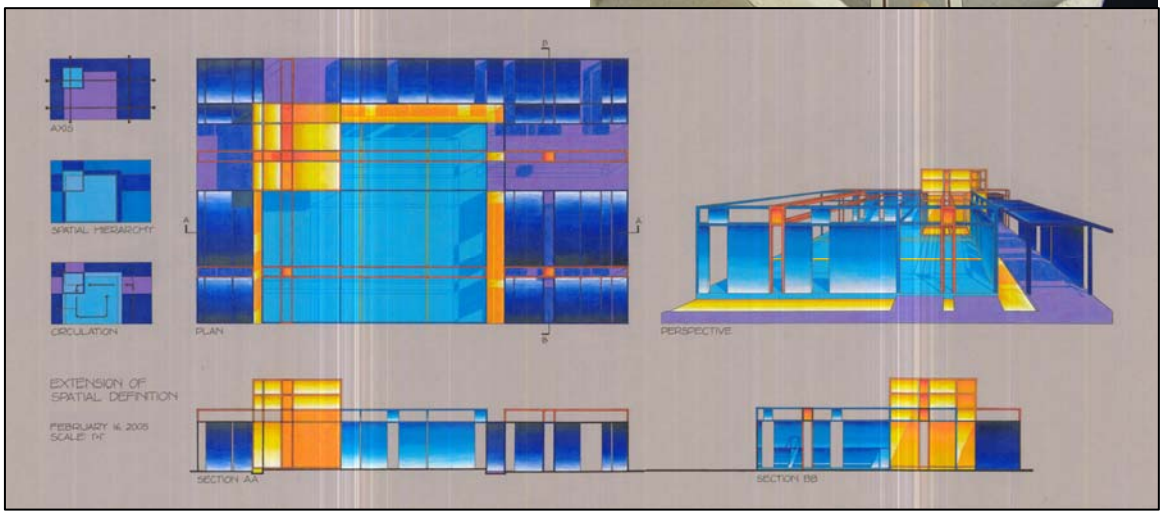
Peer Review of Teaching
Course Portfolio
for
Environmental Design
Studio 2

by Katrina M. Lewis
Spring 2005



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INTERACTION 1: Scholarship of the Syllabus Workshop Summary

A Statement of the Content and Goals for My Course

Course Content:
This selected studio engages first year environmental design students in learning the language of design and in solving design problems. The content of the course deals with the introduction of the principles, processes, and vocabularies of design and to solve presented design problems. Students need to learn about spatial definition, spatial order, massing and form, envelope and enclosure, color interaction, and topographic expression. Secondly, the course deals with how to present and communicate the students' design solution(s) with the use of various drawings both drafted and freehand.

Four departments (i.e. Departments of Architecture, Interior Design, Interior Architecture, and Landscape Architecture) set the overall goals/objectives before I began teaching in the environmental design curriculum. The EDS Syllabus for this course serves as a framework for understanding between departments, faculty, and students.

My Course Goals:
I would like my students to have a strong base within the principles of design and know the various ways to communicate their designs—both verbally and graphically. Students should take the initiative to read assigned material, research, ask questions, sketch, draw, etc. As students progress through their curriculum over the next five years, the design problems will gradually become more sophisticated and complicated. It is necessary that the first-year students learn the fundamentals of the environmental design program and develop a strong work ethic.

INTERACTION 1: Scholarship of the Syllabus Workshop Memo

A. Course Overview, Goals, and Rationale

1. What is your course? **Environmental Design Studio II (EDS2) – DFSN 202**

What is your course about?

- **This studio engages first year environmental design students in learning the language of design and in solving design problems.**

What is the content area covered?

- **First, the introduction of the principles, processes, and vocabularies and to solve presented design problems. Second, how to present and communicate the design solution(s) with the use of various drawings both drafted and freehanded.**

Who are your students (e.g. 1st, 2nd, 3rd, fourth year, graduate majors or non-majors)?

- **The students are first year environmental design students within the College of Architecture, Planning and Design's first year curriculum.**

What sorts of backgrounds do students bring to your course?

- **All students have passed Environmental Design Studio I – DFSN 201. All studio instructors have an environmental design curriculum to follow and attend bi-weekly coordination meetings. Students should have been exposed to the overall design concepts of spatial definition, spatial order, and massing and form and able to use the various methods to communicate their design(s) both two and three dimensionally.**

How does your course fit into your departmental and college curriculum? Does it fit into curricula in other departments?

- **These studios are part of the one-four sequence of the College of Architecture, Planning and Design. This is the second studio for first year environmental design students within the College. These students are considered part of the first year program and have not declared their career focus (i.e. architecture, interior architecture, interior design, or landscape architecture).**

How do your goals fit in with the goals of other courses in your department/discipline?

- **All faculty teaching the environmental design studios coordinate their efforts in teaching the two Environmental Design Studios. The EDS Syllabus serves as a framework for understanding between departments, faculty, and students.**

Does your course lay the foundation of courses that follow it or build on what students have already learned in other courses?

- **The course's goals build on the students' knowledge from the previous fall semester of Environmental Design Studio I, which I also teach. This semester lays the foundation of environmental design for all the disciples (i.e. architecture, interior architecture, interior design, and landscape architecture).**
- How is the course connected to the general goals of your major or your colleges' general studies guidelines?

- **A faculty member bought the first year curriculum to Kansas State University from Syracuse, California in the late 1990s. A committee was formed from the four departments (i.e. architecture, interior architecture, interior design, or landscape architecture) to review the materials in terms of the requirements and expectations of all four departments. After a yearlong process all four departments agreed and adopted this sequence.**

2. What are your goals for the course?
   What do you want students to know?
   - **For the second Environmental Design Studio, students need to learn about spatial definition, spatial order, massing and form, envelope and enclosure, color interaction, and topographic expression.**

   What do you want them to understand? What do you want them to retain from your course?
   - **Four departments set the overall goals/objectives before I began teaching the environmental design curriculum. I would like my students to have a strong base within the principles of design and know the various ways to communicate their designs—both verbally and graphically.**

   What is the subject matter? What do you want them to be able to do?
   - **"The intent of the course is to provide an introduction to design education relative to the design professions of architecture, interior architecture, landscape architecture, and interior design; to cultivate attitudes, values, work habits, and skills appropriate to both design education and professional practice; to establish basic understandings about the design process: the nature of design decisions, the factors which influence design and the solutions, vocabularies and analytic processes that are critical to successful design; to provide an introduction to the techniques of two- and three-dimensional visualization of objects and spaces, with an emphasis on the relationship between design ideas and appropriate modes of communication; to develop an understanding of the role of the design professional in society and of the value and importance of the designed environment; and , to provide a set of design experiences whereby the student is motivated to express his/her creativity within ever-present constraints, and can assess his/her personal interest in and commitment to the design professions" (directly taken from the EDS Syllabus).**

   What perspectives or attitudes do you want them to have?
   - **First, to be strong, dedicated students and future professionals. Second, to develop attitudes to take initiative in exploring and finding design solutions. Third and most importantly, to be able to think! There is never one answer to a design problem, but there are unlimited possibilities! This is hard for first year students to grasp that there is no one right answer. By helping students to understand this, students will push their design solutions to the next level.**

What should they learn about themselves as students or as contributors to our society? How are these goals structured into your course? Why is it necessary for your students to achieve these goals?

- **Students should learn the goals of the course that will assist to build their body of knowledge. Students should take the initiative to read assigned material, research, ask questions, sketch, draw, etc. I stress that students should maintain a positive attitude toward the class exercises, other students, and the instructor. Class participation is a key factor to student's success. Student will learn to take and give constructive criticism. As students progress through their curriculum over the next five years, the design problems will gradually become more sophisticated and complicated. So, it is necessary that the first-year students learn the fundamentals of the environmental design program and develop a strong work ethic right from the start.**

What do you know about your students that make these goals appropriate for their education?

- **This will be my fourth year of teaching Environmental Design Studio I and II and I teach an upper level fourth year interior architecture studio.**

What activities/assignments help you assess student learning with respect to these goals?

- **I assess student learning based on daily interactions, sketchbook reviews, daily submittals, four graded exercises, and quizzes.**

How are these goals reflected in the daily course structure and routines?

- **Yes, this is stated in the EDS Syllabus, semester calendar, and exercise statements. As a studio the EDS Syllabus is reviewed on the first day of class and then two weeks later my personal syllabus is reviewed. *Please refer to Appendix B for my "Personal Syllabus."* I have a daily routine by starting studio with reviewing previous materials, explaining new information/materials, and then meeting with students for design reviews and answering individual questions. At the end of studio, I review my observations from the studio period, pass out graded work/exercises, and assign the next studio's work.**

B. Portfolio Goals

1. Do you have any key goals you want to accomplish by creating a course portfolio?

- **Of course! First, I would like to use the course portfolio to document my pedagogy of teaching using this for improvement. Second, the created course portfolio would be used for interviews and tenure. Third, there are no previous faculty from my department or college that have participated in this Peer Review Project. I would like to represent my department and college in this scholastic endeavor.**

What aspects of student learning and of your teaching do you want to document and address through creating this portfolio?

- **I would like to document the process of student learning throughout the semester.**

How do you foresee using your course portfolio (e.g. document your teaching, refine a course, disseminate to other colleagues, promotion and tenure)?

- **I would use the course portfolio to document my teaching, analyze my course, make necessary changes, disseminate it to colleagues, assist colleagues to make their own course portfolio(s), for promotion and tenure, and use for curriculum accreditation/professional license with Foundation for Interior Design Education and Research (FIDER) and National Association of Schools of Art and Design (NASAD).**

2. Why did you choose this particular course?
    - **I would like to document the process of student learning throughout the semester.**

   What is it about this particular course that led you to choose it for the portfolio project?
    - **First, I enjoy teaching and interacting with the first year environmental design students. Second, I was asked by the Assistant Dean to consider using this course for the Peer Review Project.**

   Are there particular aspects of the course that are particularly noteworthy and that should be captured in the portfolio?
    - **Yes! I try to encourage my students to think on their own within a set guidelines and yet to be creative through expressing their personalities and interests.**

   Are there particular problems you face in this course that you would like to address in your portfolio?
    - **Yes, the diverse nature of the students. All the students have followed and participated in Environmental Design Studio I. There tends to be minor variations within different educational approaches between instructors. My teaching load is maximized with two studios (i.e. this first year environmental design studio and a fourth year interior architecture studio). My teaching days of Monday, Wednesday, Friday, consists of 8:30 a.m. to 12:30 p.m. for the first studio; second studio is from 2:30 p.m. to 5:20 p.m.**
3. What sort of course portfolio would you like to create?
    - **I believe my focus with the course portfolio is to communicate visually the four exercises and the design process.**

   Is your portfolio providing a broad overview of the entire course?
    - **Yes, except for Exercise 3.**

   Is it focusing on a particular aspect of the course (e.g., exams, assignments, projects)?
    - **On the four exercises, sketchbook assignments, daily assignments, and quizzes.**

   Is your portfolio part of a larger departmental "package" (e.g., curriculum development and analysis)?
    - **The Assistant Dean of our College may use the EDS2 portfolio as a document for future reference.**

INTERACTION 1: Scholarship of the Syllabus Workshop Addendum

A. The Interaction

What were some of the key insights each participant gained as a result of writing the Interaction 1 memo?

- **By answering the Interaction 1 questions, it strongly assisted me to prep for teaching next semester. It also helped me to realize that we both teach studios that we did not solely author the syllabus or the exercises and the advantages and disadvantages of teaching under such circumstances.**

What insights resulted from reading your partner's memo?

- **I gained insight into Professor Klein's studio course and the similarities between our studios (i.e. stressing design drawings since students tend to focus on computer drawings in the last three years). Additionally, I felt that I needed to explain the four exercises that I am required to teach during the semester; however, these exercises will be illustrated more clearly in the portfolio.**

B. Identifying Objectives for Student Learning

What are the relationships between each participant's course goals and the broader department/area curriculum?

- **The relationships between both Professor Klein's and my studio course goals and the broader department/area curriculum is that our courses build upon previous studios and help to build foundations for upcoming ones.**

What were promising outcomes (e.g., understanding of what others teach, understanding of different courses and how they interrelate, understanding of different teaching approaches) that myself, my partner, and our mentor would like to focus on part of the Peer Review of Teaching portfolio?

- **The promising outcomes are to learn from each other about different teaching approaches and methods to teaching similar studios. Plus, to visually document our studio in the form of a portfolio will be using our design problem solving skills, like we teach our students to do. This type of documentation for studio within the College of Architecture, Planning and Design has not been completed for Kansas State University's Peer Review of Teaching.**

C. Follow-up on Interaction

What you have learned (e.g., potential changes you will make, new ideas, additional thoughts)?

- **By having discussions with Professor Klein while writing Interaction 1, I learned new ideas about teaching by reading each other's Interaction 1 memos and the syllabus. We had several in-depth conversations about how we were going to document our studios due to the nature of the students' submitted assignments. Finally, that the creation of the portfolios and writing the three Interaction memos is going to take time, work, and dedication.**

What resulted from writing the interaction, sharing it with my partner and our mentor?

- **Professor Klein and I spent several times together working and reviewing Interaction 1 and preparing for teaching our studios in the spring semester. This helped for us to develop a new level of trust.**
- ***Please refer to Appendix A for the "EDS Syllabus" and to Appendix B for my "Personal Syllabus."***

Interaction 2: Capturing the Particulars of Instructional Practices Summary

My Plan to Accomplish Key Objectives in Student Learning

I have discovered that each student identifies and learns differently. I structure my teaching and lessons to include various learning methods and the subject determines the method I use. These methods include a lecture format, a demonstration with visual aids, a precedent study, a review of previous student work, assigned readings, a studio discussion, student presentations, and creating and supervising work.

Each daily assignment builds upon the previous and following ones. I found these daily structured lessons/activities work from my previous years of teaching experience. As an instructor, I work well with my structured activities and understand what students are learning when I see daily progress by students. Plus, this enables me to give a good amount of feedback to individual students and to the whole studio. Student performance is assessed by daily instructor feedback, during studio work time, group crits, mid crits, final crits, submitted work, and during grading of submitted exercises.

My expectations are for students to do the work assigned. These are beginning design students and these daily structured lessons/activities keep the students progressing, eliminating procrastination.

Interaction 2: Capturing the Particulars of Instructional Practices Memo

A. What teaching methods (e.g., lecture, group work, and question/answer) are you using during your contact time with students?

A combination of the following teaching methods for Environmental Design Studio 2 (EDS2) are used within the three hour studio session, Monday, Wednesday, Friday from 2:30 p.m. to 5:20 p.m.:

- **EDS Syllabus**
- **Lecture**
- **Discussion (Question and Answer)**
- **Required Readings**
- **Studio Work Time**
- **Quizzes**
- **Group Crits**
- **Outside Reviewers for Mid and Final Crits**

1. How do you use each of these methods during class time and over the course of the semester?

- **EDS Syllabus – The Syllabus outlines the following for students: the first year sequence; course intent; content and sequences; student responsibilities and performance; grades; academic honesty; and books and materials. Some believe a syllabus is like a contract between student and instructor. This is why I give a "Personal Syllabus" along with the general EDS Syllabus within the first two weeks of studio.** ***Please refer to Appendix B for my "Personal Syllabus."***

  The breakdown of EDS2 exercises is as follows:

  - **Exercise 1a: Extension of Spatial Definition and the Relationship between Interior and Exterior (3 weeks)**
  - **Exercise 1b: Color and Spatial Character (2 weeks)**
  - **Exercise 2: Implications of Topography (2 weeks)**
  - **Exercise 3: Analysis of a Place (2 weeks)**
  - **Exercise 4: A Weekend Retreat (5 weeks)**

  These exercises are illustrated in Appendix C**. At the start of each exercise, I have the students read the exercises out loud. During the exercise reading, I give comments about what the students should be aware of.**
- **Lecture – A lecture is time to gather students together and cover new topics or repeat previous information. Typically, this is done right at the start of each studio.**
- **Discussion (Question and Answer) – This time is used to answer student questions, from lecture topics or after they have tried to accomplish an exercise, design, drawing, or a daily assignment.**
- **Required Readings – Each exercise has a set of "Required Readings" from *Form, Space, and Order* and *Architectural Graphics* by Francis D. K. Ching that are assigned at the beginning of each exercise. Readings are selected to reinforce exercises, topics, lectures, etc. Exercises are very abstract to beginning design students. The readings**

pertain to students' understanding and give an explanation of why they are doing what they are doing.

- **Studio Work Time – I check in with each student to see progression of work, answer questions, and catch developing issues.**
- **Quizzes – Typically, there is a quiz reviewing theory, methodology, vocabulary, and "Required Readings" with each exercise.**
- **Group Crits – Students gather in groups of three to five for instructor critiques during the design process of an exercise. This happens at least two or three times at the beginning of the exercises.**
- **Outside Reviewers for Mid and Final Crits – An outside reviewer is invited to review student work. This assists students in gaining further knowledge from another professional.**

2. How does each of these teaching methods facilitate students' achievement of course objectives?
    - **EDS Syllabus – The students will know what is expected within the first year curriculum. It also lays out how the semester and exercises are structured.**
    - **Lecture – The information is covered for the students within an exercise that is relevant to the particular exercise. This method gives the students an even playing field of information to begin from within each exercise.**
    - **Discussion (Question and Answer) – This time is used to answer student questions, which creates student-instructor dialogue by developing knowledge of theory, design, methodology, vocabulary, etc.**
    - **Required Readings – The readings create relevancy of the exercises to the students. The readings reinforce topics and information given within the "Lectures."**
    - **Studio Work Time – Students have time to check-in on an individual basis, ask questions, and see other student work. This time helps to reinforce what students are doing correctly and to catch developing issues.**
    - **Quizzes – Quizzes are used to make sure students understand the exercises, "Required Readings," developing knowledge of theory, design, methodology, vocabulary, etc. Additionally, these quizzes hold the students responsible for the "Required Readings."**
    - **Group Crits – In the past, when I did individual studio crits I would repeat the same information over and over. This wore me out. Now, I do group desk crits of three to five students. This helps for students in accepting criticism in front of their peers. Additionally, they get to share their ideas with their peers that I may not have thought of.**
    - **Outside Reviewers for Mid and Final Crits – These crits reinforce issues that I have discussed and those that I have missed. For beginning design students, these final crits assist the students in developing presentation skills, taking criticism, overcoming presentation anxiety, etc.**
3. How do you measure student learning via these methods?

The measure of student learning with the above various teaching methods are apparent in the exercise submittal(s), quizzes, group discussions, individual discussions, and crits.

- **EDS Syllabus – Not directly applicable; however, it outlines what is expected of students during their first year. As mentioned in Interaction 2 Memo A.1., a syllabus is like a contract between students, instructors, and the college, laying out expectations.**
- **Lecture – This is a difficult one to measure student learning; however, what students know and understand becomes apparent when students start on the exercises whether or not students have been listening and learning during lectures.**
- **Discussion (Question and Answer) – This gives me an opportunity to answer questions. This indicates that the students are thinking and processing given information.**
- **Required Readings – *Please refer to the above "Lecture" section within Interaction 2 Memo 3.***
- **Studio Work Time – Students are working, designing, and producing towards submitting the exercise for a recorded grade.**
- **Quizzes – Students have taken information given during the "Lectures," "Discussions," and "Required Readings" and are able to apply it to a set of quiz questions.**
- **Group Crits – Students are able to explain and illustrate their work during this time. This allows students to get feedback and make changes to their current designs.**
- **Outside Reviewers for Mid and Final Crits – Students are able to present to an outside reviewer what was required within an exercise. This indicates whether the students have been listening, processing, and learning.**

B. What course activities outside of class (e.g., projects, computer simulations, web exercises, practica, or group work) are you using?

- **Our students within our College and the EDS2 curriculum have to work outside of studio to complete what is required within each studio and its exercise(s).**
- **I lay out the daily lessons/activities, which are due at the beginning of the next studio. Each daily assignment builds upon the previous and following ones.**

1. Why have you structured your activities in the way that you have?
    - **I found these daily structured lessons/activities work from my previous years of teaching experience. As an instructor, I work well with my structured activities and understand what students are learning when I see daily progress by each student. Plus, it enables me to give a good amount of feedback to individual students and to the whole studio. These are beginning design students and this daily structured lessons/activities keep the students progressing, eliminating procrastination.**
2. What, in particular, do you hope your students will learn from each activity?

- **The overall exercises of EDS2 lay the fundamentals of design for all three professional endeavors – architecture, interior architecture and product design, and landscape architecture.**
- **The smaller lessons/assignments are "Building Blocks" from previous lessons/assignments, exercises, and exercise statements. Everything builds upon each other. Knowledge is cumulative.**
- **Students, in advancing through the lessons/assignments and exercises, learn to manage their time appropriately and set high standards.**

3. What are your expectations?
   - **For students, to do the work assigned.**
   - **Students learn and apply new and previous knowledge with each new exercise during the semester.**
   - ***Please refer to Appendix B for my "Personal Syllabus" to see my summary of expectations.* The students hear and receive this handout within the first two weeks of the semester.**
4. How do you assess student performance at these activities?
   - ***Please refer to Interaction 2 Memo A.3.***
   - **Student performance is assessed by daily instructor feedback, during studio work time, group crits, mid crits, final crits, submitted work, and during grading of submitted exercises.**

C. What course materials (e.g., textbooks, course notes) are you using?

EDS2 Course Materials are the following:

- **Coordination Meetings with EDS2 Faculty**
- **Previous instructor course notes**
- ***Form, Space, and Order* by Francis D. K. Ching (2nd edition)**
- ***Architectural Graphics* by Francis D. K. Ching (4th edition)**
- ***Freehand Sketching* by Paul Laseau (1st edition)**
- **Individual copies from various books**
- **Individual Student Sketchbook**
- **Previous student work**
- **Individual Exercise Tevals**
- **Semester Tevals**

1. Why are these materials useful to students' achievement of the course objectives?
   - **Coordination Meetings with EDS2 Faculty – Not directly applicable; however, I use the meetings to apply new teaching methods to assist students in achieving the course objectives. The faculty teaching EDS2 studio gather as a team to discuss the current and upcoming exercise. Suggestions are given on various methods to approach the exercises. When I first started out teaching this, I gained an unspeakable amount of knowledge and guidance. Now that I have been teaching EDS2 for several years, I try to offer guidance during these meetings.**
   - **Previous instructor course notes – I refer to my instructor notes from previous semesters. After each studio, I reflect upon the given lesson(s). I evaluate them according to learning outcomes and what was I feel actually learned. Did the information given accomplish what it was supposed to? What could be improved? What could be changed? Typically, I take notes for future reference; however, if a**

lesson needs a drastic overhaul to meet the student-learning outcome(s), I will re-write it for the following year.

- ***Form, Space, and Order* by Francis D. K. Ching – Beginning design students can easily apply *Architecture: Form, Space and Order*'s common vocabulary and concepts to the first year exercises. *Architecture: Form, Space and Order* gives an introduction to the principles of architectural design, utilizing a breadth of precedents to reinforce its principles.**
- ***Architectural Graphics* by Francis D. K. Ching – Beginning design students can easily apply *Architectural Graphics* concepts to the first year exercises. *Architectural Graphics* gives an introduction to the principles of graphics, drafting, drawing conventions, and visual presentations.**
- ***Freehand Sketching* by Paul Laseau – The *Freehand Sketching* book is easily laid out and very comprehendible to beginning design students. I assign a thirty-minute sketch exercise from this book for students to do outside of studio for every studio period.**
- **Individual copies from various books – If I feel that *Architecture: Form, Space and Order* or *Architectural Graphics* does not adequately illustrate a lesson. I will go to other design books and make copies. There is a studio notebook for large sets of copies. If the article/example is one or two pages, I will make copies for each individual student.**
- **Individual Student Sketchbook – The sketchbook is where students can take notes, do the thirty-minute sketch assignments, design, and sketch in their free time. This studio is about design, which includes visual communication—how does one explain their design through the use of drawings. The sketchbook is a great opportunity for students to experiment with other media forms.**
- **Previous student work – This illustrates exercises and designs of previous students to current students. Students are able to evaluate, comprehend, and understand what is required of particular exercises by reviewing previous student work. This creates a dialogue between current students and myself concerning exercise requirements.**
- **Individual Exercise Tevals – After the completion of each exercise, I have the students evaluate the exercise. They are given a double-sided sheet that they fill out and then put in an envelope. I do not look at these until semester grades are posted. These evaluations allow students to document their frustration and new knowledge during individual exercises.**
- **Semester Tevals – These are given to students at the end of the semester, typically on the last day of studio. I see the semester Teval as a tool to evaluate the instructor, not necessarily what the students learned.**

2. How should students use each of the course materials?
    - **Coordination Meetings with EDS2 Faculty – These meetings are not directly applicable to student learning; however, instructors learn from each other.**

- **Previous instructor course notes – These are not directly applicable to student learning; however, I refer to my instructor notes from previous semesters and what worked well in student learning.**
- ***Form, Space, and Order* by Francis D. K. Ching – Supplemental readings and Required Readings for the exercises.**
- ***Architectural Graphics* by Francis D. K. Ching – Supplemental readings and Required Readings for the exercises.**
- ***Freehand Sketching* by Paul Laseau – Students will read about sketching, be given instructions in the text on how to do a particular sketch exercise, and then do the exercise for thirty minutes.**
- **Individual copies from various books – I select and copy information from various books to reinforce certain lecture and exercise information.**
- **Individual Student Sketchbook – The sketchbook is for taking notes, writing down daily assignments, doing the thirty-minute sketches, and sketching. Students should draw everyday in their sketchbook. This helps beginning design students to get in the habit of sketching daily, taking notes, and being organized. Additionally, the sketchbook is a great opportunity to experiment with other forms of media.**
- **Previous student work – By reviewing previous student work, current students observe, learn, and apply various graphic information to their current exercise and drawings.**
- **Individual Exercise Tevals – These are used by me to evaluate what students learned during each individual exercise. These evaluations increase my awareness of certain issues during the projects, and elevate students' frustrations over the course of the semester.**
- **Semester Tevals – This assists students in evaluating what they have learned during the EDS2 semester and myself, the instructor.**

D. What is the rationale for the methods you have chosen?

- ***Please refer to Interaction 2 Memo B.1.***

1. In what ways do you expect your choices for methods, materials, and assignments to assist your students in meeting the goals of your course?
    - **I have discovered that each student identifies and learns differently. I structure my teaching and lessons to include various learning methods and the subject determines the method I use. These methods include a lecture format, a demonstration with visual aids, a precedent study, a review of previous student work, assigned readings, a studio discussion, student presentations, and creating and supervising work.**
    - **I find teaching is a process of discovery for all involved: students learn from me, I learn from students, and students learn from other students. Each student and studio has its own personality. I try to be flexible and recognize this without "dumbing down" the materials being taught. One teaching method may work one year with one group of students, but may not work the following year. It is important to know and understand each studio and how this impacts the studio environment.**
2. What influence has your discipline or field had on your choices?
    - **The majority of it!**

- **The EDS Syllabus and exercises are given to instructors, which does create some inflexibility in scheduling. Environmental Design Studies, which is the first year curriculum is a requirement of undergraduates seeking a professional degree. A committee of faculty from the departments of Architecture, Interior Architecture and Product Design, Interior Design, and Landscape Architecture reviewed the materials for their departments' requirements.**
- **As stated in the KSU Course Catalog:**
  "All students in the first-year undergraduate programs of the College of Architecture, Planning, and Design are enrolled in the Environmental Design Studies Program. In the first year, students are introduced to the concepts, attitudes, methods, and skills common to the environmental design professions of architecture, interior architecture and product design, and landscape architecture" (http://courses.ksu.edu/catalog/undergraduate/ar/envd.html).
- **As stated previously, there are faculty coordination meetings for those that are teaching EDS2.**

3. Why do you expect that the methods will be effective in promoting the learning you hope to achieve with these instructional practices?
   - ***Please refer to Interaction 2 Memo B.3.***

E. Course choices and the broader curriculum.

1. How do your choices of methods, materials, and activities build upon what students have learned in previous courses?
   - **The majority of the EDS2 students have had only one semester of studio previously (EDS1 in the fall semester). EDS2 is the second of two studios within the Environmental Design curriculum sequence.**
   - **As stated in the Kansas State University (KSU) Course Catalog: "Environmental design studies courses: DSFN 201 and 202. Environmental Design Studio I and II. Foundation studies introducing principles, processes, and vocabularies of environmental design. Instruction in two and three-dimensional visualization of objects and spaces. Instruction in the use of instrument-aided drawing, freehand drawing, and model building to represent and communicate design ideas at different scales of observation (http://courses.ksu.edu/catalog/undergraduate/ar/envd.html)."**
   - **The intention of the curriculum is to have the students leave the first-year program with a basis of knowledge before entering their particular discipline (i.e. Architecture, Interior Architecture and Product Design, Interior Design, and Landscape Architecture). Therefore, it is very frustrating, when previous instructors of EDS1 do not follow the EDS Syllabus and Exercises. In cases such as this, EDS2 instructors must do double duty to teach information and lessons/activities not covered in EDS1 in the previous semester.**
2. How do your choices prepare your students for the broader university and/or department curriculum?
   - ***Please refer to Appendix B for my "Personal Syllabus" to see my summary of expectations.*** **The students hear and receive this handout within the first two weeks of the semester. This prepares students to**

take initiative by reading assigned material, researching, asking questions, sketching, drawing, etc. Students are expected to have completed work up-to-date and with them at the start of each studio.

- **Students' creativity and passion for their work and profession shows and are evident in their conceptual thinking, design, presentation, craftsmanship, etc. Students need to learn to keep high standards at all times, as well as manage their time, and use it productively. Additionally, class participation is a key factor in student success.**
- **Students are expected to maintain a professional stature at all times. Unprofessional attitudes or actions will not be tolerated. Appropriate conversations and materials in the studio environment are necessary to create an atmosphere that is conducive to learning.**

3. How do your choices assist students in their future courses and/or endeavors beyond graduation?
    - **Design is a process of choices and decisions. Each design decision impacts not only the following ones, but also the proceeding ones.**
    - **Redesigning, reiterations, and successive refinements of drawings and the design are necessary to build skills. The evolution of design ideas and solutions through the use of drawings, study models, written ideas, research, precedent studies, crits, etc., are essential in taking the students' design to its fullest potential. An elegant, well-thought-out design solution is highly unlikely on the students' first attempt.**
    - **Students need to be their own design critic. Additionally, students need to learn to be able to give constructive criticism, but also to take it.**
    - **Deadlines are deadlines. It is important for students to develop habits and schedules that allow them to recognize and meet deadlines.**

Interaction 2: Capturing the Particulars of Instructional Practices Addendum

A. The Interaction

1. What were the key insights each participant gained as a result of writing the Interaction 2 Memo?
   - **By writing this Interaction 2 Memo, I was able to explain my thoughts on teaching this studio and to define my personal teaching pedagogy further.**
   - **I discovered I use a good amount of course materials formally in studio.**
   - **I feel I am a bit inflexible within this studio; however, there is not a lot of "wiggle" room for instructors to deviate from the EDS Syllabus and EDS2 exercises.**
2. What insights resulted from reviewing a team partner's memo?
   - **By reading my partner's Interaction 2 Memo, I figured out what I was not explaining very well (i.e. I did not explain my use of study models in-depth, as a studio tool for designing, which is essential to the way I teach).**


Exercise 2 Topography Student Study Models: At half scale (Scale 1/32" = 1'-0") of the final submittal (Scale 1/16" = 1'-0").

   - **Professor Klein's Interaction 2 Memo points out clearly the link of the continuation of learning from EDS2 into the second year. What we teach in EDS2 lays the foundations in the following years. Our professions are all about seeing space three-dimensionally.**
3. If classroom visits occurred, what did each participant learn?

<u>Professor Melanie Klein's Observation of Professor Katrina Lewis:</u>

EDS2: Friday, February 15, 2005 from 2:30 p.m. to 4:00 p.m.

Exercise 2: Implications of Topography

- **Observation Activity: The studio went to McCain Quad to compare its topography map to the actual site and did group crits.**
- **Being in front of the studio and feeling comfortable is engrained in the persona of the instructor. I need to work and focus on this.**
- **I am not at all knowledgeable about topography.**
- **I got nervous during the group crits (i.e. I forgot to ask students to give their opinion of others' designs).**

EDS2: Monday, March 28, 2005 from 2:30 p.m. to 3:45 p.m.

Exercise 4: A Weekend Retreat Introduction

- **Observation Activity: Read the exercise statement for the final semester exercise.**
- **Reviewed the Creative Writing Assignment and Visual Portfolio.**
- **I felt at ease, but at one moment it dawned on me that Professor Klein was observing.**

EDS 2: Friday, April 15, 2005 from 2:30 p.m. to 5:10 p.m.

Exercise 4: A Weekend Retreat Mid-Crits

- **Observation Activity: Mid-crits for 10 to 15 minutes for each student.**

<u>Professor Katrina Lewis' Observation of Professor Melanie Klein:</u>

LAR 320: Wednesday, March 2, 2005 from 9:30 a.m. to 10:30 a.m.

Project 2a: Presentation Pointers

- **Observation Activity: A PowerPoint was used to give suggestions and guidance to students on how to present their research with PowerPoint.**
- **Professor Klein repeated computer techniques twice to students.**
- **A handout was given to students to fill-in as Professor Klein was presenting the information.**
- **Professor Klein's use of language was awesome!**

LAR 320: Wednesday, April 6, 2005 from 7:45 a.m. to 9:30 a.m.

Project 3: Concept and Identity in Spatial Design

- **Observation Activity: Introduction of a new design exercise with a "Real-World" project Professor Klein had designed in professional practice.**
- **The use of the laser pointer with the PowerPoint presentation was effective (at the beginning).**
- **Students were interested and taking notes.**
- **There was a bit of confusion between the two professors team teaching. It felt as if the lecture had not been fully discussed beforehand. I have felt this before when I have team-taught.**

LAR 320: Wednesday, April 20, 2005 from 7:45 a.m. to 9:30 a.m.

Project 3: Concept and Identity in Spatial Design Desk Mid-Crits

- **Observation Activity: Mid-crits for 15 minutes with each student.**
- **I need to work on my design language in talking/discussing issues with students. I feel that I use too simple of a design language.**
- **A good amount of positive criticism during a mid-crit is very helpful to students in order for them to keep exploring, designing, and moving forward.**
- **Professor Klein and her teammate work well together. For me, the interaction showed how positive team teaching can be, but at the same time it reminded me of how much work it is to team-teach effectively.**
- **The amount of time each student had was timed, consistent, and efficient.**
- **Reviewers gave positive comments first, followed by the criticisms. This helps students not feel they are "wrong" and under attack.**

- **The readability of drawings from a distance is very important.**

B. Identifying links between course procedures and course materials and objectives

1. How do teaching methods and course materials help build students' knowledge and skills for the course and the broader curriculum?
   - **Teaching methods and course materials help build students' responsibility for their work, designs, presentations, course requirements, etc.**
   - **I believe students appreciate that I am prepared, actively involved, and excited by the use of my teaching methods and course materials. It is necessary for the instructor to be organized and prepared to teach, but also to create an environment conducive to learning. I facilitate learning, but application and use of the knowledge is the responsibility of the individual student. I teach so that students take responsibility in their learning and in turn, hopefully, become life-long learners.**
2. Should the methods and materials differ because of the objectives of the course or the foundation of learning being provided for the broader curriculum?
   - **Overall, NO.**
   - **There could be more flexibility and innovation; however, within the EDS2 exercises, I understand the nature of the EDS2 curriculum. Several of the projects are short for introductions. This does not allow in-depth exploration for students (i.e. color and topography). Some students will only have exposure to these short two-week introductions. This prevents the students from getting further knowledge.**
   - **There should be a one-hour lecture component, where all studios meet for one hour once a week. This one-hour component would be used to keep students informed, introduce the design theory, and allow students in all studios to be on a similar page. A scheduled one-hour lecture, would take pressure off instructors to cover "EVERYTHING" (focusing mainly on design theory). Allowing instructors to focus more on students using design theory three-dimensionally within their designs, during regular studio time.**
3. What type of course assignments (e.g., homework, projects) provide the level of complexity for course objectives at various stages of the curriculum?
   - ***Please refer to the Interaction 3 Memo and Appendix C for Student Work Samples.***
4. In what ways can course assignments, collectively, provide an opportunity for students to demonstrate mastery of a course's and a curriculum's important objectives?
   - **Collectively, the course exercises do exactly that. It is very much connected to other courses. EDS2 is part of the first year curriculum that all undergraduate students must take before being accepted into the curriculum of Architecture, Interior Architecture, and Landscape Architecture. Each studio builds upon the previous.**
   - ***Please refer to Interaction 2 Addendum C.2.***

C. Impact on department curricular development and revisions

1. Are there common issues or concerns about student learning arising from your memos?
    - **Professor Klein and I discovered a similar design language, views, practices, and teaching methods between our two disciplines.**
2. Can you see ways that your course might be connected to other courses (or made more distinct from others) in order to better support students learning?
    - **It is very much connected to other courses and studios.**
    - ***Please refer to Interaction 2 Memo D.3. and Interaction 2 Memo B.3.***
3. Are there particular types of evidence for student learning that would be useful to collect across the curriculum?
    - **Yes, one method for evidence of student learning is illustrated with our visits from our accreditation agencies.**
4. Is there a particular piece of evidence that you could collect in multiple courses to see how students are developing over time as they move through your curriculum?
    - **Yes, drawings, exercises, portfolios, etc. could be collected in order to see student development as they move through the curriculums.**
    - ***Please refer to Interaction 2 Addendum C.3.***

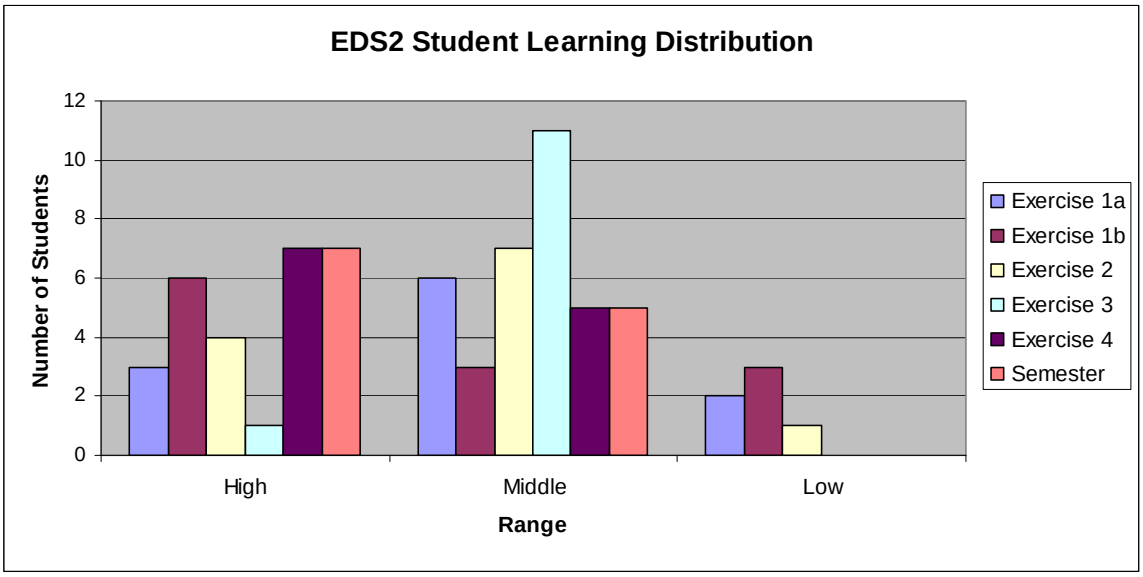
D. Follow-up on Interaction

1. What you have learned (e.g., potential changes you will make, new ideas, additional thoughts)?
    - **I like Professor Klein's fill-in-the-blank presentation work sheet. She demonstrated computer procedures to the students twice. This assisted in making the computer procedure clear to students.**
    - **I need to pause longer for questions and watch saying, "Okay."**
    - **Use a laser pointer with PowerPoint presentations.**
    - **Use stories and other designs to illustrate new exercises.**
    - **The "Individual Exercise Tevals" need to focus on student learning outcomes.**
2. What resulted from writing the interaction, sharing it with my partner and our mentor?
    - **I find teaching is a process of discovery for all involved: students learn from me, I learn from students, and students learn from other students. I need to remember I learn from my colleagues, and to give credit to these individuals.**

Interaction 3: Documenting and Analyzing Student Learning and Understanding Summary

Evidence and Assessment of Student Achievement Toward These Goals

The criteria used to evaluate and understand evidence of student learning for the course are the following: the EDS Syllabus, the Exercises' stated "Objectives" and "Evaluation Criteria," the Exercises' grade sheet, the Exercises' Checklists, studio discussions, and student work. Student performance was assessed by daily instructor feedback during studio work time, group crits, mid crits, final crits, submitted work, and during grading of submitted exercises. The chart below illustrates student learning with the submitted EDS2 exercises and the overall semester. *Please refer to the Interaction 3 Memo for further details and Appendix C for Student Work Samples.*



Overall, student work illustrated a "High Pass" and "Middle Pass" of student learning within the studio. Students learned by doing the work assigned and taking the initiative to read assigned material, research, ask questions, designing, sketching, drawing, etc. Students have a strong base within the principles, processes, and vocabularies of design; solve presented design problems; and know various ways to communicate their designs—both verbally and graphically.

