

Pratt Institute

Interim Progress Report for Year Five

Instructions and Template

November 30, 2021

Deadline extension date: December 8, 2021

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4. Requirements for the Use of Digital Content in Interim Progress Reports

1. INSTRUCTIONS AND TEMPLATE GUIDELINES

Purpose

Continuing accreditation is subject to the submission of interim progress reports at defined intervals of 2 years and 5 years after an eight-year or four-year term of continuing accreditation is approved.

This narrative report, supported by documentation, covers three areas:

1. The program's progress in addressing not-met Conditions and Student Performance Criteria (SPC) from the Interim Progress Report Year 2 review.
2. Changes or Planned Changes in the Program.
3. Summary of Preparations for Adapting to 2020 NAAB Conditions.

Supporting Documentation

1. The narrative should describe in detail all changes in the program made in response to not-met Conditions and Student Performance Criteria, including detailed descriptions of changes to the curriculum that have been made in response to not-met SPC that were identified in the review of the Interim Progress Report Year 2. Identify any specific outcomes expected to student performance. Attach new or revised annotated syllabi identifying changes for required courses that address unmet SPC.
2. Evidence of student work is only required to address deficiencies in the following cases: (1) If there are any SPCs that have not been met for two consecutive visits; (2) If there are three not-met SPCs in the same realm in the last visit.
 - Provide three examples of minimum-pass work for each deficiency and submit student work evidence to the NAAB in electronic format. (Refer to the "Guidelines for Submitting Digital Content in IPRs" for the required format and file organization.)
 - All student work evidence must be labeled and clearly annotated so that each example cross-references the specific SPC being evaluated and shows compliance with that SPC.
3. Provide additional information that may be of interest to the NAAB team at the next accreditation visit.

Outcomes

IPRs are reviewed by a panel of three: one current NAAB director, one former NAAB director, and one experienced team chair.¹ The panel may make one of two recommendations to the Board regarding the interim report:

1. Accept the 5 yr. Interim Progress Report as having corrected deficiencies identified in the Interim Progress Report Year 2. The annual statistical report (see Section 9 of the 2015 Procedures) is still required.
2. Reject the interim report as having not corrected deficiencies or demonstrated substantial progress toward addressing deficiencies and advance the next accreditation sequence by at least one calendar year, thereby shortening the term of accreditation. In such cases, the chief academic officer of the institution will be notified and a copy of the decision sent to the program administrator. A schedule will be determined so that the program has at least six months to prepare an Architecture Program Report. The annual statistical report (see Section 9 of the 2015 Procedures) is still required.

Deadline and Contacts

IPRs are due on November 30. They shall be submitted through the NAAB's Annual Report System (ARS). As described in Section 10 of the 2015 NAAB Procedures for Accreditation "...the program will be assessed a fine of \$100.00 per calendar day until the IPR is submitted." If the IPR is not received by

¹ The team chair will not have participated in the visiting team during the year in which the previous decision on a term of accreditation was made.

January 15 the program will automatically receive Outcome 2 described above. Email questions to accreditation@naab.org.

Instructions

- 1. Reports shall be succinct and are limited to 40 pages/20 MBs, including supporting documentation.**
2. Type all responses in the designated text areas.
3. Reports must be submitted as a single PDF following the template format. Pages should be numbered.
4. Supporting documentation should be included in the body of the report.
5. Remove the #4 "Requirements for the Use of Digital Content in Interim Progress Reports" pages before submitting the interim progress report.

2. EXECUTIVE SUMMARY OF THE TWO MOST RECENT NAAB VISITS: 2016 and 2010

CONDITIONS NOT MET

2016 VTR	2010 VTR
II.4.1 Statement on NAAB-Accredited Degrees	None
II.4.5 ARE Pass Rates	

STUDENT PERFORMANCE CRITERIA NOT MET

2016 VTR	2010 VTR
B.1 Pre-Design	13.14. Accessibility
B.10 Financial Considerations (B. Arch. only)	13.17. Site Conditions
D.3 Business Practices (M. Arch. only)	13.28. Comprehensive Design (B. Arch only)

3. TEMPLATE

Interim Progress Report Year 5
Pratt Institute
School of Architecture
Bachelor of Architecture (first professional degree 170 semester credits)
Master of Architecture (first professional degree + 84 semester credits)
Year of the previous visit: 2016

Please update contact information as necessary since the last APR was submitted.

Chief administrator for the academic unit in which the program is located:

Name: David Erdman
Title: Chairperson of Graduate Architecture (M.Arch)
Email Address: derdman@pratt.edu
Physical Address: 200 Willoughby Ave., Higgins Hall North 1st Floor, Brooklyn, NY 11205

Name: Jason Lee
Title: Acting Chairperson of Undergraduate Architecture (B.Arch)
Email Address: jlee1027@pratt.edu
Physical Address: 200 Willoughby Ave., Higgins Hall North 101, Brooklyn, NY 11205

Any questions pertaining to this submission will be directed to the chief administrator for the academic unit in which the program is located.

Chief academic officer for the Institution:

Name: Harriet Harriss
Title: Dean of the School of Architecture
Email Address: hharriss@pratt.edu
Physical Address: 200 Willoughby Ave., Higgins Hall North 1st Floor, Brooklyn, NY 11205

Name: Quilian Riano
Title: Assistant Dean of the School of Architecture
Email Address: qriano@pratt.edu
Physical Address: 200 Willoughby Ave., Higgins Hall North 1st Floor, Brooklyn, NY 11205

Text from the previous VTR and IPR Year 2 Review is in the gray text boxes. Type your response in the designated text boxes.

I. Progress in Addressing Not-Met Conditions and Student Performance Criteria

a. Progress in Addressing Not-Met Conditions

Pratt Institute, 2021 Response: Narrative satisfied by Two-Year IPR.

b. Progress in Addressing Not-Met Student Performance Criteria

D.3 Business Practices (M. Arch. only)

2016 Team Assessment:

M. Arch: While evidence of student achievement at the prescribed level was found in student High Pass work prepared for ARCH 861 Professional Practice, comprehension of the material was not demonstrated in Low Pass examples.

Pratt Institute, 2018 Response: The report noted that the comprehension of Business Practices (as defined in the report) was demonstrated in high pass levels but was not "demonstrated in Low Pass examples" within the course Arch 861 -Professional Practice. To improve upon comprehension for all students, they are (now) asked to assess specific business models based upon contemporary case studies. Students prepare assignments that assess business practice (as described above) and during pin-up these are presented, discussed and viewed through the lens of contemporary practice; contracts, ethics and overall project understanding and roles within the practice of architecture.

Pratt Institute, 2021 Response:

There have been no significant changes to this course outside of the framework provided in our 2018 response. As noted below it has been moved up one semester in the Core Sequence (starting Spring 2021) in order to improve curricular cohesion and collateral teaching and learning in the second year of the Core Curriculum sequence. In Spring 2021 we also procured resources to appoint an Academic Area Coordinator, Carisima Koenig, to oversee this area of the curriculum. Leading up to that and since then, we have been working to expand and bolster representation across business practices, analyses of business models, consistencies across course sections and the frequency/depth of student presentations. This adjustment was coupled with a series of visiting lectures by key thought leaders as well as the inclusion of Professional Practice seminars that allow students (in their final year) to further explore issues introduced in the Arch 861.

II. Changes or Planned Changes in the Program

Please report such changes as the following: faculty retirement/succession planning; administration changes (dean, department chair, provost); changes in enrollment (increases, decreases, new external pressures); new opportunities for collaboration; changes in financial resources (increases, decreases, external pressures); significant changes in educational approach or philosophy; changes in physical resources (e.g., deferred maintenance, new building planned, cancellation of plans for new building).

Pratt Institute, 2021 Response:

M.ARCH Program

In Fall 2016 the M.Arch appointed Chairperson David Erdman who is currently serving in his second three-year term. Alex Barker was appointed as the Assistant Chair in July 2017 replacing Phillip Parker, and the office was restructured the same year to include an Associate Manager of Admissions; a role assumed by former Assistant to the Chair Erin Murphy. The Assistant to the Chair post was assumed by Geoffrey Olsen in Fall 2017.

The M.Arch office was renovated in Summer 2019. While the office did not increase in size, the renovation was critical for expanding its capacity for Graduate Assistant workstations, providing a separate office for the Assistant Chair and Associate Manager of Admissions as well as including a purpose-built reception area for the Assistant to the Chair.

Enrollment has seen steady growth from 2018-2021 in the M.Arch program. FTE (Full time Enrollment) was 178 in AY2018/ 2019 and as of Fall 2021 is 205 seeing 15% growth with a four-year FTE average of 184 and 9% overall average annual growth. In 2019 to absorb these overall increases the M. Arch procured an additional (1700sf) studio space on the third floor of Higgins Hall in addition to ongoing furniture acquisitions to better improve functionality and in-studio production needs/accommodations.

In Spring 2021 the SoA successfully was granted permission to start an MLA program. The program is housed within the M. Arch and will commence Fall 2022. A Search Committee has nominated finalists to assume the role of Academic Director who will be appointed by the Chairperson in early 2022 alongside the appointment of an MLA Program Assistant to further expand existing capacities of M. Arch staff necessary to run the program. An additional 1930sf of Studio and Seminar space was allocated to the MLA program in the basement of Higgins Hall which is under construction and will be complete in early 2022. Office space for the incoming Academic Director is planned to be allocated Spring 2022, renovated and available by Fall 2022 coincident with the start of the program.

In 2017 the M.Arch program successfully received the STEM designation under CIP 04.0902 "Architectural Building Sciences/Technology." Starting Spring 2020 and continuing through Spring 2021 the M.Arch alongside Undergraduate Architecture, successfully bid for Part 2 RIBA Validation. The official RIBA report can be found on the Pratt website as well as on the RIBA site. [HERE](#) is the link for your reference (Pratt is at the bottom of the list).

B.ARCH Program

In Spring 2019, the B.ARCH program restructured the administrative office to add a new position of Associate Chair to the existing structure of Chair and Assistant Chair. Former Assistant Chair Jason Lee was promoted to the Associate Chair position, and Adjunct Assistant Professor Farzam Yazdanseta joined the program as the new Assistant Chair.

