Overview

Inter 12 will again be dealing with the role of events in the production of architecture, however this year we will focus on the ‘moment’ as a trigger for something far larger and more impactful. As part of this we will be looking at the more ephemeral manifestations of architecture and design that help define the experiences that are central to our cultural environments. The unit will be investigating happenings at various scales and including different programmes and asking how the audience and user can inform the production of spaces within cities.

The premise is that architectural practice, and education, too often concentrates on the architectural object with less concern for the crafting of the actions that the architecture is there to support. By taking this position we will be considering the contingent in architecture and testing the idea of agency being spread beyond the profession by asking how the audience and user can inform the production of spaces and cities. To do this we will consider events as being design elements that have a specific temporality that shift the emphasis away from the purely spatial onto the activities and users that will occupy the architecture.

The unit will be design and research driven, merging architectural representations from the traditional to the contemporary and borrowing techniques from other disciplines. The final outcome of the year will be the production of precious 2d and 3d documents to represent a constructed event.
//Year Structure

The year will be split into three parts (see below for more detail).

<table>
<thead>
<tr>
<th>Part 1</th>
<th>Part 2</th>
<th>Part 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Term 1</td>
<td>CULTURAL DISTRIBUTION</td>
<td>CITY AS LABORATORY</td>
</tr>
<tr>
<td>Term 2</td>
<td>Unit Trip to Mexico City</td>
<td></td>
</tr>
<tr>
<td>Term 3</td>
<td></td>
<td>NICHE TO NORM</td>
</tr>
</tbody>
</table>

The first part is a research exercise called Cultural Distribution that looks at different examples of event architecture structurally, socially and in terms of how they perform over time. The unit research body will be compiled into an event archive book to be used as a reference throughout the year.

Part Two, City as Laboratory sees the students translate their research into built form on a site in Mexico City. You will be considering how a building can act as a support structure for choreographed actions and events by exploring the rituals and cultural memes that exist in the city. In parallel we will be studying specific time based drawing techniques with the intention of finding the best way to communicate an event as it unfolds.

For the third part of the year, Niche to Norm Inter 12 will devise city-wide proposals for Mexico City. In doing this the students’ building proposals will expand to take on larger areas of the city and its population. We will be asking how initially small-scale cultural events can bring about real change on a larger scale – and through this we will speculate on what the future of the city could look like beyond 2025 and how architecture can bring about a meaningful legacy.

Each student should be interested in developing a proposal through a series of scales, from research through to a building and city scale. We will be asking you to support your project with particular architectural theory texts as well as developing a technical and environmental awareness around what you are doing. Crucially we are looking for radical and provocative ideas that challenge existing conditions. You should be interested in learning the latest digital drawing techniques with a consideration towards how they can be transformed from the functional into the seductive.

Additionally, we will be conducting a series of workshops and presentations throughout the year, to enhance each students overall skill set. This will include 3D modelling workshops as well as 2d image making workshops that the students will use to present and construct their year long project.
Part 1 - Cultural Disturbance
Event and Occupation

04 October – 01 November

The instant city is an urban intervention in a rural town. A zeppelin floats into town, hooks into the center and bombards the town with art, events, temporary structures, media infrastructure such as billboards, projectors and screens, and other stimulations, then eventually drifts off after installing a wide range of communications infrastructure that hooks the town into the new urban network. The intention being intensive and deliberate cultural urbanisation.

– on Archigram’s Instant City

The beginning of the year will be focus on two areas. Firstly we will be researching case studies to understand how different forms of event unfold in spatial and temporal dimensions. We will collectively be looking at a range of programmes, including music festivals, architectural biennials, religious gatherings, expos, micro-rituals, political rallies, emerging fashions and staged performances and assessing their architectural and social significance. Each student will then focus on a specific case study and produce a research archive documenting how it performs socially and structurally. This collection of case studies will be compiled to make a case study archive book.

Secondly we will be looking at communication techniques within the event context and also for the production of portfolios. To do this we will be teaching digital drawing and modelling techniques in a series of workshops designed to help the students realise their ideas. As part of this we will be looking at previous students portfolios to help understand how to develop project narratives in a portfolio.

