

BUILDING CHINA MODERN / 1919-1958: EXPERIMENTS FOR A NEW PARADIGM

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The search for an architecture that is both Chinese and modern has been under way for more than a hundred years. At the beginning of the last century, many were looking for just such a new language of building -- one that could be both culturally specific and international. But China started this grappling early and it continues to this day. This architectural quest has run parallel to radically changing ideas of what China and Chinese ought to represent.

This seminar will research and examine experiments in new Chinese building during three important periods: around the May 4th Movement (1919), in Nationalist China (1927-48), and in the inaugural years of the People's Republic (1949-58). Each period had its own distinct mindset, but in all of them the reimagining of Chinese architecture was considered of paramount importance.

The first four weeks of the seminar will introduce the "tradition" of Chinese architecture. This grounding will be combined with an introduction to the deep resources of Columbia's research collections: Avery's periodical holdings (i.e. Zhong Guo Ying Zao Xue She Hui Kan / The Bulletin of the Society for Research in Chinese Architecture), Department of Drawings and Archives (the Richard Dana and Talbot Hamlin collections), The Union Theological Seminary's Burke Library's China Collections, C.V. Starr East Asian Library's film collection, etc.

The balance of the semester will use primary resources from these collections and assigned readings (tailored to each student's research project) to explore case study "experiments" in modern Chinese building—buildings which purposely broke with certain aspects of tradition while safeguarding others—in terms their representation of "new," "modern," "Chinese," "character," "type" and other discourses. The first hour of each class will be reserved for student led discussion. In the second, a short lecture will set up the following week's reading.

Seminar members will be expected to write short assignments, one 1500-word bibliographic ("sources") essay, and a longer 5000 word final research paper related to an experiment in "modern Chinese" building and configured around an accessible primary source.

COURSE REQUIREMENTS

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|---|-----|
| --In class discussion, preparation and participation | 20% |
| --Weekly journal/reading and research responses, oral presentations | 30% |
| --Final Project (Sources and Final essays) | 50% |

PLAGIARISM

Please review the GSAPP website for the School's posted statement "Plagiarism and Acknowledgement of Sources." Students are forewarned that any such breaches will be taken very seriously. Any student caught plagiarizing will—at minimum—receive no credit for the course.

SCHEDULE

0. INTRO / GROUND RULES / EVIDENCE 1.22

1. TYPE AND MODULE 1.29

RAPHAEL MONEO, "ON TYPOLOGY," *OPPOSITIONS*, NO. L3 (SUMMER 1978): 23-45 (10.5)

LOTHAR LEDDEROSE, "INTRODUCTION" AND "THE SYSTEM OF SCRIPT", IN *TEN THOUSAND THINGS: MODULE AND MASS PRODUCTION IN CHINESE ART*, THE A.W. MELLON LECTURES IN THE FINE ARTS; 1998, BOLLINGEN SERIES; 46, PP. 1-23. (19)

QUATREMERE DE QUINCY, "TYPE," INTRODUCTION ANTHONY VIDLER, *OPPOSITIONS*, NO. 8 (SPRING 1977), PP. 147-150.

-----"CHARACTER," 9H, NO. 7 (1985), PP. 25-39.

ANTHONY VIDLER, "THE IDEA OF TYPE: THE TRANSFORMATION OF THE ACADEMIC IDEAL, 1750-1830," *OPPOSITIONS*, NO. 8 (SPRING 1977), PP. 95-115.

BACKGROUND

R. KEITH SCHOPPA, *REVOLUTION AND ITS PAST: IDENTITIES AND CHANGE IN MODERN CHINESE HISTORY (RP)*, 3- EDITION, (PRENTICE HALL, 2011), PP. 106-180.

2. HOUSE AS FUNDAMENTAL MODULE 2.05

GEORGE N. KATES, *THE YEARS THAT WERE FAT: THE LAST OF OLD CHINA (YTWF)* (HARPER AND BROTHERS, 1952), PP. 16-27.

