

	Arch 484	Degree Project Research
Fall 2008		

Credits:	3		
Type of Course:	Required Seminar (Prerequisite to Arch 485)		
Class Meetings:	Tuesday 9:30am -12:30pm		
Prerequisites:	Arch 400 or equivalent with at least a Grade of "C"		
Enrollment Capacity:	16		
Instructor / Section and Location:	Deborah Gans / Lawrence Blough	.01 / 02	HHS 111
	Simone Giostra / Dan Bucsescu	.03 / 04	HHS 115B
	Yael Erel / Christoph Kumpusch	.05 / 06	HHS 513
	Michael Su / Chris Perry	.07 / 08	HHS 512
	Mark Rakatansky / Aaron White	.09 / 10	HHN 308
	Ran Oron / Anthony Titus	.11 / 12	HHN 209
	Michael Chen / Jason Lee	.13 / 14	HHS 213

COURSE OVERVIEW

The Degree Project is a vehicle for the fifth year student to articulate an independent and critical position in their final year of their undergraduate studies. Over the course of two semesters, Degree Project Research (Fall 2008) and Degree Project Studio (Spring 2009) offer a unique opportunity for the student to develop a culturally relevant architectural position/critique that emphasizes critical thinking, risk taking, innovation and communication within various representational arenas. Such an inquiry might concern itself with one or several aspects of architectural production – from the material, formal, and programmatic to the social, political, and economic.

During the semester of Degree Project Research, through weekly seminars, presentations, writing and drawing/material exercises, students will develop a rigorous thesis of their own making. Degree Project Research will encompass the production of work within two parallel representational frames; drawings/models required for pin-ups/reviews and written essays that will form the body of the Degree Project Booklet. Each form of representation performs two roles: one is to collect and privilege specific information relevant to each student's inquiry, the second is to interrogate this research through interpretive drawings/models and critical writing.

Degree Project Research we will require that each student take responsibility for defining his or her own program, building site and theoretical agenda in response to an assigned **Topic of Research, Material Practice and Assembly System** that each faculty team will propose at the lottery. In contrast to previous years where either the site or program was mandated as a common organizational theme across all the studios, this year, each of the faculty teams will place greater emphasis on establishing a more critical and generative culture within which a series of directed thesis projects can emerge.

Beginning with a three week exercise vis-à-vis the semester topic assigned by each faculty team, Degree Project students will be initiated into an accelerated realm of inquiry, speculation and discovery. Developed in response to specific theoretical and material propositions deemed relevant for a Degree Project student by each of the faculty teams, the exercises collectively represent a series of rigorous frameworks and guides for the student in pursuit of a speculative project.

LEARNING OBJECTIVES

This course fulfills the following NAAB requirements:

1. Speaking and Writing Skills: *Ability to read, write, listen, and speak effectively.*

2. Critical Thinking Skills: *Ability to* raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test them against relevant criteria and standards.

4. Research Skills: *Ability to* gather, assess, record, and apply relevant information in architectural coursework.

11. Use of Precedents: *Ability to* incorporate relevant precedents into architecture and urban design projects.

16. Program Preparation: *Ability to* prepare a comprehensive program for an architectural project, including assessment of client and user needs, a critical review of appropriate precedents, an inventory of space and equipment requirements, an analysis of site conditions, a review of the relevant laws and standards and assessment of their implication for the project, and a definition of site selection and design assessment criteria

NEW INITIATIVES

After careful consideration of the evolution of the curriculum, a series of new initiatives begun in the fall 2004 has been implemented that will make the Degree Project student's final year at the School of Architecture a more productive and critical learning experience. The intent of these initiatives is to intensify the discourse in and around the Degree Project Research and Studio sequence in order to elevate the creative and intellectual consciousness of the student en route to an authentic and comprehensive thesis project.