//Event Taxonomy and Anatomy

As a group the Unit will explore a wide range of examples of events from the small and fast to the large and slow. Individual students are then to research three event case studies of their choice and document it in detail as a chapter in a book. Organising the events by the amount of time that they last (from the ephemeral to the permanent), the book will act as a reference archive for the rest of the year suggesting modes of operation, construction techniques and the wider implications of such events on a larger context.
//Event Archive Book Format

Event Taxonomy
Creating a constellation of events and themes

Overview
1. General introduction on events
2. Each student to identify 15 events of interest and describe them in 100 words - each students event list is to include some with an architectural output and at least one expo.
3. Each event description should include 2 images.
4. As a unit we will create a diagram organising them into themes, agendas, time frames etc

Event Anatomy
Each student will analyse three of the events in more detail

Background
1. Brief history of each event
2. Audience and production personnel description (describe specific characters and their relationships)
3. A collection of curious stories, anecdotes, rituals, behaviours and facts relating to the event

Architectural and Tectonic
1. Site Plan and location description
2. Plans
3. Sections
4. 3d Model over time

Time, Event, and Impact
1. Time sequences in use – time based drawings or architectural score (from inception to legacy)
2. Support infrastructure (website, event programme, logo, posters, merchandise, lighting, music, and costume/uniform)
3. Analysis of Legacy and impact

Temple of Hope, Mark Grieve and the Temple Crew
The Gianni Versace Crime Scene, Unknown

Pomp and Power, Nicholas Zembashi - Building Section
Part 2 - The City as Laboratory
Architecture as Provocation and Catalyst for Change

04 November – 17 January

“This is the real news of our century. It is highly feasible to take care of all of humanity at a higher standard of living than anybody has ever experienced or dreamt of. To do so without having anybody profit at the expense of another, so that everybody can enjoy the whole earth. And it can all be done by 1985.”

R. Buckminster Fuller

The city is the dumping site for anxieties and apprehensions generated by globally induced uncertainty and insecurity; but the city is as well the training ground where the means to placate and disperse that uncertainty and insecurity can be experimented with, tried out and eventually learned and adopted.

Bauman – City of Fears, City of Hopes

The unit will expand the understanding of an event into physical manifestations that can produce new modes of occupation and interaction. Exploring the idea of the architectural object as a trigger or stage to allow actions to occur we will produce a series of provocative building designs aimed to bring about change in Mexico City.

Predicted to have a population of over 21 million by 2025, Mexico City will never be a city that can be understood as a whole. As this swelling populace gathers, so new modes of living appear and old ones die. We will be looking at these emerging patterns and how these small-scale, peripheral, alien and local can flourish to become the norm, effecting the development of the larger city into the future. Students will explore how the micro-events that form the centre of these emerging patterns can trigger a political and social change that bleeds into the wider community of Mexico City and global Megacities as a whole. Following this, the brief asks that the students define a new event programme, based on their research and site investigations, that is to be introduced into the city. They will expand on their research to date to produce architectural interventions that will, with subtlety or aggression, attempt to bring about some form of change, from technological to social.
INTERMEDIATE 12
Architectural Association  2014/2015

// MEXICO CITY

Here, in the most urbanised continent on the planet, extreme cities have bred extreme conditions – from vast housing estates to sprawling slums. But after decades of social and political failure, a new generation has revitalised architecture and urban design in order to address persistent poverty and inequality... What we’re seeing at the moment is a return to architecture as a social pursuit.

Justin McGuirk, Radical Cities

“Cities, and particularly mega-cities, are the dustbins into which problems produced by globalization are dumped. They are also laboratories in which the art of living with those problems (though not of resolving them) is experimented with, put to the test, and (hopefully, hopefully…) developed.

Zygmunt Bauman – City of Fears, City of Hopes

Covering ancient Aztec sites and cutting edge art and design practices, students will be asked to compile a travelogue of their experiences in the city. Acting like forensic detectives they will explore the urban fabric looking for themes, communities and events to stimulate their designs. We will hunt down the alien and the peripheral, the marginalised and the strange to discover their potential as stimulation for a new urbanism. With the city as our laboratory we will create personalised maps of this chaotic terrain.

