Inter 11: extended brief

sub-saharan spaceships.

2014-2015

nomadic structures for a techno-tribal community
In contemporary society technology is believed to exert a controlling force over our daily lives, monitoring our activities while collecting and storing data about our habits and interests. But imagine another kind of interaction with technology designed to intensify life, creativity and freedom. This year Intermediate II will travel to Cape Town, understanding South Africa as one of the most appropriate landscapes where this countercultural tech-activism can flourish, but where its tribal roots have long been erased. It is a country where wilderness and urban growth are facing a precarious sustainability, where new technologies are implanted faster than physical infrastructure, but also a continent with a strong tribal identity that is necessary to inspire visionary settlements that fuse past, present and future.

Club culture and holistic practices have already served as unusual architectural tools to create alternative environments dedicated to the empowerment of the self. This year, we’ll look at wearable technologies as a growing field to provide us with a whole new set of superpowers. We will begin by designing jewellery with cosmic sensory effects. These devices will amplify the perception and interaction with space and provide their users with a radical communal identity. Like the temporary structures that populate the Nevada desert during the Burning Man Festival, we will look to the sub-Saharan equivalent, Afrika Burn, where tribal pasts and scientific futures are manifested through lightweight constructions. Critiquing the western import of ‘vernacular’ architecture, we will be inspired by the decorative pieces and unique traditions of this context to create modern equivalents. To design these buildings, we’ll learn from the most technologically advanced products produced by contemporary culture: the spaceships of science fiction – magnificent examples of highly operative inhabited environments fully-loaded to set up alternative colonies.

The spaceships will be camps for craft and innovation - spaces to work and exhibit these new traditional-digital hybrids. Together the unit will expand the body/mind relationship to technology in this wild natural landscape by designing a highly technological and digital shelter for our new subversive community.

**overview: techno-tribalism.**
 term 1 – sensory jewellery.

#NEWTECH
GPS trackers, smart glasses, ambient assisted living, sensors, algorithmic control, self-tracking apps, CCTV cameras... these are all new agents which are shaping our lives and our spaces. An expanding network of electronic devices connect us to our immediate environment but with a growing data-sharing platform that is augmented by the internet.

Data is the new fuel for companies, or even governments. They know what you are doing at home, in your car, when you run, what you eat... Citizen’s data is the new big business making the most banal everyday objects acquire a tremendous power over regulating your behaviour. It could be said that this growing proliferation of control is an enactment of a political programme in technological form.

“we’re everyday robots on our phones.”
- Damon Albarn, Blur -

WEARABLES
The boundaries of the human body can be questioned with the appearance of these devices. Not only are our physical interactions with electronics producing a prosthetic body but our new avatars inhabiting social media are duplicating and amplifying our sense of identity. From this perspective wearable technologies seem to intensify this mutation process. Its extreme adaptation to our personal contours transforms our identity and their presence transforms our daily experience.

DIGITAL REVOLUTION
But technophobia is not the solution. These innovative tools could provide humans not only with alternative possibilities of concealment and protest against the corporate system but beyond that, they offer new forms of freedom and amplified experience. Technology could be a set of weapons for a new resistance. They can empower our bodies, minds and senses. They can be potent tools of creativity for the construction of temporary autonomous settlements. In parallel to their growing ability to control our daily lives, they are helping shape new hyper-connected communities that share information and experiences.

Nike Fuelband that syncs to your iPhone
The new iWatch by Apple
The Living Points Structure (2014). Ewa Sliwinska
Hearing aid. DesignAffairs Studio
term 1 – sensory jewellery.

PROPOSAL: SENSORY TECH JEWELLERY
To begin this year, students will design a wearable device. The function of the piece will come from a critical and scientific approach to the body as well as the cultural context. South African traditional jewellery with its tribal richness will provide us with a multitude of references to design fantastic pieces that when combined with digital tools will define the ornament and identity of a new technological and subversive community.

For this project we will collaborate with LOTOCOHO, a young and prestigious pair of jewellery designers who work with 3D prototyping techniques to produce their collections. The success of the design will be through the finished piece’s attractive sculptural qualities and related significance to the cultural context in post-apartheid Cape Town (through its form, colours...), in order to gain credibility as a useful and critical device. In order to make these jewellery pieces wearable and operable technology, we will rely on regular dialogue with specific experts and tech gurus.

