

Teaching Portfolio

Student Work
Course Descriptions

Dec, 2012

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Statement of Teaching Philosophy

"The mediocre teacher tells. The good teacher explains. The superior teacher demonstrates. The great teacher inspires." — William A. Ward

The term "great teacher" may mean differently to different learners. However, regardless of the domain of teaching, I believe a great teacher inspires students to realize their potential and pursue their goals. My ultimate aim in teaching is also to help students to realize their full potentials. To achieve this aim, I (a) customize, (b) balance principle and application ability, and (c) facilitate engagement, participation, and open-mindedness.

CUSTOMIZE

I firmly believe that design studio instructors must provide customized feedback to students. Design studio involves so many aspects. Design often entails an ill-defined problem, and thus no single absolute answer exists; furthermore, students' design processes are different as are their strengths and weaknesses. Some students are strong in idea generation; others, in the execution stage. Some are strong in the formal amassing of design components while others are in space planning. Through my teaching, design and research experiences, I have learned that teachers must be patient: I observed how much students improved and raised their level through proper interaction with teachers and customized feedback. Instead of offering the same comments using the same strategies for every student, I try to give customized comments that fit each student's design process, outcomes, and strengths and weaknesses. In my teaching evaluations, many students stated that my feedback has helped them to perform well in studio courses.

BALANCE PRINCIPLE AND APPLICATION ABILITY

I believe that learning comprises two elements: principles and application ability. Especially in the architecture/interior design domain, where creative interpretation plays a significant role, a balance between these two is necessary. Application ability requires intuition and creativity. Without intuition and creativity, students tend to perpetuate precedent and principles; and without principles, their designs may depend only on personal preference and cannot be developed into full-fledged solutions. For this goal, I typically introduce design principles in the early days of class and then use multiple small exercises to develop students' application abilities. In addition, I engage not only in individual desk critiques but also frequent pin-up discussions with the whole class. Through pin-ups, students are encouraged to see the fundamental essentials among diverse solutions and to articulate their design in a proper manner.

FACILITATE ENGAGEMENT, PARTICIPATION, AND OPEN-MINDEDNESS: REALIZE POTENTIAL

When students actively engage in the subject taught and participate in class activities, I believe they learn the subject better. In addition, I highly value collaboration in class activities because they ensure that students do not merely adhere to a single solution but are open to diverse ideas. To encourage openness to ideas, I emphasize collaborative projects and student participation in peer reviews. Also in lectures, I offer diverse assignments that facilitate students' participation in team discussion and presentation. Through peer reviews and team projects, students can learn communication skills, realize the existence of various opinions, make synergy with their partners, and endorse common values.

This triad emphasizes my teaching philosophy. I believe my approach to teaching can help students to develop their potential and problem-solving abilities, as well as be creative and ethical in their appreciation of the diverse aspects of society.

Aug 2011- present. Assistant Professor at interior Design Program, College of Architecture and Environmental Design, Kent State University, USA

Aug 2010- May 2011. Full Time Lecturer at interior Design Program, College of Architecture and Environmental Design, Kent State University, USA

Role: Course Development & Independent Teaching & Course Coordinator
ID 14512 Interior Design Graphics I (2011, 2012 Spring)
ID 41095 Special Topics: Digital Graphics I (2010 Fall, 2011 Spring)
Honors Course (2011 Spring)
CAED 10101 Design Foundations Studio I (2012 Fall)
ID 14501 Studio Problems in Interior Design I (2010, 2011 Fall)
ID 34504 Studio Problems in Interior Design IV (2012 Fall)
ID 44506 Studio Problems in Interior Design VI (2011 Fall)
ID 44507 Studio Problems in Interior Design VII (2012 Spring)

Graduate Instructor at University of Missouri, Columbia, USA

Dept. of Architectural Studies
Role: Course Development & Independent Teaching, Developing course syllabus and projects
Creating class materials, lecture, and handouts
ARCHST 2811 Design Studio I (2008~2009 Fall)
ARCHST 3182 Design Studio II (2008~2010 Spring)
ARCHST 2220 Computer-Aided Drafting with AutoCAD (2008 Summer)

Teaching Assistantship at University of Missouri, Columbia, USA

Dept. of Architectural Studies
Role: Teaching for 6 weeks for professor' retreat
ARCHST 2811 Design Studio I (2007 Fall)
ARCHST 2230 Design Communication (2007 Fall)

Instructor at Dong Yang Technical College, Korea

Dept. of Interior Design, Dong Yang Technical College, Seoul, Korea
Interior Architecture Studio I (2004, 2005 Fall)
Design Development III (2005 Spring)

ARCHST 2811 Design Studio I

3D Abstraction. Sculpting from a Cubism Painting
Design of a Musical Passage Way

ARCHST 3182 Design Studio II

Columbia K+3 School Design
The Educational Research Innovation Center

ARCHST 2220 Computer-Aided Drafting with AutoCAD

2-Dimension and 3-Dimension Creation Using AutoCAD

ID 14501 Studio Problems in Interior Design I

Shape/Form/Space. Motif/Texture/Pattern
Geometry of Design: Analysis and Interpretation

ID 41095 Special Topics: Digital Graphics

Font Poster. Sketch Up 3D Representation. Portfolio

CAED 10101 Foundation Studio

Cracking. Media, Materiality, Technique.
Figure-Ground & Color Transformation. Cubic Domain. Kinematic.