In association with local architectural universities and practitioners we will be introduced to contemporary design culture and, as a group, test out a small scale event in the historic Seminario 12 building in the centre. With Alejandro Jodorowsky as our visionary guide, Frida Kahlo as our local matriarch and Francis Alys as our tourist operator students will develop an attitude and language for their architectures that is unique, colourful and provocative.

// MEXICO CITY BRIEF

Create a travelogue from the trip. This will form a key part of your presentations in the future but can be personal and informal in its format. It is an account of your experience of the city as you explore the themes and ideas that you have been researching to date. As part of this you should also identify the following:

- Multiple events and stories from the city – locations need to be identified
- A key community that might suit your project - including an analysis of their rhythms, rituals, objects and cultural identity.
- An appropriate spatial context/site – dimensions, programmes, inhabitants etc
- An exploration of materiality and construction in the city
- Any graphic or visual language that you might borrow from for your project

You will be presenting this document, as well as the Event Taxonomy and Anatomy to a panel of experts in Mexico City.
//DRAWING TECHNIQUES

Through a series of workshops and presentations students will be introduced to the idea of the 'document'. A development of the traditional architectural drawing that becomes part of the language and experience of their event and building. Specifically we will look at developing time-based drawings and architectural scores that show how architecture and the city change in response to occupants and programme. Through focussed workshops we will be looking at the production of digital drawings and exploring alternative methods and techniques to transform them into models and archive documents. These documents, both communication tools and part of the proposal itself, will become a key element in the student portfolio.

// SCORE AND FRAMEWORK

To design this framework you will need to start by defining the key elements required to sustain the event. You should produce an architectural score that describes these elements in detail. This score will become your personal brief for this part of the year and should be seen as an evolving drawing that adapts as your ideas become more refine and specific. Through the construction of your score the appropriate form of the framework will become more evident. When constructing the score we would like you to consider format, language and motif. As the project develops we will ask you to develop your score into a series of documents for your portfolio. The elements in your score can be drawn from Mexico City or your general research but should include the following:

TIME
How long does the event last? Does it have intense moments and emptier times? What speed does it move at? Are there cycles of activity or is it a one off? What rhythms, or multiple rhythms, exist within your event?

COMMUNITY
What community is supported by the event? What community supports the event? Who are the key players and what are their roles? Who are the supporting players? Who is your audience? Who is needed to support the operation technically?

SPATIAL CONTEXT
Where in Istanbul should your event be placed? What existing structures, spaces and communities can you align with to compliment the event and its communities? What are the dimensions of the site? What are its environmental conditions (light, temperature, orientation, acoustics etc).

TECHNICAL PRODUCTION
What effects do you want to achieve during the events? What materials are needed? What is the structure? When do these things occur in the timeline? What is it made from? Who makes it? How is it maintained?

LEGACY
How will this event last? How will it integrate with the city? What will the life of the event be after it is finished? Will there be memorabilia, stories, costumes, rituals etc that last after the event? What impact will it have on the existing conditions of the city?
Part 3 - From Niche to Norm
City and Legacy
20 January – 30 May

"Ideas improve. The meaning of words participates in the improvement. Plagiarism is necessary. Progress implies it. It embraces an author’s phrase, makes use of his expressions, erases a false idea, and replaces it with the right idea."
- Guy Debord

Attempts to tame the wayward and domesticate the riotous, to make the unknowable predictable and enchain the free-roaming - all such things sound the death knell to love.
- Zygmunt Bauman

(Social) space is a (social) product… the space thus produced also serves as a tool of thought and of action; that in addition to being a means of production it is also a means of control, and hence of domination, of power; yet that, as such, it escapes in part from those who would make use of it.
Henri Lefebvre, The Production of Space

The final design exercise will develop the students building proposals into a larger scale letting them spread into the city as part of a broader infrastructural strategy. This action will allow the students to respond to the city as a complex context with opportunities for transformation.

This part of the year will see the unit further exploring the impact of small urban events and side-lined rituals that have arisen from niche communities and intimate spaces. As Guy Debord states, “Like Lost children we live our unfinished adventures”. We will be hunting out these unfinished adventures and taking them on a new journey into the future. We will be asking what the city can give us as designers and from this try to define a new, vernacular, set of design parameters that could become the norm for 2025 and beyond. A new, wayward, riotous and free roaming architecture to keep the love alive.