In July 2021, Chair Erika Hinrichs stepped down and will return as full time faculty in Fall 2022, Associate Chair Jason Lee now serves as Acting Chair while Assistant Chair Farzam Yazdanserta serves as Acting Associate Chair. Adjunct Associate Professor Alicia Imperiale joins the administration as the Acting Assistant Chair.

From Fall 2018 to Spring 2021, the department maintains consistent incoming enrollment, and the overall department enrollment. For Fall 2021, the department saw a significant growth in enrollment from the past average of 175 to 236 for the incoming cohort, and thus the overall enrollment grew from 645 to 765.

For 2020-2021 academic year, the department received significant budget reduction due to the ongoing pandemic, but have since partially returned for the 2021-2022 academic year.

III. Summary of Preparations for Adapting to [2020 NAAB Conditions](#)

Please provide a brief description of actions taken or plans for adapting your curriculum/ classes to engage the 2020 Conditions.

Pratt Institute, 2021 Response:

III.I Semesterly Student Work Collection

M.ARCH Program

In 2018 the M.Arch rolled out a mandatory digital archiving system for all M.Arch courses which was approved by the Dean's Office, Provost's Office and Pratt Legal. The system has been contiguously maintained and additionally supported by a team of Pratt Faculty and Graduate Assistant's compensated to monitor its progress as well as to take into account regular feedback from faculty and students via the Graduate Student Council and various faculty meetings and planning workshops.

The system was put to test in the RIBA 2021 exercises where a number of digital formats and methods were deployed to meet similar demands to those noted in NAAB 2020. Lessons learned and refinements are actively being integrated by our faculty team and Academic Area Coordinators to ensure the best possible preparedness and alignment with NAAB 2020 and our anticipated Spring 2024 NAAB 8 year visit.

B.ARCH Program

In Spring 2020, Undergraduate Architecture organized a digital student work collection system for all B.ARCH required courses to accommodate the transition to online course delivery due to the onset of the pandemic. As the department continued to offer online courses in Fall 2020, the department expanded the platforms and formats used for the student collection which also coincided with our RIBA validation efforts in Spring 2021. This exercise allows us to assess and refine our collection system and proceed to the current phase of implementation.

As of Fall 2021, we have updated the student work collection infrastructure as a comprehensive system that provides all B.ARCH students a dedicated portal to submit all required coursework during their five years in the program.

III.II Annual/Semesterly Curriculum Assessment

M.ARCH Program

Starting Spring 2017 and into Fall 2018 the M.Arch put into place a series of formalized mechanisms for ongoing curricular assessment and maintenance. This includes, but is not limited to an annual Curriculum Review Workshop that is minuted and held at the end of every academic year, a Fall Planning Workshop every June (started in June 2020) and a Syllabus Review Workshop held every July (started in July 2019). Informal mechanisms were additionally bolstered starting 217 with increased frequency of studio reviews in year one, cross sectional and cross curricular reviews throughout years one and two and the implementation of the Critic at Large events. These all-day sessions bring together the entire M.Arch student and faculty bodies for public, cross program reviews and curricular discussions with an esteemed colleague who has a demonstrable and meritorious track record of teaching and practicing including (but not limited to) Pritzker Laureates and AIA Gold Medal winners.

On top of these added measures, financial support was garnered and Curriculum Area Coordinator positions restructured to undertake semester-based assessment for Design Studio courses. This involves detailed reviews of coursework in relation to course goals and objectives on a semesterly basis undertaken by a paired team of M.Arch faculty and Coordinators with detailed reports, comments archived and accounting for various observations.

These activities continued from Fall 2017-Fall 2019 and were paused Spring 2020-Spring 2021 due to related preparations for the coming RIBA Validation Visit Spring 2021. Additional financial support for expanded assessment across all curricular areas of the M.Arch program was received Fall 2021 and assessment for Fall 2021 will resume in Spring 2022 until Spring 2023. We anticipate that annual assessment will again be suspended Fall 2023-Spring 2024 due to the NAAB 2024 Accreditation visit.

Content from various assessment activities is shared annually in reporting sessions during the annual Curriculum Review Workshop, as well as being leveraged for ad-hoc discussions in monthly faculty meetings and in semesterly collective grading sessions which take place at the end of each semester in all core courses. All of these measures combined were implemented with an eye toward our NAAB Accreditation Visit in Spring 2024 and (wherever possible) in relation to ongoing NAAB reporting and criteria adjustments introduced in 2018 and 2020.

B.ARCH Program

In Spring 2017, the program initiated a comprehensive curriculum evaluation and formed a committee made up of the chairs of the five subcommittees; the five subcommittees evaluated the program curriculum in the contexts of Core Design (1st - 3rd year), Advanced Design, (4th - 5th year), Architectural Technologies, Critical Thinking, and Techniques & Methods. Each committee was chaired by a full-time or CCE (Certificate of Continuous Employment) faculty member, and committee memberships consisted of full time and part time faculty members. In Spring 2019, the findings of the reports were presented to the department faculty. This process allows the program to implement periodic review of the curriculum through these five subcommittees' charge.

We continued to host end of semester assessment meetings for the different area groups where area coordinators review the learning objectives in relationship with the final deliverables with all faculty of the area group to achieve better consistency across all sections of a course. In addition, we have continued to host design studio assessment events with external community members where our advanced design studio work is evaluated by members of other institutions and professionals.

In Fall 2019, the B.ARCH program initiated the "Cross-Core Review" where student work across the core design curriculum of 1st, 2nd, and 3rd year are assessed in relation to each other. All core design faculty and students are invited to participate and discuss the curriculum both from the pedagogical perspective as well as the student's experience.

III.III RIBA 2021 + NAAB 2020 Seminars

M.ARCH & B.ARCH Programs

The RIBA Validation Visit and preparations leading up to it allowed both B.ARCH and M.ARCH programs to accelerate preparations for the NAAB 2024 Accreditation Visit, using the RIBA visit as a sort of "mid-term" progress report. Both programs were successfully awarded validation (Parts 1 & 2 for B.ARCH and Part 2 for M.ARCH) demonstrating the efficacy of ongoing improvements in both programs.

This also served as an opportunity for both programs to work together to cross map criteria from NAAB 2016 to RIBA 2021 to NAAB 2024, compare notes and hold sustained detailed strategic discussions with regard to their separate curricula. In concert with the

Dean's Office, the exercise also made clear what resources would be required to fulfill NAAB 2020 requirements and allowed both programs to identify timelines and needs that were presented to and approved by the Provost in preparation for our NAAB 2024 Accreditation Visit - and beyond.

In addition to the RIBA Visit, members of the School of Architecture from both programs have been actively attending and participating in various seminars and symposia surrounding the development and implementation of NAAB 2020 criteria in order to ensure we are abreast of the various permutations and issues at hand in our lead up to our 2024 Accreditation Visit and preparatory activities.

- IV. Appendix** *(include revised curricula, syllabi, and one-page CVs or bios of new administrators and faculty members; syllabi should reference which NAAB SPC a course addresses. Provide three examples of low-pass student work for SPCs in the following cases--if there are any SPCs that have not been met for two consecutive visits, or If there are three not-met SPCs in the same realm in the last visit--as required in the Instructions.)*

Pratt Institute, 2021 Update:
M.ARCH Program

New Faculty

One Full Time Faculty member Cristobal Correa (promoted Fall 2018) and the former Chairperson William MacDonald (promoted Fall 2017) were successfully promoted with tenure since the 2016 NAAB Visit. Following are the Bios for Cristobal Correa and William MacDonald:

BIOGRAPHY - Cristobal Correa is a licensed professional engineer and educator who is interested in the technology and construction process of building as well as the holistic design process which incorporates all building systems into one cohesive project. His career as a structural designer has included traditional buildings as well as temporary structures, stadiums, glass engineering, projects with complex geometries, façade systems, tensile structures and infrastructure planning. He has primarily been active in the cultural and educational sector and has built projects around the world. In 2012 Cristobal became the Technology Coordinator at the Pratt Graduate School of Architecture and Urban Design (GAUD) responsible for the Core Technology classes that are part of the curriculum.

BIOGRAPHY - William MacDonald, a full professor and former Chair of the Graduate Architecture and Urban Design Programs. Director of KOL/MAC LLC, Architecture + Design co-founded with Sulan Kolatan. Holds a MSc in Architecture and Urban Design from Columbia University and a BArch from Syracuse University. Attended the Architectural Association in London, England. Taught at the GSAPP at Columbia University from 1985-2005 holding various director and coordinator positions, first and post-professional graduate degree programs. In 1984, appointed acting chair of the undergraduate architecture program at the University of Virginia. William Mac Donald lives and works in New York. He has taught at many of the prominent schools of architecture as a distinguished Visiting Professor or Visiting Chair, among them, the University of Pennsylvania, Southern California Institute for Architecture, the University of Virginia, the Ohio State University, City College City University of New York, University of California, Berkley and Pratt Institute. His collaborative work with Sulan Kolatan has received numerous academic and professional honors and awards, including the "40 under 40" award given every decade to the 40 best architects under 40 years old, Progressive Architecture awards, AIA design awards etc,. In 2004, KOL/MAC was doubly honored by representing the United States in the US national pavilion and, simultaneously, being invited to the international segment of the International Architecture Biennale in Venice, Italy. He frequently lectures and speaks at academic and professional conferences