ID 34504 Studio IV

Senior Living Community for Older Immigrant
Workplace Competition

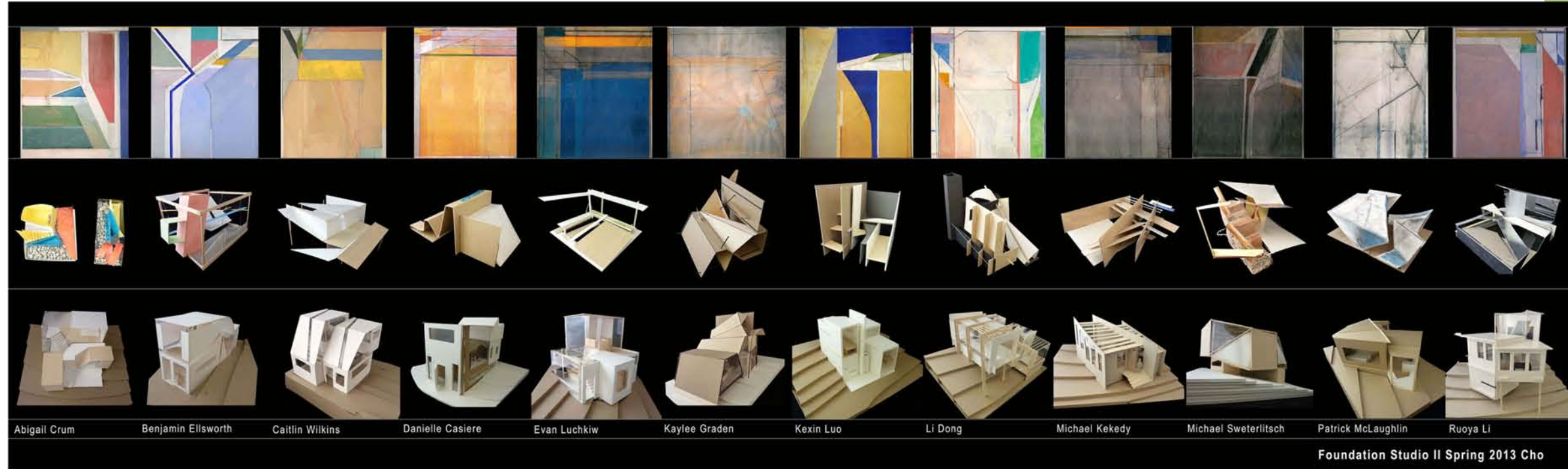
ID 44506, 44507 Studio VI & VII

Branding of the New College Facility
New Facility Design of the CAED

Project: Materiality_live/work module

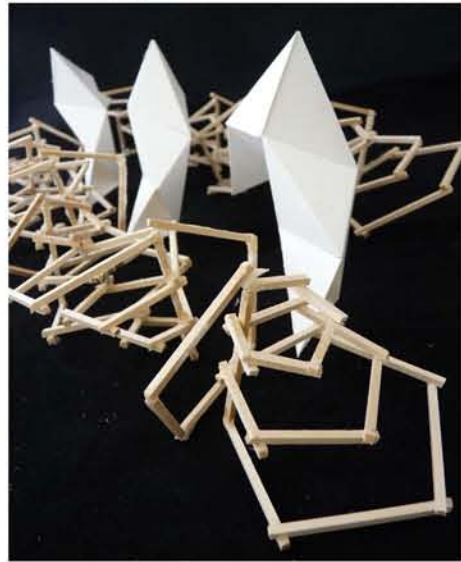
This project is designing a live/work module inspired by one of Richard Diebenkorn's the Ocean Series paintings. Richard Diebenkorn's Ocean Park Series is known for pure abstraction, nuanced chroma, and rectilinear configuration. Students were asked to select one of Diebenkorn's paintings, analyze its elements in terms of composition, color usage, spatial depth, and nature of point, line, and plane. Then, they interpreted such elements and translated them into 3-dimensional construct and explored diverse ranges of materiality. Finally students designed a small living and working space module in which living, working, eating, and bathing functions are met utilizing the materiality interpretation.

The purpose of this project was to help students develop critical thinking skills in analyzing principles of already designed work, capturing the essence, and application of them to their own work. In addition, it helps students to develop basic space planning skills and anthropometrics in a small scale space.

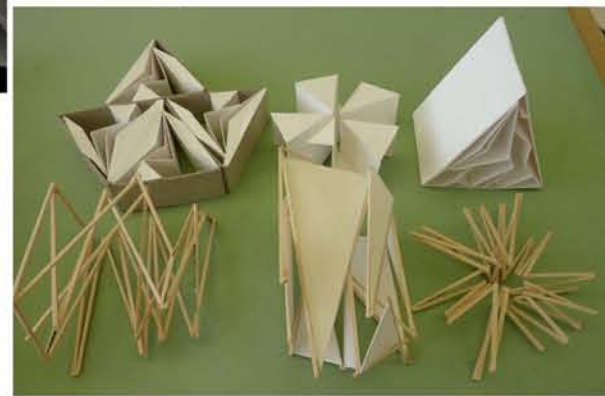


Abigail Crum Benjamin Ellsworth Caitlin Wilkins Danielle Casiere Evan Luchkiw Kaylee Graden Kexin Luo Li Dong Michael Kekedy Michael Sweterlitsch Patrick McLaughlin Ruoya Li
Foundation Studio II Spring 2013 Cho

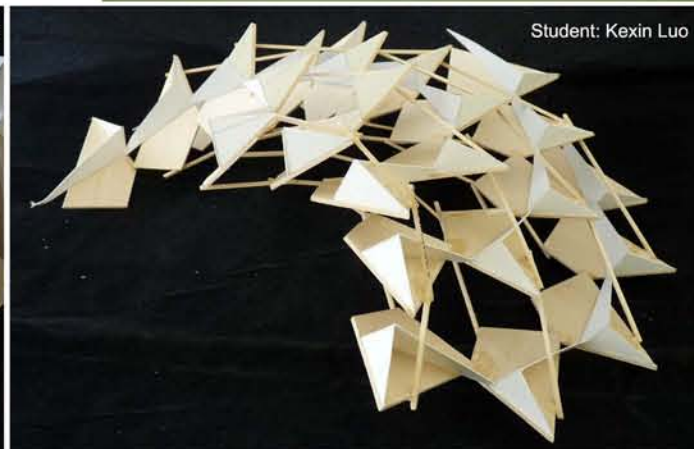
Student: Li Dong



Student: Mike Kekedy



Student: Ruoya Li



Student: Kexin Luo

Project: SurfacePattern_Landscape

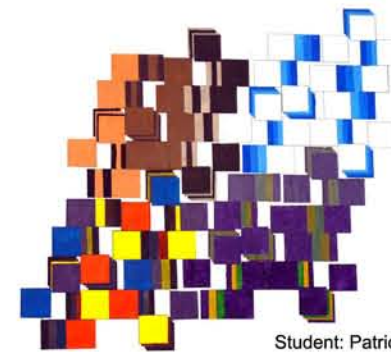
This project is designing a small park located near the Kent State University inspired by nature. Students selected an object from nature and observe its organism and structure in order to discover the logics within the organism. Finding the repetitive characteristics of elements and their structure, students developed their own ways to represent/express the logics through diagrams. The logics were developed into a motive and then to a pattern.

