

Type of Course: Advanced Studio B.ARCH 85101 / M.ARCH I 51000 / M.ARCH II 92102  
Class Meetings: M/TH 2:00PM – 5:50PM; Thursday lectures @ 6:30PM  
Instructor: Professor: MONICA BERTOLINO  
Location: Spitzer, Studio TBD  
Semester/Year Spring 2019

## INTER-SECTIONS / Interacting with the South American Territory

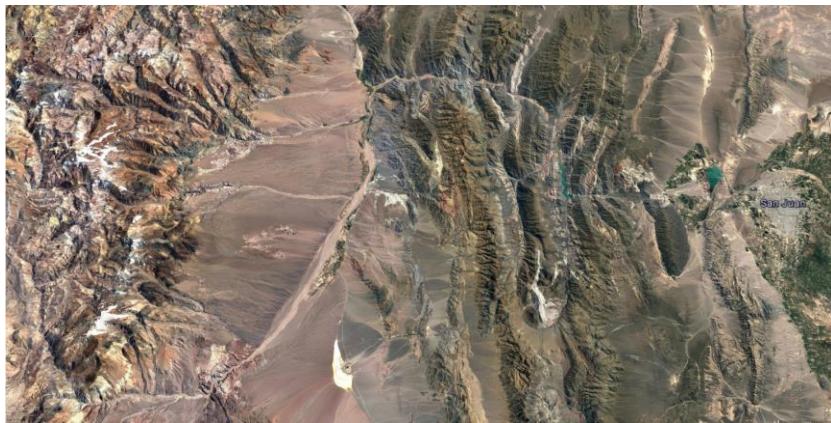
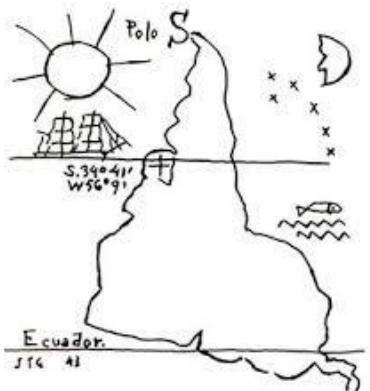


Figure 1 Torres Garcia Figure 2 The Andes // Map and Territory

### STUDIO DESCRIPTION

The Project Course will focus on the scale of architecture, taking as reference the South American Territory and its production. Students will explore this context and as a result they will produce a Project essay.

### STUDIO OVERVIEW

Historically, the Latin American territory has been considered as something exuberant, exotic, immeasurable, representing the “other” and also the promising land.

Notions of **nature**, **beauty**, **matter**, **time** and **space** in our continent claim these characteristics as its own. No doubt the dialogue between Nature and Culture defines most of the architectural and urban production.

I share the idea that Architecture is about integrity linked to society, to time, to circumstances, to territory and to the context in a broad sense.

Even though there are many lines of thought and practice within Latin American and South American production, I will select some of their most distinctive aspects, not only as regards procedures and attitudes but also within the production itself, among others: the emphasis on sensitive and sensory qualities; experience of Nature, context and architecture itself; experimentation as attitude; the search for an adequate use of resources; the interpretation of territory, context, values and local materials, as tools; a phenomenological approach (in the sense stated by M. Merleau Ponty and developed by others like Juhani Pallasmaa).

This approach will constitute a challenge for students as they will be experimenting away from an in situ experience.

We will explore the intersection of key aspects of South American territory with Landscape architecture and design. Concepts of **vastness, austerity, shortage/scarcity, aridity, exuberance, alterity, and unfinishedness**, which emanate as part of that intersection, will trigger the research work, and they will become the key areas to explore.

This will provide the field for exploring and developing the proper variables -matter, shape, space, programme, functional organization- concerning a Project design.

## **RESEARCH COMPONENT**

Students will study the Intersection between Territory, Context and the South American Production in architecture and design. And this will be reflected in their final project.

## **COURSE PROGRAM:**

### **Objectives**

- To broaden the scope of the Project approach, both in Theory and in Practice.
- To Explore the intersection of key South American territories with the production in which Design is involved.
- To Experience and Experiment a projectual process, based on key concepts connected with SA Territory.
- To become acquainted with the SA production.