- **Directed Research**

In order to stimulate a more productive and comprehensive Degree Project sequence, each faculty team will assign their own **Topic of Research, Material Practice, and Assembly System** as a point of departure for the fall and spring investigations. This new form of directed research was implemented in the fall of 2006 with the intent to yield a high degree of tectonic specificity and spatial consequence linked to a culturally relevant "program". All research and architectural production will be married to a performative technique or material practice that will be capable of offering insight into the development of a degree project. This material practice will be linked, on one hand, to a conceptual construct capable of framing a relevant cultural/philosophical position, and on the other hand, to an assembly system capable of demonstrating the tectonic potential of the research. Students will develop their own program and select their own site strategy that emerges out of the semester's research and deemed relevant by each faculty team. This three part structure is in no way meant to infringe upon the student's creative endeavors. On the contrary, the intended aim is to offer a specific framework within which to organize and develop each student's own theoretical and tectonic interests.

- **Team Teaching**

In the context of providing a more expansive didactic setting for all the students currently enrolled in their final design sequence; both Degree Project Research (Fall 2008) and Degree Project Studio (Spring 2009) will continue to be offered as a team taught course. This collaborative environment is intended to offer an increased range of experience, critical insight and methodological options for the advanced student in architecture. Structured as an 'ongoing public discourse' initiated between the fifth year student and a larger community of educators, this new teaching initiative aims to place greater emphasis on independence, creative speculation, intellectual clarity, and the overall responsibility required to develop a meaningful and comprehensive Degree Project.

- **Degree Project Assessment Committee**

In an effort to expand the community of educators available to the Degree Project student beyond the respective design studio instructors, we will continue to utilize the 'Degree Project Assessment Committee' as we did last year. The committee will be comprised of series of faculty members representing a cross section of the entire school's curriculum. The committee members will participate on major critiques scheduled throughout the academic year as well as review the submission of all Degree Project Booklets. The assessment for each student will be the shared responsibility of both the Degree Project Design Faculty and the Assessment Committee. In the spirit of the team teaching initiative, we

expect the increase of faculty participation from the newly formed committee to further broaden and enrich the learning experience of the Degree Project student and engender an overall environment of accountability.

The 'Degree Project Assessment Committee' will consist of the following faculty: Undergraduate Chair, Assistant Chair, Degree Project Coordinator, History/Theory Coordinator, Structures Coordinator (spring only), Core Design Studio Coordinators, Writing Workshop Coordinator and other selected faculty across the undergraduate curriculum.

- **Degree Project Language/Making Workshops**

Jeffrey Hogrefe, the Coordinator of the Architecture Writing Program, will continue to oversee parallel *Language-Making* workshops for all Degree Project students during the fall semester. Jeffrey will be teaching students how to conduct research, in both visual and verbal texts, as well as develop their interpretive perspective within a series of well crafted thesis statements. Students are required to attend all three of the workshops and to produce the assignment in order to acquire the critical experience necessary to produce their official Degree Project Booklet. In addition, Jeffrey along with associates from the English department will also be offering individual consultations throughout the semester to any student requiring assistance with the 'anatomy' of their writing in the context of their thesis document.

COURSE REQUIREMENTS & GRADING CRITERIA

Regular attendance in class that meets once per week, participation in discussions, and completion of weekly assignments (20% of final grade; 3 unexcused absences will result in an F)

- Timely completion of the work required for three benchmarks:

Introductory Sketch Problem -Due Tuesday 09/23

Midterm Review -Due Tuesday 11/04 & 11/11

Penultimate Degree Project Booklet Submission -Due Tuesday 11/25

Final Review -Due Tuesday 12/16

Final Degree Project Booklet Submission -Due Thursday 12/18 (80% of final grade)

Students will submit their Degree Project Booklet to their respective faculty teams for review on Tuesday 11/13. One week later, members of the Degree Project Assessment Committee will participate in reviewing the booklets. The intent is that at least two other faculty members beyond the design instructors have the opportunity to evaluate each student's performance. If students are in danger of receiving a 'D' grade or lower for their Degree Project Research, they will have the winter break to rework their booklet for a final resubmission one week before the spring semester. At that time the faculty team and the members of the committee will determine whether the student will be allowed to continue in the spring. If the student does not fulfill the requirements for the Degree Project Research they will not be able to continue in the spring semester and as a result will have to return the following academic year to complete the course requirements.

