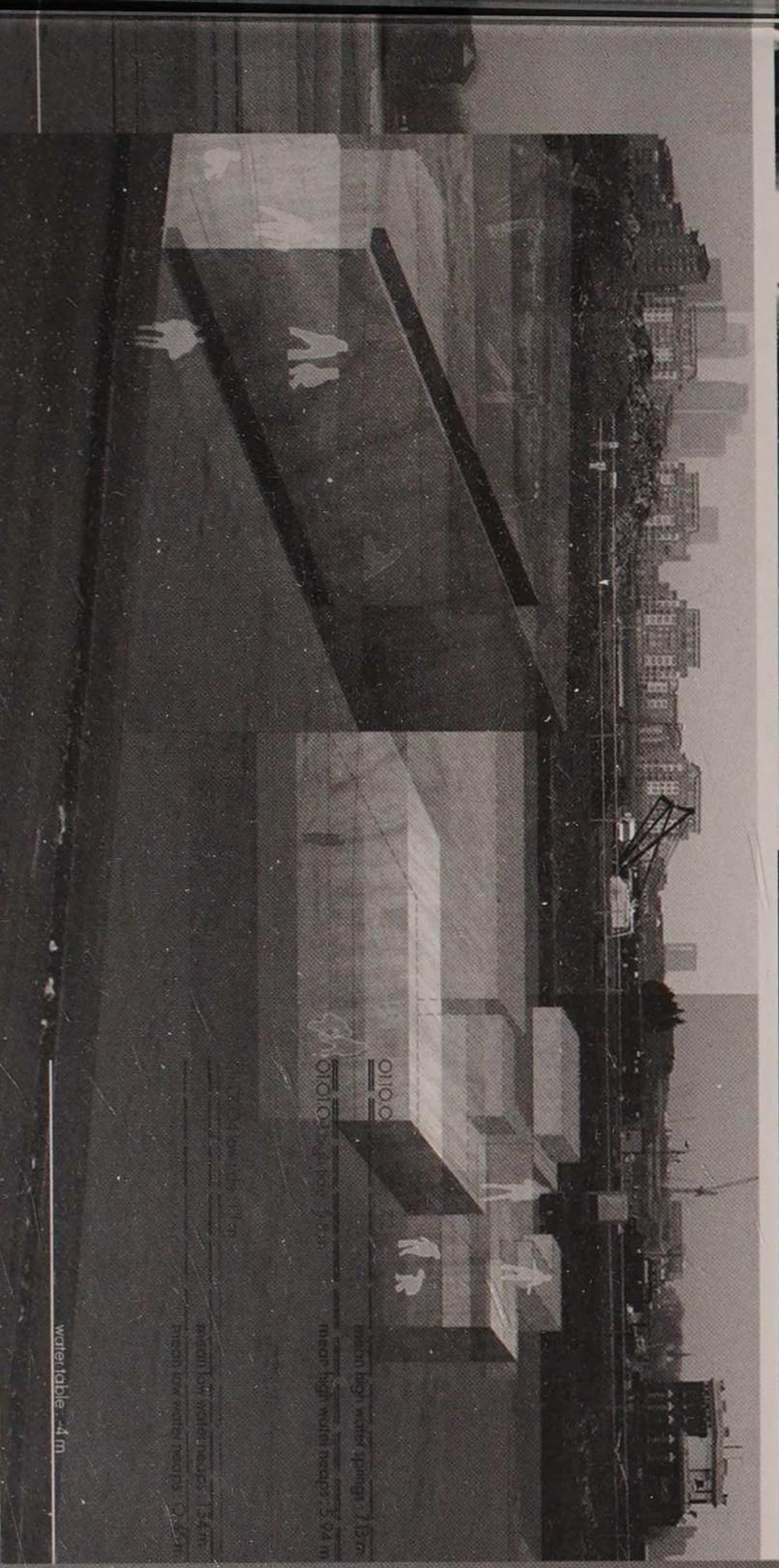
Life in the Museum or the Death of the Object
Investigating attempts to expand the remit of the museum to include social agendas, the project describes the very moment of musealisation of migrant culture. The Museum of Migration in Cologne links two parallel environments: the social processes of an existing hostel and the tendency to abstract from social use in the museum. Or in physical terms: material decay & preservation.


Water temperature: 9 - 21.5 OC
Velocity: 1.5 m/s
mean high water spring
mean high
water table: -4 m





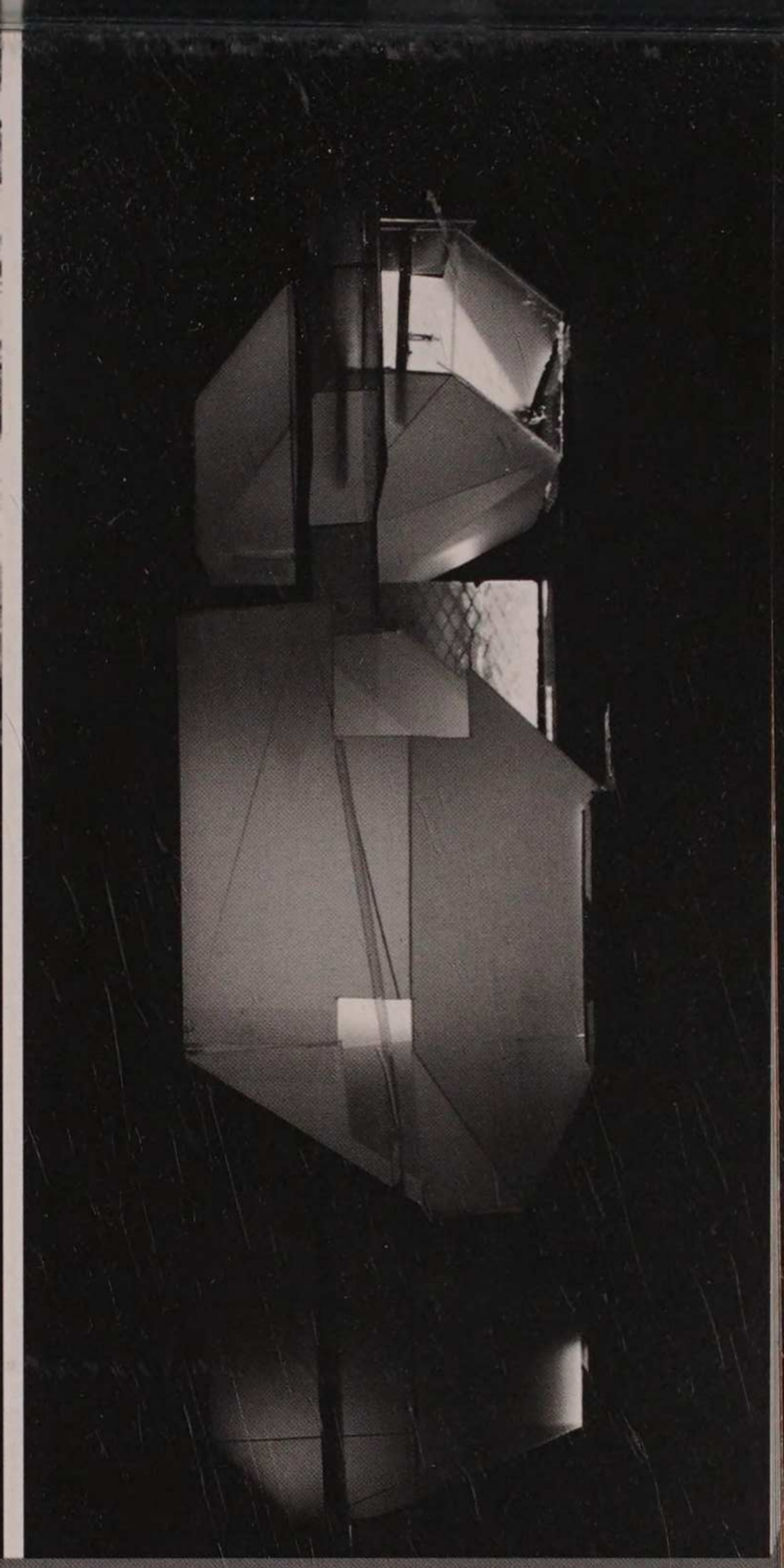




Environmental Rhythms
Questioning the autonomous and timeless condition of the black box theatre model, the project confronts the rhythm of a dance community with the natural cycle of the tide at the river Thames.



Environmental Detroit
Porosity of the Detroit urban fabric is interpreted as an opportunity for a new landscape. The environmental approach addresses both the social appropriation as a new coherent park and the question of ecology as a new source of energy production (hydrogen).



Fighting for Light in Athens
The city fabric of Athens is characterised by an ongoing densification of the built structure and – as a consequence – a dramatic reduction of light and free space. The project develops a new block typology that is based on optimised light shafts.

Life within the English Countryside

The contemporary English countryside is perfect. Perfect as a setting for an architectural engagement bounded by a completely different set of opportunities than arise in the metropolitan and sprawl conditions of other built environments. A new approach to ruralism is needed, that takes account of the contemporary issues of postindustrial economics, social fluctuation and the role of landscape in the psyche of the aesthetic.

The work first focused on the perception of domesticity through analysing one's own personal landscape. Juxtaposed with a study of narrative space in the 18th-century gardens of Rousham Park House, the particular issues to be identified by the self-written brief could then emerge.

Several visits to the exemplary workshop facilities at Hooke Park helped to focus on the means of production physically, socially and economically. The act of making a detail opened an allegorical porthole onto the structuring of the main project. Designing a staircase, as a concise exercise in scale and effect, first identified this.

Post Common Agricultural Policy rural Europe is not what it appears. The economies and methods of farming have shaped a landscape sometimes with pleasant results and sometimes with devastating effect. The failure of urbanism draws high-wage earners out of the metropolis to create lives that at best are 'rustic' rather than rural. The strange vacant villages are further accentuated by the consolidation of service provision into industrial estates.

As a point of entry into this contradictory environment the domestic conceit of the 'Country House' is apposite. Grand country houses remain as, perhaps, the most important architectural contribution that these islands contain. In other countries they represent the most important source of income for an architectural practitioner. Here, however, planning laws have effectively conspired to remove visual training from housing production.

The economies of forestry are so fragile that they basically just break even. We still need a building method that gives value to the material. Farmers and landowning pension companies invest in forestry as a last-ditch attempt at diversification. Management is poor because the markets in the building industry have not recognised the potential of homegrown timber, preferring Baltic spruce to the detriment of all. Working with the economic consequences of a materials application within a closed system is an architectural issue, as it requires the application of a designer's intelligence to a practical conundrum to the benefit of society.

Yet the very reason that any value is bestowed upon the rural is contrary to the provision of architecture. The tension between self-expression, technology and dreams of arcadia is subsumed by the sprawl of subtopian ideas rather than by the high aspirations that forged the landscape in the first place. We will continue to explore this edge of culture.

The four projects illustrated all demonstrate the relationship between site, means of provision and social programme.

Unit Staff
Mark Prizeman
Peter Thomas
Tom Coward

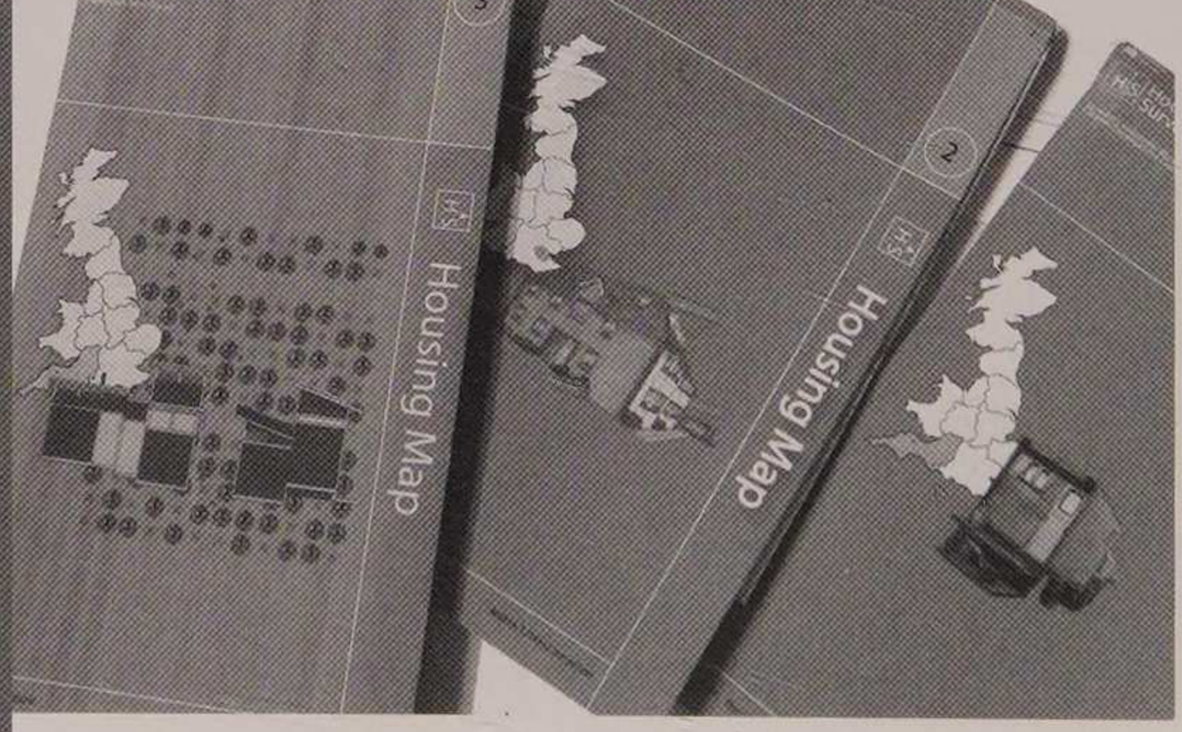
Students
Francesco Brenta (one term only)
Antonio Capelao
Yumeng Chan
Antonios Daikos
Sarah Entwistle
Therese Hegland
Ioanna Ioannidis
Rudo Manokore
James McDermott
Mina Papathanasiou
Reiko Sato
Robin Sjoholm
Yee Seng Tan (Yeast)

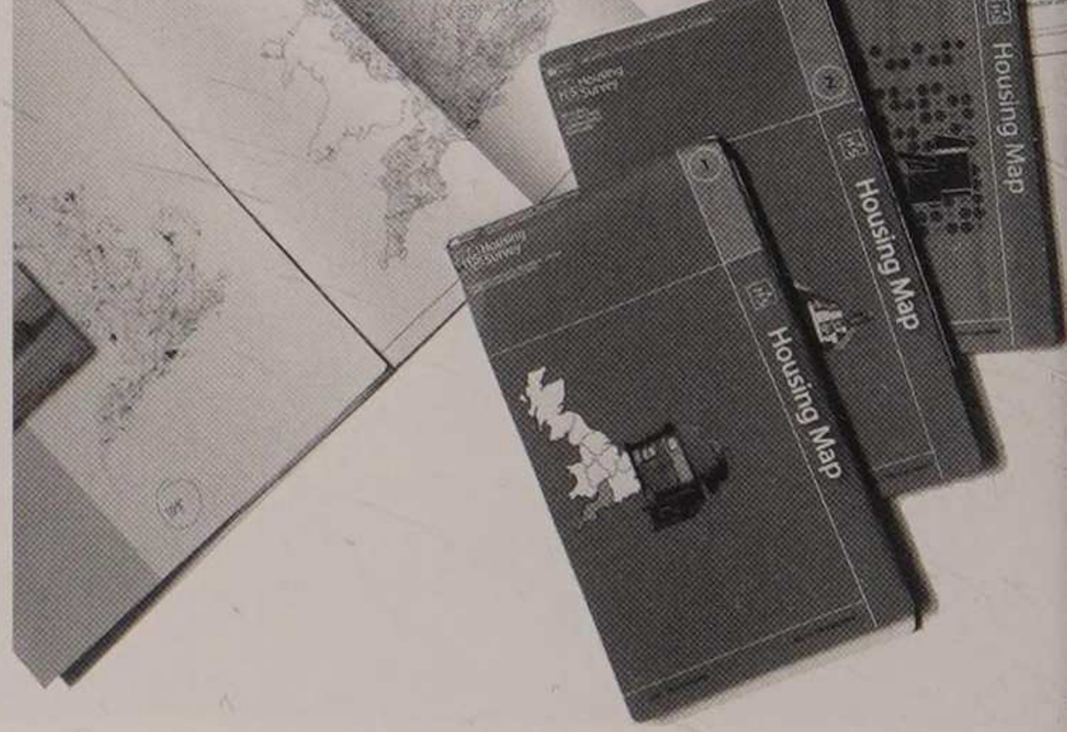
With thanks to
Shumon Basar
Charlie Corry Wright
Georgie Corry Wright
Andrew Cross
Victor Crutchley
Lee Dalby
Phoebe Dakin
Belinda Flaherty
Jay Gort
Brian Hatton
Satoshi Isonu
Antonia Loyd
Pete Manfield
Oriel Prizeman
Sinisa Rodic
Chris Sadd
Chloe Street
Alistair Townsend
Carlos Villanueva Brandt

Yee Seng Tan's **project was structured around a desire to reduce 'food miles' – the distance food travels from farm to plate. Local outlets for farms to sell their diversified output are constructed within the leftover areas between hedge and modern agricultural machine. The buildings use living structure where possible and aim to nestle into the environment with minimal impact. This small abattoir shows the relationship between production and commerce.**



Sarah Entwistle's **project for forest housing identifies a disparate social group that positions itself deliberately outside of mainstream housing provision. A proposed self-build organisation uses the planning by-laws to provide a construction system for building within commercial forests. The life-span of building and plantation are closely related and the homes grow into the woods as the thinning process progresses. The scheme is presented as a series of brochures and instructions which precisely define the opportunity.**






A work exchange training team pooling energy to carry out management on a native broadleaf woodland


Sylvan workers and tenants spreading a site for replanting and services

'EMBRACE THE INCONVENIENCE'

3 TENETS OF SYLVAN

1. TIMBER

2. INVOLVEMENT

3. EXCHANGE



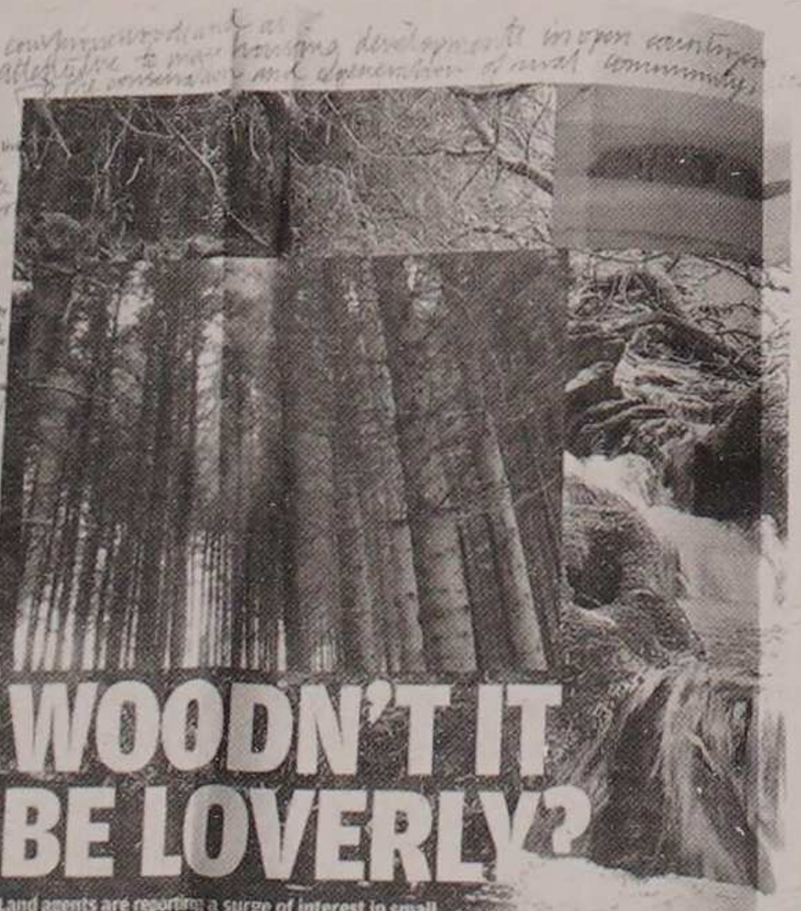






housing sites in coniferwoodland as an innovative alternative to mass housing developments in open countryside and destruction of rural communities

Photos of couple outside and local economies

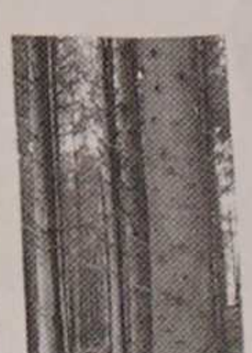


WOODN'T IT BE LOVERLY?

Land agents are reporting a surge of interest in small woodlands, fuelled by the establishment of 'SYLVAN', a rural housing association providing sites, financial support and infra structure for self build housing sited in coniferous plantations. The catch is you have to work for it.

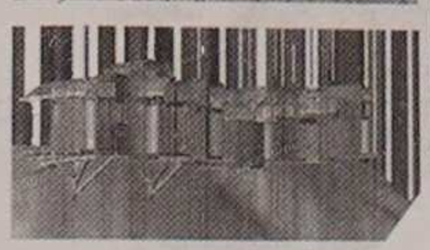












"It's a misconception that if you manage a wood, you'll spoil it. Some tasks only come round every five-10 years."

SYLVAN EXCHANGE TRADING SYSTEM is to work in conjunction wi

Woodland Housing Association.

Tenants registered with the association are required to perform a minim

hours conservation management a month in a local broadleaf woodl

As registered members of SYLVAN they will have access to the me

network that connects other association members, through

Tenants are encouraged to exchange labour hours, and

Tools:

A district is comprised of 5 houses. Ea

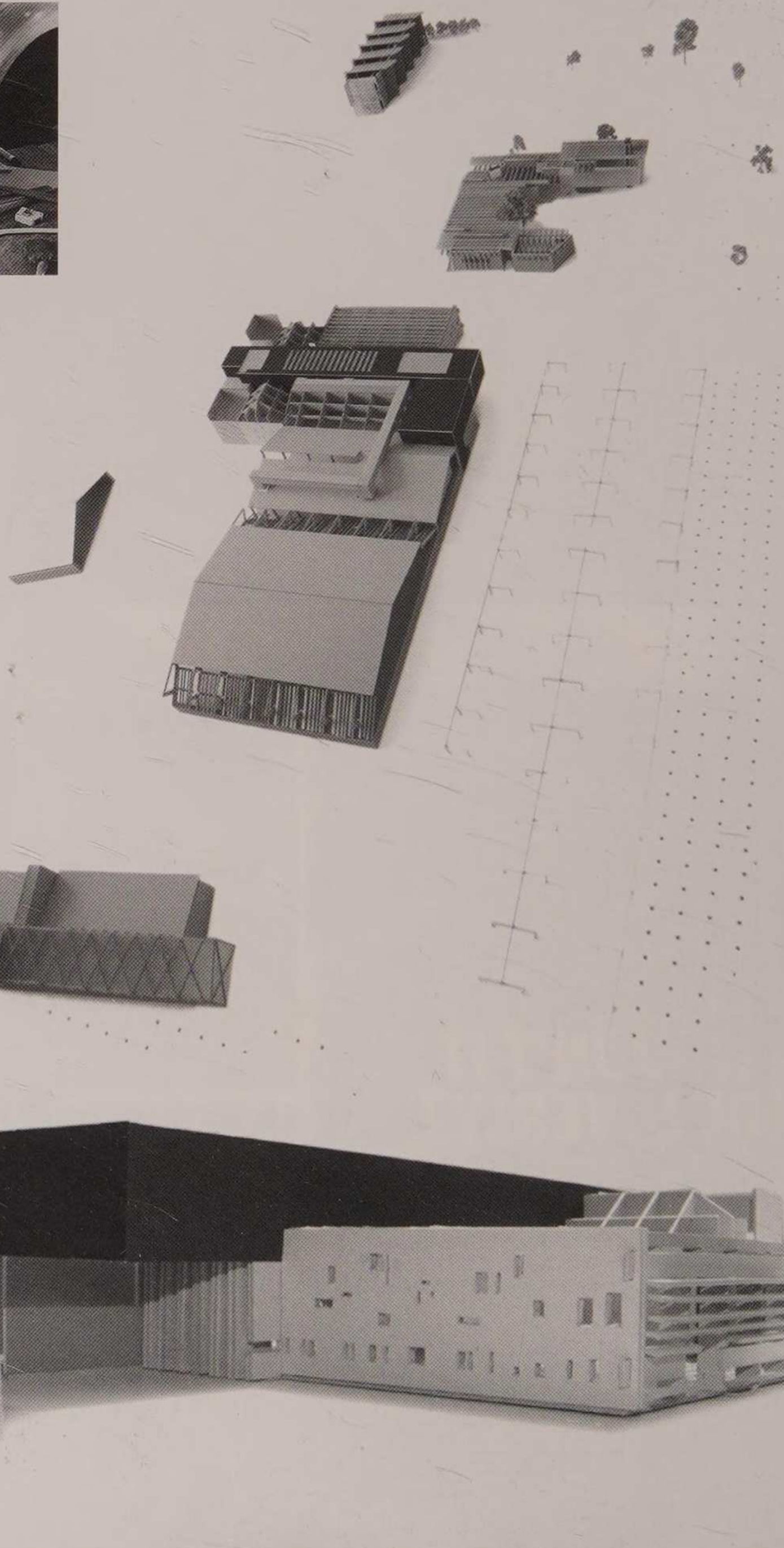
on going construction of their ho

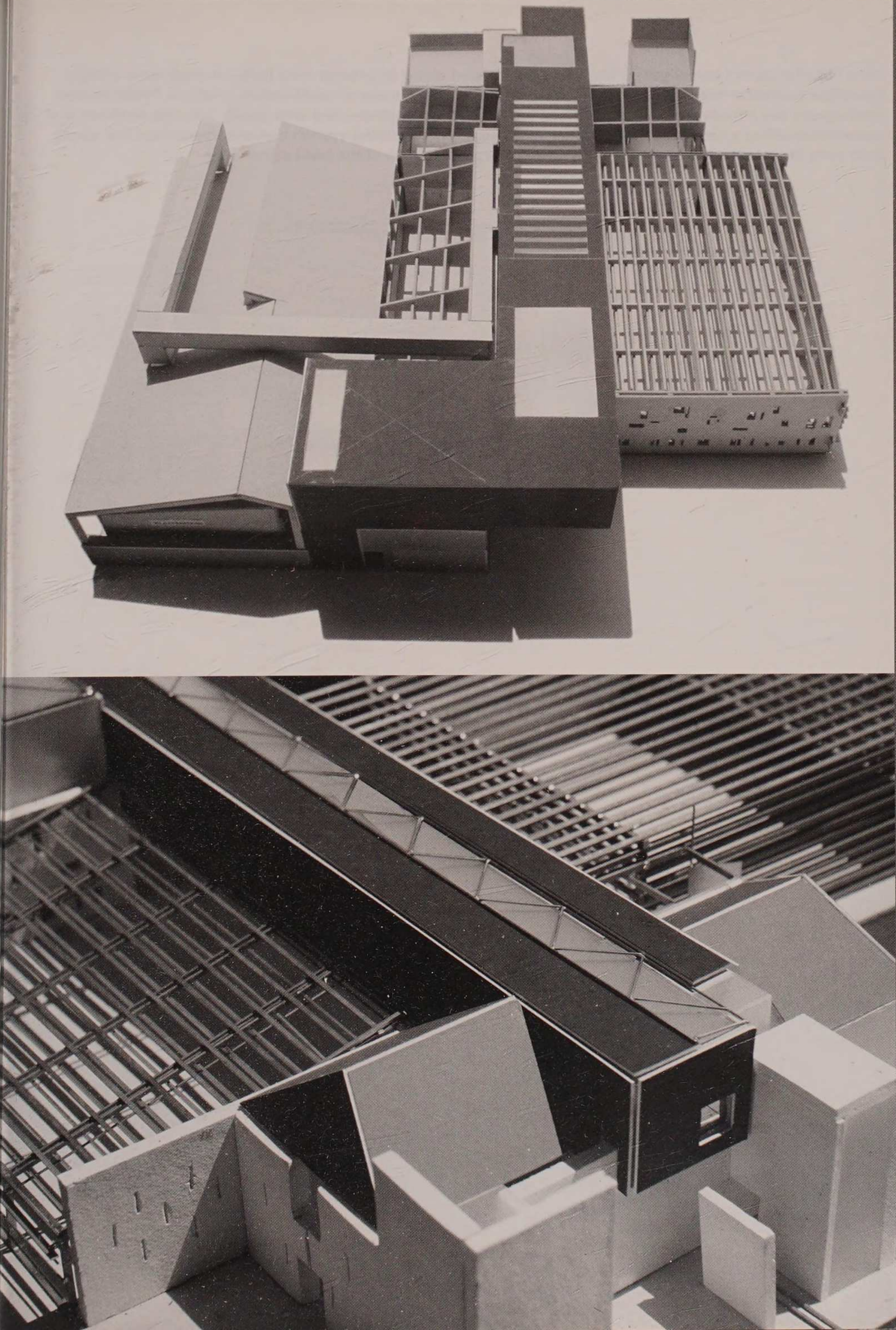
hours will be noted through s

SYLVAN : Woodland Exchange Trading Syste

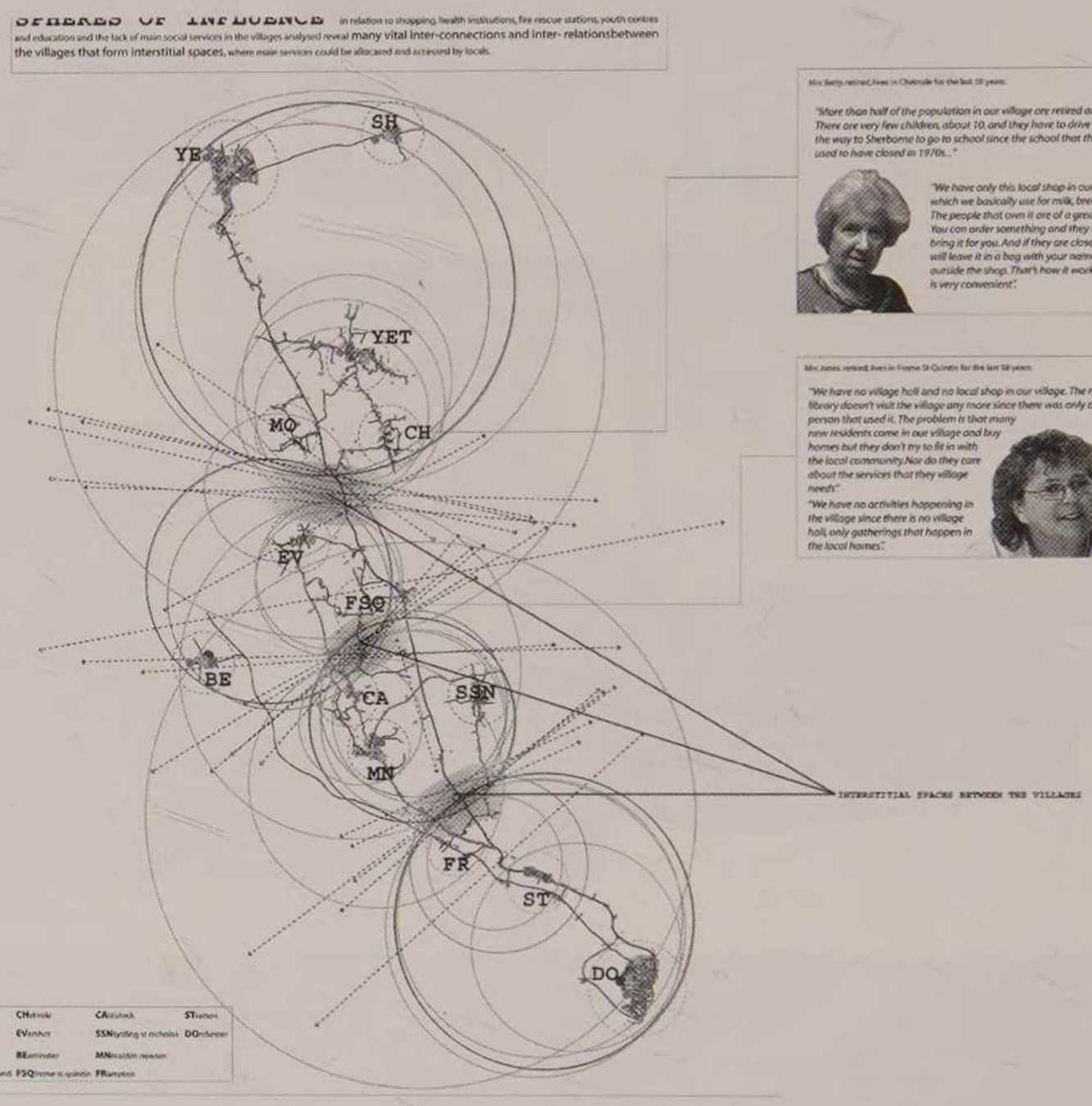
A full-size crafted handrail symbolised the moderated transition from space to place in Robin Sjoholm's **'live–work' scheme. The buildings remodel an existing farm in the commuter belt of southern England. The farm, now growing trees for suburban gardens, is reconfigured to produce other timber products and introduce community facilities that further redefine the notion of place within this rural hinterland. The architecture is efficient in terms of demonstrating the link between domesticity and employment.**

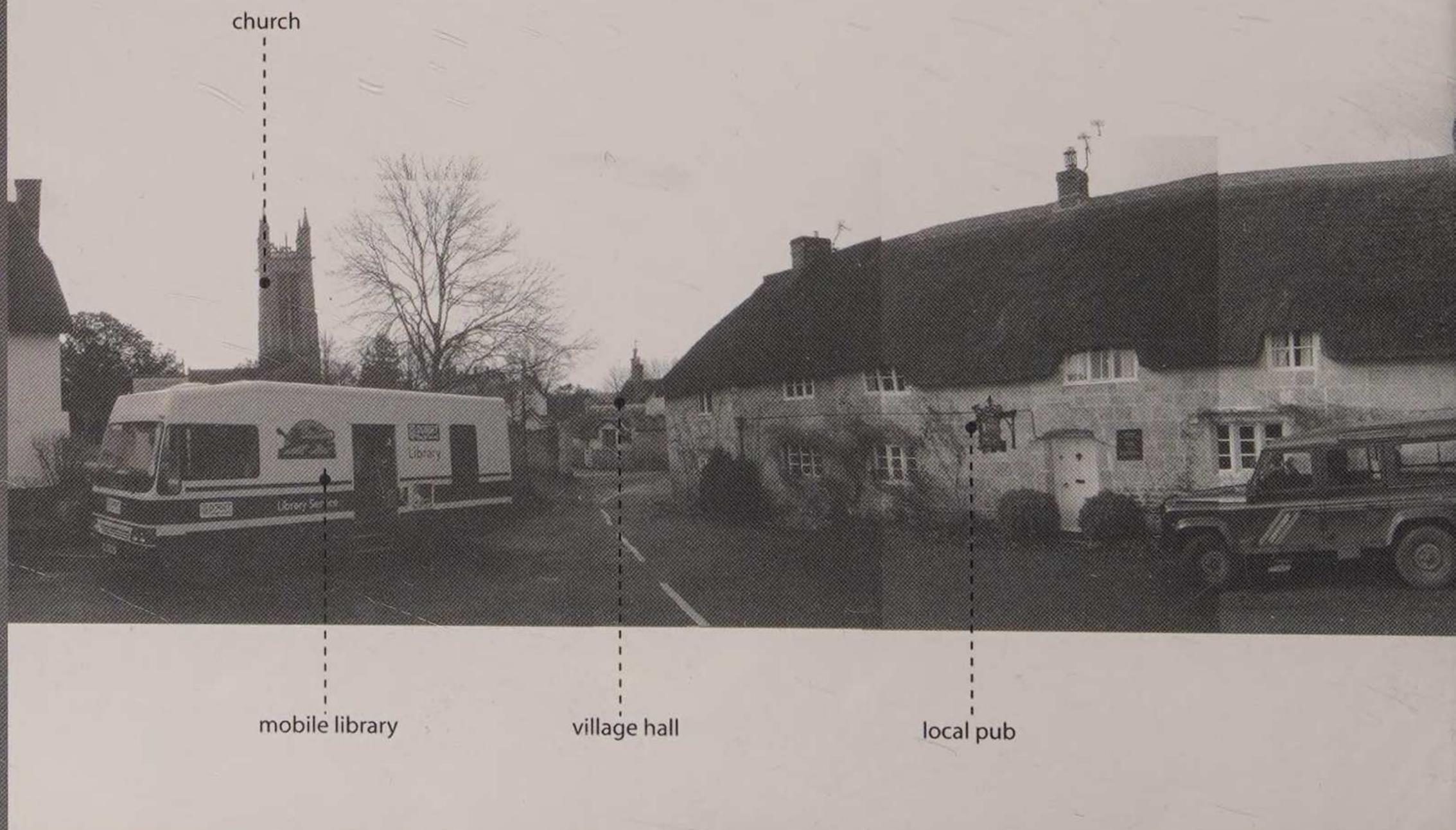


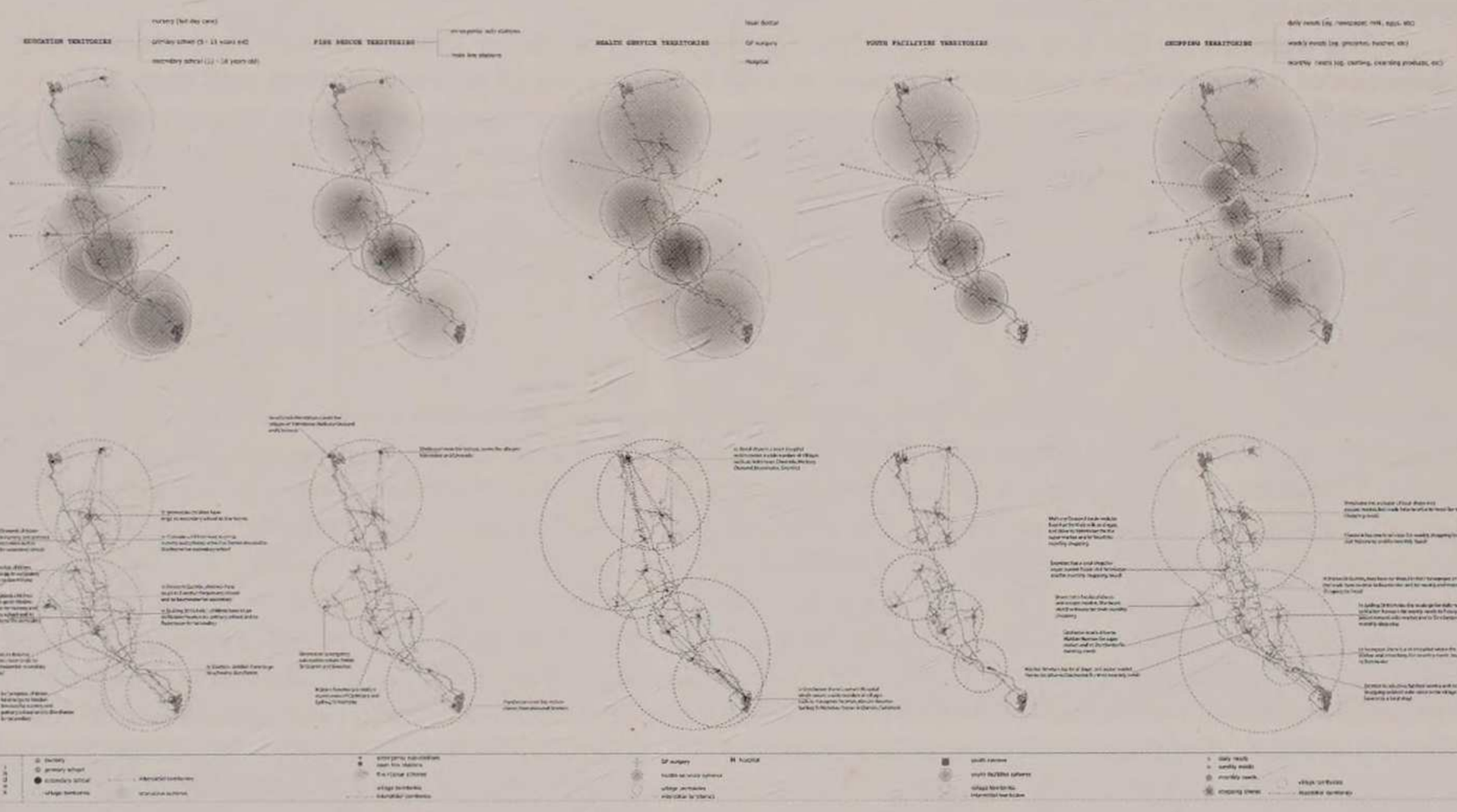




Mina Papathanasiou's **investigation into service provision along an arterial road lacing though rural villages identified particular needs that could be remedied by a specific mix of construction methods. Prefabricated core agents are introduced into specific locations and then supplemented with locally sourced methods and materials to effect a 'perfect fit'. This works as an adaptable building system that accommodates the waste from rural life into the fabric of the building with the participation of the local community.**









local shop with post office - cash point - video rental - dry cleaner's

bus stop

Duplicity 2: Network

For the last three years AA Diploma Unit 9 has been engaged in developing the use of real-time interactive systems. These systems are thought of as both design-development instruments and as the progenitors of emergent architectural proposals. This conjunction of the tools of production and the object of the design-development process is critical for the unit's approach, which explicitly links morphology and use as dynamic codeterminants in the making of architecture. The unit proceeds through an approach founded on a team-based process, cooperating with an expanding set of participants. We consider content development and programming as key determinants in creating dynamic, responsive and inclusive architectural design and production.

The agenda for the unit arises out of two principal contentions: that architecture, understood as a process of origination, is ineluctably bound to and by its means of representation; and that, as a discipline, it is extensive – architecture serves to augment its object. This year the unit has addressed networking and responsive architecture. In this regard we have co-opted elements of Actor Network Theory and attempted translations of aspects of that theoretical discourse into design instruments: extensions from an applied perspective, this set of interdependent, cross-disciplinary combinative approaches embraces ongoing participation, consultation and involvement of different interest groups as immanent in every stage of architectural production.

Worknet

The work of the unit seeks to formulate new relationships between academic research and professional practice. This year we took an active role within the ongoing Crystal Palace Park project in close collaboration with the London Development Agency, J&L Gibbons and Arup Associates in workshops, presentations and the midyear exhibition. This alliance was based on the understanding that work generated by students and professionals could be of mutual benefit. The project enabled the students to adopt the applied environment of the live projects and to participate in an existing 'worknet', while prompting the members of the professional team to reflect, and possibly to extend their consultation and development processes with new methods, approaches and technologies. The students in turn benefited from regular feedback from practice; this feedback often engendered immediate resonances within the developing work, sometimes with unexpected results.

Within this collaborative network, students were asked to use their knowledge of the actual proposals and strategies as the framework for their own investigations, while developing at the same time a critical position towards these issues through their production. Emphasis was placed on building up an understanding of how to work within an ongoing political process, in the context of the active public awareness and involvement of diverse interest groups with very particular agendas that characterises the development of Crystal Palace Park.

The proposals of the students facilitate, augment, translate and mediate these processes through the use of human and nonhuman interactions alike. In this sense the success of a student's proposal is measured not only by how it is working on its own, but more by how it becomes an active participant within both the design process of the park and the collective of the park itself.

Unit Staff **John Bell, Theo Lorenz**

Students **Amr Assad, Max Babbé, Adam Cossey, Federico Ferrari, Shireen Hamdan, Maria Kalapanida, Omid Kamvari, Ashley Littlewood, Toby Maloy, Tosin Oshinowo, Frederick Pittman, Yuka Suganami, Gurmail Virdee**

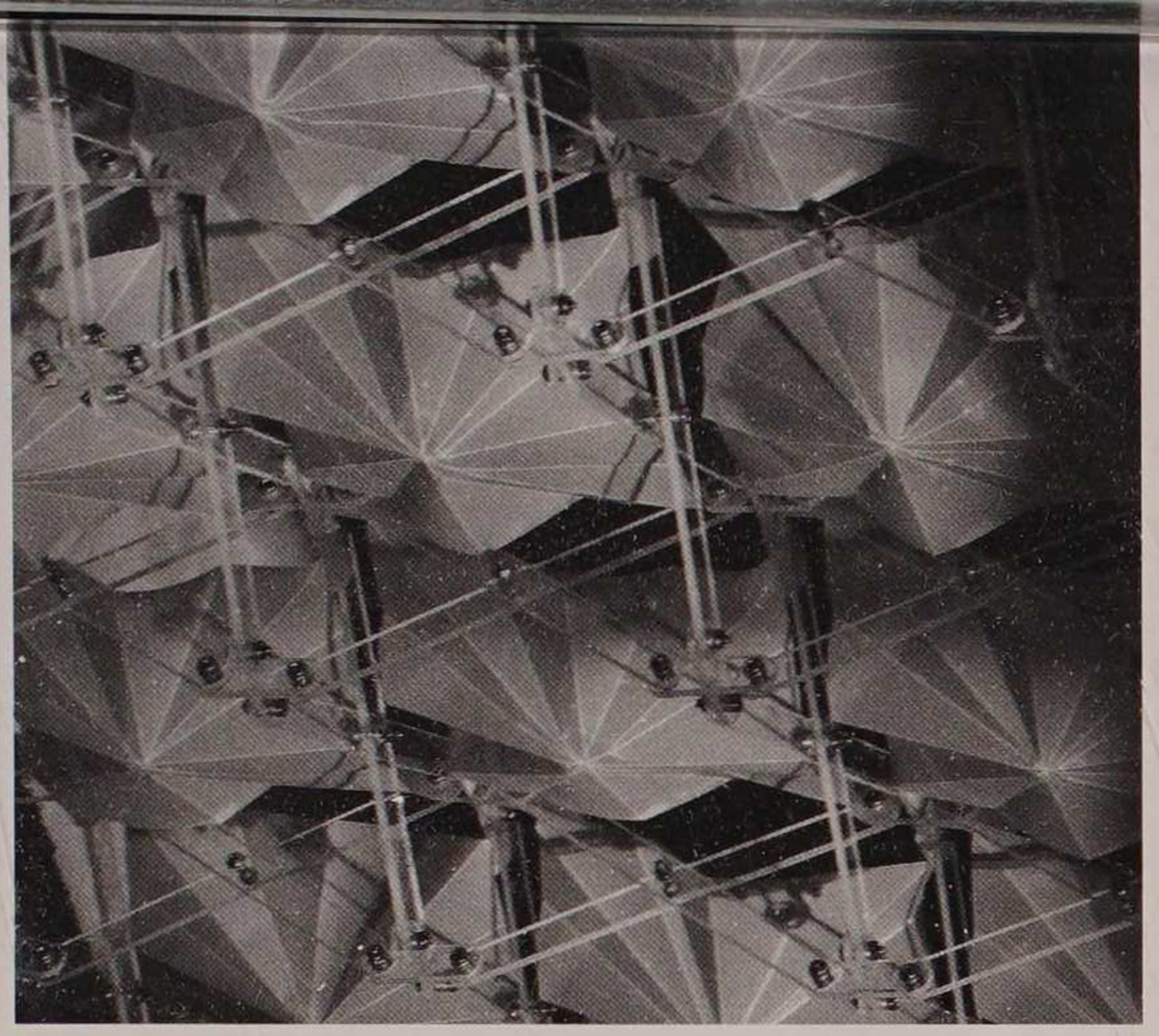
Thanks to **Derek Newman, London Development Agency, Johanna Gibbons, J & L Gibbons, AA Student Forum, AA Exhibitions, Christine Matheson, staff and pupils of Kingsdale Secondary School, Cycling 74**

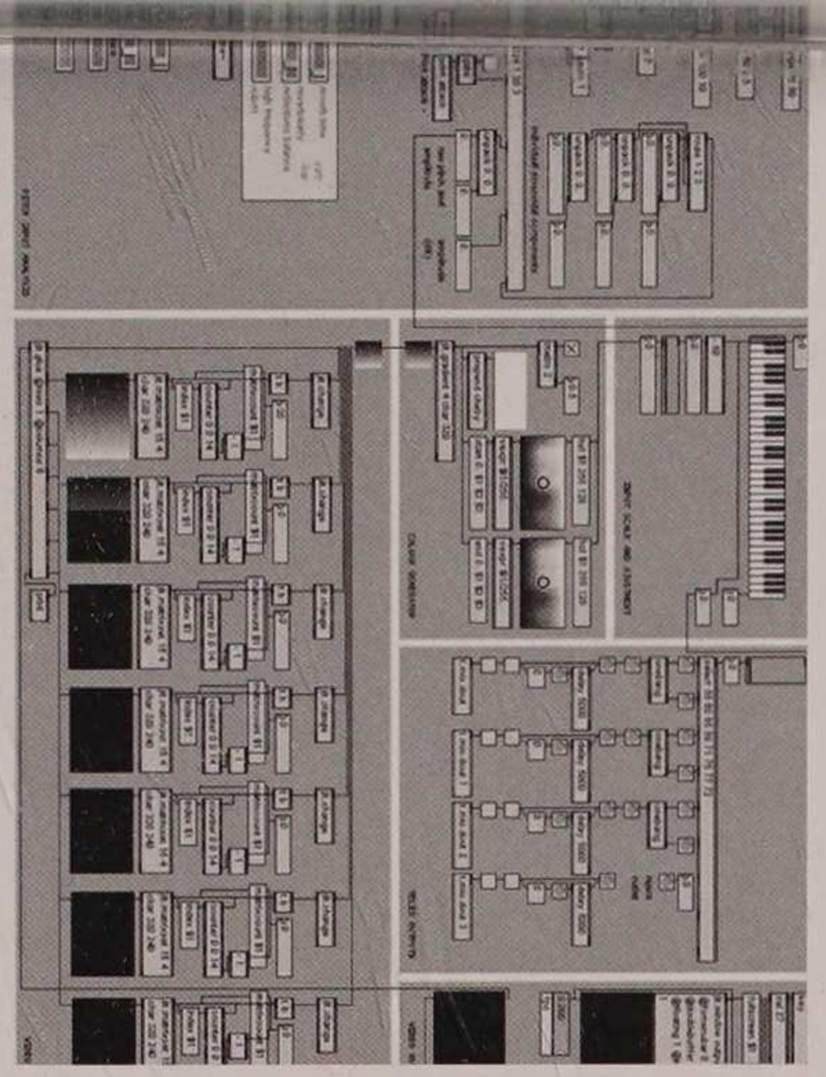
Jurors **Miraj Ahmed, Peter Ahrends, Nic Clear, Neil Davidson, David Erdman, Johanna Gibbons, Jon Goodbun, Paul Gulati, Michael Hensel, Chris Lee, Derek Newman, Catherine Parker, Andrew Peckham, Florencia Pita, Mark Prizeman, Brett Steele**



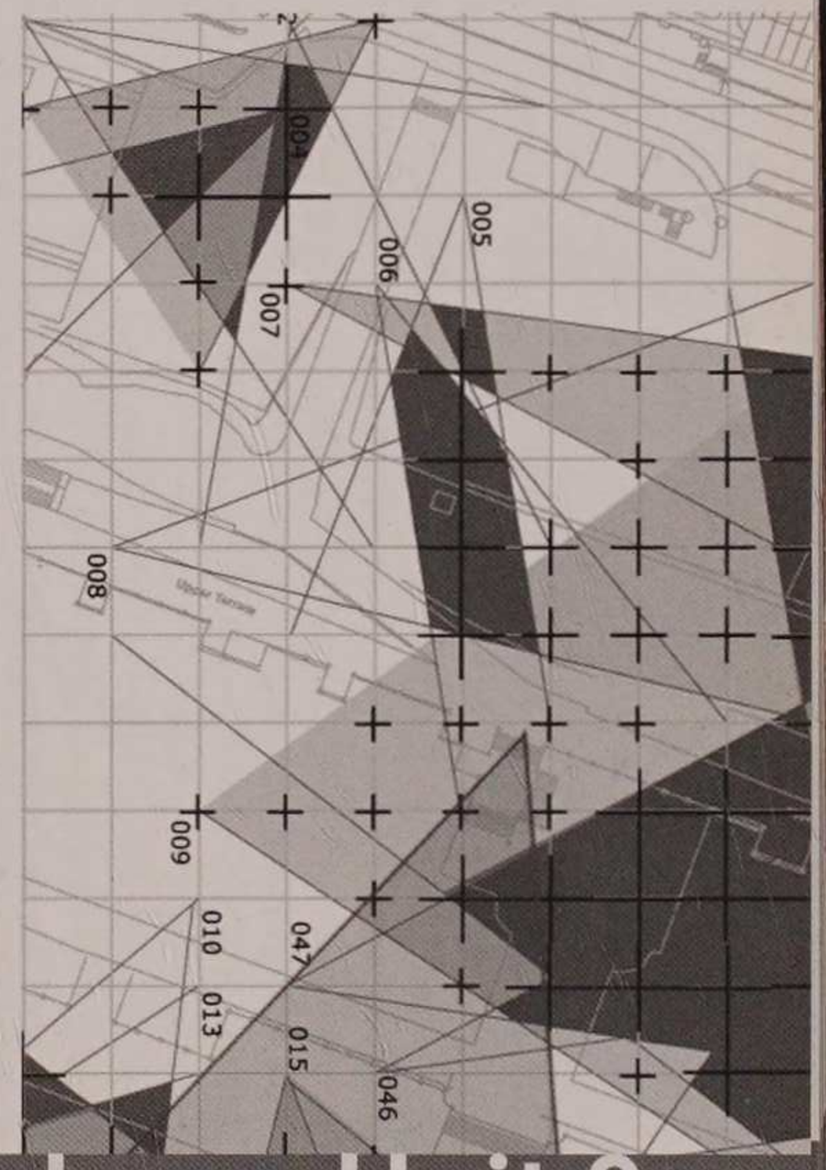












From top, left to right: Body images by Adam Cossey, Max Babbé, Frederick Pitman, Max Babbé, Toby Maloy, Ashley Littlewood, Amr Assad

The Park and Its Double: Exhibition in the AA Front Members' Room 28.01.05 – 11.02.05

This exhibition was conceived as a strand in the ongoing consultative process for Crystal Palace Park, a large, complex site with a fascinating history. We presented four approaches to the gathering and representation of information, in the form of four distinct installations, together with background research material. Our strategy was to treat the exhibition space as an inhabitable diagram of the Park, where visitors were encouraged to interact with each of the four pieces, which both acted as live data-gathering instruments and demonstrated a range of interrelated site investigation and programming methodologies. The exhibition title came from our contention that the contemporary park must acknowledge the 'stealth landscape' of modern electronic space, with which it is coextensive.

Emotion Machine (opposite below)

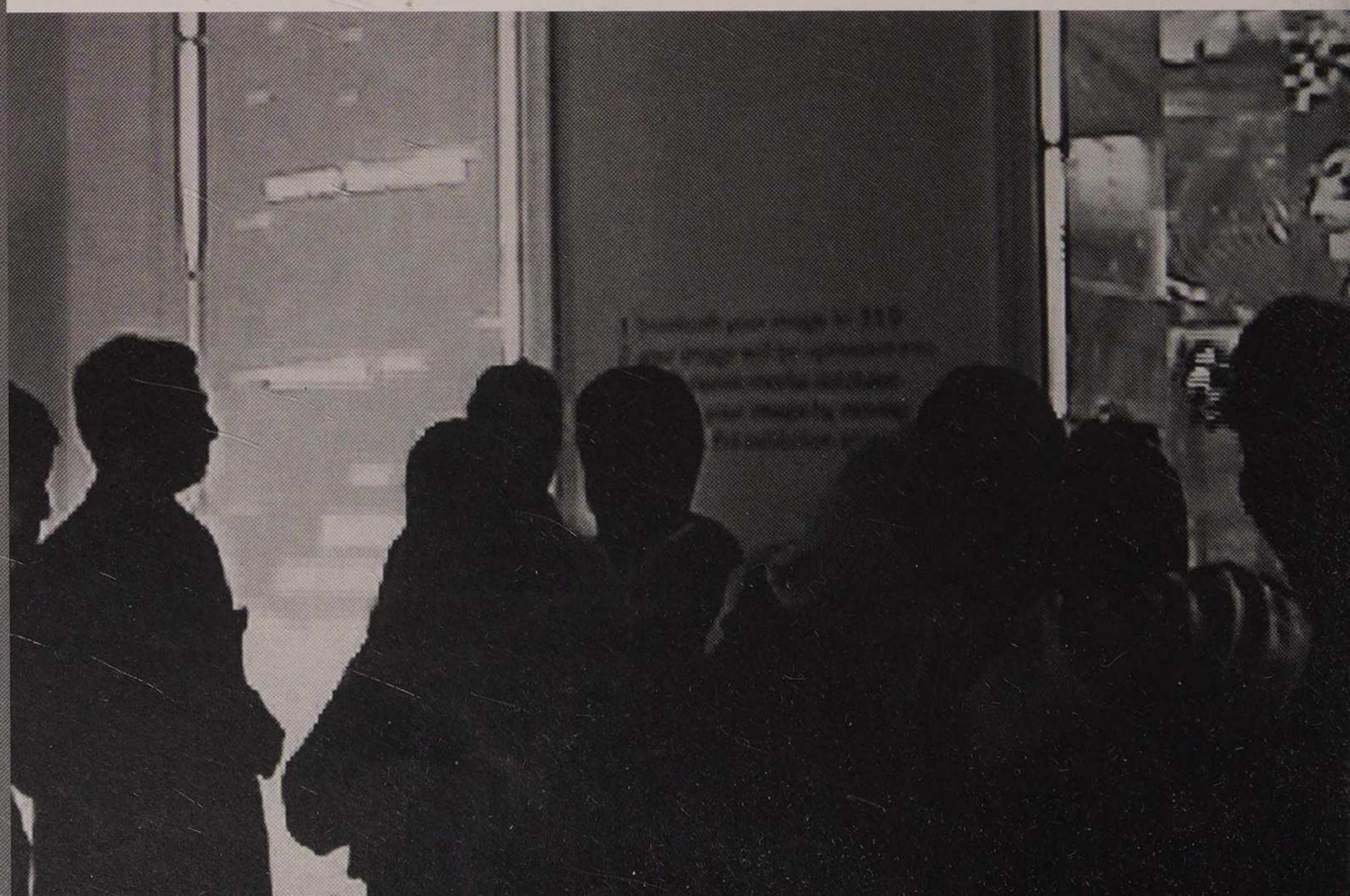
This piece calibrated each visitor's response to a series of images relating to potential programmes within the park through measurement of galvanic skin receptors. This method enabled us to gain access to affective mechanisms, circumventing conscious choice. The visitor responses were logged in a database and the collected results used in the analysis and development of proposals for the Park.

Access (opposite above)

Utilising Bluetooth technology, this work addressed possibilities for increasing awareness of and access to the Park and suggested potential augmentations to existing information systems and spatial programmes. The majority of new mobile phones contain this technology, which we believe has considerable potential for highly specific microbroadcasting. The proximity of the limited-range broadcast, combined with the ability of the device to either block or respond to messages, may afford new kinds of information exchange. This was tested at the exhibition, which logged and displayed the presence of Bluetooth devices to encourage visitors to engage in Bluetooth broadcasting for themselves. Responses and messages were again logged, and formed a part of our ongoing research base.

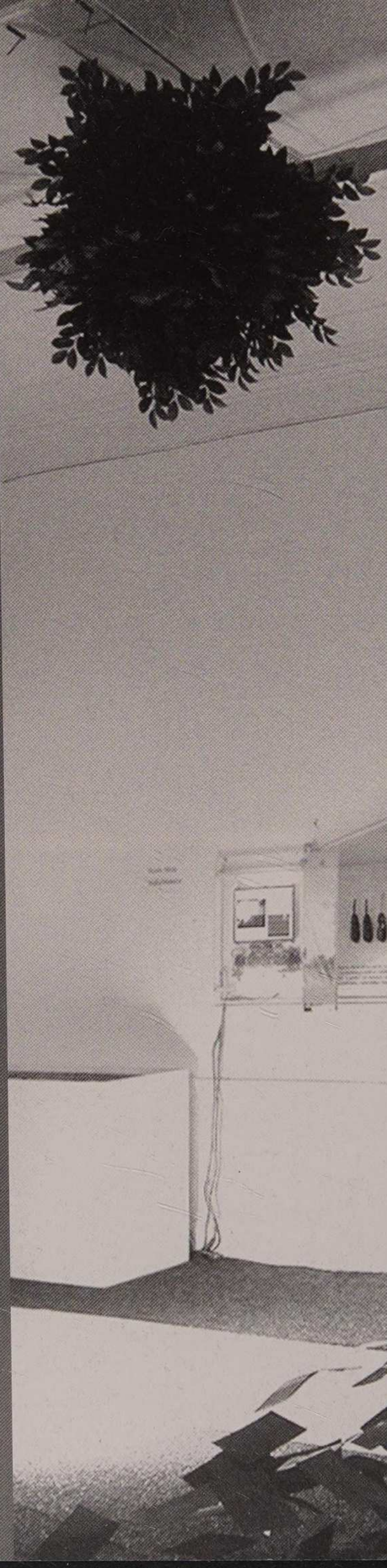
Mediator (below)

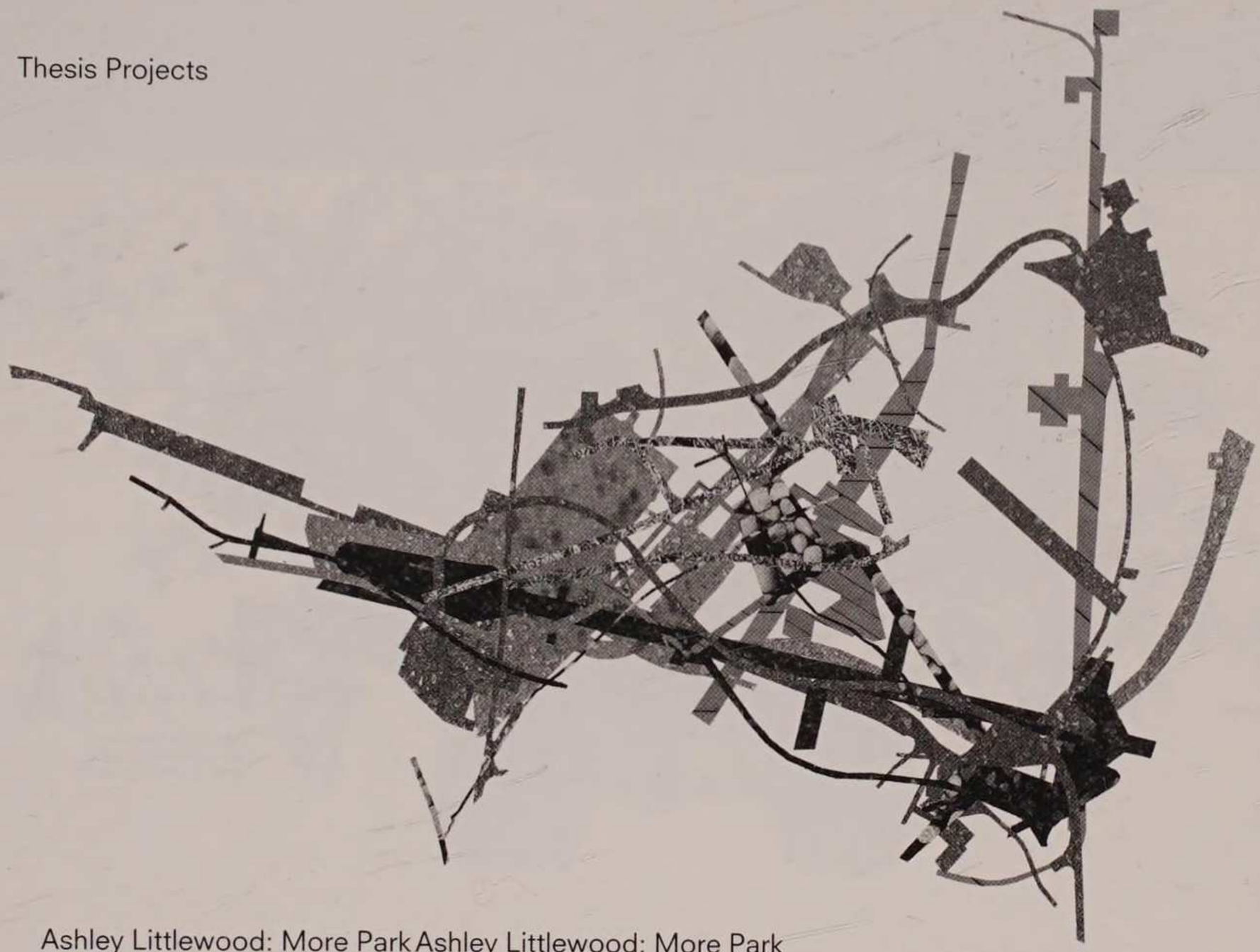
Again utilising mobile phone technology, this piece extended the techniques of data-gathering to secondary-school children who, with the consent of local schools, were asked to submit phone-cam pictures of the park in a web-based competition. These images were used to construct a semantic surface from which data regarding this demographic group's interests were fed back into the overall scheme. There was also a live interactive component to the exhibit which allowed visitors to display their own images using Bluetooth technology on the interactive screen in the exhibition.



Individuator

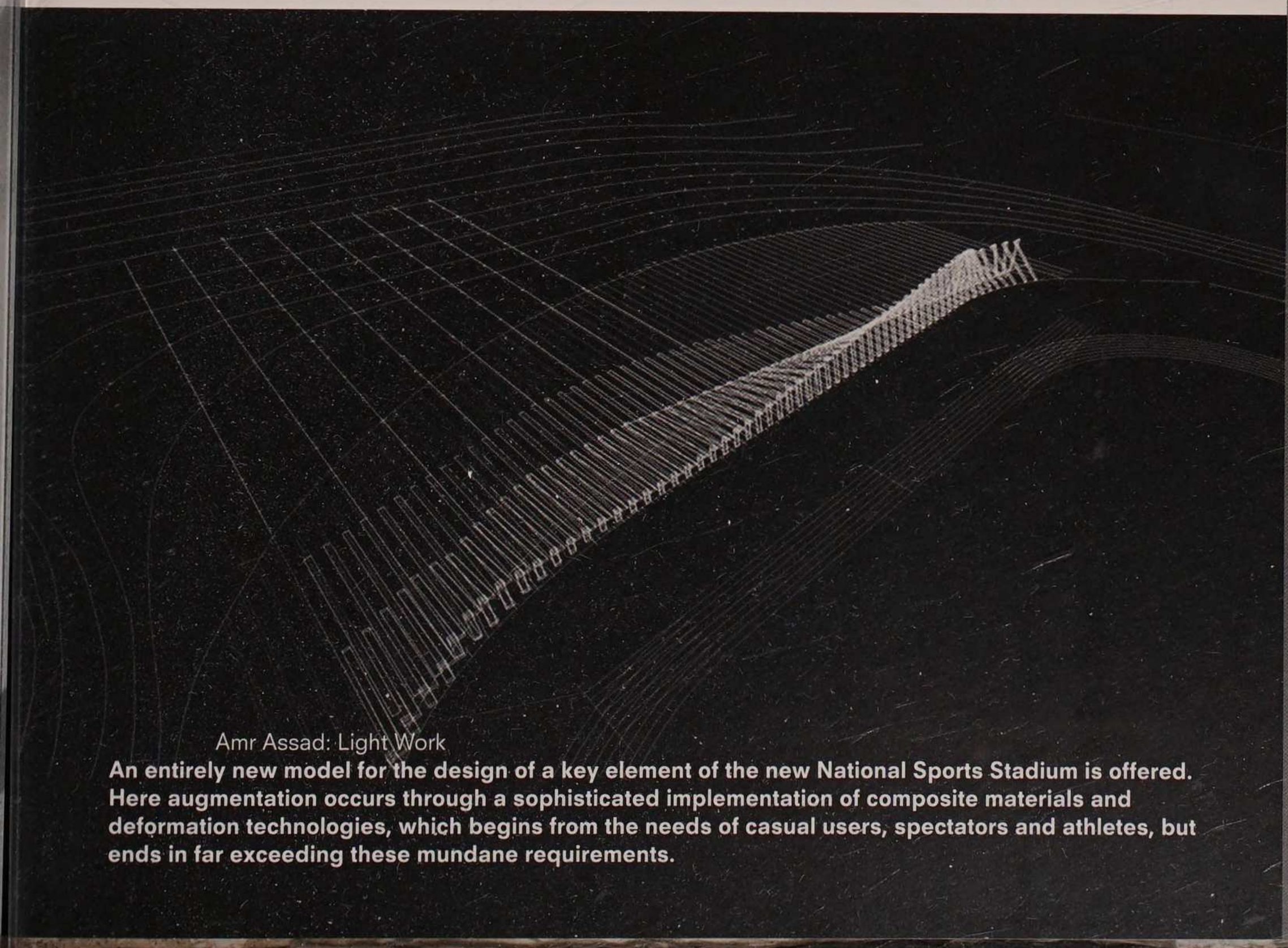
Sidestepping empirical process, this piece began with a highly specific intervention in the Park, the bush-cam, which acted as a point of focus for the recording of individual actions and reactions. Led by a fascination with the diverse mix of perceptions and uses of the park encountered in a series of video interviews, this group developed motion-tracking technology which responded to designated stimuli, seeking to raise questions about the place of the unique in an environment which is developed for the many.





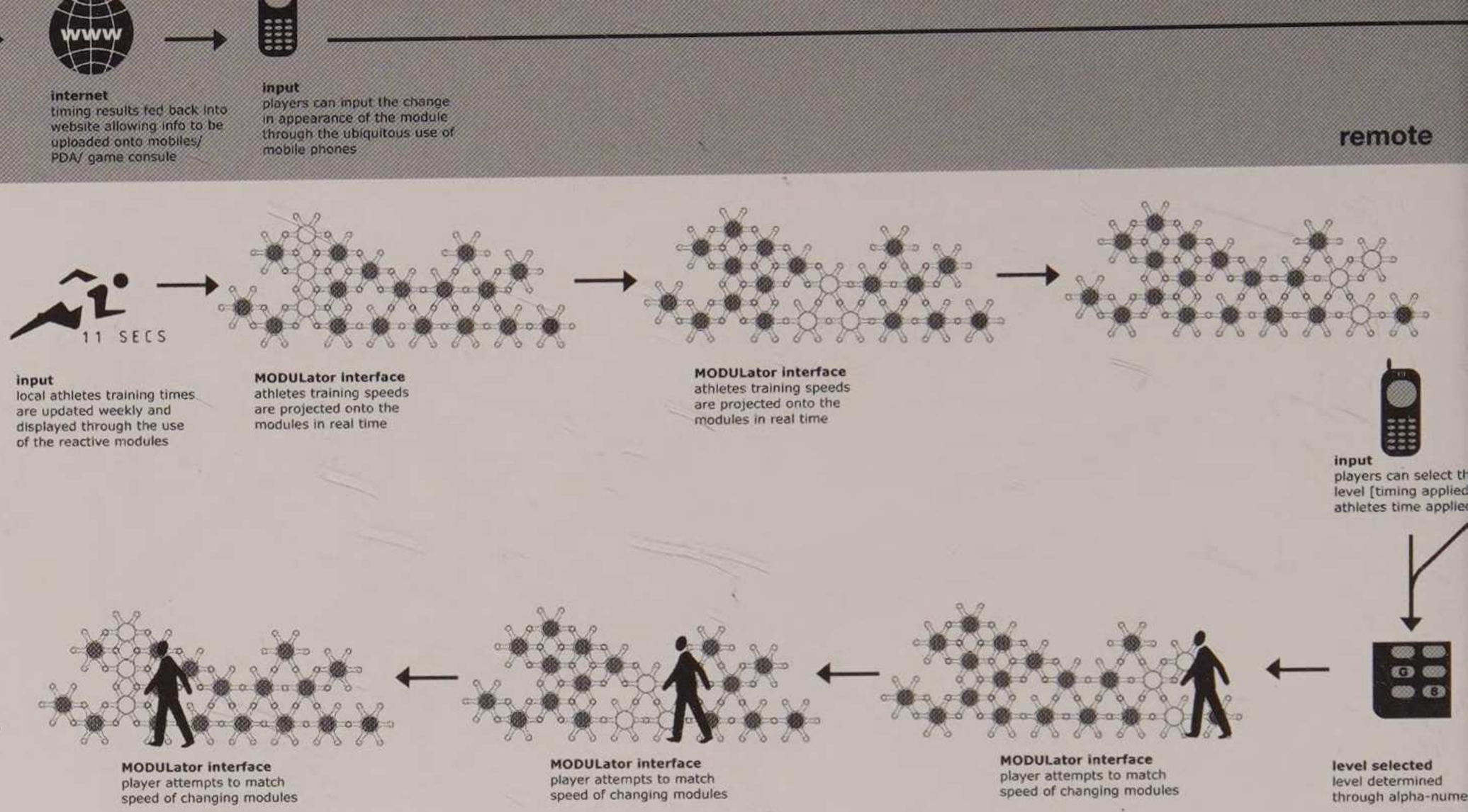
Ashley Littlewood: More Park Ashley Littlewood: More Park

The deconstruction of municipal semiotics and a trenchant view of way-finding begets a radically reconfigured space juxtaposing dense, deep, programmed hard landscaping against an apparently de-signed rus in urbe.



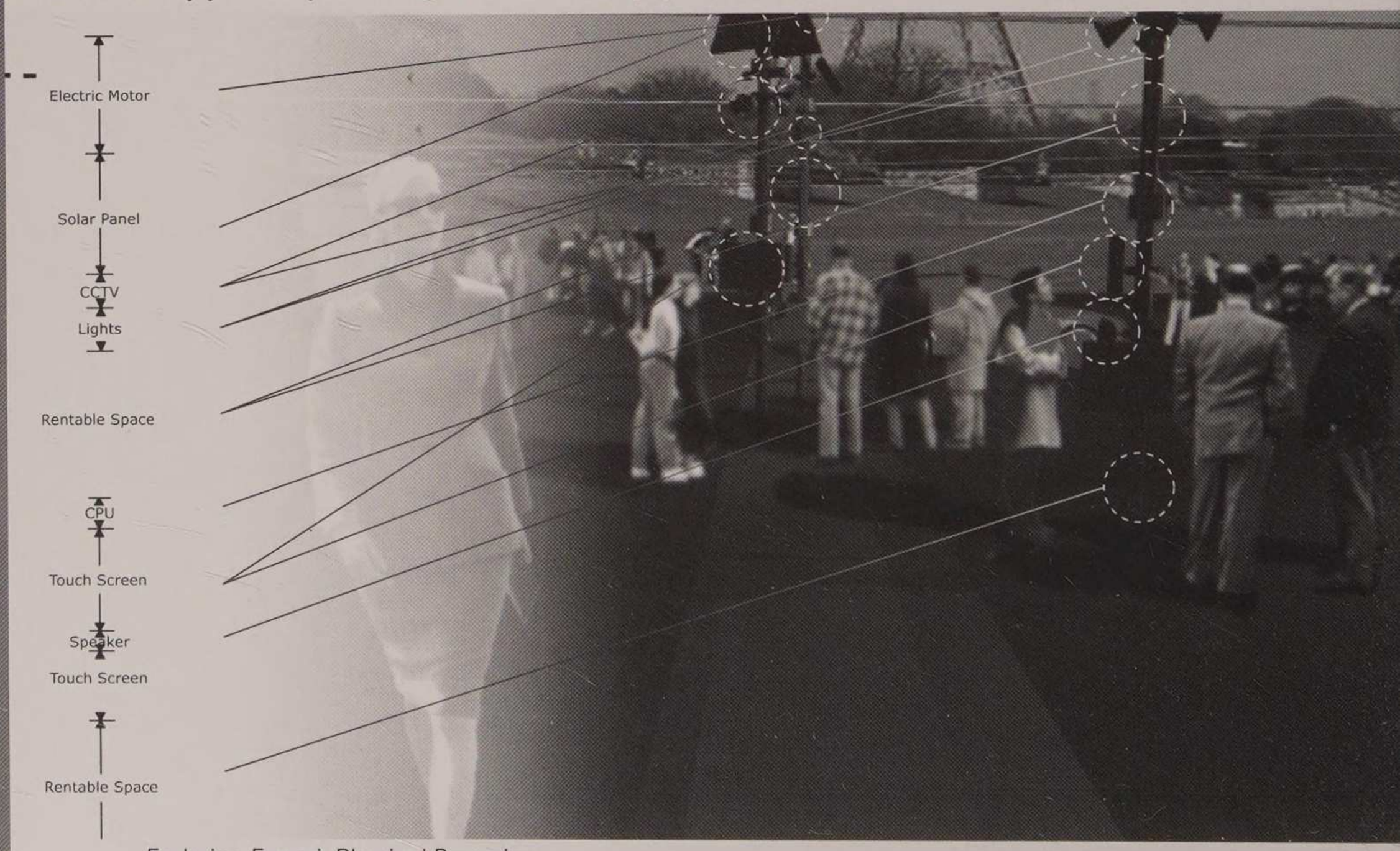
Amr Assad: Light Work

An entirely new model for the design of a key element of the new National Sports Stadium is offered. Here augmentation occurs through a sophisticated implementation of composite materials and deformation technologies, which begins from the needs of casual users, spectators and athletes, but ends in far exceeding these mundane requirements.



Adam Cossey: Play Station

Engaging both the couch-bound gamer and the elite athlete through dynamic clusters of seductive interactive devices, this thesis sets out new ways of promoting and developing social inclusion, while almost as a by-product presenting an extraordinary sport/video/game hybrid architecture.



Federico Ferrari: Physical Browsing

From an analysis of place, position and programme mediated by contemporary communications technologies, thi thesis both presents an alternative model of the way we navigate urban parks and develops a model of linked adaptive systems utterly transforming that most quotidian of modern nonspaces, the carpark.



Mark Tynan: Responsive Landscape

In this instrumentalised leisure space, the topography becomes a dynamic element in the play of diverse activities. Critically assessing the role of the natural in an artificial environment, this proposal invites us to consider new forms and programmes for the twenty-first-century urban park.

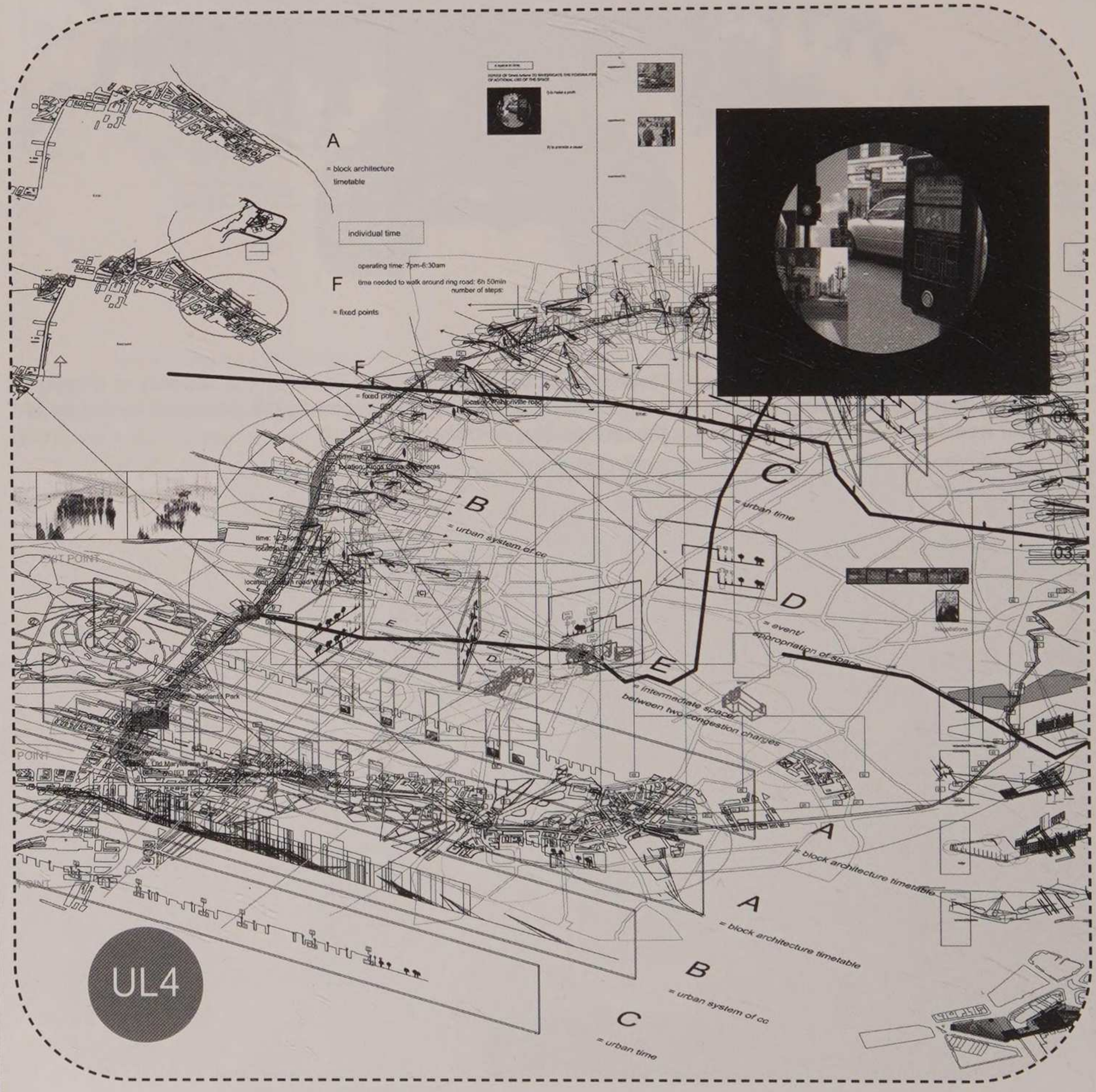


Frederick Pittman: Promenade

In this critical reappraisal of the promenade as a site of the sexualised gaze, limbic turmoil arbitrates a proposal where the architecture becomes complicit in the rereading of social manners and mannerisms.

UL4 - **By looking at different systems that generate urban time – the congestion charge, demonstrations, traffic lights and bus systems – and by understanding the city as a series of different rhythms that interrelate and overlap, the project begins to suggest a more subtle approach to dealing with urban space. It proposes that alterations in urban time can provide a new set of tools with distinct criteria and considerations that allows urban space to be manipulated, and then tests those tools in three separate applications which improve the urban experience at Victoria Station, suggest the integration of demonstrations into London's datascape, and propose a time-efficient modification of the congestion charge system.**

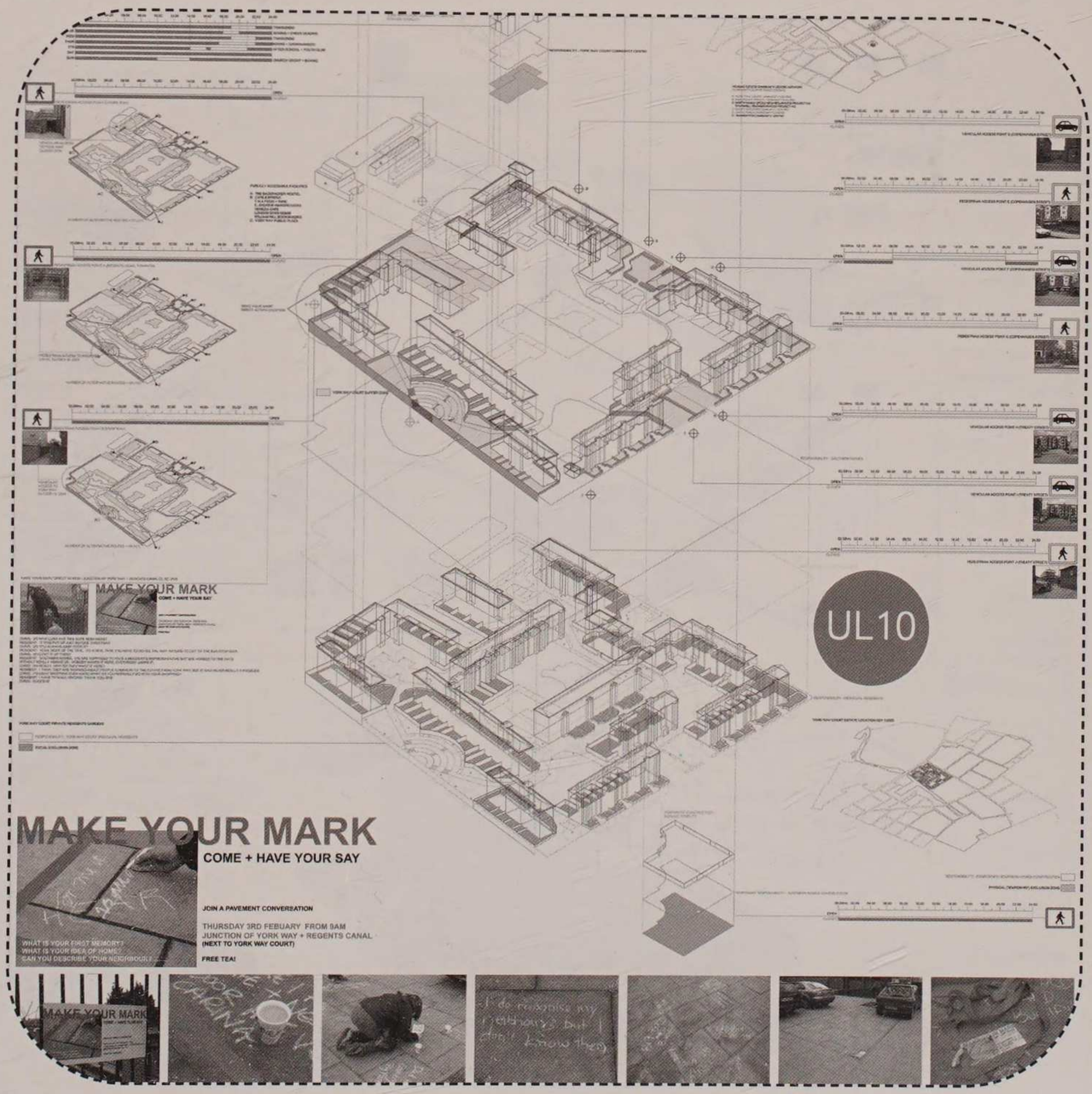
UL10 - **Sited along Regent's Canal, immediately adjacent to the King's Cross Central development site, the project explores a territory of action characterised by a dense concentration of housing estates, defining them as zones of exclusion. To do this it reconfigures and exploits existing community and service infrastructures as potential access points. Two proposals test the potential of a pivotal public site and**



URBAN LINES: the event loop, security and antiterrorism, integrated communities, congestion charging and demonstrations, transport infrastructure, the City, the North Circular, the Jubilee Line, Portobello Road and the Westway, Regent's Canal and Elephant and Castle.

compare the application of a physical structure with a temporary event. An event, 'Make Your Mark', encouraged interaction by engaging residents in a live pavement conversation and exploited neighbouring cafes as sites for advertisement. The architectural intervention operates at three physical levels. A floating event space exploits the potential of Regent's Canal as a space for interaction, a street-level information wall raises awareness of existing community facilities within the territory, and above it a raised community forum offers a neutral space for negotiation. Finally, an urban strategy reconfigures the territory by identifying a number of key open spaces within the estates that link existing community and service infrastructures. These offer opportunity areas for potential future interventions.

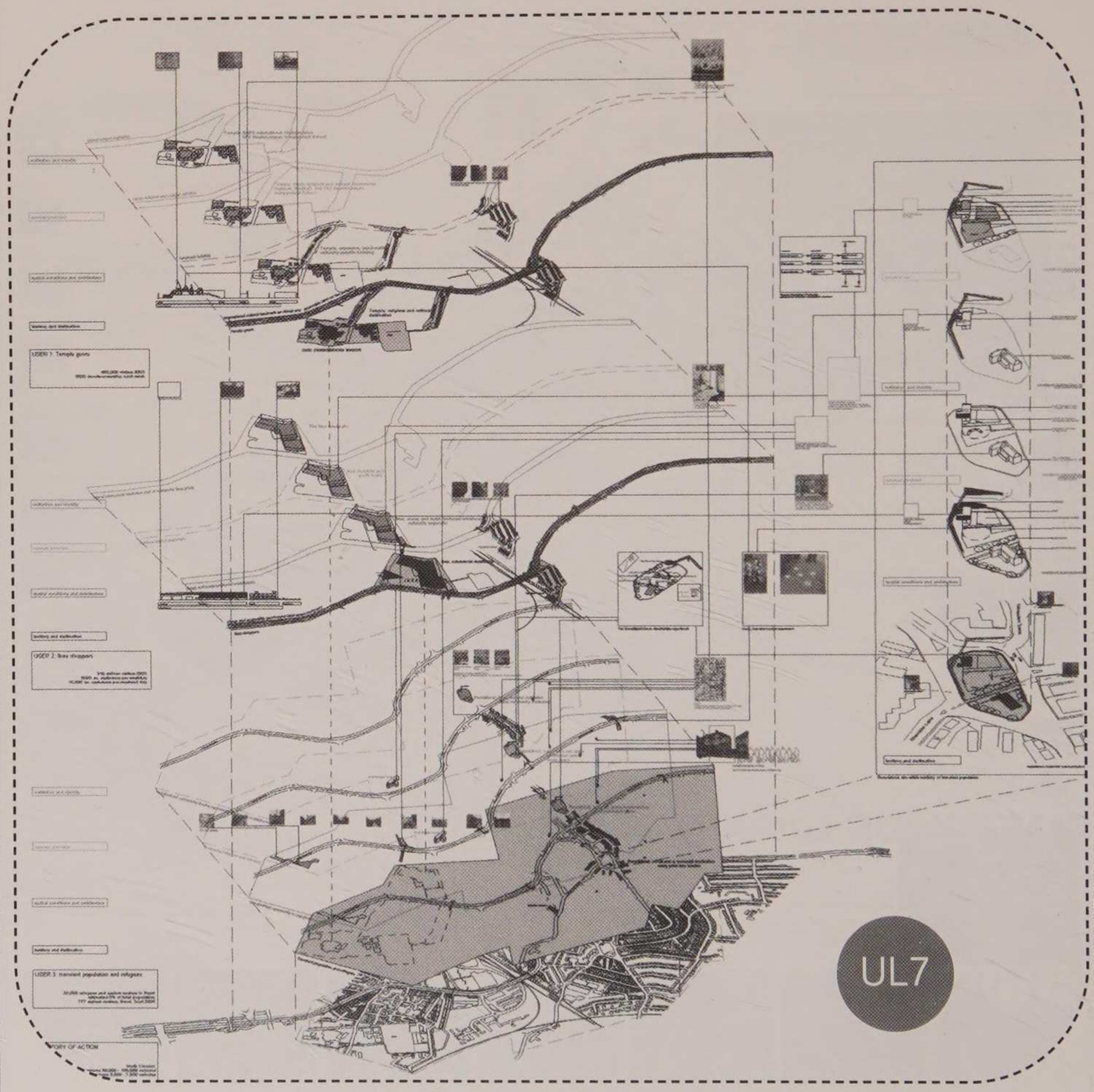
UL7 - Having established that the urban line – the North Circular – enables and supports a transient and multicultural population, this project questions how public space can accommodate these populations. Situated on a roundabout between Neasden Lane and the North Circular, a refugee walk-in clinic and rentable internal and external community-use spaces are designed to be used and reused informally by



SOCIAL VARIABLES identify the politicai, social and economic forces acting upon the site, initiatives or strategies and any other influences particular to the urban line.

both Neasden's temporary and permanent residents. Working with a local refugee organisation, an ethnic minority business group and local landlords, a collaborative management system is proposed that sets up initiatives to promote integration between permanent and transient users. Set alongside Ikea and the Shri Swaminarayan Temple, Neasden Roundabout Partnership is a new kind of institution that reconfigures both the physical and the social conditions of the urban line.

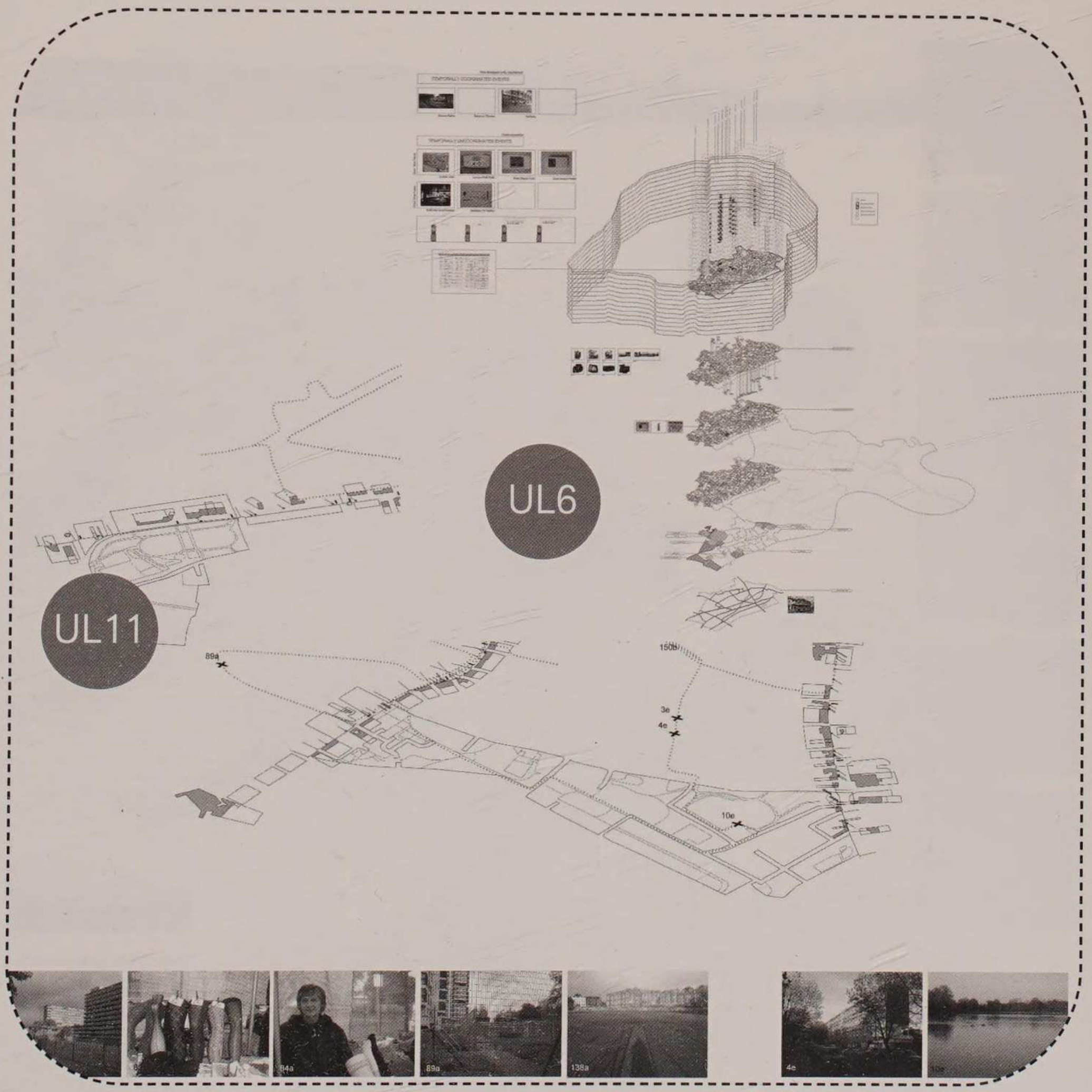
UL11 - The area around Elephant and Castle is known for its transport accessibility, primarily through London's bus network. Journeys from north of the river usually pass through Elephant and Castle and proceed through the urban distributory routes, A201, A215 and A23, into south London. The model explores both the pedestrian and commuter experience along the three branches of the urban line. Various derives explore the interstitial areas between the three branches of the urban line revealing urban experiences characteristic to the area. These include shopping, personal security and the hierarchies of public and private social space. The project questions whether the impending regeneration scheme, to be completed



INTERACTIVE VARIABLES, identified by a process of direct involvement within the site, reveal any cultural and experiential forces that activate the surroundings of the urban line.

in 2010, will respond to the intricacies of the area or simply create a sanitised setting driven by London's financial and economic forces.

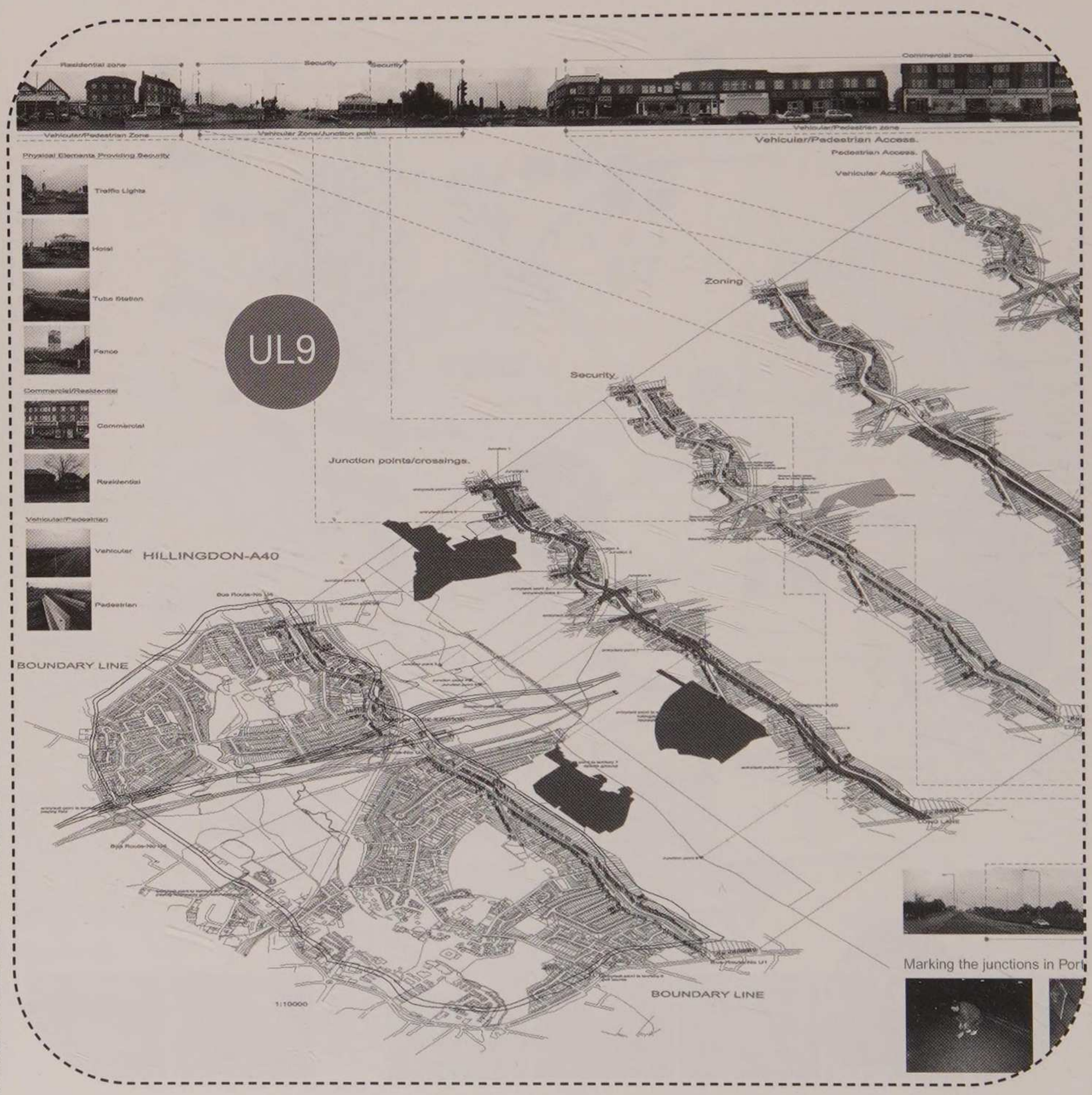
UL6 - **The continued inhabitation of the City has meant that the urban fabric is in a constant state of renewal. As a result, the City is composed of a series of stratifications that are related to the diachronic (historical sites, fragments and cultural institutions), the synchronic (temporally co-ordinated and uncoordinated events) and the geographical (infrastructure). The density of structures combined with a deep palimpsest means that the urban architecture is a composite structure comprising elements derived from the strata. These are reconfigured and connected in order to generate a Cultural Infrastructure that aims at reviving the experiential use of the City. Working in collaboration with the Museum of London and the affluent Corporation of London – one concerned with engaging communities with London's urban history, the other with creating a 'world-class city', the Cultural Infrastructure is a potential platform for a beneficial partnership.**



PHYSICAL VARIABLES, strictly related to the physical conditions of the site, identify infrastructural, material and formal issues at both the architectural and urban scales.

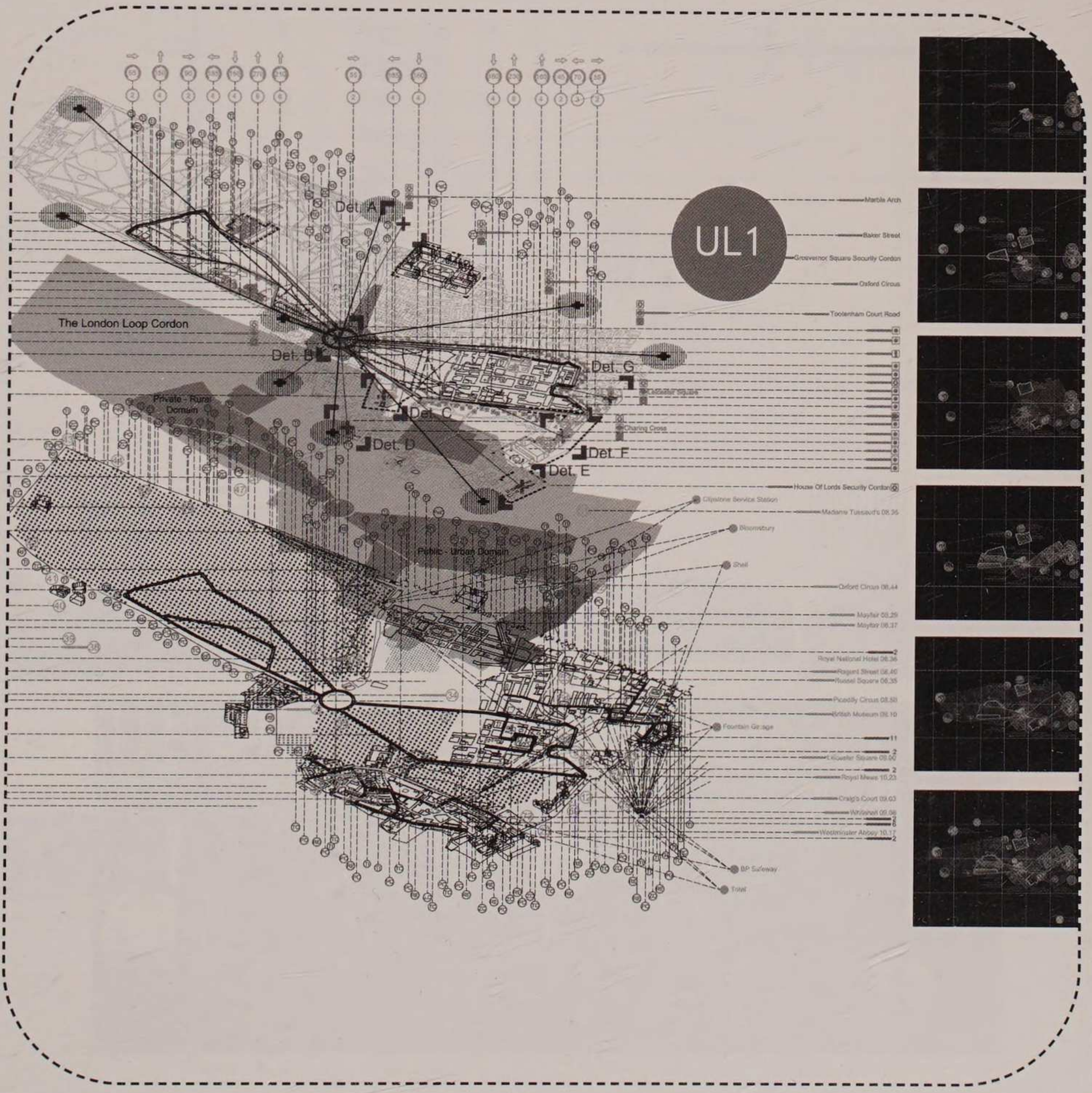
UL9 - **An investigation of two urban lines, Portobello Road and the Westway, sets up a dialogue between two different scales which gives emphasis to the conceptual social junctions of Portobello and the physical junctions of the Westway. On Portobello Road, a superimposition of physical and social elements is set up through a process of marking, designing platforms, billboards and lights to highlight the social aspect in a physical junction space. This emphasises an existing condition of a social–political urban space and creates territories within territories. Through this dialogue between the two scales and through the above architectural experiments on the two territories, the overall strategy is to test where the applications of Urban Architecture, Direct Architecture and Architectural Urbanism can occur.**

UL1 - **By 2008, as suggested by the GLA, an eight-mile urban sports circuit, the LONDON LOOP, will be imposed on the streets of Central London to accommodate running, cycling, triathlon and even a Formula One Grand Prix. As a result of collaborations with the relevant authorities, the proposal reinvents the event production mechanism by redistributing initiatives within the loop. In order to do so it procures and**



The urban lines act as an anchors for three architectural applications.

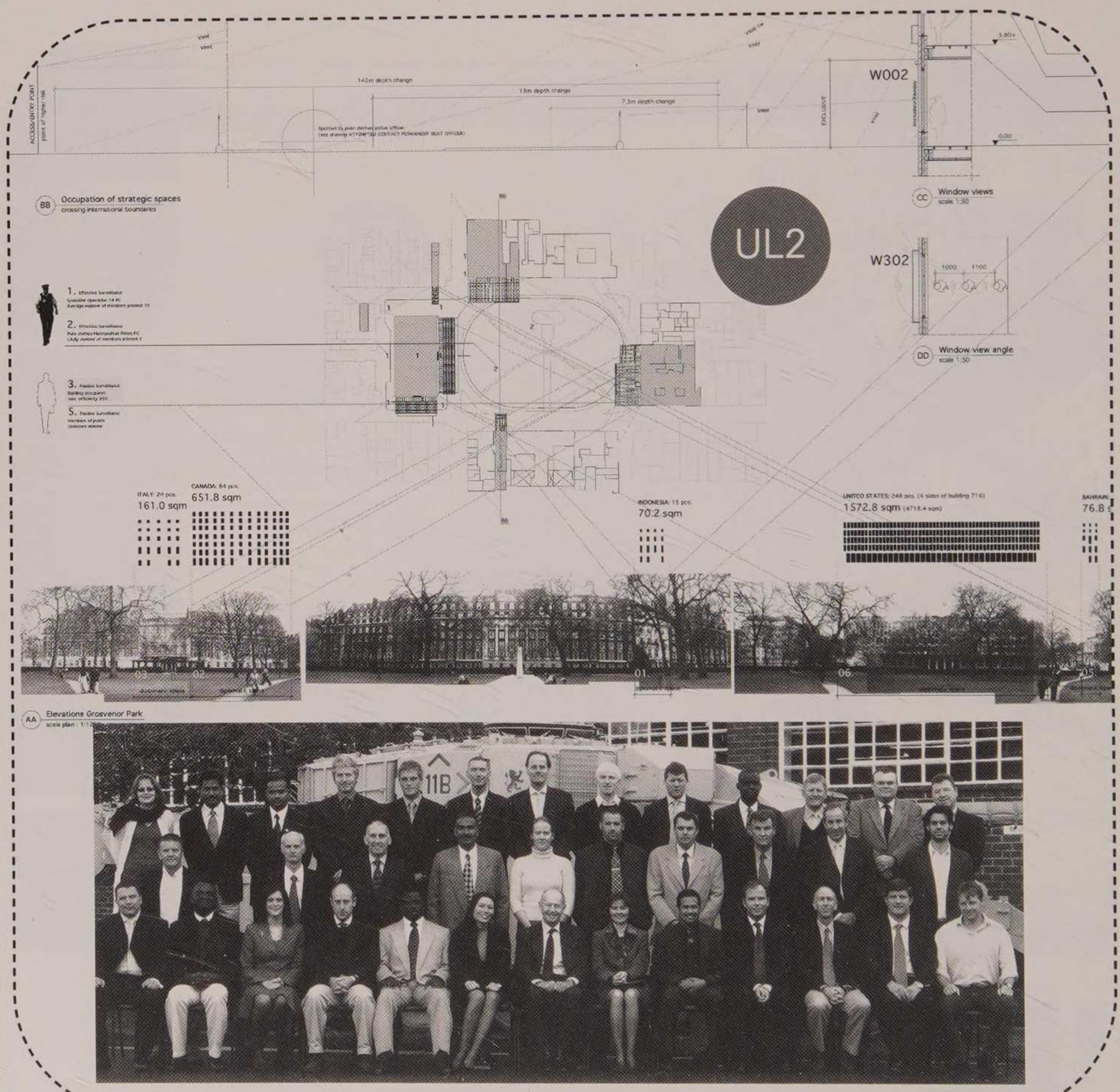
stipulates a series of architectural and spatial components that explore the physical manifestation of the loop within the city and reconfigure the imposed urban line into an urban structure that will both allow for public participation by means of a London 2012 grant and permit these interventions to be materialised.
UL2 - The project consolidates issues of security and antiterrorism and acknowledges them as an integral part of contemporary culture in London. A process of intense involvement with the UK's core counterterrorism community, such as the MET's Diplomatic Protection Unit S016, the UK Defence Academy, the MET's Antiterrorism Branch and the Ministry of Defence, allowed for direct engagement with current strategies, policies, responses and activities. The specific site of the US Embassy is used to initiate experiments that challenge and act upon the conflict that has arisen as a result of expanding security measures by physical, social and statutory means. An architectural understanding of State-directed security alterations and their relationship to the city is exploited to unlock the present condition of these unsustainable security mechanisms. Altogether, the role and scope of a future architectural participation is scrutinised.



UL1 - Aris Papadopoulos

Application 1 selects a specific site for the design of a stipulated building which investigates the appropriate spatial configuration for an URBAN ARCHITECTURE.

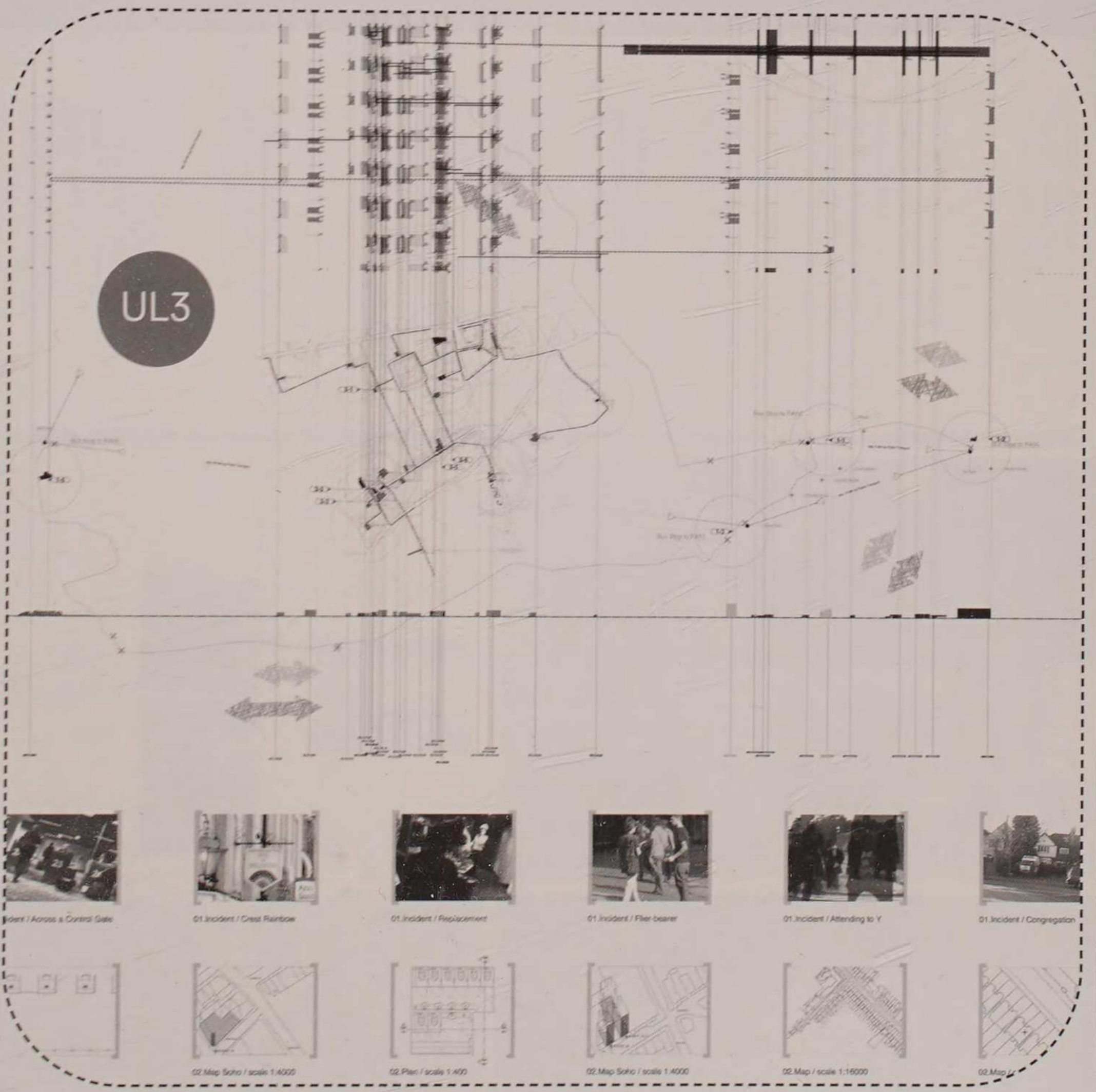
UL3 - **Three distinct communities – Japanese, Jewish, and gay – reveal key conditions and provide the basis for an integrated urban structure that allows for a seamless integration of immigrant communities into the existing city culture and fabric of London.**
UL8 - **The Jubilee Line is the most recently completed London underground line and the only one to intersect each of the other lines. As a line of infrastructure it connects previously unrelated places into the core of London. By extending the investigation of 'journey' to go beyond the notion of travel, it is possible to view travel merely as a state of mind. The investigation into the Jubilee Line leads to a mapping of embedded memory, where stations are no longer definitions of place but of event. The directional structure of the Jubilee Line is used to create an organisational network of association, a newly interpreted 'line' connecting a series of events that are reliant on the existing conditions of time and journey intrinsic to the definition of the Jubilee Line, and that leave behind a trace or memory which forms an association to a particular place or location.....**



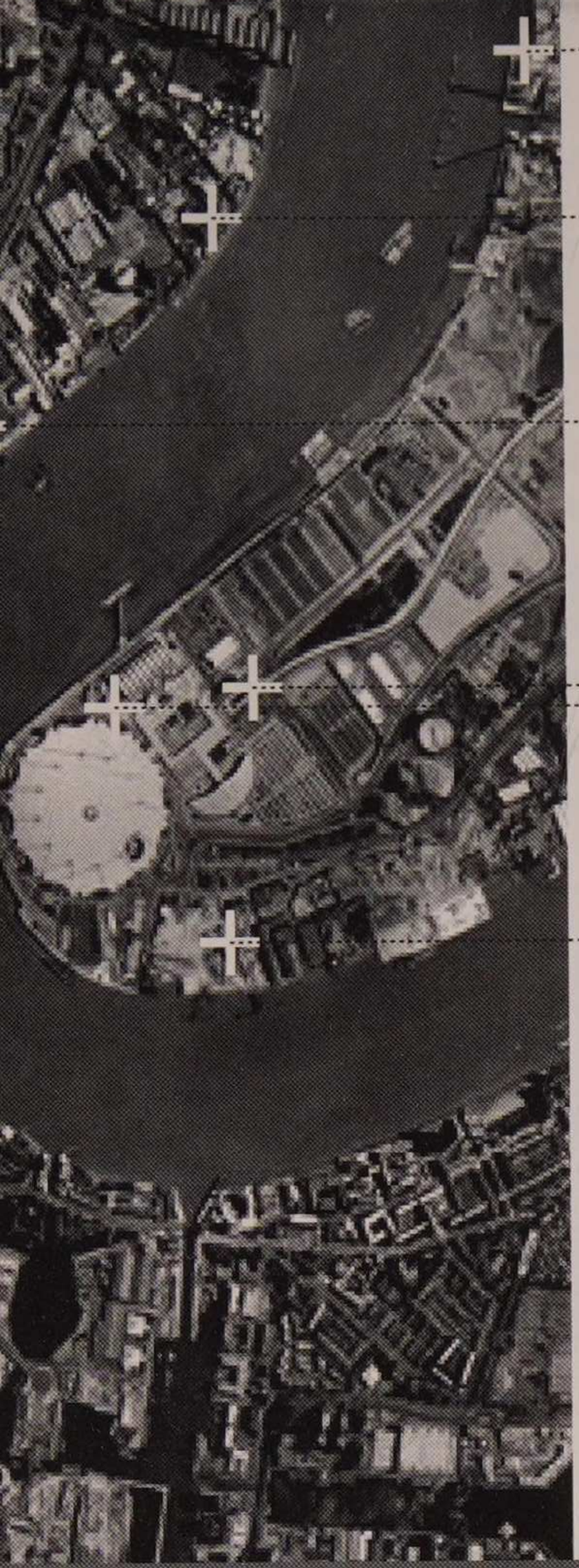
Application 2 involves direct participation within the territory of action and sets up a constructed situation that tests the possibilities of DIRECT ARCHITECTURE.

Unit Master
Carlos Villanueva Brandt

Students
Aris Papadopoulos (UL1), Jan Willem Petersen (UL2), Yu Daigaku (UL3), Alexia Kokorelia (UL4), Felix Swannell (UL5), Teresa Cheung (UL6), Alex Warnock-Smith (UL7), Isabelle Rowan (UL8), Antonis Karides (UL9), Chris Smith (UL10), Alinda Barua (UL11)



Application 3 interprets the territory of action as an urban site and proposes a structure or infrastructure that exploits the spatial and experiential qualities of the city and defines the components that make up an ARCHITECTURAL URBANISM.