nationally and internationally. KOL/MAC LLC has collaborated with and/or received support their design research from many leaders in their respective fields including DuPont (USA), AI Implant of Biotech Industries (Toronto), Alias (USA), Merck Chemicals (Germany), Autodesk (USA), C-TEK (USA), ARUP [AGU] Advanced Geometry Unit (UK), DitlevFilms, Inc. [USA] and others. KOL/MAC LLC is exhibited and published worldwide, notably, at MoMA New York, USA (multiply); the Cooper-Hewitt Smithsonian Museum New York, USA [multiply]; the Centre Georges Pompidou Paris, France (multiply); the Barbican Art Gallery London, UK; the Architekturmuseum Frankfurt, Germany (multiple); the Mori Contemporary Art Museum Tokyo, Japan; the 1st International Architecture Biennial Beijing, China; VITRA, Germany; Yale University, USA; the FRAC, Orleans, France; the New York Times, The Washington Post, CNN, Phaidon Press, Rizzoli, GA Houses, AD Magazine, Architectural Digest, ACTAR, Domus, Lotus International, Architectural Record, and other similar venues. KOL/MAC LLC projects are also represented in the permanent collections of cultural institutions including the MoMA New York, the Centre Georges Pompidou Paris, the SFMOMA San Francisco and the Architekturmuseum Frankfurt, Germany. Mr. Mac Donald is co-author of *Lubricious Architectures* with Kari Andersen published by CBA. A comprehensive monograph titled the KOL/MAC WORK BOOK is currently in preparation for publication. The Graduate Architecture and Urban Design (GAUD) program at Pratt Institute's School of Architecture is a progressive design environment for advanced architectural research located in New York City. The program proposes speculative debate and experimental architectural production based on a relational construct among theoretical inquiry, computational research, digital design, and technological investigation. To this end, Pratt Institute's GAUD seeks to formulate a contemporary approach to architecture that is "ecological" in the sense that it provides collective exchanges which are both trans-disciplinary and trans-categorical. This ecological approach encourages feedback relationships among architecture, landscape, urbanism, technology, software programming, industry, manufacturing, political agencies, theoretical studies, and other categories and disciplines that are newly emerging in contemporary culture. This approach seeks to productively intensify heterogeneous interests and agencies. In addition, the program sees architectural innovations in both the theory and practice of architecture and the interconnected phenomena out of which it emerges. Recent courses at Pratt Institute's GAUD have investigated such topics as iterative processes, fluid systems, emergent phenomena, logics of organization, complex urbanisms, globalization and politics, computational logics, material performance, and speculative fabrication.

Course Revisions:

The M.Arch added one new (third) course in Spring 2017 to the Architectural Mediums sequence in order to bridge into the Directed Research (Advanced) curriculum. Entitled Architectural Mediums 03 ARCH 713 (A, B, C) (*the syllabi is in the appendix following the New Administrators and New Faculty Bio's*), the course allows students in their fourth semester to select one of three areas of research: fabrication, visualization, or communication to help support their efforts/ interests/ ambitions in semesters five and six. The course replaces one of the previous seven elective requirements (noted in NAAB 2016) re-orchestrating elective requirements symmetrically across all three existing categories:

- 2X Architecture Electives
- 2X History-Theory Electives
- 2X All-Institute Electives

Among key discoveries and actions afforded through the M.Arch bolstered Assessment activities has been some resequencing of existing courses in the M.Arch Core Curriculum to improve collateral course/content alignments, teaching and learning cohesion:

- History Theory 02: "Architectural Theory ARCH 652" was moved from second semester back to third semester (Fall 2018) and renumbered accordingly (now renamed "Materialities and Cities: ARCH 753") to better

align with the urban and civic content of related studio and building technology courses.

- History Theory 03: “Non-Western History ARCH 753” was renamed/numbered “Design, Knowledge and Context ARCH 652” and moved from third semester to second semester (Spring 2018) to better align with the goals of the first year Core Curriculum.
- “Professional Practice ARCH 861” was moved from fifth semester up to fourth semester starting Spring 2021 to better align with the goals of the Core Curriculum. *(the syllabi is in the appendix following the New Administrators and New Faculty Bio’s)*

B.ARCH Program

New Administrator

Adjunct Associate CCE Professor Jason Lee served as Associate Chair since January 2019, and since July 2021, he has served as Acting Chair. Please see bio below:

BIOGRAPHY – JASON LEE, Partner at tentwenty; previously worked for ROY Co in New York City and The Oval Partnership in Hong Kong; coordinates the media and representation sequence and also codirects Crisis Fronts with Michael Chen; the work of the studio has been exhibited and presented internationally including the Hong Kong-Shenzhen Biennale of Architecture in 2009; in 2011, the studio participated in the Culture Now Project, a research initiative curated by Thom Mayne to investigate speculative design agendas in the context of struggling mid-sized American cities; the studio’s effort culminated in a symposium and exhibition in 2012 that included projects from Columbia, Harvard, Kentucky, MIT, Penn, Princeton, Rice, RPI, and UCLA.

Adjunct Assistant Professor Farzam Yazdanseta joined the B.ARCH program administration as Assistant Chair in January 2019, and since July 2021, he has served as the Acting Associate Chair. Please see bio below:

BIOGRAPHY – FARZAM YAZDANSETA, AIA, NCARB, is an educator and a licensed architect, registered to practice in New York and Maryland. He is the founder and principal of FYA: Farzam Yazdanseta Architecture PLLC based in Brooklyn. Since 2012 he has been a member of the faculty at Pratt Institute School of Architecture. He has held teaching positions at Rhode Island School of Design Department of Architecture, City College of New York The Bernard and Anne Spitzer School of Architecture, Rensselaer Polytechnic Institute of Technology School of Architecture and University of Maryland School of Architecture, Planning and Preservation. Farzam received a Master of Science in Advanced Architectural Design from Columbia University GSAPP in 2010. He holds undergraduate and Master of Architecture degrees from the University of Maryland. While at the University of Maryland, he won the first prize in architectural design for the 2007-2008 FormZ Joint Study Award Program. He was also selected as a recipient of the 2008 Thesis Prize in Architecture. He has worked in the offices of Eisenman Architects, L.E.FT, Reiser Umemoto, Perkins Eastman and Handel Architects in New York City. At Eisenman Architects, he was the project architect and lead designer for the Eisenman Architects Gwangju Folly project for the 2011 Gwangju Biennale in South Korea. At Reiser + Umemoto RUR Architecture P.C., he was part of the winning team for the Taipei Pop Music Center competition. He was a design consultant for Actual/Office in New York City as well as MSR Design in Maryland. In January 2019, he was appointed Assistant Chairperson of Undergraduate Architecture at Pratt Institute. From Fall 2017 to October 2020, he managed the School of Architecture’s Social Media campaigns and has organized, administered and curated the Michael Hollander Drawing Excellence Award. Farzam is a member of the American Institute of Architects and NCARB certified.

Adjunct Associate Professor Alicia Imperiale joined the B.ARCH program administration as Acting Assistant Chair in July 2021. Please see bio below:

BIOGRAPHY - ALICIA IMPERIALE'S scholarly work examines the interplay between technology and art, architecture, representation, and fabrication in postwar Italian art and architecture. She is the author of *New Flatness: Surface Tension in Digital Architecture* (Birkhauser, 2000); *Seminal Space: Getting under the Digital Skin*, in *RE:SKIN* (MIT, 2006); *Organic Italy? The Troubling Case of Rinaldo Semino*, in *Perspecta* 43 (2010); *Stupid Little Automata in Architecture Culture* (2014); *Post 1965 Italy: The Metaprogetto si'e no in Industries of Architecture* (Routledge, 2015); *Organic Architecture as an Open Work*, in *Zevi's Architects: History and Counter-History from Postwar to the End of the 20th Century* (Quodlibet, 2018); a prehistory of parametric architecture (*Log* 44, 2018); and Paolo Soleri's *Teilhard de Chardin Cloister*, in *Modern Architecture and Religious Communities: Building the Kingdom* (Routledge, 2018). Her book manuscript *Organic Architecture as an Open Work: The aesthetics of experimentation in art, technology & architecture in postwar Italy* is based upon her dissertation at Princeton University. In 2016-17 she was a Cornell University Society for the Humanities Fellow, where she conducted research for a new book *Machine Consequences: Origins of Output*. Her work has been supported by a Graham Foundation for Advanced Studies in the Fine Arts Research Grant.

New Faculty

In Spring 2017, Associate Professor Jonathan Scelsa joined the B.ARCH program. Please see bio below. Please see bio below:

BIOGRAPHY – JONATHAN SCELSEA is an Architect, Urbanist, and Educator. He is a founding partner of the New York based practice, OP - Architecture Landscape, which operates in between the oppositions of Architecture and Landscape resulting in design solutions that strive to dis-integrate the subject-object relationship conventionally established between the two disciplines.

Jonathan's research explores the geometric legacy of optical mechanics and the psychology of visual constructs through which we perceive the world. His teaching explores new methods of computation and algorithmic procedures investigating the tropes of deception, illusion and figuration in architecture and landscape form.

Jonathan's design work has been supported by several institutions including the American Academy in Rome, the New York State Council of the Arts (NYSCA) and the Architectural League of New York; his research has been published and exhibited widely in journals including, *PIDGIN*, *Bracket*, *MONU*, *Displacements*, *COLUMNS*, *CLOG*, the *ACSA*, and *PLOT* and has co-edited several volumes including, *The Function of Style*, published by Actar and Harvard GSD.

Prior to founding op.AL, Jonathan worked as a designer and project manager in the offices of Foreign Office Architects, SHoP, Hashim Sarkis Studios, Smith-Miller + Hawkinson and Bohlin Cywinski Jackson.

As an educator, Jonathan has taught widely including Masters design studios and seminars in Architecture at the University of Pennsylvania School of Design, the Rhode Island School of Design, Northeastern University, Parsons School of Design, the Boston Architectural College, City College of New York and the Harvard GSD. Jonathan is a Licensed Architect in the state of New York.

In Spring 2019, Assistant Professor Ane Gonzalez Lara joined the B.ARCH program. Please see bio below:

BIOGRAPHY - ANE GONZALEZ LARA is an assistant professor of undergraduate architecture at Pratt Institute's School of Architecture. Ane is the co-founder of Idyll Studio. Her professional work with Idyll balances social and cultural concerns with extensive formal and material research. She has developed academic research

initiatives as part of her studio teaching that have examined the United States-Mexican border and the Korean demilitarized zone, and she has attended conferences on these topics including a roundtable at the 2018' Venice Biennale. She received her Master equivalent degree from the Escuela Técnica Superior de Arquitectura in Navarra, Spain. She is a registered architect in Texas and Spain. Prior to working at Pratt, she taught at the University of New Mexico and the University of Houston. At Pratt, Ane is the third-year design studio coordinator and she is also involved in several Pratt DEI initiatives such as: Decolonizing the Review; Decolonizing the Curriculum, and COMPOSE. She is also part of Pratt's Inclusive Ecologies incubator team. Her research interests include pedagogy, and social and climate justice topics as they relate to the built environment. She is the co-editor of the book *The Routledge Companion to Architectural Pedagogies of the Global South* that will be published in summer 2021. She was recently selected as one of the editors of the Architectural League of New York's American Roundtable project to feature the voices of border communities and map environmental justice in New Mexico. Her design work has also won multiple international design competitions on interdisciplinary faculty teams.