Interaction 3: Documenting and Analyzing Student Learning and Understanding Memo

A. The Nature of Student Understanding

1. Is there evidence (as represented in their work samples) of students meeting specific learning goals you selected?
    - **Yes, there is evidence of students meeting specific learning goals. *Please refer to Appendix C for Student Work Samples and my instructor comments on Design, Presentation Layout, Drawings, Model, and Overall Comments for each Student Work Samples.***

    What do you see such understanding (e.g., you could cite particular passages from a student paper or a short answer from a quiz that provides evidence of such understanding)?
    - **I see student understanding by processing and applying given information through the exercise submittals of drawings, models, and my comments on grade sheets and submitted drawings. *Please refer to Appendix C for Student Work Samples.***

    What criteria do you use to assess such understanding?
    - **The criteria used to evaluate and understand evidence of student learning are the following: the EDS Syllabus, the Exercises' stated "Objectives" and "Evaluation Criteria," the Exercises' grade sheet, the Exercises' Checklists for submittals, studio discussions, and student work.**
2. How does the understanding represented by the work samples you present differ among students?
    - **The student work samples in Appendix C illustrate various understanding of student learning among the studio. I believe understanding is based on student abilities, prior knowledge in EDS1, listening skills, note-taking skills, reading the "Required Readings," and the ability to process and evaluate.**

    How do these differences relate to the criteria you use in evaluating this work?
    - **These differences and their relationships to the criteria I use to evaluate exercise submittals are difficult. An instructor must be fair. Biases are to be put aside in order to be objective. This becomes especially hard when you have watched students struggle and put forth the effort; however, the submitted work does not indicate a "High Pass" or "Middle Pass."**

    How do these criteria relate to the intellectual goals you have set for the class?
    - **I tried to connect these criteria and their relationship to my intellectual goals by designing "Exercise Checklists" and a tentative grade sheets. These two items are passed out a week before an exercise is due, so students know how submitted work will be assessed. *Please refer to Appendix C for "Exercise Checklists" and tentative grade sheets.***

3. Does performance represented by student work indicate students have developed an understanding for your field of study that will be retained and/or that students can apply to new contexts?
    - **Yes.**

    In what ways?
    - **Each EDS2 exercise builds on previous ones, especially with Cumulative Development. "Throughout each semester, new design principles and concepts as well as a variety of skills and techniques will be introduced. Students are expected to understand the new material, and to apply it not only in the current exercise but also in subsequent studio work. Such cumulative development fosters a deepening in the student's understanding of design through the practice of repetition and reflection" (directly taken from the EDS Syllabus)."**
    - ***Please refer to Interaction 2 Memo, Section E and Interaction 2 Addendum, B.4. and C.2.***
4. What does your analysis of your students' work tell you about your students are learning ideas that are central to the course and to your teaching goals?
    - **Yes, the analysis indicates that students are learning the information required from continuing on in our curriculum.**
    - **Students are being responsible for their learning and are actively involved in their own learning.**

    Can you identify misconceptions they might have about these ideas?
    - **Students sometimes get the impression from the EDS curriculum that it is "lock step." Design is not a linear process! It is an ongoing process moving forward and backward. This misconception is why I try to get students to go back and question beginning design discussions and continuously rework their designs.**

    How might you identify and address these errors and/or misinterpretations?
    - **I believe by reviewing individual exercise tevals is one way of identifying student errors and misinterpretations.**
    - **Another method would be to discuss these misinterpretations with students at the beginning of the semester and at the beginning of each exercise.**

B. Distribution of Student Performance
1. What is the range or distribution for this learning within the class as a whole?
    - **I reviewed the EDS2 exercises' "Objectives" and "Evaluation Criteria," grade sheets, homework, quizzes, and exercises' and semester grades earned by students. I felt that the grades given indicated the EDS2 studio distribution of grades, not necessary learning. The following chart illustrates this distribution of all 5 submitted exercises and semester grades.**

GRADES	A	B	C	D	F
Exercise 1a	3	6	2	0	0
Exercise 1b	5	4	3	0	0
Exercise 2	4	7	1	0	0
Exercise 3	1	11	0	0	0
Exercise 4	6	5	1	0	0
Semester	4	8	0	0	0

- ***Please refer to Appendix A for the "EDS Syllabus" for the specific meaning of each letter grade.***

2. In other words, how many students out of the total class population achieved High Pass, Middle Pass, or Low Pass range of student learning?
   - **First, I reviewed the EDS2 exercises' "Objectives" and "Evaluation Criteria," grade sheets, homework, quizzes, and exercises' and semester grades earned by students, as stated in Interaction 3 Memo B.1., and the grade distribution.**
   - **Second, I reviewed each individual student progress of learning over the course of the semester by reviewing projects and recalled individual student conversations during the semester.**
   - **Third, I reviewed whether students submitted late exercises. There were two students that were repeat offenders on timing for the same two exercises. One was an exceptionally strong student. The student's learning was "High Pass," even though the student's grade indicated a "Middle Pass" range. This could be considered bias; however, I believe this student did learn "Deadlines are deadlines."**
   - **Finally, I created the below chart for the "High Pass", "Middle Pass", or "Low Pass" range of student learning.**

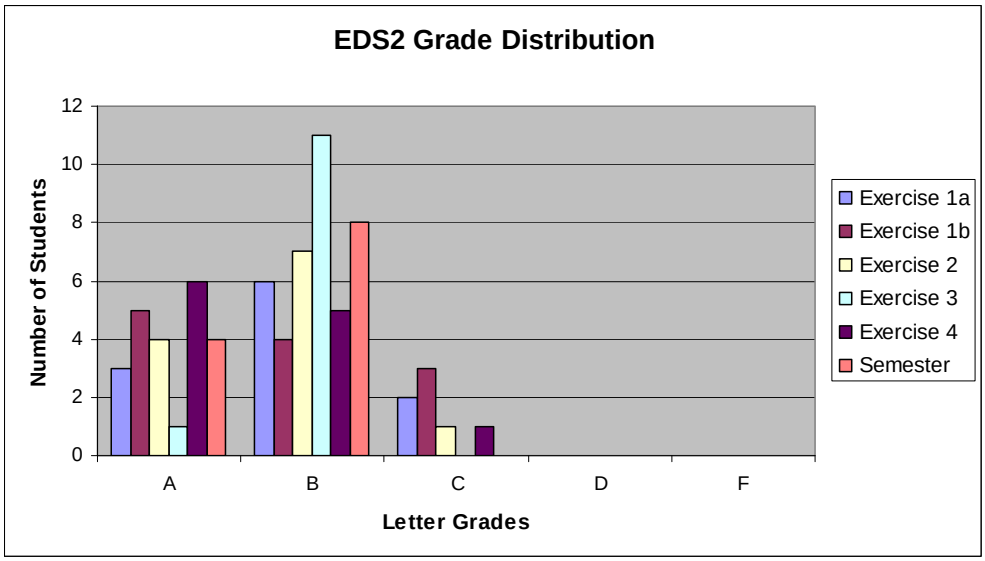
	High Pass	Middle Pass	Low Pass
Exercise 1a	3	6	2
Exercise 1b	6	3	3
Exercise 2	4	7	1
Exercise 3	1	11	0
Exercise 4	7	5	0
Semester	7	5	0

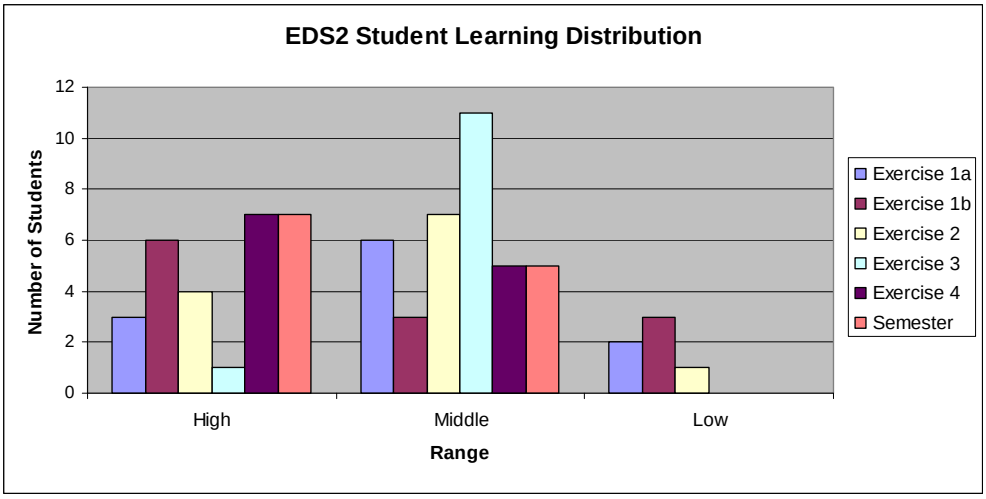
   - ***Please refer to the Interaction 3 Memo and Appendix C for Student Work Samples of Exercise 1a, 1b, 2, and 4 with my instructor comments.*** **Exercise 3 was not illustrated due to it being a team exercise. Exercise 3 was difficult to see individual process and the type of submittals was difficult to illustrate in a course portfolio form.**

3. How might you account for this range or distribution?
   - **I am actively involved with my students. For example, I stop by studio outside of studio time to answer questions and reassure students.**
   - **I use various teaching methods and course materials, create Exercise Checklists and grade sheets for students to review, give quizzes, etc.** ***Please refer to Interaction 2 Memo, Section A and C for the various teaching methods and course materials.***
   - **I demand my students develop an eye for quality, rework/refine their designs, etc.**

- **As stated previously, EDS2 students are actively involved in their own learning.**

4. Are you satisfied with this range or distribution? Why or why not?
   - **Yes. For the overall semester analysis, the range indicates a "High Pass" and "Middle Pass" of student learning within the EDS2 Studio. At the end of the semester, there were no students who qualified in the "Low Pass" category. This indicates that students were processing and applying previous knowledge, which is part of the learning process.**
   - **Even the students that were in the "Low Pass" for the beginning exercises--Exercise 1a (2 students), 1b (3 students), and 2 (1 students)--understood and applied given knowledge by the end of the semester. Due to this demonstration, it raised them up to a "Middle Pass" or even a "High Pass." For example, one particular student at the beginning of the semester was considered in the "Low Pass" category. During the course of the semester, this student showed she was learning, applying, and learning. By the end of the semester, she was part of the "High Pass" category. As an instructor, this is very exciting and rewarding to watch a student that was the poorest in the studio move to being one of the top students.**
   - ***Please refer to Appendix C for Student Work Samples.***
5. Does this range connect to your overall assumptions about the nature of student learning within the course?
   - **Yes. Students were learning. *Please refer to Interaction 3 Memo B.4. for comments.***
6. How might you represent this distribution of understanding to future readers of your course (i.e., via a graph or a pie chart)?





- ***Please refer to Appendix C for Student Work Samples.***

C. Student Performance and the Broader Curriculum

1. Overall, how well did student work meet your intellectual goals for the course?
    - **Students met my intellectual goals for this course. The majority of students improved their knowledge and learning as the semester progressed. *Please refer to Interaction 3 Memo B.2. and B.4..***

    Did the distribution of student achievement meet your expectations? Why or why not?
    - **Yes. *Please refer to Interaction 3 Memo B.2. and B.4.***
2. Does the evidence of student performance you've documented above indicate that students are prepared for other courses or have achieved the aims of the broader curriculum? In what ways?
    - **Yes. The students know what they need to know to move on into their respected fields of focus—Architecture, Interior Architecture, and Landscape Architecture.**
    - **I have been told that I am an instructor that expects high standards from my students. I believe this helps students to achieve exercise, course, and curriculum goals.**
3. What does your students' work tell you about the prior preparation they have received in your area of study?
    - **In general, very strong with students being in "High Pass" and "Middle Pass" categories. I believe this is an exceptionally statement about the EDS curriculum and what is accomplished with student learning in only two semesters. The majority of the students before the fall semester studio had no experience with design and drawing or had reasonable expectations of what studio is and our curriculums are about.**
    - **However, this semester, I discovered half of my students were lacking in lettering skills and understanding "Light, Shade, and Shadow." This put double duty on me to make sure they understood these two issues, which should have been reviewed in EDS1 in the fall semester. I find instructor(s)' attitude of not feeling the need to follow the EDS Syllabus and Exercises very frustrating. *Please refer to Interaction 2 Memo, E.1.***

This puts those students lacking skills at a disadvantage compared to other students who have covered these topics.

4. What changes could be made to help more students achieve in the High Passer categories of learning?
    - **I could be more flexible with my teaching methods (i.e. no daily assignment points).**
    - **The EDS Syllabus and individual exercises need to state and refer to "Student Learning Outcomes." For example, in my "Spring 2005 Studio Syllabus Interior Architecture Design V - IAPD 606 & 607" the Student Learning Outcomes are stated as "Design a semester project by carrying a design from conceptional ideas to its realization through the use of critical problem solving related to interior architecture; and, Be responsible for creating a final design and communicating the semester's project through a holistic presentation, which can be used in your professional portfolio." Such statements inform students what <u>they</u> should know at the end of an exercise and the semester.**

    Are there particular features of the course that you would redesign?
    - **Yes.**

    What specific changes do you plan to make in the way you teach or organize the course the next time it is offered?
    - **I would like to try a different approach to teaching "Exercise 1b: Color And Spatial Character." By having a shorter review of the color schemes (i.e. chromatic, analogous, complementary, split complementary, triadic, etc.) in the beginning and focusing more on the effects of color on space (i.e. living with color). I feel that I stress the technique of the colored pencil too much.**

    How do you think those changes would improve students understanding?
    - **By changing Exercise 1b, students would hopefully have a better understanding and learn more about color and space.**

Interaction 3: Documenting and Analyzing Student Learning and Understanding Addendum

A. The Interaction

1. What were some of the key insights each participant gained as a result of writing the Interaction 3 memo?
    - **By writing this Interaction 3 Memo, I was able to evaluate what my students learned, not necessarily based on the grade earned, which assisted in considering where my students were at and what changes I could make.**
    - **This assisted me in defining my personal teaching pedagogy even further. As stated previously, I feel I am a bit inflexible within this studio; however, I think it works based on overall student learning. *Please refer to Interaction 3 Memo B.1., B.2., and B.6. for student distribution.***
2. What insights resulted from reviewing a team partner's memo?
    - **Professor Melanie Klein's Interaction 3 Memo is very focused. I am too lengthy in how and what I am evaluating; however, I feel that I have a different perspective on my goals for creating this portfolio.**

B. Standards for reviewing

1. What are the advantages and disadvantages of using student learning performance when evaluating teaching?
    - **As an instructor, a strong advantage of using student-learning performance when evaluating teaching is it makes the instructor really take note of what the students are learning, how the students are learning, and taking focus off the grading process.**
    - **Disadvantages of using student learning performance when evaluating teaching is the time it takes to review and evaluate all of the information.**
    - **I am a very hard on myself and am a perfectionist, focusing more on the negative rather than the positive. For example, I will focus on the one student that has fallen behind and not keeping up with the rest of the studio; while, not recalling how well the rest of the students are doing.**
2. Given your discussions on the first two interactions, what other options for evaluating teaching could be used?
    - **Other options for evaluating teaching are the following:**
        - **Student and Instructor Discussions**
        - **Students Evaluating Each Other's Work**
        - **Individual Exercise Tevals**
        - **Displaying Students' Work**
        - **Videotaping**
3. What combination of student performance and these other options would offer a useful/fair/appropriate picture of your students' experiences in your course?
    - **An appropriate picture of students' experiences would be a combination of the following:**
        - **Discussions**

- **Reviewing and Displaying Student Work**
- **Individual Exercise Tevals**

C. Identifying the links between students performance, course objectives, and broader curriculum

1. In what ways could the criteria used for judging student performance be linked to the instructor's goals in giving each assignment?
    - **When students are going to be judged on performance, they need to understand what the instructor's goals and criteria are. This information can be summarized in a "Personal Teaching Philosophy" that is either handed out or verbally told to students. *Please refer to Appendix B for my "Personal Syllabus" and Appendix D for "My Teaching Philosophy."***
    - **During the design process of each exercise, I make references to the individual exercise's "Objectives" and "Evaluating Criteria," as well as previous exercises. I believe this helps students to learn what is being taught and to understand the linkage between previous exercises.**
    - **One week before each exercise is due, I hand out an Exercise Checklist and a tentative grade sheet. *Please refer to Interaction 3 Memo, A.1., A.2. and B.3. and Appendix C for the "Exercise Checklists."***
2. How could the course assignments or their analysis be refined to gain more information about student learning?
    - **Within the EDS Syllabus and exercises there needs to be stated "Student Learning Outcomes." The students will better understand expectations and what they need to learn at the end of each exercise and semester. *Please refer to Interaction 3 Memo C.4.***
3. In what ways could students use the feedback provided to improve their work?
    - **I have found students appreciate detailed grade sheets, written comments or sticky notes on submittals, both positive and negative specific comments during crit and studio time, and general observations at the end of studio about the studio as a whole.**
    - **I have found it difficult to draw the line between giving information and telling students how to do it.**
4. What would make feedback to students more useful?
    - ***Please refer to Interaction 3 Addendum C.3.***
5. How can student performance on individual course assignments be used to assess student learning across a curriculum?
    - **As stated previously, each EDS2 semester exercise builds on the previous one. *Please refer to Interaction 3 Memo A.3.* This building of each exercise and each studio on the previous lends itself to be assessed for student learning across a curriculum; however, I am not exactly sure how this would be done.**

D. Follow-up on Interaction

1. What you have learned (e.g., potential changes you will make, new ideas, additional thoughts)?
    - **By reading Professor Melanie Klein's Interaction 3 Memo, I learned about her methods of evaluating student learning.**

- **The three Interaction Memos and Addendums have assisted me in organizing my train of thought to evaluate student learning.**

2. What resulted from writing the interaction, sharing it with my partner and our mentor?
    - **This process has been a positive one. I enjoyed reviewing all of the Interaction Memos, Addendums, and the In-Studio Observations with Professor Melanie Klein. All this was helpful, giving insight on how another instructor thinks, processes, implements objectives, and teaches.**
    - **The Interaction Memos and Addendums made me explore student learning with a studio that I have been teaching for four years now helping me to examine the studio in a new way.**
    - **I am hoping to do this process again in the fall semester with EDS1. Professor Melanie Klein and I have discussed the possibility of doing this endeavor again in the fall semester for EDS1.**
    - **Due to all the student learning and writing about its evaluation, I am interested in assisting future faculty interested in participating in "Peer Review of Teaching" by becoming a "Faculty Fellow" in 2006.**

REFLECTIVE NARRATIVE: Relationships between Interaction 1, 2, and 3

What I learned…

By being able to work with a partner (Professor Melanie Klein) during the past academic year, I learned another perspective on student learning. I enjoyed reviewing the Interaction Memos, Addendums, and the In-Studio Observations. There were helpful by giving insight to another instructor's pedagogy, processes, and teaching.

Professor Melanie Klein and I had several in-depth conversations and discovered a similar design language, views, practices, and teaching methods. The in-studio observations allowed me to gain insight into Professor Klein's studio course and the similarities between our two disciplines—Landscape Architecture and Interior Architecture and Product Design. Both of our studios build upon previous studios and help to build foundations for upcoming ones. Professor Klein's Interaction 2 Memo points out clearly the link between the continuation of learning from EDS2 into the second year. It also helped me to realize that we both teach studios in which we were not sole the authors of the syllabus or the exercises. I saw the advantages and disadvantages of teaching under such similar circumstances.

By writing Interaction 3 Memo, I evaluated what my students learned, not just the grade earned. A strong advantage of using student-learning performance as a measure the instructor really takes note of what the students are learning, how the students are learning. This takes the focus off the grading process.

This process has been a positive one. Personally, I was able to explain my thoughts on teaching and to define my personal teaching pedagogy further. I discovered I use a good amount of course materials formally in studio. I find teaching is a process of discovery for all involved: students learn from me, I learn from students, students learn from other students, and I learn from colleagues.

Appendix A: EDS Syllabus

Environmental Design Studies Program
Kansas State University

Syllabus

Environmental Design Studio 1 and 2
DSFN 201 and DSFN 202

Fall 2004/Spring 2005

College of Architecture, Planning, and Design
College of Human Ecology

Studios form the core of the curriculum in each of the four environmental design programs at Kansas State University: architecture, interior architecture, interior design, and landscape architecture. Studios provide opportunities to apply knowledge to design projects from other courses and from prior experience. Studios include some of the characteristics of lecture, seminar, laboratory, and related teaching environments, but are their own form of teaching/learning. Studios can provide very powerful learning experiences because of the interaction that goes on with peers, critics, faculty, and often design users, all within the studio's physical environment.

First-year design studio engages students in learning the language of design and in solving design problems with relatively few variables. The problems tend to become more complex in the second semester and even more so in upper level studios. As students progress through the semester and the studio sequence, they are expected to exhibit increased initiative, independence and competence in designing and presenting projects.

First-Year Studio Description

Foundation studies provide:

- An introduction to the principles, processes, and vocabularies of environmental design
- Instruction in two and three dimensional visualization of objects and spaces
- Instruction in the use of instrument-aided drawing, freehand drawing, and model building to represent and communicate design ideas at different scales of observation

Intent of the course

A. To provide an introduction to design education relative to the design professions of architecture, interior architecture, landscape architecture, and interior design.
B. To cultivate attitudes, values, work habits, and skills appropriate to both design

education and professional practice.

C. To establish basic understandings about the design process: the nature of design decisions, the factors which influence design and the solutions, vocabularies and analytic processes that are critical to successful design.
D. To provide an introduction to the techniques of two- and three-dimensional visualization of objects and spaces, with an emphasis on the relationship between design ideas and appropriate modes of communication.
E. To develop an understanding of the role of the design professional in society and of the value and importance of the designed environment.
F. To provide a set of design experiences whereby the student is motivated to express his/her creativity within ever-present constraints, and can assess his/her personal interest in and commitment to the design professions.

Role of the Critic

The primary role of the critic in a design studio is that of supplying critical evaluation of the students' design concepts and their development. Students may be exposed to several systems of value held by the various studio critics. Based on these alternative value systems and on their own background, students will build a system of values of their own, and thus habitually criticize and assess their own work. This development of self-criticism and reassessment is an important goal of the design critic.

The critic is also a teacher, and his/her principal subject matter is design methods, including the activities of defining and understanding design problems; proposing and testing various solutions; and carrying the best solution to a final goal. Each critic will present to his/her students a method or variety of methods for executing these activities, and a conceptual framework for evaluating the results.

The critic often takes on the role that is normally filled by the client. In this role the critic is a sounding board for the student's ideas. The critic brings questions and demands similar to those a client would have. The critic reacts to the student's proposed designs and is the second party in the dialogue necessary to the design process.

Finally, the critic evaluates student performance. This evaluation is not only concerned with the end product of any particular design project, but also the student's interests, work habits, communicative ability (verbal and graphic), rate and quality of development, and promise as a future professional.

In order to expose students to more than one point of view, critics from inside and outside the College including faculty and students from other course sections will be invited to formal and informal reviews of student work.

Content and Sequences

The topics covered by this course are fundamentals of design common to all environmental design professions. Topics will be explored in both two and three

dimensions, and in various contexts: interior and exterior spaces from the scale of a room up to the scale of a site.

Coordination

Faculty coordinate their efforts in teaching Environmental Design Studio 1 and 2. This syllabus serves as a framework for understanding both courses. It also guides faculty assigned to teach first-year design studios as they collectively refine the coordinated exercises for use within their own studios. Supporting assignments will be kept to a minimum. Thus, while there will be minor variations in the exercises and assignments during each semester, all students will be exposed to similar learning goals and do the same exercises in the first year. Students should welcome variation, learn from it, and communicate with their peers in other sections to benefit from this educational approach.

Fall Semester

- Spatial definition (awareness of types and degrees of interior and exterior enclosure, volumetric accommodation of activities and functions, spatial scale and continuity)
- Spatial order (awareness of two-dimensional and volumetric composition of spaces, ordering relationships, layering, circulation, entry/exit, transition, experiential sequence)
- Massing and form (awareness of volumes and masses, resolution of the sculptural aspects of form: buildings and other structures, furniture, land forms, vegetation, etc.)

Spring Semester

- Spatial definition (understanding of types and degrees of interior and exterior enclosure, volumetric accommodation of activities and functions, spatial scale and continuity)
- Spatial order (understanding of two-dimensional and volumetric composition of spaces, and awareness of building/site relationships, layering, circulation, entry/exit, transition, experiential sequence)
- Massing and form (understanding of volumes and masses, resolution of the sculptural aspects of form: buildings and other structures, furniture, land form and vegetation, etc.)
- Envelope and enclosure (limited understanding of the qualitative articulation of planes, surfaces and openings, which enclose space)
- Interaction of color (awareness of color theory, perception and symbolism of color, aesthetic and emotional/psychological responses to color and light)
- Topographic expression

These main topics will be the basis of the semester/year projects and will provide opportunities to address a number of related issues, including:

- Evaluation of prior design decisions, analysis of user needs, design philosophy
- Factors that influence design decisions (site and climate, anthropometrics, human behavior, image and symbolism)
- Design principles (concepts of order and ordering)
- Design archetypes and precedents (significant buildings, landscapes, and interiors)
- Design processes, analysis and synthesis techniques
- Presentation tools and techniques
- Work habits, attitudes and values
- Understanding professional education in the fields of architecture, interior architecture, interior design, and landscape architecture.
- The course content described above represents in a general way the material covered over a two semester sequence; different levels of achievement are set for Fall and Spring semesters, especially with regards to the graphic techniques and skills as shown in the schedule that follows.

Techniques and Skills

Graphic design communication is intimately tied to design thinking. The skills and techniques listed below are therefore understood to aid in exploring design problems and in communicating design ideas and concepts. A substantial amount of student activity in the studio will address acquiring and refining these skills and knowledge. Computer aided drawing, drafting, or employing <u>any</u> form of a three dimensional modeling program to complete project requirements is contrary to our intentions, and would subvert the primacy we assign to cultivating hand-drawing skills throughout the first year.

Fall Semester

- Hand lettering (competency in lower and upper case)
- Hand-drawn Orthographic Projection (competency in line quality, line hierarchy, conventions)
- Hand-drawn Multi view Drawing (competency in layout and construction of plan, section, elevation)
- Hand-drawn Paraline Projection (understanding of plan and elevation oblique, isometric, etc.)

- Freehand Drawing (understanding in line drawing, toning, building materials, landscape elements, entourage)
- Hand-drawn Perspective (understanding of freehand perspective, principles)
- Hand-drawn Model Building (awareness of models for study and presentation purposes)
- Hand-drawn Diagramming: the ability to express issues and ideas abstractly (awareness)

Spring Semester

- Hand-drawn Multi view Drawing (competency in construction of site plan, and auxiliary)
- Hand-drawn Perspective (competency in freehand and grid methods)
- Freehand Drawing (understanding of line drawing, toning, building materials, landscape elements, entourage)
- Model Building (understanding of study and presentation models)
- Hand-drawn Diagramming (understanding)
- Color (awareness of mixing basics/media and light)
- Topography (awareness of use of land form as a design determinant, and its graphic expression)

Vocabulary Reference List

The terms listed below do not constitute a complete and all-inclusive set of design terms. Rather, the terms are included in this document to give a sense of the kind of vocabulary or language which students after their first year should be able to use comfortably.

accent, geometry, archetype, harmony, rhythm, articulation, hierarchy, scale, balance, hue, shade, beam, cantilever, line, shape, chroma, mass, size, color, movement, space, column, motif, surface, complementary, orientation, symmetry, concept, texture, contrast, parti, tint, design, pattern, tone, dialogue, plane, translation, direction, point, dominance, polarity, unity, emphasis, position, value, figure/ground, proportion, variety, focal-point, reflection, volume, form, repetition

STUDENT RESPONSIBILITIES

Class Attendance and Conduct

Class meets three times a week (Monday, Wednesday and Friday) for three hours each session. Students are expected to be in class on time, to be in class during the entire period, to have the required equipment and supplies, and to be working on their design projects. Class time will be used for design, drawing, model-building, discussions, lectures, desk critiques, reviews and other related activities. The studios also provide a context for the development of self assessment and the interchange of ideas among peers.

Daily attendance will be taken. Students are required to attend class regularly throughout the semester. Unexcused absences will impact the final semester grade substantially. Reasons for any absence from class must be communicated to the professor in a timely fashion.

Listening to the radio, tape or CD player or TV during class time is not allowed, simply in consideration of everyone working in the studio. Outside of class time, it is only allowed with headsets. Smoking or chewing tobacco is prohibited by state law in all interior spaces with the exception of designated smoking areas. Design studios offer opportunities to learn professional work habits through the practice of scheduling time management, and the keeping of orderly records and work spaces. Adherence to the ethic that one should leave the environment in better condition than he or she found it is expected. You are passing through these studios for a short time and need to keep them in good shape for those that will follow you. Adherence to Kansas State University Policies regarding personal and group conduct is expected.

Student Performance

Criteria for student performance are stated in terms of awareness, understanding, and competence – levels of ability that students should achieve during their first year of studies.

- "Awareness" is familiarity with specific information, including facts, definitions, concepts, rules, examples and procedures. Students can recall and correctly associate their knowledge with appropriate circumstances.
- "Understanding" is the assimilation and comprehension of knowledge. Students can identify implications, can critically assess, can summarize, and can paraphrase their knowledge.
- "Competency" is skill in interpreting knowledge, in abstracting principles, and relating specific knowledge to other material. Students at this level can appropriately apply knowledge and skills to specific design problems.

While students, for example, are encouraged to explore wide variety of media to represent design ideas and concepts during the first two semesters, after the first year they are expected to have developed:

- competency in the use of pencil and ink on vellum, board, paper, mylar, trace;
- an understanding of various color media, such as Prisma pencil; and
- an awareness of reprographic techniques typically used by design professionals.

Cumulative Development

Throughout each semester, new design principles and concepts as well as a variety of skills, techniques will be introduced. Students are expected to understand the new material, and to apply it not only in the current exercise but also in subsequent studio work. Such cumulative development fosters a deepening in the student's understanding of design through the practice of repetition and reflection.

Notebook and Portfolio

Students are expected to keep their course syllabus, class notes, and project statements in a three-ring binder. Additional handouts and other material relevant to the

studio should also be kept in this binder in an organized fashion. This is separate from the sketchbook that each student will be encouraged to keep. A portfolio will be required in which all work should be kept in chronological order.

Student Academic Creations

Student academic creations are subject to Kansas State University and Kansas Board of Regents (BOR) Intellectual Property Policies. The BOR policy states:

"The ownership of student works submitted in fulfillment of academic requirements shall be with the creator(s). The student, by enrolling in the institution, gives the institution a non-exclusive royalty-free license to mark on, modify, retain the work as may be required by the process of instruction, or otherwise handle the work as set out in the institution's Intellectual Property Policy or in the course syllabus. The institution shall not have the right to use work in any other manner without the written consent of the creator(s)."

"Otherwise handle," as referenced in the BOR Intellectual Property Policy, includes display of student work in various media and use for accreditation purposes.

The Kansas State University Intellectual Property Policy can be found at: http://www.ksu.edu/academicservices/intprop/policies.htm.

Grades

Major design submissions will receive a letter grade weighted by the number of sessions or weeks devoted to the particular exercise. The criteria to be used in grading will be explained in the project statement. It is very important that students understand the nature of the project, what is expected, and how to address the issues of each assignment before spending time on the project. Feel free to ask questions and discuss ideas that arise during introductions of projects. There are no stupid questions.

All projects must be turned in complete and on time. Late projects will be penalized by as much as one letter grade per day. The exact penalty for incomplete work will depend on the discretion of the studio instructor - students should ask about this if it is not made clear.

Each letter grade carries a specific meaning:

A Means outstanding work. The work shows innovation and a significant depth of understanding of the project requirements. The project has been fully developed and well communicated graphically. Generally there has been an unusual or unique concept employed which enhances the solution. The full potential of the problem has been demonstrated.

B Means good work. Project solutions have exceeded all requirements of the project statement and show an above average depth of understanding. The project demonstrates an above average clarity of idea, execution and presentation.

C Means average work. The project solution adequately satisfies the project statement but generally lacks some depth of understanding and development. The overall project lacks innovation and craft is just adequate.

D Means poor work. The problem solution is extremely weak and lacks depth, understanding and innovation. Craft is weak and inappropriate to the class expectations.

F Means unacceptable work. The project does not resolve the problem issues. The work shows a lack of understanding and demonstrates skill inappropriate to this class.

To pass the course, the students must demonstrate competency in the semester's main topics and issues. To earn a superior grade, students must demonstrate virtuosity.

Academic Honesty

Any form of dishonesty or unprofessional conduct during the course will result in a failing grade for the project and/or course and potential suspension respectively from the College of Human Ecology or the College of Architecture, Planning, and Design. University policy states: "Plagiarism and Cheating are serious offenses and may be punished by failure on the exam, paper or project, failure in the course and/or expulsion from the University." The KSU Honor System includes the following implied pledge, whether or not it is stated by the student, "On my Honor, as a Student I have neither given nor received unauthorized aid on this academic work." The honor system is described at **www.ksu.edu/academicservices/fhandbook/fhxf.html**.

In the design studio, the issue of creativity and originality is often raised by students. Some students become concerned that ideas and forms did not spring spontaneously from their minds. In design, what has come before (ideas and forms) is most often the material out of which the designer will constitute his or her current proposals. This implies the study of and use of precedent. The fine line between plagiarism and original work can be found where students fail to absorb and understand precedents in such a way that they can be transformed and integrated into the particularities of new circumstances.

Disabilities

Students with disabilities of any kind should contact their studio instructor immediately at the start of the semester in order to discuss needs and accommodations that can be made so that course goals and objectives may be achieved in light of a student's

documented disabilities. The student should also contact Disabled Student Services in Holton Hall for more information and support.

Books/Materials

Required Books

Three required books have been selected carefully to become the foundation for a library that will be useful to the environmental design student for many years. They will be available for purchase at the K-State Union Bookstore and at Varney's Bookstore and have also been placed on reserve in Weigel Library, the Architecture and Design branch library in Seaton Hall. Required readings will be assigned from the books in the Fall and in the Spring semesters.

- Ching, Francis, D.K., **Architectural Graphics**, 4th edition
- Ching, F.D.K., **Architecture: Form, Space and Order**, 2nd edition
- Laseau, Paul, **Freehand Sketching**, 1st edition

Recommended Reading

Additional readings will be assigned from such books as follow, also on reserve in Weigel Library:

- Alexander, Christopher, et al., **A Pattern Language**
- Ching, Francis, D.K., **Design Drawing**
- Ching, F.D.K., **Interior Design Illustrated**
- Crowe, Norman, and Paul Laseau, **Visual Notes for Architects and Designers**
- Edwards, Betty, **Drawing on the Right Side of the Brain**
- Koberg, Don and Jim Bagnall, **The Universal Traveler: A Soft Systems Guide to Problem-Solving, & the Process of Reaching Goals**
- Mills, Criss B., **Designing with Models**, 1st edition
- Wahlschlager, Charles and Cynthia Busic-Snyder, **Basic Visual Concepts and Principles: for Artists, Architects and Designers**, McGraw-Hill, 1992.
- Wang, Thomas, **Pencil Sketching**
- Zevi, Bruno, **Architecture as Space**

Students are expected to familiarize themselves with Weigel Library for course work, but also as a resource for serendipitous browsing.

Materials

The list below applies to general materials and equipment needed in the studio. The K-State Union Bookstore and Varney's sell most of these items in two kits identified by the

course number **DSFN 201**. The kits can be purchased for a very substantial savings compared to individual purchases, along with a few other items, in order to get started. The recommended drawing board is sized to fit into the available lockers; otherwise, art and drawing materials from previous classes and use are welcome. Students are encouraged to discuss a selection of colored pencils, inking pens and sketchbooks with their instructors before buying such items. Specific materials needed for each project will be discussed as projects are introduced.

Drawing Kit
23"x31" Drawing Board
23"x31" Board Cover
Double Sided Tape
T-square 30"
Trace Paper 18"x50 yds. Yellow
Sandpaper Pointer
30/60 Inking Triangle 12"
45/90 Inking Triangle 12"
30/60 Inking Triangle 4"
Adjustable Inking Triangle 12”
Berol Lead Pointer
Compass w/Ink Adaptor
Ames Lettering Guide
Architect Scale with clip
Drafting Brush
3 Lead Holders
Drawing Leads - (4H; 2H; F; HB; 2B)
“Clic” Eraser
Kneaded Eraser
Vinyl Eraser
Erasing Shield
Drafting Dots
Vinyl Pouch
Inking Circle Template
Push pins – Silver with a long point

Model Making Kit
Utility knife
X-Acto brand knife with cap
(2) Blades 5/pks.
Cork Backed Ruler 24" (pref.: stainless steel)
Small metal triangle
Self-healing cutting mat 18"x24"

Not in Kit, but Necessary
3 Ring Binder
Sketchbook (individual instructors will specify)

“Ebony” or Berol 314 soft lead sketching pencils
Combination padlock for your locker door
Sharpie Marker
Tackle box or other means for carrying most of your supplies

Note that you will be sketching outdoors during many classes or going on field trips - you will want to have a small box or envelope for carrying selected pencils and supplies in a back pack.

Appendix B: My Personal Syllabus

DFSN 202 Studio: MWF 2:30-5:20 February 2, 2005

Instructor: Katrina Lewis
Office Hours: by appointment
Office: Seaton Court 104D
Contact Information: katrina@ksu.edu

- **Take initiative!** Read assigned material, research, ask questions, sketch, draw, etc. You are expected to have your completed work up-to-date and with you at the start of each studio. Also, always have your sketchbook, trace paper, chipboard, drafting tools, books, etc. Buying supplies during studio time will not be permitted.

- Maintaining a **positive** attitude toward the class assignments, other students, and the instructor is required. Class participation is a key factor to your success. You need and will learn to take and give constructive criticism. Take notes! Come to class prepared to work and discuss. There are no stupid questions. You must ask if you do not understand—get feedback. **Communication is key!** Additionally, you are expected to maintain a professional stature at all times. **Unprofessional attitudes or actions will not be tolerated.**

- Draw everyday in your sketchbook. You need to have the sketchbook with you each studio session. This course is about visual communication. The majority of the semester's exercises will be rendered in ink on mylar. The sketchbook is a great opportunity to experiment with other forms of media. The sketchbook should be turned in periodically throughout the semester. Times and dates may not be announced for submitting the sketchbook for review.

- Studio attendance is mandatory. **Immediately** email the instructor regarding anticipated absence; if the instructor is not notified ahead of time the studio class missed will be considered an unexcused absence. Please note that your email does not automatically excuse you for the absence. **Excused absences are of a personal or family emergency matter, an illness with a note from a physician, or other matters discussed and deemed excusable by the instructor prior to the absence.** Every three unexcused absences will lower the final grade by one letter grade accordingly.

- Be on time! **Every three tardies counts as one unexcused absence.** Tardy means being late at the start of studio or leaving before the end of studio. Making up a missed quiz will depend on the situation and instructor's discretion.

- No radios, headphones, or laptops are to be in use during studio hours. Please turn off your cellular phones during studio. If your phone does ring during studio hours, you will lose your daily assignment points for that particular date.

- Keep high standards at all times. You need to manage your time and use it productively. Work in studio, during, and after class. Appropriate conversations and materials in the studio environment are necessary to create an atmosphere that is conducive to learning. Conversations between students should be directed at the particular exercise that is assigned.

- Redesigning, reiterations, and successive refinements of drawings and the design are necessary to build skills and will be encouraged as a working process. The evolution of design ideas and solutions through the use of drawings, study models, written ideas, research, precedent studies, crits, etc., are essential in taking your design to its fullest potential. An elegant, well-thought out design solution is highly unlikely on your first attempt. Get feedback and rethink your design. Be your own critic.

- It is important to develop habits and schedules that allow you to meet deadlines. During the course of a single exercise, intermediate deadlines are set up for you and your design's benefit to move you forward to the deadline. If you do fall behind, catch up quickly. Lagging will only compound and hinder you and your design from moving forward positively. Each studio, exercises, and outside assignments build upon previous ones.

- Your creativity and passion for your work and profession shows and will be evident in your conceptual thinking, design, presentation, craftsmanship, etc. Care about your work! Last minute work obviously shows; use your time management skills well. **Exercises are due on the date and time specified by the instructor.** Incomplete exercises will not be graded. Late exercises will be penalized by one letter grade per day overdue. Exercises may **not** be re-submitted for reconsideration.

- **General Grading Notes:** Your final grade will be calculated based on the four exercise grades you have **earned** during the semester. A single exercise grade is calculated by the grade multiplied by the number of weeks used for completion multiplied by the weighted percent.

  20% → Exercise 1a: grade X 3 weeks
  10% → Exercise 1b: grade X 2 weeks
  10% → Exercise 2: grade X 2 weeks
  10% → Exercise 3: grade X 2 weeks
  40% → Exercise 4: grade X 5 weeks
  10% → Announced and pop quizzes, studio participation, studio assignments completed/up-to-date, sketchbook, extra credit, etc.

  100% → 4 Exercises & 14 weeks

- Studio assignments need to be up-to-date on a daily basis and are recorded. Announced and pop quizzes are given periodically throughout the semester to hold students responsible for the required and assigned readings. The questions are drawn explicitly from the required readings, class discussions, syllabus, etc. Announced and pop quizzes, studio participation, studio assignments completed/up-to-date, sketchbook, extra credit, etc. has a weight of 10% in the total semester grade.

- I do not have consistent weekly office hours, instead relying on you to inform me of when you need an appointment. Contacting me by e-mail is the best way to communicate outside of studio. Typically, I respond within twenty-four hours. **Please proofread your emails before sending.** You are not holding an informal conversation via email. If an email is unprofessional (i.e. no use of punctuation, improper capitalization, spelling errors, and no details explaining the message) you will receive your email returned without a reply and asked to make corrections, proof, and resend it.

- Review the syllabus for EDS 1 (DSFN 201) for Fall 2004.
- The Instructor will announce, accordingly, in studio if further additions or changes to this information are necessary.

Anyone entering on the study of ARCHITECTURE must understand that even though a plan has abstract beauty on paper, the four facades may seem well balanced and the total volume well proportioned the building itself may turn out to be poor ARCHITECTURE. Internal space, that space which cannot be completely represented in any form, which can be grasp and felt only through direct experience, is the protagonist of ARCHITECTURE. To grasp space, to know how to see it, is the key to the understanding of building.
– Bruno Zevi

Appendix C: Student Work Samples

Summary of Student Work Samples and Instructor Comments

The following pages illustrate Student Work Samples for Exercise 1a, Exercise 1b, Exercise 2, and Exercise 4.

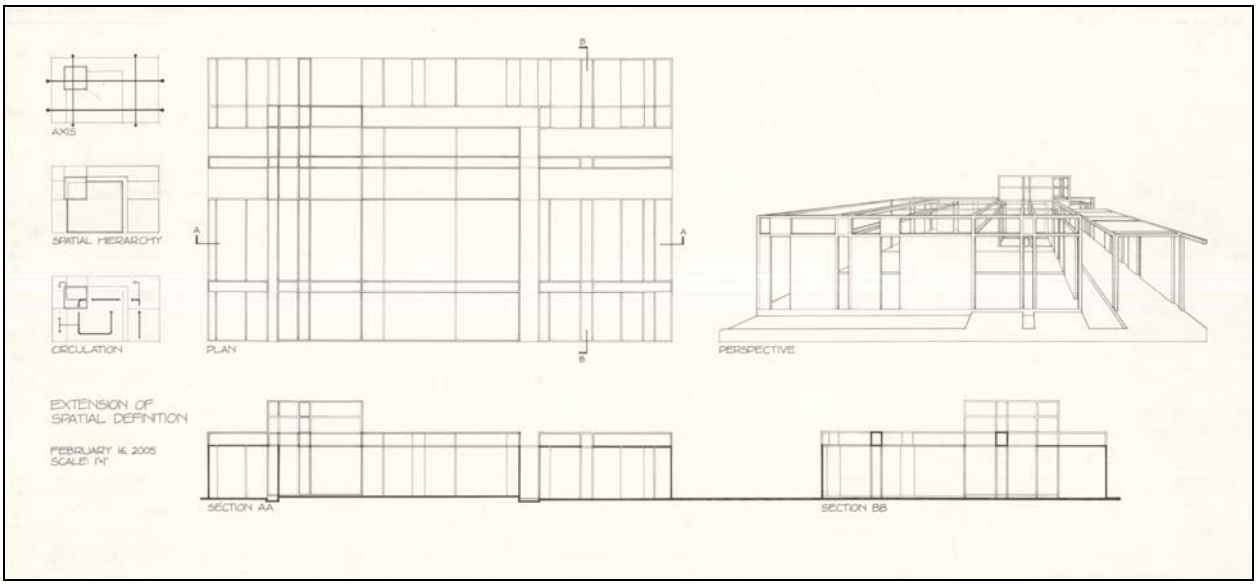
Each of the four exercises are organized with Student Work Samples illustrating a "High Pass," a "Middle Pass," and a "Low Pass;" an Exercise Statement; and the Exercise's Student Checklist with the Tentative Grade Sheet. For each Student Work Sample there should be the following: an overall scan of the submitted drawings; instructor comments on student learning; 3 to 4 photographs of the submitted model; an overall scan of drawings with instructor comments during the grading process; enlargements of the instructor's comments; and the student's scanned grade sheet.

I have found a direct correlation between the amount of constructive criticism comments that I write on students' submittals and grade earned. The relationship is as such: the fewer comments made by the instructor, the higher the grade earned. The more instructor comments that are written to explain to the student what they do not understand and are illustrating correctly, the lower the grade is.

Please note:
Exercise 3 was not illustrated due to it being a group exercise. Exercise 3 was difficult to see individual student learning; however, the following documents are included to illustrate the continuity between the other EDS2 Exercises: Exercise 3 Statement; the Field Trip Assignments; Exercise 3 Student Checklist with the Tentative Grade Sheet; and the Self and Student Evaluation given after the exercise has been submitted.

There are no drawings with instructor comments for Exercise 1a and Exercise 4.

