

# Inter 11

## Second Nature / Architectural Grafting



### Second Nature: The Field of Intervention

In today's city nature plays a distinct but somewhat rudimentary role. It is a beautifying ornament, a security boarder or in certain moments of conscientious planning, a pocket of green. If we move beyond the city, we find the discussion of nature in an even more troubled state. Scientists and economists alike have hailed the arrival of the Anthropocene (no happy matter), Global Warming has been in the headlines for well over two decades, and whether scientists have got it 100% right or just a little bit right, one can't help but wonder if something has gone wrong.

There is no doubt that playing tribute to what is 'natural' is deemed important on most social levels. The proliferation of terms such as 'organic', 'sustainable' and 'environmentally friendly' all suggest that there is a general desire to redress the balance of power, so to speak. And yet, when one moves beyond the ethos of good intentions, and looks at the specifics of our day to day relation to nature, what we find is a series of harsh edges. Whether we look at large urban parks or small private gardens, what we find is a butting together of two distinctly different systems. These two systems coexist, and that only in the very best of cases.

Our relationship to nature today is not hard to understand if we delve into the history books. Aristototle wrote "nature has made all things specifically for the sake of man". The Bible decrees that man has "dominion over every living thing that moveth upon the earth". Centuries later, Rene Descartes wrote that we are "the lord and possessors of nature". In each any every one of these assertions there is a clear line between drawn between that which is the realm of man, and that which is the realm on nature. In this binary system of thought only one system can prevail.



It was not until the close of the 18th century that man's dominion over nature was seriously questioned. By the early 19th century what had hitherto been a battle cry to dominate the natural surrounding became a fumbled murmur, as philosophers and explorers alike began to realise that they may have somewhat overstated the urgency of this particular battle. All of a sudden it became apparent and even urgent that a space for nature be made.

Our unit will ask you to move beyond this binary system of thought. It is not a matter on 'one and other', but simply one, in which we and our production of space, are seen and understood as the extension of the other, namely the natural. In this system of thought the notion of a living and dying architecture, a blooming architecture or even a growing architecture, are all viable notions which require architectural resolution. It is within the confines of this new system of thought that the potential of architectural grafting emerges.



The question of nature is central to our unit. Not only are we concerned with its inclusion in the architectural discourse, we will also take its form of existence as inspiration to the way in which we view and produce architecture. Most centrally, when we speak of architecture, we are often confined to the discussion of object and ground, building and space. Borrowing from the ideas inherent within the study of plants, we introduce and work within the realm of point, line, plane. A holistic approach which when applied to architecture will engender a new and challenging form of production.

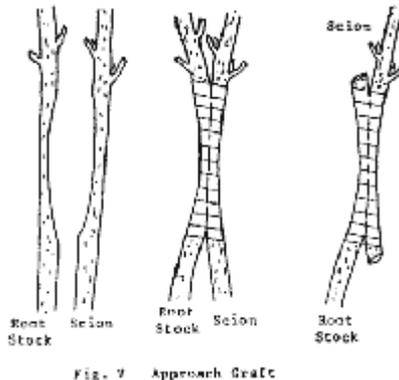
## Architectural Grafting: The Mode of Intervention



Every year, Inter 11 will take on another aspect of architecture's relationship to nature. As such, the discussion of nature is an immutable one. It is central to our manifesto if you like. However, in order to make the topic more manageable for students, we identify one specific mode of intervention for each year. This year we will be working with the potential of the 'architectural graft'.

If you have never heard the term 'architectural grafting', do not worry, and do not go running to a dictionary; you will not find it. The term is one which we have borrowed from other disciplines, and which we hope to introduce to architecture. Grafting is a process most commonly associated with horticulture and medicine. In horticulture it is "a technique used to join parts from two or more plants so that they appear to grow as a single plant". In medicine, "grafting refers to a surgical procedure to move tissue from one site to another on the body. In some instances a graft can be an artificially manufactured device".

While the term is not used in architecture, the ambition of this unit is to develop a language of architectural grafting, whereby a new structure is introduced into an existing structure in order to affect change. The desire to produce a method and form of architectural grafting, stems from the wish to move beyond the binary relationship between the man made and the natural. The grafting together of these elements aims to lead to a new form of space production and material development.