The course will be structured according to 4 stages.

First, students will explore the territory physically. After this, they will approach the discussion of key concepts in two steps and observe how all of them relate the territory to its production. Next, they will have a phenomenological experience through different practical tasks. The last stage will consist of a Project that will reflect all this research.

## **ASSIGNMENTS:**

### **Assignment 1- Exploration on the Territory. 5 % of Grade**

In groups of 5, students will recognize the different geographic scenarios, on maps, using different tools (e.g., Google earth). Make a selection of images corresponding with those scenarios.

### **Assignment 2- Exploration of the concepts. 25% of Grade**

In groups of 3:

- Students will read, discuss and analyse the concepts of **Nature, beauty, space, time and alterity**, from the point of view of the Territory as a geographic area and as a field of production.
- Students will reflect on concepts of **Vastness, Austerity, Shortage/Scarcity, Aridity, Exuberance, Unfinishedness** in general, and analyse study cases from SA production. They will then represent their understanding of the concepts through hand drawings and models, and they will provide Architectural cases.

### **Assignment 3 -Students will take part in a Phenomenological experience. 20% of Grade**

They will go out into the streets and will look at an area with new eyes.

They will make a record of their experience by means of photos, videos, and drawings, in order to capture the atmosphere of the place.  
They will collect materials from nature (e.g., like leaves, branches) and everyday objects, objects they find on their way.  
The following class they will explore those materials and produce a model or an installation, as something new from what the materials suggest to them.

\*Note: the idea is to speculate with shortage, low budget, so it is possible to incorporate materials such as light, shadows, and others that can emanate from the experience.

#### **Assignment 4 –Development and Final Project. 50 % of Grade**

**Project Program:** “Landscape Observatory in the Andes”

**Site:** The Andes, Cuyo region, San Juan Province, Barreal Town (Argentina).

Students will approach the final Project in groups of 3

Considering the background, the characteristics of the territory, concepts and key concepts discussed and study cases, students will produce a Project which will reflect all the research aspects.

The Landscape observatory proposed will not be a scientific as such. It will be a space to observe the different views to the Andes, to the plain, to the surroundings, to the geology, and also the sky.

Throughout the process there will be specific exercises to explore: the relationship between site and architecture, the procedures, the matter and the materials, the space, the structure, the morphology.

The development will include all the variables of a Project: site analysis, program analysis, functional organization, spatial proposal, structure, morphology, materiality, technology, and their specific relationships.

**The Final Presentation will include:** Site intervention, Conceptual drawings and diagrams showing the design guidelines adopted and the relationship between Site-territory and the Project. Plans, sections, elevation, details . 3D images and models. Process Models. Physical models. Hand sketches and perspectives. Graphic and descriptive memory of the project.

**Note:** Students will keep a written and drawing record throughout the course where they will include the research components, discussions, concepts that emanate from the assignments, and anything that they find of interest in relation to the course.

#### **SITE:**

The Andes: Cuyo region, San Juan Province, Barreal Town (Argentina).

#### **REFERENCES**

**During the Course, there will be some specific skype interviews to invited Architects from South America.**

2G Dossier “New Latin American Landscape Architecture”, Ed. Gustavo Gili SL, 2009  
ISSN:1136-9647

Martignoni, J. "Latinscapes: Landscape as raw material" Ed. Gustavo Gili 2008. [Land & Scapes Collection. Curator, Daniela Colafranceschi]

**Latin American Landscape initiative.** LALI. <http://urbis.org/members/latin-american-landscape-initiative/>

"Mundaneum 1999-2019 Mondo Nostrum" Ed. Fisuras, España 2018  
ISBN978-84945932-3-9

Szurmuk, M. and McKee, R. Irwin coordinators, Various authors, "Diccionario de Estudios Culturales Latinoamericanos" Ed. Siglo xxi , 2009 ISBN 978-607-03-0060-8

Puntoni A. and , Viegas F. , "Geografia, Cidade e Arquitetura, Civilizaçao américa-um olhar através da arquitetuta" Editora da Cidade, Escola da Cidade, Sao Paulo Brasil.