Exercise 1a: "High Pass"



Original Mylar Drawings for Exercise 1a: "High Pass"

Instructor Comments on the Student Learning for Exercise 1a: "High Pass"

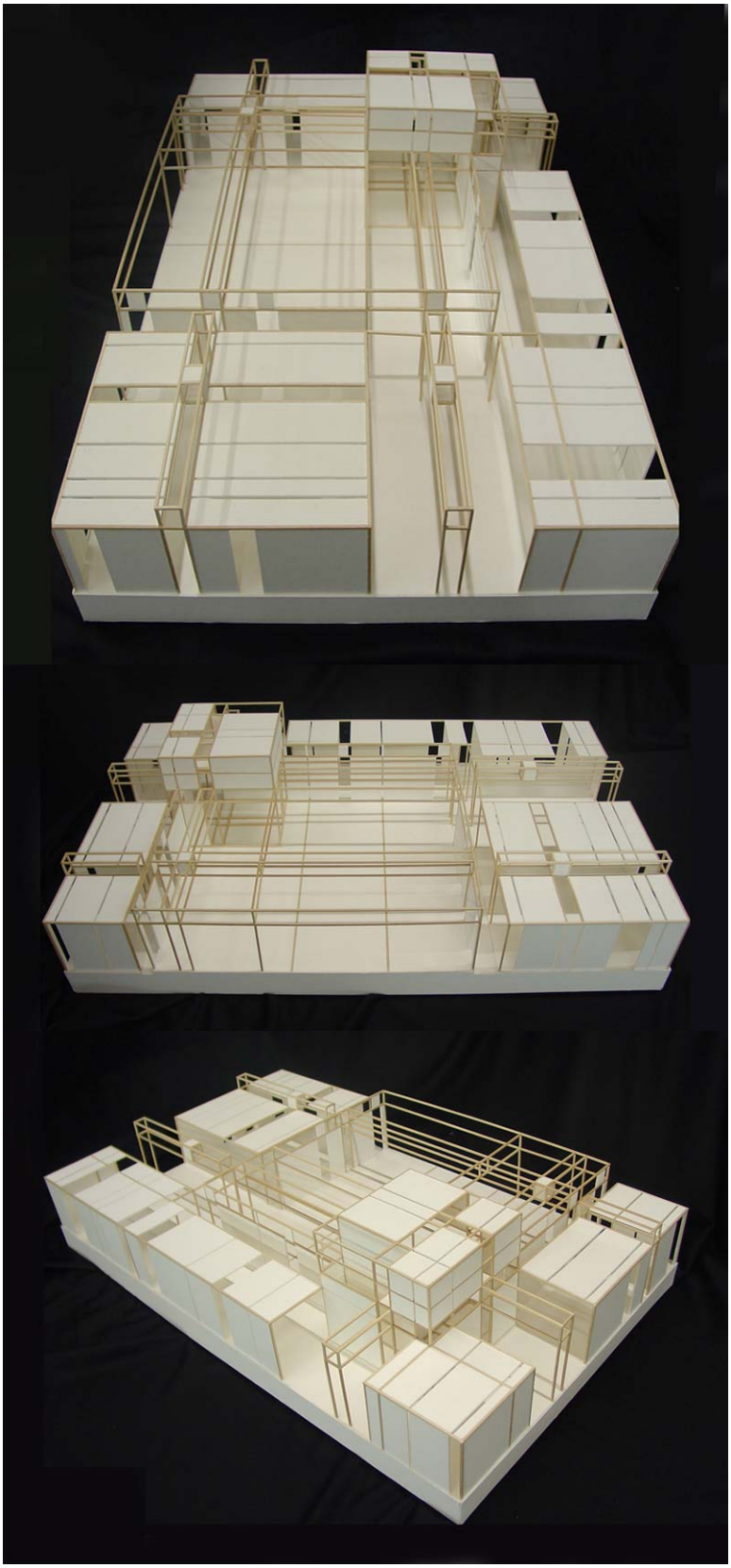
Overall Comments: An amazing project. I had to look for "issues" to point out to the student. If anything, this student could have pulled back a bit and went overboard with the complexity of the design, especially building the model.

Design: The overall design strategy and concept are VERY strong. The student's design approach is complex creating strong "Spatial Definition." The student uses a consistency of elements (i.e. "line" and "plane") to create a design linking the interior of the cube to the exterior of the field (i.e. "Spatial Extension and Continuity"). There is a complexity of "Spatial Overlap and Multiple Readings" in the field with the use of the "line" and "plane." Additionally, the student thought about the use of the circulation elements. This design was the most complex and well-thought out in the studio.

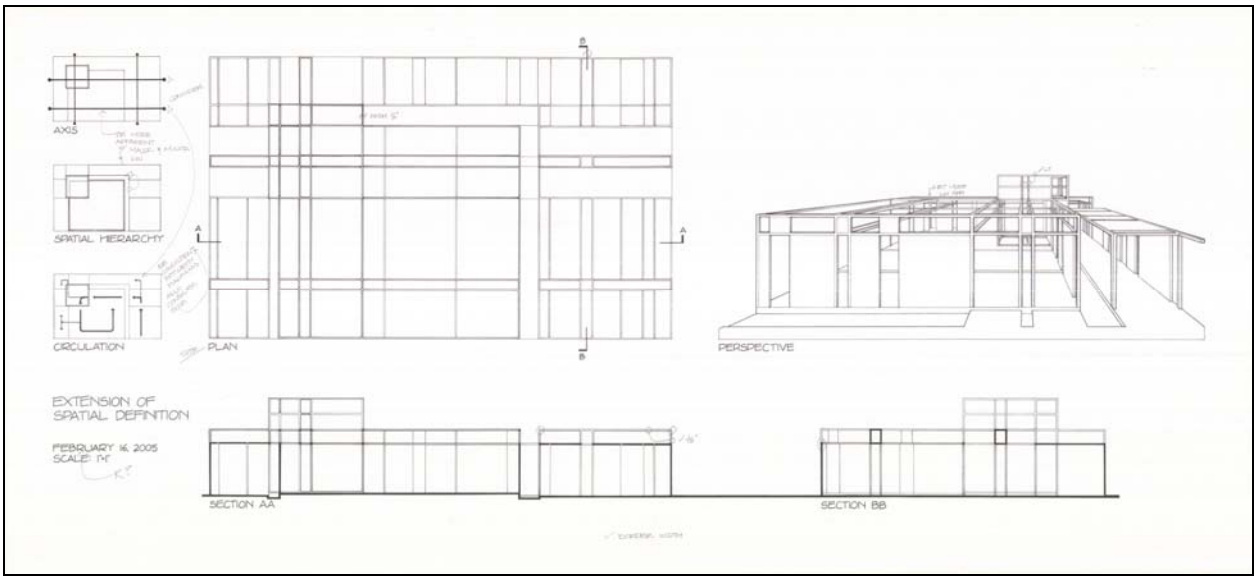
Presentation Layout: The diagrams read well and create a dialogue with the viewer, explaining the design's story.

Drawings: The construction of the drawings was strong, especially for the amount of detail within the design. The quality of the drawings with line quality and readability was amazing. The diagrams needed some work on use of consistency of elements.

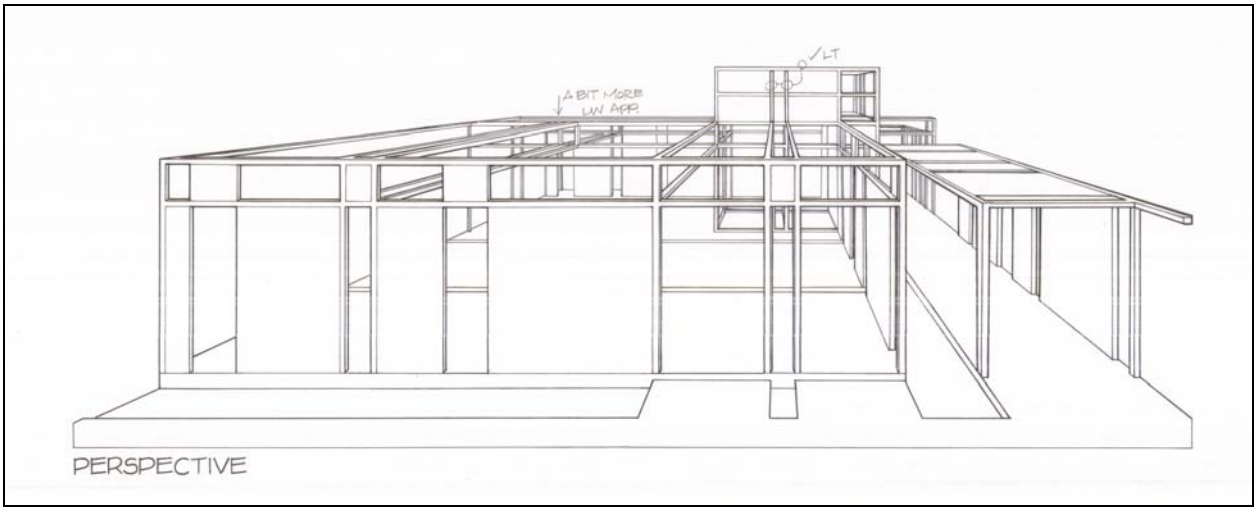
Model: The craft of the model was STRONG.



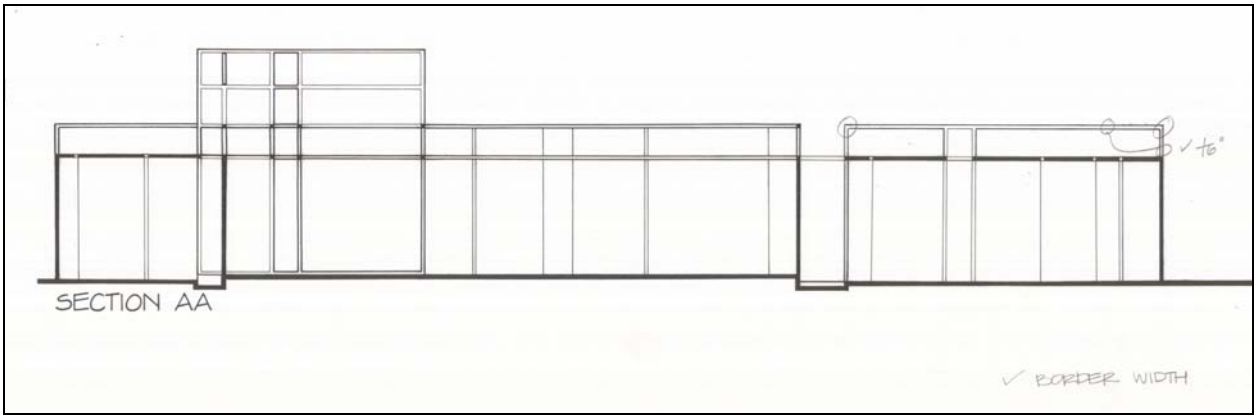
Model for Exercise 1a: “High Pass”



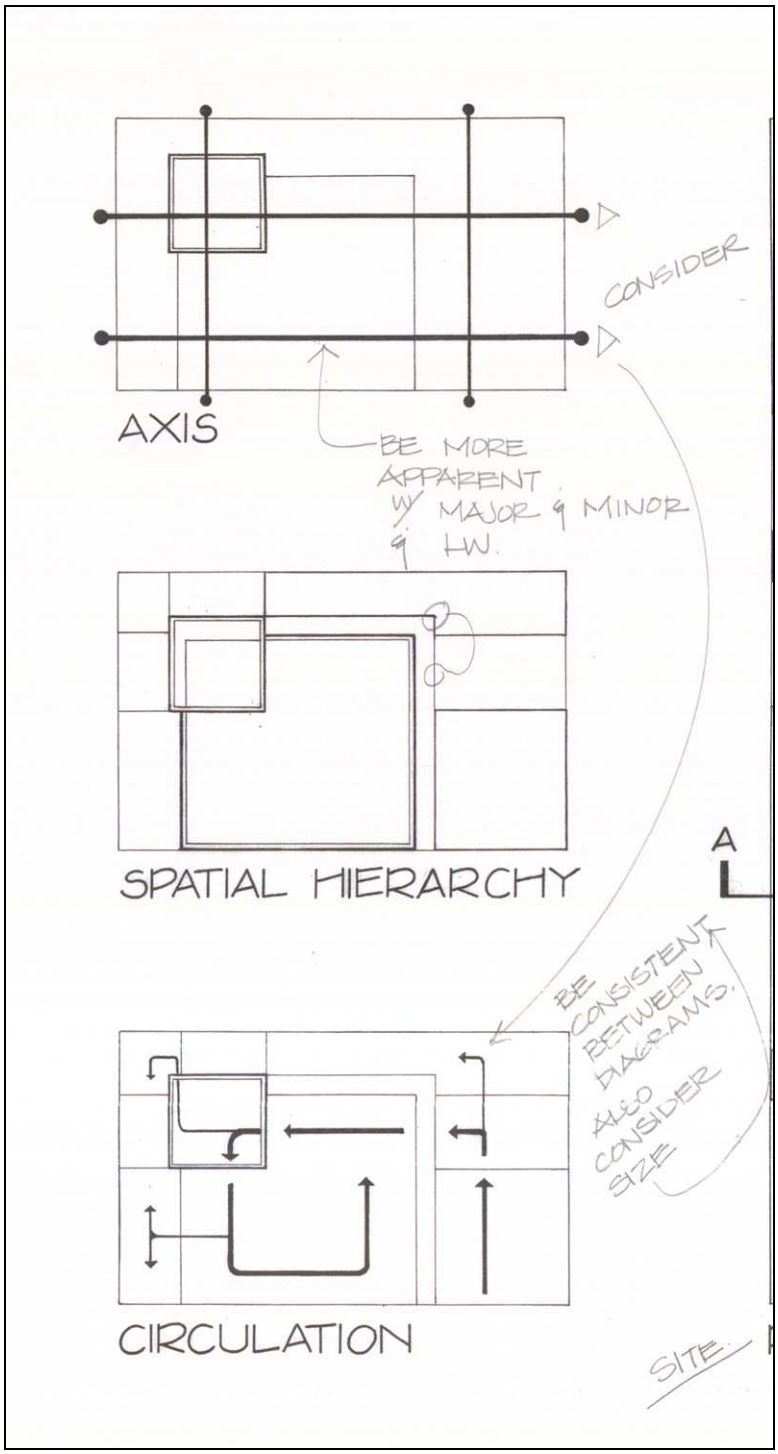
Student Copy with Instructor Comments for Exercise 1a: "High Pass"



Perspective with Instructor Comments for Exercise 1a: "High Pass"



Section AA with Instructor Comments for Exercise 1a: "High Pass"



Diagrams with Instructor Comments for Exercise 1a: "High Pass"

DFSN 202
Exercise 1A: Cube Abstracted into a Field

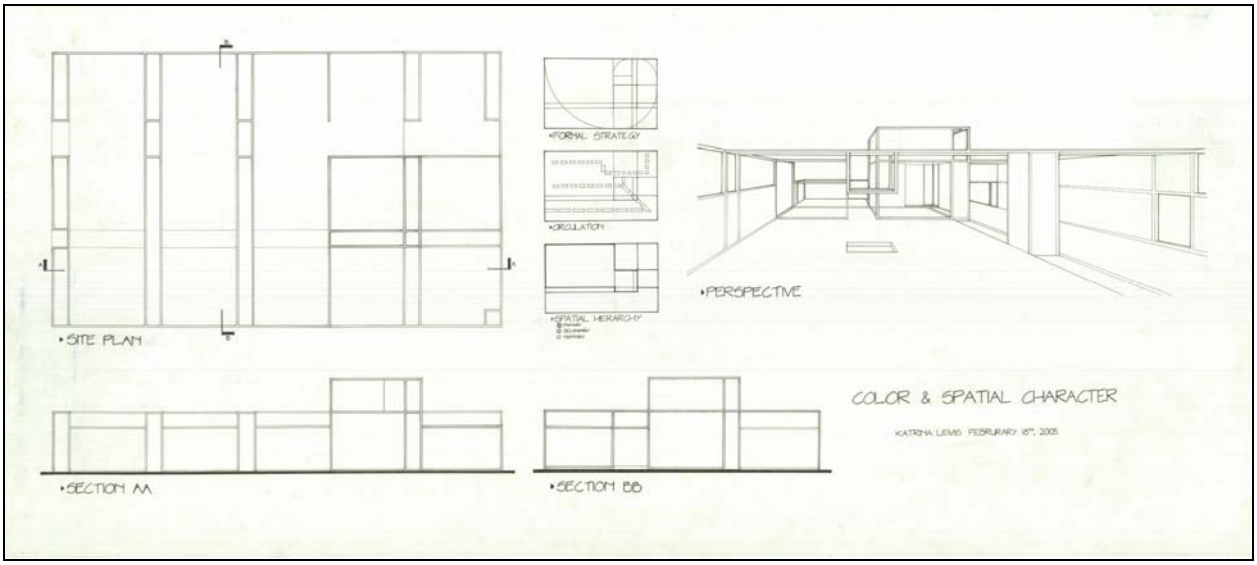
02/28/2005

Student:

Evaluation Criteria	Strong	Adequate	Weak
Exercise 1A: Extension of Spatial Definition & Relationship Between Interior & Exterior			
• **Design** • Design Process: Approach, composition, & exploration/effort.	X A VERY COMPLEX DESIGN +		
• Spatial Definition: Clearly defined & hierarchically ordered volumes of space with the use of circulation elements.	X		
• Spatial Extension/Continuity: Among the interior spaces of the cube and the exterior spaces with complexity of spatial overlap/multiple readings in the field.	X STRONG USE OF MASS VS.		
• Formal Strategy & Design Concept/Theme: Consistency of strategy/systemic thinking underlying design decisions.	VOID + X		
• **Presentation Drawings & Model** • Construction of Plan & Sections: Correct correspondence of orthographic views and clear accurate drawings including appropriate placement of section cut indicators, dashed lines, etc.	GOODNESS A JOB TO ✓. X WATCH 1/16" ACCURACY		
• Line Quality/Readability/Legibility: All lines sharp, black, and appropriate line hierarchy of at least 3 distinct line weights, consistently applied.	X		
• 3 Diagrams: Evidence of consistent and rational decision-making process through drawing communication and graphic quality. WATCH LQ	→ ♀ •	• BE CONSISTENT X	
• Accuracy of constructed one-point perspective communicating a convincing perspective with appropriate line hierarchy of distinct line weights, consistently applied.	LQ+ C+. X ↳BE MORE APPARENT.		
+ • Quality of Model Craft: sharp cuts, neat joinery, and overall elegance of engineering.	X WATCH THE FIELD'S EDGE		
• Lettering: Consistency of structure, size, and proportion of letters; Line Quality; Spacing between individual letters & optically well spaced words. CONSIDER RATIO OF R OR R	SITE PLAN X		
Project 1A Grade (x 3 weeks x 20%)	A.		KEEP

Student Grade Sheet for Exercise 1a: "High Pass"

Exercise 1a – "Middle Pass"



Original Mylar Drawings for Exercise 1a: "Middle Pass"

Instructor Comments on the Student Learning for Exercise 1a: "Middle Pass"

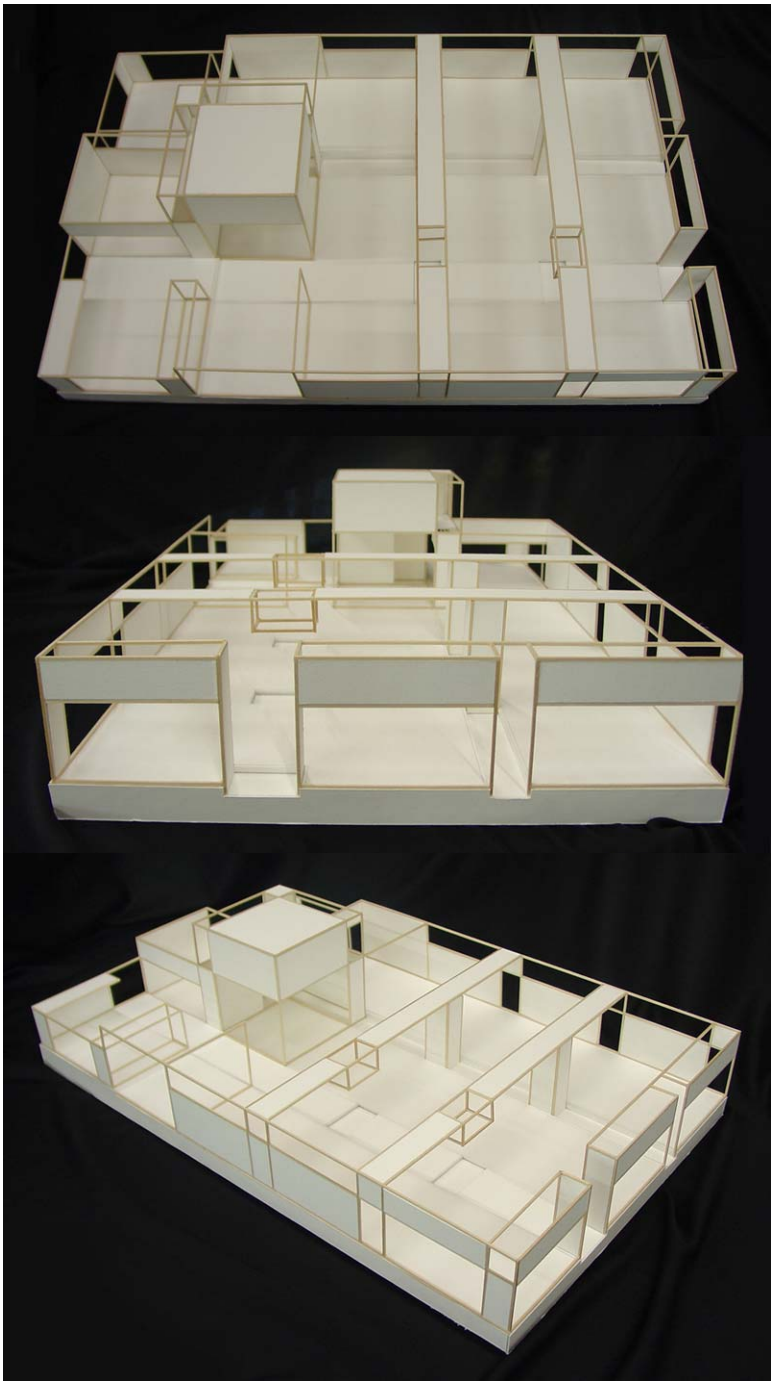
Overall Comments: This design was simpler in comparison to the "High Pass" example. The student needed to have demonstrated the technical aspects of the drawings (i.e. construction and line application) better.

Design: The overall design strategy and concept are VERY strong. The student's design approach is simple, yet creates strong "Spatial definition." The student uses overhead elements to create definition from the cube's interior to the field's exterior. The designer shows his/her sensitivity to subtle changes, without breaking the design's continuity. The student demonstrates the use of the circulation elements and how to overlay them within this design.

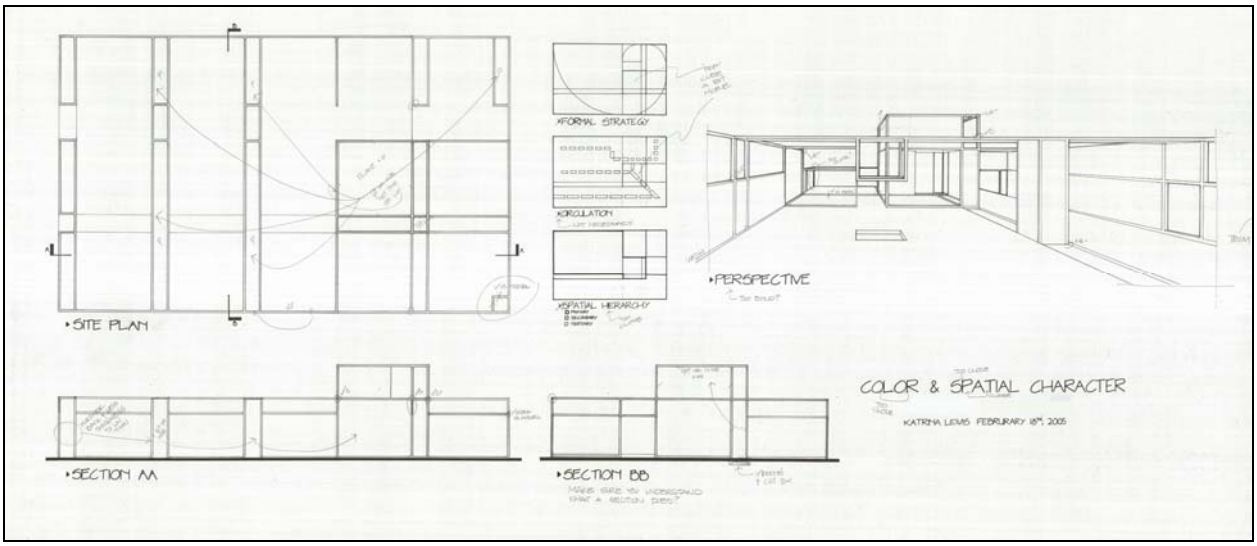
Presentation Layout: There is too much "white" space around the title block. The optical spacing between letters is too close.

Drawings: The construction of Section BB is weak. The student indicated a misunderstanding of what a section is supposed to do in Section BB. Line quality and readability is weak. The student does not indicate an understanding of the difference between a "Non-Spatial Edge" and a "Surface/Texture Line Weight." The line weights are not consistently applied, with lines being too close in thickness.

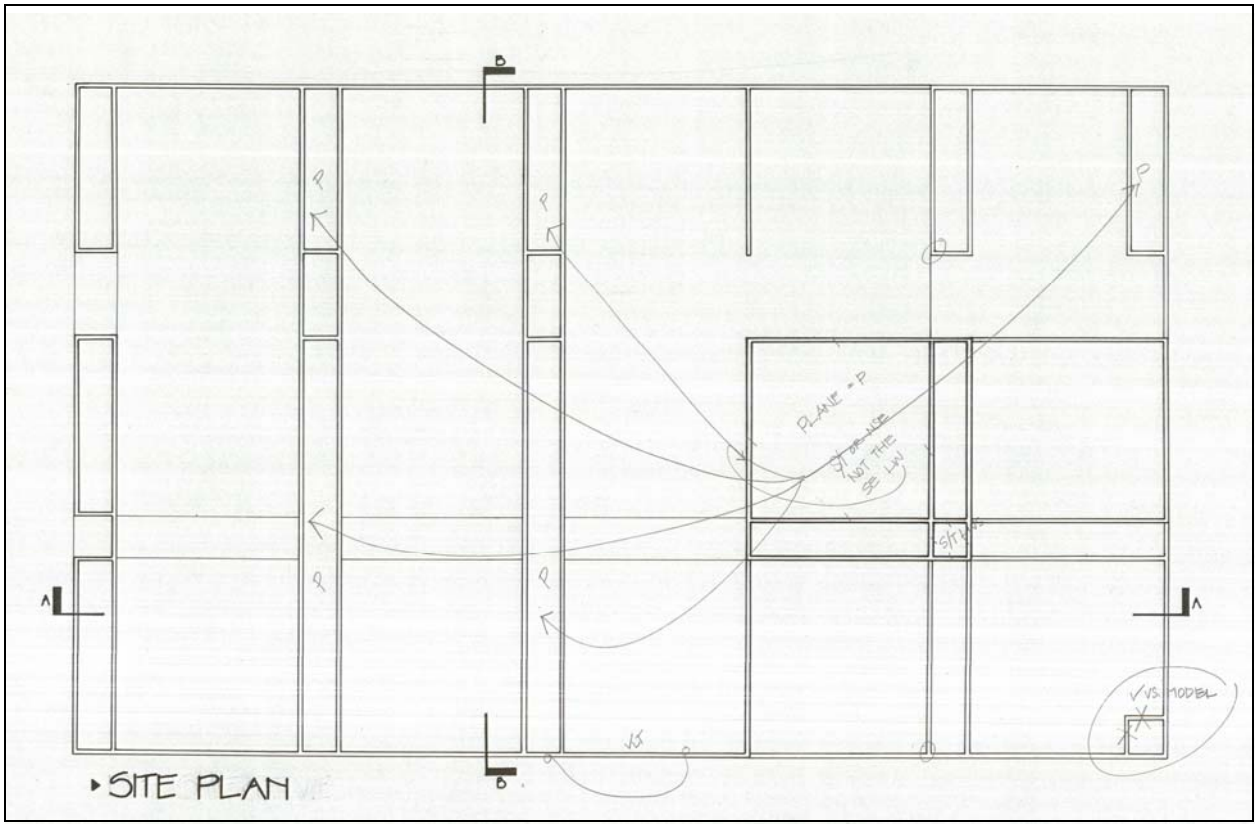
Model: The student needed to watch the number of glue marks on the model.



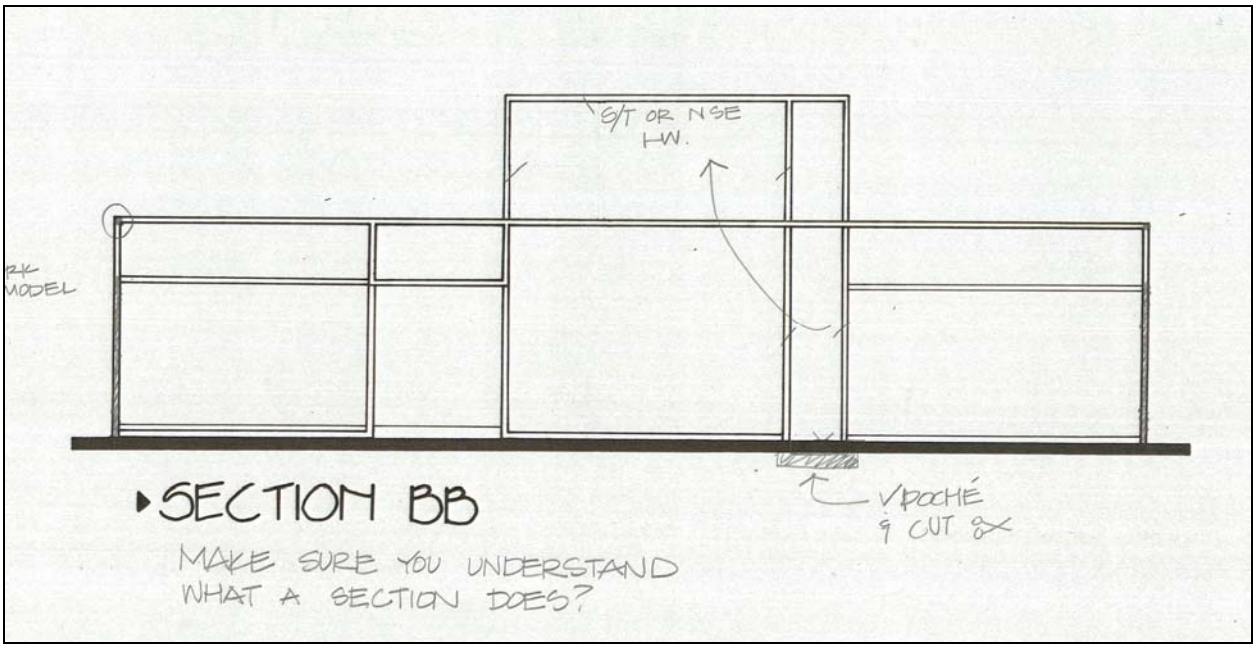
Model for Exercise 1a: “Middle Pass”



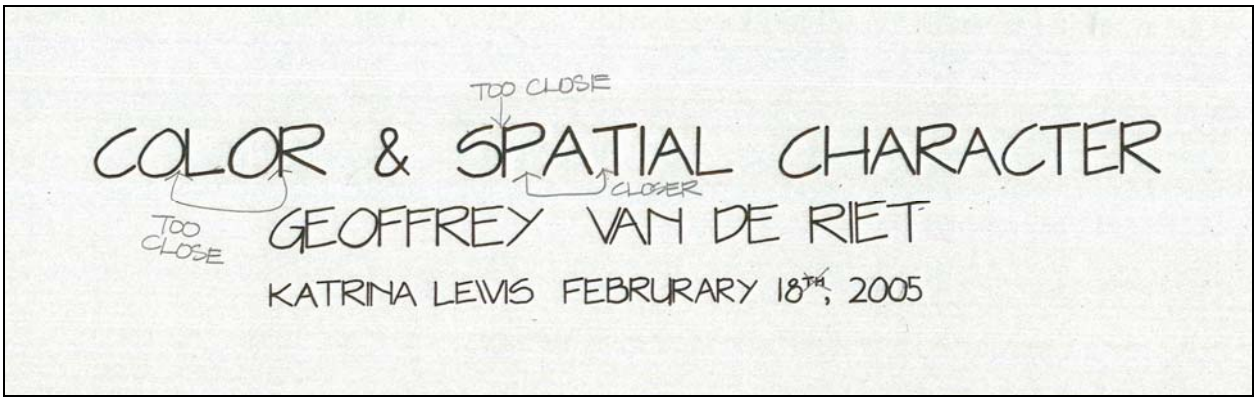
Student Copy with Instructor Comments for Exercise 1a: "Middle Pass"



Site Plan with Instructor Comments for Exercise 1a: "Middle Pass"



Section BB with Instructor Comments for Exercise 1a: "Middle Pass"



Title Block with Instructor Comments for Exercise 1a: "Middle Pass"

DFSN 202
Exercise 1A: Cube Abstracted into a Field

02/28/2005

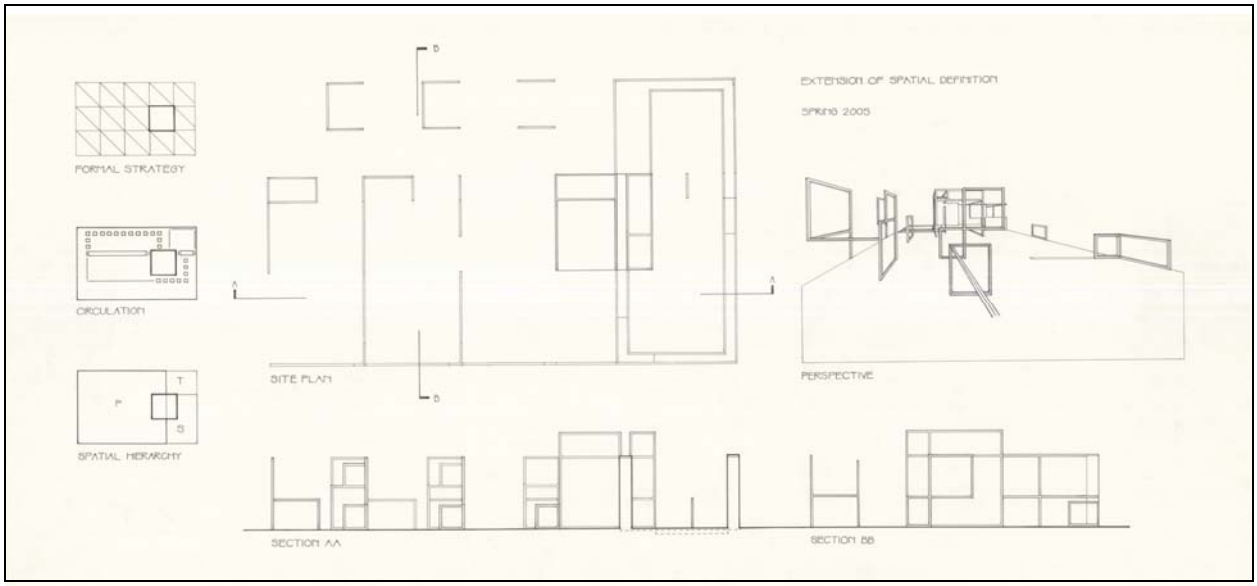
Student:

Evaluation Criteria	Strong	Adequate	Weak
Exercise 1A: Extension of Spatial Definition & Relationship Between Interior & Exterior			
• **Design**		VERY SIMPLE YET COMPLEX +	
• Design Process: Approach, composition, & exploration/effort.	X		
• Spatial Definition: Clearly defined & hierarchically ordered volumes of space with the use of circulation elements.	X		
• Spatial Extension/Continuity: Among the interior spaces of the cube and the exterior spaces with complexity of spatial overlap/multiple readings in the field. (IN THE ABOVE PLANE +)	X		
• Formal Strategy & Design Concept/Theme: Consistency of strategy/systemic thinking underlying design decisions. VERY THOUGHTFUL	X		
• **Presentation Drawings & Model** ✓ WORK			
• Construction of Plan & Sections: Correct correspondence of orthographic views and clear accurate drawings including appropriate placement of section cut indicators, dashed lines, etc. (WORK ON) ✓ & POCHÉ			X
• Line Quality/Readability/Legibility: All lines sharp, black, and appropriate line hierarchy of at least 3 distinct line weights, consistently applied. (WORK ON) ✓ NEE & S/T LWS			X
• 3 Diagrams: Evidence of consistent and rational decision-making process through drawing communication and graphic quality.		X	
• Accuracy of constructed one-point perspective communicating a convincing perspective with appropriate line hierarchy of distinct line weights, consistently applied. (SOME LW ARE TOO CLOSE) WATCH LW!		X	
• Quality of Model Craft: sharp cuts, neat joinery, and overall elegance of engineering. WATCH GLUE		X	
• Lettering: Consistency of structure, size, and proportion of letters; Line Quality; Spacing between individual letters & optically well spaced words.		X	
Project 1A Grade (x 3 weeks x 20%)	B		

✓ & TRIM BORDERS

Student Grade Sheet for Exercise 1a: "Middle Pass"

Exercise 1a – "Low Pass"



Original Mylar Drawings for Exercise 1a: "Low Pass"

Instructor Comments on the Student Learning for Exercise 1a: "Low Pass"

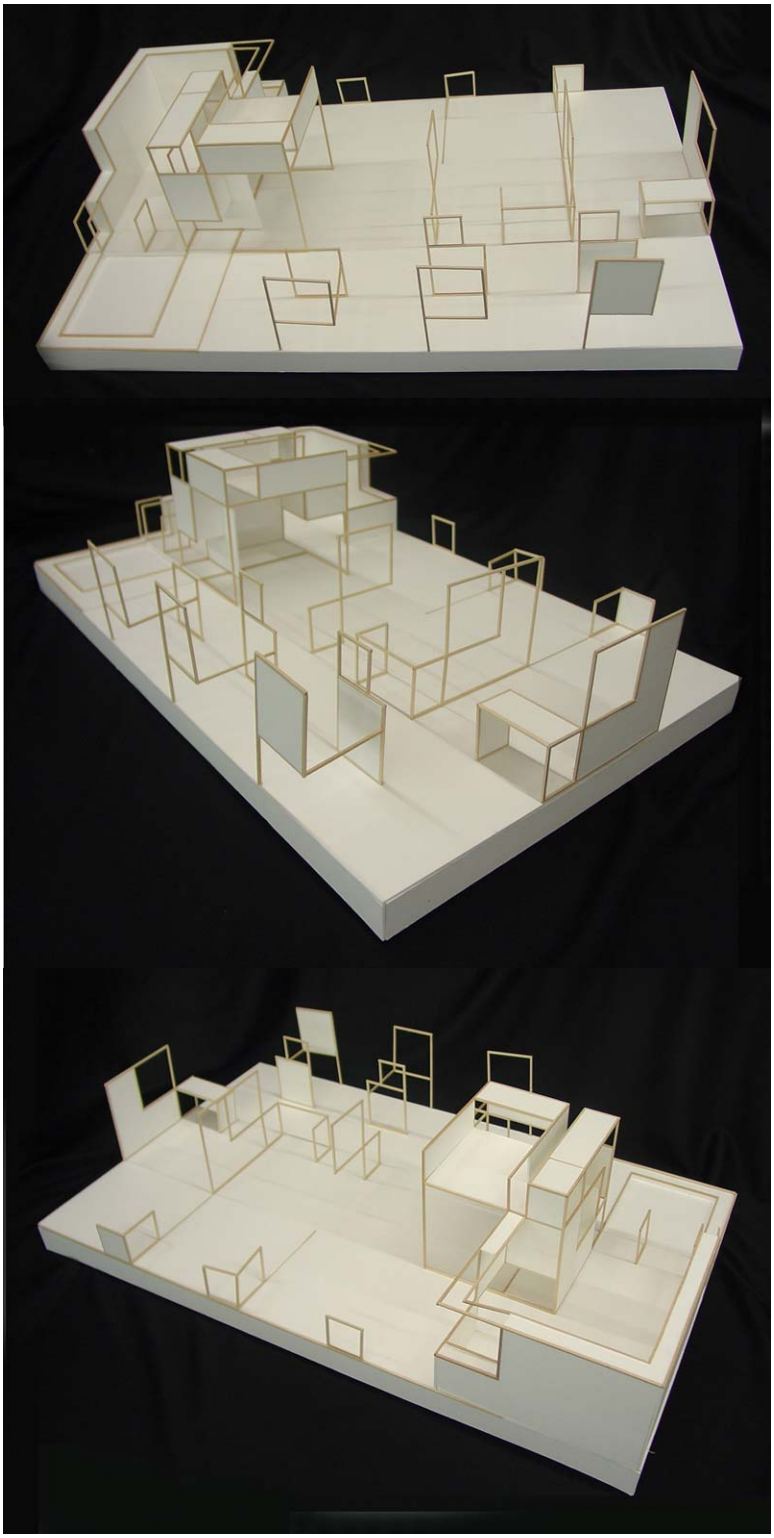
Overall Comments: From the start, the student struggled with this exercise. This exercise was rated as a "Low Pass," due to the design and the accuracy of the drawing construction.

Design: "Spatial Definition" within the overall design is not clear. The design's continuity between the cube's interior and the field's exterior needs to be better defined. There is created space, where it is not clearly understood whether it is part of one space or another. Circulation is not thought about clearly. The design is lacking in complexity. The student used the idea of "Reverse Pulling," but is not understood apparently in the design as it could have been.

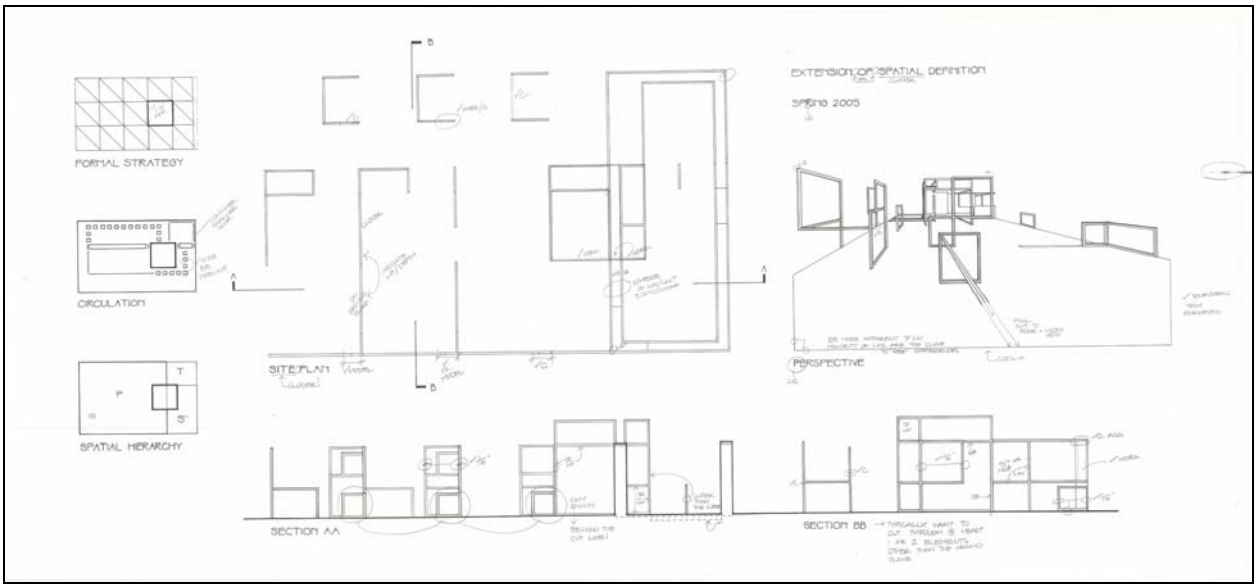
Presentation Layout: The layout is not trimmed with marks on the right side. This causes the drawings to be scanned crooked.

Drawings: The student did not review their drawings for accuracy. There are numerous construction "issues." Line quality and readability were weak. There is confusion on application of line weights to the drawings.