Nature fights concrete
Floating at the river's mouth
Gigantic teeth gates

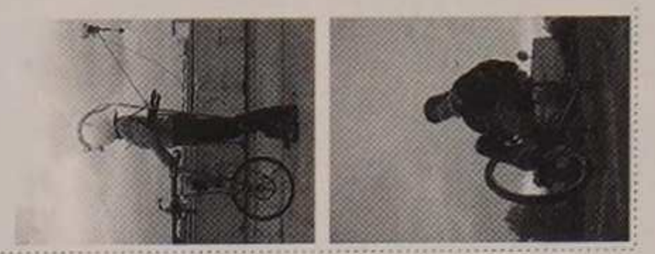
Delicate paper
Forms temporary volumes
Around hungry boxes

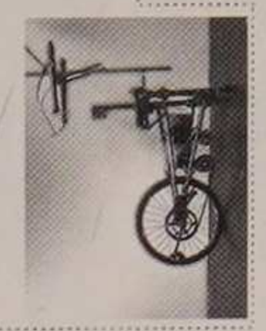
The guarded stronghold
Fading naval empire
Garrison of steel

A dark rippled reflection
A green tunnel focuses
Urbanity beyond
Technological –
Amidst orange trees
Aeroplane cutting blue sky

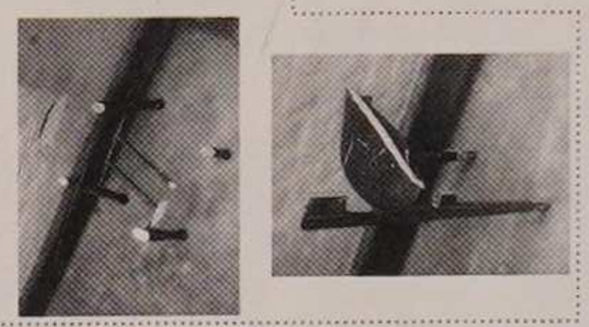
Greedy fingers stroke
Ethereal ambitions
Sacred shore awaits

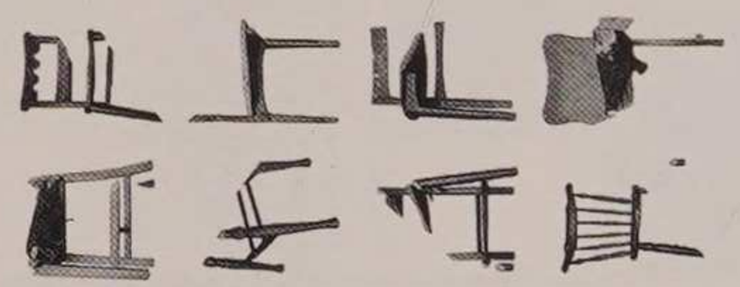
Diploma Unit 11 **urban recipe.** term one **contextual readings; 4 chairs, 40 locations, 40 haiku, 8 halves from 4 chairs, tape recorder,**

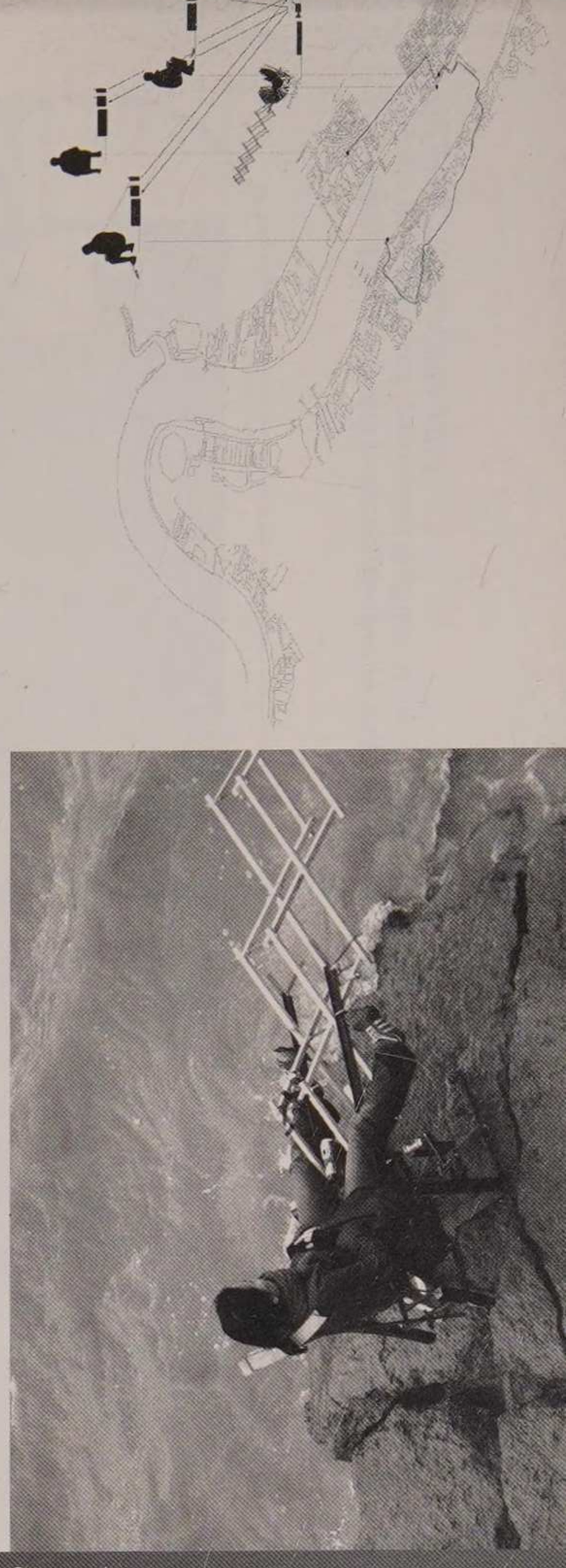












(Top and lower left) **Kyoko Kobayashi, Ill-Sam Park, Cecilia Ramirez Corzo, Keita Tajima**
(Lower right) **Kristian Garrecht, Krishan Pattni, Junko Yanagisawa**



Loud vibrating hull
The shimmering floor
Flows through cross water

Digits crushing, ouch
Cement sliding shut, big dish,
Signals long queue ahead
Lifted feet dangling but safe,
Head fried communications

A thousand windows
Desperately drinking the light –

The Asphalt Dragon,
Artery of traffic flow
Through evergreen flanks

Through a chasm of stone
A stair to murky depth
Fuck! I stepped in mud

Boom! The sound of old
Guardian of the Kingdom
Distant memory

Nature fights concrete
Floating at the river's mouth
Gigantic teeth gates

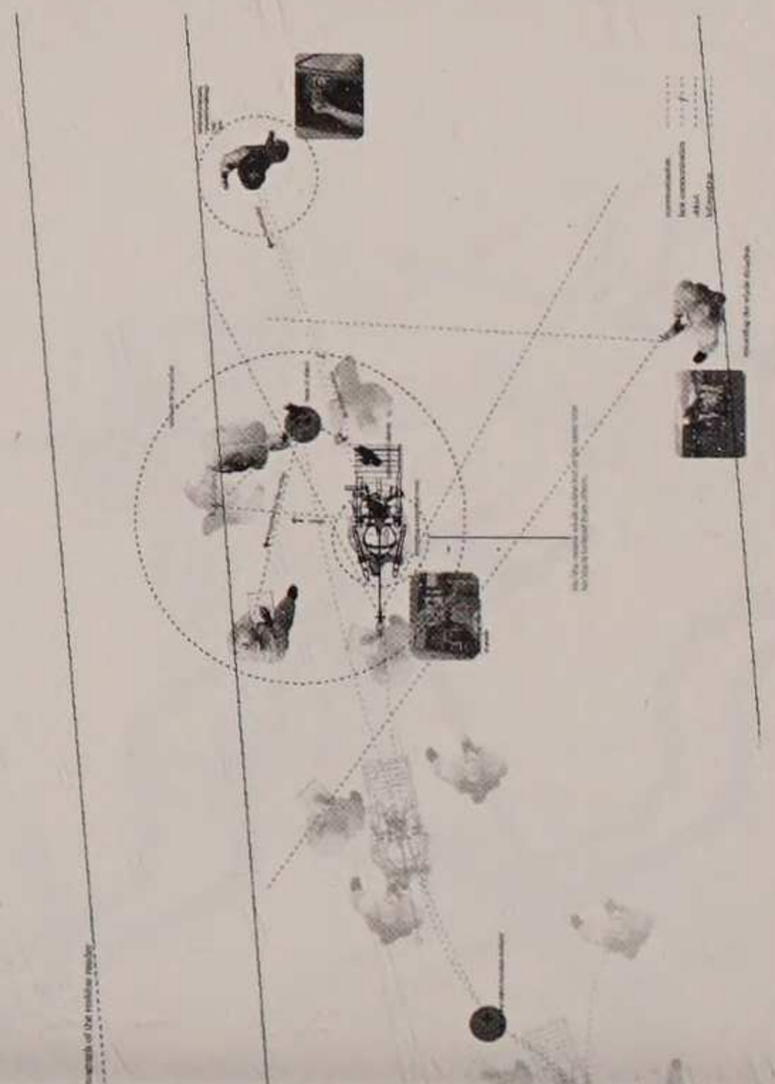
Sleeping steel serpent
Battered by the murky sea
Guardian of gold mountains

Sinking slowly
Escaping from factories
Waiting for the high tide

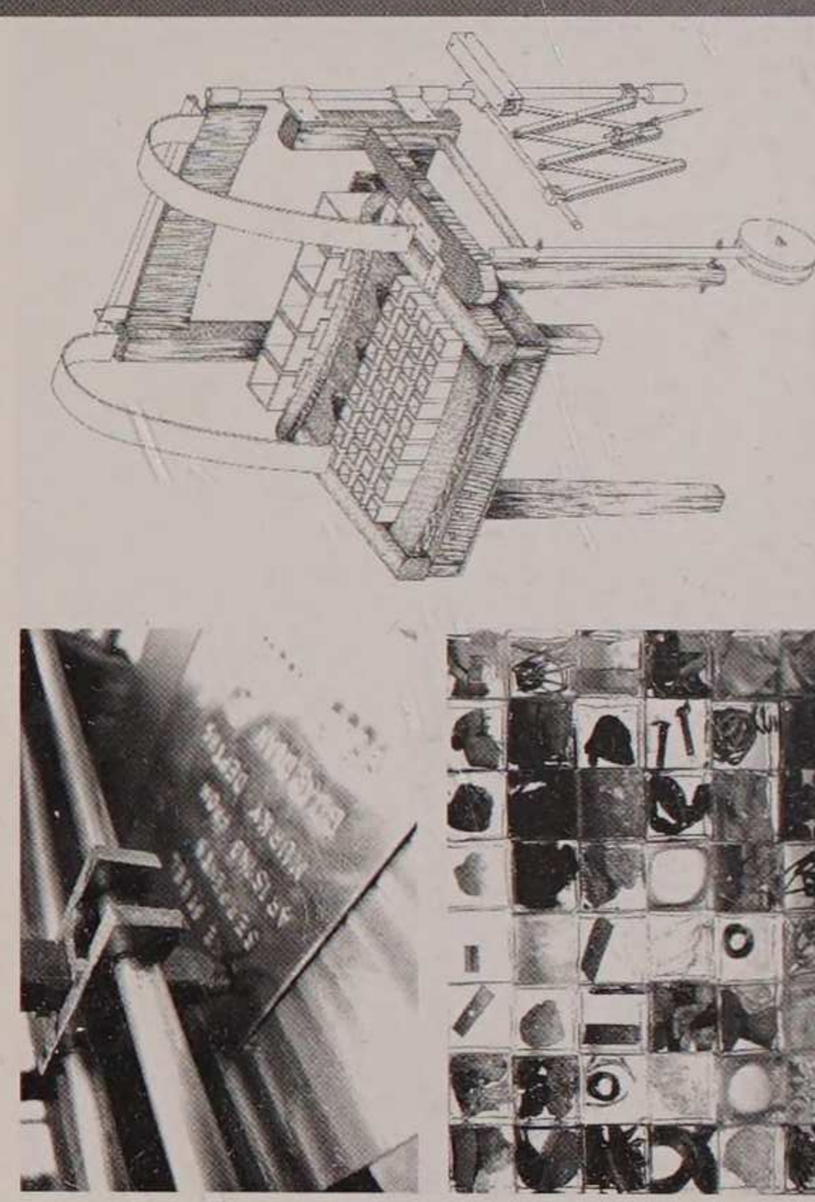
3 mobile phones, 8 light sensors, 2 car batteries, 2 video cameras, 15 kilograms of resin. term two **reactive timber details...**

Itay Bachar, Orlando Oliver, Iris Wong





Joshua Goh, Sam Liu, Robert Luck

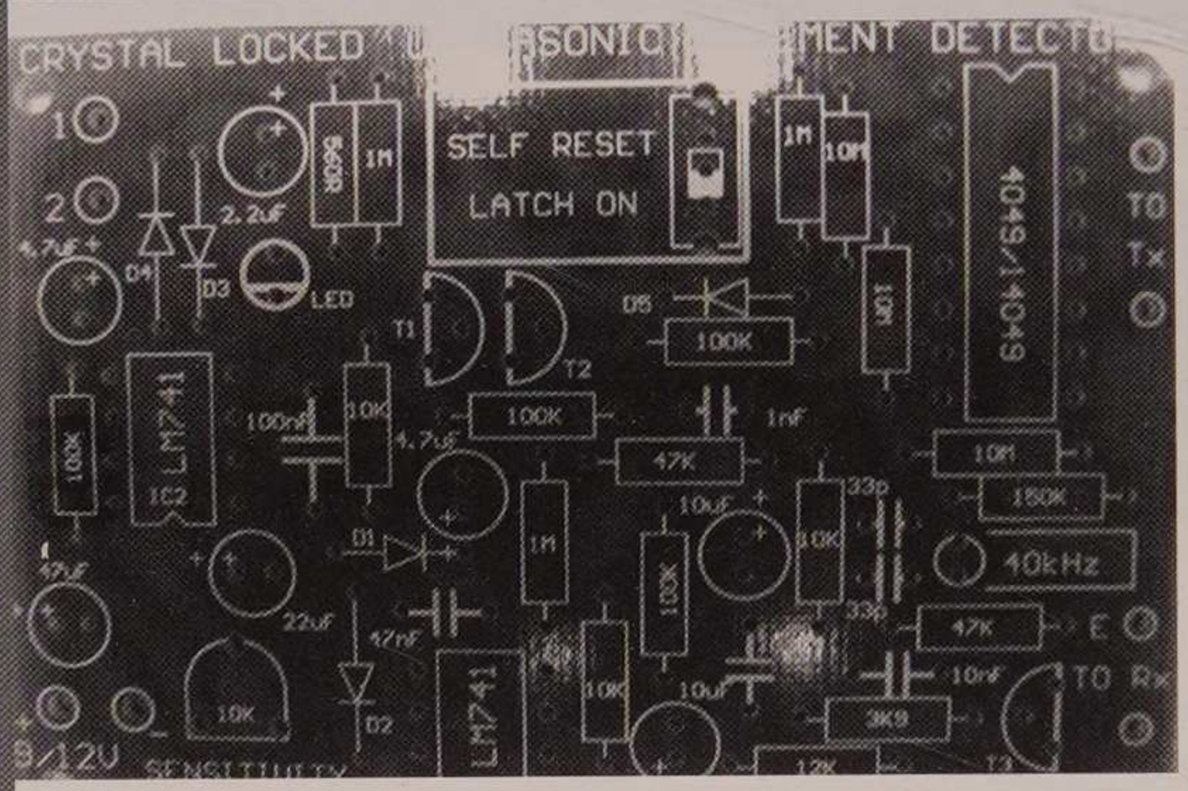




Hakka House, Yong Ding, China



Electronic market, Kowloon, Hong Kong







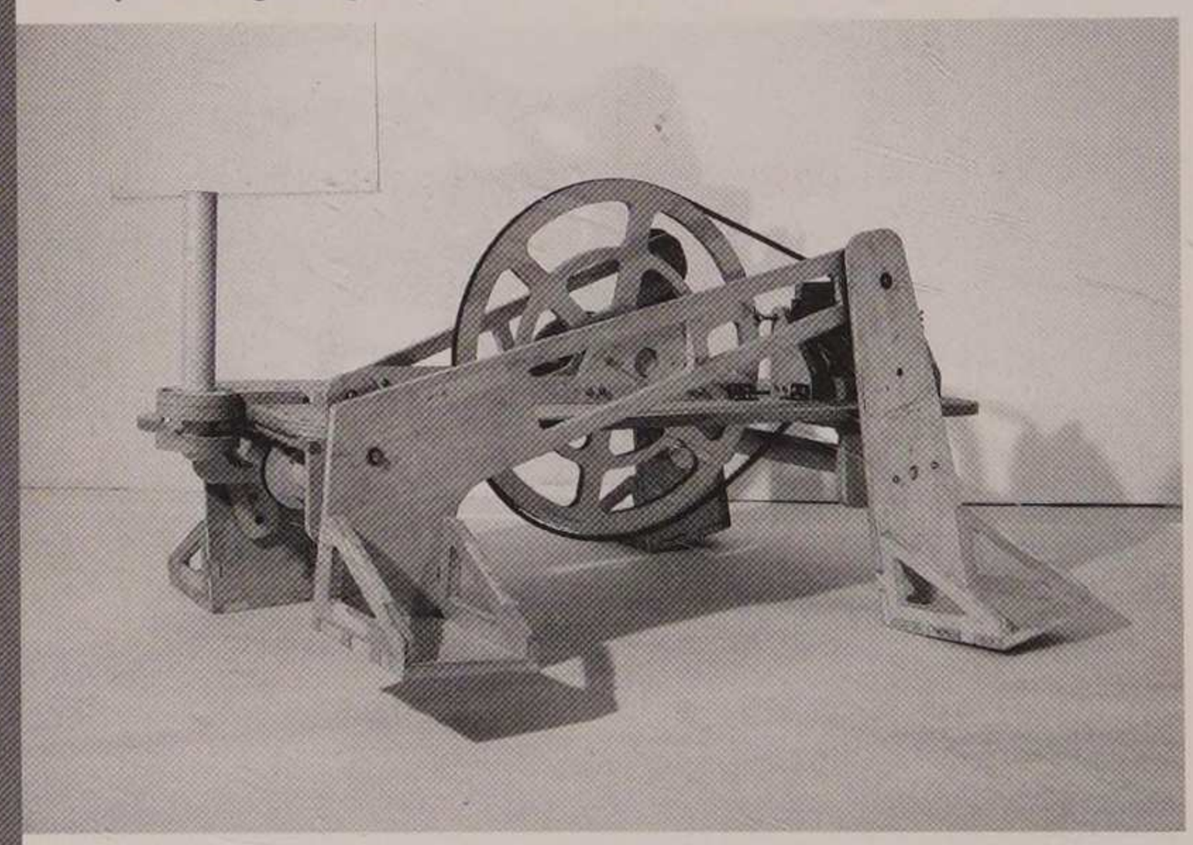






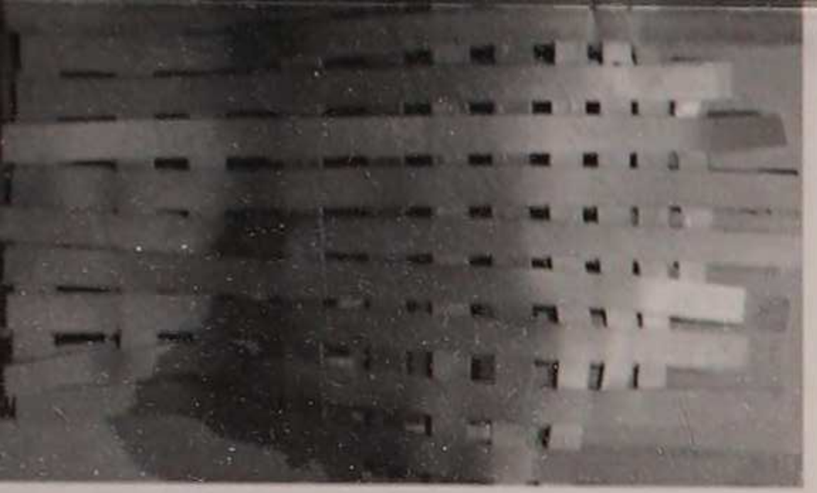
Iris Wong

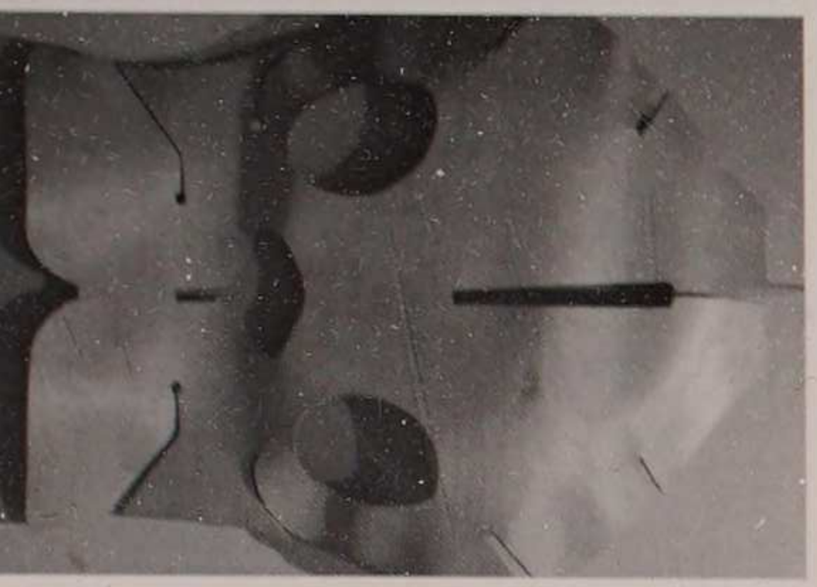
...trip to hong kong, trip to hakka house china, 8 x micro-controllers, 0.1uF capacitor x 2, 9 pin female serial connector x 1, green LED



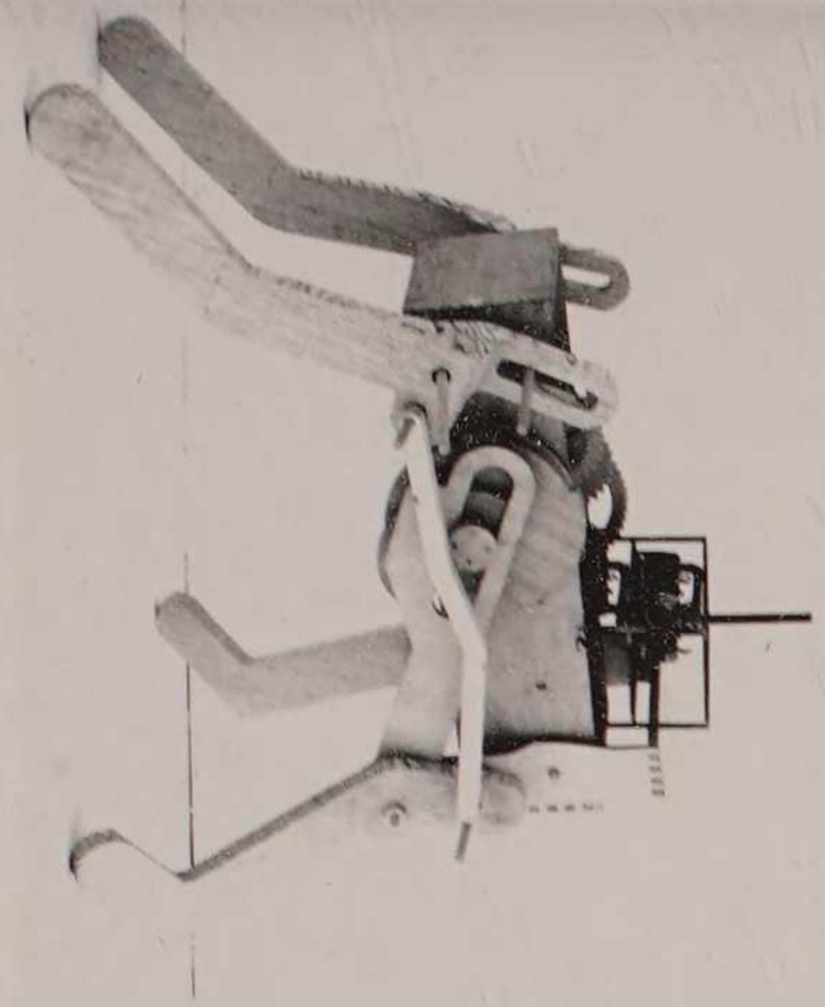


Itay Bachar



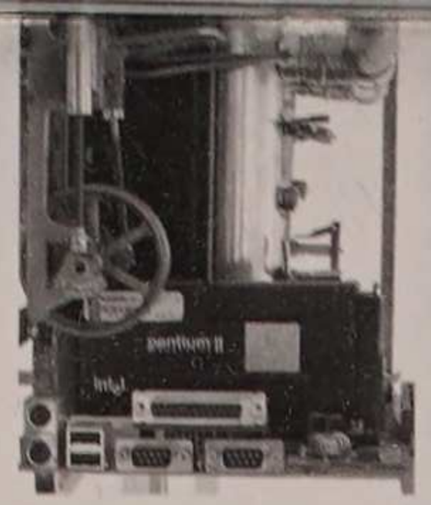


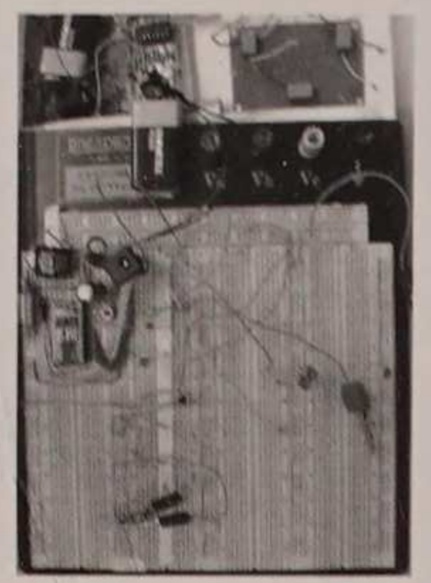


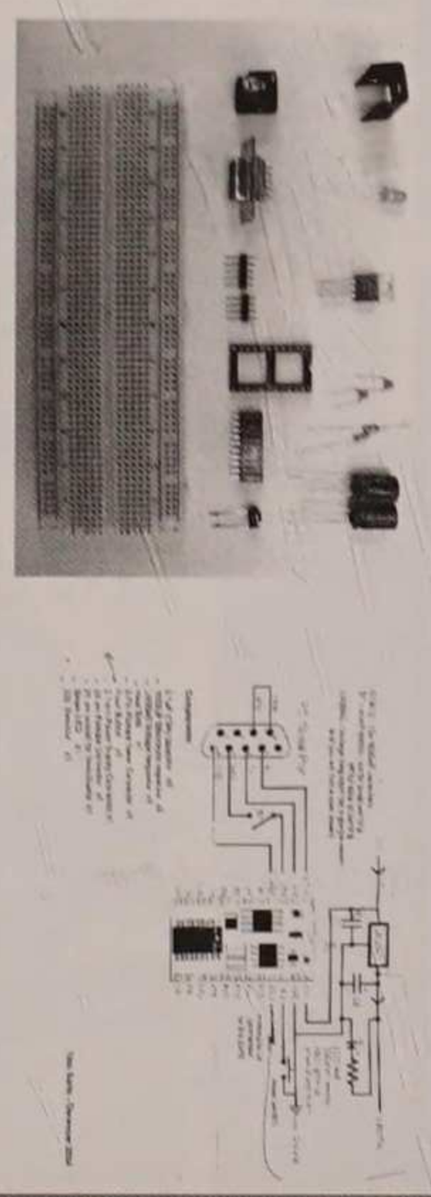




chicken basket, plough, steam bending, 3d lamination, springs, vacuum forming, hooke park, paper boat structures...



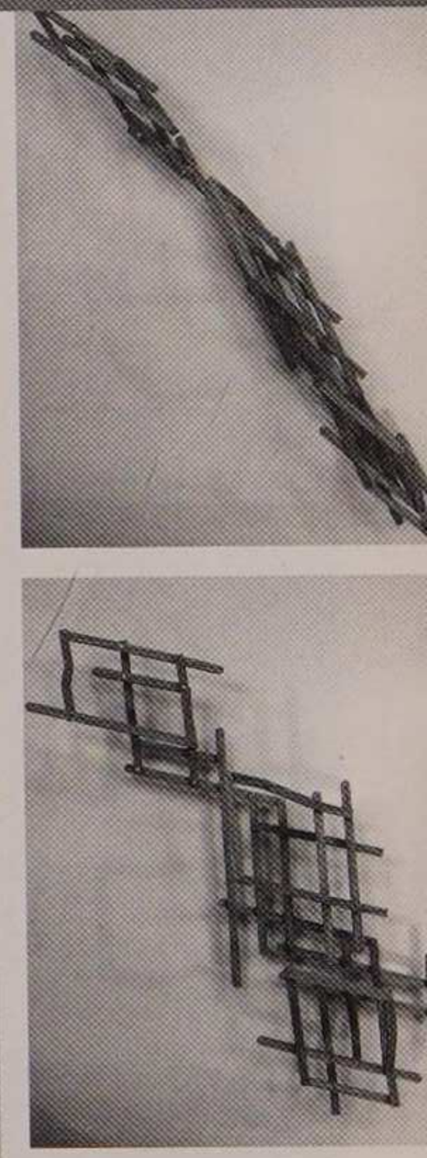


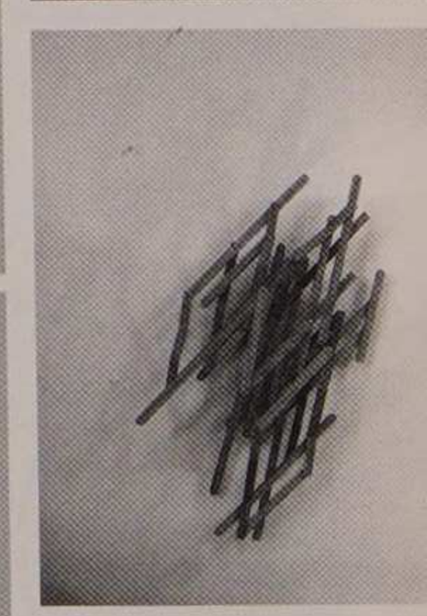


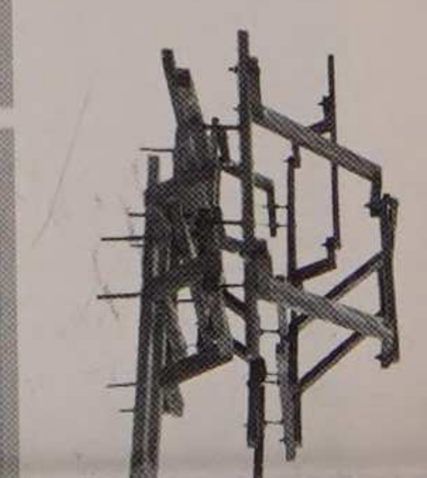


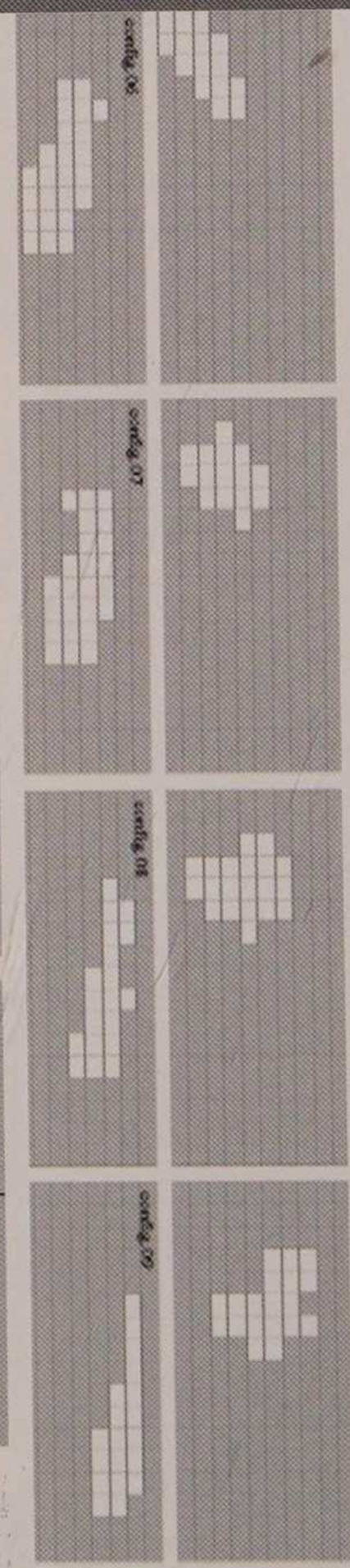
Krishan Pattni (far left)
Orlando Oliver (left)

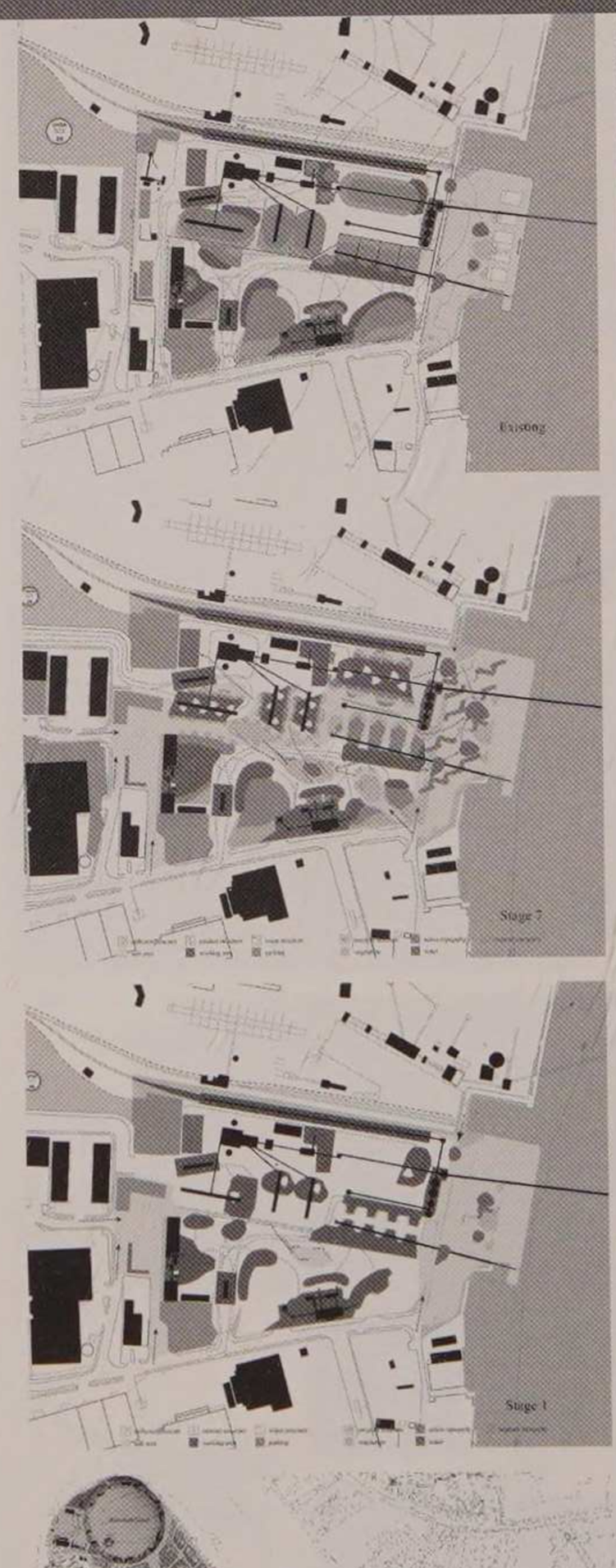
Robert Luck (far left)
Joshua Goh (left)









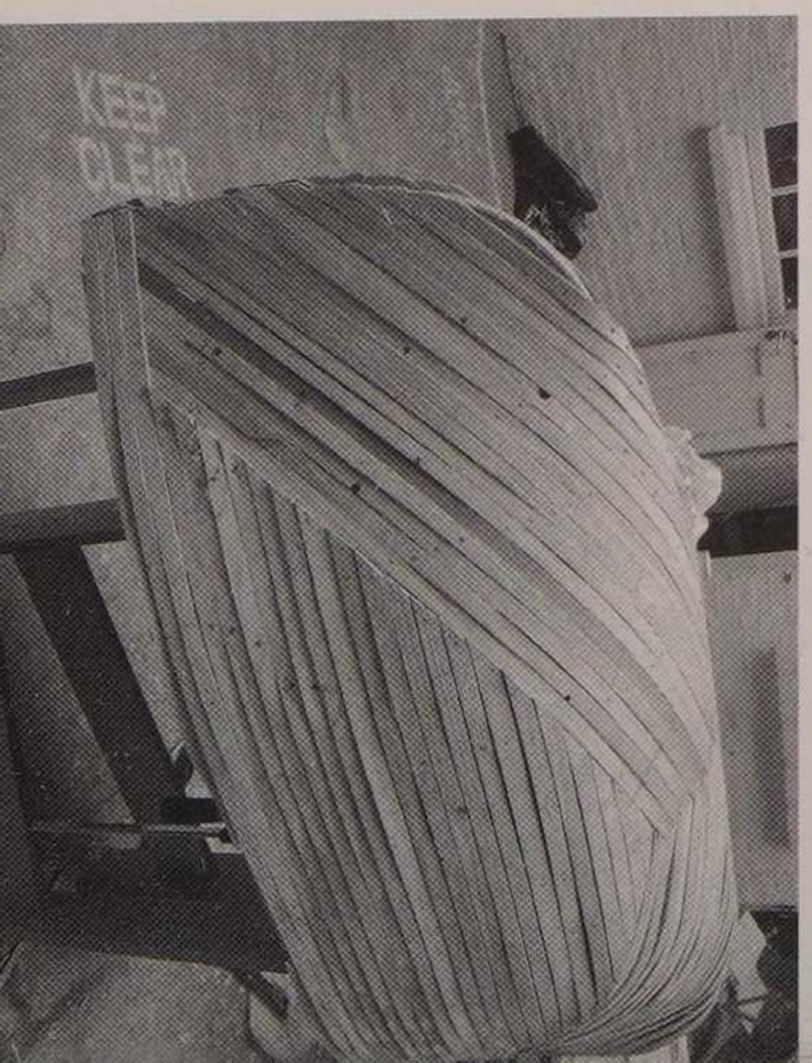


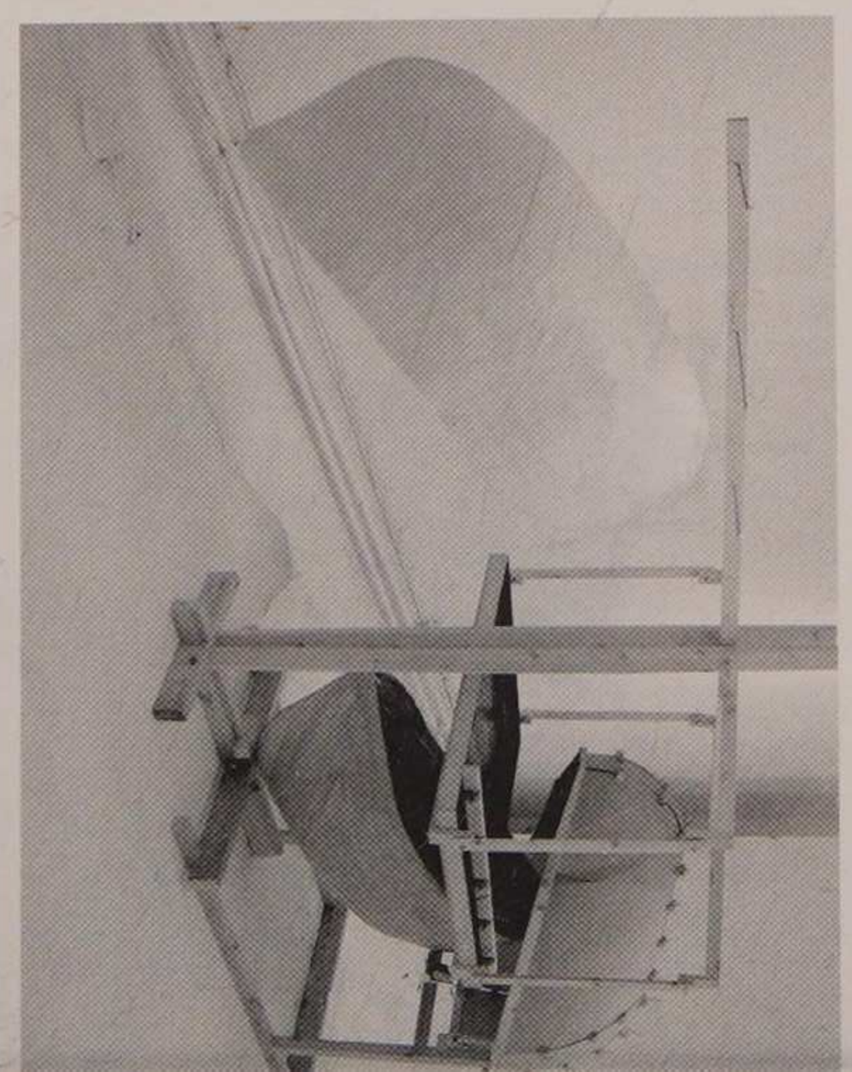


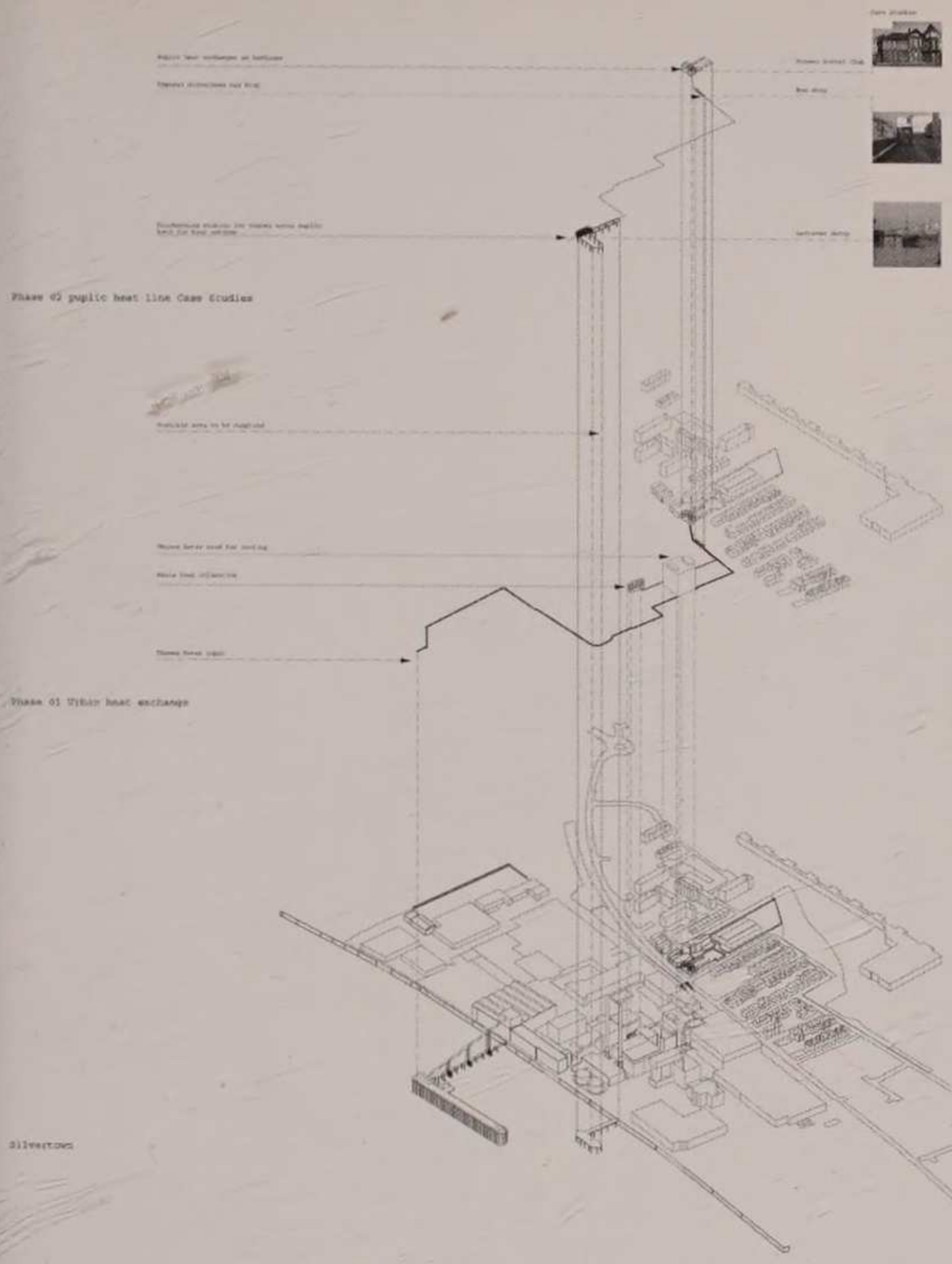
...ball joint, dry joint, air muscles, compressor, 3 steam engines, 2 laptop computers, 1km of cable. term 3 **post-urban**

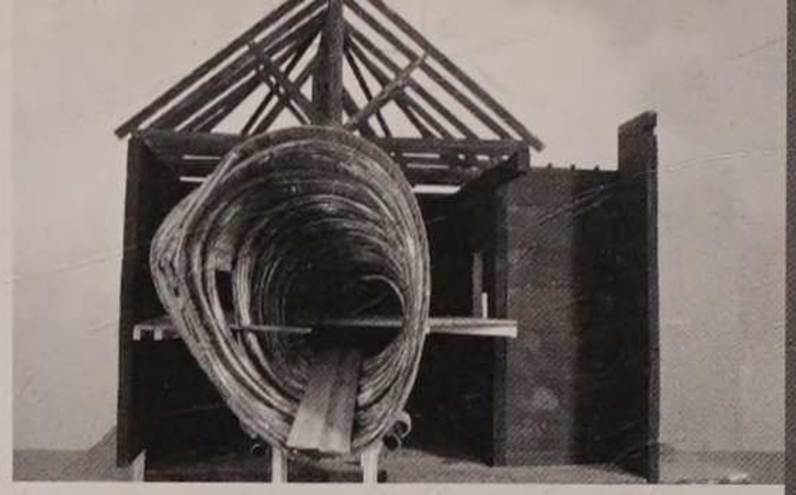
Junko Yanagisawa (right)
Kyoko Kobayashi (far right)



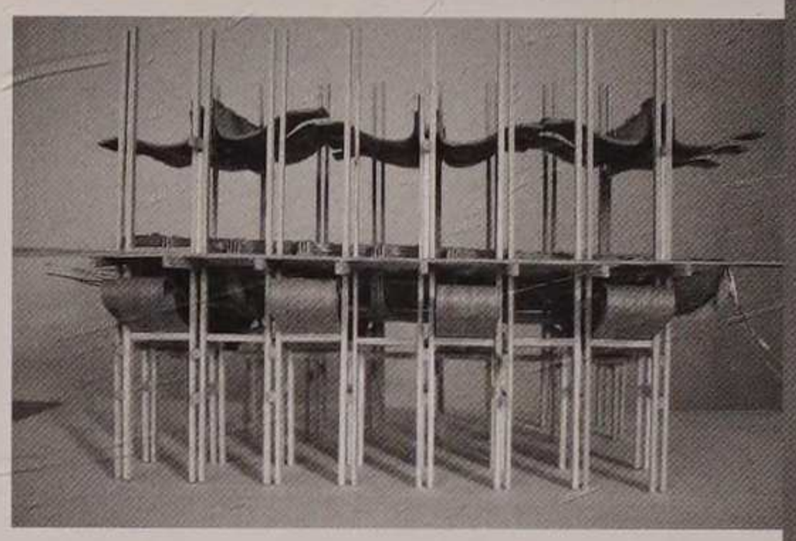


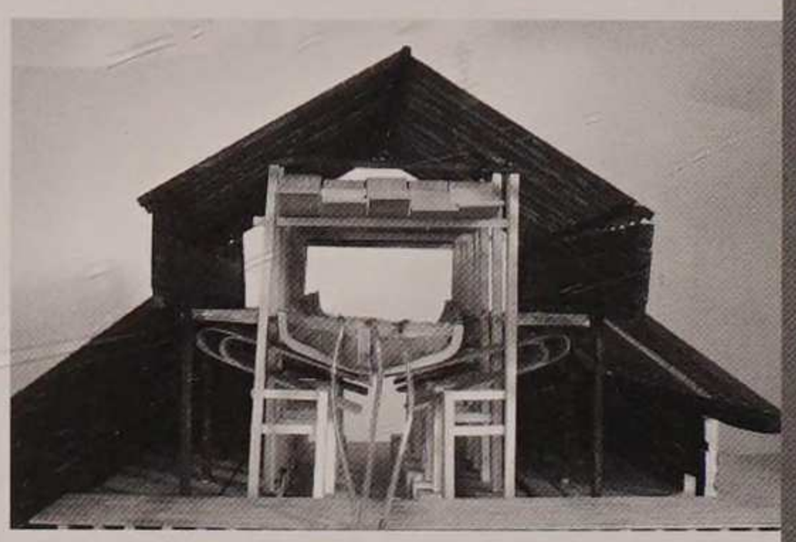




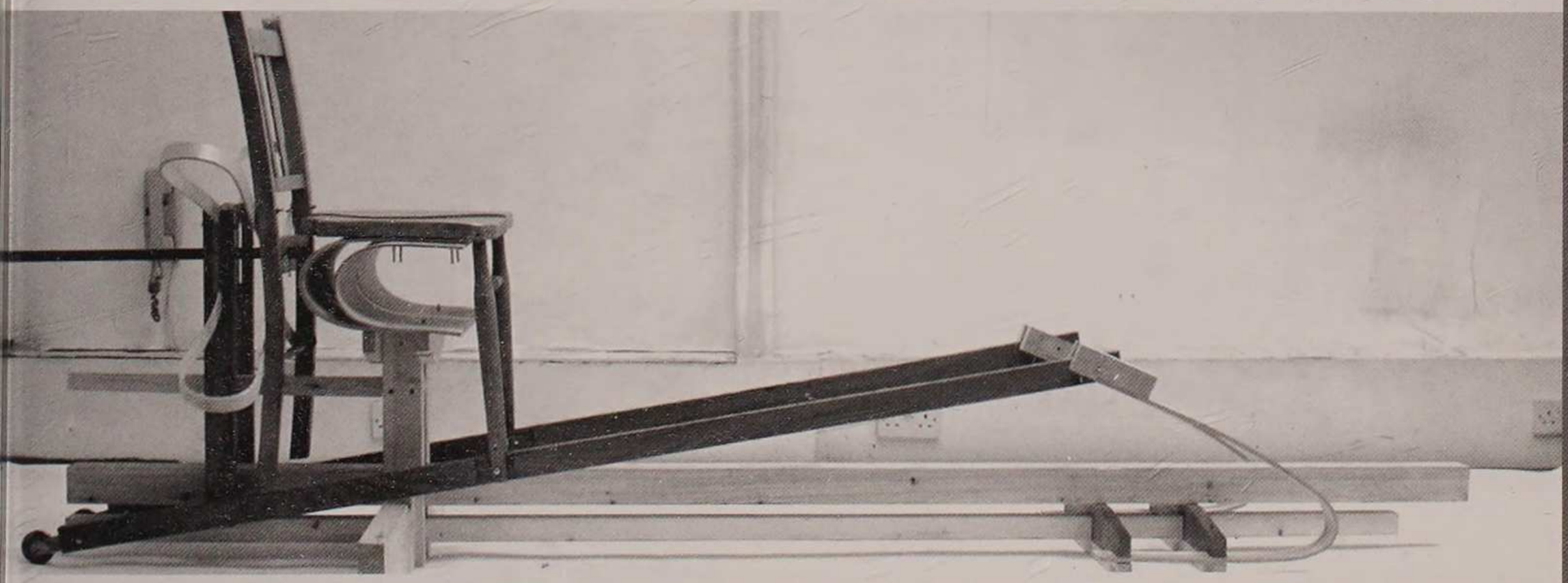


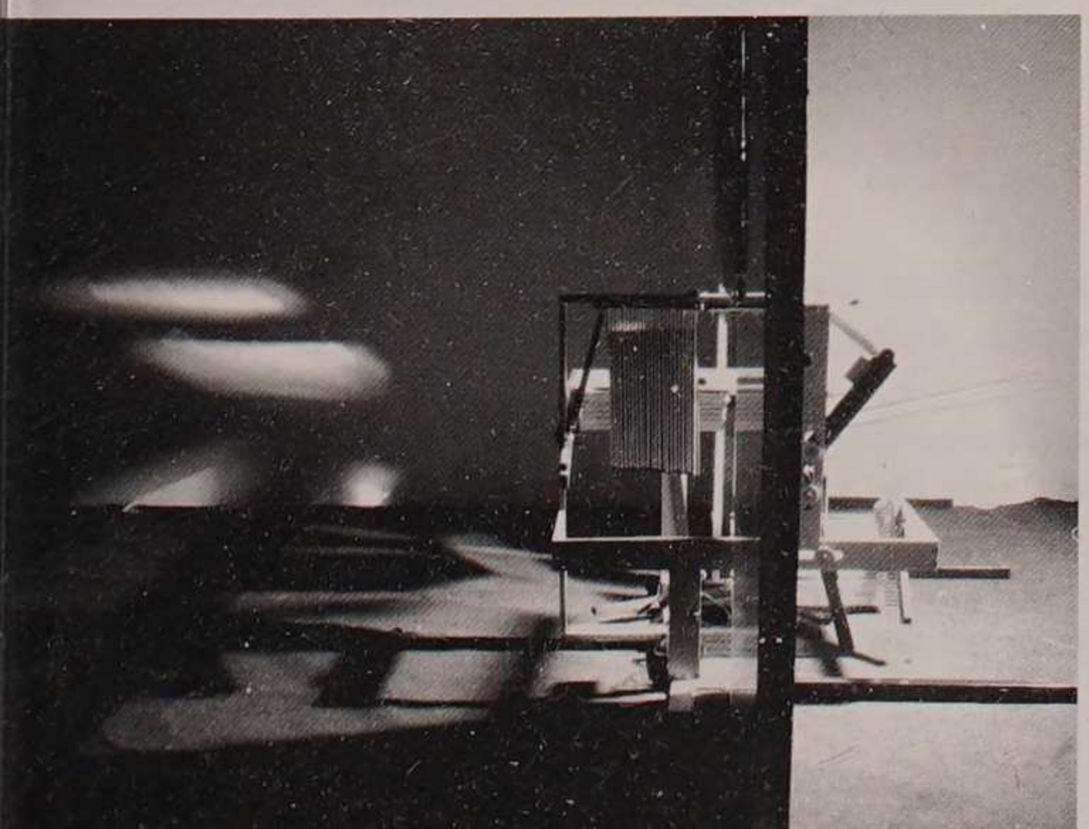
Kristian Garrecht 221

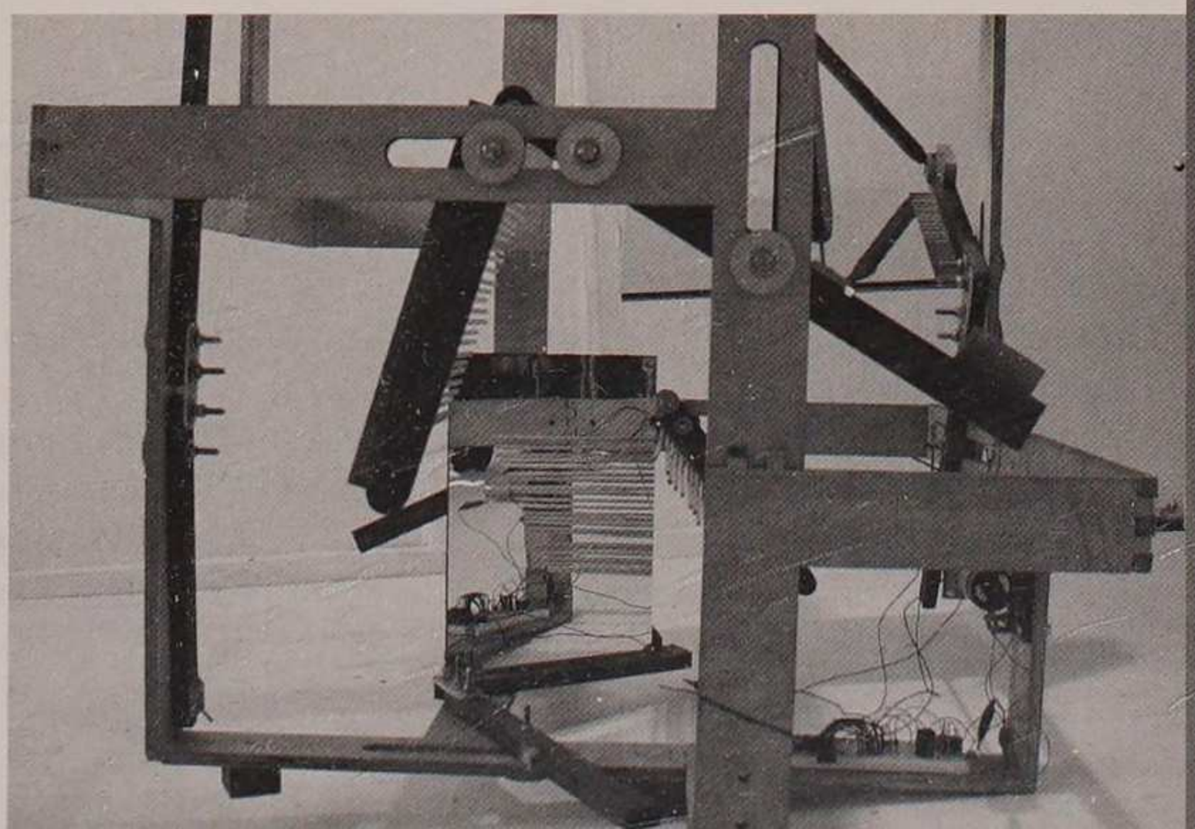




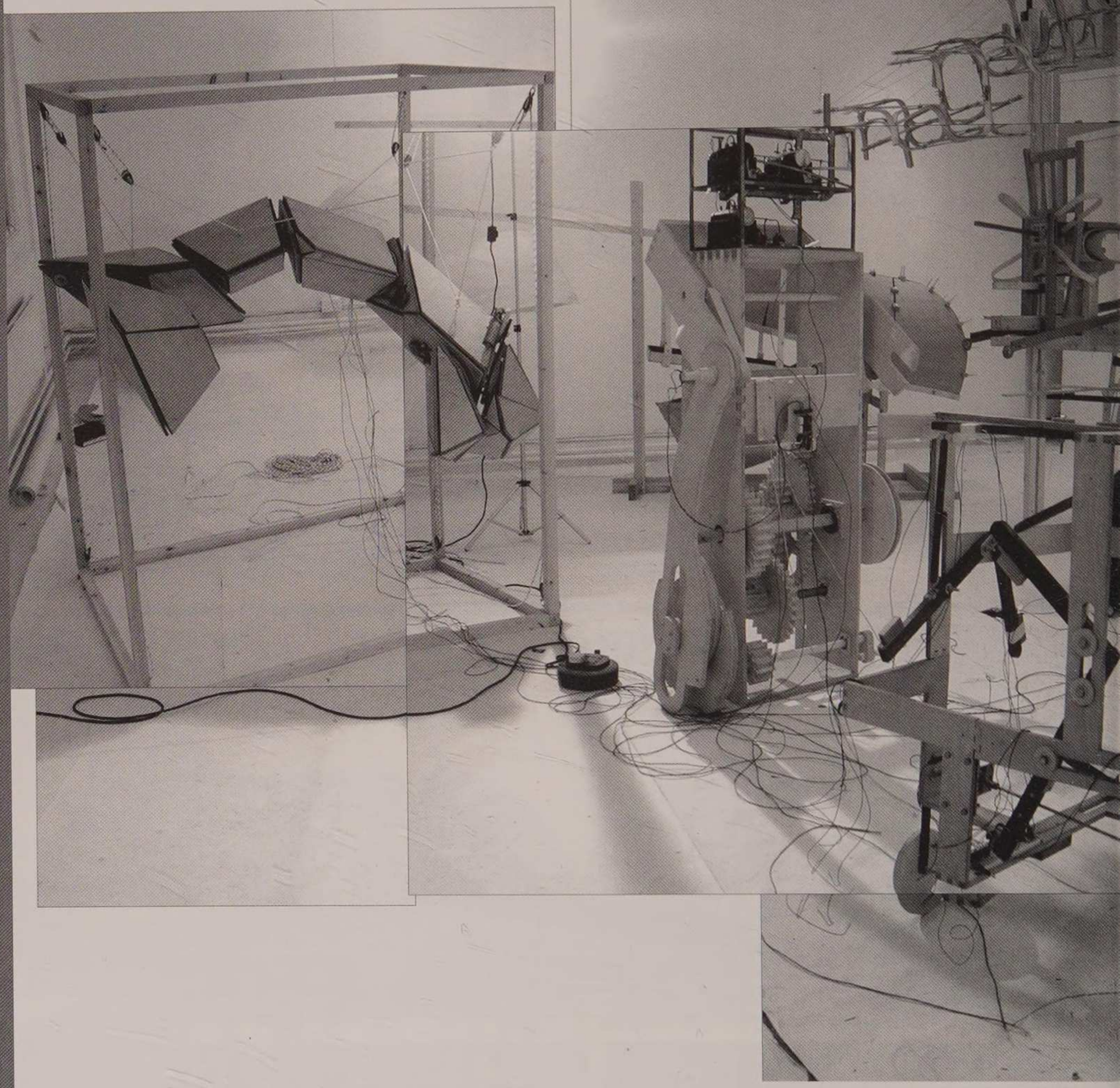
instruments; shadows, flooding and excess heat exchange in silvertown, urban residual distillation agency, thames gateway.



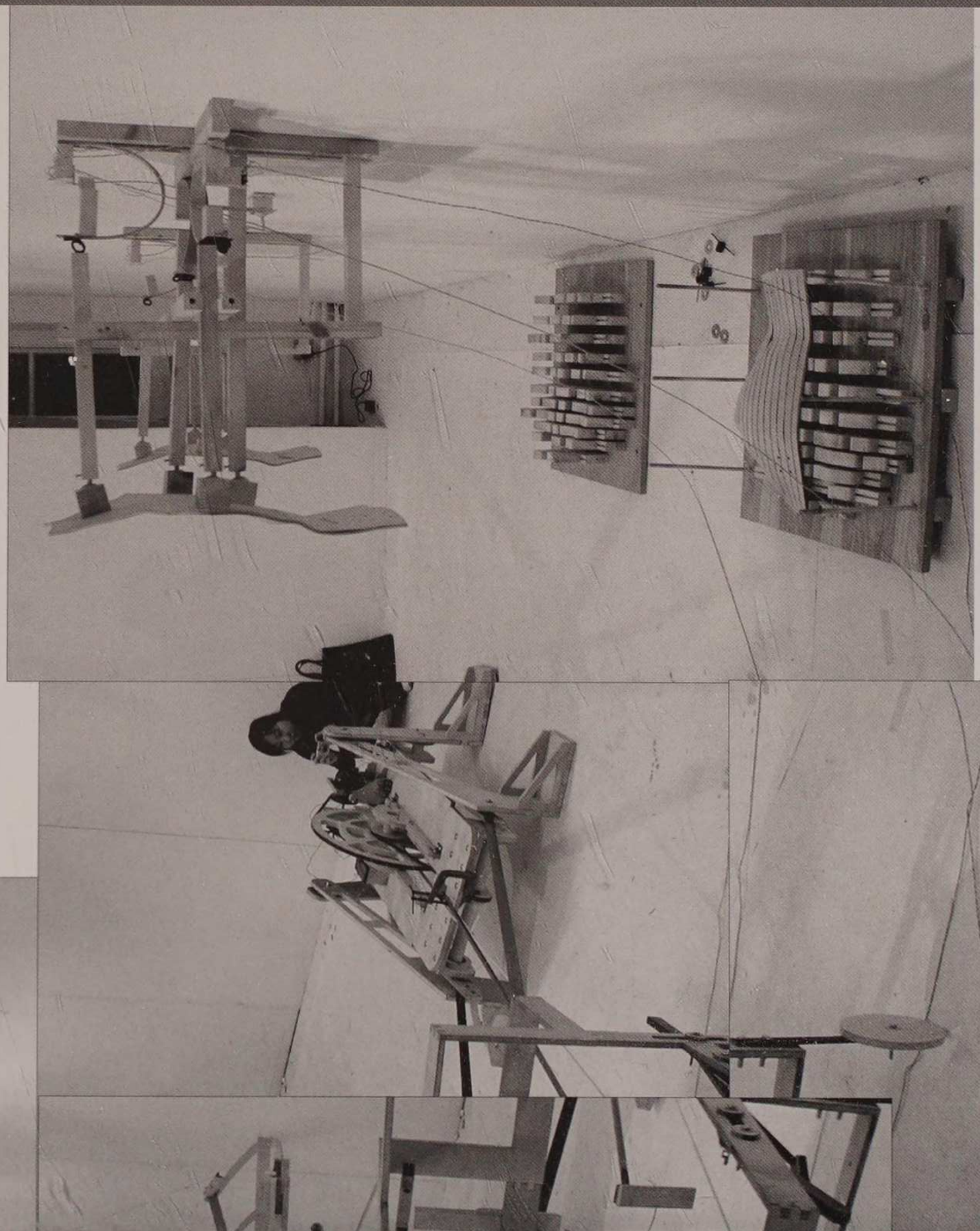


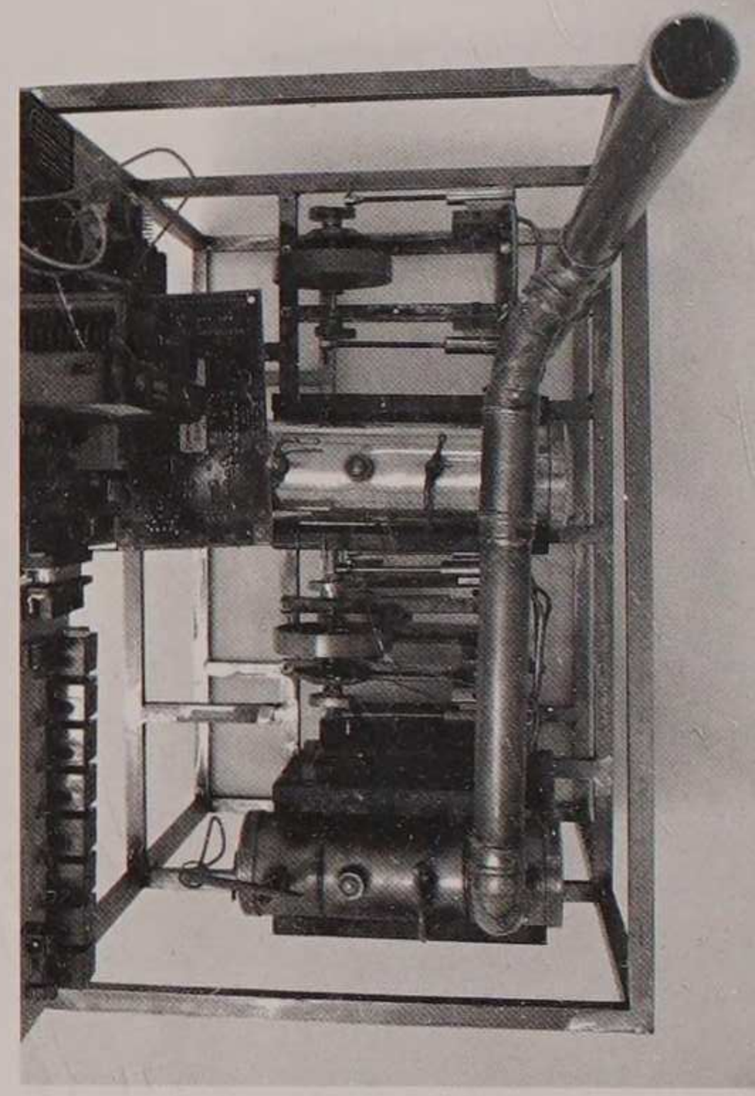


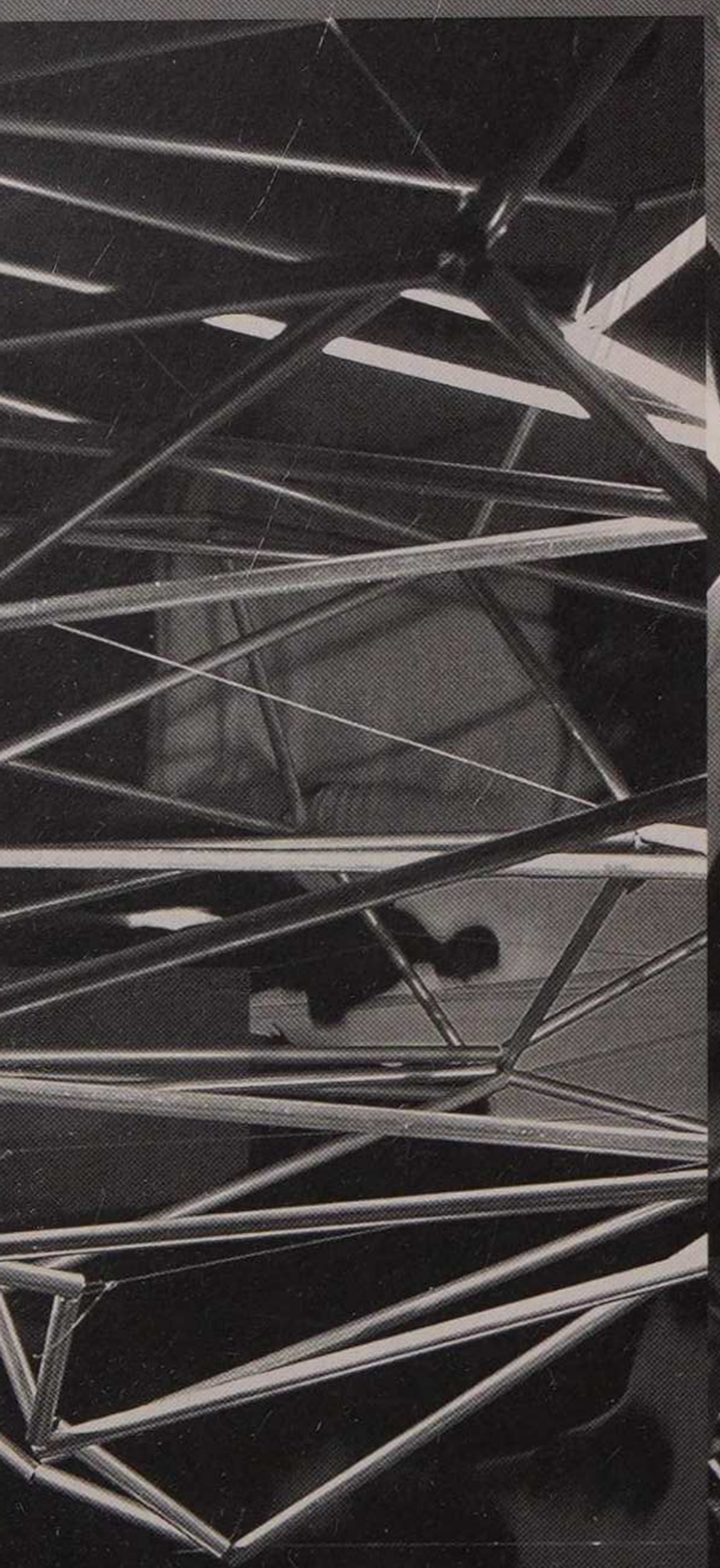
Ill-Sam Park



Unit Staff **Shin Egashira, David Greene**
Students **Itay Bachar, Kristian Garrecht, Joshua Goh, Kyoko Kobayashi, Sam Liu, Robert Luck, Orlando Oliver, Ill-Sam Park, Krishan Pattni, Cecilia Ramirez Corzo, Keita Tajima, Iris Man-Yee Wong, Junko Yanagisawa**
Guest Critics **Nicholas Boyarsky and his students from Bergen, Raoul Bunschoten, Philip Christou, Francesca Hughes, Liz Jones, Katrin Lahusen, Chris Lee, Fred Scott, Paul Shepherd, Peter Silver, Theo Spyropoulos, Carlos Villanueva Brandt, Mike Weinstock**
Special thanks to **Gordon Cowley (Cowley Timber), Yasu Santo (Hong Kong Polytechnic), Mr Shu and his family from Hakka House, Tate & Lyle Factory, the AA Workshop, Hooke Park**













The proliferation of information technologies has radically altered structures and processes in the developed world. Globalisation's trajectory inexorably traverses boundaries, scales and distances through the continuous neo-liberal transformation of social and economic practices, as well as the intensive mediation of culture and nature. Paradoxically, the forces that drive this 'integrated world capitalism' aim towards a cultural and ideological uniformity while simultaneously creating and exploiting ghettos of economic underdevelopment. Diploma 12 speculates upon shifting the complex networks, mediations and hybrids produced by this system, working towards emancipatory and locally responsive differentiations.

By constructing organisational systems that integrate material, formal, spatial and performative parameters, the unit seeks to project an operative architecture that speculates and performs on many scales and addresses immanent social, structural and environmental issues. The ultimate aim is to generate new types of affiliation and fertile, highly differentiated ground for the emergence of inclusive occupational patterns and praxes of subjectivity.

(Hyper-)indexical Models

The first workshop of the year focused on the development and deployment of geometric tools able to index dynamic shifts within complex phenomena and describe both their internal logics, inherent relationships, densities and distribution of forces and the extrinsic forces that stimulate their formative processes and accelerate their continuous transformations. Students abstracted and instrumentalised tornado, dune, coral, tsunami, mountain and delta formations. The second part of the workshop introduced solid modelling tools to enable the material limitations and potentials of the individual geometric relationships, thus contributing to the resolution of their operativity, progressive actualisation and further evaluation through the assignment of constants and adjustment of variables.

The first term was completed with a unit trip to Mexico City where students dissected urban topographies that were made up of complex infrastructural, environmental and social dynamics. The negotiation of these formations with the operative models introduced the direction and territory for the further development of the thesis.

Parametric Organisational Models

The second term started with a CATIA/Digital Project workshop, setting up the development of organisational models as systems of material constraints that were informed by intensive parametric modelling, both digital and physical, so as to unfold their potentials in the generation of new patterns of inhabitation. The models were continuously assessed through performance simulation and analysis. Proposals gradually emerged through formative processes based upon the accumulation of independent variables into a textual system of relationships and interdependencies. By generating a variety of possibilities they are able to operate across different scales and adapt to the different local conditions.

Actualisation, Performance and Adaptability

During the third term the parametric organisational models were projected onto the complex dynamic, multiscalar and multilayered urban situations in Mexico City. Contextualism was not an option, because of the phenomenal scale and degree of environmental imbalance caused by issues such as air pollution, ground subsidence, flooding, earthquakes, urban sprawl and social segregation. Instead, the accumulation of material, technical and structural performance-based consistencies introduced tectonic definition while retaining vital fields of indeterminism.

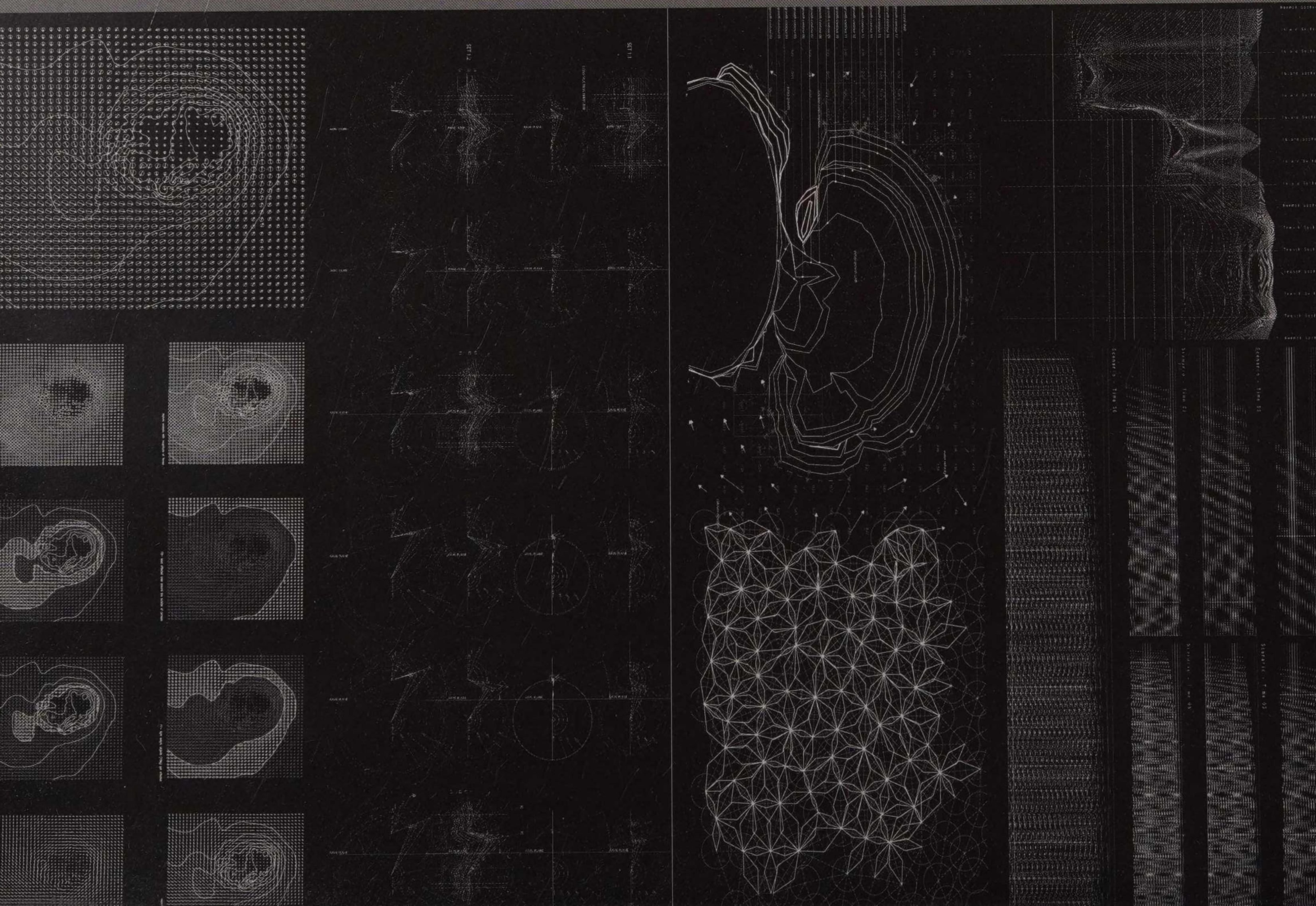
Not restricted to solving existing problems, each project works to foster the generation of new possibilities and relations between the city, its occupants, the landscape and its socio-political environment; each performs as structured field conditions that deploy architecture as their main nodal articulation.

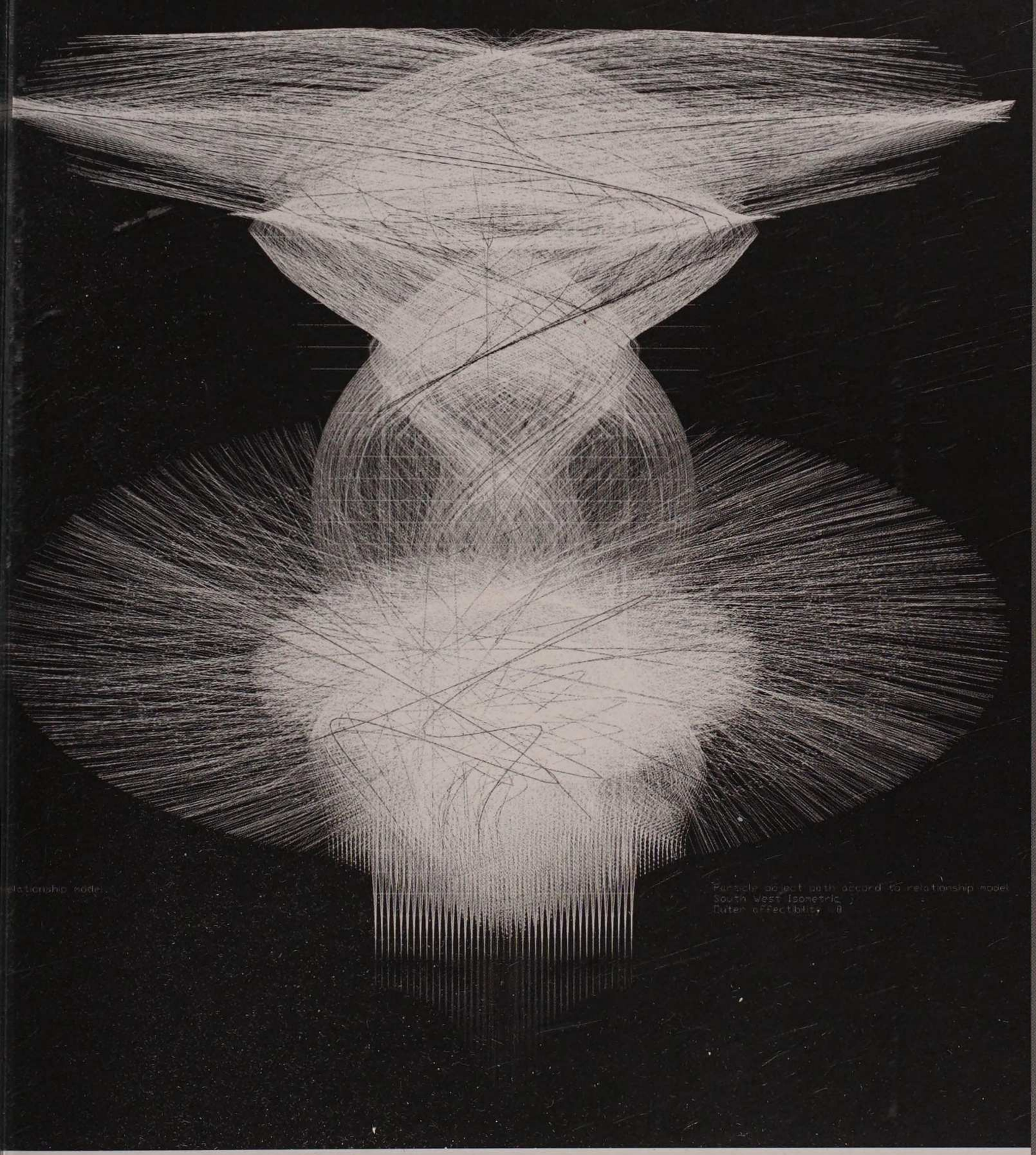
Unit Masters **Eva Castro, Holger Kehne**

Students **Eduardo Ardiles, Ian Atkins, Matt Chan, Rebecca Haines-Gadd, Abraham Gordon, Dae Song Lee, Rita Lee, Christina Leung, Keong Wee Lim, Isaak Loong, Teruyuki Nomura, Defne Sunguroglu**

Workshops **Leyre Asensio, Raymond Lau, David Mah, Pete Silver. Software and workshops provided by CenitDesktop** Seminar **Douglas Spencer** Geologist Consultant **Matthew Coop, Imperial College London** In Mexico DF **Ex Teresa Arte Actual, Guillermo Santamarina, Universidad Iberoamericana Carlos Tejeda, Arturo Ortiz_MXDF, Mario Schjetnan, Mark Seligson_LCM, Jose R Lava, Dr Marco A Torres Vera, Silvia Escobedo, Zirahuen Ayala**

Jurors **Leyre Asensio, Mirco Becker, Daniel Bosia, Julia Frazer, Steve Hardy, Michael Hensel, Roly Hudson Jeff Kipnis, Nate Kolbe, Raymond Lau, Theo Lorenz, Jonas Lundberg, David Mah, Achim Menges, Thomas Mordeen, Patrick Ng, Fernando Perez, Marco Poleto, Tristan Simmonds, Pete Silver, Jeff Turko, Tom Verebes, Mike Weinstock, Marilyn Dyer, Antonia Loyd**





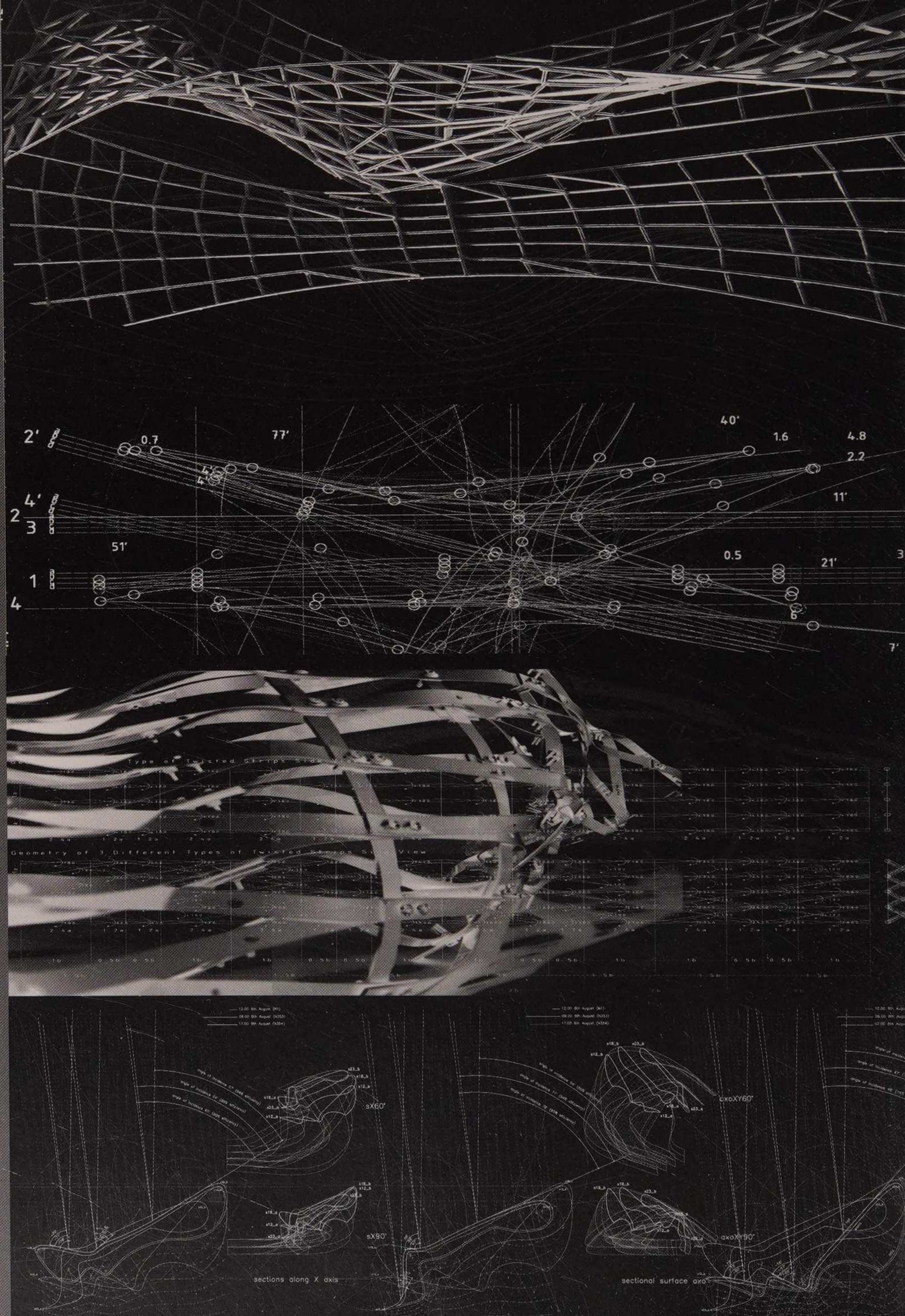
(Hyper-)indexical Models

Above and opposite, bottom: Tornado – after scripting a model environment as 3D force field of vectors and densities, a range of different weight objects were introduced at low level. Their paths are indexing isocurves of the same intensity of forces. Dae Song Lee, Matt Chan

Opposite, from above: Tsunami – Wavelength modulation turns the tsunami into an index of sea-floor topography. Whilst close to the shoreline positive feedback from the decreased water level intensifies, this becomes overlaid with lateral wave proliferation. Teruyuki Nomura, Eduardo Ardiles

Coral – The growth of corals is directed by the formation's response to nutrient distribution. Negative feedback stabilises the sectional accumulation of calcium, enabling crystallisation into a porous sponge tissue. Abraham Gordon

Mountain – The surface morphologies of mountains are formed by thermodynamic processes which change the degree of ductility within the material consistency. A layered system is used to geometrically analyse these cumulative effects. Rebecca Haines-Gadd, Keong Wee Lim


2'
0.7
77'
40'
1.6
4.8
2.2
4'
2
3
11'
51'
0.5
21'
1
4
6
7'
Type of Twisted Strips Str
Geometry of 3 Different Types of Twisted Strips S View

12.00 8th August (N1)
08.00 8th August (N353)
17.00 8th August (N354)
sX60°
sX90°
sections along X axis
axoXY60°
axoXY90°
sectional surface axo

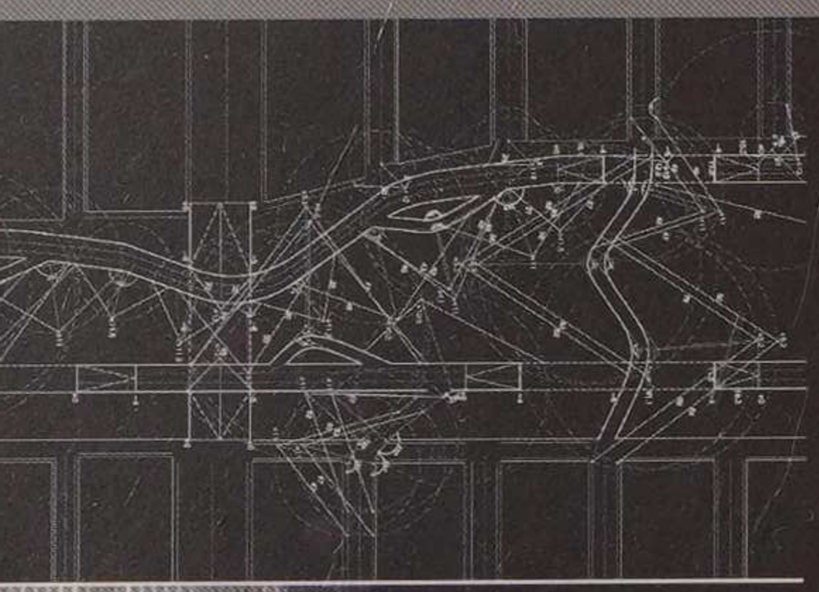
Parametric Organisational Models

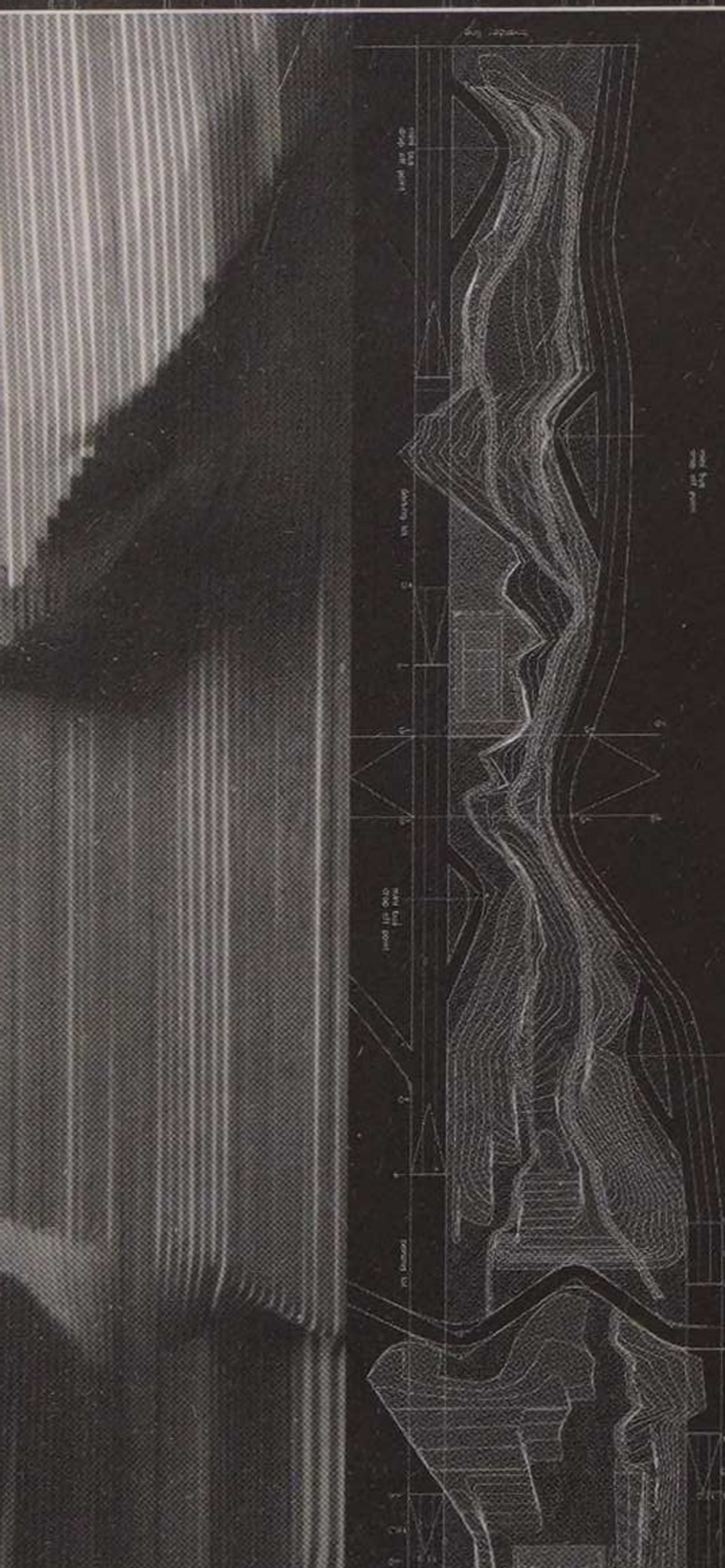
Above: Weaving techniques at simultaneously different scales became the instigator for a topological distribution system. Christina Leung

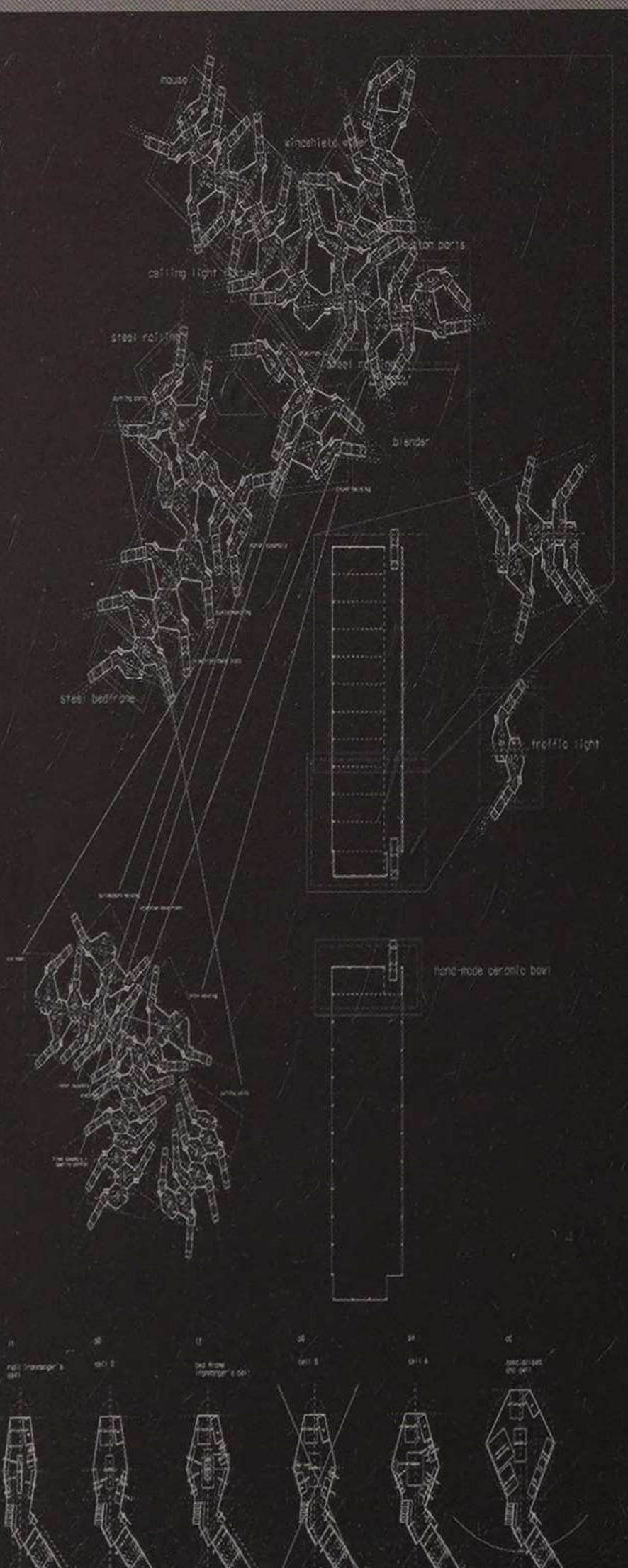
Opposite, from above:
A 3D network of elastic interconnected strands was mathematically transformed into a controllable surface mesh.
Defne Sunguroglu

Direction, intensity and composition of a series of longitudinally twisting bands become instrumental in calibrating the global modulation of the shell structure. Teruyuki Nomura

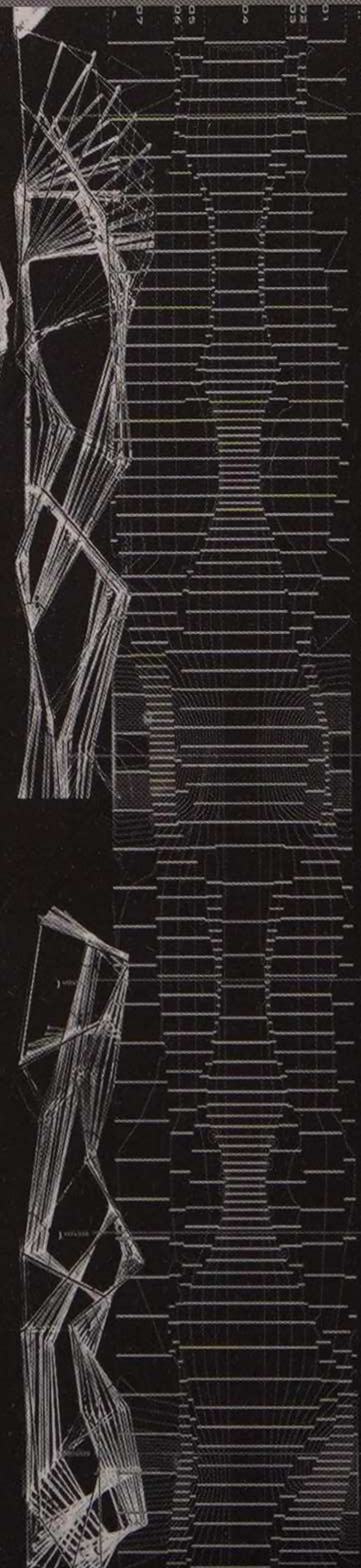
A material system that pulsates through friction and suppleness from smooth even distribution to an array of convoluted pockets with fluctuating boundary conditions. Matt Chan

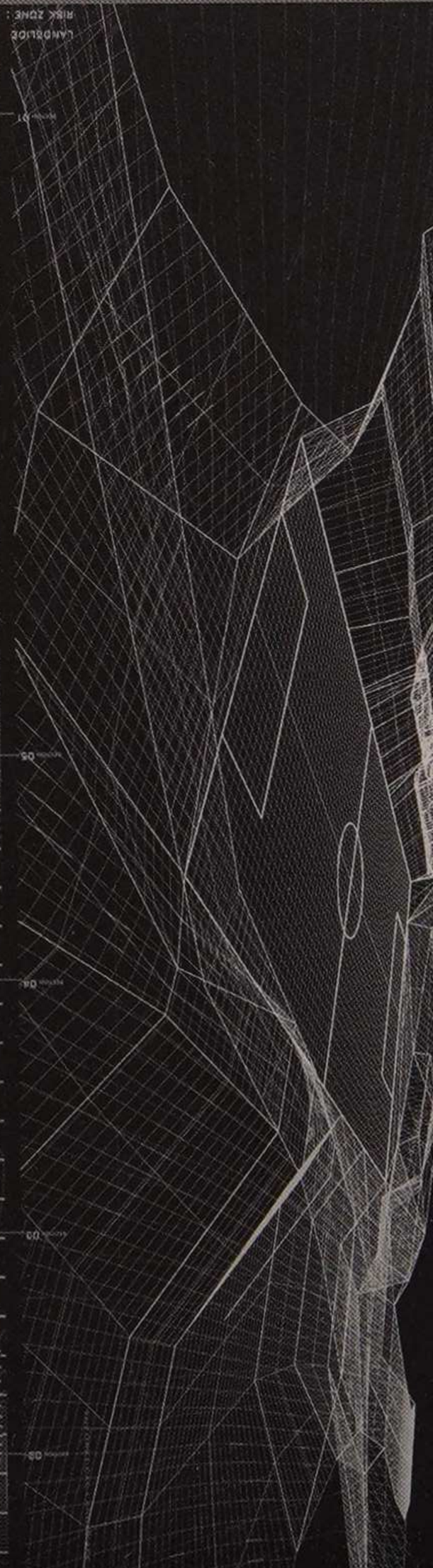


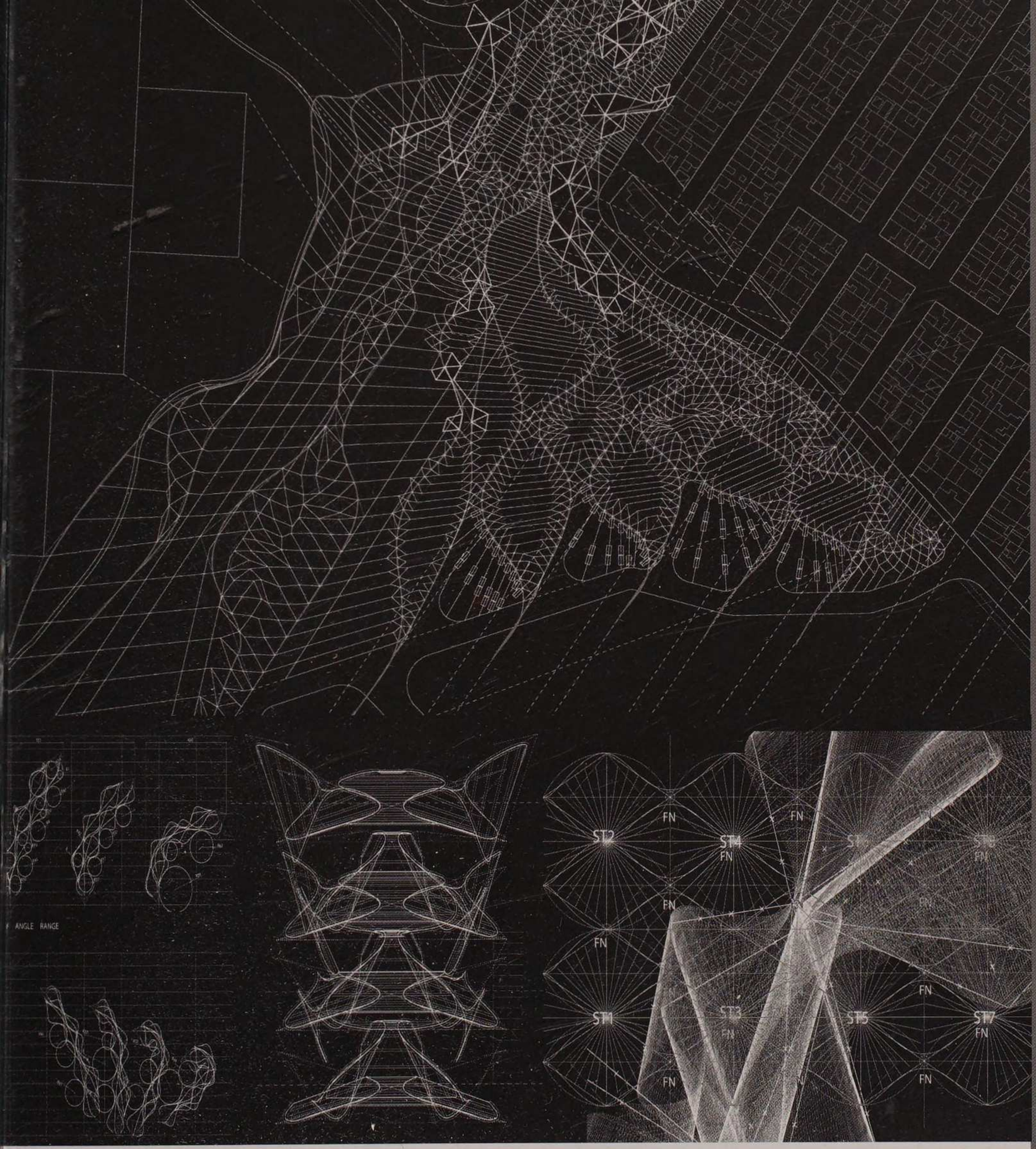



mouse
windshield wiper
motor parts
ceiling light
steel railing
blender
steel bedframe
traffic light
hand-made ceramic bowl









Actualisation, Performance and Adaptability

Above: Urban strategy based on a structural system able to perform in areas of subsiding ground, enabling differentiated occupation while generating networks of collection, distribution and the storing of rain water. Rebecca Haines Gadd

Opposite, from above:
Calibration of ground for regional water management. Parametric system of earth retention structures with density adapting to existing contours whilst producing longitudinal infrastructural consistency. Ian Atkins

Regeneration of postindustrial zones as organic growth patterns responding to internal and external pressures. Industrial facilities based on post-Fordist production processes and lorry paths; housing that incorporates family growth and environmentally responsive morphologies. Abraham Gordon

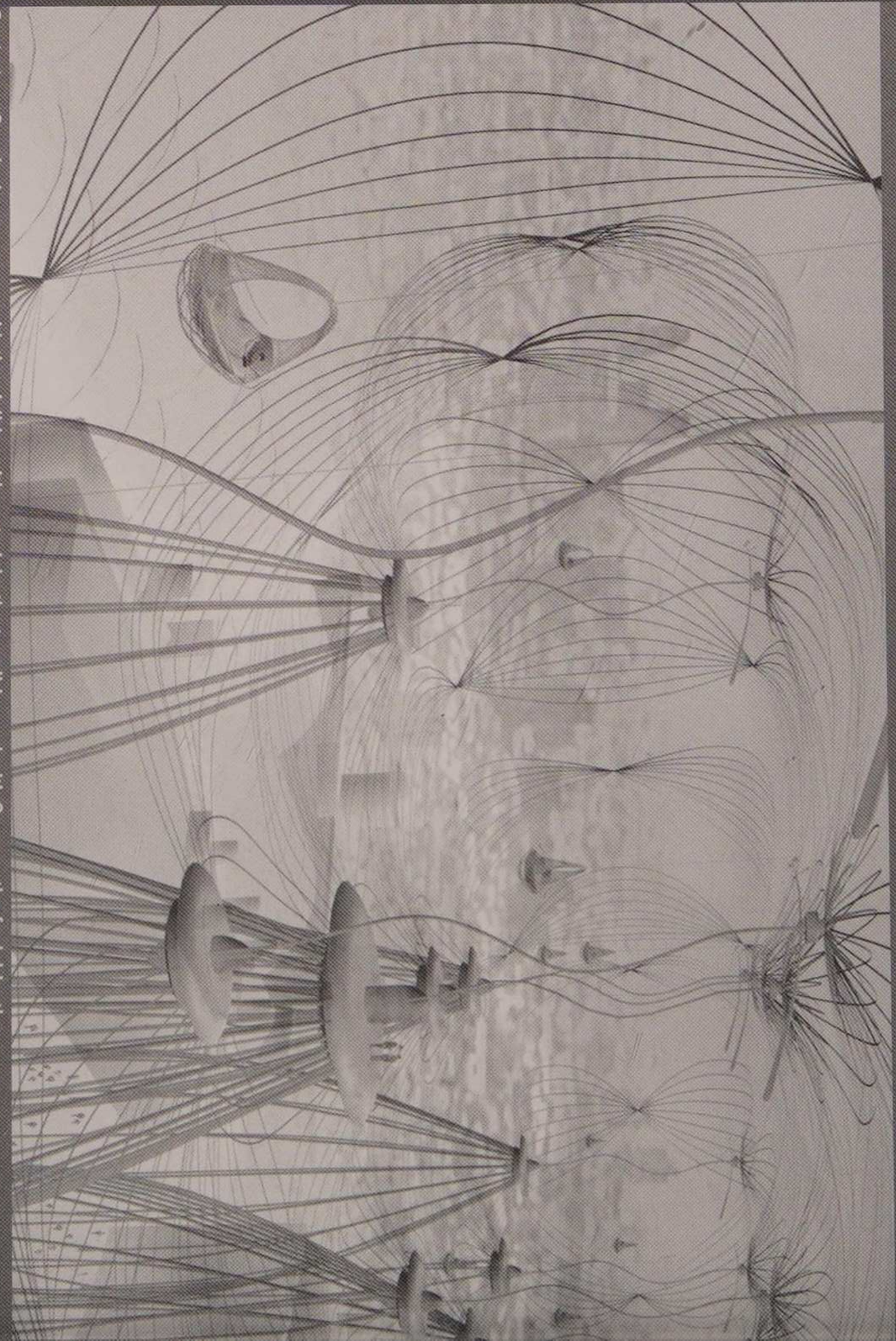
Shifting ground operations in between two highways that enable access, integration and new recreational uses. Rita Lee

Paul Mui Dwelling Upon the Georgian
British Museum Hotel, Bloomsbury, London



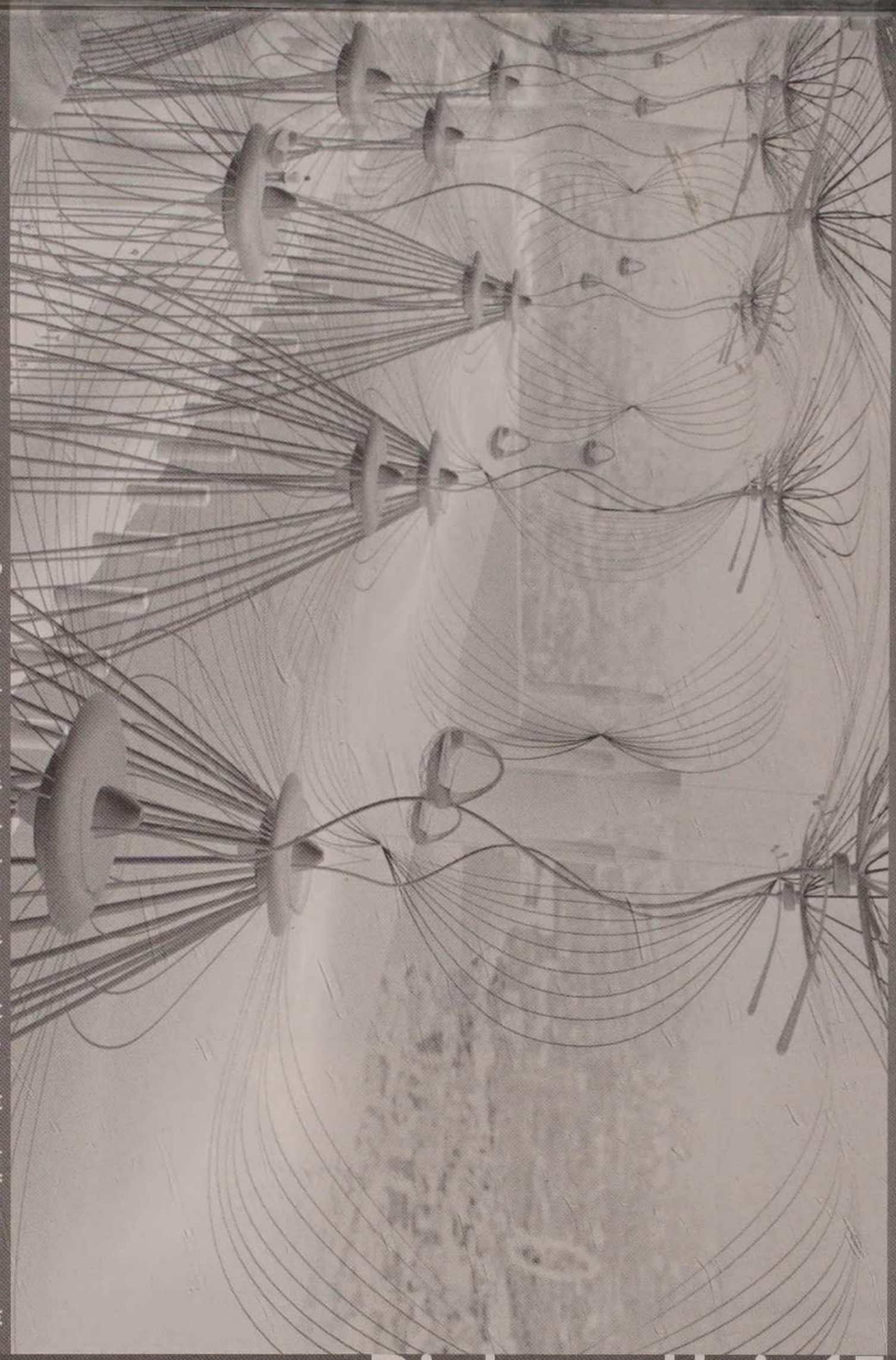
Curriculum: **Our design engages with the visible; with material – the tangible, and with Space – the feelable, the aura.**

Jean Park The Privacy of Distance
Cloud Hotel, King's Cross/St Pancras, London

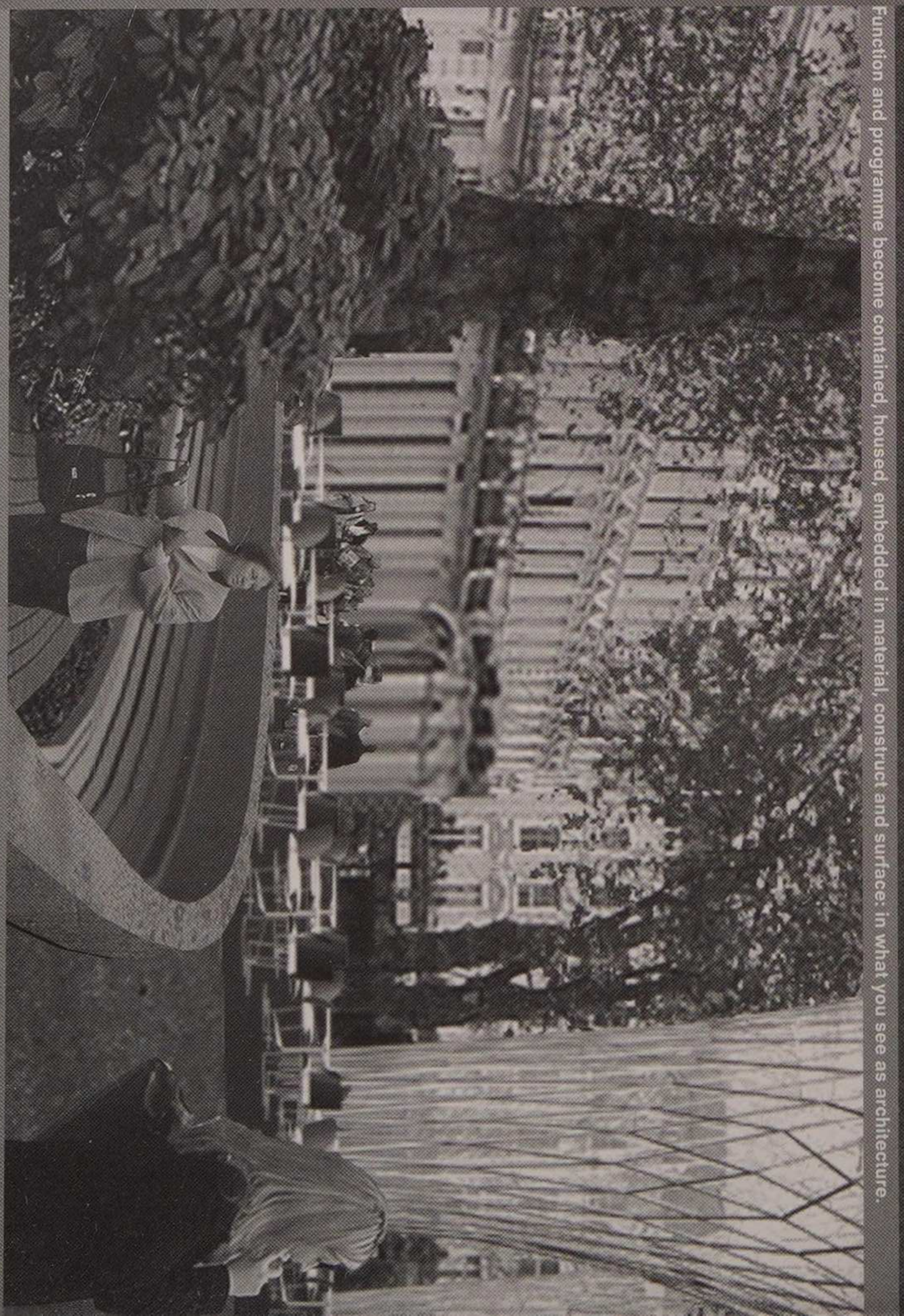




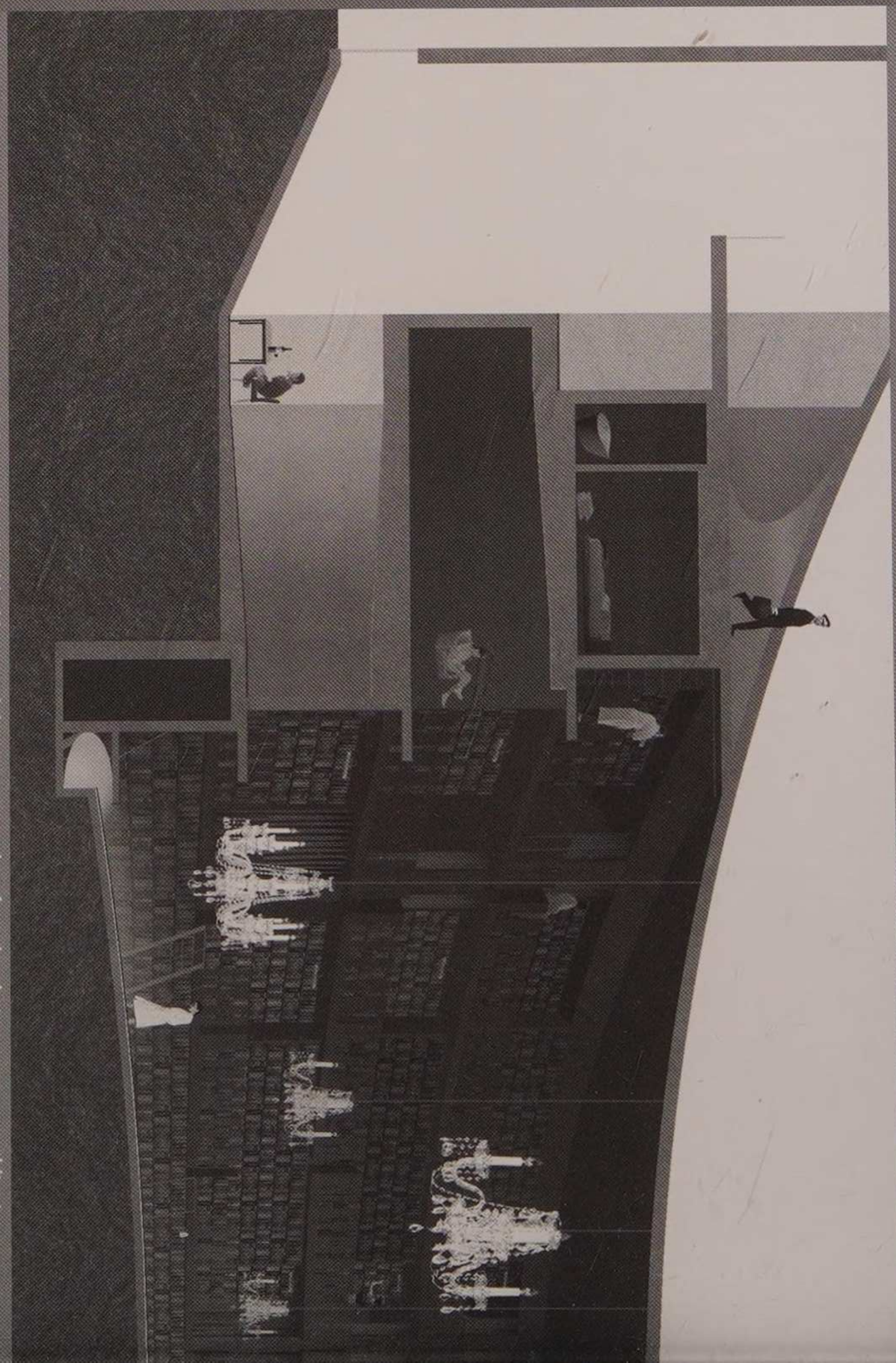
Geometry and construction, implementation and juxtaposition challenge composition.

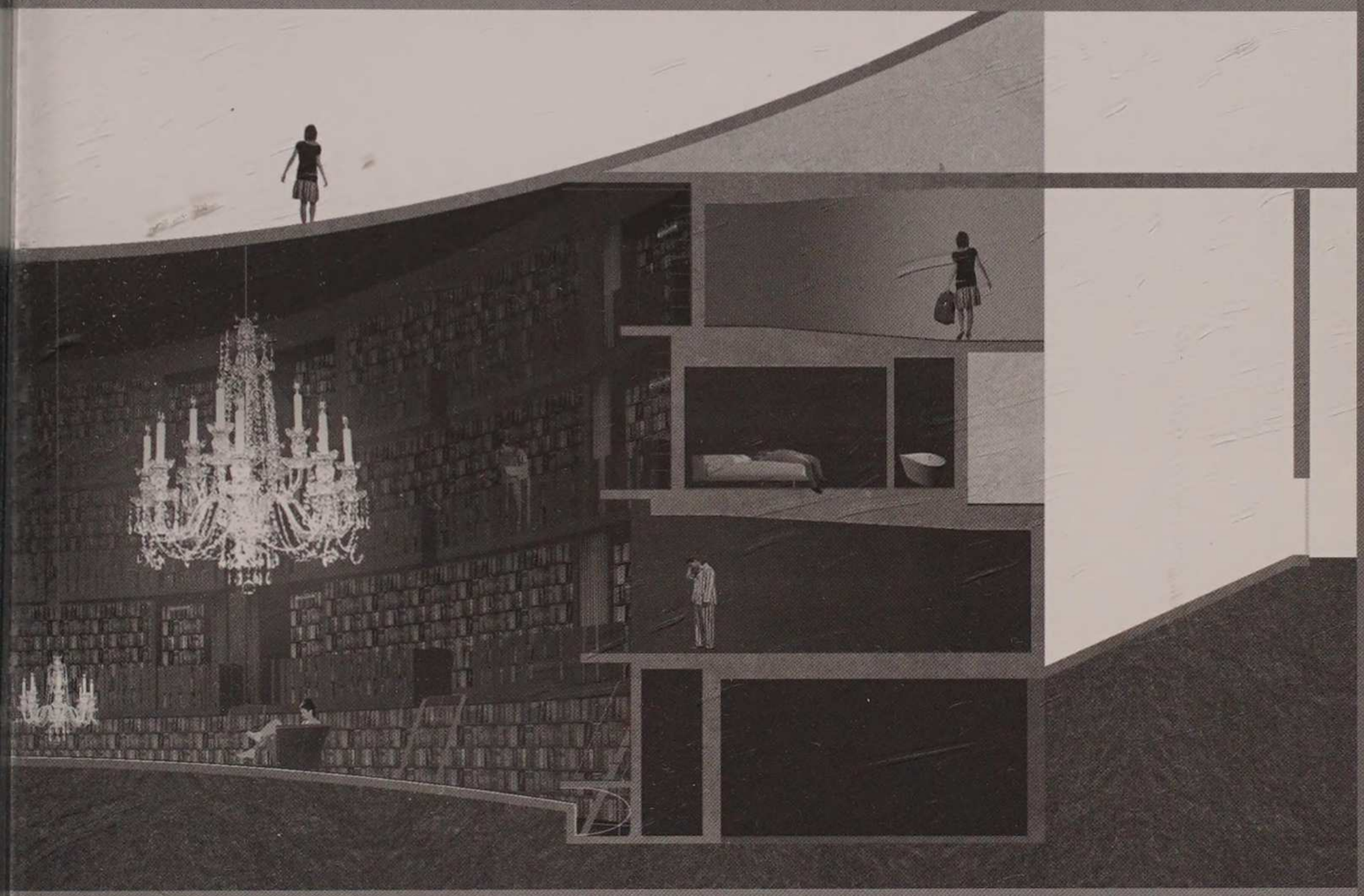


Diploma Unit 13

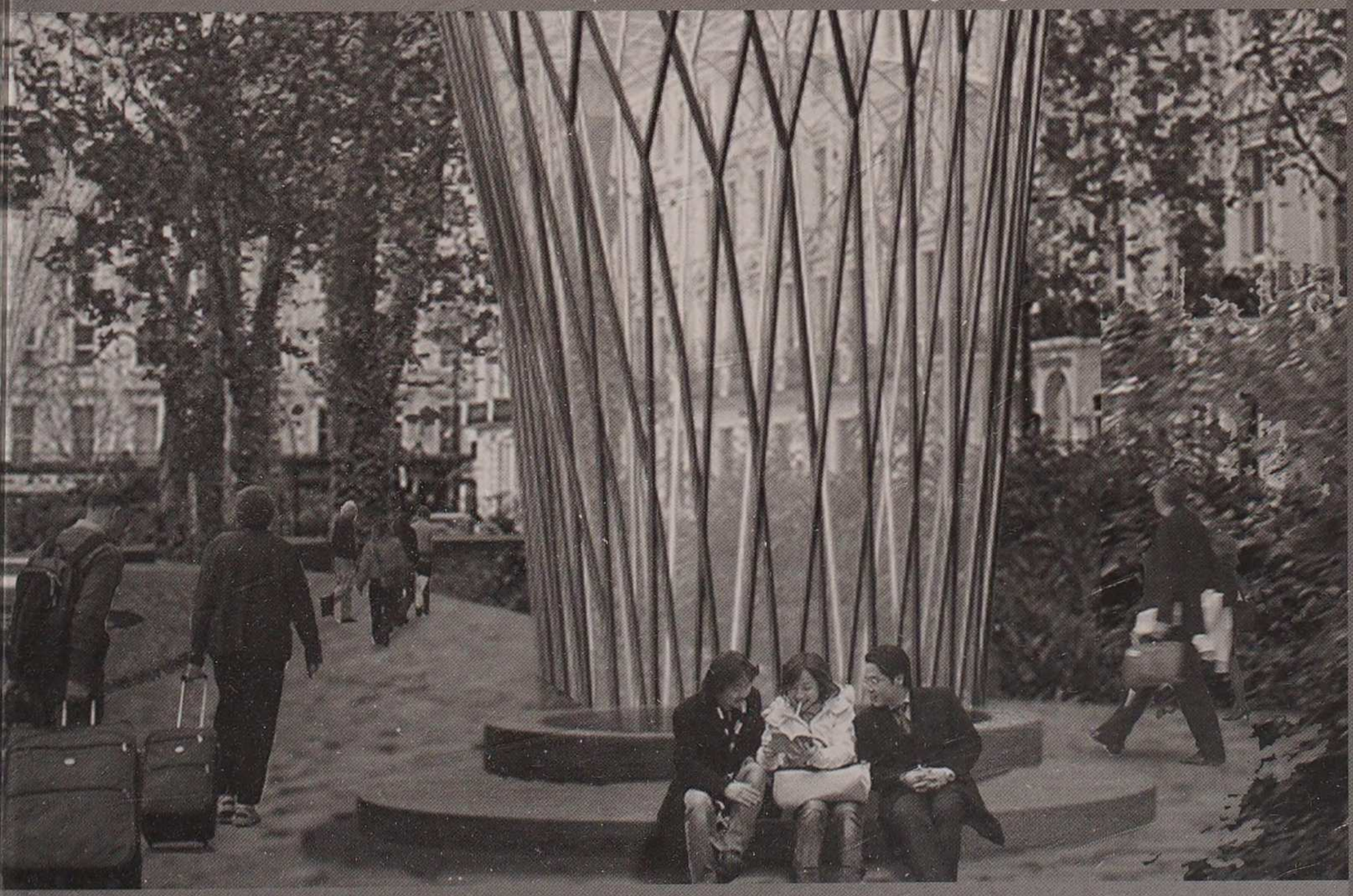


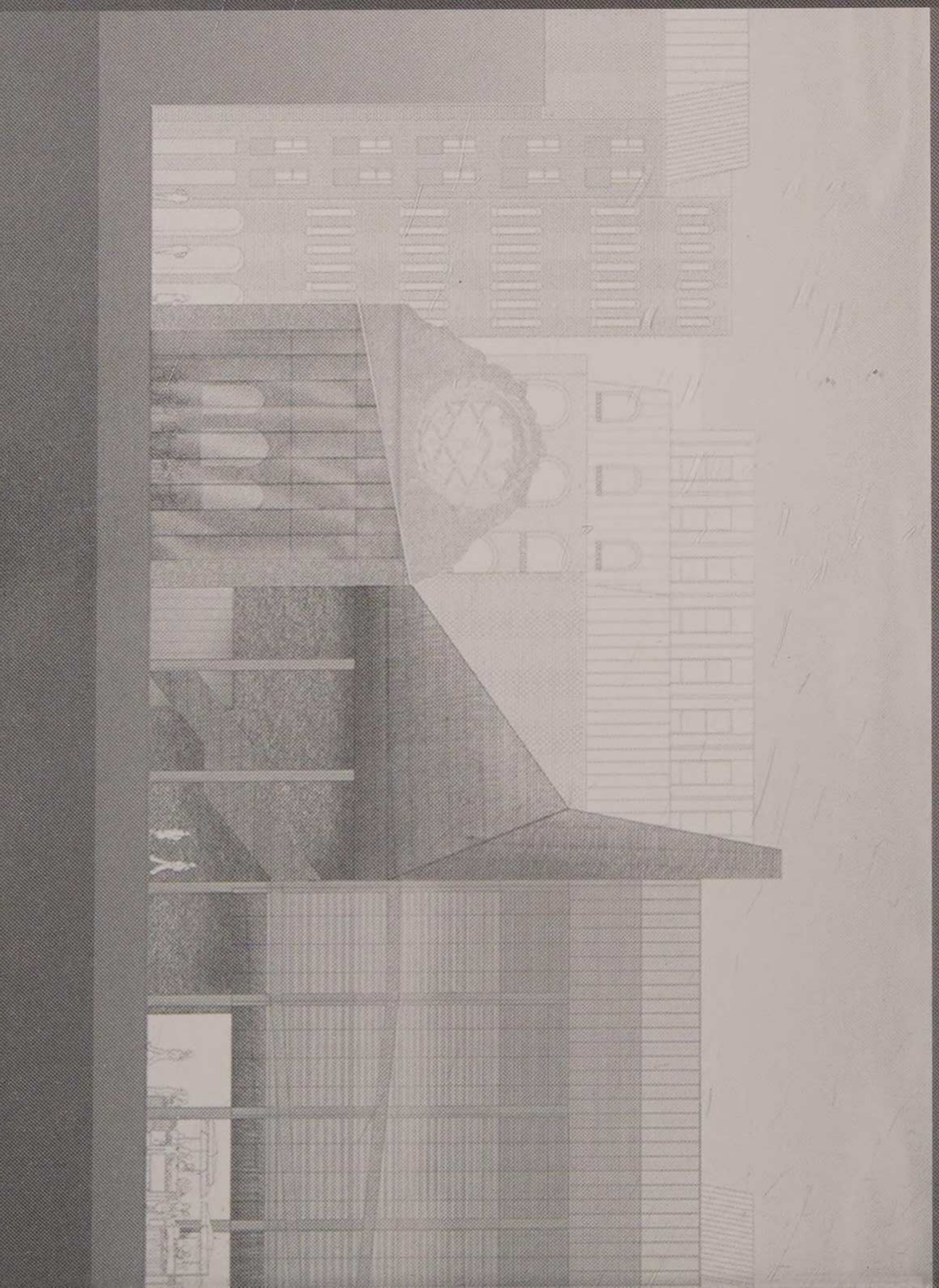
Function and programme become contained, housed, embedded in material, construct and surface: in what you see as architecture.