Of all the possible briefs, why you might wonder, have we gone for the architectural graft? The potential of a graft is fundamentally in keeping with the way we believe architecture should engage with city. A graft cannot be applied in isolation, it must be applied to something, a host so to speak. That host cannot be a generic one - it has to be studied and understood. The graft in essence is fundamentally anti tabula rasa, it just wouldn't work. This suits us, in order to build in the city, you must understand the city, we adhere to this line of thinking.

Secondly, the notion of architectural grafting is strongly linked to the potential of collage. In collage what we find is the bringing together of individually defined elements to create a new and different whole. The act of collage requires the rereading of the original elements, and this act of rereading and redefining norms will play a central role in the development of space. Again, something we believe in. So there you have it.



One final note to consider about our methodology. Because the idea of grafting is not a particularly architectural one, you will find that often we will be borrowing terms or methods of working from other disciplines. We will of course be borrowing from botany, and ecology, but at times we will also borrow a term or two from medicine. You will be expected to at times 'dissect' an object, or produce an anatomical drawing of a model. You might even have to diagnose an urban ailment. We aren't certain that you will need to use a microscope, but if you happen to have one, and have an idea of how to use it, we are happy to support you in your endeavours.

Finally, in order to begin this process of grafting, you must first understand the host structure, in this case the urban fabric of London. You will be working in and around Regents Park. Once again, let us elucidate on our reasoning. Often, when one begins a discussion about the role of nature in architecture, the 'go to' response is 'add a bit of greenery.' We have no problem with this, per se, we love greenery! But we think you can do better as far as developing a critical take on nature goes.

Therefore, we give you Regents Park. It's got greenery, the surrounding areas are affluent. To all extents and purposes this is NOT a 'problem area' within the city. So if we want you to tune your architectural and analytical muscles, where better to go! You will be asked to identify its role in the urban fabric as well as its hidden structures of operation. While you will not be obliged to intervene in the park itself in your final proposal, you will have to explore how your proposal aims to dissolve the binary division which the park represents in relation to the city.

## Key Concepts & Modes of Production

### Defining 'nature'

One of the key questions which will emerge in the work of our unit is the understanding of the term 'nature'. As almost any research will show, it is a term which is laden with implied meaning. Finding a working definition of the term is central so that you may develop a critical approach to the topic. The boundaries of the term will not be given, and it remains the responsibility of each individual student to frame their own narrative. One thing which can be said however is that we are dealing with a 'second nature'; something which might be considered modern, distinct to what might be otherwise termed as a first or original nature. It is up to each one of you to define the parameters of this 'second nature'. If it happens to include an apple, and a fall from grace, you are encouraged to develop your own theory and argument.