By looking at these small scale events as a real opportunity we aim to transform them into something larger, more culturally relevant and truly socially productive. By embedding these expanded proposals inside the urban fabric, the unit will engage with its social context in a more aggressive way and provide a permanent, event based legacy which transforms the city over time.

Finally we will speculate what might happen to the city and its people over time following the introduction of these new programs. What happens when the architects, the authorities and the worlds focus have left? How will the proposals perform? What will be their legacy be after 2025? What will have changed and how will that change reveal itself?
We will be starting the third term with a crit that focuses on your portfolio – specifically, how the portfolio is used to explain your project. To help you do this you will create an In-Design document that has every page of your portfolio in it. Where you do not have the drawing yet create a blank page with a title and information on what you need. You should consider the following:

1. What format(s) suit your project? If in doubt, keep it simple. Whilst the media can embody the message, it should not drown it.
2. What media and production techniques suit your project? If you are interested in producing work that does not use a standard form of production you should make some tests now to allow time for refinement.
3. What is your attitude toward composition for each individual page? And colour? And text? And supporting images? You should compile a set of images and drawings to inform you.
4. Have you compiled your research properly? This should include you taxonomy, anatomy, travelogue, give and take and anything else that you have done.
5. The score is a key drawing that should be used to show your project unfolding over time. How will you use your score(s) and where will it (they) appear in the portfolio? Is it a record? An instruction? Or both?
6. Be clear what your interpretation of event is generally and use the score to explain clearly what your particular event is. Give it a name.
7. What other key drawings do you need? If in doubt we have asked for a general set of drawings that all projects will need. Importantly, have you shown you proposal in context? You need plans and sections showing the wider context of Istanbul – consider how the siting of the project might help inform your project.
8. Drawings should be either explorative (testing and experimenting), analytical (with some form of conclusion) or descriptive of something specific and have a specific intention. Each page should have a title to identify how you would like the drawing to be read.
9. All presentations should begin with a starting statement that defines the thesis of you project. A working title will help with this also.
For the next part of the project you are being asked to design a test that increases knowledge around your subject area and informs the development of the project. The test will be based on the students proposal and produced in the school, at 1:1 and in real time. You should allow for contingencies - celebrating mess, accident, humour and failure as real generators of content for the projects. To do this you need to do the following:

WHAT - What do you want to Achieve?
Identify one area of your project you want to research. Write a clear statement naming what your intention is. What do you want to get out of this test? How will you know if it has been successful? Be detailed and precise in defining your intention by making a list of points you want to explore and equivalent points that describe how you will know that you have been successful. It is very important that you are realistic in how much you take on... If in doubt: better to test one thing elegantly. Give the project a title.

CONTEXT - Where will the event take place?
Identify how to translate your idea into the context of the AA (spatial, material, community, time, and legacy). Create a plan showing where you are holding your event and how it relates to the context. This is a working document and need not be flashy!

TIME - How long will the event last and when?
Design a timetable identifying what will happen when (including what will happen before and afterwards). You should also show who and what will be needed at different stages to make the test happen. Remember to include how you will invite people to participate, how you intend to document the process and how you will assess whether it has been a success.

ARTICLES - What materials and items will you need?
Please describe and locate the materials you will need. Identify the quantities and describe how they will be used to facilitate the event.

WHO - Who will take part in the event?
Identify how many people will be targeted or required to make your event successful. Clearly describe those people that will be operating to make the event happen and those that will be participating.

Carry out your event following your own instructions created above. Finally create a score for the event that includes time, spatial context, materiality, community and legacy. Integrate details of this into your project score.
To describe this speculative stage, where imagined futures start to become a reality, the students will be asked to create a series of impressions and vignettes showing the impact of their proposals in the future and the life of the Megacity as it may become.

// IMPRESSIONS BRIEF

Choose 5 moments in the life of your proposal (taken from your score) and write a list of the qualities that you would like to be experienced in that moment. These might be how you would like your audience to feel, what the light conditions are, how it sounds and smells, what the temperature is, what the textures and materials are, what rhythms are felt, what tensions are experienced etc etc.

Having identified these qualities, compile a set of appropriate images by others that could suggest techniques and effects that you could use.