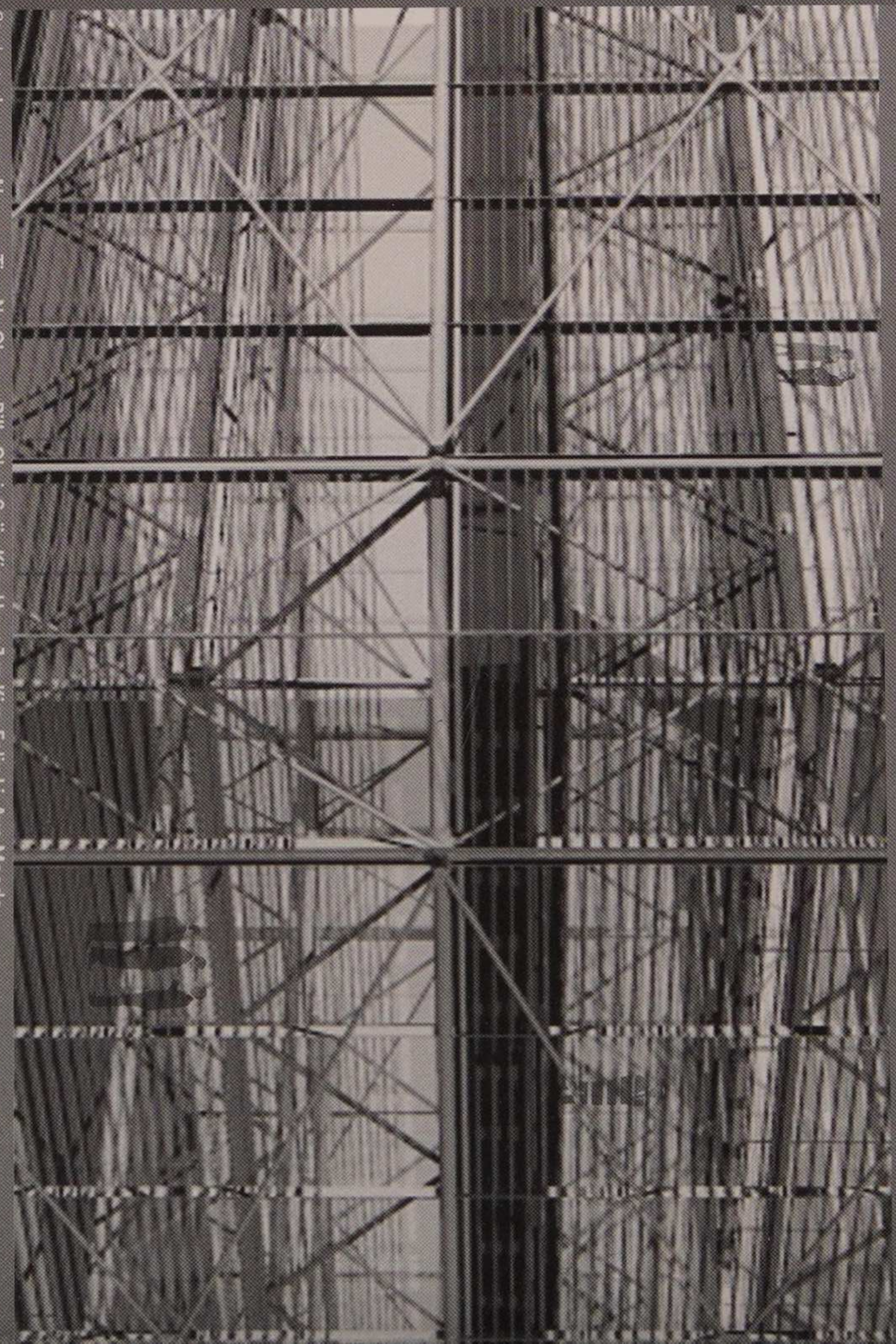


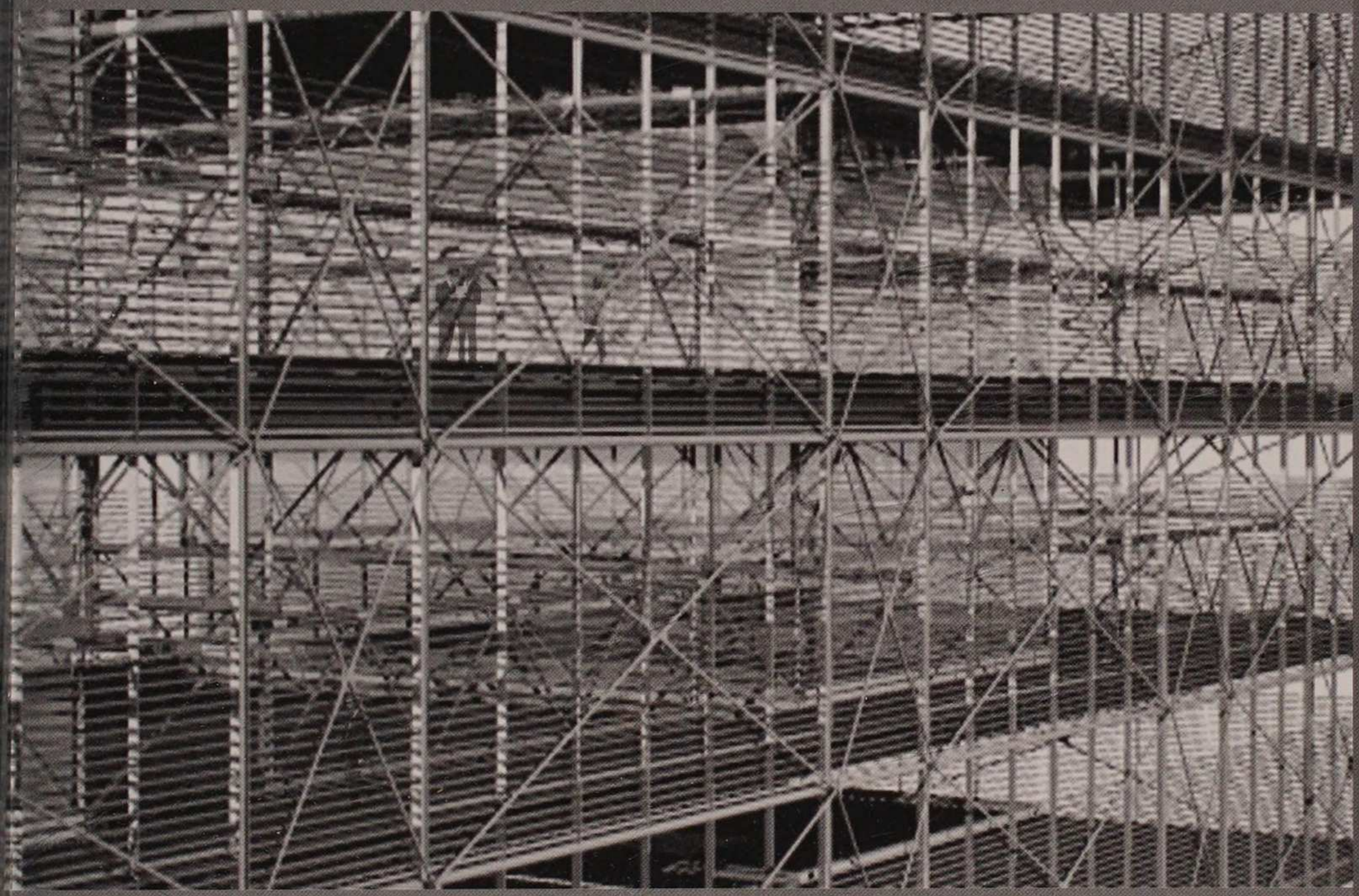
Their Gestaltform is independent and free and can be – through design – an autonomous source of beauty.



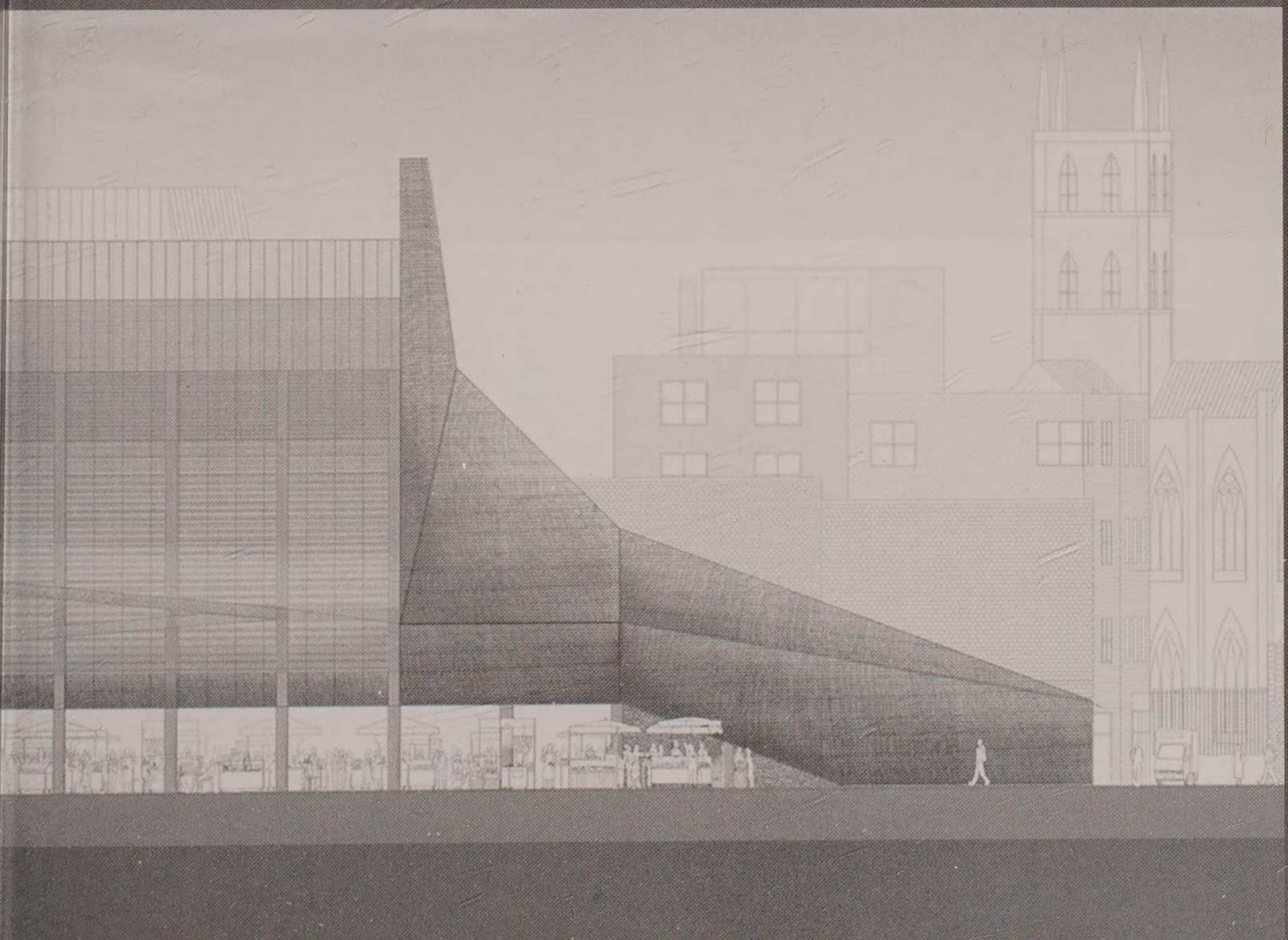


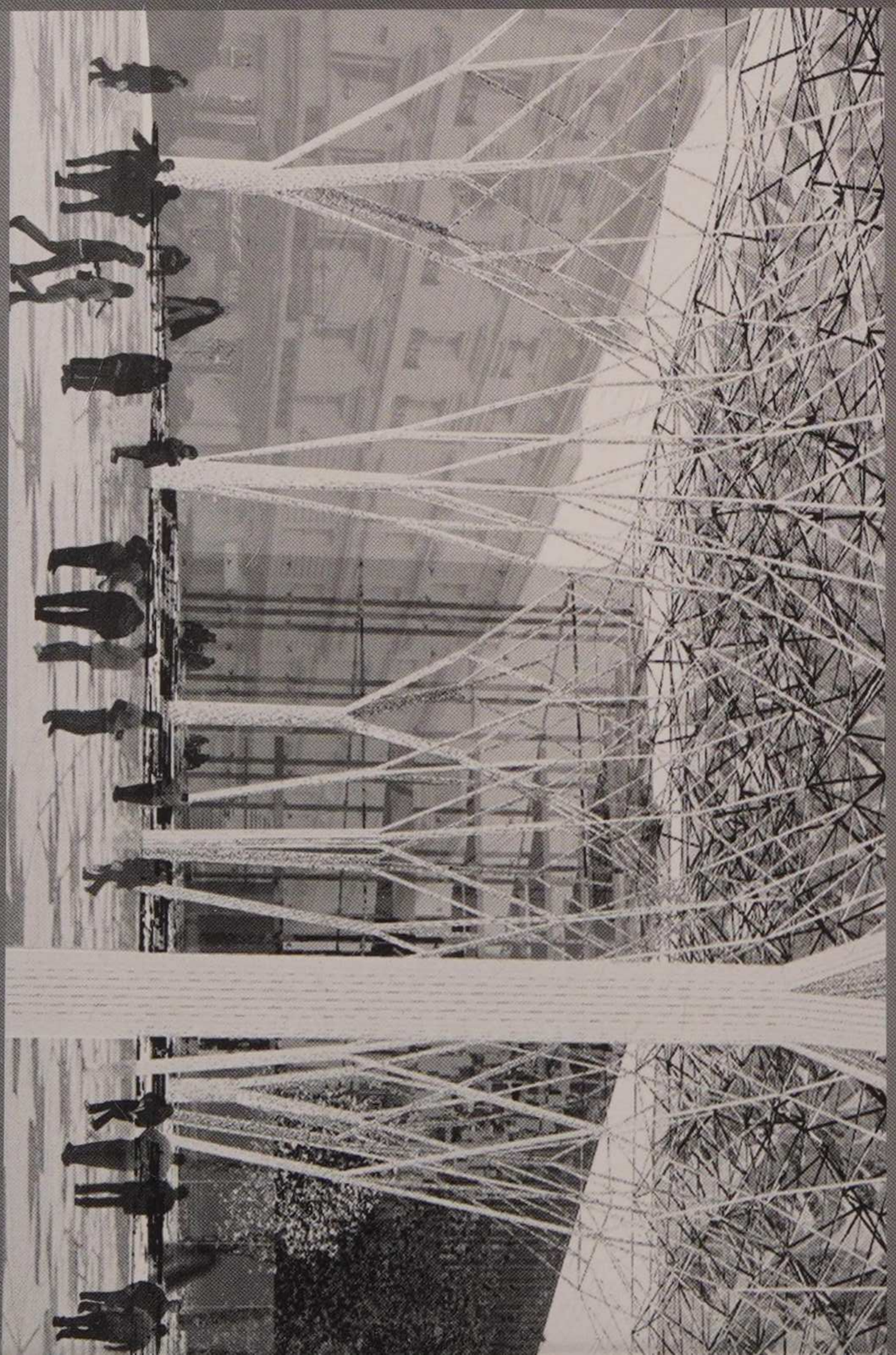
Students **Lorenzo Alvarez, Ting Na Cheng, Billy Choi, Sejin Kim, Hyun Jun Kim, Felix Li, Aya Maeda,**



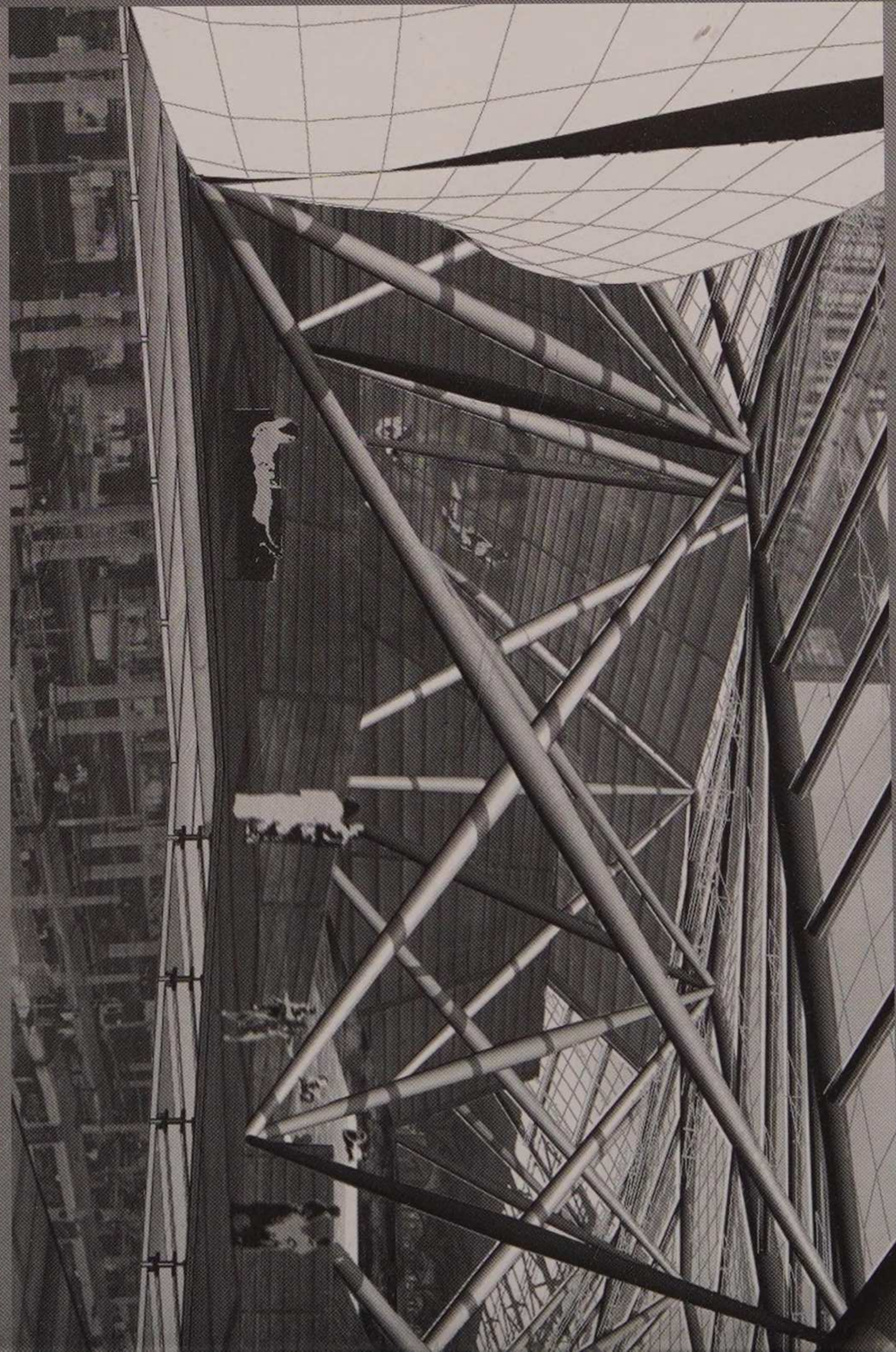


Paul Mui, Yuki Namba, Jean Park, Edwin Tam, Jason Tang

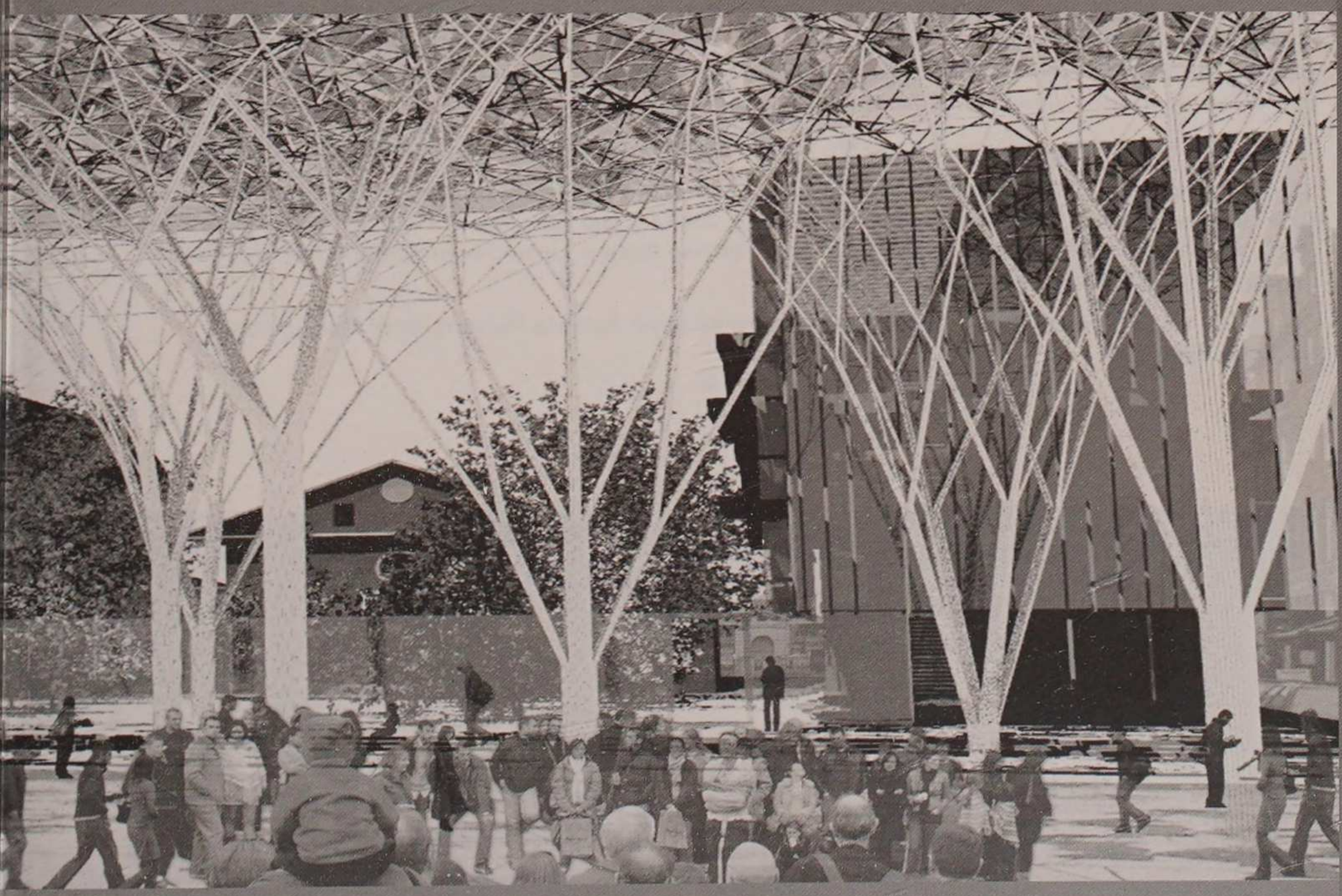




Unit Master **Götz Stöckmann**




EXISTING STATION ROOF



Much has been read, written and discussed within the unit on the relations between speciation and typology – Gould, Hennig, Linnaeus, Mayr, Quammen, De Quincy, Vidler. We have noted with some relief that what was once referred to as functionalism (parametric optimisation) cannot alone account for evolution's more extravagant moments, when a perverse niche specificity emerges that almost solicits extinction. As a fitness target is overshot, something else emerges, be it the submission to a set of afunctional parameters or a floating of desire within an otherwise rational system.

Three political, economic and cultural 'islands' (Gibraltar, Ceuta and Cádiz) have acted as breeding grounds this year in which the extreme exigencies they engender have been unleashed on the architectural type. Freezing, thawing, sucking, flooding, dredging, tunnelling, eavesdropping, stretching, sliding and intensive overfeeding have all served their purpose as strictly architectural operations.

However, whether we are working on the hypercontextuality at play in island biogeography or on the dwindling potency of the universal but moth-eaten architectural type, the question being asked is always the same: what is the status of site? Now that site has to all intents and purposes 'come undone' (such has been its deterritorialisation as an effective category), how does architecture negotiate – package, even – the intersection it holds with the various environments which determine its evolution (physical, economic, political, cultural, technological)?

For some this year, physical site is sublimated by the economic, be it the convoluted architecture of tax-haven finance or the force-field effect of the EU's trading thresholds with the developing world. For others, the signature of a site's constraints and desires is encrypted in a hyperspecifity at play in their proposal; two Gibraltar proposals are an evocation of its fragile state, in which the frenzied and fragmented adaptation that typically prefigures extinction is evident. In all this, hopefully, is an implicit critique of sitelessness and typelessness (another sitelessness of sorts) that 'mixed use' stands for.

The allopatric architectural speciation generated by the two tax havens is perhaps most curious for now: tax havens have proved highly effective adaptation accelerators. As ever, there's more to be done on the bottom line – architecture's relations to the architectures of finance.

Unit Masters **Francesca Hughes, Rita Lambert** Technical Tutor **Matthew Wells**

Students **Noam Andrews, Ed McCann, Satpal Kaur, Benny Kim, Emmanoula Koutenari, Myung-Ho Lee, Sybille Lienert, John Linares, Ben Mailen, Alan Smith, Chiying Jean Wang**

Visiting Critics **Lawrence Barth, Shumon Basar, John Bell, Katharina Borsi, Artur Carulla, Homa Farjadi, David Greene, Christine Hawley, Jonathan Hill, Alex Hurst, Nate Kolbe, Andreas Lang, Chris Lee, George Liaropoulos-Legendre, Ciro Najle, Goswin Schwendinger, Theodore Spyropoulos, Brett Steele, David Terrien, Carlos Villanueva Brandt**

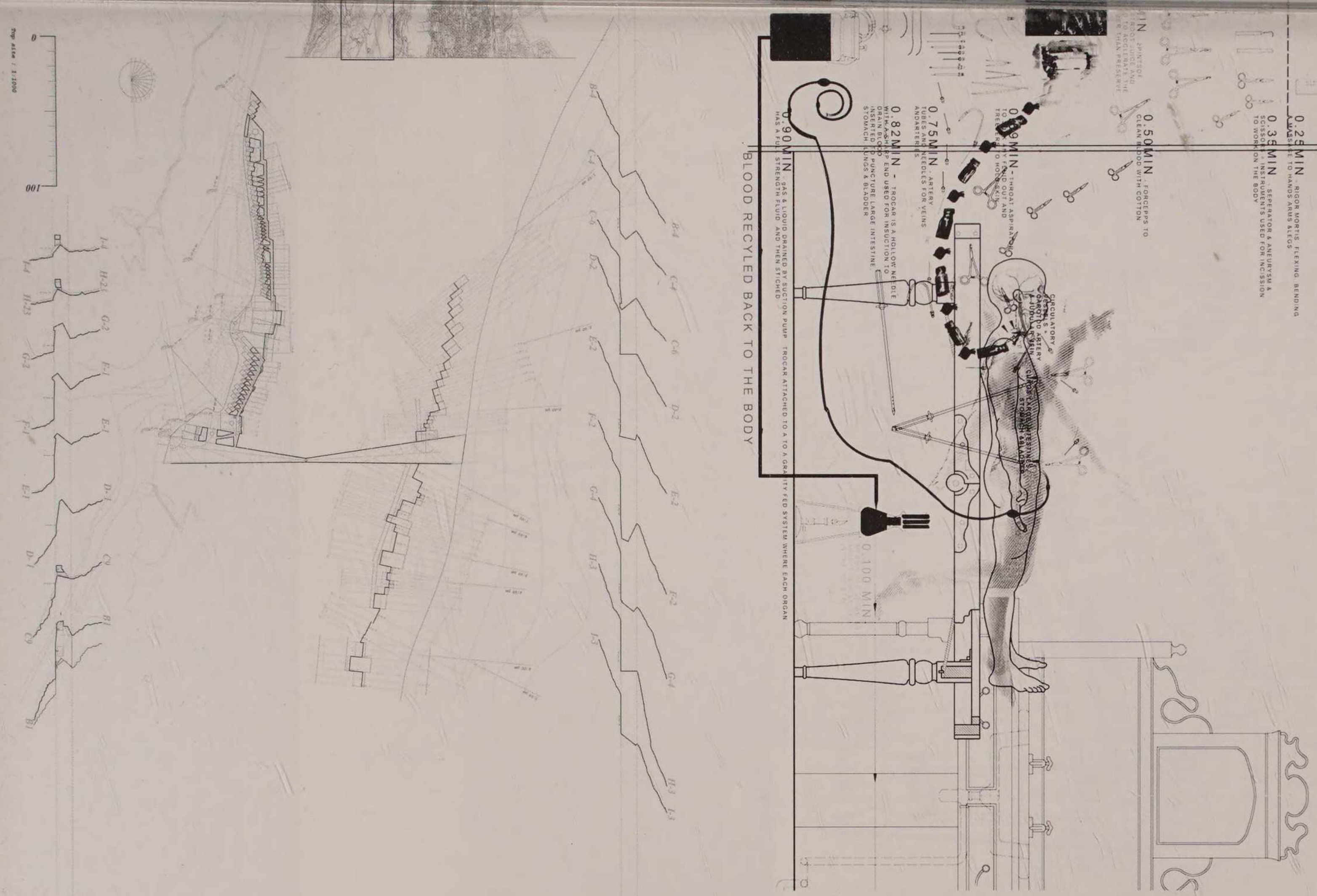
Seminars and Workshops **Diccon Alexander, Catherine Ingraham, Professor Jim Mallet, Matthew Potter**

Gibraltar **His worship the Mayor Mr Clive Beltran, Dr Darren Fa (Deputy Director of the Gibraltar Museum), Dr B Linares (Minister for Education & Employment), Joe Macano (Director of Finance Centre Licensing Unit), Victor Reyes & Paul Origo (Town Planning), Darrien Ramos** Ceuta **Javier Arnaiz (Chief Architect), Fernando Villada (Archaeologist and Historian)**

Special thanks to **Simon Beames, Marilyn Dyer, Antonia Loyd, Belinda Flaherty, Wolf Mangelsdorf, Michael Weinstock**

John Linares Flood Factory
Like the K6 phone box, Gibraltar exhibits the symptomatic scatterfire adaptation typical to a species hovering on the brink of extinction. In an elaboration of the state of 'hovering', the thesis proposes reclaiming land with sea: a factory for heavy brine osmotic sacks that cluster to generate solid ground, for now…

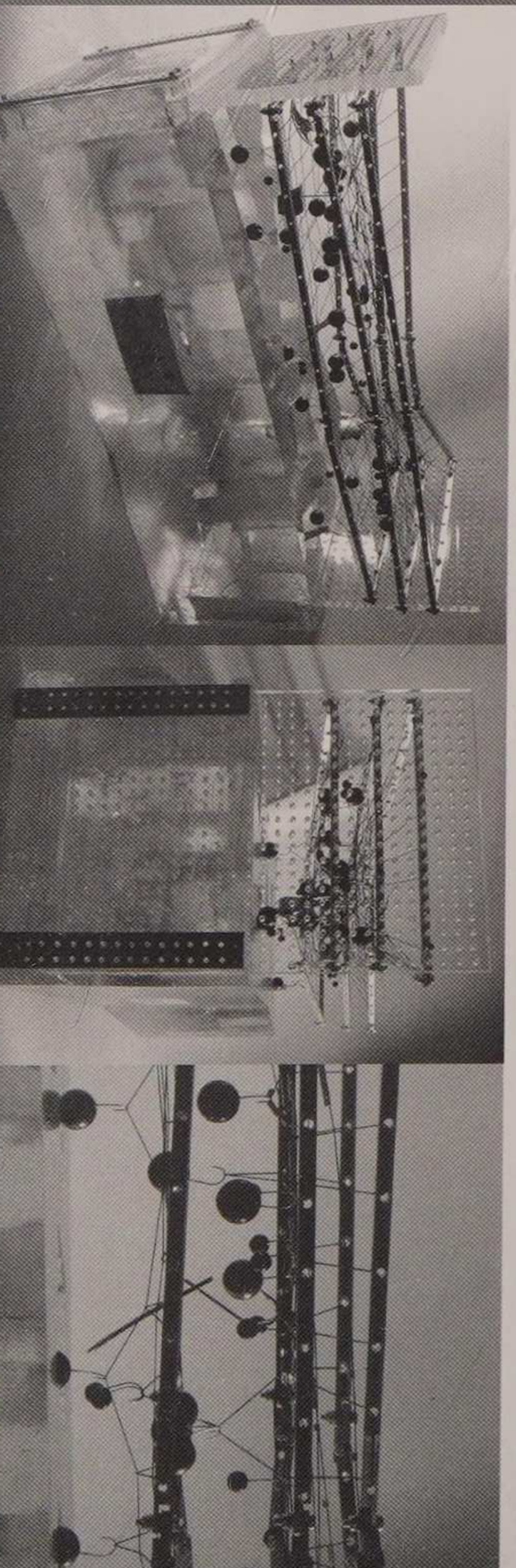


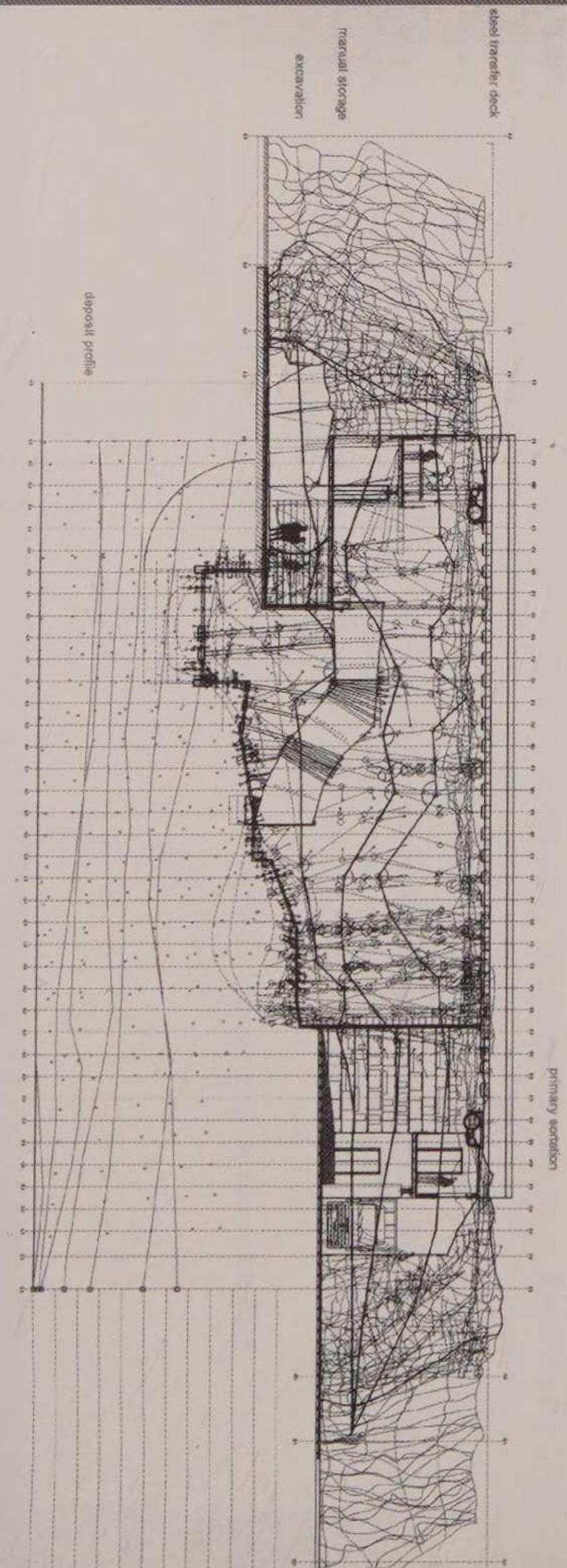


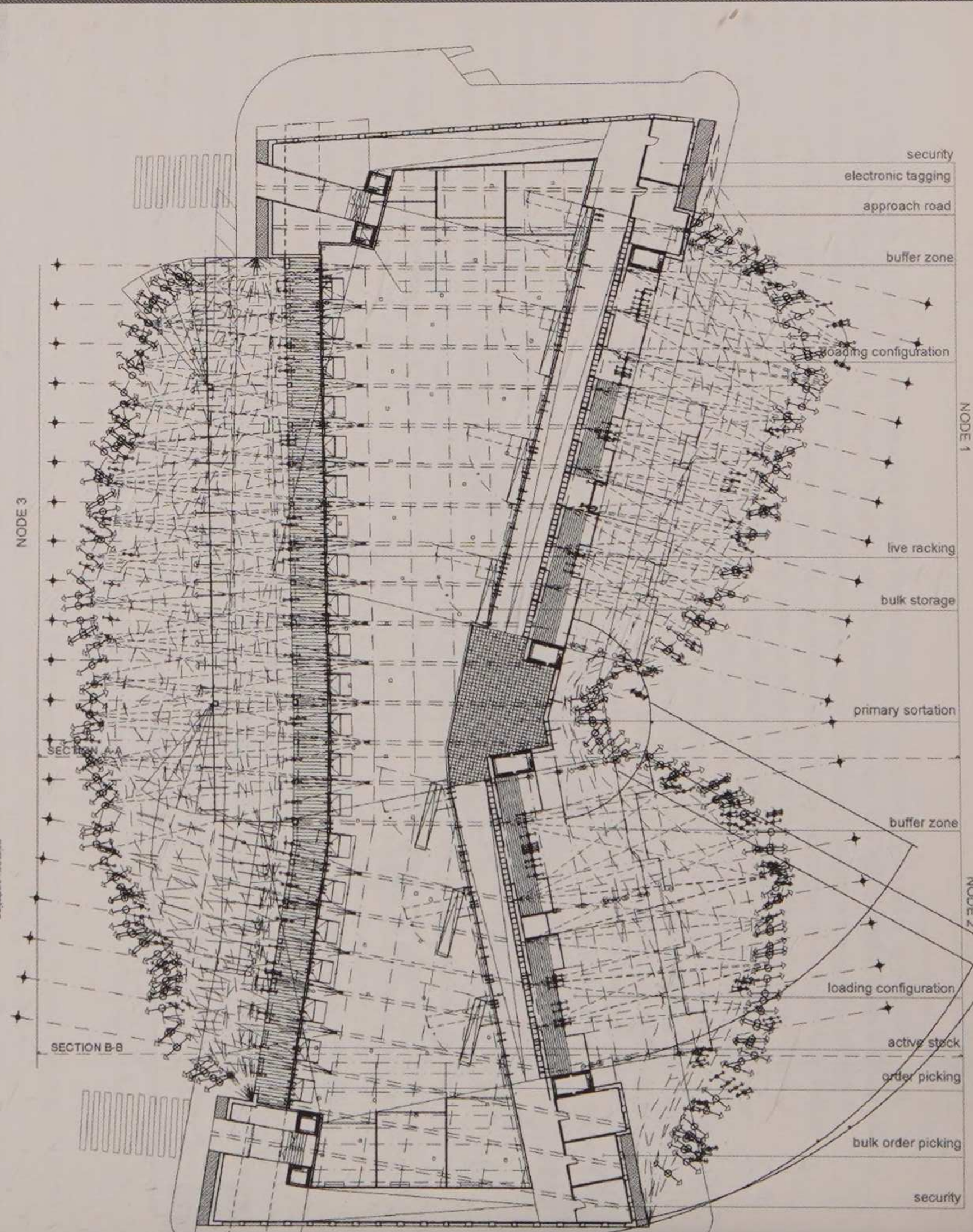
Ed McCann Vertical Beach: Museum of Geochronology
The eustatic history of Gibraltar is made manifest through a manipulation of the raised-beach geology in which the high-altitude sunbather is at once subject and object of the museum/beach.

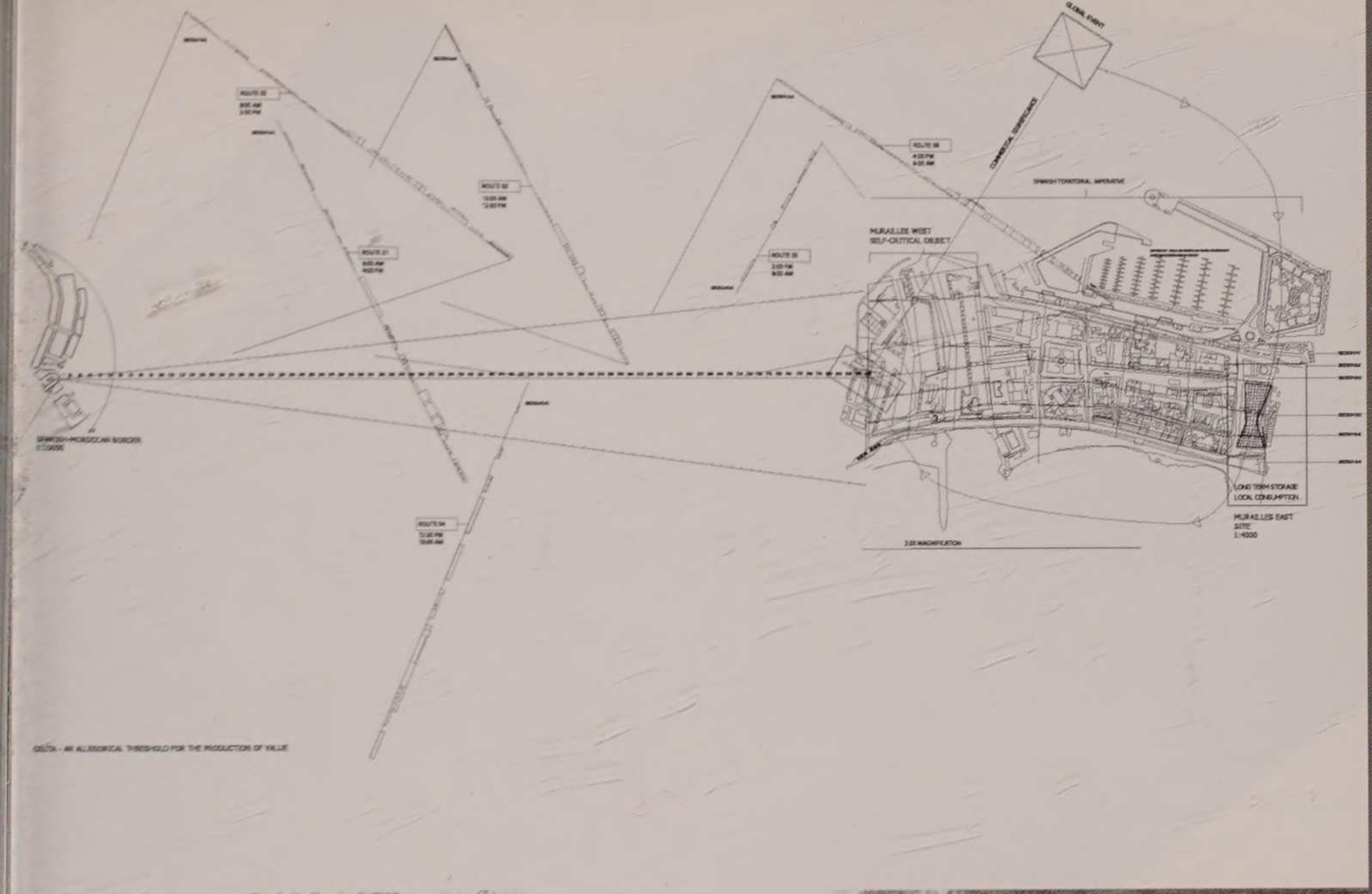
Satpal Kaur Delay Decomposed
The current demolition of Cádiz's only cemetery is rechoreographed by an analysis of the decomposing body. A critique of the strategy of delay inherent in embalming leads to the deployment of reflective devices that accelerate the optical decomposition of the cemetery beyond its slowly eroding physical state.

The Renaissance fortress, an impotent monument to the history of siegecraft, nevertheless contains within its seemingly mute form a key to understanding its contemporary context. The thesis structures an architecture in which the critical juncture between form and function is a complex, opportunistic alignment. It proposes an obese allegorical construction in which stored objects are held distinct from their physical properties and cultural/economic value. A set of afunctional parameters, which effectively subsume/assimilate the legibility of the structure as a register of internal and external pressures, choreographs the manipulation of its corpulent envelope.

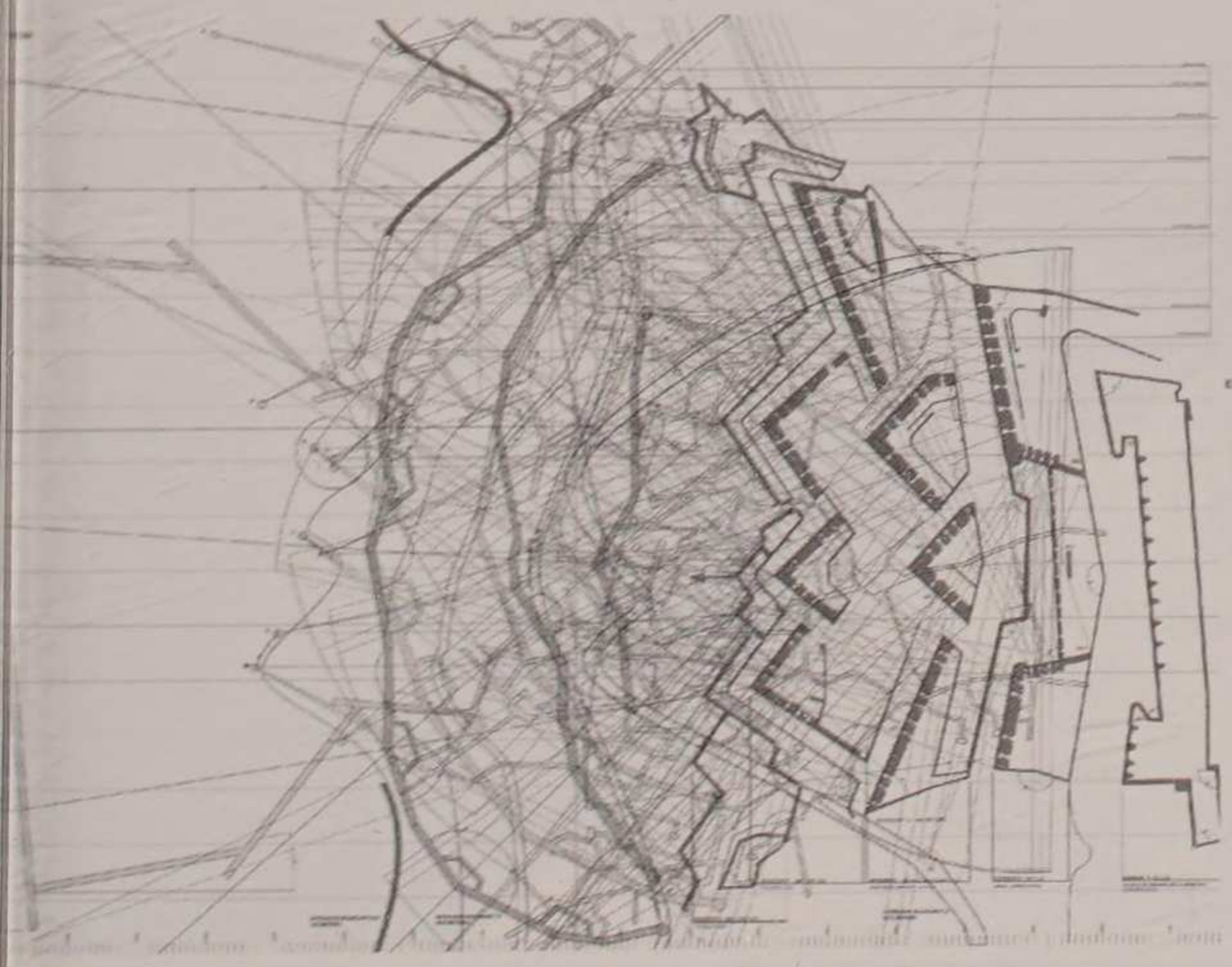


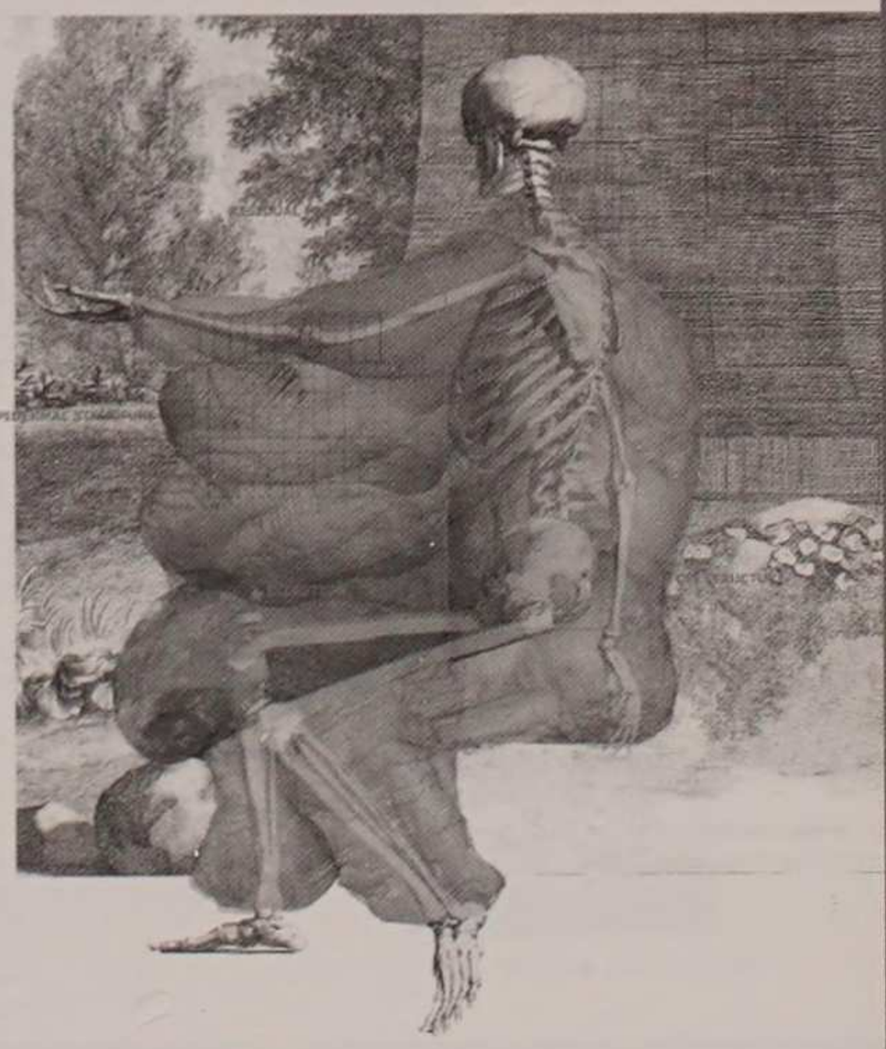




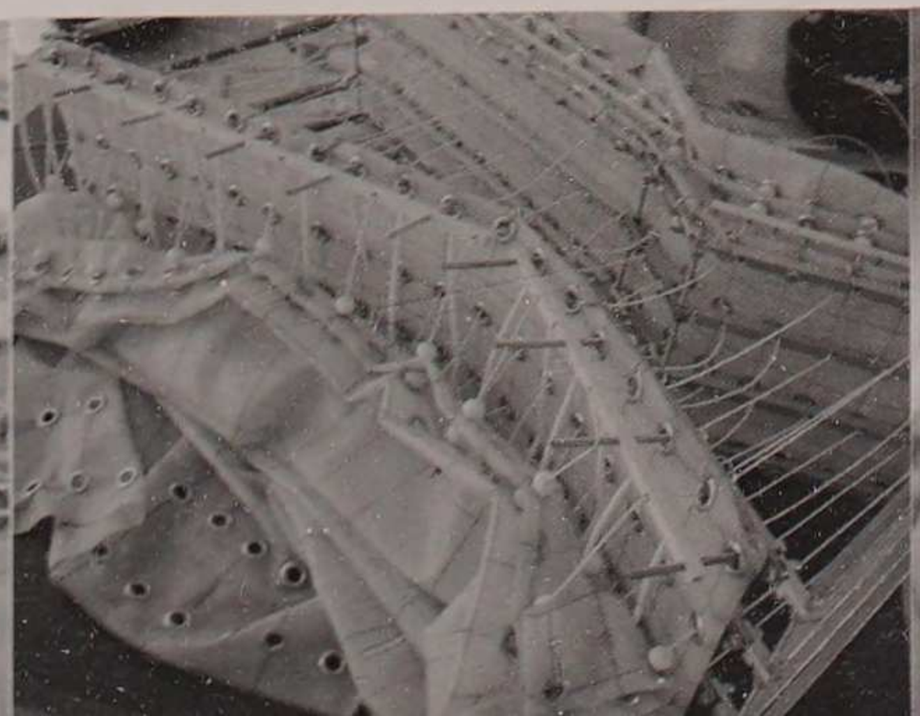


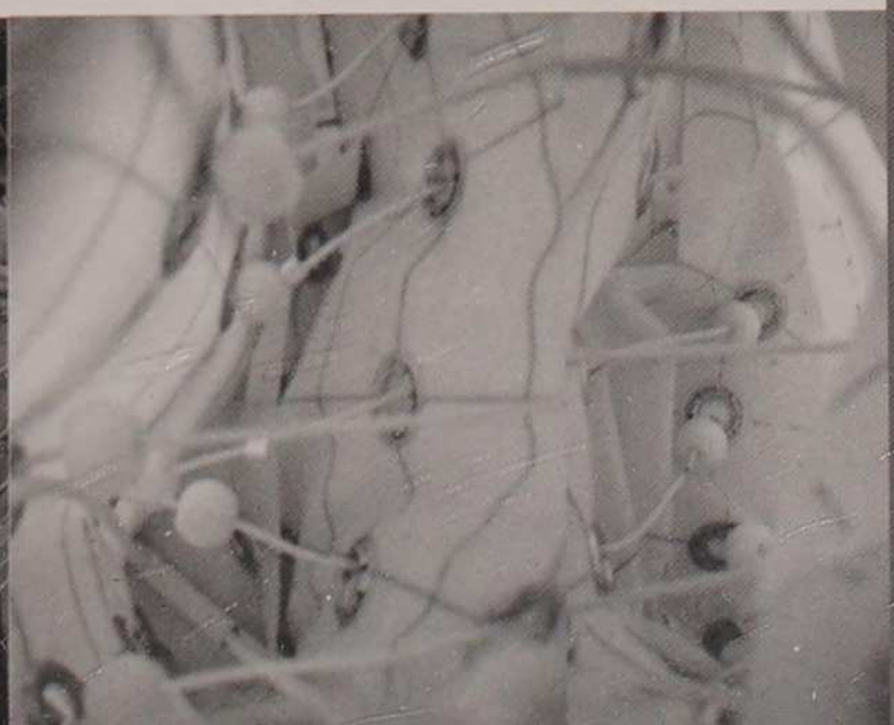
OSÍRIS - AN ALLEGORICAL THRESHOLD FOR THE PRODUCTION OF VALUE





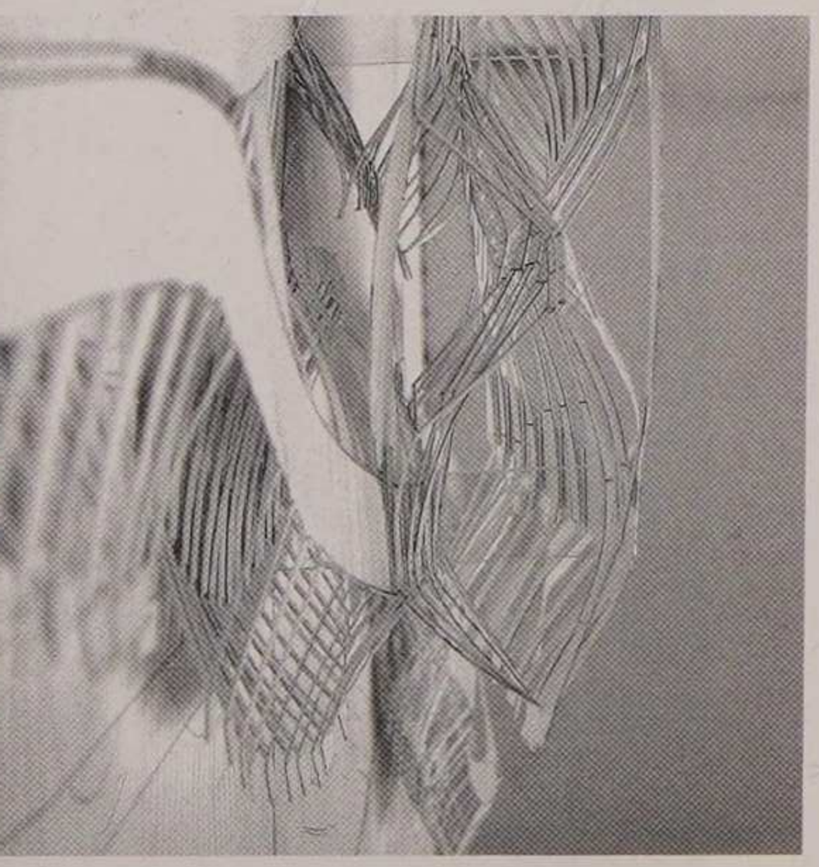


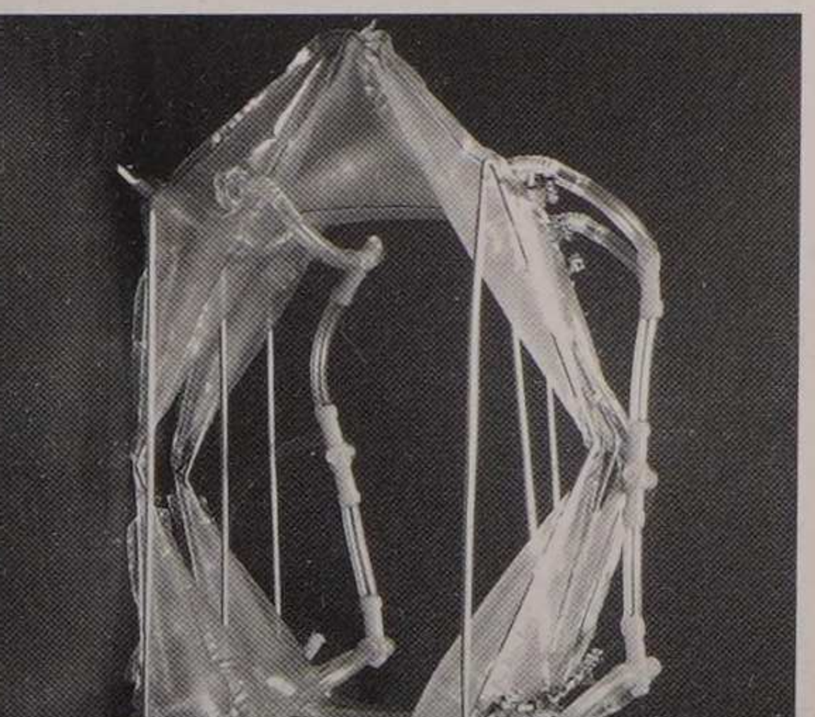


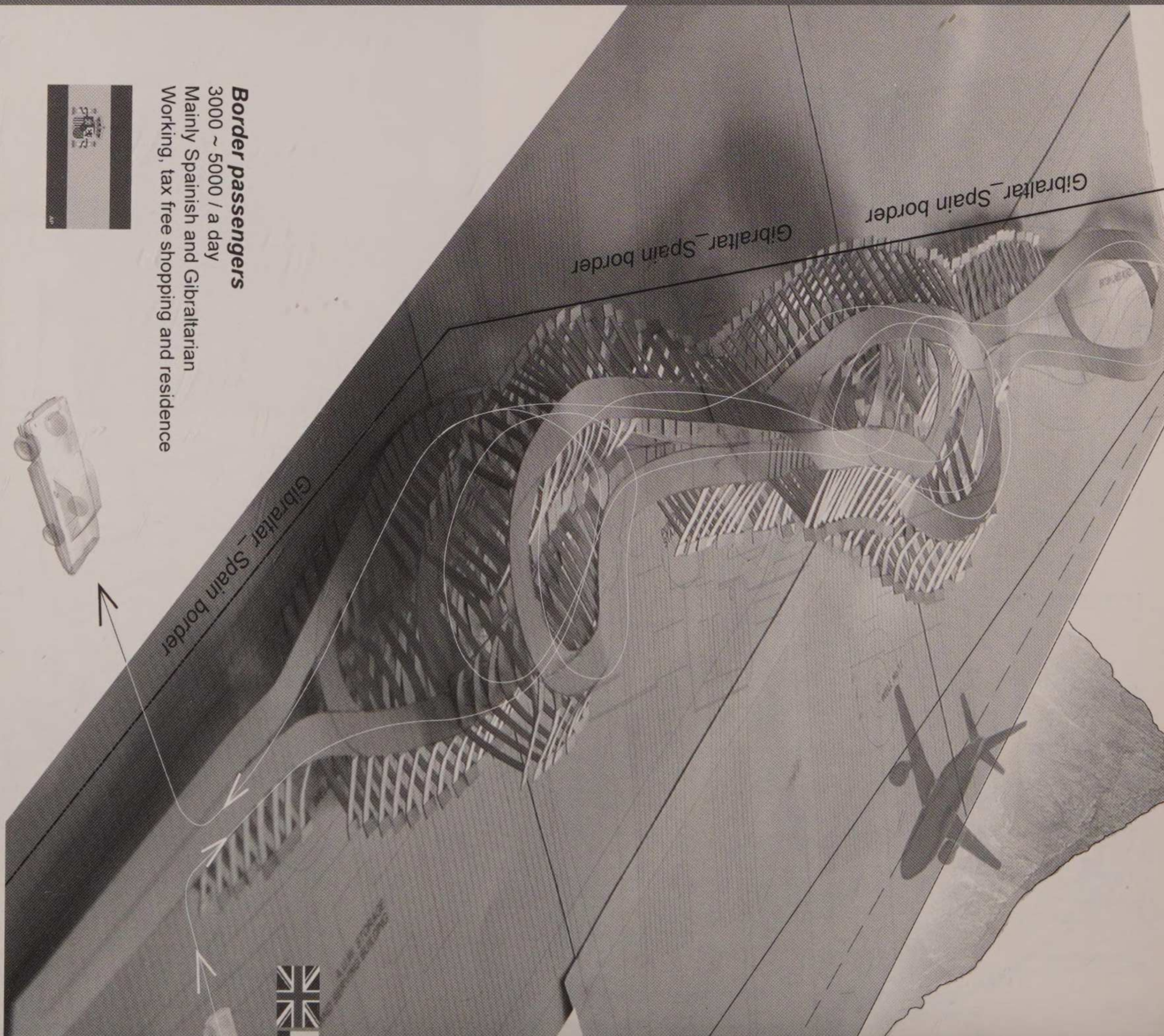


Benny Kim Inflatable Queue
Gibraltar Diplomatic Barometer Friction in London/Madrid is registered in car lines at the border between Spain and Gibraltar, where border control exercise the right to go slow. The political queue is a barometer, its inflatable enclosure exposing diplomatic failure and enhancing emergent queue misbehaviour.





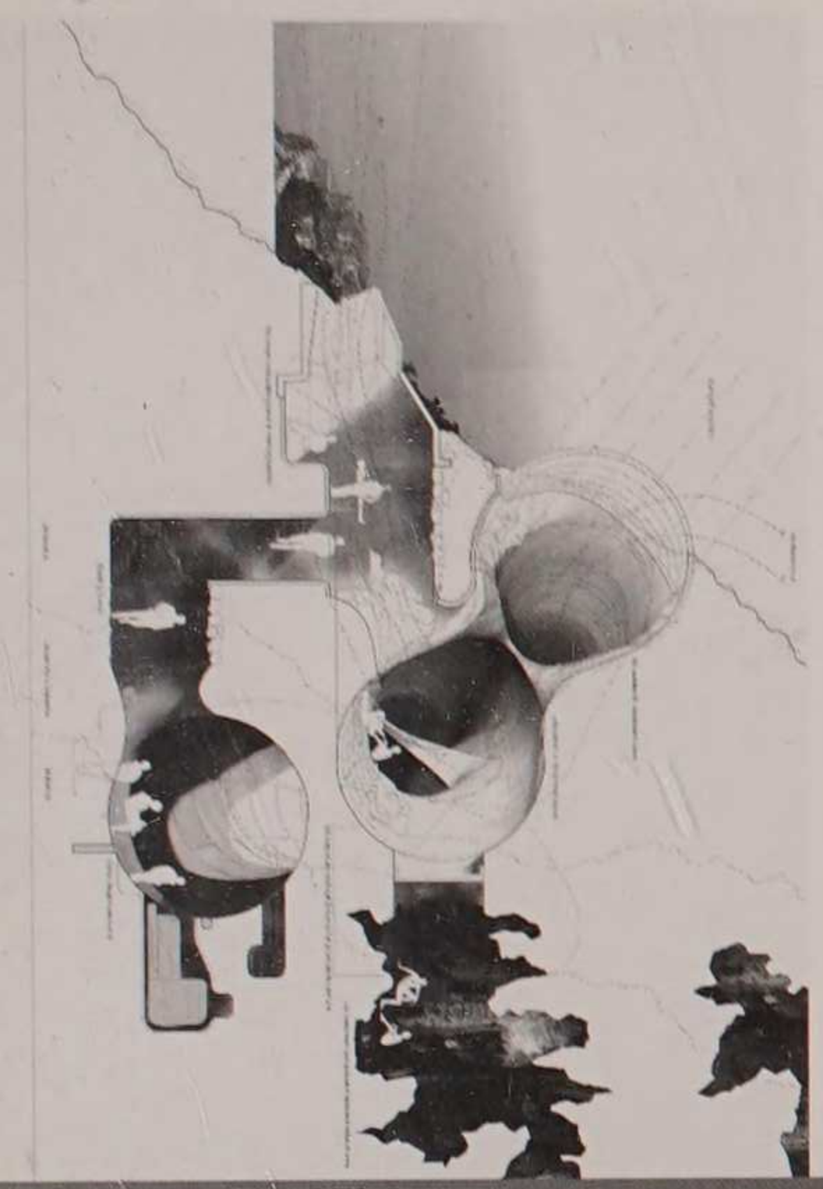




Border passengers
3000 ~ 5000 / a day
Mainly Spainish and Gibraltarian
Working, tax free shopping and residence







The Atlantic Ocean

The west face of rock

Unfolded of TBM tunnels at west

Horizontal configuration of TBM tunnels at west

Vertical configuration of TBM tunnels at east

Vertical movement of cloud at east

Wind and cloud dynamic at east

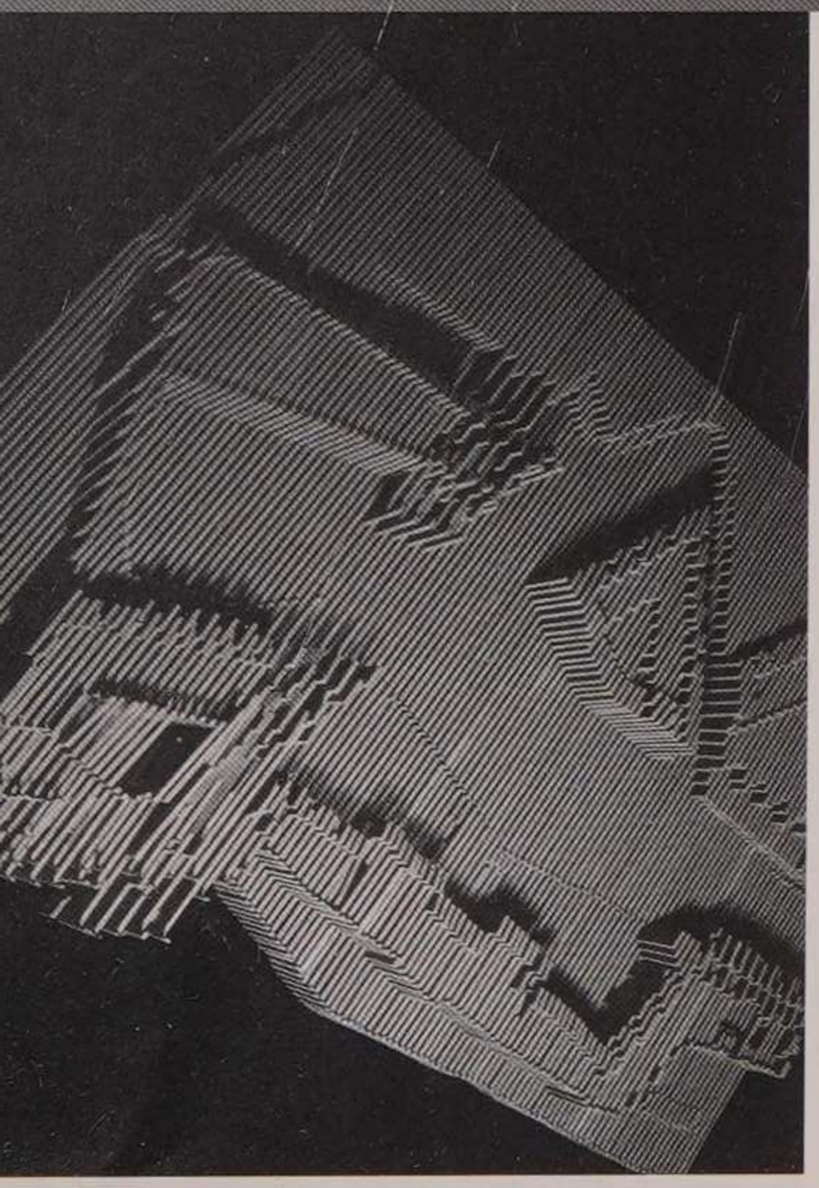
The Mediterranean Sea

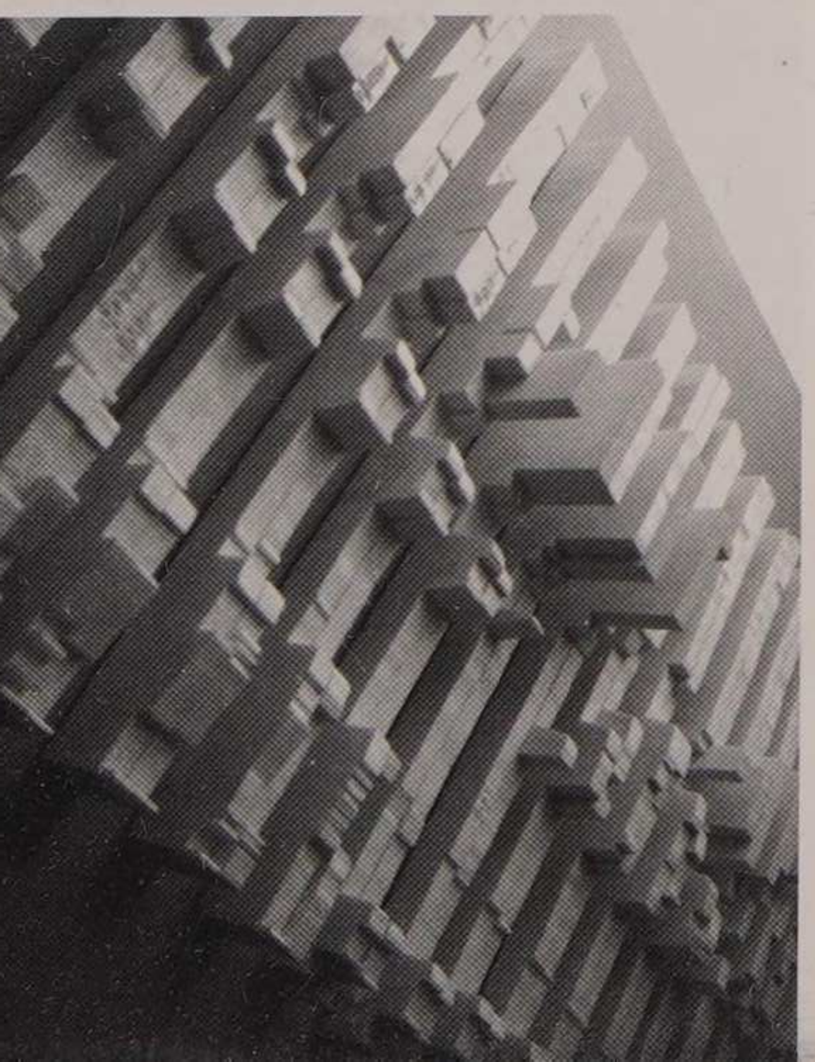
Myung Ho Lee Gibraltar Cloud Sanitorium

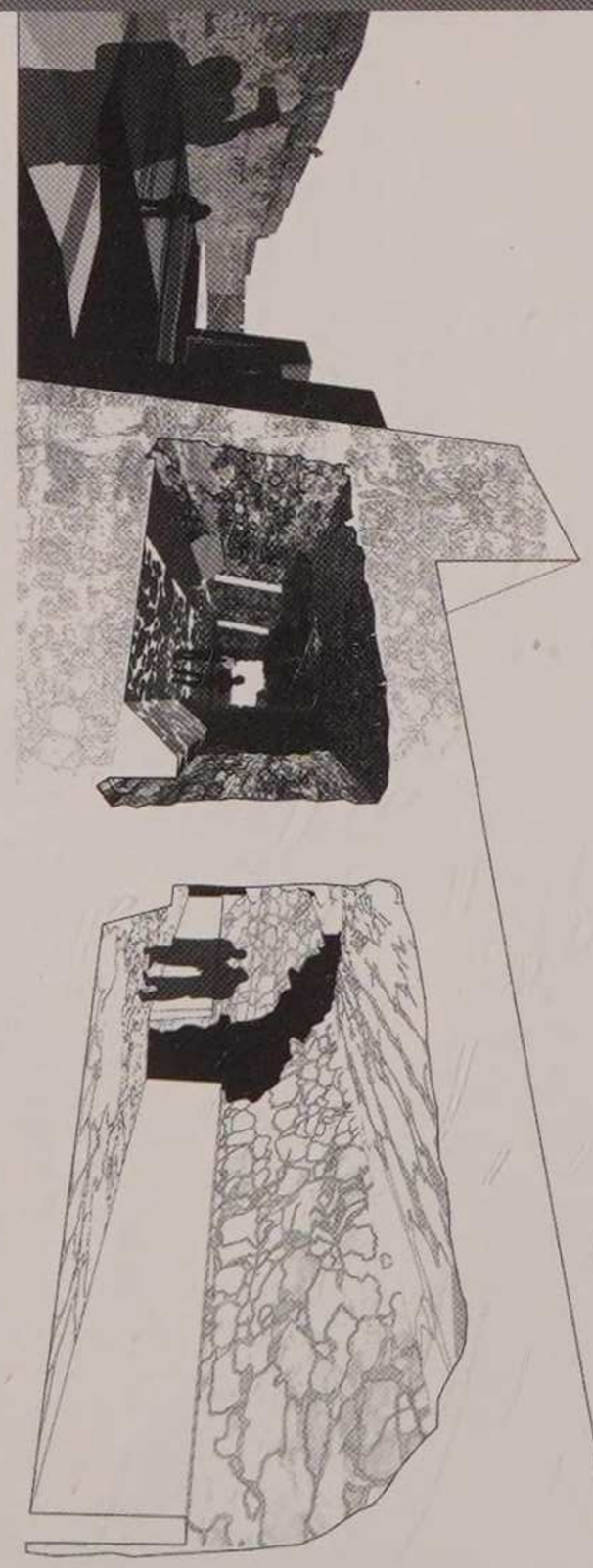
Appropriating and extending the tunnel urbanism inside the Rock of Gibraltar, a sanitorium for chronic diseases of the body's internal and external surfaces (psoriasis and asthma) mediates between the various external and internal therapeutic climates and the sick body.

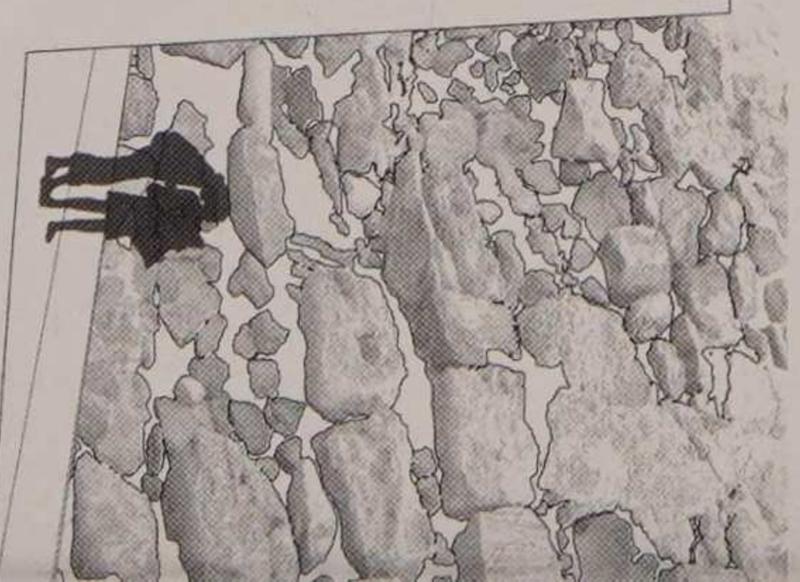
Ben Mailen Murailles West: Ceuta's Immigration Filter

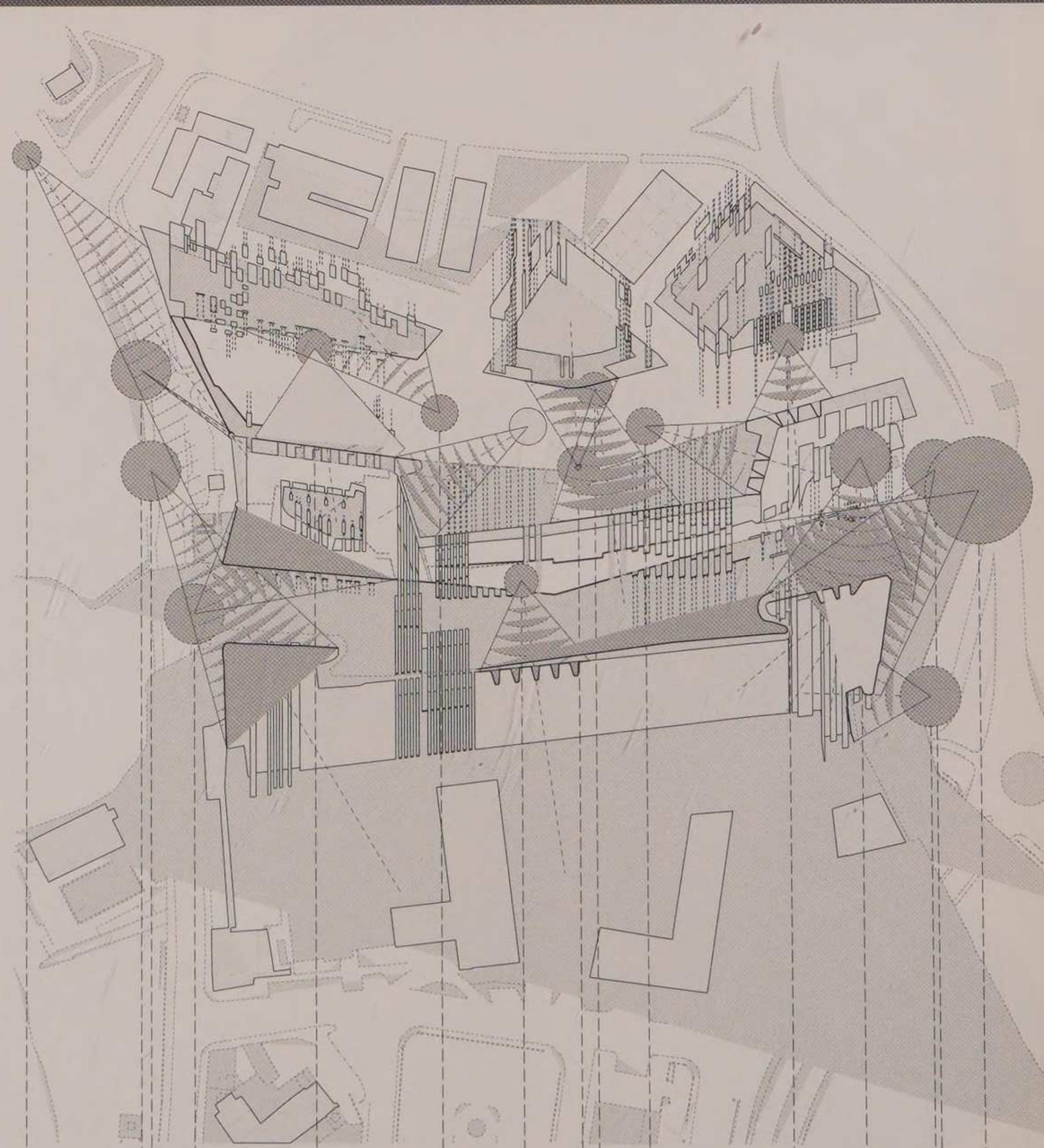
At the southernmost border of the EU a monolith of superseded defence strategy is rendered physically and programmatically transparent through radical adaptation into a centre for Afro-European immigration. Manipulation of historic masonry implants an excess of circulation within a cultivated archaeological landscape in which tourist and immigrant desires coalesce: in a typological break, the thesis floats immigration programme within an open filter in which the roaming tourist seeks an authentic monumentality whose critical mass always evades him. Masonry is stretched and slid through cryogenic techniques in which freeze/thaw lines ornament its newly generated transparency.

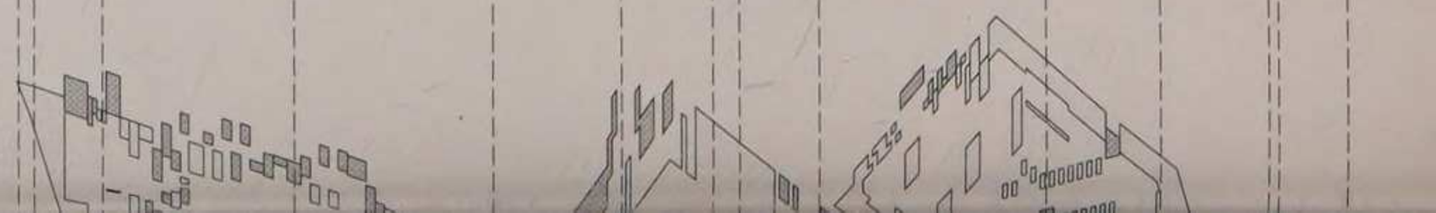


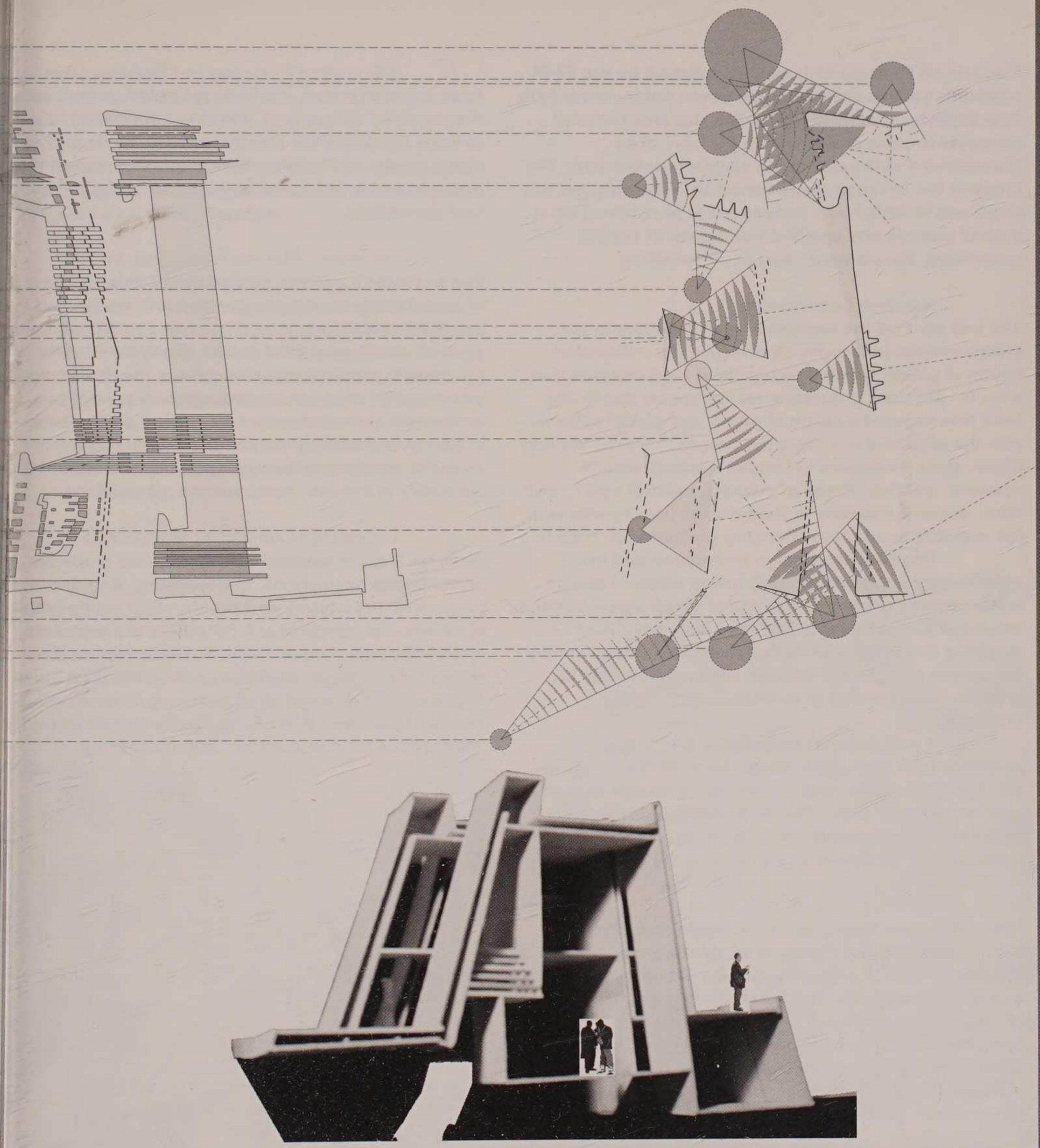


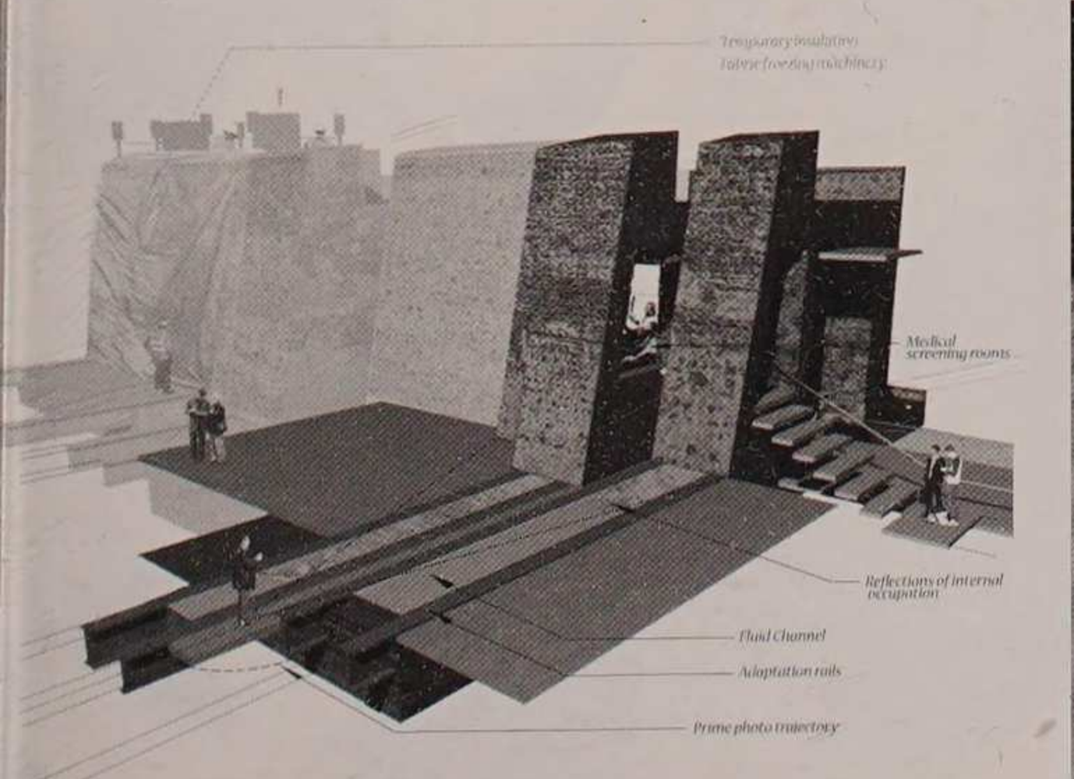











Temporary insulation
Valve freezing machinery
Medical screening rooms
Reflections of internal occupation
Fluid Channel
Adaptation rails
Prime photo trajectory

This interim Diploma Unit was established for the 04-05 academic year to accommodate seven autonomous Fifth Year Diploma students. Four of the students pursued complete-to-pass projects from Diploma units discontinued at the end of the 03-04 academic year. The briefs of the seven projects varied considerably, yet this small unit established a collective set of relations via a shared agenda and specific techniques of project generation, development and documentation.

Real-time Environments

The unit situates the discipline of architecture in an environmental paradigm, challenging the antiquated notion of practice as the assembly of inert material that aims for physical endurance, permanence, stasis. We have investigated a range of urban and global systems with the objective of mining the potential of time-varying phase-state transitions in London's infrastructural systems, weather, financial markets, cultural trends and other dynamic systems to yield design instruments with the capacity to adapt to changing performance criteria.

Emphasising design prototypes and their evolutionary iterations as our primary mode of design research, we pursued the inception of intelligent material, structural and ambient behaviours from advanced mapping and simulation techniques. Rule-based scripts were used to organise dynamic datasets towards the computational control of an increasingly lifelike architecture.

A sequence of workshops, tutorials and seminars built upon each stage of the work to achieve a broad yet focused body of advanced design research across the three terms. The work oscillated between singularities and multiplicities, prototypes and their varied applications, a network and its composite parts.

Aerial London

Proposals were developed from context-specific information models, with each student working initially on a series of sites at extreme altitudes in London, including dense urban canyons and the artificially elevated ground of towers and rooftops. These sites implied an explicit foregrounding of environmental parameters, soliciting an embedded design intelligence with the capacity to manage a range of dynamic forces as productive constraints.

Intelligent Facilities

The shared brief for part of the unit was an Environmental Research Facility distributed across various London sites. The buildings monitor, analyse, predict and adapt to the dynamics of the information datasets with which the unit began its work. Actual precedents of similar facilities were analysed and instrumentalised as pseudo-client case studies, informing and substantiating the design proposals.

Information Modelling and Real-time Databases

In an initial exercise, students recorded, processed an diagrammed datasets of real-time information recorde at three London sites. Comparative analysis and synth of databases of time-varying information was all clearl documented in MS Excel spreadsheets, digital models and animations.

Parametric Material Prototypes

The basis for a general design methodology was a ser of evolutionary models, organised and modulated by t application of information discovered and documente each student's particular thesis. Students developed parametric production techniques in the design and performance of structural and material prototypes, whi were used as instruments for evolving design proposa in spring and summer terms. The models were configu by direct relations between input information and the assembly of tectonic component organisations.

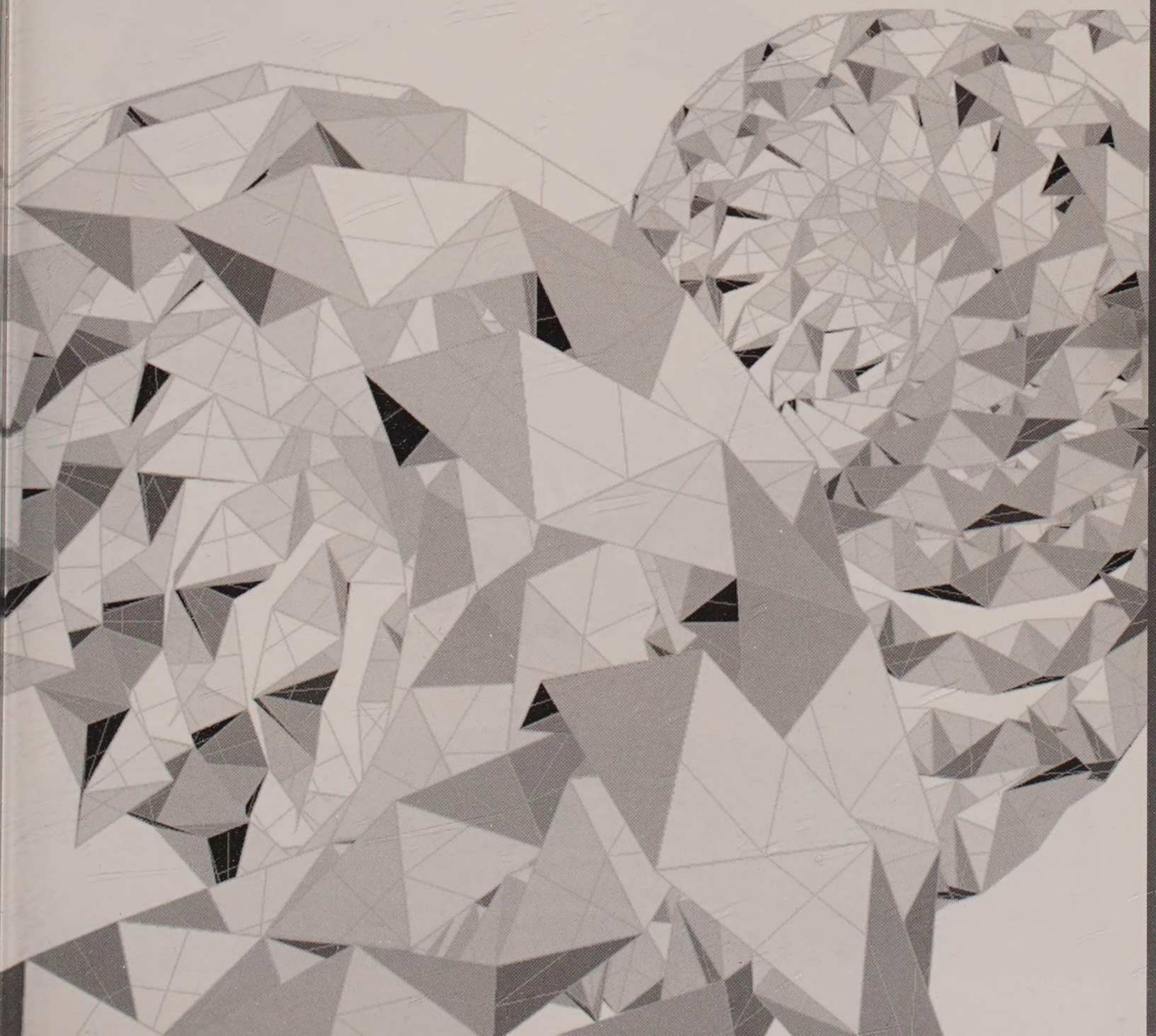
Proliferated Component Multiplicities

Diploma X experimented with digital and analogue performance simulations, extrapolating singular parametric prototypes and proliferating multiplicities of differential conditions. A paradigm of particulate materiality was pursued, with an emphasis on the emergence of larger porous spatial fields from small aggregated components. Maximising differentiation from a minimum of parts or components had immediat implications for non-standard manufacturing.

Unit Master
Tom Verebes

Students
Adam Arts, Itay Gershi, Willie Hua Cheng Kua, Yeukyi Li, Rentaro Nishimura, Kensuke Nishio, May Bowornan Noradee

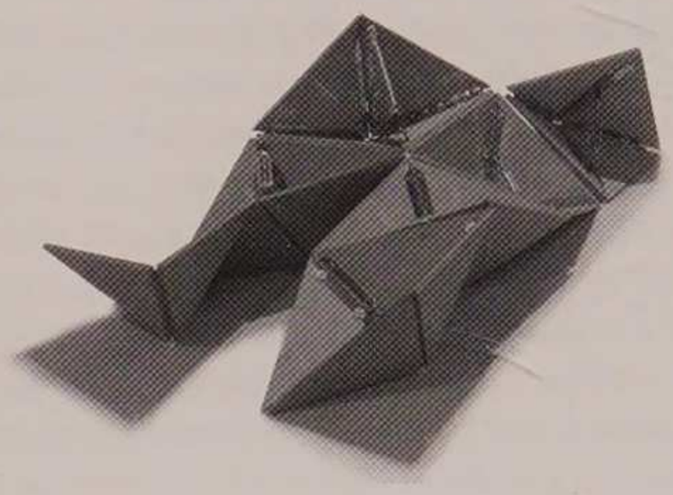
With thanks to
Katharina Borsi, Neil Duscheiko, Christiane Faschek, Steve Hardy, Alex Haw, Alvin Huang, George L Legendre, Chris Lee, Achim Menges, Yusuke Obuchi, Diego E Rosales, Lucio Santos, Martine Schaeffer, Veronika Schmid, Theo Spyropoulos, Vasili Stroumpakos, Charles Tashima, Jeff Turko, Mike Weinstock, TS Staff, Marilyn Dyer, Antonia Loyd, Belinda Flaherty, Marcellus Letang, Interim Management Group and Brett Steele.

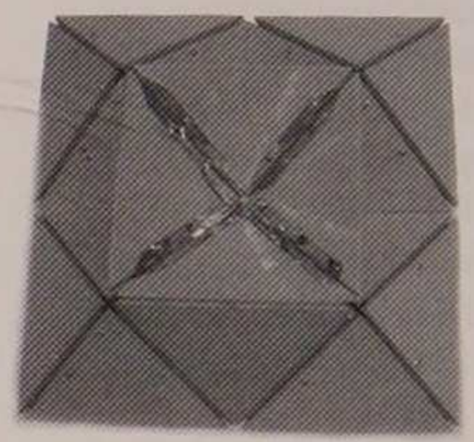


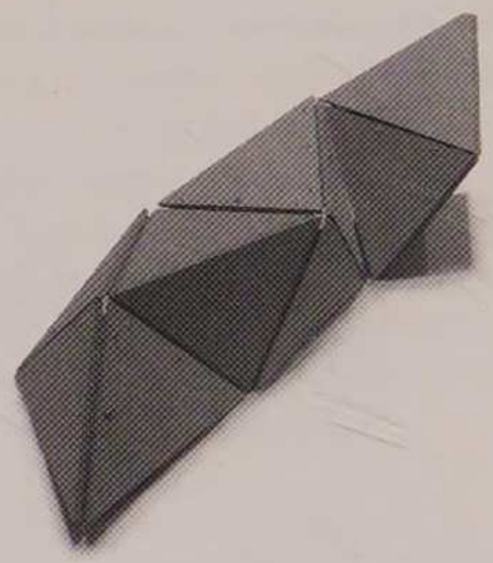
May Bowornan Noradee

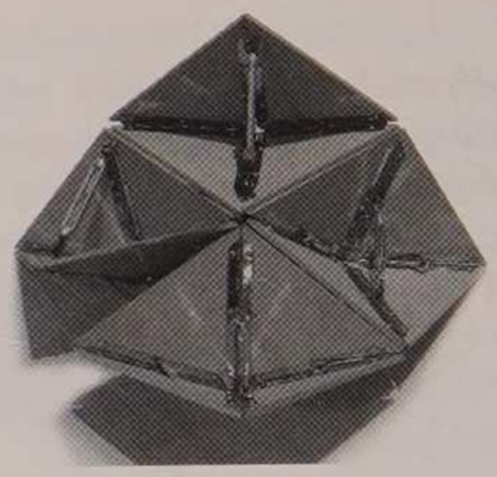
May Bowornan Noradee

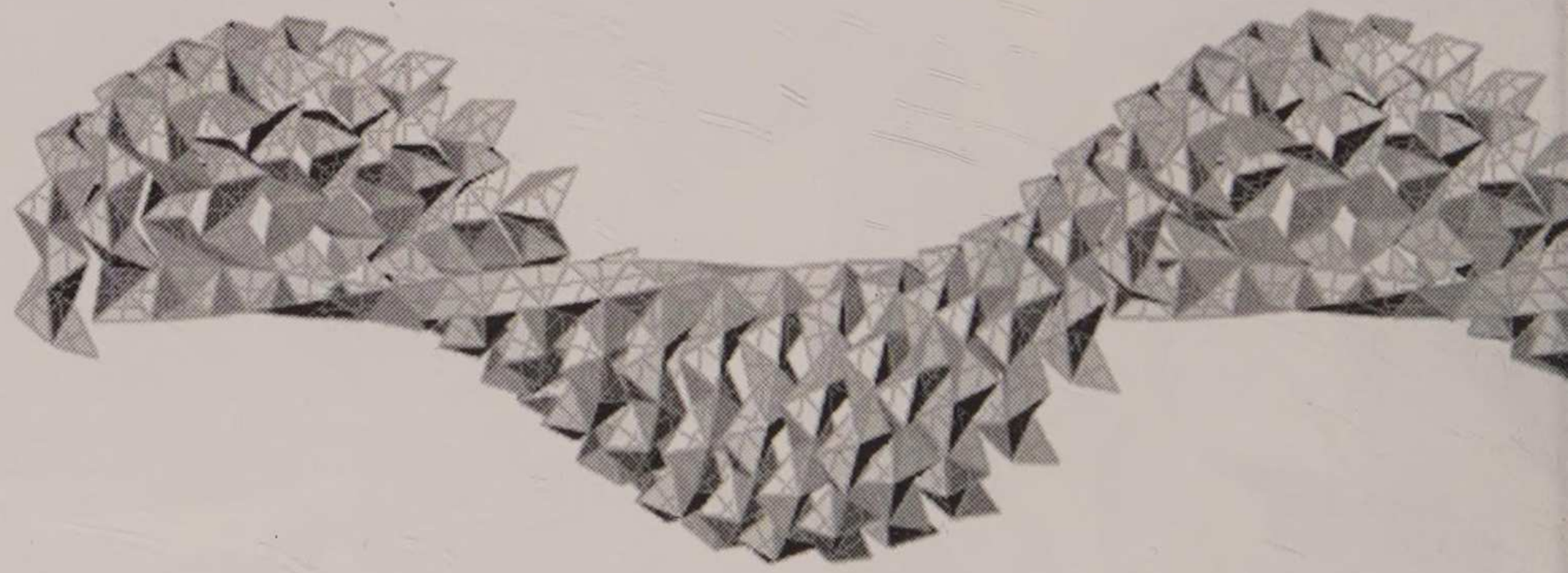
This project undertakes the reorganisation of a cruise ship with a lightweight and flexible component-based material system that provides a variety of spaces to accommodate the changing seasonal and daily schedules onboard. The modularity is applied to various scales, from the large scale of two decks down to several furnishing systems. The project was generated using precise mathematical techniques to organise the angular differentiation of an iterated pyramidal voxel component. Its capacity to adjust angles incrementally while maintaining the size of each plane permits the project's manufacturing logic to achieve an extreme degree of differentiation with a singular modulated component.



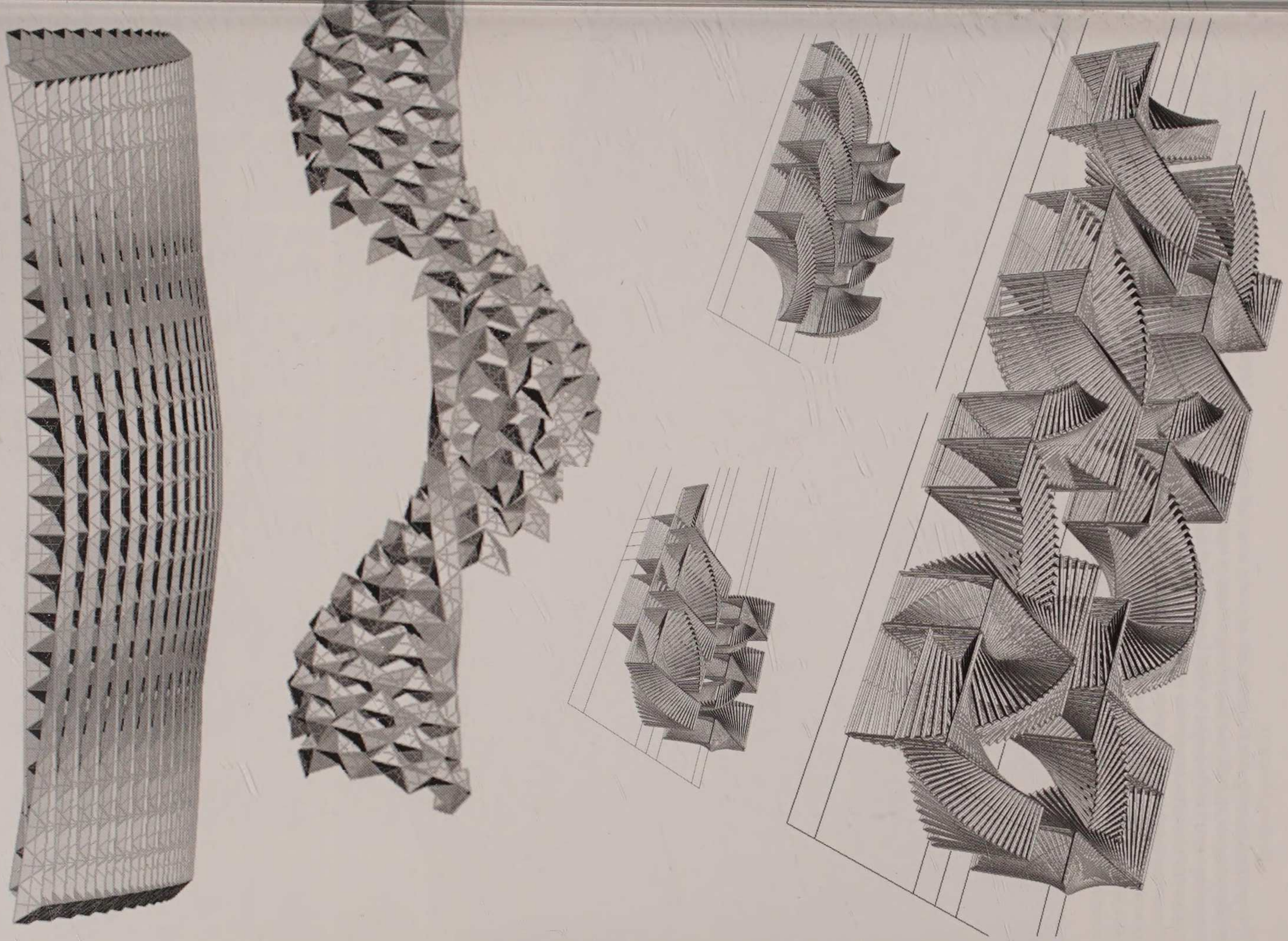






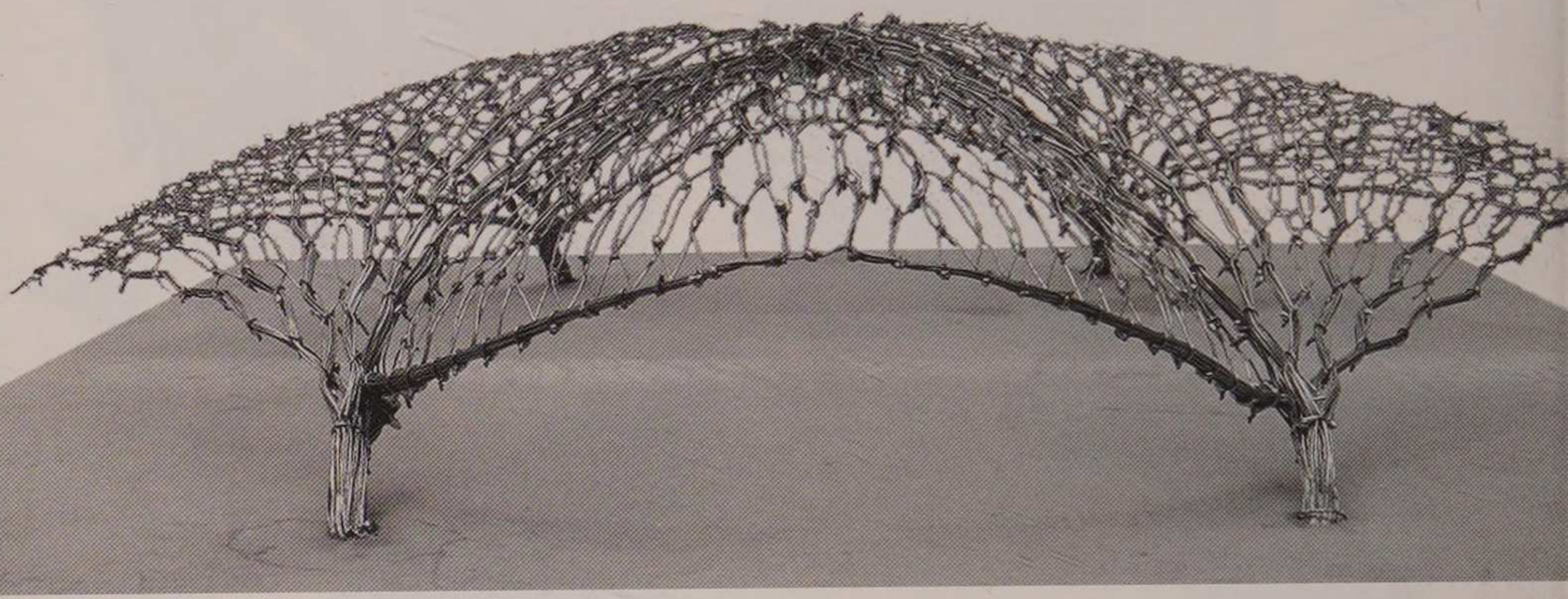






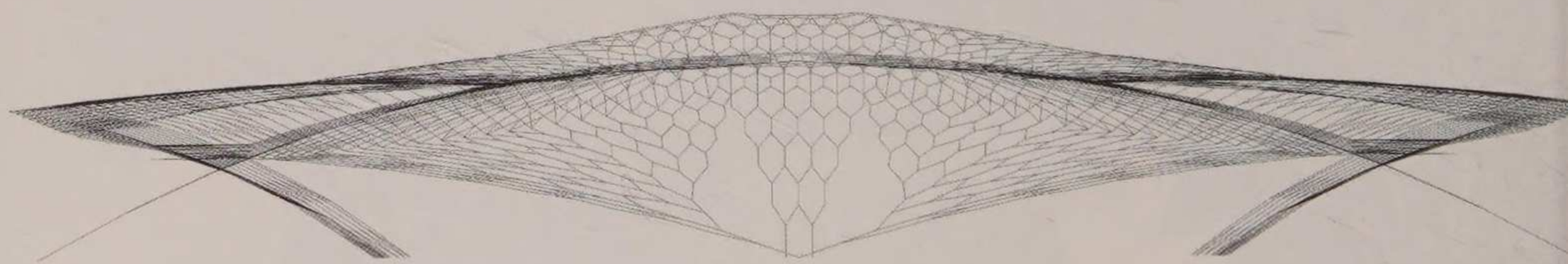
Rentaro Nishimura

This project investigates the potential of using recycled materials to form new composite materials with binding agents as infill in a branching structure applied to a long-span differential shed. The brief is a recycling centre in Dagenham, East London, that includes public recreation facilities, circuits and programmes on the accessible roof landscape. The differential arraying of repetitive hexagonal components achieves complex 3D curvatures with spans up to 50m, the bundling of multiple members channelling load across the surfaces. Programmatic and structural performance criteria drive the distribution of the material composites, including crushed glass and resin, crushed glass and cement, crushed rubber and silicon, crushed rubber and resin, and crushed rubber and cement.

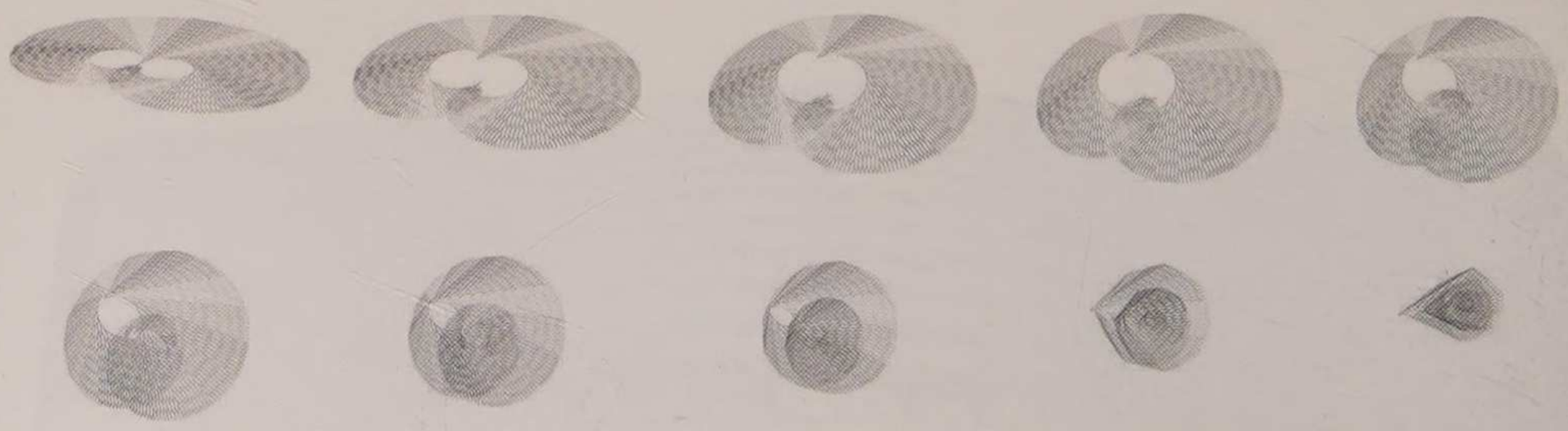


Model indicating structural bundling



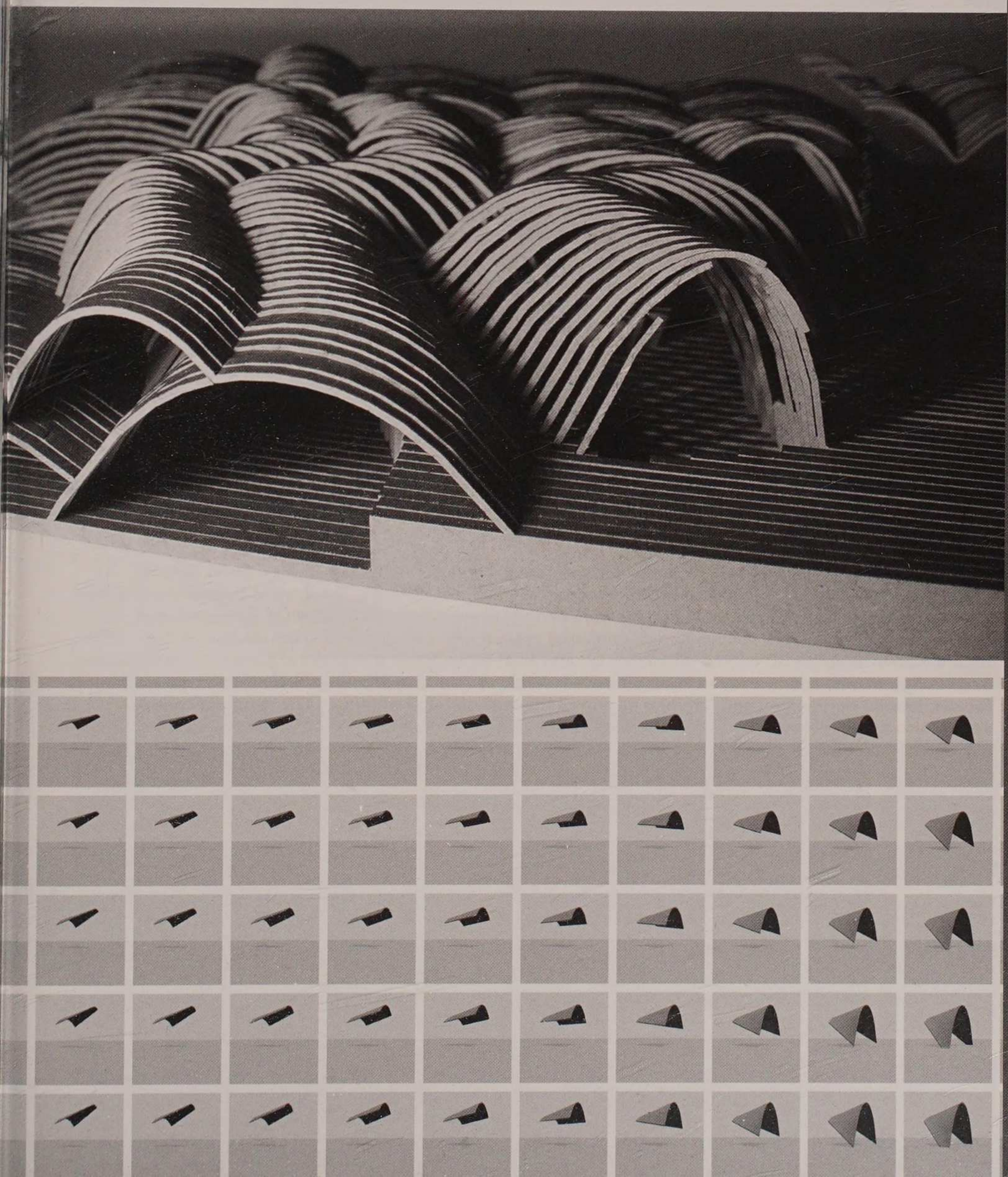


Series of surface variations/sections



Yeukyi Li

This proposal for an industrial building in suburban Rome challenges the generic formal, structural and programmatic properties of the industrial shed. Rather than presuming that flexibility is optimised by the universality of a shed, the thesis calls for a highly specific and discrete spatial organisation. Generated in relation to programmatic criteria, this organisation takes into account height and span requirements, and includes the strategic deployment of direct and diffused daylight according to requirements and the time of day. The material and structural approach applied catenary structures as a rule-based mode of generating specific curves for the multiplicity of different roof configurations, permitting a system of prefabricated segmented strands and a variety of roof topologies.



Laser-cut model

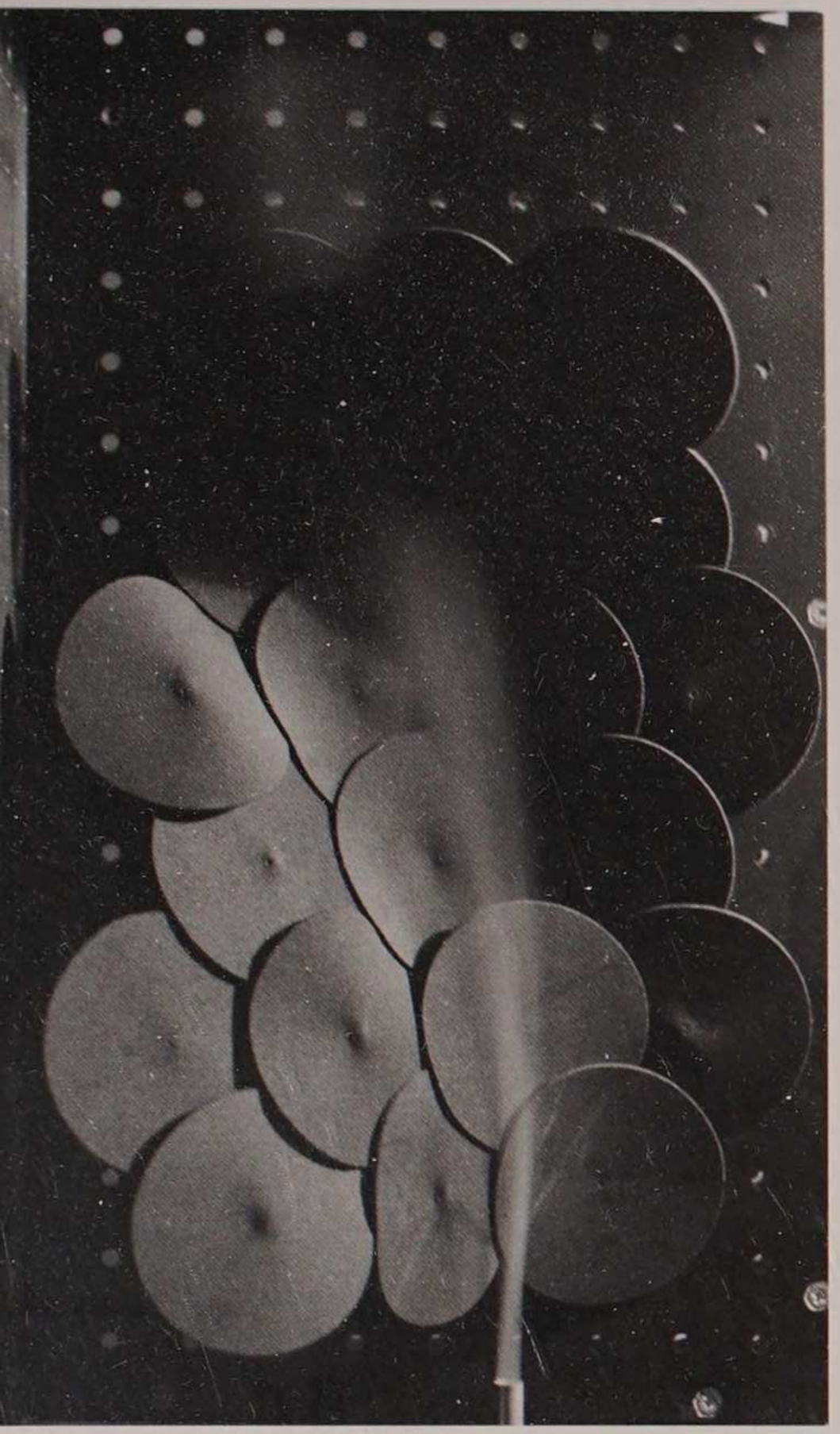
Series of roof variations

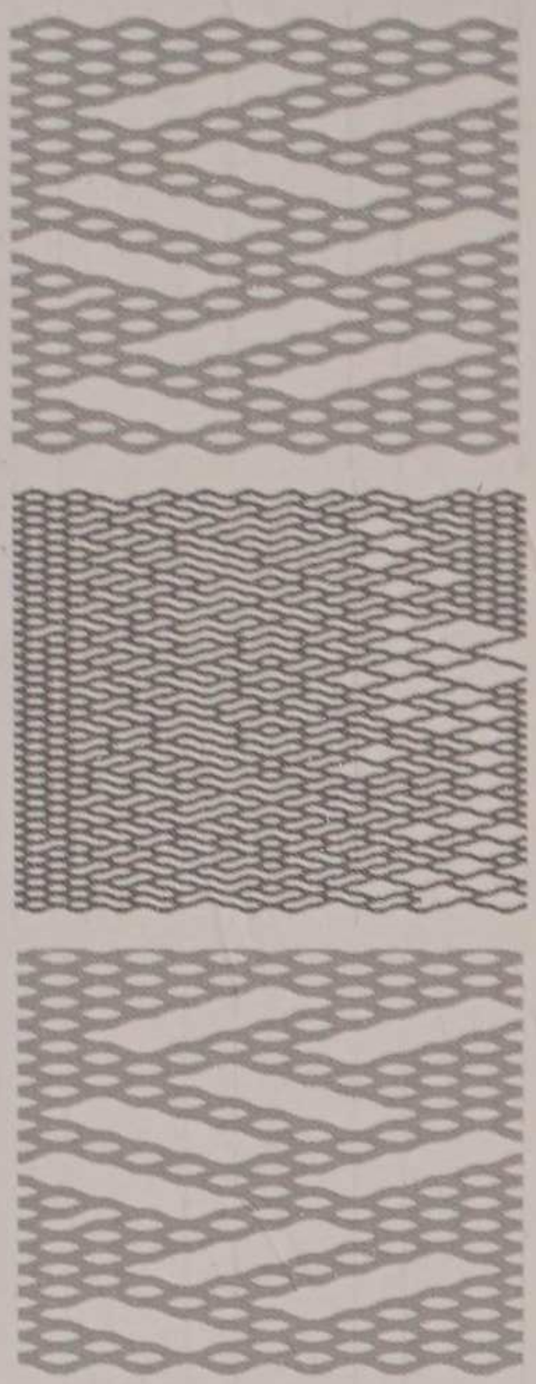
Willie Kua FM wave mappings, Soho

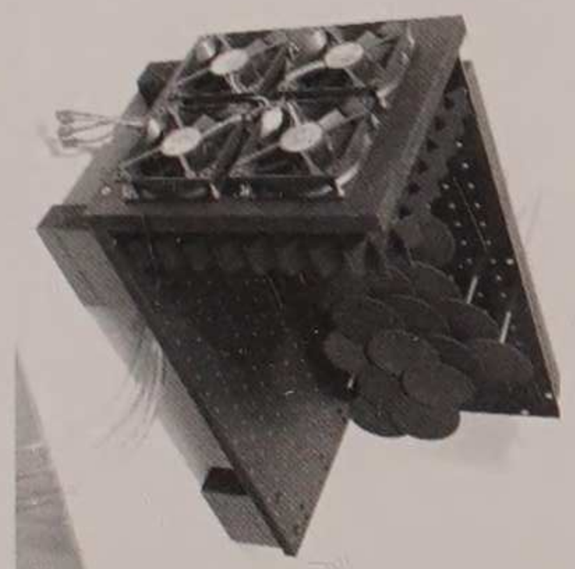
Adam Arts

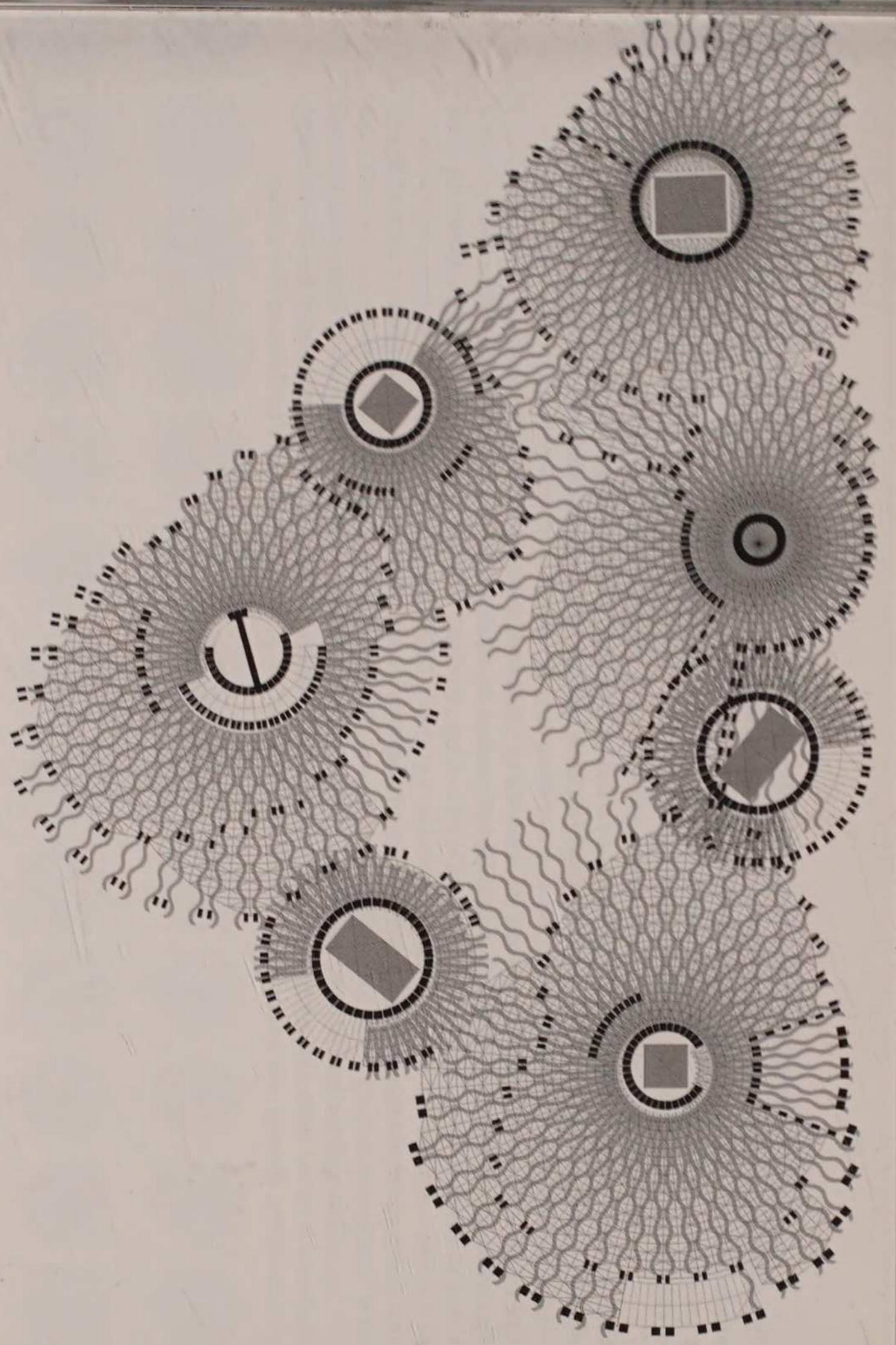
A proposal for a mixed-use tower to house context-specific creative industries and live-work flats in Shoreditch gains its programmatic constituents from site-specific analysis. The project critically addresses the design of tower structures, including a diversified sectional spatial distribution, a varied relation of building to ground and the speculation of a material system with capacities for extreme spatial and formal differentiation. A single 3D curved unit (laser-cut and heat-formed) has a vast set of possible combinations and configurations, and is arrayed to distribute a tectonic system that organises floors, walls, structural façade, interior partitioning and furniture as one continuous material condition. The resultant complex spaces are a viable proposition due to the non-standard manufacturing logic of the distribution of repetitive tectonic units aimed at innovating the spatial typology of an urban tower.