Utilizing their patterns, students designed a small park composed of surface pattern and landscape, including cafe, art exhibition space, reading space, and lecture hall. Patterns were used holistically from a big scale to small scale, such as in hardscape pattern, reading bench design, architectural structure, and landscape design.

This project aimed to help students develop the abilities to develop their own logic captured from observation of nature and to explore range of possibilities to apply it to a new context, removed from its initial context.



Student: Ruoya Li



Student: Patrick McLaughlin



Student: Kexin Luo

STUDENT WORK

CAED 10101 Design Foundation Studio (Fall 2012)

Cracking Project



Course Goals and Objectives

Required for all Architecture, Interior Design, and Architectural Studies majors, this course provides an introduction to the organizational principles and tools designers use to interpret and shape the built environment. Emphasis is placed on providing students with an understanding of the foundational skills and vocabulary necessary to communicate design ideas both visually and verbally. The studio is focused on a series of basic design problems and exercises that allow for exploration, appropriation, and, finally, synthesis of these elements into cohesive design solutions. This will include the gathering of information by various means, analysis, evaluation, and feedback, the organizing of this information into meaningful patterns, and the exercising of judgment in the application of this information to the given problem (from Syllabus, p. 1).

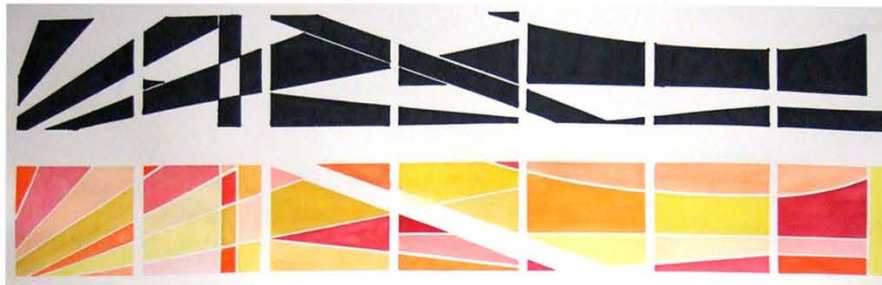
Media, Technique, Materiality Project

Project aimed to be familiar with diverse media, technique, and materiality, such as water color, pencil, charcoal, and hybrid of those media.



Figure-Ground & Color Compositional Transformation Project

A continued exploration of visual tension, continuity, and spatial transformation using the relationship between form, space, and color media. To understand visual tension as controlled variation in stability/balance, reversibility, and/or ambiguous spatial relationships.



Student: Wills, Alexander



Student: Mason, Nicholas

Cubic Domain Project

Students developed one sequential figure-ground composition into a 3"x3"x3" cubic domain through additive, subtractive, and sectional approaches. The combined a 3"x3"x3" cubic later developed into a new 5"x5"x5" domain, and students drew plan oblique of the new cubic.

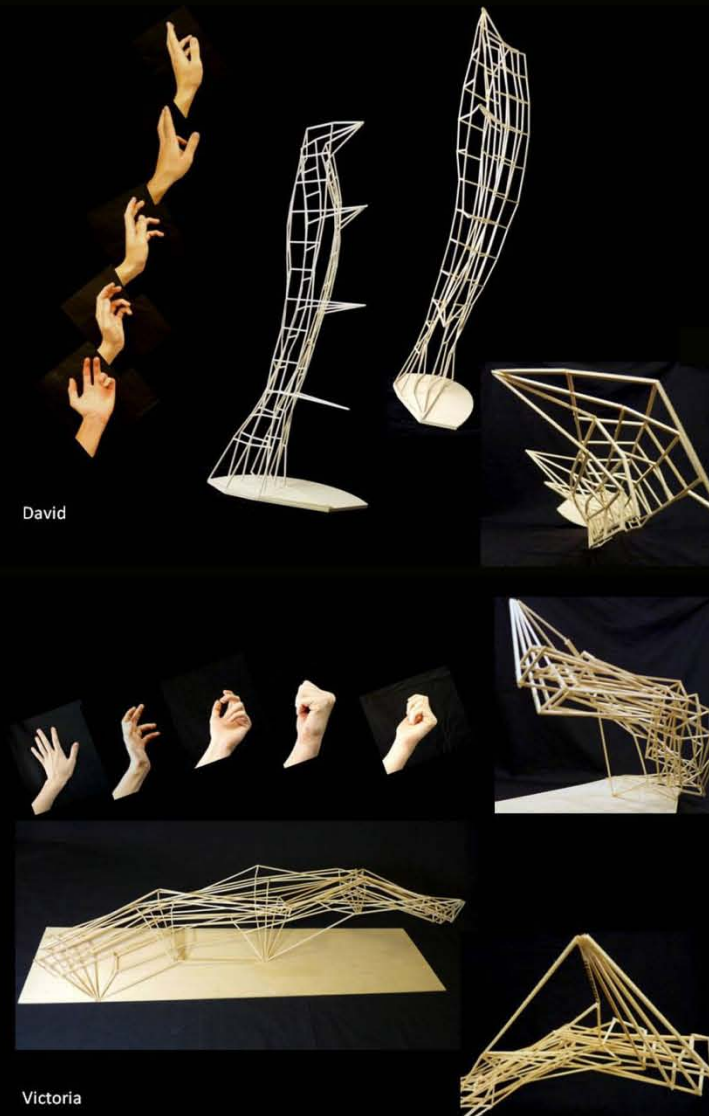


Student: Appelbaum, Emily

Student: Mason, Nicholas

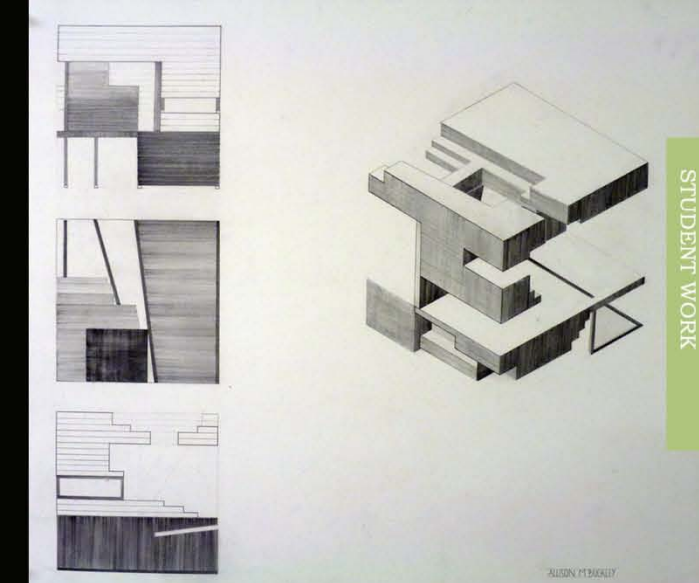
Kinematic Project

This project is to imagine hand as a structure that moves, expresses, and create spaces and translate the movement of hand into 3 Dimensional structure. Choreograph a sequence of expansions, contractions, and rotations featuring a hand. Record the displacement of hand along a particular path.