PROPOSAL: PLUG-IN ARCHITECTURAL FRAGMENT
Following the production of the sensory jewellery, to transition from the body to the building scale, a model at the intermediate scale between the two will be constructed. A fragment that relates to themes explored in the jewellery piece, it will shift in scale in terms of its materiality and should embody a specific construction process relating to the material it is made from. The model should explain the most immediate environment and interface of body and building/ jewellery and spaceship. It should have a scale, and its location within the building should be clearly identified in drawings. This will be defined as the plug-in architectural fragment due to the ability of the wearer to somehow relate their jewellery piece to the materials and spaces of the building they are within.

Kingla necklace, acrylic & brass. Sarah Angold

Ring A - III. LOTOCOHO

Martha from the Ndebele tribe. Kyle Ueckermann
term 1 – output.

MODEL
- Jewellery prototypes (each student to choose a specific piece of jewellery: bracelet, necklace, earring, nose-ring, anklet)
- Jewellery final piece incorporating digital technology and sensory effects, as well as themes relating to tribalism, globalisation and the South African cultural context

PORTFOLIO DRAWINGS (minimum requirements)
- Blueprints of the jewellery prototype: plan, section, elevation
- Material studies and system used for the jewellery
- Storyboard of process and techniques used to fabricate the jewellery
- Sensory effects of the Jewellery
- Relationship of the Jewellery to the cultural context of Cape Town
- 3D renderings and images of the jewellery piece

- Plug-in Architecture insertion point studies
- Section and Elevation of Plug-in fragment
- Materiality of Plug-in piece
- Images of the jewellery interfacing with the architectural fragment

RESEARCH SHEETS/ BOOKLETS
- Wearable Technologies
- Sensory perception
- The Body in Architecture
- Tribalism in South Africa, post-apartheid Cape Town

term 1 – skills & tools.

- 3D modelling in Rhino, and how to export to illustrator, constructing detailed drawings from a 3D Rhino model, basic rendering of results
- The use of InDesign - templates, formatting, master pages, importing options
- Jewellery fabrication using precious metals alongside architectural fabrication techniques of laser cutting, 3D printing, CNC-ing etc.
- Technical annotated 2D drawings formatted to suit the blueprint style of the manual/ portfolio, following architectural conventions of plans, sections, axonometrics and elevations
term 1 – calendar.

Autumn term 2014.
29 September to 19 December

- Week 1: Intermediate Unit Introduction.
Intermediate Unit Interviews.
First Meeting - presentation of brief
- Week 2: TALK on South Africa by architect Greg Ross, Central Saint Martins
Presentation of the exercise “Jewellery, Wearables, Tribalism and the Senses”
WORKSHOP on InDesign to make portfolio templates
- Week 3: WORKSHOP about 3d-modelling
Introduction to Sensory Jewellery by Madrid-based designers LOTOCOHO (lotocoho.com)
- Week 4: First draft prototypes of Jewellery and blueprints due
WORKSHOP with Interaction designers from Special Projects Studio (special-projects-studio.com)
- Week 5: Start formatting Jewellery and initial research on Cape Town into the MANUAL (portfolio)
Jewellery second draft of prototypes to be presented - Send ideas to LOTOCOHO in advance of the workshop the following week.
- Week 6: OPEN WEEK. Trip to Madrid.
Intensive WORKSHOP with LOTOCOHO to produce jewellery using precious metals and innovative techniques.
- Week 7: Make final drawings of jewellery to reflect in detail the pieces produce from workshop
WORKSHOP on Detailed Drawing
- Week 8: Introduction to new brief “Plug-in Architectural Fragments”
- Week 9: Pin-up/ Jury on final Jewellery pieces
- Week 10: Tutorials on how to translate the jewellery models into a piece of a building that has similar effects.
3rd years - first TS tutorial with Kenny to discuss ideas
- Week 11: PORTFOLIO CHECK - manual containing images and drawings of jewellery and spatial fragment in detail as well as assembly
- Week 12: FINAL JURY (Tuesday, 16 December)
Research Capetown and AfrikaBurn
Christmas Party

Christmas Holidays: Work on a site plan & choose an expert consultant for your project
SOUTH AFRICAN CHALLENGES
South Africa has made great progress in its social and political context but racial tension, poverty, and inequality are ongoing issues that remain to be resolved. South Africa is also held up as an example of steady growth within the African continent. As part of a continent, often described as the Last Frontier, which is the last to be fully incorporated into the global economy, South Africa is a strategic territory facing rapid development, embodying the responsibility towards a sustainable growth. The challenges of this expansion are clear. It is a country blessed with astounding nature reserves and a rich tribal identity but with a precarious balance between development and nature. For architects, such a context means there is a need to rethink settlements and establish homeostatic relationships between nature, social identities and future.