In Spring 2019, Associate Professor Jason Vigneri-Beane joined the B.ARCH program. Please see bio below:

BIOGRAPHY - JASON VIGNERI-BEANE is an Associate Professor of Core Design at Pratt Institute's School of Architecture where he coordinates the Undergraduate Architecture 100-Level Design Studios. He has also taught design-research studios, digital media labs, theory seminars and coordinated the MS ARCH Post-Professional program and Graduate Rome for PrattGAUD. He was the 2016-17 recipient of Pratt Institute's Distinguished Teacher Award, the Institute's highest faculty honor, and has taught at a number of schools including Chalmers Tekniska Högskola, Högskolan för Design och Konsthantverk vid Göteborgs Universitet, Iowa State University and Columbia University. As the founding Principal of Split Studio and a founding Partner of Planetary ONE, his work explores the intersection of architecture, industrial design, ecology, technology and media. His individual and collaborative projects include architectural robots, information-harvesting drones, jacked structures, amphibious buildings, future cities, swarming infrastructures, prefabricated landscapes, cyborg ecologies and near-future scenarios. His recent exhibitions and publications include projects and texts for near-future scenarios, cyborg micro-ecologies, architectural envelopes, physical-virtual composite componentry, robotic infrastructures and two long-term projects on creating architecture called *Bestia Ex Machina* and *Cryptomorph*.

Curriculum

	ARCH 713A	Mediums 3: Architectural Fabrication
Spring 2019		

Credits: 3
Type of Course: Required Seminar
Prerequisites: Arch 611 and Arch 612
Enrollment Capacity: 12

Section/Instructor: 01. Hart Marlow - hmarlow@pratt.edu
02. Joe Vidich - jvidich@pratt.edu
03. Emilija Landsbergis - elandsbe@pratt.edu

Graduate Assistant: NA

Day/Time/Location: 01. Tuesday 5:30pm - 8:20pm - HHN 205
02. Tuesday 5:30pm - 8:20pm - HHN 104
03. Tuesday 5:30pm - 8:20pm - HHS 214

Course Description:

This final course will continue to introduce students to contemporary mediums, methods and theories of how digital tools impact basic concepts of architectural representation with an emphasis on experience. Students select one of three areas of focus: Architectural Fabrication, Architectural Visualization or Architectural Communication. Each area of focus will introduce students to cutting edge methods and techniques for using a specialized ensemble of digital media and explore how those impact architectural experience and sensibility through a designated portion of an existing design proposal. This course is coordinated in parallel with Design Studio IV.

Architectural Fabrication:

Architectural Fabrication will focus on the computational processes, methods of making and production that inform an architectural project. Using an architectural precedent study based on an existing facade, interior or structural elements. Students will seek to design and fabricate an architectural assembly detail that incorporates new relationships between computational methods, such as parametric modeling and scripting, and fabrication outputs, such as laser cutting, casting, vacuum forming, rapid prototyping. To propose a refabricated assembly that embeds and communicates new mediums.

Course Goal(s):

- To become familiar with contemporary trends in architectural manufacturing and making
- To acquire a knowledge of milling and tooling techniques associated with CAD/CAM packages
- To develop an understanding of synthetic (castables, composites) and natural material properties
- To become familiar with architectural detailing and joinery as it relates to an architectural

- assembly
- To become familiar with advanced finishing techniques for a multitude of materials.

Student Learning Objectives:

- Students will be able to apply fabrication techniques to create multi-material architectural assemblies with both material definition and embedded media.
- Students will be able to understand material thickness, properties, and the pros / cons to their applications.
- Students will be able to apply computational fabrication techniques toward future architectural projects.

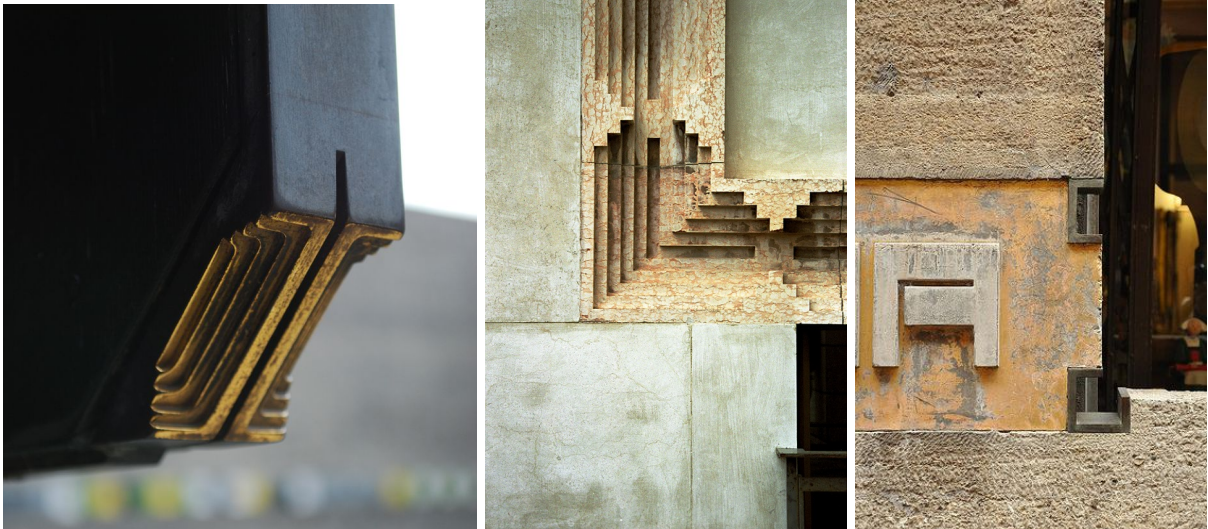
This course meets the following NAAB student performance criteria:

A.5 (A) Orderings Systems:

Ability to apply the fundamentals of both natural and formal ordering systems and the capacity of each to inform two- and three-dimensional design.

STUDENTS AND FACULTY SHOULD CONSULT THE NAAB WEBSITE WWW.NAAB.ORG FOR ADDITIONAL INFORMATION REGARDING STUDENT PERFORMANCE CRITERIA AND ALL OTHER CONDITIONS FOR ACCREDITATION.

Detailed Description:



Carlos Scarpa

Architectural Detail

What exactly defines a detail in the specific language of architecture? Typically it is a moment of connection or used as an expression of a stylistic idea, as evidenced in the work of Carlo Scarpa or Ludwig Mies van de Rohe. But modern architecture has arguably downgraded the architectural detail to pure function over form. In a preface to a collection of details from his *oeuvre* published in 1964, Philip Johnson wrote, “Can we ever speak meaningfully of details today? The Guggenheim Museum of 1950 has none, not even a stair rail. Details today are hardly more than enlarged structural connections and

corners.”¹ Nearly 50 years later we believe it is time to reinvestigate what the contemporary *detail* means and its role in architecture. To detail is not only to specify a material or hardware, but to privilege one portion of the project over another. Typically the architectural detail represents a condition to bespoke or too ambiguous to be left to accepted standards of construction, requiring a careful translation from drawing to material. By necessity of scale details are typically drawn at full or nearly full scale. This minimizes of the abstraction of the architectural drawings and requires a more accurate delineation of material qualities, thickness, finishes, fasteners and means of fabrication. By addressing material specificity, a detail begins to take into account the limits of the materials.

As a working hypothesis, we propose that contemporary detailing can employ materials and finishes not simply as one element within the detail but as a detail in itself. Through research, drawing and prototyping we will develop novel details that disrupt the notion of the joint, part-to-whole relations, scale, mass-customization and the spatial implications of new methodologies of connection.

¹Philip Johnson, “Architectural Details” *Architectural Record*, April 1964, p. 137

OUTSIDE/IN 2020

Outside/IN focuses on the research and development of a comprehensive and novel 1:1 section prototype through the close manipulation and interrogation of existing architectural forms. Prototypes will be partial sections which have distinct (outside) skins and (inside) thickness that are created through student research on architectural technology and non architectural sections. Rather than accepting the section as a predetermined assemblage of standardized parts or products, students will speculate on the spatial, programmatic, and social possibilities of customizable, parametric, and bespoke details in order to develop new understandings of part/whole relationships that derive their formal, compositional, and spatial principles from logics of material, fabrication, and assembly.

Student section research will be broken into two categories:

1. Architectural Technology - This category should be an architectural system, method of assembly, and/or a performance used in building sections. Example, Rainscreen System, EIFS Stucco, Solar Panels
2. Non Architectural - A section which explores the assembly method and materiality used in fields adjacent to architecture like, Aerospace, Product Design, Organic System, Manufacturing, Vehicle Design, etc.

Section will incorporate traditional and contemporary fabrication methods with a close understanding of materials, craft and complex finishing technique. Students will develop projects that question and undermine our perception of the typical detail through the juxtaposition and combination of new methodologies, materials and finishes.

Students will engage the topic and learn to develop design research that focuses on detail typologies, production processes, material techniques, and precedent studies as they develop their projects. Physical mockups, material testing and exercises in metal work, composites, subtractive manufacturing, vacuum forming will be the methods and tools utilized in the course.

The final work will be presented as a catalog of **Fabricated Sections** with a project book on design research, methodology and manufacturing.