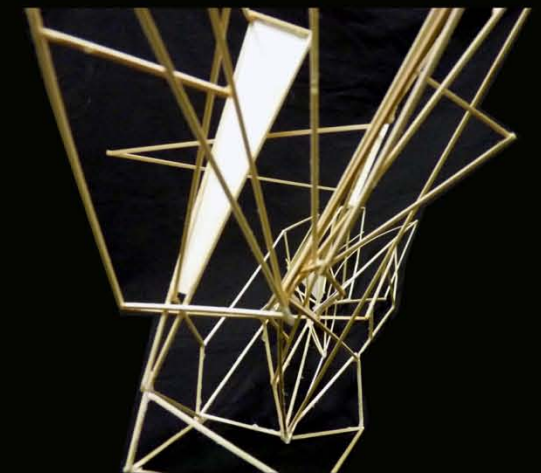


David

Victoria



Student: Buckley, Allison



Student: Kozel, Connor



Student: Sidick, David

STUDENT WORK

ARCHST 2811 Design Studio I (Fall 2007, 2008, 2009)

Project 1: 3D Abstraction



Student: Thomas, Hilary R

As part of the creative process, designers and architects communicate both visually and verbally with many audiences—within their own communities, but also with clients, consultants, and construction professionals. Formal and spatial aspects of the environment are of primary concern and they must be described coherently and consistently. Developing a consistent and commonly shared vocabulary helps to order one's own design considerations and to relate those to others. The principles of design as they relate to components, properties, and relationships are useful to describe formal and spatial aspects of existing and newly designed environments.

Based upon Rowena Reed Kostello's ideas and values of visual relationships, students explored visual relationships in two and three dimensions. The creation of abstract conceptions to illustrate the principles of design enhanced the students' understanding and vocabulary of these principles. Exploratory exercises allowed for creative expressions and also provided foundational knowledge and creative suggestions to special design and analysis.

Objectives

- To introduce and develop a design vocabulary
- To encourage abstract thinking
- To introduce diagrams and study models as an aid to architectural thinking including concept development and creation of built form
- To encourage creativity through compositions: Articulation and Continuity; Balance rather than symmetry; Dominant, Sub-dominant, and Subordinate; Implied Axis.
- To introduce different model media as means to present and exhibit ideas

Exercises

1. Rectilinear Volume
2. Curvilinear Volume
3. Rectilinear and Curvilinear Volume
4. Planar Construction

PLANAR CONSTRUCTION:

Creating a beautiful construction using a variety of planes



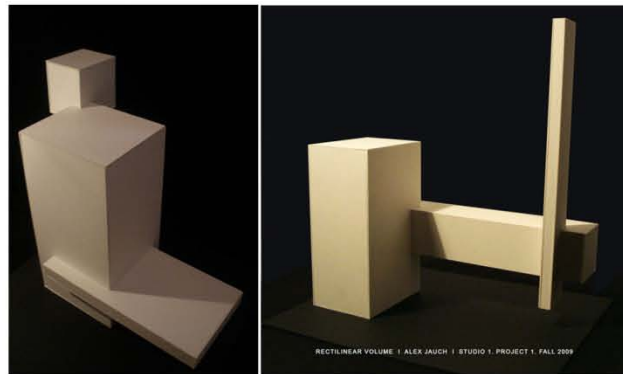
Student: Oltmanns, Ashton



Student: Halsey, Leigh Ellen

RECTILINEAR VOLUMES:

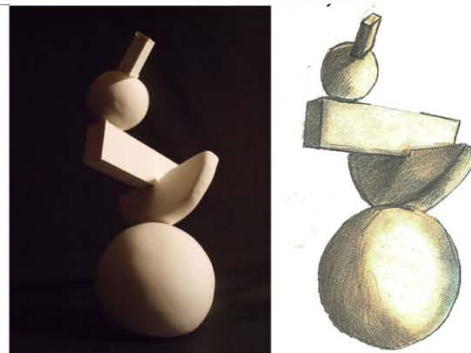
Making three blocks look beautiful together



Student: Carlberg, Candace Elizabeth

CURVILINEAR VOLUMES:

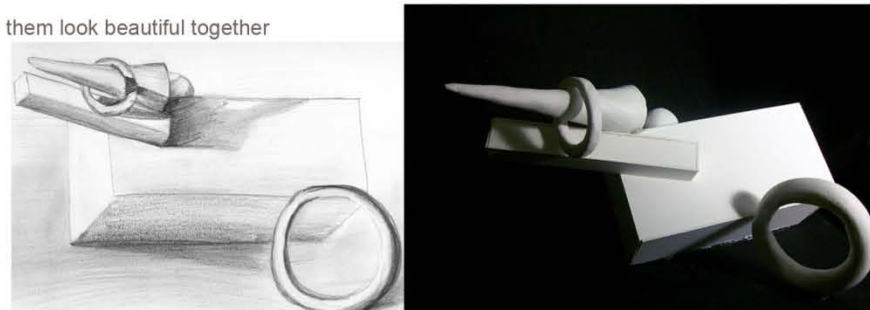
Organizing curvilinear volumes and making them look beautiful together



Student: Hiles, Emily C

RECTILINEAR AND CURVILINEAR VOLUMES:

Organizing rectilinear and curvilinear volumes together and making them look beautiful together