INTRODUCTORY SKETCH PROBLEM

A three week introductory sketch problem will be assigned by each faculty in response to the assigned semester topic and material practice. The intent of this exercise is to provoke each student from the beginning of the semester to explore a culturally relevant position/critique, in response to a topic capable of offering insight into the development of a thesis. In addition, the accelerated exercise should encourage each student to develop a set of critical tools and working material methodologies from the outset. From this introductory problem, the faculty teams will work with the individual students over the course of the fall semester to choose a site and develop a program that is consistent with their emerging thesis and material practice. The intent is that the conceptual and theoretical propositions within the critical research will offer the criteria necessary for each student to responsibly select an appropriate building site and program.

Presentation Standards

- (1-2) min. 18"x18" sheets of 'found' material - *a priori photo, image, or text*
- (1-2) min. 18"x18" sheets of 'interpretive' material - *constructed diagram, section, or graft*
- (2-3) min. paragraph statement - *why the materials chosen are performative and culturally relevant*

DEGREE PROJECT BOOKLET REQUIREMENTS

Degree Project Research will encompass the production of work within two parallel representational arenas; drawings/models required for pin-ups/reviews and written essays that will form the body of the Degree Project Booklet. Each form of representation has a dual role: one is to collect and privilege specific information relevant to each student's inquiry, the second is to interrogate this research through interpretive drawings/models and critical writing. Students will be evaluated on the success of each of these modes of production, with the final Degree Project Booklet submission being the synthesis. In order to establish a clear and concise benchmark for student assessment, a rigorous set of standardized guidelines and format / requirements are required for the Degree Project Booklet submissions. These guidelines are meant to offer a recognizable framework within which to organize and develop each student's research and provide a structure to help break down the complexity of the semester's research. Each of the following "chapters" should be thought of as mini essays that together will comprise the body of the Degree Project Booklet consisting of 8 written pages.

Précis: (1) written page

Develop a statement describing in a concise and cogent manner the underlying thesis of your Degree Project, its intent, and why it is a culturally relevant proposal/critique vis-à-vis the semester topic.

If you could write a fable for little fishes, you would make them speak like great whales.
-Goldsmith to Johnson, *Moby Dick*

No, this is not a disentanglement from, but a progressive knotting into-
-Thomas Pynchon

Genealogies: (2-3) min. written pages of research + visual material

What interdisciplinary precedents culled from in-depth research grapple with analogous questions relevant to your thesis statement? What examples from the visual arts, literature, science, philosophy, and architectural criticism pose similar culturally relevant provocations and how do you intend on applying/extending these ideas in your Degree Project?

Collect (2-4) min. 18"x18" sheets of 'found' material that are significant in the context of the theoretical aims of your investigation. The following carefully selected scientific, mathematical, artistic, and historic documents are acceptable: charts, x-rays, diagrams, illustrations, topography maps, and photographs.

["Effective" history] will uproot its traditional foundations and relentlessly disrupt its pretended continuity. This is because knowledge is not made for understanding; it is made for cutting.
-Michel Foucault, *Neitzsche, Genealogy, History*

Rigor of beauty is the quest. But how will you find beauty when it is locked in the mind past all remonstrance?
To make a start, out of particulars and make them general, rolling up the sum by defective means-
-Say it, no ideas but in things-
- William Carlos Williams, *Paterson*

Material Practice: (1-2) min. written pages of research + visual material

Over the last four years of studio, you have been exposed to various techniques of 'making' and the unique effects that were produced. What methodologies and material practices have a direct relationship with your thesis? How will they inform and translate your conceptual research into architectural production? What are the histories/critiques that shape the content of these methods, and slip them from technique to cultural "program"?