Using these sampled images as a starting point, create 5 impressions of your chosen moments. These should be bold, subtle free images that suggest the qualities of the experience. They should not be scaled drawings. You should find the most appropriate medium (very likely not cad) to express these qualities. It could be collage, film, charcoal, water colour or whatever you think best suits but you should think if the images as a set. Treat this as an opportunity to express everything you want your users to experience without having the limitations of technical drawings or the restrictions of construction principles.

// VIGNETTE BRIEF

Taking your impressions as brief, create a series of vignettes describing these moments in a more spatial context. You should include information on who is doing what, some sense of when it is happening, what materials are being used and the scale of the space in which the moments happen. You should also try to communicate what the outcome of that moment is.

It is important that you consider the viewpoint of the vignette. Are we seeing it from the users perspective or as an outsider? Is it a close up of a detail or something seen from afar. It is unlikely that each viewpoint will need the same viewpoint so you should decide what is most appropriate. Again these should be seen as a set of drawings.
METHODOLOGY AND WORKSHOPS

//UNIT SIGNATURE
- Drawings – Using computer models, rendering, and drawing to describe ideas. Exploring how to work with computer based images across multiple programs. Transforming digital drawings into more crafted images and objects by reintroducing analogue techniques, materiality and texture.
- Models - This year the unit will be exploring the use of rapid prototyping for the production of a series of plaster cast models to describe events over time.
- Communication and Portfolio - Finding communication techniques and media that are specific to each project. Exploring image making that describes the proposals over time.
- Working as a Unit - The unit is a platform to share ideas. We will be working as a collective to develop individual and group projects and agendas.
- Product – Buildings are not the only output. Whilst focusing on architecture, we will also be looking at the broader scope of architectural practice for alternative/additional outcomes for projects
- Outcome – We will consider design as a catalyst for social and political change. We are interested in collective production involving participation, engagement with audience, contingency as a key element of design and experimental/critical approaches to existing conditions.

//WORKSHOPS
Within the unit we will be conducting a series of workshops to further the students skill set and generate unit materials and research. These will include invited guest and technicians to collaborate on the following:
- 2D & 3D Drawing Packages and Techniques
- Unit drawing to analyse the complexity of a single event
- Spatial Framework models to investigate the role of event in Mexico City
- Ideas - Representation and Communication
- Unit workshop & discussion with local consultants in Mexico City

//CONSULTANTS
Throughout the year we will be inviting a series of guests and collaborators, some of which will include the following:
- Mariana Pestana, architect & curator
- Josef Hargrave, Arup Foresight, trend foresight
- Nick Brooks, artist/film maker
- Adam Furman, architect & ceramic designer
- Maud Sanciaume

In addition to the London consultants students will be consulting with a series of architects, designers, and thinkers in Mexico City. This will allow the students to gain local insight to critique their understanding of the city and their project development.
//Technical Studies
The technical studies will be developed alongside each students individual project. Each students particular area of study will be tailored throughout the year to reflect and enhance the specific proposals.

//Event - Sample Case Studies
The unit will be referring to particular case studies as a means to help students develop the spatial, programmatic and tectonic languages of their projects.

**Theatre/Dance performance:**
- Tino Segal
- Comedia Dell’Arte
- Dervish/Sufi gatherings

**Festivals/Carnivals:**
- Burning Man
- Rio Carnival
- Big Mountain Music Festival
- Glastonbury
- Travelling Circus

**Political Rallies/Demonstrations:**
- Occupy Movement encampments
- Brian Haw
- Greenham Common
- Francis Alys - When Faith moves mountains
- Bienale (art/architecture):
  - Venice
  - Documenta
  - Istanbul
  - Basel Miami
  - Echigo Tsumari

**Commercial Gatherings:**
- The Silk route
- Markets

**Religious and Community and gatherings:**
- Ise Grand Shrine
- Kumbh Mela
- Hippy Convoys and techno parties
- San Francisco Pride
- Tent City Mecca
- Surname-I Humayun
- Surname-I Vehbi

//Document - Sample Case Studies
The unit will be referring to particular presentation case studies as a means to help students develop the visual communication of their projects.