CAPE TOWN + JOHANNESBURG
Cape Town, will be the specific area we will delve into, siting our lightweight interventions within its hybrid of natural and urban landscapes. It represents an urban context where the different conflicts and opportunities are intensified. Cape Town is probably the wealthiest African city surrounded by 30 natural reserves, where different cultural, urban or social clashes create complex and interesting territories for architectural experimentation. The outskirts of the city will be our advanced landing ground, where new communities will launch their future settlements.

In addition to Cape Town, Johannesburg is also experiencing a complete urban regeneration, offering perfect examples of racial coexistence through a recently active cultural framework; this context will be studied as part of the unit trip and research.
NEW AFRICAN CREATIVITY
The first source of inspiration for the unit research will be a source of creativity resulting from a strong cultural clash, where African tribal culture meets globalization. We will delve into the music scene, with the creation of subcultures like Zef, coexisting alongside Hip-Hop, or techno music and simultaneously hybridising tribal rhythms. Curator Hans Ulrich Obrist also recently mentioned the rise of an entirely new talented generation of South African artists using new technologies to reveal a renewed identity and sense of self.

TECHNO-TRIBALISM
With all these conditions, South Africa can be seen as the perfect field to establish a very specific techno-tribalism. The purpose of the unit will be to combine the richness of South African tribes like the Ndebele or Zulus with new technologies in order to create a radical community near Cape Town. Through this we will trigger a debate about how architecture negotiates between nature, the body, and the activities of everyday life. In this way creating, working or producing can be understood through a countercultural perspective. We believe that future architects should design the thresholds for an enlightened community.

SPACE FESTIVALS
The second source of tools for the unit work is the festival scene in South Africa. We believe that festivals are the best expression of a soft and quick implantation, where new technologies can easily be tested against heavy infrastructures. We’ll look specifically to Afrika Burn, a version of Burning Man, the Nevada desert festival. Afrika Burn is a manifestation of techno-tribalism where technology meets the vernacular with all the ingredients mentioned above. The unit will define an alternative cosmic colony, designing a settlement using these temporary structures inspired by the festivals; a soft technological infrastructure which will land near Cape Town to expand and celebrate a new way of life in the Last Frontier.
ARCHITECTURAL SPACESHIPS: Deployable structures for techno-tribalism

A Spaceship is probably one of the first constructed images that comes to our mind when talking about advanced technological products. Architecture has been seduced by this demonstration of future machines, dedicated to expand our spatial potentials. From the Modern Movement and its fascination with the vehicles of the Machine Age to “we are all astronauts” the countercultural slogan where Buckminster Fuller claimed the birth of a new society who believed in the power of liberation embodied by the space race, spaceships have been the radical expression of visionary and highly developed constructions capable to settle new ways of life in remote territories.

This year our unit will first investigate architectural examples inspired by this idea of exploration and transformation of living conditions that spaceships and new technologies imply. This was the aim of Ant Farm when they built The House of the Century in 1971. It wasn’t a proper house, but in it they displayed a whole set of new technologies dedicated to exploring and connecting with the outer world, not for controlling an aggressive unknown nature but to be part of it as an observer. We will also look at case studies of paradigmatic architecture manifesting lightness and the use of new technologies like the Pompidou or The Walking City by Archigram, in order to enrich and inform our Unit spaceships.

SCIENCE FICTION

The source of our inspiration to improve our spaceships is science fiction. Stories about the future offer different examples of radical communities inhabiting remote planets or landscapes; but we will address those proposing visionary approaches to the traditional narratives associated with a hypertechnological future. For this, we chose the movie adapted from Dune, Moebius, Chris Foss and Jodorowsky’s novel; displaying an incredible set of tribal rituals and radical atmospheres where the use of colour and different graphic languages create revolutionary sci-fi imagery.

OCULUS RIFT

This term we will experiment with recreating immersive experiences virtually through using gaming software and the viewing device Oculus Rift to synthesise authentic walkthroughs of our buildings. The unit has acquired an Oculus headset to push the boundaries of how we represent and communicate architecture.
term 2 – output.