Mid-Term Review: Project Proposal- Intersection

Final Review: Detailed Finishes Exhibition

Bibliography / Resources

Atelier Bow-Wow, *Graphic Anatomy I & II*
Barkow Leibinger, *Atlas of Fabrication*
Barkow Leibinger, *Bricoleur Bricolage*
Barkow Leibinger, *Spielraum*
Chris Lefteri, *Making It: Manufacturing Techniques for Product Design*
Georg Windeck, *Construction Matters*
James Steele, *R. M. Schindler*
Peter Sulzer, *Jean Prouve: Highlights 1917-1944*
Michael Cadwell, *Strange Details*
Edward R. Ford, *The Details of Modern Architecture, Volumes I and II*
Edward R. Ford, *The Architectural Detail*
Kenneth Frampton, *Studies in Tectonic Culture*
Philip Johnson, "Architectural Details", *Architectural Record*, April 1964
Stephen Kieran & James Timberlake, *Refabricating Architecture*
Scott Marble, *Digital Workflows in Architecture: Design-Assembly-Industry*
Iain Maxwell & Dave Pigram, "In the Cause of Architecture: Traversing Design and Making" in *Log 25*
Kiel Moe & Ryan Smith, *Building Systems: Design, Technology, and Society*
David Phillips and Megumi Yamashita, *Detail in Contemporary Residential Architecture, Volume 2*
David Pye, *The Nature and Art of Workmanship*
Bob Sheil, *Manufacturing the Bespoke*

Course Requirements:

1. Participation in digital techniques demonstrations while those techniques are demonstrated by instructors. **Please note: Arriving more than fifteen minutes late is recorded as an absence. Three or more unexcused absences is an automatic failure and two unexcused absences is an automatic drop in letter grade.**
2. Weekly evidence of out-of- class rehearsal and personal development with regard to digital techniques and vocabulary
3. Development and Completion of a concentrated project proposed during the semester and a final portfolio. Projects will follow a specific set of exercises that produce a combination of modeling and representational output which explores fundamental and contemporary architectural visualization techniques.

Methods of Assessment:

1. Participation during in Class Discussions and Workshops: 10%
2. Development, Improvement, and Out-of-Class Rehearsal: 20%

The attempt and effort to take responsibility for personal development in such ways that, regardless of previous experience, students seek to improve both critical and technical understanding of problems and possibilities of computation and media in regards to the architectural design process.

3. Semester Projects: 70% - The development, completion, packaging, and presentation of a midterm and final concentrated project that reflect both the student's improvement, understanding, and facility with regard to the proposed fabrication project. Midterm project and Final project are to be packaged and uploaded to the shared course folder.

Note on Grading:

The students at the Graduate Architecture and Urban Design Program are required to maintain an overall 3.0 [B] grade point average.

A=Excellent	Student completes all the material in a timely fashion with rigor, insight, and interest.
B=Good	Student completes all the material in a satisfactory manner.
C=Fair	Student satisfies the general demands of the course.
D=Unsatisfactory	Student is unable to meet the basic requirements of the course in terms of attendance, discussion, preparedness, or completion of the work.
F=Unacceptable	Student is unable to meet the minimal requirements of the course and exhibits poor performance.

Semester Schedule:

WEEK 1	21-Jan T	Introduction to Mediums 3
	1 Sorting	
	2 Metal Shop Tutorial 1 - sanding	
WEEK 2	28-Jan T	Built Up Section
	1 Review Built Up Sections	
	2 Metal Shop Tutorial 2 - weld , examples	
WEEK 3	4-Feb T	Built Up Section
	1 Review Built Up Sections	
	2 Finishes	
WEEK 4	11-Feb T	Built Up Section
	Group Pin Up	
	Robot Arm Overview	
WEEK 5	25-Feb T	Assembly
	Lecture	Hybrid Envelope
WEEK 6	3-Mar T	Assembly
		Review Research
WEEK 7	10-Mar T	Mediums 3 Mid-Term
WEEK 8	17-Mar T	Spring Break - NO CLASS
WEEK 9	23-Mar M	Studio Midterm
	24-Mar T	Section

WEEK 10	31-Mar T	Section
WEEK 11	8-Apr T	Section
WEEK 12	14-Apr T	Section
WEEK 13	21-Apr T	Section
WEEK 14	28-Apr T	Studio Final Review - NO CLASS
WEEK 15	5-May T	
WEEK 16	12-May T	Mediums 2 Portfolio Review
	12-May	Last Day of Spring 2020 Semester
	14-May	Grade Due

All final work completed as a requirement of this course is to be submitted to the Instructor digitally for final grading and documentary purposes; inclusive of all physical materials. If models and/or physical materials have not been adequately photographed (or if selected for Archiving and not yet photographed by Pratt GAUD Archives) please submit well documented photographs and/or the model to Pratt GAUD Archives. Failure to submit material can result in an incomplete and/or lower grade. Pratt Institute, the School of Architecture and the Department of Graduate Architecture and Urban Design reserve the right to use any and all documented materials for educational, recruiting, archiving and/or promotional purposes; at their own discretion, in accordance with the Pratt Intellectual Property policy. Full credit to both the student and faculty member will be cited on all uses.

	ARCH 713B	Mediums 3: Visualization
Spring 2019		
Credits:	3	
Type of Course:	Required Seminar	
Prerequisites:	Arch 611 and Arch 612	
Enrollment Capacity:	12	
Section/Instructor:	01. Olivia Vien - ovien@pratt.edu 02. Danil Nagy - dnagy@pratt.edu 03. Jeffrey Anderson - jande311@pratt.edu	
Graduate Assistant:	N/a	
Day/Time/Location:	01. Tuesday 5:30pm - 8:20pm - HHN 304 02. Tuesday 5:30pm - 8:20pm - HHS 110 03. Tuesday 5:30pm - 8:20pm - HHS 111	
Course Website:	https://commons.pratt.edu/mediums/	

Course Description:

This final course will continue to introduce students to contemporary mediums, methods and theories of how digital tools impact basic concepts of architectural representation with an emphasis on experience. Students select one of three areas of focus: Architectural Fabrication, Architectural Visualization or Architectural Communication. Each area of focus will introduce students to cutting edge methods and techniques for using a specialized ensemble of digital media and explore how those impact architectural experience and sensibility through a designated portion of an existing design proposal. This course is coordinated in parallel with Design Studio IV.

Architectural Visualization

Architectural visualization will engage new modes of constructing visual media that challenges physical and digital space constructions with the use of sensorial and experiential driven design. Using methods of interaction design, animation, and augmented reality, students will propose novel architectural interventions which go beyond physical space to incorporate dynamic digital content directly into the built environment.

Course Goal(s):

- To be able to conceptualize physical and spatial representation.
- To develop an understanding of time based design through animation.
- To acquire knowledge of new visualization methods within architecture, graphic design, and cinema.

Student Learning Objectives:

- Students will learn basic modeling, rendering, and animation skills in the Unity 3d Game Engine
- Students will learn specific workflows for authoring AR content in Unity
- Students will learn how to deploy their AR apps developed in Unity onto mobile devices using

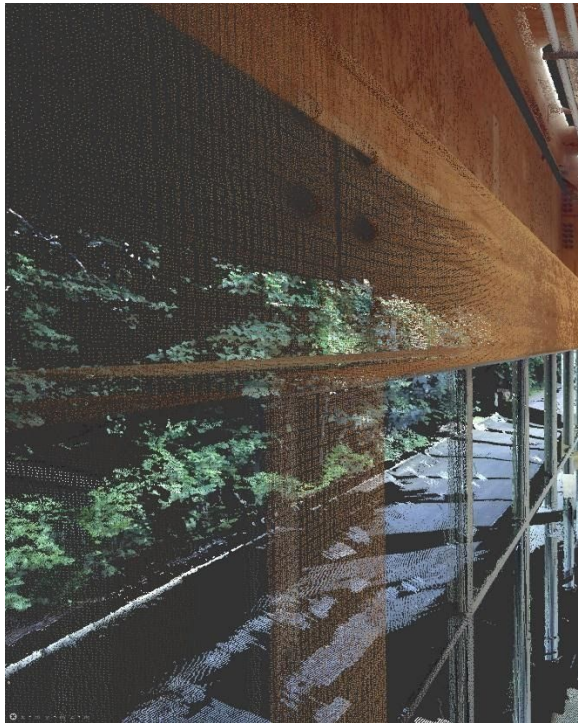
Apple AR Kit

This course meets the following NAAB student performance criteria:

- A.5 (A) Orderings Systems:
Ability to apply the fundamentals of both natural and formal ordering systems and the capacity of each to inform two- and three-dimensional design.

STUDENTS AND FACULTY SHOULD CONSULT THE NAAB WEBSITE WWW.NAAB.ORG FOR ADDITIONAL INFORMATION REGARDING STUDENT PERFORMANCE CRITERIA AND ALL OTHER CONDITIONS FOR ACCREDITATION.

Detailed description:



Physical-virtual composites

As so many aspects of our existence increasingly live in both physical and virtual incarnations, architecture remains an endeavor that, in general, privileges the physical. What is more, it also tends to the static and the singular. This course will explore problems, opportunities and techniques surrounding the question of the virtual, the visual and their hybridization with the physical. In doing so, the course will also attempt to develop architecturally fruitful aesthetics of mediation that include issues such as what machines see versus what humans see, how to move from the physical to the digital to the parametric to the dynamic, tectonic objects versus tectonic graphics and low/medium/high resolution in models, images and tooled objects.

The semester is composed of three projects:

1. AR drawing - Due February 11
 - Create a series of printed drawings which are augmented with digital data using AR markers
 - Deliverables - printed drawings with AR app

2. AR model - Due March 10
 - Create digital content to augment a physical model using a remote marker.
 - Deliverables - constructed podium with custom AR markers, a physical model, and AR app
3. AR experience - Final review/exhibition - May 12
 - Create an augmented-reality architectural model to be displayed at the Mediums 3 group exhibition.

Course requirements:

1. Participation in digital techniques demonstrations while those techniques are demonstrated by instructors. **Please note: Arriving more than fifteen minutes late is recorded as an absence. Three or more unexcused absences is an automatic failure and two unexcused absences is an automatic drop in letter grade.**
2. Weekly evidence of out-of- class rehearsal and personal development with regard to digital techniques and vocabulary
3. Development and Completion of a concentrated project proposed during the semester and a final portfolio. Projects will follow a specific set of exercises that produce a combination of modeling and representational output which explores fundamental and contemporary architectural visualization techniques.

