

Curricular and/or Degree Plan Changes

A = Approval I = Information

Course number: **DSGN 201** or Degree Plan(s) _____

State the requested change and reason (a memo may be attached if more space is necessary):

Request to create a new course – DSGN 201: Fundamental Design I. This course is replacing DSGN 242: Interior Design II as a lower-level design studio required of all interior design and pre-architecture majors.

Circle the number that corresponds to the requested change. (degree plan changes on other side)

COUNCILS*

	Change to Course:	Dept	Deans	College Academic	UUAC	GEC	G RAD	Provost	Faculty	President
1.	Title (description unchanged)	A	A	A		I		I	--	I
2.	Description (not affecting content)	A	A	A		I		I	--	I
3.	Content	A	A	A		A		A	--	A
4.	Number of hours (lecture, lab, contact)	A	A	A		A		A	--	A
5.	Course number within the hundred	A	A	I		I		I	--	I
6.	Course number beyond the hundred	A	A	A		A		A	--	A
7.	Prerequisites	A	A	A		I		I	--	I
8.	From U to G or G to U	A	A	A		A		A	--	A
9.	Cross list w/ another dept: U or G level	A	A	A		A		A	--	A
10.	Department of record	A	A	A		A		A	--	A
11.	Open or <u>close a course</u>	A	A	A		A		A	--	A
12.	New course - see Gary Tucker for packet (including combining or splitting a course(s))	A	A	A		A		A	--	A

* In most cases, approval by only one council is necessary.

Note: When an academic unit does not have a council the UGEC and/or UUAC will serve as its academic council, depending on the nature of the issue.

Curricular and/or Degree Plan Changes

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Changes in Catalog Degree Plan Requirements: Note - <u>All graduate</u> degree program changes must go through the graduate council. See #18		Dept	Deans	College Academic	COUNCIL			Provost	Faculty	President	Board of Trustees
					UUAC	GEC	GRAD				
1.	Core - require specific course from core menu	A	A	I		I		I	--	I	--
2.	Core - change selection of specific course in core menus	A	A	I		I		I	--	I	--
3.	Core - substitute course for core requirement	A	A	A		A		A	I	A	--
4.	Core - add a new course to core menu	A	A	A		A		A	A	A	--
5.	Core - change in approved course content	A	A	A		A		A	--	A	--
6.	Major - change course selection in major (hours equal)	A	A	A		I		I	--	I	--
7.	Major - reduce or increase hours required in major (within university minimum and maximum) ♦	A	A	A		I		I	--	I	--
8.	Major/ Area of emphasis (e.g. BAS) - revision of major	A	A	A		A		A	--	A	
9.	Major/ Adopt or change admission requirements	A	A	A		A		A	--	A	--
10.	Major/ Area of emphasis (e.g. BAS) - add new major	A	A	A		A		A	A	A	I/A
11.	Supplement - change course selection in supplement (hours equal or greater) ♥	A	A	A		I		I	--	I	--
12.	Supplement - reduce hours required ♥	A	A	I		I		I	--	I	--
13.	Electives - reduce hours below university minimum ♣	A	A	A		A		A	I	A	--
14.	GPA - revise major requirement	A	A	A		A		A	--	A	--
15.	GPA - revise cumulative requirement	A	A	A		A		A	--	A	--
16.	Minor - revise course selection	A	A	A		I		I	--	I	--
	Minor - add or discontinue with a major	A	A	A		A		A	--	A	--
	Minor - add or discontinue without a major	A	A	A		A		A	A	A	
17.	Add new degree	A	A	A		A		A	A	A	A
18.	Any change to a graduate degree program	A	A	A		A		A	--	A	--

* In most cases approval by only one council is necessary.

♦ A minimum of 30 hours is required for a major. A maximum is specified for each degree (e.g. BA, BS). The maximum in the major must allow for at least 6 hours of electives.

♥ Supplement - A set of *required* courses in a degree program that are outside the university core, the degree core, and the required courses in the major field. Supplement courses are not elective in nature, and ordinarily do not include "menu" options (that is, a series of courses from which the student selects one or more).

♣ The university minimum for elective hours is 6.