- Hokusai (motion)
- Julian Opie (stillness)
- Tattoo (permanence)
- Bayeaux Tapestry (linear time sequence)
- David Hockney Rakes Progress (series)
- Photo montage (narrative layering)
- Musical notation (ordering time)
- Joseph beuys (material time)
- Paul Noble (equality of time/place)

- Scroll drawings (endless space)
- Picasso light drawings (photo sensitivity)
- Piranesi (ruination)
- Nick Brooks Liteu (animation)
- Stanley Kubrick (archive)
- Storyboard (narrative)
- Songlines (mapping)
- Titanic memorabilia (legacy)
- Expo Posters (catalogue)
- Fanzines (Instant DIY)
### Week 1
- **Tu**: Unit Presentation
- **We**: Wednesday: Unit Interviews
- **Fr**: Friday: Introduce Event Architecture and Case Study Archive (including group allocations)

**Readings and Document Samples**

### Week 2
- **Mo**: T: AM / Group Event
- **Tu**: PM / Introduce Event Taxonomy
- **Fr**: F: Draft Event Taxonomy Book
- **Sa**: Weekend Drawing Tutorial
- **D**: Group Event Score / Draft of Event Taxonomy Book / Readings and Document Samples

### Week 3
- **Tu**: Pin-Up Time Based Drawing and group Tutorials
- **Fr**: Drawing/Modelling Workshop and group Tutorials and Portfolio Format: Previous Student Portfolios
- **Sa**: Weekend Rhino Tutorial
- **D**: Event Taxonomy Complete & Event Anatomy Draft / Readings and Document Samples

### Week 4
- **Tu**: T: Group Tutorial Time based drawings
- **Fr**: F: Drawing/Modelling Workshop and group Tutorials
- **Sa**: Weekend Rhino Tutorial
- **D**: Event 3D Model / Drawing & Event Anatomy Completed / Readings and Document Samples

### Week 5
- **Tu**: T: Pin-Up Time Based Drawing / Event Anatomy and Taxonomy / Event 3d models
- **Fr**: F: Leave for Mexico City & Introduction to Part 2
- **D**: Event Archive Book / Readings and Document Samples

### Part 2
**Architecture as Provocation and Catalyst for Change**

#### Week 6
- **Th - Tu**: City as Laboratory
- **Tu**: Mexico City Crit and Event
- **We - Sa**: Additional Site Identification and Analysis
- **D**: Mexico City Travelogue / Presentation of Event Archive / Site Identification and Analysis

#### Week 7
- **Tu**: City as Laboratory Summary / Introduction to Score
- **Fr**: Individual Tutorial – Score / Portfolio Format: Previous Student Portfolios
- **D**: Score

### Week 8
- **Tu**: T: Group Tutorial – Score / Introduce Project Text
- **Fr**: Individual Tutorial – Score / Introduction - Spatial Framework
- **D**: Score

### Week 9
- **Tu**: Introduction - Spatial Framework
- **Fr**: Unit Pin-up (guests to be confirmed)
- **D**: Spatial Framework / Portfolio Format / Project Text

### Week 10
- **Tu**: T: Individual Tutorial – Project proposal – Site meets occupants
- **Fr**: Individual Tutorial – Project proposal – Site meets occupants
- **D**: Event Taxonomy / Event Anatomy / Travelogue / Score / Spatial Framework

### Week 11
- **Tu**: T: Individual Tutorial – Project Proposal
- **Fr**: Individual Tutorial – Project Proposal
- **D**: Event Taxonomy / Event Anatomy / Travelogue / Score / Spatial Framework

### Week 12
- **Tu**: Individual tutorials and Rehearsals
- **Fr**: Internal Jury with invited Guests
- **D**: Portfolio Format: Event Taxonomy / Event Anatomy / Travelogue / Score / Spatial Framework / Building Proposal