Methods of assessment:

1. Participation during in Class Discussions and Workshops: 10%
2. Development, Improvement, and Out-of-Class Rehearsal: 10%
The attempt and effort to take responsibility for personal development in such ways that, regardless of previous experience, students seek to improve both critical and technical understanding of problems and possibilities of computation and media in regards to architectural design process.
3. Semester Projects: 60%
The development, completion, packaging, and presentation of a 1/3, 2/3 and final concentrated project that reflect both the student's improvement, understanding, and facility with regard to the proposed design project.
4. Portfolio: 20%
Printed record of design process / progress. A parallel priority to developing all of your work this semester will be the rigorous collection of the events to explain how you produced your work. In other words, the design documents created should be precisely documented and catalogued into a designed, coordination, and compiled book. This portfolio will serve as the final project for ARCH 713. The task is to design and construct a technical, theoretical and memory artifact that is designed to be a reference document and will also serve as a presentation device.

Note on grading:

The students at the Graduate Architecture and Urban Design Program are required to maintain an overall 3.0 [B] grade point average.

A=Excellent	Student completes all the material in a timely fashion with rigor, insight, and interest.
B=Good	Student completes all the material in a satisfactory manner.
C=Fair	Student satisfies the general demands of the course.
D=Unsatisfactory	Student is unable to meet the basic requirements of the course in terms of attendance, discussion, preparedness, or completion of the work.

F=Unacceptable	Student is unable to meet the minimal requirements of the course and exhibits poor performance.
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Semester schedule:

Jan 21	Lottery / Introduction to visualization Part I: Lottery Part II: Lecture - Course overview, introduction to Unity, introduction to Assignment 1
Jan 28	Unity basics and texture mapping Part I: Technical lecture - Unity Refresher, Import Settings, and Texture Mapping Part II: Pinup - initial concepts for Assignment 1
Feb 4	Introduction to mobile AR Part I: Technical lecture - setting up Unity for AR, building your first app Part II: Desk crits
Feb 11	Assignment 1 Review
Feb 18	Unity lighting and basic interaction Part I: Technical lecture - review of lighting and texture mapping, simple buttons and interactions Part II: Lecture - applications of AR, introduction to Assignment 2
Feb 25	Spatial AR techniques and project packaging Part I: Technical lecture - offsetting 3d geometry from market position, packaging and sharing assets Part II: Pinup - initial concepts for Assignment 2 - Note that MXM review will be this week.
Mar 3	Workshop - deploying with Apple AR Kit Part I: Workshop in computer lab - deploying AR apps using Apple AR Kit Part II: Desk crits - Note that CAP Studio review will be this week.
Mar 10	Assignment 2 Review
Mar 17	Spring Break - no class
Mar 24	Advanced interaction Part I: Technical lecture - Triggers, Tags, 3D Buttons (raycast) Part II: Lecture - the future of interactive AR, introduction to Assignment 3 - Note that MXM review will be this week.
Mar 31	Working with audio and video Part I: Technical lecture - video compositing in After Effects Part II: Technical lecture - Audio and Video Players in Unity
Apr 7	Animation in Unity Part I: Technical lecture - Animation in Unity Part II: Desk Crits
Apr 14	Documenting your work

Part I: Technical lecture - documenting your work in video form, telling a story
Part II: Desk Crits

Apr 21 Workshop - Designing the exhibition

Part I: workshop to design the final exhibition
Part II: Desk crits

Apr 28 Studio Finals Week - No Class

May 5 Desk crits

May 12 Mediums 3 Final Exhibition Review - Higgins Hall Gallery

All final work completed as a requirement of this course is to be submitted to the Instructor digitally for final grading and documentary purposes; inclusive of all physical materials. If models and/or physical materials have not been adequately photographed (or if selected for Archiving and not yet photographed by Pratt GAUD Archives) please submit well documented photographs and/or the model to Pratt GAUD Archives. Failure to submit material can result in an incomplete and/or lower grade. Pratt Institute, the School of Architecture and the Department of Graduate Architecture and Urban Design reserve the right to use any and all documented materials for educational, recruiting, archiving and/or promotional purposes; at their own discretion, in accordance with the Pratt Intellectual Property policy. Full credit to both the student and faculty member will be cited on all uses.

	ARCH 713C
Spring 2020	

Credits: 3
Type of Course: Required Seminar
Prerequisites: Arch 611 and Arch 612
Section Capacity: 12

Section Instructors:

1. Fred Bellaloum - fbellalo@pratt.edu
2. Robert Cervellione - rcervell@pratt.edu
3. Brian Ringley - bringley@pratt.edu

Graduate Assistant: TBD

Day/Time/Location: Tuesdays / 5:30pm-8:20pm / HHN 306A

Course Website: <https://commons.pratt.edu/mediums/>

Course Description:

This final course in the media sequence will continue to introduce students to contemporary mediums, methods, and theories of how digital systems impact the basic concepts of architectural representation. Students select from one of three areas of focus: Architectural Fabrication, Architectural Visualization, and Architectural Communication. Each area of focus will introduce students to cutting-edge methods and techniques for using a specialized ensemble of digital media and explore how these impact architectural experience and sensibility through a designated portion of an existing design proposal. This course is coordinated in parallel with Design Studio IV.

Architectural Communication

Architectural Communication will explore the means and methods of design, construction, and fabrication communication at the architectural scale. Architecture has consistently relied on the ability to translate complex ideas and design intent into a comprehensible and precise set of instructions. Students will explore ways that computation can be used to create, access, share, and manipulate information across various digital and industrial systems.

Course Goal(s):

- Become familiar with a cross-platform and interdisciplinary software approach toward building integration and delivery.
- Acquire knowledge of professional workflows used in practice and developing a critical lense toward their use.
- Coordinate and control models and data at multiple scales, development stages, and levels of detail.
- Become familiar with Building Information Modeling, energy modeling, and fabrication/production methodologies.
- Acquire knowledge in computational design systems.

Student Learning Objectives:

- Students will be able to create and coordinate an integrated building model between multiple design software platforms.
- Students will be able to produce representational drawings, diagrams, and data that communicate architectural intent.
- Students will be able to create an integrated building model that will be utilized for drawings, diagrams, and analysis.

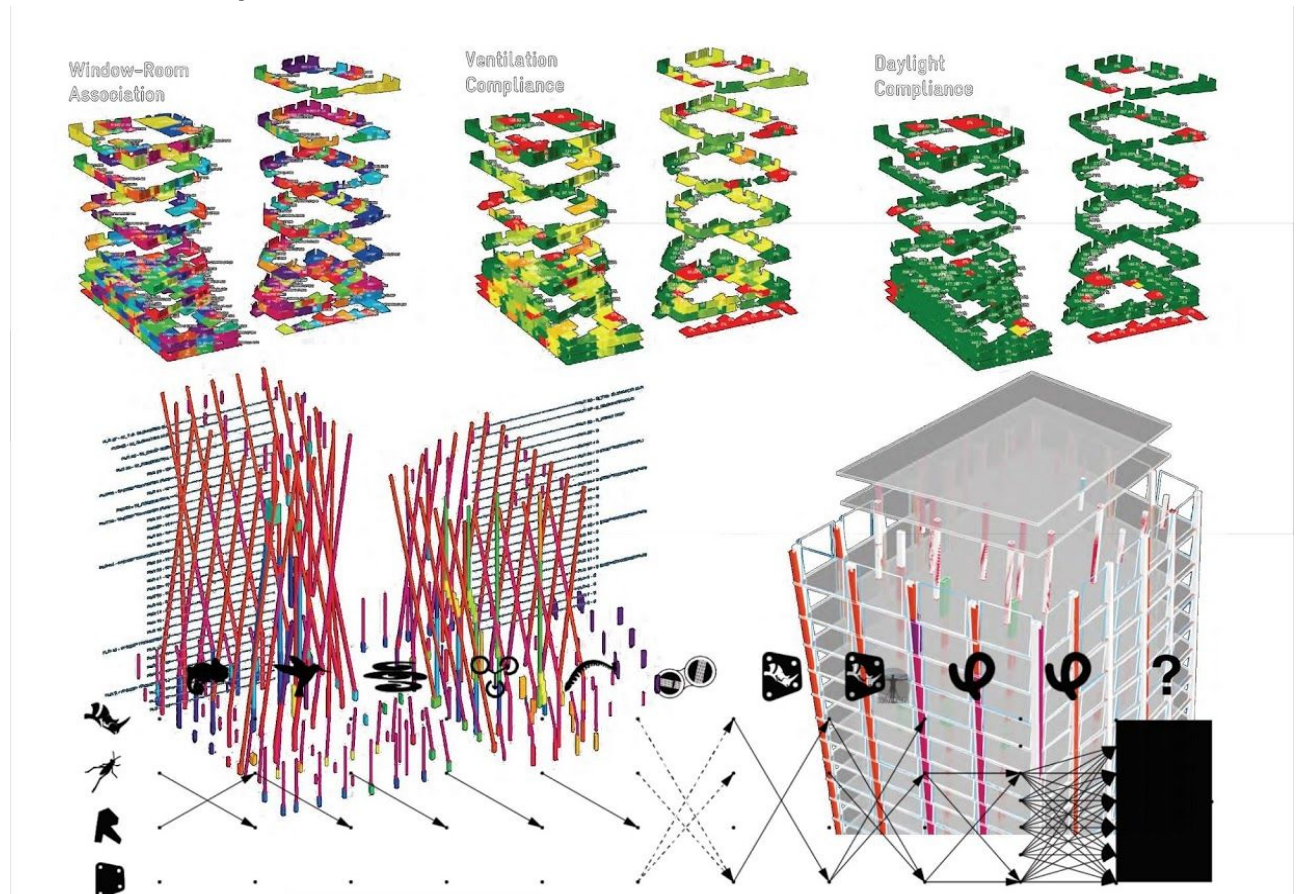
This course meets the following NAAB student performance criteria:

A.5 (A) Orderings Systems:

Ability to apply the fundamentals of both natural and formal ordering systems and the capacity of each to inform two- and three-dimensional design.

STUDENTS AND FACULTY SHOULD CONSULT THE NAAB WEBSITE WWW.NAAB.ORG FOR ADDITIONAL INFORMATION REGARDING STUDENT PERFORMANCE CRITERIA AND ALL OTHER CONDITIONS FOR ACCREDITATION.