Student: Oltmanns, Ashton



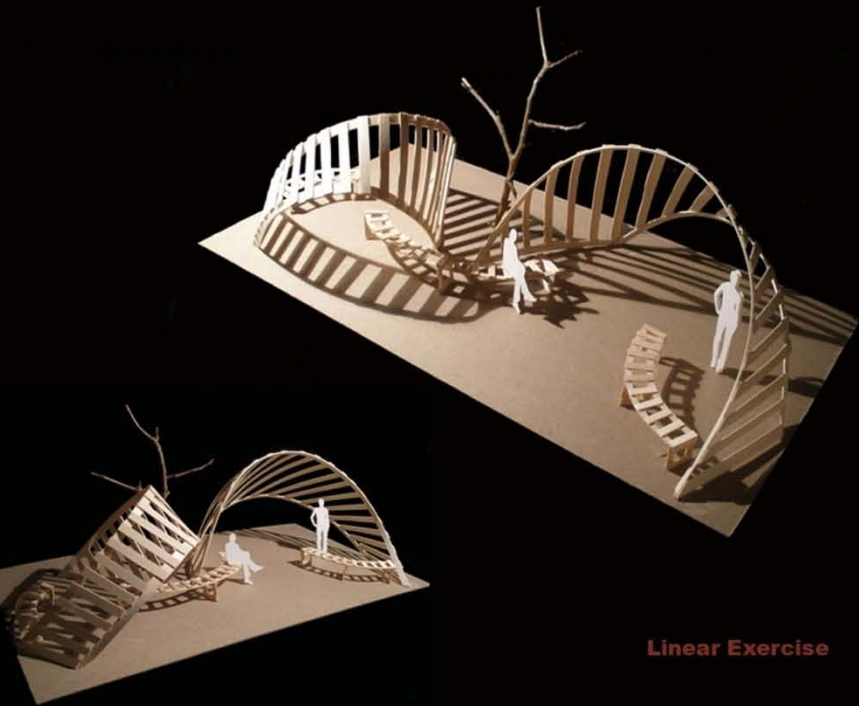
3D abstraction
complementary
contrast

STUDENT WORK

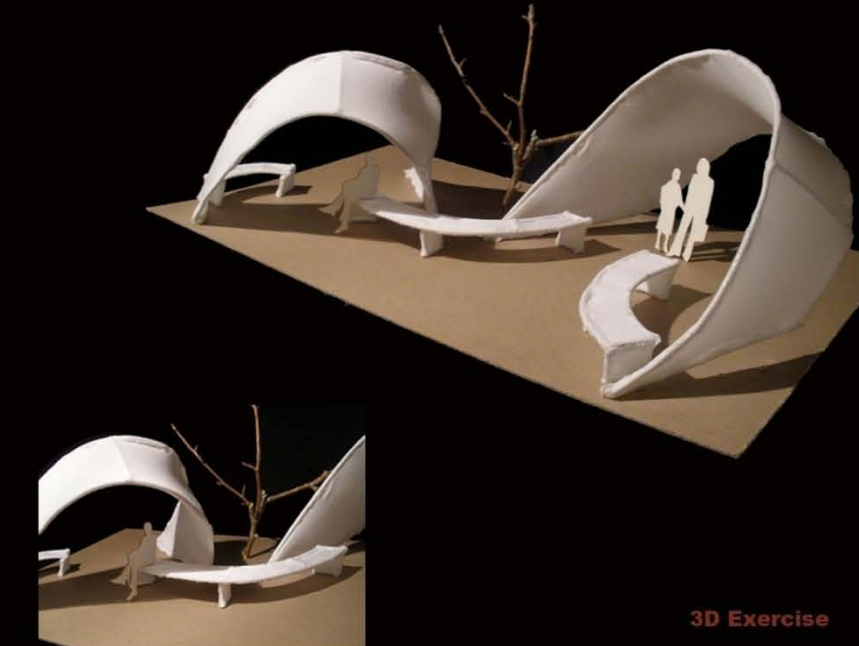
ARCHST 2811 Design Studio I (Fall 2009)



2D Exercise



Linear Exercise



3D Exercise

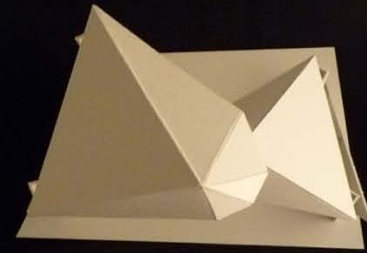
Project: Designing Shelter of Katy Trail in Twin Lakes Park, Columbia

This project was to design a shelter near Katy Trail — Twin Lakes Park in Columbia. The shelter will be used for diverse purposes, such as providing rest area, seating under shadow, information about the Katy Trail, etc. Additionally students can add other functions. This project aims to promote the conception of space as a palpable entity and continue the development of abstract thinking. Students developed an understanding between built-form, landscape, and human presence. Students were encouraged to design a space as open as possible along the inside-outside relation. Also, they were expected to be as creative as possible focusing on architectural and constructional elements.

There were several requirements for the shelter design.

1. Decide function of the shelter: Size: 350-450 sf
2. Analyze the site and find a good location within the site, justify the location
3. Create three different alternatives using different design elements.
 - Using linear elements
 - Using 2-dimensional planes
 - Using 3-dimensional planes
4. Consider human behavior pattern and dimensions related to seating, height of structure, etc.
5. Provide a human figure to show relative scale of designed structure and a human person
6. Take care in the selection of construction materials; connection details and finish shall be emphasized.
7. Use a consistent strategy for the shape, size, and proportions of the elements.
8. Have a clear hierarchy in the relationship between the elements and the implied spaces they create.