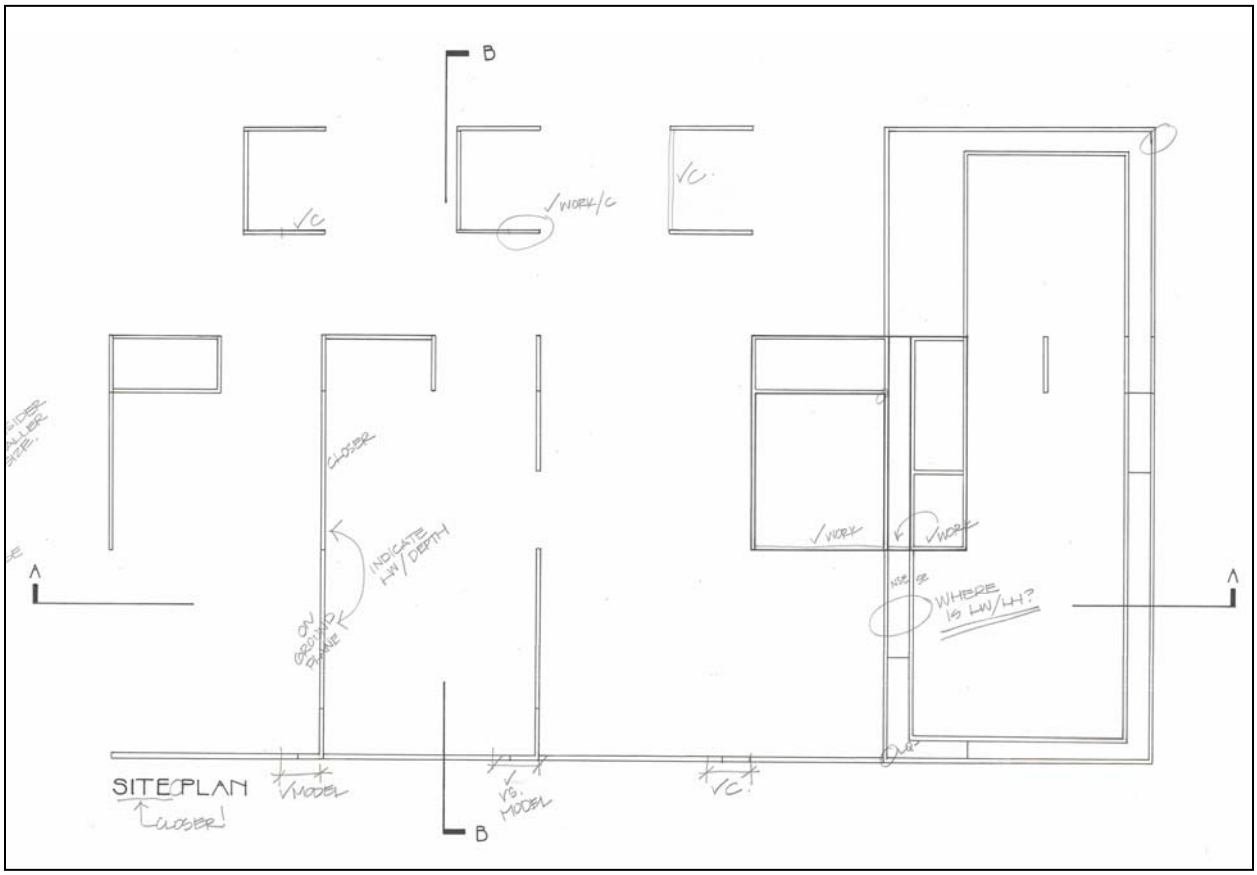
Model: The student needed to watch the number of glue marks on the model.



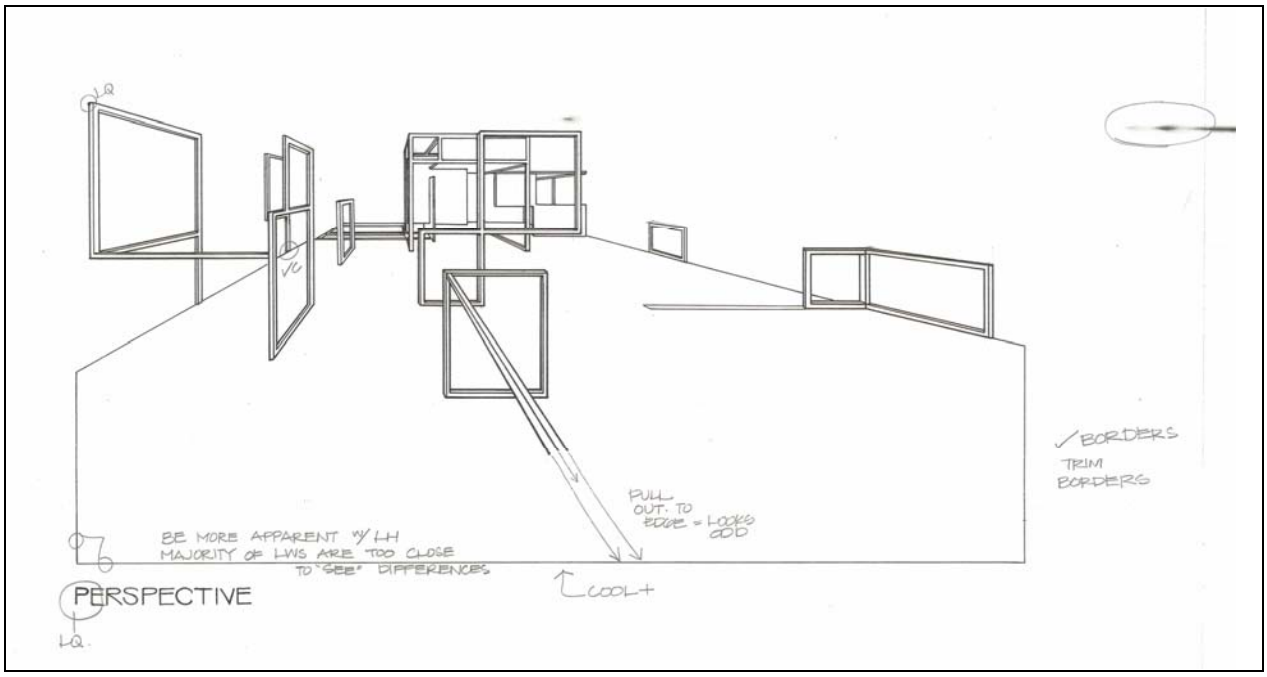
Model for Exercise 1a: “Low Pass”



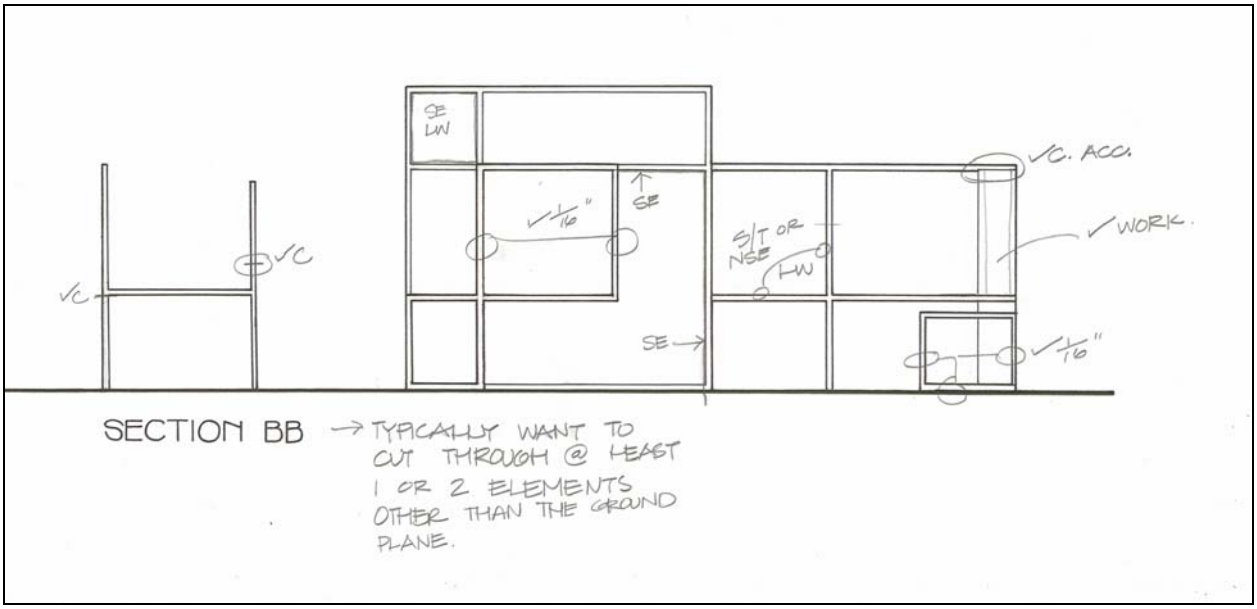
Student Copy with Instructor Comments for Exercise 1a: "Low Pass"



Site Plan with Instructor Comments for Exercise 1a: "Low Pass"



Perspective with Instructor Comments for Exercise 1a: "Low Pass"



Section BB with Instructor Comments for Exercise 1a: "Low Pass"

DFSN 202
Exercise 1A: Cube Abstracted into a Field

02/28/2005

Student:

Evaluation Criteria	Strong	Adequate	Weak
Exercise 1A: Extension of Spatial Definition & Relationship Between Interior & Exterior			
• **Design**			
• Design Process: Approach, composition, & exploration/effort.		X STRUGGLED W/ THE PROJECT. BUT KEPT @ IT +	
• Spatial Definition: Clearly defined & hierarchically ordered volumes of space with the use of circulation elements.		X	
• Spatial Extension/Continuity: Among the interior spaces of the cube and the exterior spaces with complexity of spatial overlap/multiple readings in the field.		X REVERSED PULLING + COULD BE STRONGER & MORE EVIDENT	
• Formal Strategy & Design Concept/Theme: Consistency of strategy/systemic thinking underlying design decisions.		X	
• **Presentation Drawings & Model**			
• Construction of Plan & Sections: Correct correspondence of orthographic views and clear accurate drawings including appropriate placement of section cut indicators, dashed lines, etc.		++ ✓ ACCURACY OF 1/16"	X
• Line Quality/Readability/Legibility: All lines sharp, black, and appropriate line hierarchy of at least 3 distinct line weights, consistently applied.		MAKE SURE YOU GRASP HH	X
• 3 Diagrams: Evidence of consistent and rational decision-making process through drawing communication and graphic quality.		X	
• Accuracy of constructed one-point perspective communicating a convincing perspective with appropriate line hierarchy of distinct line weights, consistently applied. FOCUS ON LQ-		X	
• Quality of Model Craft: sharp cuts, neat joinery, and overall elegance of engineering. & STRAIGHT CONNECTIONS		WATCH GLUE MARKS. X	
• Lettering: Consistency of structure, size, and proportion of letters; Line Quality; Spacing between individual letters & optically well spaced words. → CLOSER ALMOST TOUCHING			X
Project 1A Grade (x 3 weeks x 20%)		C+/B-	

WORK ON.

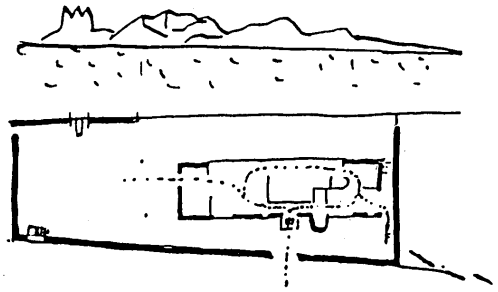
SHOW LAYERS W/ HW/HH

WORK ON

✓ & TRIM BORDERS -

Student Grade Sheet for Exercise 1a: "Low Pass"

EXERCISE 1A EXTENSION OF SPATIAL DEFINITION AND THE RELATIONSHIP BETWEEN INTERIOR AND EXTERIOR



Sketch by Le Corbusier

OBJECTIVES

Spatial definition
Spatial extension/continuity
Formal strategy

Formal consistency
Craftsmanship
Design process

PROJECT

In order to explore the relationship between “interior” and “exterior” space you are to place a 4"x 4" version of the cube which you developed last semester in a larger spatial field. You should subdivide the field into a series of clearly defined spaces that have a distinct relationship to the interior spaces of the cube and one another. A clear hierarchy of spaces should be produced and there should be no residual conditions, i.e. there should be no left-over space. The field is defined as a 1" thick 12" x 19.5" base.

You will need to decide which face of your cube will sit on the base. You may carve into the base 1/4" and build up vertical planes and 1/16" square vertical posts from the base to a height that does not exceed that of the intermediate horizontal plane of the cube. All relationships must be orthogonal. Each student will determine human scale for their cube.

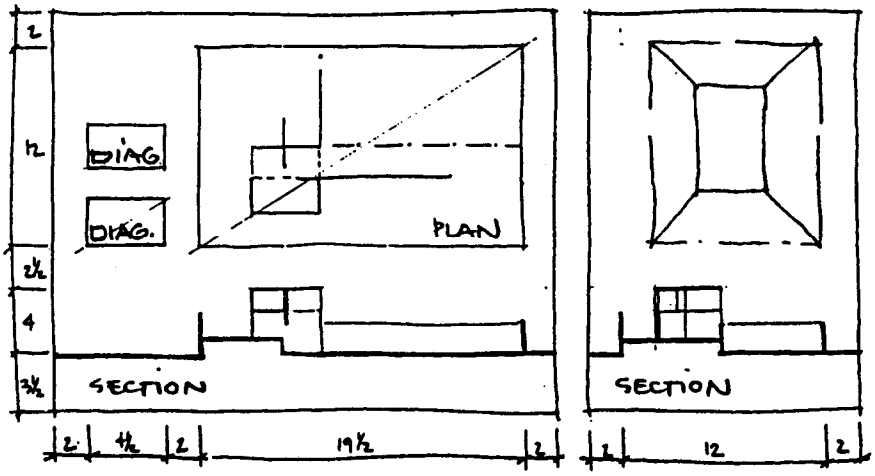
ISSUES

Position
Center versus edge
Means and degree of spatial definition
Spatial overlap and multiple readings
Hierarchy

REQUIREMENTS

The model should be made of white four-ply Strathmore board and white painted bass wood. You should make a foamcore base that is covered in Strathmore board.

The drawings will be ink on Mylar. The final presentation will include a plan, sections, one-point perspective and diagrams. The perspective view should illustrate spatial continuity between the interior of the cube and the exterior of the field. The format of the presentation is indicated below.



EVALUATION CRITERIA

Ability to clearly define space
Ability to create a hierarchically ordered system of spaces
Continuity among the interior spaces of the cube and the exterior spaces of the field
Complexity of spatial overlap/multiple readings of space
Consistency of strategy underlying the design decisions
Quality of drawings/legibility
Quality of model craft

READINGS

Ching, Frank. *Architecture: Form Space and Order*. Pages 177 – 225 & 319-369

SCHEDULE

To be announced.

DFSN 202

Exercise 1a: Cube Abstracted into a Field CHECKLIST

The following minimum requirements are due Saturday, February 5, 2004 at 7:00 p.m. in studio on mylar:

- ❑ **Final Model**
  - Perfectly crafted full-scale model: sharp cuts, neat joinery, and overall elegance of engineering.
- ❑ **Site Plan**
  - Place and label Section Cut Indicators in plan. (Remember style and size.)
  - Consider using dashed lines to illustrate objects/spaces below, above, or depressed that are not shown otherwise to reinforce your design concept.
- ❑ **1 Transverse Section and 1 Longitudinal Section**
  - Sections illustrate the most significant ends of the space -- the intent of a section is to illustrate the greatest number of relationships between significant interior spaces (*AG*, 3rd edition).
  - Consider using dashed lines to illustrate objects/spaces below, above, or depressed that are not shown otherwise to reinforce your design concept.
  - Reference the cube.
  - Do NOT Poche cuts!
  - Use a ground line beyond the field – remember floating drawings.
- ❑ **Minimum 3 Diagrams**
  - The diagrams illustrate your underlying design solution and evidence of a consistent and rational decision-making process.
    - **Spatial Hierarchy:** Observe, define, and address ALL (Primary, Secondary, and Tertiary) spaces created.
    - **Circulation:** Consider Public vs. Private and/or Primary, Secondary, and Tertiary paths.
    - **Location/Position of the Cube:** Your design rationale/formal strategy for location of the cube
  - Orient diagrams to the plan. Emphasize the cube with LW. Remember graphics and arrows!
- ❑ **Perspective**
  - Illustrating the relationship between the interior of the cube and the exterior primary space.
  - LW/LH appropriately applied.
- ❑ **Text**
  - Minimum amount of lettering: Label dwgs, scale, title, name, date, etc.
    - Lettering Form: Consistency of structure, size, and proportion of letters.
    - Line Quality: Black, sharp, and consistent.
    - Spacing between individual letters and optically well-spaced words.
  - Allow time to execute well-proportioned lettering. Consider placement of titles and blocks of information in relation to drawings.

<u>Remember:</u>

- Use a Scale of 1” = 1”.
- Composition of Layout: Refer to Project 1A layout handout posted in studio.
- Focus on: Overall visual balance, figure/ground distribution, readability, and consider the relationships and orientation between drawings.

- Crop Drawings! Cut borders of final submitted drawings to equal distances for the top and two sides and increase the bottom border distance by ½".
- **Line Hierarchy is necessary to show depth in ALL drawings.** *Continue to work on* Line Quality: All lines sharp, crisp, black, and **appropriate line hierarchy** of at least **3 distinct weights, consistently applied.**

The Instructor will announce, accordingly, in studio if further additions or changes to this document are necessary.

DFSN 202

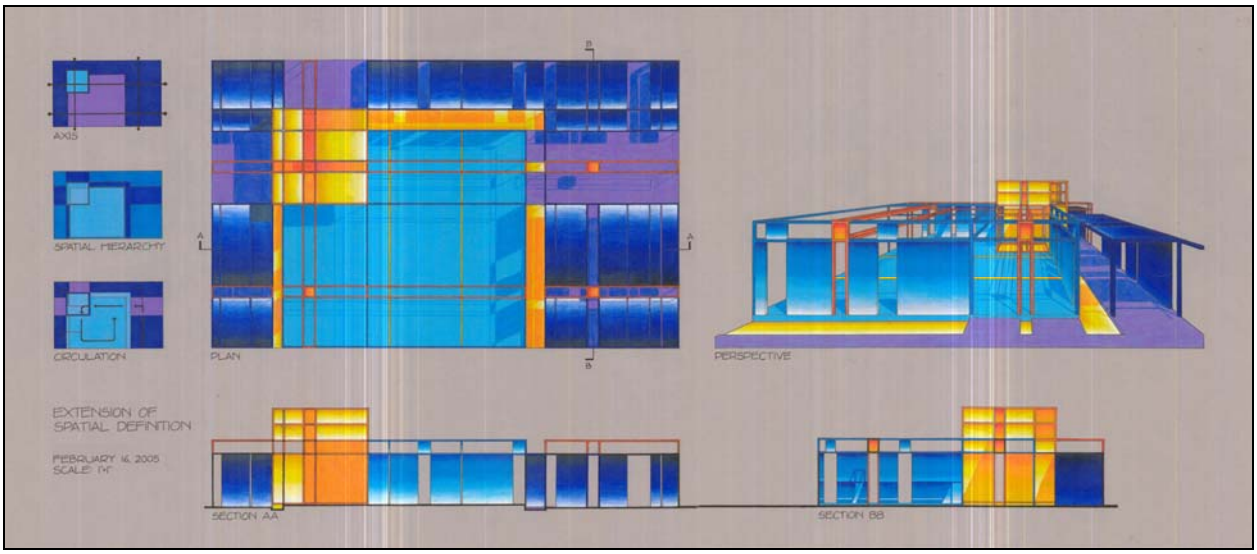
Exercise 1A: Cube Abstracted into a Field TENTATIVE GRADE SHEET

Student:

Evaluation Criteria **Exercise 1A: Extension of Spatial Definition & Relationship Between Interior & Exterior**	Strong	Adequate	Weak
• **Design** • Design Process: Approach, composition, & exploration/effort.			
• Spatial Definition: Clearly defined & hierarchically ordered volumes of space with the use of circulation elements.			
• Spatial Extension/Continuity: Among the interior spaces of the cube and the exterior spaces with complexity of spatial overlap/multiple readings in the field.			
• Formal Strategy & Design Concept/Theme: Consistency of strategy/systemic thinking underlying design decisions.			
• **Presentation Drawings & Model** • Construction of Plan & Sections: Correct correspondence of orthographic views and clear accurate drawings including appropriate placement of section cut indicators, dashed lines, etc.			
• Line Quality/Readability/Legibility: All lines sharp, black, and appropriate line hierarchy of at least 3 distinct line weights, consistently applied.			
• 3 Diagrams: Evidence of consistent and rational decision-making process through drawing communication and graphic quality.			
• Accuracy of constructed one-point perspective communicating a convincing perspective with appropriate line hierarchy of distinct line weights, consistently applied.			
• Quality of Model Craft: sharp cuts, neat joinery, and overall elegance of engineering.			
• Lettering: Consistency of structure, size, and proportion of letters; Line Quality; Spacing between individual letters & optically well spaced words.			
Project 1A Grade (x 3 weeks x 20%)			

This grade sheet is subject to additions or changes that the Instructor deems necessary.

Exercise 1b – "High Pass"



Original Drawings for Exercise 1b: "High Pass"

Instructor Comments on the Student Learning for Exercise 1b: "High Pass"

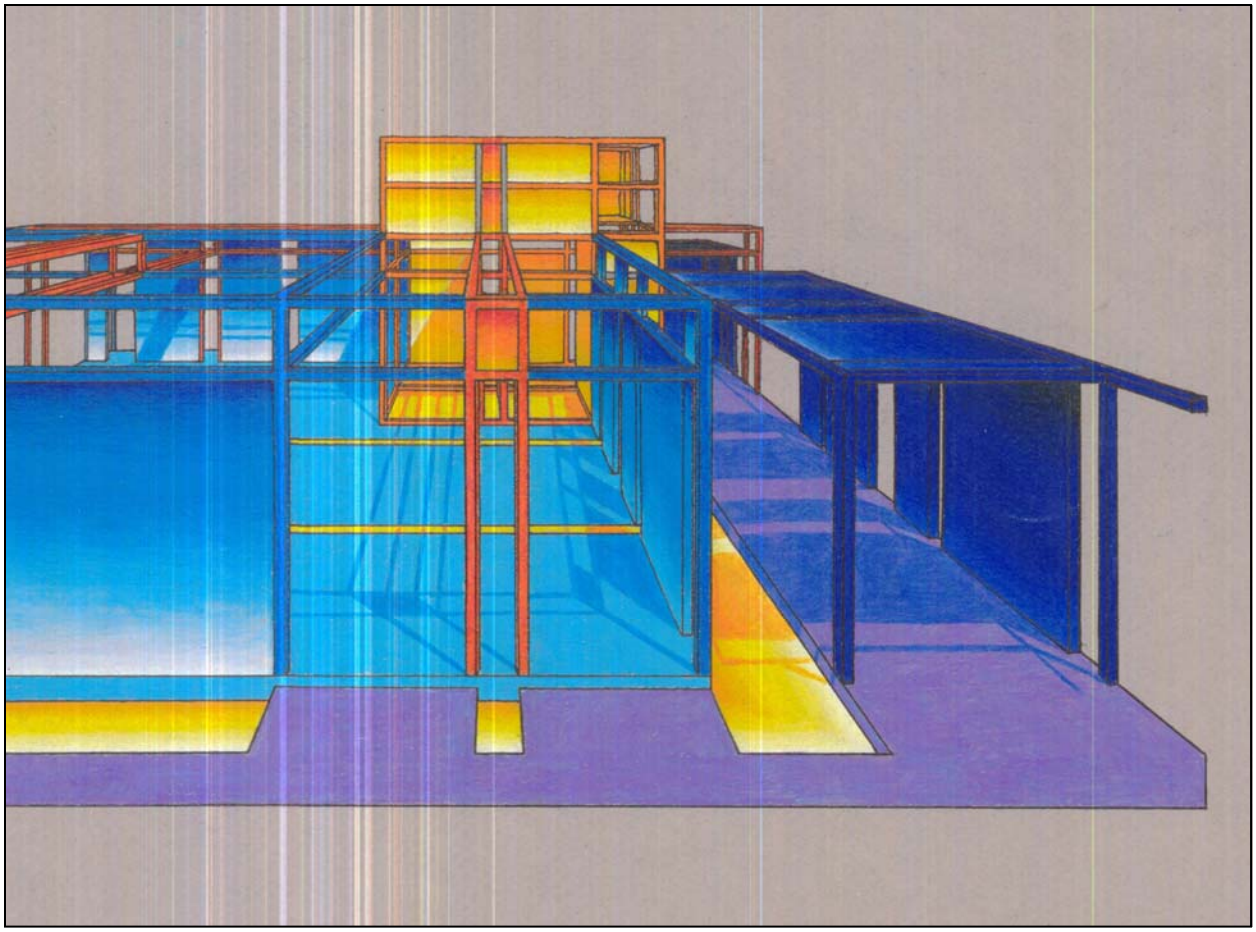
Overall Comments: An amazing project. I had to look for "issues" while grading. The grade was lowered by one letter grade (i.e. an A to a B) due to the student submitting the exercise late. This was the strongest design with color in the studio.

Concept Development: The student used a well-ordered color scheme to enhance his/her design. The principles of "Light, Shade, and Shadow" are clearly understood by the rendering of these key principles throughout all the drawings.

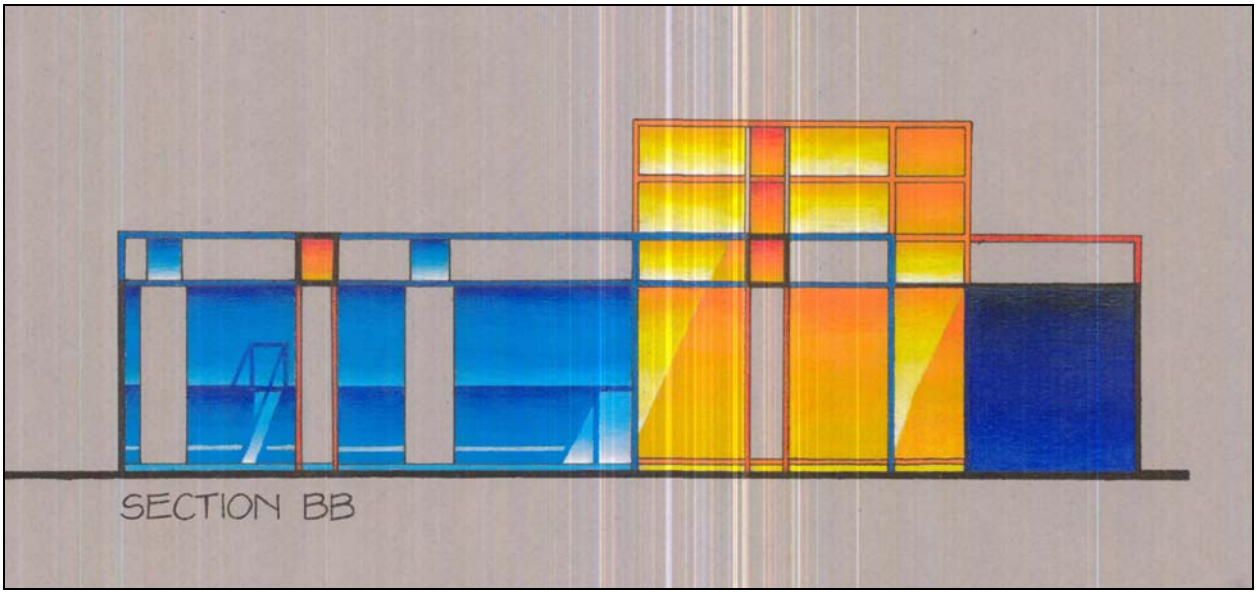
Technique: The graphic quality of drawings shows the student had practiced, creating a control and mastery of the media (i.e. colored pencils and paper). The student has a strong technique for color mixing and blending.

Presentation: There are a few smudges above the perspective drawing.

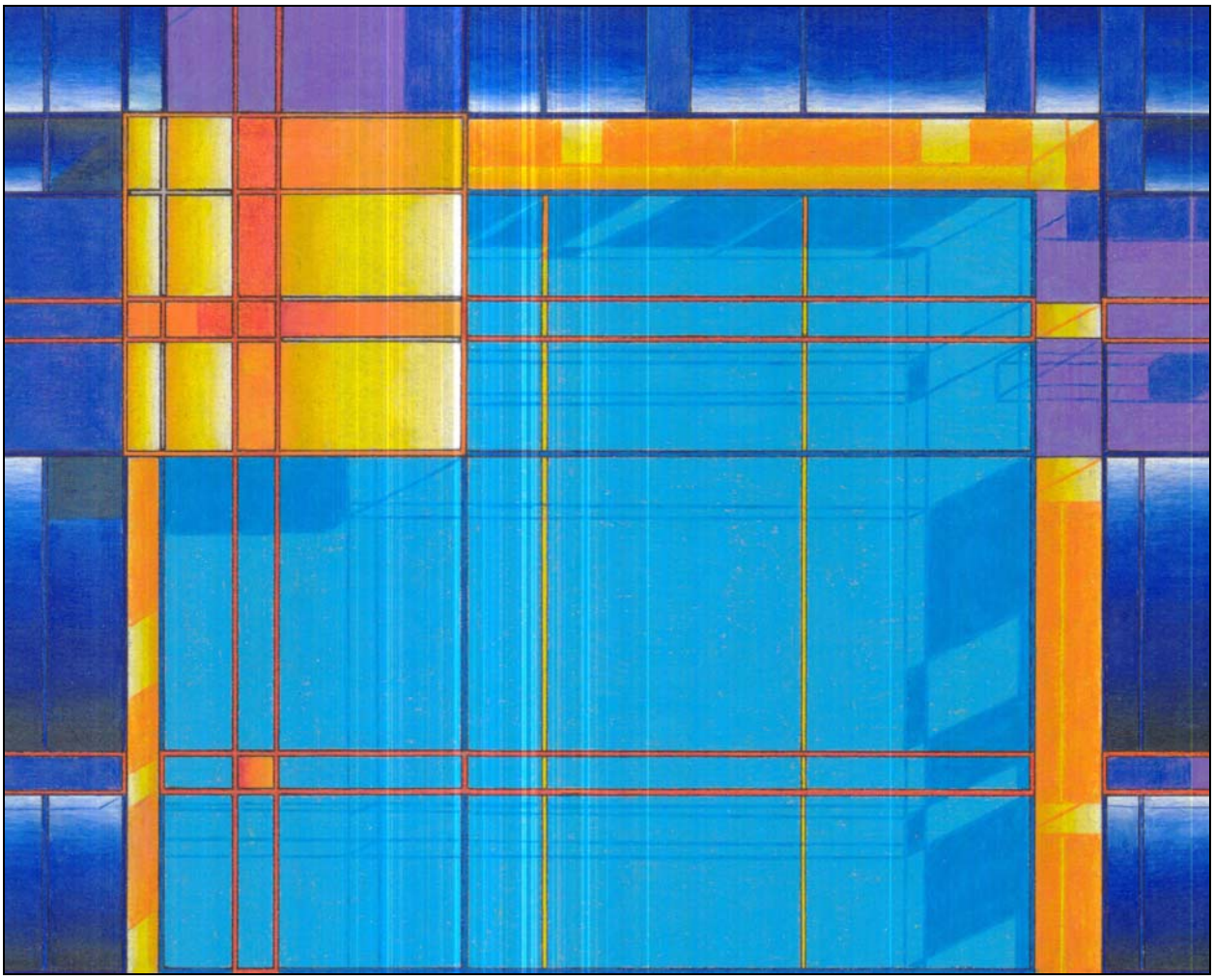
Written Explanations: The written explanation again illustrates the student learning by explaining what the student is trying to do with color and his/her design. Additionally, the written submittal covered all the required issues and was proofread.



Perspective for Exercise 1b: “High Pass”



Section BB for Exercise 1b: “High Pass”

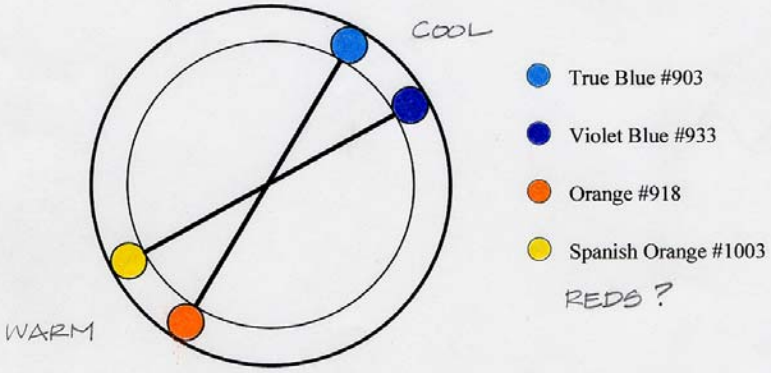


Site Plan for Exercise 1b: “High Pass”

Exercise 1B: Color and Spatial Character

Color Scheme

For Exercise 1B, the designer based the overall color sceme off of the double complementary color scheme. The double complementary color scheme involves using a combination of two analogous colors and their complementary colors. Specifically, the designer based the colors used in Exercise 1B off of the analogous colors Blue and Blue-Violet, and their complementary colors Orange and Yellow-Orange.



Double Complementary Color Scheme

The double complementary color scheme, and specifically the hues Blue, Blue-Violet, Orange, and Yellow-Orange were chosen for their contrast, and ability to define spaces. By using complementary colors, the designer took advantage of the phenomenon known as simultaneous contrast. Simultaneous heightens the contrast between complementary colors when they are placed next to each other, allowing spaces to be more clearly defined and separated.

Color Usage

For the perspective, sections and plan, the designer wanted to greatly emphasize the cube, while also creating separation between the spaces. The Orange and Yellow-Orange hues were used as the base colors for the cube in order to create excitement and stimulation. Yellows and Reds were combined with these base colors to create even more contrast and definition within the cube, and to further emphasize the feeling of excitement. The warmer colors of the cube were also extended outward along a combination of lines and the trough surrounding the primary space. This helps to lead the viewers toward the excitement of the cube from the calmer outer areas.

Written Color Explanation for Exercise 1b: "High Pass," page 1

The primary, secondary, and tertiary spaces in the perspective, plan, and section views, excluding the cube area, were rendered using the cooler Blues and Blue-Violets as base colors. The hue of Blue was used for the primary space to create a calmer feeling, and tinting was used more than shading to create a lighter, more airy mood. The cooler Blue hue contrasts with the warmer colors of the cube, causing the cube to advance due to simultaneous contrast. The importance of the cube is emphasized due to this color combination. For the secondary and tertiary spaces, the designer used the more subduing Blue-Violet hue in order to separate the spaces from the primary space. More shading was used in these areas, causing them to contrast with the lighter blues of the primary space. Also, the darker Blue-Violets and Violets contrast greatly with the brighter Yellows and Oranges of the cube. Once again, this emphasizes the cube and causes it to advance when compared to the secondary and tertiary spaces.

For the diagrams, a less vibrant and intense scheme was used in order to keep from distracting the viewer. Analogous colors of Blue, Blue-Violet, and Violet were used for a calmer and more relaxed look. No warmer colors of Yellow and Yellow-Orange were used, as they would have created too much contrast and brightness, thereby pulling too much attention away from the other renderings. In the Axis and Spatial Hierarchy diagrams, relative color values represented spatial importance. Lighter relative values were used for primary spaces, while increasingly darker relative values were used for secondary and tertiary spaces. For the circulation diagram, the designer based the color usage off of the plan view, allowing the viewer to better understand the circulation through specific spaces.

Color Technique/CBS.

All drawings were scaled down to 75% of the original size in order to allow for detail to remain. A light grey paper was used to allow for good contrast and less distraction. In plan, perspective, and section views, gradients were used to indicate planes. Darker to lighter values were used from top to bottom of the planes in section and perspective views. In the plan and perspective views, these gradients allowed the planes to be defined against the solid hues of the ground plane. Solid hues were used in the diagrams in order to prevent distraction. By using solid hues and excluding gradients in the diagrams, the designer was able to more clearly express design principles. Shadows were indicated on all views except for diagrams and the longitudinal section. In the longitudinal section, the entire section exists in shadow. In order to preserve the color scheme, the designer chose not to use darker values across the entire longitudinal section. In doing so, a different color scheme may have been implied, so to avoid confusion these shadows were excluded.

Written Color Explanation for Exercise 1b: "High Pass," page 2

DFSN 202

Exercise 1b: Cube Abstracted into a Field/Color & Spatial Character 03/07/2005

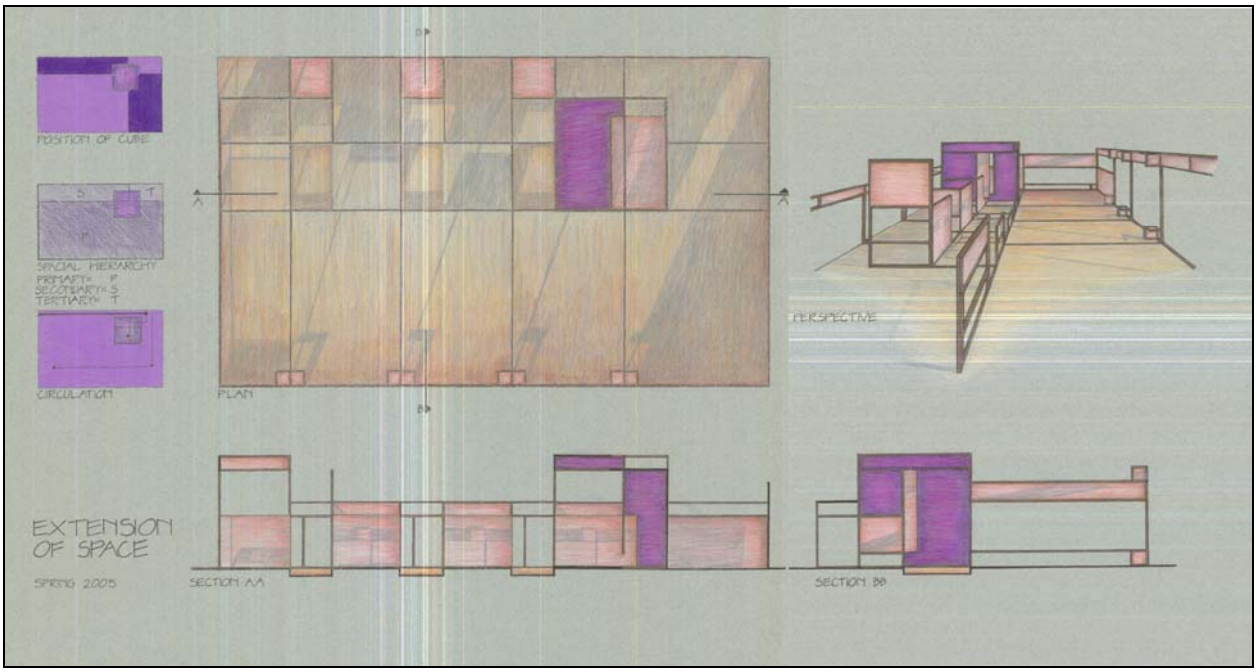
Student:

Evaluation Criteria	Strong	Adequate	Weak
• **Exercise 1b: Color & Spatial Character**			
• **Content**			
• Quality and Clarity of Concept Development: Well-ordered color scheme(s) that influence spatial character throughout the drawings/layout and demonstrate an understanding of color theory, vocabulary, and light, shade, and shadow. ALL DWGS EVEN SECTION AA		X	
• Written Explanations: Appropriately organized with descriptive text explaining the color scheme(s) by each drawing (i.e. plan, sections, diagrams, and perspective) and observations/discoveries.	X	EXPLAINED	
• **Technique** +			
• Graphic Quality: + "Touch," expressive control of the media, paper, technique, and color mixing/blending.	X		
• Overall Presentation: unified, well crafted, and properly cut drawings. WATCH	X	SMUDGES ABOVE P. DWG	
• **Project 1B Grade** (x 2 weeks x 10%)	~~A~~	LATE	B

KEEP

Student Grade Sheet for Exercise 1b: "High Pass"

Exercise 1b – "Middle Pass"



Original Drawings for Exercise 1b: "Middle Pass"

Instructor Comments on the Student Learning for Exercise 1b: "Middle Pass"

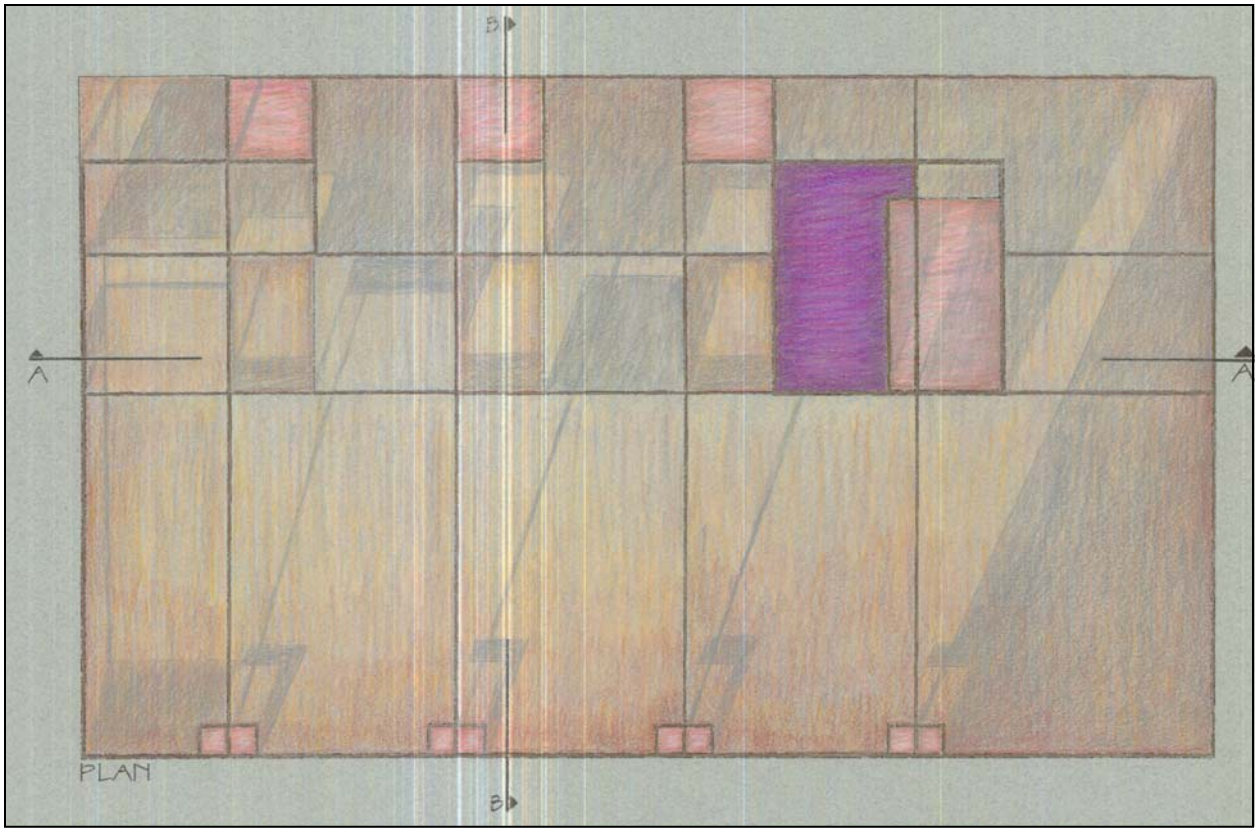
Overall Comments: An interesting submittal. The student explored the color schemes, then found an inspiration from the built environment. By going one step further than just using the given eight or nine color schemes, the student was illustrating his/her active learning. The student needed to work on the control of the media (i.e. shorter and more controlled strokes). Additionally, the written explanation was not proofread before its submittal.

Concept Development: The student used a photograph of a built environment to inspire his/her application of color to the design. The principles of "Light, Shade, and Shadow" are clearly understood by the student throughout all the drawings. The Sections, Perspective, and Site Plan are developed fully with the use of the student's color palette; however, there is a disconnect between the previous listed drawings and the color palette used in the three Diagrams.

Technique: The student did a strong technique of color mixing and blending. The graphic quality and control needed to have been further developed.

Presentation: The drawing was not properly cut along the bottom edge.

Written Explanations: The text was not proofread before its submittal. The student needed to work on professional writing.



