Intermediate 7 2014 / 2015
Maria Fedorchenko

ARCHITECTURE CULTURE

Sites of Exchange
Prospectus Statement / Summary

Architecture Culture: Sites of Exchange

The unit will continue the work on experimental ‘cultural processors’ that link the city and the discipline, but will focus directly on architecture as a key form of culture. Invested in flexible and fluid operation within larger creative industries, projects will challenge the boundaries between organizations, types and media. Collapsing life-cycles of architectural work – how it is made, displayed, consumed, preserved or destroyed – we will speculate on transitional architectural centres, institutes and laboratories.

We will engage with messy realities and diagrams of architectural production. How do we equip the design factories across study, work and building sites? What devices help us work in space-time, as we recast the past, filter the present and tip the future? Visiting Venice Architecture Biennale, we will question content and framework of display (what to show and how to show, and to what end), then test new product / audience interfaces beyond museum exhibitions or pavilions. Further, concerned with how ideas, images and objects are consumed or dismissed, we will seek alternatives to fairs and model-cities as well as archives and junkyards. Most importantly, we will look for ways to condense the different moments and expressions of architectural life into novel sites of exchange – expanded cultural platforms for unexpected contaminations and collaborations.

To develop junctions of programmatic systems and formal elements, our design provocations will use Berlin as an ideal testing ground. Inspired by dramatic histories of this creative epicentre, we will layer and accelerate cycles of conversion within trans-programmed hosts – while revisiting visionary projects from Mies to Koolhaas. Appearing as conceptual models, urban strategies and building prototypes in our trademark catalogues and publications, final architectural exchanges will reclaim instrumentality at the level of urban space, society and culture.

*Past Intermediate 7 work can be found at:
http://projectsreview2011.aaschool.ac.uk/units/INTER-07
http://pr2012.aaschool.ac.uk/units/INTER-07
http://pr2013.aaschool.ac.uk/INTER-07
http://pr2014.aaschool.ac.uk/INTER-07
C. Boyd – Missing Monuments Souvenirs

Herzog and de Meuron – Tate Modern.
Introducing the Brief
Context and Target:
ARCHITECTURE CULTURE

Now seems like a perfect moment to review our position on architecture as a mode of cultural production - and its uneasy relation to technology and form. This year, we respond to recent stocktaking, conversations and public events (including the Venice Architecture Biennale) that pose many difficult questions:
how to imagine an engaged discipline, balancing history with progress;
how to expand our understanding of architectural ‘work’ and embrace multifarious products;
how and what to curate, display and mobilise so as to make diverse products ‘instrumental’?

There also seems to be a gap between heightened attention to convoluted and complex life-cycles of architecture versus design concepts and typologies that could reflect such complexity.
In reaction to this, the unit will pursue two main targets:

- First, to devise specific elements and programmatic ‘platforms’ that are uniquely suited to architectural products and activities - beyond borrowed or adapted from other fields such as studios, museums, libraries, etc.

- Second, to work across the artificial divisions between phases of architectural life from production to disposal, using extended processes, loops and cycles to inspire transitional conceptual models and building typologies.

Put simply, our hypothesis will be that if different moments and expressions are brought together in broader design frameworks, then new possibilities for their mutual exposure and ‘exchange’ will emerge - which then, in turn, will offer insight into both changing architectural culture and the built infrastructures that support it.
Design Brief and Stages of Work:
CULTURAL EXCHANGES AND PROCESSORS

Our design briefs will focus on ‘sites of exchange’ – new types of cultural buildings as shared platforms that support new contaminations and collaborations between artefacts, makers and audiences.
First, exploiting architectural precedents as sources of contextual connections and design samples, we will use a sequence of design exercises to gradually progress in scale from element, to building and to the urban site. Framed by our larger research project on the city, you will then put forward your first design ‘provocations’ – with our trademark graphic packages pushing your ideas to the extreme.