Revised 10/25/2005

Application for a New Course v7.1

Course ID <i>Subject and Number</i>	DSGN 201
Date APPROVED	
Date DENIED	

I. Systems and Catalog Information Complete each item.

1	Course Developer	Brandon Young
2	Course Teacher	Ronnie Rama
3	Course Title	Fundamental Design I
4	Course Abbreviation (if title is over 30 characters)	
5	College	Arts & Sciences
6	Department	Art & Design
7	Number of Credit Hours	3
8	Is the course Fixed Credit or Variable Credit?	Fixed Credit
9	Is the course repeatable?	No
10	Maximum number of times course may be repeated	N/A
11	Maximum number of hours credit	N/A
12	Explanation for variable credit	N/A
13a	Course contact hours - LEC	N/A
13b	Course contact hours - Lab	N/A
13c	Course contact hours - Practicum	N/A
13d	Course contact hours - Seminar	N/A
13e	Course contact hours - Studio	6 hrs
13f	Course contact hours - Online	N/A
13g	Course contact hours - Colloquium	N/A
13h	Course contact hours – Field Experience	N/A
13j	Course contact hours - Internship	N/A
13k	Course contact hours - Research	N/A
13m	Course contact hours - Workshop	N/A
13n	Course contact hours – Other (specify)	N/A
14	Instructor Workload	4 hrs
15	Grade Mode (check all appropriate):	☒ Standard ☐ Credit/No Credit (undergrad only)
16	Maximum Enrollment	20
17	Catalog Description (50 words or less)	Fundamentals of design concepts and processes utilizing transformation, abstraction and organization of form, space and light. Exploring connection between site, building, interior, human perception, historical and contemporary precedents. Fall.
18	List any prerequisites (course/s, test	DSGN 111: Design Drawing I or equivalent

	scores, class standing, major, etc.)	
19	List any co-requisites	N/A
20	If the course is cross listed, specify the Course ID(s) MUST have signature in Section V off all Department Chairs	N/A
21	Does this course have any special student costs? Yes/No <i>Attach a <u>completed</u> "Request to Add or Change Course Fees" form. Describe in section IV-F.</i>	N/A
22	How often will it be offered? Fall	YES
23a	How often will it be offered? Spring	N/A
23b	How often will it be offered? Summer	N/A
23c	How often will it be offered? Fall	YES
24	Frequency?	1 section per semester/session
25	First semester this course will be offered <i>New courses may not be taught under their approved course ID until they appear in the catalog, therefore, no earlier than the coming fall.</i>	Fall 2012
26	List course/s that should be deleted, include the last semester for course/s being deleted <i>A course cannot be deleted when it is a requirement in a degree plan in any department.</i>	DSGN 242: Interior Design II Last semester: Fall 2011
27	Is this course required for a degree/s? Yes/No <i>If "Yes," attach a revised degree plan(s) reflecting the placement of the new course.</i>	Yes
28	Has this course been offered as a Special Topics course? Yes/No <i>If "Yes," specify the Course ID and enrollment for each term it was taught.</i>	No
29	List any courses in which content overlaps the proposed course. (Course ID and Name) <i>Attach statement from instructor/dept chair of existing course justifying the new offering in Section IV-D.</i>	N/A

II. Curriculum

1	Degree Plan Explanation of how this course affects degree requirements.	This course will replace DSGN 242: Interior Design II as a foundational design studio for both Interior Design and Pre-Architecture majors taken in the fall of their sophomore year. Both majors are currently required to take two design studios during their sophomore year; however, the studios are different for each major. This course will provide a
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		shared curriculum for both INTD and PRAR majors at the lower level.
2	Justification State the justification for adding this course to the current curriculum. Represent the need	The addition of this course is part of larger, more comprehensive changes to the Interior Design and Pre-Architecture curricula. Currently, PRAR majors are required to take upper-level design studios during their sophomore year. These studios are also taken by INTD majors, but during their junior and senior years (hence the upper-level designation). This effectively creates a gap in the development of the PRAR students. The outcomes and evidence exhibited at the sophomore level for PRAR students are not completely aligned with second-year architecture students at other institutions with accredited architecture programs. In an effort to better prepare our PRAR students for continued studies in architecture, while strengthening the learning for INTD students, we need to provide a stronger foundation in the development of design concepts, processes and methods. That is the primary intent of this studio course. The overarching intent of the curricula changes, and subsequent course changes, is to provide a shared foundational design course sequence for both INTD and PRAR majors through their sophomore year, allowing further development and technical instruction specific to the disciplines to happen at the upper-level.

III.Course Design

1. Audience and Course Goal

1	Describe the intended audience, including prerequisite skills.	This course targets students interested in learning about the creative concepts, processes and methods of designing buildings and spaces, and those pursuing a career in the architecture, design and/or construction. Restricted to Pre-Architecture and Interior Design majors and minors.
2	State the overarching course goal(s) in performance terms.	At the conclusion of the course DSGN 201: Fundamental Design I, students will demonstrate the ability to express elements, principles and methods of three-dimensional design to the built environment at the macro and micro-scales. Student work will demonstrate understanding of the relationship between form, space and human scale while responding to environmental factors.