Site Plan for Exercise 1b: “Middle Pass”

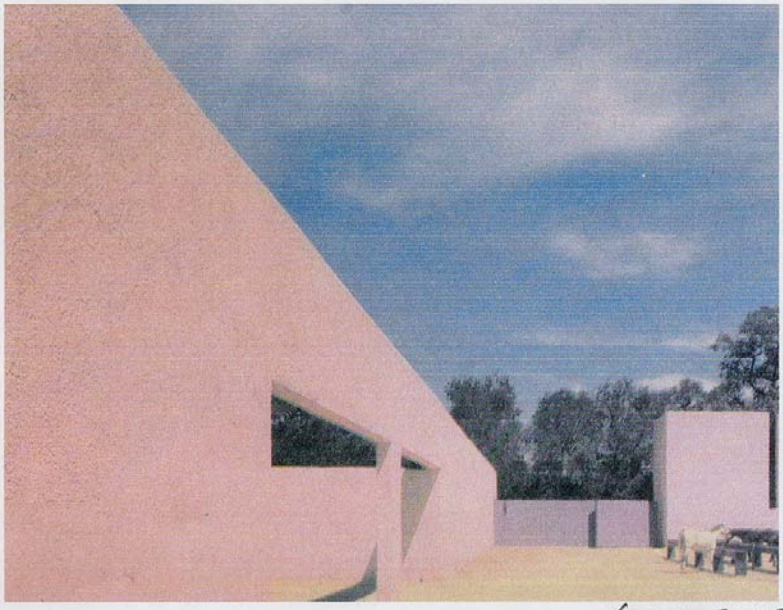
Inspiration Photograph for Exercise 1b: “Middle Pass”

Color Study

Spring 2005

FEELING? PROOF WORK!

Color Scheme: After trying many color schemes that I was not really happy with, I decided to use a picture to inspire me. I chose a picture of a work by Louis Barragan, because I liked the telling that it implied using the pinks, tans, and purples. I also used many natural colors in a liner pattern to allow the color scheme to look natural and textured like in the picture.



← QUALITY CONTROL? HIGHER RESOLUTION?

(CITE SOURCE)

Pencils used:

Dark Brown ■ Magenta ■ Burnt Ochre ■ Terra Cotta ■ Yellow Ochre ■

Beige ■ Light Peach ■ Blush Pink ■ Pink ■ Process Red ■ Deco Pink ■

Cream ■ Sand ■ Lilac ■ Parma Violet ■ Violet ■ White ■

Written Color Explanation for Exercise 1b: "Middle Pass," page 1

SITE

SITE Plan: In the Plan the color scheme makes the planes advance, because the rendering of the ground plane is applied much lighter than the rendering on the planes. The contrast between the cool cube ~~and~~ the warm ground plane and other planes ~~really~~ sets the cube up as an important part of the color scheme.

& structure

DESIGN &

Sections: The sections in the color scheme are ~~set up~~ to ~~really show~~ the repetition within the design. They ~~also show~~ the relationships between the cube and the other parts of the design extremely well. The sections also ~~show~~ a lot of harmony throughout the design using the color scheme.

DESIGNED ILLUSTRATE

HOW? RELATE TO COLORS/SCHEME/INSPIRATION SELECTED?

WHY?

Perspective: The perspective uses the color scheme the best out of all of the drawings. It is extremely evident through the use of the pinks on the planes inside the cube and how they pull out of the cube and relate to the ~~rest~~ OVERALL of the design. Through the perspective, you can see the calming effect that the color scheme creates. This drawing ~~also~~ portrays a since of special hierarchy quite well. The paper also sets a nice background for the natural looking color scheme with its light blue-green sky feel. = OBS +

SENSE = ✓ WORK?

Diagrams: The color scheme in the diagrams is a little different using a monochromatic color scheme with different purples. This scheme helps to emphasize them, and keep them easy to understand. This is important because the diagrams are what help to explain the ideas in the other drawings.

Observations:
- -brown is not a good color for shadows ✓
- -color acts differently on colored paper ✓
- -printer ink flakes off ✓
- -it is important to have some contrast in every color ✓

Color study is 75 % the size of original drawings. ✓

✓ WORK

PROOF WORK!

Written Color Explanation for Exercise 1b: "Middle Pass," page 2

03/07/2005

DFSN 202

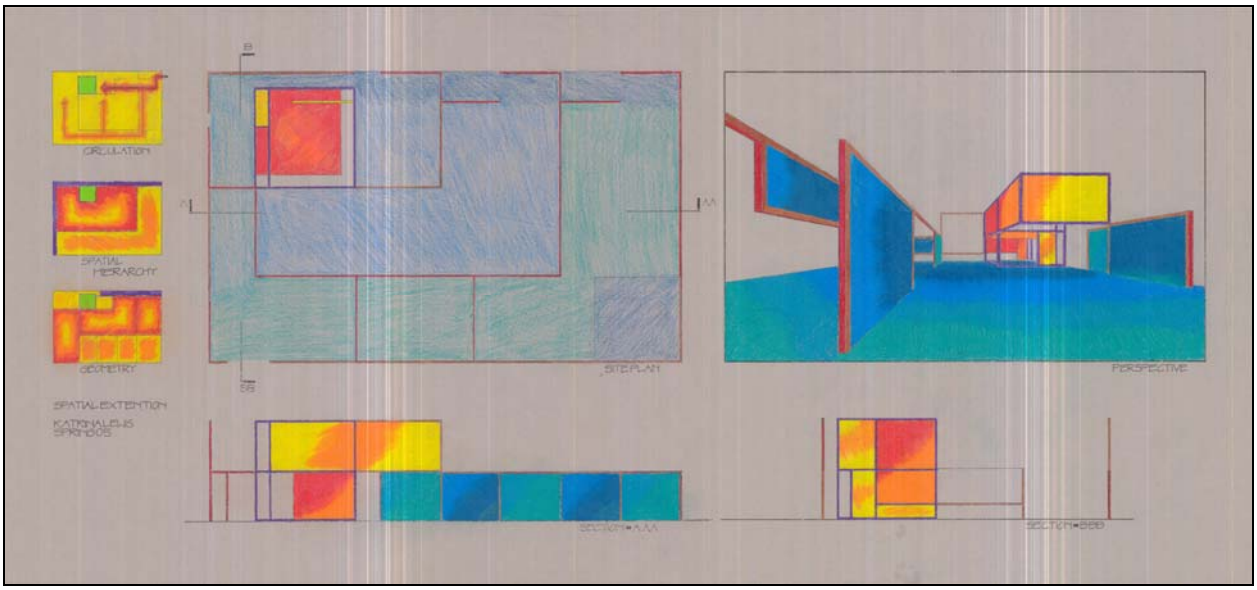
Exercise 1b: Cube Abstracted into a Field/Color & Spatial Character

Student:

Evaluation Criteria	Strong	Adequate	Weak
• **Exercise 1b: Color & Spatial Character**			
• **Content**			
• Quality and Clarity of Concept Development: Well-ordered color scheme(s) that influence spatial character throughout the drawings/layout and demonstrate an understanding of color theory, vocabulary, and light, shade, and shadow. → DIAGRAMS?	X		
• Written Explanations: Appropriately organized with descriptive text explaining the color scheme(s) by each drawing (i.e. plan, sections, diagrams, and perspective) and observations/discoveries. → ASSUMED SOMEONE WOULD UNDERSTAND = ANS. HOW / WHY?		PROOF YOUR WORK X	& USE PROF. LANG. X
• **Technique**			
• Graphic Quality: "Touch," expressive control of the media, paper, technique, and color mixing/blending. DIAGRAMS = S.PLAN?		X	
• Overall Presentation: unified, well crafted, and properly cut drawings. = SLANTS ALONG BOTTOM? X			✓ WORK
• **Project 1B Grade** (x 2 weeks x 10%)	B+		

Student Grade Sheet for Exercise 1b: "Middle Pass"

Exercise 1b – "Low Pass"



Original Drawings for Exercise 1b: "Low Pass"

Instructor Comments on the Student Learning for Exercise 1b: "Low Pass"

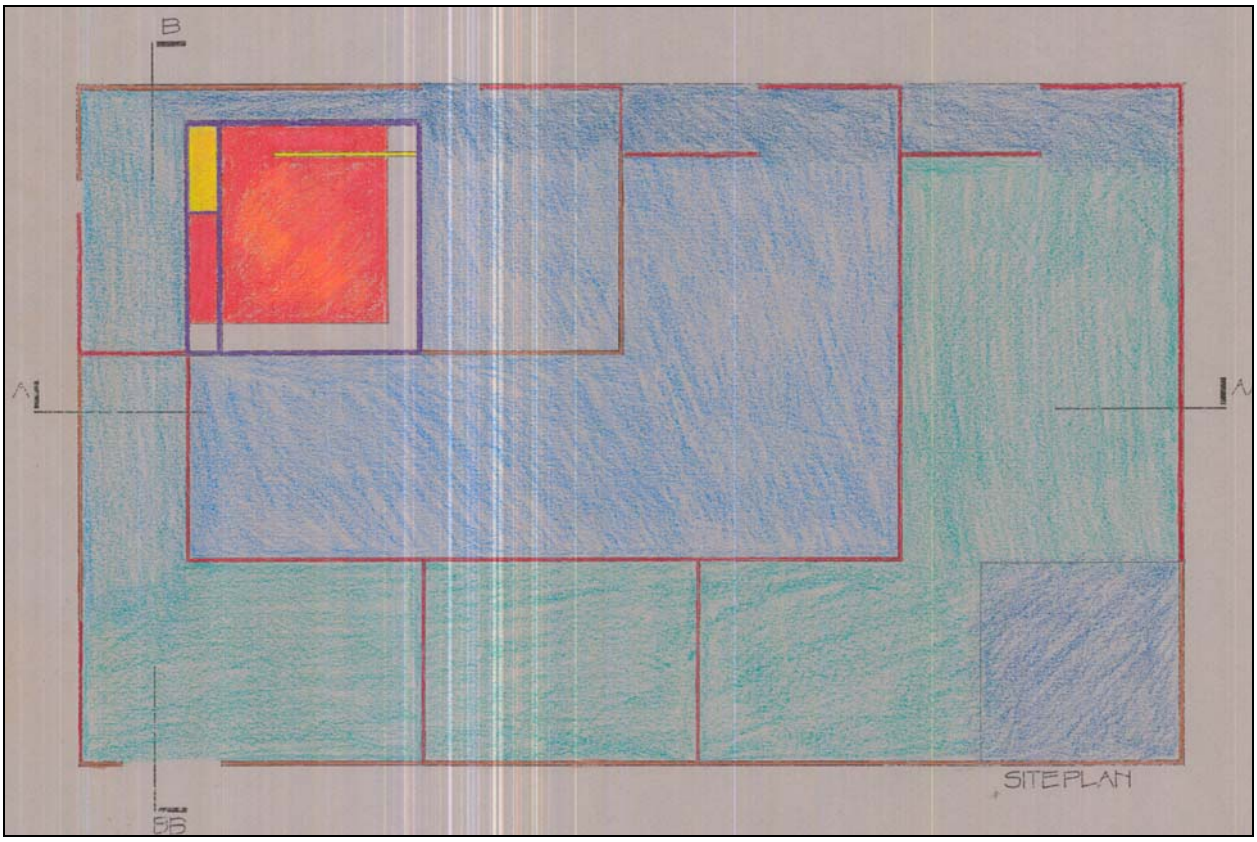
Overall Comments: A VERY disappointing submittal. This was the weakest submittal in the studio.

Concept Development: The student did NOT illustrate the principles of "Light, Shade, and Shadow," as none of the drawings were rendered with these key concepts. The concept behind the inspirations was interesting and unique (i.e. fire and water); however, the technique with the media was VERY weak.

Technique: All drawings did not demonstrate the student's ability to control the media in terms of graphic quality, technique, and mixing/blending. In the Site Plan, the pencil strokes are not following a direction, but are in various, random directions. Color blending is elementary. The blended "swatches" of color create lines of two colors on various planes.

Presentation: There were smudges on the final submittal.

Written Explanations: The text was not proofread before its submittal. The student needed to work on professional writing. The length of the written explanation does not necessary mean quality. The student did not write about his/her observations/discoveries.



Site Plan for Exercise 1b: "Low Pass"

Perspective for Exercise 1b: "Low Pass"

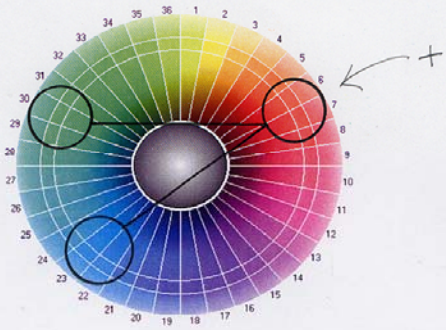
Katrina Lewis
Spring 2005

Color Study Explanation

The color schemes selected were analogous and split complementary. The hues for the cube itself are analogous as well as the hues for the remaining objects, furthermore the hues of the cube and the remaining objects are split complementary. As shown in figure a. The colors used are ~~also~~ listed below. The medium that was used to render on was a medium grey canson paper, because of its neutral color it doesn't distract from the objects on the paper. The drawings were ~~shrunk~~ ~~down~~ to seventy five percent of the original.

REDUCED

→ SPELL OUT = DOES NOT



+

Figure a.

(CITE SOURCES)

- Violet
- Peacock Blue
- True Blue
- Aqua Marine
- Parrot Green
- Terra Cotta
- Crimson Red
- Poppy Red
- Orange
- Canary Yellow

Written Color Explanation for Exercise 1b: "Low Pass," page 1

Explanation of Diagrams

The diagrams were rendered with warm colors to create more of a visual impact. There was a consistent strategy used when rendering the diagrams. The red hue was used when explaining anything that is primary of largest in size. While the orange hue was used as a secondary color, and yellow as the tertiary color.

VOILET & GREEN? → WHY / EXPLAIN?

Explanation of Perspective

→ YOU NEED TO STATE THIS MORE PROFESSIONALLY.

The perspective was rendered ~~in a way~~ to show the depth of the area by using brighter hues ~~up~~ close and gradually fading to a darker hue. Everything but the cube was colored with the same colors, but in a way so that the different features of the area can be distinguished. This was ~~done~~ RENDERED to give the sense of harmony of the surroundings of the cube to form a primary space. The cube was rendered with warm colors to achieve a high contrast from the surroundings, since the main focus was the cube. The cube was also rendered the same way as the rest of the perspective to show depth.

REPETITIVE!

Explanation of Section A-AA

This section was rendered ~~in a way~~ to emphasize the repetition and rhythm of the planes on the design. By using the alternating color combinations the viewer can see the repetition, the darker hue signifies a closer plane and a lighter hue signifies a further plane.

Explanation of Section B-BB

This section was rendered to emphasize the cube and the recession in it. The red color was used to show the recession and the yellow was used to show the planes on the cube's surface.

Explanation of Site Plan

The plan was rendered to show the relationship between the different spaces of the design as well as show the areas where there is spatial overlap.

Written Color Explanation for Exercise 1b: "Low Pass," page 2

Inspirations

------ warm, intense hues used to render the cube.

A CENT?

Cool colors of the ocean inspire the rest of the ~~rendering colors used.~~ COLORS USED/ RENDERED.

(CITE SOURCES)

Written Color Explanation for Exercise 1b: "Low Pass," page 3

03/07/2005

DFSN 202

Exercise 1b: Cube Abstracted into a Field/Color & Spatial Character

Student:

Evaluation Criteria	Strong	Adequate	Weak
• **Exercise 1b: Color & Spatial Character**			
• **Content**			
• Quality and Clarity of Concept Development: Well-ordered color scheme(s) that influence spatial character throughout the drawings/layout and demonstrate an understanding of color theory, vocabulary, and light, shade, and shadow. WHERE IN ANY DWGS?			X
• Written Explanations: Appropriately organized with descriptive text explaining the color scheme(s) by each drawing (i.e. plan, sections, diagrams, and perspective) and observations/discoveries	✓ WORK / PROOF USE PROFESSIONAL LANG.		X
• **Technique** → ALL DWGS!			
• Graphic Quality: "Touch," expressive control of the media, paper, technique, and color mixing/blending → ESP. S. PLAN			X
• Overall Presentation: unified, well crafted, and properly cut drawings. SMUDGES! ↑ WATCH	X		
• **Project 1B Grade** (x 2 weeks x 10%)	C-/D+		

WORK on

Student Grade Sheet for Exercise 1b: "Low Pass"

EXERCISE 1B COLOR AND SPATIAL CHARACTER

OBJECTIVES

Color theory (esp. Munsell System)
Spatial definition
Formal strategy
Design process

PROJECT

This project will involve the study of color theory and its applications for the design of spaces.

Using your design from Project 1A, you will explore alternative uses of color to enhance your design, you will also demonstrate your understanding of color theory and terminology, and develop skills in rendering color using Prismacolor pencils. Through a series of studies using your one-point perspective, model, and/or orthographic drawings from Exercise 1A, you will explore how the spatial character of your design can be affected by the use of color. You will develop formal strategies for the use of color which may:

make planes appear to advance or recede
have a calming or excitable effect on occupants
emphasize and enhance rhythms in your design
emphasize or de-emphasize particular parts of your design
contribute to the definition of sub-spaces within your spaces
create harmony or disharmony among the parts
reinforce transparency or spatial overlap
interpret your design in terms of achromatic, analogous, complementary, split complementary or triadic color schemes, etc.

Specific steps and end products of the exercise will be announced by your instructor.

ISSUES

The impact of color on:
Means and degree of spatial definition
Spatial expression
Spatial scale
Hierarchy

REQUIREMENTS

Unless otherwise indicated by your instructor, you will use colored pencil (Prismacolor) on Mylar, yellow trace, vellum or copy paper as the primary medium for communicating your design.

EVALUATION CRITERIA

- Quality and clarity of concept development
- Demonstrated understanding of color theory and vocabulary
- Graphic quality
- Overall presentation

READINGS

Ching, *Interior Design Illustrated*, pp. 106-119

SCHEDULE

To be announced.

DFSN 202

Exercise 1b: Cube Abstracted into a Field/Color & Spatial Character CHECKLIST

The following minimum requirements are due Saturday, February 19, 2005 at 7:00 p.m. in studio:

- ❑ Render all drawings (i.e. site plan, both transverse and longitudinal sections, 3 diagrams, perspective, etc.) with Light, Shade, and Shadow from Project 1a layout.
- ❑ A Written Color Study Explanation
  - Refer to the Color Study Explanation handout.
- ❑ Remember:
  - Mix and blend colors!
  - Do not use white BOND paper.
  - Remember to crop final rendered drawings.
  - Below is an example grade sheet.

The Instructor will announce, accordingly, in studio if further additions or changes to this document are necessary.

DFSN 202

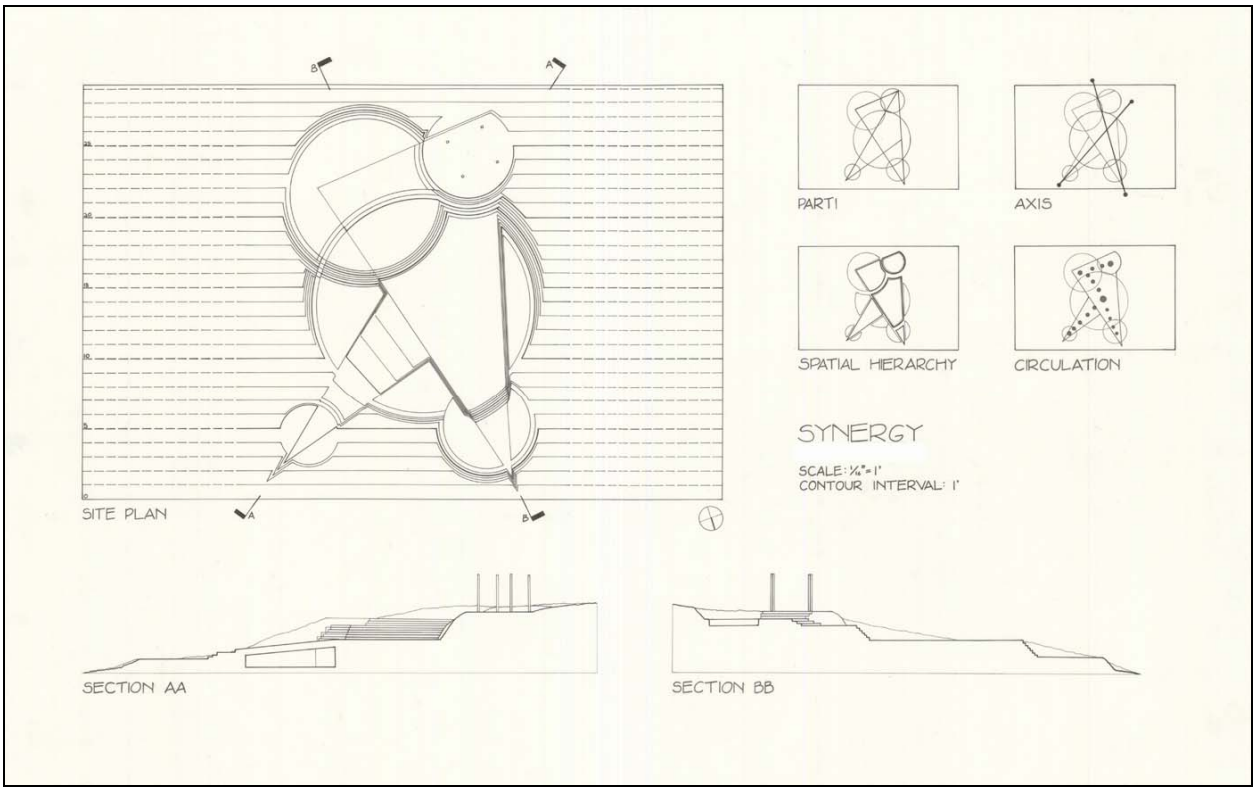
Exercise 1b: Cube Abstracted into a Field/Color & Spatial Character TENTATIVE GRADE SHEET

Student:

Evaluation Criteria **Exercise 1b: Color & Spatial Character**	Strong	Adequate	Weak
• **Content** • Quality and Clarity of Concept Development: Well-ordered color scheme(s) that influence spatial character throughout the drawings/layout and demonstrate an understanding of color theory, vocabulary, and light, shade, and shadow.			
• Written Explanations: Appropriately organized with descriptive text explaining the color scheme(s) by each drawing (i.e. plan, sections, diagrams, and perspective) and observations/discoveries.			
• **Technique** • Graphic Quality: "Touch," expressive control of the media, paper, technique, and color mixing/blending.			
• Overall Presentation: unified, well crafted, and properly cut drawings.			
• **Project 1B Grade** (x 2 weeks x 10%)			

This grade sheet is subject to additions or changes that the Instructor deems necessary.

Exercise 2 – "High Pass"



Original Mylar Drawings for Exercise 2: "High Pass"

Instructor Comments on the Student Learning for Exercise 2: "High Pass"

Overall Comments: This Student Work Sample illustrates a strong student understanding of the principles of topography.

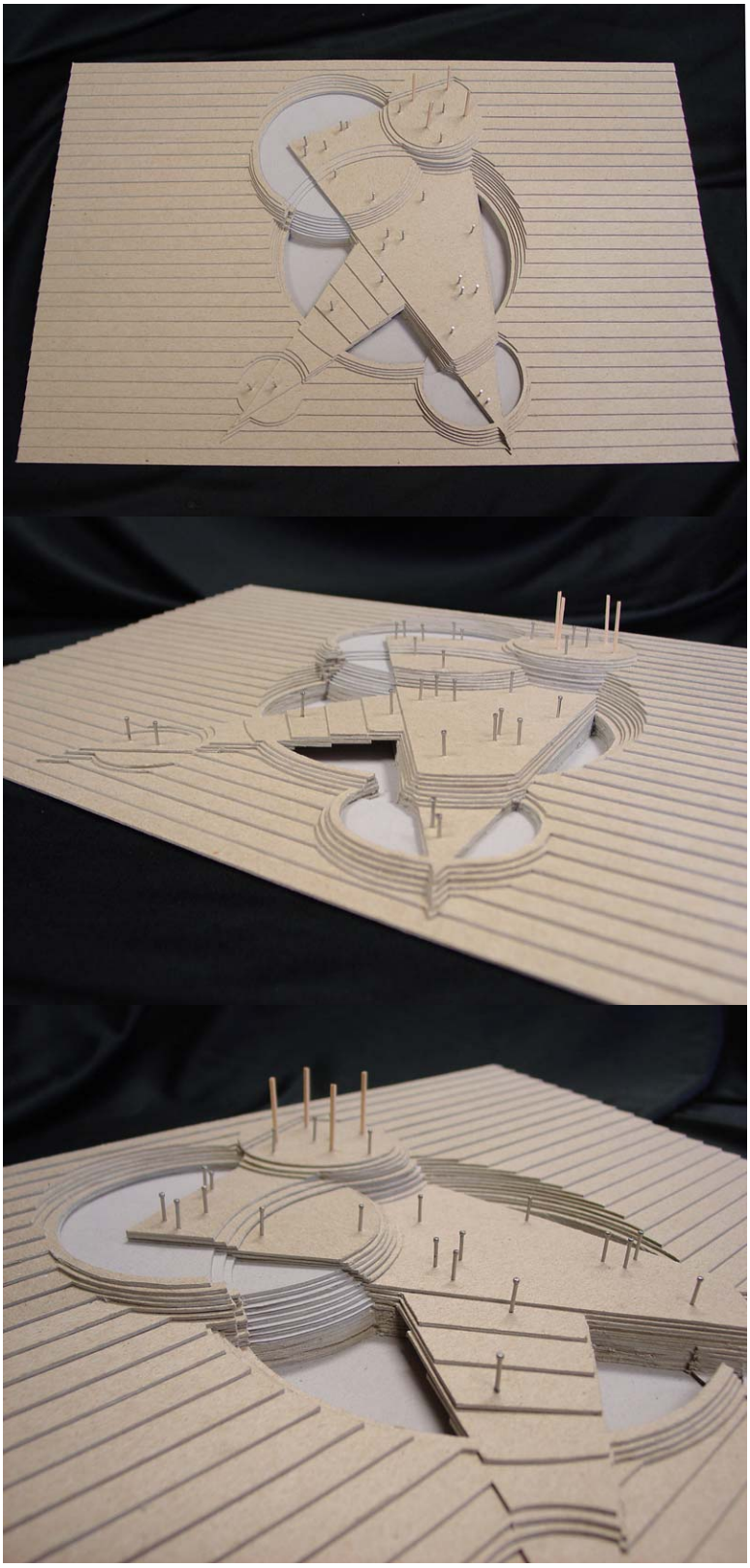
Design: The overall design strategy and concept are VERY strong. The student's design approach is complex with appropriate use of the site and required elements. This was incorporated into a strong parti. The student incorporated all 3 path-space relationships to create a strong sequence within the site. Additionally, this student pushed the boundaries with "breaking the rules" for the required elements, and was VERY successful.

Presentation Layout: The Diagrams read well and create a dialogue with the viewer, telling the design's story. The circulation diagram needed to "pop" less and the Title need to "pop" more. The Scale needed to be written correctly; however, only one student in the whole studio wrote the scale properly.

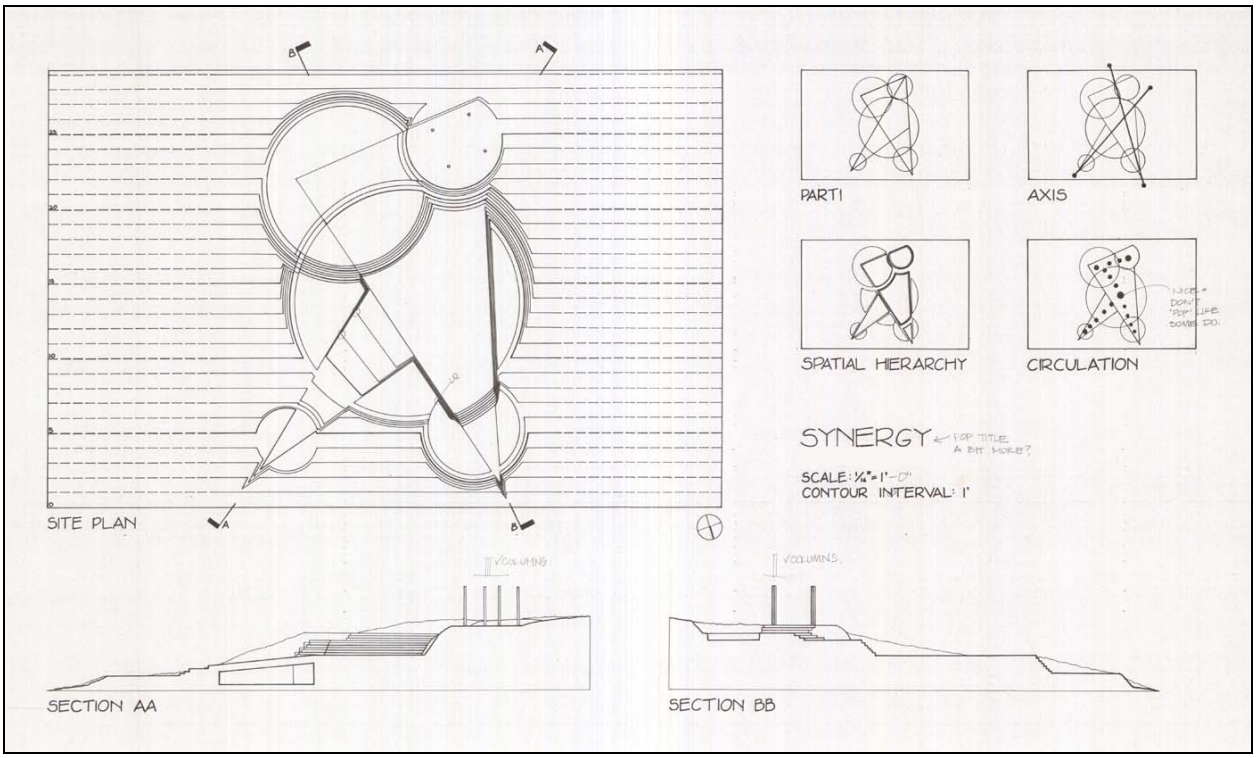
Drawings: The construction of the drawings is strong with eye-catching graphics. The student did not graphically represent the columns in both Sections correctly. The quality of the drawings with line quality and readability is amazing. This

indicates the student was paying attention in studio and reviewing previous graded drawings and student work.

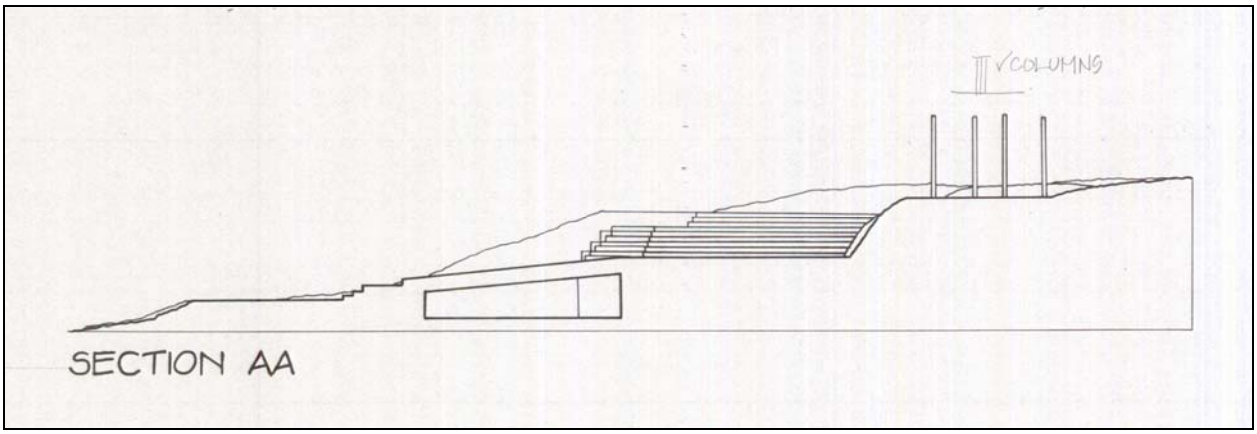
Model: The craft of the model was STRONG. The student was innovative with the application of colored paper to indicate "pools" within the design. The people (i.e. brads/nails) are thoughtfully placed to indicate circulation, groups of people, and use of the site.



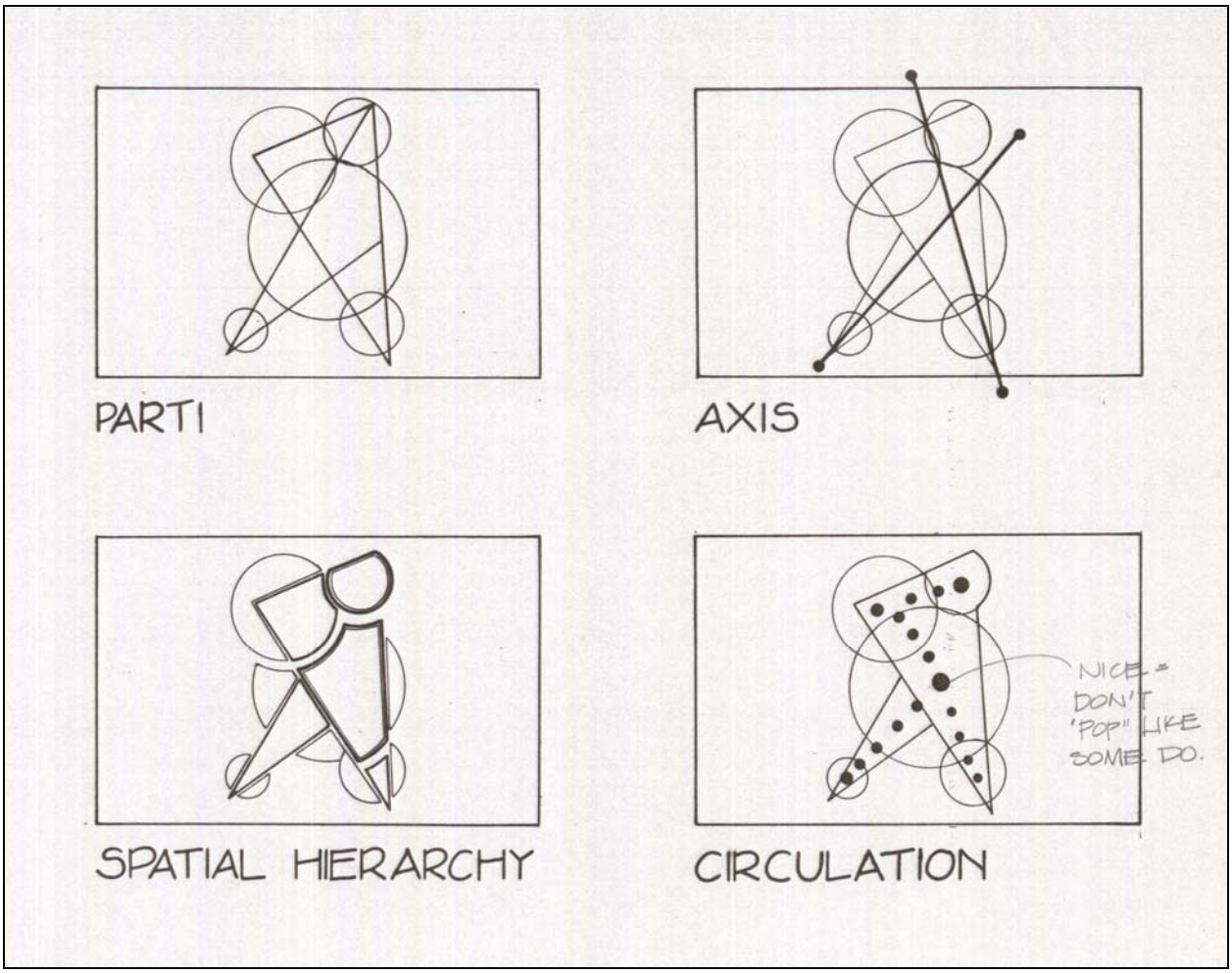
Model for Exercise 2: "High Pass"



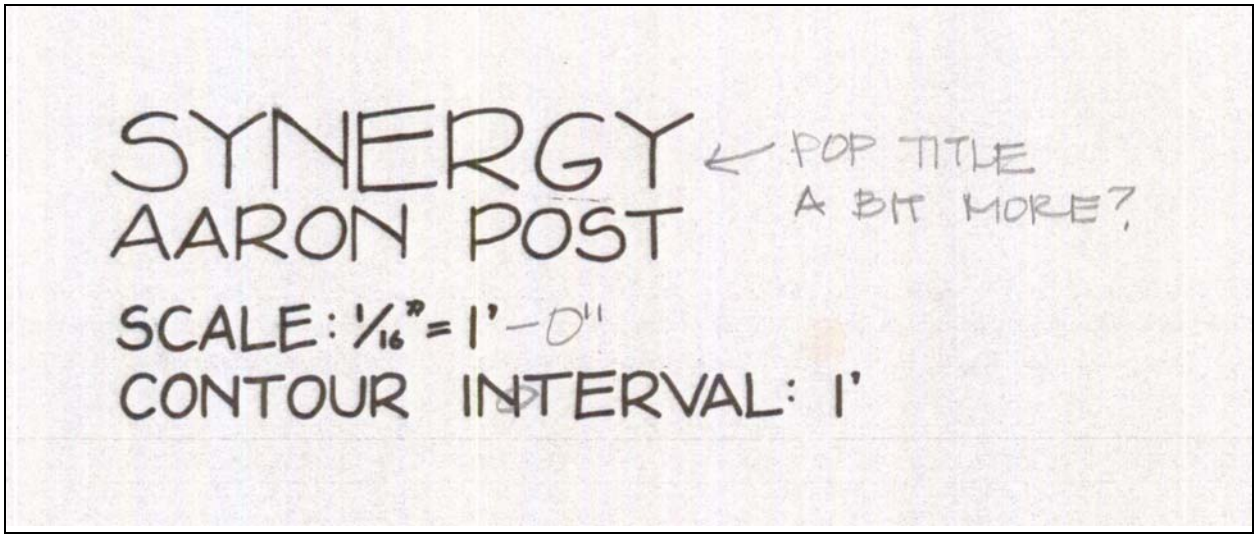
Student Copy with Instructor Comments for Exercise 2: "High Pass"



Section AA with Instructor Comments for Exercise 2: "High Pass"



Diagrams with Instructor Comments for Exercise 2: "High Pass"



Title Block with Instructor Comments for Exercise 2: "High Pass"

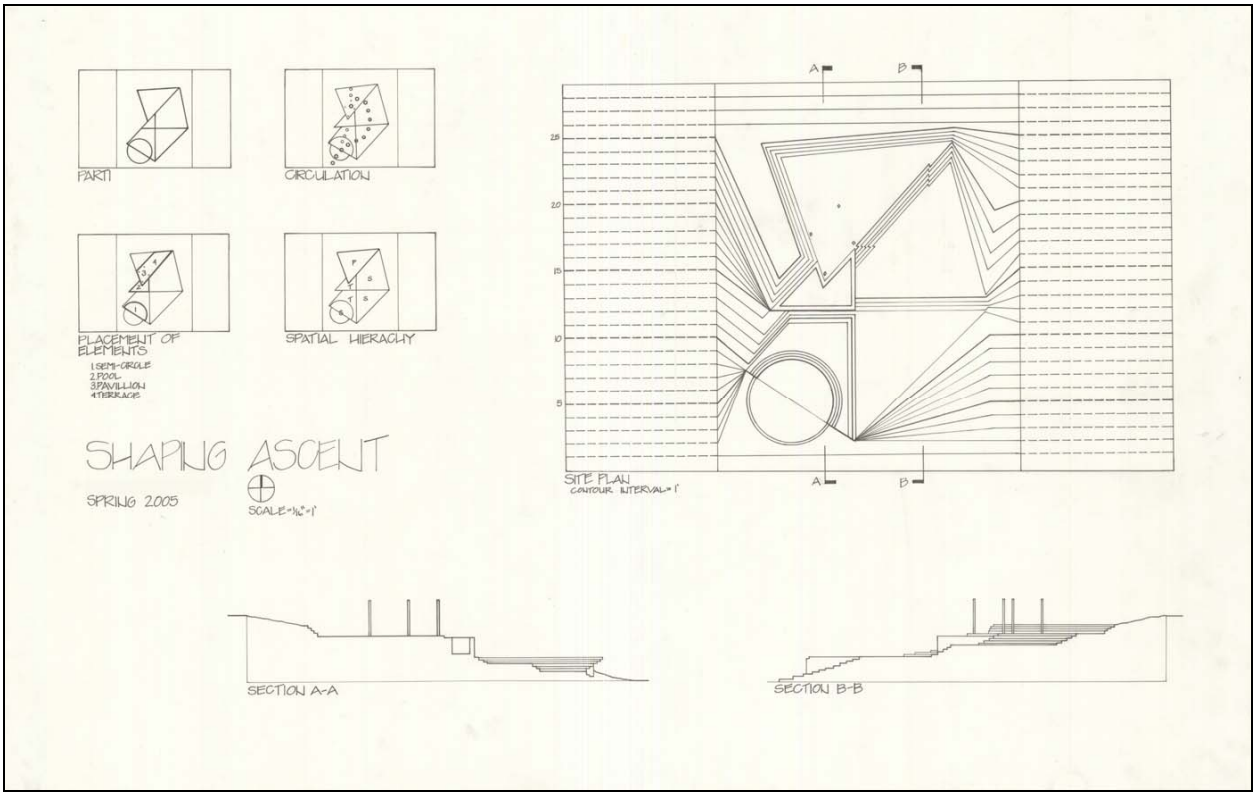
DFSN 202
Exercise 2: Implications of Topography 04/01/2005

Student:

Evaluation Criteria	Strong	Adequate	Weak
• **Design**			
• Design Process: Approach (appropriate use of the site and its requirements), composition (no symmetry), and exploration/effort.	X		
• Overall strength of volumetric expression (cut, fill, cut and fill) with required elements (pool, terrace, structure/pavilion, and semi-circle) in an innovative and elegant composition with clear spatial relationships and a basic concept for the design (a parti). +	X LOTS OF = STRONG USE OF +		
• Use of the circulation elements to create sequence and movement: varied path-space relationships (all 3), and the ability to establish appropriate circulation (up or down the site).	X		
• **Presentation Drawings & Model**	✓ COLUMNS		
• Construction of Plan & Sections: Correct correspondence of orthographic views and clear accurate drawings including appropriate placement of section cut indicators, dashed lines, contour lines and numbering, etc.		X	
• Line Quality/Readability/Legibility of Plan & Sections: All lines sharp, black, and appropriate line hierarchy of at least 3 distinct line weights, consistently applied.		X	
• 4 Diagrams: Evidence of consistent and rational decision-making process through drawing communication, line weight/quality and graphic quality. ↑WATCH	X		
• Quality of Model Craft: sharp cuts, neat joinery, and overall elegance of engineering with appropriate use of brads to represent people and circulation.		X	
• Lettering/Text: Consistency of structure, size, and proportion of letters; Line Quality; Spacing between individual letters and optically well-spaced words.	X		
• Compositional Layout/Overall Presentation: Overall strength and balance of the composition, properly cut drawings with inclusion of section cut indicators, scale, north arrow, contour interval, text, etc. and drawings logically ordered with proper orientation. → 1'-0"	X	TITLE+	
Project 2 Grade (x 2 weeks x 10%)	A		KEEP

Student Grade Sheet for Exercise 2: "High Pass"

Exercise 2 – "Middle Pass"



Original Mylar Drawings for Exercise 2: "Middle Pass"

Instructor Comments on the Student Learning for Exercise 2: "Middle Pass"

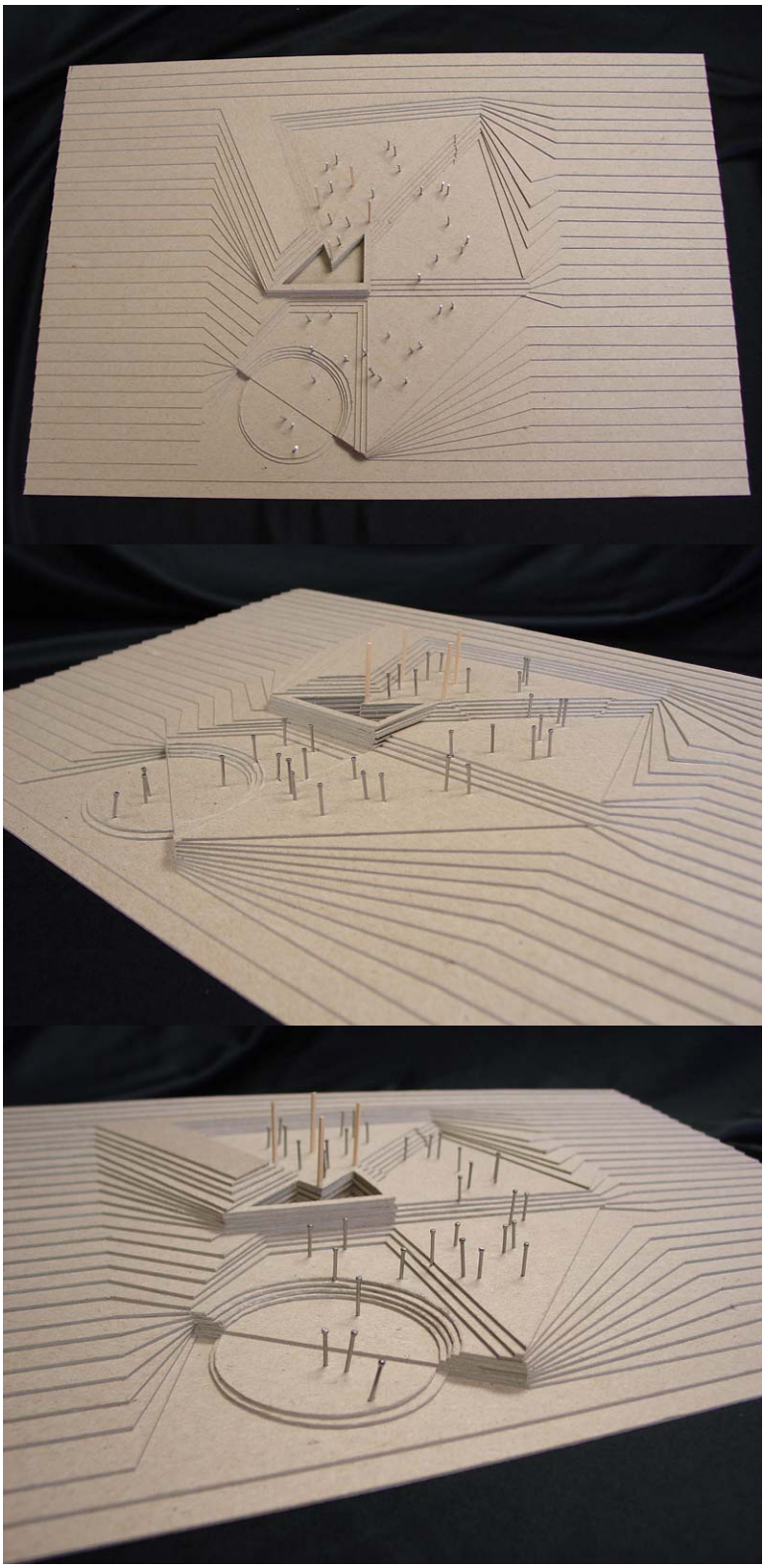
Overall Comments: The student's approach to the design is unique and successful; however, the drawings submitted indicated "issues" with the construction and, to a minor degree with lettering and layout.