"Latitudes" Architecture in the Americas, Volume2-Center 20- Edited by University of Texas at Austin, 2014- ISBN 978-0-934951-21-0

"TALCA, Matter of Education" Ed. Arquine Mexico 2013. ISBN 978-607-7784-47-0

Montaner, Josep María "Del diagrama a las experiencias, hacia una arquitectura de la acción". Ed. GG Gustavo Gili, SL, Barcelona 2014. ISBN: 978-84-252-2670-0

Norberg-Schulz, Christian, "Genious Loci: Towards a Phenomenology of Architecture. Ed. Rizzoli 1979. ISBN-10: 0847802876 ISBN-13: 978-0847802876

Pallasmaa, Juhani "THE EYES OF THE SKYN: Architecture and the Senses" Ed. Wiley 2012. English versión ISBN 1119941288 (ISBN13: 9781119941286)

Diez, Fernando, "Crisis de autenticidad, cambios en los modos de producción de la arquitectura argentina"  
Summa+ Libros, Buenos Aires, 2008 (ISBN 978-987-97410-7-8)

Clèment, Gilles. "Manifiesto del Tercer paisaje" Ed GG. 2018. ISBN/EAN: 9788425231278

**Catalogues:** VII, IX, X BIAU [Bienal Iberoamericana de Arquitectura y Urbanismo]  
Quito Biennial  
Argentina at Biennial of Venezia

**RedSur website:** The Latin American academic network, Director: Monica Bertolino  
<http://redsurlatin.wixsite.com/redsur>

Teaser CIMIENTOS. ButacaOnce (M. Bertolino AR – L. Longhi PE)  
<https://www.facebook.com/ButacaOnce/videos/2123235757992625/UzpfSTU4MDYxODA0MDoxMDE1NjAwMTM4NzQwODA0MQ/>

"TELEPROYECTO" Arquitectura y Naturaleza <https://www.youtube.com/watch?v=wUuZBvW4CGQ>

Javier Mendiondo, Pablo Anzilutti, Francisco Garrido, Federico Cairoli, **Venezia Biennial Pavilion**  
<https://www.ft.com/content/f2a343b0-5ffe-11e8-9334-2218e7146b04>

<https://www.architectural-review.com/places/europe/venice-biennale/graftons-venice-biennale-2018-freespace-remains-a-nebulous-concept/10031670>.

<https://www.plataformaarquitectura.cl/cl/895966/11-exhibiciones-imperdibles-en-la-bienal-de-venecia-2018>

[www.vertigohorizontal.info](http://www.vertigohorizontal.info)

Silvestri, Graciela, "Vestiges of Cities without Evil: the case of the Guaraní territory" (with Jorge Silvetti), *Kingdoms of God, Manifest Journal*, Issue nº 2, Princeton University. julio 2015. ISBN 978-0-692-41448-4

Review of Latin America, David Rockefeller Center for Latin American Studies, spring 2015, vol XIV, nº 3, ISSN 1541-1443, pp 2-7. The Issue was set up by both authors.

#### **Architectural magazines:**

summa+; PLOT; Plataformaarquitectura; A+U; Croquis

Cuadernos Latinoamericanos de Arquitectura, Casabella, Topscapes, tv documentaries and specific dedicated programs.

#### **Articles on Infrastructure, Landscape and Public Spaces**

Bertolino, Mónica, "Dis-velare città" in the Book "Progettare Paesaggi Quotidiani, Una Ricerca/zione" a cura di M.L. Olivetti, A. Metta e A. Lambertini  
Gangemi Editore, Italy, 2014- ISBN 978-88-492-2833-5

De Melo Franco, F., Moreira, M., Braga, M. 2007 «Vazios de água» (São Paulo) in  
[www.usjt.br/arg.urb/numero\\_01/artigo\\_07\\_180908.pdf](http://www.usjt.br/arg.urb/numero_01/artigo_07_180908.pdf).