Detailed Description:



NYC DOB Light and Air compliance diagrams (top), structural column type analysis (left), structural column model diffing (right), data interoperability software paradigm diagram (bottom) - images by Brian Ringley, courtesy of Woods Bagot Design Technology

Model Intelligence

Architecture has always relied on the ability to translate complex ideas and design intent in a comprehensible and precise set of instructions. We will explore ways in which computation can be used to create, access, share, and manipulate information across various computational systems. We will explore how design intent can be embedded, manipulated, and transferred across various stakeholders in the design ecosystem. Complex design methodologies require new methods of communication that can fully express the design intent through various levels of scale and LOD, including data interoperability and machine readable deliverables, in an attempt to deliver on the promise of BIM and digital systems to establish positive feedback loops for productized building delivery. We propose that architectural design intent can be understood as a fluid stream of data that is contributed to and maintained by the delivery stakeholders in real-time.

Envelop

[surround, cover, enfold, engulf, encircle, encompass, cocoon, sheathe, swathe, enclose]

The final work will be presented as a collection of drawings, digital models, and constructed prototype mockups of a **Building Moment** assisted by a series of explanatory diagrams on communication protocols, model and data management strategies, building component sourcing, manufacturing methods, and installation processes. Over the semester you will continuously develop novel methods to be able to communicate those complex ideas, developing a representative language of model, drawing, and data as a hybrid phenomenon. You will be encouraged to speculate on new methods of communication and representations which might blur the boundaries between the disciplines and stakeholders of the building delivery process.

1/3 review: Envelop core concept

2/3 review: Analysis and integrated data representation

Final Review: Detailed exhibition

Bibliography / Resources:

Jesse Reiser & Nanako Umemoto, *Atlas of Novel Tectonics*

Randy Deutsch, *BIM and Integrated Design*

Randy Deutsch, *Data-Driven Design & Construction*

Randy Deutsch, *Convergence: The Redesign of Design*

Ryan E. Smith & John D. Quale, *Offsite Architecture: Constructing the Future*

Scott Marble, *Digital Workflows in Architecture: Design-Assembly-Industry*

SHoP Architects, *SHoP: Out of Practice*

Siegfried Giedion, *Mechanization Takes Command: A Contribution to Anonymous History*

Stephen Kieran & James Timberlake, *Refabricating*

Architecture: How Manufacturing Methodologies are Poised to Transform Building Construction

Course Requirements:

1. Participation in digital technique demonstrations during class time. **Please note: Arriving more than fifteen minutes late is recorded as an absence. Three or more unexcused absences is an automatic failure and two unexcused absences is an automatic drop in letter grade.**
2. Weekly evidence of out-of- class rehearsal and personal development with regard to digital techniques and vocabulary.
3. Development and completion of a comprehensive and concentrated project proposed during the semester and a final portfolio. Projects will follow a specific set of exercises that produce a combination of modeling and representational output which explores fundamental and contemporary architectural visualization techniques.

Methods of Assessment:

1. Participation during in class discussions and workshops: 10%

2. Development, improvement, and out-of-class rehearsal: 10%

The attempt and effort to take responsibility for personal development in such ways that, regardless of previous experience, students seek to improve both critical and technical understanding of problems and possibilities of computation and media in regards to the architectural design process.

3. Semester projects: 70%

The development, completion, packaging, and presentation of a midterm and final concentrated project that reflect both the student's improvement, understanding, and facility with regard to the proposed design project. Midterm project, Final project and Portfolio are to be packaged and uploaded to the shared course folder.

4. Portfolio: 10%

Printed record of design process / progress. A parallel priority to developing all of your work this semester will be the rigorous documentation of the process and means by which you produced your work. Your design documents created should be precisely recorded and cataloged into a designed, coordination, and compiled book. This portfolio will serve as the final project for ARCH 713.

Note on Grading:

The students at the Graduate Architecture and Urban Design Program are required to maintain an overall 3.0 [B] grade point average.

A=Excellent	Student completes all the material in a timely fashion with rigor, insight, and interest.
B=Good	Student completes all the material in a satisfactory manner.
C=Fair	Student satisfies the general demands of the course.
D=Unsatisfactory	Student is unable to meet the basic requirements of the course in terms of attendance, discussion, preparedness, or completion of the work.
F=Unacceptable	Student is unable to meet the minimal requirements of the course and exhibits poor performance.

Semester Schedule:

Week 01: Jan 21

1. Mediums 3 Section Lottery
2. Course Introduction
3. Assignment 1: Facade Precedent introduced

Week 02: Jan 28

1. Assignment 1 Pin-up
2. Demo: Advanced NURBS Surface Modeling and Grasshopper Preflight
3. Demo: Plotting 3D points in Grasshopper

Week 03: Feb 04

1. Assignment 1 Due
2. Demo: Grasshopper UI and Overview
3. Demo: Grasshopper Grids and Intro to Data Structure
4. Assignment 2: Design Proposal introduced

Week 04: Feb 11

1. Assignment 2 Initial Concept Pin-Up
2. Demo: Populating Grids Onto Design Surfaces (Mapping vs Subdivision)
3. Demo: Modeling with Rhino Blocks (Instances vs Copies)
4. Desk crits

Week 05: Feb 18

1. Assignment 2 Skeleton Model Pin-Up
2. Demo: Parametric Panel Variation (Bitmap, Distance Fields, etc.)
3. Desk crits and intensive development of Assignment 2 for revision

Week 06: Feb 25 1/3 REVIEW Assignment 2 Formal Pin-Up

Week 07: Mar 03

1. Assignment 3: Midterm introduced
2. Demo: Labeling and Analysis (Type, Planarity, Curvature, etc.)
3. Desk crits and development of variation intent and required analysis

Week 08:

1. Demo: Environmental Analysis with Ladybug
2. Desk crits

Week 09: Mar 17 SPRING BREAK No class

Week 10: Mar 24 Studio midreview week

1. Lecture: Exterior Wall Fabrication Modeling, Manufacturing, and Installation
2. Desk crits and intensive development for midterm review

Week 11: Mar 31 MIDREVIEW**Week 12: Apr 07**

1. Lecture: BIM, Data Interoperability, and Emerging Cloud-Based Automation
2. Optional Advanced Demos (e.g. Curtain Grids, Block Paneling, Unrolling, etc.)
3. Assignment 4: Final Introduced
4. Desk crits and strategize on individual student deliverables for final

Week 13: Apr 14

1. Lecture: Portfolio Development
2. Desk crits and intensive development for final

Week 14: Apr 21

1. Desk crits and last development push for final

Week 15: Apr 28 STUDIO FINALS No class, optional project review by appointment**Week 16: May 05 FINAL REVIEW****Week 17: May 12 (All Sections) PORTFOLIO REVIEW**

All final work completed as a requirement of this course is to be submitted to the Instructor digitally for final grading and documentary purposes; inclusive of all physical materials. If models and/or physical materials have not been adequately photographed (or if selected for Archiving and not yet photographed by Pratt GAUD Archives) please submit well-documented photographs and/or the model to Pratt GAUD Archives. Failure to submit material can result in an incomplete and/or lower grade. Pratt Institute, the School of Architecture and the Department of Graduate Architecture and Urban Design reserve the right to use any and all documented materials for educational, recruiting, archiving and/or promotional purposes; at their own discretion, in accordance with the Pratt Intellectual Property policy. Full credit to both the student and faculty member will be cited on all uses.

	ARCH 861.00 Professional Practice
Spring 2021	

Credits: 3
Type of Course: Professional Practice Seminar (Required)
Prerequisites: none
Enrollment Capacity: 12
Section/Instructor: Carisima Koenig AIA
Day |Time| Location: Friday | 9:30AM – 12:20PM | Zoom

Course Description: (from the Pratt Course Bulletin)

This course examines the profession of architecture. What is an architect? What is the process of licensing? What are the contractual responsibilities of an architect? What are the stages of an architectural project? These and other questions regarding the practice of architecture are raised and answered. The tools for starting, maintaining and evolving an architectural practice are presented.

Course Goals:

In order to practice architecture one must engage the dynamics of the profession. Multiple agendas and agencies influence the development of architecture; understanding how to orchestrate these influences and preserve an architectural principle will be examined in this course.

How something goes from the virtual to the actual, how something comes into being in the physical world requires an engagement and commitment to contemporary issues including political, social, financial, legal and material understanding. The negotiation of this process would ideally make a building more rich and complex, the co-evolution of multiple agendas into productive drivers for a principled architectural project.

This is the disciplinary aspect of professional practice. Examining the relationship of projects that test the professional and its process of development.

Student Learning Objectives:

- The Establishment of Architectural Practice
- Conditions of Contemporary Practice
- Alternatives and Near-Future Potentials

Detailed Description:

This course meets the following NAAB student performance criteria:

REALM D: PROFESSIONAL PRACTICE: from NAAB-accredited programs must understand business principles for the practice of architecture, including management, advocacy, and the need to act legally, ethically, and critically for the good of the client, society, and the public. Student learning aspirations for this realm include: comprehending the business of architecture and construction, discerning the valuable roles and key players in related disciplines, understanding a professional code of ethics, as well as legal and professional responsibilities.

D.1 STAKEHOLDER ROLES IN ARCHITECTURE: Understanding of the relationships among key stakeholders in the design process—client, contractor, architect, user groups, local community—and the architect's role to reconcile stakeholder needs.

D.2 PROJECT MANAGEMENT: Understanding of the methods for selecting consultants and assembling teams; identifying work plans, project schedules, and time requirements; and recommending project delivery methods.

D.3 BUSINESS PRACTICES: Understanding of the basic principles of a firm's business practices, including financial management and business planning, marketing, organization, and entrepreneurship.

D.4 LEGAL RESPONSIBILITIES: Understanding of the architect's responsibility to the public and the client as determined by regulations and legal considerations involving the practice of architecture and professional service contracts.

D.5 PROFESSIONAL CONDUCT: Understanding of the ethical issues involved in the exercise of professional judgment in architectural design and practice and understanding the role of the NCARB Rules of Conduct and the AIA Code of Ethics in defining professional conduct.

Students and faculty should consult the NAAB website www.naab.org for additional information regarding student performance criteria and all other conditions for accreditation.

Course Requirements:

- Attendance is mandatory.
- Two unexcused absences will result in a drop of one letter grade.
- Three unexcused absences will result in failure of the class.
- Class participation and assigned readings.
- All assignments will be completed by the date given.
- Students will adhere to the Academic Conduct Code of Pratt Institute.

www.pratt.edu/policies/humanrights/index.html

- Students will be required to develop and complete the Final Project in order to complete Professional Practice.