Initial proposals will become more complex and precise when we move on to site infrastructures. Grounding conceptual diagrams, we will speculate on a new generation of creative conversions for adapted and “trans-programmed” host sites in Berlin. Your project will cut across different platforms – such as production, display, consumption, etc. – and unravel along scenarios of architectural transformations. You will play on oppositions and gradients between workshops and archives, schools and galleries, offices and markets – suggesting fresh alternatives to architectural centres, laboratories and associations.
Interested in a variety of processes that underlie the emerging structures, we will continue our exploration of so-termed “cultural processors”- advanced urban machines that condense in-flows of products, spaces and events and generate new, qualitatively different outputs.
Manifesto

To assemble our architectural exchanges we will stress the need to:

1. Extract / Re-Contextualise
- embed design work in broader contexts, continuously extracting and re-contextualising single products into larger ‘streams’
- exploit the fine cob-web of inter-connections, references and analogies to make informed design decisions

2. Sample / Synthesise
- analyse and explode existing works, and use heterogeneous ‘samples’ to build new assemblies and synthetic projects;
- “learn from” texts, buildings and cities; opportunistically use and abuse precedents, test new modes of copying and ‘repetition’

3. Organise / Shake-up
- mix rational and intuitive, blend emphasis on system and diagram with ‘light’, ‘loose’ and ‘easy’ attitudes
  - alternate between conceptualising and organising vs. provoking, bombarding, polluting

4. Conceptualise / Anchor
- balance abstract and concrete, conceptual and spatial, extra-large and extra-small – for both impact and precision;
  - balance framework and fragment; urban strategy and architectural object for more comprehensive projects

5. Format / Stream
- Frame and present the unit’s output as part of architectural culture;
- Stream our work through various media and channels to engage new audiences and collaborators
Some Notes on Our Method and Approach

Or Why Choose Intermediate 7?

Integrated Research | Design

Collective Research Project vs. Diverse Individual Theses

Power of Design Provocations and Conceptual Images

Structured Introduction Design Methods and Processes

Express Translations, Shortcuts and Hybrid Representations

Expanded Project: Conceptual, Urban, Architectural
Exercise 1:

CONTEXT / ELEMENT

ARCHITECTURAL PRODUCTS, FIELDS OF CONTEXT, INTERFACES

We will start with two shorter design exercises that will help launch individual research and introduce the core unit’s approaches, tools and techniques.

The first exercise will focus on a selection of catalytic architectural products – from books, drawings and pavilions to buildings - as entry points into larger cultural contexts. Working in teams of two, you will curate and facilitate exchange between two domains within architecture using transfer elements, devices and ‘interfaces’.

At this point, we will also begin to reference a number of seminal exhibitions that shaped the way we perceive and situate architectural work.

“Barefoot on White-Hot Walls” / Peter Eisenman at MAK Center.
First, mixing our fictional forensics and artificial excavations, you will map separate clues that begin to define the ‘found’ cultural object. You will follow several threads in your investigation – such as finding out who made it and why; how it was used or displayed; what other work it influenced; and what happened to it over time. Uncovering links to other projects, figures, and locations you will produce complex and layered maps – combining expanded fields and networks of contexts.

Second, you will suggest a transfer between two key anchor points or nodes within the map, moving from conceptual devices to concrete elements – such as augmented bridges, conduits, portals, or gates - developed in study models and axonometric drawings.

Sample case-studies:

O. Simopoulou – Curatorial Apparatus (2013/2014)
“Element” Workshop Series:
Within this exercise, we will run the first in a series of “Element” workshops, conducted by J. Henriksson and M. Casselbrandt. These are designed to assist you in translating conceptual ideas and diagrams into architectural form, providing important points of focused “touch-down” and keeping your theoretical projects grounded throughout the year.
Exercise 2:

FRAMEWORK / EXCHANGE

TRANSPLANTED ELEMENTS AND EXPLODED PRECEDENTS

Through individual work, the second exercise will explore how architectural products can colonise and transform a cultural precedent. By transplanting your ‘interfaces’ into a set building and cutting it open to new paths and flows, you will reconfigure it as both an organizational framework and a spatial diagram.
First, you will analyse, diagram and explode a chosen case-study into key systems of elements and try to sort out different functional clusters such as production vs. display, etc. The goal is to tinker with the existing systems to enable new exchanges (of products, information or users) between programs inside and outside.

Tuning your ‘interfaces’ and adding further devices, you will start growing a catalogue of active elements. These will be variations on what you deem to be ‘fundamental’ elements - such as walls, platforms, ramps, rooms, etc. Working through digital and physical models and detail drawings, you will be able to assemble a “demo” version of a new architecture-driven cultural typology.