MODEL
  - Material study, Plug-in fragment model
  - Assembly model showing construction strategy and lightweight elements

PORTFOLIO DRAWINGS (minimum requirements)
  - Site plan and section
  - Drawings explaining site strategy and relevance to themes explored in the jewellery piece and the plug-in fragment
  - Material system of the spaceship, and how it relates to the materiality of the jewellery/plug-in fragment
  - Kit of parts used to build the spaceship structure
  - Deployment strategy for assembly (and disassembly if applicable)
  - Sensory effects of the spaceship construction on its inhabitants/surroundings
  - Relationship of the spaceship to the cultural context of Cape Town and the community who inhabits it
  - Drawings explaining how the structure can be self-sufficient or sustainable in terms of energy and infrastructure, in accordance with Afrika Burn’s “leave no traces” policy
  - 3d renderings and images of the spaceship structure

RESEARCH SHEETS/ BOOKLETS
  - Site analysis and findings from the unit trip
  - Case studies of lightweight nomadic structures and construction techniques (eg: Hans Hollein’s Aircraft Carrier City, Buckminster Fuller’s Geodesic Domes, Archigram’s Plug-in City or Walking City)
  - Interviews and information with an expert consultant

term 2 – skills & tools.

- Drawing techniques to communicate ideas more effectively graphically
- The use of virtual reality headset and gaming device Oculus Rift
- UNITY: an interactive tool for video game development, immersive architectural visualisations, and interactive media installations
- Model-making skills to fit different materials, techniques and pieces together
- Technical understanding of how the building is put together
- Strategies for working with digital technologies, drawing on the expertise of designer Moritz Waldemeyer
term 2 – calendar.

Winter term 2015.
12 January to 27 March

- Week 0: Unit trip to Cape Town & Johannesburg (January 6-13th)
Visits to the sculptor Tom Price’s studio, World Design Capital 2014 headquarters, meet: architect Lindsay Bush, the organisers of AfrikaBurn 2015, Design Indaba and the Ndebele tribe.

- Week 1: LECTURE on Nomad Structures
Produce a research booklet with findings from the Unit Trip
TS discussions with 3rd years on spaceships
Presentation of the exercise “Sub-saharan Spaceships”
WORKSHOP on “drawing techniques”

- Week 2: A presentation about who your expert consultant is
Site analysis: review of trip research with site plans and sections

- Week 3: Pin-up on initial spaceship programme, materiality and site

- Week 4: Visit to Chris Foss STUDIO to see his drawings for science fiction films and book covers for Isaac Asimov (chrisfossart.com)
Presentation vs. drawing exercise

- Week 5: OPEN WEEK.
STUDIO VISIT to Ross Lovegrove’s Studio (rosslovegrove.com)
Oculus Rift/ UNITY workshop
Studio visit to Moritz Waldemeyer (Digital wearables, collaborator with Hussein Chalayan, Black Eyed Peas: waldemeyer.com)

- Week 6: Intensive TS production for 3rd years
Model-making of spaceship structure

- Week 7: Pin-Up of spaceship model and perspectives

- Week 8: Intensive drawing week
Talk by Nobrow Press on graphic embedded narratives (nobrow.net)

- Week 9: Portfolio check - format everything into the manual
TS Interim Jury

- Week 10: 2nd year Submissions Hand-In
Term 2 Final Jury

- Week 11: 3rd year Submissions Hand-In
3rd year Preview tables

The Alternate Earth. India Jacobs, Inter 11 2013-14
BHASM Temple for India’s transgendered Hijrahs. Patricia de Souza Leao, Inter 11 2013-14
A SPACE FOR CRAFT AND INNOVATION
The lightweight spaceships will be programmed to be similar to the Germanic Kunsthalle, spaces for making and invention. Here, the community will gather to produce objects that synthesise the traditional with the digital, the past with the future, to define how they will occupy and understand the present. Their craft and innovative practices will also be exhibited to explain and educate the surrounding community about their trade and vision for Cape Town in the future.

SOFT LANDING
Ant Farm’s soul for the creation of The House the Century will guide us through the type of technological attitude that Inter 11 will look at the architectural scale. Creating advanced and lightweight prototypes to expand our awareness, we will create a soft colonisation in the fragile ecosystem of the South African landscape. The best manifestation of a soft landing nowadays is the set of deployable structures created by festivals. Festivals are also where the countercultural use of technologies is implanted and tested. The festival tent typology will be used to enhance our nomadic structures by creating amazingly advanced prototypes. These nomadic prototypes will be our versions of a spaceship that will define alternative ways of production, connection with wild life, and sustainability.