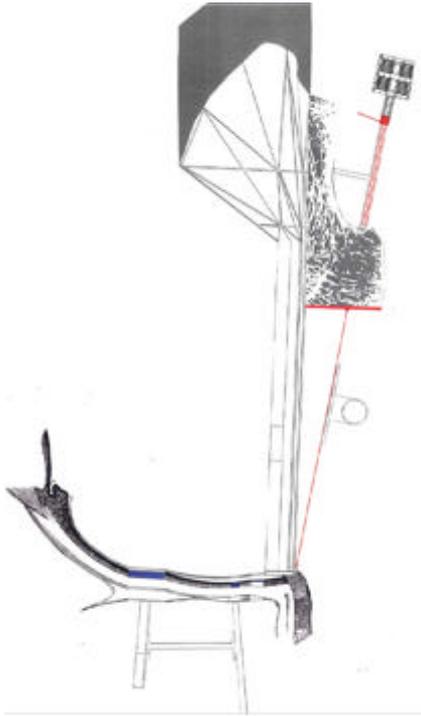


Image by Yuxuan Shi

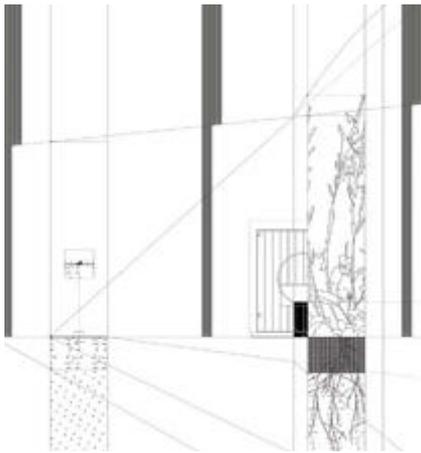


Image by Yuxuan Shi



Image by Alexia Iborra Wickstead

### Collage & Intuition

Within the confines of our unit, collage, both in 2D and in model making will be used as a central mode of production. It is worth noting that within this framework, collage is not a representation tool, but rather a generative one, through which ideas are constructed. The potential of collage in relation to the idea of architectural grafting, is the bringing together of individual elements to create a new whole. Collage also encourages and in fact even demands a high level of intuition, which we will strongly encourage you to work with throughout the year.

### Intuition & Rigour

While embracing the intuitive is central to our units work, so is the transformation from the intuitive to the real. As such no idea will be disqualified on the grounds of being 'unrealistic', however, we will expect all work to move into the realm of the real through a series of models and technical drawings. This constant flipping being the intuitive collage and the technical production of both drawings and models will enable you to build the unimaginable! Furthermore, one of the core principles of production within the unit is to work 'into' ideas. Therefore all work, no matter how quickly it is produced, will be scrutinised, and you will be asked to explore you ideas at a variety of scales, and through a variety of methods, to ensure that the conversation you are proposing within their project is not a 'one-liner'.

### Not just a Tree-Hugger

We love the natural environment, which is why we want to work with it. But the aim of the studio is not to simply preserve nature, it is not an advocate of sustainability above all else. It is about blurring or redefining the boundary between nature and man, landscape and architecture. You might find that you become known as being in the plant unit, or landscape unit, we have even been called the hippie unit. We are these things but much more. The discussions which you will be encouraged to have are fundamentally architectural. We propose second nature as a field of intervention because we believe architecture can do and be more than what it is today. In short, we might ask you to hug a tree, but we will ask you to do a lot more as well!

### Point, Line, Plane

We have left this one for the end because it is a tricky concept to get your head around. In fact, chances are it might take you a few weeks or even the whole year to fully grasp what we are on about. It comes down to this, a plane is defined by a minimum of three lines, and therefore the line is inherent in the plane. A line, in turn is defined by two points, and therefore the point is inherent in the line. Each element contains and suggests the other two. This is the way we want you to work. Take for example the seed, the seed is an object within its own right, beautiful, intelligent, whole. The seed enables the plant which in turn creates the system. Point, line, plane; seed, plant, system. Do you see where we are going with this? Our ambition is for you to not simply design a building, but to define the seed that creates it, and predict the system it will in turn create. As we said, its not an easy concept, but we are certain about its pedagogical merit.

## Unit Trips, Workshops & Who We Are

### Unit Trips



Image by Akkara Naktamna

The main trip of the year will take place in December, from the 10th to the 21st, where we will be going to Bangkok, to join the AA Visiting School run by **Mark Cousins** and **Chittawadi Chittabongs**. This year the school is focusing on the role of trees in the city, asking questions such as: what is the role of trees in Bangkok in general? How do the inhabitants of Bangkok react to particular trees? How do trees affect different types of space? How do parks and other public spaces treat their trees? How do the seasons of the tree affect the appearance of the city? What is the role of trees in private gardens? What about dead trees and fake trees? This is a unique opportunity for you to consider the potential of the natural, outside the realms of European thought.

Aside from this central trip, we will also arrange for two trips to Hooke Park to focus on model making. The first will be during Term 1 open week, and the second will be in Term 2. Each trip will have a specific deliverable in mind, so you will be guided through the steps to ensure that Hooke is a productive time for each of you!