JIA JUN, *ELEGANT HOUSES IN THE CAPITAL: BEIJING SIHEYUAN*, UNPUBLISHED ENGLISH TRANSLATION (TSINGHUA UNIVERSITY PRESS).

JIANFEI ZHU, *CHINESE SPATIAL STRATEGIES: IMPERIAL BEIJING 1420-1911* (ROUTLEDGE, 2004), PP. 97-148.

RONALD G. KNAPP, "COMPOSING SPACE", IN *CHINA'S OLD DWELLINGS*, (2000) PP. 21-40. (14.5)

BACKGROUND

SCHOPPA, RP, 181-240.

3. ORDER OF THE CITY 2.12

ARTHUR F. WRIGHT, "THE COSMOLOGY OF THE CHINESE CITY," IN *THE CITY IN LATE IMPERIAL CHINA (CLIC)*, ED. G. WILLIAM SKINNER (STANFORD UNIVERSITY PRESS, 1977), PP. 33-73.

SEN-DOU CHANG, "THE MORPHOLOGY OF WALLED CAPITALS," IN *CLIC*, PP. 75-100.

MARCO POLO, *TRAVELS IN THE LAND OF KUBILAI KHAN*, (PENGUIN, 1958), PP. 32-82.

KATES, *YTWF*, PP. 82-103.

"THE DIVINE PIVOT (HUANGDI NEIJING LING SHU)," IN *SOURCES OF CHINESE TRADITION. SECOND EDITION, VOLUME 1, FROM EARLIEST TIMES TO 1600 (SCT)*, ED.S WM. THEODORE DE BARRY AND IRENE BLOOM (COLUMBIA UNIVERSITY PRESS,1999), PP. 275-8.

DONG ZHONGSHU, "THE CONDUCT OF HEAVEN AND EARTH," FROM *LUXURIANT GEMS OF THE SPRING AND AUTUMN ANNALS (CHUNQIU FANLU)*, IN *SCT*, PP. 295-7.

-----, "ESTABLISHING THE PRIMAL NUMEN," IN *SCT*, PP. 298-301.

WU HUNG, "MONUMENTALITY OF TIME: GIANT CLOCKS, THE DRUM TOWER, THE CLOCK TOWER," IN ROBERT S. NELSON AND MARGARET OLIN, ED.S., *MONUMENTS AND MEMORY: MADE AND UNMADE, UNIVERSITY OF CHICAGO, (2003), PP. 107-32.*

BACKGROUND

SCHOPPA, RP, 241-304.

4. TYPOLOGICAL VARIATION

2.19

CRAIG CLUNAS, *FRUITFUL SITES: GARDEN CULTURE IN MING DYNASTY CHINA* (REAKTION, 1996), PP. 9-103.

OSVALD SIREN, *GARDENS OF CHINA*, RONALD PRESS (1949)

YOUNG-TSU WONG, *A PARADISE LOST: THE IMPERIAL GARDEN OF YUANMING YUAN* (UNIVERSITY OF HAWAI'I PRESS, 2001), TBD.

MAGGIE KESWICK, "ARCHITECTURE IN GARDENS," IN *THE CHINESE GARDEN: HISTORY, ART AND ARCHITECTURE* (HARVARD UNIVERSITY PRESS, 2003), PP. 129-67.

BRUCE GORDON DOAR, "ACQUIRING GARDENS," *CHINA HERITAGE QUATERLY*, No. 9, (MARCH 2007)

SUSAN NAQUIN, *PEKING TEMPLES AND CITY LIFE: 1400-1900*, (UNIVERSITY OF CALIFORNIA, 2000), PP. 19-56, 128-144.