Sample case-studies:
Cedric Price – Fun Palace; Ungers – Architecture Museum; Piano and Rogers – Centre Pompidou; OMA – ZKM Center; Bernard Tschumi – Kansai Library; Toyo Ito - Sendai Mediatheque; SANAA – Inujima Island Village, XXIst century Museum; DS + R - Boston Arts Center; UN Studio – Mercedes Benz Museum; WW – InfraCenter; Herzog and de Meuron – Transforming Tate.
**Digital Workshop Series:**

We will launch a series of advanced digital modelling and representation workshops that will continue throughout the year. In the first session, you follow up on Exercise 2 and will learn how to export and construct large conceptual drawings from basic digital models of the building’s framework.
Unit Trip 1:
VENICE ARCHITECTURE BIENNALE

We will use the trip to this year’s Architecture Biennale on “Fundamentals”, directed by Rem Koolhaas, to drive our conversation on curating architecture. It will allow us to further engage the problems of content and framework of display (or what to show, how to show and to what purpose?). We will also consider how we can address the relationship between history and technology, architects and architectures as well as reduction of architecture to basic systems of elements. It will also supply a lot of new material on display devices and interfaces.

While at the exhibition, you will choose one exhibition/pavilion most related to your on-going research to analyse and critique - continuing with cultural maps and elements catalogues. Upon return, we will reflect on a particular cross-section of exploded exhibitions that we assembled, and rethink how we link cultural contexts, curatorial devices and architectural products.
BRIEF 1

CITY RESEARCH / PROVOCATIONS

PROJECT ON THE CITY AND CULTURAL MACHINES

With this brief, we launch our ‘Project on the City’ – a collective research effort into how the city has been culturally constructed within the discipline, which will then focus on specific problems and case-studies from Berlin. Urban diagnostics will drive first design ‘provocations’.
We will reference a wealth of visionary projects inspired by Berlin - from horizontal and vertical landmarks by Lissitzky and Mies; to imploding wall-cities and archipelagos by Koolhaas and Ungers; all the way to the articulated ground-matrices by Eisenman and Liebeskind. Inspired by the dramatic histories of this creative epicentre, we will investigate how it has been reconstructed, re-programmed and transformed. You will have the opportunity to try out various methods for pragmatic urban analysis - including our own ‘graphic condensation’ and ‘diagrammatic diagnostics’.
Armed with a key theoretical urban ‘text’, a singular ‘stream’ of precedents (tackling the issues from figures / grounds to objects / images) as well as a handful of local case-studies, you will be in position to extract the best of your early exercises and push your ideas to the extreme in our trademark graphic ‘provocations’ – to include the basic set of text, diagram, drawing and image. Avoiding fears of fantasy and utopia with our engaged ‘paper architecture’, we will let emerging architectural devices and urban contexts affect each other.

Term 1 Publications: Select work from this phase as well as condensed design exercises will feature in the first set of ‘research catalogues’ and design publications (1-2 booklets) - to be compiled by the second week of Term 2.
Unit Trip 2: 
**BERLIN**
We will travel to Berlin in order to learn from a highly dynamic, loose, transitional urban context that continues to spur visionary projects and ambitious built work, while challenging established theories and design models.
Besides having a fantastic time, we will keep three main goals in mind:
- Visit contemporary architectural ‘highlights’ that carry on the tradition of the “International Exhibition” across the city – from housing transplants by Hejduk and Unger, to memory structures by Eisenman and Liebeskind to Chipperfield’s time-stitch reconstructions.
- Analyse the prototypical creative clusters and compounds that have emerged in this renowned urban laboratory, with particular focus on conversions – including appropriated factories, airports and housing blocks.
- Locate a series of recently vacant and / or undersaturated host sites – preferring those with long programmatic histories and other “baggage”– that could serve a perfectly loaded base for our future architectural exchanges.
In the second term, we will fully focus on the main brief – a dynamic urban site of architectural exchange. You will be asked to include two or more programmatic ‘platforms’ that help collapse longer life-cycles of architectural work. We will develop your design proposal on two interconnected levels: program and infrastructure.
You will of course define your own specific programmatic categories and then blur and reshuffle them, but here are some basic platforms that we will cut across:

**Production / Sourcing**
*Sources: studios and factories; schools and offices; construction sites and workshops; laboratories and research tanks*
How do we support thinking and making, inventing and copying? What production sequences cut across study, work and construction spaces? What devices help us work in space-time, recasting past source, filtering present context and tipping the future?

**Curatorship / Display**
*Sources: exhibitions and expositions; parades of pavilions; galleries and museums; fairs and markets*
Who should we curate architecture and how? How to sort and file the wild range of products? How to expose dissimilar products and how to reach various audiences?