Design: The overall design strategy and concept are VERY strong. The student's design approach is complex, with appropriate use of the site and required elements. Additionally, this student pushed the boundaries by "breaking the rules" (which I encouraged), and was successful.

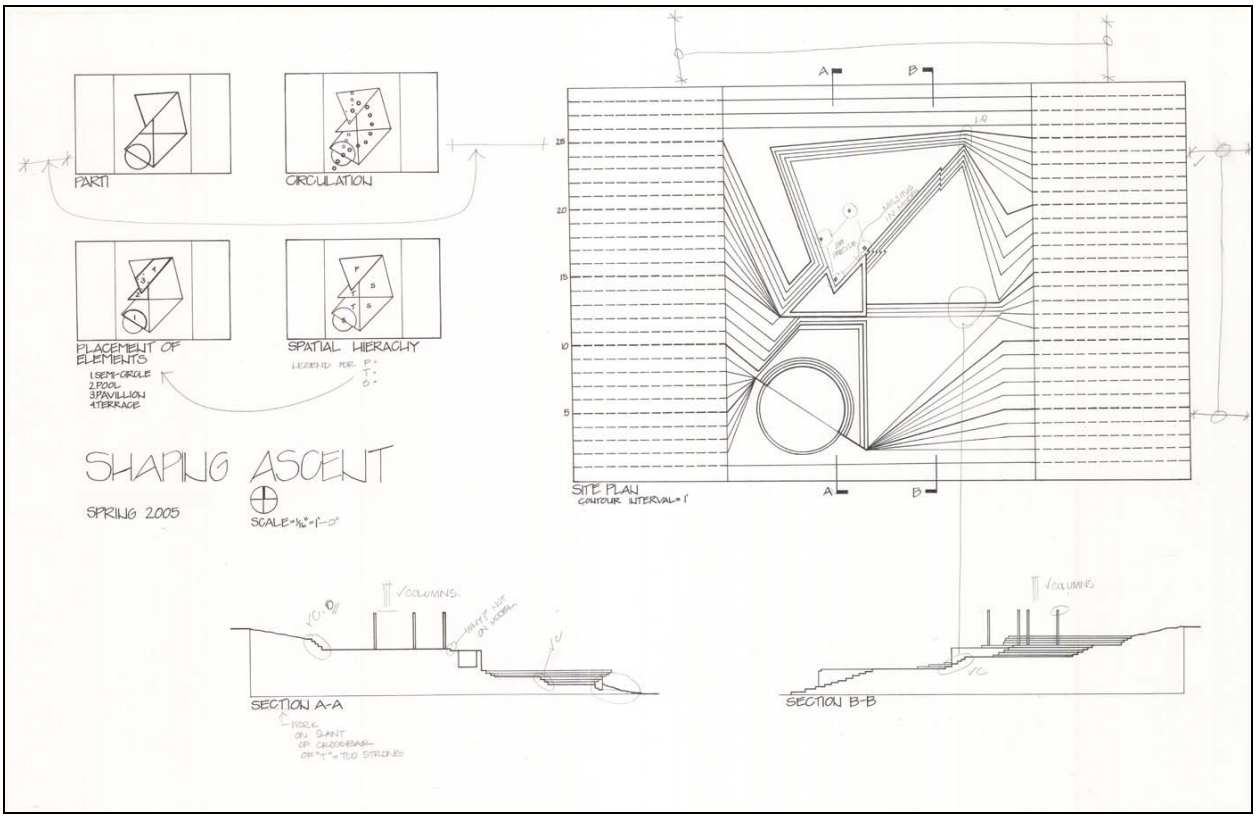
Presentation Layout: The student did not properly trim his/her final submittal. There was a little more than necessary "white" space between the Diagrams and Site Plan. The Scale needed to be written correctly; however, only one student in the whole studio wrote the scale properly.

Drawings: The construction of Section AA and BB were VERY weak, especially Section AA. The student did not graphically represent the columns in both sections correctly. Line quality and readability could have been stronger.

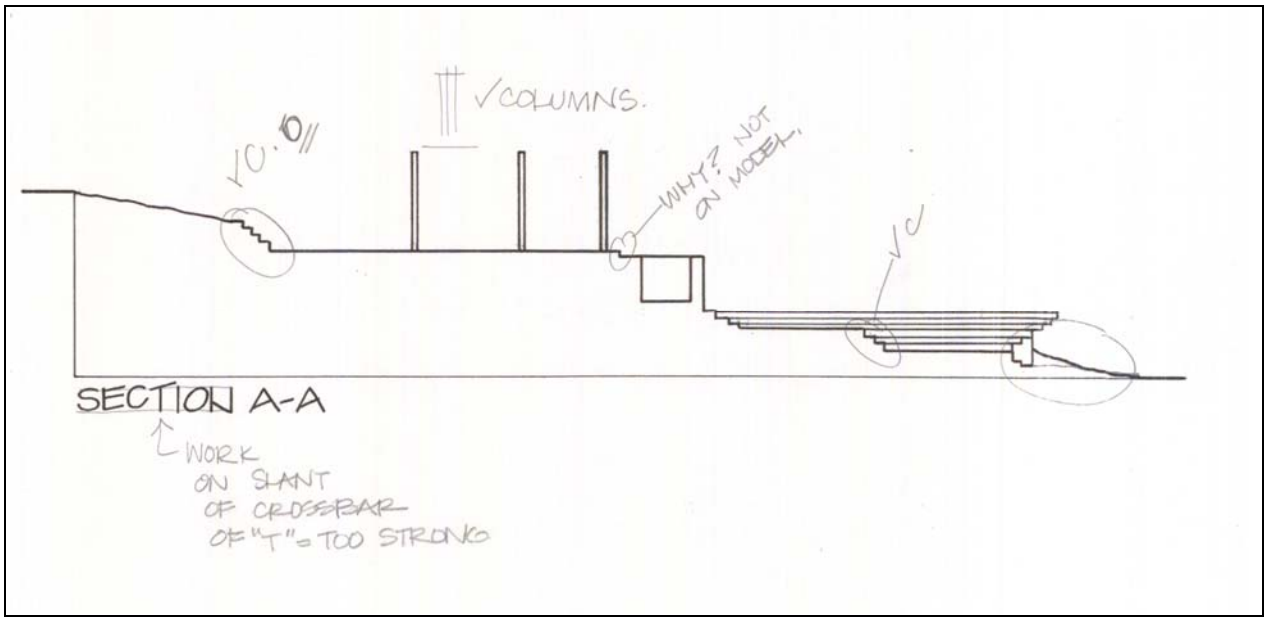
Model: The craft of the model was strong. The issue of how the pieces were glued together could have been worked on (i.e. neat joinery). "People" (i.e. brads/nails) were thoughtfully placed to indicate circulation and use of the site.



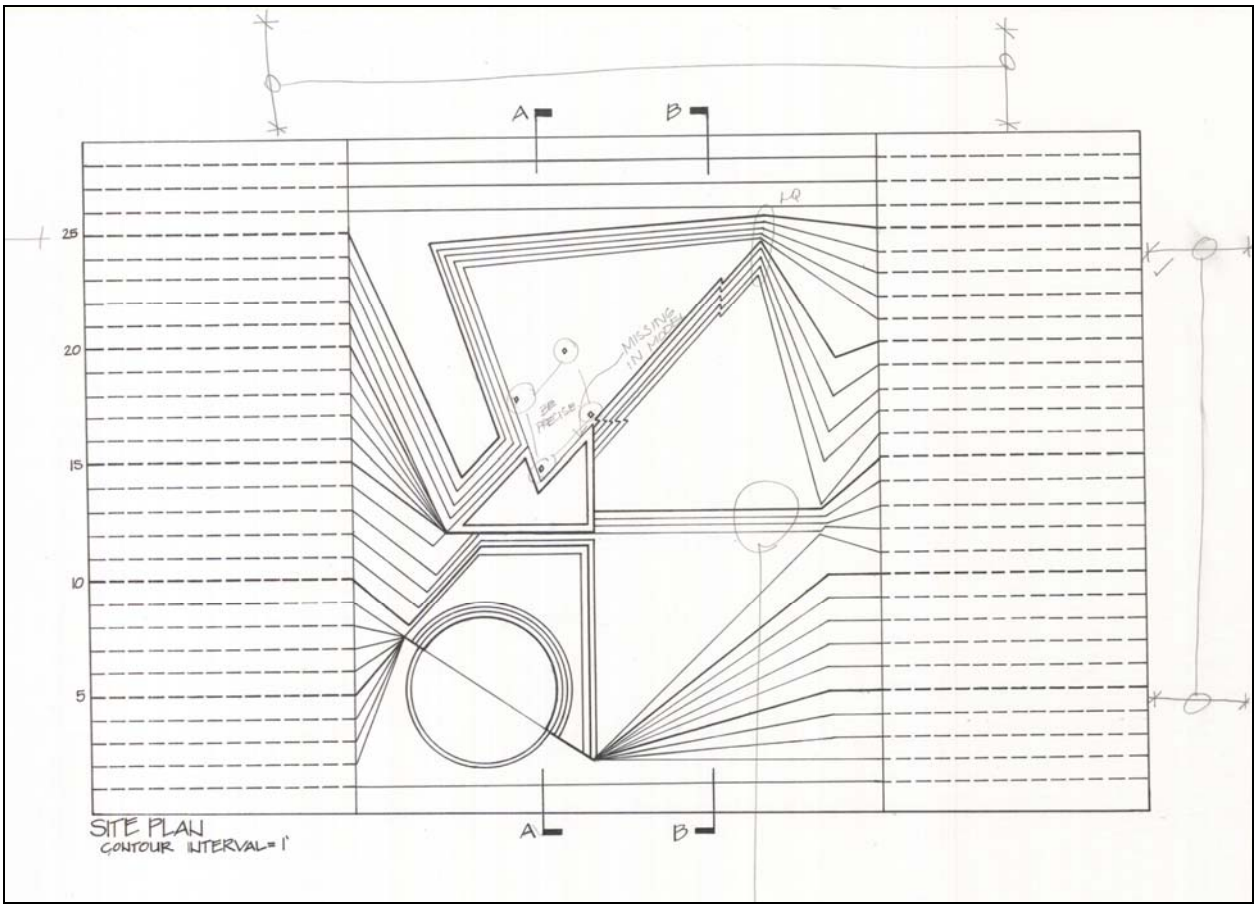
Model for Exercise 2: "Middle Pass"



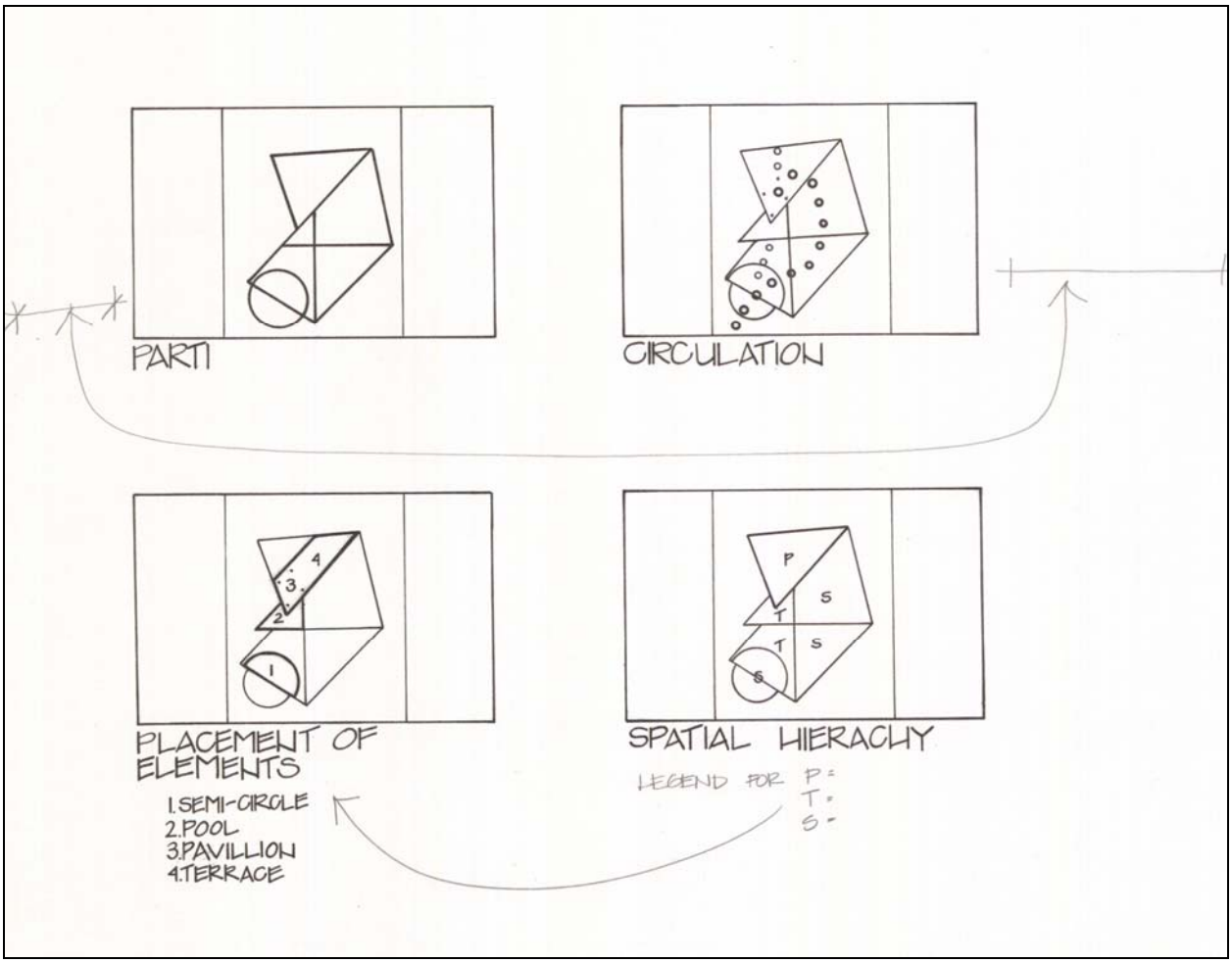
Student Copy with Instructor Comments for Exercise 2: "Middle Pass"



Section A-A with Instructor Comments for Exercise 2: "Middle Pass"



Site Plan with Instructor Comments for Exercise 2: "Middle Pass"



Diagrams with Instructor Comments for Exercise 2: "Middle Pass"

DFSN 202
Exercise 2: Implications of Topography

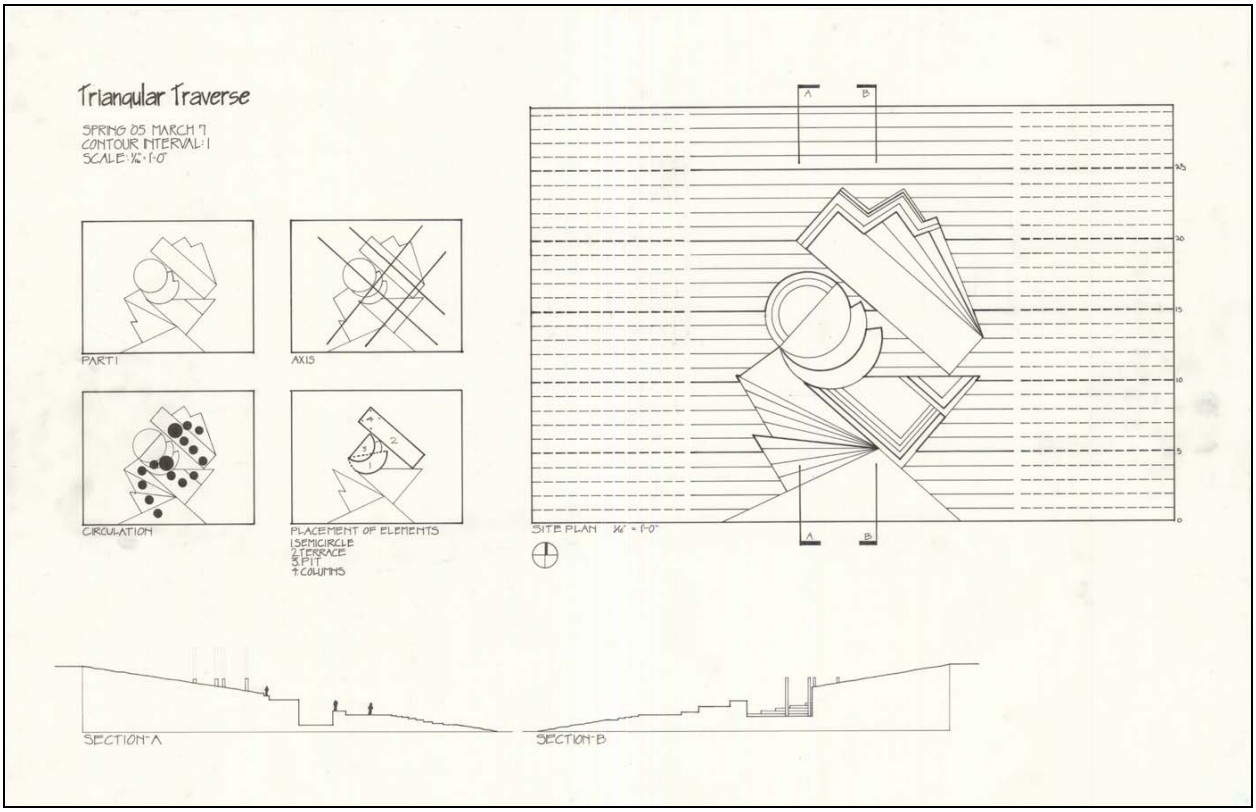
04/01/2005

Student:

Evaluation Criteria	Strong	Adequate	Weak
• **Design**			
• Design Process: Approach (appropriate use of the site and its requirements), composition (no symmetry), and exploration/effort.	X		
• Overall strength of volumetric expression (cut, fill, cut and fill) with required elements (pool, terrace, structure/pavilion, and semi-circle) in an innovative and elegant composition with clear spatial relationships and a basic concept for the design (a parti).	X		
• Use of the circulation elements to create sequence and movement: varied path-space relationships (all 3), and the ability to establish appropriate circulation (up or down the site).	X		
• **Presentation Drawings & Model**			
• Construction of Plan & Sections: Correct correspondence of orthographic views and clear accurate drawings including appropriate placement of section cut indicators, dashed lines, contour lines and numbering, etc. WORK FOCUS ON.	✓ WORK DWGS VS. MODEL		X
• Line Quality/Readability/Legibility of Plan & Sections: All lines sharp, black, and appropriate line hierarchy of at least 3 distinct line weights, consistently applied.		X	
• 4 Diagrams: Evidence of consistent and rational decision-making process through drawing communication, line weight/quality and graphic quality. → PUT A LEGEND FOR P/S/T.		X	
• Quality of Model Craft: sharp cuts, neat joinery, and overall elegance of engineering with appropriate use of brads to represent people and circulation.		X	
• Lettering/Text: Consistency of structure, size, and proportion of letters; Line Quality; Spacing between individual letters and optically well-spaced words. → OF TITLE &	→ SLANT OF CROSSBAR	X	REMEMBER THE BOX □
• Compositional Layout/Overall Presentation: Overall strength and balance of the composition, properly cut drawings with inclusion of section cut indicators, scale, north arrow, contour interval, text, etc. and drawings logically ordered with proper orientation. ✓WORK → 1'-0"	TITLE+	X	
Project 2 Grade (x 2 weeks x 10%)	B		

Student Grade Sheet for Exercise 2: "Middle Pass"

Exercise 2 – "Low Pass"



Original Mylar Drawings for Exercise 2: "Low Pass"

Instructor Comments on the Student Learning for Exercise 2: "Low Pass"

Overall Comments: This exercise was rated as a "Low Pass," due to the student's final design and the accuracy of drawing construction. The submittal did not indicate student comprehension of the exercise's objectives.

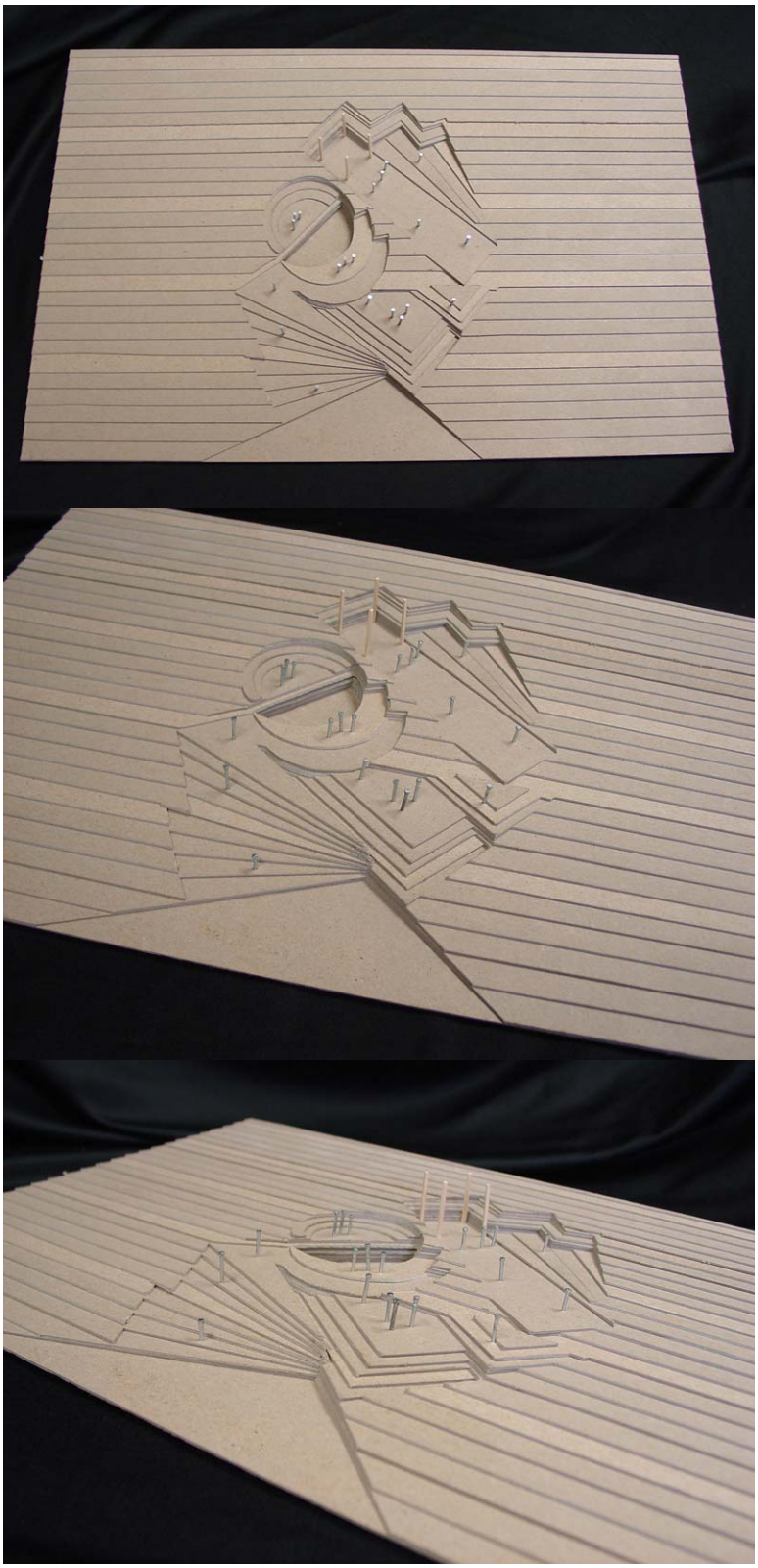
Design: The placement of the student's overall design is awkwardly placed on the site. The design did not appropriately establish connections between the required elements, especially the semi-circle. Circulation and related elements were clearly not given enough consideration.

Presentation Layout: There was "trapped white space" between the Title, Diagrams, and Site Plan. Section B-B could have been placed closer to the right side of the paper or both Sections could have been centered at the bottom of the layout.

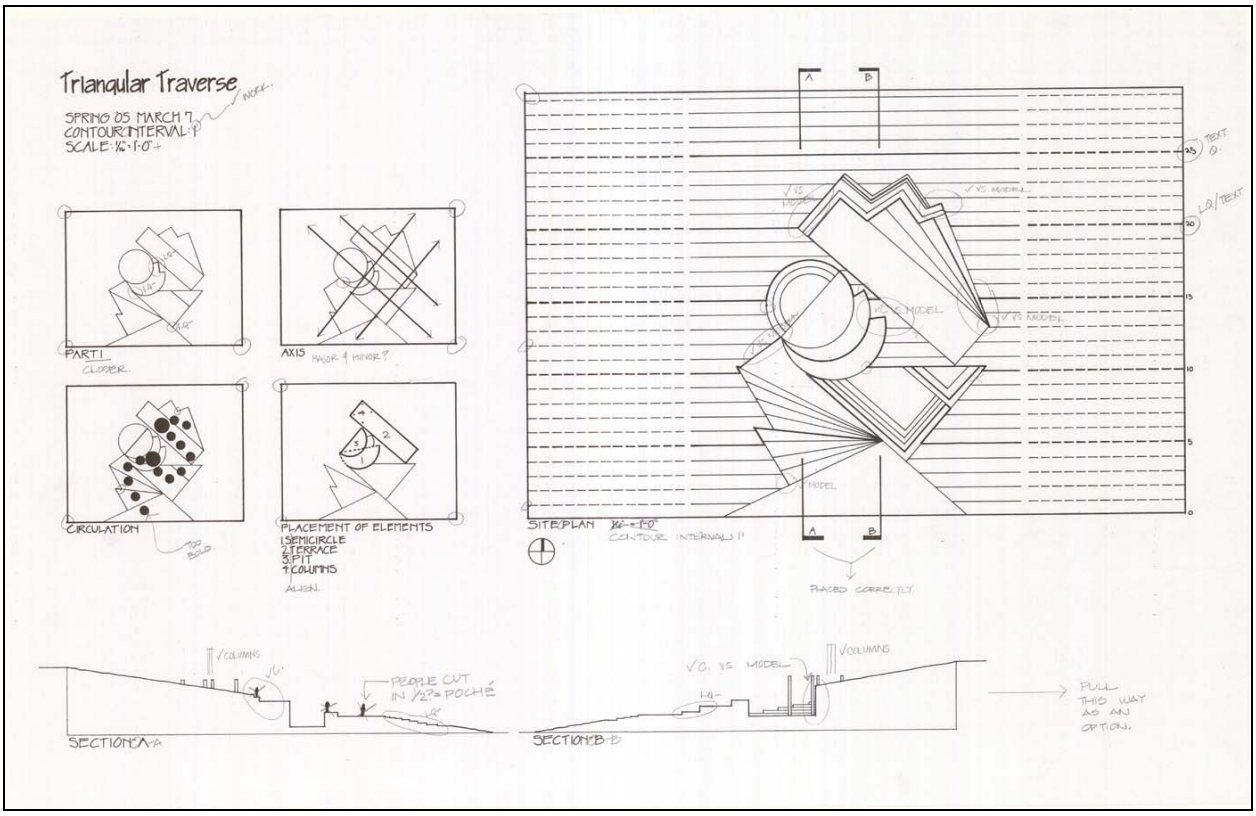
Drawings: The student needed to have reviewed the drawings for accuracy. There were numerous construction "issues." Line quality, including having precise sharp corners, was VERY weak. The student placed people within the Sections illustrating scale; however, the student poched (i.e. rendering in complete

color/black) the people. This makes the people read as if they are on a section cut.

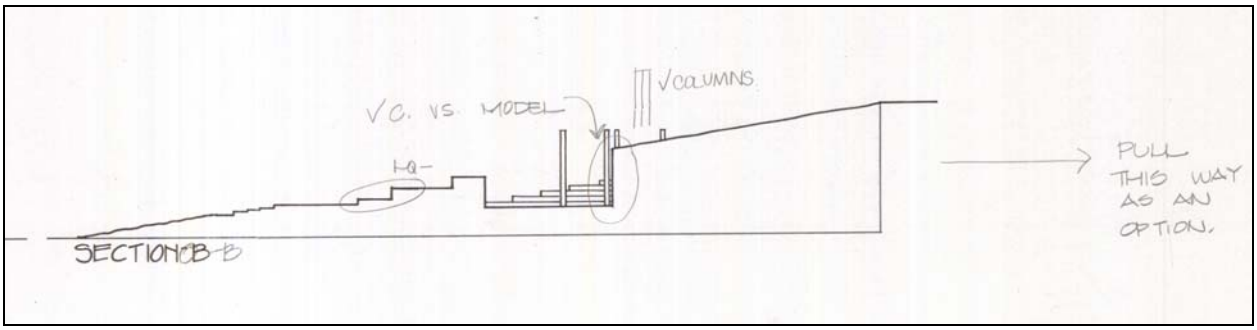
Model: The student had numerous craft "issues" (i.e. sharp cuts and neat joinery). The placement of "people" (i.e. brads/nails) was not well thought out. The student was innovative with every fifth contour line by changing the color of the chipboard.



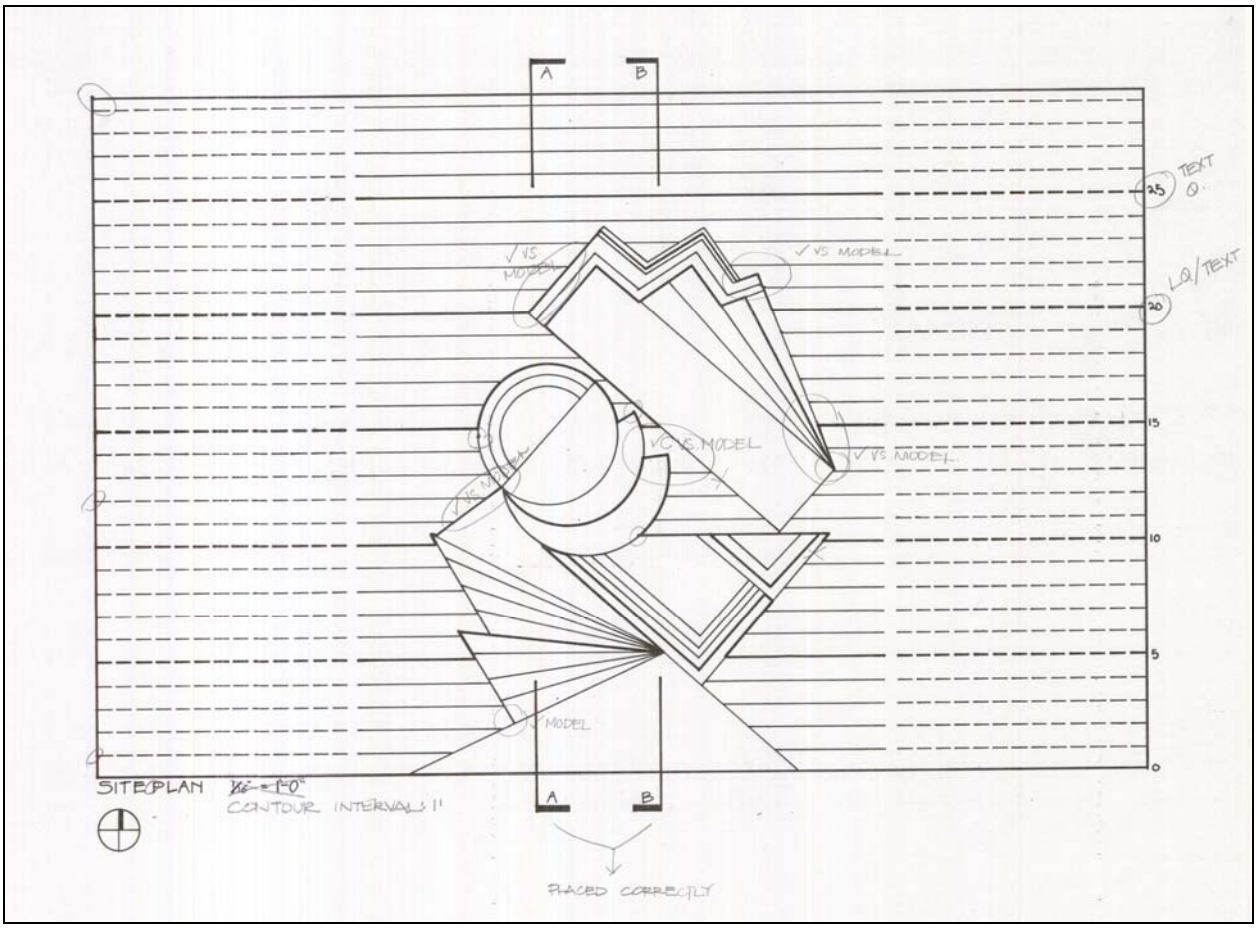
Model for Exercise 2: "Low Pass"



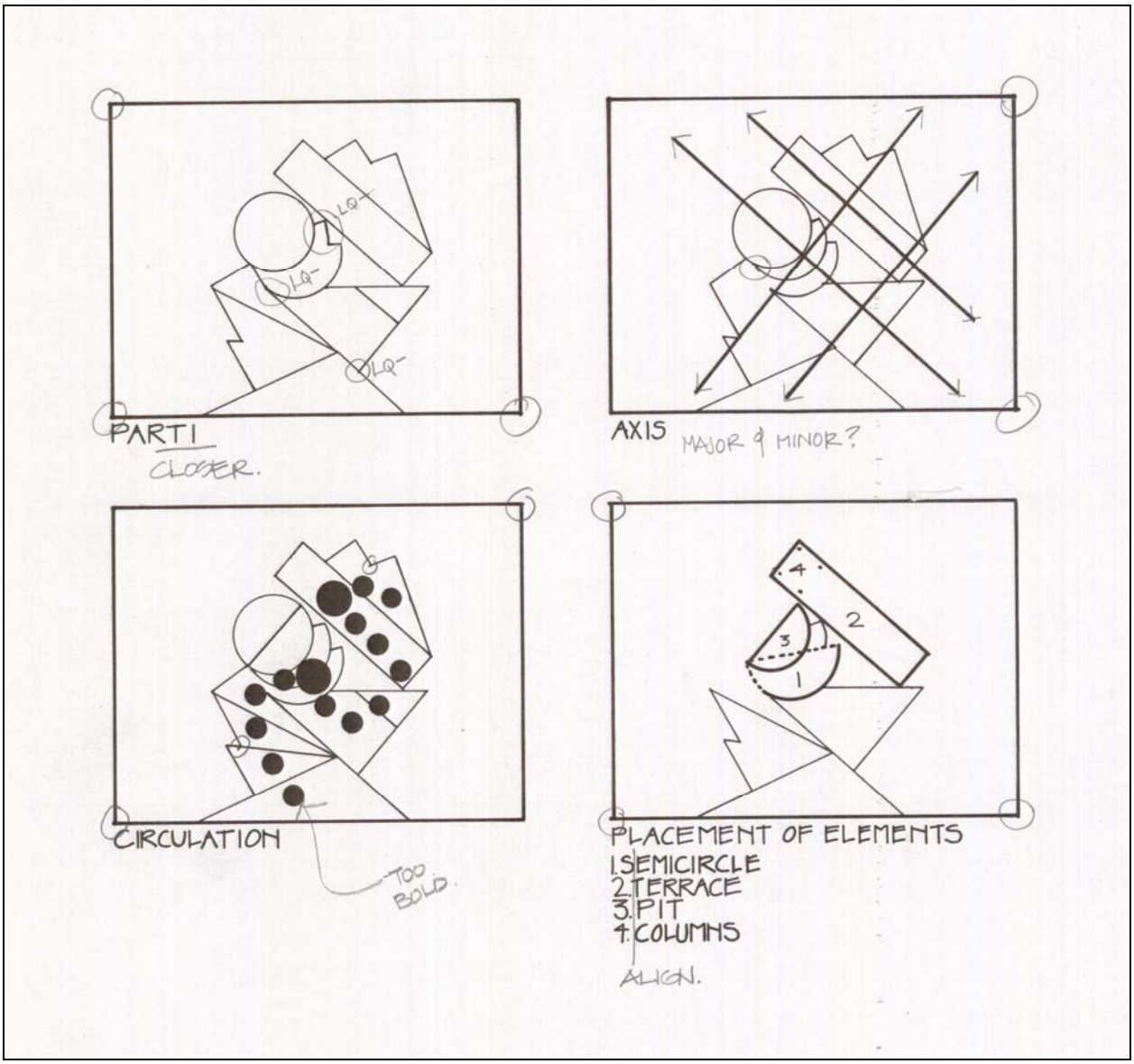
Student Copy with Instructor Comments for Exercise 2: "Low Pass"



Section B-B with Instructor Comments for Exercise 2: "Low Pass"



Site Plan with Instructor Comments for Exercise 2: "Low Pass"



Diagrams with Instructor Comments for Exercise 2: "Low Pass"

DFSN 202
Exercise 2: Implications of Topography

04/01/2005

Student:

Evaluation Criteria	Strong	Adequate	Weak
• **Design**			
• Design Process: Approach (appropriate use of the site and its requirements), composition (no symmetry), *and exploration/effort.* → SHIFT	DESIGN UP THE SITE	X	
• Overall strength of volumetric expression (cut, fill, cut and fill) with required elements (pool, terrace, structure/pavilion, and semi-circle) in *an innovative and elegant composition with* clear spatial relationships and a basic concept for the design (a parti).	→ HOW DOES ONE GET TO THE SEMI-CIRCLE AREA?	X	
• Use of the circulation elements to create sequence and movement: varied path-space relationships (all 3), and the ability to establish appropriate circulation (up or down the site).		X	
• **Presentation Drawings & Model**			
✓ WORK/ DWGS VS. MODEL • Construction of Plan & Sections: Correct correspondence of orthographic views and clear accurate drawings including appropriate placement of section cut indicators, dashed lines, contour lines and numbering, etc.			X
• Line Quality/Readability/Legibility of Plan & Sections: All lines sharp, black, and appropriate line hierarchy of at least 3 distinct line weights, consistently applied.	PEOPLE & FOCHE?	X	
• 4 Diagrams: Evidence of consistent and rational decision-making process through drawing communication, line weight/quality and graphic quality. CIRCULATION = TOO BOLD VS. ●	AXIS MAJOR VS. MINOR	X	
• Quality of Model Craft: sharp cuts, neat joinery, and overall elegance of engineering with appropriate use of brads to represent people and circulation. → MORE		X	
• Lettering/Text: Consistency of structure, size, and proportion of letters; Line Quality; Spacing between individual letters and optically well-spaced words.		X	
• Compositional Layout/Overall Presentation: Overall strength and balance of the composition, properly cut drawings with → 1' inclusion of section cut indicators, scale, north arrow, contour interval, text, etc. and drawings logically ordered with proper orientation.	X TITLE+		
Project 2 Grade (x 2 weeks x 10%)	C+		

WORK/FOCUS ON LQ.

Student Grade Sheet for Exercise 2: "Low Pass"

EXERCISE 2 IMPLICATIONS OF TOPOGRAPHY

INTRODUCTION

Topography, the form and slope of a site, will have major implications in architectural design, from the initial decision of where to locate a structure, to the design of the ground connection for access and drainage concerns. This project is intended to familiarize you with basic concepts of topography: contours, slope, gradient, ramps, stairs, and terraces. Retaining walls are specifically not included in this exercise. Methods of *grading,* or changing the landform, will be introduced.

OBJECTIVES

To appreciate the implications of slope and topography on architectural decision-making
To understand concepts of contour, cut and fill terraces, grading and drainage
To develop skill in calculating slope for ramps or other surfaces
To develop an appreciation for spatial sequence.
To understand the use of site plans and site sections

ISSUES

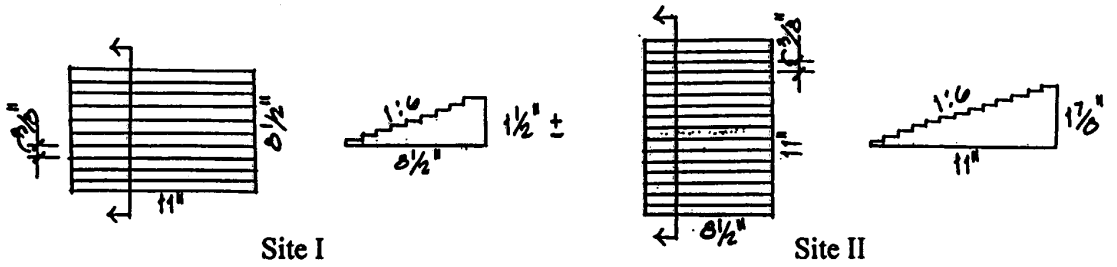
- Parti
- Sequence and movement
- Center vs. Edge
- Path configuration
- Path-space relationships

PROCEDURE

Regrade a sloping hillside to include the four elements shown below. Link the bottom of the hill, the top of the hill, and the four elements using ramps and/or stairs. The regrading of the topography will be shown by graphic manipulation of contour lines (dashed for existing; solid for proposed) in drawings, and by building a three-dimensional model. While a basic understanding of the manipulation of contours may be gained through a small clay model, the majority of the explorations should occur through use of a larger scale chip board model.

SITE

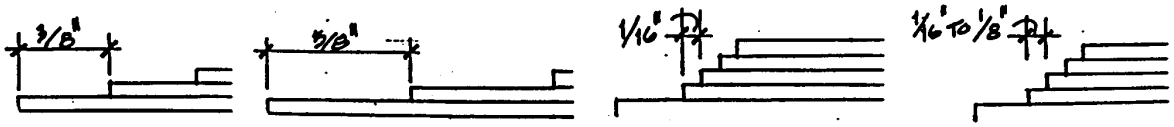
Select one of the two sites shown. In both sites, the slope of the hill is the same: 16% or 1:6 (vertical to horizontal). Each contour line represents one thickness of 2 ply chipboard of approximately 1/16". With a site of 8 1/2" by 11", the contour lines are at 3/8" spacing. The scale of the site is approximately 1/16" = 1'-0". Thus each contour represents a one foot change in grade.