2. Competencies and Measurements

Please see rubric attached to course syllabus.

3. Text and Resources

1. Give the full publication information of the textbook/s and other required resources and outside readings.

Ching, Francis. *Architecture: Form, Space and Order*, 3rd ed. New Jersey: John Wiley & Sons, 2007. Print.

IV. Supporting Documentation

Supporting documents must accompany proposal prior to preliminary approval by chair and dean.

1	Library — Submit new course application and syllabus to the Director of the Library. Consult with the director and establish a deadline for completion of the library report. Attach the signed copy of the library director's report.
2	Instructional Design — The application and syllabus must be reviewed by the Adams Center. Attach a copy of the Adams Center Review Letter.
3	Degree Plan — The impact of the course must be reviewed by the Director of Curriculum. Attach degree plan signed by the Director of Curriculum.
4	Content Overlap — Include one document for each course you listed in Section I-I. Attach statement from instructor/dept chair of existing course justifying the new offering.
5	Departmental Resources — List the resources that support the course and are available only through the department, if applicable. Attach the list of the holdings and the location/s.
6	Resources — List resources (other than library or departmental resources) that are needed to support this course (computers, lab equipment, other technology, etc.). Attach a complete list of all items and indicate possible sources or estimated cost of each. List the sources of any needed funds.
7	Expenses — List additional expenses needed to implement this course (full-time or part-time faculty, graduate or lab assistants, student employees, travel, special student costs, room renovation, storage facility, etc.). Attach a complete list of all items, the estimated cost of each and the source of the funds.
8	Justification — Attach all documents referred to in Section II-2
9	Syllabus — Attach the syllabus for the course based upon the anticipated first-semester offering.
10	Provide documentation for all additional attachments here

V.Preliminary Approvals

All supporting documentation has been assembled and attached to this application. I believe this course is ready to be presented to appropriate councils. We have a plan to fund this new course.

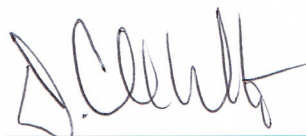
Primary Department



Department Chair

10-26-11

Date



Dean of the College

11-28-11

Date

Cross-listing Department *Add more lines if multiple departments are cross-listing*

Department Chair

Date

Dean of the College

Date

Cross-listing Department *Add more lines if multiple departments are cross-listing*

Department Chair

Date

Dean of the College

Date

VI. Approvals *Place all approvals on one page.*

A. Course ID: DSGN 201

Course Title: Fundamental Design I

1. College Academic Council Action: (for all courses)

Note: Insert additional lines for College Academic Council action for each college involved in cross-listed courses.

Approved ☒ Denied ☐ J. Hunter 11-18-11
College Dean or Director Date

Approved ☐ Denied ☐ _____
College Dean or Director Date

2. Graduate Council Action: (for graduate level courses)

Approved ☐ Denied ☐ _____
Dean of Graduate School Date

3. University Undergraduate Academic Council Action:

For undergraduate level courses only

Approved ☐ Denied ☐ _____
Associate Provost Date

4. University General Education Council Action: (when applicable)

Approved ☐ Denied ☐ _____
Provost or designee Date

5. University Budget Committee Action: (when applicable)

When applicable – see New Course Application Instructions

Approved ☐ Denied ☐ _____
Chair, University Budget Committee Date

6. Academic Provost Action: (for all courses)

Approved ☐ Denied ☐ _____
Provost Date

7. President of the University Action: (for all courses)

Approved ☐ Denied ☐ _____
President Date

Attach notes, comments, or conditions from appropriate councils:

ABILENE CHRISTIAN UNIVERSITY

LIBRARY

M E M O R A N D U M

DATE: October 26, 2011
TO: Brandon Young
FROM: Mark McCallon, Associate Dean for Library Services
RE: Course Application for DSGN 201 – Fundamental Design I

After reviewing the course application, the library is able to support the proposed course. Thank you for the opportunity to evaluate the syllabus and course proposal.

MEMORANDUM

To: *The University Undergraduate Academic Council*

Regarding: Fundamental Design I

Course Designer: Associate Professor Ronnie
Rama

Course Identification: DSGN 201

Date: 10.27.11



ADAMS CENTER

TEACHING · LEARNING · TECHNOLOGY

Abilene Christian University • ACU Box 29201
Abilene, Texas 79699-9201

COMPLETION OF SYLLABUS REVIEW

The Adams Center for Teaching and Learning has reviewed the syllabus for Fundamental Design I (DSGN 201). This syllabus adheres fully to the syllabus checklist and has the support of the Adams Center for Teaching & Learning.