Develop (2-4) min. 18"x18" sheets of 'interpretive' material that extend the theoretical aims of your research into an arena of material production. The following carefully constructed two-dimensional "drawings" are acceptable: notational drawings, grafts, sections, superimpositions, morphological transformations, sequences, cuttings, weavings, and foldings.

Richard Serra's work seems to inhabit the realm of the transitive verb, with its image of activity and effect...Contemplating that chain of transitive verbs, each one specifying a particular action to be performed on an unspecified material, one senses the conceptual distance that separates this from what one would normally expect to find in a sculptors' notebook. In place of an inventory of forms, Serra has substituted a list of behavioral attitudes. Yet one realizes that those verbs are themselves the generators of art forms: they are like machines which, when set into motion, are capable of constructing a work.

-Rosalind Krauss, *Passages in Modern Sculpture*

Notations include time as a variable. It is not an accident that notations figure most significantly in that arts that unfold in time: music, dance or theater. If we allow, along with Paul Virilio, that the life of the city and it's experience today belongs more to time than to space ("Now speed-ubiquity, instantaneousness-dissolves the city, or rather displaces it, in time"), the special capacity of notation to make thematic the measurement and unfolding of time takes on a special importance: interval, duration and tempo, acceleration, repetition, and accumulation are key variables in the notational schema.

-Stan Allen, *Points and Lines*

Programmatic Frame: (2-3) min. written pages of research + visual material

Your degree project has to 'speak' through the language of architecture- what type of building and the spatial practices it contains will be the vehicle to test your thesis statement? How do you intend on challenging/extending the meaning this type of building has accumulated, both through its use, and symbolic status within its community? Research of the history and specificity of your selected building type will be required to accurately extend/critique the program. Alternatively, if you intend to invent a program or combine two programs, what are the emerging cultural tendencies that support it? The development/invention of a program is a direct extension of the cultural content of your thesis and can range from the most prosaic to the most abstract. It is critical that this component of the Degree Project Research be as opportunistic as your reading of history, and your proposal for the transformation of found material.

Develop (2) min. 18"x18" analytical drawings of the building type (existing, combined, or invented) you will be investigating. The following carefully constructed two-dimensional drawings are acceptable: programmatic distribution, geometry and organizational logic, circulation and sequence, etc. Develop an annotated list of the components of the program including net square footages.

Crossprogramming: using a given spatial configuration for a program not intended for it, that is, using a church building for bowling. Similar to typological displacement: a town hall inside the spatial configuration of a prison or a museum inside a car park structure. Reference crossdressing.

-Bernard Tschumi, *Architecture and Disjunction*

Now, in painting you are always the observer. You can mentally go into it, but you cannot physically go into it. Sculpture is the same way usually. It's an external thing. Very seldom can you go into it. But architecture always has the aspect of the observer or the voyeur externally, and then complete gestation. You become an element of an internal system of organisms.

-John Hejduk, *Mask of the Medusa*

Field of Operations: (1-2) min. written pages of research + visual material

By interrogating specific spatial traits that the program and research analogues suggest, you will select a site that will be an appropriate locus for your Degree Project investigation. What are the qualities of this place that are consistent with the arguments outlined in your thesis statement? What is the history of the place (or lack thereof) that makes it culturally relevant? How is it an appropriate 'hot spot' for your proposed program? A description of the critical content of the place must be developed that is relevant to your proposed program and research i.e., existing infrastructure, topography, density, adjacent programs, geologic history, population, etc. Note: if your thesis research leads you to a more abstract interpretation of 'site', i.e., the hypothetical space of a film or novel, you may pursue this avenue based on the approval of your faculty team.