### Workshops & Collaborators

Throughout the year, we will also be running a series of workshops with notable collaborators from across the discipline. **Jeremy Ralph**, head of estate and forestry at Hooke Park, will guide us in learning about timber technologies. **Eleanor Dodman**, who runs her own practice in London, will run a workshop on the 'Grand Narratives of Fragments' building off her work at the AA Summer School 2018. **Tom Raymont** - director of Arboreal will meet with the unit to discuss the potentials and pitfalls of designing in an environmentally sensitive way. **Emma Hana Kacar**, recent AA graduate will join us in Term 2 for a workshop on the Codex Seraphinianus, to help us develop a creative language of architectural grafting.

### Unit Staff

**Silvana Taher** is an architect and writer. She studied Economics and Politics at UCL (BA) and Development and Planning (Diploma) at the Bartlett School of Architecture. She gained her Diploma in Architecture at the AA in 2011 and has since been teaching both Architecture and History and Theory. She has been unit master in both the AA and Central Saint Martins since 2017, and is currently in the process of setting up her own practice. She was a guest speaker at AAXX100 in 2018, and her writing appears in AA Files, Blueprint, AR, and AJ. She began developing the topic of 'Second Nature' as a mode of architectural production while she was in her final year of Diploma at the AA, and in 2017, after numerous year of research and development, proposed it as a teaching unit. The topic stems from a desire to work with the environment while somehow retaining the creative freedom and expression with is inherent in collage and bricolage.

**Matilde Cassani** studied Architecture in Milano and Lisbon, then Architecture and Urban culture at the CCCB (Centro de Cultura Contemporània de Barcelona) in Barcelona/Spain. She currently teaches at Politecnico di Milano and at Domus Academy. Her practice reflects the spatial implications of cultural pluralism in the contemporary Western urban context. Matilde often moves on the border between architecture, installation and performance. She has been a resident fellow at "Akademie Schloss Solitude" in Stuttgart and at the "Headlands Center for the Arts" in San Francisco. Storefront for Art and Architecture in New York hosted her exhibition "Sacred Spaces in Profane Buildings" in September 2011. She has taken part in many international conferences and lectured in various international Universities such as Columbia University in New York and Ecole Speciale d' Architecture in Paris. She was recently involved in the Chicago architecture triennale, Oslo Triennale and Manifesta12.



Image from Codex Seraphinianus



Image by Valeria Bennett

### Methodology

The topic that we are asking you to engage with is a very large one, one which anyone could get easily lost in! On top of this, we are working on a 'point, line, plane' principal. What this means in simple terms is that we expect you to engage with all dimensions of your project. If you have resolved your mechanical detail 1:1 (the point), we will ask you to consider the larger system or ecosystem in which it exists 1:1000 (the plane), if you have this sorted we will ask you to bring it all together at 1:50 (the line). You will be asked and expected to think and produce laterally, and this can be daunting. As such, we will provide you with very clear briefs throughout the year. These can last from anything between one week and three weeks. Each brief will have a clearly stated 'deliverable' which you are expected to produce. A summary of the briefs, along with the schedule for the year is included in this document. We have even added one sample brief, so you know what you're getting yourself into.



Image by Jinming Fan

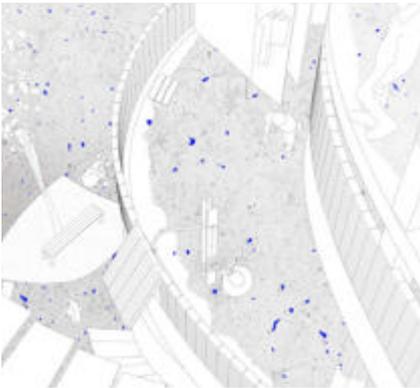


Image by Ophelie Prevesianos



Image by Rafaela Zincone Albieri

### Term 1

The first term will focus on helping you develop a language of architectural grafting. This will be done through a series of collage workshop where you will have to use a variety of ingredients including: 1:5 building details, detailed sections of organic material (human anatomy, plant structures) as well as detailed section of mechanical structures. The reason for incorporating a variety of elements at this stage is to help you evolve a language which moves beyond existing building materials. When we speak about the relation of nature and architecture, or nature and man more broadly, we imagine something unexpected. Through these sessions we will give you the tools to develop this language of the unexpected. The first half of the term will culminate in with a trip to Hooke Park, where you will be asked to transform their collage into a 1:1 graft for a building. The remainder of the first term will be used to apply the built graft onto a building within the existing urban fabric. You will be asked to begin speculating on how the graft will affect the host building.