**Consumption / Disposal / Recycling**
*Sources: model cities and built prototypes; archives and depositories; cemeteries and junkyards; memory palaces and theatres*
What spaces enable transformation and application of products? How are architectural products - ideas, objects, images and oeuvres – consumed or dismissed? How to alter the way we preserve and destroy architecture? Where does architecture go to die and how do we deal with its memories and histories?
PROGRAM / PROCESS

In our seminars and workshops, we will focus on the influence of two key protagonists – Bernard Tschumi and Rem Koolhaas – then move to more contemporary adaptations and reuses of program, making sense of those blocks and bubbles, dots and lines. But we will not simply learn and apply existing program concepts and material strategies. We will try to work in-between them to suggest transitional and blurred modes of programming – which is exactly what you will need when dealing with seemingly incompatible logics of operations sources from distant contexts.

We will proceed to develop more detailed program diagrams, drawings and models, before zooming in on key programmatic ‘junctions’ – also linked to work on elements and TS3 project (see below).
You will propose and diagram several key processes that carry across the separate platforms and ‘bundles’ – thinking in terms of long and short-term scenarios and chains of events. Depending on the scenario and device you choose, you will test linear, stacked, looping or knotted organization.
INFRASTRUCTURE / ELEMENT

In parallel, we will see how all those programmatic bundles could actually land and fit on the site and affects its space and form. To accelerate these tests, we will work between two scales: infrastructure and element.

*Infrastructure* is an important concept for the unit: we understand it as both a diagrammatic framework and a spatial armature. Beyond relying on the usual Modern suspects in our case-studies of infrastructural systems – such as Price, Team X and Japanese Metabolists – this year, we will dare to mix-and-match these with Post-Modern conceptual, textural and culturally-driven organisations, from Hejduk to Eisenman.

You will move between larger digital and physical models that help resolve a composite site infrastructure and smaller, more detailed element prototypes. As a result, your design proposal will be well-situated for the Final Jury in Term 2, to be revised and detailed over the break.

**Term 2 Publications:** You will be asked to put together a compilation of the essential work from Term 2; the format will be loose and defined by you, yet it could be a combination of research catalogues and design manuals.
TS3: Technical Studies
Programmatic Devices
and ‘Smart’ Elements

The TS project will focus on structural and technological aspects of ‘smart’ elements.

Starting with generic versions of your “fundamental” sets of architectural elements, you will alter them to respond to specific programmatic tasks within your exchange – from flexible connection and filtering to information-processing to display.
TS3: Programmatic Devices and ‘Smart’ Elements

Key points:
- You are asked to consider your position on the ‘generic’ elements of architecture – such as walls and floors, conveyors and cores; however, building upon critical responses to the Biennale exhibition, you will be asked to revise and possibly invent alternative sets of basic building blocks, programmatic junctions and other ingredients.
- Regardless, meeting programmatic demands with ingenuity, economy and future-proofing will yield a new version of elements. Demands such as ‘transit’ could create a smart solution to extension and switches for routes and conduits; ‘mediation’ - for multi-point connectivity; ‘scaling’ - for deployment and optical illusions, etc. In addition, various advanced technologies may be of importance – from 3-D scanning and data-processing to prototyping and visualisation.
- Some examples from previous projects that focused on elements include: thick façade elements that include the curator’s circuits for materials delivery and user circulation; hidden transfer portals, storage facilities and visual filters embedded within a boundary wall between two programs; also, a flexible scaffolding unit able to support assembly and dis-assembly of architectural fragments.
- The best way to make TS impact on your project is to set up a small “patent office” early - selecting, tinkering with and recording the most potent elements within a larger catalogue. For some students, it could be fashioned as a ‘kit-of-parts’ to be customised as design progresses.
- Individual elements will be ultimately seen within larger systems, with added opportunities for integrating TS with the unit’s brief on design infrastructures.
- Technical Studies will be closely linked to the unit’s design briefs dealing with ‘elements / devices’ – exercises on display / curatorship interfaces and building frameworks; critique of exhibition formats and elements from the Venice Biennale and urban provocations.
- There will be several shared TS and unit sessions, with both AA staff and our in-house dedicated consultants.
- You will be supported by the unit during the three main stages of your TS project – research, experimentation and application – and will be encouraged to integrate TS case-studies into research catalogues, bring study models and analytical drawings to pin-ups and juries, as well as to re-insert and adjust the selection of elements as part of your final design proposal.
BRIEF 3:

FINAL ‘CUTS’
REMAKE AND REPRESENTATION

By the beginning of Term 3, all the hard work will pay off, and you will have the bulk of the design work completed. At that point, you will be asked to ‘pause’ and consider carefully how to “develop” the design.