A copy of this document should accompany the New Course Application as *Supporting Documentation (Section IV)* when presented to the UUAC. This document does not represent or address approval or review by the appropriate college academic council.

Sincerely,

Dr. Scott Hamm,
Director of Mobile Learning Research

DSGN 201: Fundamental Design I

Fall 2012 / Time: MWF 9 - 10:50am / Don Morris (DM) 209

3 credit hours

Prerequisite: DSGN 111: Design Drawing or equivalent

Instructor: Associate Professor Ronnie Rama

Office: Don Morris 327

Phone: 325 674 2085

E-mail: ronnie.rama@acu.edu

Office Hours: TBD

University Mission

The mission of Abilene Christian University is to educate students for Christian service and leadership throughout the world.

Department of Art and Design Mission

The mission of the Department of Art and Design is to provide programs of study and out-of-class experiences that will equip students with an increased understanding of the visual and spatial arts and assist them in developing the values, knowledge and skills essential to becoming artists and designers committed to Christian service.

Interior Design Program Mission

The mission of the Interior Design Program (accredited by the Council for Interior Design Accreditation) is to prepare students for Christian service in a diverse world in the formulation of solutions for creative and technically sound interior environments, which guard and enhance occupant well being.

Course Audience

This course targets students interested in learning about the creative concepts, processes and methods of designing buildings and spaces, and those pursuing a career in the architecture, design and/or construction. Restricted to Pre-Architecture and Interior Design majors and minors.

Course Description

Fundamentals of design concepts and processes utilizing transformation, abstraction and organization of form, space and light. Exploring connection between site, building, interior, human perception, historical and contemporary precedents. Fall.

Textbooks

Ching, Francis. *Architecture: Form, Space and Order*, 3rd ed. New Jersey: John Wiley & Sons, 2007. Print.

Course Topics

1. Ordering Systems
2. Form-making
3. Space Development
4. Proportion & Scale
5. Design Theory
6. Human Experience, Perception & Behavior
7. Building Envelope
8. Environmental Factors (sun/daylighting, wind, topography, thermal loads)
9. Sustainable Design (including an introduction to passive and active systems)

Class Format

This course is referred to as a design studio. The design studio is the primary vehicle for education in design; therefore, it demands a great amount of preparation in research, study and on the drawing board. The studio format is designed to assist students in developing conceptual, technical and communication skills. **In order to develop these skills, class time will be dedicated to the following activities:**

1. **Projects:** Projects are comprised of several exercises of varying nature (research, conceptualization, drawing, model making, written assignments, etc.) that are intended to support and inform each project's development. I believe the design process is just as important as the final product, so an emphasis is placed on the development of ideas and concepts into "final" proposals. There are many tools available to assist in the design process, and students are expected to produce drawings and models using a combination of media during the semester.
2. **Critiques:** Critiques will take several forms including one-on-one w/the instructor, pin-ups w/classmates and reviews w/outside critics and other instructors. Active participation in critiques, as well as during daily studio work, is expected of each student to encourage a collaborative and communal learning environment.
3. **Lectures:** Lectures will be given as needed to provide information relative to conceptual and technical skills as they relate to: the fields of architecture and interior design, project typology and specific user needs.
4. **Class Discussions:** Although all projects in this class are completed individually, the studio is meant to be a collaborative environment. As such, I strongly encourage every student to be aware of the work their classmates are involved in and to learn from one another throughout the course of the semester. Everyone has something different, and valuable, to bring to the table.

Every student is expected to keep a sketchbook that documents information, ideas and inspiration gained throughout the semester. Design process work is evaluated and factors into each project grade. At the conclusion of the semester, copies of all design process work will be assembled into a "Design Process Book" that is submitted for a final grade. In addition, drawing, crafting of models, verbal and visual communication are all part of the studio effort.

Christian Perspective in Course

We are created in the image of God, and as such we are all co-creators with God. One of our most fundamental needs is that of shelter, and the act of building is primal. Adam and Eve took shelter in the garden, and mankind has long since used natural features as shelter (cave and forest). Much of human activity requires some type of shelter from the sun, wind, rain and/or snow. Since we must build, by necessity or desire, it is important to consider the way in which we build and how we use the materials available to us.