Kensuke Nishio Digital wind simulations









Kensuke Nishi Analogue wind simulator

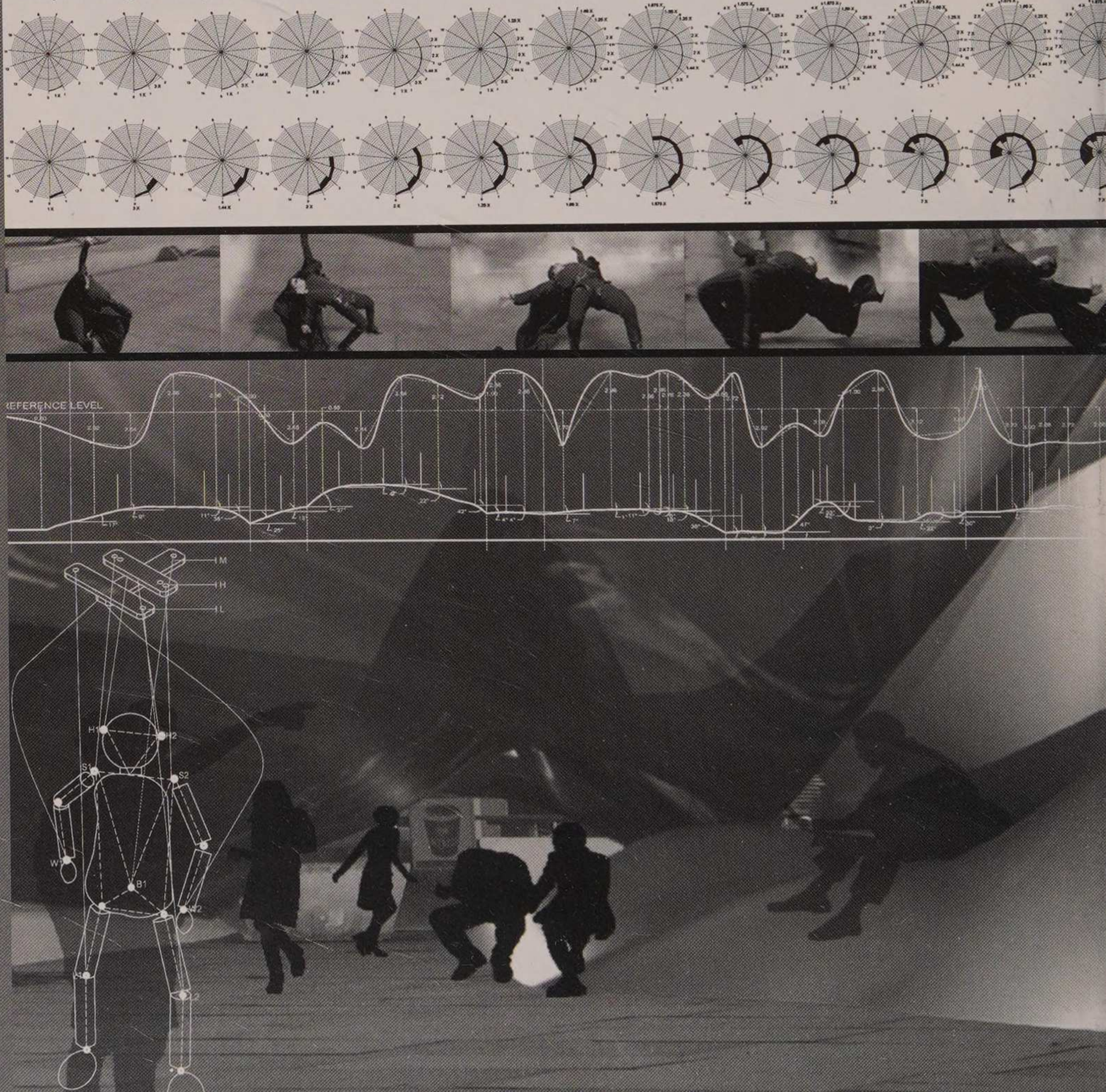
Adam Ants Series of roof variations

Learning from Hollywood: The Space of Fiction

The AA Visiting Students programme is a 15-week course open to talented undergraduate and graduate students from all over the world. Now in its second year, and more than doubled in size, the AAVSP has continued a design-led investigation into developing spatial applications out of fictional constructs by way of relational, temporal and spatial diagramming.

To begin with students were given a film (among them, Christopher Nolan's Memento, George Lucas's Star Wars: Episode I and Spike Jonze's Being John Malkovich) which they studied through drawings and both digital and physical models. They then translated their findings into three-dimensional tactics and relational diagrams, to define a systemic catalogue of architectural tools.
The brief for the second phase asked for a series of small temporary structures to house the London Short Film Festival – pavilions that would be sponsored by each student's respective film director. Initial strategies were then tested against the existing physical, cultural and programmatic conditions of the site – around the National Film Theatre on London's South Bank – to create exciting new proposals that bring some of today's most pertinent visual and narrative scripts from Hollywood to the banks of the river Thames.

The course was accompanied by a series of workshops and a field trip. In their first week the students created their own short film with film director Danyael Sugawara and familiarised themselves with scriptwriting, filming and sound techniques as well as editing. A workshop with acclaimed film editor



Film strip: The Matrix, Andy & Larry Wachowski 1999
Being John Malkovich, Spike Jonze 1999

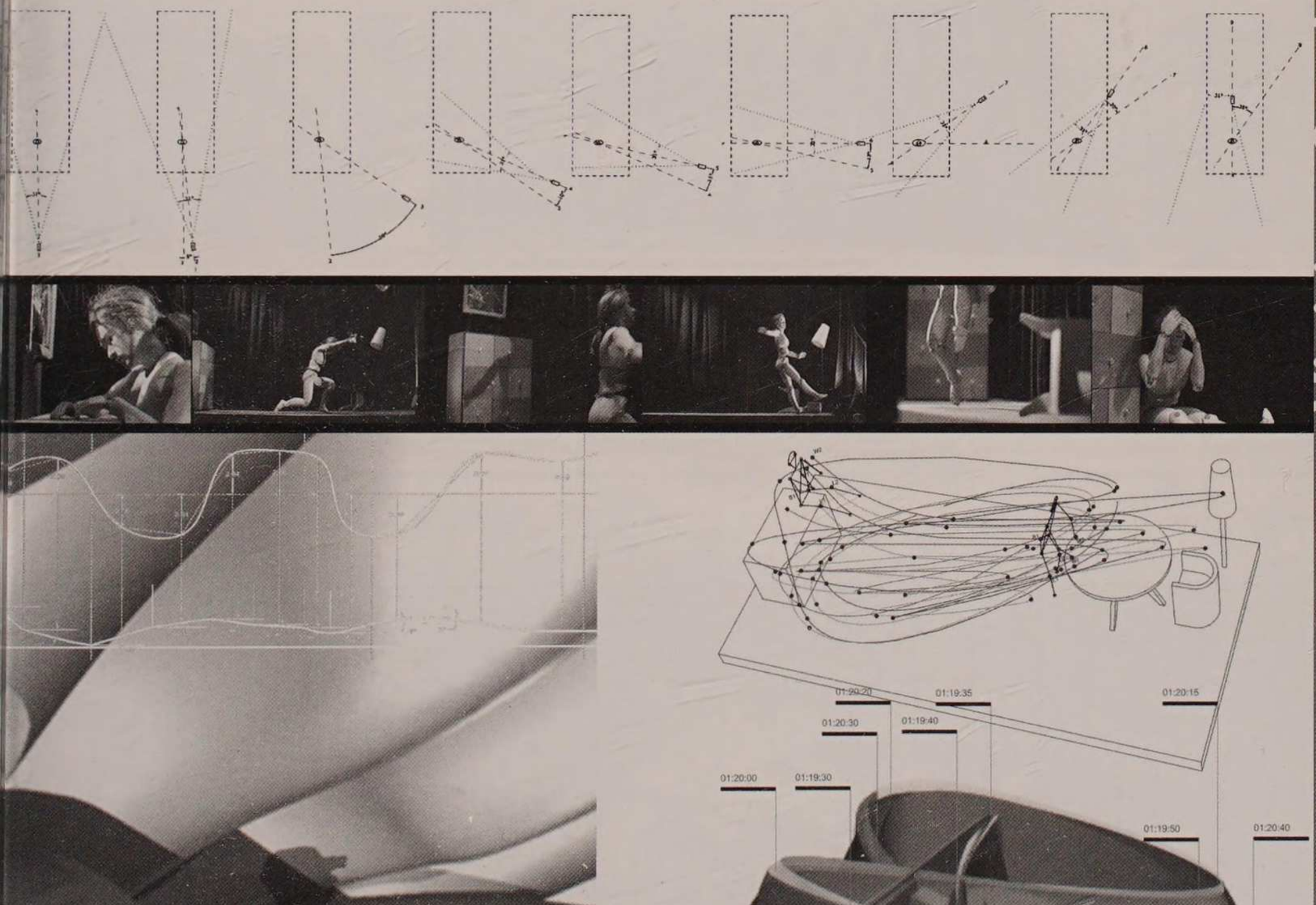
Chien Hsing Lee Bullet Time: A frame-by-frame map of the distortion of speed and visual space through the use of bullet time photography leads to a spiralling composition of accelerated movement.

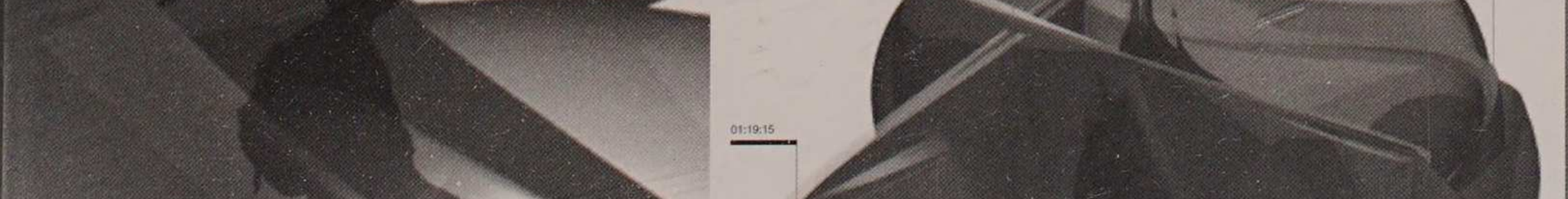
John Wilson (The Cook, The Thief, His Wife & Her Lover; Billy Elliot, etc) deepened that knowledge. Brett Steele introduced them to the possibilities of the diagram and a trip to Portugal brought them face to façade with the beautifully scripted spaces of Rem Koolhaas's Casa de Musica.

Studio Co-ordinator **Charles Tashima**
Studio Masters **Oliver Domeisen, Sam Jacoby**
Studio Tutors **Charu Ghandi, Nazaneen Shafaie**
Workshops **Brett Steele, Danyael Sugawara, John Wilson, Neil Leach**

Students **Giulio Castorina, Felix Guillen Hau, Yoon-Young Hur, Andrew Kovacs, Chien Hsing Lee, Kevin Ling, Christopher Lye, Gesa Petersen, Damri Srichotroongrueng, Samantha Triolo, Monika Wittig, Michael Wong, Seung-Hoon Yang**

Special thanks to **Shumon Basar, Valentin Bontjes van Beek, Javier Castañon, Alan Dempsey, Fiona Gavin, Julia Hänsel, Alex Haw, Francesca Hughes, Dominik Kremerskothen, Andreas Lang, Christopher Lee, George Legendre, Achim Menges, Yusuke Obuchi, Natalie Rosencwajg, Martina Schäfer, Tom Verebes, Mike Weinstock, Ellen van Loon and Isabel da Silva at OMA, Alice, Joel, Belinda, Antonia**





Visiting Students Programme

Damri Srichotroongrueng Puppeteer: A system of translating and amplifying movements, derived from John Malkovich's dance while 'possessed' by the puppeteer, is adapted to a geometric logic where a soffit generates a new ground condition and, in turn, a new ceiling. The emerging space manipulates current programmatic choreographies into new occupations.

Christopher Lye Layer Wars:The exact distribution of real footage, CGI and Green screen in each frame of the pod race in Star Wars: Episode I is analysed in terms of interdependencies and effects created. On site they manifest as existing context, new structure and projection surfaces, which are then configured such as to transform the animated two-dimensional image of the film into a rich three-dimensional experience.

Film strip: Star Wars: Episode I – The Phantom Menace, George Lucas 1999



observer _ in **space-07** looking at projection on ground

observer _ in **space-05** looking at projection structure + site surface

solid (space 05) _ projected wall

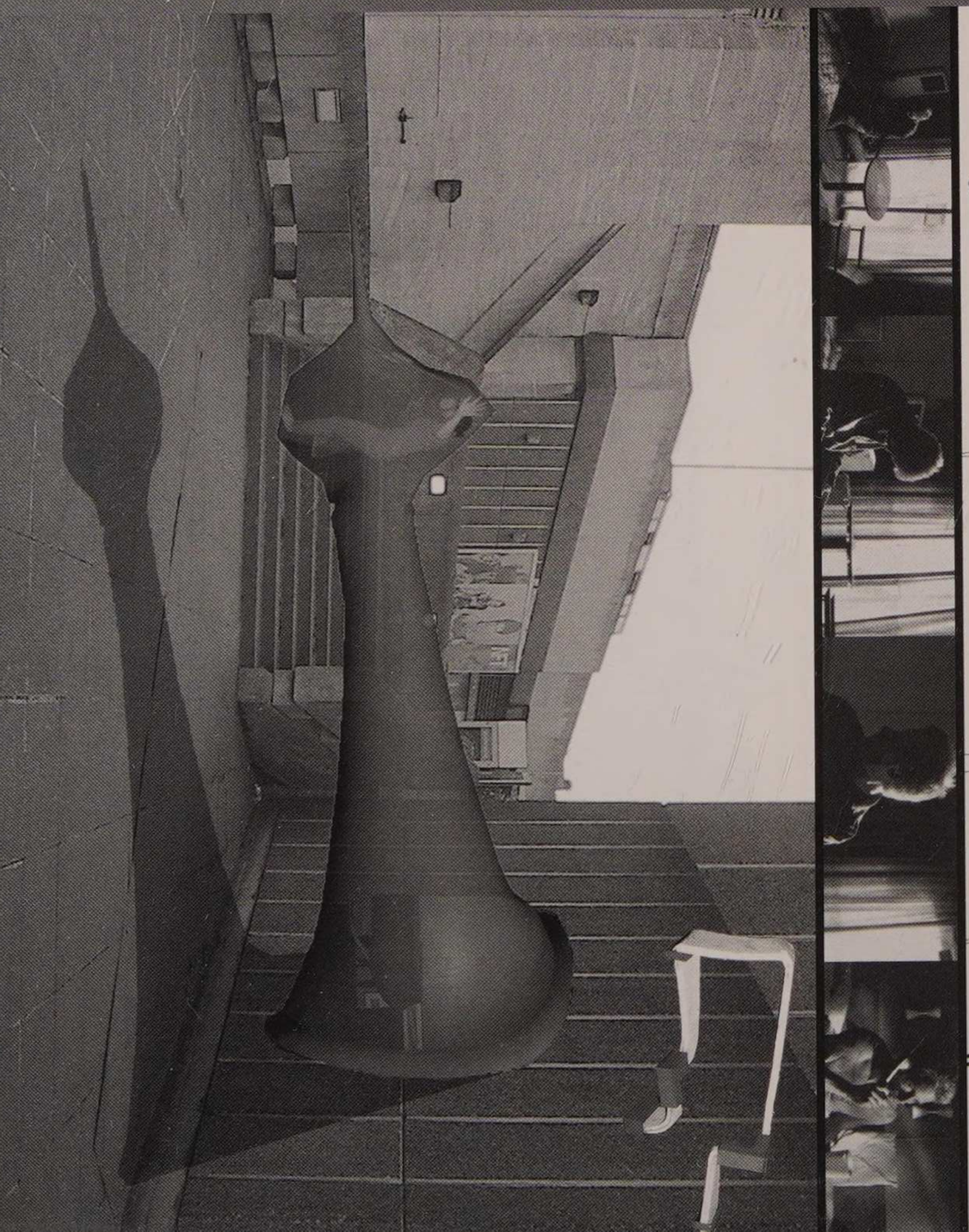
semi-transparent (space 02) _ showing background movement

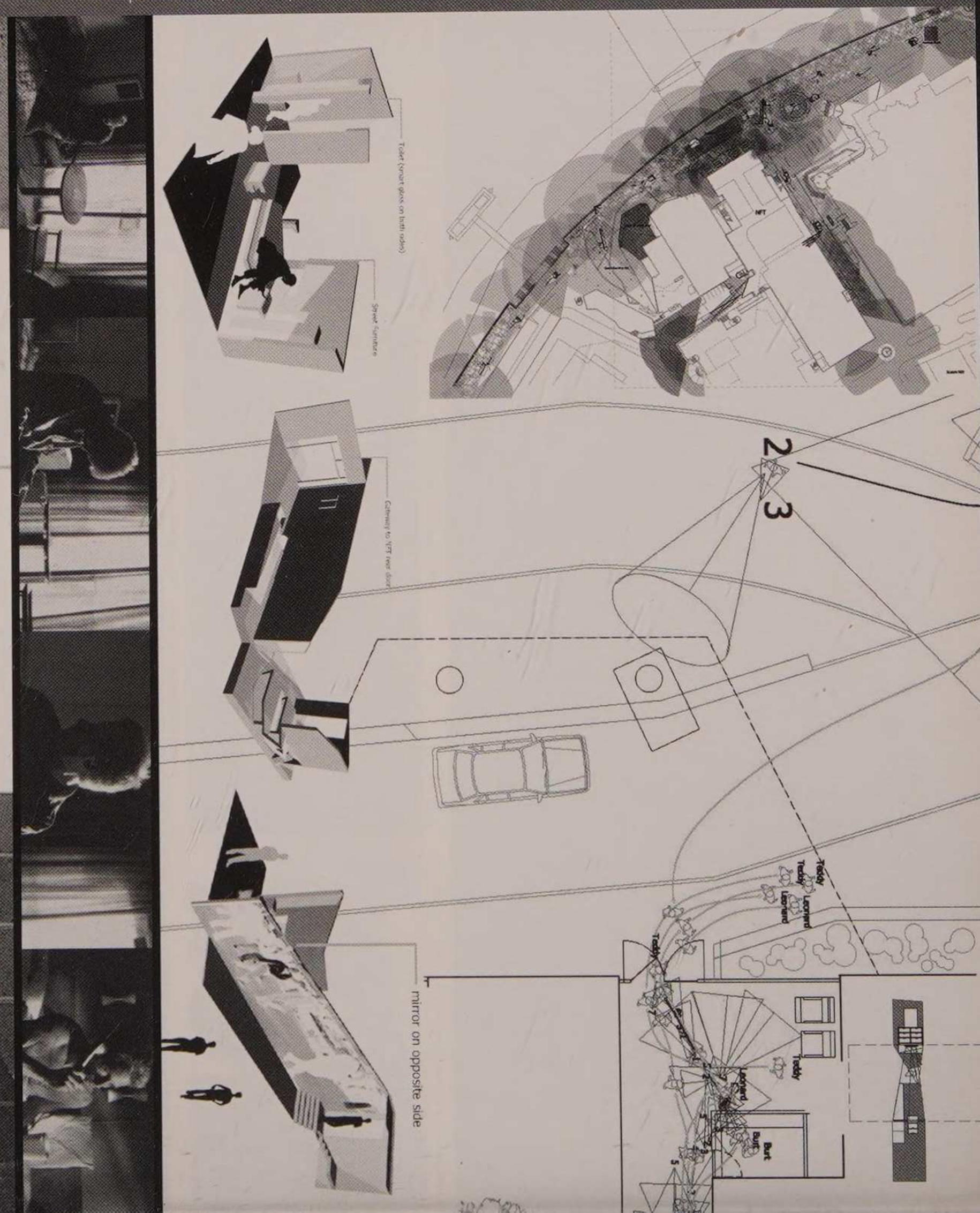
solid (space 07) _ forming 'carpet' - projected surfaces

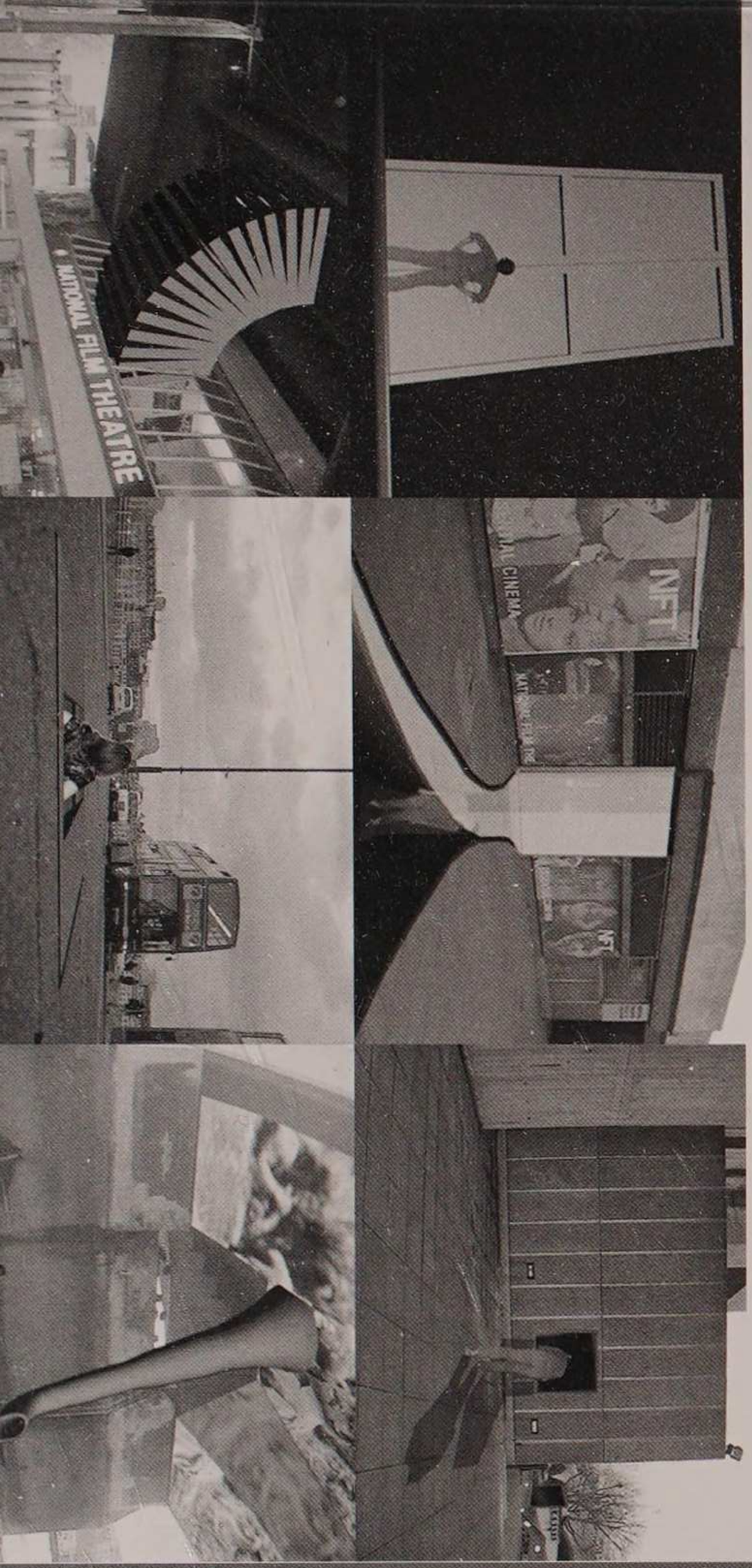
Gesa Petersen Pod Race: A comparative study of the pod race in Phantom Menace and the chariot race in Ben Hur leads to a tension curve that is recreated on site as a promenade of various spatial effects and visual framing devices. George Lucas's precise and often (intentionally?) discontinuous use of landscape in the production of effects is appropriated in the shape of new structures as well as existing topographies.

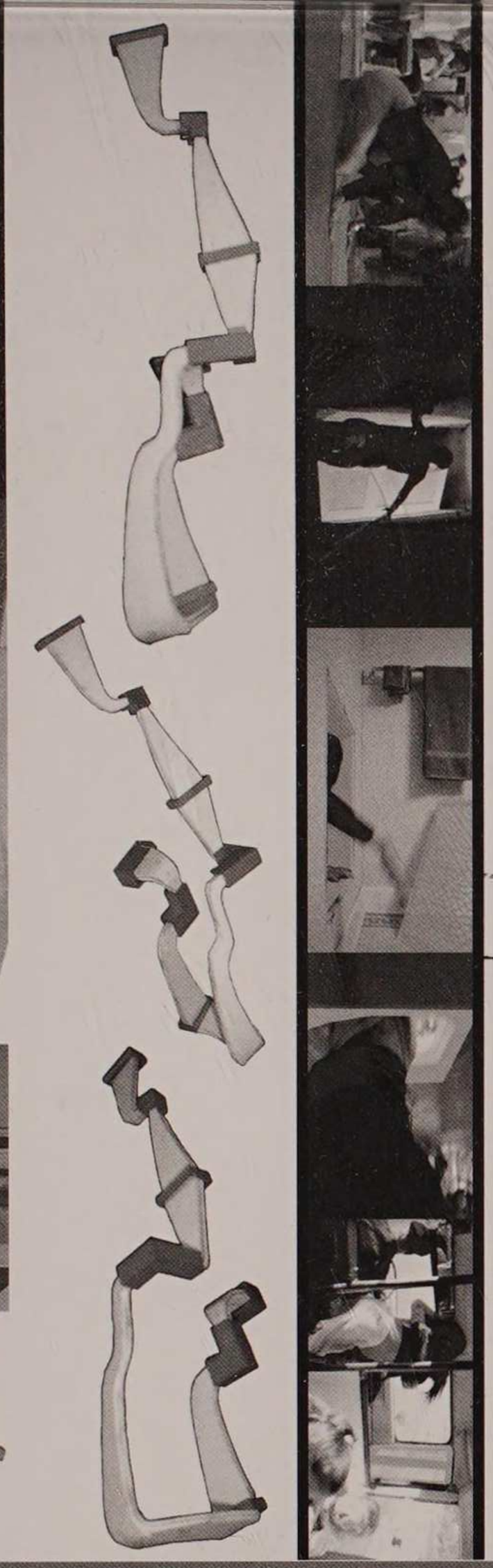
Seung Hoon Yang Minimal Variation: From the fragmented, reversed script of Memento, representing the protagonist's recurring amnesia, an incomplete map of its main set, a motel, is salvaged. A sequence of spaces, all based on a room in the motel but all ever so slightly different, is placed along the South Bank in lieu of traditional signage. Despite disorientation and an acute sense of déjà-vu the visitor is subtly guided to the backdoor of the NFT.

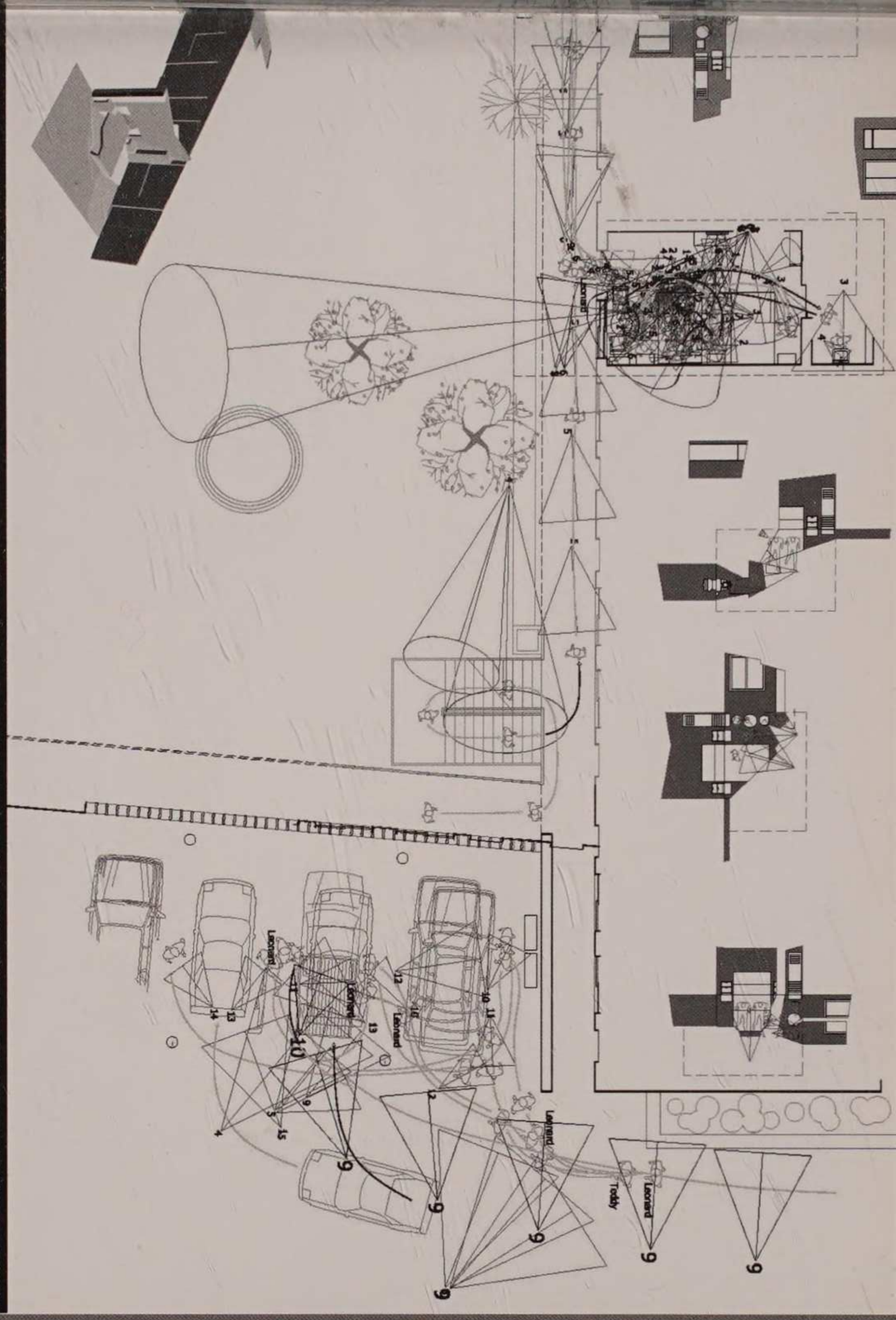
Film strip: Memento, Christopher Nolan 2000





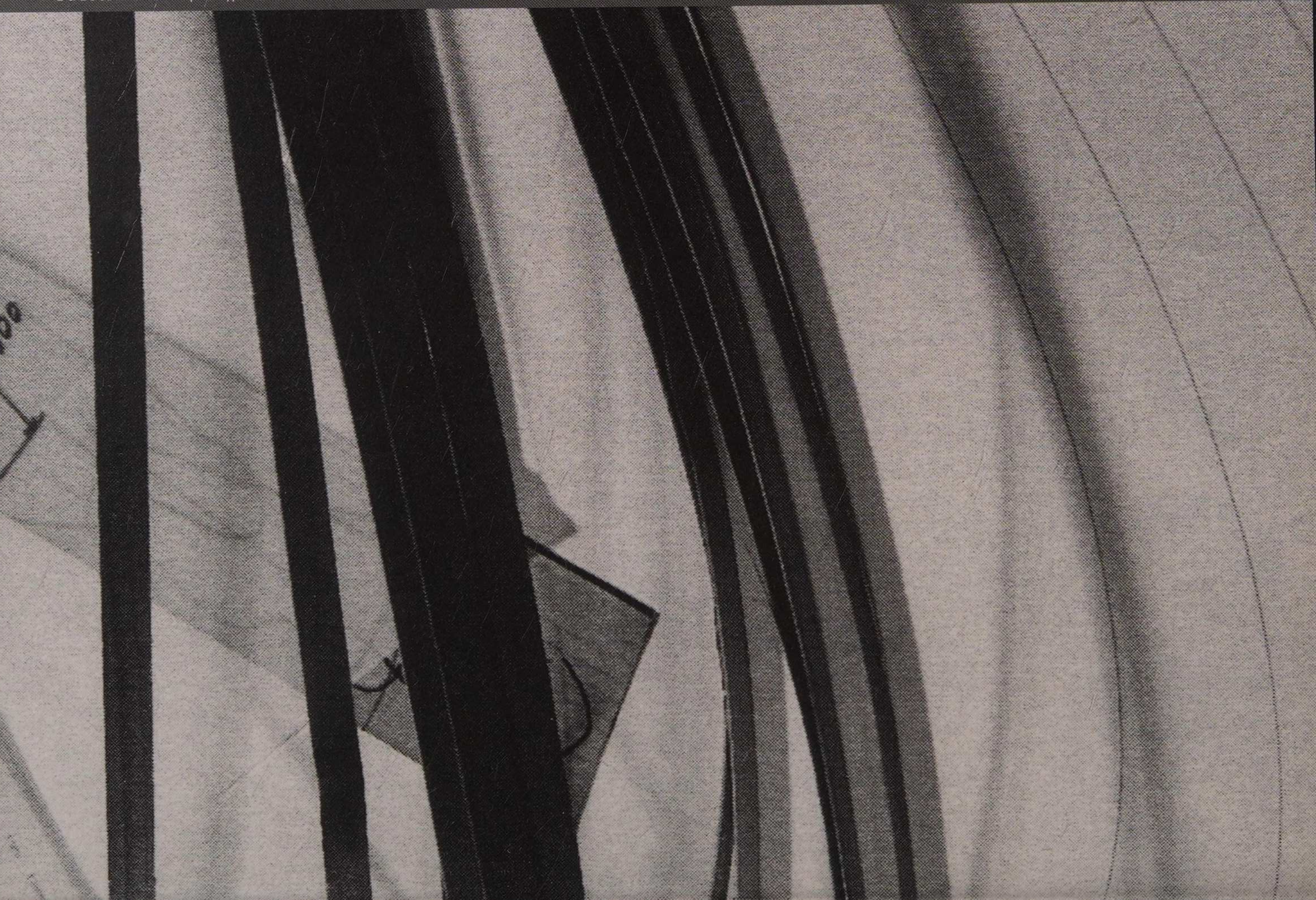


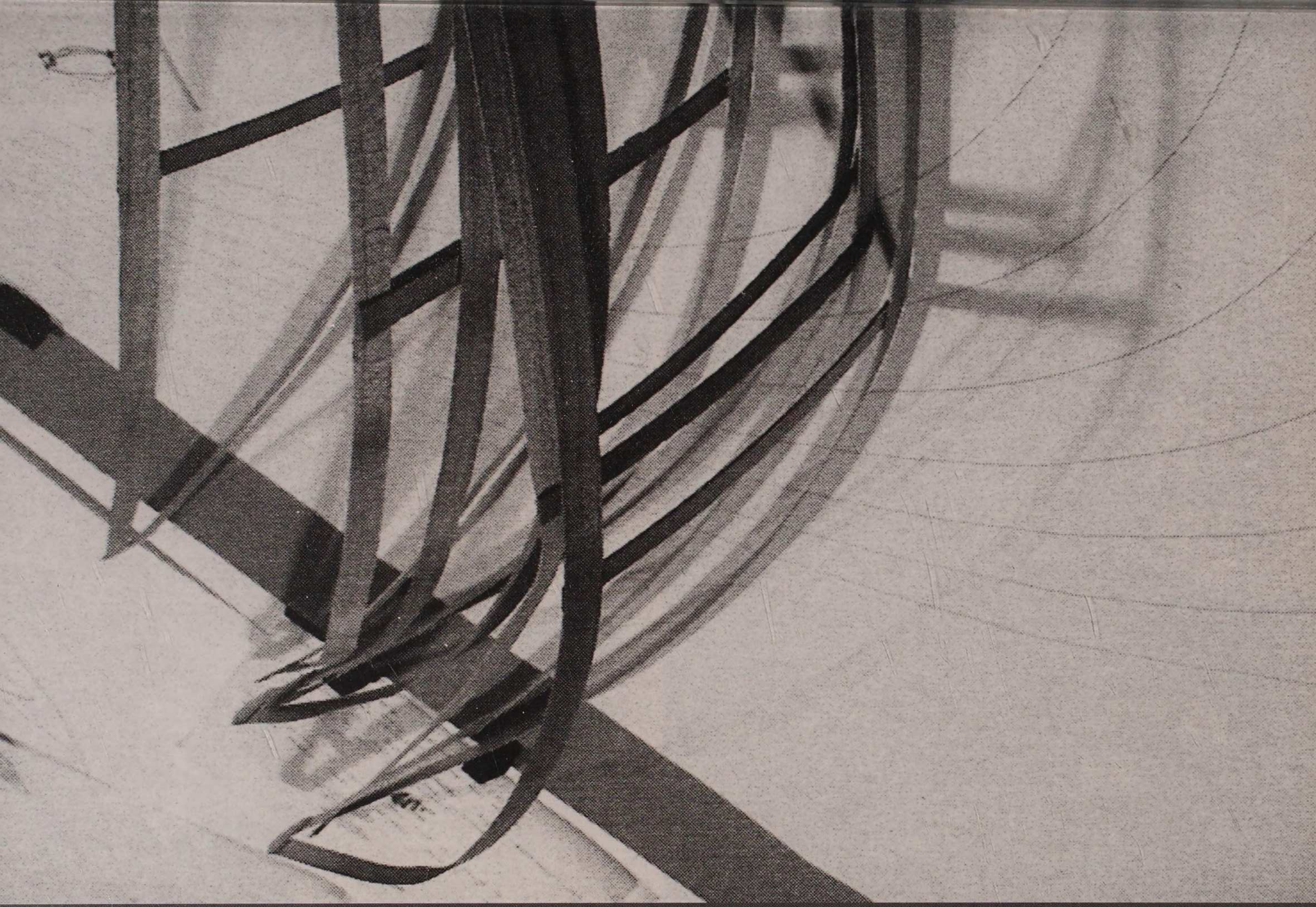




Samantha Triolo Subconscious Space: A detailed study of a film sequence where we travel through Malkovich's subconscious is applied to the site as a transgressive, experiential architecture of thresholds. By way of surreal circulations that play with scale, opacity, posture and shifting planes, our joyful journey takes us from the NFT to backstage areas of the Queen Elizabeth Hall onto Waterloo Bridge and down into the Thames.

E & E's summer shelter prototype was created in the AA's workshops at Hooke Park and Chings Yard





Clockwise from top: Kirby Hall, Earl's Barton, Triangular Lodge, Rushton







This year's work developed awareness and skills in the core subjects of:

Historic Knowledge and Cultural Appreciation
Research and Report Writing
Philosophy of Conservation
Traditional Building Materials
Structures of Historic Buildings
Fabric Deterioration and Repair
Building Investigations, Inspections and Assessments
Conservation and Design in Modern Urban Contexts

In addition to developing a wide range of knowledge concerning historic buildings of all periods, the programme increasingly emphasises twentieth-century buildings and environs, along with the current political and social issues of urban redevelopment, change and sustainability.

Lectures are reinforced by visits to current projects or to locations reflecting current issues. There were also two weekend study tours, the first investigating churches and the second medieval domestic buildings and castles.

Visits to workshops and studios have included:

CEL, Peterborough – Lead Casting
Hampton Court Palace – Brick Repair Workshops
The AA – Lime Workshop
Salisbury Cathedral Workshops – Stonemasons Yard

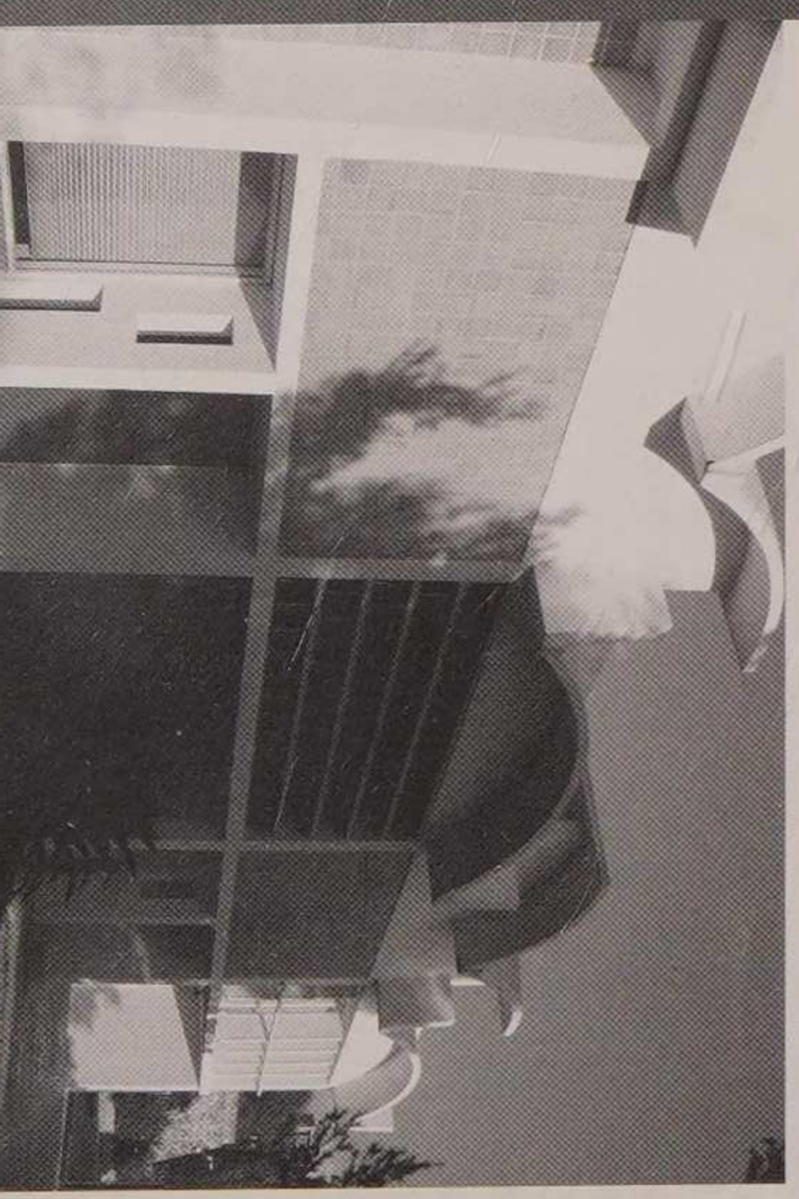
Staff
John Redmill Director
Alan Greening Master
Andrew Shepherd Tutor
Slue Blundell Thesis tutor
Clement Chung Co-ordinator

Visiting Lecturers
Ian Bristow
Historic Colour and Paint
Sharon Cather
Wall Paintings and their Conservation
Bridget Cherry
The Middle Ages and their Built Record
Kate Clark
Conservation Plans
Alan Frost
Somerset House and Windsor Castle
Adrian Gibson
Medieval Domestic Buildings and Castles
Diane Green
Twentieth-Century Buildings
Richard Halsey
The Medieval Church and the Way it was Used
Julian Harrap
Services
Richard Harris
Timber-Framed Buildings, Structure and Form
Jacques Heyman
The Stone Skeleton
Rosemary McQueen
Planning and Listed-Building Legislation
Tim Palmer
Identifying Building Stones
Sam Price
Cantilevered Stairs
Clive Richardson
Structural Movement
Eric Robinson
The Geology of Building Stones
Sarah Stainforth
Environmental Controls
Robert Thorne
Nineteenth-Century Buildings
Roger White
Classical Architecture in Britain
Tony Walker
Repair of Modern Materials

First Year Students
Ellen Chevis
Viorica Feler-Morgan
Emily Gee
Rana Goussous
Harriet Harriss
David Jackson
Anna Joynt
Victoria Lochhead
Alison McDavid
Mark Pearce
Sally Strachey
Miriam Volic
Wyndham Westerdale

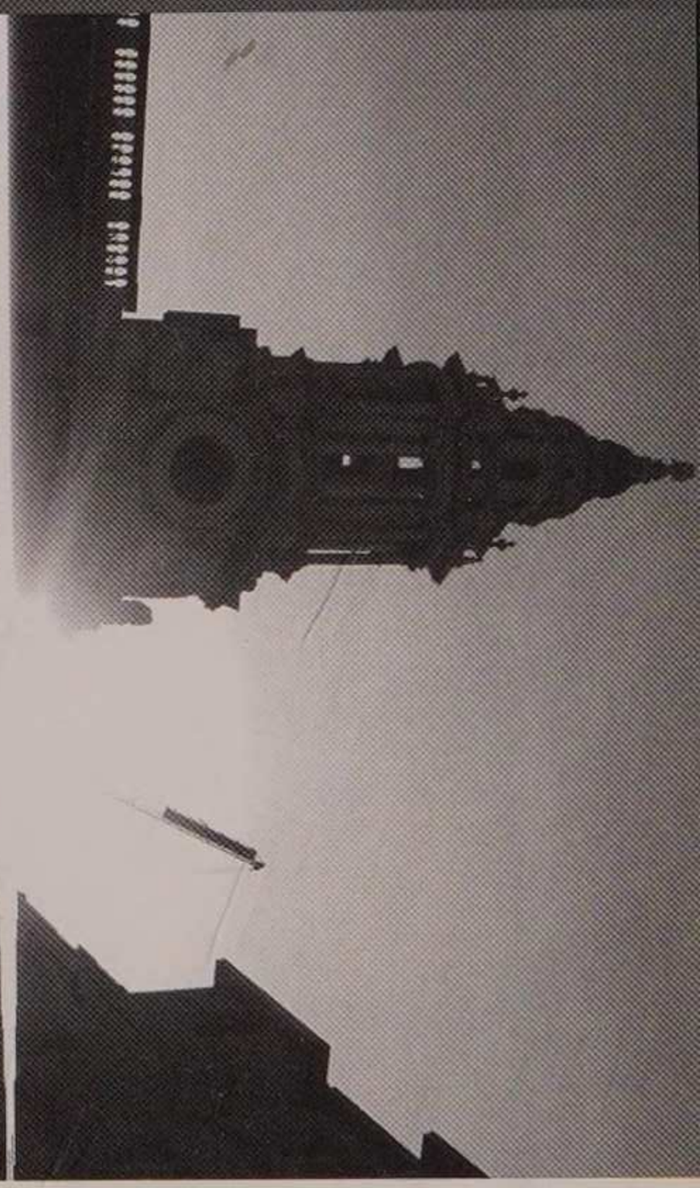
Second Year Students
Malcolm Dickson
Paul Latham
Andrew McDermott
Susanna Miller
Ivana Radovanovic

Top St Paul's; centre leadworks visit; bottom Miró studios and Modern Art Museum, Mallorca

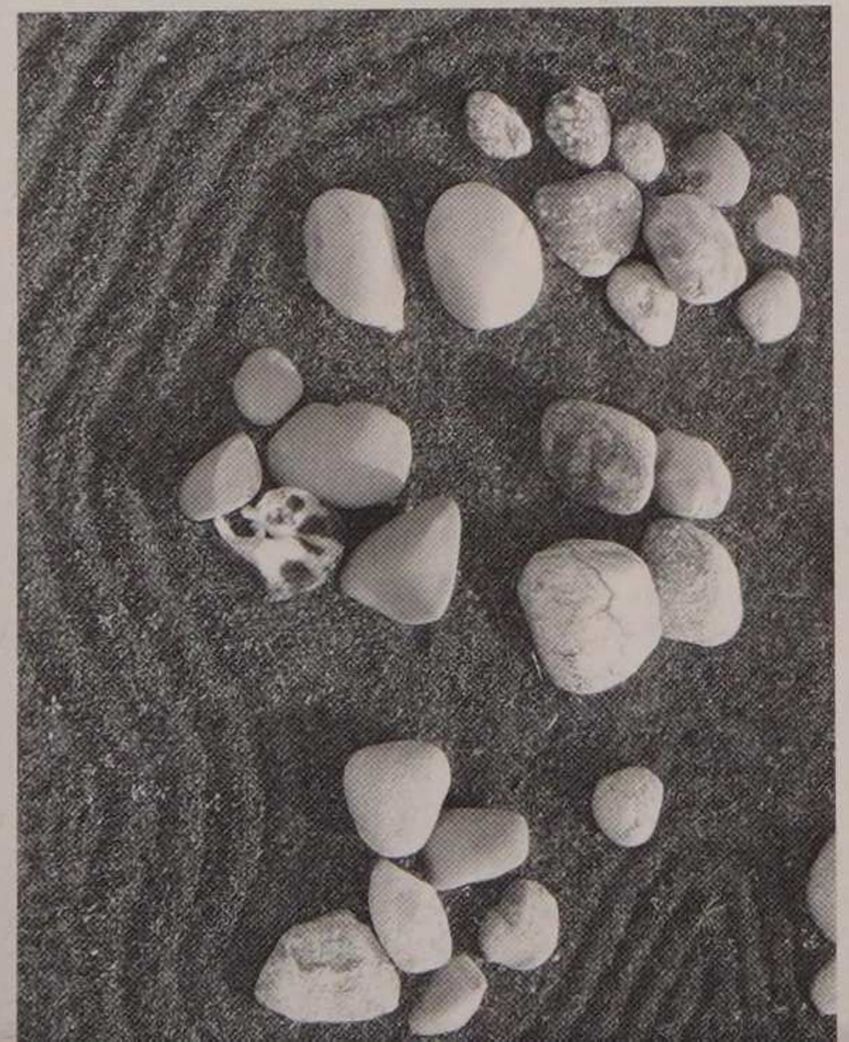














This year's visit was to the newly restored eighteenth-century Danson House and Philip Webb's 'The Red House' designed for William Morris, both demonstrating excellent case studies of repair, restoration and conservation techniques.

The very successful international visit took place in Cuba, inspecting a wide variety of nineteenth- and twentieth-century buildings and environs. Sue Blundell, our Thesis Tutor, organised and hosted the tour in conjunction with government authorities and heads of departments.

This year's Thesis Submissions are:

Malcolm Dickson
Frederick Etchells

Paul Latham
City of London Bridges

Susanna Miller
The Evolution of Profane Window Design and Glass used in England between the Dissolution of the Monasteries and the Civil War

Ivana Radovanovic
The Conservation of Serbian Monasteries



Field trip to Brixworth

Characteristic territories and designed landscapes are among the most precious inheritances that countries have.

Whilst landscapes need to be cared for, perhaps restored, they also sometimes need to be laid out afresh in order to meet contemporary requirements and aspirations, thus introducing new values. The AA Graduate School's Landscape Conservation & Change programme attunes students to these issues. It takes a progressive approach, centred around the choices to be made in resolving the dilemmas of a living record of past human achievements and associations that must also be the venue for fresh successes that overlay the old.

The English landscape and its parks and gardens have been a particular source of inspiration to generations of artists, writers and designers, and English practice in landscape conservation is renowned worldwide. The course also embraces a wider international perspective.

While the programme has been designed to encourage thinking on these broader issues, it also introduces the techniques of research, analysis, evaluation, criticism, management planning, etc. But perhaps the best preparation for dealing with landscapes in an ever-changing world is the development of personal philosophies and ethics that will ensure a principled approach to whatever complex and unpredictable issues arise.

These intellectual perspectives are 'grounded' by examination of the consequences of past and recent decisions, and the responses they generated. They should thereby be more able to think and act sympathetically and competently with regard to the treatment of landscapes, from the initial survey to the final report or plan.

Landscape Conservation & Change students are encouraged to attend coursework elsewhere in the Graduate School and to enjoy the wide range of other activities such as the evening lectures and the alumni study tours.

The course has in the past attracted architects, landscape architects, town and country planners, garden historians and park managers, as well as the occasional art historian, lawyer and journalist. Students may be mid-career, and see the programme as a chance to consider their future direction or to engineer a career change. Others may be recently qualified in their fields, but feel that previous learning left them eager to advance their theoretical insights before embarking on their careers. Yet others may intend the MA as a step towards a research degree in the future. Many welcome the opportunity of spending a year in London as a way to explore private and professional interests.

MA Programme

The MA is full-time over one year, October to September, and consists of three terms and the summer months, though with breaks. There are eight lecture courses, six in the Autumn and Spring Terms and two in the Summer Term. Reading and project work is associated with each course. A wide range of external lecturers contributes to the coursework, giving students opportunities to meet many of the influential figures in the field of landscape and garden conservation.

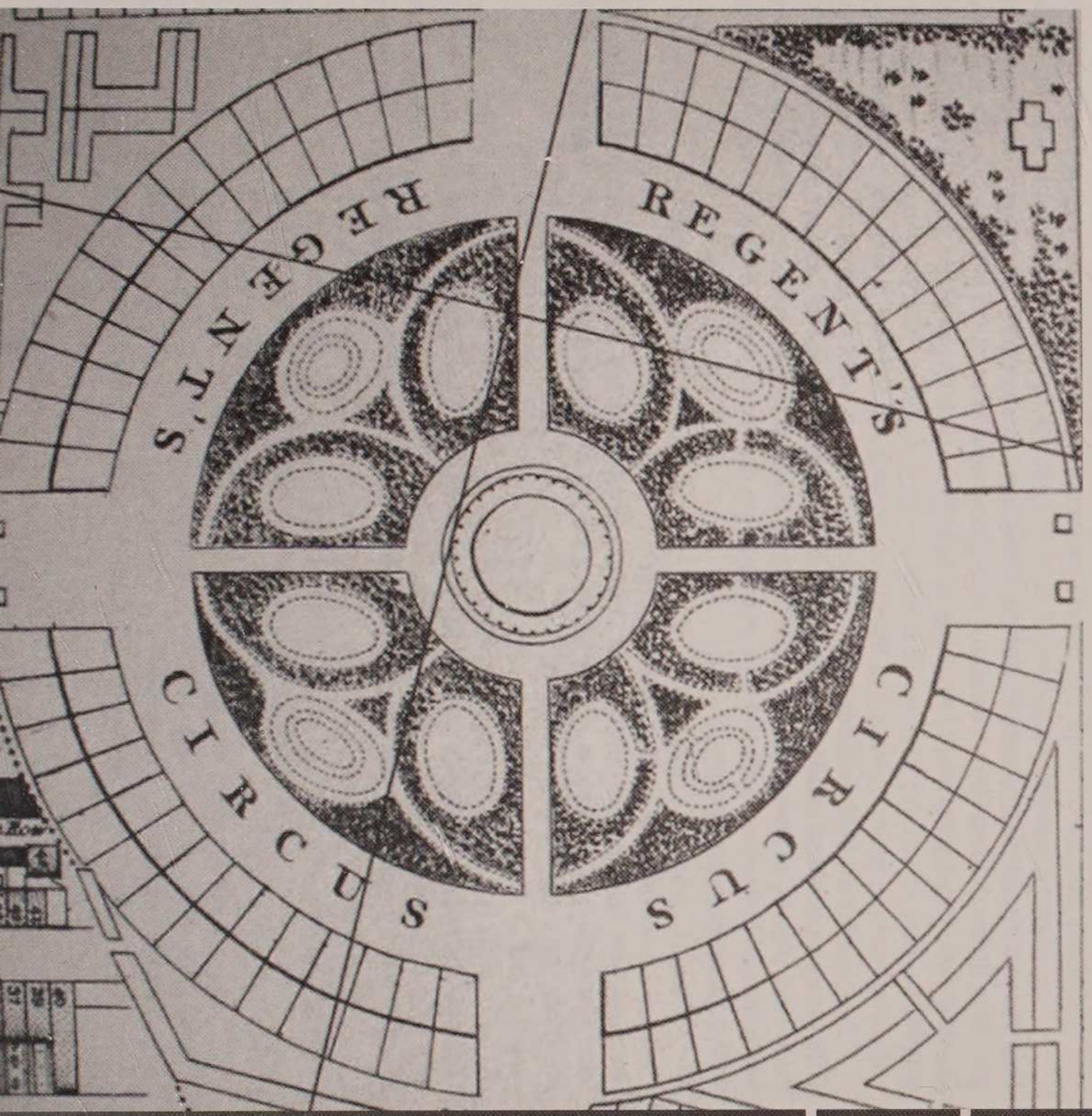
In the Summer Term, and over the summer months, students prepare their 15,000-word dissertations. During the Spring Term students will have proposed dissertation topics. In the Summer Term, after further development through research, seminars and individual supervision, the dissertation outlines are presented to an invited audience of architects and critics. The summer months are devoted to writing up with submission at the end of September. Supervision is offered throughout the year. Also in the Summer Term a series of study tours to landscapes noteworthy for conservation and/or change are organised by the staff, and students compile journals of their visits. In the summer months students are expected to identify and attend other study tours, within the UK or abroad, and to complete their journals.

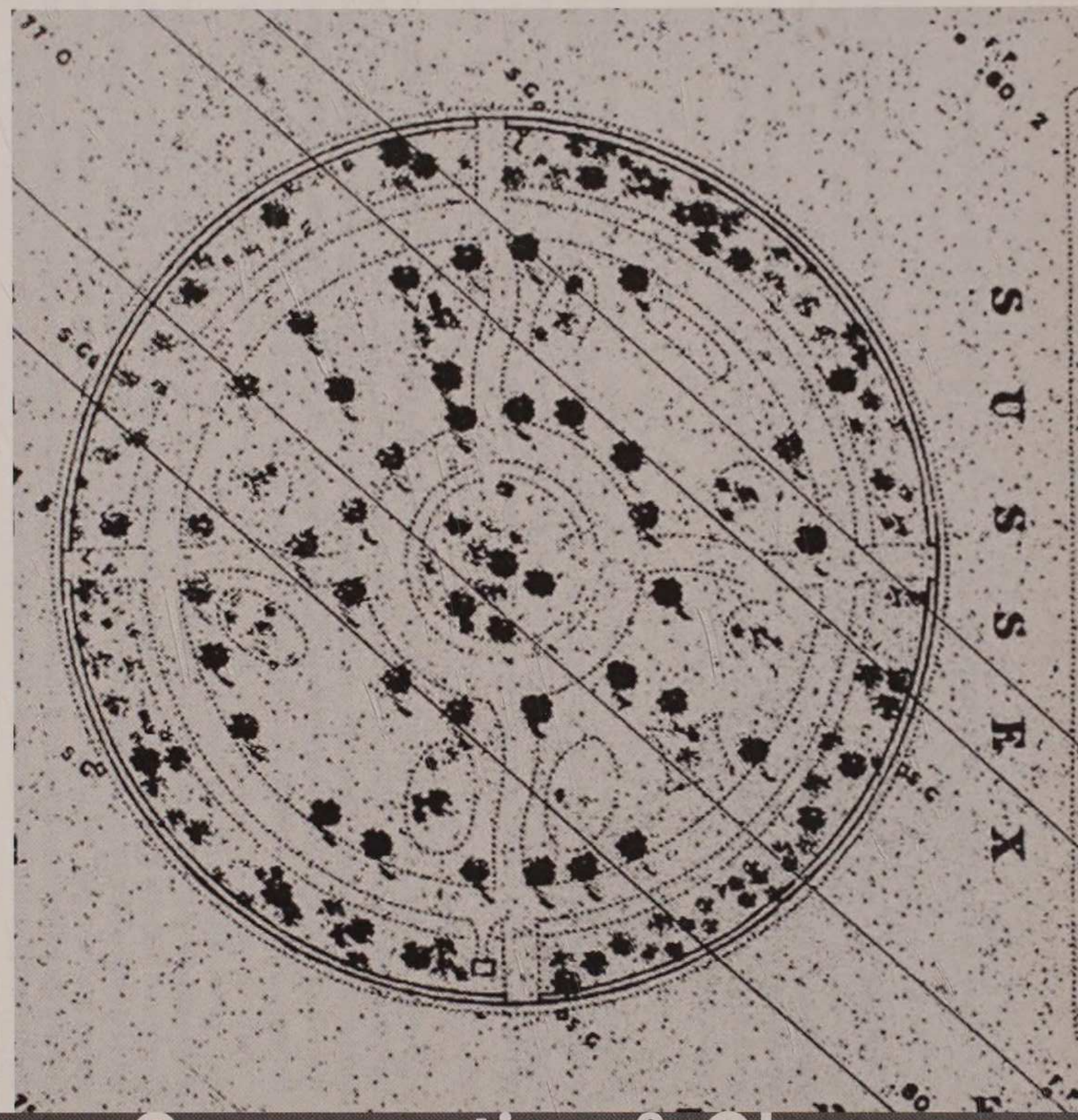
Graduate Diploma Programme

The AA Graduate Diploma in Landscape Conservation & Change is one day per week during the academic year over two years. It is thus suited to professionals in practice who seek enhancement of their understanding and skills in this field on a part-time basis. Reading and project writing is in the student's own time.

In the first year, the students join the MA group on Thursdays for four lecture courses and meanwhile undertake study tours and compile journals as above. In the second year four more lecture courses are taken, attendance being on Fridays, and one of the eight projects is expanded to a 6,000-word special study.

Should a student complete the first year with high marks, there is an option to re-register on the MA instead of the AA Graduate Diploma. Work already completed on the Diploma may be resubmitted for fulfilment of the MA requirements.





London's Circular Squares:
Sussex Square and Regent's Circus
(Ordnance Survey, 1872)

Projects and Dissertations

Term 1: Change in Landscape

The characteristics of change in a variety of economic and ornamented landscapes at different times were examined. The projects revealed the phases of change in landscapes and causes attributed to them. Some were very rural, concerning parts of mid-Essex, Surrey and Oxfordshire, whilst other students chose specific landscape types such as the water meadows by Winchester, and others more urban landscapes including Hampstead Heath, Cottingham (East Riding of Yorkshire), and the influence of tourism on the urban development of Stratford-upon-Avon.

Term 1: Form & Style

Design intention, form and style are intimately connected – though it is not always easy to read the messages correctly. Projects included an examination of Picturesque influences at Tatton Park, Cheshire, and Scotney Castle, Kent, the perpetuation of a seventeenth-century layout underneath subsequent layers of planting, and formal designs in London's early Victorian circuses and ovals.

Term 1: Survey & Research

This course equips the student with the fundamental skills for interpreting the history of an actual landscape from the evidence of both written and drawn historical material and from the surviving landscape elements themselves. Projects varied from traditional country houses such as Guy's Cliffe, Warwickshire, and Nuneham House, Oxfordshire, to urban open spaces like Wanstead Flats in Greater London, and the gardens of squares in Camden and Islington.

Term 1: Assessment

Students need to be aware of a variety of issues and criteria in making assessments of the state of and threats to historic parks and gardens; to be able to undertake formal evaluations of significance. Some projects considered country house parks like Ditchley Park, Oxfordshire, and Hylands Park, Essex, but also urban parks in Hull and the City of London Cemetery. Projects that needed to look outside English Heritage criteria included a coastal landscape at Slapton Sands, Devon, Winchester's water meadows, allotment gardens and a museum garden in Japan.

Term 2: Futures

This course enabled students to define and argue the case for change or protection of historic parks and gardens through long-term treatment using management plans. Projects included an urban park at Golders Hill and a garden at Lloyd Square, both in Greater London, and two relating to Victorian walled gardens.

Term 2: Historic Details

This course provided students with a familiarity with a range of commonly employed historic materials, including plants, discussing issues arising in their use and how to source them. Projects this year were horticultural in flavour, with the use of camellias, broccoli and window boxes, though one focused on bird baths as garden ornament.

Term 3: The Politics of Conservation

Decisions on both conservation and change are ultimately political, even when administered through the local town-planning system. Policy papers by the students explored the way that public policy could have an influence on landscape change.

Term 3: Conservation in Practice

This course enables students to be up-to-date with the latest developments and requirements of the field, and also to have a critical understanding of current work, and to discuss matters of taste and ethics. Student work examined specific projects for their rationale and offered critiques accordingly.

The following dissertations were submitted this year:

Chiaki Nakakihara
The History of Plants in English Culture

Victoria West
Native American Markers

Caroline Grant
The Coastline

Erika Olbricht
Early American Kitchen Gardens

Consuelo Oppenheim
The Media's Treatment of Garden Restoration

Events, Tours and Journals

The programme organises technical seminars addressing aspects of landscape and garden restoration perceived as being under-researched. One in May 2004 was on garden restoration philosophy for the twenty-first century. In September 2005 there will be another on the Conservation of the Historic Gardens of Eastern Europe, which will concern the political imperatives, philosophical arguments and technical skills deployed in recent and current garden restoration in the countries of Eastern Europe. Another is being organised (with the Garden History Society) for November 2005 on Lady Designers of the early twentieth century on both sides of the Atlantic. This will look at the expectations of men and women garden designers before WWII, their divergent educational opportunities, and the achievements of the women despite these factors.

Study tours organised by staff this year included two- to four-day visits to Wiltshire, Cornwall, Derbyshire and Norfolk. The alumni of this programme organise study tours to places that illuminate debates on the nature of change, or the principles of conservation. These are open to current students, and the material collected on such tours may go towards the journal. A week-long tour was made to Hungary, Slovenia and Croatia in September 2004, and long-weekend tours were made during the year to Sicily and Rome.

Students were expected to attend organised study tours as part of their learning. These are an essential part of the course and are seen as an opportunity for students to work in groups or individually on a specific site, bringing together all the skills that have been acquired in the preceding coursework. On returning home, they are required to produce written and illustrated assessments which are presented, together with projects and dissertations, to the external examiner. This year's journals bore witness to study tours organised by the students themselves and by the alumni tours organisation.

Staff

Programme Director and Tutor for Change in Landscape and Futures
David Jacques, PhD, MSc, DipTP, MIHT, MRTPI

Assessment and Politics in Conservation Tutor
Sandra Morris, BA Hons (Oxon), Grad Dip Cons Gardens (AA)

Form & Style Tutor
Axel Griesinger, Dipl.Ing, Grad Dip Cons Gardens (AA)

Historic Details Tutor
Jan Woudstra, PhD, MACons, DipHort (Kew)

Survey & Research Tutor
Brian Dix, BA Hons, FSA

Conservation in Action Tutor
Sarah Couch, MA, Grad Dip Cons Gardens (AA), RIBA

Coordinator
Clement Chung

Guest Lecturers
Drew Bennellick, Andre Berry, Chris Blandford, Marion Blockley, Charles Boot, Paul Bramhill, Jane Brown, Jim Buckland, Nick Burton, Henry Cleere, Dominic Cole, Alessandra Como, Susan Denyer, Joy Ede, Brent Elliott, Benoit Fondu, John Glenn, Patrick Goode, Alan Greening, Nick Haycock, Alison Hems, Virginia Hinze, Richard Hughes, Jonathan Lovie, Ana Luengo, Amanda Mathews, John Phibbs, Jill Raggett, Judith Shaw, Chris Sumner, Michael Symes, Christopher Taylor, Hilary Taylor, Julia Thrift, Jennifer Ullman, Jenifer White, Kim Wilkie

MA Students
Susan Brice, Caroline Grant, Chiaki Nakakihara, Erica Olbricht, Victoria West

Graduate Diploma Students
Mary-Ann Baynes, Alison Evans, Jennifer Howard, Ian Hussein, Helen Langley

Course Director
Simos Yannas

Teaching Staff
Klaus Bode
Werner Gaiser
Raul Moura
Peter Sharratt

MA Students
Marianne Costella
Joy-Anne Fleming
Panagiotis Gavalas
Monica Goncalves
Amy Holtz
Yung-Yu Huang
Jeffrey Johnston
Zahidul Khan
James Kraus
Padma Mahadevan
Adam Pyrek
Dino Rossi
Feifei Sun
Napas Vatanopas

Contributors
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Paula Cadima
Angeliki Chatzidimitriou
Peter Chlapowski
Bill Dunster
John Martin Evans
Nikos Fintikakis
Brian Ford
Alan Harries
Catherine Harrington
Dean Hawkes
David Hirsch
Ben Humphries
Gary Hunt
Geraint John
Kazuo Iwamura
J Owen Lewis
Peter Mahoney
Andrew Marsh
Donna Munro
Adrian Pitts
Susan Roaf
Matheos Santamouris
Alfonso Senatore
Thanos Stasinopoulos
Derek Taylor
Alexandros Tombazis
Willi Weber
Philippa Westbury

With thanks to
Roger Brisley
Jon Cole
Marcellus Letang
Mariana Mas
Mark Prizeman
Trys Smith
Vasilis Stroumpakos
Lia Tseki
Charlie Corry Wright
Nicky Wynne

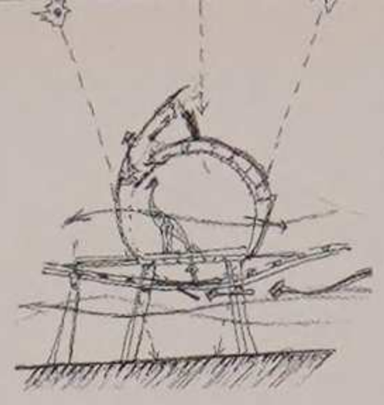
Our very special thanks to the mayor and citizens of Oia, Santorini, and to Heliotopos, organisers of the PALENC 2005 International Conference and the staff of Nomikos Conference Centre at Fira.

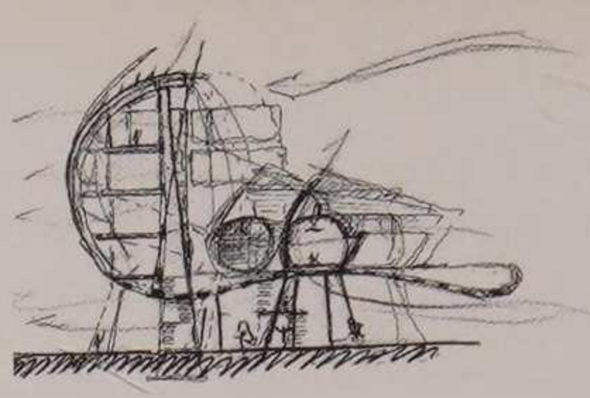
Over the past three years the projects undertaken in the E+E MA programme have aimed to qualify the environmental attributes and performance of built form in a number of specific ways. In 2001/02 the year's main design brief delved into the notion of a magical skin that would bend and shape itself to suit the building programme and the challenging topographies of three urban sites in central Lisbon. In the following year we explored designs for a performative space in three consecutive projects that started with critical studies of well-known contemporary buildings and ended with design proposals for a large-scale mixed-use development on a major London site. In between, our project teams engaged in the design and construction of an outdoor classroom that was realised for a village school in Ghana. In 2003/04 we used London as a laboratory for studying the effect of microclimatic parameters on the design and use of urban space. This resulted in designs for a series of constructs that ranged from adaptive landscapes, that would predict weather and modify themselves to offer suitable microclimates for outdoor activity, to more 'responsive' human clothing. Later that year, 18 MA students worked as a team on the design, construction and testing of a prototype structure that was created in the AA's Hooke Park and Chings Yard workshops and reassembled on the Aegean island of Santorini as a summer shelter for archaeological excavations.

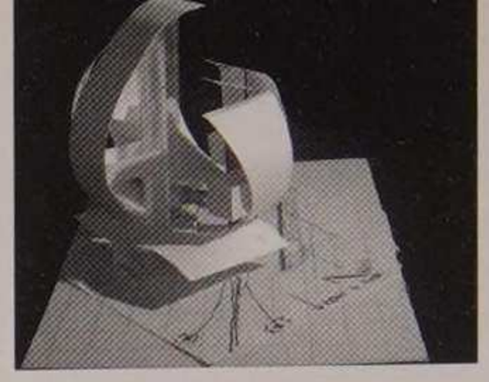
This year's projects have taken these preoccupations a step further, extending both the programmatic and the climatic ranges of the investigations. Four project briefs were introduced in quick succession, each representing a further stage of engagement and experimentation. The first project, undertaken in the second week of the academic year, tested teamwork and students' preconceptions of sustainable environmental design on a very specific brief for the extension of a small commercial building in central Athens. The second project, begun a week later, offered opportunities for advancing knowledge on any of the topics identified in the first project by carrying out direct observations and fieldwork on recent examples of environmental buildings around London. The third project, started in term 2 and completed at the beginning of term 3, launched the concept of a Generative Skin. This was introduced as a morphogenetic process in response to programme, climate and site. Each of the six student teams implemented a similar building programme on a different site and climatic region. The fourth project brought all six teams together to design and build a prototype structure that was completed and tested once again on the island of Santorini. Throughout the year project work was interspersed with weekly lectures and workshops, and with study trips and building visits in London, Germany, Austria and Greece. The final project of the one-year MA programme is the Dissertation. Work on this year's dissertation projects has just started. It will intensify after the opening of the end-of-year exhibition and continue until the end of September 2005. This has been by far the most intensive of the eleven-years of the E+E MA Programme. It is also the final year of the MA. From the 2005/06 academic year the taught programme will expand into a 12-month Master of Science (MSc) and a 16-month Master of Architecture (MArch) in Sustainable Environmental Design.

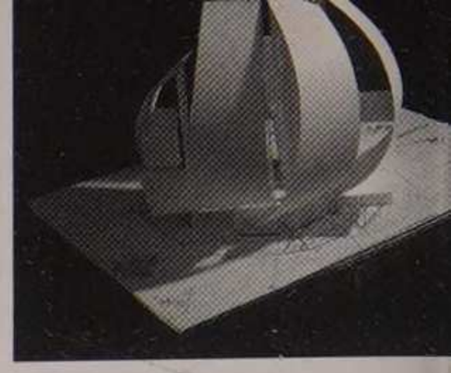


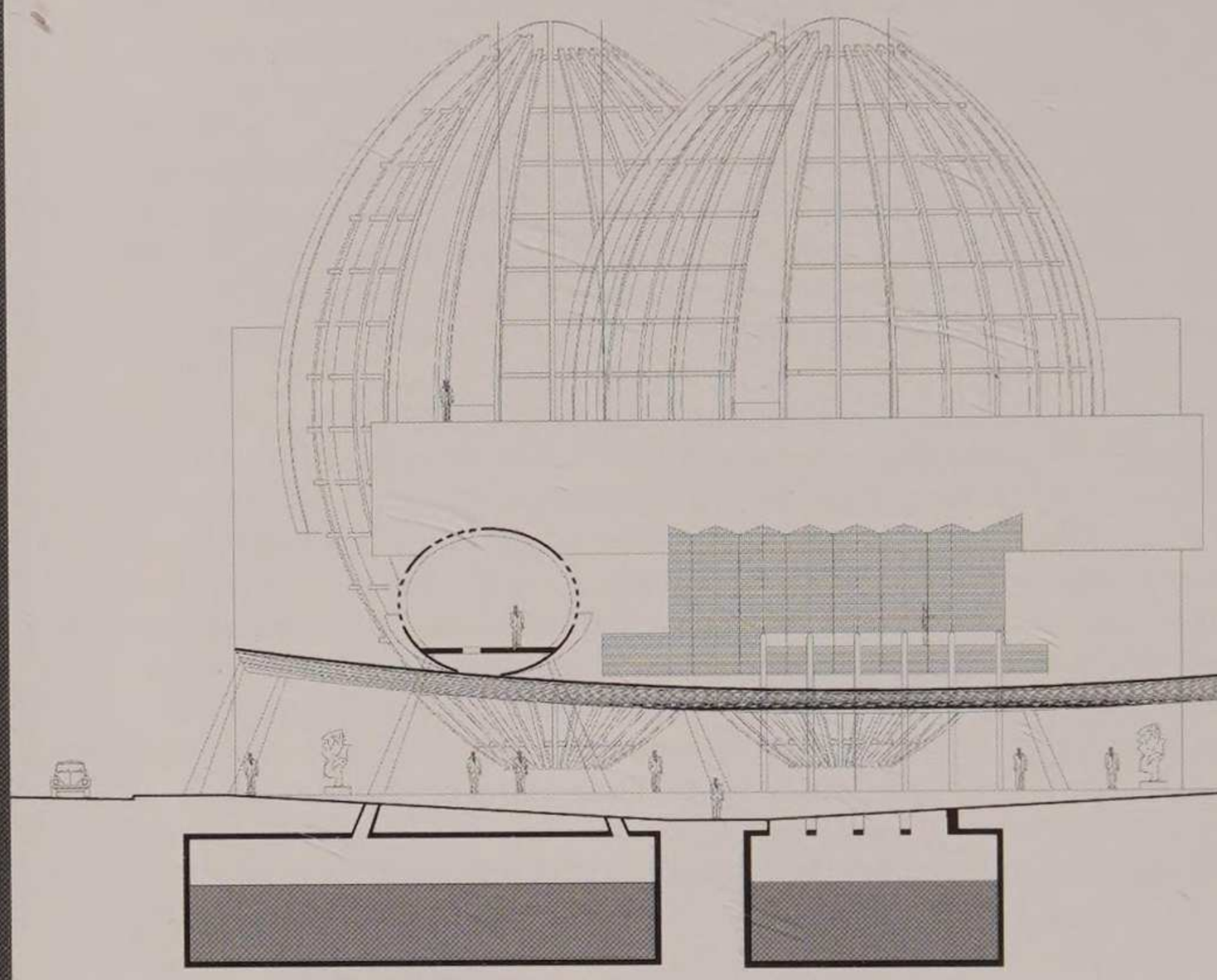
James Kraus & Monica Goncalves
Mixed-use development for an equatorial climate. The interactive pod design was inspired by local moisture-shedding vegetation. Solar control, stack ventilation and a controllably permeable envelope inform the design.

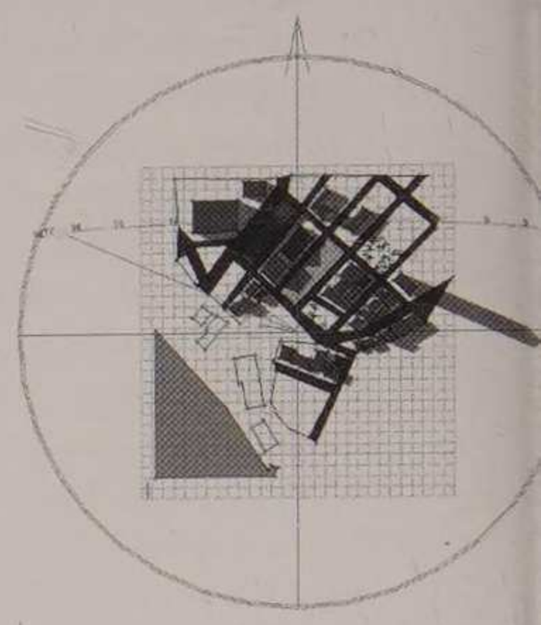








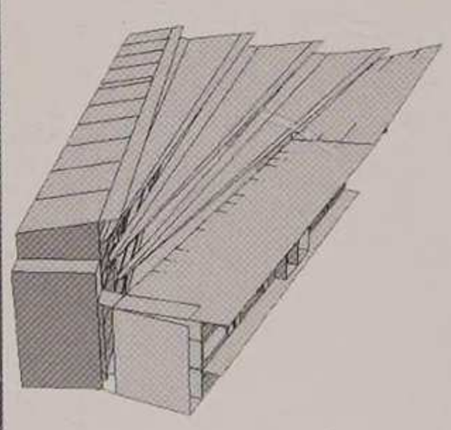


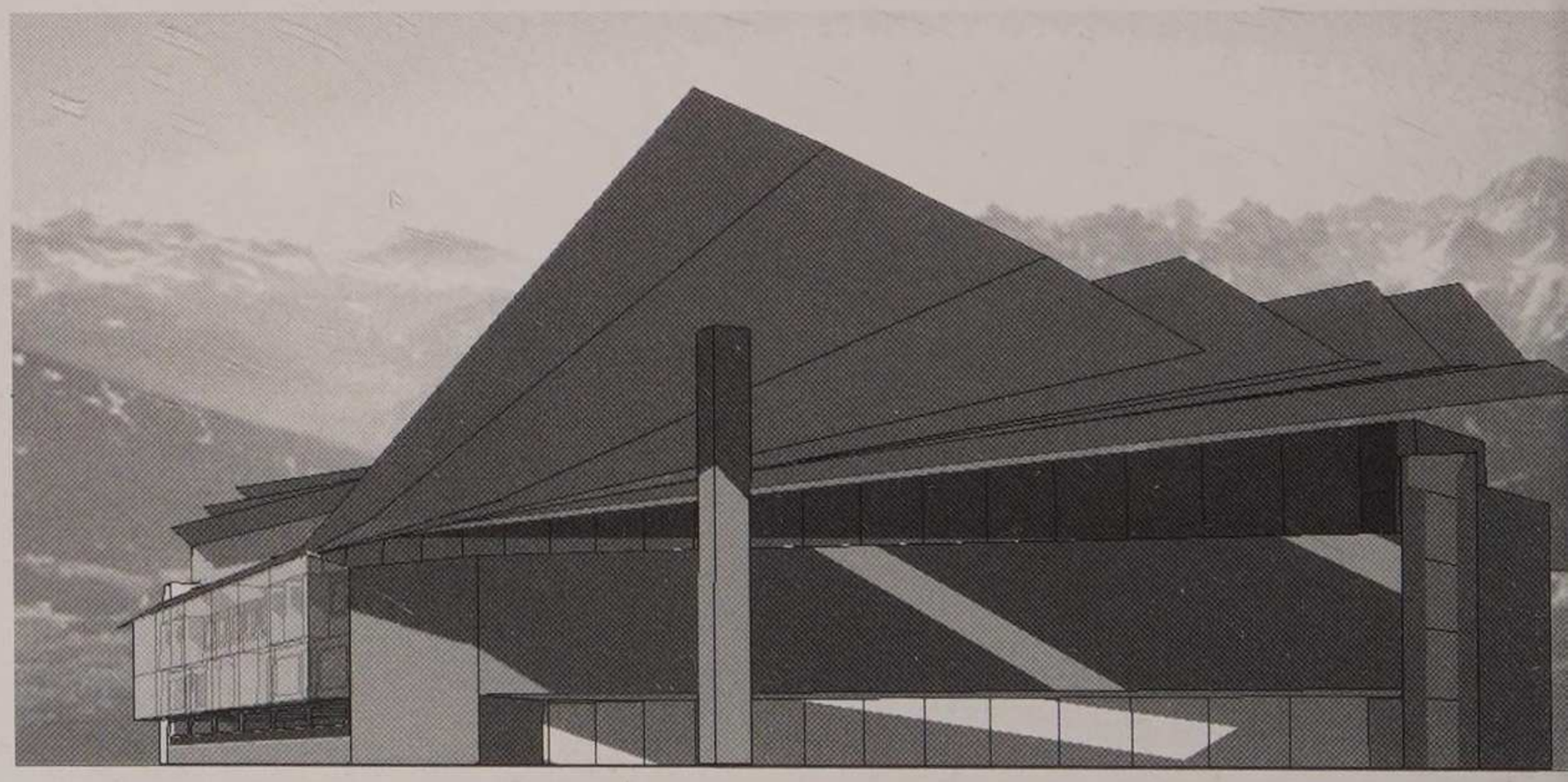


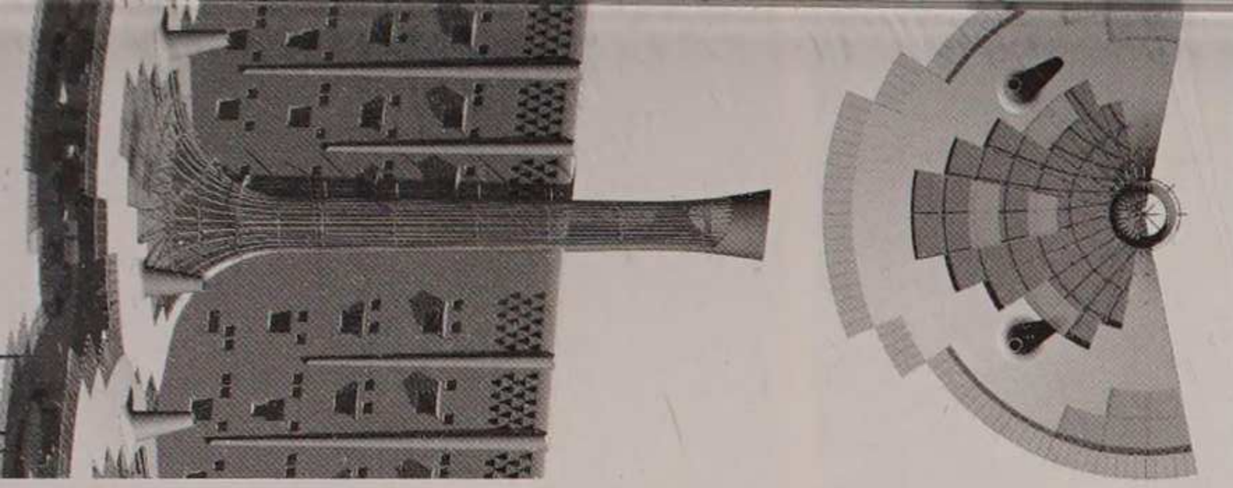
Generative Skin, Term 2

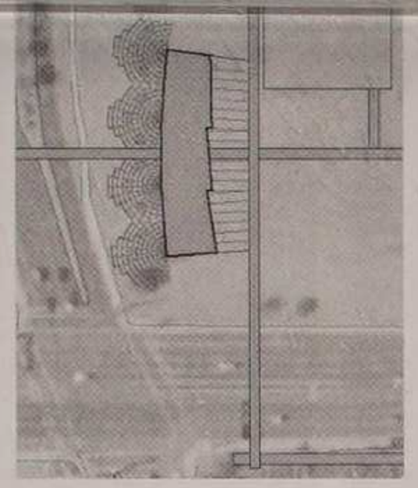
Six project sites were selected in different climatic regions in order to explore the morphogenetic attributes of local climate and ecology. The building programme was for mixed-use development with a degree of freedom in defining use as a function of contextual parameters. The four schemes illustrated here are for: Manaus, Brazil 3°S (above), at the meeting point of the Amazon and Negro rivers; Tempe, Arizona 33°N (opposite page, below); San Francisco, California 37.5°N (opposite page, above); and Innsbruck, Austria 47°N (below).

Joy-Anne Fleming & Padma Mahadevan
Mixed-use university building in an alpine climate. Compactness, multilayered buffering and controlled solar access characterise the form.





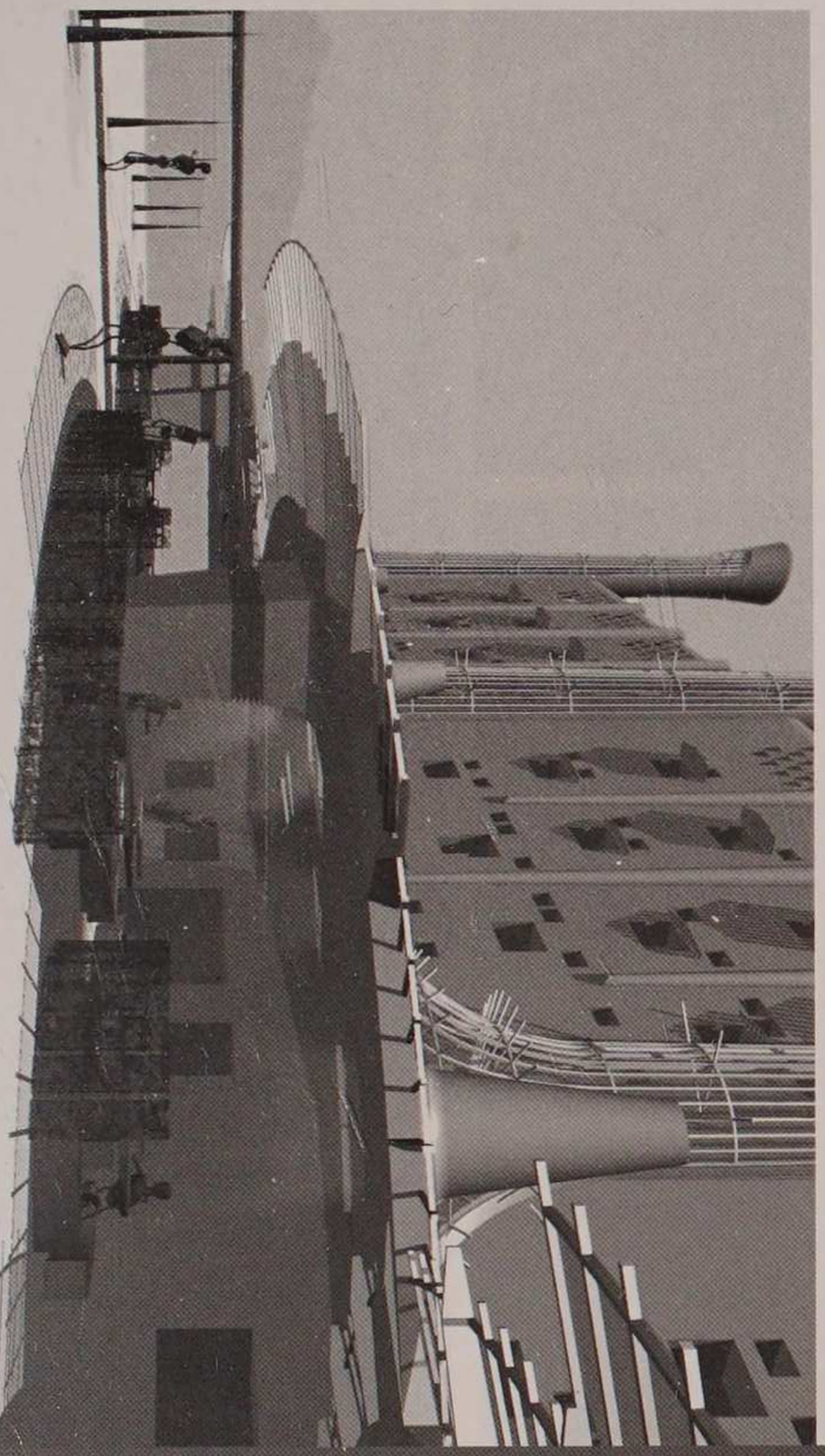


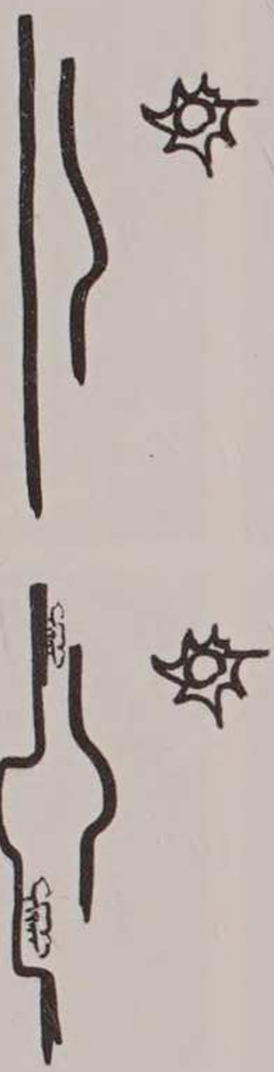


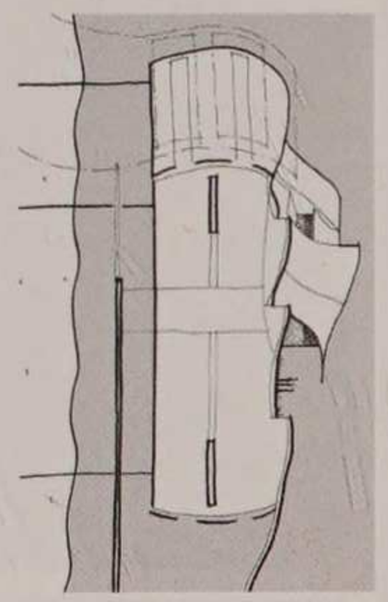


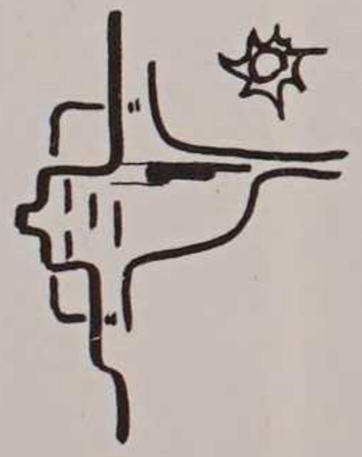


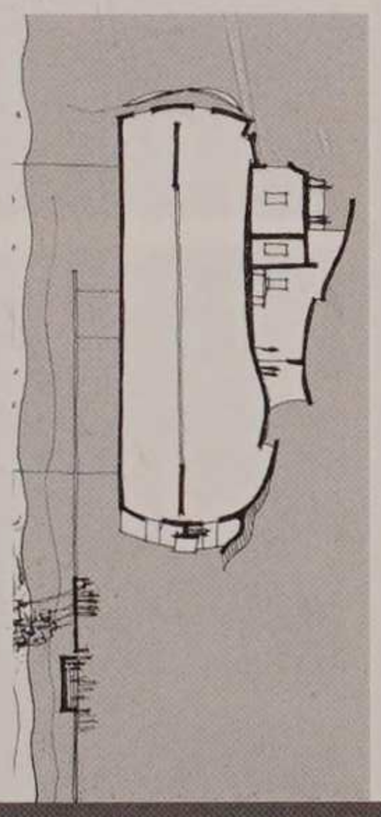










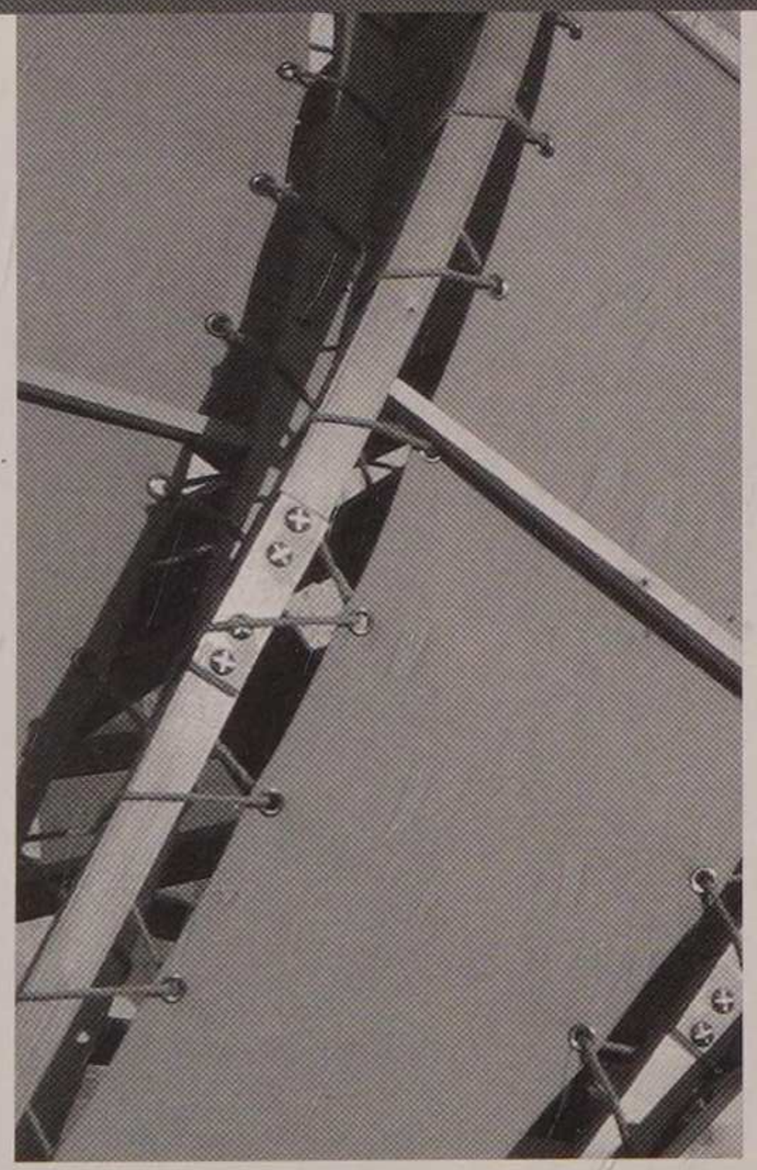


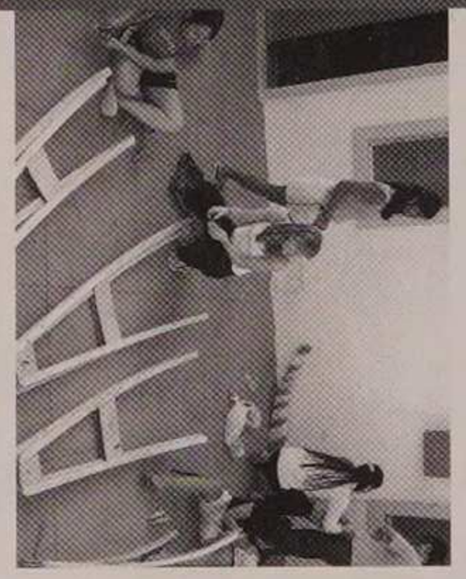


Adam Pyrek & Yung-Yu Huang
For this hot-arid climate the skin extends into an outdoor canopy horizontally for solar protection and into solar chimneys vertically for heat dissipation. Ground and evaporative cooling provide daytime relief.

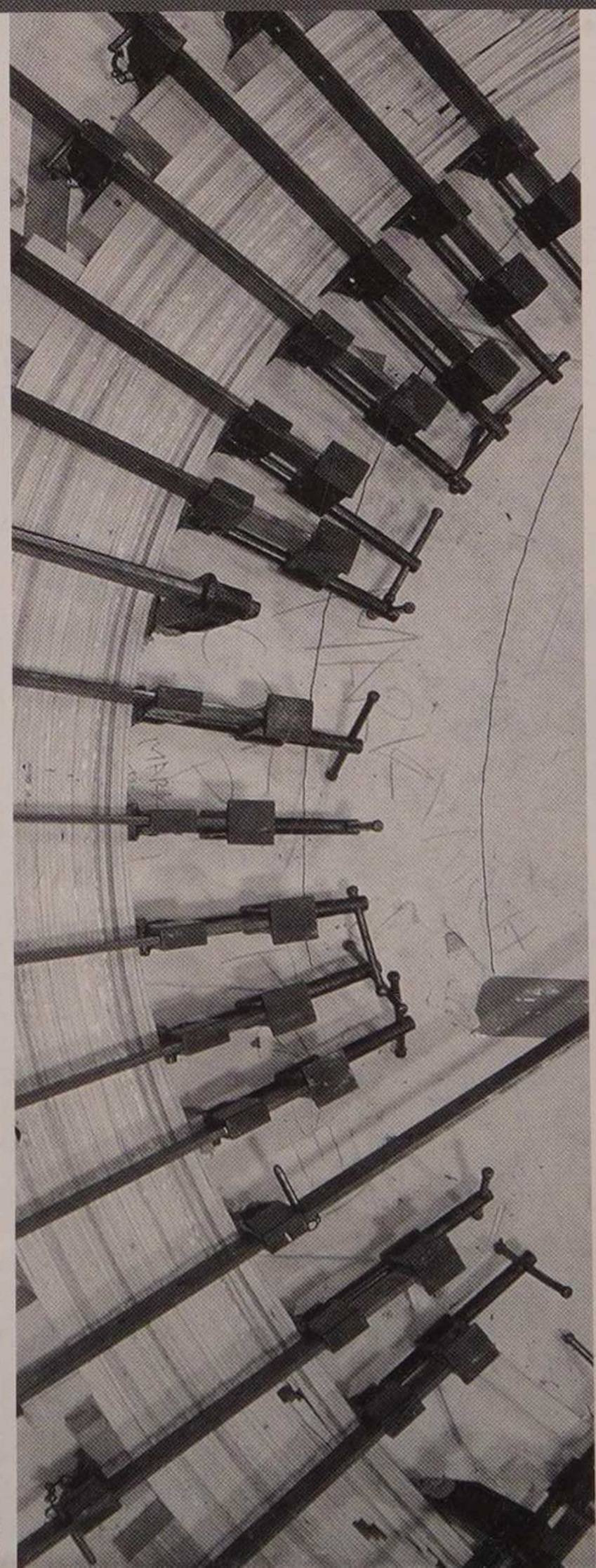
Amy Holtz, Dino Rossi & Panos Gavalas
A public plaza and market form part of the building programme for a mediterranean climate in this proposal inspired by the seaside waveform



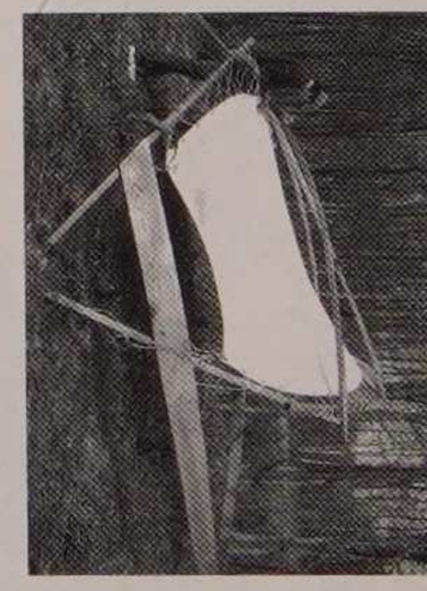


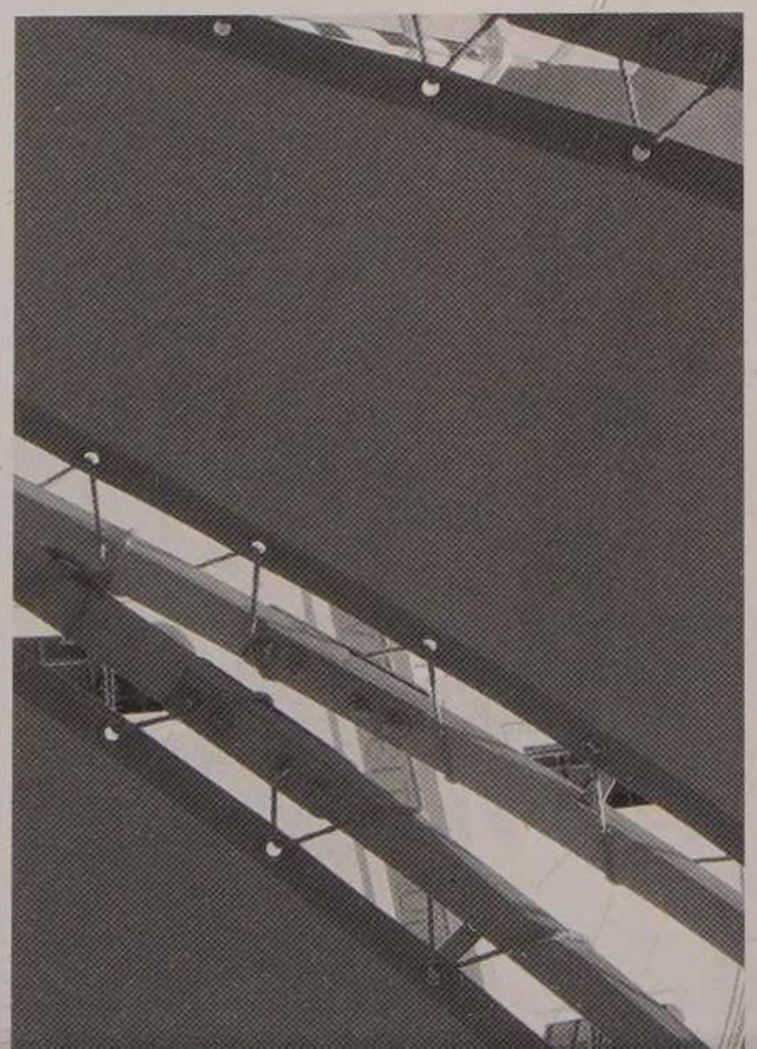




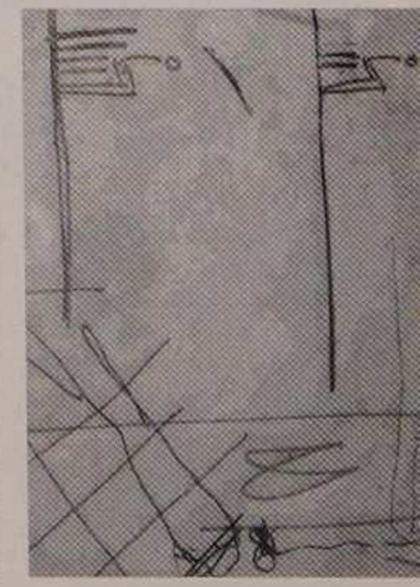


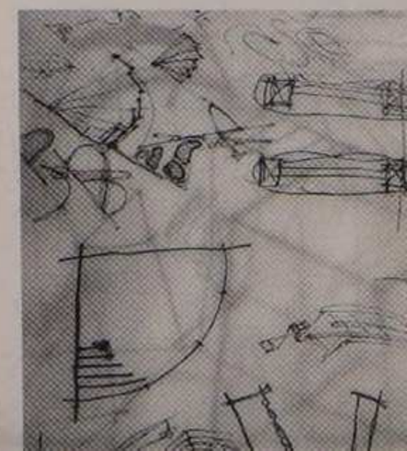


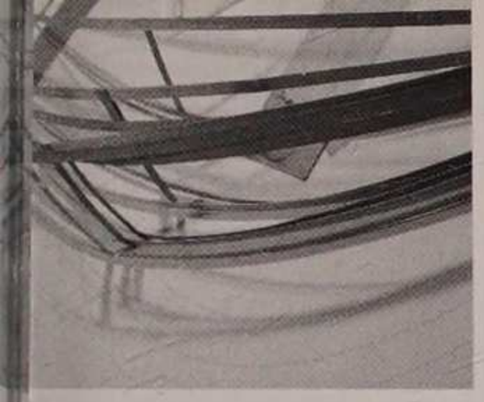




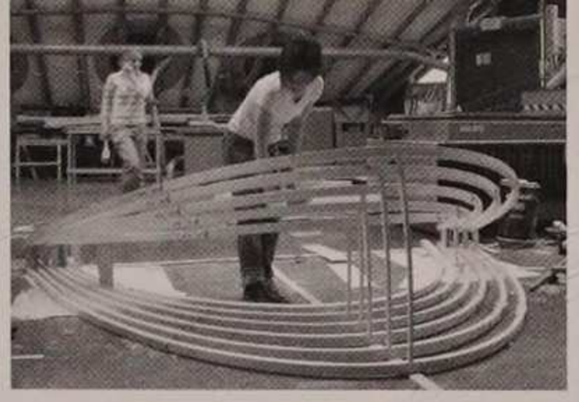








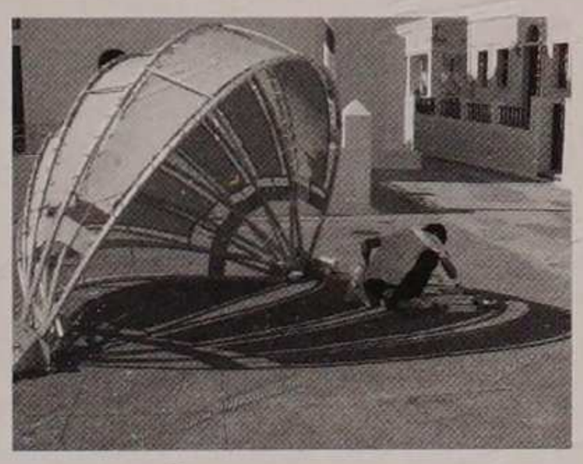
















Learning by Doing

On a return study trip to Santorini to take part in an international conference on passive cooling in the built environment, the entire MA group collaborated in the design and construction of a heliotropic structure. This was essentially a piece of urban furniture, a bench for hot climates that can be shaded and ventilated by moving the constituent elements. Its components were constructed in the Hooke Park and Chings Yard workshops, transported to Santorini as hand luggage, assembled there and exhibited for a week, first at the PALENC 2005 conference and subsequently on the main square of Oia in the northern corner of the island. The structure is being modified to allow easy rotation of the base, enabling a change of orientation. The movement of the blades also allows occupants to vary the proportion of the sky dome that is obstructed or exposed and to expand or contract openings for air movement. Simulations with computational fluid dynamics software are performed in parallel with the physical tests and modifications.



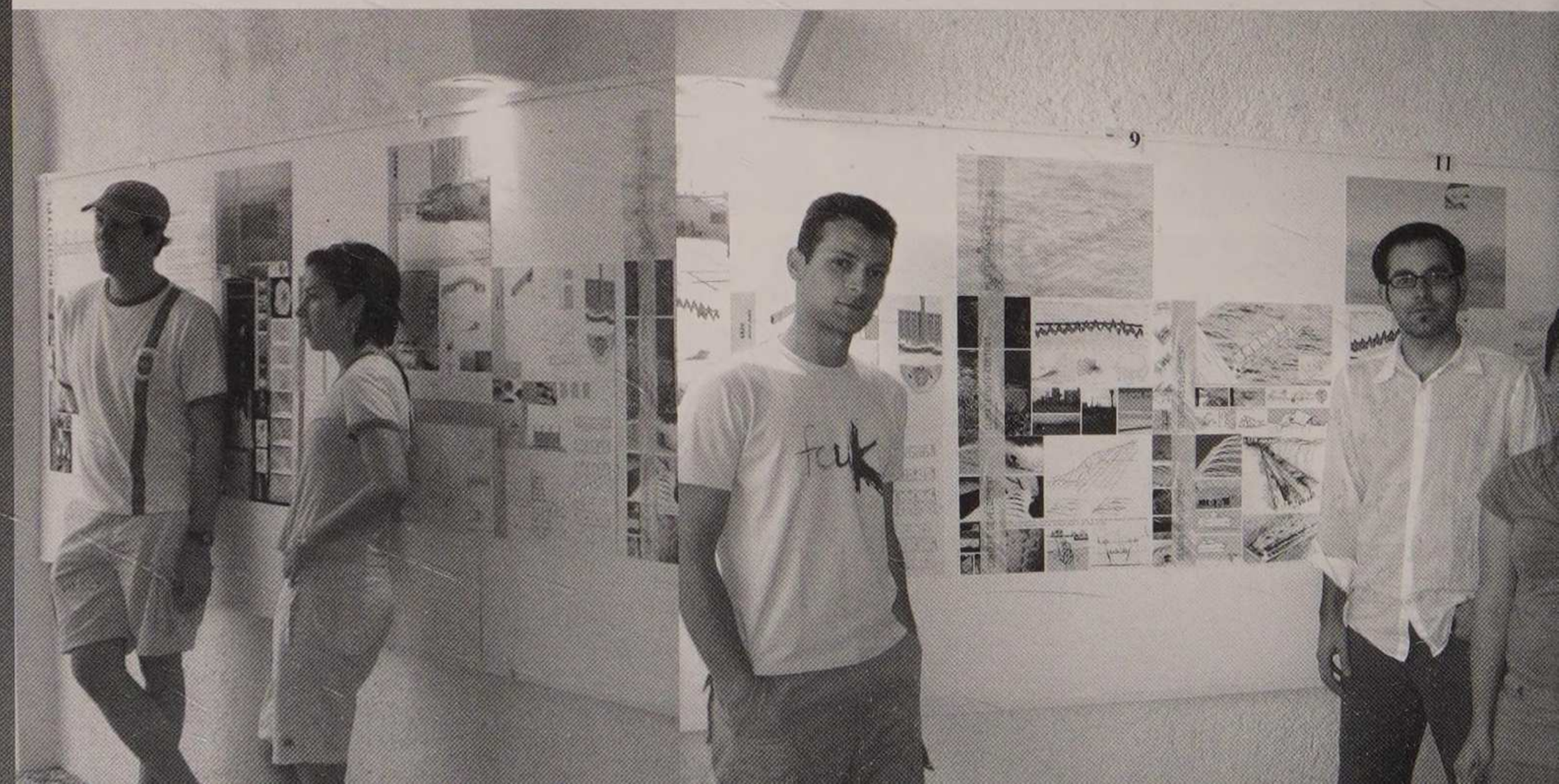
AA Symposium 11 March 2005
Technology Performance Innovation
Sustainable Design and the Role of Architectural Education
in collaboration with the UIA ARES Work Programme



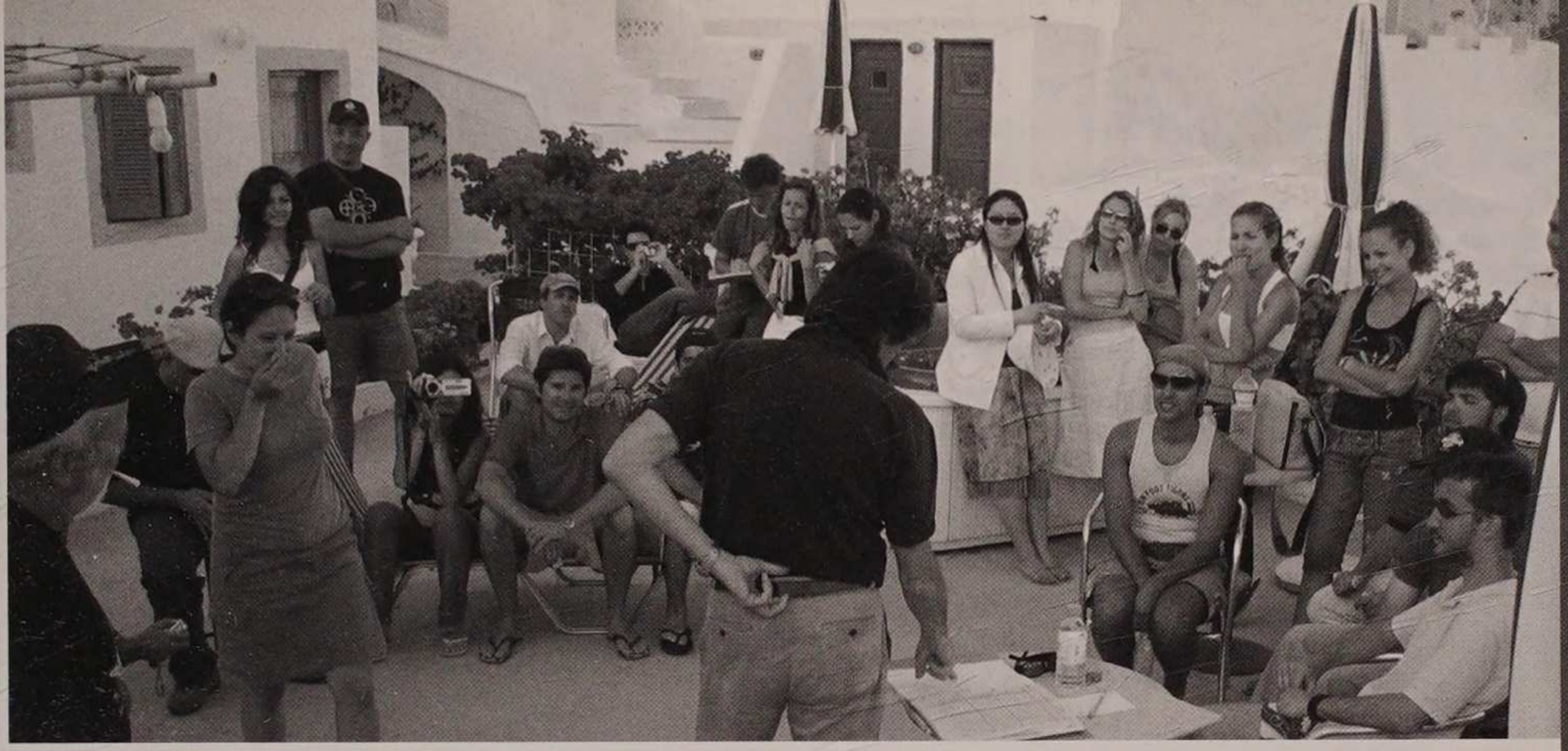
Presentations of AA E+E project work were given this year at a summer school and conference on renewable energy resources held on the island of Milos, Greece; at the PLEA 2004 International Conference and in student workshops at the Technical University Eindhoven, the Netherlands; at the Catholic University of Louvain, Belgium; at the Faculty of Architecture, Technical University of Lisbon, Portugal; at the PALENC 2005 International Conference on Santorini, Greece; at the Middle East Technical University, Ankara, Turkey; and at the UIA Congress in Istanbul. Over two dozen papers were published this year by staff and students, and major articles on the projects and pedagogic approach of the programme appeared in the Chinese architectural journal 'World Architecture' and the Portuguese 'Arquitectura e Vida'.

A one-week workshop was held on Santorini in collaboration with teams from the National Technical University of Athens and Notre Dame University, Beirut. As in previous years, this was inspired by the island's natural environment and architectural heritage. Working in teams combining participants from the three schools, the 40 students taking part in the workshop devised a variety of small structures and subtle landscaping events that were performed on sites around the town of Oia.

At the AA, E+E research and resources and project work were widely shared this year through lectures given for General Studies, Technical Studies and Future Practice courses, through workshops on software and data acquisition techniques and through student tutorials for the School's design units. An international symposium organised in collaboration with UIA-ARES, the International Union of Architects' Architecture and Renewable Energy Sources Work Programme, brought together some 15 well-known designers and researchers to explore the key issues of technology, performance and innovation and discuss the role of architectural education in promoting sustainable design.



Exhibition of E+E Generative Skin Project
PALENC International Conference, Fira, Santorini 19-21 May2005





Oia, Santorini 17-23 May 2005 279
Workshop opening session (below) and awards session (top).

MA Dissertation Projects

Marianne Costella A Low-Energy Urban House Designed for the Southern Brazilian Climate
Joy-Anne Fleming Re-inventing the Irish Cottage: An Autonomous House for Rural Northern Ireland
Panagiotis Gavalas Low Energy Light Industrial Buildings in Greece
Monica Goncalves Projeto CASA – Sustainable Modular Architecture for Social Housing in Curitiba, Brazil
Amy Holtz Adaptive Prototype House: A design alternative for environmentally responsive social housing
Yung-Yu Huang Energy-efficient Solutions for Adaptable Space: Studies on Studio Space in London
Jeffrey Johnston Encouraging Principles of Sustainability in Landscape Architecture Education
Zahidul Khan Rethinking Spaces for Learning with special reference to Dhaka, Bangladesh
James Kraus Lightweight Facades and Flexible Assemblies
Padma Mahadevan Retrofitting of Buildings with Focus on Housing
Adam Pyrek Adaptable Building Materials for Climatic Design Applications
Dino Rossi Bioclimatic Restoration of Vernacular Architecture in Tuscany, Italy
Feifei Sun Achieving Suitable Thermal Performance in Residential Buildings in WuHan, China
Napas Vatanopas Enhancing Thermal and Visual Comfort with Internal Fittings and Finishings

Staff
Brett Steele
Tom Verebes
Yusuke Obuchi
Theodore Spyropoulos
Vasili Stroumpakos
Christiane Fashek
Patrik Schumacher
Tom Barker

Phase I Students
Bassam Al Shiekh Syria
Melike Altinisik Turkey
Ibraheem Ammash Syria
Jimena Araiza Mexico
Maria Araya Costa Rica
Andrea Balducci Italy
Ivan Ballesteros Spain
Yevgeniy Beylkin Russia
Shajay Bhooshan India
Samer Chamoun Lebanon
Jasmindar Chima USA
Ana Cocho Spain
Carine Cohen Israel
Florian Dubiel Germany
Elif Erdine Turkey
Maria Loreto Flores Chile
Elena Garcia Spain
Amit Gupta India
Khuzema Hussain USA
Amornchai Jaturawit Thailand
Nuruddin Karim India
Muthahar Khan India
Britta Knobel Germany
Eugene Leung Canada
Dao De Li China
Stella Nikolakaki Greece
Izwan Nor Azhar Malaysia
Kaoruko Ogawa Japan
Edgar Payan Mexico
Adam Pollonais USA
Arnoldo Rabago Mexico
Ahmad Sukkar Syria
Margarita Valova Bulgaria
James Warton USA
Daniel Widrig Germany
Sevil Yazici Turkey
Chang-Ki Yun Korea
Xiaoyi Zhang China

Phase II
Andrea Antonucci Italy
Ceyhun Baskin Turkey
Elena Bertarelli Italy
Kerstin Billenstein USA
Jane Cespuglio USA
Simone Contasta Italy
Monia De Marchi Italy
Alejandro Diaz Spain
Federico Dunkelberg Peru
Inanc Eray Turkey
Andres Flores Mexico
Melissa Fukumoto Peru
Yan Gao China
Amit Gupta India
Eugene Han USA
Puneet Khanna India
Tariq Khayyat Jordan
Julian Kinal USA
Amita Kulkarni India
Sei Yin Lau New Zealand
Kwok Hon Lo Hong Kong
Bhushan Mantri India
Tyler Martine USA
Kevin McClellan USA
Mrunalini Neelam Raju India
Pedja Pantovic Serbia
Jihyun Park Korea
Rafael Portillo USA
Sunil Rajaratnam India
Diego Rosales Venezuela
Aurora Santana Spain
Lucio Santos USAPortugal
Jaime Serra Mexico
Swati Sharma India
Bidisha Sinha India
Prashanth Sridharan India
Hooman Talebi Iran
Alvin Triestanto Indonesia
Kuncara Wicaksana Indonesia
Hsun-Hui Yang China

Visiting Critics
Alisa Andrasek
Larry Barth
John Bell
Mirco Becker
Andrew Benjamin
Uli Blum
Katharina Borsi
Jason Bruges
Paul Brislin
Lucy Bullivant
Raoul Bunschoten
Eva Castro
David Charney
Lida Charsouli
Ed Clark
Mark Cousins
Alan Dempsey
Hernan Diaz Alonso
Tony Dunn
Mark Garcia
Manuela Gatto
Pete Gomez
Zaha Hadid
Steve Hardy
Yael Harel-Gilad
Alex Haw
Michael Hensel
Francesca Hughes
Hanif Kara
Nate Kolbe
J-P Koppitz
Ed Keller
Bob Lang
George Legendre
Kieran Long
Theo Lorenz
Ross Lovegrove
Brendan MacFarlane
Martine de Maeseneer
Marianne Mueller
Jonas Lundberg
Peter Mayne
Ciro Najle
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Natasha Sandmeier
Lars Spuybroek
Anat Stern
Stuart Veech
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Mike Weinstock
Tom Wiscombe

Workshop Tutors
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Eugene Han
(Rhino v.2.0)
Vasili Stroumpakos
(Macromedia, Flashscript)
Nick Puckett
(Maya v.4.0, Scripting)
Diego E. Rosales
(3dS v.5.0, Scripting)

Assistance
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Trystrem Smith
(Workshop)
Joel Newman
(Multimedia)
Matthew Bielecki
(Networking)
Sue Barr (Darkroom)

With thanks to
Gehry Technologies
Bob Somol
Linda Pollari
Greg Lynn
Christian Moeller
Casey Reas
Servo LA: Dave Erdman and Marcelyn Gow
The IMG
Bob Lang & Ove Arup
Building Group 4

AA DRL 2005

Eight years ago, the Design Research Lab AA DRL was created as a new kind of graduate design studio that emphasises above all a shared, collective approach to teaching and learning of advanced architectural design. This year, over 80 students from over 30 countries took part in this ongoing experiment in open-source design education. This particular international mix of students, tutors and consultants produced work under the Machinic Pavilions and Create Space design agendas.

The DRL is a 16-month programme leading to a post-professional Masters in Architecture and Urbanism. The four terms of study are divided into two phases. Phase I consists of a three-term academic year, which introduces skills, topics and objectives in a combination of team-based studio, workshop and seminar courses. During Phase II, small self-organised design teams carry forward the first year's work in the form of comprehensive thesis design projects presented in January 2005 to the entire AA and a panel of internationally distinguished visitors.