### Term 2

The second term will focus on applying the ideas of grafting into the urban fabric. While you would have done some early testing of these ideas at the end of the first term, these would have been mainly intuitive. We will use this second term to really speculate of how the architectural graft will transform the urban typology and its performance within the city. If a graft is applied to a Georgian Terrace, will the buildings entire performance change? Will the building how have a period of growth, or blooming? These are the types of questions which you will be encouraged to ask. Incidentally, given that the graft is a per formative element within its host structure, we are keen to see this developed in the Technical Studies of third year students. We will opt for Option 1 in Technical Studies, so for third years, term 2 will be heavily focused on the technical, mechanical and botanical development of your grafts!

### Term 3

In the final term, all students will be asked to produce a series of works to express their final projects, and the term will be dedicated to the production of these works. This will include, amongst others, a kinetic model at 1:50 showing the expected growth or change of graft/host system, an 'anatomical' drawing of their proposal, and a projected 'recuperation' schedule which anticipates how the host will respond to the graft over time. The aim is that these works will in fact be working drawings and models, rather than purely representational pieces of a finished work. With each of these works, as with the projects themselves, you are expected to somehow move beyond the binary divide between the 'natural' and the man made. This very simple premise will be constantly reintroduced throughout the year, in the hope of developing a series of works which formally and spatially express a second nature.

# T1.

**T1B1** Tuesday 2nd October - Tuesday 9th October

If you look close enough you will find that even within the most beautifully constructed cities, there is evidence of our tyranny over the natural. Regents Park, unlike many parts of the city, has not been usurped by the developments of the post-industrial world. Many would herald it as a urban success. But it is? Visiting the site in groups of 3, you will be asked to identify moments of friction, disjunction and general dysfunction between the man made and the natural. Explore at the scale of the city, the building and the detail.

**Deliverable:** 1 map at 1:500 (group work)

**T1B2** Tuesday 9th October - Friday 12th October

Nature is a difficult notion to define. Why not start with the specific before you delve into the general. Begin by defining your own relationship to nature. What do you think best represents modern nature? Is the potential of a modern or second nature different in your mind to that of an original or first nature? Find three objects which exemplify your personal relation to said nature; photograph them and share your thoughts.

**Deliverable:** 3 photographs and a 300 word thesis on nature

**T1B3** Friday 12th October - Friday 19th October

Having identified your notion of nature, now you are asked to unravel you understanding of these objects. One of the key principals which you will use as you later develop your project is to introduce new materials forms and languages in your architectural tool kits. Therefore you are asked to study you objects, understanding how they are made and what materials are used. Think of your objects as needing to be dissected. The drawings which you make will be used in a group collage.

**Deliverable:** 3 1:1 technical drawings of your objects & group collage

**T1B4** Friday 19th October - Friday 2nd November

In the group collage session, you saw your objects get taken apart, reinterpreted and redefined. Identify one section of the group collage which has particular relevance to you. Does it suggest your ideas in new terms? This is the beginning of your architectural graft. It is a new system which will be applied to the city. Draw it, in plan, section and axo at 1:1, identify the materials of its construction, and then build it. A trip to Hooke Park will give you the time and space to make your graft come to life.

**Deliverable:** 1:1 technical drawings (plan, section and axonometric), 1:1 model

**T1B5** Tuesday 6th November -Tuesday 13th November

Returning to the stie, and considering the architectural graft which you have just constructed, you are asked to refine your understading of the site and your attitude to nature. If you were to apply your architectural graft to the site, what would it be responding to? What are the systems in which you would assimilate itself? Return to the map at 1:500 which you did as a group work, and now refine it, make it your own, to identify your own fields of interest. Alongside this prepare a visual thesis of your project - your own project brief.