Student: Carlberg, Candace Elizabeth

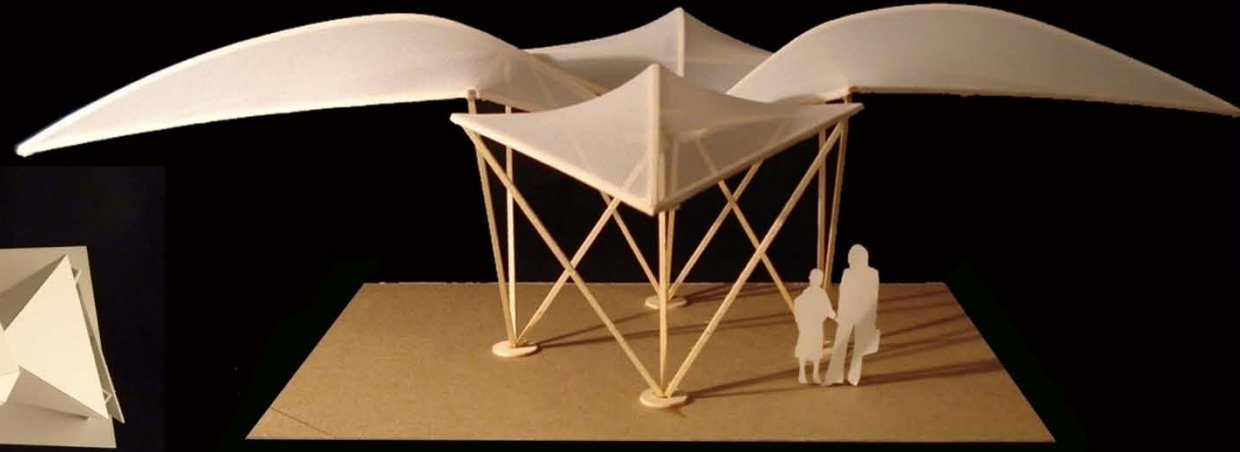
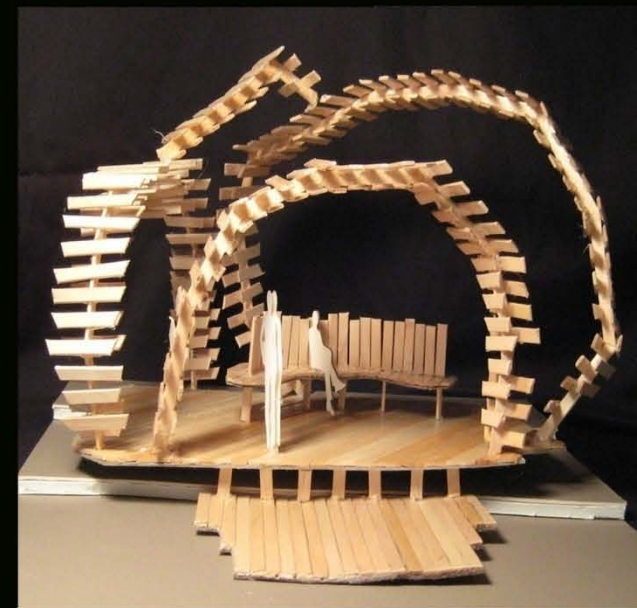


Student: Hiles, Emily



Objectives

- To introduce different design elements
- To be familiar with diverse materiality and its relation to the shape
- To learn human scale in environment and its relation to the space
- To learn architectural drawing and section
- To learn the relationship between site and design features



Student: Jauch, Alex



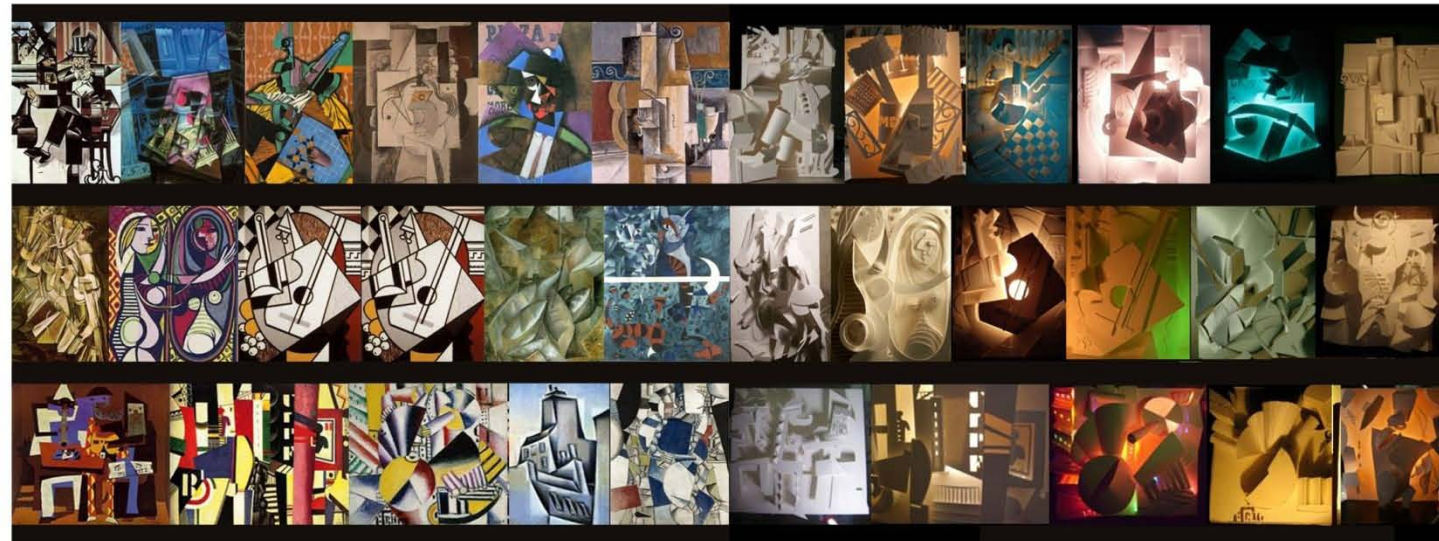
Student: Seida, Patricia



Project 2: Sculpting from a cubist painting

Studio I is the earliest design studio, where fundamental design principles and elements are taught using abstract design projects. The goal of studio I is to immerse students in the act and art of design. Usually studio I is comprised of a series of exercises, tending to focus more on aesthetic aspects, materiality, craftsmanship, and understanding visual power in design. It also aims for students to be exposed to different design media, such as model making, sketches, and digital media. Each studio involves three projects in one semester; each project usually comprised of four exercises.

The first project was to create a sculpture from a cubist painting. Students were asked to choose one abstract painting by a cubist artist, such as Picasso, Braque, or Gris, and interpret it to a three-dimensional (3D) space.



Original cubist paintings and corresponding photos of students' project

Student: Bihr-Robb, Katherine Ann

Transformation of Two Faces into Reflective Spaces

Vibrant colors and dynamic shapes draw the viewer in to Picasso's painting, *Girl Before a Mirror*, which reveals the abstract figure of a young woman and her reflection. The painting itself is limited to two dimensions, but the layering of geometric shapes allows for an interesting transition into a three-dimensional sculpture.

The sculpture is created to emphasize the contrast between the curves, which define the woman and her reflection, and linear pattern of the diamond wallpaper in the background. The woman, her reflection, and the background pattern are set apart by positioning them each on three separate planes. While the planes vary in height to create emphasis, they are still connected as the arm of the woman reaches across to the mirror on the middle plane. The holes cut out of the background further unify the three planes with light as it passes from behind the sculpture onto the woman and her reflection.