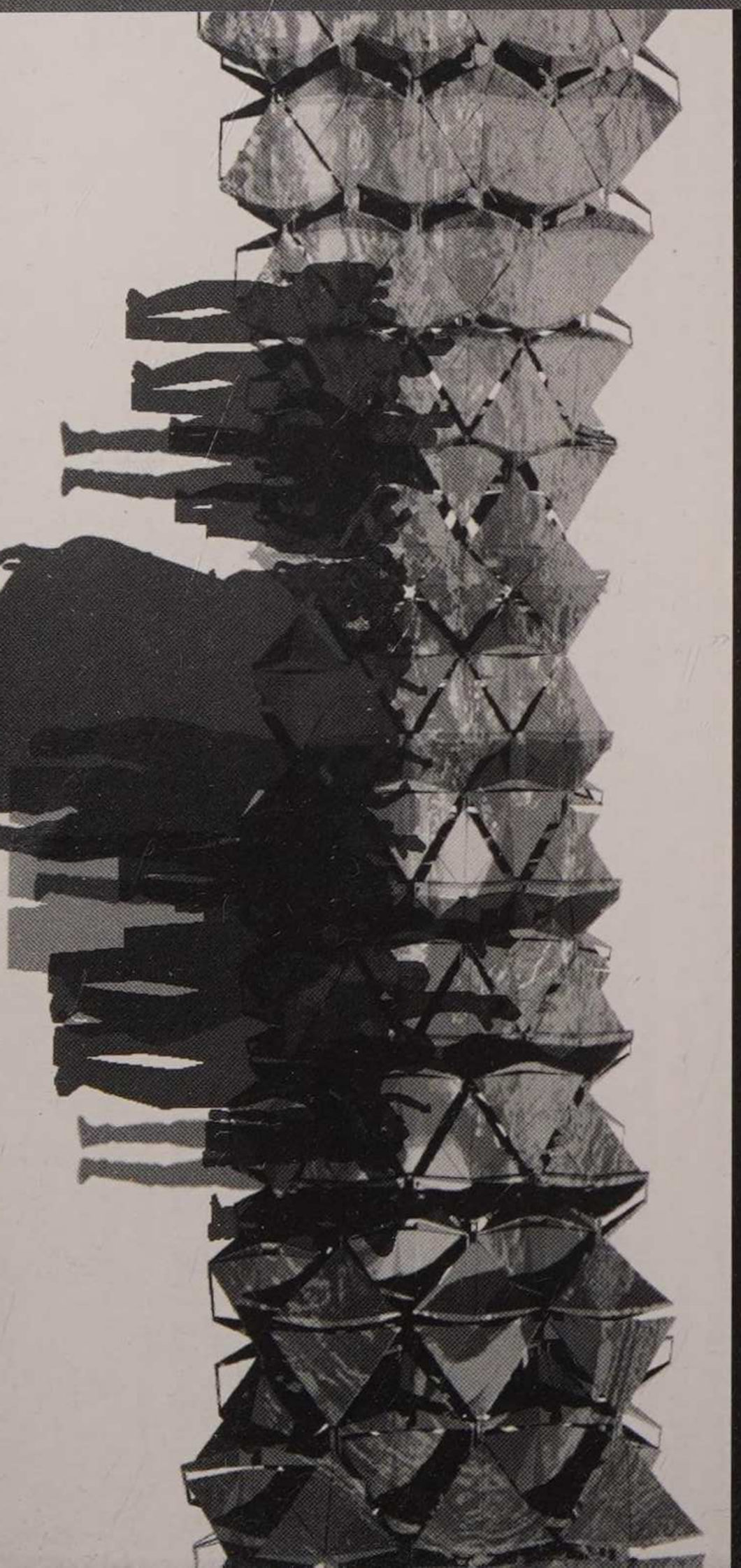
AA DRL v7.2: Machinic Pavilions

2005 Phase II studio teams completed a three-year cycle of a AA DRL studio design agenda titled 'Responsive Environments'. These investigations speculated on new kinds of highly adaptive, interactive pavilion structures as a prototype for a mode of new ideas, forms, systems and effects. The studio explored a range of design experiments that consider built space, structure and organisation as forms of material computation, of various influences and interactions that can be seen to define the performance of physical space. The laboratory for testing the tools and concepts developed during this year's studio work has been a range of existing public spaces within London. Each brief proposed cultural and commercial programmes and infrastructures. These actively reconfigure urban life by means of small-scale interactive and adaptive structures. Brett Steele's studio worked on a brief investigating the design protential of the pavilion as marketing device for the 2012 London Olympic bid; Tom Verebes' teams worked on component-driven organisations, sited as permanent expo-themed pavilions along the River Thames; while Yusuke Obuchi's brief called for a Forecast Pavilion embedding dynamic adaptive infrastructural systems in King's Cross.

AA DRL v8.1: Create Space

This year also saw the launch of a research agenda that builds upon the experimental focus of the past three years of responsive environments. 'Create.Space' is a new three-year cycle of 'applied' design projects for a variety of clients, urban programmes and building sites throughout London. This next phase of work sees the responsive environments agenda tested on everyday programmes ranging from commercial office space to hospital emergency rooms. The programmes developed are speculative in nature, with an emphasis on facilitating new means of organisation and communication. Brett Steele's studio explores creative work environments through the development of recursive and iterative form. Tom Verebes' Skylab studio examines a Multi-Disciplinary Environmental Research Facility on Hoxton's rooftops. Tower topologies are explored through fuzzy logic in Yusuke Obuchi's studio. And the Theodore Spyropoulos/Vasili Stroumpakos studio examines and reinvents emergency response structures for the NHS hospital system in London. These projects will be carried forward into the Candidacy Phase of the DRL, and will be presented in a public forum at the AA in January 2006.

AA DRL Phase II Thesis Projects: Bottom Olympic Loop Space by BASE_4, the Games on screen
Top [CONNECT] by Flux_4ce, route modification





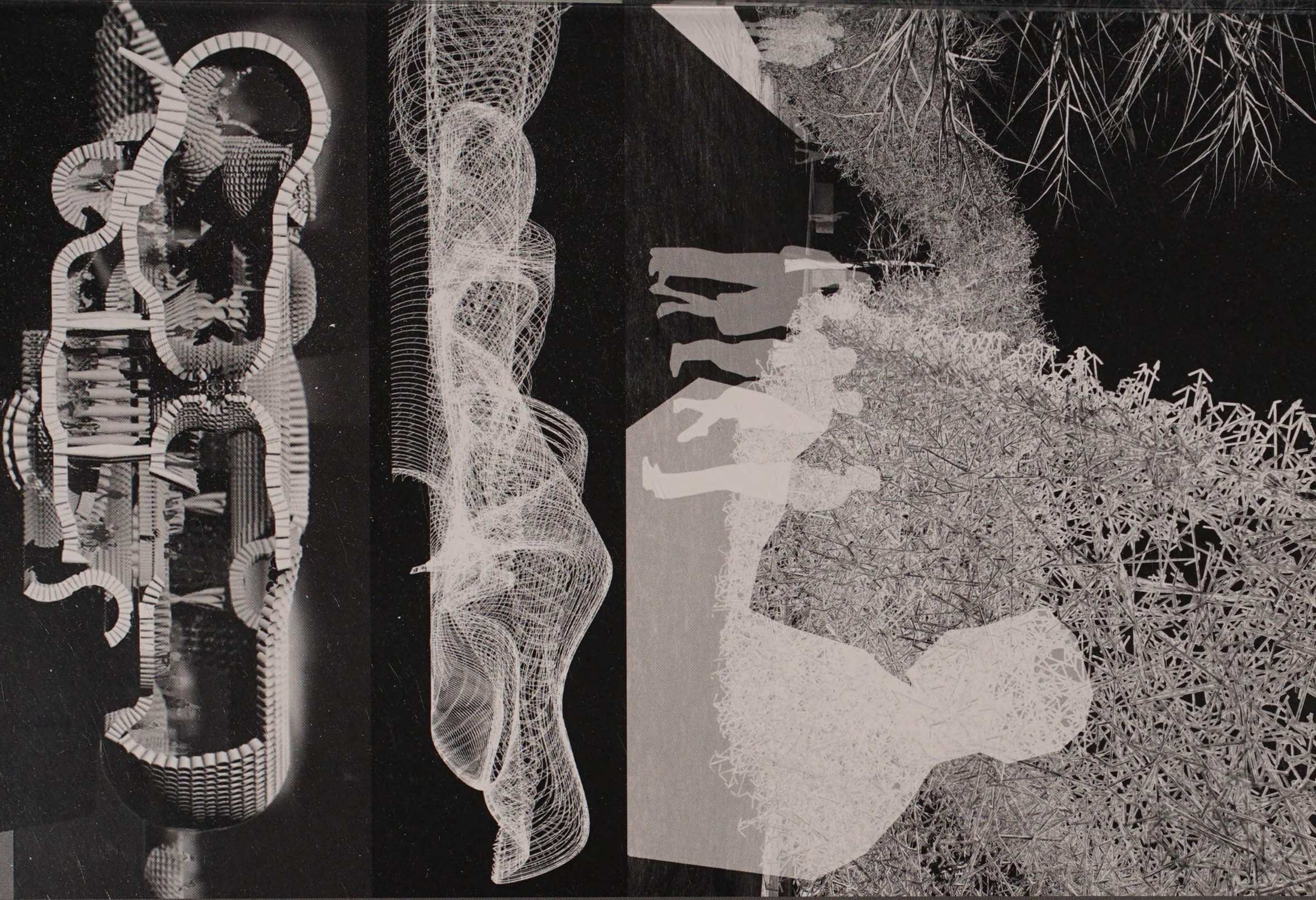


AA DRL Phase II Thesis Projects: Bottom Velo[City] by VELO, engaging the inflatable screen
Top GO! by .exe , the bus prototype moves towards the user

Particulate Matter and Discrete Spatial Distribution

An emerging area of design research has involved understanding all matter to be formed by particulate forms of materiality, emphasising the design and testing of aggregated three-dimensional spatial fields, formed by forces acting upon and differentiating the accumulation of small, discrete parts. The DRL continued to seek new dynamic animate tools and scripting protocols in Maya MEL Script and 3D MaxScript, with the intention of producing coherent global spatial organisations with an accumulation of extremely high orders of small repeated components. The design intelligence of these systems lies in their capacity to control the articulation of local positioning, adjacency, orientation and other dimensional data of particulate parts, and to imply the inputting of information into the formation of larger spatial distributions. These kinds of generative techniques open new avenues for digital practice, and also contribute to the broader ambition of establishing new paradigms with which to reshape the way architecture is generated, formed and controlled, through linking computational control interfaces to a new concept of materiality.



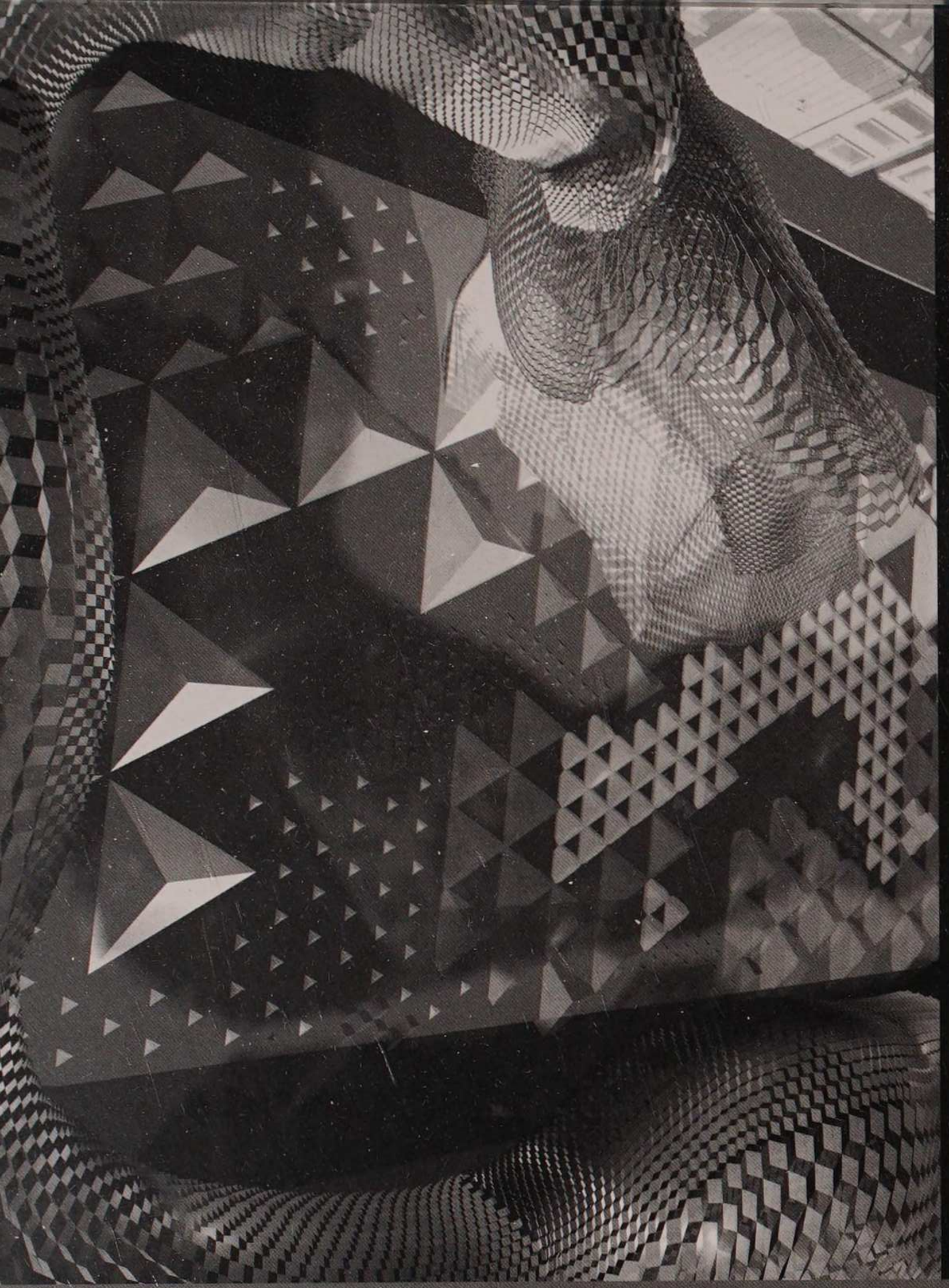


AA DRL Phase II Thesis Projects: Bottom Vapour Trip by diff[USE], fog responds to bar users
Centre GO! by .exe; Top Spin by Agdis, multisized jacks in Hyde Park nightscape

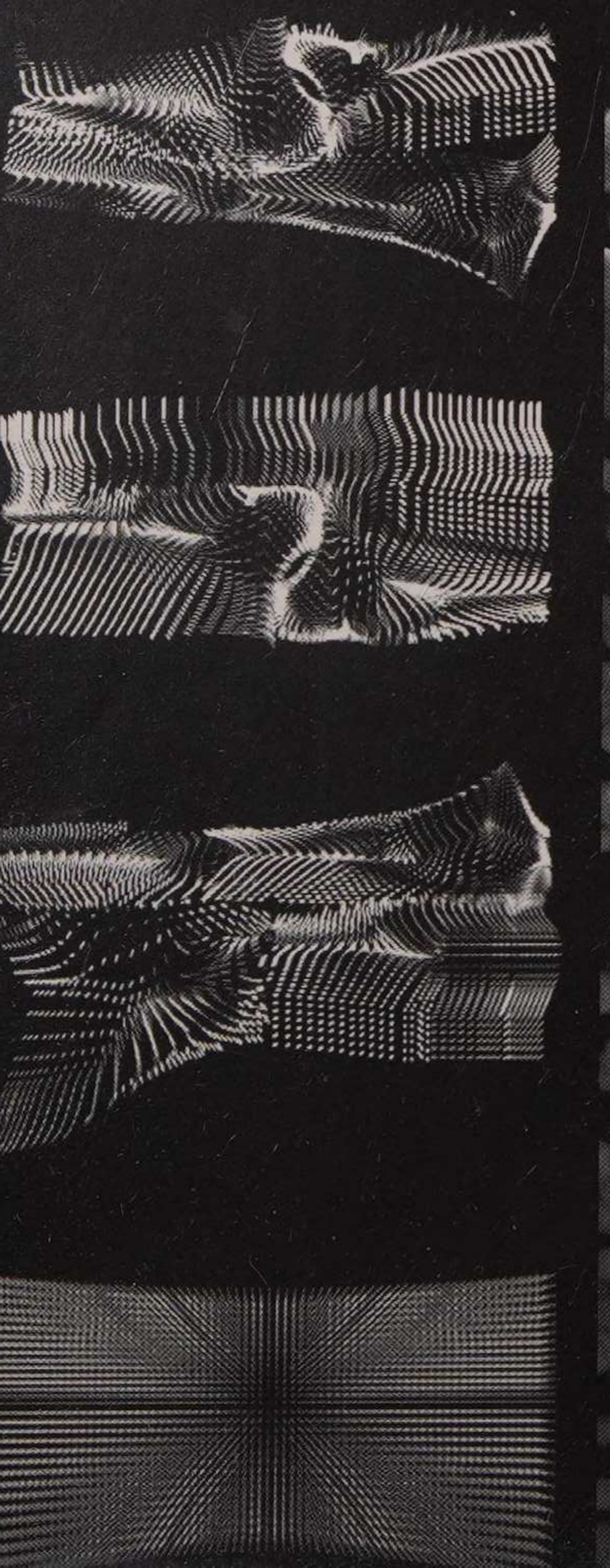
AA DRL Phase I Studio Projects: Bottom Shift's Skylab, polygonal corbelling and placement of lab on Hoxton Square rooftops; Top G_nome's 3D Voronoi in Old St roundabout

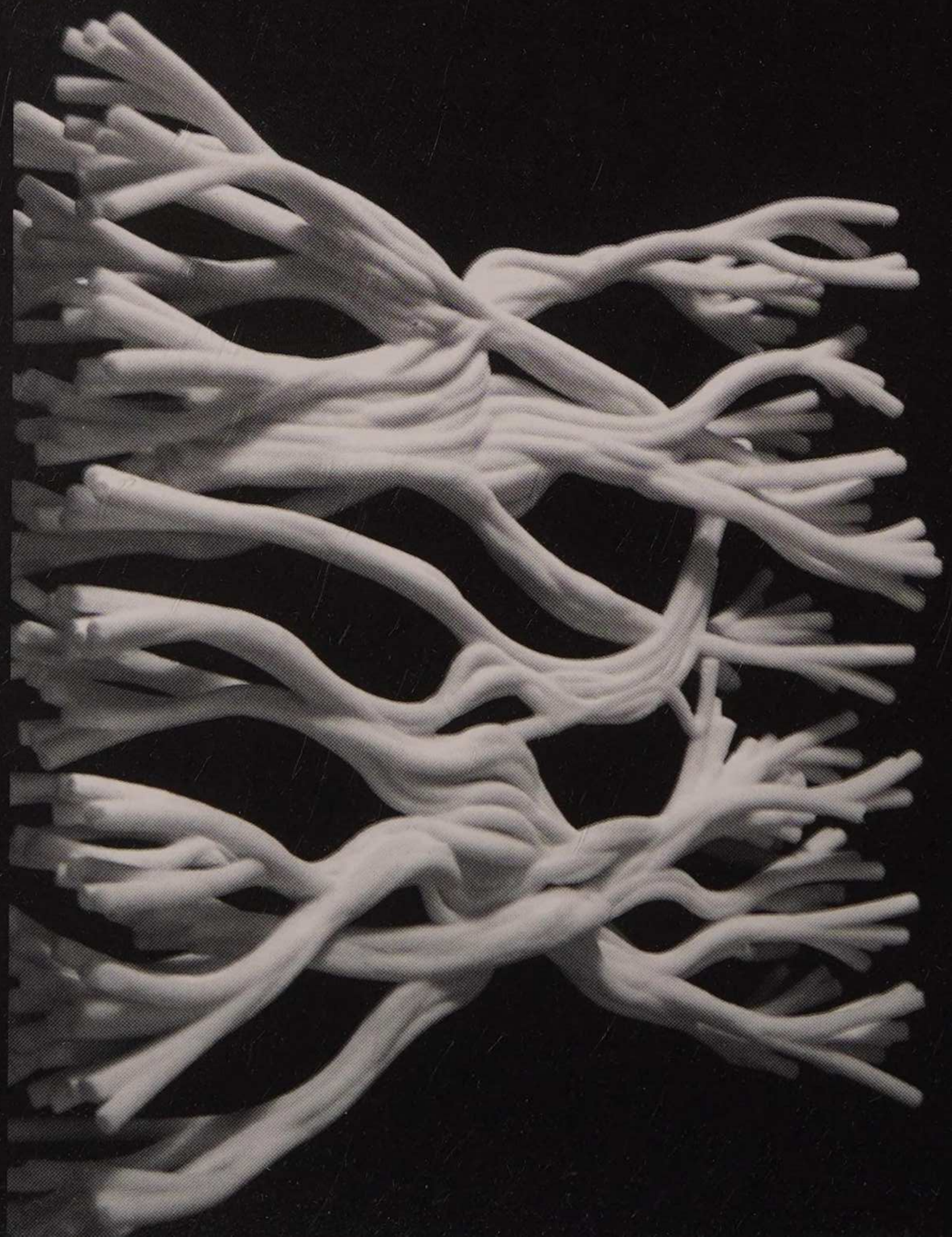
Intelligent Infrastructures and Interfaces

One of the primary explorations that emerged from the Lab in 04-05 focused on the way that computational logic and communication networks are radically changing the practice of architecture. The role of the interface in our everyday lives offers a new sensibility that creates operative working methods and techniques as opportunities to integrate these processes within architectural space. Our students explore these methods in order to integrate and extend user–space relations, shifting the emphasis of design from permanence and endurance to ephemerality, automation and interaction. These new forms of intelligence are installed in projects by linking computational control systems to distributed sensing and actuating devices, with the objective of customising mass experiences to smaller groups and individuals.



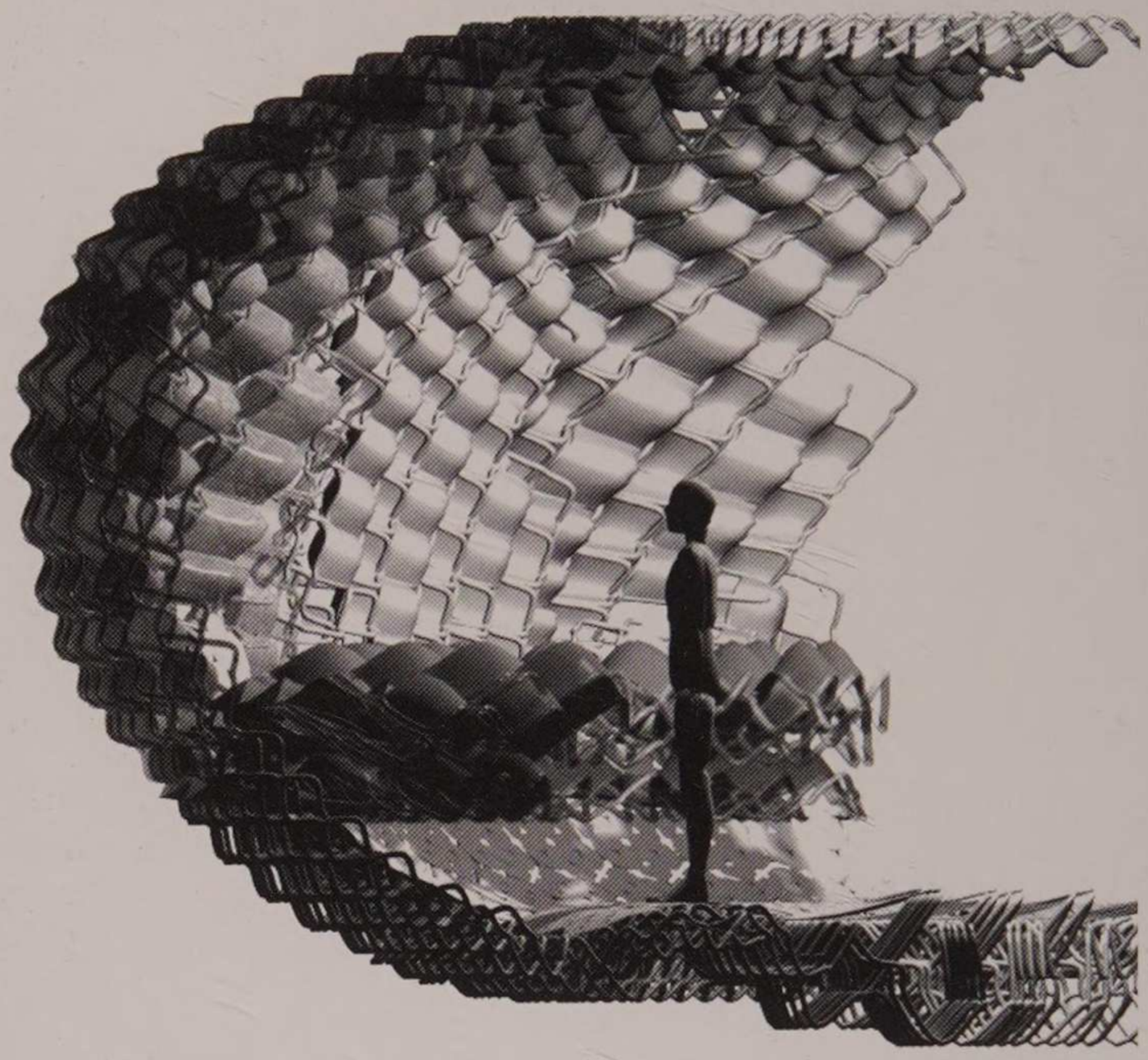


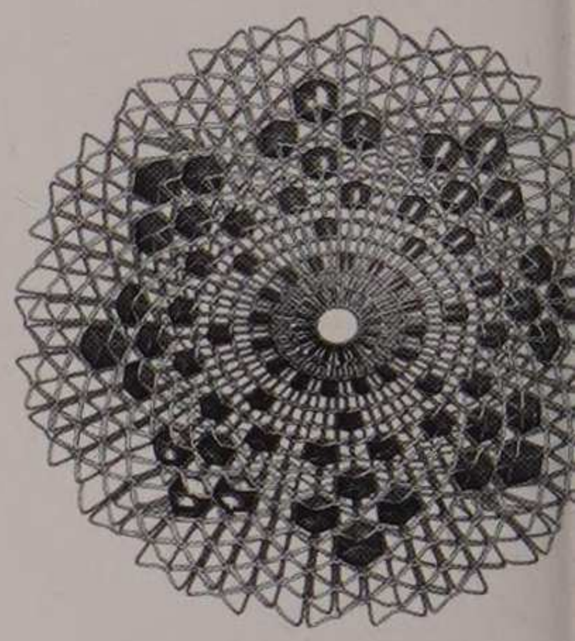


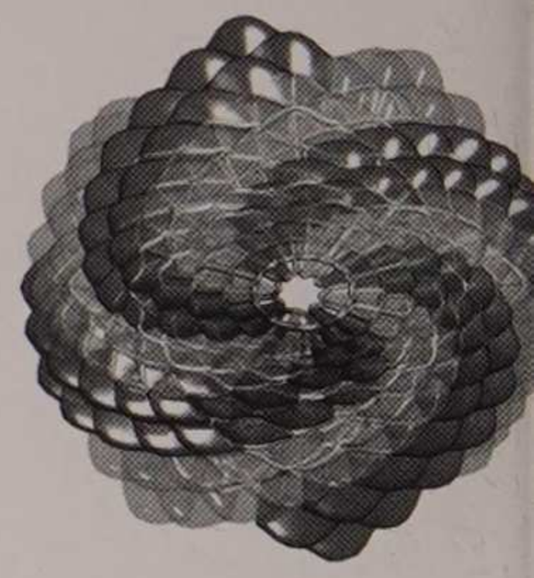






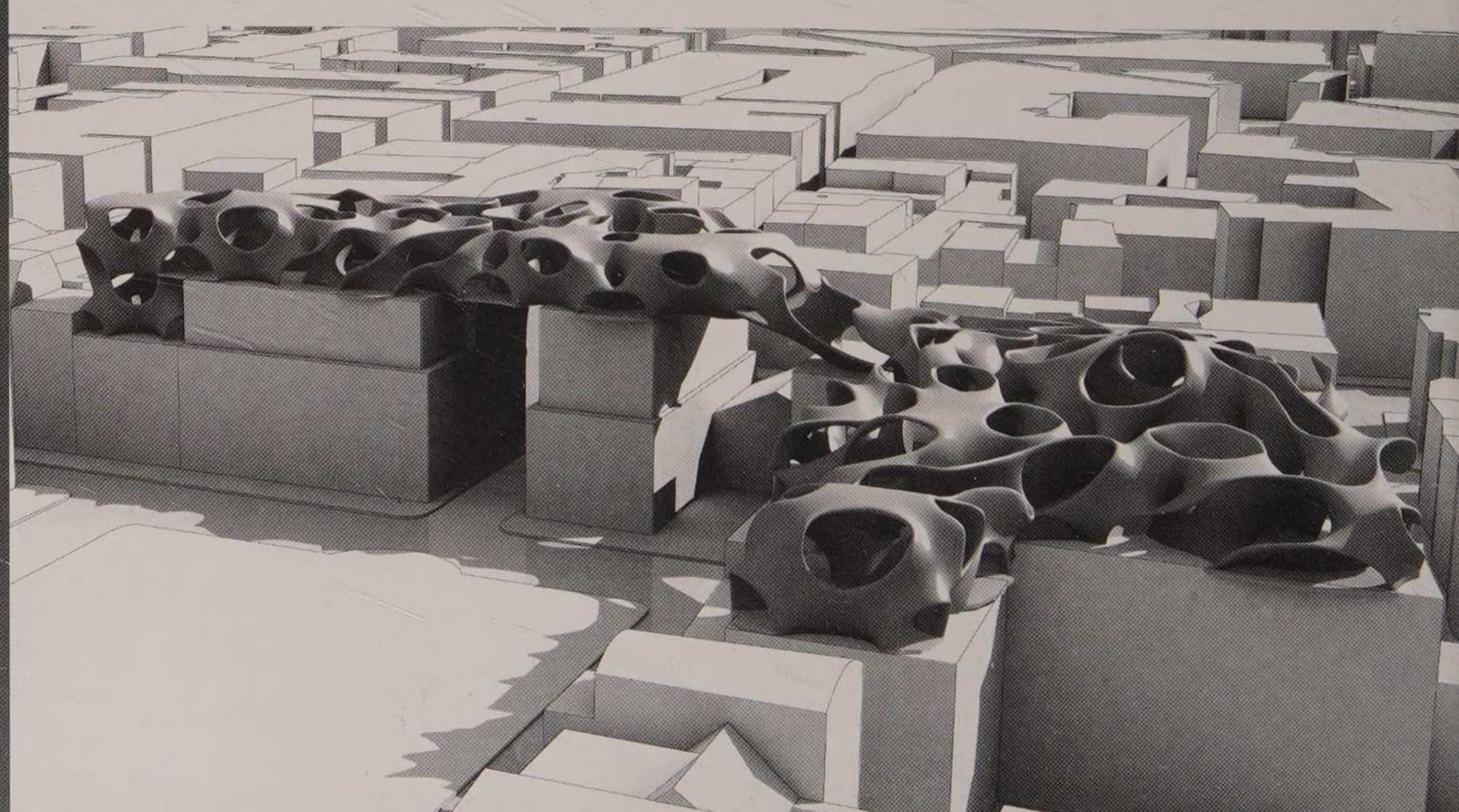


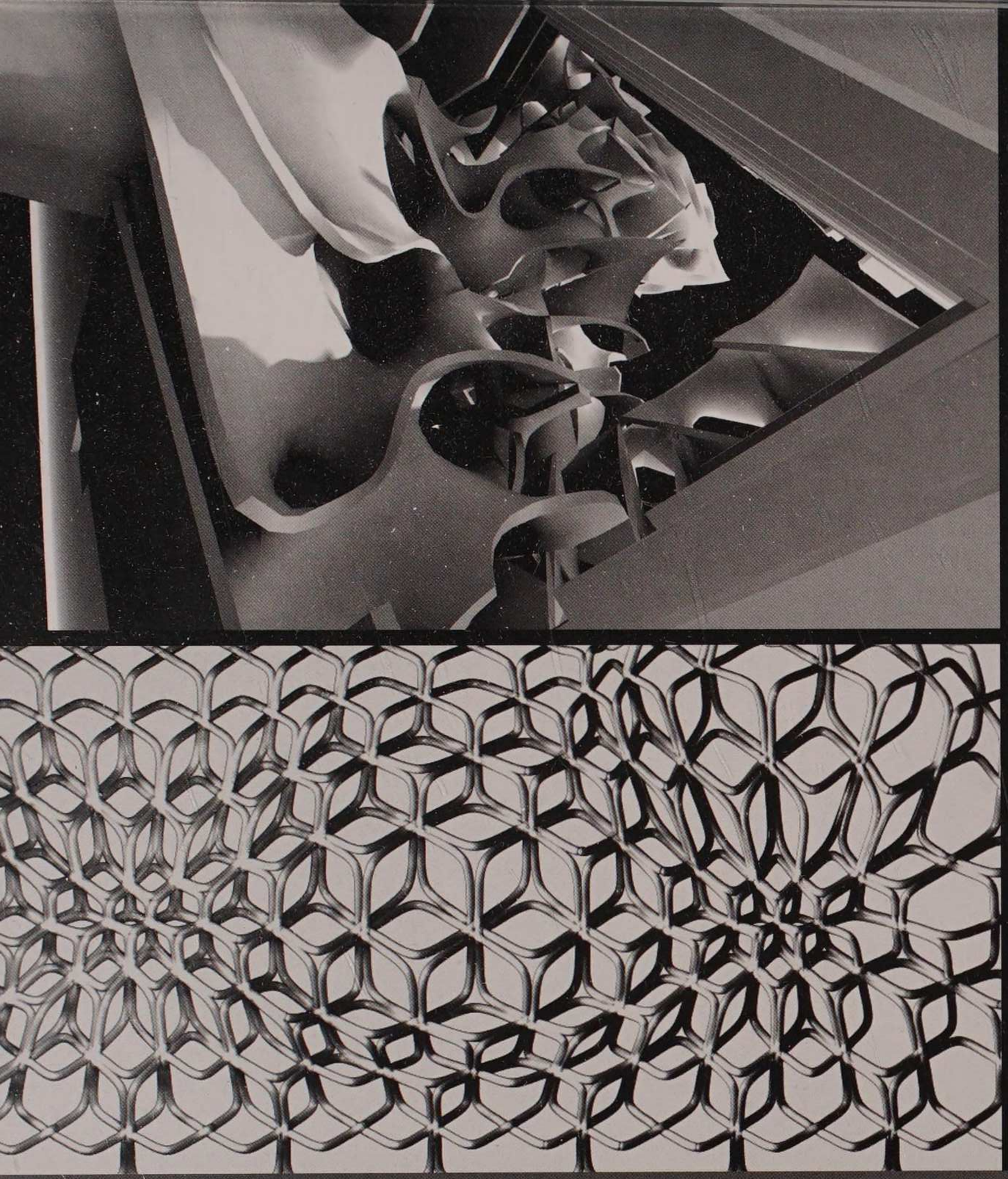


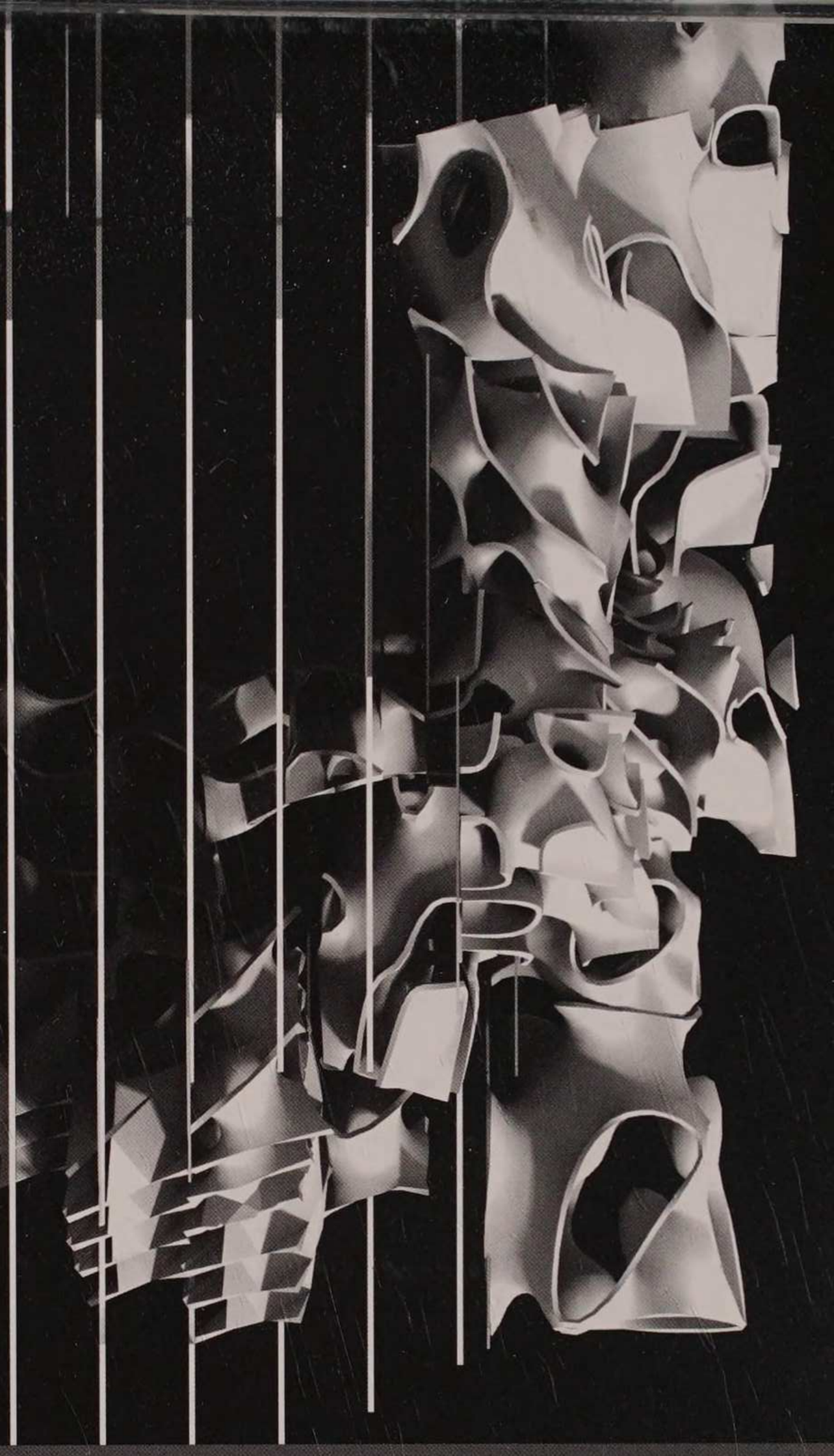


Voxel-Based Intensities and Extensivities

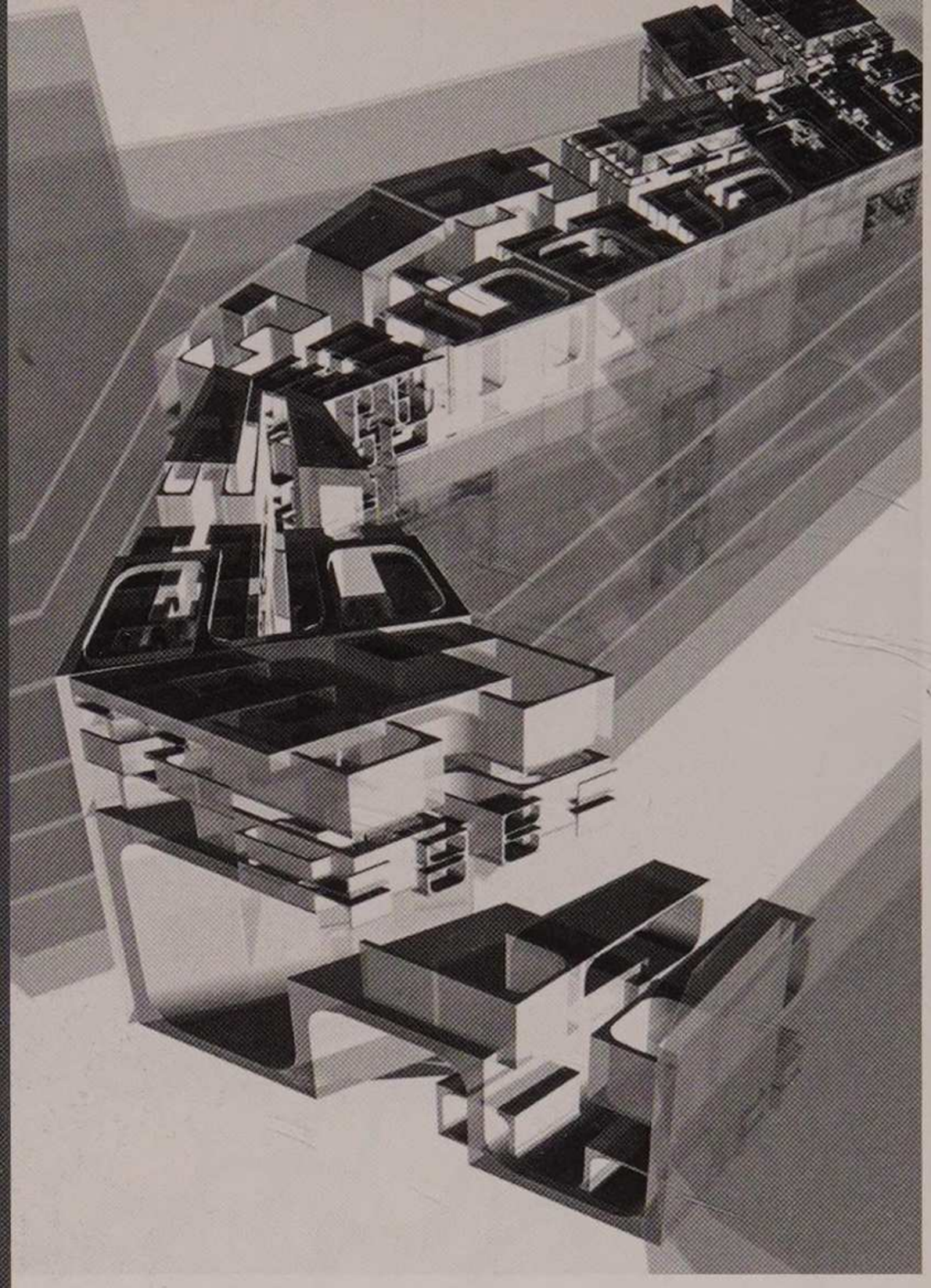
The DRL has shifted its emphasis from the architectural surface (as the pervasive default digital modelling technique) to modes of deploying space-filling volumetric components. This aggregate organisational logic relies on advanced computation techniques that control systemic growth, orientation and densification of small three-dimensional cells. The manufacturing implications for these new digital tools redress the involuted objectives of higher orders of complexity, achieved with an economy of parts. The spatial effects of this paradigm shift include an immersive experience within porous, sponge-like spaces, where surfaces are pixelated to a multitude of small approaching incremental curvatures, yielding a new concept of the architectural surface as a mediator of local, dynamic information.







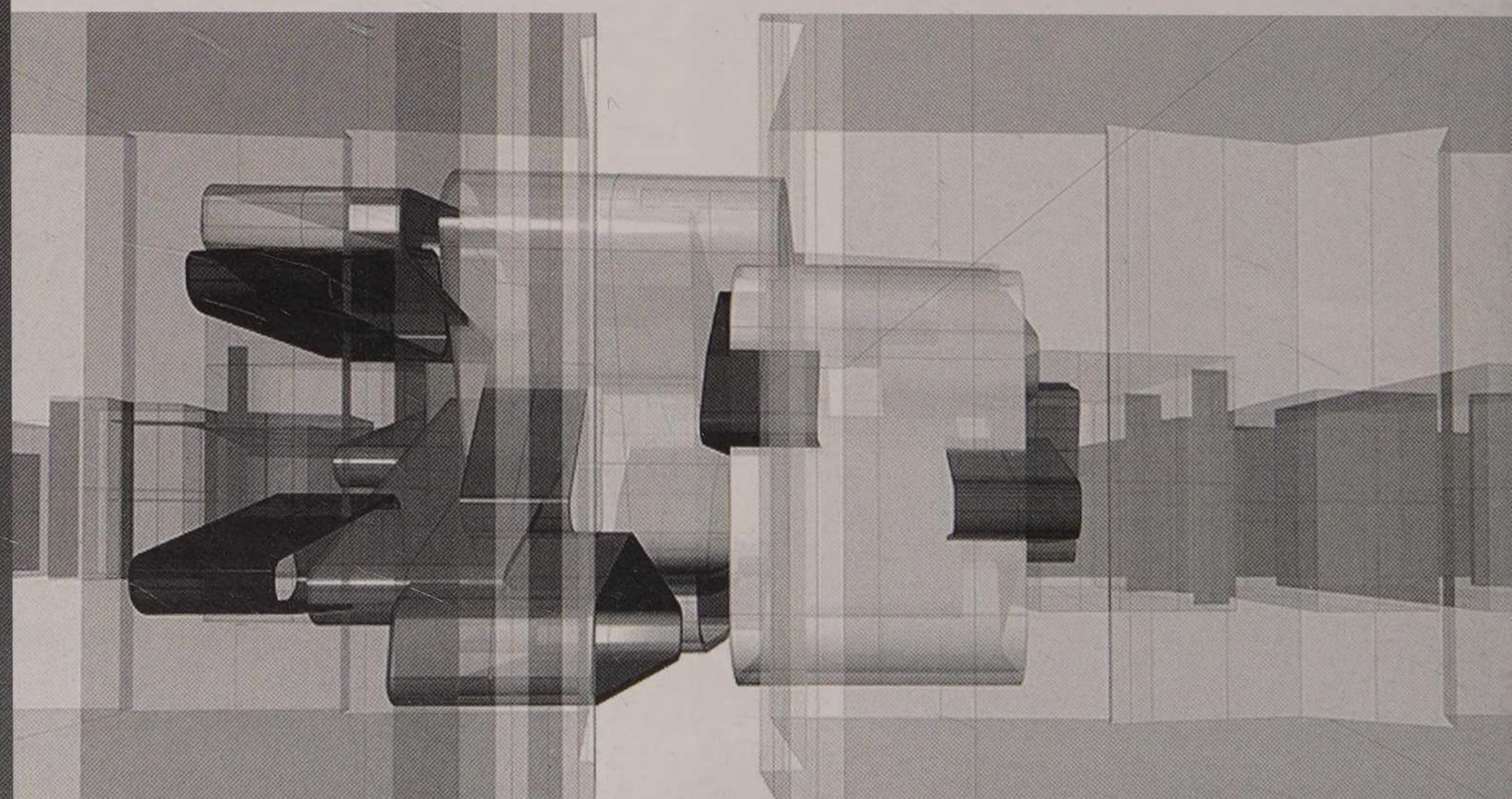
AA DRL Phase I Studio Projects: Bottom left Paramorph's web analysis;
Top & bottom right YME's explorations in Mathematica, filling voids

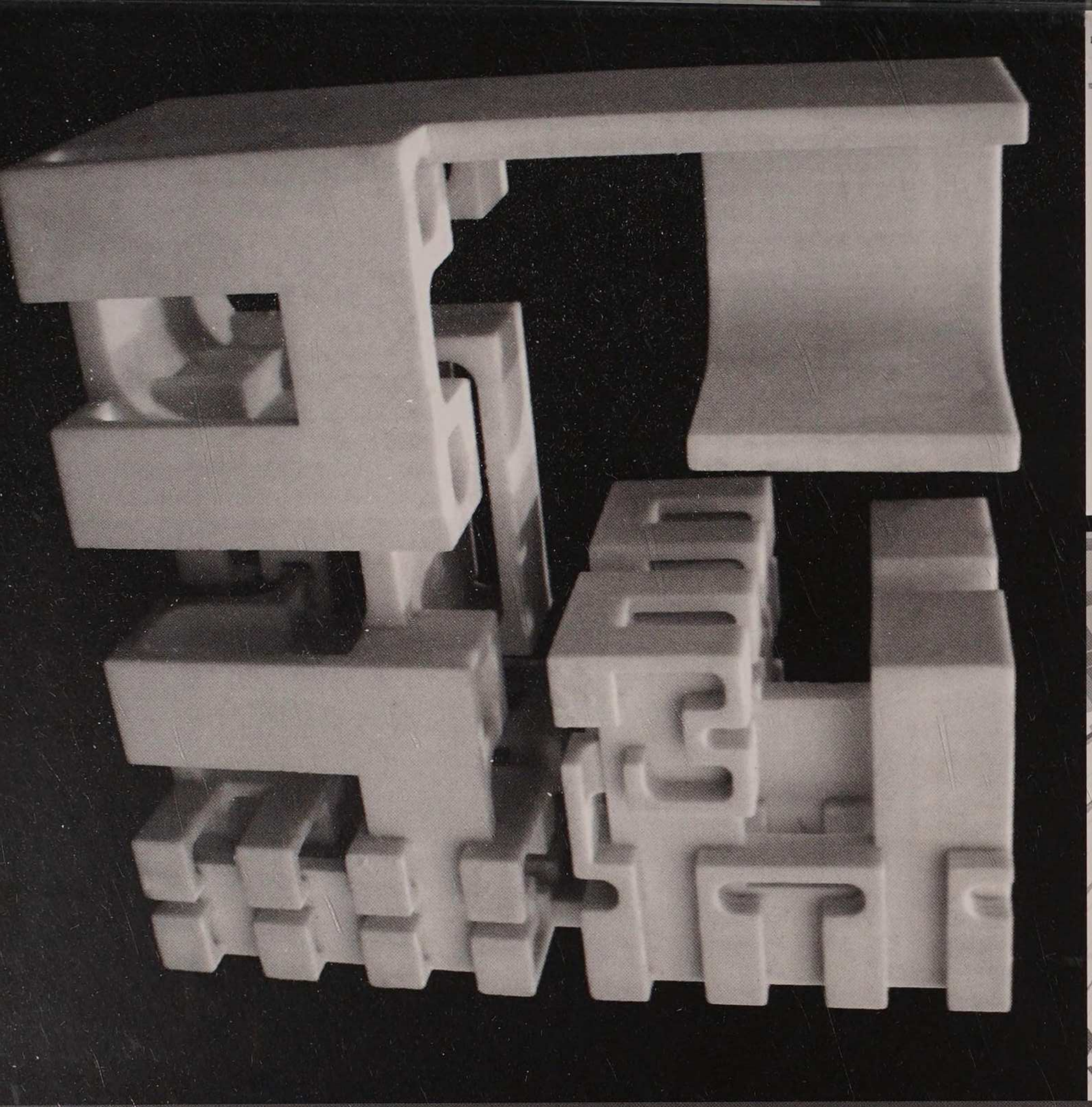


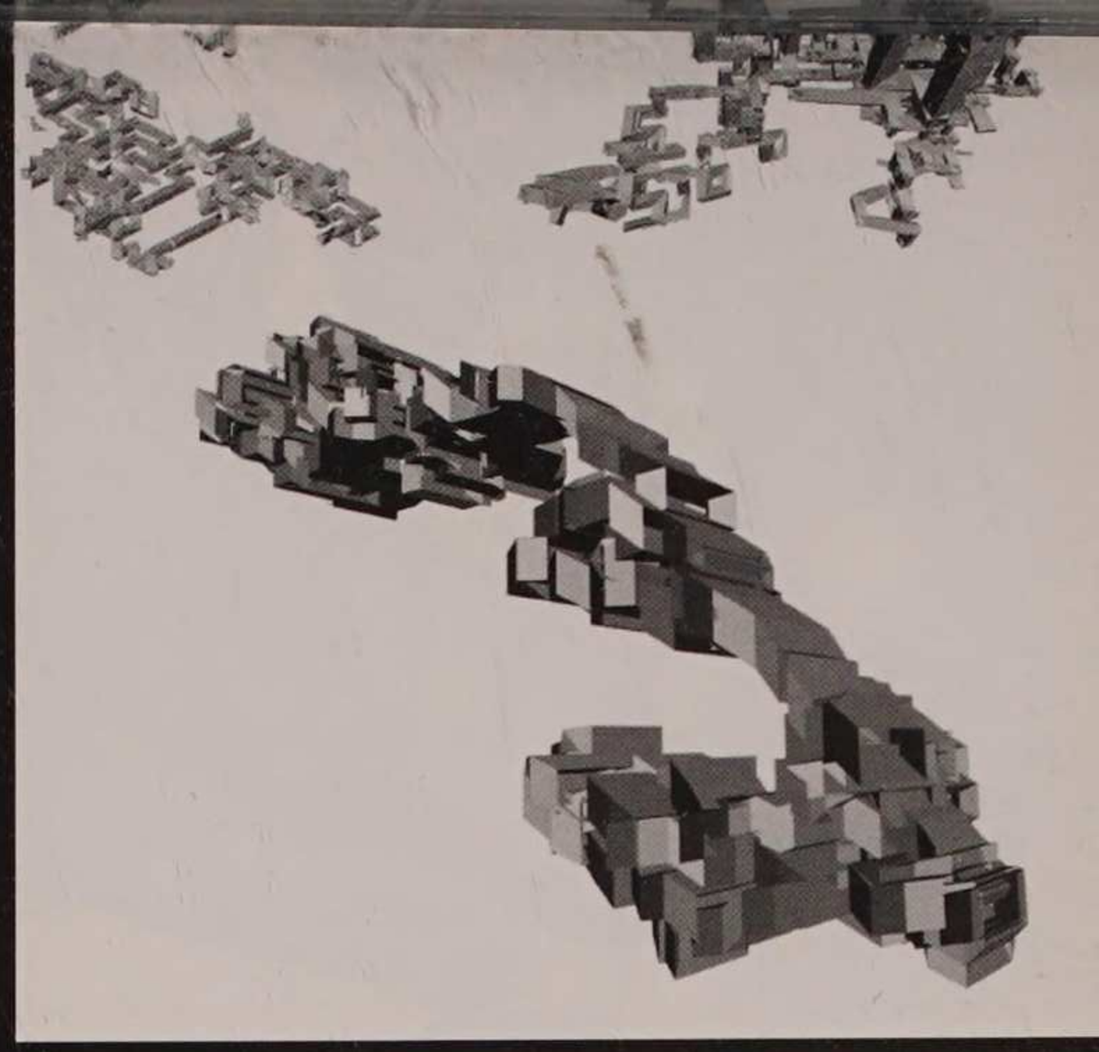


Nested Morphologies: Surface as Embedded Material Organisations

A core component of the research explores how surface assemblies can be shaped to facilitate dispersal of material systems throughout a developable, differentiated series of surface modules. The surface acts as an operative agent that offers varied opportunities, through a systems logic, to explore performative difference in a unified link system of exchange. The research teams have used these performative surfaces to develop systems ranging from porous building envelope systems to operative spatial organisations. While working with familiar 3D modelling programmes and media software, some DRL teams have explored the use of Wolfram's Mathematica to pursue strategies of computational design.



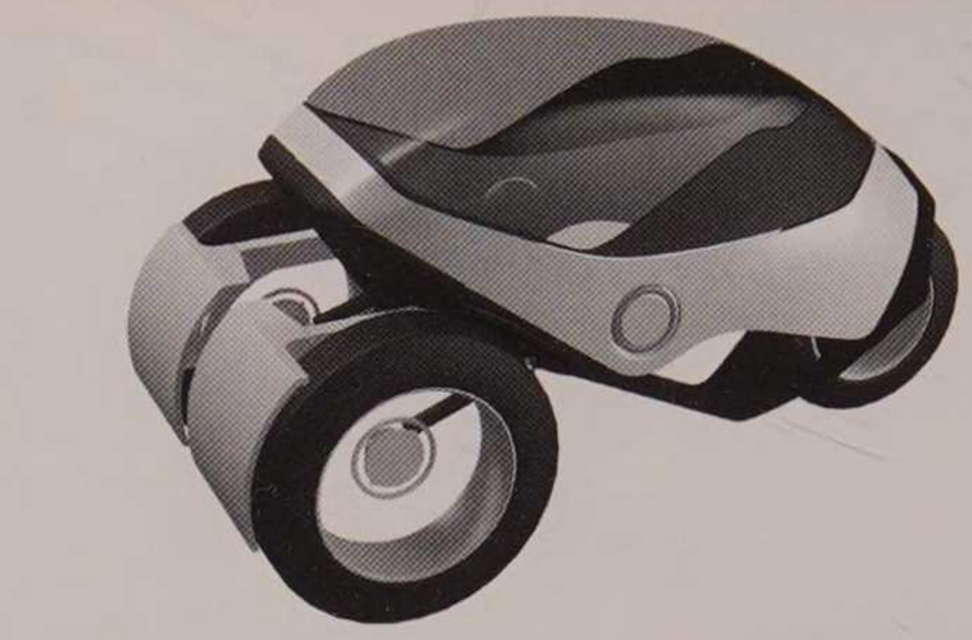


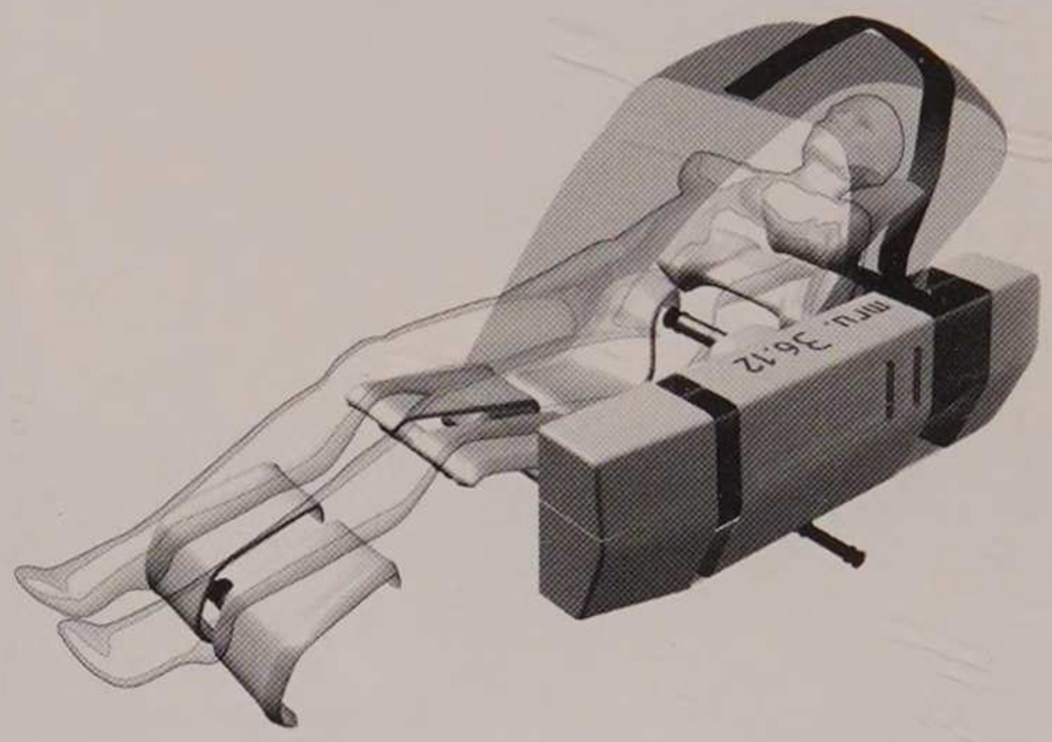




AA DRL Phase I Studio Projects: Bottom Connected's Fractals STL Top left Mor[e]ph's fibre solids; Top right Team 01's Snapping Triangulated tracks

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Operative Intelligence: Studies on Material Performance

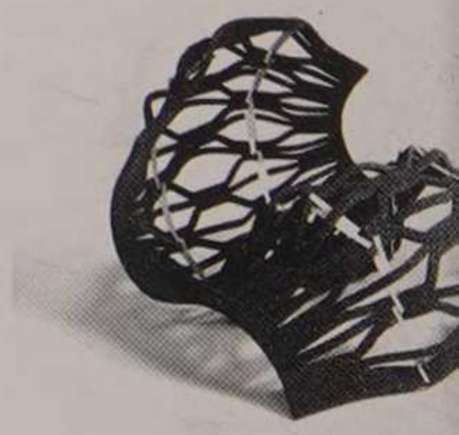
One of the primary areas of research for the AA DRL is the interrelationship between material and digital methods of exploring material behaviours. Material performance is examined through physical models that amplify local behaviours and principles that in turn act as feedback mechanisms for teams to test and develop their design proposals. In a series of introductory workshop experiments, deliberately non-architectural material processes are sought with the ambition of transferring behaviours to a life-like, ambient and augmented architecture where forces are managed and distributed by active material organisations.

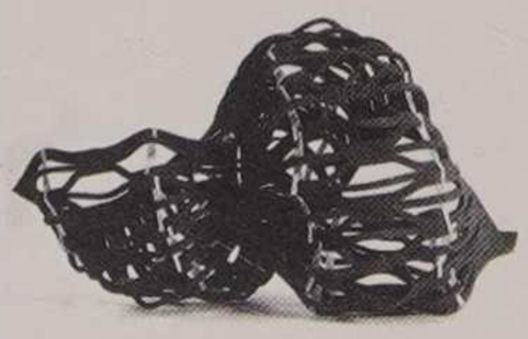
These workshops bias material modelling as a form of computation, and develop knowledge and skills related to architectural design by means of analysis and evaluation of innovative material systems, their related intelligent technology transfers, and interdisciplinary implications for architectural practice. In the formulation of Phase I studio projects based on these early experiments, students quickly realise the difficulties in finding similar architectural examples and typologies. These prototypical processes cross disciplines such as the material sciences, engineering, robotics, forecasting, simulation and the special effects industries. Teams use advanced forms of scripting and simulation to develop systems that are informed and tested through digital performance simulations. This is furthered through the development of mapping and analysis techniques that explore generative systems of deployment.

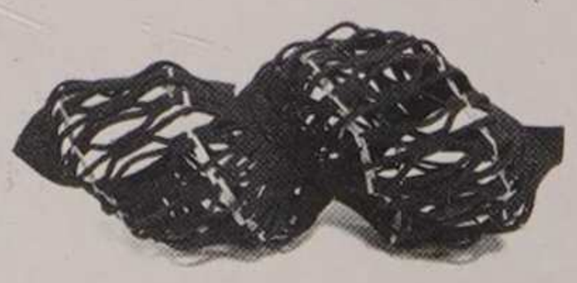






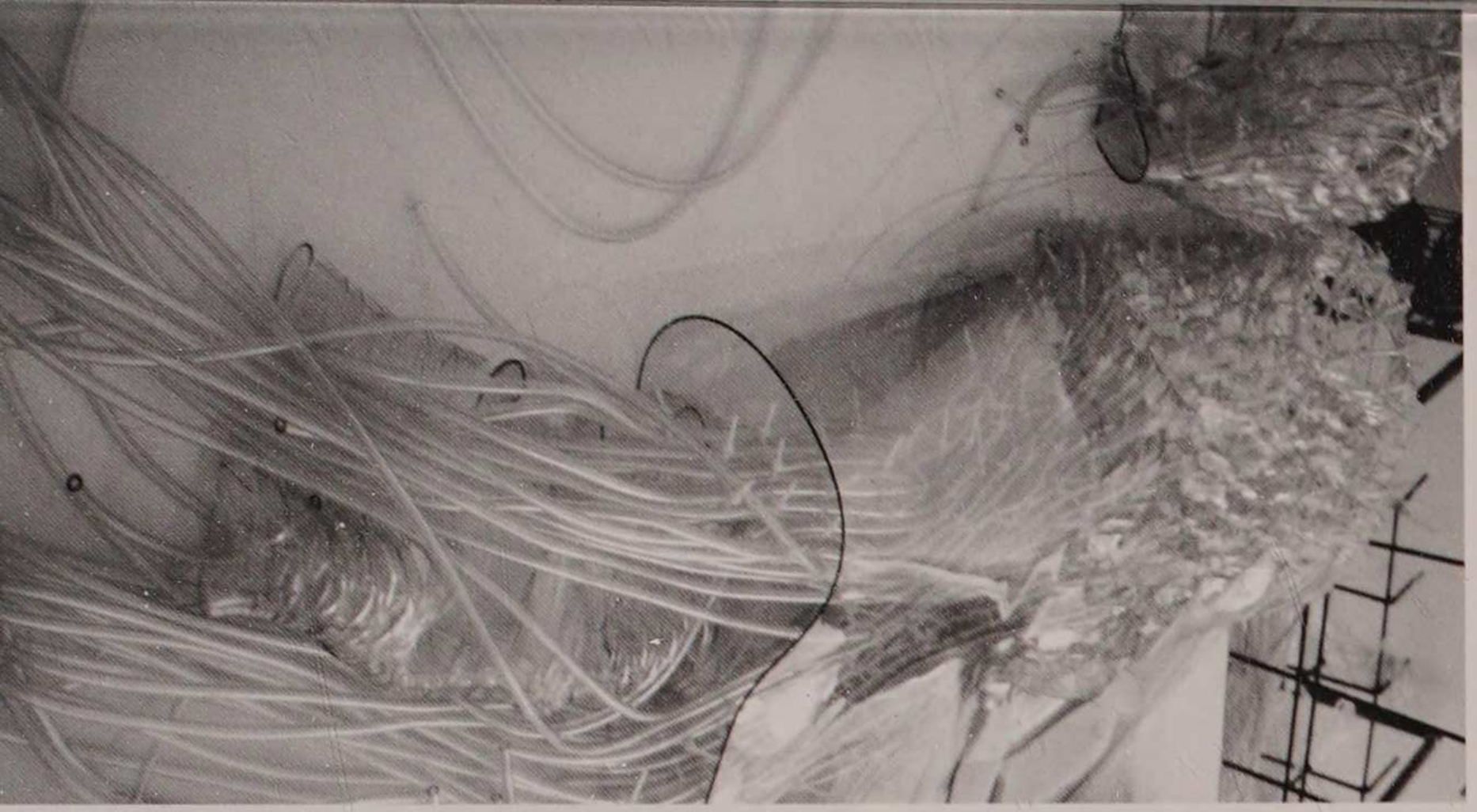


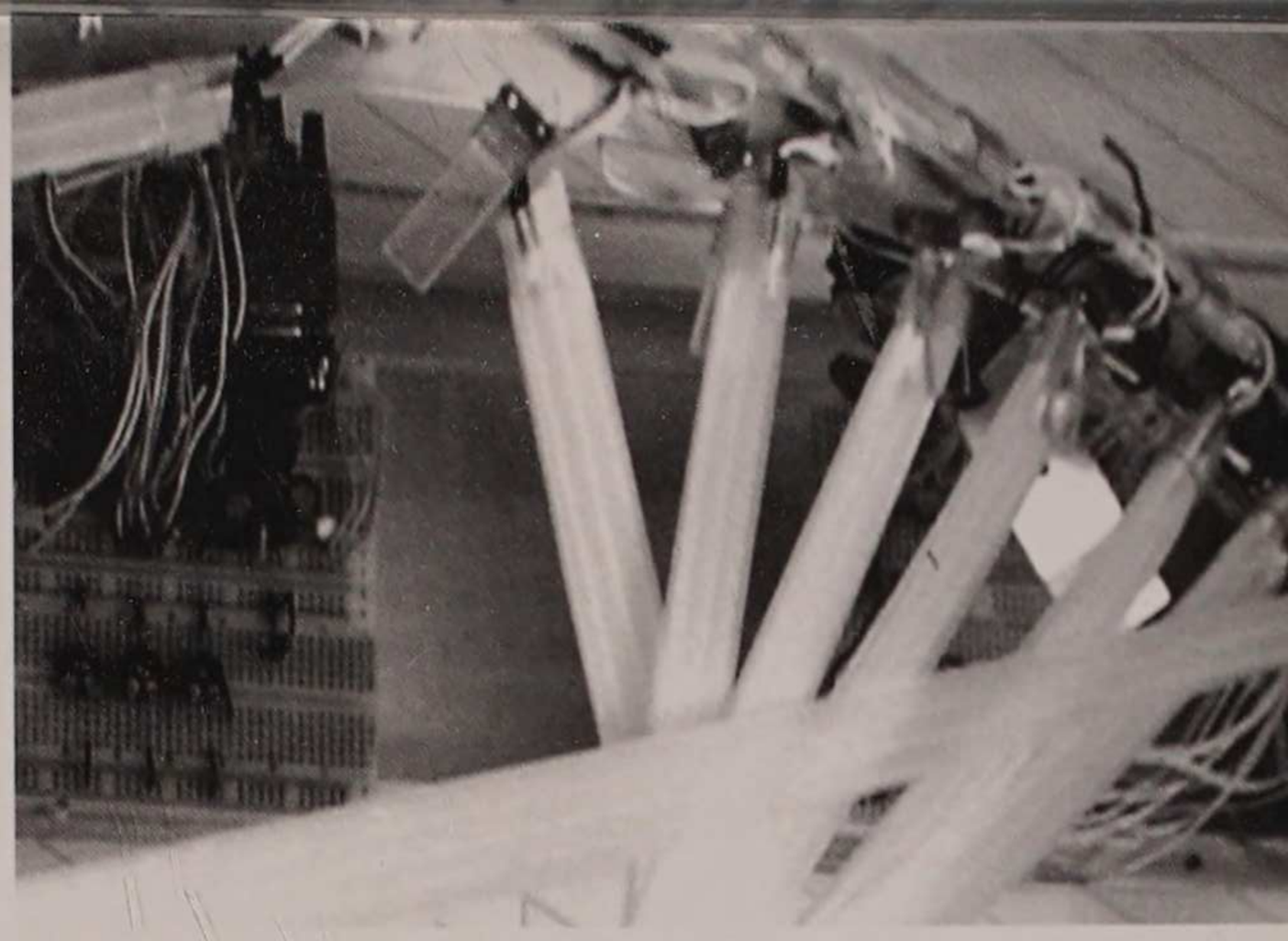


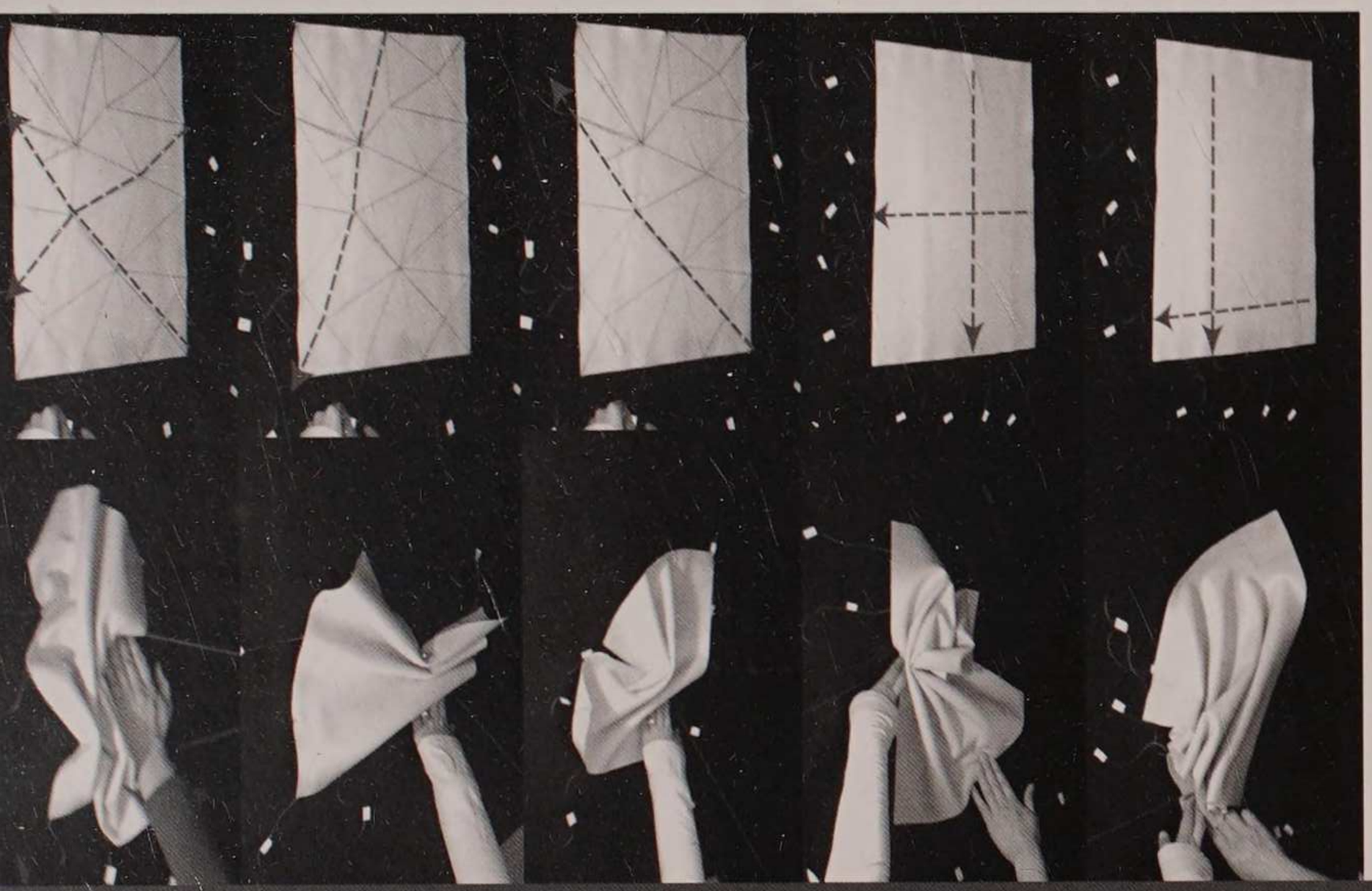


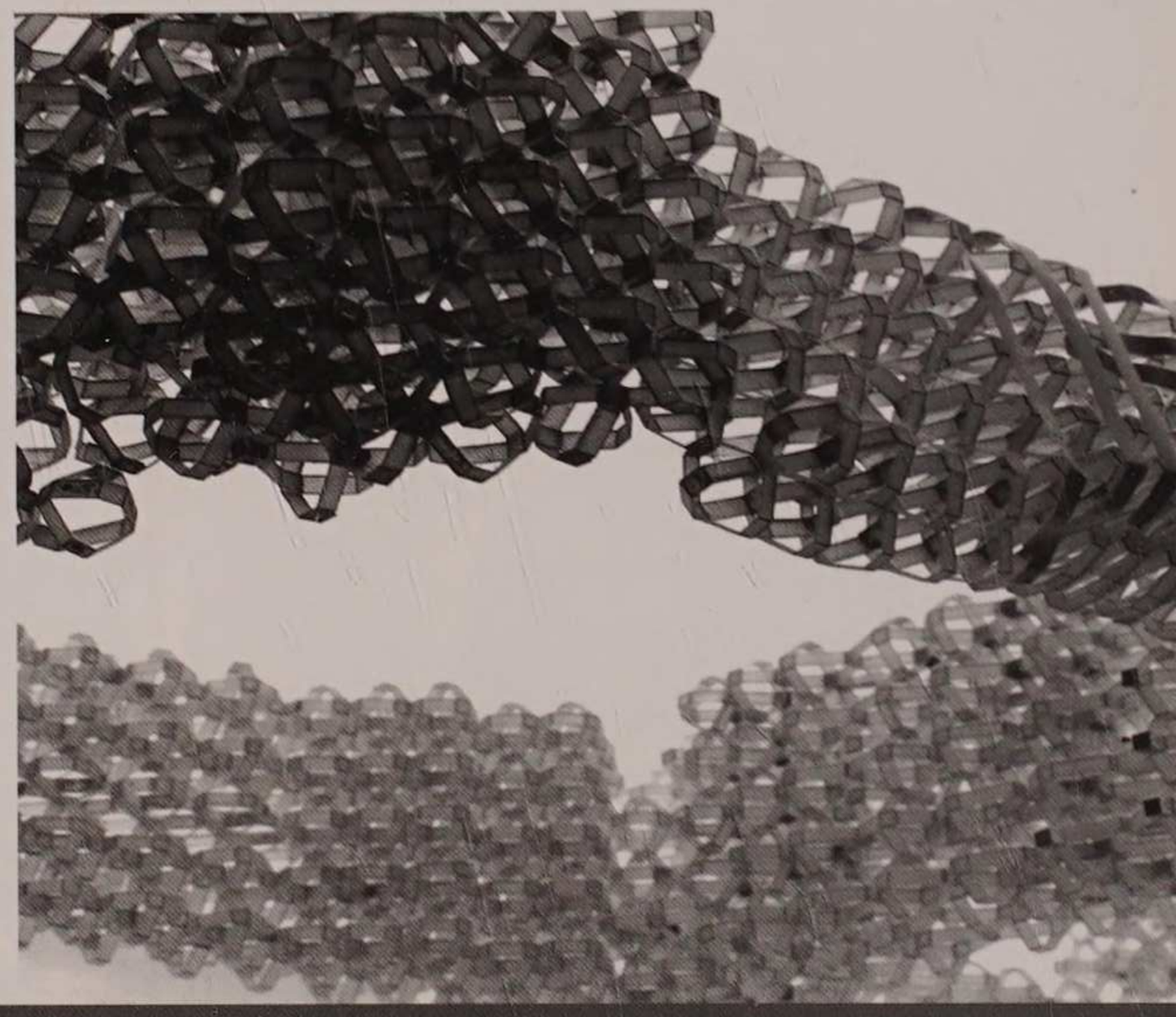












AA DRL Studio Projects: Bottom left AN_D's flat-pack emergency system; Bottom right Mor[e]ph's felt stressing operations; Top left MAJRM's light arrays; Top right D-net's elastic structure

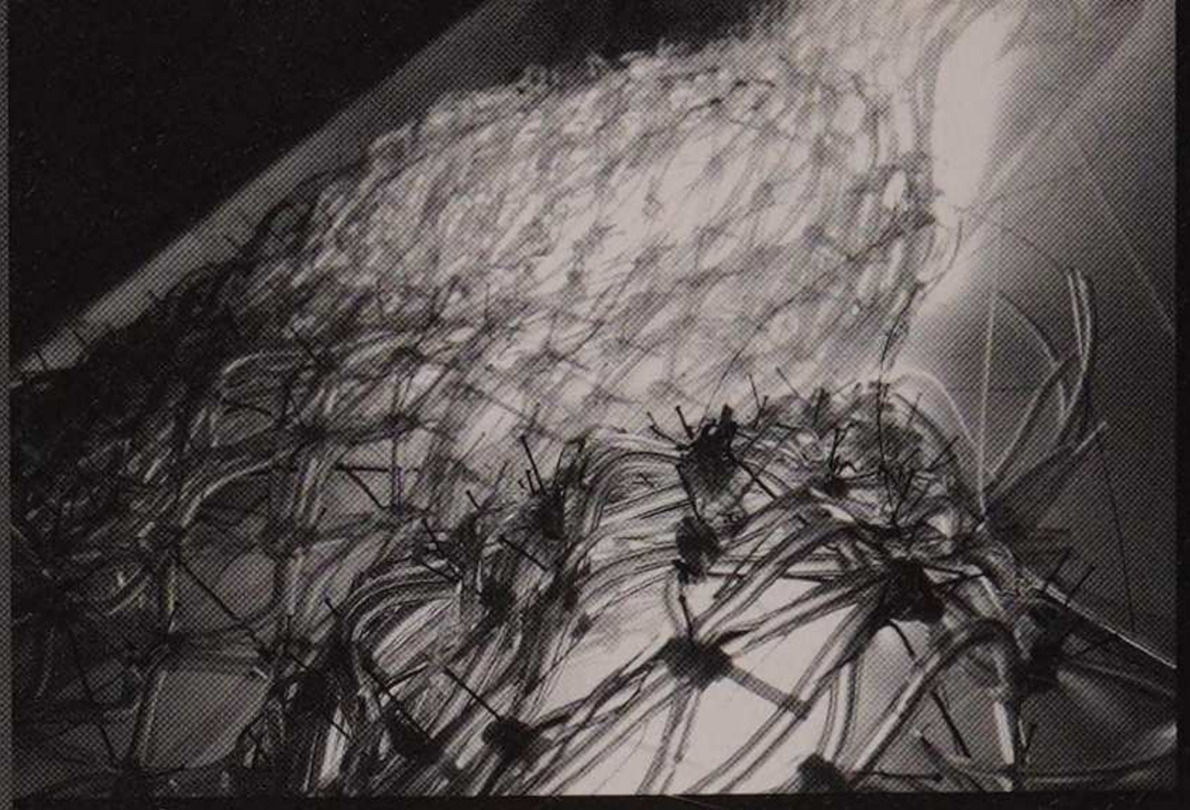
AA DRL Studio Projects: Bottom left mani_Fold's unfurled emergency unit; Bottom right: Diff[USE]'s cones Centre right Noise; Top simShun's kinetic beach

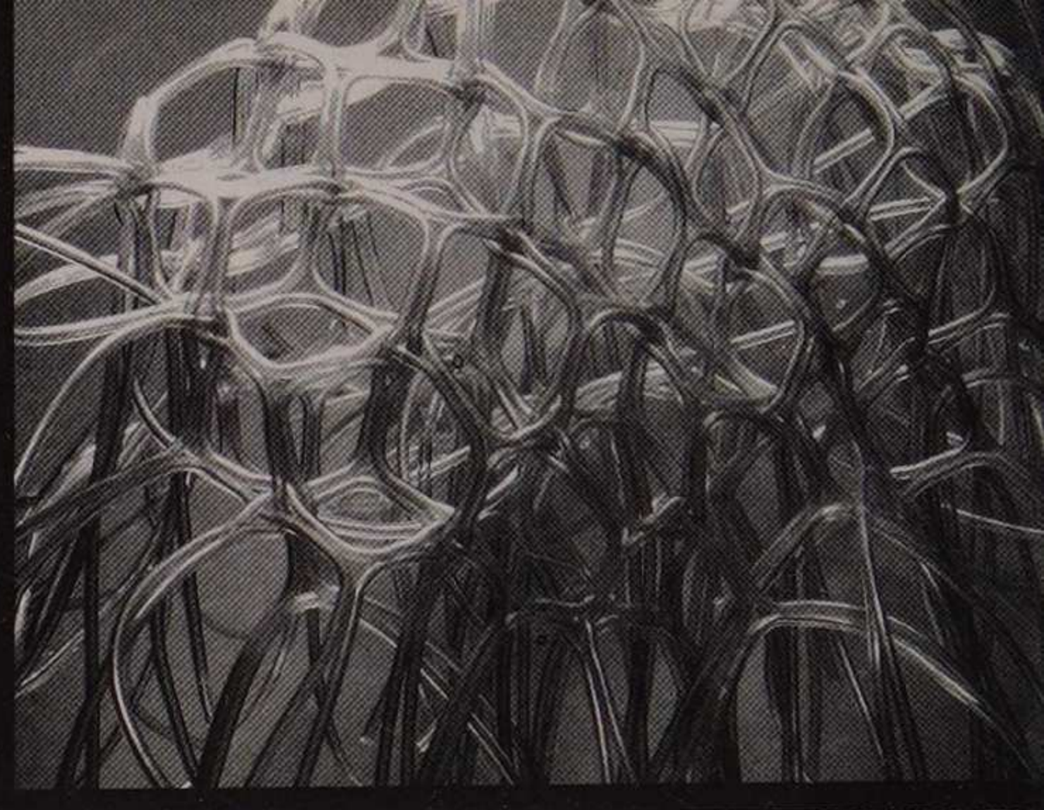
Project-Based Design Research

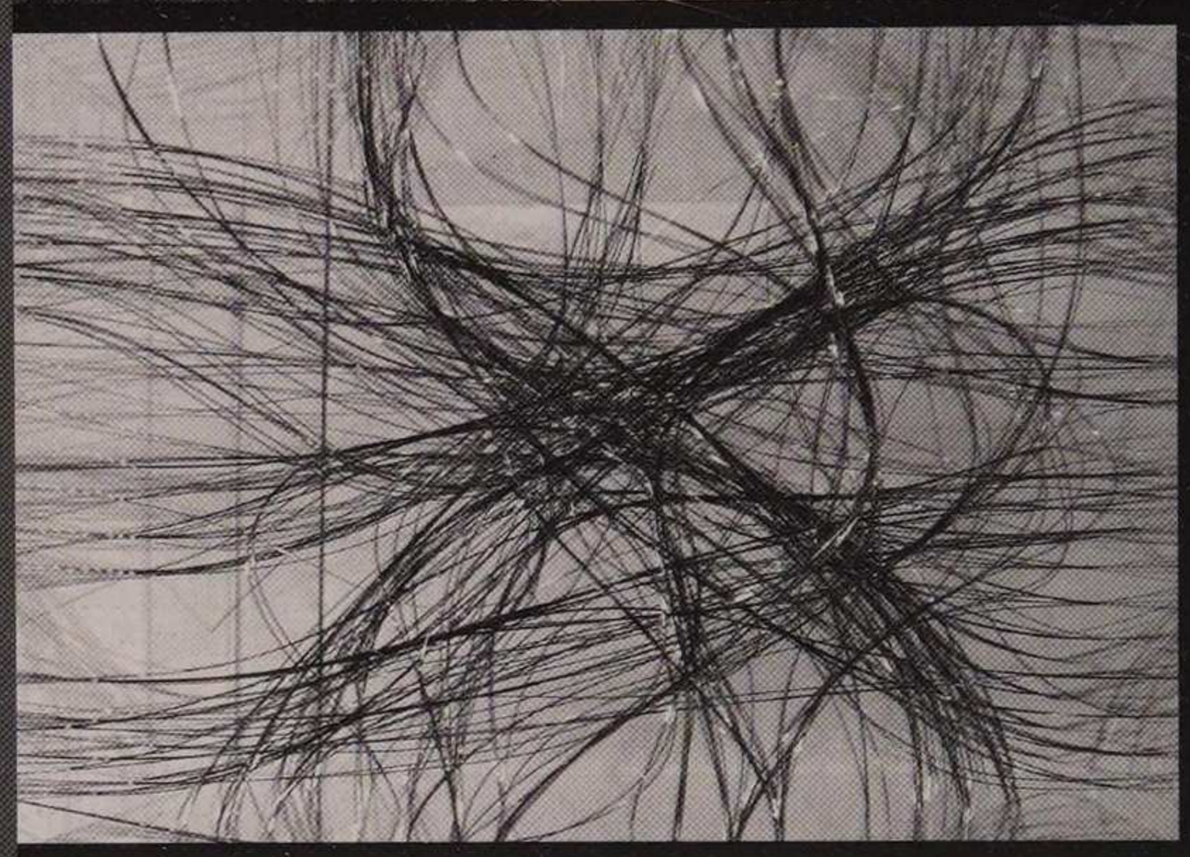
The DRL understands design practice to be a form of architectural research; the architectural design project is its primary mode of investigation, exploring new forms of highly distributed, responsive approaches to design processes and strategies. Pursuing design as a form of research raises a series of questions in relation to larger transdisciplinary technological, economic and cultural contexts and the direct implications for architectural practice, representation, documentation and media.

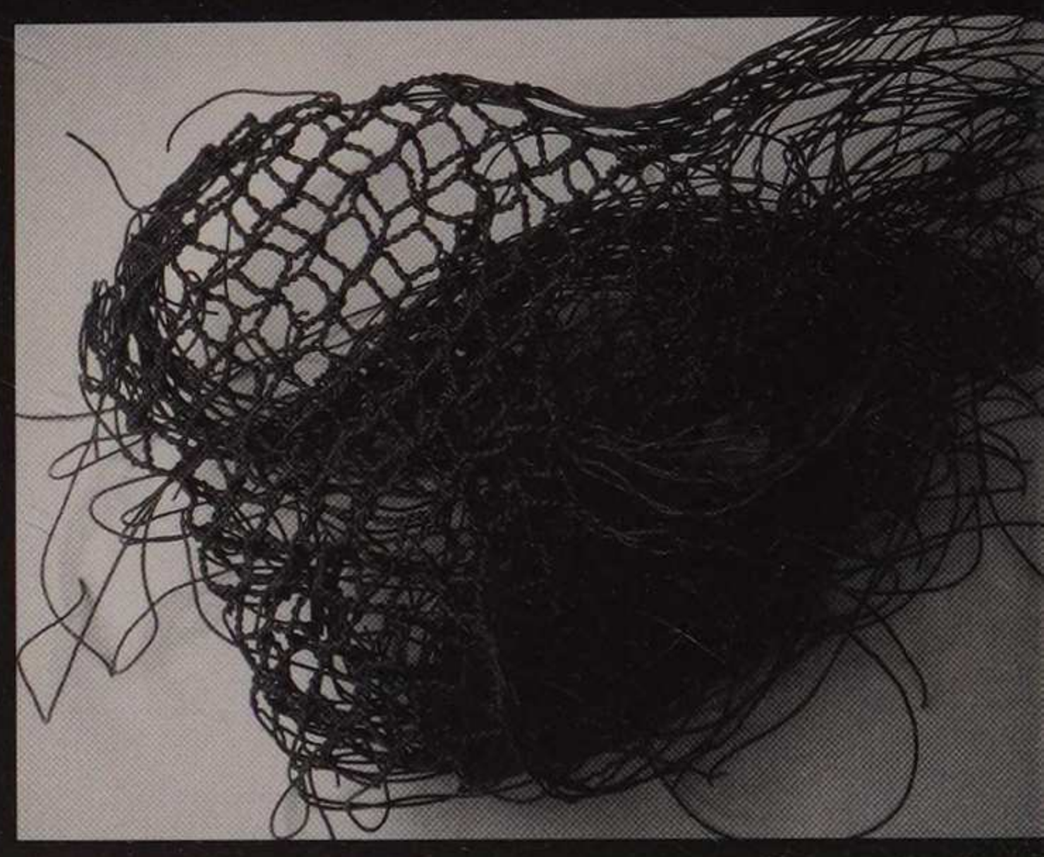
The studio is organised as a laboratory of open source design work, software tools and programs. Small, self-organised design teams act as independent nodes within the studio, focusing on extended projects that emerge from a constant negotiation between team members. Thesis projects are developed in collaboration with teams of tutors and technical and other external consultants.

AA DRL Studio Projects: Bottom G_nome's section through Old Street roundabout;
Centre YME's massing and programmatic studies; Top Base_4's Loops model









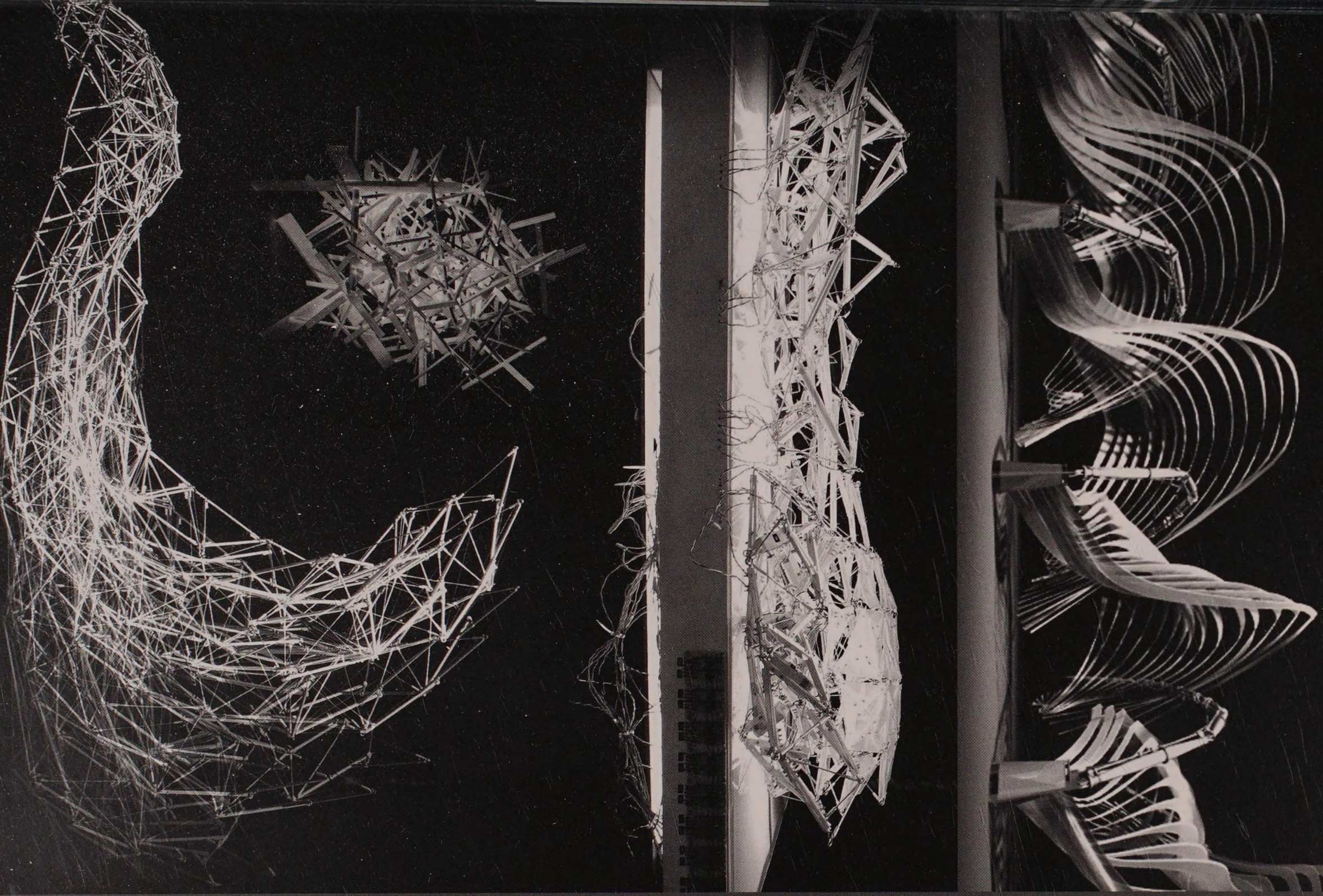
Prototypes

The design process of our current agenda seeks to bridge the gap between digital techniques/modelling and the acts of making. One avenue for exploring this is the production of prototypes and installations that create a working environment in which the teams can test and observe user responses and patterns of use within full-scale working models. During the past four years the DRL has installed these spaces in a series of worldwide exhibitions, and regularly at the AA and the John Street studio; the installations are then directly wired back into the design tools and equipment used by the teams for the creation and modification of the project.

An example of this design approach will be tested in this year's DRL end-of-year exhibition, in which one of our Phase II team's paper prototypes will be deployed as a 1:1 surface. The installation will serve as a testing ground for exploring and experiencing a collective act of making.

Phase II Prototypes

Phase II students began 04-05 with a five-week workshop, tutored by Yusuke Obuchi and Tom Verebes, which addressed a detailed part of the structural and material system of each team's thesis project. In the development of a single, focused part of the larger project, phase-states and transitions are established according to strict contextual and user parameters. Information-mapping techniques organise sets of dynamic information to be controlled by XML, MS Excel and scripts running on mediating microprocessors, informing the active behaviours of these architectural machines. The prototypes are interactive, describing a range of differential spatial configurations and ambient states. They are conceived and executed as design instruments, rather than as static detailed mock-up models, which allows their implications to resonate in the larger, more comprehensive design proposals.



AA DRL t Phase II Prototypes: Bottom & centre simShun's graduated sliding joint structure; INnet: Agdis' Jacks; Top exe's waving arms

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Computational Fields

Seminars serve a critical role in the design process, providing teams with necessary theoretical and historical background with which to place and define their design work. Brett Steele offers Design as Research, v. 4.0, while Patrik Schumacher's course examines concepts of responsiveness with regard to relevant architectural theory. Tom Verebes and Yusuke Obuchi offer a survey of architectural precedent studies in the Intelligent Systems, Projects and Prototypes seminar. Theodore Spyropoulos and Vasili Stroumpakos, in the third year of their Techné seminar/workshop series, examine the body as coded interface. Students in this course were offered an opportunity to work with tutors in an exhibition of a piece called Face Breeder which served as a testing ground for some of the critical discourse.

The DRL continues to disseminate the work of the programme worldwide, with exhibitions this year including the First Beijing Biennale and the Rotterdam Biennale, among others. For more of our work, see the recently published Corporate Fields, **a compilation of the first four years of the DRL agenda.**



The Housing & Urbanism programme investigates both practical and theoretical issues surrounding urban design and strategy, drawing together architecture, urbanism and critical human sciences. We address a terrain between politics and the building of cities, locating our work where there is the challenge of political dispute and the opportunity for significant change. This work cuts across the moment of design, critically reflecting on the patterns of reason running through urban architectural production, and comparatively assessing the results of the city-building process.

Study options include a one-year post-graduate course awarding an MA degree, and a research programme leading to MPhil and PhD degrees under the Graduate School's joint PhD programme (see separate entry in this Projects Review**). The MA course is structured around three primary types of student work: design workshops, which offer the opportunity to investigate urban areas and to test design strategies; lectures and seminars, which explore current theoretical and historical approaches to housing and urbanism; and thesis work, which allows students to develop an extended and focused study within the field.**

The course activities are organised to interlink and cover a broad range of issues, so that recurring themes and topics will be approached via different disciplines and references throughout the year. Theoretical reflection and the pursuit of practical design solutions are evenly balanced within the work agenda, with design projects providing an arena to test ideas and illustrate current problems and strategies within urbanism.

The main activities of the course were supplemented this year by a one-week study trip/workshop in Barcelona and by two-week design project workshop in Shanghai. Study trips are an essential part of the comparative nature of the programme. Students were also encouraged to attend complementary courses offered by other Graduate School programmes and General Studies. A number of academics and practitioners from all over the world contributed to course's activities during the 2004/05 academic year.

Lecture Courses and Seminars

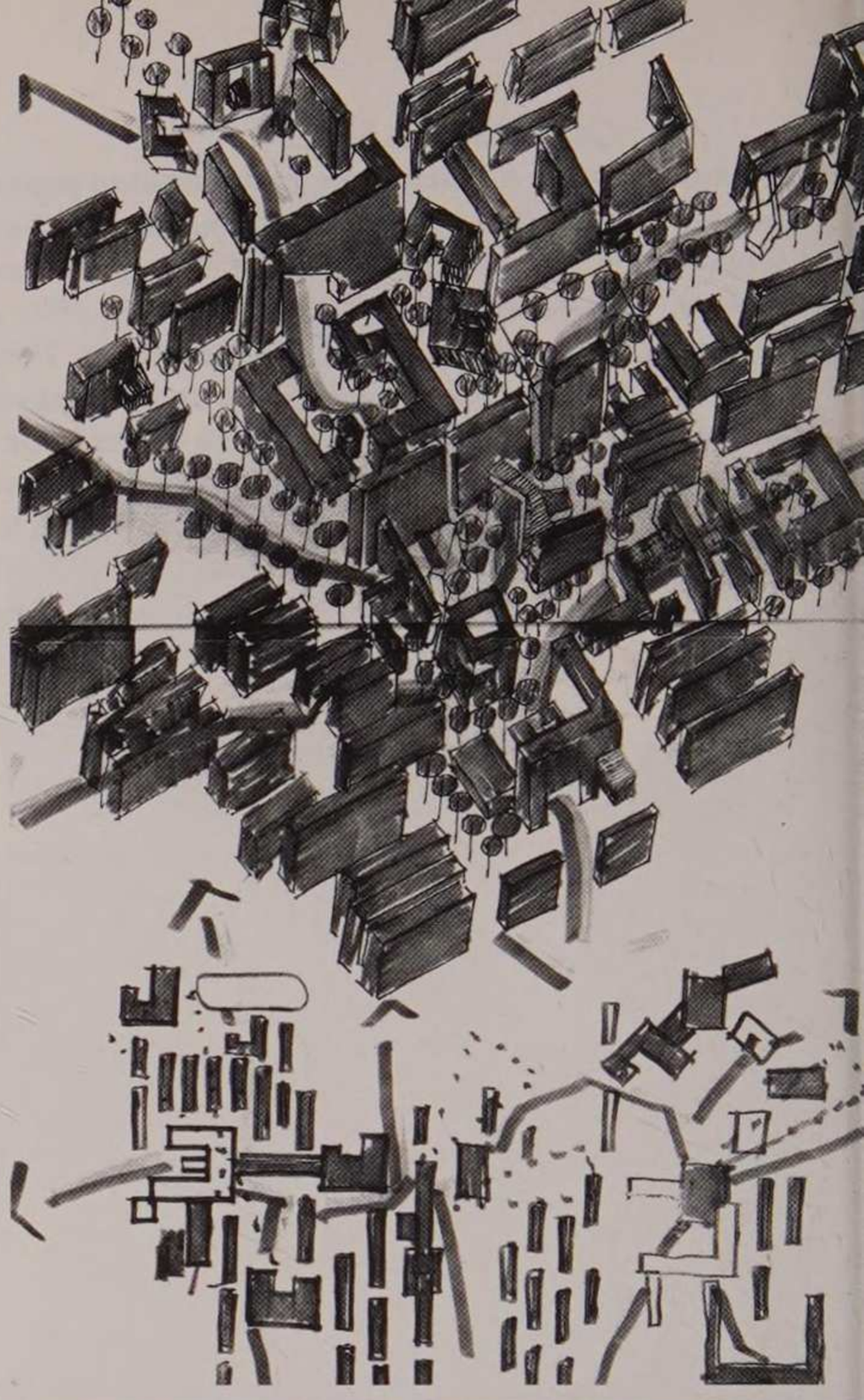
Design seminar on housing and the city; Cities in a transnational world; The reason of urbanism; Shaping the twentieth-century city; Critical urbanism; Housing and the irregular city; Themes of 20th-century housing; Domesticity

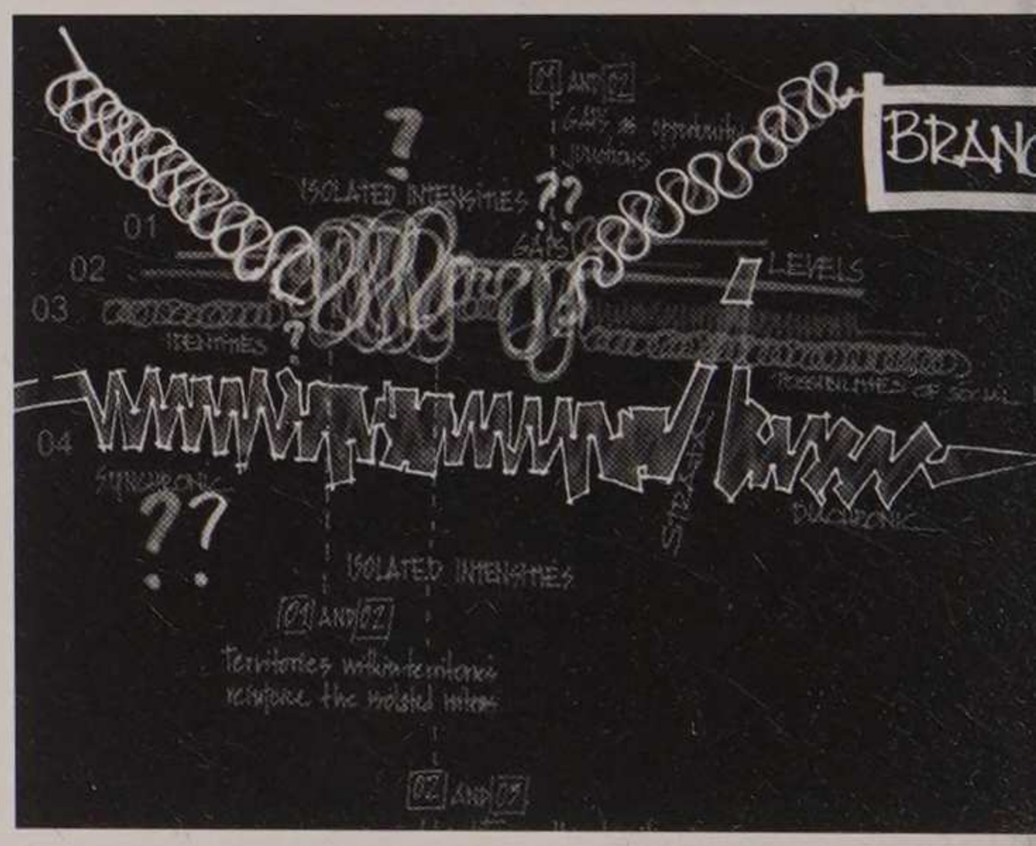
Staff

Jorge Fiori, Lawrence Barth, Nicholas Bullock, Hugo Hinsley, Dominic Papa, Elena Pascolo, Carlos Villanueva Brandt

Contributors

Marco Bianconi, Sascha Haselmayer, Li Jingsheng, Robert Mull, Benny O'Looney, Sunand Prasad, Eduardo Rojas, Anna Rubbo, Patrik Schumacher, Tang Zilai, Tong Ming, Wang Weiqiang, David West, Yang Guiqing







MA Dissertations

Basma Al-Husseini
A Study of Privatisation of Public Space in Beirut's Central Business District

Nepal Asatthawasi
The Minimum Dwelling: Reconfiguration and reconceptualisation in urban policy

Rattana Attakhosolsuradi
Community and Urbanisation: Are Thailand's cities ready for globalisation?

Adedayo Awoye
Decoding 'Urban Disorder' in Postcolonial African Cities

Hee Sun Choi
The Role of Feng-shui and Ecology in Urbanism

Sevra Davis
Coming and Going: The urban absorption of migrants in post-apartheid Johannesburg

Laoura Englezou
Multipli(City): The Nicosia case

Jun Ha Jang
Cheonggychon Restoration: A spatial approach

Hsinag-Ping Lin
Reforming Urban Fabric by Community Restructuring: The case of Taiwan

Tao Luo
A Collaged Urban Space

Juliana Martins
Urban Challenges for Regenerating the Contemporary City

David Mathewson
Waterfronts: The role of housing in urban integration

Akihiko Tada
The City: Magnitudes of beings

Neha Tayal
Innovation Environments and Urban Poverty Alleviation: Synergies or conflict?

Murilo Teixeira
Towards Complexity: A view of waterfront development

Sung-Lin Tsai
A New Tale of Two Cities: Large-scale urban projects in Shanghai and Taipei

Agatha Vaaler
Paris: Retrospective of 'Grands Projets'

Fei Zhao
Political Urbanism: New urbanism in China

Design Seminar

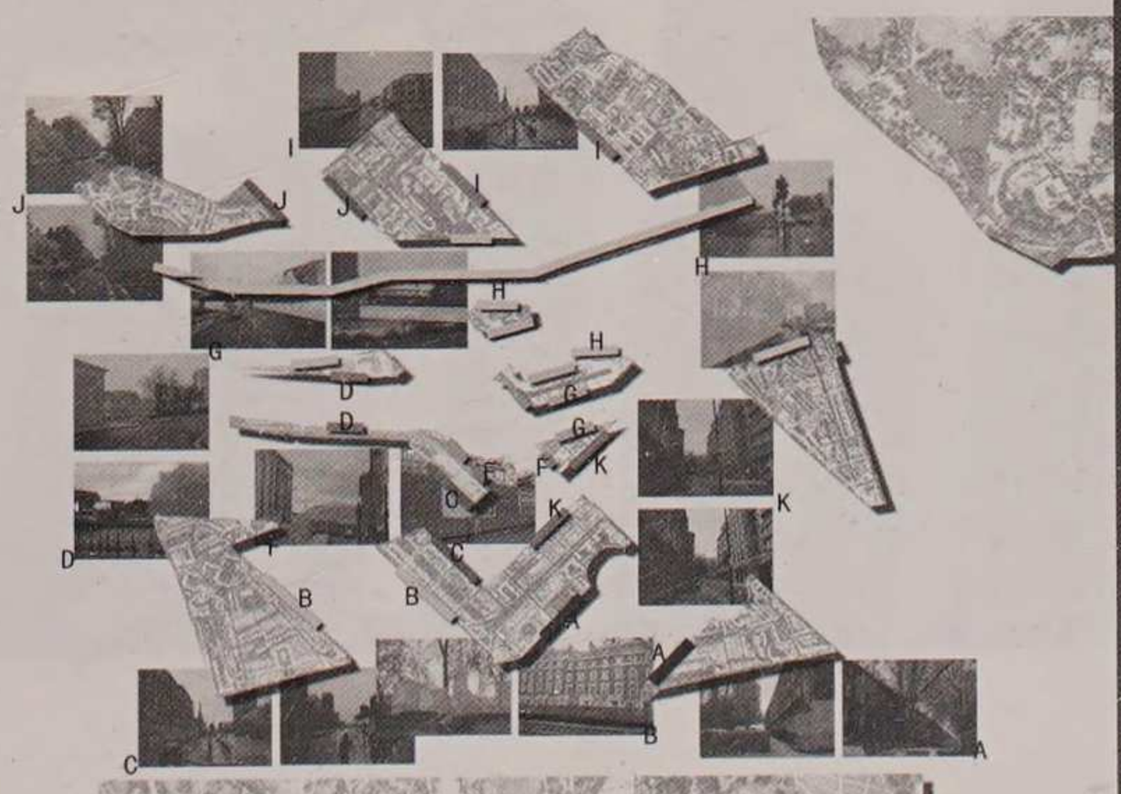
The Design Seminar developed a series of workshops in London and abroad which tested strategies for intervention and design through real sites and conditions. These provided a framework for exploring and developing the range of issues covered in the MA programme, focused on research on the concept of 'intensity' and on the implications of 'innovation environments' as a response to the model of 'knowledge-based' urban economies that are now promoted in many cities. Our focus has been on the spatial implications of these concepts.

The first-term workshop made urban studies of areas of London which have major redevelopment proposed or already started, and have surrounding areas of lower value housing and workplaces. Through these studies we engaged with debates and conflicts about the spatial and social potentials of redevelopment, each group developing an argument for a different strategy of intervention.

In the second term we focused on the Spitalfields area of London's City Fringe, an area with a complex history experiencing dynamic spatial and economic change. There is a strong development of clusters of innovation businesses, and groups explored spatial propositions for an area around Brick Lane.

A short workshop was also held in Barcelona's Poblenou redevelopment area, and we completed the workshops with a two week intensive workshop on the implications of a proposed bio-medical innovation environment in central Shanghai, in collaboration with Tongji University.

Through these workshops, groups of students and teachers developed spatial proposals related to arguments about changing the urban condition. The work engaged with the urban both as a field of design and as the understanding of processes of development of spaces and functions, testing arguments for intervention and change which link spatial with social and economic conditions. Groups emphasised techniques of working across different scales, and investigated the use of drawing (and other media) as a way of research rather than as representation.

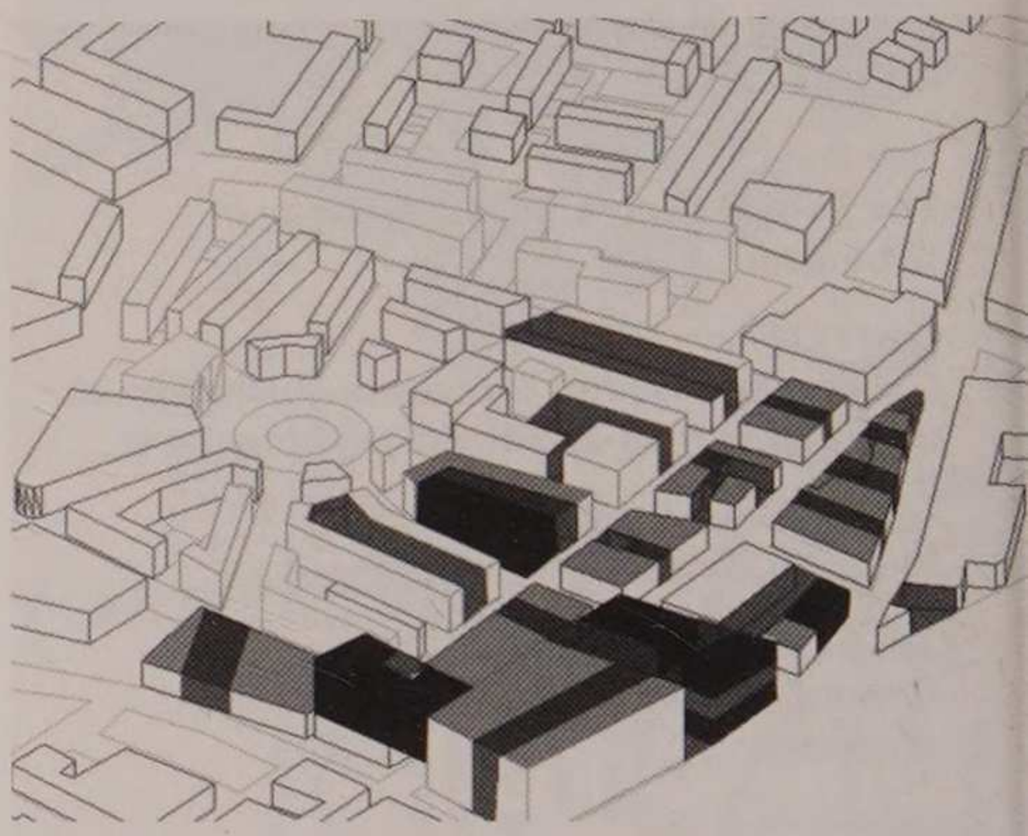


City Fringe Workshop

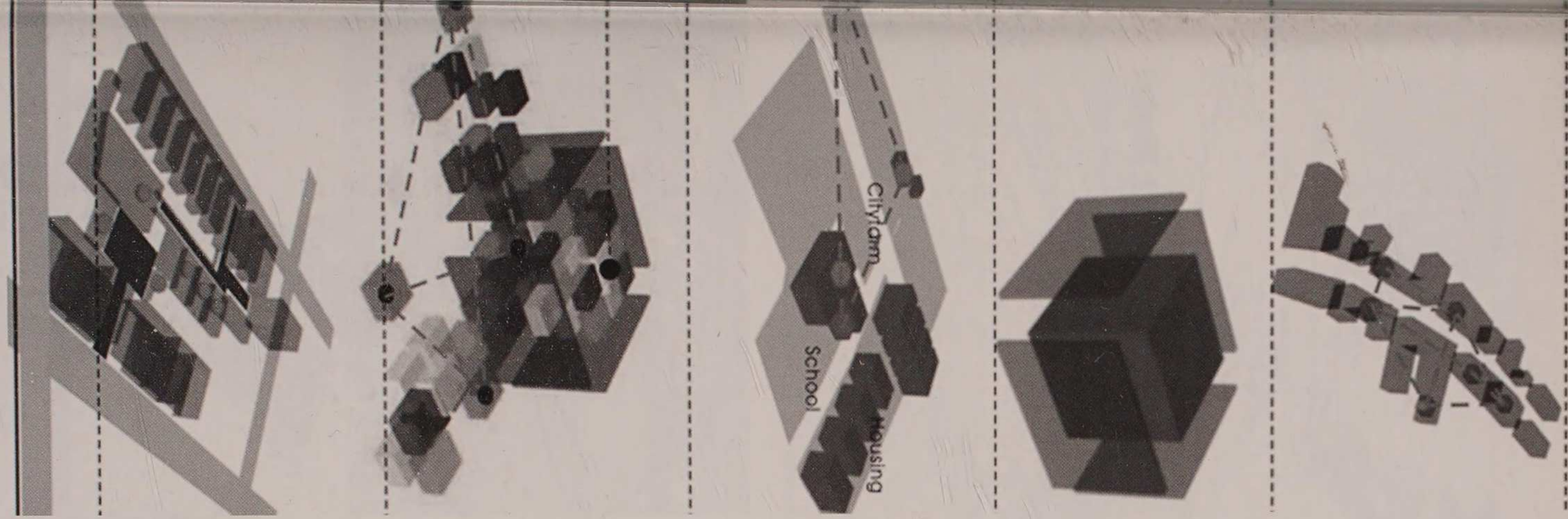
London, like other major cities, exhibits powerful and dynamic processes of change, and we are interested in the actions and the effects of these changes. The focus of the workshop has been on spatial strategies that explore the idea of intensity and respond to the development of innovation environments in the area.

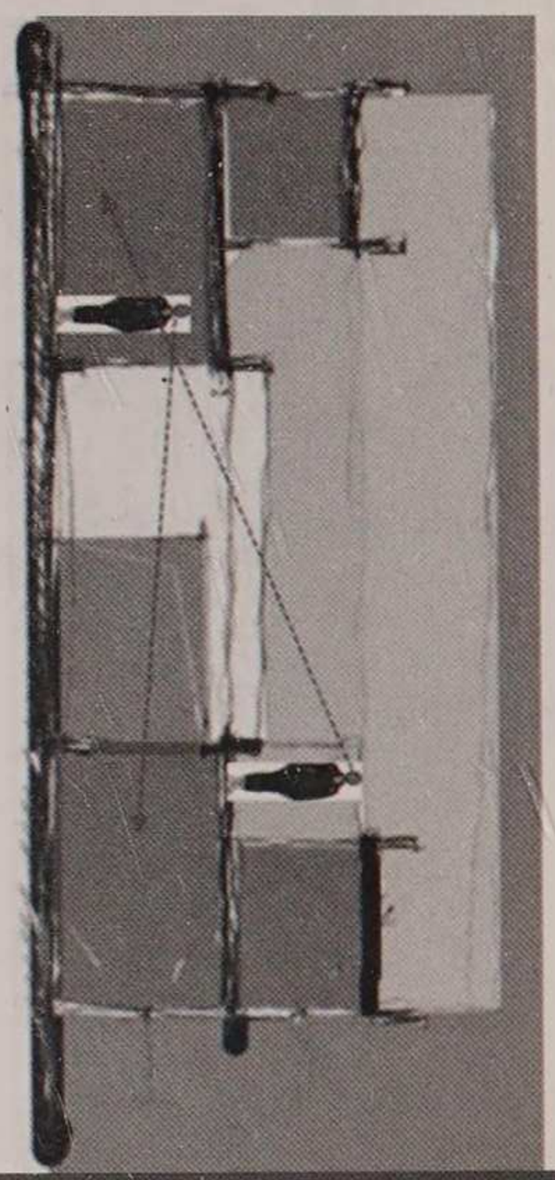
Just east of the City, there are three major sites for redevelopment: Bishopsgate Goodsyard, Spitalfields Market and Truman's Brewery. Because of its location and potential transport links, the area is very attractive to the expanding City for large-scale office development, while also having a strong local economy and a large low-income residential population. We worked on and around the Brewery, a large site with a range of industrial and office buildings, bisected by Brick Lane. Some of the buildings are 'listed' as historic, and many of the buildings are in temporary use while the owner decides what might be the best future development for the site. The surrounding area has a wide range of typologies, scales and uses of buildings and spaces. It is central to the City Fringe area, which is developing a 'sector and cluster' growth strategy. Four groups produced different critical proposals for the site area.

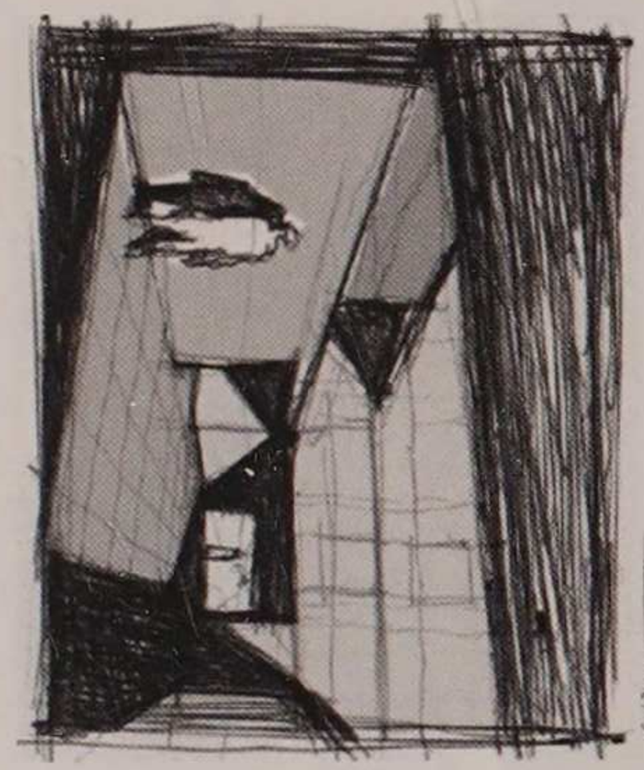




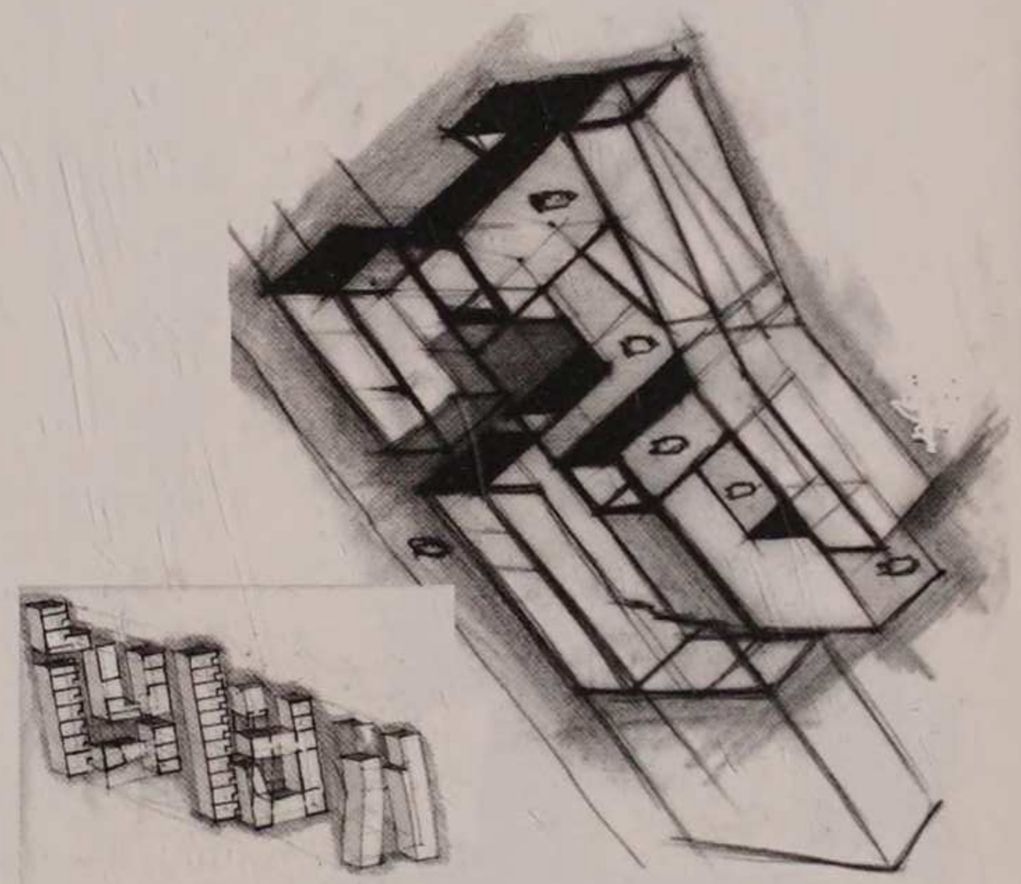
Group 1: Agatha Vaaler, Basma Al-Husseini, David Mathewson, Juliana Martins, Laoura Englezou Reinforces and enriches the importance of the urban grid, and develops spatial organising of mixed uses by activation of voids. Proposes three 'incubators', and the growth of a porous and diverse urban fabric.



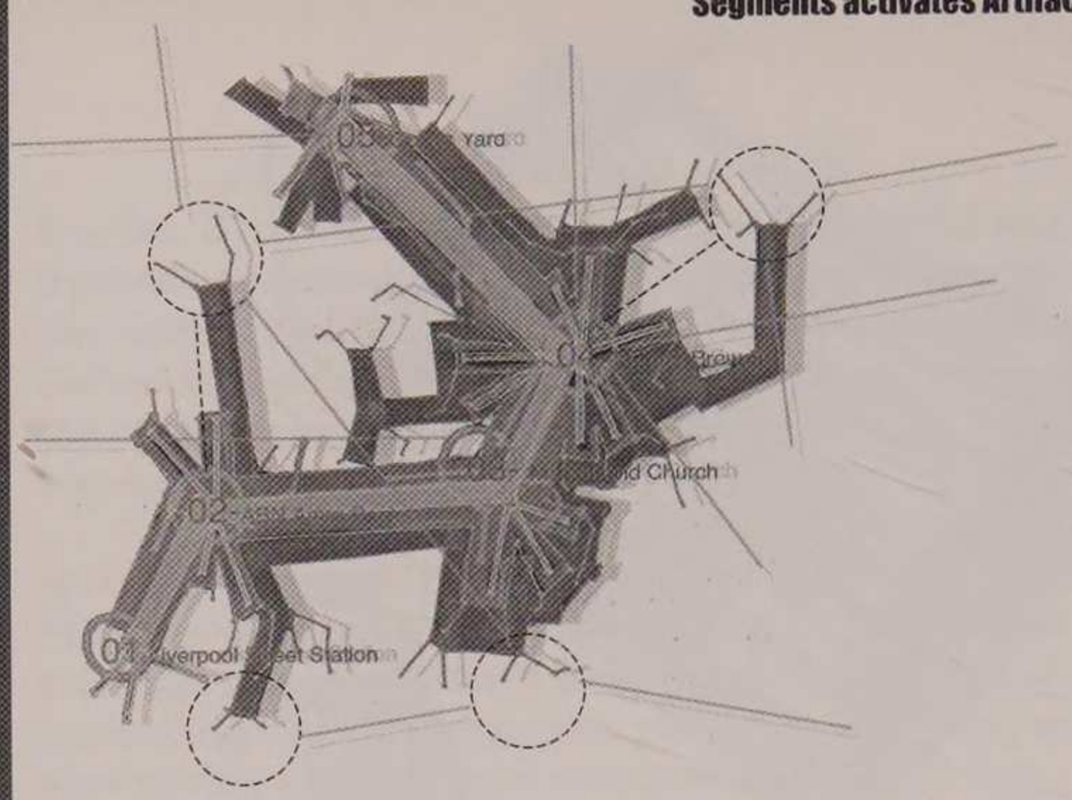


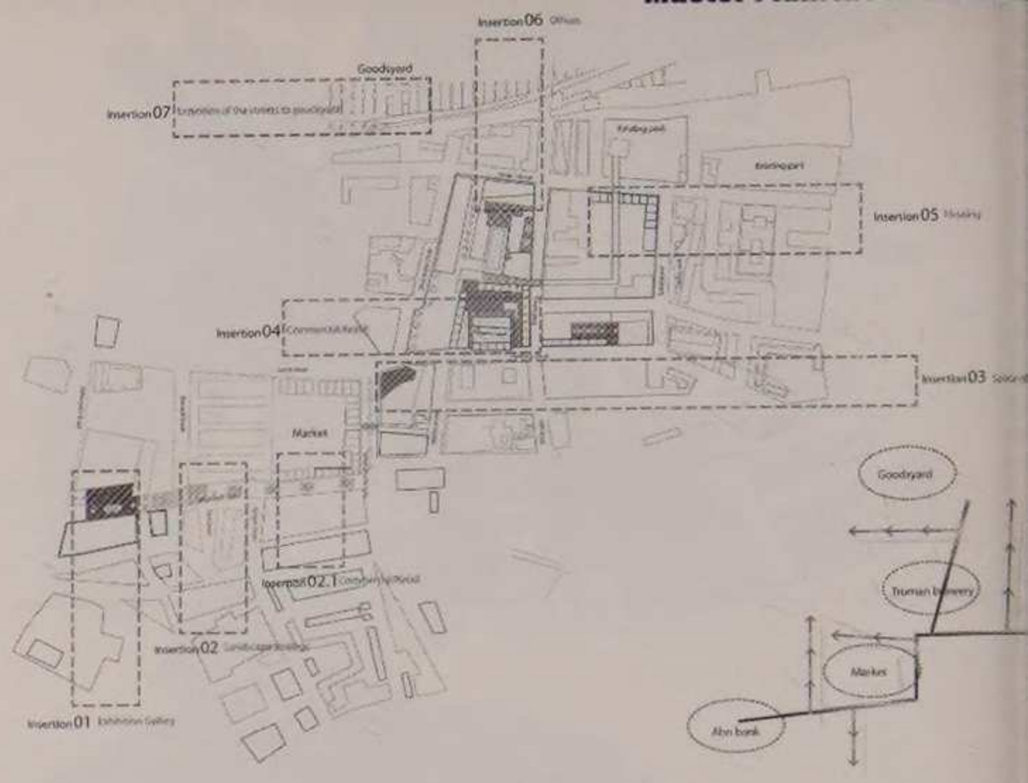






Group 2: Akihiko Tada, Lin Hsiang-Ping, Luo Tao, Neha Tayal, Zhao Fe
The city is made up of complex networks which coexist in both visible and invisible patterns and which create layers of relationships. Five slices are taken through the area to examine potentials of the networks, and a courtyard development intervention is proposed.