Develop (2) min. 18"x18" analytical drawings that describe the performative logic of your proposed site. The following carefully constructed two-dimensional "drawings" are acceptable: site sections, figure/ground studies, flocking diagrams, material/surface maps, programmatic

evolution charts, etc. Site photographs and a scaled site plan with a north arrow are also required.

In Latin 'texere' (to weave) is the word from which 'text', 'texture', and 'context' are derived.

-Cesar Paternosto

Passaic seems full of "holes" compared to New York City, which seems tightly packed and solid, and those holes in a sense are the monumental vacancies, that define, without trying, the memory-traces of an abandoned set of futures.

-Robert Smithson, *A Tour of the Monuments of Passaic, New Jersey*

Annotated Bibliography: (1-2) min. written pages

Develop (5) min. sources that have informed your research with a brief description for each of why the text was influential in shaping your argument. Up to (10) more sources that inspired your work can follow the annotated list, if appropriate.

Submission Standards

All Degree Project Booklet Submissions must conform to the following specification:

- The overall size of the booklet shall be 8 ½ "x11".
- The paper shall be standard white paper, printed on one side only.
- All booklets shall be bound in black covers, and oriented vertically.
- All text shall be black, Arial 11pt., left justified, 1½ line spacing using upper and lower case throughout.
- Each 'chapter' shall be marked in bold and follow the prescribed outline as specified above.
- The title page (the first page as you open the cover of the book) shall include the following items in the center of the sheet, organized top down: "Name of the Investigation", followed by "Student's Name", followed by "Pratt Institute School of Architecture". In the lower right hand corner, organized top down, include the following: "Degree Project Booklet Submission", followed by "Faculty Names", followed by "Course #", followed by "Date". The name of the investigation and the students name will be in bold.
- All quotes shall have footnotes. All images shall have captions. Refer to *Elements of Style* by Strunk and White, and *Rules for Writers* by Diana Hacker for Standard English grammar, form, notes, etc.

SUGGESTED READING

Each faculty team will assign a limited set of required readings for discussion over the course of semester in response to the assigned topic of research, material practice and assembly system. Students are required to extend and develop their own course of research/making concurrent with their emerging thesis that grows out of the discourse of the seminar. The following list consists of suggested readings for routes of inquiry that have the potential to crossover into the directed research proposed by each faculty team.

Economies of Sustainability

Benyus, Janine. [Biomimicry: Innovations Inspired By Nature](#)

Beukers, Adriaan; van Hinte, Ed. [Lightness: The Inevitable Renaissance of Minimum Energy Structures](#)

Gans, Deborah (editor). [Extreme Sites - The Greening of Brownfield](#)

Mau, Bruce and the Institute without Boundaries. [Massive Change](#)

McHarg, Ian. [Design with Nature](#)

New Urban Theories

Allen, Stan. "Artificial Ecologies: The Work of MVRDV", [El Croquis 86](#)

Banham, Reyner. [Los Angeles: The Architecture of Four Ecologies](#); "1960 - Stocktaking"; "The Great Gizmo", [A Critic Writes](#)

De Landa, Manuel. [War in the Age of Intelligent Machines](#); [A Thousand Years of Nonlinear History](#)

Johnson, Steven. "Street Level", [Emergence: The Connected Lives of Ants, Brains, Cities, and Software](#)

Kelly, Kevin. "Hive Mind"; "The Nine Laws of God", [Out of Control: The New Biology of Machines, Social](#)

Systems and the Economic World

Koolhaas, Rem (editor). "The New World: 30 Spaces for the 21st Century", *Wired* 11.06, June 2003
Kyong, Park. Urban Ecology: Detroit and Beyond
Lerup, Lars. "Stim and Dross", *Assemblage* 25, December 1994
Maas, Winy; Van Rijs, Jacob; Koek, Richard. Farmax: Excursions on Density
McGrath, Brian, Weisz, Claire (editors). New Urbanisms/New WorkPlace: Yonkers Nepperhan Valley
Virillio, Paul. "The Overexposed City", Lost Dimension