By then, you would have become proficient and skilled in analysing, exploding, and re-drawing architecture made by others. Then, we will seize the opportunity to apply this type of critical dissection to your own work. We will deliberately loop our projects back on themselves, subjecting them to rigorous scrutiny and strategic representation. There will be echoes of earlier exercises and briefs – from curating and mapping references, to systematising program and infrastructure, and tuning element prototypes.
In other words, most of you will undertake at least three main conceptual ‘cuts’ of the project:

1. **Context**: City, Discipline, Author
   (e.g. zoom-out maps, diagrams and site-drawings of networking, unfolding, spiralling, and other links with the discipline and city)

2. **Operation**: System, Program, Process
   (e.g. and meta-drawings to contain all programs; transcripts, score emphasising process, development over time, transformation of program, etc.)

3. **Element**: Junctions, Devices, Built Fragments
   (e.g. zoom-in, intricate drawings and models of key moments and fragments of the project)
Our final ‘cuts’ will suggest those indispensable ‘anchor’ drawings to make up the final instalments of your portfolios and publications. Most importantly, they will reveal how best to selectively revise and refine the project in line with long-term disciplinary pursuits and contemporary conversation.

Final design projects will be two-fold:
- Offering an original position on how to address architectural culture today;
- Advancing a transitional typology for architectural exchange, tested to perform within multiple contexts

PRODUCTS

Here are some examples of design products that we tend to favour (and excel at!)

Meta-drawings and hybrid map-drawings
Diagrammatic maps
Multi-tier transcripts, scores and charts
Visual scenarios, often using sets of collages and diagrammatic drawings
Design provocations: text, image, drawing and diagram
Organization models of systems and elements
Massing models based on program and movement diagrams
Small architectural fragments models and drawings
“Copy” drawings that directly manipulate a precedent to highlight your agreement and disagreement
Illustrated manifestos and sub-briefs
OUTPUTS

In line with the unit’s agenda, our outputs will combine concepts and objects, urban strategies and architectural fragments, frameworks and elements. We will be careful about how we collate, package and represent our work. At the end of each term you will assemble your research catalogues, design manuals and other ‘publications’ – essentially replacing the portfolio with various booklets and digital archives.
UNIT MASTER AND CONSULTANTS

Maria Fedorchenko holds an MA in Architecture from UCLA, M. Arch. from Princeton University and a Diploma from Moscow Institute of Architecture. She has practised in Russia, Greece, and the US - including Michael Graves & Associates and San Jose Redevelopment Agency. Maria co-directs Fedorchenko Studio and an urban consultancy, with recent work for Central Planning Office in Moscow. Together with Antoine Vaxelaire, she co-founded the collaborative research platform (Plakat Architecture) aimed at producing and curating design provocations. Past academic collaborations include symposia at UCLA and chaired research panels at Courtauld Art Institute on cities in transition. Focusing on contemporary practices, diagrams and flexible methods, her research and design has been published and exhibited internationally. Maria is also a member of International Art Fund, with past exhibitions at LACDA, Princeton University’s Hellenic Studies Center and ‘Art of Russia’. Extensive teaching experience since 2003 includes design studios and theory seminars at UC Berkeley, UCLA and California College of the Arts. She has taught at the History and Theory Studies as well as Housing & Urbanism Programmes at the AA since 2008, and founded Intermediate Unit 7 in 2010. Maria has also been a Director of the AA Moscow Visiting School.