NOMADIC STRUCTURES FOR A SPECIFIC TRIP:
The Inter 11 spaceships will be architectures potentially creating innovative protocol because the trip offered by these specific spaceships is about ourselves, about recovering a stable relationship with nature and expanding our powers to intensify the feeling of being present. Full Attention Living Prototypes will face strong anxiety symptoms, loss of identity or freedom and many other consequences that high technological atmospheres trigger today. It is about recharging and taking care of communities, reinforcing their identities and offering alternative futures, not against progress but using technology as a countercultural tool. Inspired by Peter Sloterdijk’s definition of the users of space stations, together we will be “spiritual astronauts” defining our tribes this year in South Africa.
term 3 – output.

MODEL
- Final spaceship model showing lightweight structure, combining digital prototyping and technological effects with a traditional material (should be operative)

VIDEO
- Multimedia performative immersive piece showing the interaction between the three scales of body, building and context/community

RESEARCH SHEETS/ BOOKLETS
- Kunsthalle typology: work/exhibition spaces and their importance eg: Frank Lloyd Wright’s Taliesin, Paolo Soleri’s Arcosanti, the countercultural artists’ community Drop City in southern Colorado or South India’s hippy settlement Auroville.

PORTFOLIO DRAWINGS (minimum requirements)
- Details of how the building is assembled, joints, components etc.
- Drawings and images showing how the structure is inhabited and used
- Long-term impact of the spaceship on the community
- Exploded axonometric showing the parts of the jewellery, fragment, spaceship and site, an overview drawing to conclude
- A1 poster advertising your innovation and production camp (spaceship)
- Renders and images of the final proposal/model

term 3 – skills & tools.

- Model-making skills hybridising traditional material techniques with digital fabrication, as well as how to connect and combine the two
- Video editing and filming techniques, using Premiere Pro or Final Cut
- Strategies for performance and body-spatial awareness, drawing on the expertise of the workshop with Evgenia Emets
term 3 – calendar.

Spring term 2015.
28 April to 27 June

- Week 1: **3rd year TS Final Submission**
- Week 2: PORTFOLIO REVIEW for second and third year students
  **TS High Pass/ Low Pass Jury**
- Week 3: Multimedia Performative WORKSHOP with Evgenia Emets.
  Production of videos in order to communicate the whole project, from tech jewellery to performance of the users in the building ([analemagroup.wordpress.com](http://analemagroup.wordpress.com))
- Week 4-5: Undergraduate Jury Weeks - **Final Jury (week 5)**
- Week 6: Portfolio check and presentation rehearsals
- Week 7: **2nd year final tables**
- Week 8: **3rd year Part I check**
  2nd years to start work on exhibition
- Week 9: **RIBA External Examination (3rd year)**
  End of the year exhibition

*Temple for Information Desaturation. Ana Maria Nicolaescu, Inter 11 2013-14*

*Halite Delight, section through one of the salt harvesting chambers. Reem Nasir, Inter 11 2012-13*
Technical studies.

Technical Studies will look at temporary structures - spaceships that touch the ground lightly. Somewhere between pavilions and installations, the structures are built as camps for the production and exhibition of innovation and craft, hybridising the traditional tribal materials and techniques with digital technology.

Technical Studies proposals will examine:
- materiality of these structures
- how the materials/effects relate to the senses
- how the digital tools employed for the jewellery translate to a larger scale
- how the building can be assembled and disassembled
- what the material system, techniques and kit of parts used to make the structure are
- what the impact is of this building on the community
- how the external architectural or environmental factors can be measured similarly to the internal workings of the body
- How it can be self-sustainable in terms of energy and infrastructure

The TS submission will be an extension of the portfolio and will be a crucial part of the manual as a self-explanatory guide of how to build your device, user, building and their effects on the community. Important precedents will be stage sets, pavilions, plug-in architecture, and digital installations.