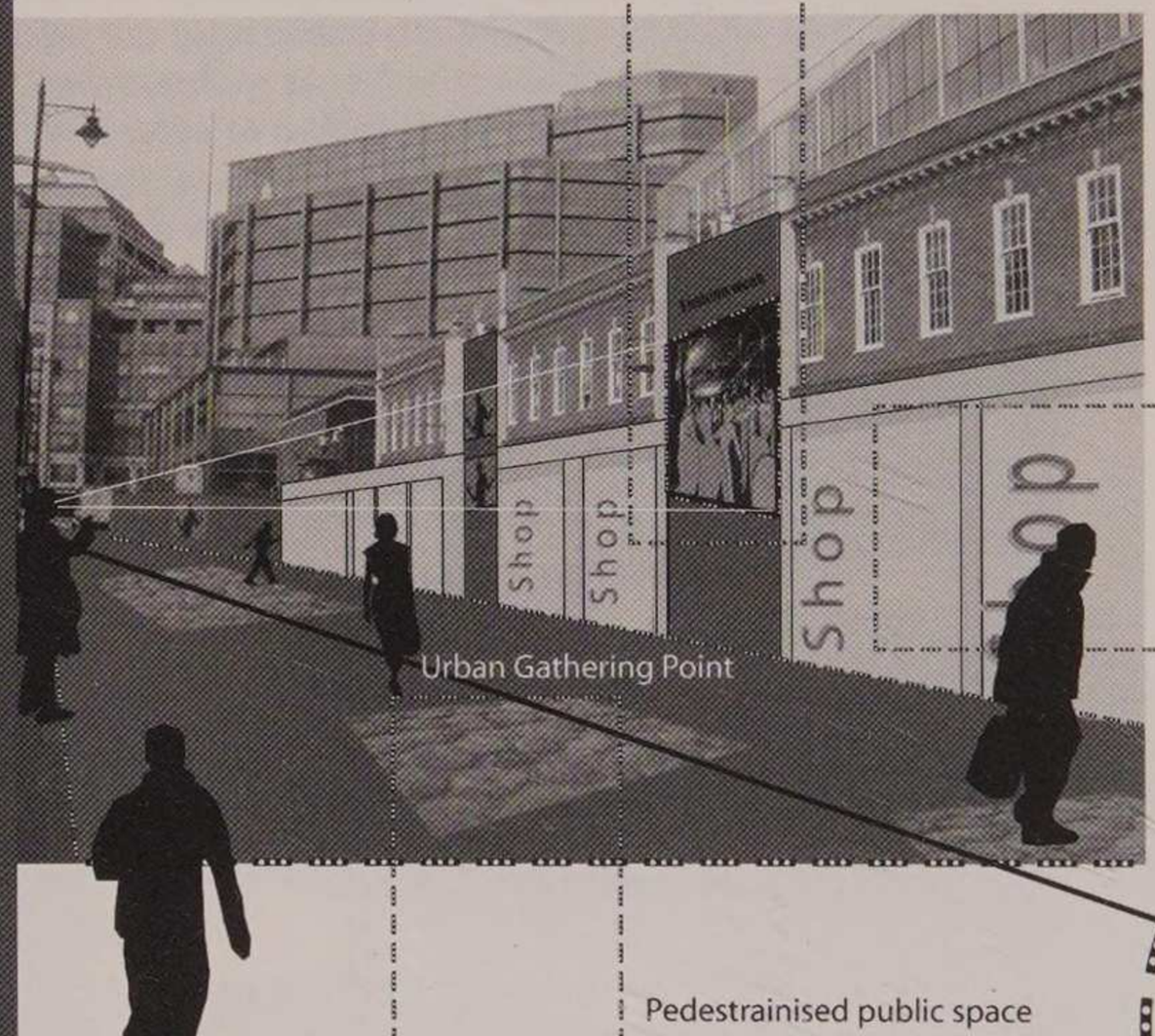


Segment 02: Market

Insertion 02.1 Commercial/Retail

Insertion 01

Interactive Billboards: Providing information to the passer-by.

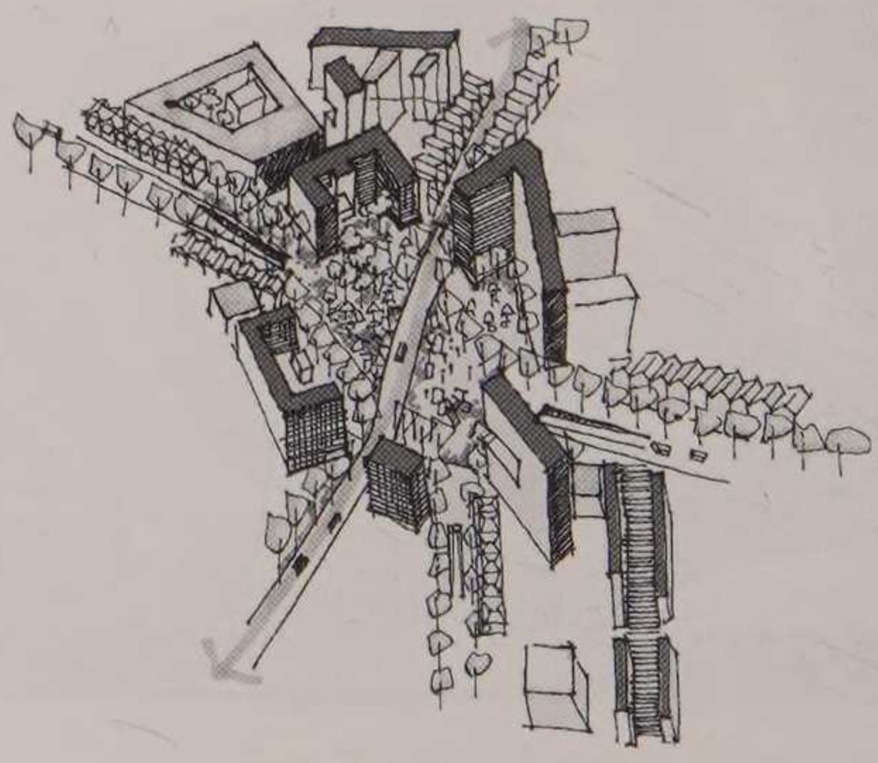


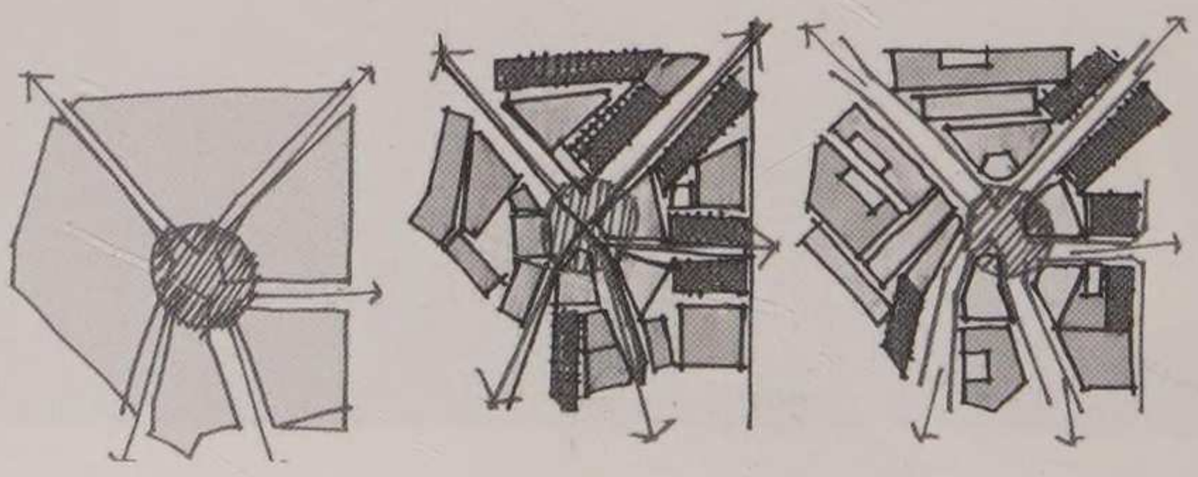
Insertion 02.1 Retail/Shops

Pedestrainised public space

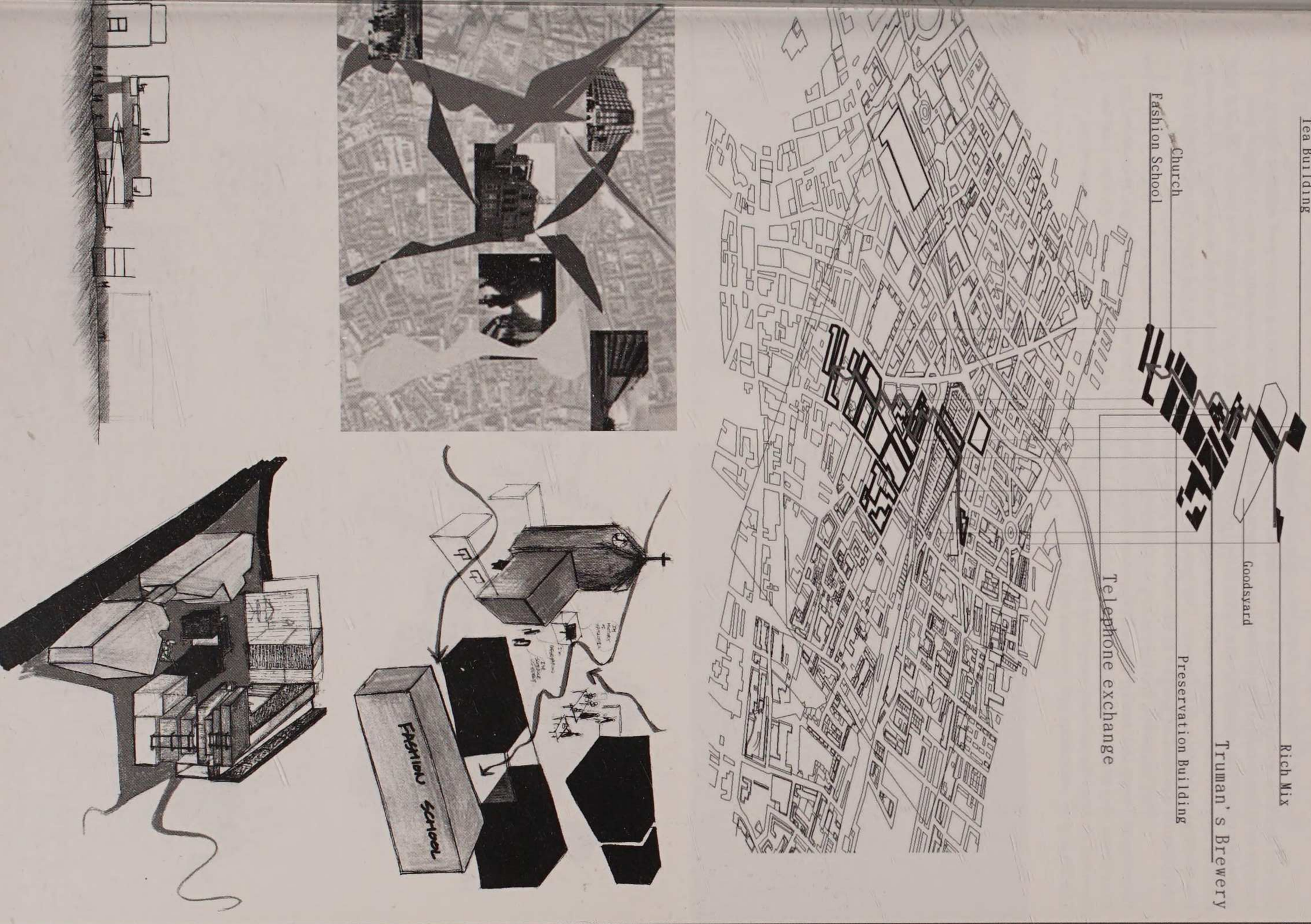
Route to Truman Brewery

Insertion 02





Group 4: Adedayo Awoye, Jun Ha Jang, Murilo Teixeira, Nepal Asatthawasi, Sevra Davis
Proposes a strategy for developing the innovation environment which articulates existing structures (artefacts) and circulation space ('segments') by inserting new spaces and buildings to activate an 'urban line'.

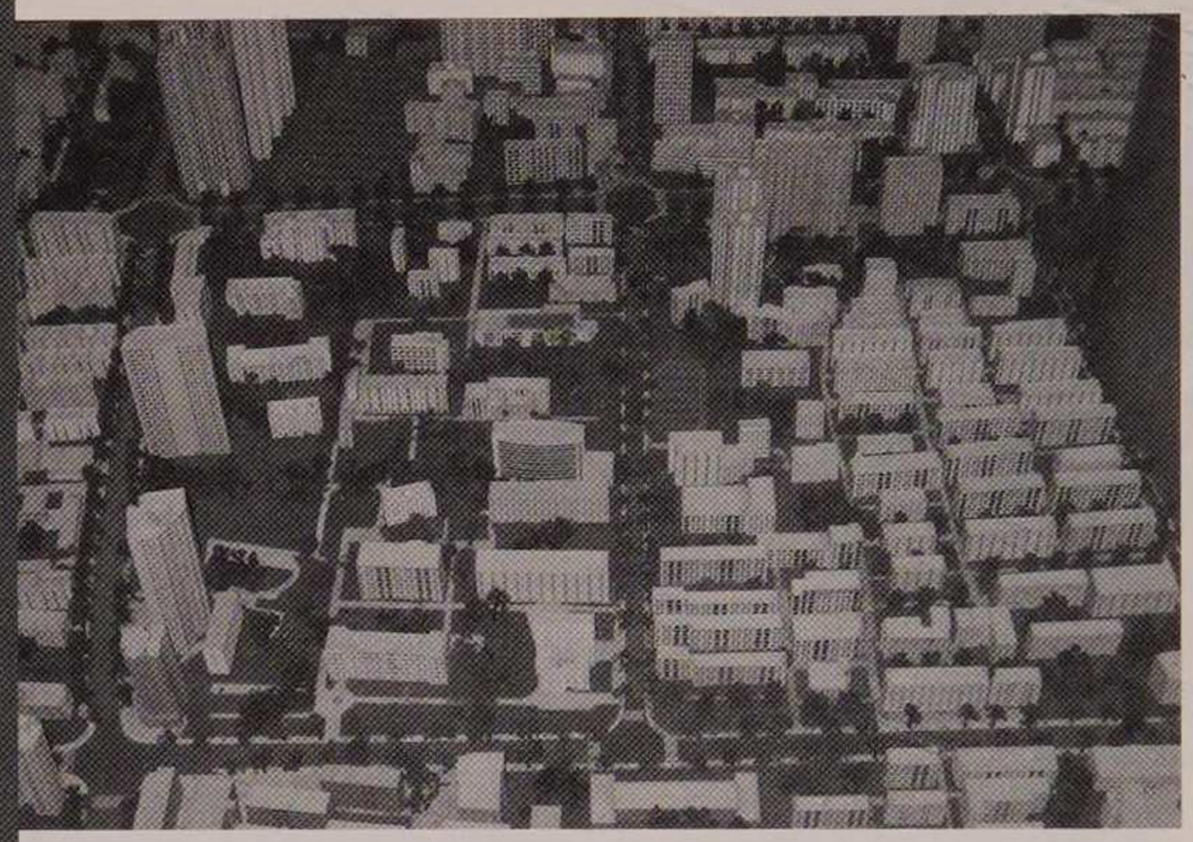


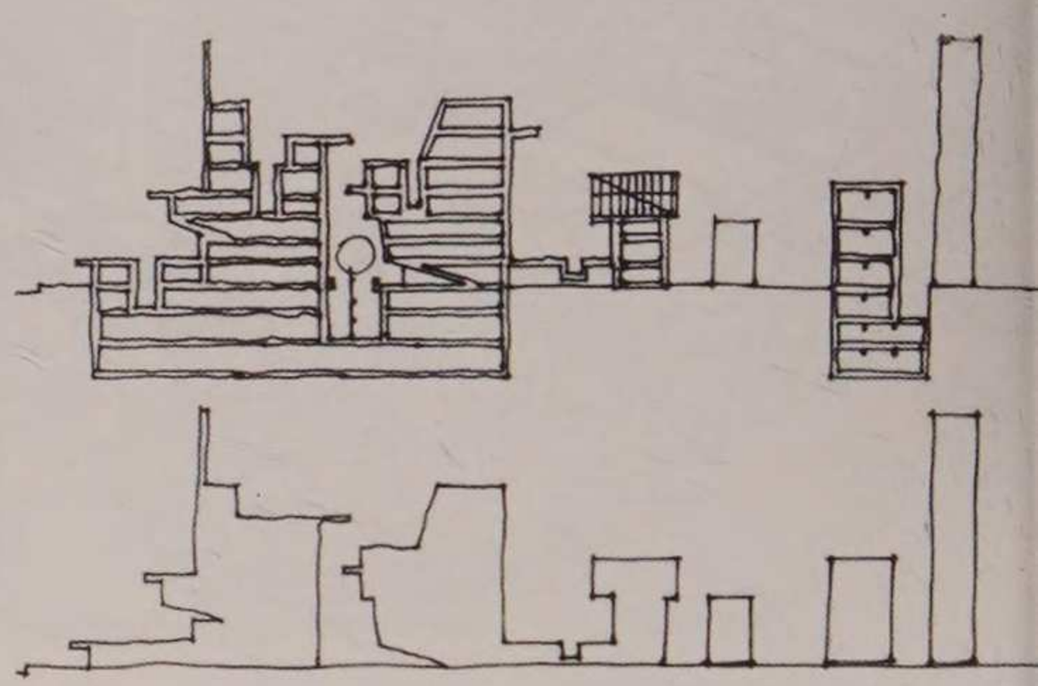
Group 3: Sung-Lin Tsai, Tao Rattana, Hee Sun Choi
From a study of spatial linkages it proposes interventions in the spaces and buildings around the Brewery, locating potential sites, and routes between them, that can trigger activities which reinforce the synergies of the area.

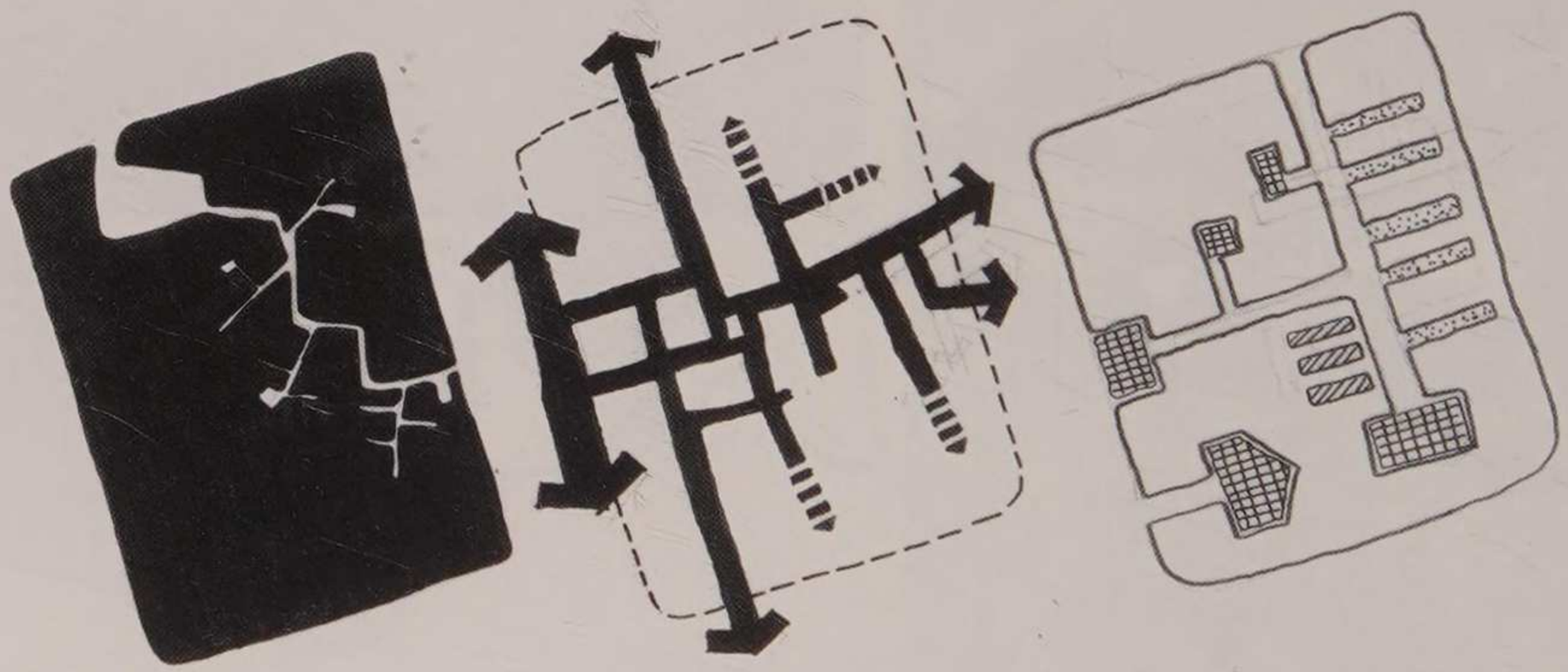
Shanghai Workshop – Xuhui Innovation Environment

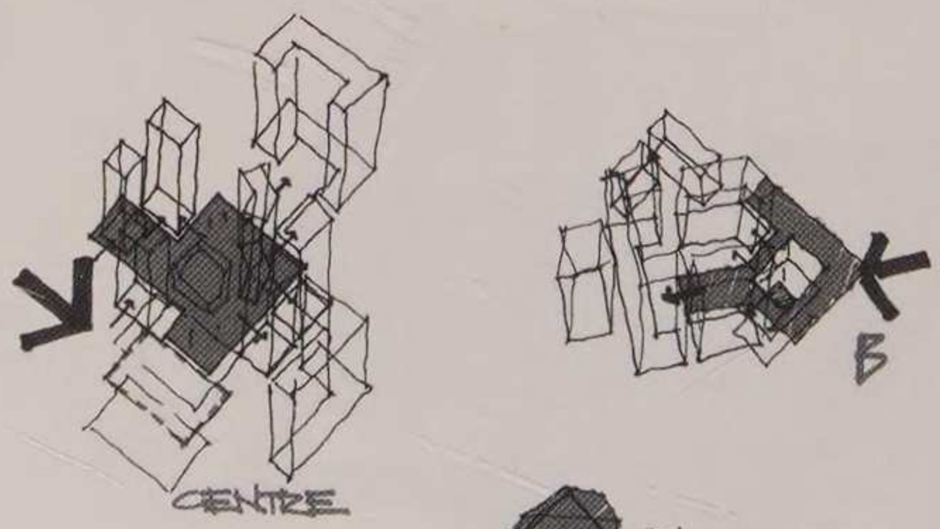
Current debates about Innovation Environments argue that they should be developed within existing urban centres to achieve better integration, and these debates raise spatial questions as well as social and economic ones. The workshop site in the Xuhui district of central Shanghai already has major hospital and medical research facilities, as well as residential and economic activities, and the masterplan proposes a bio-medical innovation environment. Our groups made critical responses to the masterplan, related to the international debates as well as to the current regeneration and development of Shanghai.

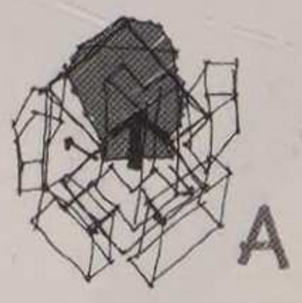
This two-week workshop, organised in collaboration with the College of Architecture and Urban Planning at Tongji University, brought together students and staff from both programmes. It enabled us to contrast and share pedagogical approaches to the teaching of urbanism and urban design, and to develop an interdisciplinary response to the challenge of implementing an innovation environment. The Shanghai workshop will continue next year.

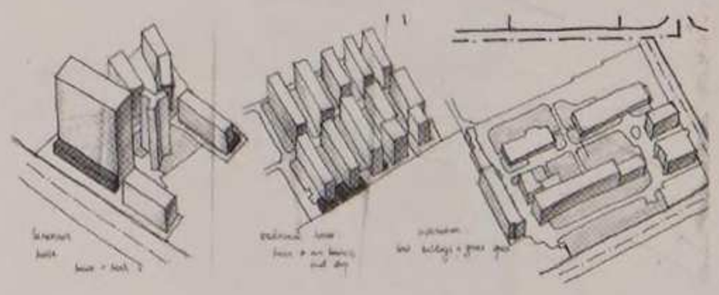


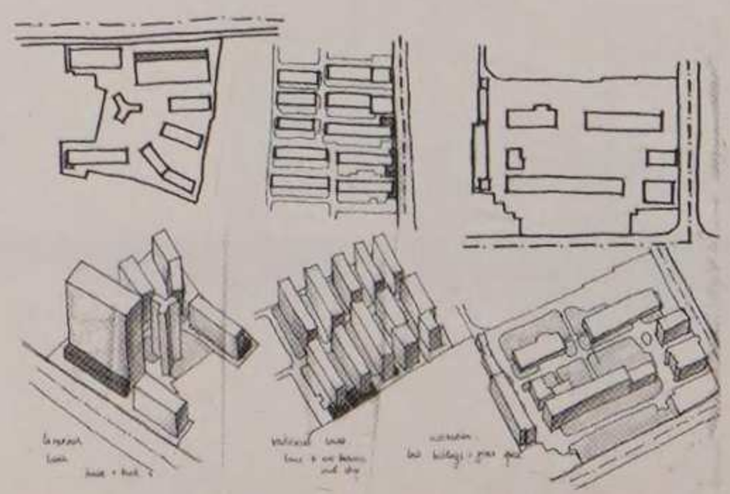


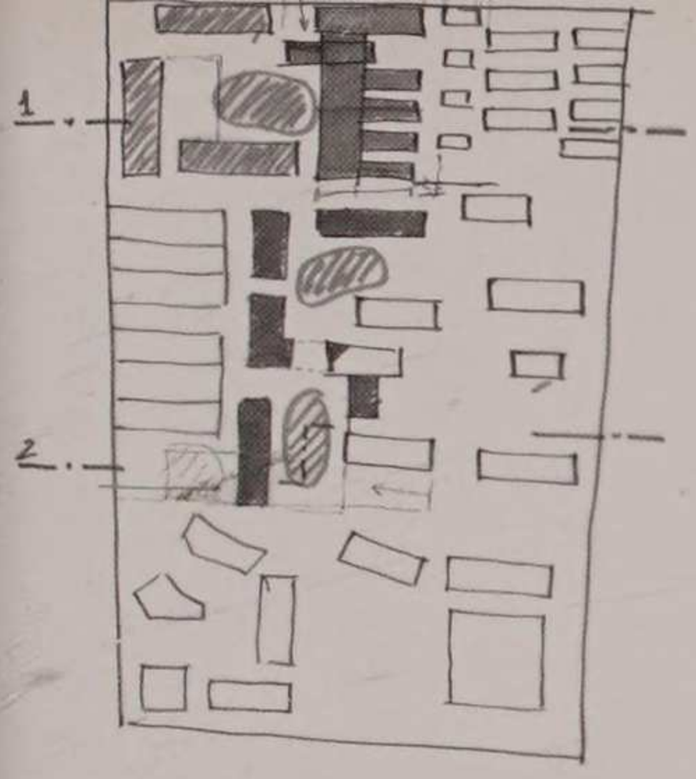


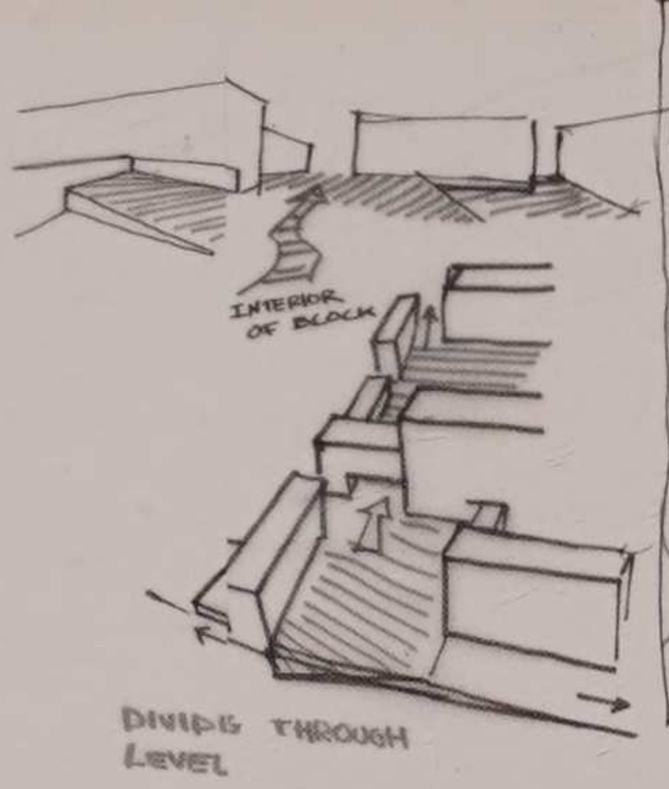


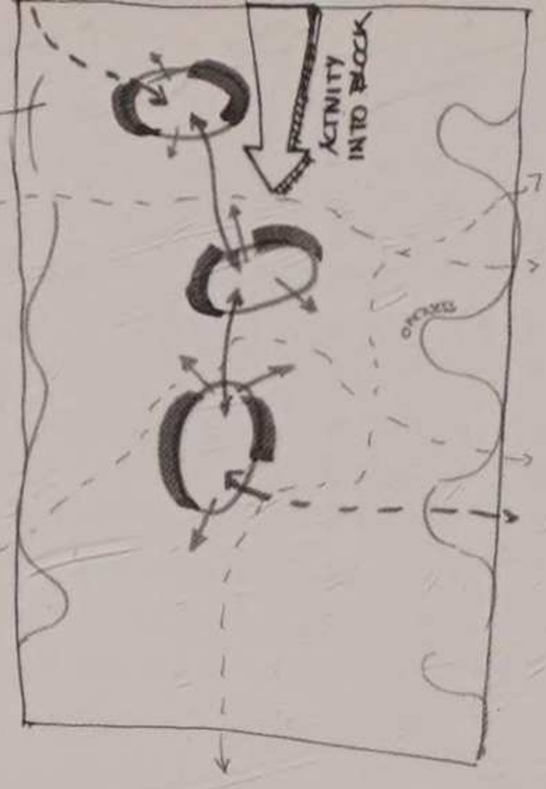







1
2


INTERIOR OF BLOCK
DIVIDE THROUGH LEVEL


ACTIVITY INTO BLOCK



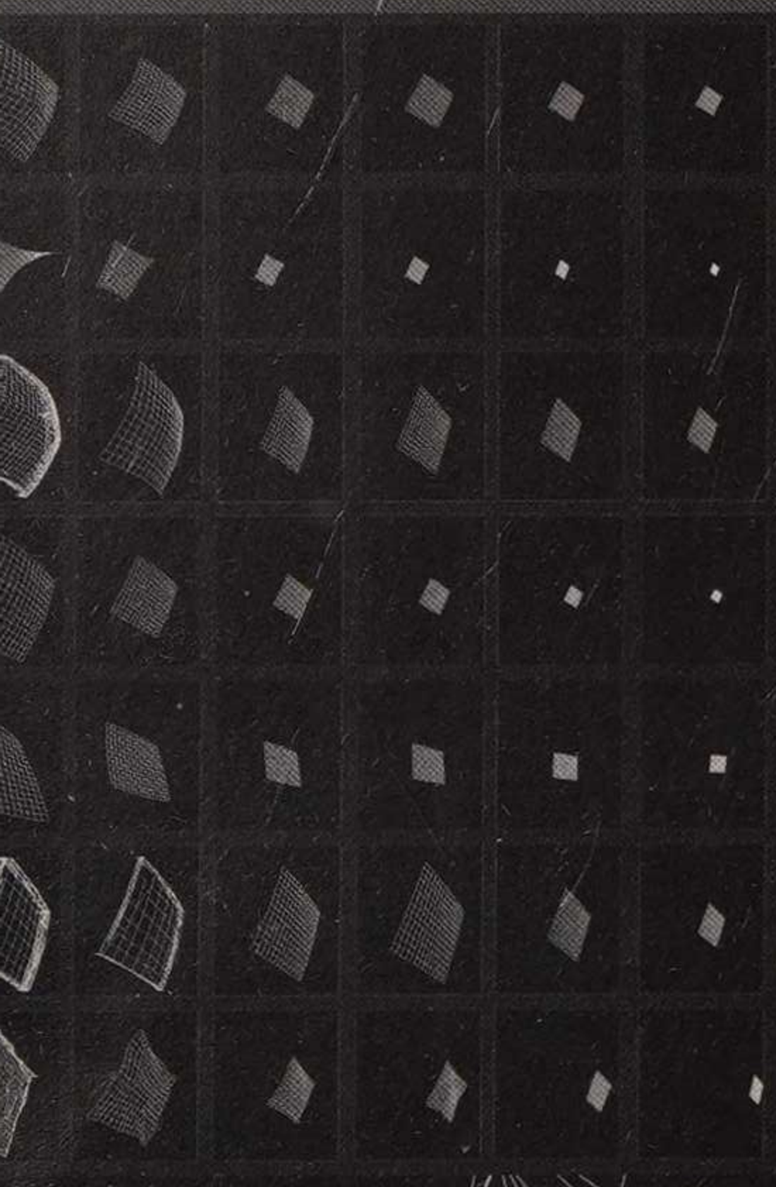


HOUSING
LAUNDRY MAT
HOUSING
COMMUNITY MEETING ROOMS
PRIVATE COURT WITH GARDEN
CAFÉ
SEMI PRIVATE
PRIVATE
SHOPS & SERVICES (CLEANERS, INTERNET CAFÉS, ETC...)
SEMI-
COMMERCIAL/ PUBLIC OFFICES
LOCAL SHOPS (RETAIL) REPAIR, ETC...

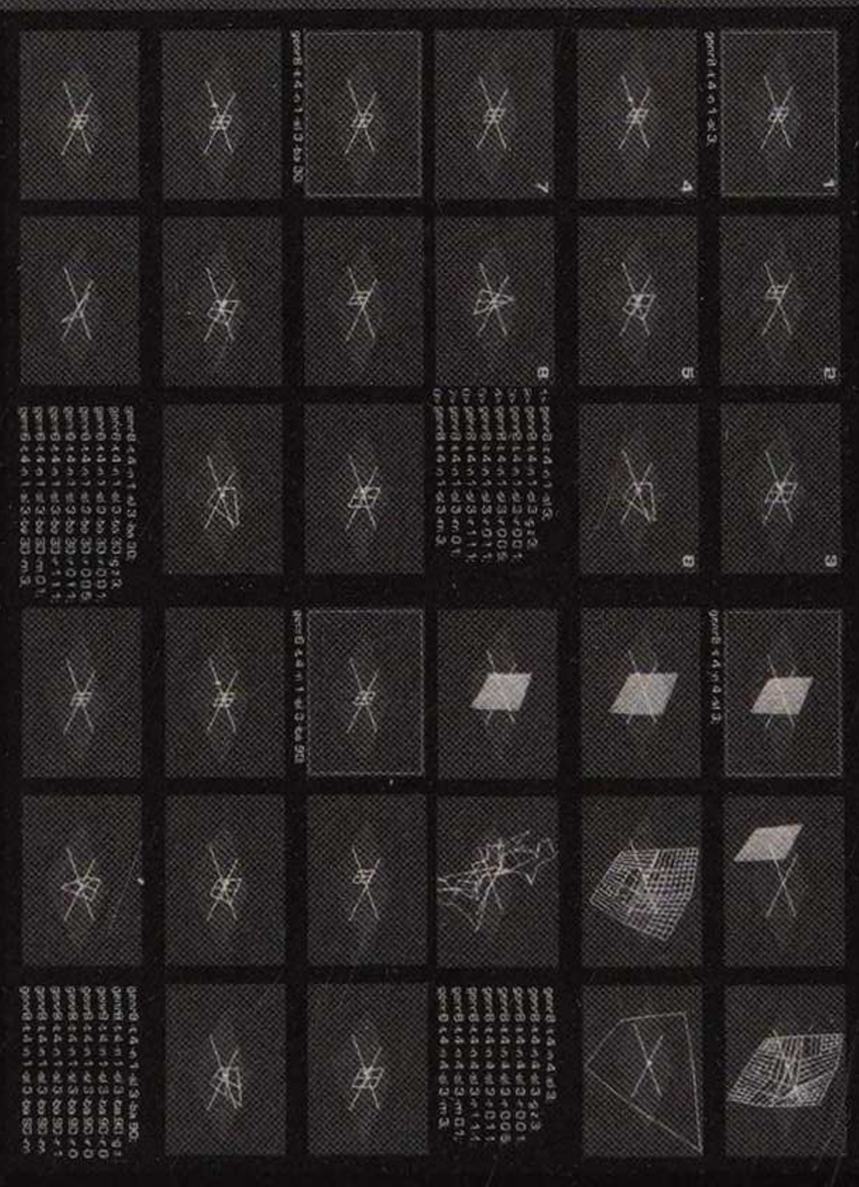
PUBLIC → PRIVATE

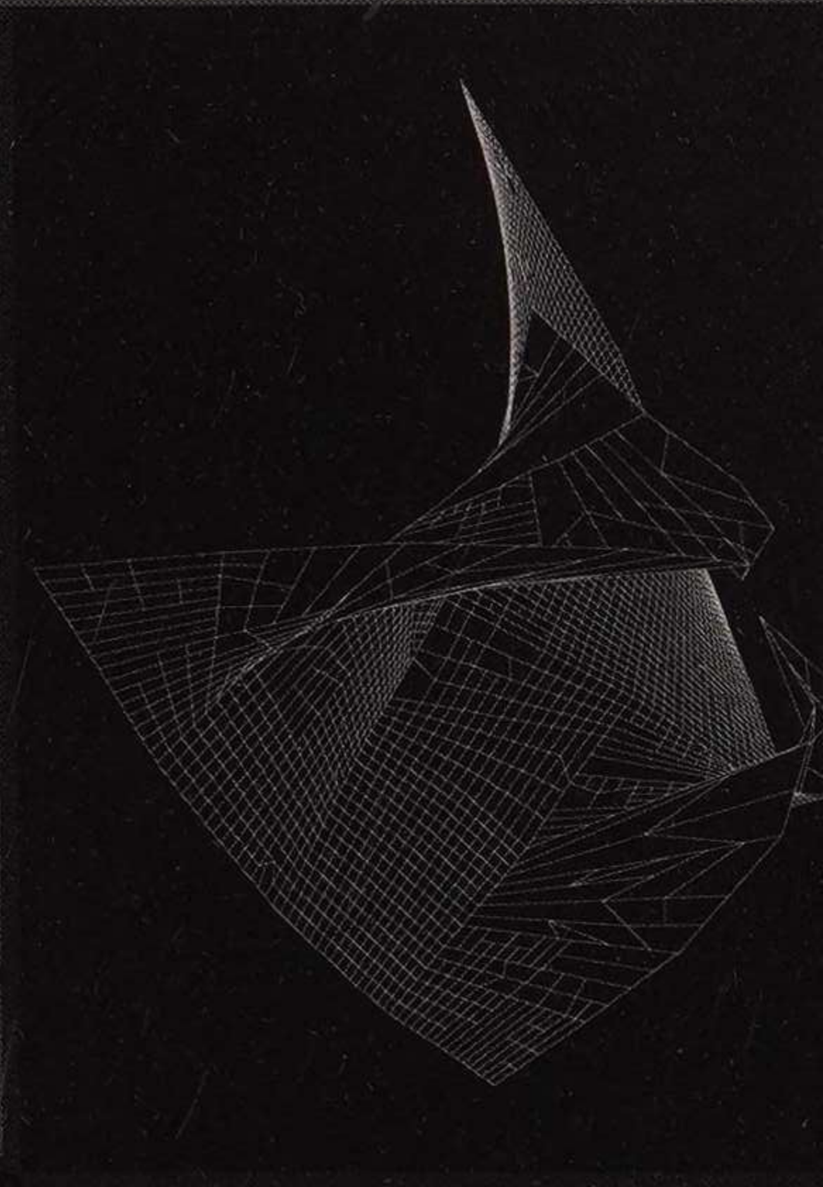
Form-generation

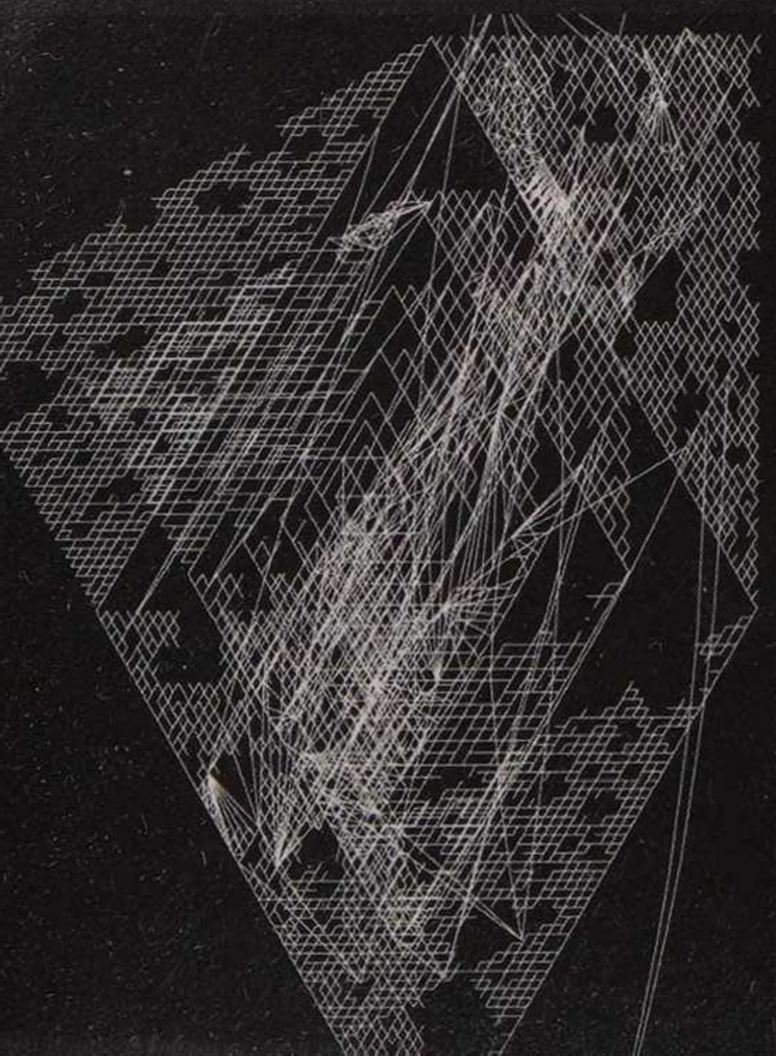
Evolutionary computation evolves form through genetic algorithms that operate through variation, mutation and fitness evaluation, as well as through mathematical growth languages. Feedback with an external environment is also incorporated into these computational processes, which are examined through a Genr8-based form-generation experiment.

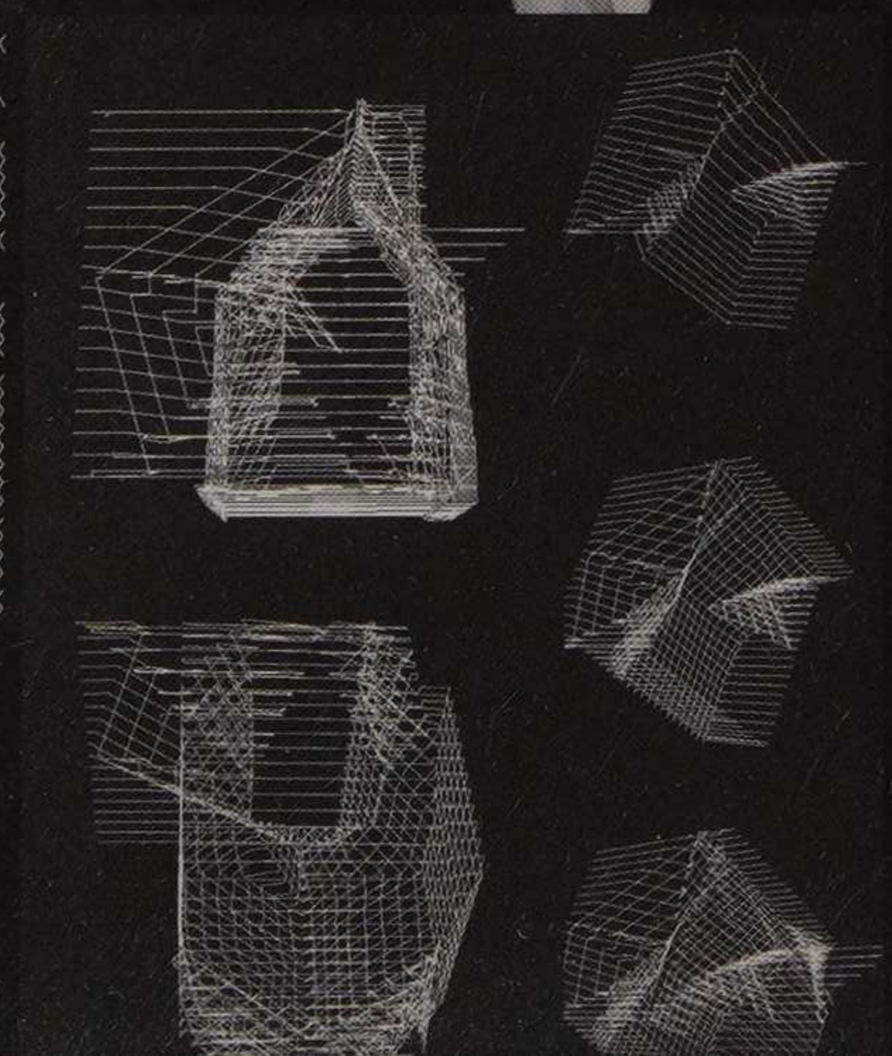


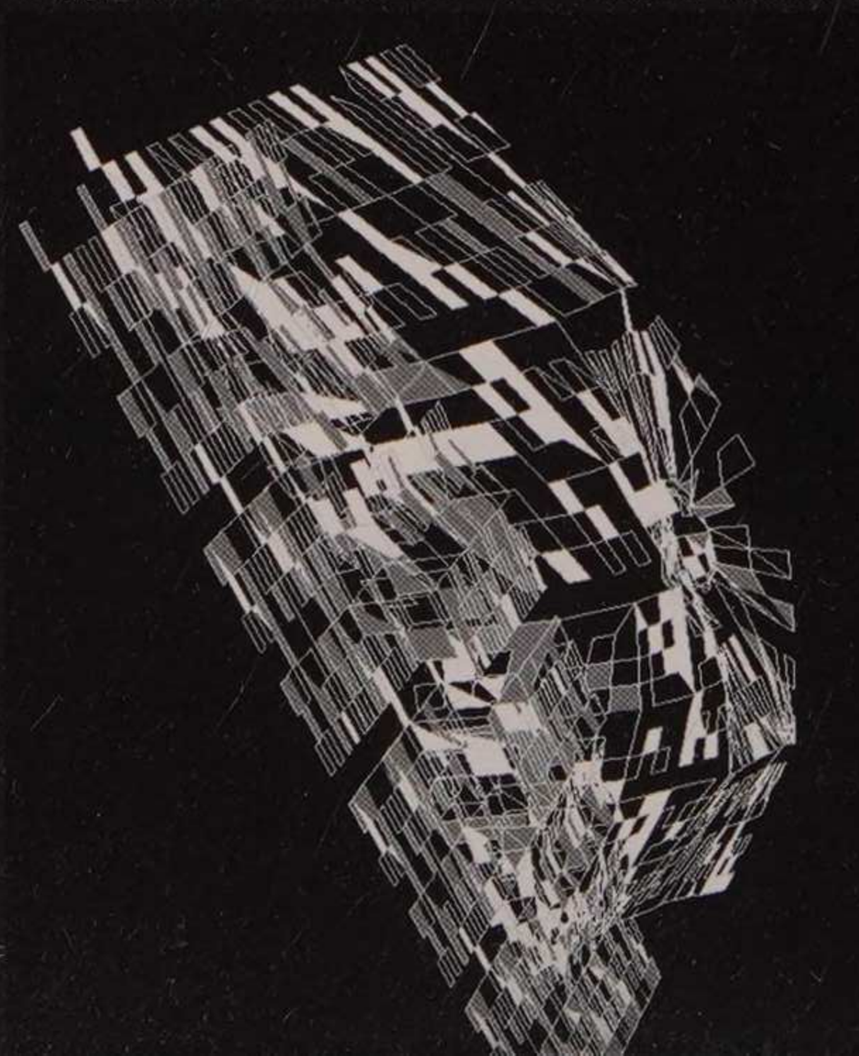


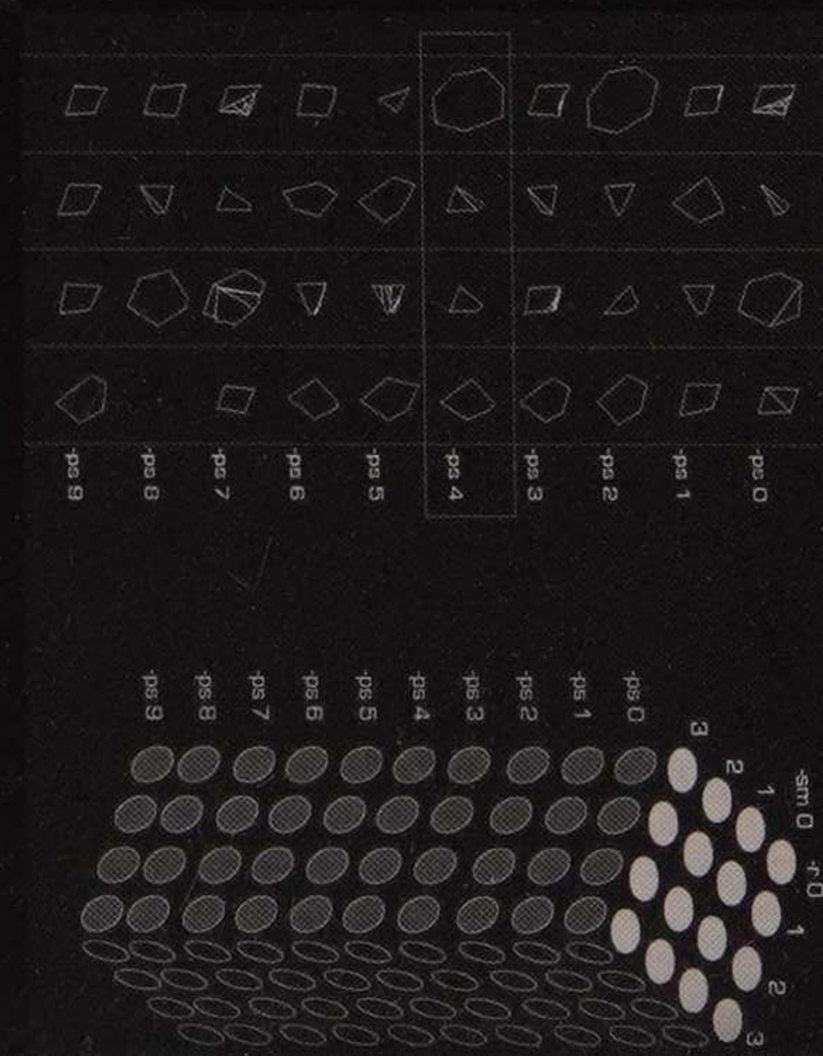


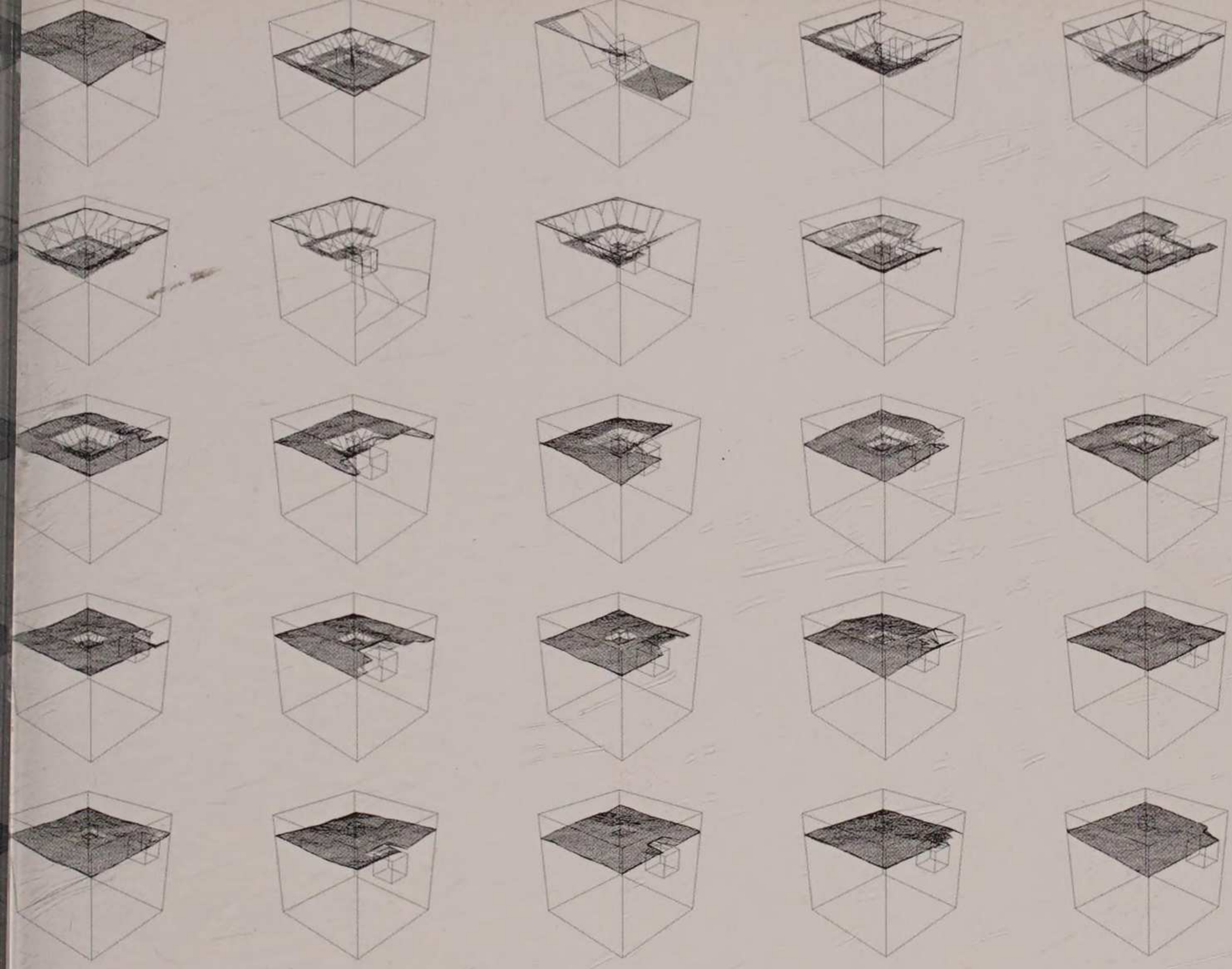












'The rules of the game of evolution are laws of nature, but the historical constraint and the unpredictability of the temporal sequence in which indeterminate elementary events take place produce the uniqueness of all individual detail.'
Manfred Eigen and Ruthild Winkler, Laws of the Game, 1981

About EmTech

The Emergent Technologies & Design programme commenced in the academic year 2001–02 and received validation as an MA/MArch programme in 2002. The first MA cohort graduated in September 2003; the first MArch candidate in February 2004. 'EmTech' coursework and dissertation projects have been recognised with a series of awards, most notably FEIDAD Design Merit Awards in 2003 and 2004, the Henry Saxon Prize for outstanding contributions to the construction industry in 2003 and 2004, and a Special Mention at the Royal Academy Summer Exhibition 2003. The programme has been reviewed by Jeremy Melvin in the Architects' Journal **[20 March 2003], by Helen Castle in** AA Files **50, and by Chris Wise in a recent issue of** AD **entitled 'Emergence – Morphogenetic Design Strategies', which featured a number of EmTech dissertation projects.**

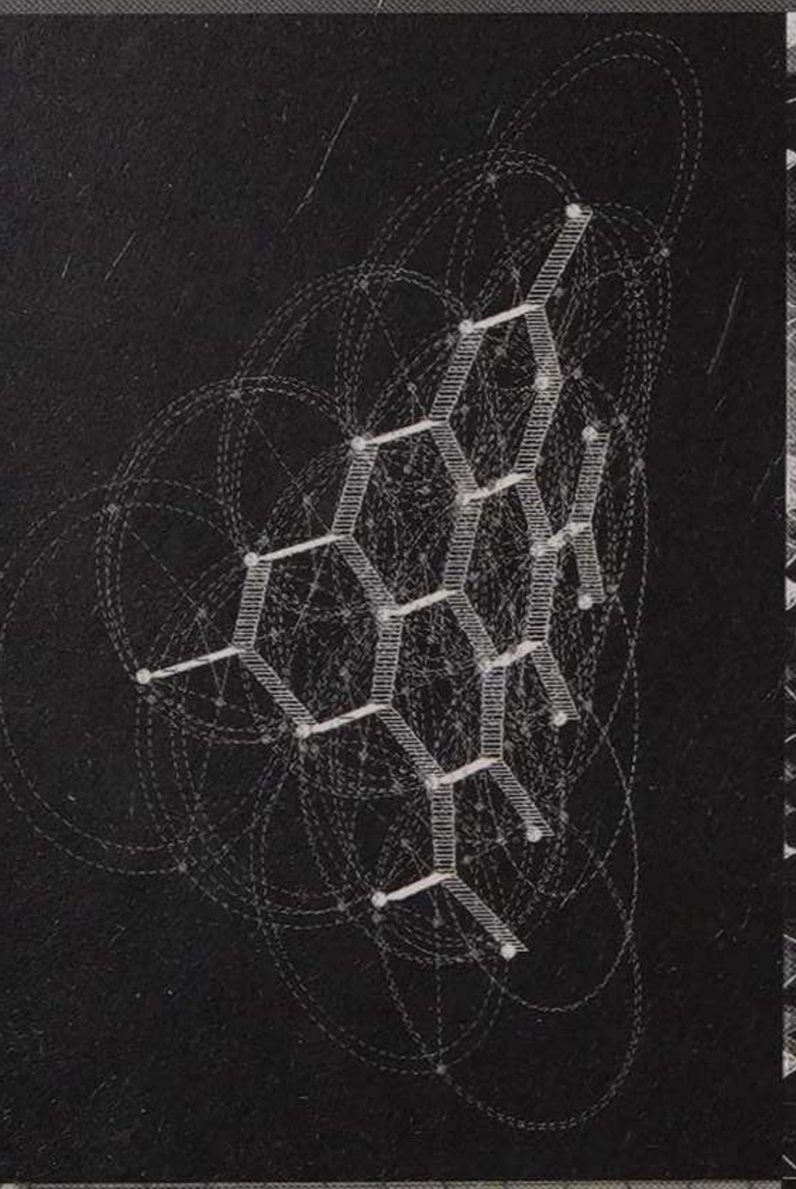
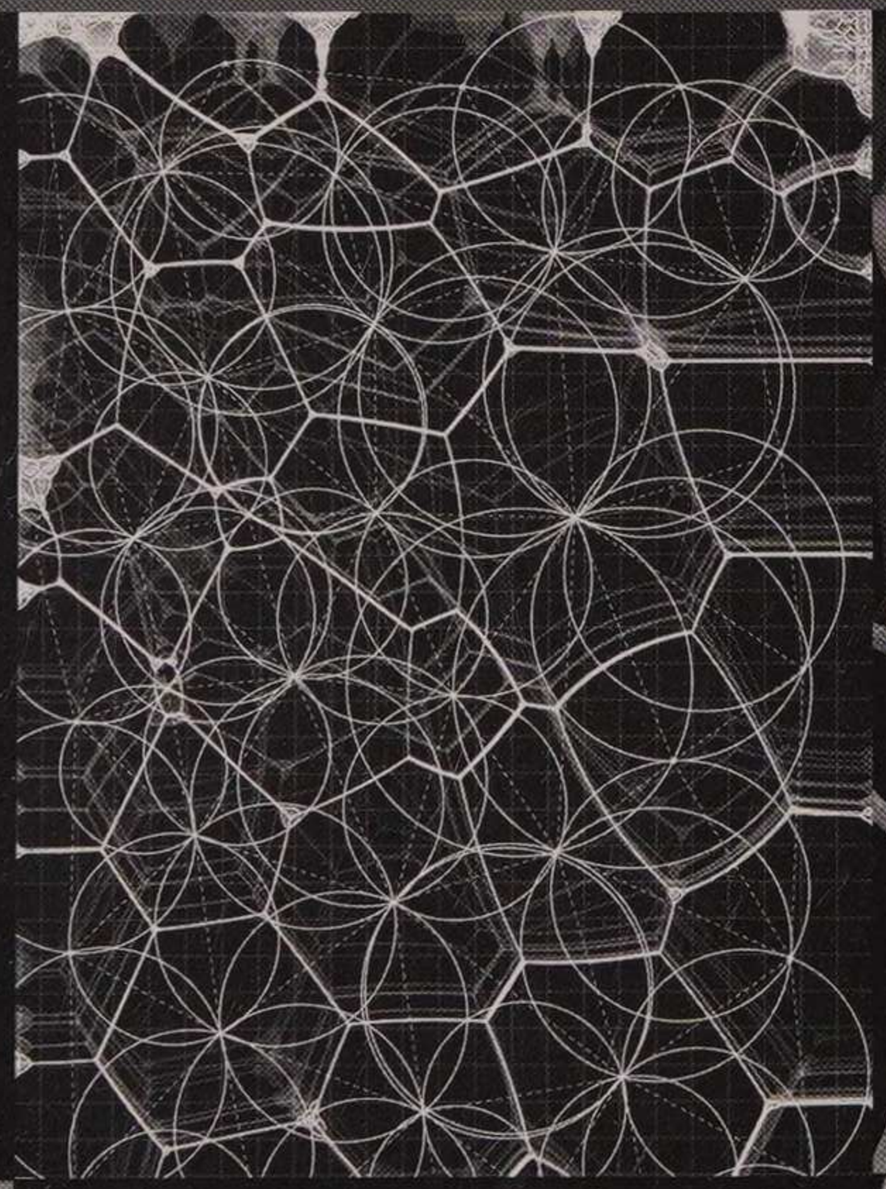
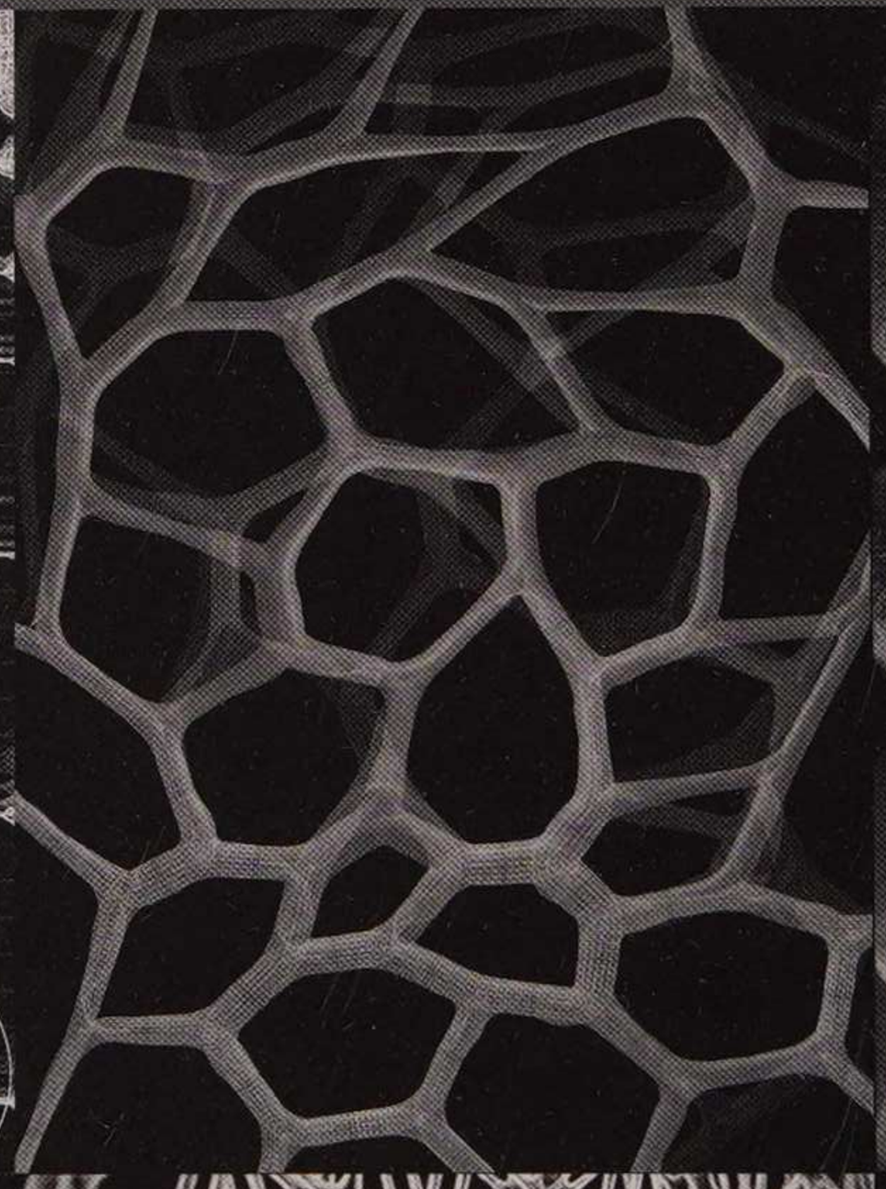
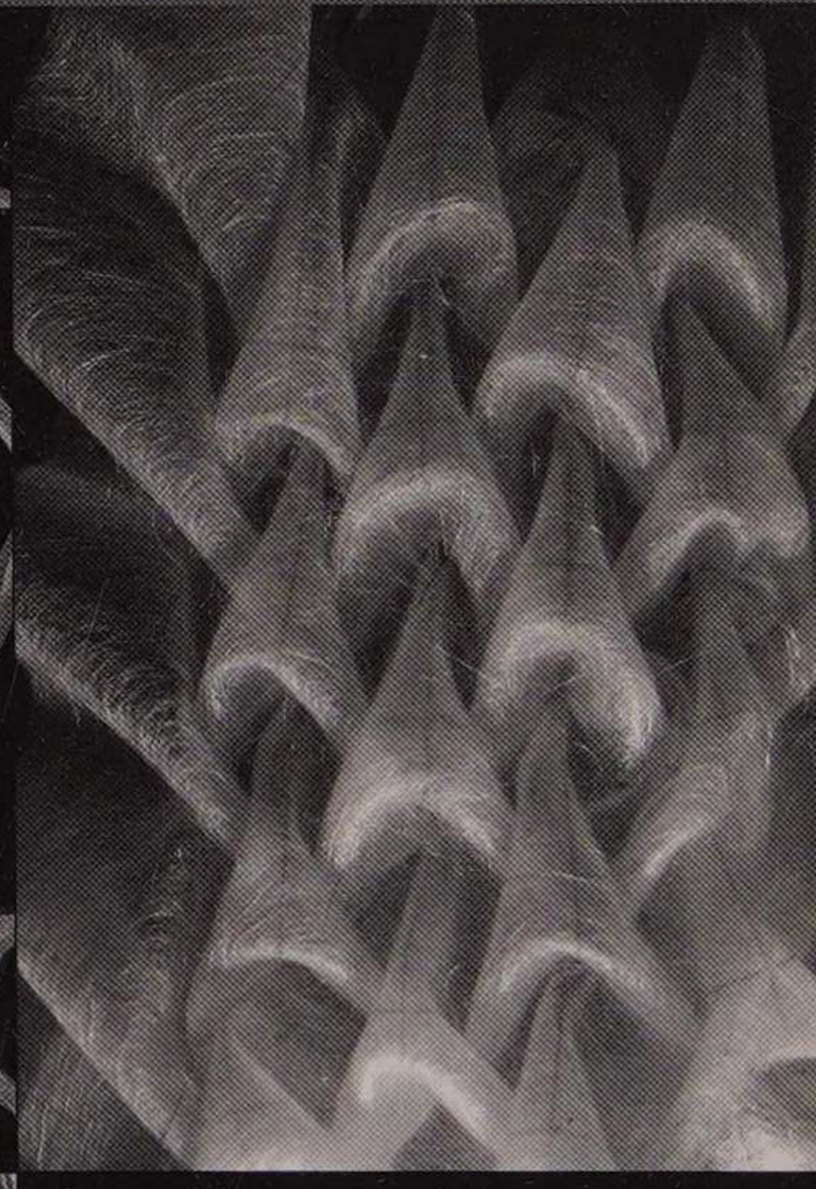
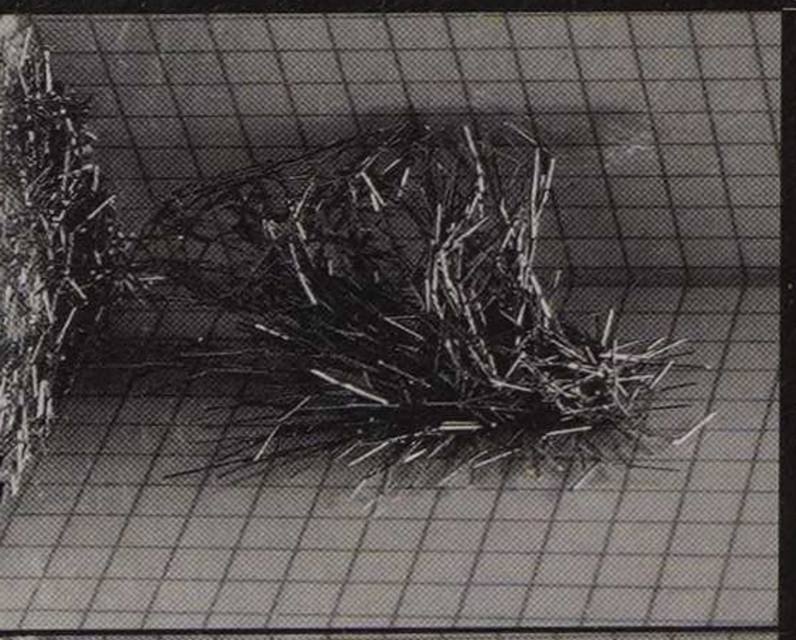
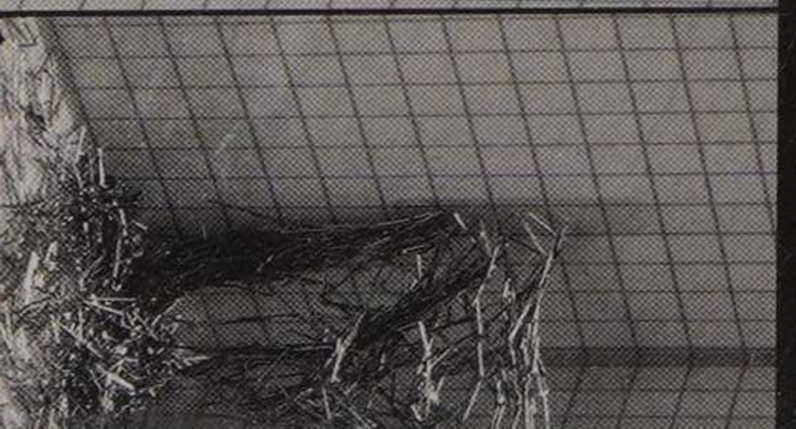
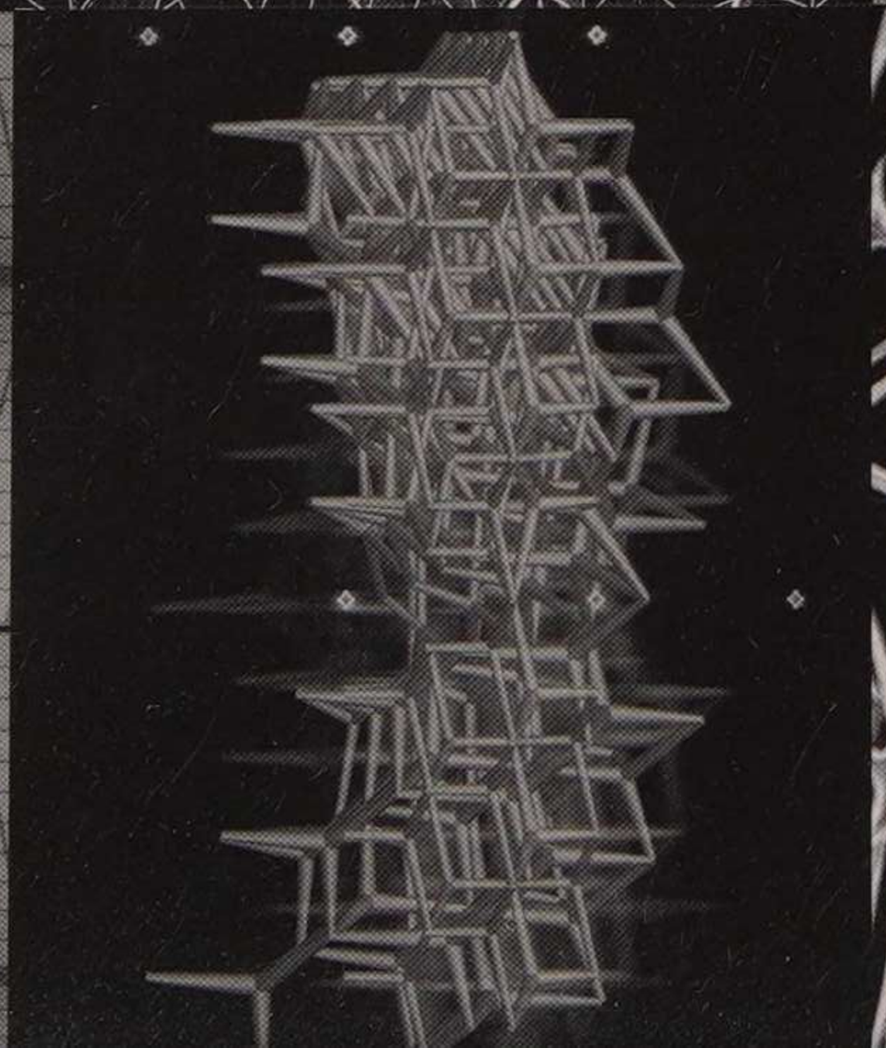
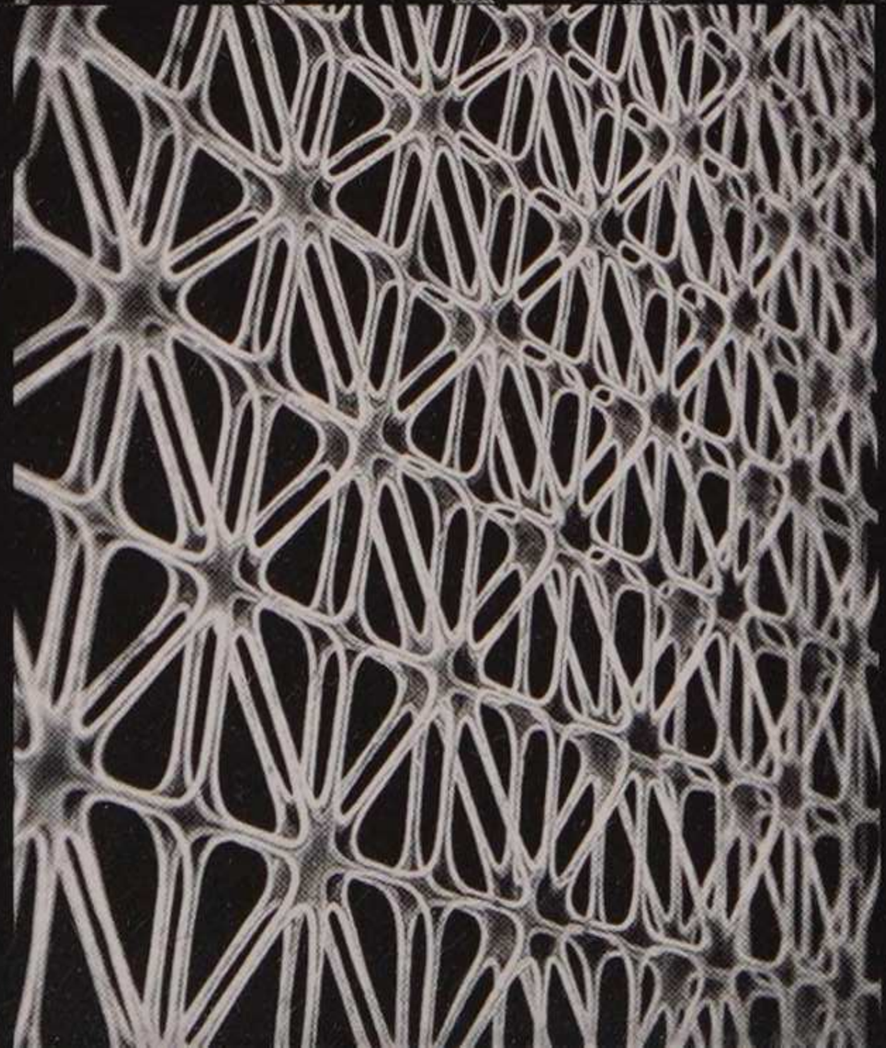
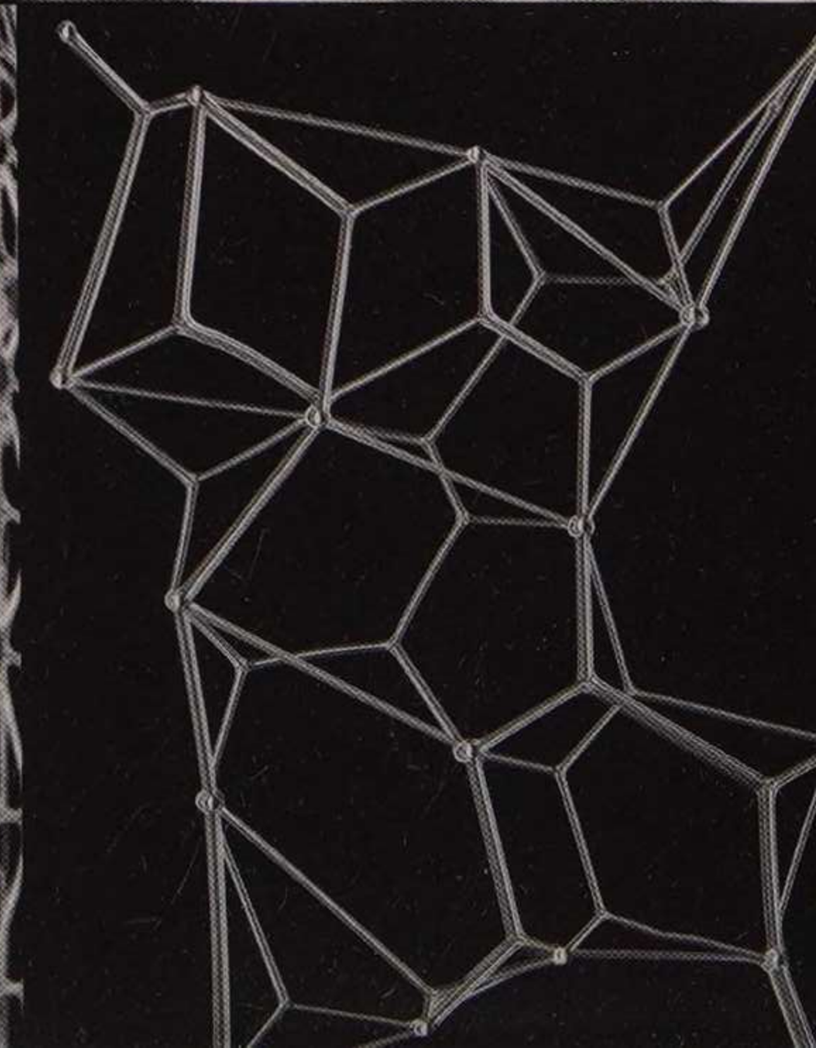
The EmTech programme has two phases. Phase 01 consists of taught courses, studio modules and workshops, and supervised research. This phase offers exposure to a wide range of processes, theories and techniques through seminar sessions and core studio modules that are designed to help students develop their knowledge and skills, explore across the boundaries of disciplines and practices, and engage with theoretical discourses in emergent technologies. Phase 02 consists of further supervised individual research and a Design Dissertation for the MA or a Design Thesis for the MArch. The candidates' research for dissertation covers a range of interests evolved from Phase 01 studio work and from seminar coursework in Emergence, Technical Innovation and Biomimetic Engineering.

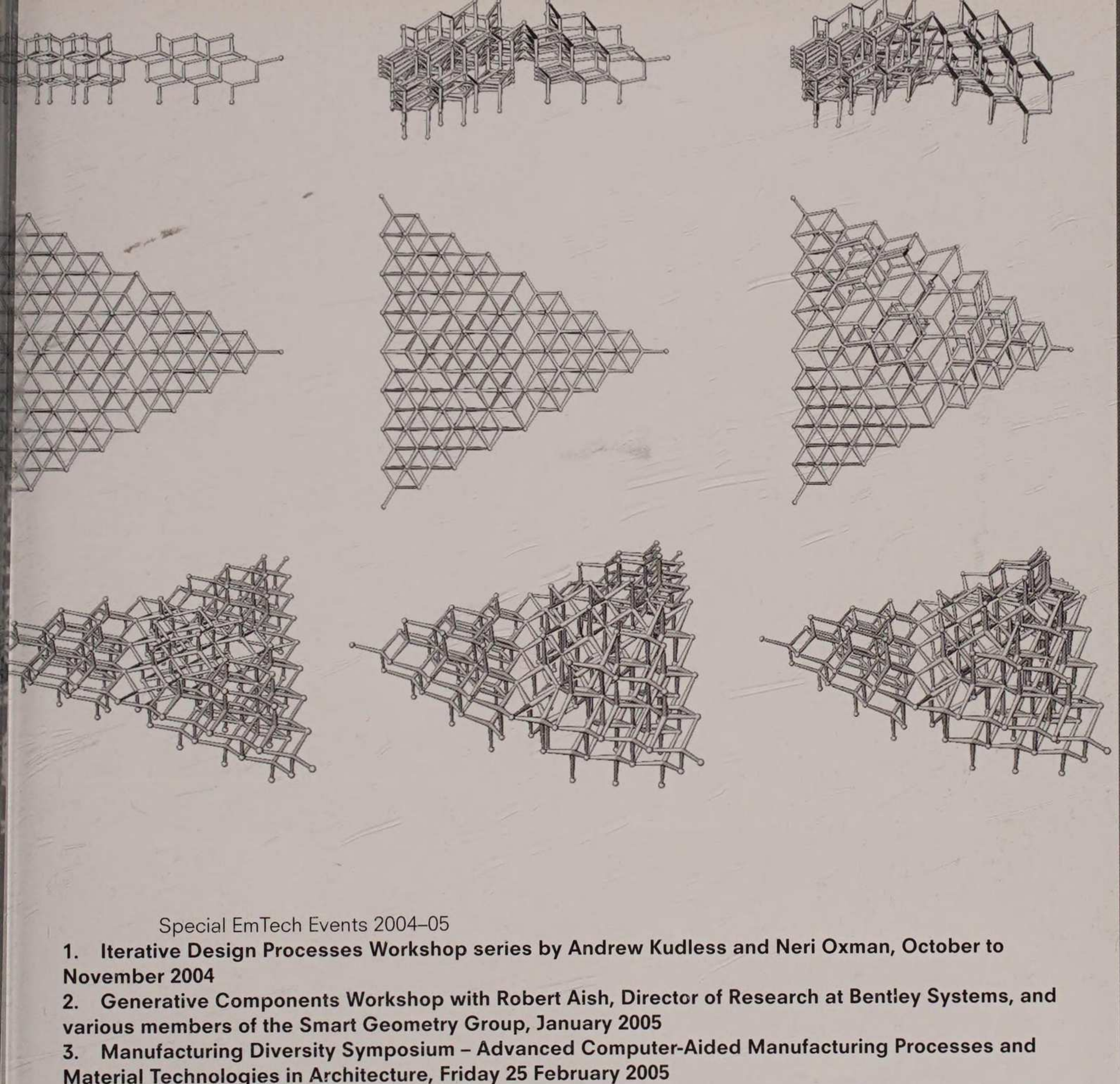
EmTech congratulates its graduates Andrew Justin Kudless and Matthew Stephen Johnston. Andrew received the MA with Distinction in October 2004, as well as the FEIDAD Design Merit Award 2005 and the Lefebvre Fellowship of OSU. Matthew received the MArch with Distinction in January 2005.

Michel Da Costa Gonçalves
Chart of surface growth under the influence of environmental forces

Advanced Form-finding and Associative Modelling

Form-finding is a design method that uses the ability of materials to self-organise in relation to extrinsic influences. The module combines advanced form-finding experiments with associative modelling and in doing so enables interrelated parametric models informed by the specific geometric relations that underlie the observed self-organisational processes.



Juan Eduardo Subercaseaux and Thomas von Girsewald 315

GC-model of tetrahedron components investigating three-dimensional cell-packing based on self-organisational characteristics of soap-foam.

Special EmTech Events 2004–05

1. Iterative Design Processes Workshop series by Andrew Kudless and Neri Oxman, October to November 2004

2. Generative Components Workshop with Robert Aish, Director of Research at Bentley Systems, and various members of the Smart Geometry Group, January 2005

3. Manufacturing Diversity Symposium – Advanced Computer-Aided Manufacturing Processes and Material Technologies in Architecture, Friday 25 February 2005

The symposium introduced a variety of approaches to manufacturing and material technologies in the building sector that have facilitated the construction of some of the most innovative and exciting building designs of recent times. Representatives of the manufacturing companies involved presented their specific approaches to complex design and production tasks enabled by advanced computer-aided manufacturing processes.

New EmTech Course Modules 2004–05

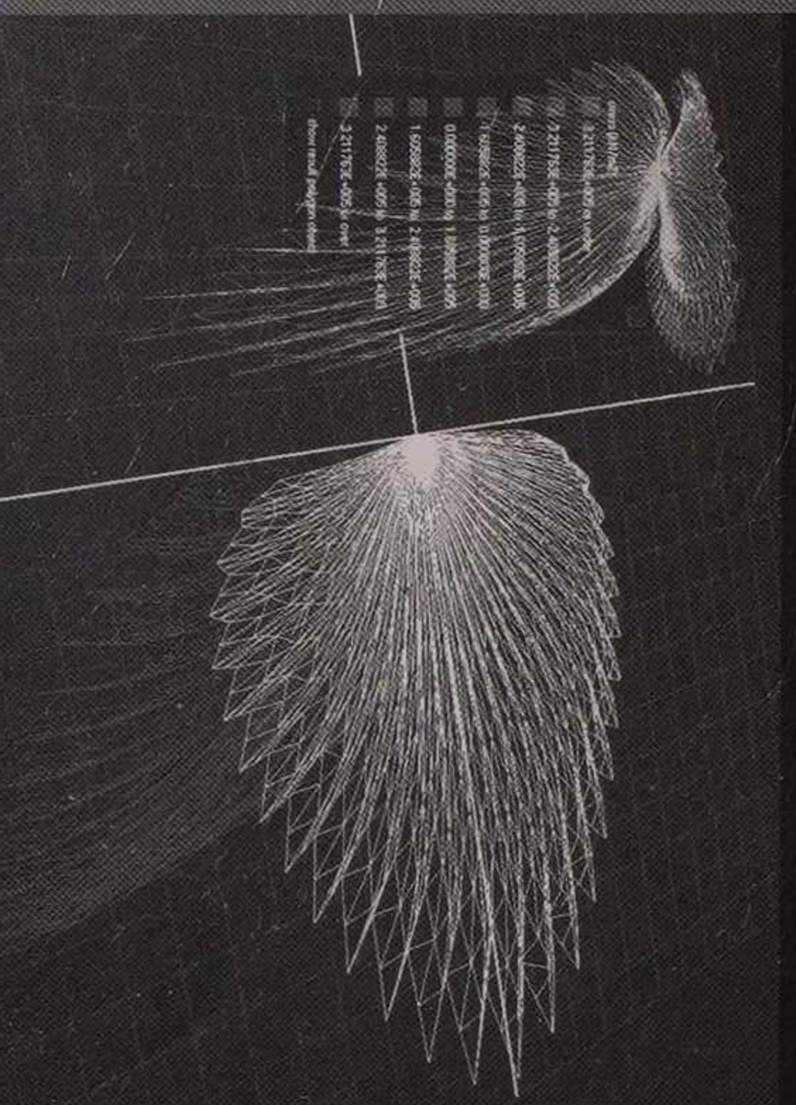
During this academic year the programme has established a new course module entitled Natural Structures and extended the Advanced Form-finding module, by connecting it to the design potential of associative modelling. Plans for the coming year include a further development of the new modules, as well as an integration of the Form-generation module with advanced computer-aided manufacturing.

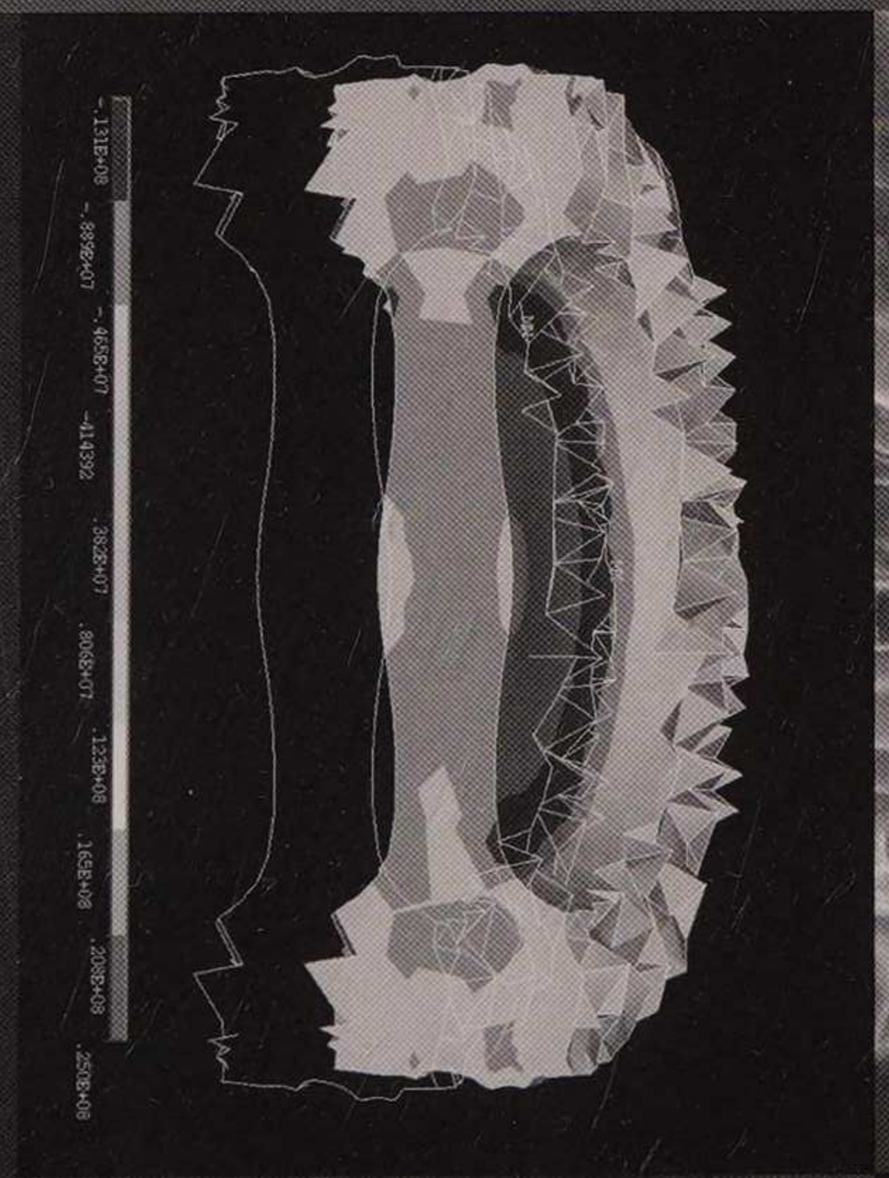
Advanced Form-finding and Associative Modelling

The Advanced Form-finding and Associative Modelling Module explored operative relations between physical form-finding processes and advanced parametric design tools. Instrumentalising the self-organisational capacity of a material component under a set of extrinsic influences, the module aimed at developing an understanding of form, materials and structure not as separate elements, but rather as systems acting on each other in complex hierarchies. The module experiments were initiated by a parametric modelling workshop in collaboration with Robert Aish.

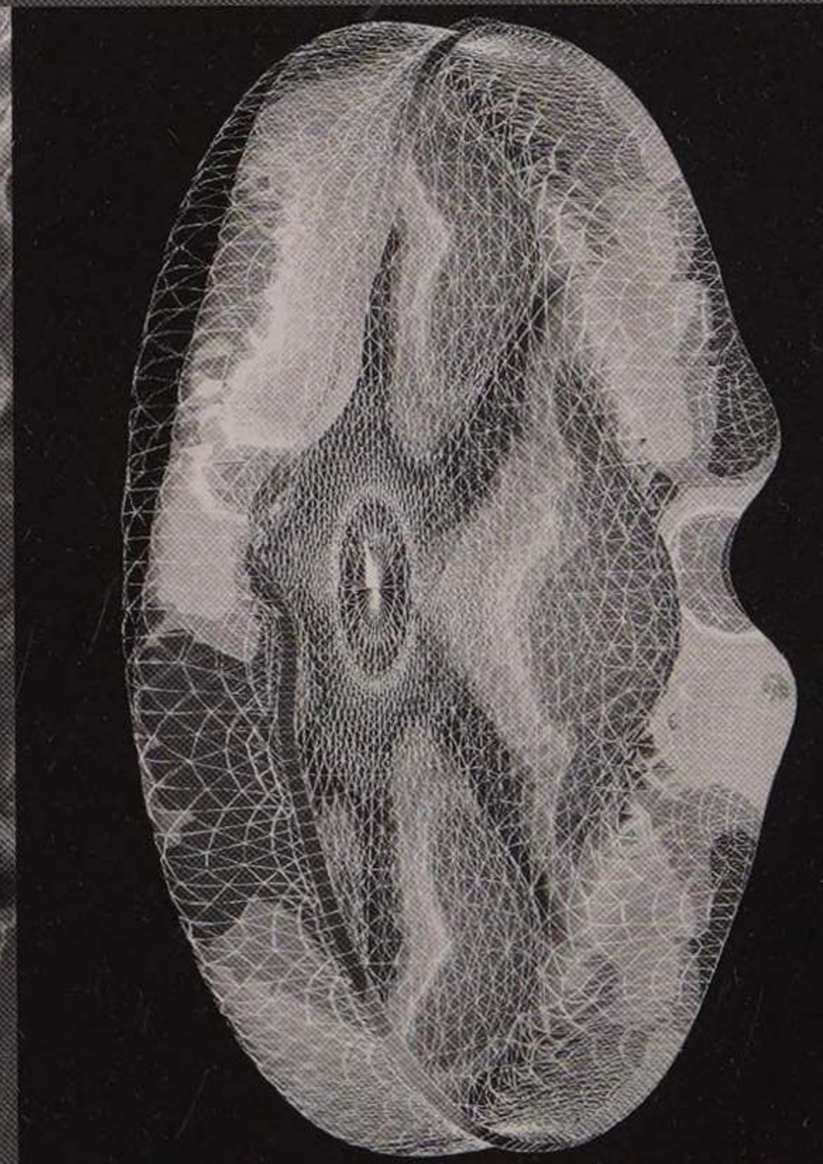
Plant Modelling – Palm Tree, Bamboo, Water-Lily

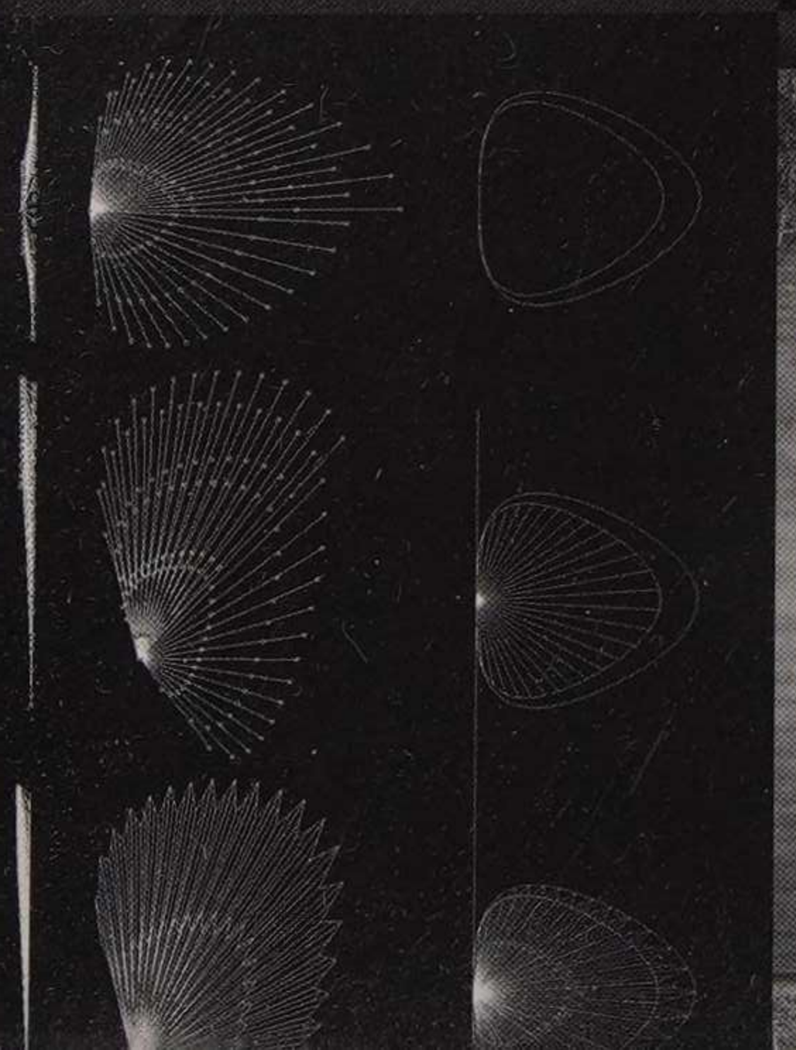
A modelling and computational structural analysis of plants investigates the geometric-topological intricacies of live, natural morphologies while at the same time highlighting the capacities and limits of current advanced digital tools.

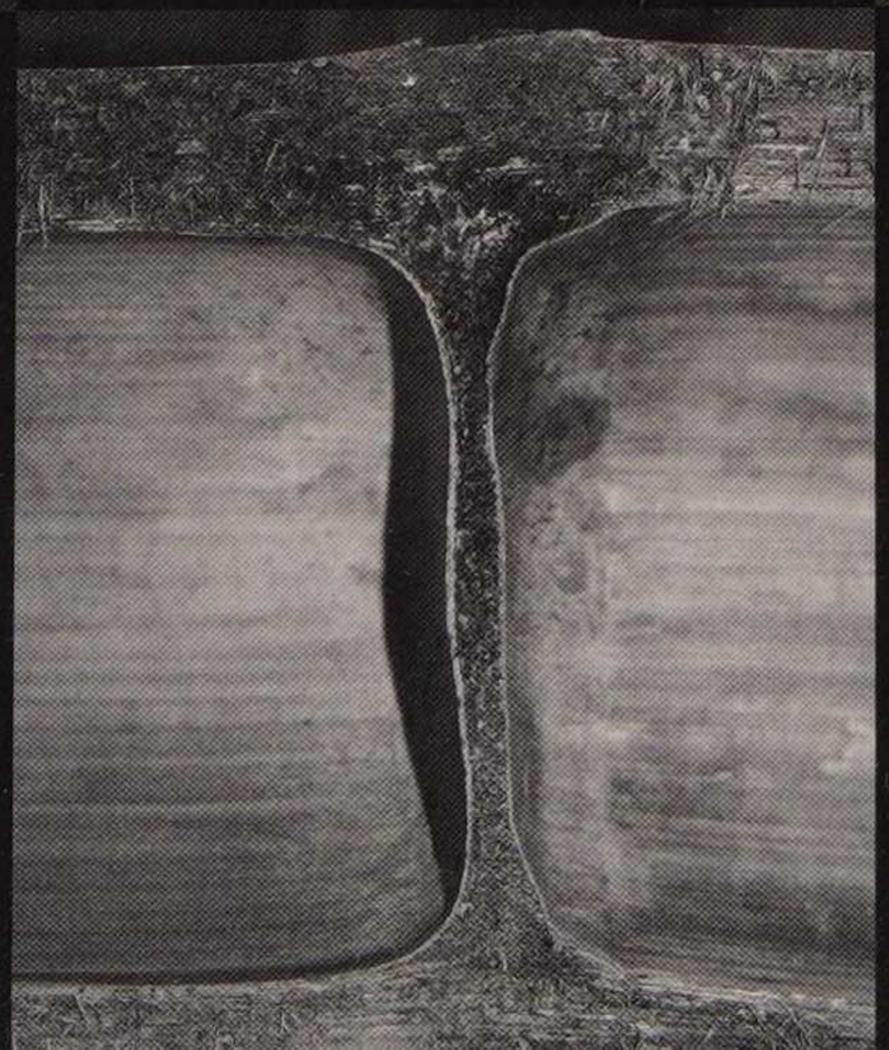


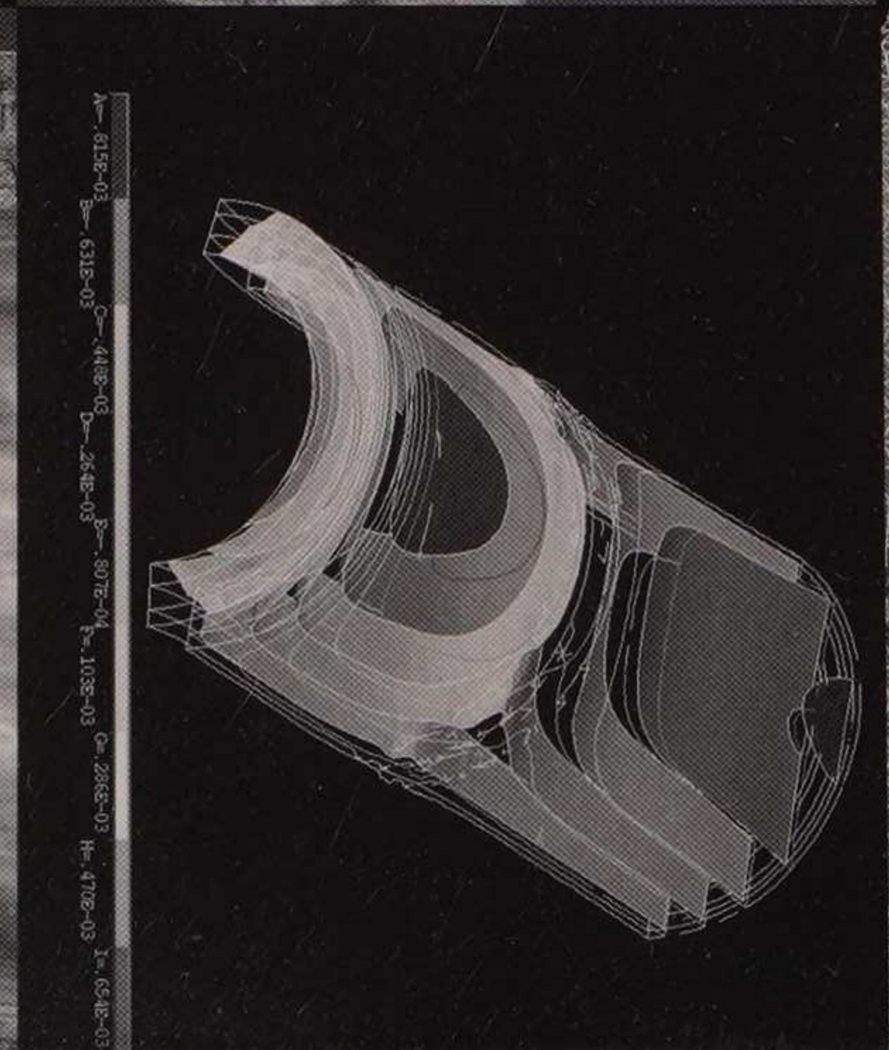


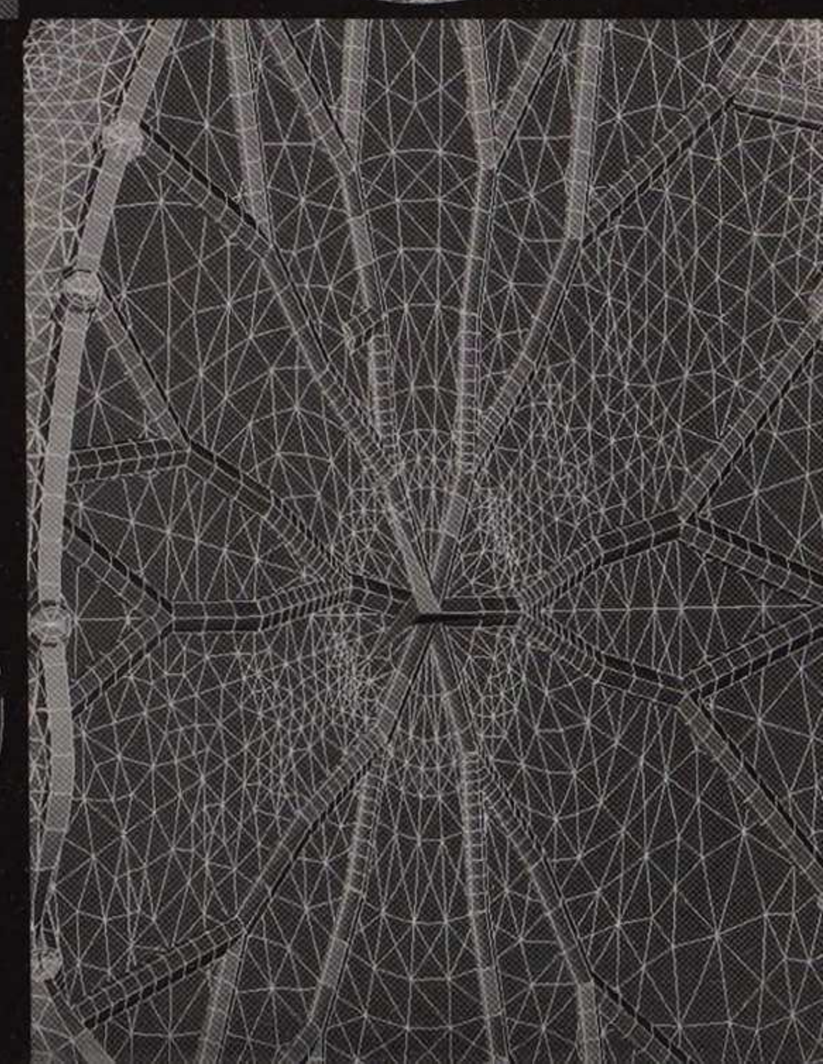


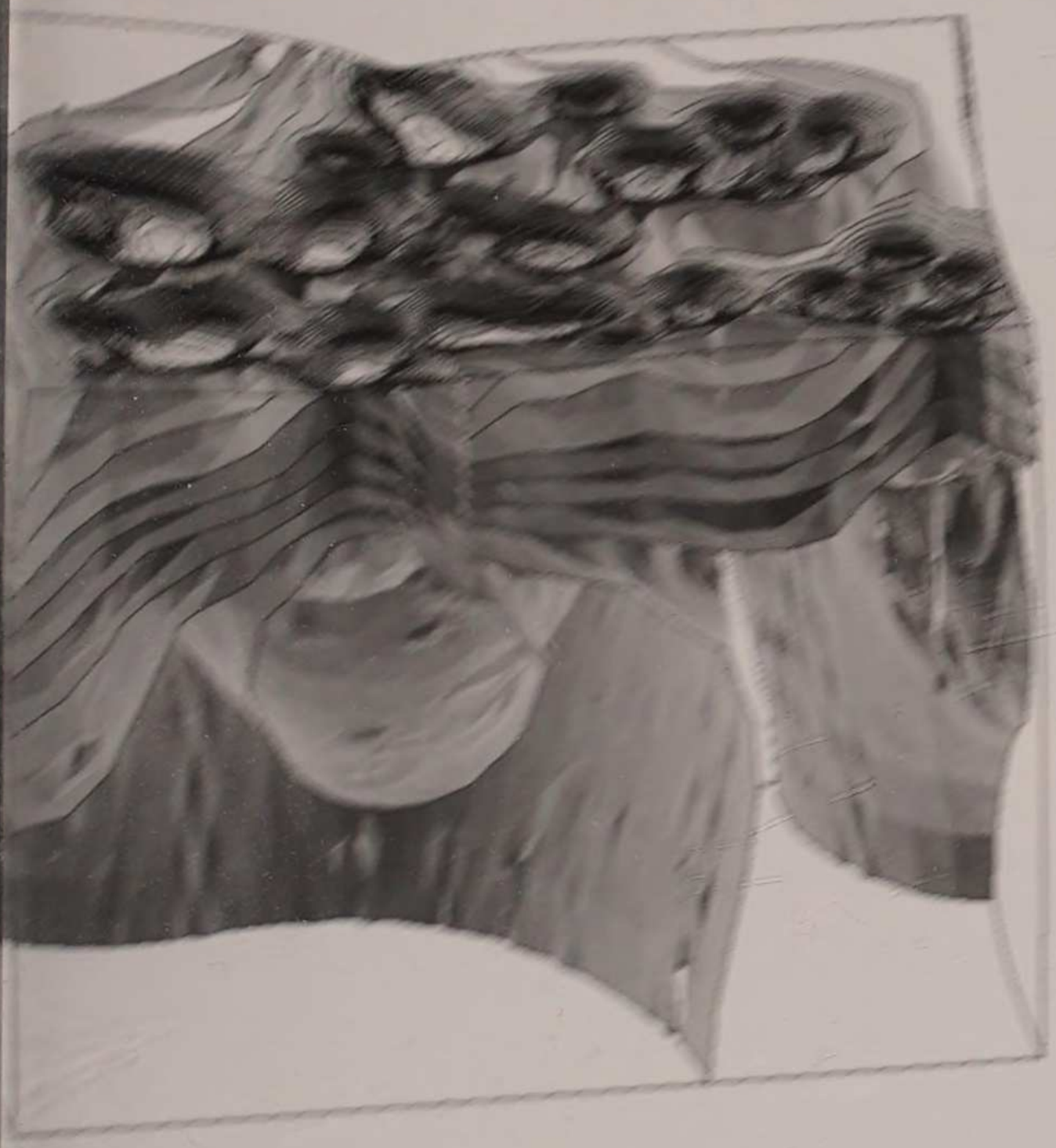














Mesophyte with digital model and analysis of bamboo leaf

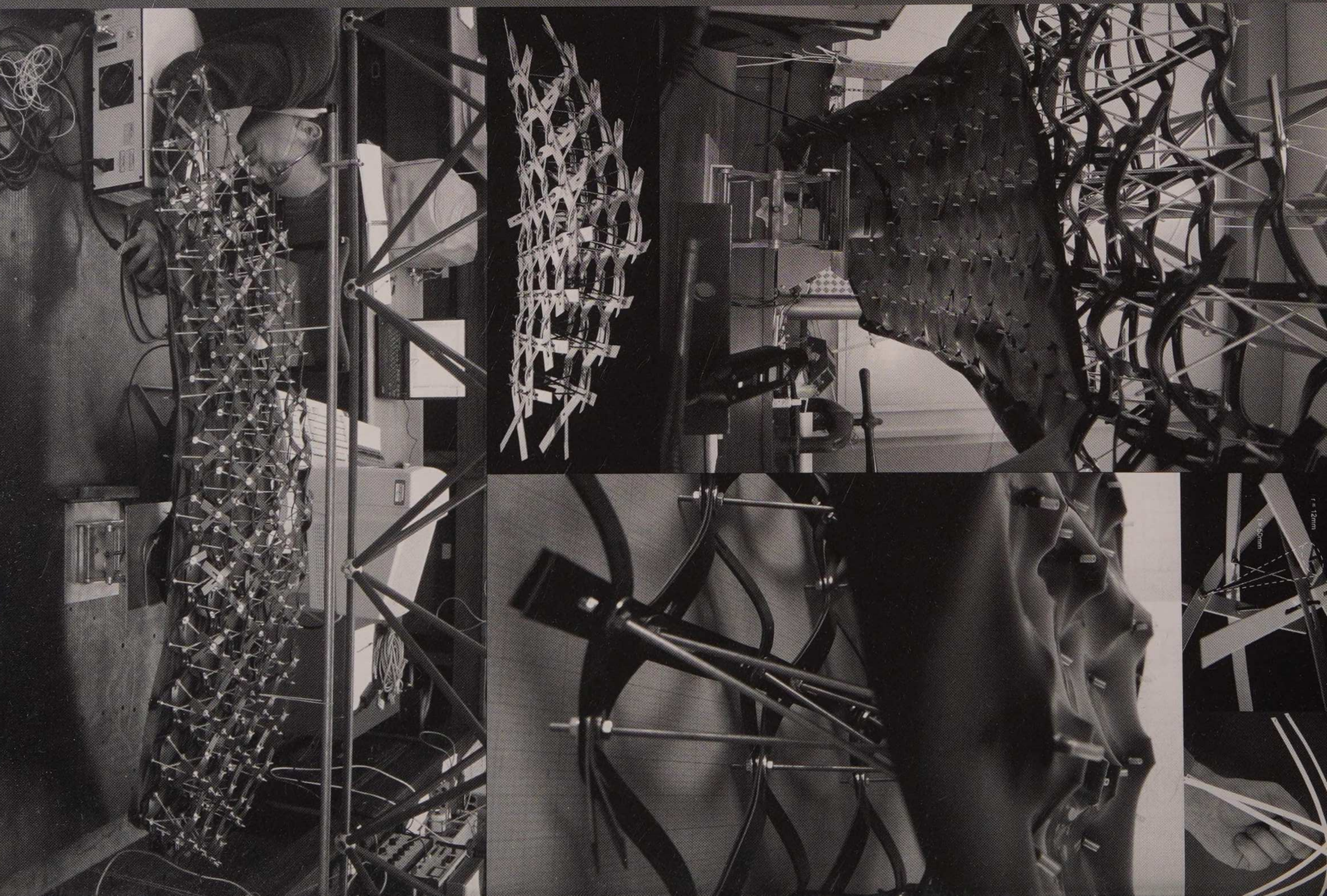
"Biology has become indispensable for architecture –
but architecture has also become indispensable for Biology"
Frei Otto, IL3, Biology and Building 1, 1971

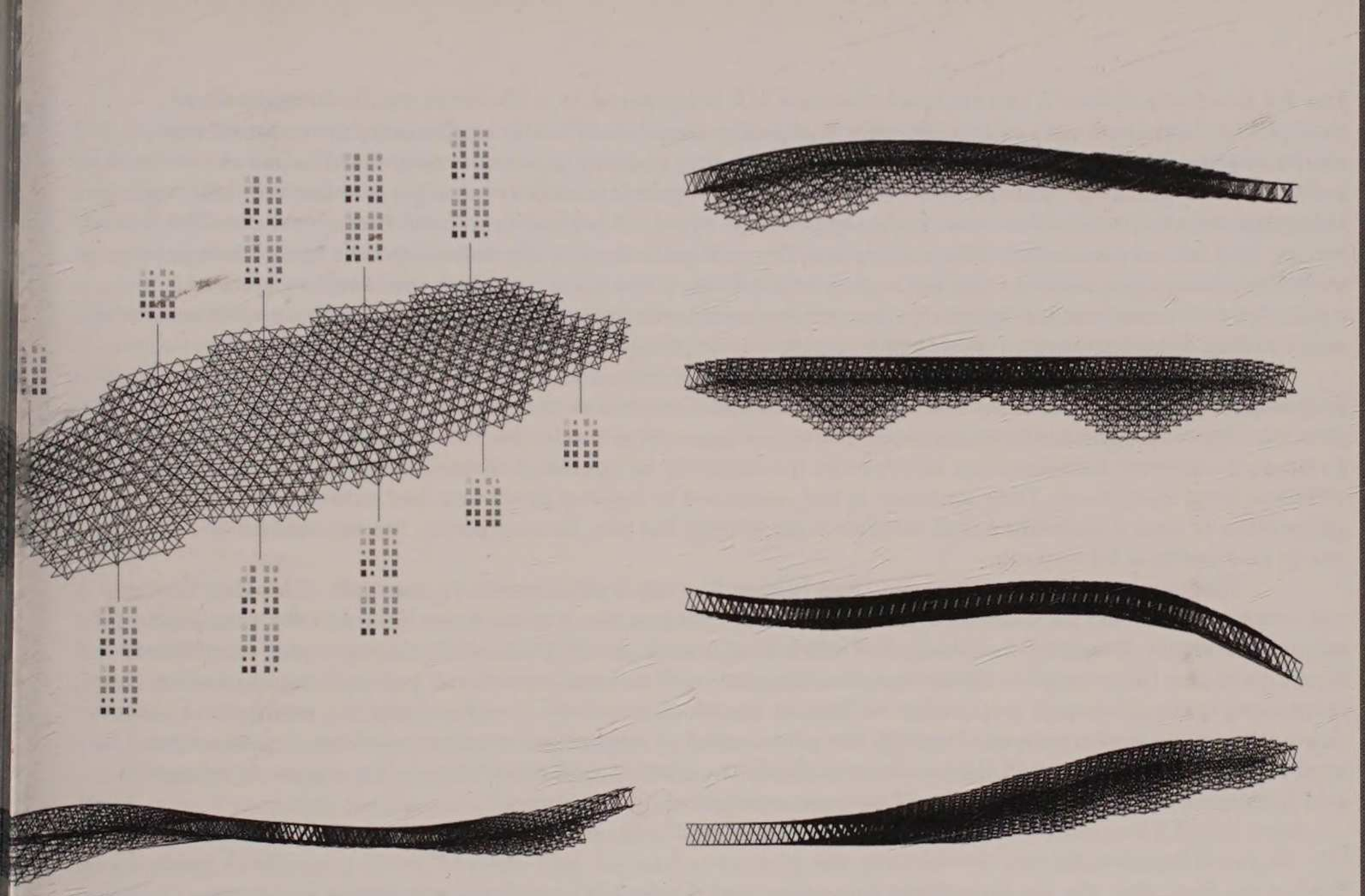
Natural Structures – Modelling and Analysis

This is the first year of a planned three-year exploration of the dynamic properties of natural structural systems. The behaviour of plant structures reflects the complexity of their structure and material properties, and the response of cell tissues, leaves and stems to externally applied loads and localised stresses offers a new model for dynamic architectural structures. We have examined three plant systems, developing digital models for finite element analysis in order to explore the relationship of global morphology to tissue mechanics.

This year the digital modelling and structural analysis of the giant lily, bamboo and palm tree extended the current theoretical models of natural systems. Digital models were developed at three scales – cellular aggregations, individual leaf systems, and stem and leaf groupings. Each scale has its own topological and geometrical complexities, and the transfer of these models to structural analysis software required the development of new information protocols and associated advanced modelling techniques. Finite Element Analysis of these models simulated the dynamic response of the systems to changing load conditions and other environmental stresses. These preliminary investigations have established a new methodology, important to structural biology, and pointed to the need for further investigations of potential new models for architectural structures. Of particular interest to our investigations are the non-constant sections in 'structural' members such as stems and trunks that achieve very high structural performance from 'soft' materials, the continuous smooth transitions between branching or divergent stems that accomplish geometrical differentiation and proliferation without mechanical joints, and the bundling and cellular aggregation that offer dynamically responsive systems without muscles.

Matthew Stephen Johnston – MArch Dissertation [MArch with Distinction]
Development and vibration testing of a layered Kagome Lattice [all physical tests were done with the generous support of the Vibration/Acoustics Lab at the Department of Engineering, University of Reading]





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MA 2003-04
George Kailis, Andrew Justin Kudless (MA with Distinction), **Ranidia Leeman, Jayendra Mahendra Shah, Nikolaos Stathopoulos, Wongpat Suetrong, Muchuan Xu, HuiFen Zou**

MArch 2003-04
Matthew Stephen Johnston (MArch with Distinction)

Special Thanks to
Robert Aish Director of Research, Bentley Systems
Francis Aish SMG Foster & Partners
Roly Hudson PhD Cand, Bath University
Chris Williams Lecturer, Bath University
University of Reading, Department of Engineering, Vibration/Acoustics Lab and Bentley Systems for vital and generous support

The AA Graduate School's Landscape Urbanism MA programme is a 12-month studio-based course designed for students with prior academic and professional qualifications. Contemporary social and environmental conditions which stem from the increasing scarcity of resources and shifts in economic, political and material processes pose significant challenges to normative design practices. Landscape Urbanism sets out to develop new modes of practice which directly engage with these new conditions and forces, and the ways in which they continuously reconfigure the city. By definition LU's methodology is multidisciplinary; expanding from the legacy of landscape design to consider contemporary urban dynamics and complexity, it integrates knowledge and techniques from disciplines such as environmental engineering, urban strategy, landscape ecology, the development industry and architecture.

The programme operates by synthesising the dynamic and temporal forces that shape contemporary urban landscape with the generative and organisational potentials of materials developed through abstract organisational systems. These progress from basic indexicality towards instruments of complex parametric relationships which have the capacity to operate across different scales and adapt to different local conditions. Their ambition is not restricted to solving problems, but extends to the generation of new possibilities and relationships among the city, its occupants, the landscape and its social and political framework.

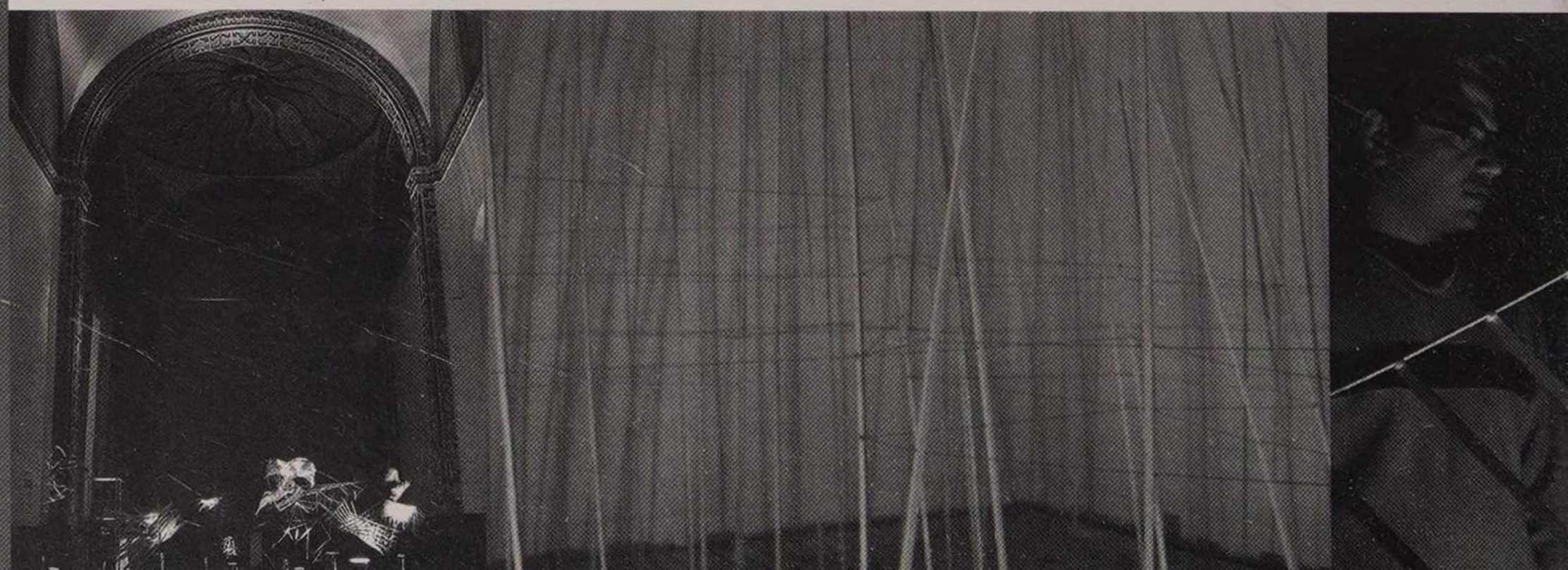
This year Landscape Urbanism has focused on the limitations and potentials of Mexico City, a city originally founded on a series of lakes and whose history has always been linked to the presence or absence of water. The studio worked on a number of sites in the city, where the topographic conditions, typological and technological limitations, the interaction of cultural, social and political issues, and an ever increasing underprivileged population restrict its transformation into a major city of the twenty-first century, demanding urgent alternatives. Through the constitution of networked landscape-urban organisations, the studio aimed at reformulating the uncontrolled ways in which areas have been or are currently occupied and questions attempts at their control by masterplanning initiatives.