Site I Site II

GRADING GUIDELINES

Each contour line represents one thickness of chipboard at 1/16". The site can be regraded in any way to be as flat or as steep (to the maximum practical steepness shown) as the designer desires. However, regrading cannot occur beyond the property lines. The use of retaining walls should be minimal. If used, they should generally not exceed 3'-0" in height, with exception to the pit, where a retaining wall may be up to 6'-0" high.



Slope of hill
1:6 or 16%

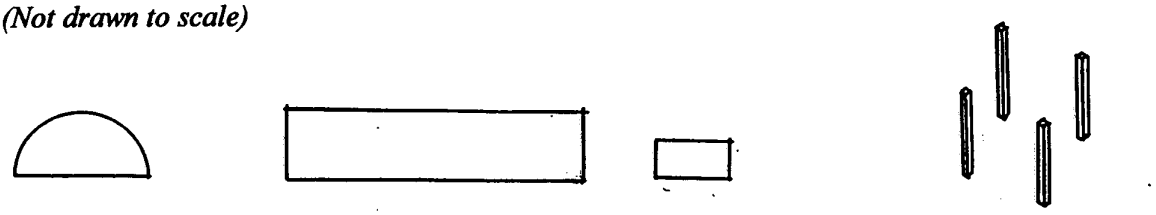
Slope of ramp
1:10 or 10%

Maximum slope
1:1 or 100%

Stairs

ELEMENTS TO BE INCLUDED

(Not drawn to scale)



Semicircle: flat
32' diameter

Terrace, flat
20' x 80'

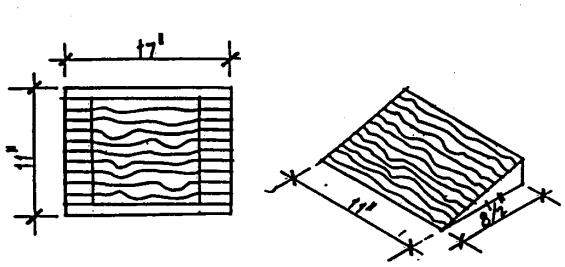
"Pit"
16' x 32' x 8' deep

4 columns defining a space, 16' x 16' x 16'

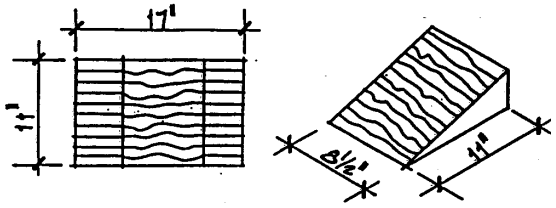
REQUIREMENTS

A site model will be made of 1 ply chipboard which can be approximated as 1/16" thick for the purposes of this problem (actual thickness is .08"). Use the dimensions shown below. Place your name on all submissions.

Make freehand ink drawings on Mylar. In a plan view, show the new contours and unchanged existing contours with solid lines, and the original contours with lighter dashed lines. Draw a section showing the major terraces, ramps and structures at their proposed elevations and slopes.



Site I



Site II

EVALUATION CRITERIA

Sequence of required spaces with clear spatial relationships
Permissible slopes on ramps
Accuracy and quality of model and drawings

READING

Ching, Frank. *Architectural Graphics*. Pages 30-31
Ching, Frank. *Architecture: Form, Space and Order*. Pages 227-275.
Handout: Ching, Frank. *Building Construction Illustrated*.
Handout: Landphair, Howard C. and Fred Klatt. *Landscape Architecture Construction*

SCHEDULE

To be announced.

DFSN 202

Exercise 2: Implications of Topography CHECKLIST

The following minimum requirements are due Monday, March 7, 2005 at 5:30 p.m. in studio on mylar:

- ❑ **Final 1 ply Chipboard Model**
  - Perfectly crafted full-scale model: sharp cuts, neat joinery, and overall elegance of engineering.
  - Add people or brads to illustrate circulation. (NOT Nails! We will do this in studio!)
  - If the semi-circle and terrace are not clearly identified in the model, draw with pencil, use paper to indicate, or explain through the use of a diagram.
- ❑ **Site Plan**
  - Place correctly and label "Section Cut Indicators" in plan.
  - Existing contours are shown by dashed lines (¼" long, spaced 1/16" apart). Proposed contours are shown as solid lines. Every fifth contour is shown slightly thicker for easy legibility (*Large Topography Handout*, page 2). The fifth contour line needs to go through the drawing.
- ❑ **2 Sections**
  - Sections are used to illustrate the relationships between the volumes and the greatest number of relationships between significant spaces (*AG*, 3rd edition). Choose cut lines that slice through the principle parts of the design (reference the structure and the main/important level changes).
- ❑ **Minimum 4 Diagrams**
  - The diagrams illustrate your underlying design solution and gives evidence of a consistent and rational decision-making process with graphic quality. Consider the following suggested diagrams, others may be considered:
    - **Parti and/or Geometry (REQUIRED)**
    - **Circulation (REQUIRED—Remember Graphic Quality!)**
      - **Major and Minor**
    - **Path Space Relationships/Path Configuration**
    - **Placement of Elements**
    - **Spatial Hierarchy**
    - **Axis**
    - **Views**
  - Logically order the diagrams, orient diagrams to the site plan, and draw at a reasonable scale/size (approximately 4" to 5" wide).
  - Text can be used to clarify your diagrams.
- ❑ **Text**
  - Label drawings, scale, title, name, date, etc. Please no abbreviations.
  - Be creative with your title to indicate what the design is.
  - Lettering will be graded (preferably ¼" to 3/8" high lettering).
    - Lettering Form: Consistency of structure, size, and proportion of letters.
    - Line Quality: Black, sharp, and consistent.
    - Spacing between individual letters and optically well-spaced words.
  - Allow time to execute well-proportioned lettering. Consider placement of titles and blocks of information in relation to drawings.

Remember:

- **Line Hierarchy is necessary to show depth in ALL drawings.** *Continue to work on* Line Quality: All lines sharp, crisp, black, and **appropriate line hierarchy** of at least **3 distinct weights, consistently applied.**
- Remember North Arrow, Scale 1' = 1/16", Contour Interval = ?', and contour lines drawn correctly.
- Composition of Layout: Focus on overall visual balance, figure/ground distribution, readability, and consider the relationships and orientation between drawings. Consider border areas, the distance between drawings, and the relationships created for a strong figure/ground distribution.
- You may consider adding people to sections to illustrate scale and circulation.
- **Be accurate in your construction!** Remember…it is your responsibility to ask.

The Instructor will announce, accordingly, in studio if further additions or changes to this document are necessary.

DFSN 202

Exercise 2: Implications of Topography TENTATIVE GRADE SHEET

Student:

Evaluation Criteria	Strong	Adequate	Weak
• **Design** • Design Process: Approach (appropriate use of the site and its requirements), composition (no symmetry), and exploration/effort.			
• Overall strength of volumetric expression (cut, fill, cut and fill) with required elements (pool, terrace, structure/pavilion, and semi-circle) in an innovative and elegant composition with clear spatial relationships and a basic concept for the design (a parti).			
• Use of the circulation elements to create sequence and movement: varied path-space relationships (all 3), and the ability to establish appropriate circulation (up or down the site).			
• **Presentation Drawings & Model** • Construction of Plan & Sections: Correct correspondence of orthographic views and clear accurate drawings including appropriate placement of section cut indicators, dashed lines, contour lines and numbering, etc.			
• Line Quality/Readability/Legibility of Plan & Sections: All lines sharp, black, and appropriate line hierarchy of at least 3 distinct line weights, consistently applied.			
• 4 Diagrams: Evidence of consistent and rational decision-making process through drawing communication, line weight/quality and graphic quality.			
• Quality of Model Craft: sharp cuts, neat joinery, and overall elegance of engineering with appropriate use of brads to represent people and circulation.			
• Lettering/Text: Consistency of structure, size, and proportion of letters; Line Quality; Spacing between individual letters and optically well-spaced words.			
• Compositional Layout/Overall Presentation: Overall strength and balance of the composition, properly cut drawings with inclusion of section cut indicators, scale, north arrow, contour interval, text, etc. and drawings logically ordered with proper orientation.			
Project 2 Grade (x 2 weeks x 10%)			

The grade sheet is subject to additions or changes that the Instructor deems necessary.

Exercise 3: No Student Work Samples

The following documents are included to illustrate the continuity between the other EDS2 Exercises:

- **Exercise Statement**
- **Field Trip Assignment**
- **Exercise Student Checklist**
- **Tentative Grade Sheet**
- **Self and Student Evaluation**

EXERCISE 3 ANALYSIS OF A PLACE

Analysis is defined as

1. *The separation of any material or abstract entity into its constituent elements, and*

2. *A method of studying the nature of something or of determining its essential features and their relations.*

OBJECTIVES

To encourage thinking in abstract terms about architectural phenomena and ideas
To develop the use of analytical diagrams as an aid to architectural thinking
To encourage informed speculation about architecture
To broaden the breadth and depth of architectural knowledge

PROJECT

An opportunity to visit a Prairie Style house by the architect Frank Lloyd Wright, the Allen-Lambe House in Wichita, Kansas, has been arranged. This visit, supplement by library materials and other sources of information about Wright, will provide the basis for analysis project.

Your task is to develop an analytical and spatial representation of this site in the prescribed format based on the issues listed below. In addition to demonstrating a thorough understanding of the physical characteristics of the place, you are to become familiar with the ideas of the designer and the historical context in which the work is embedded.

FIELD TRIP

An important component of this exercise is the opportunity to visit the building to be analyzed, the Allen-Lambe House in Wichita, Kansas designed by Frank Lloyd Wright, and completed in 1919. Sign-up for tours will occur in your studio. Tours will be led by docents for the Allen-Lambe House Museum, and may or may not be accompanied by a faculty member. You are expected to act in an appropriate manner, follow any instructions given by the tour leader, and make effective use of your time in the house. Each tour will last no more than 11/2 hours. Photography is allowed on the exterior, but not the interior. You should be prepared to make sketches etc.

The web site for the house can be found at: http://www2.southwind.net/~allenlam/index.html
Other material about the building, as well as maps and driving instructions, and suggestions of other thing to do in Wichita, are included with this project statement.

ISSUES

Background
- ideas of the designer (at the time of the project)

Parti
- diagrammatic/conceptual

Program
- served vs. servant
- public vs. Private
- location of functions

Organizational Strategy
- spatial organization/relationships
- hierarchy
- geometry and regulating lines
- symmetry vs. asymmetry, axiality

Spatial Definition & Articulation
- degrees of enclosure
- systems of spatial subdivision and linkage
- interior/exterior relationship
- spatial overlap
- surfaces

Circulation
- orchestration of movement
- primary vs. secondary
- horizontal vs. vertical

Different aspects of your analysis should be carried out by using a variety of diagrams based on plans, sections, elevations, and simple obliques to fully explore the issues and illustrate your findings. You may find that some categories overlap. The isolation of various design strategies and ideas into simple, easily legible diagrams will produce the most effective results. As a general rule, each diagram should consist of a referent, an idea, a label and text.

TEAMS

For this project you will work in teams of students as assigned by your instructor. The team will have some joint responsibilities (over all format, etc.) and some individual responsibilities (diagrams of a category of issues).

REQUIREMENTS

Unless otherwise indicated by your instructor, each team will produce an 11 x 17 inch bound booklet. A copy for the instructor and copies for each team member will be submitted. Diagrams, text, and other illustrative materials are to be organized in a graphic format, along with carefully hand-lettered text.

EVALUATION CRITERIA

Depth of analytical exploration as evidenced through diagrams
Quality of graphic work (line hierarchy, lettering, clarity of communication)
Overall presentation
Effectiveness of team/contribution to team

READINGS

Important reading material will be made available to you by your studio instructor prior to the field trip to the Allen House in Wichita.

See also Ching, Frank. *Architecture: Form, Space and Order* - Review of chapters 4, 5, 6 and 7 (focusing on content that relates to the design issues and principles you are analyzing).

The books on Wright listed below, on reserve in Weigel Library, include a number of photographs and drawings of this work as well as text which may be useful.

Patterson, *Frank Lloyd and the Meaning of Materials,* (NA 737 W7 P28 1994)
Chapter 9: conclusion including "general design principles

Tanigawa, *The World of Frank Lloyd Wright,* (NA 737 W7 T32)
Prairie area p.41+

Levine, *The Architecture of Frank Lloyd Wright, (*NA 737 W7 L46 1996)
Chapter 2: "Abstraction & analysis in the architecture of the Oak Park years"

SCHEDULE

To be announced.

Frank Lloyd Wright's Allen-Lambe House Field Trip & Precedent Analysis

Plan to tour the house and grounds as a student of design rather than a casual tourist. There is something for everyone within this analysis project, such as the interiors, the architecture of the buildings, the landscape, and a combination. Do some reading; study the plan and available drawings beforehand and bring them along with your sketchbook. Use this list as a reminder of "issues" to observe and be aware of, and to think about analytically during your visit as well as to reflect upon afterwards. Expand the list with your own observations and thoughts. Be prepared to discuss in studio.

- Study biographical information on the designer, the client, and the house.
- Identify selected books and websites.
- What does "Prairie House" mean? What are some defining characteristics? How are these reflected in the Allen-Lambe house?
- Is there a distinct sense of all-over unity to the house? How is it re-enforced?
- Analyze underlying geometry; unified proportions and the use of regulating lines.
- How is repetition of elements used? Identify elements in simple or rhythmic repetition.
- Analyze house and site relationships; directional and solar orientation, relationship to adjacent houses, the street and intersection, neighborhood context, etc.
- Observe the circulation. Analyze the approach and entry transition and sequence. What are the primary and secondary circulation paths? Consider the circulation has it moves through the house both horizontal and vertical. Entry on foot vs. by car (or wagon)…the "port cochere," its sheltered entry; the foyer…all elements of entry transition and graduated change from inside to outside and visa-versa…"layering" of spaces.
- What are the functions within the design both in the interior and exterior? How are the functions broken down into served vs. servant? Public vs. Private? Locations of Functions? Study the overall spatial organization and zoning look for logic in adjacencies and separations, evidence of a public-private gradient, etc.
- Consider the degrees of enclosure. Record the varied means of spatial definition and degrees of enclosure, ways in which spaces are implied or defined, and the uses of level changes on the base and overhead planes. How are the ground and ceiling planes manipulated? How are spaces divided and linked? What details define space?
    - Observe the continuation of space. Record instances of spatial extension, interiors extending out to exterior "rooms" and the "open" plan.
- Consider the repertoire of path/space, and spatial relationships as articulated in *FSO* and its contribution to spatial variety.
- Note a variety of strategies for establishing spatial hierarchy.
- Identify the use of local symmetries within the overall asymmetrical scheme.
- Observe the spatial organization, spatial relationships, and spatial overlap.

- Observe the details, the color schemes, and surfaces of the Allen-Lambe house.
- Review the list of issues in the Project Statement, page 2. What other issues did you observe?

After the tour and having had some time to reflect and analyze your experience, write down your thoughts, what you were amazed or disappointed with, what you focused on, etc.

The Instructor will announce, accordingly, in studio if further additions or changes to this document are necessary.

DFSN 202

Exercise 3: Analysis of a Place CHECKLIST

The following minimum requirements are due Friday, March 18, 2005 at 5:20 p.m. in studio:

- **Diagrams**
  - **Graphic quality is essential!** Use graphic quality within the diagrams to express the architectural phenomena discovered. This exercise is about the ability to discover architectural phenomena in an existing design (our precedent study).
    - Quality of graphic work: line hierarchy, line quality, readability, legibility, lettering, clarity of communication, color, etc.
    - *Continue to work on* Line Quality: All lines sharp, crisp, black, and **appropriate line hierarchy** of **distinct weights, consistently applied. Line Hierarchy is necessary to show depth.**
  - Address **ALL** issues in the Exercise Statement and in the "Frank Lloyd Wright's Allen-Lambe House Field Trip & Precedent Analysis" colored handout.
    - Remember:
      - **Parti**
      - **Material and Finishes (Surfaces)**
      - **Spatial Hierarchy**
        - Guests vs. Residents
        - Size vs. Use/Function
      - **Consider Circulation Elements**
        - *AG*, page 229
        - Human vs. Vehicle
        - Vertical vs. Horizontal
      - **Spatial Extension is essential to this exercise and to the semester.**
      - **Address issues to the ENTIRE site.**
        - It is the identification of essential features/relationships of the <u>interior</u> and <u>exterior</u> of the building(s), the garden, and the site.
- **Text**
  - Check grammar, labels, and sentence structure.
  - Use Spell Check.
  - Consider placement of titles and blocks of information in relation to drawings.
    - Overall presentation: remember visual unity and quality of composition and layout.
    - Maintain text placement within the format to create a unified layout/product.
  - Define legends (i.e. Served is defined by… Servant is defined by...).
- **Cite Sources**
  - CITE ALL SOURCES! Use the MLA Citation System.
  - Remember to have a Table of Contents at the beginning and a Bibliography at the end. Sources in your text need to refer to the Bibliography. If your group "quotes" directly from a source, cite your source directly after the "quote (*source information*)".
  - Photographs and images can be used to illustrate concepts one step further. Remember to cite the source under the particular photograph/image, which can refer to the Bibliography.

- **Presentational Format**
  - Consider the “Composition of Layout”: focus on overall visual balance, figure/ground distribution, readability, and consider the relationships and orientation between drawings.
  - **Be creative and innovative, but remember readability.**
  - Order the diagrams to build upon each other. Use a Table of Contents to help organize the diagrams.

Additional References:

- *Precedents in Architecture* by Roger Clark (on reserves in W. Library).
- *A Short Guide to Writing About Art* by Sylvan Barnet.
- DFSN References on Frank L. Wright in W. Library.

The Instructor will announce, accordingly, in studio if further additions or changes to this document are necessary.

DFSN 202

Exercise 3: Analysis of a Place TENTATIVE GRADE SHEET

Student(s):

Evaluation Criteria	Strong	Adequate	Weak
Analytical Exploration			
• Depth of analytical exploration as evidenced through ALL required diagrams and identification of essential features/relationships inside and outside of the building(s) and written cited text.			
Presentation			
• Quality of graphic work: line hierarchy, line quality, readability, legibility, lettering/text, clarity of communication, use of color, overall graphic elegance, etc.			
• Compositional Layout/Overall Presentation: visual unity, quality, overall strength and balance of composition, readability, properly cut drawings, distribution/orientation/alignment of drawings, pages logically ordered, etc.			
Team Evaluations			
• Evaluated by yourself and your teammates based on your individual work to the exercise dealing with timelessness, participation, contribution, and quality.			
• **Exercise 3 Grade (x 2 weeks x 10%)**			

Issues Not Addressed:

Additional Issues Addressed:

The grade sheet is subject to additions or changes that the Instructor deems necessary.

Self and Student Evaluation for Exercise 3

Your Name: _____

On a scale of 1-5, rate **yourself** on the following: *(Please circle one)*
Please consider **ALL** aspects of **your** involvement.

TIMELINESS:	**Disagree**				**Agree**
I produced the documentation or information required for the project.	1	2	3	4	5
PARTICIPATION:	**Disagree**				**Agree**
I participated in gathering information for the project.	1	2	3	4	5
CONTRIBUTION:	**Disagree**				**Agree**
I was available and ready to help where necessary and when needed.	1	2	3	4	5
QUALITY:	**Disagree**				**Agree**
The quality of the work submitted by **me** showed thoughtfulness and attention to the details required by the project.	1	2	3	4	5

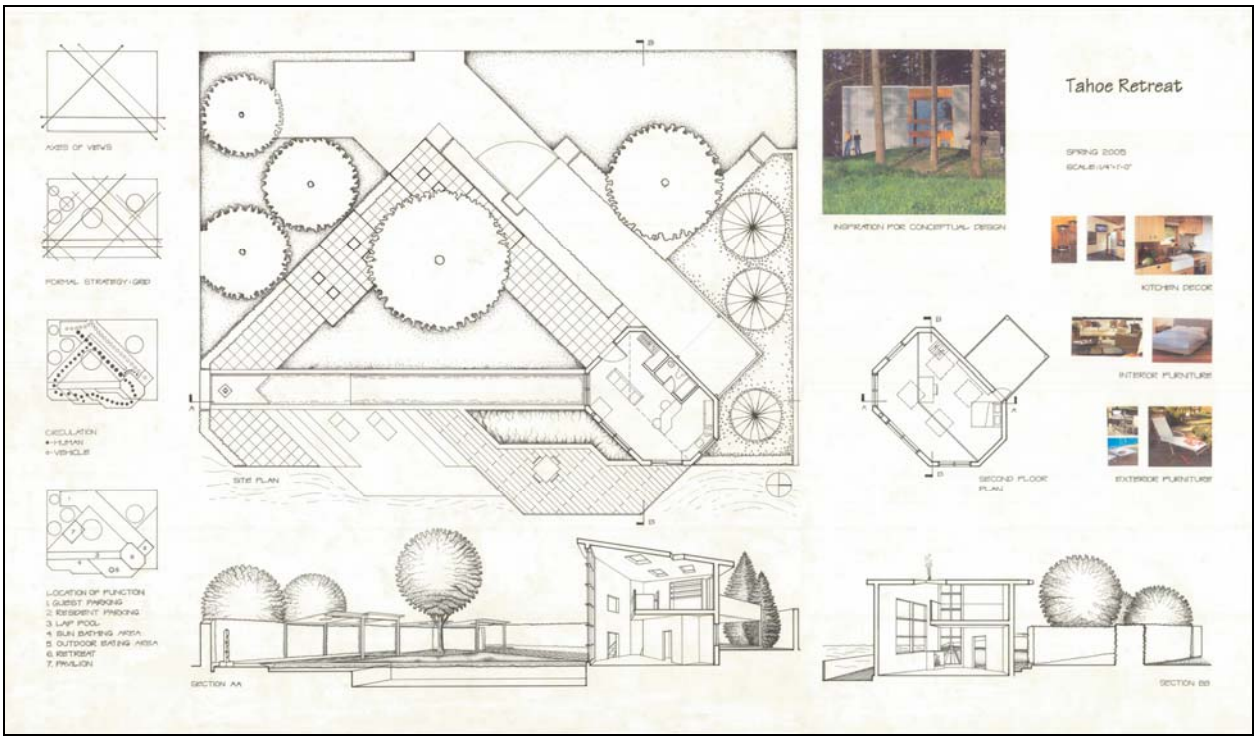
Your Teammate's Name: _____

On a scale of 1-5, rate **your teammate** on the following: *(Please circle one)*
Please consider **ALL** aspects of **your teammate's** involvement.

TIMELINESS:	**Disagree**				**Agree**
Your teammate produced the documentation or information required for the project.	1	2	3	4	5
PARTICIPATION:	**Disagree**				**Agree**
Your teammate participated in gathering information for the project.	1	2	3	4	5
CONTRIBUTION:	**Disagree**				**Agree**
Your teammate was available and ready to help where necessary and when needed.	1	2	3	4	5
QUALITY:	**Disagree**				**Agree**
The quality of the work submitted by **your teammate** showed thoughtfulness and attention to the details required by the project.	1	2	3	4	5

Would you willingly work with this individual on a team again? *(Please circle one)* Yes No

Exercise 4 – "High Pass"



Original Mylar Drawings for Exercise 4: "High Pass"

Instructor Comments on the Student Learning for Exercise 4: "High Pass"

Overall Comments: This particular student was a very engaged student. The student demonstrated a strong base of knowledge for the semester within this design, the drawings, and the model. The student went further than the minimum requirements and did extra credit by a second section perspective drawing and adding the inspiration photographs to the presentation. Please note: I do not encourage "extra credit." I tell students that they will not be rewarded for quantity, only quality.

Design: The overall design strategy and concept are VERY strong. The design addressed the issues of "Spatial Definition," "Spatial Extension and Continuity," and illustrating a "Formal Strategy."

Presentation Layout: The use of the inspiration photographs was unique and strong. I will require inspiration photographs in the future on final presentation drawings.

Verbal Presentation: The verbal presentation given at final crits was excellent. The student was prepared with note cards.

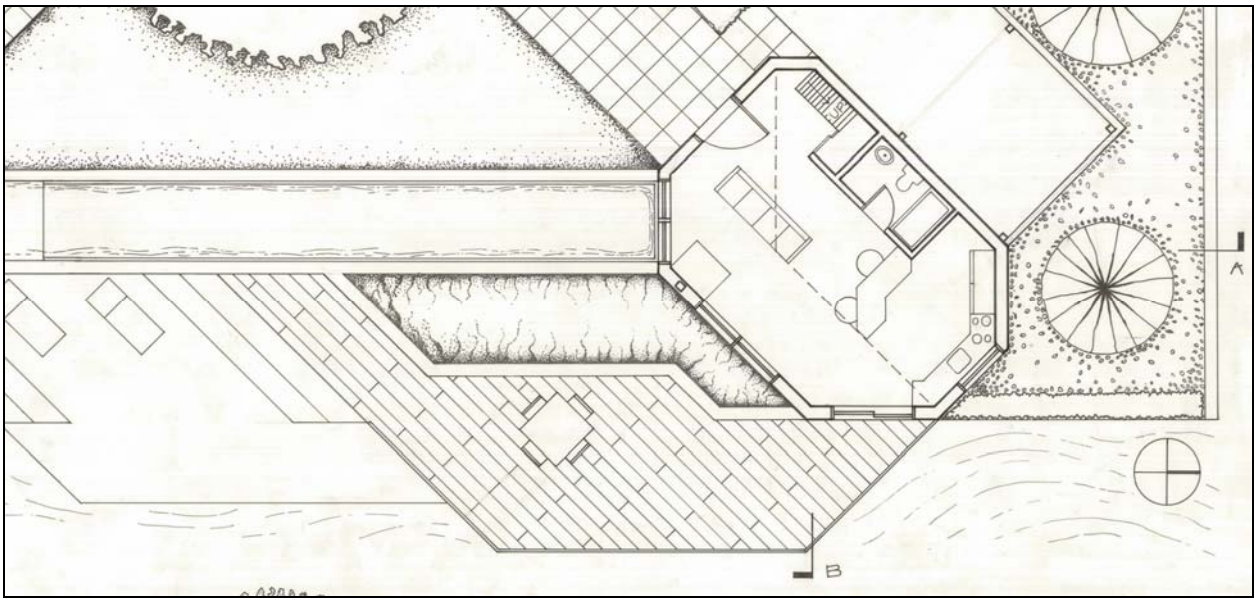
Drawings: The overall construction of the drawings was strong. The graphic representation of the ground cover and trees were odd. The trees look unnatural

and closer to “lollipops.” The quality of the drawings with line quality and readability was strong.

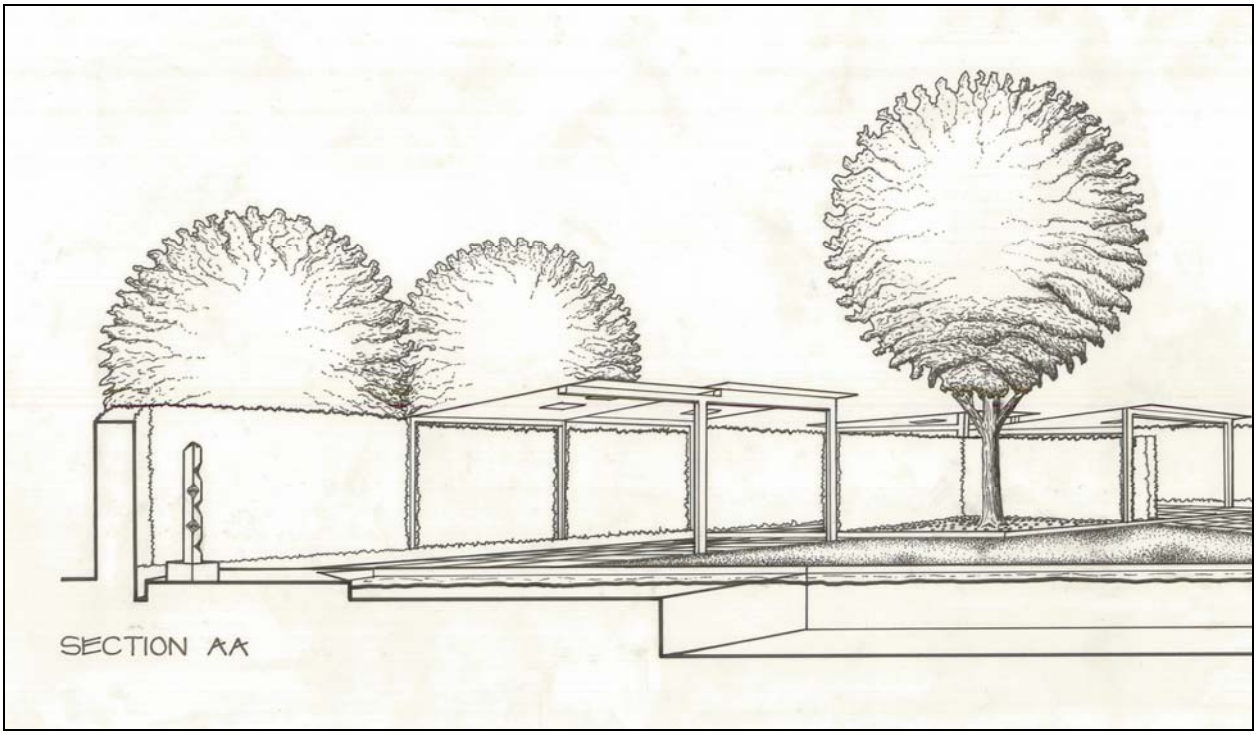
Model: The craft of the model was STRONG. The student was innovative with the retreat being removable from the overall model.

Model for Exercise 4: “High Pass”

Model for Exercise 2: “High Pass”



Site Plan Detail for Exercise 4: “High Pass”



Section Perspective AA Detail for Exercise 4: “High Pass”

Inspiration Photograph for Exercise 4: "High Pass"

DFSN 202

Exercise 4: Studio Retreat

5/12/2005

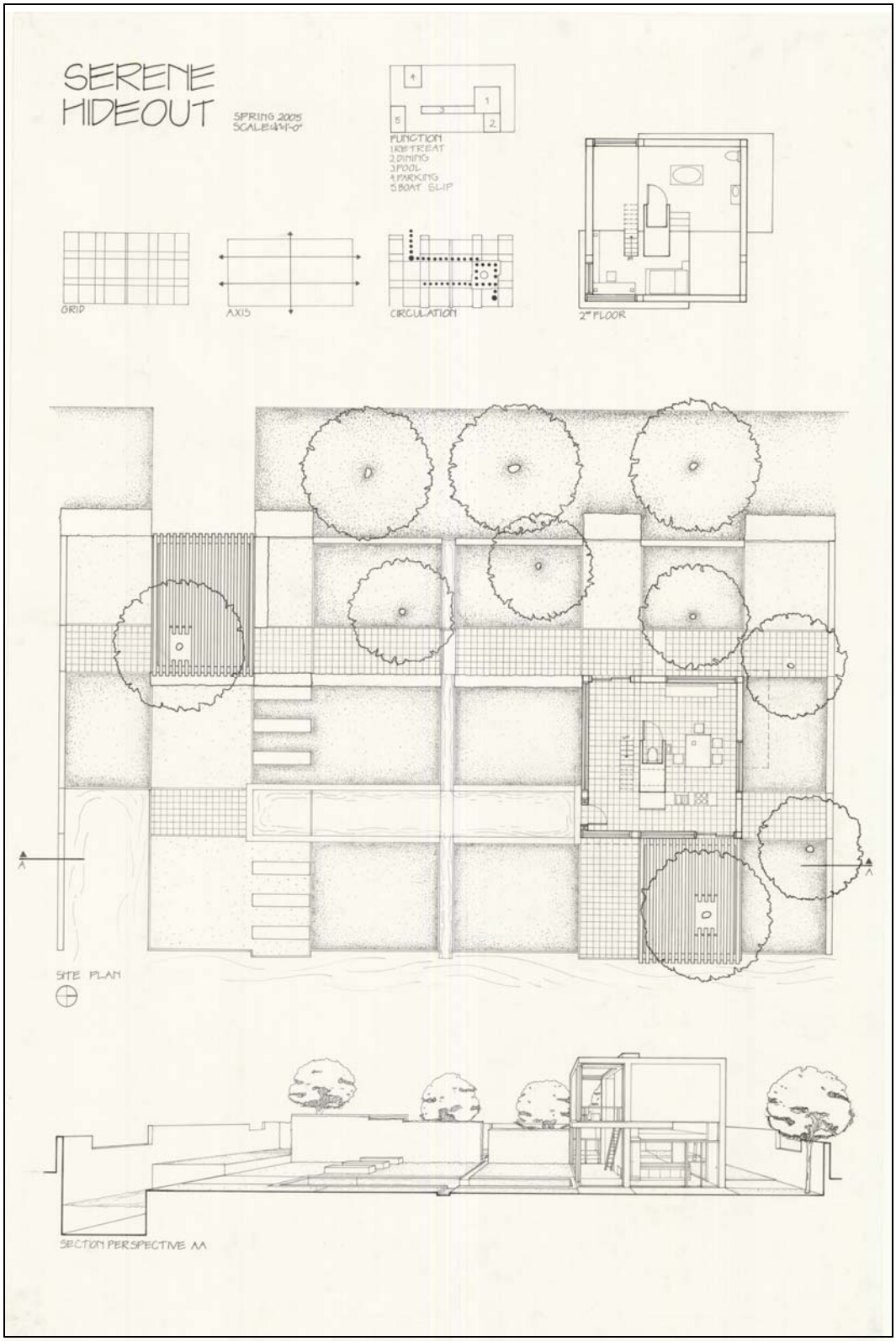
Student:

Evaluation Criteria	Strong	Adequate	Weak
Design			
• Design Process: Approach, exploration/effort, composition, design theme/concept, and the accommodation, interruption of the required spaces, and use of circulation. → MTS. MM	X		
• Addressing Project Objectives:			
• Spatial Definition: clearly defined and hierarchically ordered volumes of required spaces.	X		
• Spatial Extension and Continuity: Among the interior spaces of the retreat and the exterior space of the site with complexity of spatial overlap/multiple readings.	X		
• Formal Strategy and Consistency: Consistency of strategy/systemic thinking underlying design decisions and addressing issues of view, orientation, privacy, sequence, and use.	X		
Drawings & Model			
• Construction of ALL Drawings (plans, perspective section, and 4 diagrams with text): Correct correspondence of orthographic views, clear accurate drawings, and graphic work/renderings. GLASS IN S.P.?	CHIMNEY SMOKE – ROCKS/WOODS CHIPS? – X TREES IN S.P = LOLLIPOPS – ← OBSERVE		
• Line Quality/Readability/Legibility of ALL Drawings (plans, section perspective, 4 diagrams, and lettering): All lines sharp, black, and appropriate line hierarchy of at least 3 distinct line weights, consistently applied.	X		
• Quality of Model Craft: Sharp cuts, neat joinery, and overall elegance of engineering. WORK ON TREES	X PULL OUT RETREAT +		
Presentation			
• Compositional Layout/Overall Presentation: Overall strength, visual unity and balance of the composition, readability, drawings logically ordered, quality of presentation, properly cut drawings with inclusion of lettering and its quality, section cut indicators, scale, north arrow, etc.	INSPIRATIONS + X		
• **Project Grade** (x 5 weeks x 40%) A	INSPIRATION & S.P DWG EXTRA CREDIT		
• **Crit Comments** PREPARED W/ NOTE CARDS +			
• **Semester Grade** A	KEEP MODEL & DWGS.		

ERIC – GOOD LUCK IN ARCH. I WILL MISS ALL THE ?'S – SERIOUSLY. Katrina

Student Grade Sheet for Exercise 4: "High Pass"

Exercise 4 – “Middle Pass”



Original Mylar Drawings for Exercise 4: “Middle Pass”

Instructor Comments on the Student Learning for Exercise 4: "Middle Pass"

Overall Comments: With Exercise 4, it was hard to find a true "Middle Pass." The majority of submittals were "High" or "High-Middle" passes. The student demonstrated a strong base of knowledge for the semester within the design; however, the presentation was lacking on a few "issues."

Design: The overall design strategy and concept was strong. The student used the principles from a precedent study at the beginning of the exercise to create the strategy of his/her design. "Spatial Extension and Continuity" were developed strongly between the retreat's interior and exterior landscape. The second floor of the retreat facing the lake could have been developed further with views. There was a residual condition on the south end of the site.

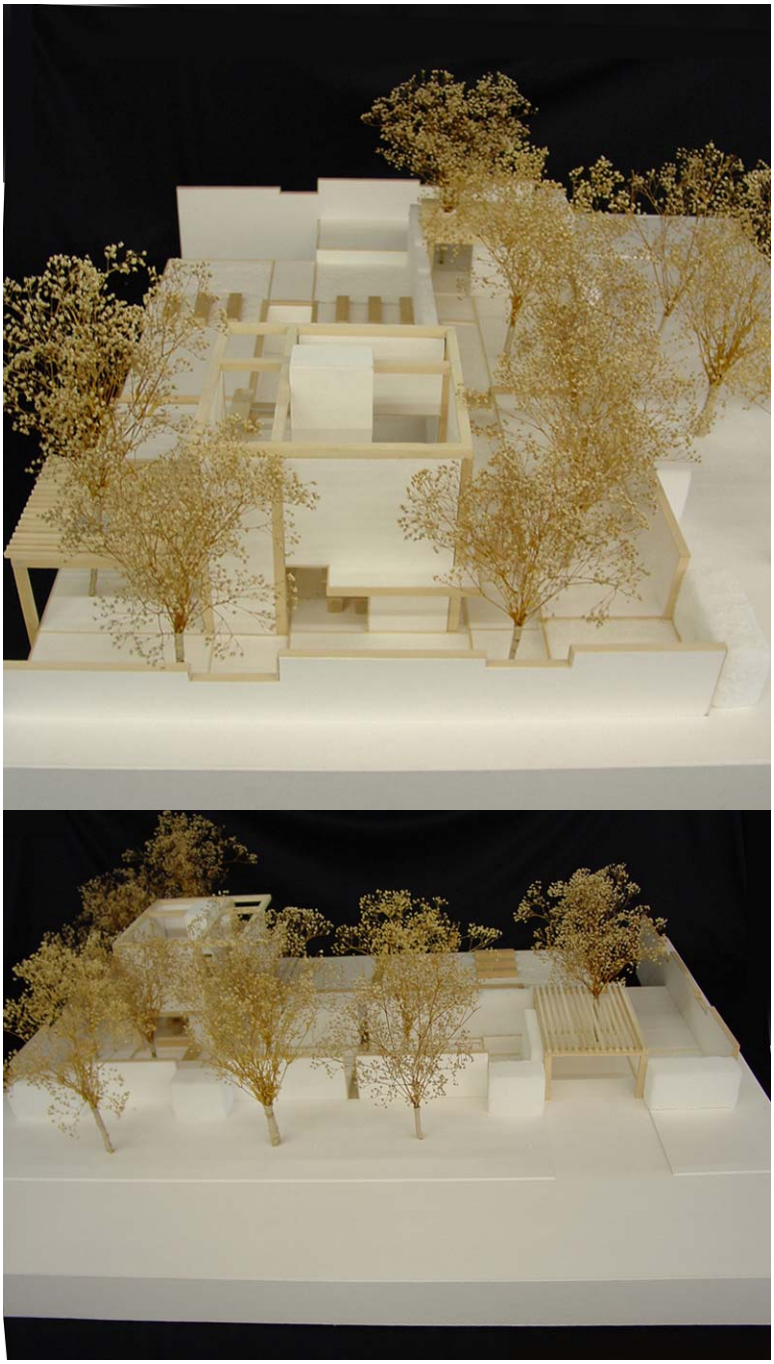
Presentation Layout: The quality of the drawing presentation left a lot to be desired. The Diagrams were askew. The borders were properly cut; however, the side borders were cut a little too close. The lettering was weak with its control and use of guidelines.

Model for Exercise 4: "Middle Pass"

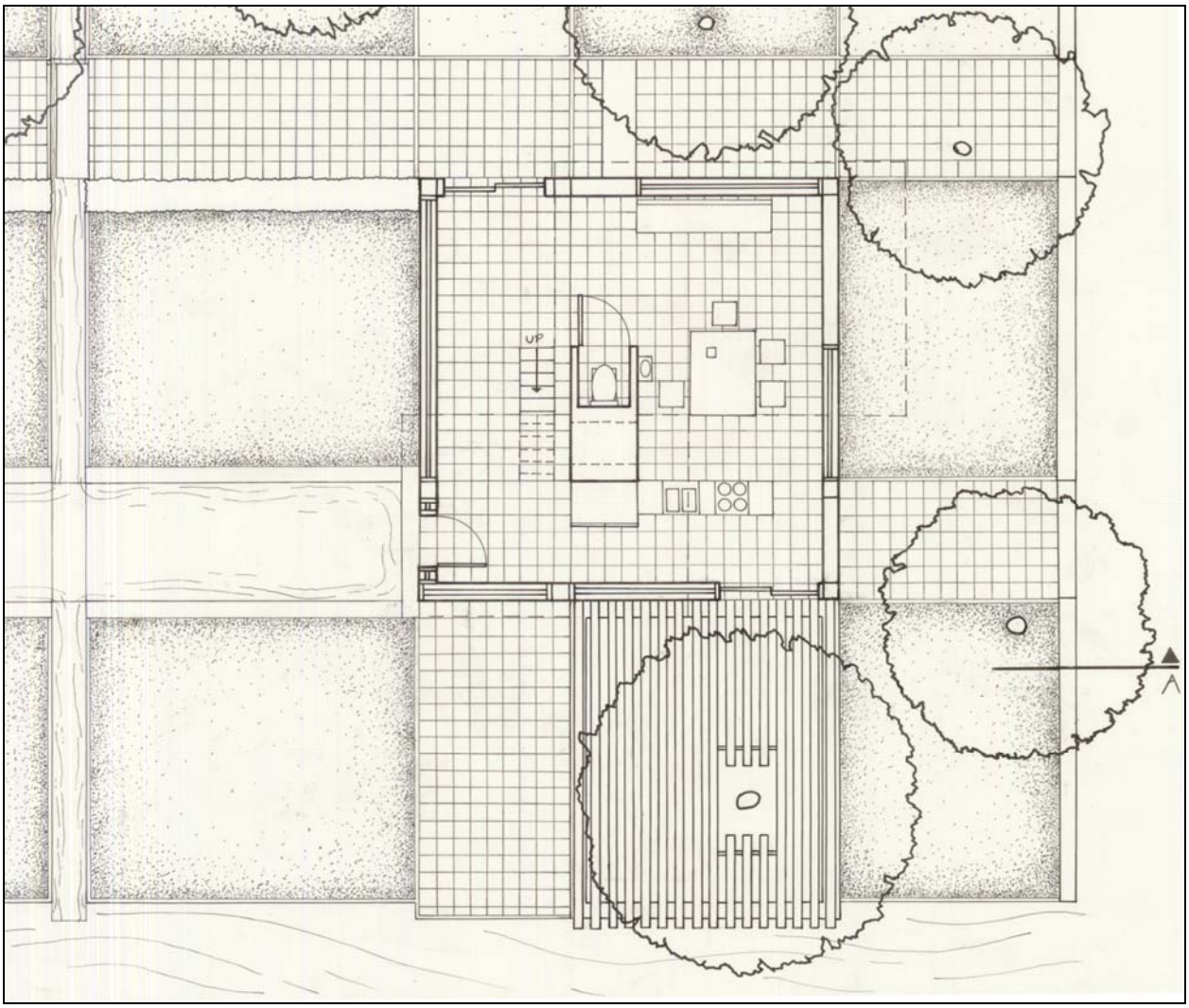
Verbal Presentation: There were some minor difficulties at the verbal presentation given at the final crits. The student was nervous and ended up talking with only one critic.

Drawings: The overall construction of the drawings was adequate. The graphic rendering of the grass was strong; however, the trees in Section Perspective A-A were directly traced out of an entourage book. The quality of the drawings with line quality and readability was strong; however, the student needed to add more line weight in Section Perspective A-A.