BACKGROUND

SCHOPPA, RP, 305-345

5. LITERATI / LEXICON

2.26

W. PERCEVAL YETTS, A" CHINESE TREATISE ON ARCHITECTURE," *BULLETIN OF THE SCHOOL OF ORIENTAL STUDIES, UNIVERSITY OF LONDON*, VOL. 4, No. 3 (1927), PP. 473-492 (14) (BROWSE)

GUO QINGHUA, "YINGZAO FASHI: TWELFTH-CENTURY CHINESE BUILDING MANUAL," *ARCHITECTURAL HISTORY*, VOL. 41, 1998, PP. 1-13. (7)

PIERRE RYCKMANS, "THE CHINESE ATTITUDE TOWARDS THE PAST," 47- GEORGE ERNEST MORRISON LECTURE IN ETHNOLOGY, *CHINA HERITAGE QUATERLY*, No. 14, (JUNE 2008)

JIREN FENG, *CHINESE ARCHITECTURE AND METAPHOR: SONG CULTURE IN THE YINGZAO FASHI BUILDING MANUAL*, HAWAII (2012), PP. 14-99.

6. BATTLE BETWEEN NEW AND OLD / MAY 4TH STRATEGIES 3.05

PETER G. ROWE AND SENG KUAN, ARCHITECTURAL ENCOUNTERS WITH ESSENCE AND FORM IN MODERN CHINA, MIT (2002). PP. 2-136

BIBLIOGRAPHIC ESSAY DUE AT END OF CLASS

7. STRATEGY PRESENTATIONS WITH RESPONSE (1919-25) 3.12

OLIVER J. CALDWELL, "CHRISTIAN COLLEGES IN NEW CHINA," FAR EASTERN SURVEY, VOL. 11, No. 23 (NOVEMBER 16, 1942), PP. 236-7.

JOHN FRANKLIN GOUCHER, "SOME RECENT DEVELOPMENTS OF CHRISTIAN EDUCATION IN CHINA," THE JOURNAL OF RACE DEVELOPMENT, VOL. 4, NO. 2(OCTOBER 1913), PP. 220-241.

MYRON F. WICKE, "MAKING A COLLEGE MORE CHRISTIAN," CHRISTIAN EDUCATION, VOL. 32, No. 3 (SEPTEMBER 1949), PP. 234-40.

SPRING BREAK

8. STRATEGY PRESENTATIONS WITH RESPONSE (1925-37) 3.26

FREDERIC WAKEMAN, JR., "LICENSING LEISURE: THE CHINESE NATIONALISTS' ATTEMPT TO REGULATE SHANGHAI, 1927-49," THE JOURNAL OF ASIAN STUDIES, VOL. 54, No. 1 (FEBRUARY 1995), PP. 19-42.

XIN ZHAO AND RUSSELL W. BELK, "ADVERTISING CONSUMER CULTURE IN 1930'S SHANGHAI, GLOBALIZATION AND LOCALIZATION IN YUEFENPAI," JOURNAL OF ADVERTISING, VOL. 37, No. 2 (SUMMER 2008), PP. 45-56.

9. STRATEGY PRESENTATIONS WITH RESPONSE (1937-58) 4.02

NIKITA KHRUSHCHEV, EXCERPTS FROM "SPEECH AT THE NATIONAL CONFERENCE OF BUILDERS, ARCHITECTS AND WORKERS IN CONSTRUCTION AND ROADS MACHINERY INDUSTRIES, AND EMPLOYEES OF DESIGN AND RESEARCH AND DEVELOPMENT ORGANIZATIONS," (DECEMBER 7, 1954).