Alternative Practices 1960-1970

Berman, Marshall. "Robert Moses: The Expressway World"; "The 1960's: A Shout in the Street", All That Is Solid Melts Into Air
Lee, Pamela. "Improper Objects of Modernity", Object to Be Destroyed: The Work of Gordon Matta-Clark
Rose, Barbara. "The Ray Gun Manufacturing Company", Claes Oldenbug
Smithson, Robert. "A Tour of the Monuments of Passaic, New Jersey"; "Frederick Law Olmstead and the Dialectical Landscape", The Collected Writings
Vidler, Anthony. "Toward a Theory of Architectural Program", *October* 106, Fall 2003
Wigley, Mark. "Recycling Recycling", *Interstices* 4, July 1995

Capital and Spectacle

Debord, Guy. Society of the Spectacle
De Certeau, Michel. "Making Do: Uses and Tactics"; "Walking in the City". The Practice of Everyday Life
Morse, Margaret. "The Ontology of Everyday Distraction, The Freeway, The Mall, and Television, The Logics of Television
Serres, Michel. "Picaresques and Cybernetics: The New Balance", The Parasite
Speaks, Michael. "After Theory", *Architectural Record*, June 2005
Sorkin, Michael. "See You in Disneyland", Variations on a Theme Park

Public Life

Abbas, Ackbar. Hong Kong: Culture and the Politics of Disappearance
Appadurai, Arjun. "Disjuncture and Difference in the Global Cultural Economy", Global Culture: Nationalism, Globalisation and Modernity, Mike Featherstone (editor)
Bateson, Gregory. "Ecology and Flexibility in Urban Civilization", Steps to an Ecology of Mind
Jacobs, Jane. The Death and Life of Great American Cities; The Nature of Economies
Katchor, Ben. Cheap Novelties: The Pleasures of Urban Decay
Lambert, Greg. "Universal Hospitality", Cities Without Citizens, Aaron Levy, Eduardo Cadava (editors)
Margalef, Ramon. Perspectives in Ecological Theory
Pynchon, Thomas. The Crying of Lot 49
Sennett, Richard. The Conscience of the Eye: The Design and Social Life of Cities; The Fall of Public Man: On the Social Psychology of Capitalism
Soja, Edward. "History: Geography: Modernity", Postmodern Geographies: The Reassertion of Space in Critical Social Theory

Landscape

Deleuze and Guattari, "10,000 B.C.: The Geology of Morals (Who Does the Earth Think It Is?); "The Smooth and the Striated", A Thousand Plateaus
Cache, Bernard. "Territorial Image", Earth Moves
Corner, James (editor). Recovering Landscape: Essays in Contemporary Landscape Architecture; Taking Measures Across the American Landscape
Jackson, J.B. Discovering the Vernacular Landscape; The Necessity for Ruins, and Other Topics
Macy, Christine and Bonnemaïson, Sarah. Architecture and Nature: Creating the American Landscape
Reeser, Amanda and Schafer, Ashley. Praxis, Journal of Writing and Building, Issue 4: Landscape
Sante, Luc. "Landscape: The Body, Home, Streets", Low Life: Lures and Snares of Old New York
Steiner, Hadas. "For the Birds", *Grey Room* 13

Practice

Archigram, Archigram

Atelier van Lieshout. A Manual

Diller and Scofidio. Flesh: Architectural Probes: The Mutant Body of Architecture, Back to the Front: Tourisms of War

Field Operations. Fresh Kills Landfill Project

Hensel, Michael, Menges, Achim, Weinstock, Michael (editors). Emergence: Morphogenetic Design Strategies