**Deliverable:** 1 map at 1:500, 1 visual thesis (A1 diagram of your project intentions)

**T1B6** Tuesday 13th November - Tuesday 20th November

The eventual application of your graft will include to parts: the host and the graft. In Hooke Park, you developed your graft, now we must make sure that you understand the host. Only in this way will you be able to predict how the host will respond to the graft. Begin by identifying the key details of your host. Is your host made of brick, of glass, of clay? Is it made of a combination of all these? At the scale of this detail begin to unravel and understand your host.

**Deliverable:** drawing, (1:1, 1:5 scale recommended and representational technique open)

**T1B7** Tuesday 20th November - Tuesday 27th November

The details which you identified in your host inevitably form part of a larger organism. For example if you choose to look at the brick, what is the brick being used to create, is it a building? Where does the building begin and end? What other materials coexist with the brick to make the whole? This is what you are now asked to look at. Although your graft will only be applied to a very specific part of this organism - it will affect the whole organism. You must be sure to understand it in its entirety.

**Deliverable:** drawing, (1:20, 1:50 scale recommended and representational technique open)

**T1B8** Tuesday 27th November - Friday 7th December

Every organism is part of a larger system. This system is often very difficult to identify. Does it have invisible players? What are the boundaries of this system? Does it link to anything in Iceland? These are the questions that you now have to ask yourself. Think of it like this, your graft will be applied to a segment of a host organism, it will affect the segment, and eventually the host, and finally the system. Its not a pretty image, but remember the Black Plague...

**Deliverable:** drawing, (1:500 minimum scale recommended and representational technique open)

# T2.

**T2B1** Tuesday 8th January - Friday 18th January

Its now time to bring it all together. At this stage you will have already define your host, the system to which it belongs, and the architectural graft which you will be applying to transform our current relationship to nature. Apply your graft to your chosen urban organism, and now begin to speculate on how your graft will transform the host over a period of time (of your choosing). Think of it over time, in phases: the application phase, the critical phase, the final success phase. Time and transformation matter.

**Deliverable:** 3 drawings (1:20/1:50 scale recommended)

**T2B2** Friday 18th January - Friday 25th January

Return to the system of speculation, identify the larger system in which you are intervening and begin speculating on how your graft will transform the system. Remember that you have already shown how your graft will affect the host organism or architecture over time. This level of thinking now has to be applied to the system in which that organism exists. Is your system an environmental one, for example and ecosystem, is it a social one, or a commercial one? It is up to you to define and speculate on this systems future.

**Deliverable:** 3 drawings (1:500 minimum scale recommended)

**T2B3** Friday 25th January - Friday 1st February

You are now at a stage where you should be able to fully describe your architectural graft. What does it do, what is it made out of, where does it get attached, how will it affect the host organism and system? So build it. It a matter of seeing the overall graft in relation to both host and system, so you choose your scale. Can you manage 1:20 or do you have to enter the realms of 1:100. Third years, your TS is coming up, so make sure to err on the side of realism.

**Deliverable:** 1 model (1:20 minimum scale recommended)

**T2B4** Friday 1st February - Friday 8th February

With Open Week looming, this is your last chance to fully embrace questioning your work and your proposal. Does your graft have what it needs to debunk the myth of man's dominion over nature? Do you maybe need to borrow some ideas from your unit colleagues - or maybe you could borrow some material techniques? In this second group collage, we will work with photographs of your models, and collage, collage, collage, until your graft is re-defined.

**Deliverable:** group collage

**T2B5** Tuesday 19th February - Tuesday 26th February

Having reconsidered your graft and its implication in the last group collage, now take what you have learned, and apply it back to your graft. You have not modelled it at 1:1 since the beginning of Term 1. What has changed? How have you developed your thinking and its application. This second 1:1 model is an opportunity to reformalise the basics. Remember, you cannot make the whole graft at 1:1, choose the defining aspect and build! And third years, it will made a great segway to you final TS.

**Deliverable:** 1:1 model

**T2B6** Tuesday 26th February - Friday 8th March

Before you set off on what is undoubtedly your much deserved holiday, take this opportunity to bring all your ideas together into one colossal collage. This is the first in the collage series which is an individual work. It is made by you alone, and with only your own work. It is an opportunity to bring together you work at different scales, the scale of the graft, the host and the system, the 1:5, the 1:50 and the 1:500. This is where you thesis, your form and your notion of nature come together in one visual manifesto.