10. FINAL PRESENTATIONS 4.09

11. FINAL PRESENTATIONS 4.16

12. LAST CLASS / TYPES STRATEGIES REDUX 4.23

EXAM / PAPER WRITING WEEK: FINAL PROJECT DUE TBD 5.5-9

COLLECTIONS

- CACHE 1 ZHONG GUO YING ZHA XUE SHE HUI KAN / THE BULLETIN OF THE SOCIETY FOR RESEARCH IN CHINESE ARCHITECTURE, *AVERY*
- CACHE 2 INTERNATIONAL INSTITUTE OF RURAL RECONSTRUCTION, *RBML (RARE BOOK AND MANUSCRIPT LIBRARY)*
INDUSCO, *RBML*
- CACHE 3 AMERICAN BUREAU FOR MEDICAL AID TO CHINA 1937-79, *RBML*
THE MODERN HOSPITAL (JOURNAL), *BURKE*
- CACHE 4 CHARLES W. STOUGHTON ARCHITECTURAL DRAWINGS (C. 1905-37), *AVERY*
- CACHE 5 TALBOT FAULKNER HAMLIN PAPERS AND ARCHITECTURAL RECORDS, *AVERY*
- CACHE 6 ARTHUR ROTHSTIEN PHOTOGRAPHS *AVERY*
WARREN AND WHETMORE, DRAWINGS AND PHOTOGRAPHS, *AVERY*
- CACHE 7 KLAUS HERDEG PAPERS, *AVERY*
SKIDMORE, OWINGS AND MERRILL PHOTOGRAPHS 1945-69, *AVERY*
- CACHE 8 LING LONG (MAGAZINE), *STARR*
- CACHE 9 MAKINO MAMORU COLLECTION ON THE HISTORY OF EAST ASIAN FILM, *STARR*
- CACHE 10 EUGENE E. BARNETT PAPERS, YOUNG MENS CHRISTIAN ASSOCIATION (YMCA) 1905-1970, *RMBL*
DAVID WILLARD LYON PAPERS, YMCA 1870-1949, *BURKE*
- CACHE 11 HELEN FOSTER SNOW, *OHRO (ORAL HISTORY)*
DEMOCRACY (JOURNAL), *BURKE*
INDUSCO?
- CACHE... WELLINGTON KOO, PHOTOGRAPHS AND MEMORABILIA, 1888-1985, *STARR + OHRO*
- HARRISON SALLISBURY, *RBML*
- PARE LORENTZ, *RBML*
- QUINCY WRIGHT, *AVERY?*
- XIONG SHIHUI, *RMBL*
- SHEN I-YUN, *OHRO*
- LESLIE H. CHEN, *RMBL*

STARTING POINTS / REFERENCES ON RESERVE:

A RESERVE COLLECTION OF "STARTING POINT" MATERIALS FOR ANY AND ALL OF THESE THEMES IS AT AVERY.

MARIE-CLAIRE BERGERE, SHANGHAI: CHINA'S GATEWAY TO MODERNITY, STANFORD, 2009

NANCY BERLINER, YIN YU TANG: THE ARCHITECTURE AND DAILY LIFE OF A CHINESE HOUSE, TUTTLE, 2003

YOMI BRAESTER, PAINTING THE CITY RED: CHINESE CINEMA AND THE URBAN CONTRACT, DUKE, 2010

JEFFREY CODY, BUILDING IN CHINA: HENRY K. MURPHY'S "ADAPTIVE ARCHITECTURE" 1914-1935, UNIVERSITY OF WASHINGTON, 2001

ALEXANDER TOWNSEND DES FORGES, MEDIASHPERE SHANGHAI: THE AESTHETICS OF CULTURAL PRODUCTION, HAWAII, 2007

MADELEINE YUE DONG, REPUBLICAN BEIJING: THE CITY AND ITS HISTORIES, UNIVERSITY OF CALIFORNIA, 2003

QINGHUA GUO, A VISUAL DICTIONARY OF CHINESE ARCHITECTURE, IMAGES, 2002.