Design Studio

During the first term, the studio worked in groups, and through the analysis, simulation and further indexicality of formative processes focused on the development of organisational models whose modi operandi are based on a set of parametrically controlled internal logics with a high degree of responsiveness towards local conditions. In the second term, the students switched to a smaller scale to work on the singular attributes of the individual parts within the larger organisational models, thus lending to the material development of the individual cells their performative capabilities and further assessment. In the third term, the work has been directed towards developing the different logics of proliferation inherent to the various individual cells, hence also mastering degrees of self-differentiation, specificity and response that contribute to the robustness of strategically integrated systems of transformation of the territory at many scales and times of implementation. The fourth term aims at establishing and communicating the fluctuant rationale under which the projects operate. Investigations developed during the year will be presented as a final Design Thesis in a public review at the end of September.

Workshops

The Dynamic Organisations workshop, led by Leyre Asensio and David Mah, introduced a series of techniques and processes for abstracting and simulating dynamic organisations and ecological systems. Raymond Lau presented the Emergence of the Monad as a means to develop digital skills in scripting, solid-modelling and associative geometry. Roly Hudson expanded these skills into parametric software through an intensive introduction to and training in Bentley's Generative Components. Eduardo Rico led ongoing research into digital mapping techniques for topographic, social and economic data.



Seminars and Lectures

The Contemporary Landscape seminars and lectures, given by Sandra Morris, focused on ways in which landscape – in terms of landform, geology, climate and water systems – has influenced the development of urbanism, and looked at a series of projects in which landscape methods and techniques have been used in combination with those of engineering and biology. The Ecology and Environment lecture series, given by experts from Arup, introduced environmental concerns via a wide range of techniques for the sustainable management and design of Mexico City. Larry Barth's lecture and seminar series investigated the relationship of key political concepts to the generation of new urban spatialities and explored the role of urbanism as an instrument of diagnosis and critique in order to understand both the specific and effective critiques that underpin urban prescriptions. In addition, there was a series of three lectures on masterplanning and landscape design in practice. Dillon Lin of Zaha Hadid Architects, Friedrich Ludewig of Foreign Office Architects and Irénée Scalbert presented current and completed masterplans in China, Singapore, France and the United Kingdom.

Field Trips

01_Mexico

A field trip to Mexico City included extensive visits to informal settlements like Nezahualcóyotl and Iztapalapa, contemporary developments such as Santa Fe and Interlomas, as well as Centro Historico, Xochimilco and Azcapotzalco, followed by a workshop held at Ex-Teresa and an exhibition organised by the group with Diploma 12 called Sensitive Systems, November–December 2004.

02_China and Magang

The MA Landscape Urbanism group was invited to China in March 2005 to take part in a workshop for the urban design of Magang Town, Shunde City, in the south Guandong Province. The students and staff developed a proposal for Magang Island during the three-week workshop in parallel with students from Beijing University, Graduate School of Landscape Architecture. The proposal was presented to the local government of Magang Town, Shunde City. As part of the trip, the programme visited different areas of interest, including Magang Island, Shunde, Shezhen, Hong Kong and Beijing.

Staff
Eva Castro
Sandra Morris
Larry Barth
Leyre Asensio
Eduardo Rico
David Mah
Arup
Ian Carradice
Rupert Blackstone
Dr Helen Foster
Nick Jeffries

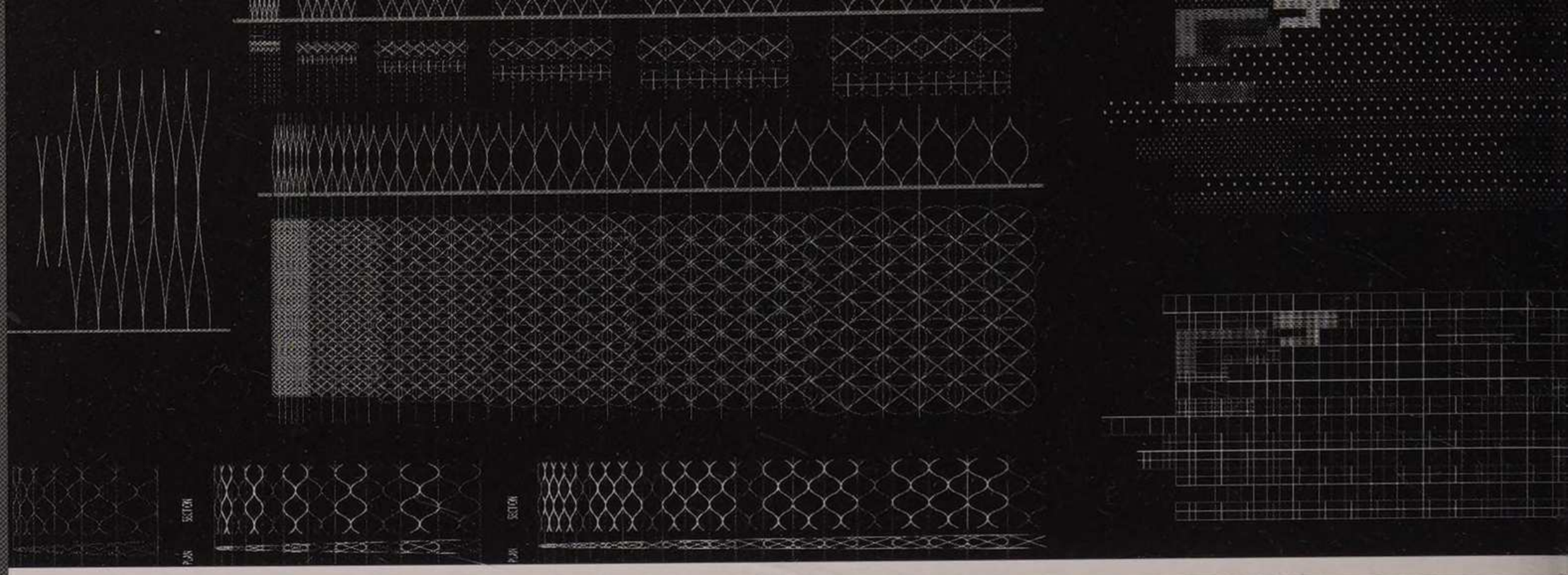
Students
Sarah Abdul Majid
Jose Alfredo Ramirez
Alejandro Botero Robledo
Karola Dierichs
Dongyun Liu
Evangelia Tsouni

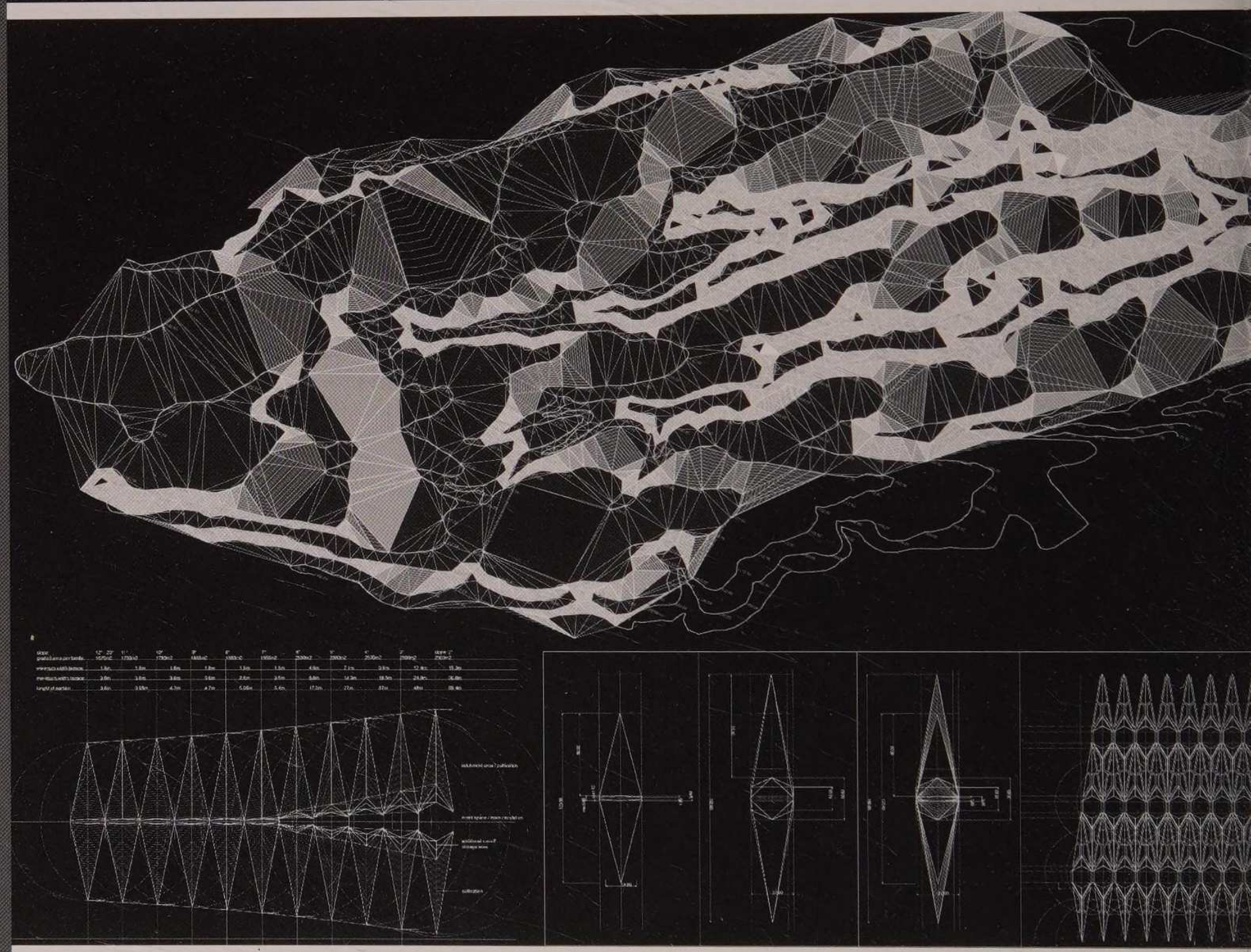
Guests
Jeffrey Kipnis
Brett Steele
Raymond Lau
Mary Bowman
Roly Hudson
Julia Frazer
Pete Silver
Marco Poletto
Douglas Spencer
Lluís Viu Rebés
Terence Seah
Marco Guarnieri
Makoto Saito
Alistair Gill
Veronika Schmid
Andrew Benjamin
Friedrich Ludewig
Irénée Scalbert
Dillon Lin
Ken Tadashi Oshima

Software provided by Bentley Systems

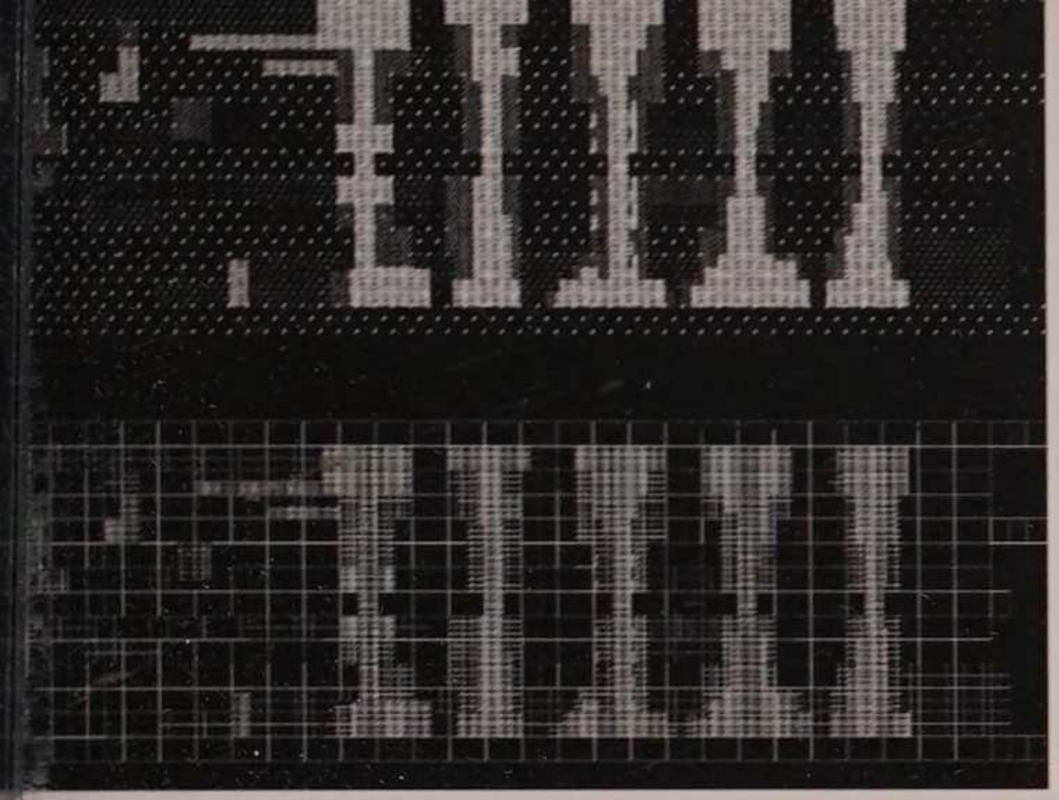


LU + Dip 12 Exhibition Sensitive Systems, Ex-Teresa Arte Actual, Mexico City

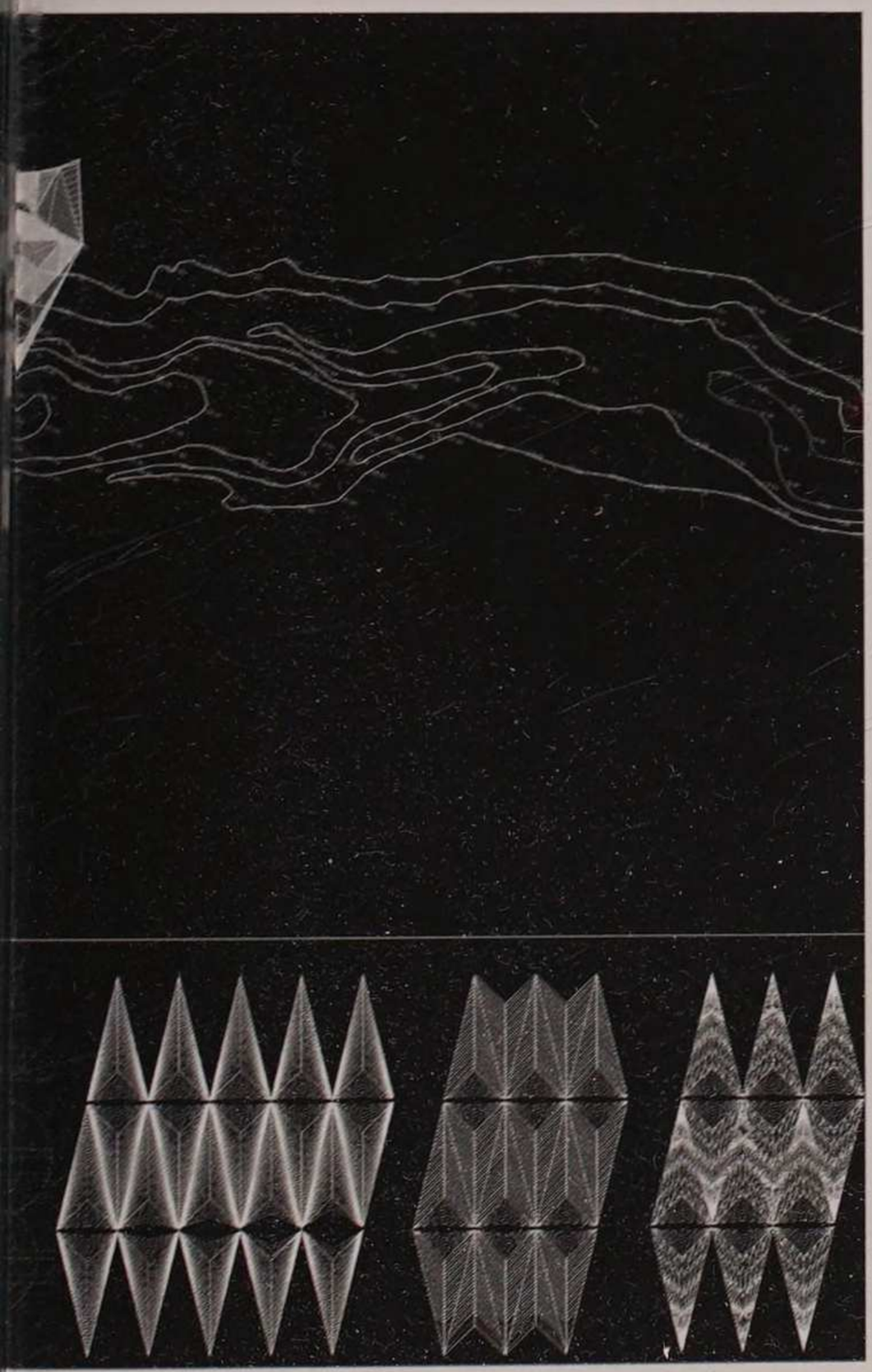

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SECTION
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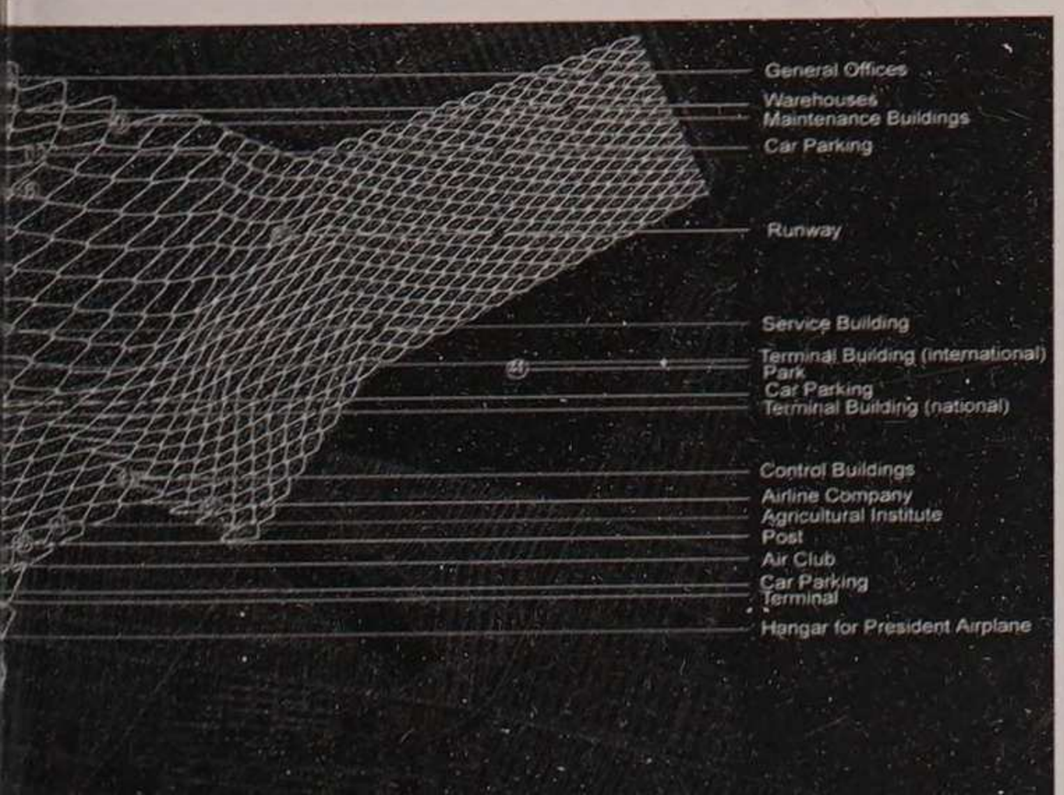
Sports Center
Food Service Buildings
Training Center
Freight Companies
Custom
Business Center
Car Parking
Car Renting
Gas Station
Fire Fighters
Post
Control Buildings
Hotel
Hotel
Hotel
Hotel and Retail
Business Center
Control buildings
Airline company
Business center
School of Pilots
Airline company
Control Buildings
Police Institute
Army



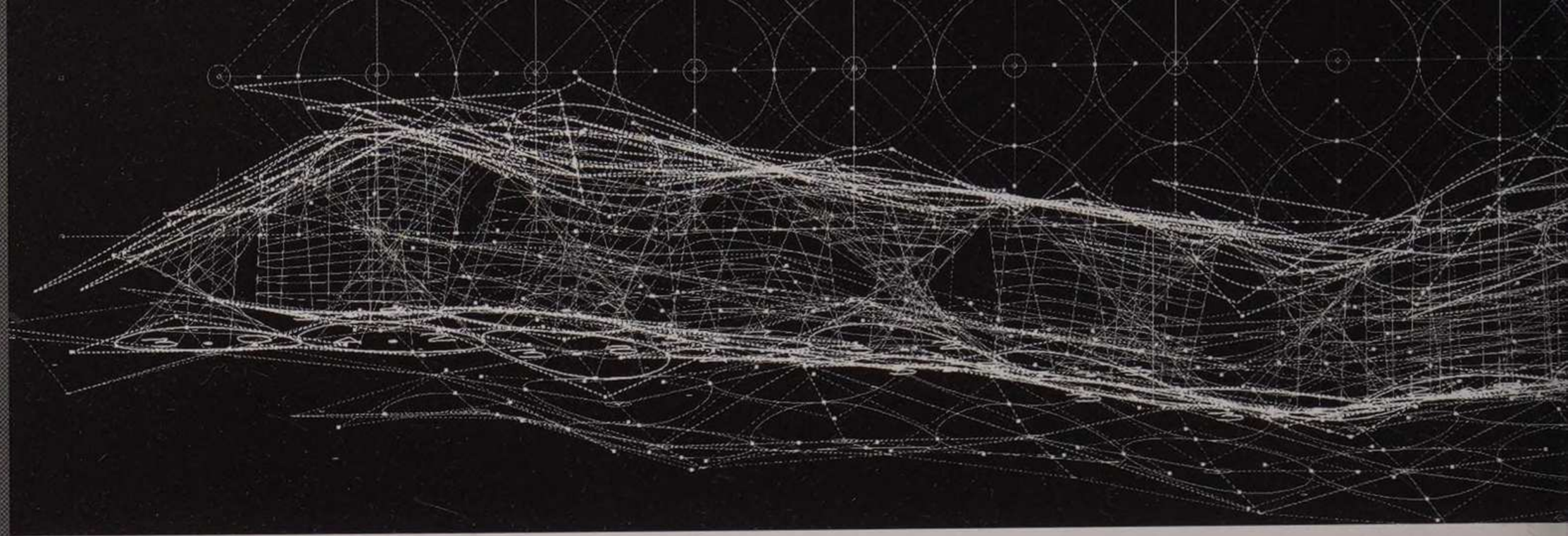
Jose Alfredo Ramirez
Adaptive Redundancy
The project aims to develop an infrastructure capable of housing and populating the canal area with a variety of programmes that range from roads and treatment plants to leisure and recreation spaces, using the river as its spinal cord and the manipulation of different densities as its main tool. Through the saturation of its physical frame, potential ways of attaching current necessities and unexpected events will enrich the area and provide an adaptive infrastructure that can be configured and reconfigured over time.

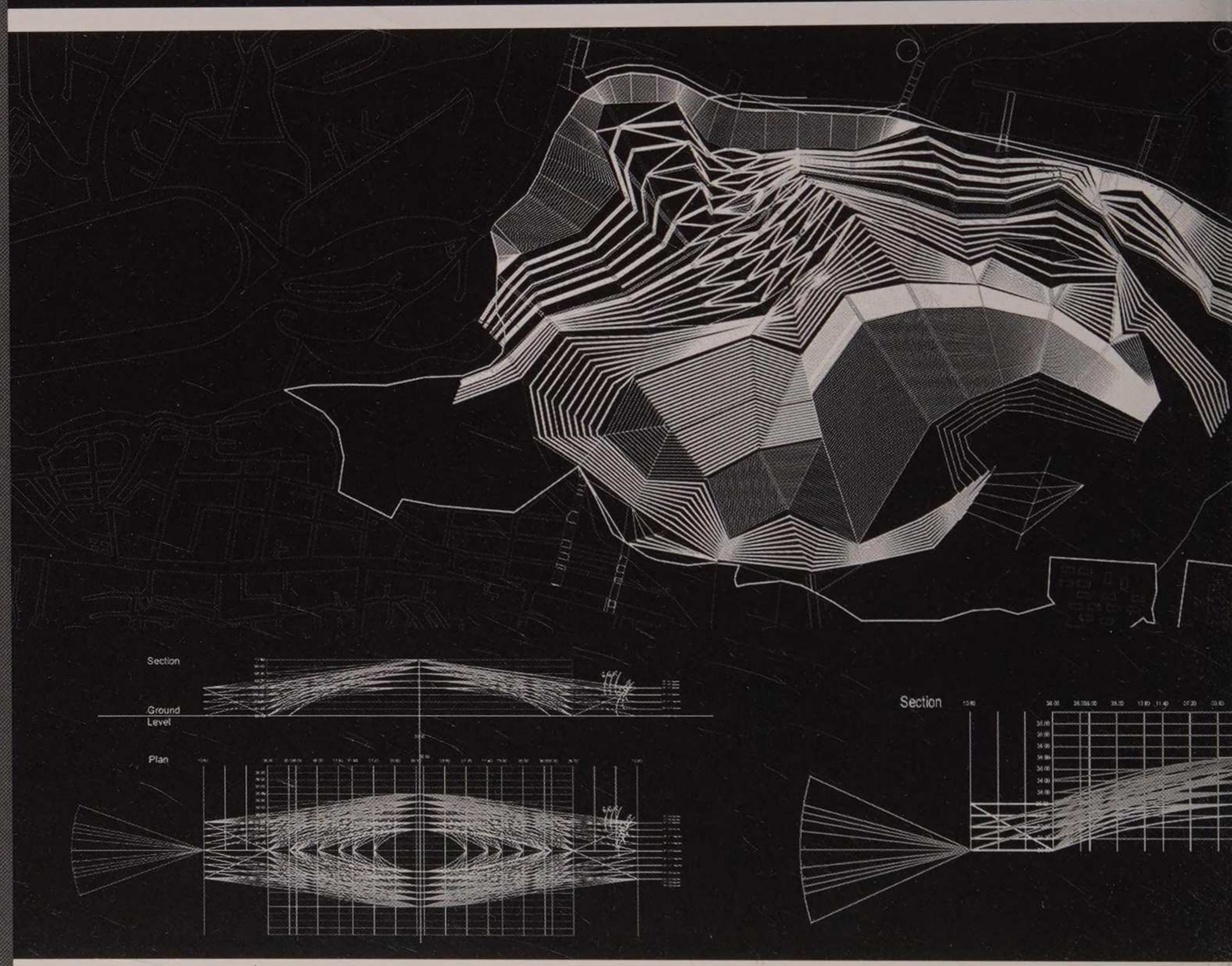


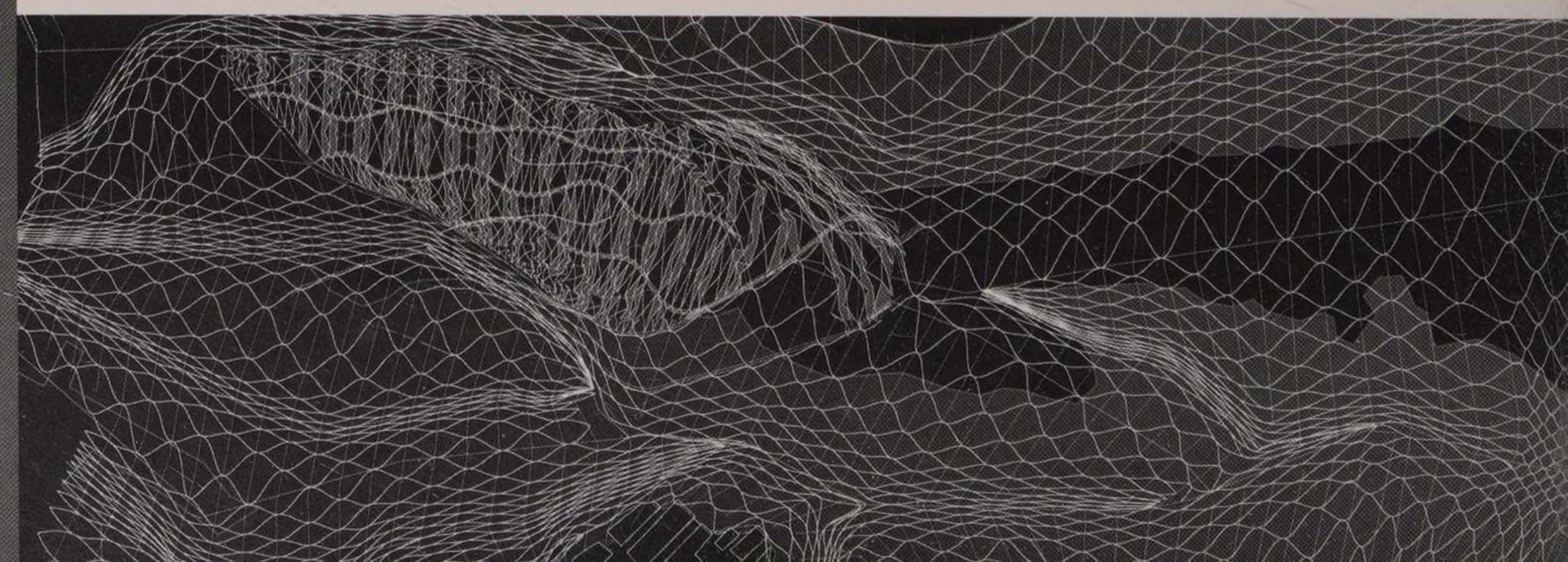
Evangelia Tsouni
Land Scales
Numerous areas of Mexico City are threatened by soil erosion and illegal settlements. An artificial landscape of earth-retention structures adapts to the local morphology and performs as water catchments that protect the hillsides from progressive erosion while constituting the ground for potential pockets of multiple leisure and production activities such as urban agriculture.

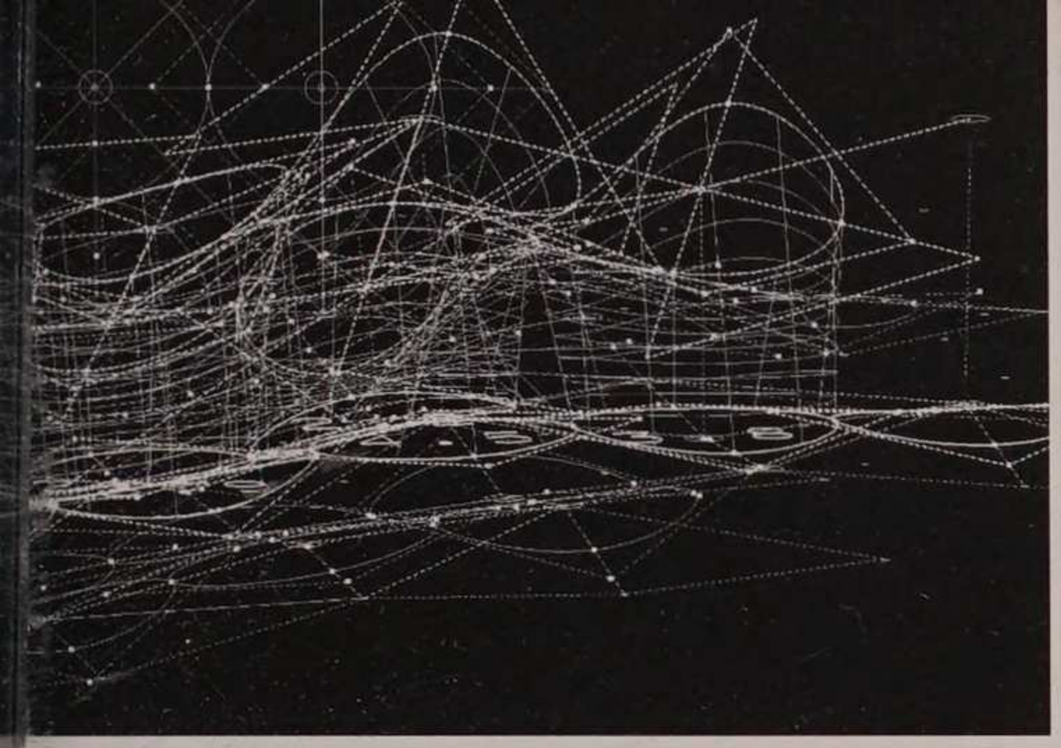


Dongyun Liu
Interconnective Tissues
The project proposes a dynamic artificial weaving of stratas of the city. The intention is to occupy the void left by the displacement of the international airport with the multiplication of programmatic elements. The social, economic and infrastructural needs of the neighbourhood are connected, meshing them into a smooth and cohesive organisation.

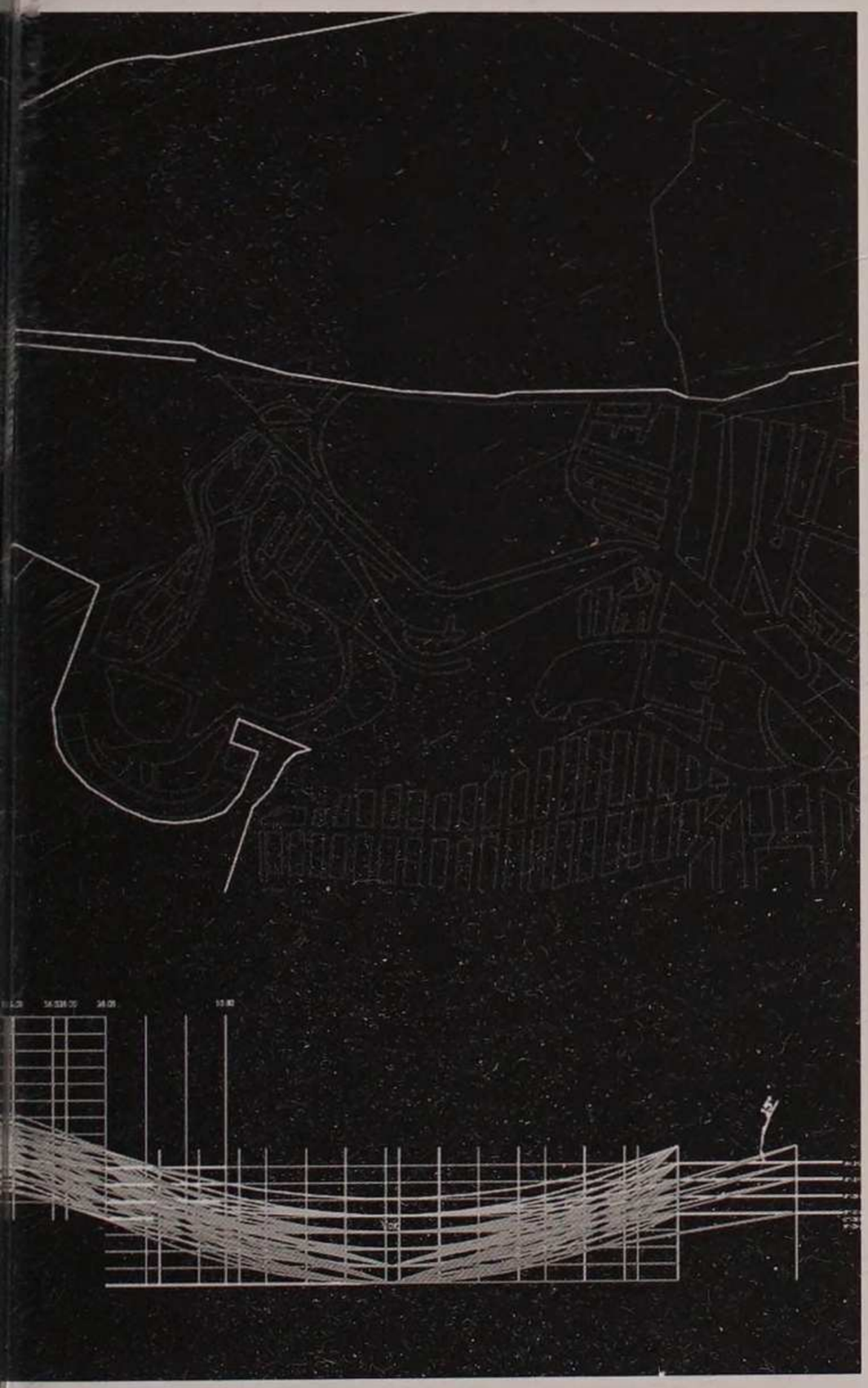



Section
Ground Level
Plan
Section

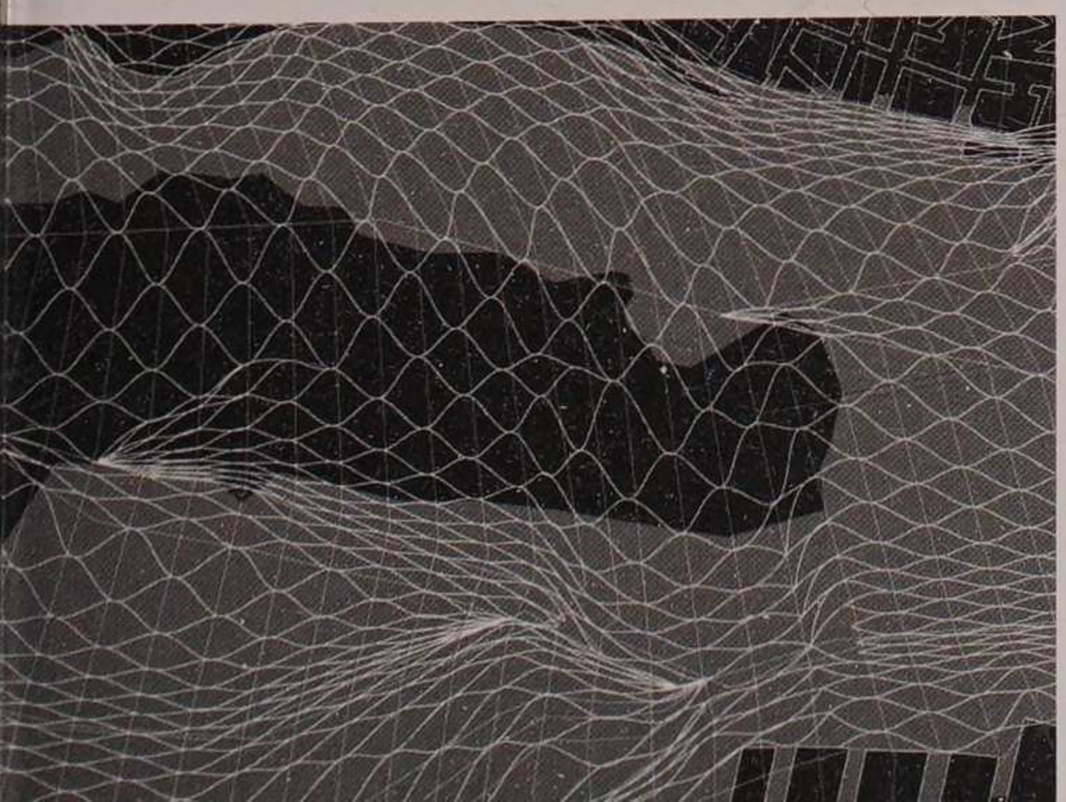




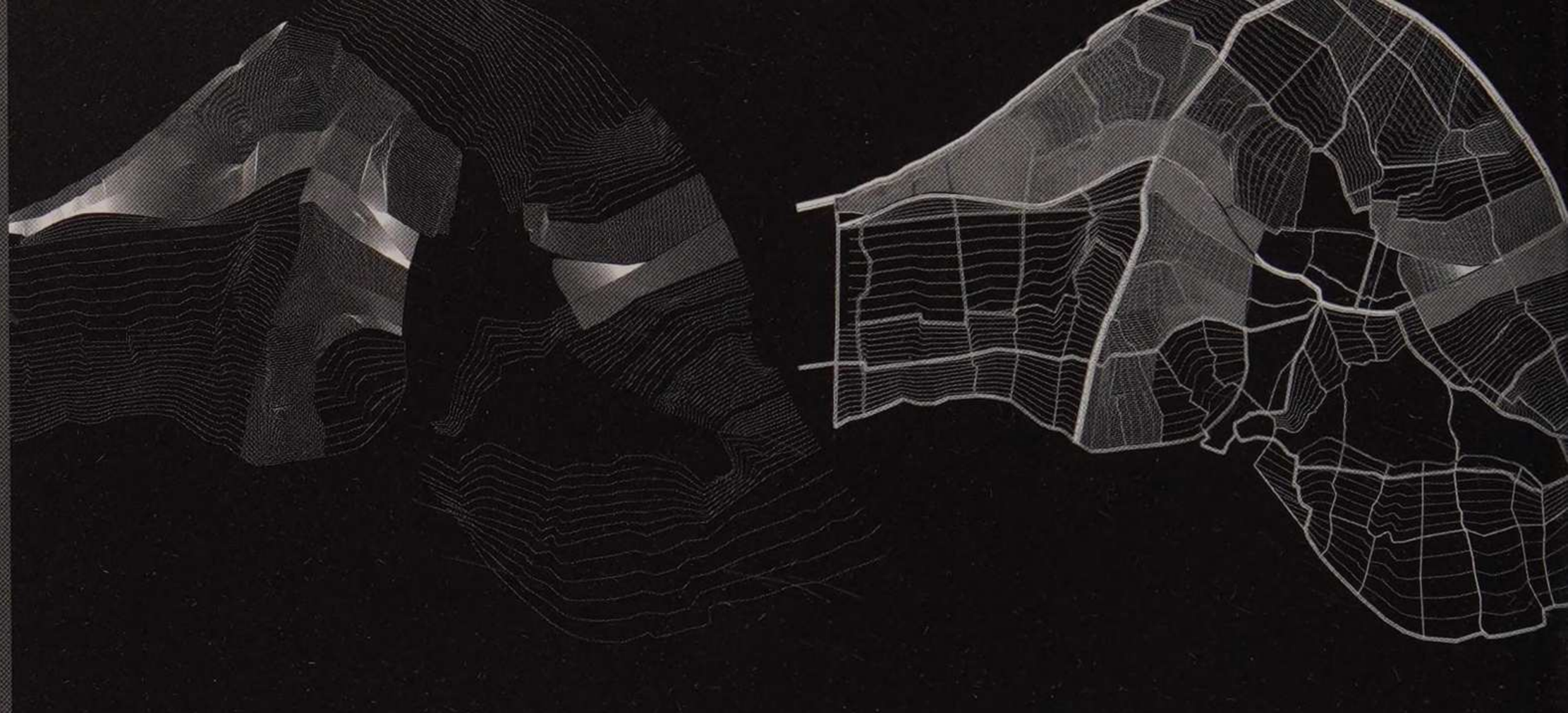
Karola Dierichs
Grounds – Inhabiting the Lake
Bordering Lake Texcoco is the previously informal settlement of Nezchualcóyotl. The current urban block layout leads to a horizontal rather than vertical growth of the fabric. The project aims to inhabit the lake in a way that uses the sensitive soil conditions as the initiator for a new urban layout. A new, diverse fabric is evolved which mixes housing with flood lakes and agricultural parks.

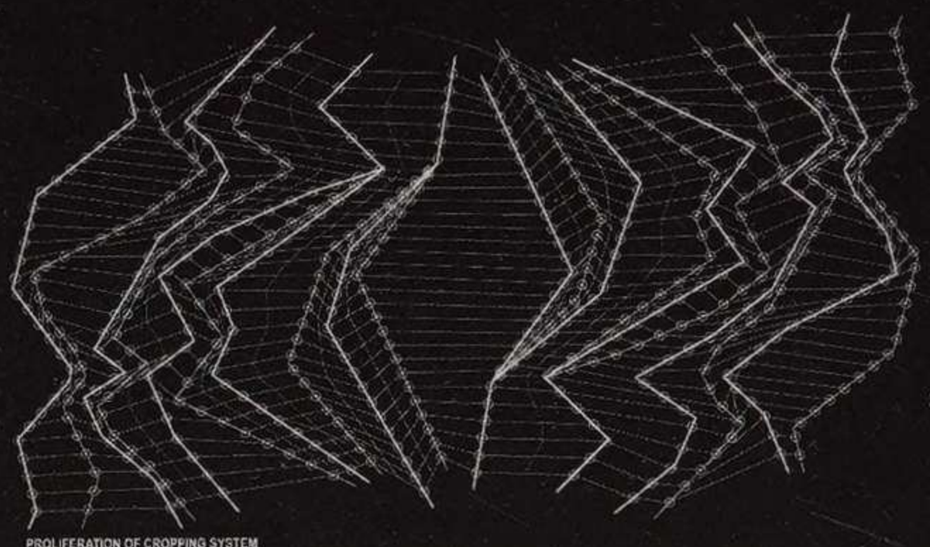


Sarah Abdul Majid
Ground Skin – Elasticity Measures
A land bridge prototype is proliferated in degrees of expansion and contraction to create a social landscape through continuous corridors connecting existing events and infrastructures. The emerging spaces of prototypical accumulation produce enclaves for social and cultural interaction, while the network itself functions as a linkage for discontinuous pedestrian and traffic flows.

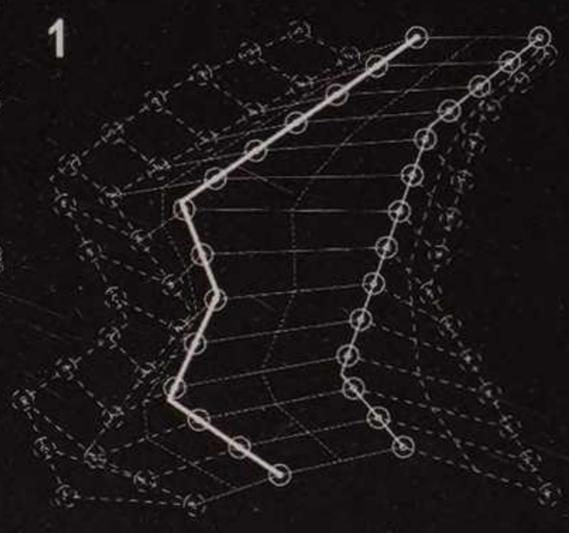


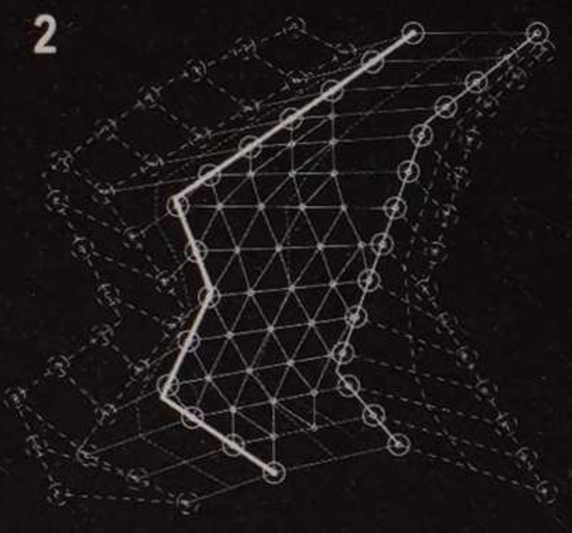
Alejandro Botero Robledo
Intricate Flexibility
Behind the current condition of urban sprawl in southwest Mexico City lie ever-increasing pressures powered by enormous market profits. These pressures, together with illegal settlements and erosion, threaten the ecological value of the site. As a response, the project develops an inclusive and responsive pattern that will enable a highly integrated and flexible mode of urbanism. This alternative flexible strategy promotes the intensification of water harvesting while providing public recreation and housing developments.



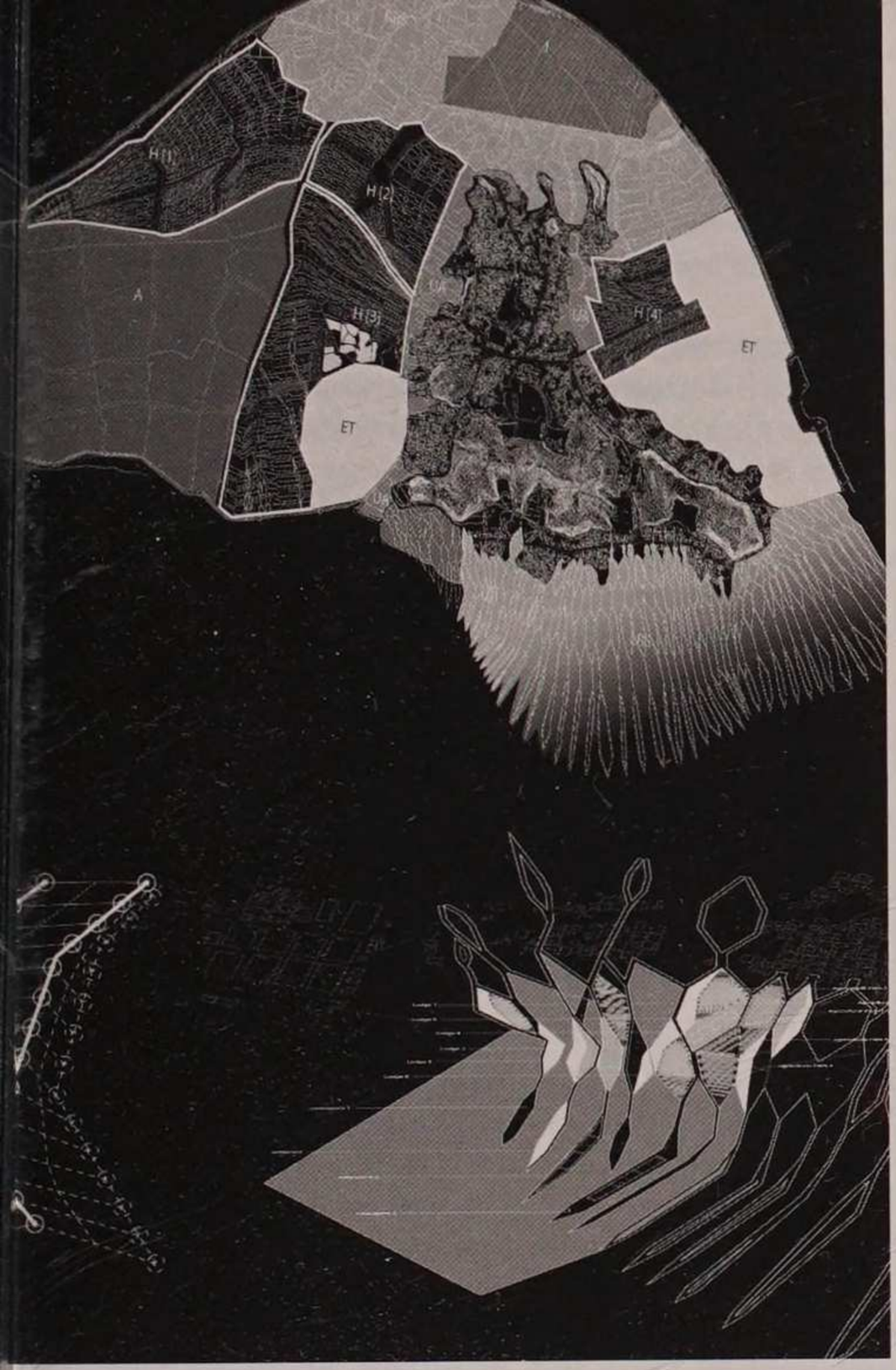


PROLIFERATION OF CROPPING SYSTEM



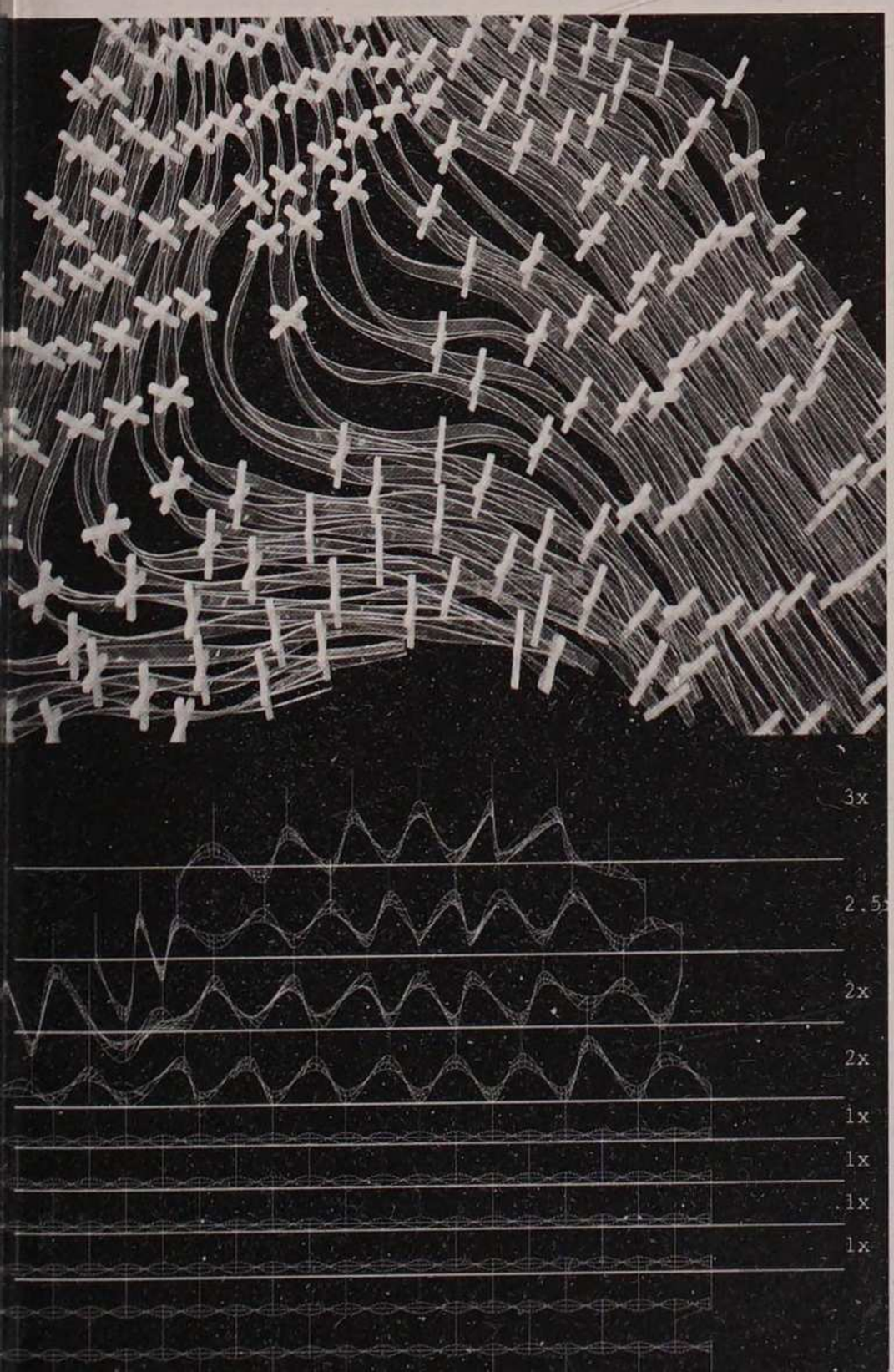






April 2005, South China's Guangdong Province, Shunde City, near Hong Kong

Magang Island is approximately 10 square kilometres. Its character comprises several traditional farming villages, an ecologically protected hill and a system of water channels with a background of paddy fields. LU's study for a new town development extracted the inherent logic embedded within traditional patterns of local land distribution and cultivation to propose a strategy that integrates natural, cultural and artificial landscapes based on the intensification of land use and the potential for associative, revenue-generating tourism activities.



Sensitive Systems

Two-week intensive workshop and exhibition of the work by students of Landscape Urbanism in collaboration with Dip 12 at the Ex-Teresa Arte Actual, Mexico City, December 2004.

The Histories `& Theories programme is designed to provide students with a critical understanding of contemporary architectural discourse. We aim to do so by thoroughly considering and questioning particular architectural, theoretical and methodological approaches. An exploration of themes in modern and contemporary architectural theory, landscape and urban form is complemented by close examinations of twentieth-century architectural practice.

The programme generally attracts a wide variety of students, and this year was no exception, with students coming from Costa Rica, Germany, Taiwan, the United States and China. All were architects, some taking a year to reflect upon theoretical implications of their design practice, others taking the first steps in an academic career.

The study trip to Marseilles in May offered students a unique opportunity to explore the city and to stay in the Unité d'Habitation and visit the Dominican monastery of La Tourette, both designed by Le Corbusier.

Staff
Mark Cousins
Katharina Borsi
Marina Lathouri
Robert Maxwell
Charles Rice

Students
Doreen Bernath
Eva Eylers
Valeria Guzman Verri
Zhen Li
Rainier Simoneaux

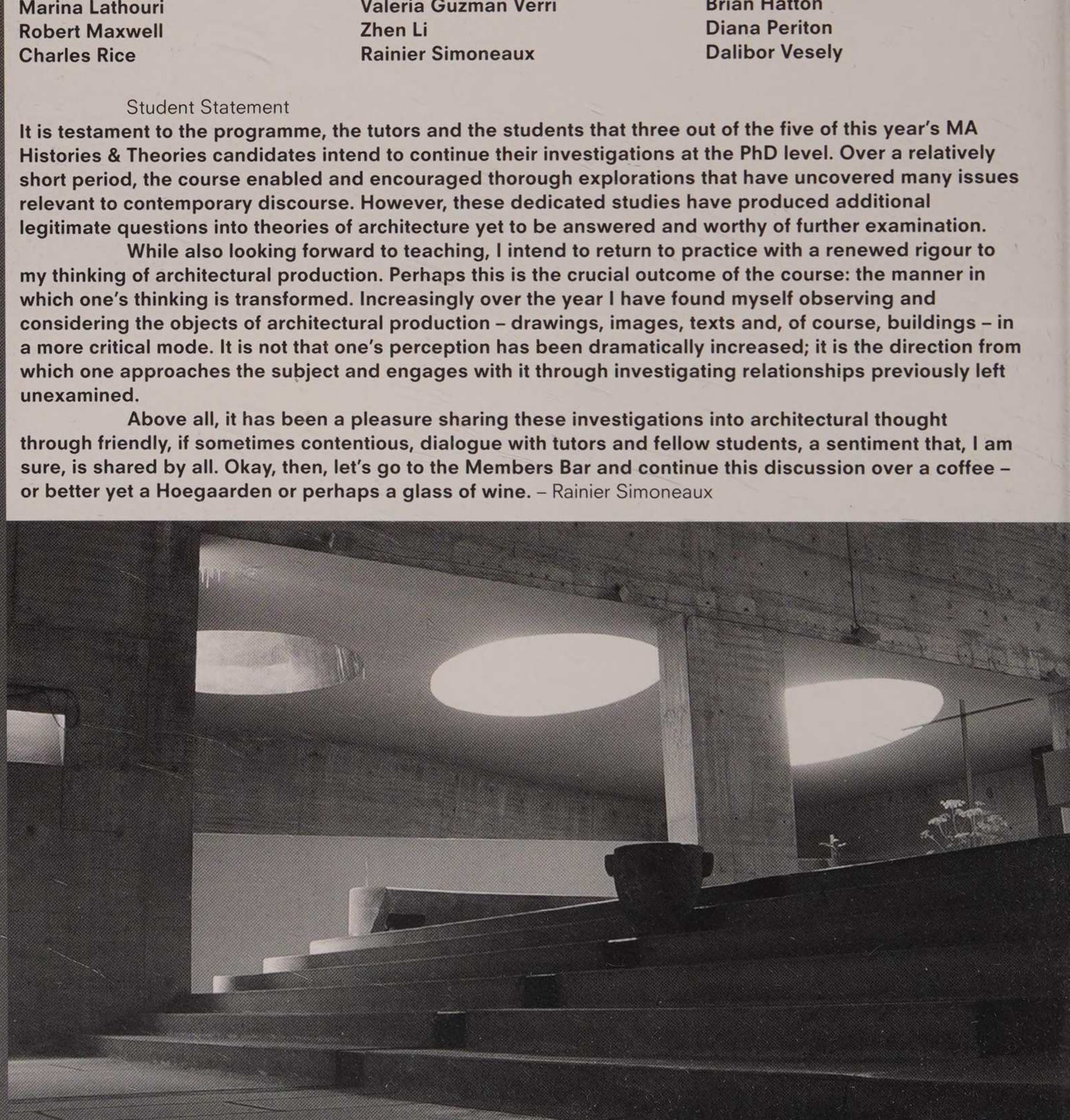
Visiting Critics
Andrew Benjamin
Alan Colquhoun
Brian Hatton
Diana Periton
Dalibor Vesely

Student Statement

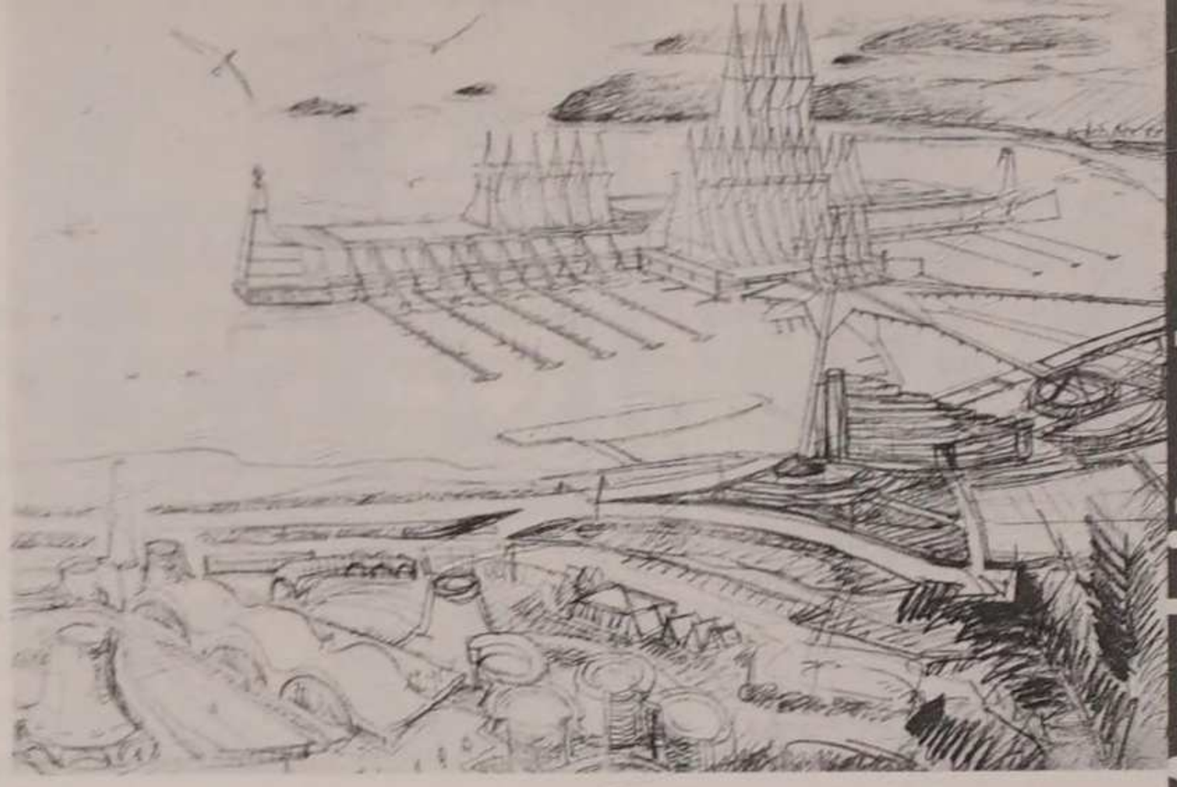
It is testament to the programme, the tutors and the students that three out of the five of this year's MA Histories & Theories candidates intend to continue their investigations at the PhD level. Over a relatively short period, the course enabled and encouraged thorough explorations that have uncovered many issues relevant to contemporary discourse. However, these dedicated studies have produced additional legitimate questions into theories of architecture yet to be answered and worthy of further examination.

While also looking forward to teaching, I intend to return to practice with a renewed rigour to my thinking of architectural production. Perhaps this is the crucial outcome of the course: the manner in which one's thinking is transformed. Increasingly over the year I have found myself observing and considering the objects of architectural production – drawings, images, texts and, of course, buildings – in a more critical mode. It is not that one's perception has been dramatically increased; it is the direction from which one approaches the subject and engages with it through investigating relationships previously left unexamined.

Above all, it has been a pleasure sharing these investigations into architectural thought through friendly, if sometimes contentious, dialogue with tutors and fellow students, a sentiment that, I am sure, is shared by all. Okay, then, let's go to the Members Bar and continue this discussion over a coffee – or better yet a Hoegaarden or perhaps a glass of wine. – Rainier Simoneaux

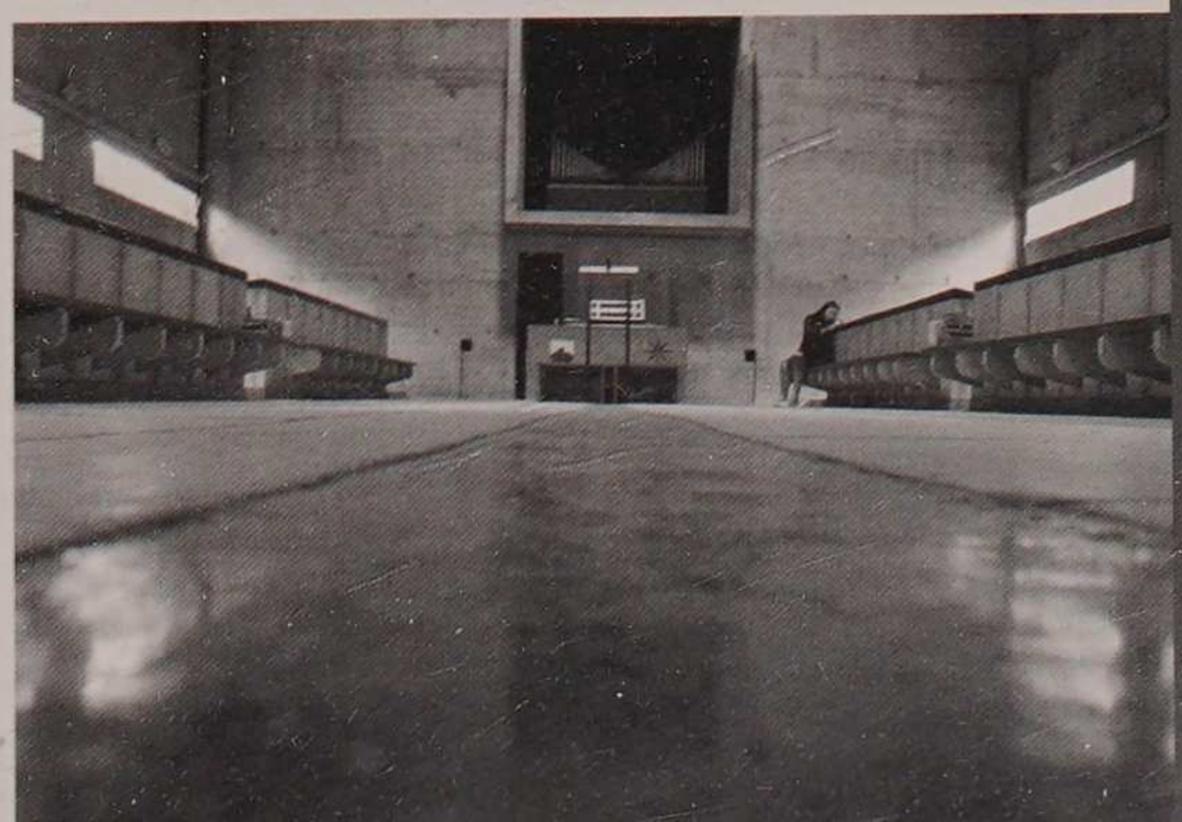


Field Trip to Marseilles
Photos right and opposite bottom by Tania Lopez Winkler







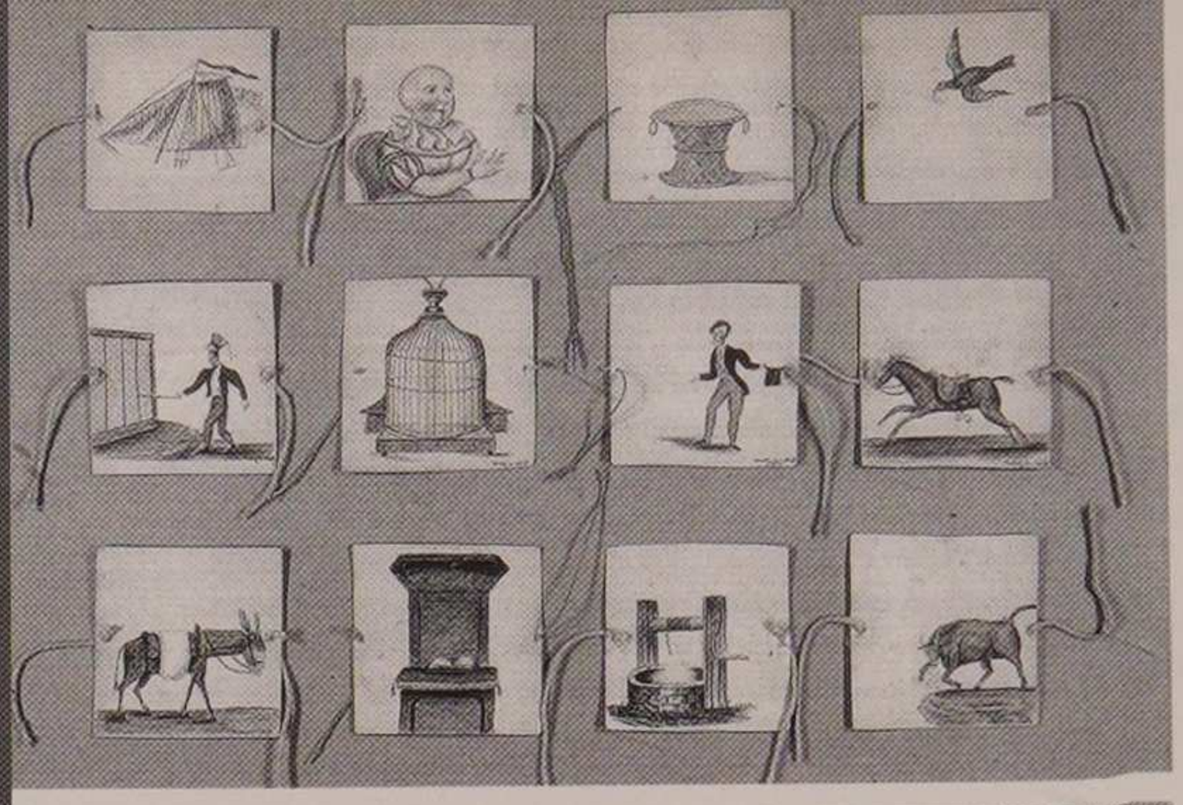


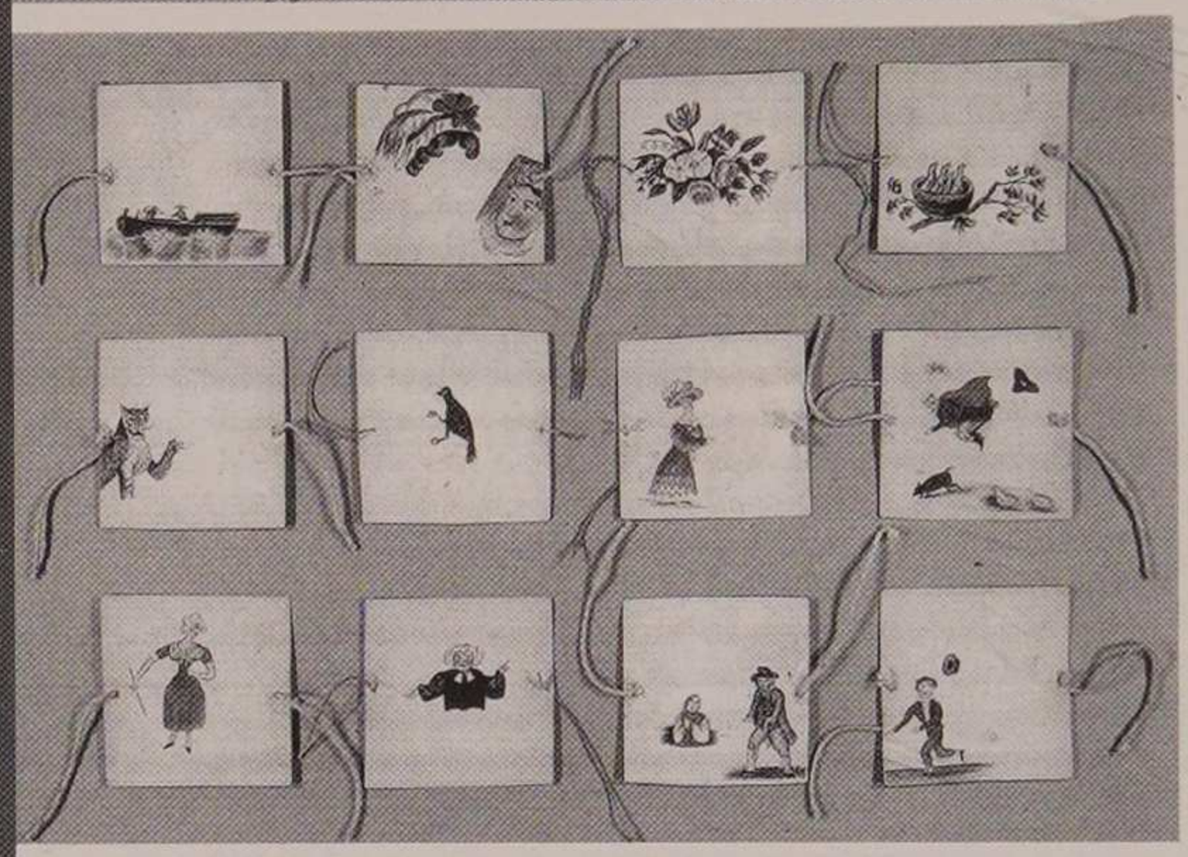
Doreen Bernath
Transfer and Appropriation of Visualisation Tools and Processes Across European and Chinese Architectural Fields

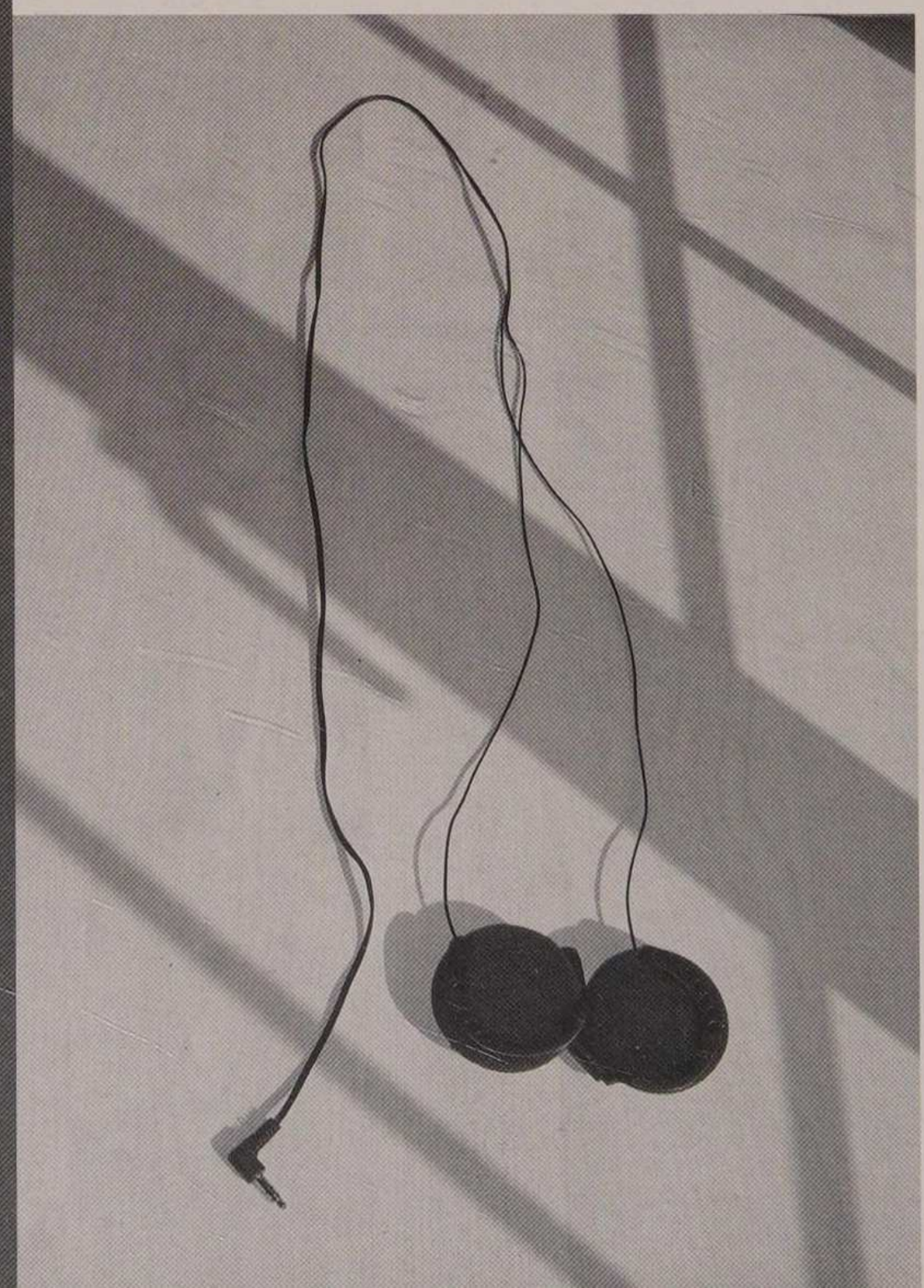
This thesis questions the notion of influence between Chinese and European architectural fields, often assumed to be a matter of direct transfers through practice and experience. In fact, the transfer of architectural knowledge and discourse takes place only in specific ways that are limited by the sociopolitical agenda and cultural framework of both sides of the encountering cultures. I intend to approach this question of influence by means of investigating the transfer and appropriation of visualisation tools and processes that came from a dominant source and become actively used within the architectural practices of the receiving culture. The aim of the investigation is to reveal and clarify the way these visualisation tools and processes change in nature and in operation when moving across cultural thresholds; each acquires new meaning and relations with other elements within the architectural practice, and each demands new terms of definition and forms of acceptance particular to its new location of operation.

Eva Eylers
Hygiene and Health in Modern Urban Planning – The Sanatorium and Its Role Within the Modernist Movement

From the second half of the nineteenth century onwards, the sanatorium developed independently from the often contaminating influence of the modern metropolis. Surrounded only by nature, within an 'immune space', historically the space of exclusion, the sanatorium was able to construct a clear and pure agenda concerning the architecture of health and hygiene. Through its function as both medical and architectural laboratory, it was even entitled to claim general validity for these programmes. This thesis should demonstrate the distinct influence the programmatic typology of the sanatorium had, especially through the establishment of a 'hygienic style', on the development of the modernist city.







Valeria Guzman Verri
The Postcard: The Study of a Visual Field

There is a wide range of forms of visualisation connected with the experience of travel. From journals to sketchbooks and guidebooks, all have had a particular way of constructing a visual field. With its origins in the 1870s, the postcard is embedded in the industrialisation of travel and communication. The notion of distance changes, and therefore the subject is relocated in this mobile spatial system.
This proposal intends to analyse how, through the ensemble of views, addresses, stamps and messages, the postcard creates a field of vision where the subject is at the same time captured and dispersed. The postcard is an opened letter and therefore public. It is meant to be sent and to be received. It is the evidence of the faraway. It articulates actual locations and imagined ones. It is reversible. In it, processes of standardisation, multiplicity and sequence are at play.

Rainier Simoneaux
Walls of Sound

This thesis on the problematic of modern auditorial practices arises from personal and professional interests in music and the spaces in which it is performed. Recent developments in electro-acoustic technology include speakers which can project and confine sound to an isolated space within a larger spatial field. Another device renders voices and other sounds unintelligible, allowing for spatially indeterminate privacy, while the ubiquitous personal stereo allows the user to both disengage from the city and create new relationships between sound and space. Such technologies raise the question: has the power of architecture's primary spatial generator, the wall, been compromised in its role of delimiting and shaping sound? Going beyond the technologies involved, it is intended to investigate how such changes undermine previous theories of the wall. It is my position that the wall's function of spatial containment and its functions of sound reflection, isolation and absorption are in the process of being divorced.

Zhen Li
Working Unit in Chinese Cities

'Working unit' was a prevalent social organisation which existed in most Chinese cities until very recently. It was designed as a productive mechanism and functionally combined working, residential and service components within a complete spatial enclosure. For governing purposes, the spatial arrangement in a working unit always made very strong links between working and residential areas, consequently producing a series of ambiguous spaces shared by different functional components. Tension between people's social and domestic lives was created within the relatively close and self-sufficient system of the working unit. On the one hand, the social relationships based on employment had a huge impact on people's domestic life; on the other, the major venue for people to extend their domestic space was through collective behaviours. This thesis will observe the working unit as an organisational system and a spatial locus which accommodate the different aspects of Chinese everyday life, and will trace its historical transformation through several case studies in order to answer such key questions as: how is space arranged and occupied in this specific political context? How are the Chinese organised in both working and living zones and identified as named individuals but (also) members of a collective body?





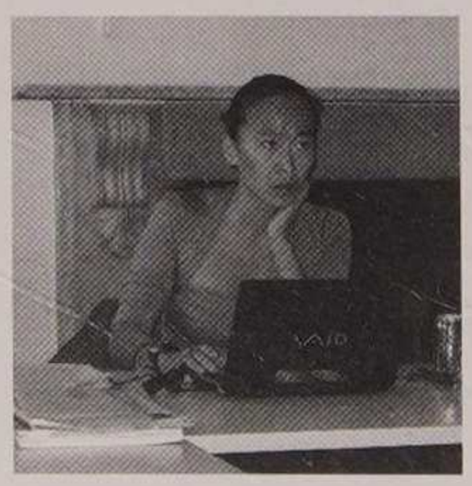
Field Trip to Marseilles
Photo left by Tania Lopez Winkler







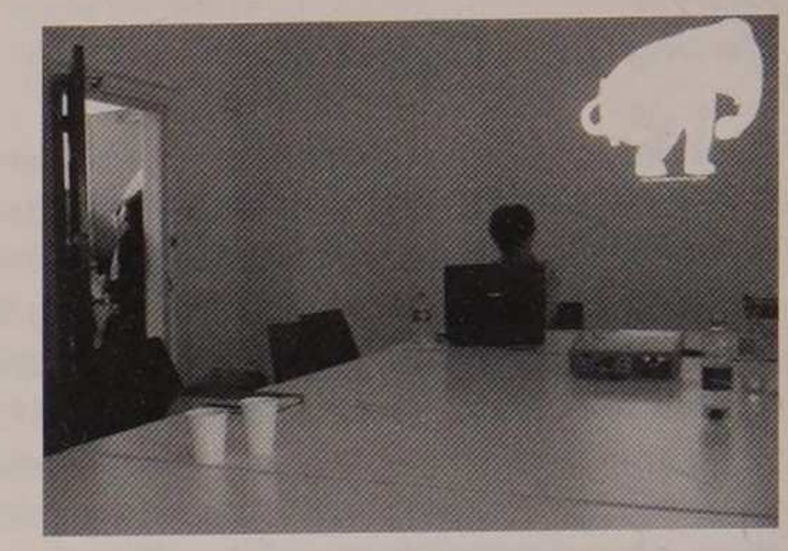




Staff
Simos Yannas
Lawrence Barth
Andrew Benjamin
Nicholas Bullock
Mark Cousins
Jorge Fiori
Hugo Hinsley
Marina Lathouri
Peter Sharratt
Brett Steele

with thanks to **Brian Hatton**

Research Students
Ludwig Abache
John Abell
Pedro Ignacio Alonso
Manuela Antoniu
Claudio Araneda
Pablo Leon Barra Vargas
Kaarina-Nancy Bauer
Katharina Borsi
Jose Brandao
Jose Gregorio Brugnoli
Chittawadi Chitrabongs
Dulce Marques de Almeida
Luciano Dutra
Marcelo Espinosa
James Fischer
Tarsha Finney
Solange Goulart
Derin Inan
Nuttinnee Karnchanaporn
Nikolaos Koronis
Hua Li
Tania Lopez Winkler
Jessie Marshall
Rachel McCann
Frances Mikuriya
Rosalea Monacella
Raul Moura
Nikolaos Patsavos
Pavlos Philippou
Gerardo Puente
Rosa Schiano-Phan
Mahnaz Shah
Komson Teeraparbwong
Enrique Walker
Wenshin Wang
Ines Weizman
Jose Raul Zavala











PhD projects completed in 2004/05
Jose Brandao
James Fischer
Solange Goulart
Nuttinnee Karnchanaporn
Gerardo Puente
Ines Weizman

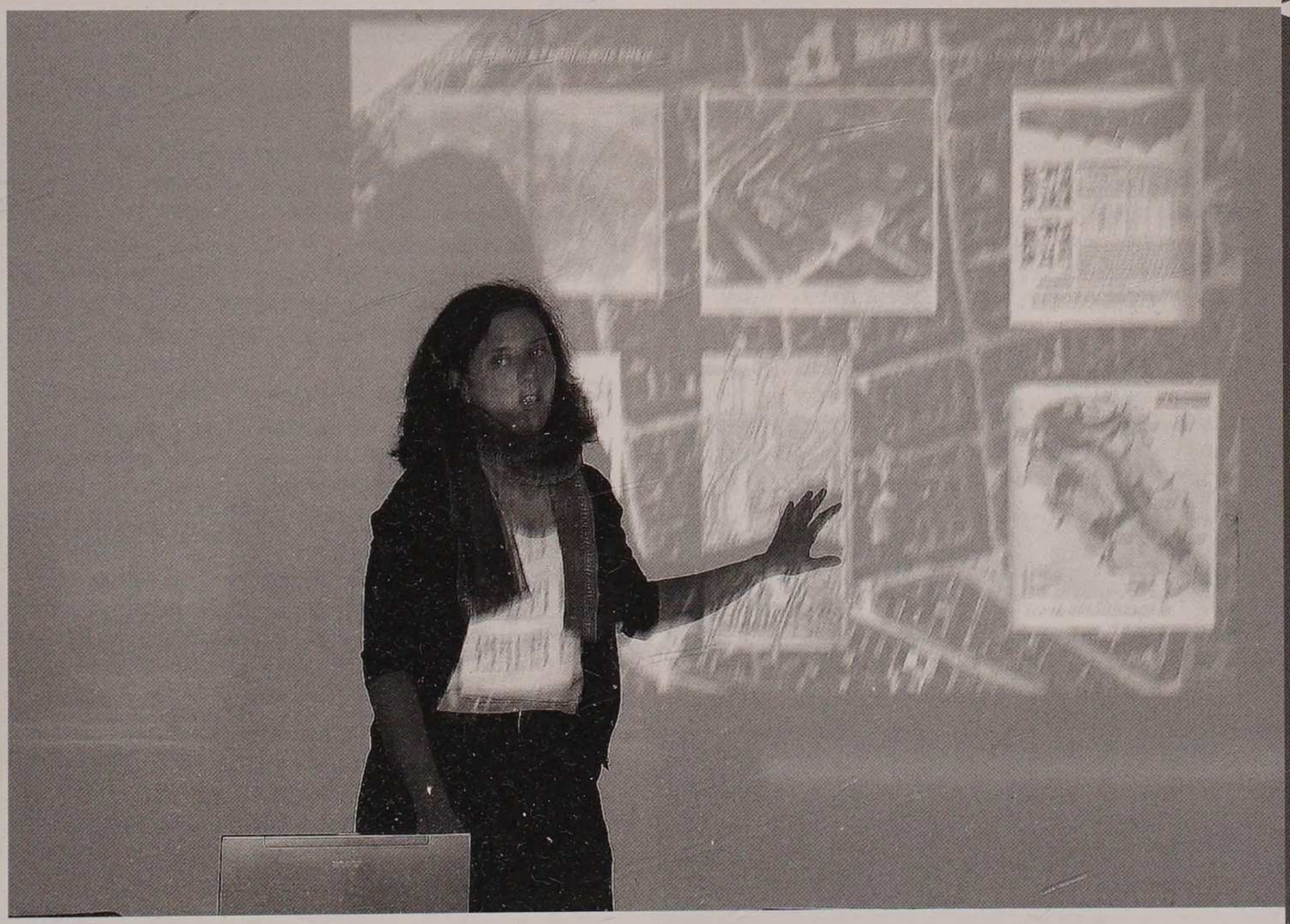


Photographs from PhD Symposia on 4 March and 3 June 2005

AA Graduate School Joint PhD Programme

Set up in the late 1970s in order to carry out research on environmental design and energy in buildings, the AA Graduate School's MPhil/PhD programmes were expanded in the 1980s and 1990s to encompass issues of housing and sustainable urban development, and again more recently to include historical and theoretical research on other aspects of architecture and urbanism. From this academic year, the separate research streams have been amalgamated into a single programme that operates as an autonomous, cross-disciplinary unit supported by all of the AA Graduate School's eight postgraduate departments. A key objective of the Joint PhD programme is to combine advanced research with a broader educational agenda preparing graduates for practice in global academic and professional environments.

Study for the PhD at the AA is full-time over the whole calendar year with an average duration of three to four years to complete the degree. In their first year research students are required to attend selected taught courses and the seminars and events organised by the PhD programme. By the end of the first year candidates are expected to develop and submit their research proposal for registration. The main part of the PhD research, including any fieldwork away from the School, is carried out over the second year. This normally concludes the probationary period and confirms the PhD registration. During this period candidates are expected to produce work worthy of publication. The final year is mainly devoted to the production of the PhD dissertation. PhD degrees at the AA are administered in partnership with the Open University Research School.



In the course of 2004/05 some 40 research students started, continued or completed PhD studies in the programme. There were regular research seminars and workshops throughout the year. A seminar on Diagrams was run by Mark Cousins and Marina Lathouri in parallel with the General Studies series of the same name by Mark Cousins and Brett Steele. This was followed by a seminar on Size and Scale in the second term. A research group met regularly on the theme of Architectural Urbanism under the direction of Larry Barth. Simos Yannas ran a series of workshops in research and presentation skills. There were three public symposia focusing on work in progress across the programme's thematic areas.

PhD Research Projects

John Abell
Architectural Space Transparency and the Freudian Subject
An investigation into the origin of subjective aesthetic effects in architecture
Supervisors: Mark Cousins & Simos Yannas

Pedro Ignacio Alonso
The Heterogeneous Product
Three concepts on the rhetoric of the new construction
Supervisors: Marina Lathouri & Mark Cousins

Manuela Antoniu
On Hunger and the Phagic in Architecture
Supervisors: Mark Cousins & Anton Schutz

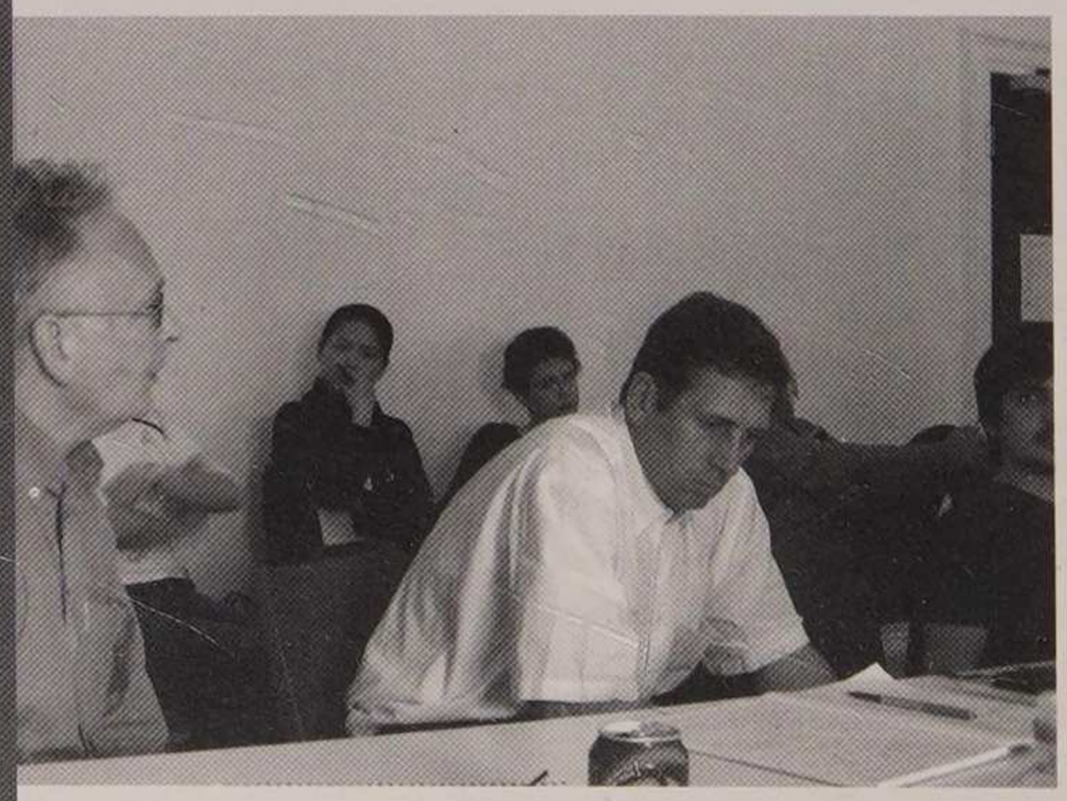
Claudio Araneda
Dis-Information in the Cities of the Information Age
The size of the square block in American cities as an urban anachronism
Supervisors: Jorge Fiori & Hugo Hinsley

Pablo Leon Barra Vargas
Art and Architecture
The creation of space and place in contemporary art
Supervisors: Mark Cousins & Jorge Fiori

Kaarina-Nancy Bauer
Heinrich Wölfflin (1864–1945)
The Classic vs. the Baroque
Supervisors: Mark Cousins & M Iverson

Katharina Borsi
Urban Domestic
The Diagram of the Berlin Block
Supervisors: Lawrence Barth & Mark Cousins

Jose Brandao
The Role of Urban Design in Strategic Planning
The Case of Rio de Janeiro
Supervisors: Jorge Fiori & Hugo Hinsley



Jose Gregorio Brugnoli
The Transformation of the House through the Development of Electromechanical Appliances
A study of the formal and cultural effects of changes from post world war II onwards
Supervisors: Marina Lathouri & Simos Yannas

Chittawadi Chitrabongs
Cleanliness in Thailand
'Strategies of hygiene' from urban planning to the lavatory since the mid nineteenth century
Supervisors: Marina Lathouri & Mark Cousins

Dulce Marques De Almeida
Guidelines for the Design of Sustainable Pedestrian Areas According to Local Urban Microclimates
The case of the north-east region of Portugal
Supervisors: Simos Yannas & Peter Sharratt

Luciano Dutra
Design Process and Environmental Information
Supervisors: Simos Yannas & Peter Sharratt

Marcelo Espinosa
The Architecture of a Hole
Supervisors: Mark Cousins & Marina Lathouri

James Fischer
Professional Sacrifice
Architects, ethics and advertising
Supervisors: Mark Cousins & Simos Yannas

Tarsha Finney
Repetition and Transformation:
Architecture's autonomy and the urban field of twentieth-century New York City.
Supervisor: Lawrence Barth

Solange Goulart
Thermal Inertia and Night Ventilation Techniques for Residential Buildings in Southern Brazil
Supervisors: Simos Yannas & Peter Sharratt

Derin Inan
From Cartography to Master Planning
The Ankara plan as an index of urban discourses in Turkey
Supervisors: Marina Lathouri & Mark Cousins

Nuttinee Karnchanaporn
Fear as a Cultural Phenomenon in Thailand
With special reference to the spatial relations of domestic architecture
Supervisors: Marina Lathouri & Mark Cousins

Nikolaos Koronis
Total Work of Art in Modern architecture
Supervisors: Gordana Koralija & Marina Lathouri

Hua Li
'Chineselisation'
Trasformation of the 'Western Modern' in the Chinese Contemporary Architecture and Urban Culture
Supervisors: Mark Cousins & S Feuchtwant

Tania Lopez Winkler
The Comatose House
The disappearance of the idea of the house in architectural discourse
Supervisor: Mark Cousins

Jessie Marshall
Scaling Territories
The operation of landscape's devices on the Urban Field
Supervisors: Marina Lathouri & Andrew Benjamin

Rachel McCann
Wild Being and Carnal Echo
An application of Merleau-Ponty's theory of intersubjectivity to the design and experience of architecture
Supervisors: Neal Leach & Mark Cousins

Frances Mikuriya
Time Space Pathologies
Supervisors: Mark Cousins & M Merk

Rosalea Monacella
Landscape Productions: the transformation of form through the transformation and manifestation of the formal
Supervisor: Mark Cousins & Marina Lathouri

Raul Moura
Thermal Comfort in Social Housing
Retrofitting options and proposals for Lisbon, Portugal
Supervisors: Simos Yannas & Peter Sharratt

Nikolaos Patsavos
A History of the Present of Greek Architectural Education
Supervisors: Marina Lathouri & Mark Cousins

Pavlos Philippou
Cultivating Urbanism
The diagram of contemporary cultural institutions
Supervisor: Lawrence Barth

Gerardo Puente
Min><Max/Mass. Social Architecture and Domestic Environment @ Solutions to Housing in Mexico
Supervisors: Lawrence Barth & Jorge Fiori

Rosa Schiano-Phan
The Development of Passive Downdraught Evaporative Cooling Systems using Porous Ceramic Evaporators and their application in Residential Building
Supervisors: Simos Yannas & Brian Ford

Mahnaz Shah
The Venice Hospital
An investigation into its structural formulations
Supervisors: Marina Lathouri & Mark Cousins

Enrique Walker
The Infra-Ordinary City
Georges Perec's 'Lieux' Project
Supervisors: Mark Cousins & Geoffrey Bennington

Wenshin Wang
Landscape Urbanism as a New Approach for Urban Conservation
Supervisor: Sandra Morris

Ines Weizman
Iron Curtain. Plastered Walls
The changing choreography of East German cities
Supervisors: Mark Cousins & Simos Yannas

Jose Zavala
The Housing Policy Duality in Argentina 1990–1998
Supervisors: Jorge Fiori & Ronaldo Ramirez

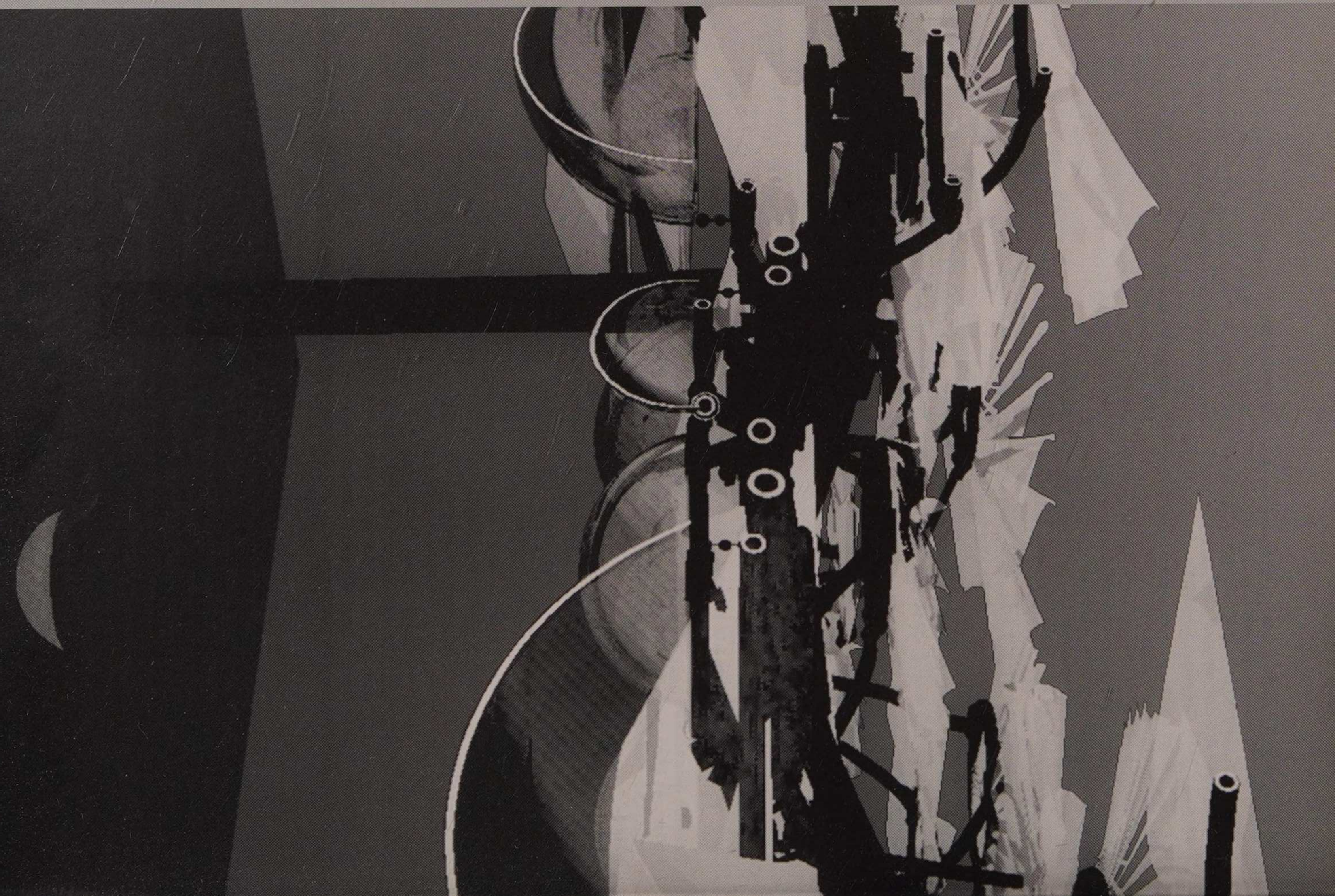


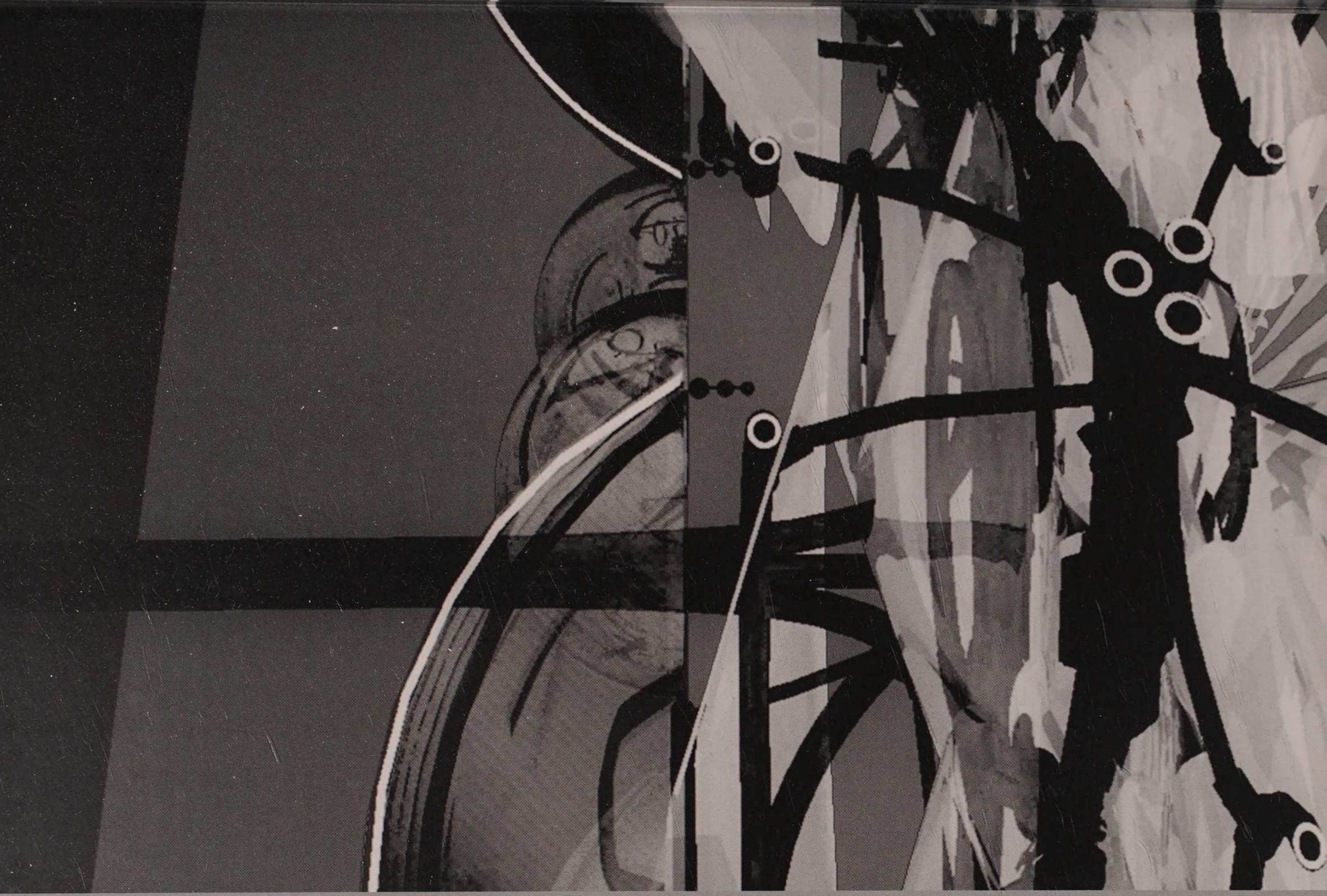
MPhil Research Projects

Ludwig Abache
The Contested Space of the Highway
An inquiry into the transformation of public space, the case of La Autopista, Caracas, Venezuela
Supervisors: Hugo Hinsley & Jorge Fiori

Komson Teeraparbwong
Revisiting Critical Regionalism
The assimilation of traditional and modern socio-spacial form in the case of dwelling units and spatiality within the inner traditional city of Chiang Mai, Thailand
Supervisors: Lawrence Barth & Hugo Hinsley

Hydroponic structure by Fedor Gridnev, First Year Unit 3





Opposite top **First Year Spaghetti Structures Competition**
The students design, make and test a structural model. This year the competition for the best performing structure was won by **Jin Ho Park** and **Naiara Vegara**

The Technical Studies programme stands as a complete and coherent technical education over five years, and constructs a creative collaboration with the material demands of individual unit agendas. The programme continues to evolve from detailed discussions with lecturers, all of whom are drawn from leading engineering practices and research institutions, and who among them are engaged in a wide range of disciplines and current projects. It is founded on the provision of a substantial knowledge base, developed through critical case studies of current material processes, constructed artefacts and buildings. These studies include critical reflection and experimentation with the ideas and techniques taught. Knowledge acquired in this way generates a 'means', a set of precepts 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 Second and Fourth years. In these years students concentrate on critical case studies, analysis and material experiments in two courses. In the First and Third years, lecture coursework, workshop experiments and technical ambitions are synthesised. Students undertake design research and experiments to explore and resolve the technical issues of their main projects. In the Fifth Year, students develop their Technical Thesis, which may be either a Design or a Research Thesis.

This year the Technical Studies programme has responded to a change in emphasis in the technical agendas that arise from the current interests of the units and their students. A new course has been introduced in Diploma School, taught by Simos Yannas, on software simulation techniques for environmental behaviour, providing a set of instruments that students can use in a generative manner. It extends the concepts taught in Mohsen Zikri's course Form, Energy & Environment and the Randall Thomas course on Sustainable Urban Design, and is linked to a new course in Intermediate School, Engineering the Future, taught by Ian Duncombe.

Nikolaos Stathopoulos, a structural engineer and graduate of the Emergent Technologies and Design MA programme, has joined the Technical Studies staff this year. His field of expertise is non-linear analysis of dynamic structures, and he has provided additional support in Intermediate and in Diploma School.

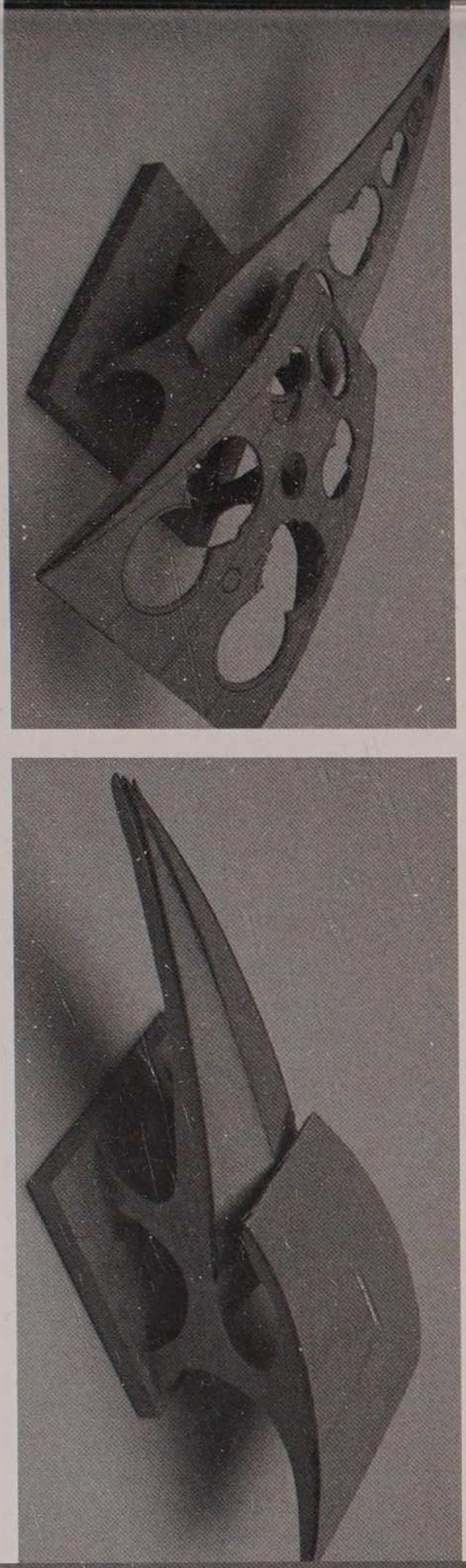
Master of Technical Studies
Michael Weinstock

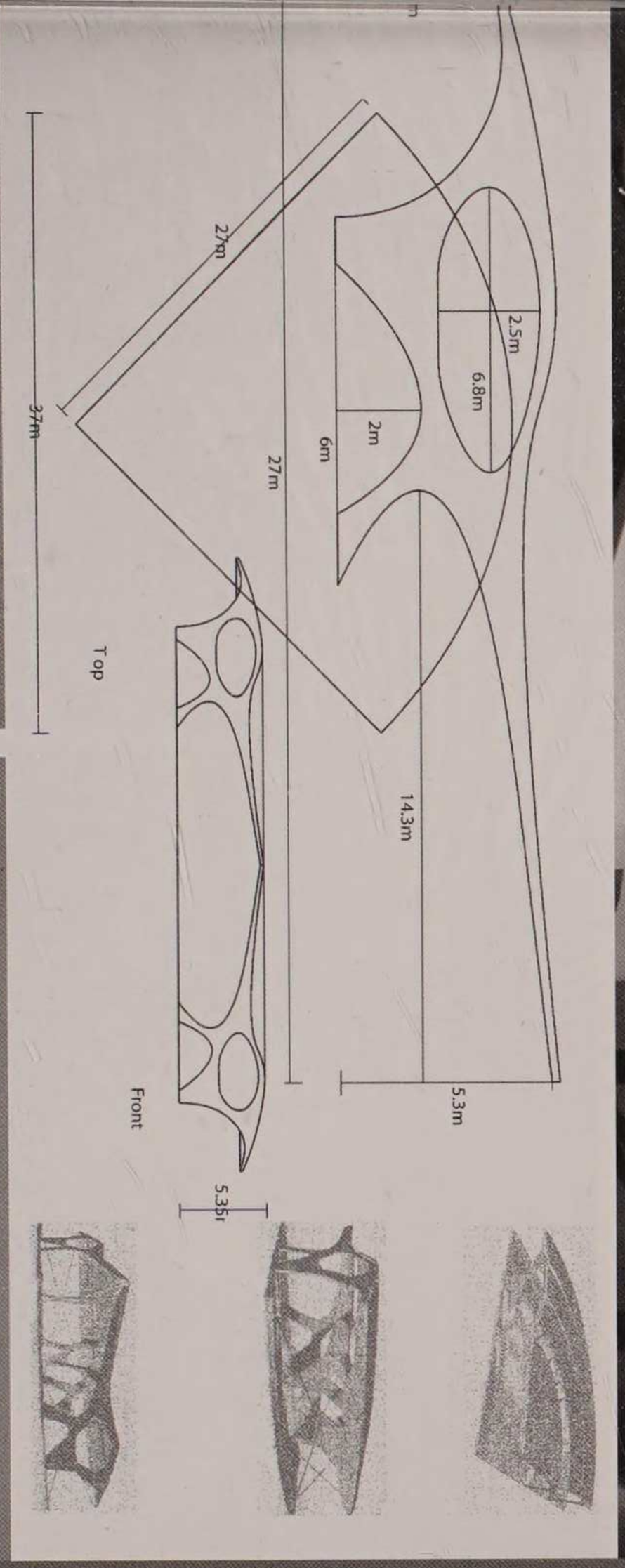
Intermediate Master
Javier Castañon

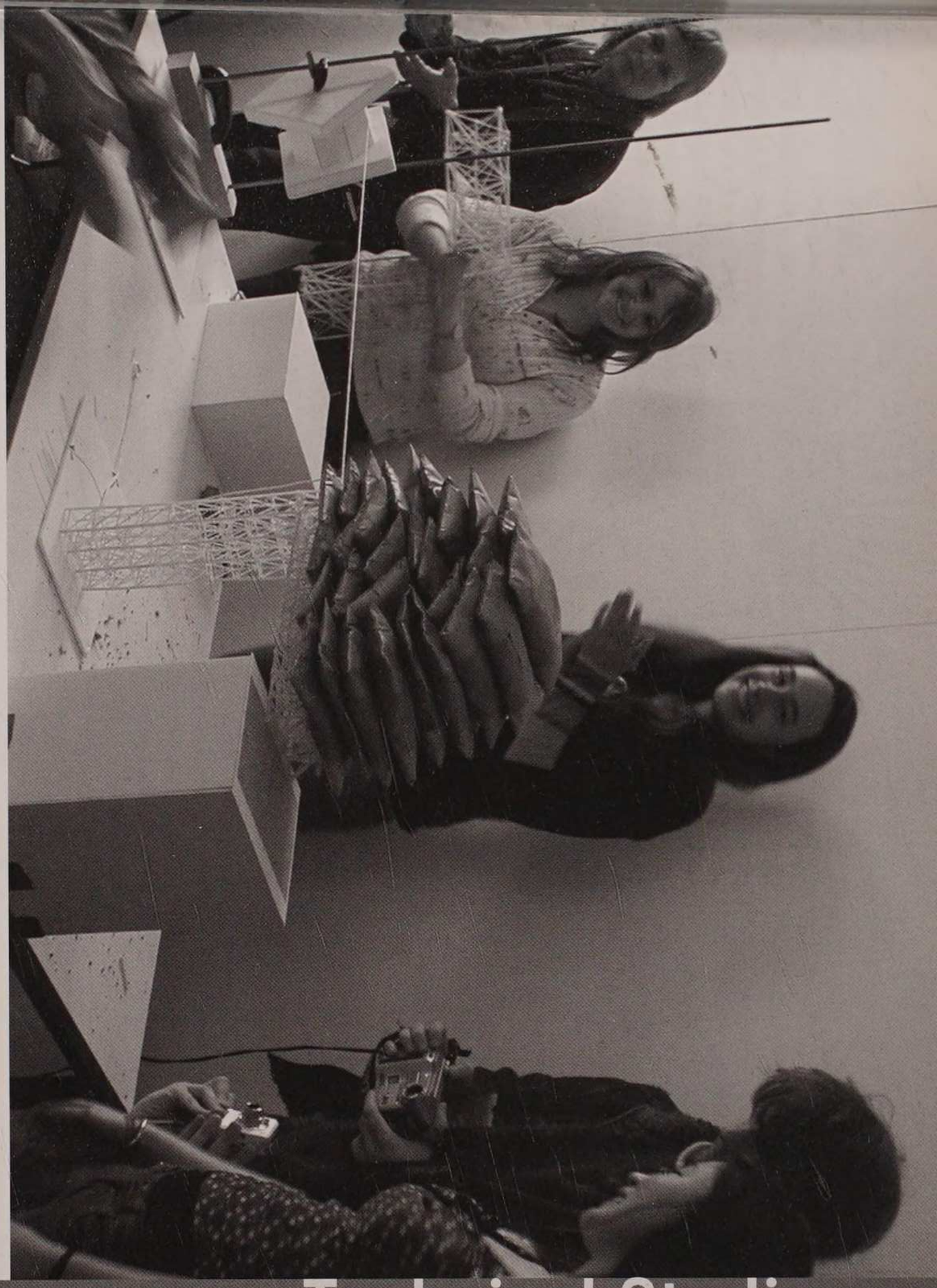
First Year Master
Brendan Woods

Tutors
Wolf Mangelsdorf
Simon Beames
Nikolaos Stathopoulos
Wolfgang Frese

A TS Final Jury (Photo by Valerie Bennett







Third Year Structures Course – Dimensional Modelling
Scale Physical Models are developed for the prediction of behaviour of the structural proposition. Theory and practice are interwoven throughout the course to develop conceptual and analytic skills, culminatinating in the testing of the model of a structure, the analysis of data and verifications of structural behaviour. **Yusrazul Zulkifli, Jesse Sabatier, Raul Lourenco and Tim Dempers**

Fedor Gridnev (TS1): Hydroponic Landscape

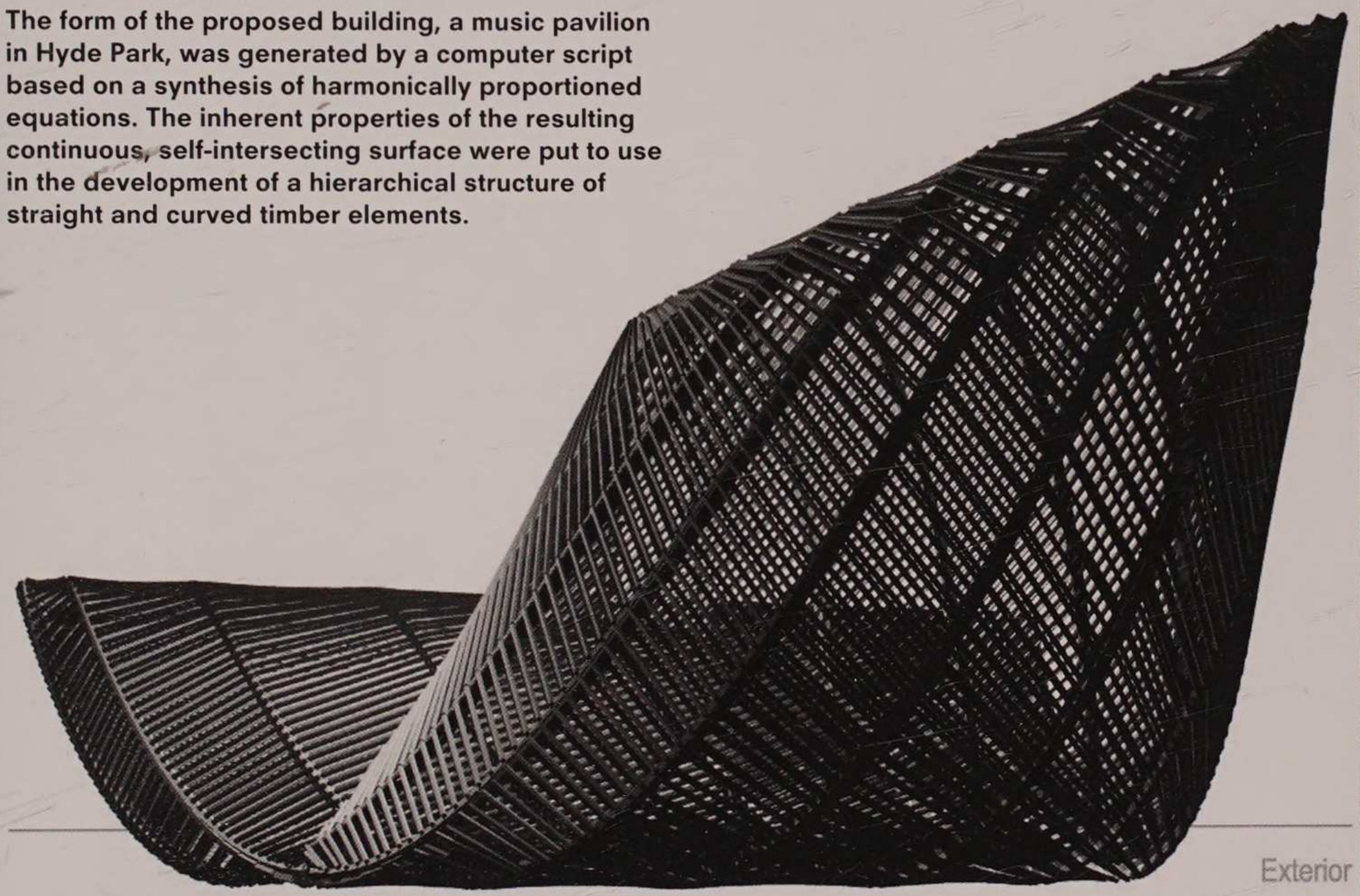
Fedor proposes a space responsive to wind and rain, enclosed by a skin composed of modules that absorb and channel rainfall to create a delicate, highly responsive kinetic system that activates a series of translucent material surfaces. A suspended hydroponic landscape holds plants aloft in water that is supplemented by rain. Petals overhead catch the drops and open, allowing rain and light to fall upon botanic bowls that descend to announce the climatic shifts above.



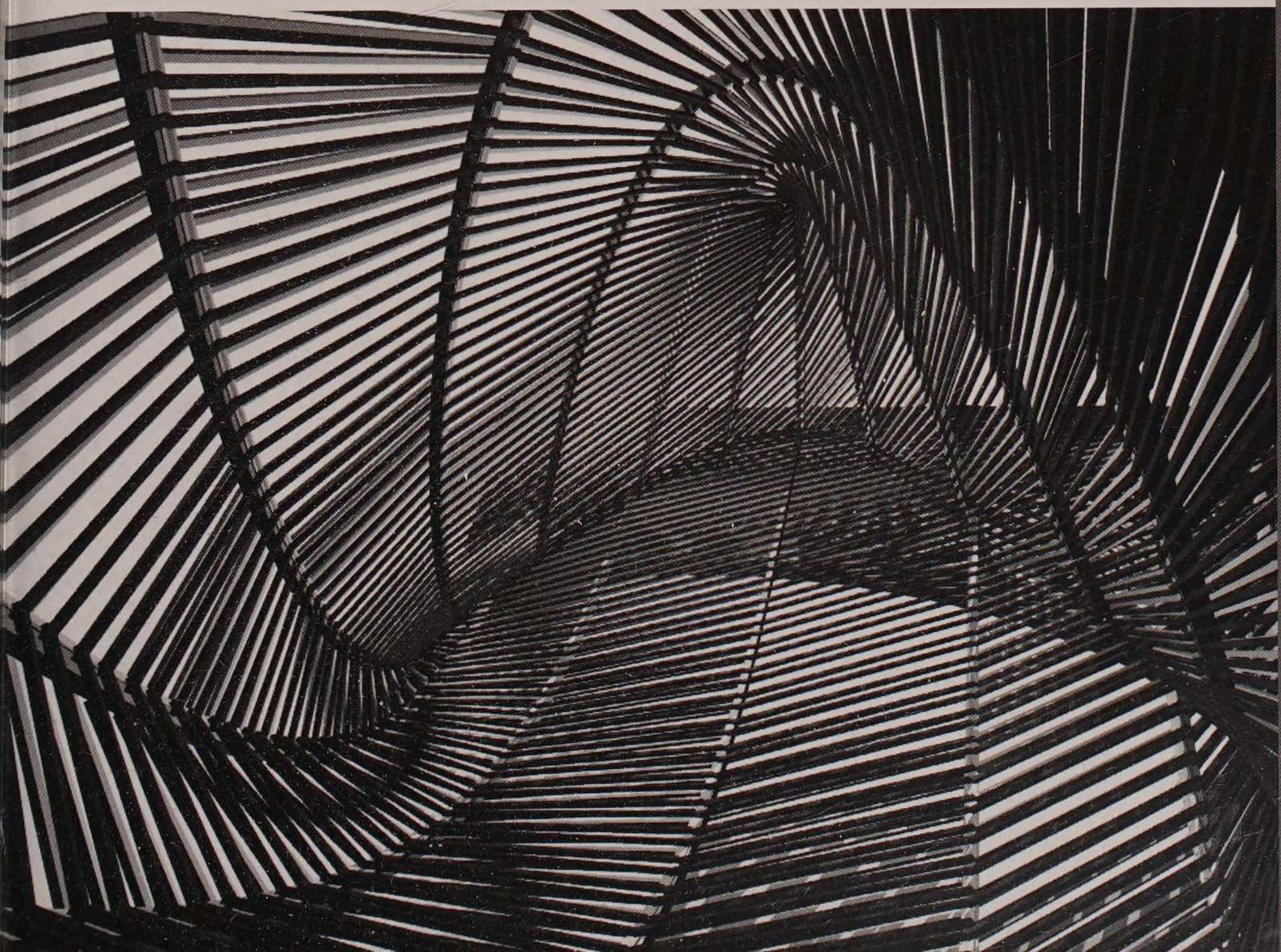


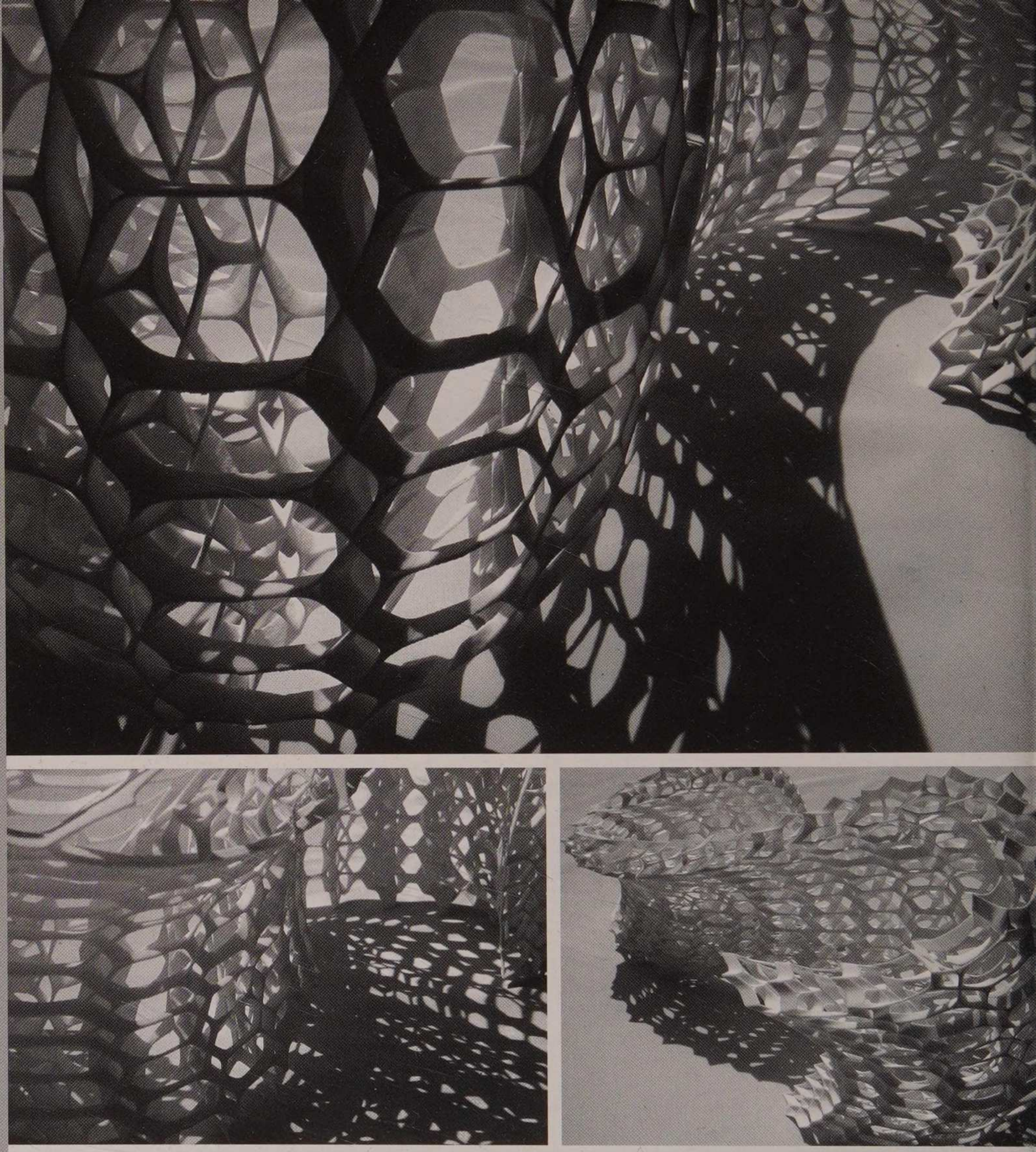
Benjamin Koren (TS3):
Music Pavilion Structure

The form of the proposed building, a music pavilion in Hyde Park, was generated by a computer script based on a synthesis of harmonically proportioned equations. The inherent properties of the resulting continuous, self-intersecting surface were put to use in the development of a hierarchical structure of straight and curved timber elements.