**Deliverable:** 1 collage/visualisation (A1 size minimum recommended)

# T3.

T3B1 Tuesday 23rd April - Friday 3rd May

Walk us through your final proposal. You have developed your graft, shown how it will affect both the host organism and the supporting system, now tell us what it is to live amongst it. Your proposal is undoubtedly a complex one, one which cannot be summed up in one image, and therefore you are asked to take us through. Produce a series of visualisation, a minimum of three, but five might be more a long the lines of what is needed. Show the space created by your graft.

**Deliverable:** visualisations (3 minimum and representational technique open)

T3B2 Friday 3rd May - Friday 10th May

Now it is time to formalise your final thesis. Your project has above all else aimed to question man's relation to nature. Whether this years jury has been one which was highly personal or one which strove to unravel a greater underlying principle, this is you chance to state these aims clearly. Explain your thesis, show how it has manifested in physical form through your graft. This is not an easy task, but get your head on straight, and create your visual thesis.

**Deliverable:** visualisations/ Diagram/Drawing/Thesis (A1 size minimum recommended)

T3B3 Friday 10th May - Friday 24th May

Prepare a final set of drawings. It is very possible that some (or in fact most) of the work you have produced this year is a little hard to understand in terms of traditional forms of representation, such as plans, sections, elevations. This is all the more reason to ensure that you can express you proposal and the ideas that it contains within these methods. How can you apply the ideas of a graft, of change, of a host, and a perhaps intangible system within these traditional means of representation?

**Deliverable:** final set of project drawings: plan, section, elevations (set and scale open)

# Intermediate 11 \_ Academic Schedule 2018-2019

Week	1	2	3	4	5	6	7	8	9	10	11	12		
Term One	Mon 24.09	Mon 01.10	Mon 08.10	Mon 15.10	Mon 22.10	Mon 29.10	Mon 05.11	Mon 12.11	Mon 19.11	Mon 26.11	Mon 03.12	Mon 10.12		
	Tue 25.09	Tue 02.10	Tue 09.10	Tue 16.10	Tue 23.10	Open Week Hooke Park						Tue 27.11	Tue 04.12	
	Unit Intros	T1B1	T1B2	Tutorials	Tutorials							Tutorials	T1B6	T1B7
	Wed 26.09	Interviews												
	Unit Meeting													
	Fri 28.09	Fri 05.10	Fri 12.10	Fri 19.10	Fri 26.10	Fri 09.11	Fri 16.11	Fri 23.11	Fri 30.11	Fri 07.12	Fri 14.12			
	Unit Meeting	Tutorials	T1B3	T1B4	Jury	Tutorials	Tutorials	Tutorials	Tutorials	Tutorials	Jury	End of Term		
	Term Two	Mon 07.01	Mon 14.01	Mon 21.01	Mon 28.01	Mon 04.02	Mon 11.02	Mon 18.02	Mon 25.02	Mon 04.03	Mon 11.03	Mon 18.03		
		Tue 08.01	Tue 15.01	Tue 22.01	Tue 29.01	Open Week						Tue 12.03	Tue 19.03	
		T2B1	Tutorials	Tutorials	Tutorials							Tutorials	T2B5	T2B6
Fri 11.01		Fri 18.01	Fri 25.01	Fri 01.02	Fri 08.02	Fri 15.02	Fri 22.02	Fri 01.03	Fri 08.03	Fri 15.03	Fri 23.03			
Tutorials		T2B2	T2B3	T2B4	Jury	Tutorials	Tutorials	Tutorials	TSO1 Final	Tutorials	End of Term			
Mon 22.04		Mon 29.04	Mon 06.05	Mon 13.05	Mon 20.05	Mon 27.05	Mon 03.06	Mon 10.06	Mon 17.06					
Tue 23.04		Tue 30.04	Tue 07.05	Tue 14.05	Tue 21.05	Tue 28.05	Y2 Tables	Y3 Tables	Tue 18.06					
T3B1		Tutorials	Tutorials	Tutorials	Tutorials	Tutorials	Y2 Tables	Y3 Tables	RIBA					
Fri 26.04		Fri 03.05	Fri 10.05	Fri 17.05	Fri 24.05	Fri 31.05	Fri 07.06	Fri 14.06	Fri 21.06					
Tutorials		T3B2	T3B3	Jury	Tutorials	Final Check	Final Check	Final Check	End of Year					
Term Three	Mon 22.04	Mon 29.04	Mon 06.05	Mon 13.05	Mon 20.05	Mon 27.05	Mon 03.06	Mon 10.06	Mon 17.06					
	Tue 23.04	Tue 30.04	Tue 07.05	Tue 14.05	Tue 21.05	Tue 28.05	Y2 Tables	Y3 Tables	Tue 18.06					
	T3B1	Tutorials	Tutorials	Tutorials	Tutorials	Tutorials	Y2 Tables	Y3 Tables	RIBA					
	Fri 26.04	Fri 03.05	Fri 10.05	Fri 17.05	Fri 24.05	Fri 31.05	Fri 07.06	Fri 14.06	Fri 21.06					
	Tutorials	T3B2	T3B3	Jury	Tutorials	Final Check	Final Check	Final Check	End of Year					