I believe Wendell Berry, farmer, writer, scholar and theologian, sums it up best:

"If we understand that no artist – no maker – can work except by reworking the works of Creation, then we see that by our work we reveal what we think of the works of God. How we take our lives from this world, how we work, what work we do, how well we use the materials we use, and what we do with them after we have used them – all of these are questions of the highest and gravest religious significance. In answering them, we practice, or do not practice, our religion." – Wendell Berry

Course Goals

At the conclusion of the course DSGN 201: Fundamental Design I, students will demonstrate the ability to express elements, principles and methods of three-dimensional design to the built environment at the macro and micro-scales. Student work will demonstrate understanding of the relationship between form, space and human scale while responding to environmental factors.

Competencies and Measurement

See attached rubric.

Assignments

Students will be given a recorded grade for each assignment/exam. All assignments/exams must be completed to pass the course. Students are encouraged to discuss earned grades with the professor for further feedback.

Assignment Grade Weights:

- 15% – Project 1
- 15% – Project 2
- 25% – Project 3
- 25% – Project 4
- 10% – Design Process Book
- 5% – Participation Grade

Grading Criteria

Grade Scale & Descriptions

A (90-100) - Excellent: Student's comprehension of course content and completion of projects are exceptional. Student demonstrates a complete understanding and application of the course

material.

B (80-89) - Good: Student's comprehension of course content and completion of projects are above average. Student demonstrates a strong understanding and application of the course material.

C (70-79) - Average: Student's comprehension of course content and completion of projects meets the minimum requirements. Student demonstrates a basic understanding and application of the course material. *Interior Design and Pre-Architecture majors must make a C or better to avoid retaking the course.*

D (60-69) - Unsatisfactory: Student's comprehension of course content and completion of projects are below average. Student demonstrates limited understanding and application of the course material.

F (0-59) - Failure: Student's comprehension of course content and completion of projects are inadequate and fail to meet the minimum requirements. Student performance is not acceptable.

Deadlines

Each assignment will have a specific due date, which will be listed in the brief and the course schedule. **All requirements for an assignment must be submitted at the beginning of class on the specified due date.** This policy applies regardless of the student's attendance on a specified due date. **Late work will be discounted by 50% and will not be accepted if submitted more than one class period after specified due date..** In the case of extreme situations (ex: extended serious illness or family tragedy) that impact your performance, please contact the professor immediately so special consideration and assistance may be given.

Attendance Policy

Absences

Students are expected to attend class, be on time and be fully engaged in the material during our meeting times. Class time is valuable for instruction, discussion, feedback and dedicated time to work on projects. Arriving to class more than 10 minutes late is considered an absence. Leaving class early without permission from the instructor is considered an absence. Engaging in any activity during class time, other than those directly related to the course, constitutes an absence. **Upon missing 20% of the course (9 absences MWF or 6 absences TR), you will be dropped from the class.** For any absence, there is an expectation students will be prepared for the next class meeting. If you miss a class, you are responsible for the material covered and any assignments given. The "Participation Grade" is partially dependent on the student's class attendance. **Three or more absences MWF, or two or more absences TR, will result in a 0 for the participation grade.**

If your performance is impacted negatively by excessive absences/tardiness due to extended serious illness or family tragedy, students are encouraged to discuss these circumstances immediately with the professor for any special consideration and/or assistance. Excused absences are those granted approval through ACU with the appropriate forms.

Academic Integrity

Violations of academic integrity and other forms of cheating, as defined in ACU's Academic Integrity Policy, involve the intention to deceive or mislead or misrepresent, and therefore are a form of lying and represent actions contrary to the behavioral norms that flow from the nature of God. Violations will be addressed as described in the Policy. While the university enforces the Policy, the most powerful motive for integrity and truthfulness comes from one's desire to imitate God's nature in our lives. Every member of the faculty, staff and student body is responsible for protecting the integrity of learning, scholarship and research. The full Policy is available for review at the **Provost's office website** and the following offices: provost, college deans, dean of campus life, director of student judicial affairs, director of residential life education and academic departments.

Student Work Policy

Original projects and assignments produced during this course by students may be retained by the department for use during an upcoming accreditation visit and/or to show as examples to future students. Students are encouraged to document (photograph, scan, etc.) their work frequently in order to build their portfolios. This is especially important considering first and second year reviews conducted by the department. If students need to obtain work that has been retained by the department, in order to document it or submit it to a competition or gallery show, please discuss with the instructor.

Special Needs Policy

We strive to provide equal access to all regardless of physical abilities. Please inform the instructor if you require special needs with regard to physical access and accommodations will be made as soon as possible.