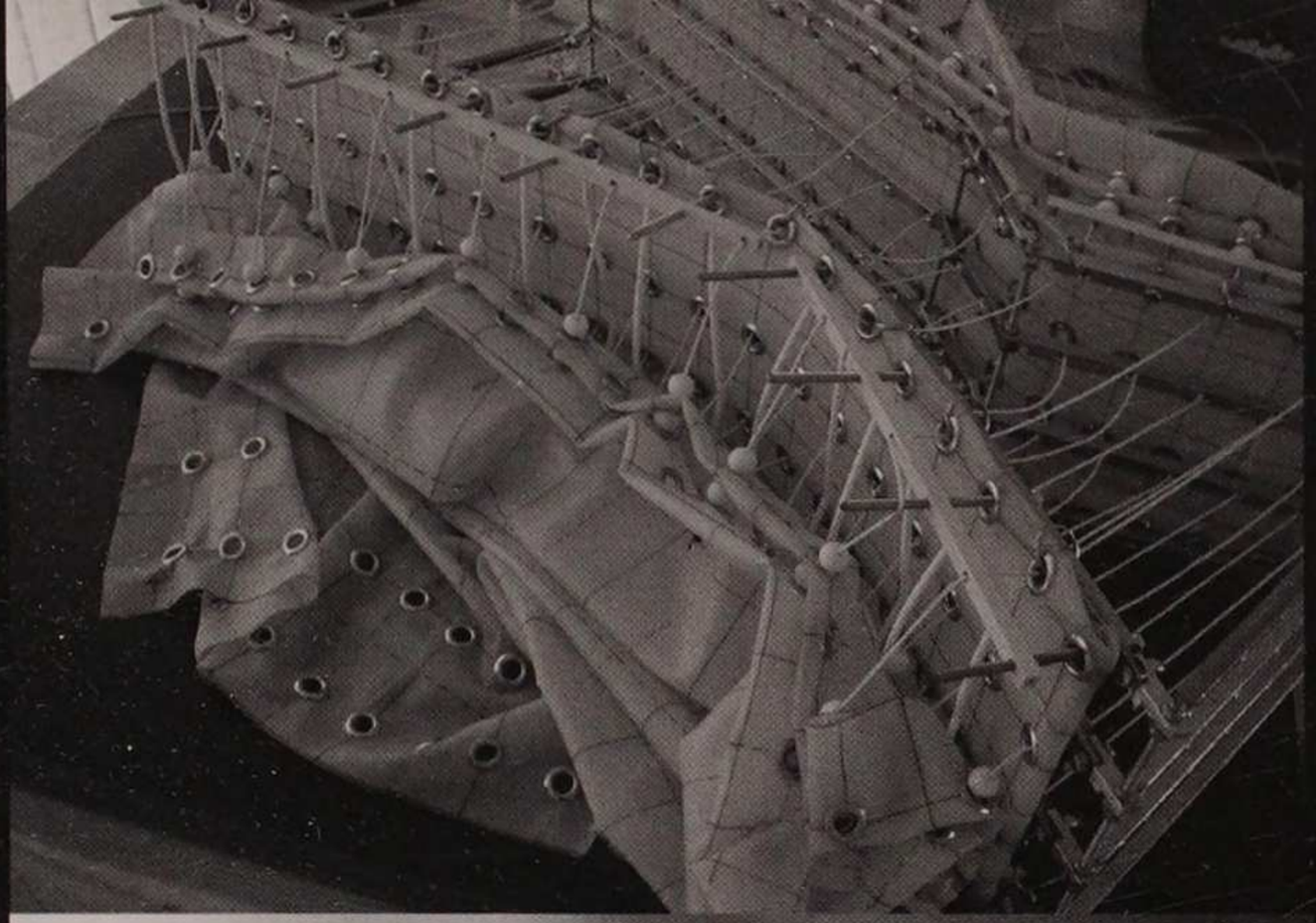
Exterior

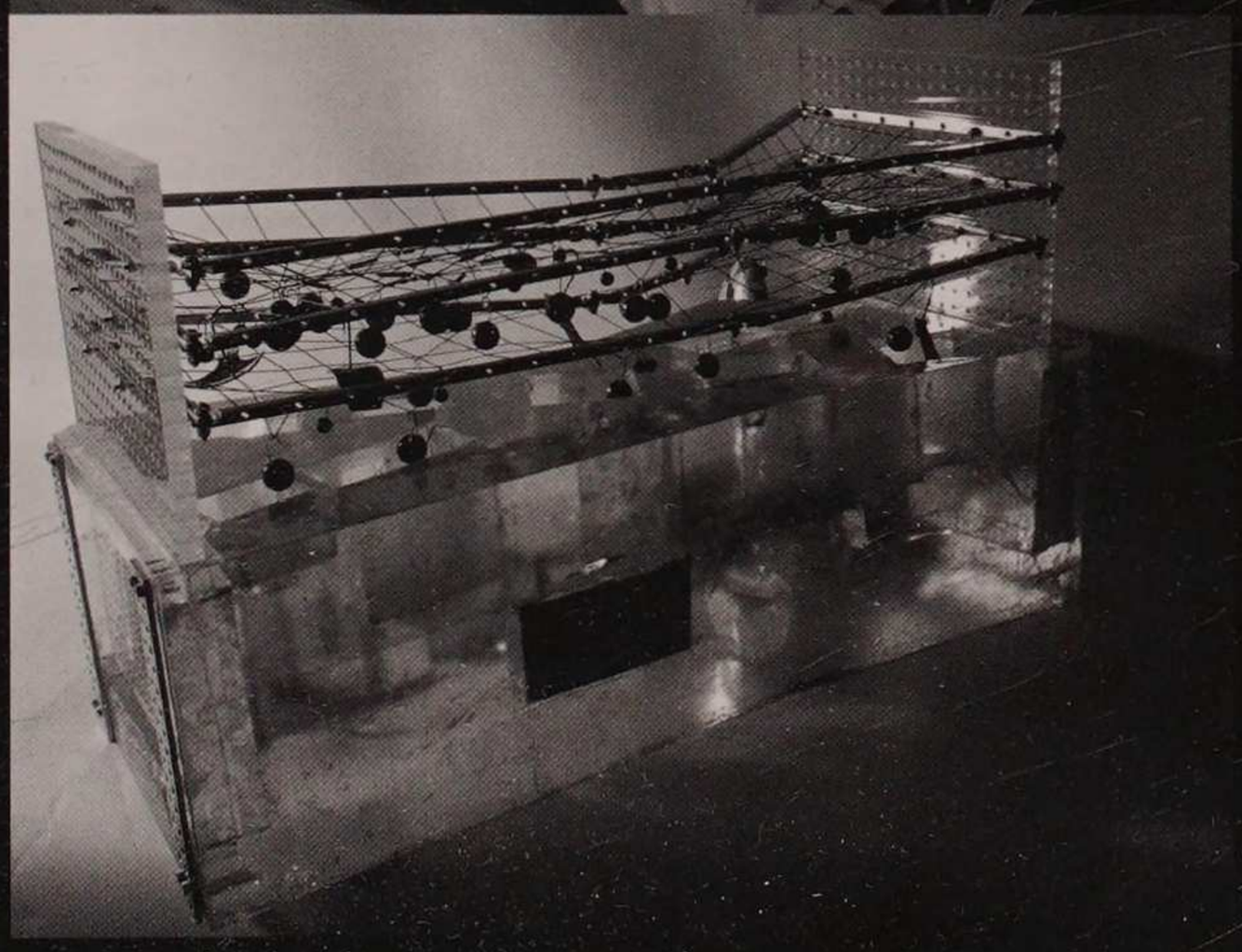


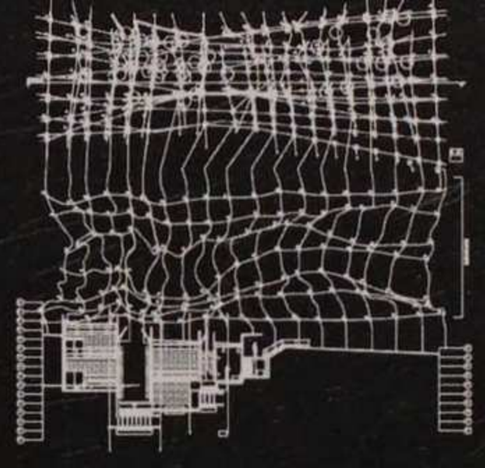


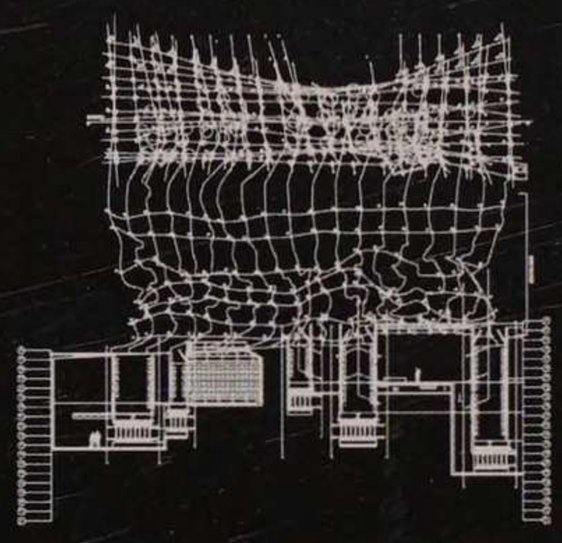
Daniel Coll i Capdevila (TS5 Technical Thesis): Integral Performance Negotiation/Strip Morphologies

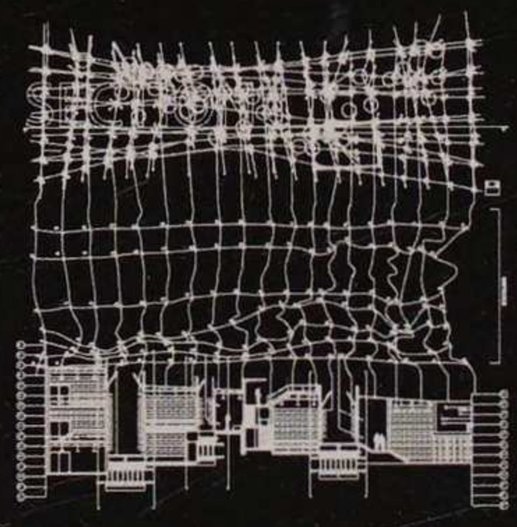
The aim is to establish a differentiated interface (the material system) between the environmental context and its inhabitation, offering a range of heterogenic environmental and spatial outcomes. The technical thesis is a negotiation between performances, such as environmental and structural, within a single material system. Internal parametric design setups are used as an instrument of negotiation. Manufacturing logics have been integrated from the very beginning, informing the internal relationships, which are strictly maintained throughout the entire morphology. All the strips are to be manufactured by the same techniques, such as cutting, pre-shaping and pre-stressing, but at different degrees, giving the option to structurally differentiate individual elements within the global structure.

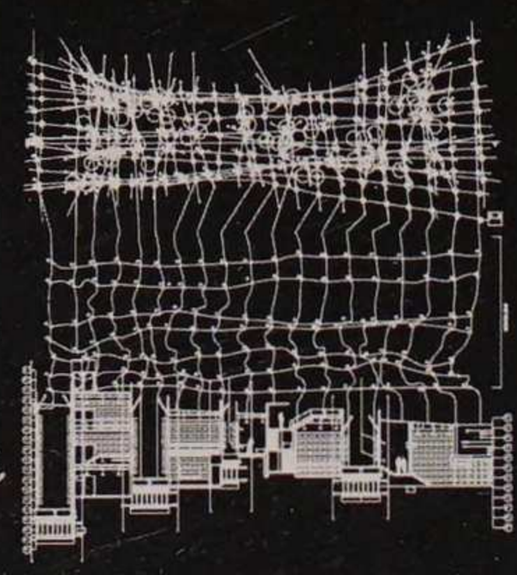


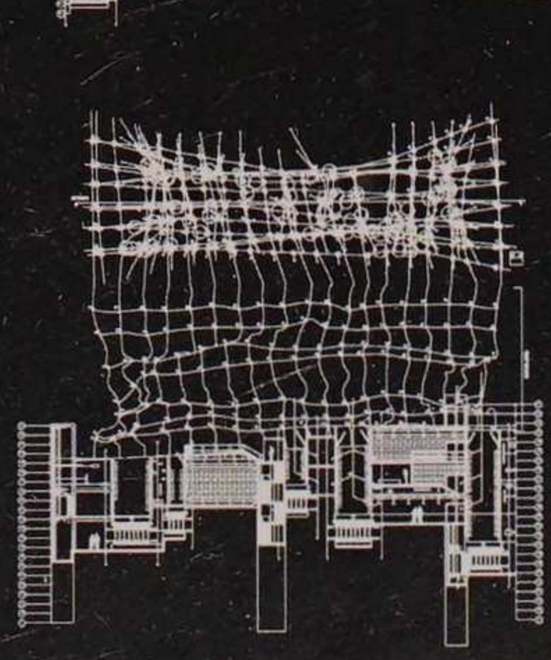






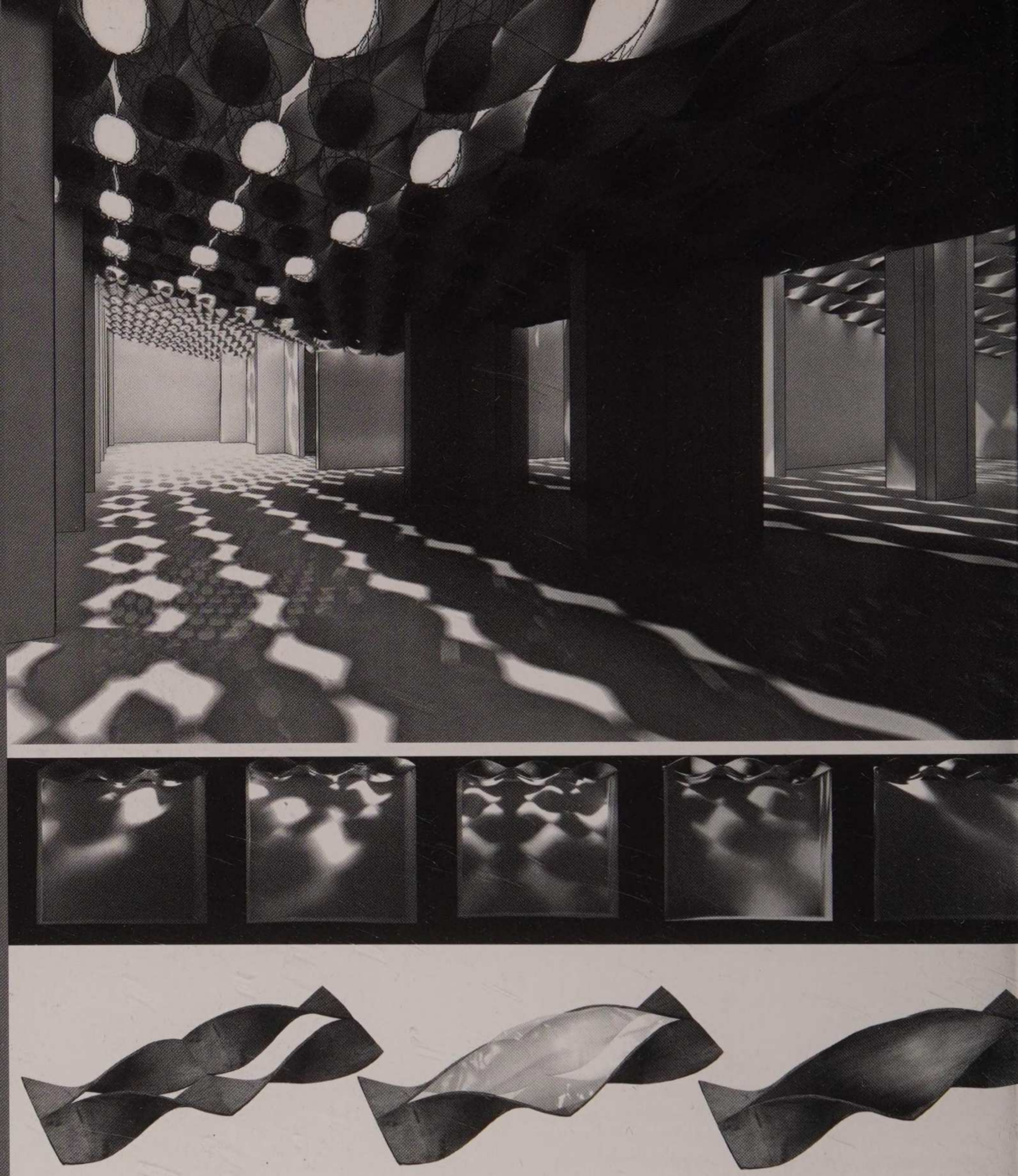






Noam Andrews, (TS5 Technical Thesis):
Hypertrophic Storage Facility

There are four sub-systems: the distribution system, the excavation system, the suspension system, and the responsive system. They are separated into semi-autonomous systems for the sake of structural analysis but together compromise the metasystem that is the Hypertrophic Storage Facility. The building's facade serves as a responsive mediating threshold between the activity occurring on the inside of the building (the storage of goods and the excavation/extraction of archaeological resource), and the surrounding environment. The structure is tested by developing highly specific physical models which isolate component parameters in order to investigate them fully. These include the elasticity and placement of the cables, the relative tightness of the joints, the tensioning of the initial geometry, the method of weaving the cables together, and the performance due to asymmetrical loading.



Joris Jakob Fach (TS5 Technical Thesis)

This investigation aims to make furniture production techniques, such as three-dimensional deformation of plywood, useful on an architectural scale. Twisting and moulding procedures and their limits and affects on the material's structural behaviour are explored, as well as spanning geometries that deploy and combine the most promising modes of deformation. The development of the spatial system maintained a strong emphasis on the regulation of light transmission and was designed to manipulate direct radiation through small changes of inclination and adjust lighting levels through alternating patterns of translucent (ETFE-Foil-Cushions) or opaque (Plywood-Dome) elements. The resulting roof structure functions as a device for the generation of light zones and routes to define programme and circulation.

Camiel Weijenberg (TS5 Technical Thesis): Large-scale Variable Section Concrete Casting

The dense circulation patterns in mountainous areas differ greatly with increasing height. The spatial limitations at the footprint demand a structure that is capable of addressing the changing levels, and of managing the daily flux of the traffic. The casting machine proceeds along a partly predefined line; a path that is part of a larger core-line that is interlinked with the smaller individual sections. It is possible to alter both the smaller and larger sections independently, making the system more flexible and easier to control. The section change is constrained by the individual rib geometry and the stepping between the ribs giving a possible range for the sections above. The system generates a large number of different sections that, once started, will incrementally change within the possible geometries. The model shows seven steps, leaving the type of section output partly open in the following sequences.

Toby Maloy (Dip 9)
Timber Organ (Workshop)

Kristian Garrecht (Dip 11)
Variable Display Resolution Grid (CNC)

Tessa Katz (Inter 10)
Frame Inclusion (CNC)

The Workshop gives students the opportunity to deal, at first hand, with a broad variety of materials and techniques. It provides a setting in which to combine design and applications: students are encouraged to explore materials and their application as much as develop their lateral thinking and problem-solving skills. In tandem with the Model Workshop, work produced varies in scale and type from small site models to large conceptual pieces.

The Workshop has embraced the twenty-first century with the introduction of a CNC-routing machine that enables work to be produced directly from computer drawings and virtual designs. The link between the Computer Room and the Workshop has given a new dimension to model making, allowing up-to-date production techniques to be married to traditional craft skills.

The workshop at Hooke Park, which became fully operational last year, provides a valuable resource to complement the Workshop. The spacious facilities and outdoor environment allow students to produce work on a much grander scale than is possible in Central London.

If order is achieved through chaos, then the Workshop epitomises this philosophy. Often hectic but always creative, it has a unique atmosphere and is a highly respected resource within the AA.

Workshop Manager
Marcellus Letang

Assistant Manager
Trystrem Smith

Technician
Jon Cole

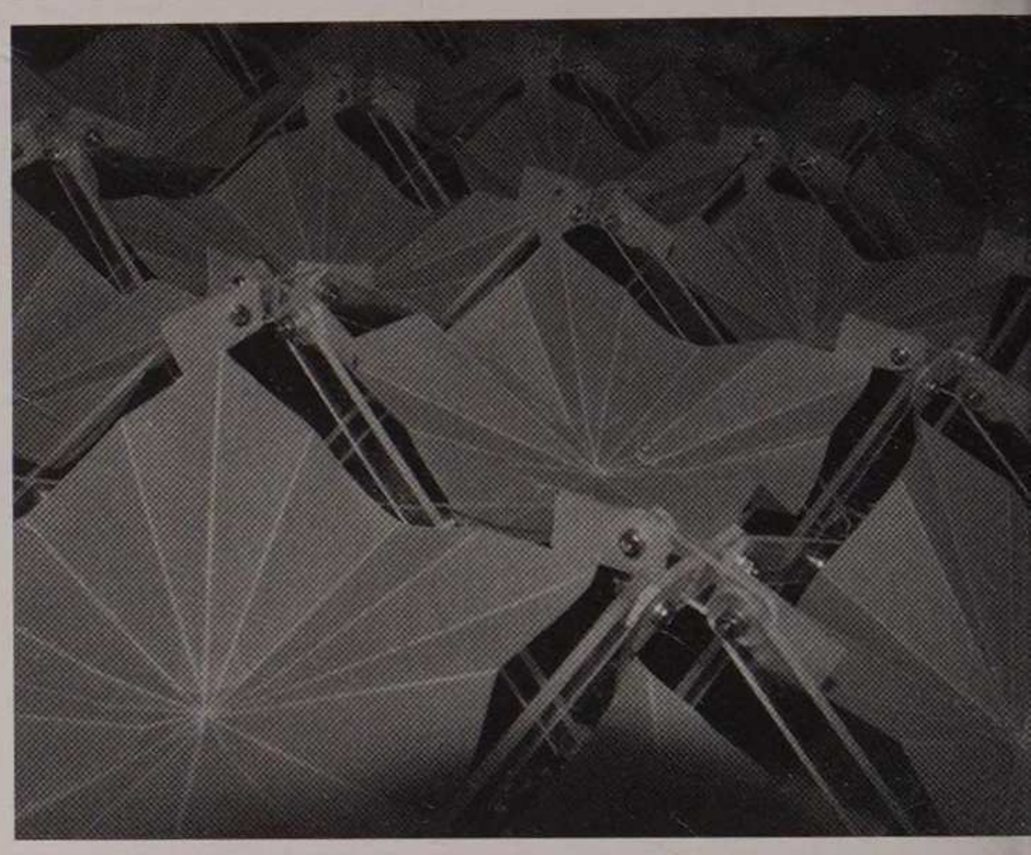
Model Workshop
David King

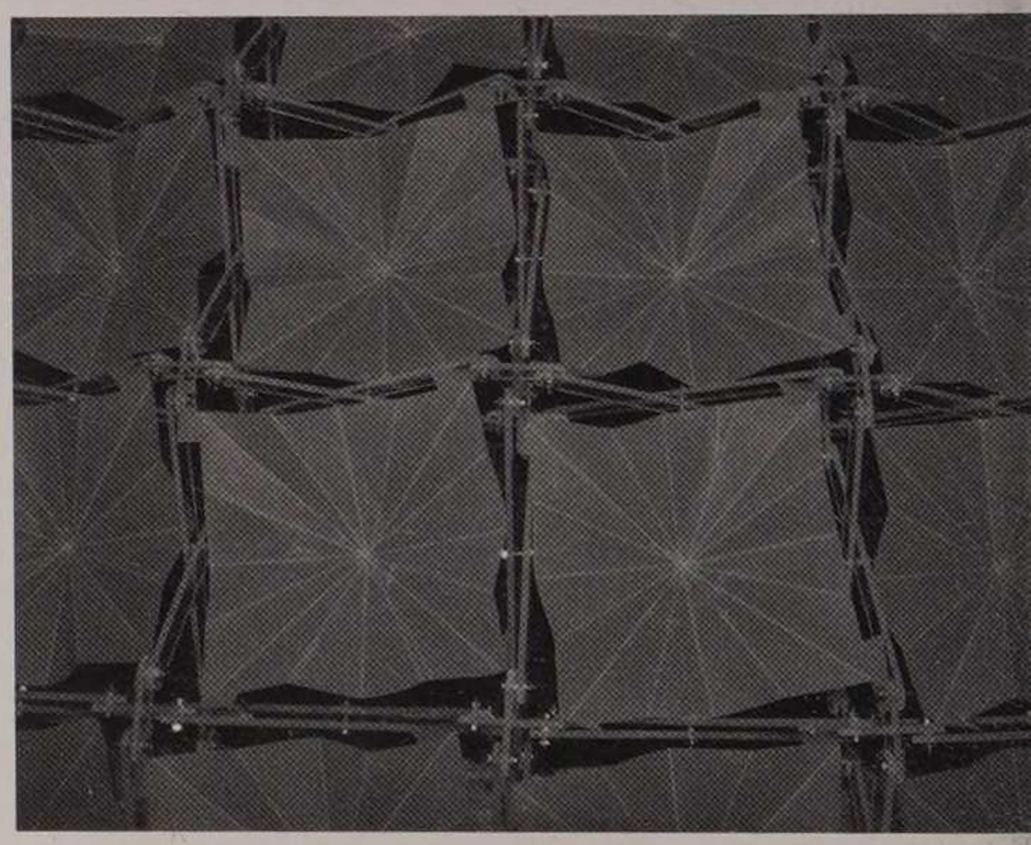
Workshop Tutor
Andreas Lang

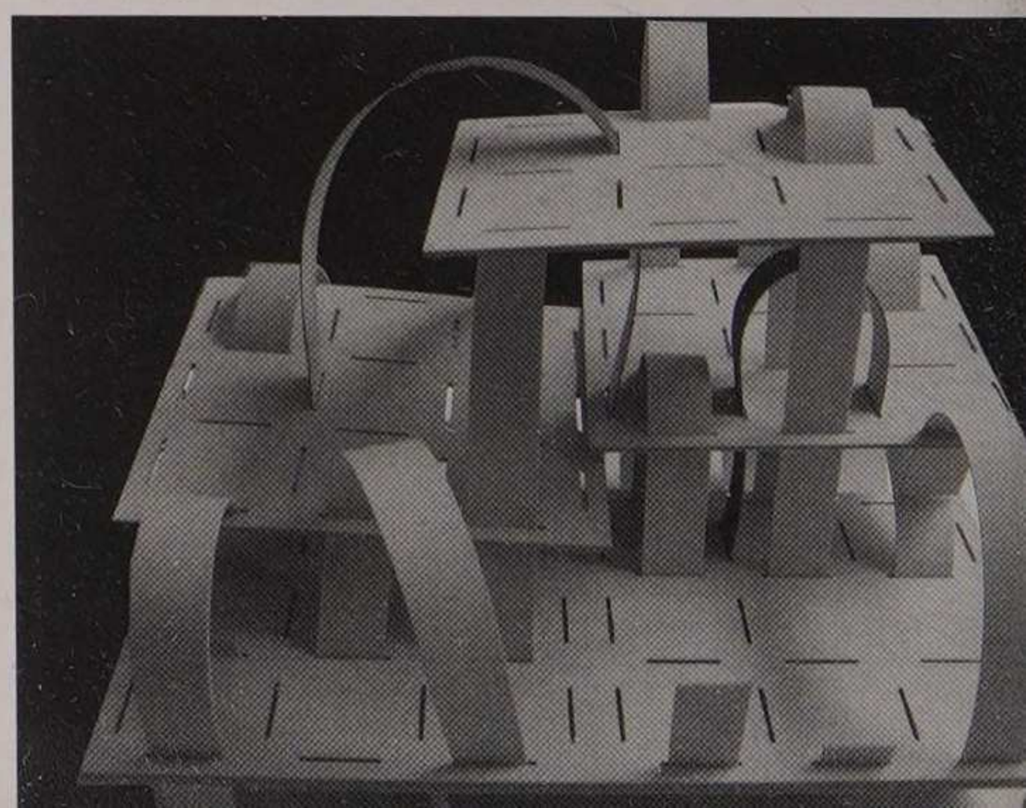
Hooke Park Workshop
Charlie Corry Wright

Student Assistants
Alex Chalmers
Panayiotis Hadjichristofi



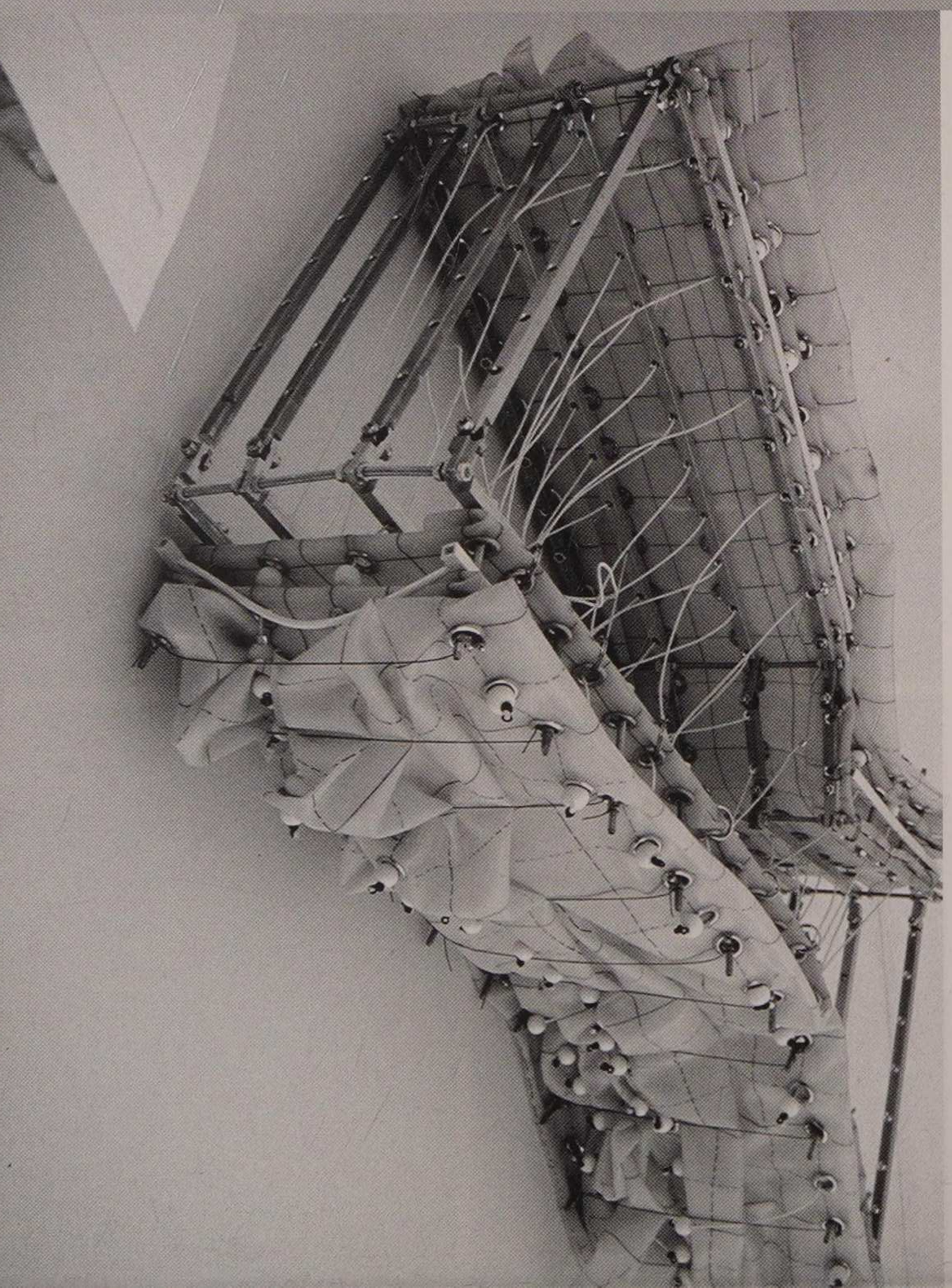




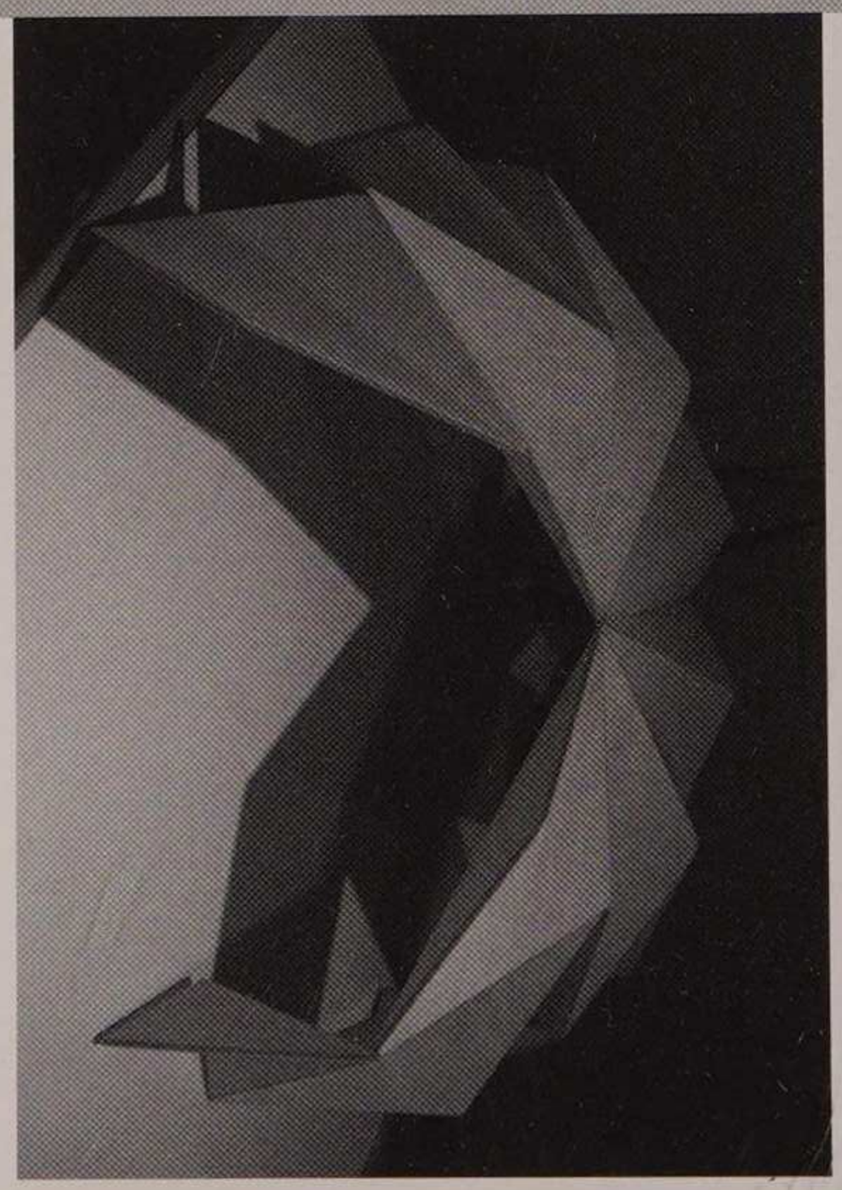


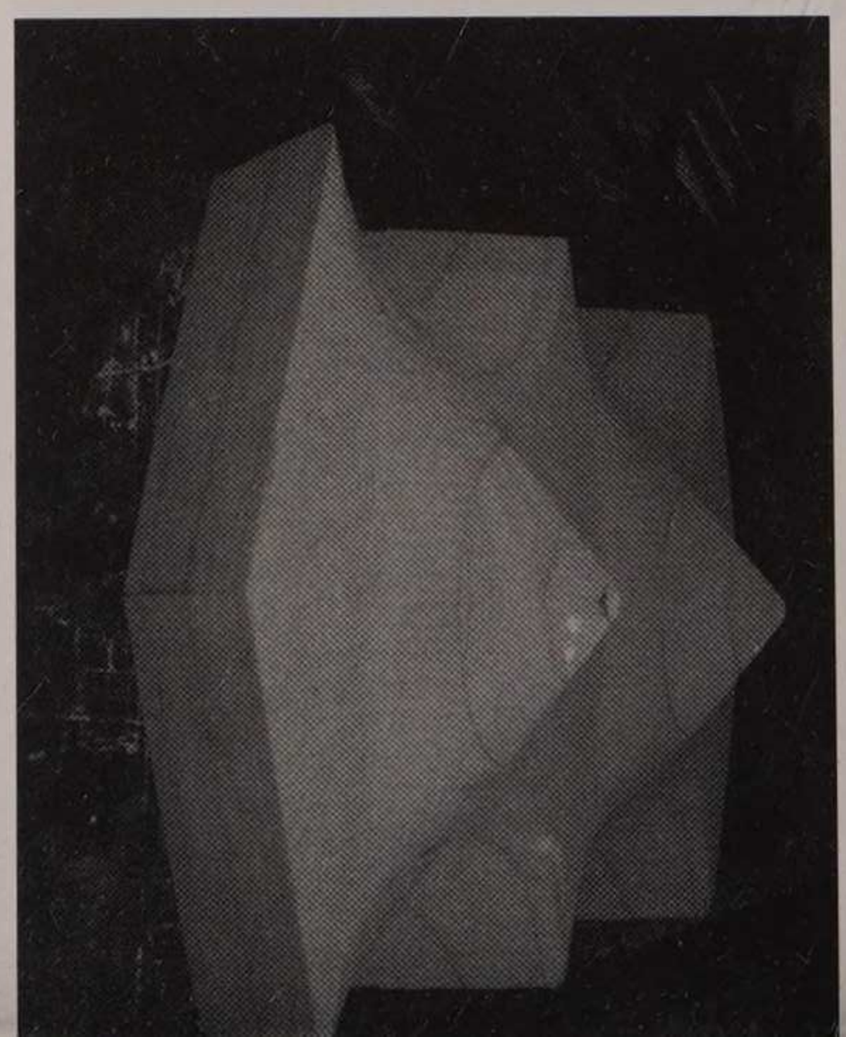
Clockwise from top (Workshop Projects): **Amandine Kastler** (First Year 1) Coupling Device, **James Warton** (DRL) Face Breeder Exhibition, **Stephanie Edwards** (First Year 1) Communal Trolley, **Jesse Sabatier** and **Fernanda Arrillaga** (Inter 1) Hydraulic Model to simulate storm surges of the Po River Delta in Italy, **Robert Luck** (Dip 11) Residual Distillation Agency.

Noam Andrews (Dip 15)
Hypertrophic Storage Facility (Workshop)

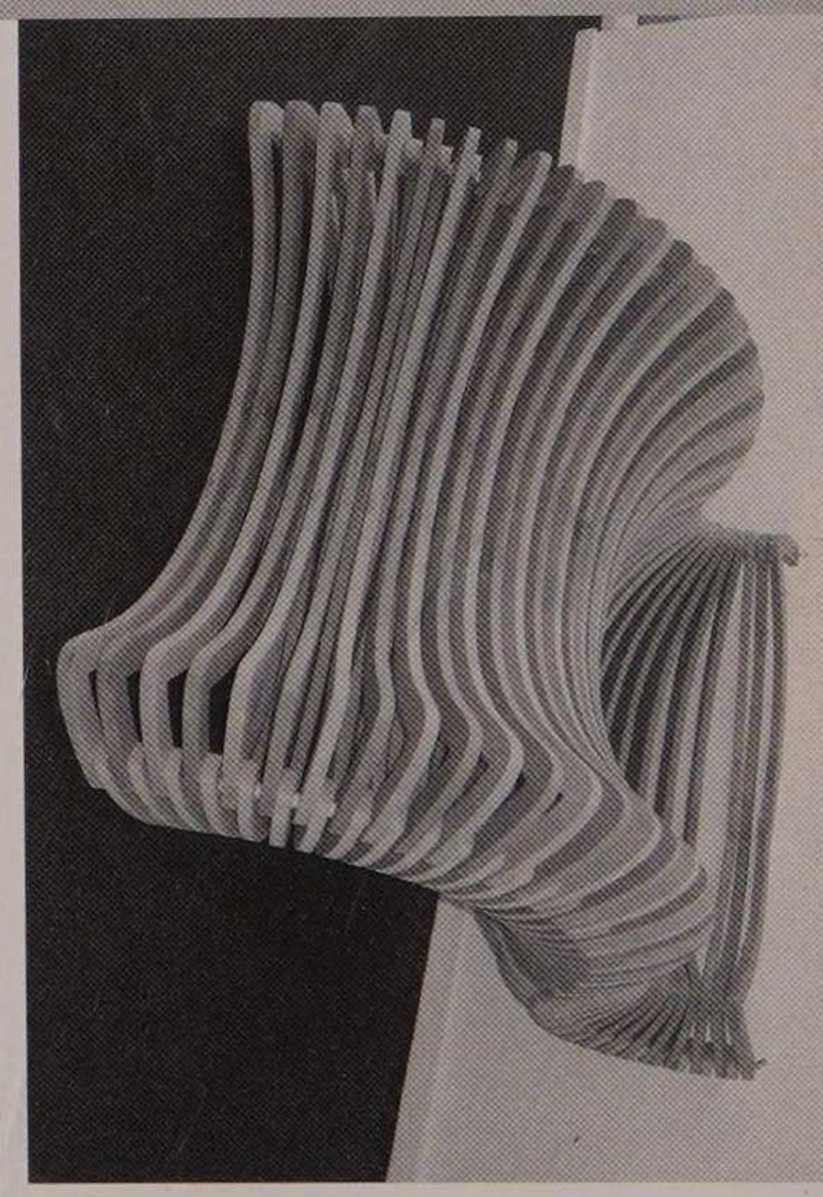


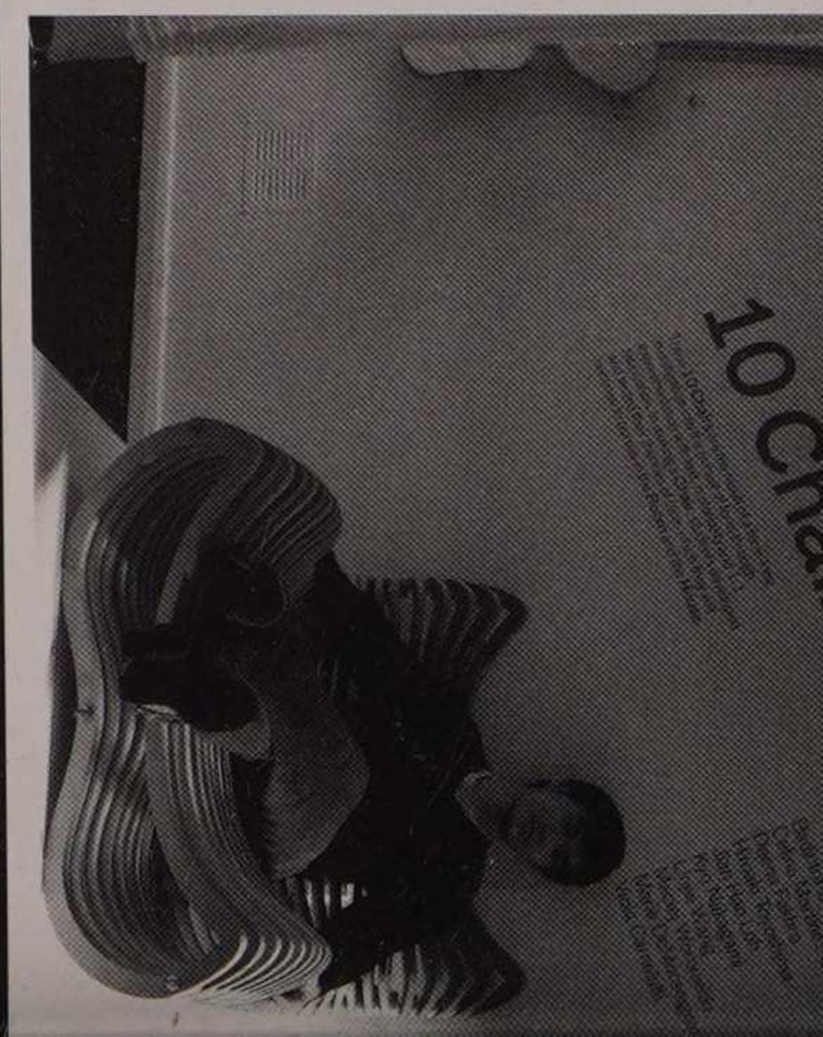
Ottilie Ventiroso (Inter 10) Snake Skin Development (CNC)
Natalie Waters (Dip 1) Roof Structure (CNC)

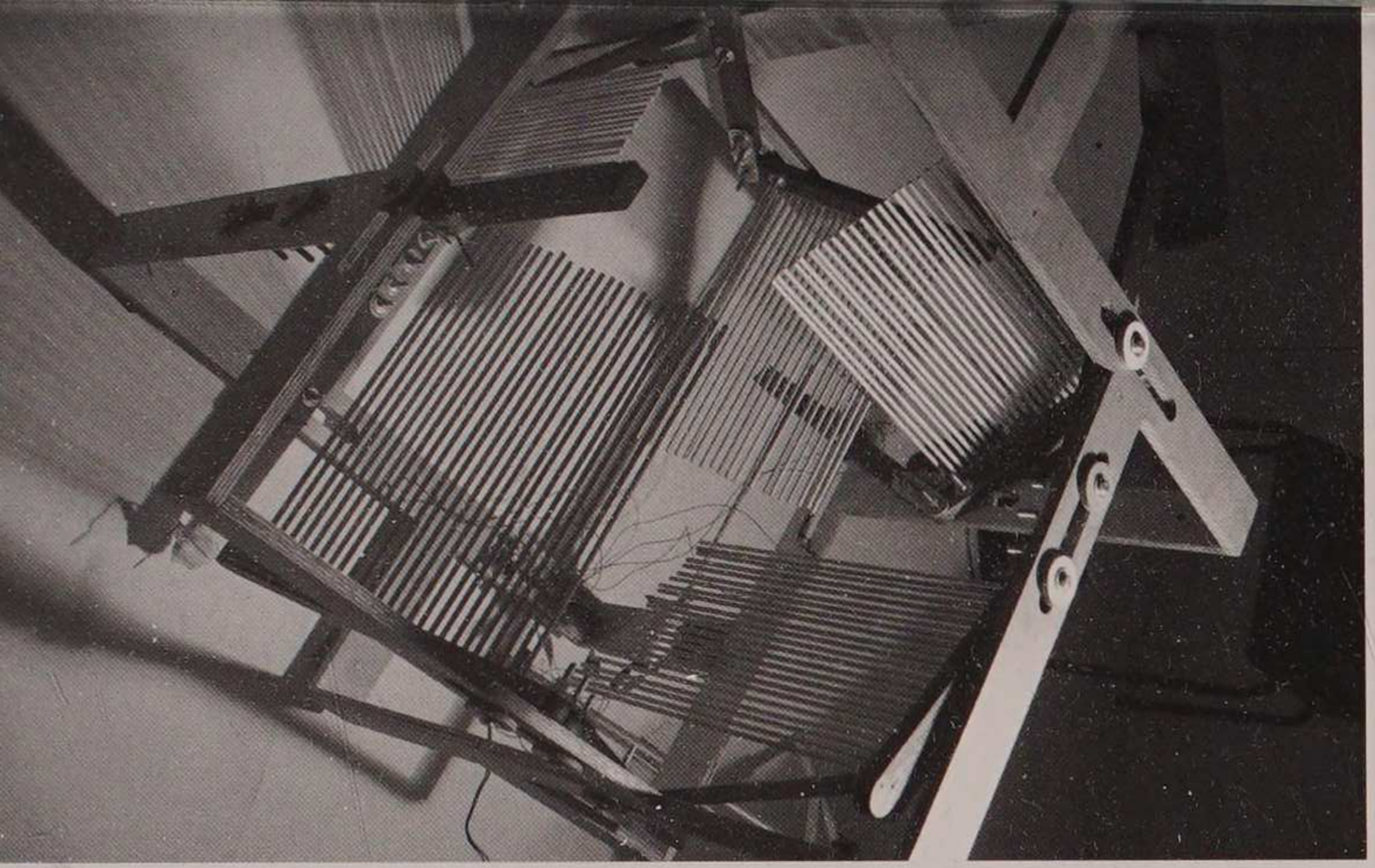


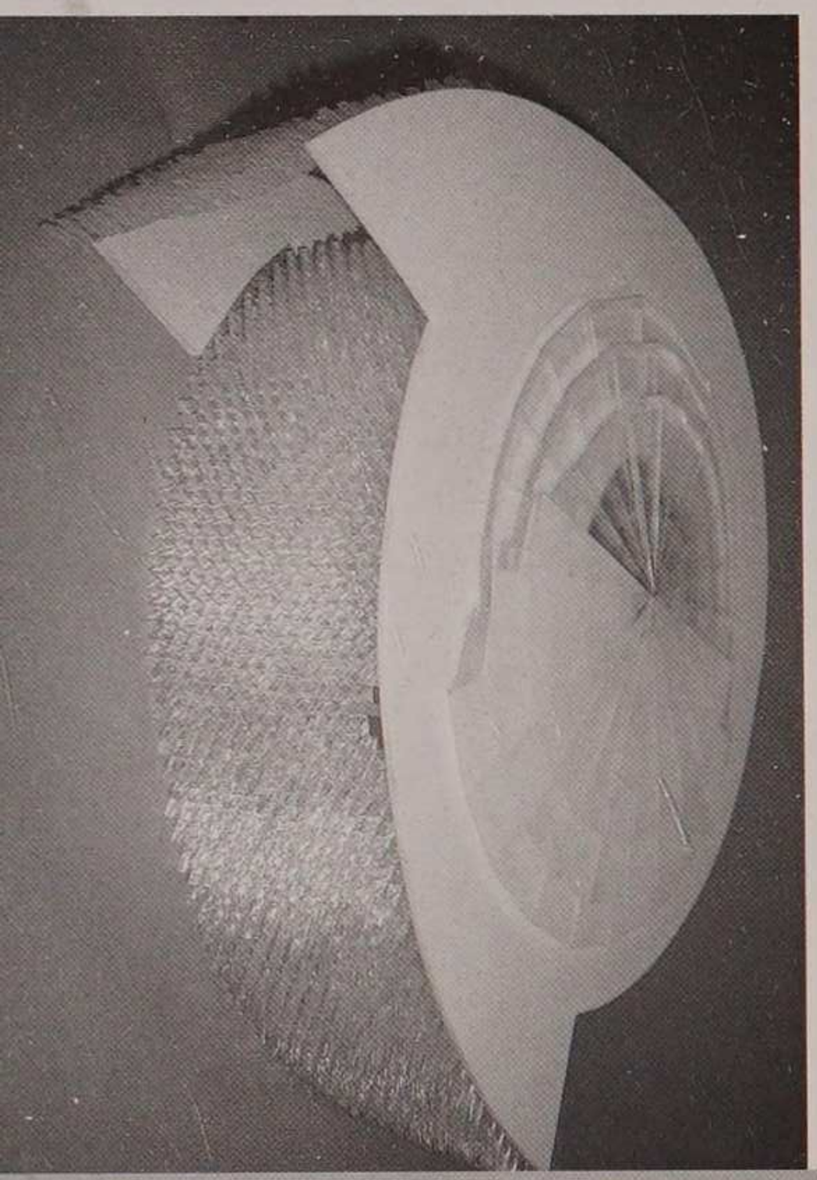


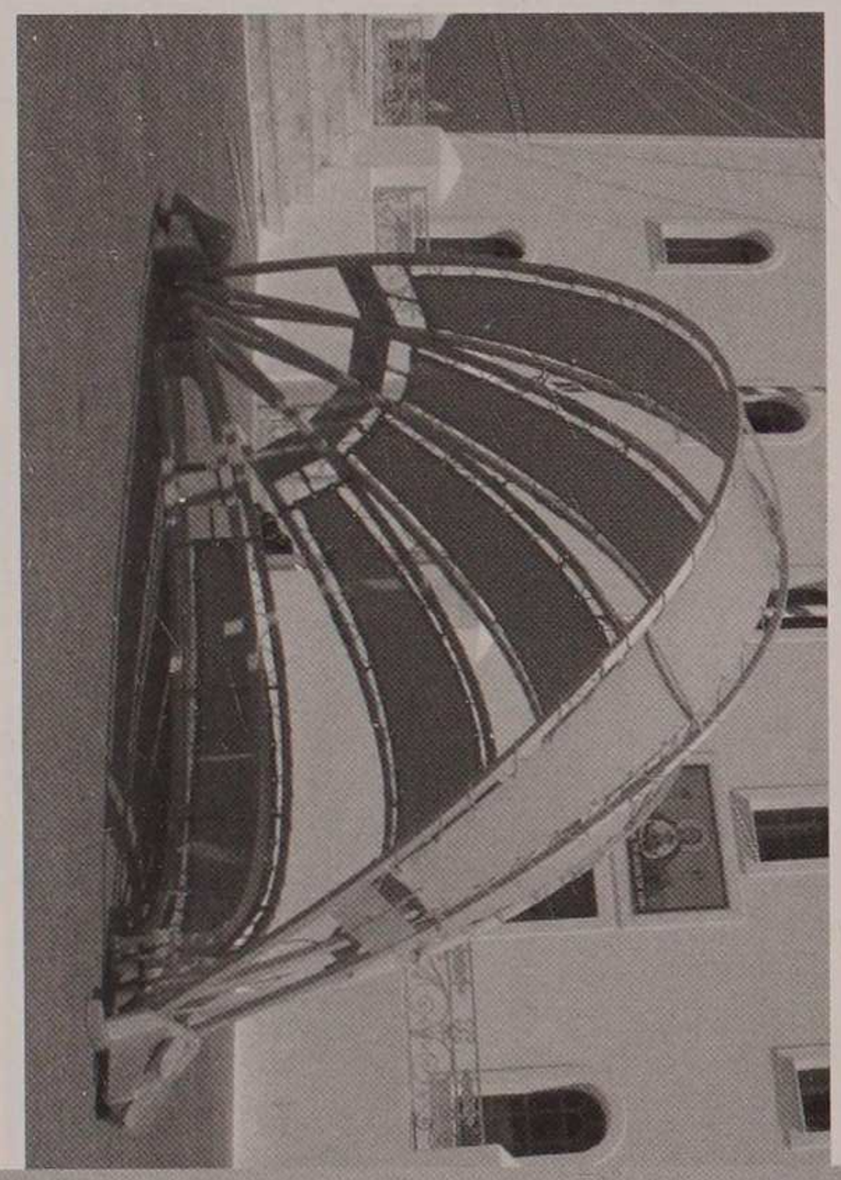
Jian Hao Loh (Inter 3) Chair (CNC)













Clockwise from left: **Ill-Sam Park** (Dip 11) Prototype Light Catcher (Workshop), **E&E** Heliotropic Shadow Bench (Hooke Park), **Takanao Todo** (Inter 2) Model Shop

Sergey Kudryashev (First Year 1) Friend Making Tool (Hooke Park)

The educational programme of General Studies was dominated this year by the fact that it was obviously a time of transition for the AA as a whole. The 'School Community', as it became known, made clear their wish that the year-long search for a new Chair should be represented at academic, architectural and intellectual levels, and this took the form of discussions of computing models and new modes of architectural pedagogy. To this end General Studies was asked to use its syllabus to reflect upon the issue of architectural education and to take on the task of organising a major symposium on architectural education during the fortnight of 25 October to 5 November. This turns out to have been something of a remarkable event. For two weeks it took up two or three hours every lunchtime and the entire evening every day. Moreover, at least three of the courses that ran in the Diploma School were directed at the issue of architectural education.

Brian Hatton gave a course on Architectural Education and Modernity which started by introducing nineteenth-century architectural education as characterised by the split between older patterns of pupilage and the revolutionary French institutions such as the Ecole des Beaux Arts and Ecole Polytechnique. He went on to outline the Bauhaus system, then covered the contributions of Liverpool University and the Texas Rangers. From the postwar period he looked at Ulm – supplemented here by an independent paper from Susanne Bauer – together with Paris in 1968 and finally the Venice School during the period of the influence of Tafuri. At a more local level, Andrew Higgott gave a course on the history of the AA from 1973 and the heroic period which this evoked. These institutional histories were augmented at a more technical level by a History of Architectural Representation by Benedict O'Looney which traced the different and new forms of architectural representation up to the introduction of the digital. What was interesting about each of the courses was not just students' lack of familiarity with the history but rather how much of it was still worth considering in terms of architectural education.

The evening lecture series in the Symposium included a number of invited external speakers. Their original contributions on the subject of architectural education are too various to summarise here, but it is possible to extract some of the themes which they described. Several of them raised the issue of 'research' within the School, sometimes linked with a proposal to transform its institutional framework. Perhaps the proposals might be considered in this way: currently 'research' is understood in different ways in different parts of the AA. Units, whether in the Intermediate or Diploma Schools, are accustomed to treat the first part of their annual programme as a kind of research that will lead to a richer architectural proposal in their unit work. Research also appears in the undergraduate school when through the GS programme a student elects to do a thesis as a substitute for taught courses. Often indeed this thesis grows out of the first part of unit research.

Clearly research has a meaning in the thesis undertaken within MA programmes and above all as a description of the whole work of a PhD student. If this is the current rather scattered sense of research of the AA, it is one which was challenged by a number of speakers. Several of them, including Winy Maas, who was not able to appear but who sent a detailed draft of the argument, and perhaps Farshid Moussavi, who was a short-listed candidate for the Chair, attempted to reconfigure and bring clarity to the issue of research. While they differed in the details of their proposals, they each seem to think that advances within design, in technique and the technology which they use, require a more coherent approach to research. They both thought it possible to combine units, elements of MA courses and even the PhD programme in more systematic forms of research in order to maintain the AA's position at the forefront of architectural education. In the event, the election was won by Brett Steele who had made a commitment to maintain the current system of units in the undergraduate school and the programme in the Graduate School. But it is plain that this issue of research needs attention. Indeed, to protect the financial situation of the school as a whole, we need to bring in external research money. The next few years will show us how we can use it.



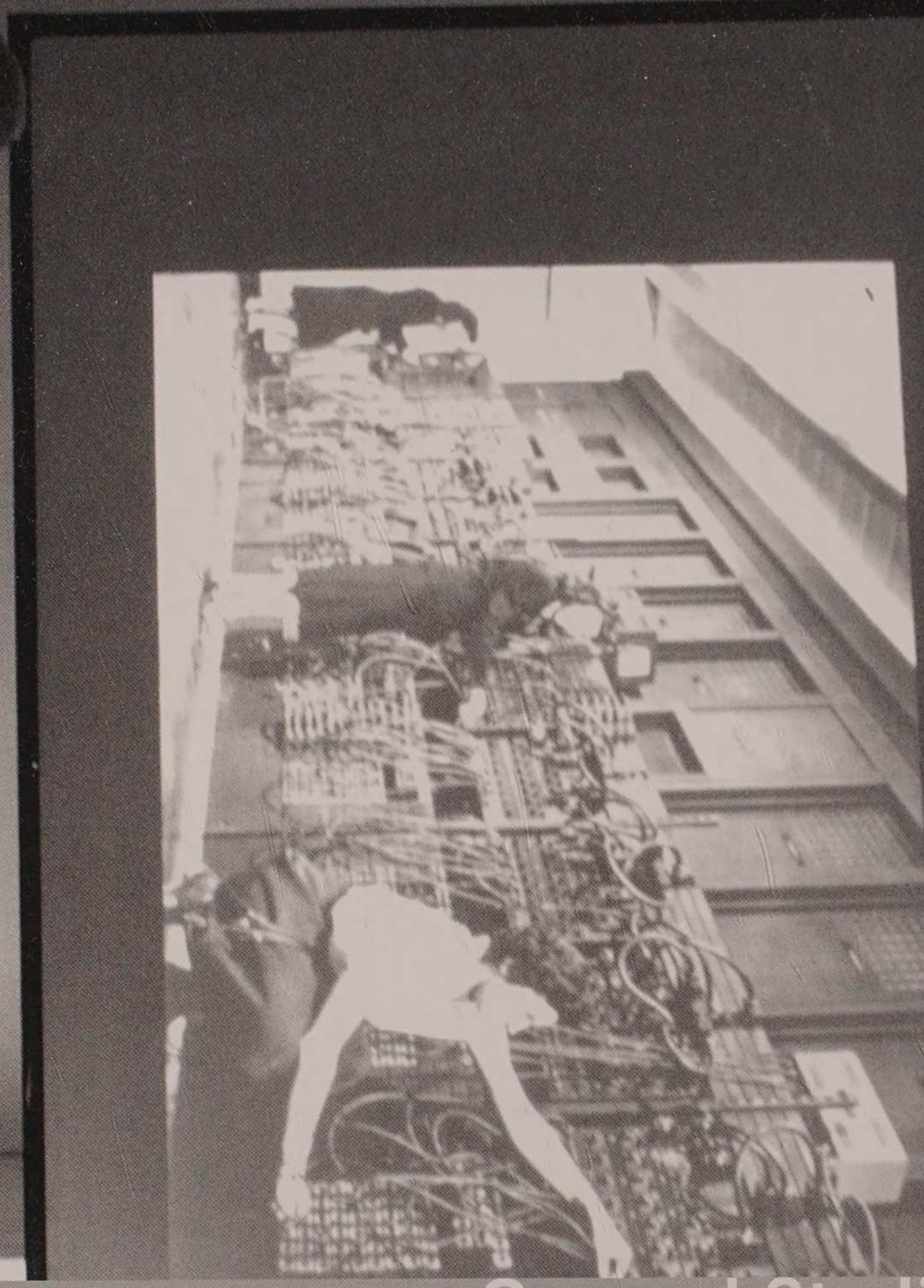


Photo of Architectural Education
Symposium by Valerie Bennett

Another, more informal level of the debate was conducted during lunchtime sessions. These sessions were structured specifically in order to stimulate debate about the internal organisation of the School and its academic programmes. The first major issue raised in the lunchtime debates concerned the governance of the AA and the way in which the work of the current year could find institutional continuity with the imminent arrival of the new Chair. The second concerned the academic organisation of the School and how a more productive structural relationship with the Chair could be developed. Under these general headings a number of more particular discussions were held which included the School and the external environment, the computer and architectural practice, assessment and external examining, the unit system, the constitution and the role of graduate education.

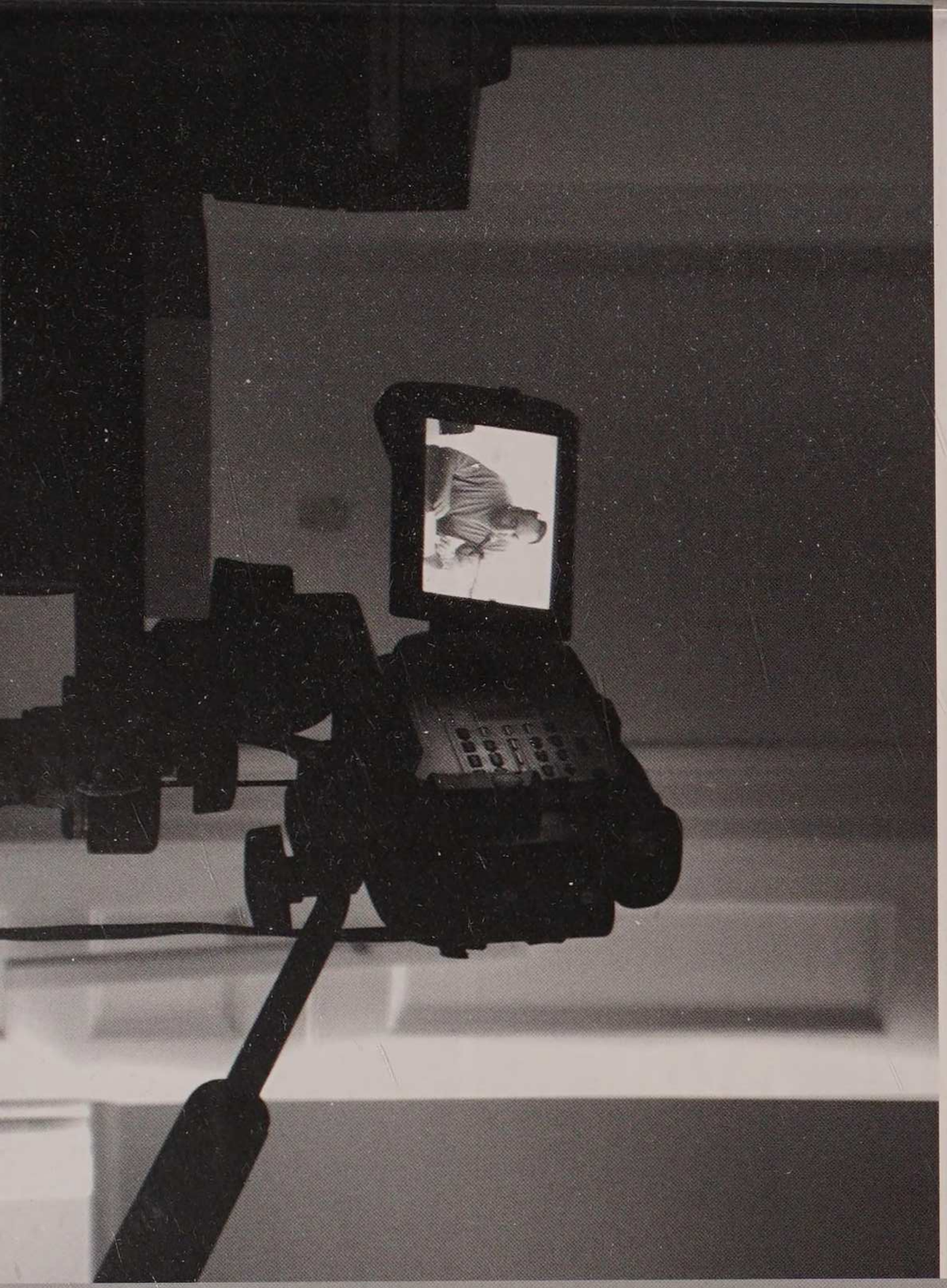
Needless to say, we are extremely thankful to all those participants who contributed to making the Symposium such a unique event within architectural education. It would be difficult to think of another school that would be prepared to make such an investment in an elaborate programme of reflection, not only on its strengths but also on its weaknesses and faults. It follows that we owe a special debt of gratitude to Belinda Flaherty and Micki Hawkes, who choreographed the whole event with great ingenuity and wit. It is suggestive of an optimistic future for the AA that some of the discussions initiated by the fortnight led to the establishment of working groups which continued to meet throughout the year. These will surely give our incoming Chair a more reliable basis upon which to negotiate with the School.

The implications of these discussions are complex, not least for General Studies. Certainly it has an important role in providing students with a general architectural education which is not directly provided by their units. By tradition General Studies has an independent brief to cover the issues of history and theory. But in itself this says little about how the programme should be delivered and how it should relate to the rest of the School. Indeed perhaps not all of this can be planned. Many who came to the Symposium were particularly struck by the generous, amusing and wise contribution by Peter Cook, who enthralled the audience with a fiction about an imaginary architectural school based in Bedford Square where the architectural outcomes, alliances, hatreds and cooperations developed at a level which was radically informal and resistant to being planned.

Meantime the General Studies programme continues in the usual way and its performance appears to have been successful. But it did seem that the review of such an important year ought rather to concentrate on the changing context of General Studies work and its contribution to the School as a whole. Never has there been a less clear syllabus which a student ought to have incorporated by the end of the Fifth Year, and yet never has there been a time when the student is expected to ingest so much information. General Studies will have to continue to navigate between these two extremes and at the same time create an imaginative forum to provide students with materials, arguments and ideas not found in the rest of the School.

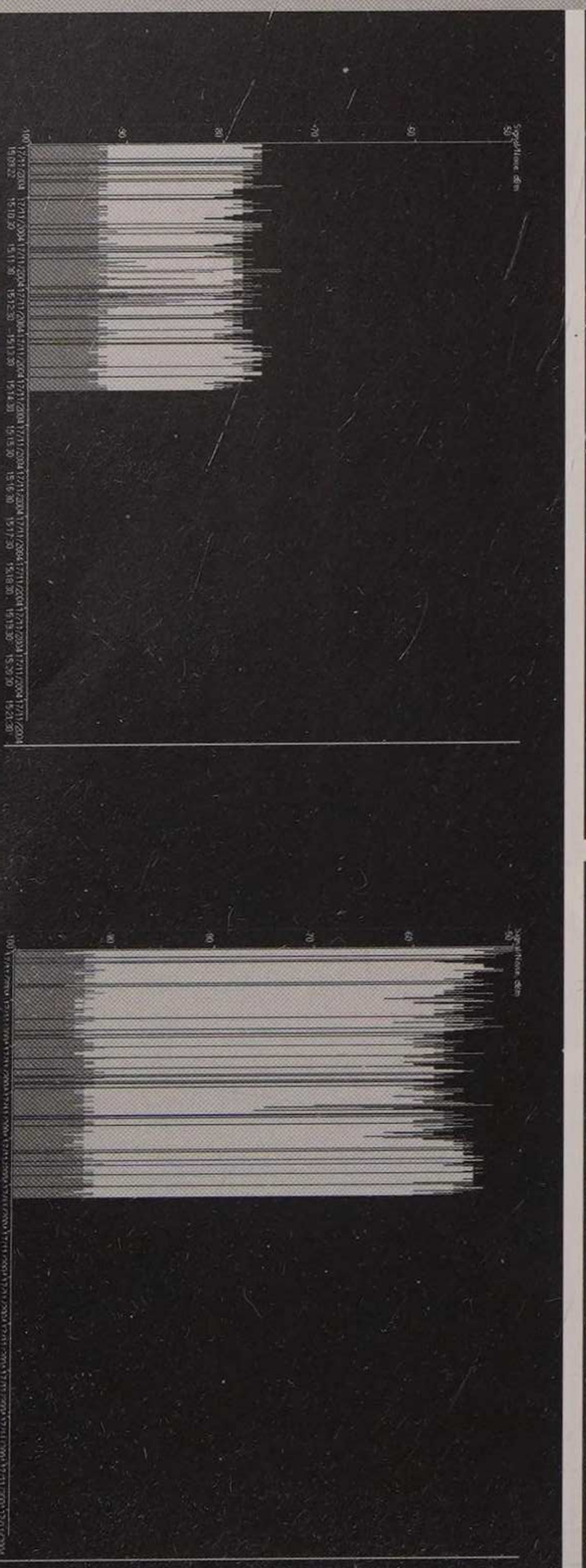
Mark Cousins
Director of General Studies

Coordinator
Belinda Flaherty



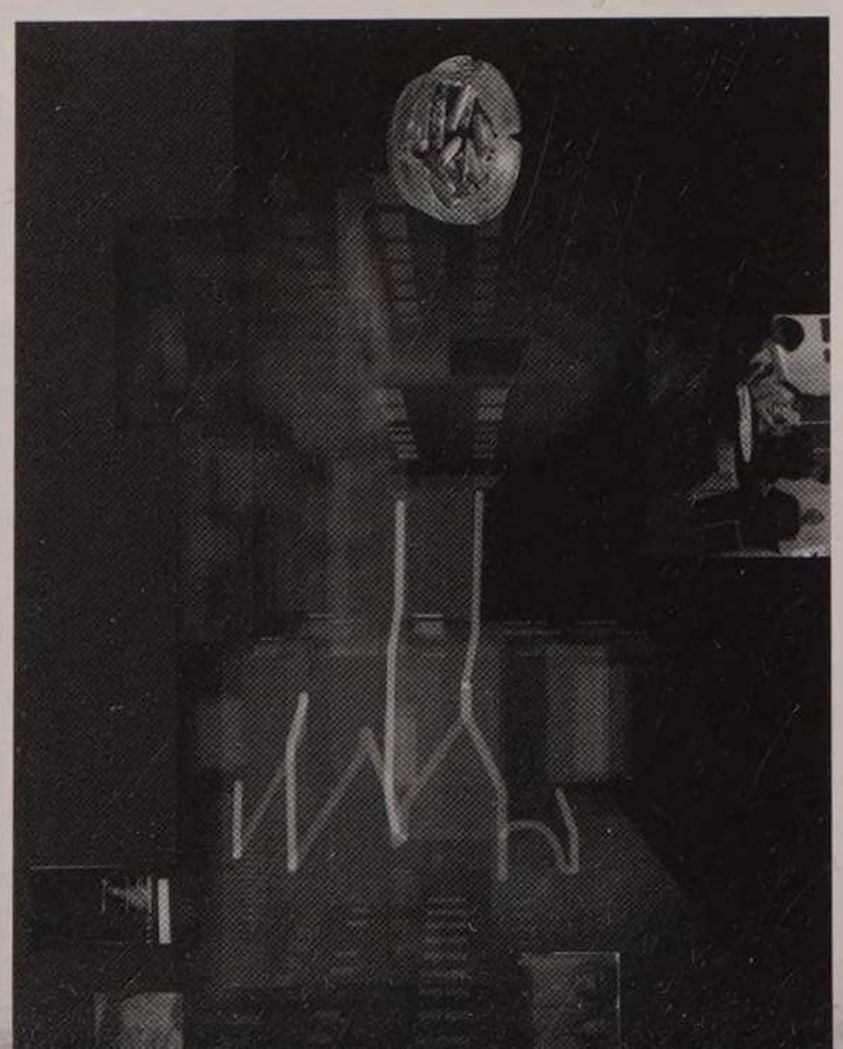


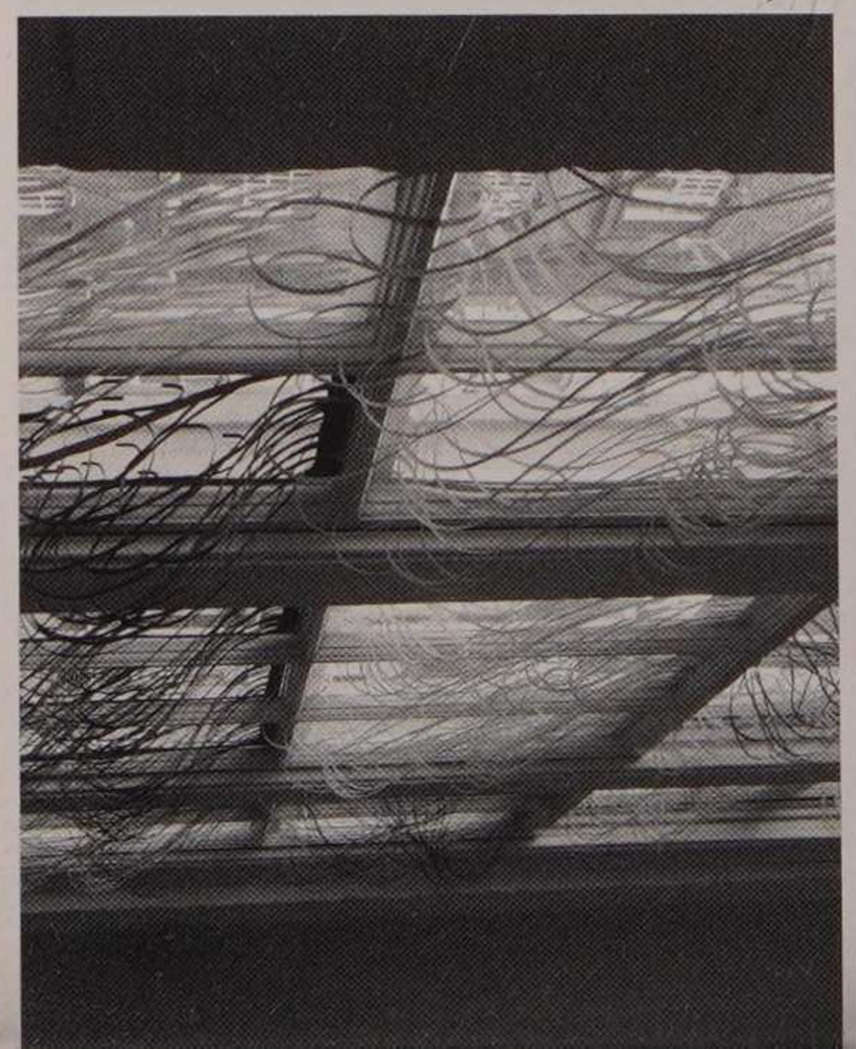
Photos of Architectural Education Symposium by Valerie Bennett

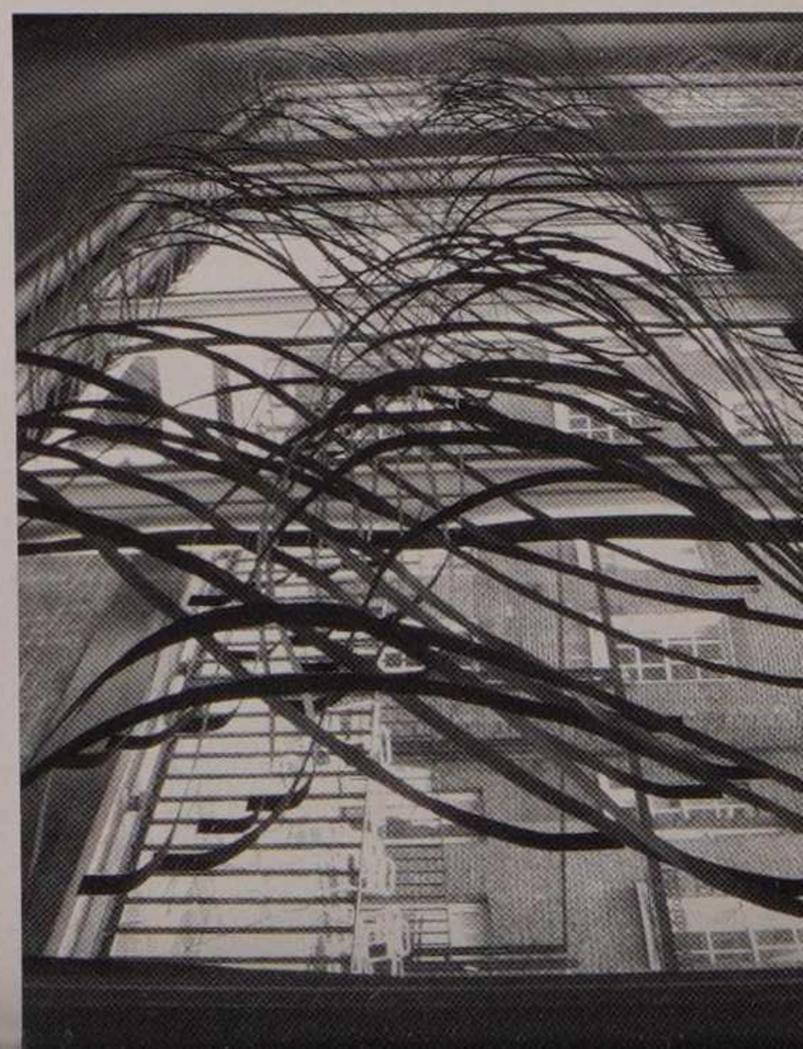














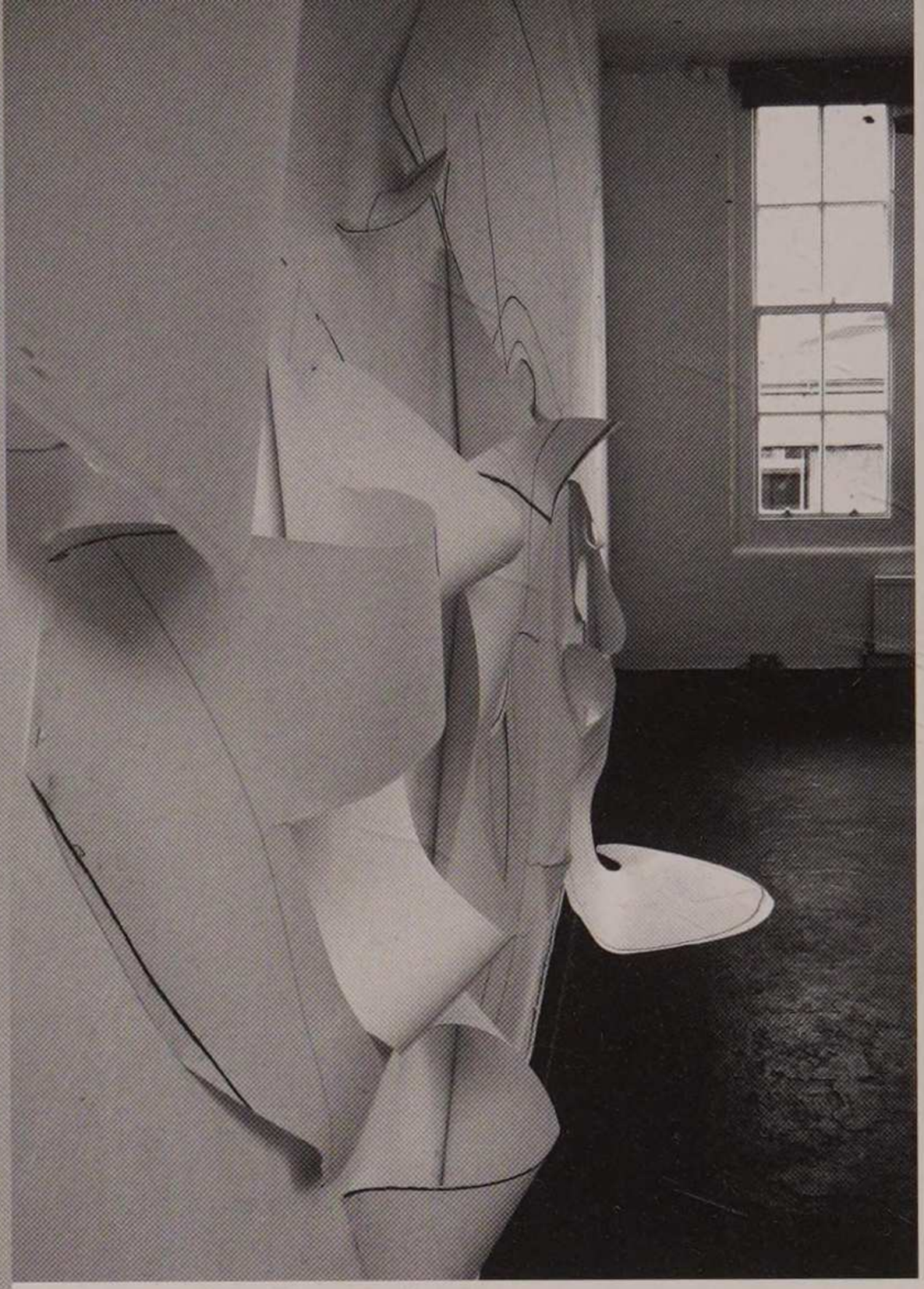
The AA's culture of exchange and communication constitutes the prime characteristic of its structural and functional fabric. The School's capacity for growth relies on the diversity, intensity, dynamics and renewability of its modes, systems and structures of communication.

The department is organised to support and foster key components in the School's platform of exchange by providing a diverse programme of courses, seminars, events, exhibitions, publications and workshops aligned along the four main axes of the design spectrum: syntactic, narrative, phenomenological and critical. The course spectrum incorporates visual art practice, research into representation and communication techniques as well as interdisciplinary experimentation. At base level courses are focused on the acquisition of skills; higher in the School the curriculum is expanded with themed and topic-specific research and cross-disciplinary projects. Course subjects include digital- and hand-drawing, photography and film – both colour and black and white, object fabrication, scenario scripting and work with interactive and digital time-based media, portfolio design, sound work and performance design. Of particular interest are the project collaborations taking place in the second term linking different parts of the School.

This year's curriculum was supplemented by two special workshops. The first, by architect Bettina Vismann and painter Antoni Malinowski, was entitled Models of the Invisible – from Micrometer to Meter3 and focused on drawings exploring the impact of the invisible micro scale. The effects of correlating relations and scales were investigated, observed and mapped to expose new levels of spatial relations. The second workshop, a four-day collaborative project with DRL, explored the role of Digital Media and their potential for space-generative processes. Architect Hernan Diaz Alonso from Los Angeles, architect and cinematologist Ed Keller from New York, and new media artists Tapio Snellman and Christian Grou from the practice neutral formed the three course teams. The resulting work reached an impressive level of experiential fluidity and complexity of form, space and time-based operations. The workshop was complemented by a three-fold symposium-lecture-event.

Master of Communications
Jean Michel Crettaz

Coordinator
Christina Liao









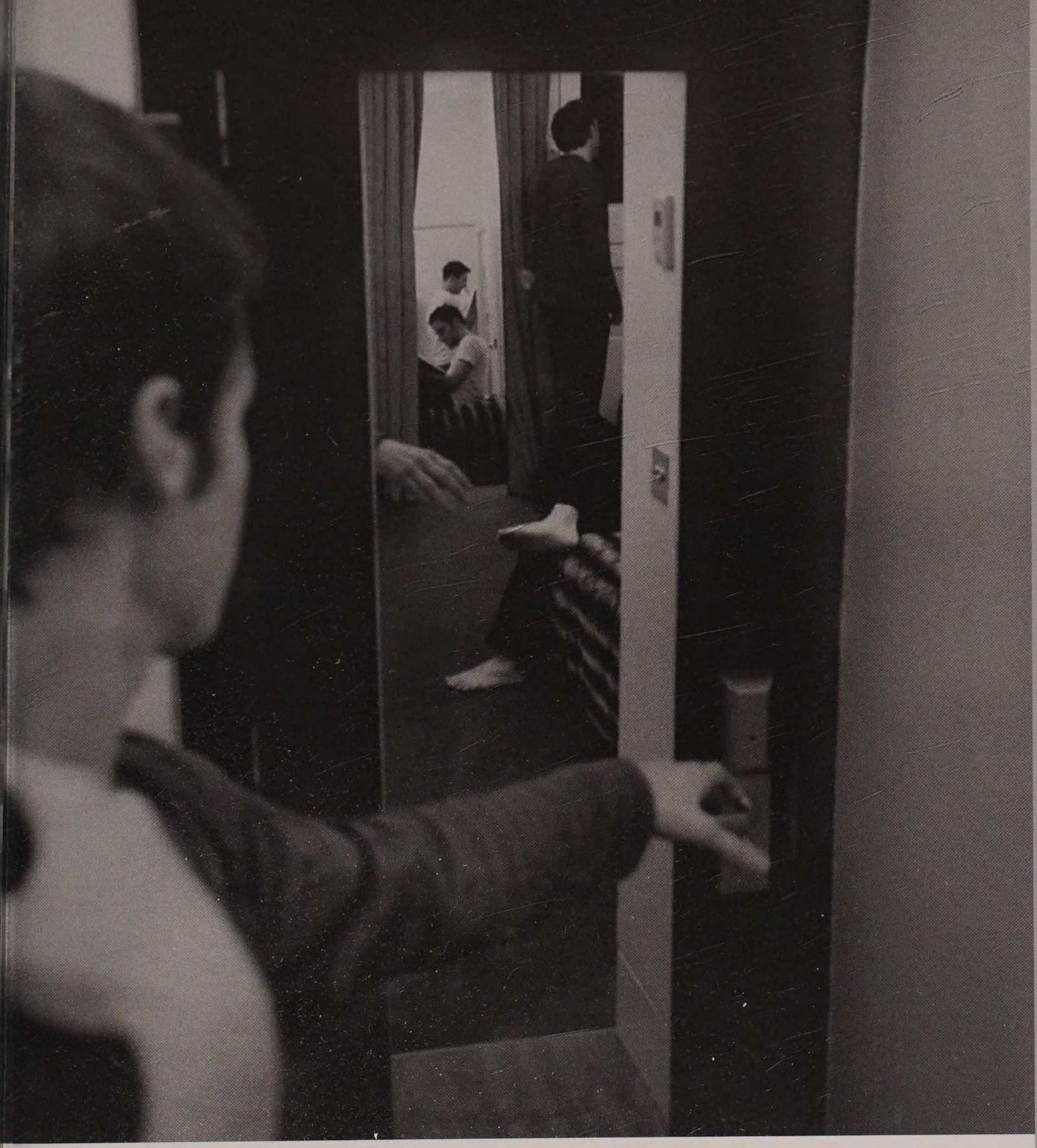
First Year Courses

Drawing I Ellen Cantor
Elias Kulukundis, Patrick Usborne, Naiara Vegara, Jiatian Gu, Fedor Gridnev, Theo Petrides

Drawing II Greg Sheng
Amandine Kastler, Miho Konishi, Katharine Riso, So-jung Min, Zhuobin He, Marilia Spanou, Amelia Blair

Drawing III Claire de Jong
Tae-Won Kim, Chi Sung Lee, Simon Whittle, William Yam, Kevin Hung Kin Wai, Eli Lui, Eva Law, Aseel Al Yaqoub

Video Joel Newman
Jenna Featherstone, Iman Khonji, Rebecca Harral, Elena Gaydar, Akis Pattihis, Rishm Saifullah, Jesse Randzio



Object Fabrication **Valentin Bontjes van Beek Julian Huang, Sergey Kudryashev, Jin Kim, Stephanie Edwards, Erandi de Silva, Kanto Iwamura, Jinho Park**

Intermediate Courses

Drawing I Antoni Malinowski
Hyun-Young Sung, Sang Hoon Han, Forrest Jesse, Stephania Batoeva

Drawing II Katrin Lahusen
Kyu Dong Jung, Chao Ching Wang, Atsushi Iwata, Shing On Evonne Tam, Maryam Pousti, Kwong Hung Ryan Li, Joo Hyun Jung, Sea Eun Cho, Hillia Lee, Ben Green

Drawing III Simon English
Pil Won Kim, Talya Sandbank, Erez Shani, Kyuho Choi, Randi Smith





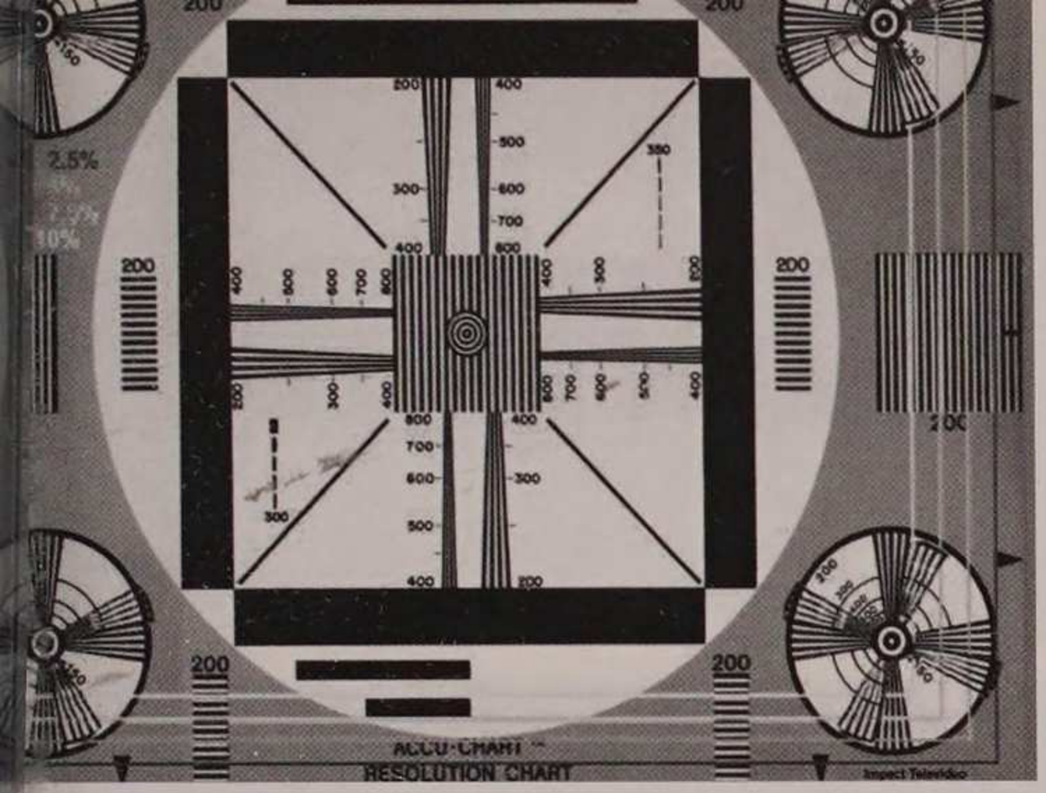


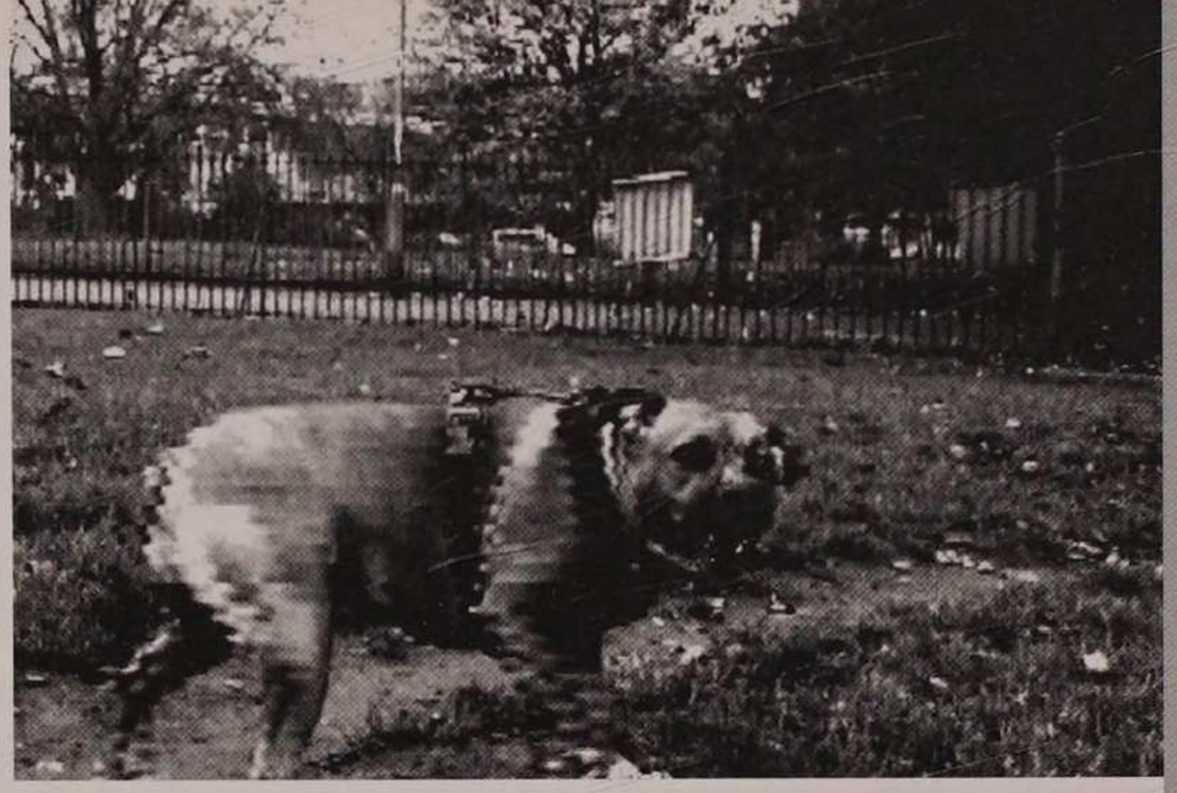
Drawing IV Claire de Jong
Adam Furman, Jasem Alsaddah, Bianca Thelmo, Hiroaki Toyoshima, Sharone Piontkowski

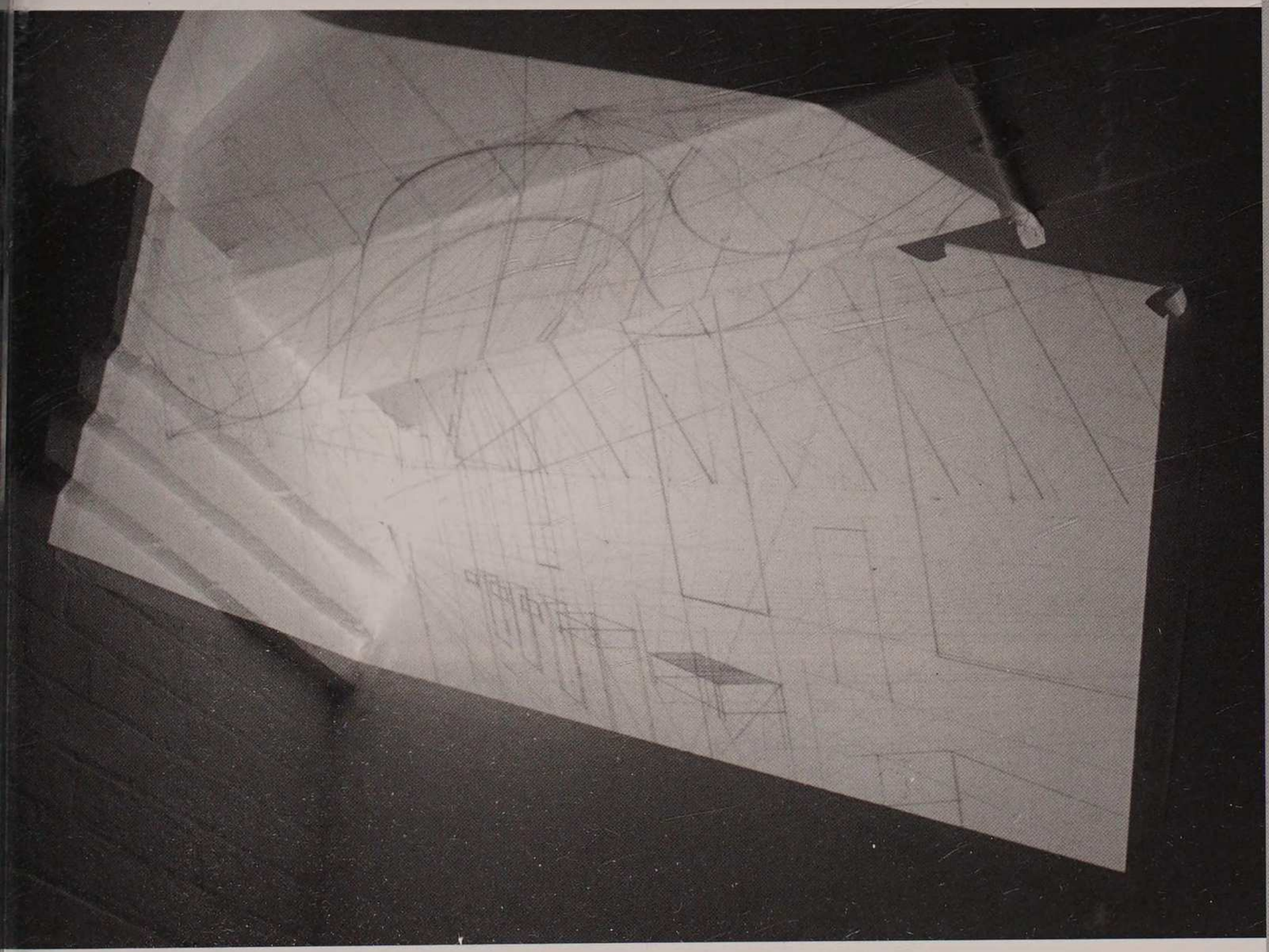
Colour Photo Goswin Schwendinger
Yusra Zulkifli, Benjamin Koren, Deena Fakhro, Sevil Pius, Kevin Cash, Gidon Fuehrer, Patty Lui, Arthur Mamou-Mani, Nikhil Raj, Guillermo Ruiz de Teresa, Chih-Da Lin

Digital Film Tapio Snellman with Christian Grou
Lim Jee Seon, Zhi Xiong Chan, Kengo Skorick, Daniel Piker, Azlan Yusof, Yasmin Sabet, Rika Horiki, Ong Choon Hoe Vince, Sangil Park, Daria Supp, Jun Seung Woo

Digital Portfolio Pete Gomes
Marco Ginex, Tim Dempers, Myung Min Son, Graig Delany, Maciej Woroniecki, Michal Ciomek, Nicole Taylor, Jenny Sabin, Winna Japardi, Nia Garner







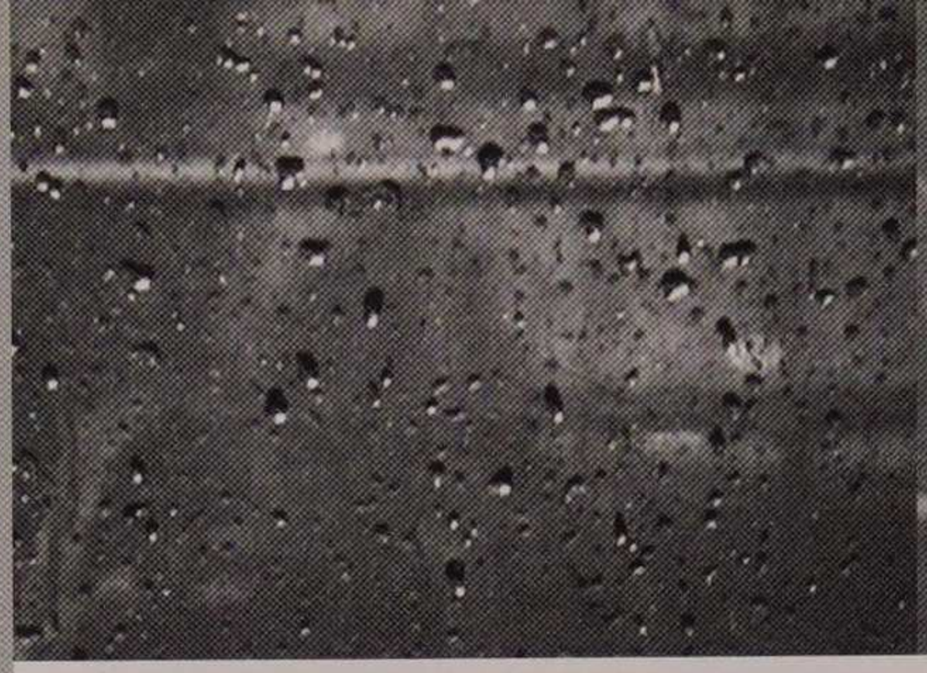
Object Fabrication Valentin Bontjes van Beek
Baco Beaujolin, Simon Lee, Kwanjoo Park, Linje Wang, Martin Jameson, Maryam Kiaie

InteractiveMedia David Tortora
Asako Hayashi, Ines Primo de Rivera, Raul Lourenco, Prasong Suppadungchon, Jung Joon Yun, Freda Yuen, Raymond Kettner, Jong Kouk Kim, Ann Byer

Intermedia Pete Gomes
Thomas Tong

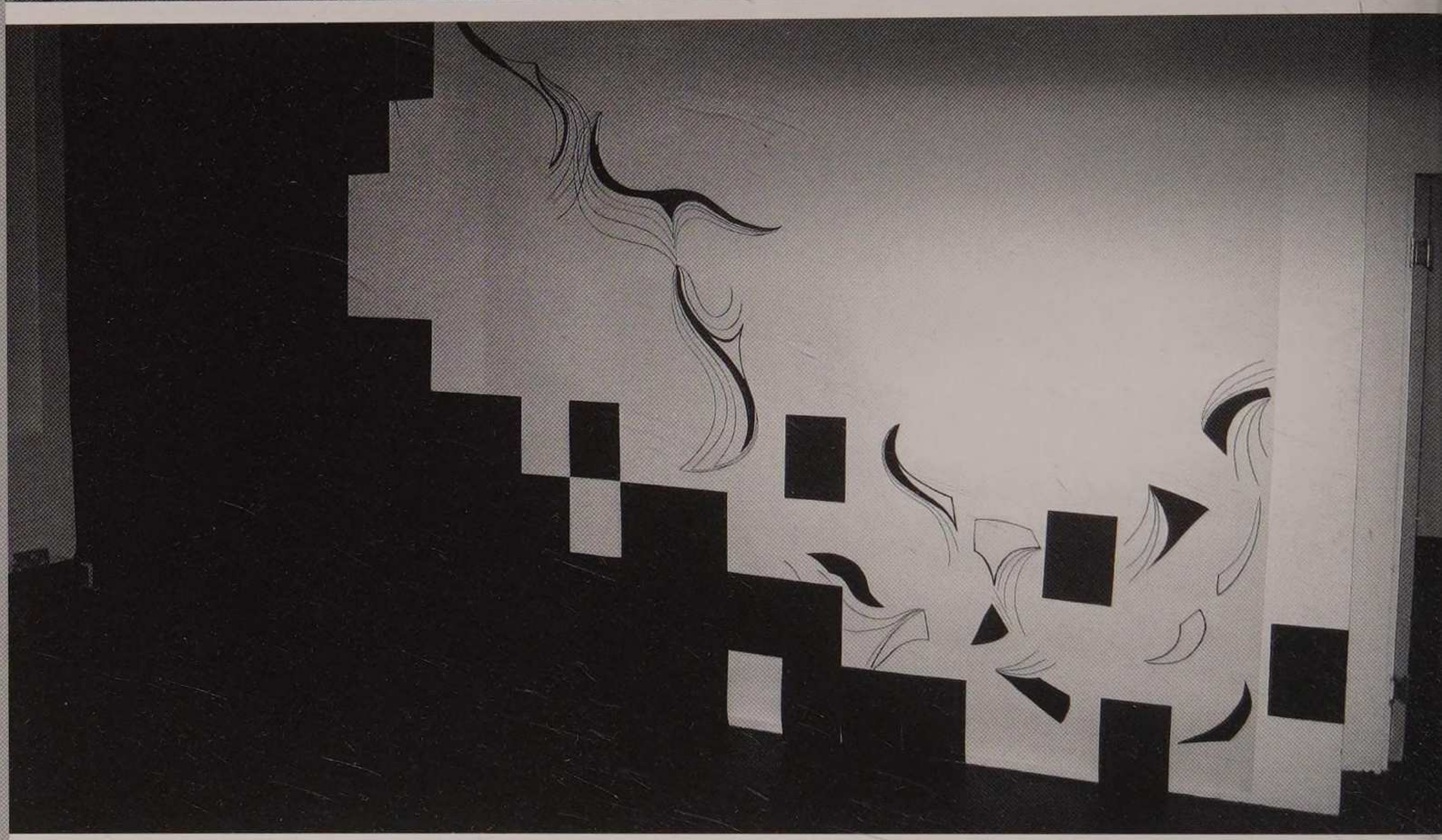
Photo Sue Barr
Youngkil Song, Rojia Forouhar Abadeh, Hee Seung Lee, Sandra del Missier, Maro Riga, Tessa Katz

Video Joel Newman
Eli Hatleskog, Soo H. Jin, Chris WongYo Murata, Sakiko Watanabe, Yonosuke Fukuda















Workshop Shin Egashira
Kyo Nakagami, Jesse Sabatier, Celina Martinez-Canavate, Angela Lim, Badintra Balankura, Derin Ozken, Viola Carnelutti

Spring Term

Color Photography Goswin Schwendinger
Gidon Fuehrer, Nikhil Raj, Yusra Zulkifli

Digital Animation Christian Grou with Tapio Snellman
Guillermo Ruiz de Teresa, Arthur Mamou Mani, Yasmin Sabet, Daniel Piker, Jee Seon Lim, Ines Primo de Rivera, Martin Jameson, Benjamin Koren



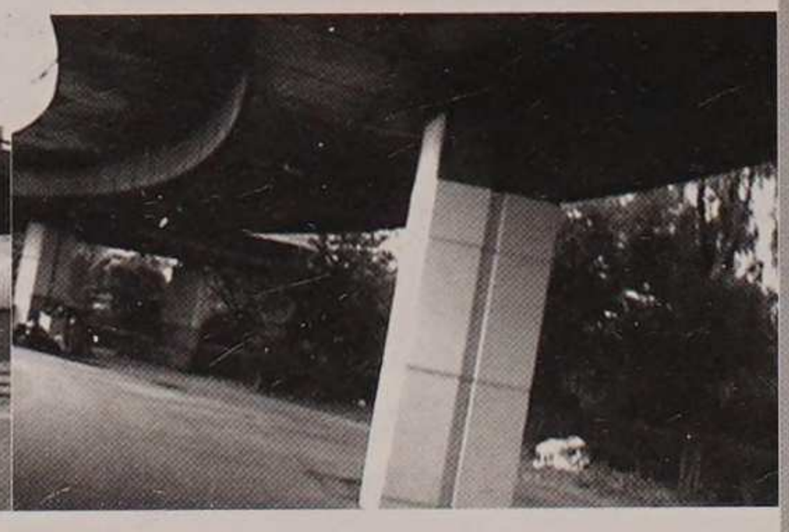












Drawing I: Colour Antoni Malinowski
Talya Sandbank, Joo Hyun Jung, Evonne Tam, Sea Eun Cho, Maryam Pousti, Sandra del Missier, Ryan Kwong Hung Li, Jesse Sabatier, Tessa Katz

Drawing and Space-Making
Katrin Lahusen and Greg Sheng
Kevin Cash, Kyuho Choi, Derin Ozken

Interactive Media David Tortora
Hyun-Jin Kim, Pil Won Kim, Felix Guillen

Object Animation Valentin Bontjes van Beek
Soo H Jin, Rika Horiki, Kengo Skorick, Sang Hoon Han, Hillia Hiu Yee Lee, Choon Hoe Vince Ong, Hyun-Young Sung, Tessa Katz

Photo Workshop Joint Project
Sue Barr and Shin Egashira
Chao-Ching Wang, Atsushi Iwata, Yoo Na Lee

The Architectural Association & Development: Investing in the future and ensuring that the AA remains at the forefront of architectural teaching and debate

Since its foundation in 1847, the AA has remained both independent and self-supporting. A pioneering higher-educational charitable environment, it receives no statutory funding for the running of the School or its associated programme of public events, lectures and exhibitions. The AA relies upon support to help sustain its status as one of the most influential schools of architecture in the world. Thanks to the generous contributions of AA members, alumni and friends, the School maintains its reputation.

The AA's Development Department exists to strengthen the School's position at the forefront of teaching, learning and debate by inspiring active participation and investment in the AA. Support and partnership relationships are based on sharing the AA vision. Within the Development Department the emphasis of fundraising is to nurture and cultivate mutually beneficial relationships with individuals, organisations, institutions and corporate companies. A great strength of the AA is the sense of loyalty and involvement felt by the donors who help to fund its full range of activities.

Sponsorship of Projects Review

Projects Review **is the largest and most important annual public event for the Architectural Association. Attended by over 6,000 visitors from around the world, it draws a dynamic and influential audience working in the field of architecture and the built environment.**

Much more than a public platform showcasing the work of the organisation, Projects Review **reveals the AA's breadth of vision as well as the excellence and diversity of its teaching methods. This event provides the AA with the opportunity to open its doors to the wider community, challenging perceptions and encouraging debate on the role of architecture, now and in the future, locally, nationally and internationally.**

A limited number of like-minded and renowned organisations, who have an interest in or whose work is related to architecture and the built environment, have generously contributed financial support towards Projects Review**. Achieving this sponsorship is very important to the AA. It releases much-needed resources which can then be redirected towards the AA's Scholarship & Bursary programme, increasing opportunites for talented students to study at the School. Further funds are used to help maintain the AA's cutting-edge teaching facilities through the acquisition of up-to-the-minute digital equipment and software, as reflected in the work on display in** Projects Review**.**

Corporate Support

Sustaining the School as an academic centre of excellence requires a continuing search for new support and sponsorship relationships. The AA works to ensure that meaningful relationships develop.

Sponsorship needs are addressed and serviced by the Development Director, and include brand awareness and association, enabling access to AA facilities, events and expertise. As a part of our sponsorship pledge we open up opportunities for interaction with students and young architects. There is the potential for reaching a new, young and international audience, and for involvement in ground-breaking research work.

Although internationally renowned, the AA is not a wealthy institution. Developing a small pool of mutually beneficial relationships with supportive organisations is crucial for us to ensure the AA retains its reputation as one of the most important and experimental schools of architecture, attracting the very best students in the world.

The AA would like to use this opportunity to thank the sponsors of Projects Review 2004/05:

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Nicky Wynne Development Director
Tel. 020 7887 4090
development1@aaschool.ac.uk



For a period of five weeks during last year's Projects Review, the DRL relocated its design teams and systems from its John Street studios to a 110-square metre lab in the AA Front Members' Room. Here they exhibited not so much their work as themselves: a live display of the everyday work routines that make possible a new generation of architectural experimentation. Photo Sue Barr

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Valentin Bontjes van Beek
Marilyn Dyer
Hugo Hinsley
Andreas Lang
Michael Weinstock

Foundation

Miraj Ahmed
Theo Lorenz
Saskia Lewis
Benedict O'Looney

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Academic Adviser
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Reem Charif

Unit 2
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Cathy Hawley

Unit 3
Alex Haw
Martina Schäfer

Unit 4
Valentin Bontjes van Beek
Nathalie Rozencwajg

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Academic Adviser
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Peter Salter
Peter Beardsell

Unit 2
Charles Walker
Lip Chiong

Unit 3
Natasha Sandmeier

Unit 4
Mark Hemel
Nate Kolbe

Unit 5
Katrin Lahusen

Unit 6
Veronika Schmid
Alistair Gill

Unit 7
Annika Grafweg
Cathy Hawley

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Yusuke Obuchi
Alan Dempsey

Unit 9
Shumon Basar
Oliver Domeisen

Unit 10
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Kathrin Böhm

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Unit 3
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Rubens Azevedo
Julian Löffler

Unit 4
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Achim Menges

Unit 5
George L Legendre
Lluís Viu Rebés

Unit 6
Chris Lee
Sam Jacoby

Unit 7
Nikolaus Hirsch
Makoto Saito
David Adjaye

Unit 8
Mark Prizeman
Peter Thomas
Tom Coward

Unit 9
John Bell
Theo Lorenz

Unit 10
Carlos Villanueva Brandt

Unit 11
Shin Egashira
David Greene

Unit 12
Eva Castro
Holger Kehne

Unit 13
Götz Stöckmann

Unit 15
Francesca Hughes
Rita Lambert

Graduate School

Environment & Energy
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Klaus Bode
Werner Gaiser
Raul Moura
Peter Sharratt

Graduate Design: AADRL
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Patrik Schumacher
Tom Barker
Christiane Fashek
Yusuke Obuchi
Theo Spyropoulos
Vasili Stroumpakos
Tom Verebes

Graduate Design: Emergent Technologies & Design
Michael Hensel
Michael Weinstock
Achim Menges
Martin Hemberg
George Jeronimides

Graduate Design: Landscape Urbanism
Eva Castro
Lawrence Barth
Sandra Morris
Eduardo Rico
Leyre Asensio
David Mah

Histories & Theories
Mark Cousins
Katharina Borsi
Marina Lathouri
Robert Maxwell
Charles Rice

Housing & Urbanism
Jorge Fiori
Lawrence Barth
Nicholas Bullock
Hugo Hinsley
Dominic Papa
Elena Pascolo
Carlos Villanueva Brandt

Visiting Students Programme
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Oliver Domeisen
Sam Jacoby
Charu Gandhi
Nazaneen Shafaie

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Alan Greening
Sue Blundell
Andrew Shepherd

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Sarah Couch
Brian Dix
Axel Griesinger
Sandra Morris
Jan Woudstra

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Alastair Robertson
Part 1
Javier Castañon
Part 2
Hugo Hinsley

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Jon Cole

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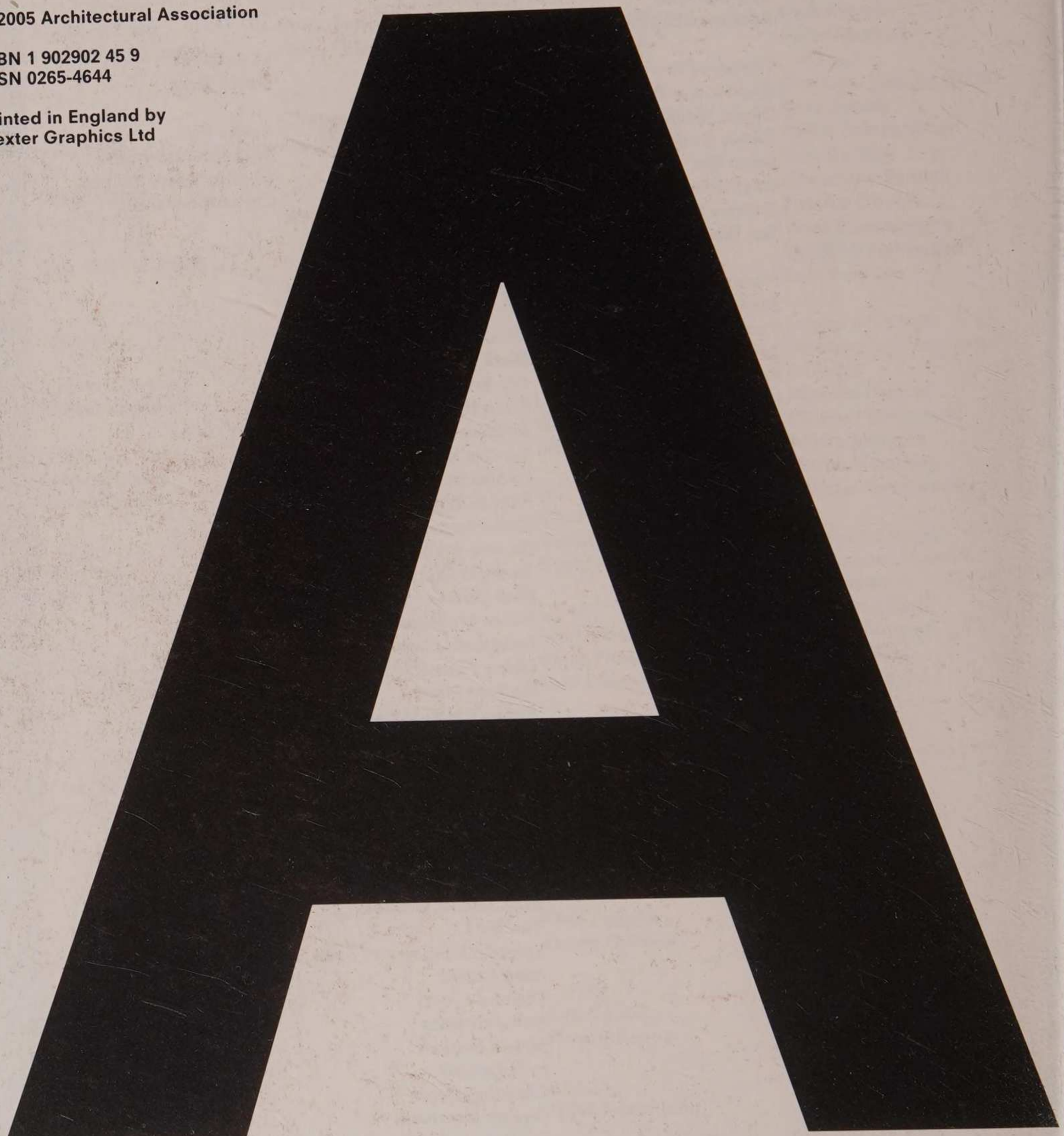
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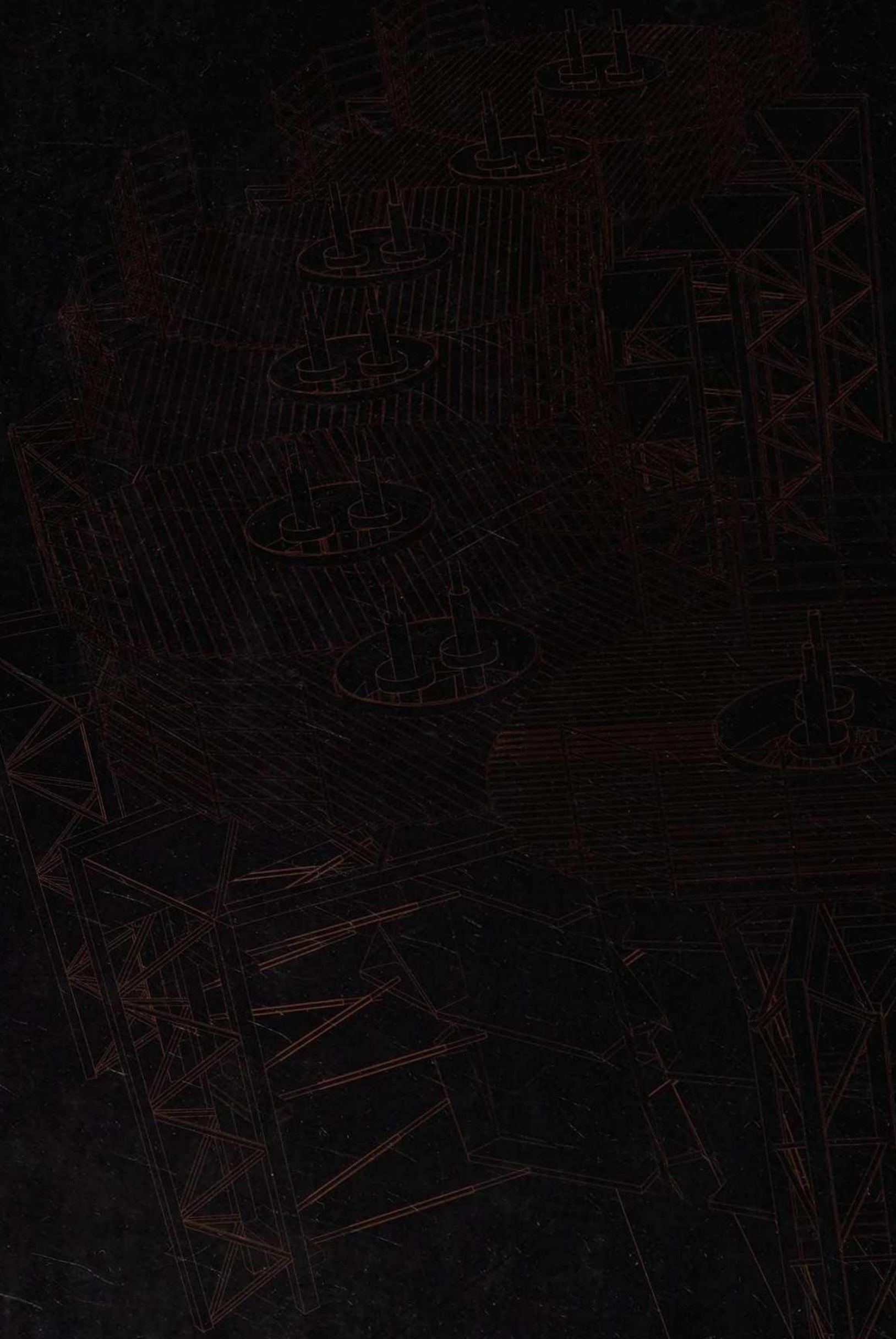
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