Hejduk, John. "Berlin Masque"; "Silent Witnesses", Mask of Medusa

Herzon and DeMeuron. Dominus Winery; Kramlich House

Kwinter, Sanford. Yokohama Port Terminal, Phylogenesis FOA's Ark: Foreign Office Architects

Lang, Peter and Menking, William. Superstudio: Life Without Objects

Miralles, Enric; Pinos, Carme. Igualada Cemetery; Olympic Archery Range, The Architecture of Miralles and Pinos

OMA, Master Plan for Melun Senaert, France; Hotel Convention Center, Agadir, Morocco, SMLXL

Salazar, Jaime. MVRDV at VPRO; MVRDV, Dutch Pavilion World Expo 2000, Hanover

Sorkin, Michael. Wiggle

Tschumi, Bernard. "Spaces and Events", Architecture and Disjunction; Manhattan Transcripts

Woods, Lebbeus. Anarchitecture: Architecture is a Political Act

SEMESTER SCHEDULE

It is expected that between each class meeting, students will be conducting individual research through assigned readings, writing exercises, and drawing exercises as outlined in the Degree Project Booklet Requirements. Benchmarks for the chronology of completion of each 'chapter' of the Degree Project Booklet are to be determined by each faculty team. Additional pin-ups are at the discretion of each faculty team – to reserve a pin-up space during the semester please contact Barbara Harris at the Chair's Office.

August

Week 1 09/02 Tuesday **Studio Selection Day**
Introductory Sketch Problem Issued

September

Week 2 09/09 Tuesday Research and Class Discussions

Week 3 09/16 Tuesday Research and Class Discussions

Week 4 09/23 Tuesday **Introductory Sketch Problem Reviews**

Week 5 09/30 Tuesday Presentations and Class Discussions
10/04 Saturday Language-Making Workshop #1: Analogues and Concepts

October

Week 6 10/07 Tuesday Presentations and Class Discussions
10/11 Saturday Language-Making Workshop #2: Mapping and Surveying

Week 7 10/04 Tuesday Presentations and Class Discussions
10/18 Saturday Language-Making Workshop #3: What Is Your Thesis?

Week 8 10/21 Tuesday Presentations and Class Discussions
10/25 Saturday Individual Writing Consultations

Week 9 10/28 Tuesday Presentations and Class Discussions
11/01 Saturday Individual Writing Consultations

November

Week 10 11/04 Tuesday **Midterm Reviews w/ Assessment Committee Members and**
Outside Critics
11/08 Saturday Individual Writing Consultations

Week 11	11/11	Tuesday	Midterm Reviews w/ Assessment Committee Members and Outside Critics
	11/15	Saturday	Individual Writing Consultations
Week 12	11/18	Tuesday	Presentations and Class Discussions
	11/22	Saturday	Individual Writing Consultations
Week 13	11/25	Tuesday	Penultimate Degree Project Booklet Submission to Faculty Teams and Assessment Committee Members
	11/27	Thursday	Thanksgiving Holiday
<u>December</u>			
Week 14	12/02	Tuesday	Presentations and Class Discussions
	12/01	Saturday	Individual Writing Consultations
Week 15	12/09	Tuesday	Final Review Week – No Class
Week 16	12/16	Tuesday	Final Reviews w/ Assessment Committee Members and Outside Critics
	12/18	Thursday	Final Degree Project Booklet Submission Due

REVIEW LOCATIONS

(Final Review locations on 12/16 are TBA. All other reviews are in assigned seminar rooms)

STUDIO	DAY	TIME	LOCATION
Gans / Blough	12/16	9:30 AM	TBA
Giostra / Bucsescu	12/16	9:30 AM	TBA
Erel / Kumpusch	12/16	9:30 AM	TBA
Su / Perry	12/16	9:30 AM	TBA
Rakatansky / White	12/16	9:30 AM	TBA
Oron / Titus	12/16	9:30 AM	TBA
Chen / Lee	12/16	9:30 AM	TBA