LEO OU-FAN LEE, SHANGHAI MODERN: THE FLOWERING OF A NEW URBAN CULTURE IN CHINA, 1930-1945, HARVARD, 1999

LIANG SICHENG, A PICTORIAL HISTORY OF CHINESE ARCHITECTURE: A STUDY OF THE DEVELOPMENT OF ITS STRUCTURAL SYSTEM AND THE EVOLUTION OF ITS TYPES, MIT, 1984

----- CHINESE ARCHITECTURE: ART AND ARTIFACTS, FOREIGN LANGUAGE TEACHING AND RESEARCH PRESS, 2011

HANCHAO LU, BEYOND THE NEON LIGHTS, UNIVERSITY OF CALIFORNIA, 1999

LU JUNHUA, PETER G. ROWE AND ZHANG JIE, EDS., MODERN URBAN HOUSING IN CHINA: 1840-2000

PAULA LUPKIN, MANHOOD FACTORIES: YMCA ARCHITECTURE AND THE MAKING OF MODERN URBAN CULTURE, UNIVERSITY OF MINNESOTA PRESS, 2009

SUSAN NAQUIN, PEKING: TEMPLES AND CITY LIFE, BERKLEY, 2000

MALCOLM PURVIS, *TALL STOREYS: PALMER AND TURNER, ARCHITECTS AND ENGINEERS—THE FIRST 100 YEARS*, WANCHAI, HONG KONG, 1985

PETER G. ROWE, ARCHITECTURAL ENCOUNTERS WITH ESSENCE AND FORM IN MODERN CHINA, MIT, 2002

R. KEITH SCHOPPA, REVOLUTION AND ITS PAST: IDENTITIES AND CHANGE IN MODERN CHINESE HISTORY, THIRD EDITION, PRENTICE HALL, 2011

WANG JUN, BEIJING RECORD: A PHYSICAL AND POLITICAL HISTORY OF PLANNING MODERN BEIJING, WORLD SCIENTIFIC, 2011

Y.C. WANG, CHINESE INTELLECTUALS AND THE WEST: 1872-1949, UNIVERSITY OF NORTH CAROLINA-CHAPEL HILL, 1966, PP. 41-146

CHARLES ALFRED SPEED WILLIAMS, CHINESE SYMBOLISM AND ART MOTIFS: A COMPREHENSIVE HANDBOOK ON SYMBOLISM IN CHINESE ART THROUGH THE AGES, TUTTLE, 2006 (OR EARLIER)

WEN-HSIN YEH, SHANGHAI SPLENDOR: A CULTURAL HISTORY, 1843-1945, UNIVERSITY OF CALIFORNIA, 2008

ZHANG ZHEN, AN AMOUREOUS HISTORY OF THE SILVER SCREEN: SHANGHAI CINEMA, 1896-1937, UNIVERSITY OF CHICAGO, 2005

CHINA FOREVER: THE SHAW BROTHERS AND DIASPORIC CINEMA, ILLINOIS, 2008

CINEMA AND URBAN CULTURE IN SHANGHAI, 1922-1943, STANFORD, 1999

OTHER REFERENCES

FILM

LINKS TO ONLINE MOVING IMAGES:

[HTTP://DIGITAL.TCL.SC.EDU/CDM/SEARCH/COLLECTION/MVTNWARFILMS/SEARCHTERM/CHINA/FIELD/COVERA/](http://digital.tcl.sc.edu/cdm/search/collection/mvtnwarfilms/searchterm/china/field/covera/mode/any/conn/and/order/nosort/ad/asc/cosuppress/1)
[MODE/ANY/CONN/AND/ORDER/NOSORT/AD/ASC/COSUPPRESS/1](http://digital.tcl.sc.edu/cdm/search/collection/mvtnwarfilms/searchterm/china/field/covera/mode/any/conn/and/order/nosort/ad/asc/cosuppress/1)

NATIONAL ARCHIVES AND RECORDS ADMINISTRATION (NARA):

[HTTP://WWW.ARCHIVES.GOV/RESEARCH/SEARCH/](http://www.archives.gov/research/search/)

BRITISH PATHE:

[HTTP://WWW.BRITISHPATHE.COM/](http://www.britishpathe.com/)

ARCHIVE.ORG:

[HTTPS://ARCHIVE.ORG/DETAILS/MOVIES](https://archive.org/details/movies)

GENERAL

LIBRARY OF CONGRESS:

PRIMARY SOURCE MATERIALS, RESEARCH TOOLS, HISTORICAL EXHIBITS, PHOTOGRAPHS, MAPS, PUBLICATIONS....