Deployment of the Rehabilitation Rave Tent. Pietro de Rothschild, Inter 11 2013-14 (nominated for TS3 High Pass)
Villos: A Hedonistic Experience between Body and Building. Andreas Stylianou, Inter 11 2012-13 (TS3 High Pass)
MANUAL

The modern day manual, is black and white, standardised, and dull. Yet the manuals made during the 1950s started to incorporate graphics, a sense of colour and thoughtful layouts that engaged their audience. The manual is an ideal portfolio format since it contains self-explanatory drawings and instructions of how your community is built starting from the sensory jewellery and then showing how this design transforms to become the plug-in fragment, which eventually evolves into your spaceship structure with a wider impact on a community and landscape.

The manual will communicate through its use of colour and layout, the identity of the community it instructs, who they are, what they make and how this is exhibited. The manual should also be structured to heighten the chosen sense that is augmented by the project. Drawings within will be considered blueprints for the jewellery, the space fragment and the spaceship, allowing readers to reconstruct these objects for themselves if necessary.
bibliography.

THEORY
Clippinger, John. H & David Bollier. From Bitcoin to Burning Man and Beyond: The Quest for Identity and Autonomy in a Digital Society
Fuller, R. Buckminster & Jaime Snyder. Operating Manual for Spaceship Earth
Graafland, Arie. The Body in Architecture
Ito, Toyo. Tarzans in the Media Forest
Krukowski, Samantha. Playa Dust: Collected Stories from Burning Man
McHale, John. The Future of the Future
McLuhan, Eric. Essential Marshall McLuhan
Raiser, Jennifer. Burning Man: Art on Fire

ARCHITECTURE, ART AND TECHNOLOGY
Brand, Stewart. Whole Earth Catalogue wholeearth.com
Burns, Jim. Arthropods. New design futures.
Eckhard, Schneider, Tom Eccles & Mariko Mori. Mariko Mori: Wave UFO
Foss, Chris & Rian Hughes. Hardware: The Definitive SF Works of Chris Foss
Gordon, Alastair. Spaced Out: Radical Environments of the Psychedelic Sixties
Hodge, Brooke & Patricia Mears. Skin + Bones: Parallel Practices in Fashion and Architecture
Hollein, Hans. Hans Hollein, Design: Man transforms : Concepts of an Exhibition
Kozel, Susan. Closer: Performance, technology, phenomenology
Mori, Mariko. Oneness
Pons, José L. Wearable Robots: Biomechatronic Exoskeletons
Rinzler, JW. Star Wars: The Blueprints
Schwam, Stephanie. The Making of 2001: A Space Odyssey
Schwartzmann, Madeline. See yourself sensing. Redefining human perception
Scott, Felicity. Ant Farm, The living Archive 7
Seymour, Sabine. Fashionable Technology. The intersection of Design, Fashion, Science and Technology
Seymour, Sabine. Functional Aesthetics, Visions in Fashionable Technology
Sudjic, Deyan & Susan Cohn. Unexpected Pleasures. The Art and Design of Contemporary jewellery
Warrick, Patricia. The Cybernetic Imagination in Science Fiction

FILM
Destination Moon (1950)
2001: A Space Odyssey (1968)
Star Wars Episode V: The Empire Strikes Back (1980)
Bladerunner (1982)
The Fifth Element (1997)
District 9 (2009)
Jodorowsky’s Dune (2013)

*All books marked in yellow can be found on the Inter 11 shelf in the library.
Manuel Collado Arpia and Nacho Martín Asunció are founders of the Madrid based office Mi5 Architects. They have won and built several competitions and their work has been recognized, awarded and published in a wide range of media such as Dezeen, Archdaily, Icon, Mark, or El País.

Since 2003, they have taught at various institutions as: the Architectural Polytechnic Universities, UAH Madrid, UA Alicante and UCJC Madrid, the Architectural Association Summer School, and Fashion Design at IED Madrid, in addition to having participated in several juries, lectures and exhibitions such as Venice Biennale, RIBA London, IVAM Valencia, GD-NYU, among others.

They have both obtained their PhDs at ETSAM Madrid in 2013.

Manijeh Verghese is the curator of the AA Public Programme and the editor of AA Conversations. With a previous degree in architecture and mathematics from Wellesley College, Massachusetts, she graduated from the AA with Honours. She has worked for numerous architecture practices and design publications, including John Pawson and Foster + Partners as well as for Disegno, an architecture, fashion and design biannual, and Icon magazine. In her own work, she is interested in the different formats through which architecture is communicated.

Right: The Case of the Elusive Room. Manijeh Verghese.