Iturriaga, S. 2015 «Mapocho 42K: conectividad geográfica y social para Santiago» in *Revista Ladera Sur* (Santiago) 9 julio 2015 in <[www.laderasur.cl/proyectos/mapocho-42k-conectividad-geografica-y-social](http://www.laderasur.cl/proyectos/mapocho-42k-conectividad-geografica-y-social)>

Jorge Perez Jaramillo -Medellín

"Jorge Pérez Jaramillo and the dystopian, utopian parable of Medellín "

<http://kingsreview.co.uk/articles/jorge-perez-jaramillo-dystopianutopian-parable-medellin/>

Lee Kuan Yew World City Prize, Medellín By Urban Redevelopment Authority Singapore, 2106  
<https://t.co/2VpKYUA4SP>

**Websites of selected SA Architectural firms** will be provided for exploring the study cases.

## **WEEKLY SCHEDULE**

Note: schedule below is subject to revision through the duration of the semester.

### **W1**

Mon 01.28  
Thu 01.31

#### **INTRODUCTION**

First day of class (Lottery and general presentation)

#### **Assignment 1. Exploration on the Territory**

Exploration on the Territory. Maps. Readings.

Geographic locations (latitudes, altitudes); regions, water and weather systems. Relationship between void areas and urban areas. Coasts, inland territory. Main features (the Andes, the desert, the pampas, the jungle, the water system, internal lakes, islands, Antarctica, and sky references –e.g. constellations like “southern cross”)

Fri 02.01

Portfolios DUE: M.Arch I and M.Arch II students

### **W2**

Mon 02.04  
Thu 02.07

#### **Assignment 2- Exploration of the concepts**

Explorations of the concepts: Readings/ Study cases / Drawings

Explorations of the concepts: Readings/ Study cases / Drawings

Students will discuss each concept, represent the concepts by hand drawings and conceptual models, and select images and study cases which can explain the idea of each concept.

### **W3**

Mon 02.11

#### **Assignment 2- Exploration of the concepts**

Exploration of the concepts

Readings, Study cases / Drawings/ Models

Students will discuss each concept, represent the concepts by hand drawings and conceptual models, and select images and study cases which can explain the idea of each concept.

Thu 02.14

Exploration of the concepts.

Planning the “adrift”. Phenomenological experience

**6:30pm. Lecture: Nandini Bagchee**

Fri 02.15

Portfolios DUE: B.Arch 4<sup>th</sup> year students

### **W4**

#### **Assignment 3. Phenomenological experience.**

Mon 02.18

College Closed / Presidents Day

Thu 02.21

#### **Assignment 3. Phenomenological experience.**

Phenomenological experience: an “adrift” / a “Dèrive”experience.

To walk, to record, to collect: during the walk the students will make a record of the journey by means of photos and drawings, and to collect materials from nature (e.g. like leaves, branches) and everyday objects, objects they find on their way.

They will take those materials to the School.

### **W5**

Mon 02.25	<b>Materials workshop/ Installation on Campus:</b> At School the students will explore the materials and produce a model or an installation, as something new from what the materials suggest to them.
Thu 02.28	<b>Materials workshop/ Installation on Campus:</b> At School the students will explore the materials and produce a model or an installation, as something new from what the materials suggest to them. <b>6:30pm. Lecture: Olalekan Jeyifous</b>
<b>W6</b>	<b>Assignment 4. Development and Final Project.</b>
Mon 03.04	<b>Project Approach and Site Analysis.</b>
Thu 03.07	<b>Site analysis.</b> Location, character and characteristics of the site: topography, altitude, latitude, earth and Sky, relationship between earth and sky; signs, marks (e.g. rivers, channels, mountain peaks, etc) landscape, connections with significant points (be them natural landmarks or other programs like an observatory, a cultivated area and the town) materials, sensitive aspects, colors, atmosphere. Tools: maps, Google earth, photos. Students will produce plans, sections and models. <b>6:30pm. Lecture: Walter Hood</b>
<b>W7</b>	
Mon 03.11	<b>Program analysis.</b>
Thu 03.14	<b>Program analysis and intervention.</b> Diagrams and ideograms. <b>6:30pm. Lecture: Byron Merritt</b>
<b>W8</b>	
Mon 03.18	<b>Proposal exploration:</b> Diagrams and ideograms of the intervention. Relationship between site and program.
Thu 03.21	<b>Proposal exploration:</b> Diagrams and ideograms of the intervention. Relationship between site and program. <b>6:30pm. Lecture: Ferda Kolatan</b>
<b>W9</b>	
Mon 03.25	<b>Development of the proposal.</b> Intervention, ideograms, conceptual drawings, conceptual model and sections of the Proposal.
Thu 03.28	<b>Pin up. Revision</b> Intervention, ideograms, conceptual drawings, conceptual model and sections of the Proposal.