SMITHSONIAN INSTITUTION:

PRIMARY SOURCES—WIDE VARIETY, MILITARY, POLITICAL...

HARVARD YENCHING LIBRARY:

[HTTP://HCL.HARVARD.EDU/LIBRARIES/HARVARD-YENCHING/](http://hcl.harvard.edu/libraries/harvard-yenching/)

WORLDCAT

ARTSTOR

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MATERIALS & METHODS IN ARCHITECTURE: ***Concrete Procedures***

Columbia University GSAPP
Spring 2014
A4627: Seminar / Tech. Elective

COURSE SESSIONS: TUESDAY + FRIDAY, EVERY OTHER WEEK*

Tuesdays 6-8pm, 300 Avery
Fridays 11-1pm, 200 Buell

Instructor: Keith Kaseman

CONCRETE PROCEDURES is geared to develop a keen level of sophistication with which one may both comprehend and deploy concrete in the world. Our fundamental goal is to cultivate a diverse cloud of innovative procedural demonstrations, iterating through a working atmosphere biased towards agile participation, experimental discovery, systematic refinement and replicable specification. With efforts within this course including direct research, material experimentation, procedural trial and error, rigorous refinement and comprehensive documentation along the way, the most valued assets for any participant to bring to this course are curiosity and persistence. Through this intensive hands-on seminar / workshop, technical aptitude with concrete will rapidly accelerate over the course of the semester, culminating in new constructs that will demonstrate participants' customized mastery of developed procedures.

CONCRETE ACTION

We will immediately launch into the realm and practice of casting concrete. Individual participants will produce a series of 4"x4"x2" concrete samples over the first two weeks of the semester. This rapid exploration will prove to be the first hands-on experience in casting concrete for many, and will serve as a collective catalog of initial interests with which we will orchestrate teams of approximately 4 members, to work through the rest of the semester on final projects and one associated research presentation (see below).

CONCRETE PROCEDURAL UNITS (CPU)

Serving as both the primary thrust and final project for the semester, numerous concrete modules are to be developed by teams (of 3) and cast in accordance with the following goals / rules:

- CPUs must geometrically define a bounding box of 18" x 12" x 9";
- CPUs must be more than an extrusion (biaxial / tri-axial symmetry vs. asymmetry to be explored)
- Formwork ingenuity / intricacy / precision / invention are equally paramount!
- Multiple precise aggregation logics required (stacking, bundling, interlocking, etc.);
- Temporal action must be conveyed through casting / finishing...

Each CONCRETE PROCEDURAL UNIT will be accompanied by comprehensive documentation that describes the iterative development process that takes place over the course of the semester. Most importantly, meticulously documented procedural instructions / specifications will be required (templates to be provided) upon final delivery. This is the ultimate goal: to develop and communicate an elegantly constructed, innovative CONCRETE PROCEDURE at the scale of a replicable UNIT.

CONCRETE RESEARCH*

Each team will be required to compile and present research on topics sparked by pursuits, developments, precedents and / or interests established through iterative work performed towards CONCRETE PROCEDURAL UNITS. Potential topics, formats and research leads will be discussed during the weeks leading up to the RESEARCH PRESENTATIONS (see schedule below).

MATERIALS

Participants are responsible for all material costs and storage. It is anticipated that most materials will be relatively inexpensive, primarily including wood, foam, latex, fabric, concrete mix, buckets, gloves, etc. Specialized materials may be required for certain endeavors (silicon, additives, etc.) but the quantities built into the projects as outlined above should keep everything within reason, especially as the vast majority of the semester's work will be in teams of 4+. However, all participants should anticipate incurring costs in line with such a materials-based course, and as may be developed by particular interests cultivated by team-project ambitions.