---

**Important Dates**

**Intermediate 12**: 27th - 30th April 2014

**ARB/RIBA Part 1**: 3rd Year Individual Tutorials and Practice Presentation

---

**TERM 1 INTERMEDIATE 12 SCHEDULE**

---

**INTERMEDIATE 12**
Architectural Association 2014/2015
<table>
<thead>
<tr>
<th>Week 9</th>
<th></th>
<th>T/S Option 2 (interim) deadline</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tu</td>
<td>T: Group Tutorial – Project Proposal and Models</td>
<td></td>
</tr>
<tr>
<td>Fr</td>
<td>F: Individual Tutorial – Project Proposal and Models</td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>Technical Detail Development</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 10</th>
<th></th>
<th>2nd year submission hand in</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tu</td>
<td>T: Preview Rehearsal – 3rd Year Group A and B</td>
<td></td>
</tr>
<tr>
<td>Fr</td>
<td>F: Individual Tutorial – Project Proposal</td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>City Scale Proposal Proposal / 5 Key Unit Themes / Score / Spatial Framework / Portfolio / AA Event</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 11</th>
<th>Intermediate Previews</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tu</td>
<td>M/T: 3rd Year Intermediate Previews</td>
</tr>
<tr>
<td>Fr</td>
<td>F: Group Tutorial - Term Summary / Introduce Impressions and Vignette Brief</td>
</tr>
<tr>
<td>D</td>
<td>Impressions and Vignettes</td>
</tr>
</tbody>
</table>

NOTE: During Terms 1 and 2, we will be organizing a series of local field trips to document archives to include the following as time permits: (Kubrick Archive, Petrie Museum, Archigram Archive, Dennis Severs House, AA Film and photo archive, Museum of London, Freud Museum, Wellcome Collection, Horniman Museum, Crystal Palace museum and V and A, grant zooology museum, UCL Geology collection and planetary science image facility, clockmakers museum, hunterian museum, museum of freemasonry, Museum of Domestic Design and Architecture, Soane Museum)
TERM 3
INTERMEDIATE 12
SCHEDULE

Week 3
| Mo | Individual Tutorial – Project Proposal |
| Tu | Individual Tutorial – Project Proposal |
| F  | **Full Portfolio and Models** |

Week 4
| Mo | Individual Tutorial – Project Proposal |
| Tu | Individual Tutorial – Project Proposal |
| F  | **Full Portfolio and Models** |

Week 5
| Mo | Individual Tutorials and Practice Presentation |
| Tu | Individual Tutorials and Practice Presentation |
| F  | **Full Portfolio and Models** |

Week 6
| Mo | 2nd Year End of Year Reviews |
| Th | 3rd Year Individual Tutorials and Practice Presentation |
| F  | Exhibition Design and make |
| D  | **Final Portfolio / Exhibition Design, Build Schedule, and Preliminary Costing** |

Week 7
| Mo | Final Tables |
| Tu | Intermediate (Part 1) Final Check |
| F  | Exhibition Design and make |
| D  | **Exhibition Detailed Design and Costing** |

Week 8
| Mo | AA Intermediate Examination (ARB/RIBA Part 1) |
| Tu | Opening End of Year Exhibition |
| D  | **End of Year Exhibition** |

Part 3: City and Legacy (cont)

- Week 1: Impressions and Vignettes
- Week 2: Spatial Framework
- Week 3: Spatial Framework
- Week 4: Undergrad School Jury Fortnight
- Week 5: Undergrad School Jury Fortnight
- Week 6: Practice Presentations
- Week 7: Final Tables

**Exhibition Design and make**
- April 15
  - Mo, Tu, We, Th, Fr, Sa, Su: 1, 2, 3, 4, 5
  - 6, 7, 8, 9, 10, 11, 12
  - 13, 14, 15, 16, 17, 18, 19
  - 20, 21, 22, 23, 24, 25, 26
  - 27, 28, 29, 30

- May 15
  - Mo, Tu, We, Th, Fr, Sa, Su: 1, 2, 3
  - 4, 5, 6, 7, 8, 9, 10
  - 11, 12, 13, 14, 15, 16, 17
  - 18, 19, 20, 21, 22, 23, 24
  - 25, 26, 27, 28, 29, 30, 31

- June 15
  - Mo, Tu, We, Th, Fr, Sa, Su: 1, 2, 3, 4, 5, 6, 7
  - 8, 9, 10, 11, 12, 13, 14
  - 15, 16, 17, 18, 19, 20, 21
  - 22, 23, 24, 25, 26, 27, 28
  - 29, 30
//Bibliography

Selected texts/chapters/articles will be identified throughout the year. A more complete Bibliography of reference books and other sources of inspiration will be provided at the beginning of the year.