Picasso
Girl Before a Mirror
- 1932 -

Coal Curves

Welcoming Warmth

Nature's Complement

The sculpture is transformed into a model of a building, which serves as a reflective meditation space in which people can enjoy sculptural art and nature. Each plane of the sculpture serves as an important plane within the building. The lowest plane is the ground level from which one enters the space. The entry space expands into the second plane which is a double height space illuminated by large windows. The middle plane provides an outdoor space with a recessed terrace garden. One can access the garden from the mezzanine area of the main structure as they exit from a door, pass under an arched awning, and stroll down a curved ramp that represents the mirror in the original sculpture.

Katie Bihr-Robb Studio I 2008

Objectives:

- To develop the ability of critical thinking
- To learn about the relationship between 2-dimensional and 3-dimensional space
- To gain knowledge about relationships between light and form
- To be familiar with physical model making
- To learn human scale and space
- To learn color theory and its application
- To master Sketch Up program and learn rendering method

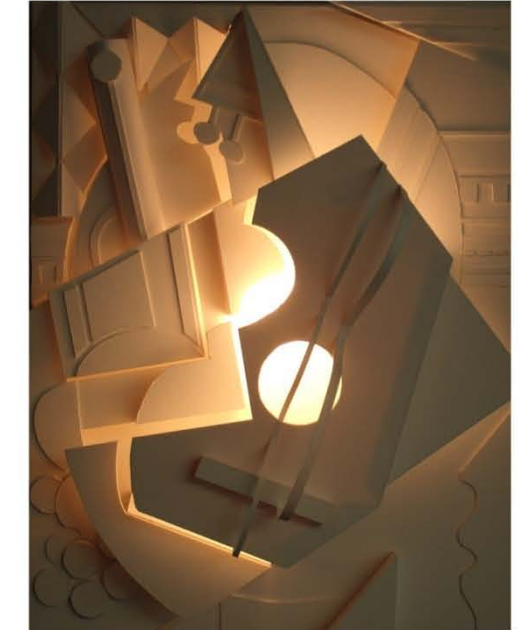
Design problems to be considered:

- Week 1: Selecting one cubist artwork, translating into 3-dimensional sculpture, and making a physical model
- Week 2: Lighting the sculpted painting and taking photos
- Week 3: Creating the sculpted painting as a site for a 'place of meditation' and making physical modeling
- Week 4: Creating renderings of the meditation space and applying color schemes into the space

Exercises

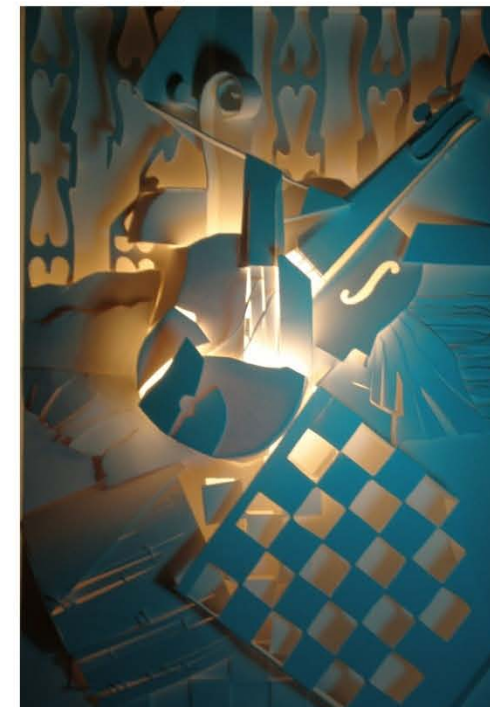
- Week1: Sculpting a Painting
- Week2: The space of light
- Week3: Abstract space into representational space (meditation space)
- Week4: Exploring colors in space with digital media

Student: Newcombe, Courtland Julian



Student: Claussen, Ashley Renee

Student: Abdul Majid, Rashad Bilal



Week 1 & 2: The space of light

The function of 3D space is confined to a meditation space. There were total four assignments in the project: sculpting a painting, the space of light, abstract space into representational space, and exploring colors in space with design media.

In week1, students were required to select a cubist painting and enlarge the photocopy of the painting to about 12" x18" size. Then, students translated the painting into a three-dimensional construct which has depth (composed of planes, voids and cylinders) using white museum board. In week 2, students illuminated their finished model in such a way that light enhanced the space of the painting using different kinds of lightings, and they explored various effect of lighting with taking photos of the model. In week 3, students selected 7"x7"x7" cube from their sculpture, and enlarged it to a 14"x14"x14" cube. They were asked to assume the enlarged space represents a place of meditation and create a physical model of it. In week 4, after having a lecture about color theory, students created three color combinations for their space. Then, Students learned Sketch Up program and created renderings of the meditation space. Finally, they applied the three color combinations into their renderings.

STUDENT WORK

ARCHST 2811 Design Studio I (Fall 2008)

Project 3: Design of a musical passage way

This project was designing a musical passage way inspired by a piece of music. Students were asked to find their inspiration and ideas from music of their choice to create a unique spatial and musical experience for pedestrians. The passage way connects two spaces underground, and the size needed to be 36' wide and 160' long, with 25' (maximum) high ceiling. Additionally, students can add a seating area of approximately 300 sf to the corridor. There were two purposes of this project—to learn design principles regarding musical properties, such as patterns, rhythms, and contrast and to learn visualizing one's inspiration and communicate the inspiration to others.

In week 1, students were required to select one piece of music from five pieces and write their inspiration from their music using sketches. In week 2, students explored various lighting effects by making two 8"x8"x8" lighting boxes, with multiple layers, different color/temperature, and shapes (point/line/area lights). Then, students incorporated what they learned in physical model of the corridor. In week 3, students developed drawings of their design, such as floor plan, elevation, and section. In week 4, students created computer rendering and prepared for presentation.



Student: Bihr-Robb, Katherine Ann

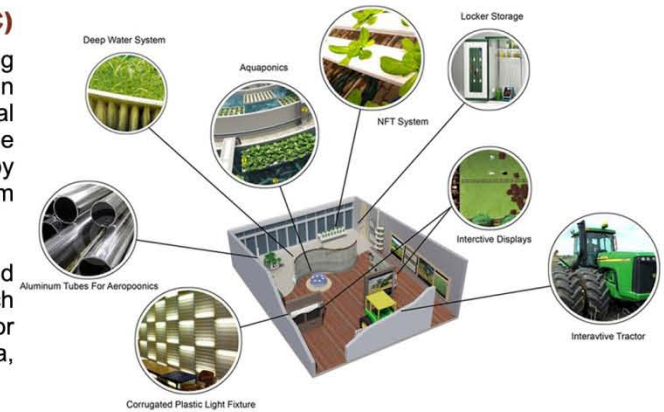
STUDENT WORK

ARCHST 3182 Design Studio II (Spring 2009)

Project: The Educational Resource Innovation Center (ERIC)

This project was a team project as two students to be one team focusing collaboration between students as well as learning sustainable design in community. The Educational Resource Innovation Center (ERIC) is a actual project which is expected to become a place as "a vital element to the success of Missouri and United States environmental technologies by showcasing state-of-the-art processes and sustainable principles" (from ERIC schematic design program, work by Dr. Phillips).