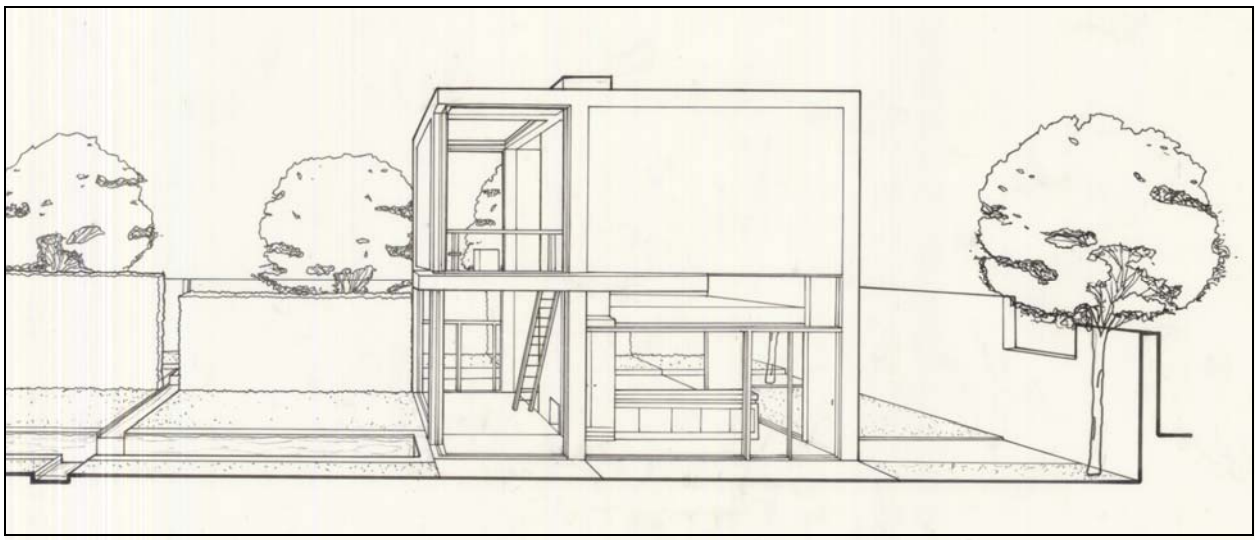
Model: The craft of the model was STRONG, especially with the use of two types of salt.



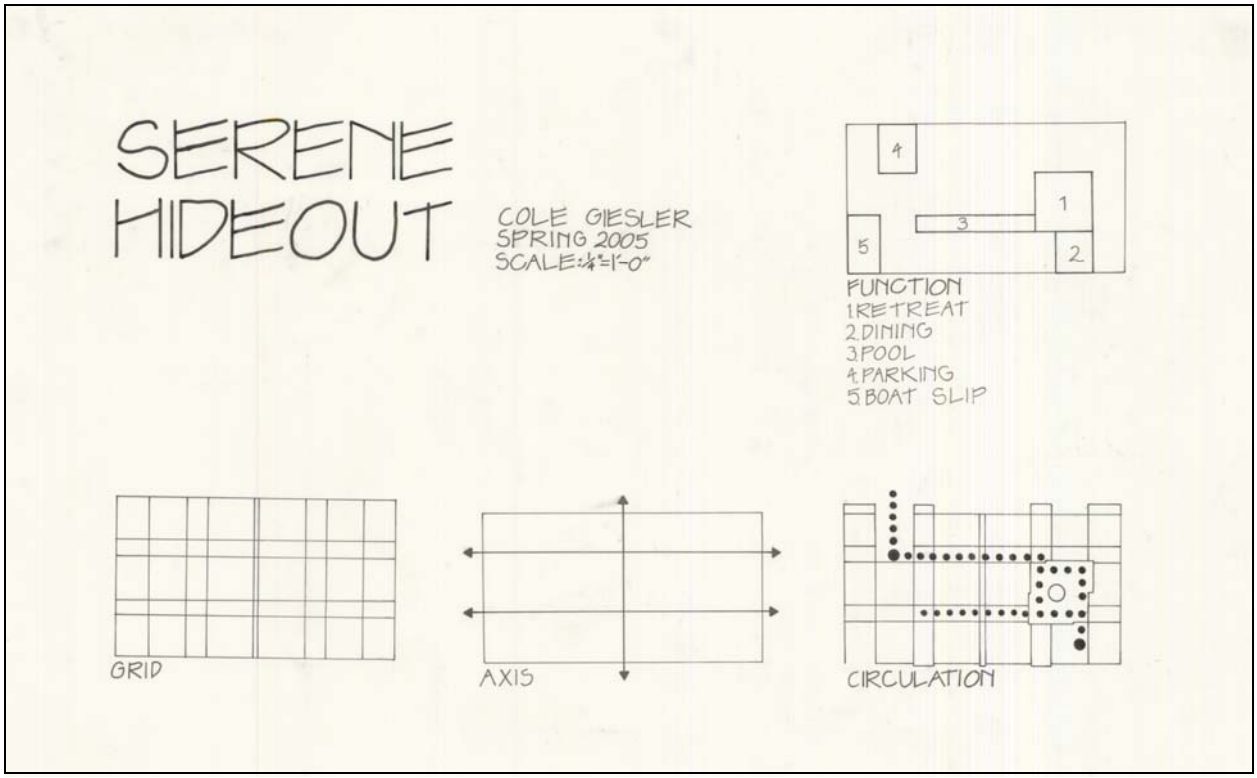
Model for Exercise 4: "Middle Pass"



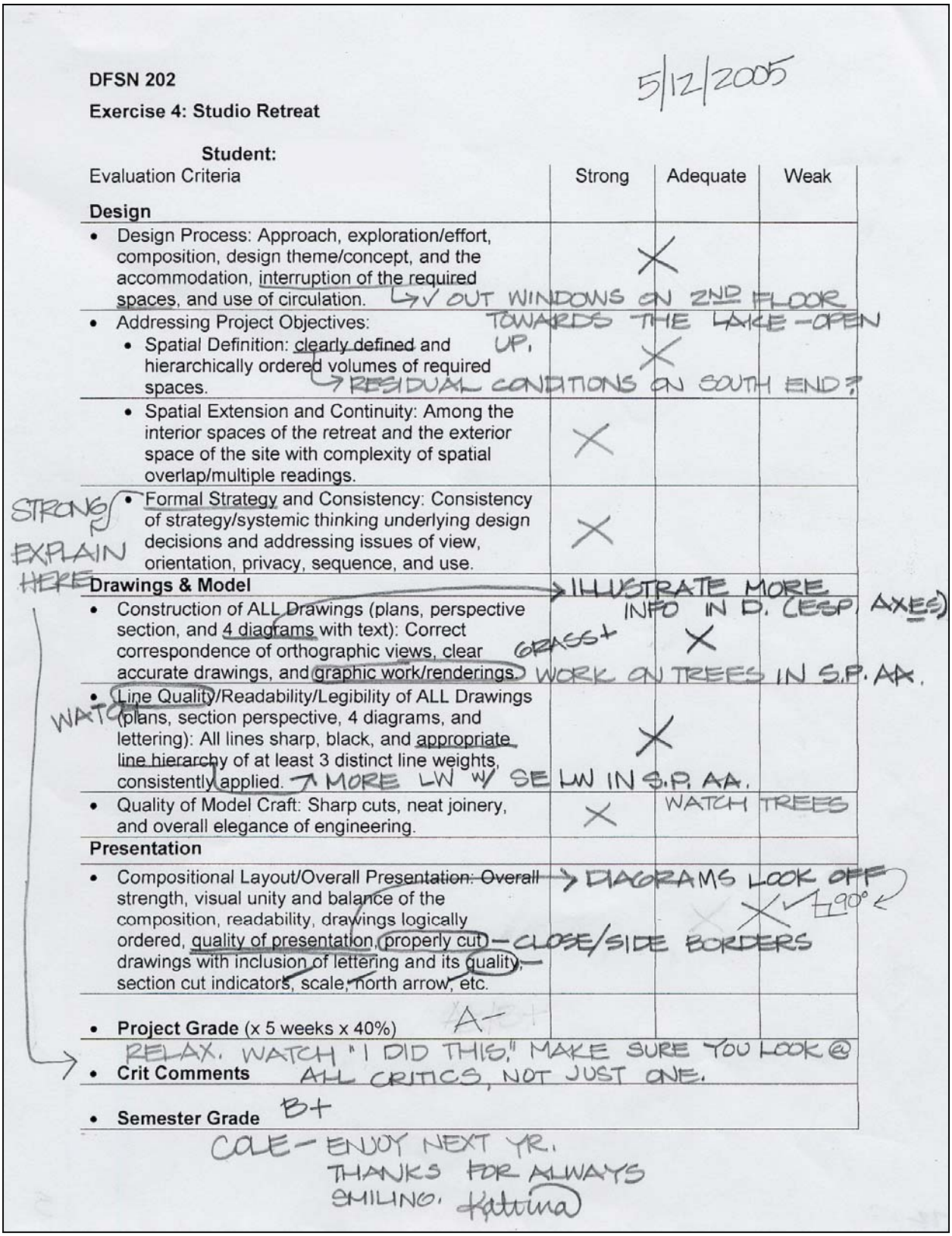
Site Plan Detail for Exercise 4: “Middle Pass”



Section Perspective Detail for Exercise 4: “Middle Pass”



Diagrams and Title Block for Exercise 4: "Middle Pass"



DFSN 202

5/12/2005

Exercise 4: Studio Retreat

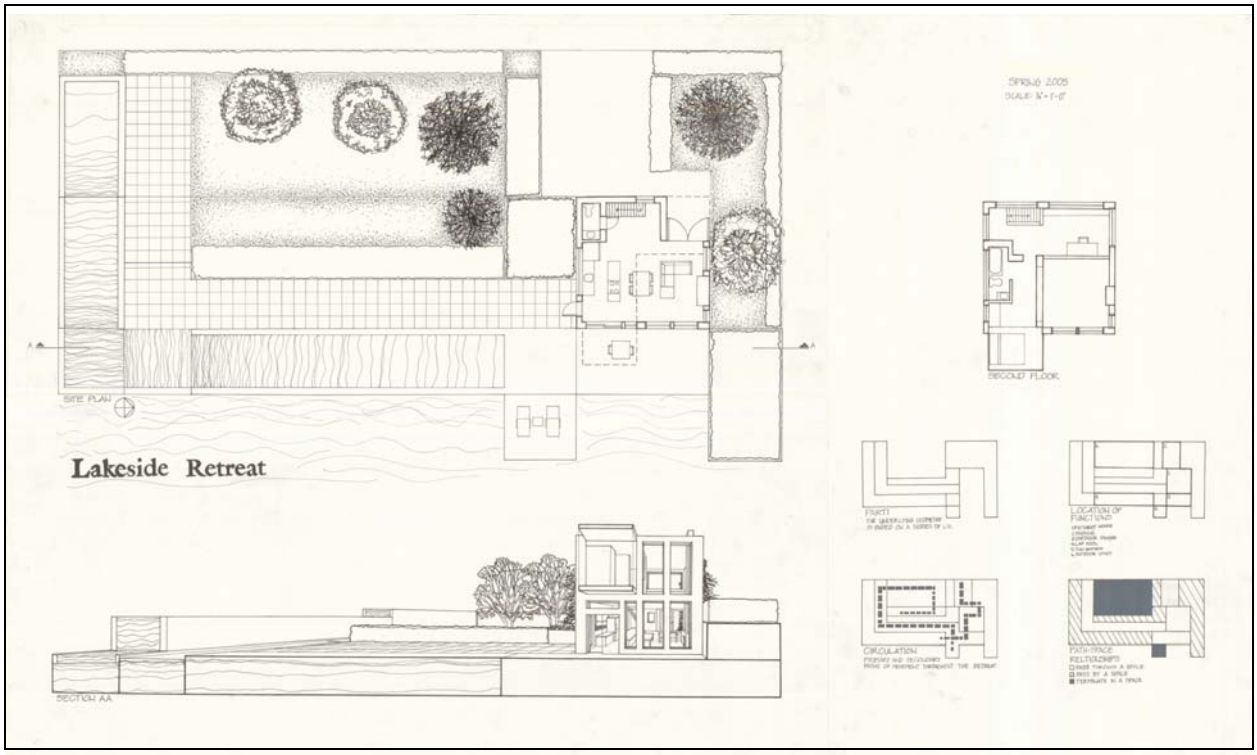
Student:

Evaluation Criteria	Strong	Adequate	Weak
Design			
• Design Process: Approach, exploration/effort, composition, design theme/concept, and the accommodation, interruption of the required spaces, and use of circulation. ↳✓ OUT WINDOWS ON 2ND FLOOR TOWARDS THE LAKE - OPEN UP.		X	
• Addressing Project Objectives:			
• Spatial Definition: clearly defined and hierarchically ordered volumes of required spaces. ↳ RESIDUAL CONDITIONS ON SOUTH END?		X	
• Spatial Extension and Continuity: Among the interior spaces of the retreat and the exterior space of the site with complexity of spatial overlap/multiple readings.	X		
STRONG ✓ EXPLAIN HERE • Formal Strategy and Consistency: Consistency of strategy/systemic thinking underlying design decisions and addressing issues of view, orientation, privacy, sequence, and use.	X		
Drawings & Model → ILLUSTRATE MORE INFO IN D. (ESP. AXES)			
• Construction of ALL Drawings (plans, perspective section, and 4 diagrams with text): Correct correspondence of orthographic views, clear accurate drawings, and graphic work/renderings. GRASS+ WORK ON TREES IN S.P. AA.		X	
WATCH • Line Quality/Readability/Legibility of ALL Drawings (plans, section perspective, 4 diagrams, and lettering): All lines sharp, black, and appropriate line hierarchy of at least 3 distinct line weights, consistently applied. ↗ MORE LW W/ SE LW IN S.P. AA.		X	
• Quality of Model Craft: Sharp cuts, neat joinery, and overall elegance of engineering.	X	WATCH	TREES
Presentation			
• Compositional Layout/Overall Presentation: Overall strength, visual unity and balance of the composition, readability, drawings logically ordered, quality of presentation, properly cut drawings with inclusion of lettering and its quality, section cut indicators, scale, north arrow, etc. → DIAGRAMS LOOK OFF ✓ ↳90° ← CLOSE/SIDE BORDERS		X	
• **Project Grade** (x 5 weeks x 40%) A-			
• **Crit Comments** RELAX. WATCH "I DID THIS," MAKE SURE YOU LOOK @ ALL CRITICS, NOT JUST ONE.			
• **Semester Grade** B+			

COLE - ENJOY NEXT YR.
THANKS FOR ALWAYS
SMILING. Katrina

Student Grade Sheet for Exercise 4: "Middle Pass"

Exercise 4 – "Low Pass"



Original Mylar Drawings for Exercise 4: "Low Pass"

Instructor Comments on the Student Learning for Exercise 4: "Low Pass"

Overall Comments: There was only one student who demonstrated a "Low Pass." After final crits, I asked the three reviewers to give their opinions on which were a "High Pass," "Middle Pass," and a "Low Pass." This created a dialogue about what the students had learned. All four of us selected this student work sample as the "Low Pass." One reviewer had sat through 2 crits in morning studios and stated that my "Low Pass" was still higher than others she had seen. The design was diagrammatic and not fully developed. The scale of the landscape did not create a retreat feeling with continuity and human scale. Additionally, there were numerous errors within the drawings.

Design: The design was diagrammatic with the lack of complexity of spaces. If there had been more interlocking spaces, this could have assisted in solving this issue. The accommodation and interruption of the second floor bathroom was odd. The scale of the water volumes on the south side of the site was out of proportion. There were residual conditions between the retreat and the site boundary wall.

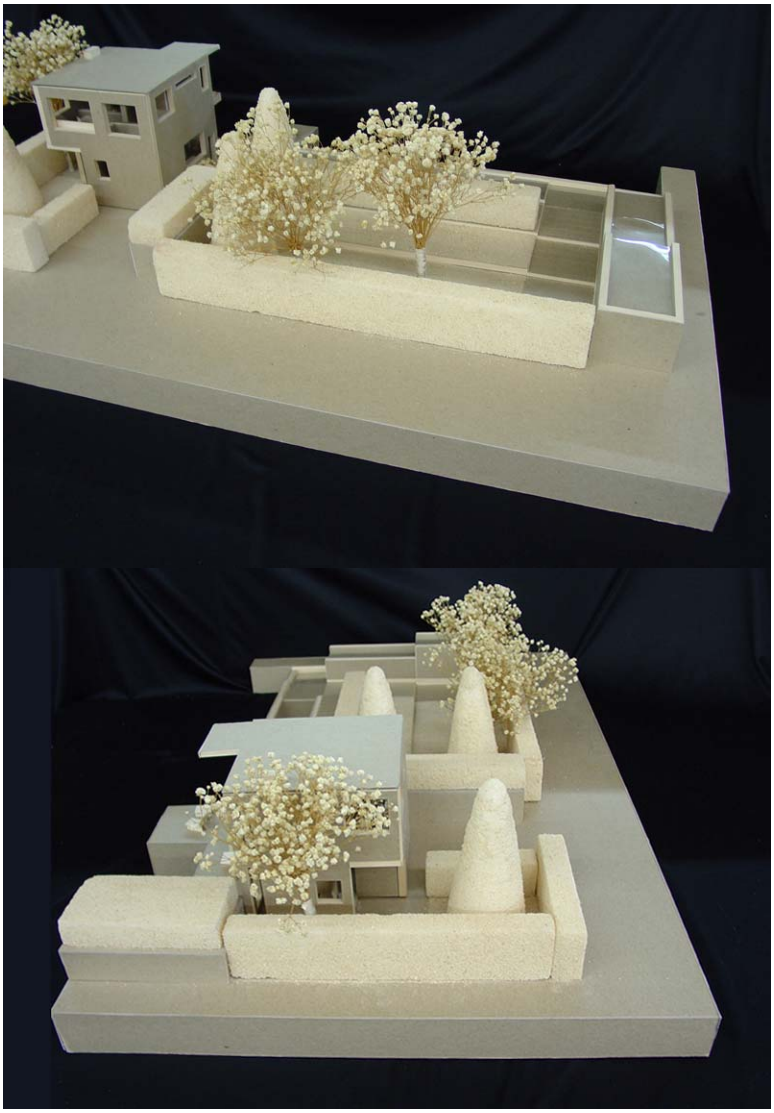
Presentation Layout: The quality of the presentation left a lot to be desired. The Title was too small in scale as compared to the rest of the drawings. The text was askew. Around the Title and the Second Floor Plan there was too much "white" space. The dark rendering of the trees and Diagrams created areas to focus

on. These negative “spots” within the layout causes the viewer to focus not on the drawings and design, but the “spots.”

Verbal Presentation: The verbal presentation was well done; however, the student forgot to introduce herself at the beginning.

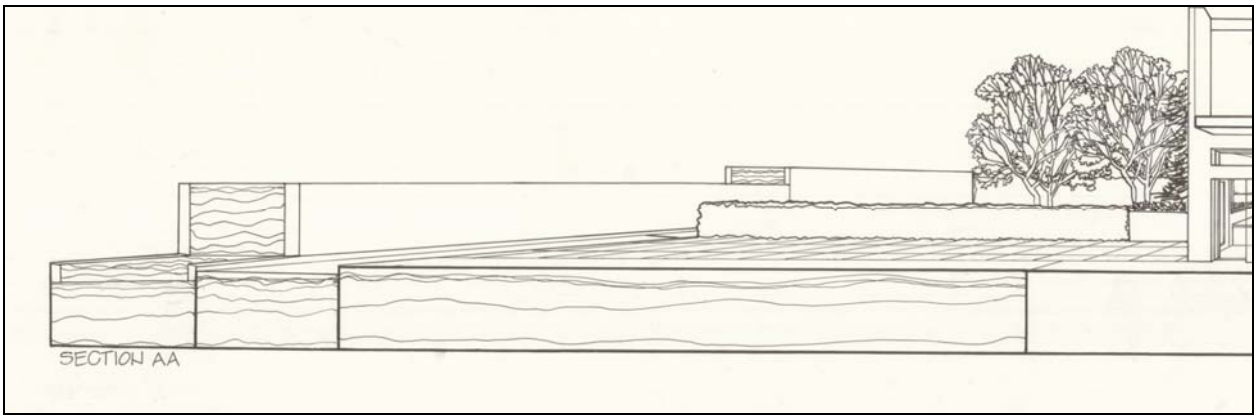
Drawings: There were construction issues with Section Perspective AA. The student needed to have extended the edges of the site to create context and a grounded drawing. The trees were too loose, lacking in control. The rendering of water in the Site Plan and Section Perspective was not controlled. There are no section cut indicators on the Second Floor Plan.

Model: The model craft was workable. The student could have paid more attention to the areas where sawdust and baby’s breath were glued down.

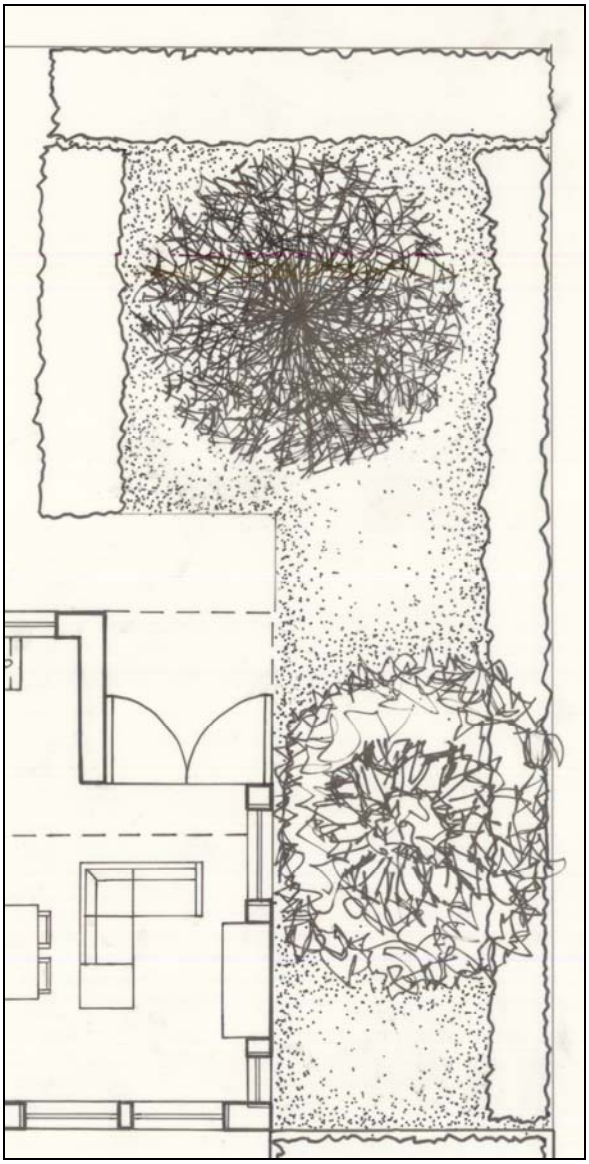


Model for Exercise 4: “Low Pass”

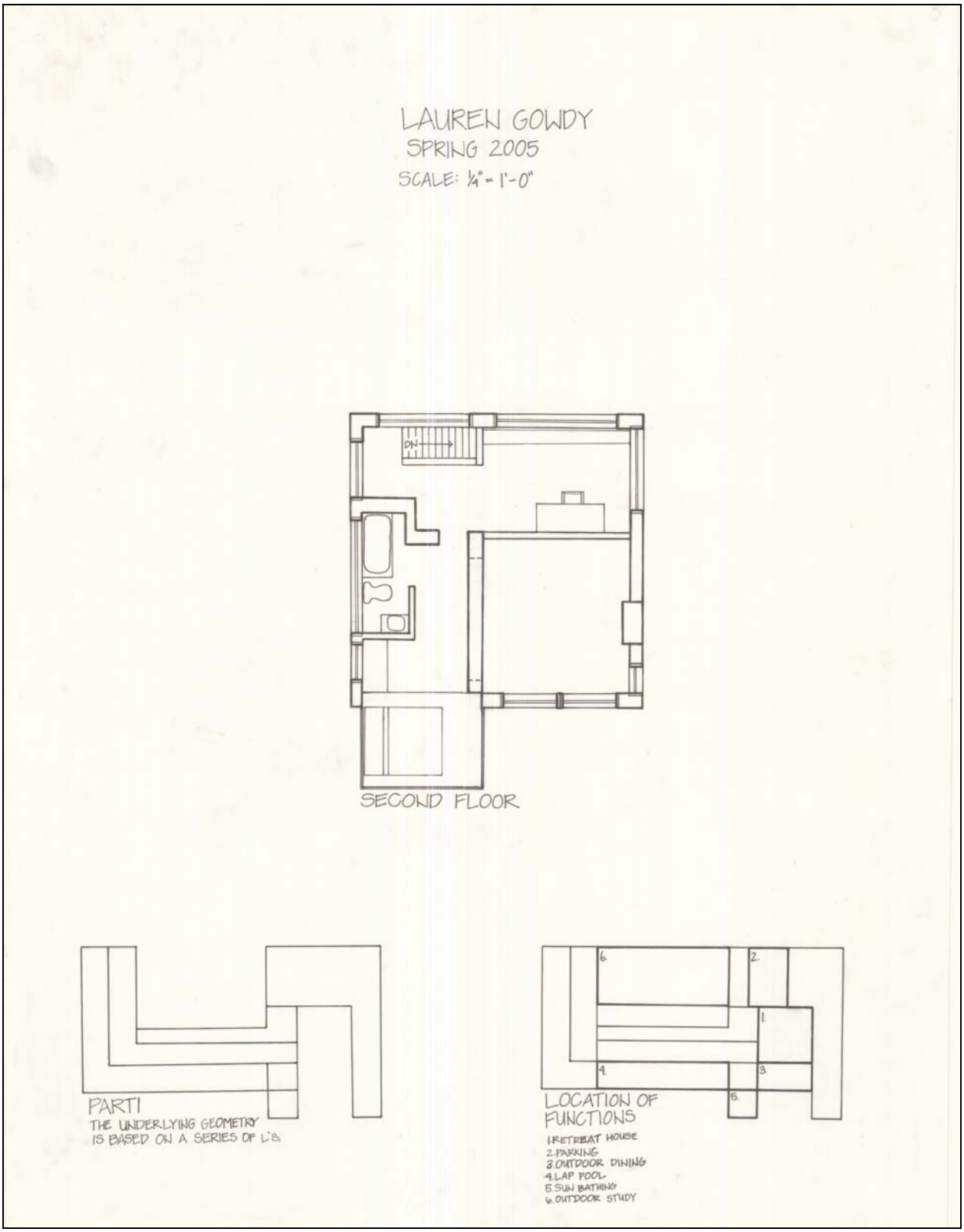
Model for Exercise 4: “Low Pass”



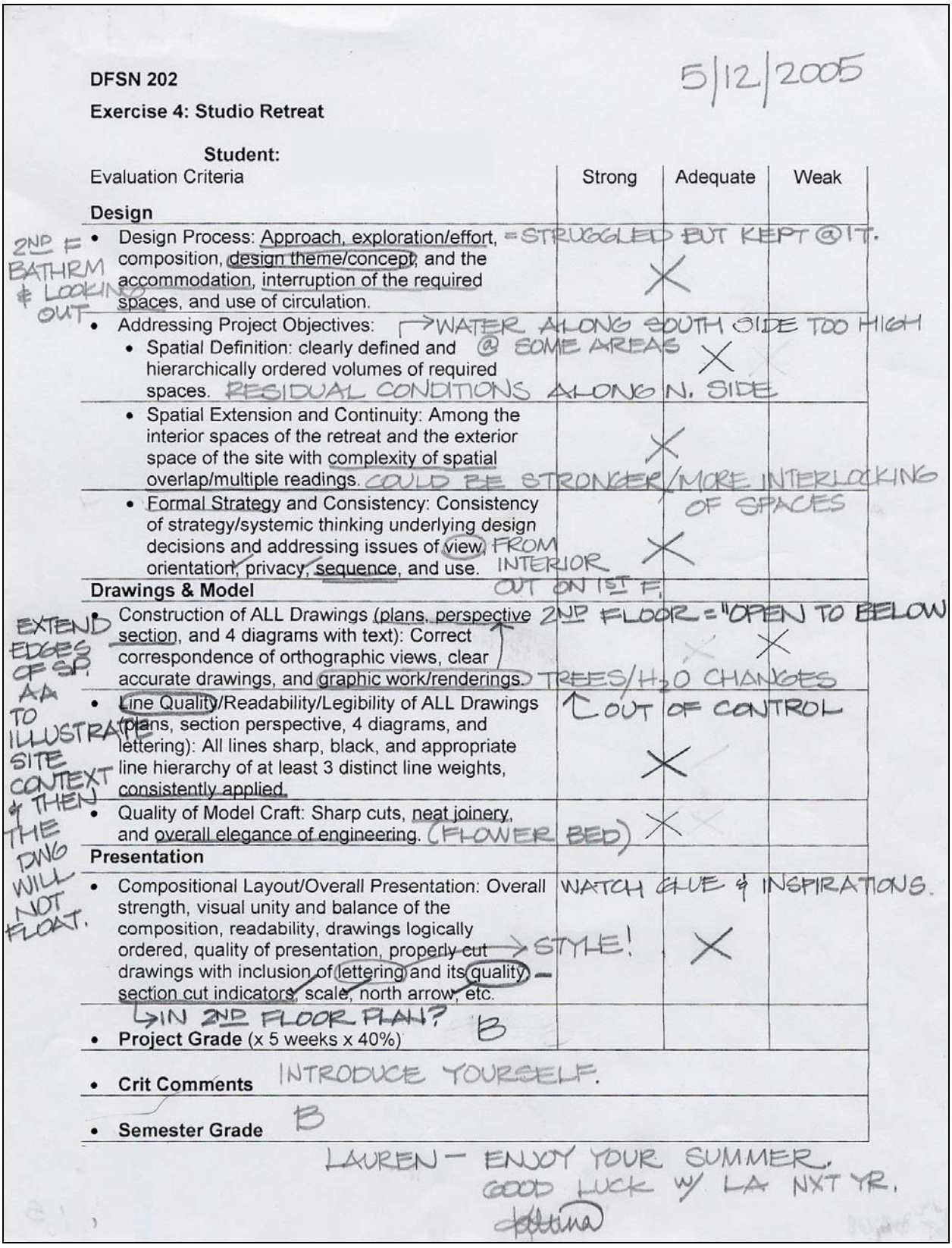
Section Perspective AA Detail for Exercise 4: "Low Pass"



Site Plan Detail of Trees for Exercise 4: "Low Pass"



Title Block, Second Floor Plan, and 2 Diagrams for Exercise 4: "Low Pass"



DFSN 202

5/12/2005

Exercise 4: Studio Retreat

Student:

Evaluation Criteria	Strong	Adequate	Weak
Design			
• Design Process: Approach, exploration/effort, composition, design theme/concept, and the accommodation, interruption of the required spaces, and use of circulation.		X	
• Addressing Project Objectives:			
• Spatial Definition: clearly defined and hierarchically ordered volumes of required spaces.		X	
• Spatial Extension and Continuity: Among the interior spaces of the retreat and the exterior space of the site with complexity of spatial overlap/multiple readings.		X	
• Formal Strategy and Consistency: Consistency of strategy/systemic thinking underlying design decisions and addressing issues of view, orientation, privacy, sequence, and use.		X	
Drawings & Model			
• Construction of ALL Drawings (plans, perspective section, and 4 diagrams with text): Correct correspondence of orthographic views, clear accurate drawings, and graphic work/renderings.		X	
• Line Quality/Readability/Legibility of ALL Drawings (plans, section perspective, 4 diagrams, and lettering): All lines sharp, black, and appropriate line hierarchy of at least 3 distinct line weights, consistently applied.		X	
• Quality of Model Craft: Sharp cuts, neat joinery, and overall elegance of engineering.		X	
Presentation			
• Compositional Layout/Overall Presentation: Overall strength, visual unity and balance of the composition, readability, drawings logically ordered, quality of presentation, properly cut drawings with inclusion of lettering and its quality, section cut indicators, scale, north arrow, etc.		X	
• **Project Grade** (x 5 weeks x 40%)			
• **Crit Comments**			
• **Semester Grade**			

2ND F BATHRM & LOOKING OUT

STRUGGLED BUT KEPT @ IT.

→ WATER ALONG SOUTH SIDE TOO HIGH @ SOME AREAS

RESIDUAL CONDITIONS ALONG N. SIDE

COULD BE STRONGER/MORE INTERLOCKING OF SPACES

FROM INTERIOR OUT ON 1ST F.

EXTEND EDGES OF SP. AA TO ILLUSTRATE SITE CONTEXT & THEN THE DWG WILL NOT FLOAT.

2ND FLOOR = "OPEN TO BELOW"

TREES/H_2O CHANGES ↑ OUT OF CONTROL

(FLOWER BED)

WATCH GLUE & INSPIRATIONS.

→ STYLE!

→ IN 2ND FLOOR PLAN?

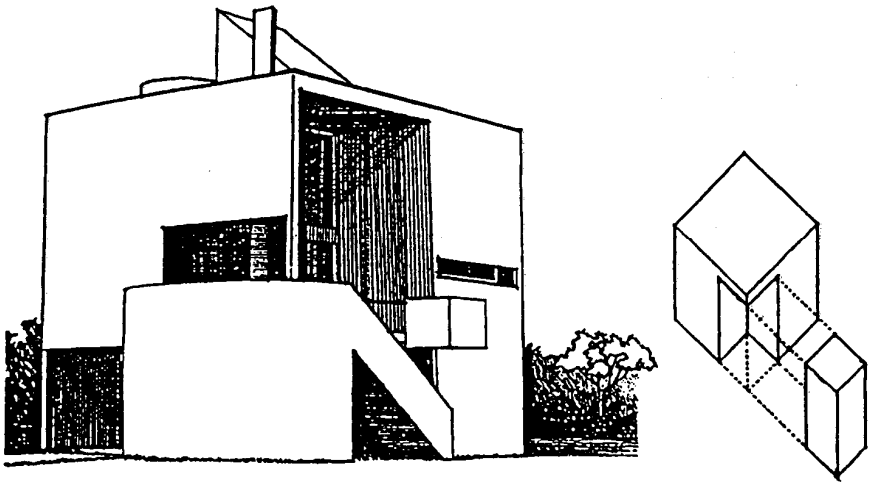
B

INTRODUCE YOURSELF.

B

LAUREN – ENJOY YOUR SUMMER. GOOD LUCK W/ LA NXT YR.

Student Grade Sheet for Exercise 4: "Low Pass"



Gwathmey Residence, Amagensett, NY 1967 by Gwathmey/Siegal from F. Ching, Form, Space and Order 2nd ed. p.49

EXERCISE 4 A WEEKEND RETREAT

OBJECTIVES

To reiterate the lessons covered thus far, including:
spatial definition
spatial extension
formal strategy and consistency
design process
craftsmanship
speculation about architectural phenomena

Additionally, to explore the following:
the implications of a given tectonic system
the accommodation and interpretation of use

PROGRAM

Your client, a poet, former truck driver and winner of the Kerouac Prize, wishes to use her winnings to build a small week end retreat on the shores of a lake. Her requirements are modest in terms of dimension but she wishes a sense of spatial generosity and an environment in which she may take advantage of the site and spend much of her time out of doors in privacy. She will spend most of her time alone but does wish to entertain small groups for an occasional meal and poetry reading (up to three guests).

REQUIREMENTS

A parking space to be located in the unbuildable area along the road.
A double bed 5' x 6' that may be accommodated in an open mezzanine or alcove.
A dining table to accommodate four people.
A living area with a fireplace that should seat at least four people in generous chairs.
A work area with a built in desk (2' x 5' min.) and 20 linear feet of book shelves.
Storage (see attachment).
Small kitchen (see attachment).
Bathroom (see attachment).
A shaded outdoor dining area.
A one lane lap pool at least 48 feet in length with a paved sunbathing area.

The requirements stated above are minimums and the client expects you to interpret them in such a way that her existence in the house and on the site will be a joyful one. Although she wishes to spend much time out of doors, her tastes in gardens run to the simple. You should have a **dominant orthogonal order** to your design, within which you might use carefully placed non-orthogonal accents.

SITE

The site described on the attached plan is located in a climate where summers are warm and dry and winters are cool and rainy but temperatures seldom drop below freezing. In summer cool breezes are from the east and in winter cold winds are from the north. The client therefore wishes to heat the house with the fireplace and cool the house in summer by natural ventilation.

CONSTRUCTION

In order for you not to have to invent or research building materials and construction methods you are to use the given kit of parts and explore the implications thereof.

ISSUES

View. Orientation. Privacy. Sequence. Use.

REQUIREMENTS

Floor plans, sections, elevations and presentation model @1/4"=1'-0"
Several diagrams explaining the design ideas that guided the explorations

SCHEDULE

To be announced.

DFSN 202

Exercise 4: Studio Retreat CHECKLIST

The following <u>minimum</u> requirements are due on Monday, May 2, 2005 at 5:20 p.m. in studio.

- ❑ **Final Model**
  - Perfectly crafted model: sharp cuts, neat joinery, and overall elegance of engineering.
  - Select a palette of max. 3 materials/colors for the final model. Too many materials/colors will only create a dollhouse effect. Blue for water and green for grass is NOT acceptable.
  - Remember you are not duplicating the object, but **representing** it.
- ❑ **Site Plan with 1st Floor Plan with separate aligned 2nd Floor Plan**
  - Site Plan with 1st floor plan of the house shown. Locate and draw furniture in ALL appropriate drawings.
  - Place correctly and label "Section Cut Indicators" in site plan and **ALL** other plans.
  - Label (UP or DOWN) and draw direction of travel on stairs from the floor level you are on.
  - Dash overhead planes above cut lines that impact the given space drawn (i.e. a balcony/mezzanine, an overhead plane, etc.).
  - Remember graphics…**draw correct windows, doors, and stairs**. Review Studio Notebook and *AG*!
- ❑ **2 Perspective Sections**
  - Sections are used to illustrate the relationships between the volumes and the greatest number of relationships between significant spaces (*AG*, 3rd edition).
  - Always choose cut lines that slice through the principle parts of the design.
  - Check section cuts to be properly oriented to the site plan.
  - Remember line weight/line hierarchy is a must (i.e. spatial edge, non-spatial edge, surface, etc.)!
  - Remember the horizon line in perspective to separate the land from the sky.
- ❑ **Minimum 4 Diagrams**
  - The diagrams illustrate your underlying design solution and gives evidence of a consistent and rational decision-making process with graphic quality.
  - Formal Strategy/Proportion/Geometry or Parti (REQUIRED)
  - Circulation (REQUIRED)
  - Remember Human vs. Vehicle Circulation and the entire site.
  - There are numerous diagrams that will explain your design clearly, choose wisely (i.e. Location of Functions, Spatial Hierarchy, Annotated Materials, etc.)
  - Address both the site and the retreat.
  - Remember **line weight/line hierarchy** and **graphic quality** (i.e. arrows).
  - Logically order the diagrams, orient diagrams to the site plan, and draw at a reasonable scale/size.
  - You need to clarify each diagram with text (i.e. one sentence).
- ❑ **Look Book/Visual Presentation**
  - Refer to Look Book Handout.
  - If you do a PowerPoint presentation, you must submit a paper copy. Remember print quality – **no fuzzy images!**
- ❑ **Text**

- Label drawings, scale, title, name, date, diagrams, etc. **Please no abbreviations.**
- Be creative with your title and its design. Consider size and scale.
- Preferably ¼" to 3/8" lettering. Recall instructions from previous projects and lettering exercises.
- Allow time for execution of lettering. Be consistent in placement of titles and blocks of information in relation to drawings.
- Make sure ALL text is straight and aligned properly.

❑ **Presentation Composition/Format**

- Composition of Layout: Focus on overall visual balance, figure/ground distribution, readability, and consider the relationships and orientation between drawings.
- Consider border areas, the distance between drawings, and the relationships created for a strong figure/ground distribution.
- Be consistent in placement of titles and blocks of information in relation to drawings.
- Properly crop ALL sets of drawings.
- ALL the submittals for the graphic rendering exploration exercise needed drastic improvement! Work on your graphics in ALL drawings (i.e. doors, windows, trees, shrubs, hedges, grass, water, furniture, cars, people, etc.). Go beyond *AG* and use the studio graphics grey notebook. **NO excuses!**
- Do NOT poche drawings!

Remember:

- **Line Hierarchy is necessary to show depth in ALL drawings.** Continue to work on Line Quality: All lines sharp, crisp, black, and **appropriate line hierarchy** of at least **3 distinct weights, consistently applied.**
- Remember North Arrow, Section Cut Indicators, Scale, Title, etc.
- **Be accurate in your construction!** Check your work!
- Remember…it is your responsibility to ask.

The Instructor will announce, accordingly, in studio if further additions or changes to this document are necessary.

DFSN 202

Exercise 4: Studio Retreat TENTATIVE GRADE SHEET

Student:

Evaluation Criteria	Strong	Adequate	Weak
Design			
• Design Process: Approach, exploration/effort, composition, design theme/concept, and the accommodation and interruption of the required spaces.			
• Addressing Project Objectives: • Spatial Definition: clearly defined and hierarchically ordered volumes of required spaces.			
• Spatial Extension and Continuity: Among the interior spaces of the retreat and the exterior space of the site with complexity of spatial overlap/multiple readings.			
• Formal Strategy and Consistency: Consistency of strategy/systemic thinking underlying design decisions and addressing issues of view, orientation, privacy, sequence, and use.			
Drawings & Model			
• Construction of ALL Drawings (plans, perspective section, and 4 diagrams with text): Correct correspondence of orthographic views, clear accurate drawings, and graphic work/renderings.			
• Line Quality/Readability/Legibility of ALL Drawings (plans, section perspective, 4 diagrams, and lettering): All lines sharp, black, and appropriate line hierarchy of at least 3 distinct line weights, consistently applied.			
• Quality of Model Craft: Sharp cuts, neat joinery, and overall elegance of engineering.			
Presentation			
• Compositional Layout/Overall Presentation: Overall strength, visual unity and balance of the composition, readability, drawings logically ordered, quality of presentation, properly cut drawings with inclusion of lettering and its quality, section cut indicators, scale, north arrow, etc.			
• Look Book/Visual Portfolio: Depth of research, overall composition, and quality of presentation.			
• Project Grade (x 5 weeks x 40%)			

This grade sheet is subject to additions or changes that the Instructor deems necessary.

Appendix D: My Teaching Philosophy

Katrina M. Lewis, Assistant Professor
Bachelor of Interior Architecture
Master of Regional and Community Planning

From 1998 to 1999, I was an instructor at Chongqing Jianzhu University, People's Republic of China in the School of Architecture and City Planning teaching 30 to 65 students in lecture and studio settings. In 2001, I joined the Kansas State University Department of Interior Architecture and Product Design. Since the fall of 2003, I have been a full-time instructor teaching one first year environmental design studio and one fourth year interior architecture studio each semester with 13 to 39 students. From these experiences, I have discovered that each student identifies and learns differently. I structure my teaching and lessons to use various **learning methods**. The subject matter determines the method I use to present the material; whether it is a lecture format, a demonstration with visual aids, a precedent study, reviewing previous student work, assigned readings, a studio discussion, student presentations, creating and supervising work, etc.

It is necessary for the instructor to be organized and prepared to teach and create an environment conducive to learning. I **facilitate** learning, but application and use of the knowledge is your **responsibility**. I consider myself a life-long learner. I find teaching is a process of **discovery** for all involved: you learn from me, I learn from you, and you learn from each other.

I believe strongly in guiding you to **explore** the required program of a project(s) and reflect your personal design ethics through your designs. I do not believe you need to learn or reproduce certain theories. Another part of teaching design studio involves trying to integrate other coursework and making projects "real world" oriented. You need to have a total experience beyond just what is happening in studio. Through the use of stories and experiences, I encourage you to create and take advantage of opportunities. I try to keep up-to-date on events, lectures, and current issues that affect our profession. Explore what is around us! I am interested in events and please let me know related events.

My **teaching methodology** has evolved from collective knowledge of my experiences, as a student, professional, and a person that views the world as the greatest arena from which to be inspired. I am committed to teaching. **Education is a life-long process.** As an educator, I am committed to empowering you to be a successful future professional. Even with the most uninspiring topics, it is necessary to guide and create passion for our profession. I hope my **dedication** and **enthusiasm** for design and teaching will help you create your own passion for our profession.