CONSULTANTS:
Jesper Henriksson and Magnus Casselbrandt (Hesselbrand)
Gergely Kovacs (Heatherwick Studio)
Damian Rogan (Facades Group Director and a structural engineer at Eckersley O’Callaghan Engineers)
Antoine Vaxelaire (AA Diploma with Honors, 2013)
+ Barbara Ann Campbell-Lange (AA)
  Tommaso Franzolini
  Monia de Marchi (AA)
  Brian Hatton (Liverpool University)
  Francesca Hughes
  Dirk Lellau (CHORA / London Metropolitan University)
  Olaf Kneer
  Marina Lathouri + History and Critical Thinking Programme Students
  Vanessa Norwood (AA Exhibitions)
  Lorenzo Perri (AA)
  Eva Sopeoglou (Bartlett / Central St. Martens)
  Thomas Weaver (AA)
SELECT BIBLIOGRAPHY


*Fundamentals: 14th International Architecture Exhibition* (La Biennale di Venezia; Marsilio: 2014)


*Log 20* (Curating Architecture)


Philip Ursprung, ed., *Herzog & de Meuron, Natural History* (Montréal, Québec: Canadian Centre for Architecture; Baden, Switzerland: Lars Müller, 2002)
TERM 1:
*Unit trip 1: Venice Biennale – we will travel in October - dates tbc
To be scheduled: Guest Talk / Master Class – Vanessa Norwood (AA Exhibitions)
Week 1: Unit Introductions / First Unit Meeting

Week 2 - 3:
Exercise 1: CONTEXT / ELEMENT
Products, Contexts and Interfaces
Week 2: Seminar + Working Session: Mapping
Week 3: Workshop: ‘Element’ / Device (J. Henriksson / M. Casselbrandt)
Guest Seminar: ‘Architecture on Display’
Pecha-Kucha (20 slides / 5 min) – student presentation
*Post-Trip ‘Exhibition’ Workshop and Review - tbc

Week 4-5:
Exercise 2: FRAMEWORK / EXCHANGE
Precedents, Elements and Machines
Week 4: Seminar: Diagrammatic Analysis and Design
Week 5: Pin-Up: Exercises 1 + 2
Week 6: Digital Workshop: Conceptual Drawing

Week 7-11:
Brief 1: Urban Research + Provocations
‘Streams’ of Precedents; Urban Provocation; Design Provocation
Berlin Research – City ‘Portraits’ and Key Case-Studies
Week 7: Seminar: Urban Texts + students’ presentation
Week 8: Guest talk – Wanderings, City and Film (Brian Hatton); Date tbc.
Week 9: Workshop: Design Provocations (M. Fedorchenko + A. Vaxelaire, Virtual Consultant);
Pecha-Kucha (20 slides / 5 min) – student presentations
Week 10: First TS3 proposals Due
Week 12: December 17th (tbc) Final Jury

(Term 1 Publications Draft – To Include Research Catalogue(s) – in progress; Condensed Provocations and Design Exercises
TS – In Progress)

January 3 – 9, 2015 (dates to be confirmed): Unit Trip 2: Berlin
TERM 2:
To be scheduled: Master Class / Guest Review (Francesca Hughes – tbc)
Week 1: Pin-Up: Berlin Research, Site Proposal, Revised Provocations; TS – in Progress
Week 2: Publications – Final Books for Term 1 Due
TERM 3:
TS3 – Interim Review

Week 2 - 10:
Brief 2: Architectural Exchange: Programme / Infrastructure
Week 2: Seminar: Programme Strategies (+ student presentations)
Week 3: Workshop: Modeling Programme
Pecha-Kucha (20 slides / 5 min) – student presentations
Interim TS Tables (3rd Years) ???
Week 4: Combined Tutorials
Week 5: Open Week – Workshop: ‘Element’ / Programme
Junction + TS Devices
TS Sessions
Week 6: Mid-Term Jury + TS3 Review
Week 7: Digital Workshop: Advanced Representation / Modeling + Rendering
Lecture + Seminar: Design Infrastructures

Week 9: TS3 Final Document Hand-In
Week 11: Jury

TERM 3:
Week 1: Process Jury – Revised Design Proposals; TS Integration; Conceptual ‘Cuts’ Proposals

Week 2-7:
Brief 3: Final ‘Cuts’ / Re-Makes and Representations
Week 2:
Week 3: Digital Workshop: Advanced Representation
Week 4: Workshop: ‘Format’ / Portfolio Publications;
Anchor Portfolio Plates – Final Proposal Due
Portfolio Review – Rehearsal Presentations
Week 5: Final Jury (Table Format)
Week 6: Workshop: ‘Element’ / Representing Key ‘Patents’, Fragments, etc.
Portfolio Review – Rehearsal Presentations
Week 7: 2nd Year End of Year Reviews
Portfolio Review – Rehearsal Presentations
Week 8: 3rd Year Final Check
Week 9: Intermediate Examinations

Exhibition Preparation