Methods of Assessment:

- 40% Class participation
- 30% Assignments
- 30% Final

Note on Grading:

The students at the Graduate Architecture and Urban Design Program are required to maintain an overall 3.0 [B] grade point average.

A = Excellent: Student completes all the material in a timely fashion with rigor, insight, and interest.

B = Good: Student completes all the material in a timely fashion in a satisfactory manner.

C = Fair: Student satisfies the general demands of the seminar.

D = Unsatisfactory: student is unable to meet the basic requirements of the course in terms of attendance, discussion, preparedness, or completion of work.

F = Unacceptable: Student is unable to meet the minimal requirements of the course and exhibits poor performance.

Bibliography:

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- Carraher AIA, Erin and Ryan E. Smith. Leading Collaborative Architectural Practice, Wiley, 2017.
- Cook, Peter editor, The Paradox of Contemporary Architecture, Wiley, 2001.
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- Marjanovic, Igor and Katerina Ruedi Ray and Jane Tankard. Practical Experience. Architectural Press, 2005.
- Montero, Mike Ruined by Design: How Designers Destroyed the World, and What We Can Do to Fix It, Independently Published, 2019.
- Newport, Cal. Deep Work. Grand Central Publishing, 2016.
- Parker, Priya. The Art of Gathering, Riverhead Books, 2019.
- Saunders, William S, Ed, Reflections on Architectural Practices in the Nineties, Princeton Architectural Press, 1996.
- Segal, Paul, Professional Practice. W.W.Norton & Co., 2006.
- Shepheard, Paul, What is Architecture?, MIT Press, 1994.
- Stevens, Garry, The Favored Circle, MIT Press, 1998.
- Torre, Susana. Women in American Architecture: A Historic and Contemporary Perspective. Whitney Library of Design, 1977.
- Toy, Maggie. Ed, The Architect Women in Contemporary Architecture. Watson Gupitill, 2001.
- Tschumi, Bernard and Irene Cheng, editors, The State of Architecture at the Beginning of the 21st Century, The Monacelli Press, 2003.
- Selected readings from Journal for Architectural Education, Architect, Architect's Newspaper, Architectural Record and ANY.
- Selected websites

Semester Schedule*:

*Please see Miro board for all readings & assignment deadlines

**Guest speakers will be at 9:30 am unless otherwise noted

Week 01: Friday January 22nd

What is professional practice?
Sacred Ground - Frontline

Week 02: Friday January 29th

The position of an Architect; academy to practice.

Guest: **Sam Harvey** | Pratt Institute - Center for Career & Professional Development

Week 03: Friday February 5th

The Client

Guest: **Becky Yurek** | NYC Department of Design and Construction

Week 04: Friday February 12th

Contemporary Business Development & Practices

Guest: **Susanna Sirefram** – Dovetail Strategies @ 11:00

Week 05: Friday February 19th

Regulation in the Architecture Profession

Guest: TBA

Week 06: Friday February 26th

Securing a Project

Guest: TBA

Week 07: Friday March 5th

The Contract

Guest: **Michael Zetlin** | Zetlin & De Chiara LLP

Week 08: Friday March 12th

Process: Technology in Design & Construction

Guest: **Lennert Andersson** | FormD

Week 09: Friday March 19th

The Professional Office

Guest: **Danei Cesario AIA**, founder WALLEN + daub | SOM - Associate

Week 10: Friday March 26th

The Business of Disruption and Recession

Guest: **Ashley Simone** | Editor, Writer, Photographer & Educator

Week 11: Friday April 2nd

Wellness Week – CLASS WILL NOT MEET

Week 12: Friday April 9th

Into the Open: Positioning Practice

Guest: **Andrew Strum R.A.** – Former Creative Director of RAD Studio

Week 13: Friday April 16th

Architecture Today: Ethics, Choice & Ecology

Guest: **Marc Turkel, Morgan Hare, Shawn Watts** | Hester Street Studio

Week 14: Friday April 23rd

A Professional Life

Guests:

Simon Kristak – Billings Jackson Design

Frances Fox – CannonDesign

Matthew Ferraro - Weiss Manfredi

Rawan Yassin - Saudi Arabia - Senior Architect at Public Investment Fund

Yi-Chun Liu - Taiwan - Planner at THI Consultants

Week 15: Friday April 30th

STUDIO FINAL REVIEWS - CLASS WILL NOT MEET

Week 16: Friday May 7th

FINAL PRESENTATIONS – ATTENDANCE IS MANDATORY

Grades are due on Thursday May 13th

GAUD POLICIES

Digital Submission of All Required Work:

All work completed as a requirement of this course is to be submitted to the Instructor digitally for final grading and documentary purposes; inclusive of all physical materials. If models and/or physical materials have not been adequately photographed (or if selected for Archiving and not yet photographed by Pratt GAUD Archives) please submit well documented photographs and/or the model to Pratt GAUD Archives. **Failure to submit material WILL result in an incomplete.** Pratt Institute, the School of Architecture and the Department of Graduate Architecture and Urban Design reserve the right to use any and all documented materials for educational, recruiting, archiving and/or promotional purposes; at their own discretion, in accordance with the Pratt Intellectual Property policy. Full credit to both the student and faculty member will be cited on all uses.

INSTITUTE-WIDE POLICIES

Academic Integrity Policy

At Pratt, students, faculty, and staff do creative and original work. This is one of our community values. For Pratt to be a space where everyone can freely create, our community must adhere to the highest standards of academic integrity.

Academic integrity at Pratt means using your own and original ideas in creating academic work. It also means that if you use the ideas or influence of others in your work, you must acknowledge them.

At Pratt,

- We do our own work,
- We are creative, and
- We give credit where it is due.

Based on our value of academic integrity, Pratt has an Academic Integrity Standing Committee (AISC) that is charged with educating faculty, staff, and students about academic integrity practices. Whenever possible, we strive to resolve alleged infractions at the most local level possible, such as between student

and professor, or within a department or school.

When necessary, members of this committee will form an Academic Integrity Hearing Board. Such boards may hear cases regarding cheating, plagiarism, and other infractions described below; these infractions can be grounds for citation, sanction, or dismissal.

Academic Integrity Code

When students submit any work for academic credit, they make an implicit claim that the work is wholly their own, completed without the assistance of any unauthorized person. These works include, but are not limited to exams, quizzes, presentations, papers, projects, studio work, and other assignments and assessments. In addition, no student shall prevent another student from making their work. Students may study, collaborate and work together on assignments at the discretion of the instructor.

Examples of infractions include but are not limited to:

- 1) Plagiarism, defined as using the exact language or a close paraphrase of someone else's ideas without citation.
- 2) Violations of fair use, including the unauthorized and uncited use of another's artworks, images, designs, etc.
- 3) The supplying or receiving of completed work including papers, projects, outlines, artworks, designs, prototypes, models, or research for submission by any person other than the author.
- 4) The unauthorized submission of the same or essentially the same piece of work for credit in two different classes.
- 5) The unauthorized supplying or receiving of information about the form or content of an examination.
- 6) The supplying or receiving of partial or complete answers, or suggestions for answers; or the supplying or receiving of assistance in interpretation of questions on any examination from any source not explicitly authorized. (This includes copying or reading of another student's work or consultation of notes or other sources during an examination.)

For academic support, students are encouraged to seek assistance from the Writing and Tutorial Center, Pratt Libraries, or consult with an academic advisor about other support resources.

Refer to the Pratt website for information on [Academic Integrity Code Adjudication Procedures](#).

Attendance Policy

General Pratt Attendance Policy

Pratt Institute understands that students' engagement in their program of study is central to their success. While no attendance policy can assure that, regular class attendance is key to this engagement and signals the commitment Pratt students make to participate fully in their education.

Faculty are responsible for including a reasonable attendance policy on the syllabus for each course they teach, consistent with department-specific guidelines, if applicable, and with Institute policy regarding reasonable accommodation of students with documented disabilities. Students are responsible for knowing the attendance policy in each of their classes; for understanding whether a class absence has been excused or not; for obtaining material covered during an absence (note: instructors may request that a student obtain the material from peers); and for determining, in consultation with the instructor and ahead of time if possible, whether make-up work will be permitted.

Consistent attendance is essential for the completion of any course or program. Attending class does not earn students any specific portion of their grade, but is the pre-condition for passing the course, while

missing class may seriously harm a student's grade. Grades may be lowered a letter grade for each unexcused absence, at the discretion of the instructor. Even as few as three unexcused absences in some courses (especially those that meet only once per week) may result in an automatic "F" for the course. (Note: Students shall not be penalized for class absences prior to adding a course at the beginning of a semester, though faculty may expect students to make up any missed assignments.)

Pratt Institute respects students' requirements to observe days of cultural significance, including religious holy days, and recognizes that some students might need to miss class to do so. In this, or other similar, circumstance, students are responsible for consulting with faculty ahead of time about how and when they can make up work they will miss.

Faculty are encouraged to give consideration to students who have documentation from the Office of Health and Counseling. Reasonable accommodations for students with disabilities will continue to be provided, as appropriate.

Refer to the Pratt website for information on [Attendance](#).

Students with Disabilities

The instructor will make every effort to accommodate students with both visible and invisible disabilities. While it is advisable that students with disabilities speak to the instructor at the start of the semester if they feel this condition might make it difficult to partake in aspects of the course, students should feel free to discuss issues pertaining to disabilities with the instructor at any time. Depending on the nature of the disability, and the extent to which it may require deviations from standard course policy, documentation of a specific condition may be required, in compliance with conditions established by the campus Learning Access Center, and in compliance with the Americans with Disabilities Act.

Students who require special accommodations for disabilities must obtain clearance from the Office of Disability Services at the beginning of the semester. They should contact Elisabeth Sullivan, Director of the Learning Access Center, 718-636-3711.

Religious Policies

In line with Pratt's Attendance Policy, Pratt Institute respects students' requirements to observe days of cultural significance, including religious holy days, and recognizes that some students might need to miss class to do so. In this, or other similar, circumstance, students are responsible for consulting with faculty ahead of time about how and when they can make up work they will miss.