Supplies & Materials Required

Drawing/Drafting Tools

- Architect's scale
- Drafting board w/parallel bar preferred (or 24", 30" or 36" T-square at minimum)
- Lead holders – for 2mm lead (I prefer one for each type of lead)
- Leads (experiment with different hardness, 6B is very soft, 6H incredibly hard – I typically use 2B, HB/F and 2H)
- Lead pointer (sharpener for drafting leads)
- Pencils for sketching (softer lead, General's Draughting w/maroon shaft is good)
- Pencil Sharpener
- Technical Ink Pens (.005, .01, .03, .05 mm @ min.)
- Circle/ellipse templates (various sizes)
- 1/4" residential template
- Adjustable triangles (two sizes – one small and one large is preferable)
- 30/60/90 triangle
- French curve and/or adjustable curve

- Compass
- Erasers (try some, Magic Rub is good)
- Erasing shield

Modeling Tools

- 12" or 18" metal ruler
- Hobby knife (X-Acto, Olfa, etc.)
- Scissors

Tapes/Adhesives

- Drafting dots or tape
- Craft glue (I like Sobo, but Elmer's Glue-All and others work)
- Glue stick
- Hot glue gun (optional)
- Spray adhesive (use it in third floor spray room ONLY)

Paper and Boards

- Trace (roll or sheets)
- Vellum (roll or sheets – 18" x 24")
- Foam core, chipboard, illustration board, matboard (as needed)

Miscellaneous

- 25' measuring tape
- Push pins
- Tackle box or art box (or shoe box or bag to store all of this stuff)
- Something to protect drawings – 20" x 30" portfolio (can be made from sheets of cardboard or chipboard) or a mailing tube
- Flash drive (2mb or greater)

Course Calendar

Week 1: Introduction to Course, Project 1

Week 2: Project 1 (cont.)

Week 3: Project 1 Complete

Week 4: Project 2

Week 5: Project 2 (cont.)

Week 6: Project 2 (cont.)

Week 7: Project 2 Complete

Week 8: Project 3

Week 9: Project 3 (cont.)

Week 10: Project 3 (cont.)

Week 11: Project 3 Complete

Week 12: Project 4

Week 13: Project 4 (cont.)

Week 14: Project 4 (cont.), Thanksgiving Holiday

Week 15: Project 4

Finals Week: Project 4 Complete, Design Process Book Due

PLEASE NOTE: *While every effort is made to ensure the information and schedule above is accurate and complete, from time to time there are errors and/or adjustments are needed as the semester progresses. Information in this course syllabus is subject to change at any time during the semester. All changes will be announced in class.*