**6:30pm. Lecture: Jennifer Newsom**

**W10**

Mon 04.01

**Spatial and form exploration.** Sections/ model/ drawings/hand sketches /perspectives

Thu 04.04

**Material and form exploration.** Exploration of the materials properties, potentialities and their sensory qualities. Sections/ model/ drawings/hand sketches /perspectives

**6:30pm. Lecture: Monica Bertolino**

**W11**

Mon 04.08

Stereothomic procedure: Model. (Gypsum/clay model)

Tectonic Procedure: Model. (Wood, iron, others)

Exploration of space, form, materials.

Thu 04.11

Stereothomic procedure: Model including the site. (Gypsum/clay model)

Tectonic Procedure: Model. (Wood, iron, others)

Exploration of space, form, materials.

**6:30pm. Lecture: Brian Goldstein**

**W12**

Mon 04.15

**Project development:** Structure, space, light. Plans/ sections/ elevations, models/ hand sketches and perspectives

Thu 04.18

**Project development.** Structure, morphology, materiality. Plans, Sections, elevations, models, hand sketches and perspectives

04.19 - 04.28

S P R I N G R E C E S S

**W13**

Mon 04.29

**Project development.**

Plans /Sections/ Elevations /Models

Thu 05.02

**Project development.**

Plans /Sections/ Elevations /Models.

**W14**

Mon 05.06

**Revision: Project development.**

**W15**

TBD

**FINAL REVIEW**

**W16**

TBD

Final Studio Materials due for: SSA/CCNY Archive, "Super Jury," end of semester assessment, Graduation Show, etc. as directed

## GRADING/ATTENDANCE POLICIES AND STUDIO CULTURE

### Course Expectations:

- That students will develop a high level of independent thought and rigor and a willingness to go beyond both basic project requirements and their own perceived limits and abilities.
- That students will successfully complete all project requirements. No make-up or postponed project submissions will be accepted except in the case of medical emergencies or other extraordinary circumstances. Excused absences and project delays must be officially cleared by professor in advance in order to be considered valid.

### Methods of Assessment:

*Note: The Research component of the studio will be weighed more heavily in assessment of graduate student work and class performance.*

- Attendance and participation in class discussions: 20%
- Project development in response to semester schedule: 50%
- Project presentation, completion and resolution: 30%

### Key areas of Grading Assessment:

- **Studio performance & work habits:** Ability to respond to studio criticism & discourse in a consistent & clear manner throughout the course of the semester as demonstrated in the evolution and development of design work.
- **Clarity of representation & mastery of media:** Ability to utilize both digital and manual drawing and model-making techniques to precisely and creatively represent architectural ideas.
- **Pre-design:** Ability to prepare a comprehensive program for an architectural project that includes such tasks as: an assessment of client and user needs; an inventory of spaces and their requirements; an analysis of site conditions (including existing buildings); a review of the relevant building codes and standards, including relevant sustainability requirements, and an assessment of their implications for the project; and a definition of site selection and design assessment criteria.
- **Research:** Understanding of the theoretical and applied research methodologies and practices used during the design process.
- **Integrated evaluations and decision-making design process:** Ability to demonstrate the skills associated with making integrated decisions across multiple systems and variables in the completion of a design project. This demonstration includes problem identification, setting evaluative criteria, analyzing solutions, and predicting the effectiveness of implementation.
- **Attendance:** Consistent level of preparation and on-time presence for each studio class and scheduled evening lectures.
- **Portfolio:** Completion of portfolio as described below and attendance at all scheduled portfolio related events.