**The Vatican to Vegas: A History of Special Effects**, Norman M. Klein

**Learning from Las Vegas**, Robert Venturi (Author), Steven Izenour (Author), Denise Scott Brown (Author)

**Delirious New York: A Retroactive Manifesto for Manhattan**, Rem Koolhaas

**Mythologies**, Roland Barthes

**The Presentation of Self in Everyday Life**, Erving Goffman

**Collage City**, Colin Rowe

**Society of the Spectacle**, Guy Debord

**The Practice of Everyday Life**, Michel de Certeau

**Architecture Depends**, Jeremy Till

**From Ritual to Theatre: The Human Seriousness of Play**, Victor Turner

**The Anthropology of Performance** (PAJ Books) by Victor Turner


**Performance and the City (Performance Interventions)**, D.J. Hopkins, Shelley Orr, Kim Solga

**Constructing Architecture**, Andrea Deplazes (Editor), Gerd H. Söffker (Translator)

**Architecture Oriented Otherwise Hardcover**, David Leatherbarrow (Author)

**Your Private Sky: R. Buckminster Fuller**, Joachim Krausse (Editor), Claude Lichtenstein (Editor)

**Making Things Public: Atmospheres of Democracy**, Bruno Latour (Editor)

**Tomorrow Now: Envisioning the Next Fifty Years**, Bruce Sterling

**Eccentric Spaces**, Robert Harbison

**The Temporary City**, Peter Bishop, Lesley Williams
Massive Change, Bruce Mau (Author) , Jennifer Leonard (Author) , Institute Without Boundaries (Author)
Spectacle, David Rockwell (Author) , Bruce Mau (Author)
Life in Fragments: Essays in Postmodern Morality, Zygmunt Bauman
History in Motion -Time in the Age of the Moving Image, Sven Lütticken
Radical Cities: Across Latin America in Search of a New Architecture, Justin McGuirk
Event-Cities, Bernard Tschumi
Manhattan Transcripts, Bernard Tschumi
Artificial Hells, Claire Bishop
Tyen Masten
M_Arch University of California, Los Angeles

Tyen has taught at the Architectural Association since 2005. (Diploma 5, 2009-13 and Diploma 1, 2005-06) His work is grounded in a practical approach to applying digital technologies towards the production of thoughtful architecture. Tyen is also a founding director of PHASE3, which he set up after working with Zaha Hadid Architects for almost a decade.

Tyen possess both a Masters of Architecture degree from University of California, Los Angeles and a Bachelor of Environmental Design from the University of Colorado.

Tyen founded PHASE3, after having built up a remarkable experience working at Zaha Hadid Architects. During this time he successfully lead the design on a multitude of projects including the Stone Towers Business Complex, a 1,200,000 m2 mixed use development in Cairo, Egypt. Prior to leading the Stone Towers project, he was Project Leader on the Signature Towers Podium, a mixed use development with a total of 650,000 m2 and the Dubai Opera House Masterplanning. Alongside many international competitions he also spent two years working on the recently completed Riverside Museum, a 10,000 m2 transport museum in Glasgow, Scotland.

Prior to moving to London, Tyen worked in Los Angeles with Greg Lynn and SERVO, and spent four years working on high end residential projects with Penny Yates Architect in New York.

Inigo Minns
AADipl

Following his studies at the Architectural Association and UCL Bartlett Inigo Minns set up his own practice specialising in high-end architectural design and has experience in multiple sectors across different scales. From the outset he collaborated with a number of commercial designers and artists and this approach has remained a key element of his process to this day.

Placing emphasis on research, Inigo often embeds the design process in other disciplines looking for informed, alternative forms of architectural output. This has lead to projects that use ideas and methods from, amongst other things, archaeology, theatre, museology, choreography and curation.

Moving between research and built architectural output, Inigo Minns’ work looks at the staging and events that arise as a result of our experiences in the built environment. Working with storytelling, performance and cultural memory he creates highly crafted audience-centred designs in an architectural context.

Inigo has extensive experience teaching architecture and design in the UK and abroad and is currently an Associate Lecturer on the MA Narrative Environments course at Central St Martins.