DSGN 201: Fundamental Design I – Rubric

Criteria	A: 90-100%	B: 80-89%	C: 70-79%	D: 60-69%	F: Less than 60%
Design Process					
Design Thinking	Student demonstrates excellent ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test alternative outcomes against relevant criteria and standards.	Student demonstrates ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test alternative outcomes against relevant criteria and standards.	Student demonstrates some ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test alternative outcomes against relevant criteria and standards.	Student demonstrates inadequate ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test alternative outcomes against relevant criteria and standards.	Student demonstrates inability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test alternative outcomes against relevant criteria and standards.
Information Gathering	Appropriate and necessary information and research findings to solve the problem (evidence-based design) have been gathered	Necessary information and research findings to solve the problem (evidence-based design) have been gathered, but not all findings are appropriate or relevant	Some necessary information and research findings to solve the problem (evidence-based design) have been gathered	Little to no information and research findings to solve the problem (evidence-based design) have been gathered	No information or research findings to solve the problem (evidence-based design) have been gathered
Evaluation and Application of Information	Information and research findings have been evaluated, selected and innovatively applied to the design	Information and research findings have been evaluated, selected and applied to the design	Some of the information and research findings have been selected and applied to the design	Information and research findings have been selected, but not applied to the design	Information and research findings have not been evaluated, selected and applied to the design
Design Synthesis	Information gathered has been synthesized and multiple concepts and/or multiple design responses to programmatic requirements have been well executed	Information gathered has been synthesized and a few concepts and/or design responses to programmatic requirements have been well executed	Information gathered has been synthesized and a few concepts and/or multiple design responses to programmatic requirements have been executed	Information gathered has not been synthesized and little to no concepts and/or design responses to programmatic requirements have been executed	Information gathered has not been synthesized and multiple concepts and/or multiple design responses to programmatic requirements have been well executed
Ideation	Work demonstrates creative thinking and originality through the presentation of a variety of ideas, approaches and concepts, innovative concepts are evident and incorporated throughout the project	Work demonstrates creative thinking and originality through the presentation of a variety of ideas, approaches and concepts	Work demonstrates creative thinking and originality through presentation of a few of ideas, approaches and concepts	Little to no evidence of creative thinking and originality through the presentation of a variety of ideas, approaches and concepts	Work does not demonstrate creative thinking and originality through presentation of a variety of ideas, approaches and concepts
Design Skills	Project clearly demonstrates the student's ability to effectively use basic architectural and environmental principles in design.	Project demonstrates the student's ability to effectively use basic architectural and environmental principles in design.	Project exhibits some evidence of the student's ability to effectively use basic architectural and environmental principles in design.	Project exhibits little to no evidence of the student's ability to effectively use basic architectural and environmental principles in design.	Project does not demonstrate evidence of the student's ability to effectively use basic architectural and environmental principles in design.
Use of Precedents	Student demonstrates excellent ability to examine and comprehend the fundamental principles present in relevant precedents and to make choices regarding the incorporation of such principles into architecture and urban design projects.	Student demonstrates the ability to examine and comprehend the fundamental principles present in relevant precedents and to make choices regarding the incorporation of such principles into architecture and urban design projects.	Student demonstrates some ability to examine and comprehend the fundamental principles present in relevant precedents and to make choices regarding the incorporation of such principles into architecture and urban design projects.	Student demonstrates inadequate ability to examine and comprehend the fundamental principles present in relevant precedents and to make choices regarding the incorporation of such principles into architecture and urban design projects.	Student demonstrates inability to examine and comprehend the fundamental principles present in relevant precedents and to make choices regarding the incorporation of such principles into architecture and urban design projects.
Ordering System Skills	Project exhibits excellent understanding of the fundamentals of both natural and formal ordering systems, and the capacity of each to inform two- and three-dimensional design.	Project exhibits understanding of the fundamentals of both natural and formal ordering systems, and the capacity of each to inform two- and three-dimensional design.	Project exhibits some understanding of the fundamentals of both natural and formal ordering systems, and the capacity of each to inform two- and three-dimensional design.	Project exhibits inadequate understanding of the fundamentals of both natural and formal ordering systems, and the capacity of each to inform two- and three-dimensional design.	Project does not exhibit understanding of the fundamentals of both natural and formal ordering systems, and the capacity of each to inform two- and three-dimensional design.
Site Design	Project demonstrates excellent ability to respond to site characteristics such as soil, topography, vegetation, and watershed in the development of a project design.	Project demonstrates ability to respond to site characteristics such as soil, topography, vegetation, and watershed in the development of a project design.	Project demonstrates rudimentary ability to respond to site characteristics such as soil, topography, vegetation, and watershed in the development of a project design.	Project demonstrates inadequate ability to respond to site characteristics such as soil, topography, vegetation, and watershed in the development of a project design.	Project does not demonstrate ability to respond to site characteristics such as soil, topography, vegetation, and watershed in the development of a project design.

Communication

Written Communication	Ideas are clearly expressed in all written communication	Ideas are clearly expressed in most of the written communication	Ideas are expressed in all written communication, however some ideas are not clearly presented	Ideas are expressed in all written communication, however the ideas are not clearly presented	Ideas are not clearly expressed in all written communication
Sketching as Design and Communication Tool	Sketches have been effectively used as a design and communication tool (ideation drawings), it is evident sketches contributed the success of the project.	Sketches have been effectively used as a design and communication tool (ideation drawings).	Sketches have been used as a design and communication tool (ideation drawings)	Sketches have not been effectively used as a design and communication tool (ideation drawings)	Sketches have been used
Presentation Drawings	Presentation drawings demonstrate student's ability to produce superb presentation drawings across a range of appropriate media.	Presentation drawings demonstrate student's ability to produce presentation drawings across a range of appropriate media	Presentation drawings demonstrate student's ability to produce presentation drawings	Presentation drawings demonstrate student's ability to produce superb presentation drawings across a range of appropriate media	Presentation drawings demonstrate student's ability to produce superb presentation drawings across a range of appropriate media
Oral and Visual Communication	All oral and visual materials used for presenting show ingenuity and present ideas clearly.	All oral and visual materials used for presenting present ideas clearly	Most oral and visual materials used for presenting present ideas clearly	oral and visual materials used for presenting present basic ideas	All oral and visual materials used for presenting present ideas clearly