### Portfolio

- All M.Arch I third year students and all M.Arch II students are required to submit a portfolio on February 1st, 2019. Third year students and M Arch II students may submit either a hard copy portfolio or email a link to a digital portfolio to [hborges@ccny.cuny.edu](mailto:hborges@ccny.cuny.edu). Digital submissions must be a link, not a file attachment.
- All B.Arch 4<sup>th</sup> year students are required to submit a hard copy portfolio on February 15<sup>th</sup>, 2019. Submit to the Architecture Program office (there will be a bin for your use).

### Grading Criteria:

- A (+/-)** Work meets all requirements and exceeds them. Presentations are virtually flawless, complete, and finely detailed. Work exhibits professional, “museum quality” level of craft. Student has developed an individual design process that shows a high level of independent thought and rigor. Work shows evidence of intense struggle to go beyond expectations, and beyond the student’s own perceived limits of their abilities.
- B (+/-)** Work meets all requirements. Presentations are complete and finely detailed. Work exhibits

professional level of craft. Student has developed an individual design process that shows a high level of independent thought and rigor.

- C (+/-)** Work meets minimum requirements. While presentations may be complete, student has struggled to develop an individual design process and/or is lacking in craft or design resolution.
- D (+/-)** Work is below minimum requirements. Presentations are incomplete, student has struggled to develop an individual design process and/or is lacking in craft or design resolution.
- F** Work is well below minimum requirements. Student does not develop adequate design process, and/or does not finish work on time.
- INC** Grades of “incomplete” are not given under any circumstances unless there is evidence of a medical or personal emergency. In such cases, instructor and student develop a contract to complete work by a specified date, as per CCNY policy. Classes / work missed due to illness must be explained with a physician’s note.

**Notes:**

C is the lowest passing grade for M.Arch I and M.Arch II students. No D grades are given to graduate students.

Working in teams does not guarantee the same grade for each team member; grades are based on a range of criteria for each student.

For more information on grading guidelines and other CCNY policies and procedures, consult the current CCNY academic bulletins: <https://www.ccny.cuny.edu/registrar/bulletins>

**Office Hours:**

Office hours are set by appointment. If a student needs to speak in private with a studio critic they must email in advance to request a meeting time. Students may seek office hour appointments to discuss any matters of concern including personal, private matters and general inquiries about course related work, grading, assessment and content.

**Probation & Dismissal:** for program specific information related to grades, academic standing, probation and dismissal, please see your program academic advisors:

B.Arch: Amy Daniel [adaniel@ccny.cuny.edu](mailto:adaniel@ccny.cuny.edu)

M.Arch: Hannah Borgeson [hborgeson@ccny.cuny.edu](mailto:hborgeson@ccny.cuny.edu)

**Studio Culture:**

Working in the studio is mandatory. Studio culture is an important part of an architectural education. Please see the Spitzer School of Architecture Studio Culture Policy, which can be accessed on the SSA website here: <https://ssa.ccny.cuny.edu/about/policies/>.

**Absence & Lateness:**

Arriving more than ten minutes late to class will constitute an absence. Two unexcused absences will result in a whole letter grade deduction from a final grade; more than four will result in a failing grade. It is expected that all students will participate in all scheduled working, midterm and final reviews and contribute constructively to the discussion.

**Absences due to Religious Observances:**

Students who will miss any class sessions, exams, presentations, trips, or the like due to a religious observance should notify the instructor at the beginning of the semester so that appropriate adjustments for observance needs can be implemented. This could include an opportunity to make up any examination, study, or work requirement that is missed because of an absence due to a religious observance on any particular day or days.

**Noise Policy:**

The studio environment should be a quiet and respectful place where all students can work and think in peace. At no time may students play music out loud in studio, even at a low volume. If you desire to listen

to music, either during class hours or after hours, headphones are a requirement. Conversations must also be kept to a reasonable volume to respect classmates and those students in adjacent studios.

**Readings & Journals:**

Students are expected to keep a journal or sketchbook throughout the duration of studio to document their thought process & take notes of any texts, books, terms or references that are mentioned by either the studio critic or fellow classmates and to selectively follow up on these and any other assigned readings before the next class.