Inter 11 \_ Deliverables Schedule 2018/19

Brief No.	Collage	Thesis	Mapping	Drawing	Model	Visualisation
Term 1						
T1B1			T1B1			
T1B2		T1B2				
T1B3	T1B3			T1B3		
T1B4	T1B4			T1B4	T1B4	
T1B5		T1B5	T1B5			
T1B6				T1B6		
T1B7				T1B7		
T1B8				T1B8		
Term 2						
T2B1				T2B1		T2B1
T2B2				T2B2		T2B2
T2B3					T2B3	
T2B4	T2B4					
T2B5					T2B5	
T2B6						T2B6
Term 3						
T3B1						T3B1
T3B2		T3B2				
T3B3				T3B3		

# T1B1.

Start: Tuesday 2nd October    End: Tuesday 9th October



This year, Inter 11 will be working in and around Regents Park. Regents Park is one of London's eight Royal Parks, meaning that it originally belonged to the Monarchy and was used for their recreation exclusively. As London became increasingly dense and urban, these parks were eventually handed over for public access. Notably, although we as the public have access to the parks, we have no legal right to use them, as our access is granted by the 'grace and favour' of the Crown. Each of the Parks has a distinct quality, and is in turn surrounded by fairly imposing architecture. In the case of Regents Park, it was John Nash, who in 1811 was given the commission to create a masterplan for the area. While many aspects of the original masterplan were later dropped from the schedule of works, the park and its surroundings are nonetheless impressive.

The Park itself lies mostly within the City of Westminster, with its eastern edge in London Borough of Camden. To the North and West of the park are fairly well-to-do neighbourhoods such as St. John Wood, Maida Vale and Primrose Hill. While to the East and South, the areas are less residential, less picturesque and often more dense. The area which we will be working in this year is bounded by Marylebone Road to the south of the Park, Edgware Road to the west, Prince Albert Road to the north and Eversholt Street to the East.

For this very first task, get to know the area. What is it that you find particularly beautiful about it, what is it that you find disconcerting. Can you begin to imagine what you will find if you were to delve 10 meters under the park land? Would the atmosphere and park remain? How natural is it, if it is as all natural? These are the sorts of questions you should begin asking yourself. Make sure to visit all four corners of the prescribed site - you might be surprised by how different they are. Your ultimate goal is to identify moments of friction, disjunction and general dysfunction between the man-made and the natural. Explore at the scale of the city, the building and the detail.

## deliverables\_ 1 map, 1:500

Working in groups of three, produce one map at 1:500 or larger of the full site. Use this map to show what you have found. Bearing in mind that while the map is at a given scale, nothing stops you from making observations at a smaller scale. For example, if you find an interesting leaf, you could add it, or if you identify a larger system at work, add that in! The map is just a base for your observations. Maps may be hand-drawn or digital, however all work must be saved at the end in a digital format.

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### Journals

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