Space & Form

Elements, Principles and Theories of Design Applied to Two-Dimensional Solutions	Students apply the elements, principles, and theories of design into innovative two-dimensional design solutions	Students effectively apply the elements, principles, and theories of design to two-dimensional design solutions	Students apply the elements, principles, and theories of design to two-dimensional design solutions	Students effectively apply the elements, principles, and theories of design to two-dimensional design solutions	Student does not effectively apply the elements, principles, and theories of design to two-dimensional design solutions
Elements, Principles and Theories of Design Applied to Three-Dimensional Solutions	Students apply the elements, principles, and theories of design into innovative three-dimensional design solutions	Students effectively apply the elements, principles, and theories of design to three-dimensional design solutions	Students apply the elements, principles, and theories of design to three-dimensional design solutions	Students effectively apply the elements, principles, and theories of design to three-dimensional design solutions	Student does not effectively apply the elements, principles, and theories of design to three-dimensional design solutions
Application of the Elements, Principles and Theories of Design to Analyze and Discuss Spatial Definition and Organization	Student effectively applied the elements, principles, and theories of design to analyze and discuss spatial definition and organization	Student applied the elements, principles, and theories of design to analyze and discuss spatial definition and organization	Student applied some of the elements, principles, and theories of design to analyze and discuss spatial definition and organization	Student applied very few of the elements, principles, and theories of design to analyze and discuss spatial definition and organization	Student does not effectively apply the elements, principles, and theories of design to analyze and discuss spatial definition and organization

Human Behavior

Relationship between Human Behavior, Natural Environment and the Built Environment	Work demonstrates thorough understanding of the relationship between human behavior, the natural environment and the design of the built environment.	Work demonstrates understanding of the relationship between human behavior, the natural environment and the design of the built environment.	Work demonstrates rudimentary understanding of the relationship between human behavior, the natural environment and the design of the built environment.	Work demonstrates inadequate understanding of the relationship between human behavior, the natural environment and the design of the built environment.	Work does not demonstrate understanding of the relationship between human behavior, the natural environment and the design of the built environment.
Impact of Design on User's Well-Being and Performance	Project demonstrates an extensive knowledge of how interior design impacts the user's well being and performance.	Project demonstrates knowledge of how interior design impacts the user's well being and performance.	Project demonstrates some knowledge of how interior design impacts the user's well being and performance.	Project demonstrates little to no knowledge of how interior design impacts the user's well being and performance.	Project demonstrates a complete lack of knowledge of how interior design impacts the user's well being and performance.

Building Practices & Technical Knowledge

Incorporation of Sustainability into Design Solutions	Project demonstrates excellent ability to design projects that optimize, conserve, or reuse natural and built resources, provide healthful environments for occupants/users, and reduce the environmental impacts of building construction and operations on future generations through means such as carbon-neutral design, bioclimatic design, and energy efficiency.	Project demonstrates ability to design projects that optimize, conserve, or reuse natural and built resources, provide healthful environments for occupants/users, and reduce the environmental impacts of building construction and operations on future generations through means such as carbon-neutral design, bioclimatic design, and energy efficiency.	Project demonstrates rudimentary ability to design projects that optimize, conserve, or reuse natural and built resources, provide healthful environments for occupants/users, and reduce the environmental impacts of building construction and operations on future generations through means such as carbon-neutral design, bioclimatic design, and energy efficiency.	Project demonstrates inadequate ability to design projects that optimize, conserve, or reuse natural and built resources, provide healthful environments for occupants/users, and reduce the environmental impacts of building construction and operations on future generations through means such as carbon-neutral design, bioclimatic design, and energy efficiency.	Project does not demonstrate ability to design projects that optimize, conserve, or reuse natural and built resources, provide healthful environments for occupants/users, and reduce the environmental impacts of building construction and operations on future generations through means such as carbon-neutral design, bioclimatic design, and energy efficiency.
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Application of Appropriate Building Envelope Systems	Student demonstrates thorough understanding of the basic principles involved in the appropriate application of building envelope systems and associated assemblies relative to fundamental performance, aesthetics, moisture transfer, durability, and energy and material resources.	Student demonstrates understanding of the basic principles involved in the appropriate application of building envelope systems and associated assemblies relative to fundamental performance, aesthetics, moisture transfer, durability, and energy and material resources.	Student demonstrates rudimentary understanding of the basic principles involved in the appropriate application of building envelope systems and associated assemblies relative to fundamental performance, aesthetics, moisture transfer, durability, and energy and material resources.	Student demonstrates inadequate understanding of the basic principles involved in the appropriate application of building envelope systems and associated assemblies relative to fundamental performance, aesthetics, moisture transfer, durability, and energy and material resources.	Student does not demonstrate understanding of the basic principles involved in the appropriate application of building envelope systems and associated assemblies relative to fundamental performance, aesthetics, moisture transfer, durability, and energy and material resources.
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