**Academic Integrity:**

As a student you are expected to conduct yourself in a manner that reflects the ethical ideas of the profession of architecture. Any act of academic dishonesty not only raises questions about an individual's fitness to practice architecture, but also demeans the academic environment in which it occurred. Giving or receiving aid in examinations, and plagiarism are a violation of an assumed trust between the school and the student.

Plagiarism, i.e. the presentation as one's own work of words, drawings, ideas and opinions of someone else, is a serious instance of academic dishonesty in the context as cheating on examinations. The submission of any piece of work (written, drawn, built, or photocopied) is assumed by the school to guarantee that the thoughts and expressions in it are literally the student's own, executed by the student. All assignments must be the student's original work. Any copying, even short excerpts, from another book, article, or Internet source, published or unpublished, without proper attribution will result in automatic failure of the entire course.

The CCNY Academic Integrity Policy: <https://www.ccny.cuny.edu/about/integrity>

For citations, the Chicago Manual of Style is recommended:  
[http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)

**AccessAbility Center (Student Disability Services):**

The AccessAbility center (AAC) facilitates equal access and coordinates reasonable accommodations, academic adjustments, and support services for City College students with disabilities while preserving the integrity of academic standards. Students who have self-identified with AAC to receive accommodations should inform the instructor at the beginning of the semester. (North Academic Center 1/218; 212-650-5913 or 212-650-6910 for TTY/TTD). <https://www.ccny.cuny.edu/accessability>

**Library:**

The school's library is a shared resource that is necessary supplement to all research and design work. Please direct questions to the library staff or the Architecture Librarian Nilda Sanchez:  
[nsanchez@ccny.cuny.edu](mailto:nsanchez@ccny.cuny.edu)

**NAAB (National Architectural Accrediting Board):**

The National Architectural Accrediting Board (NAAB) is the sole agency authorized to accredit US professional degree programs in architecture. Since most state registration boards in the United States require any applicant for licensure to have graduated from a NAAB-accredited program, obtaining such a degree is an essential aspect of preparing for the professional practice of architecture. While graduation from a NAAB-accredited program does not assure registration, the accrediting process is intended to verify that each accredited program substantially meets those standards that, as a whole, comprise an appropriate education for an architect.

More specifically, the NAAB requires an accredited program to produce graduates who: are competent in a range of intellectual, spatial, technical, and interpersonal skills; understand the historical, socio-cultural, and environmental context of architecture; are able to solve architectural design problems, including the integration of technical systems and health and safety requirements; and comprehend architects' roles and responsibilities in society.

The following student performance criteria from the 2014 NAAB Conditions are addressed in this course:

**Realm B: Building Practices, Technical Skills, And Knowledge.** Graduates from NAAB-accredited

programs must be able to comprehend the technical aspects of design, systems, and materials and be able to apply that comprehension to architectural solutions. In addition, the impact of such decisions on the environment must be well considered.

**B.1 Pre-Design:** ability to prepare a comprehensive program for an architectural project that includes an assessment of client and user needs; an inventory of spaces and their requirements; an analysis of site conditions (including existing buildings); a review of the relevant building codes and standards, including relevant sustainability requirements, and an assessment of their implications for the project; and a definition of site selection and design assessment criteria.

**Realm C: Integrated Architectural Solutions.** Graduates from NAAB-accredited programs must be able to demonstrate that they have the ability to synthesize a wide range of variables into an integrated design solution.

**C.1 Research:** understanding of the theoretical and applied research methodologies and practices used during the design process.

**C.2 Integrated Evaluations and Decision-Making Design Process:** ability to demonstrate the skills associated with making integrated decisions across multiple systems and variables in the completion of a design project. This demonstration includes problem identification, setting evaluative criteria, analyzing solutions, and predicting the effectiveness of implementation.

*Students should consult the NAAB website [www.naab.org](http://www.naab.org) for additional information regarding student performance criteria and all other conditions for accreditation.*

#### **CONTACT INFORMATION:**

MONICA BERTOLINO  
monicabertolino@gmail.com