GRADING

Attendance, participation, progress, submittal deliveries and quality of work will be tracked throughout the semester - final grades will be determined from this matrix in accordance with GSAPP standards. While all modes of work will be weighed accordingly, consistent, proactive and diligent participation is the default expectation for all seminar participants.

OPERATIONS + PROTOCOL

This course will not provide elementary instruction for the use of tools within the Avery Digital Fabrication Lab. Further, all participants are required to have successfully completed the official orientation to the Avery Woodshop. Participants will have access to the dedicated casting space in Fayerweather Hall, and are of course required to clean up after each working session.

PLEASE NOTE: It is strictly prohibited to cast concrete in carpeted rooms (such as Ware Lounge), or to pour any form of concrete (pre-cured, powder, rubble, etc.) down ANY sink on campus. Respectful maintenance and upkeep of all facilities used for this course are of utmost importance – any deviation from this protocol will severely and negatively impact standing in this course.

***WORKING SCHEDULE**

Please note that we will meet on Tuesdays and Fridays, every other week as outlined below. Tuesday sessions will be hands-on work sessions utilizing the fabrication / woodshop and casting space in Schermerhorn Hall, with time scheduled in these facilities specifically for our class. Fridays will typically be geared towards group discussions with all physical work on the table, team-sessions and / or research presentations. Potential anomalies to this schedule will be discussed in class.

Please note: Dates / weeks in red signify times when Keith is scheduled to be in class and / or on campus.

Week 1 **COURSE INTRO / OVERVIEW**

Jan 21 KK Presentation: Previous Conc. Procedures / Precedents
Nathan C. PROTOCOLS
Jan 24 Group Discussion: Concrete Samples I

Week 2 **SHOP SESSION + WORK WEEK**

Jan. 28 Workshop Sample II Session
Jan 31 No Class Scheduled – Sample II Blog Post Updates by end of Friday, Jan 31

Week 3 **WORKSHOP SESSION + GROUP DISCUSSION**

Feb. 4 Workshop Sample III Session
Feb. 7 Group Discussion: Team Formation, Research Topics (Preliminary), Sample III Review

***Week 4** **WORK WEEK**

(Feb. 11 + 14) Progress Blog Posts

Week 5 **TEAM WORKING SESSIONS**

Feb. 18 Workshop Session – CONCRETE PROCEDURES (Team Work)
Feb. 21 Group Discussion: Team Progress Updates

Week 6 **WORK WEEK**

(Feb. 25 +28) Progress Blog Posts

Week 7 **TEAM WORKING SESSIONS**

March 4 Workshop Session – CONCRETE PROCEDURES (Team Work)
March 7 **TEAM PROGRESS + PROJECTION REPORTS (PRESENTATIONS)**

Week 8 **STUDIO VI KINNE TRIPS**

(March 11 + 14) (No class session)

Week 9 **SPRING BREAK**

(March 18 + 21) (No class session)

Week 10 **WORK WEEK**

(March 25 + 28) Progress Blog Posts

Week 11 **TEAM WORKING SESSIONS + RESEARCH PRESENTATIONS**

April 1 Workshop Session – CONCRETE PROCEDURES (Team Work)
April 4 **RESEARCH PRESENTATIONS (Group A)**

Week 12 **WORK WEEK**
(April 8 + 11) Progress Blog Posts

Week 13 **TEAM WORKING SESSIONS + RESEARCH PRESENTATIONS**
April 15 Workshop Sessions
April 18 **RESEARCH PRESENTATIONS (Group B)**

Week 14 **WORK WEEK**
(April 22 + 25) Progress Blog Posts

Week 15 **STUDIO FINAL REVIEW WEEK**
(April 29 + May 2) < Working Consultations Optional – Office Hours TBD >

Week 16 **FINAL PROJECTS DUE!!!**
(May 9) All submittals due – final formats and requirements TBD.