Students were asked to research up-to-date sustainable technology and regional characteristics of the state of Missouri, and incorporate such aspects into their design process. Students were free to choose space for the design, such as a tourist shop, theater, outdoor shelter, exhibition area, outside concert venue, etc.



Hydroponics & New Technologies Center Exhibit Breakdowns

- | | |
|---|--|
| <p>Crop Innovations</p> <ul style="list-style-type: none"> - Drought-Tolerant Crops - On-The-Go Sensors - Quad Stacks - Remote Sensing - Robots - Strip-Tillage - Laser Fruit Labeling <p>New Fuels</p> <ul style="list-style-type: none"> - Bio Fuels - Biomass Harvesters - Hydrogen Fuel - Vegetable-Oil Engine | <p>Machinery/Equipment</p> <ul style="list-style-type: none"> - Autonomous Tractors - E Premium Tractor - Feet Management - Implement Steering - Cab Innovations: <ul style="list-style-type: none"> - Internet - GPS - Remote Diagnostics - Controlled Traffic - Precision Guidance |
|---|--|

Hydroponics & New Technologies Exhibition Center

This was a design proposal for Hydroponics & New Technologies Exhibition center for ERIC by the student group of Kendra and Liz

"The new technologies center was designed to be informative and fun. It showcases innovations in agriculture not only through videos and displays, but through hands on learning. Computers that involve games and ways to test one's knowledge were incorporated into the design, as well as a real tractor that can be entered to learn about the interior of a tractor cab. All the plants in the hydroponics room were chosen because they are native to Missouri. A variety of plants types were picked to show how diverse hydroponic system can be, plants can be rotated in and out to keep the displays new and interesting."

Student: Carpenter, Kendra Dee & Pettit, Elizabeth S



LEED Credits Achieved

Materials and Resources	
Credit 3.1	Material Reuse 20%
Credit 3.2	Material Reuse 10%
Credit 4.1	Recycled Content 10%
Credit 5.1	Regional Materials 10%
Credit 6	Rapidly Renewable Resources
Total: 5 Credits	

Indoor Environmental Quality	
Credit 4.1	Low Emitting Materials, Adhesive/Sealants
Credit 4.2	Low Emitting Materials, Paints/Coatings
Credit 4.4	Low Emitting Materials, Agrifiber Products
Credit 6.1	Controllability of Systems, Lighting
Credit 6.1	Controllability of Systems, Thermal Comfort
Credit 8.1	Daylight and Views, Daylight 75% of Spaces
Total: 6 Credits	



Student: Bohmeyer, John Morris

Student: Bihr-Robb, Katherine Ann

Peaceful Pathway inspired by the music of Rosette Guitar Duo's - *Leaving Istanbul*

Concept
The space is designed to provide a peaceful transition from one space to another minimizing the rushed feeling one often feels in a public space. The delicate melodies of the instrumental guitar piece serve as inspiration. The smooth sound translates into a rolling ramp that people travel along at a pace mimicking the rhythm of the song.

Study Model

Elevation Scale 3/32"=1'-0"

Second Floor Scale 3/32"=1'-0"

Lighting

First Floor Scale 3/32"=1'-0"

Form
The shape of the space reflects the curved silhouette of a pair of classical guitars meeting head to head. Further emphasizing the curves is the golden glow of the backlit glass walls framed by warm cherry wood. The ramp running through the center of the space leads to a circular seating area that represents the guitar's rosette and provides the occupants with a view overlooking the main passageway.

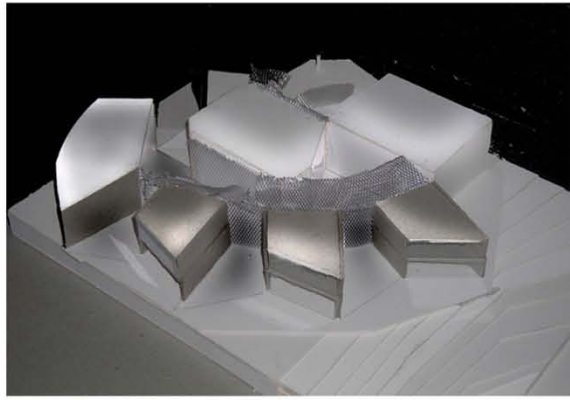
Materials

Sketches

Stair
Furniture

Katie Bihr-Robb Studio I 2008

STUDENT WORK



Student: Nook, Carissa Ann

Columbia K+3 School Design

This project was a K+3 Elementary school design. The project was composed of two sub-tasks: a school design and a kindergarten design.

"A school can be a critical place for the intellectual, creative, social and physical activities of a town or neighborhood. It is a place for learning, a place of social exchange, a place of playing, and a place for community gathering. In this studio you will be assigned two design projects. The first relatively larger project is to design a K+3 Elementary school (approximately 17,000 SF and named as 'Tiger Elementary') focusing on patterns of use, spatial choreography, spatial relationship, formal massing and site responsiveness. The second smaller project is to design the interiors of a kindergarten space (approximately 1350 SF and named as 'Tiger Paw Kindergarten') focusing on furniture design, wall treatment, material and color applications. The first project is expected to form a preamble to the second project where critical issues learnt in the first project will be applied to the second." (From syllabus: work coordination with Dr. Newton)

Site analysis & Massing model study

Students were asked to make three different massing models in terms of the spatial relationship and typology of the school, such as cluster, linear, court yard, and open style. Massing does not have anything to do with the physical characteristics of the buildings alone. Rather, appropriate massing in architecture can be achieved through sensitivity to texture, visual weight and material density. Massing is also brought about by the ability to understand formal and spatial layers in terms of shallow and deep spaces, spatial volume, sectional composition and the fenestration.

Studio Objectives:

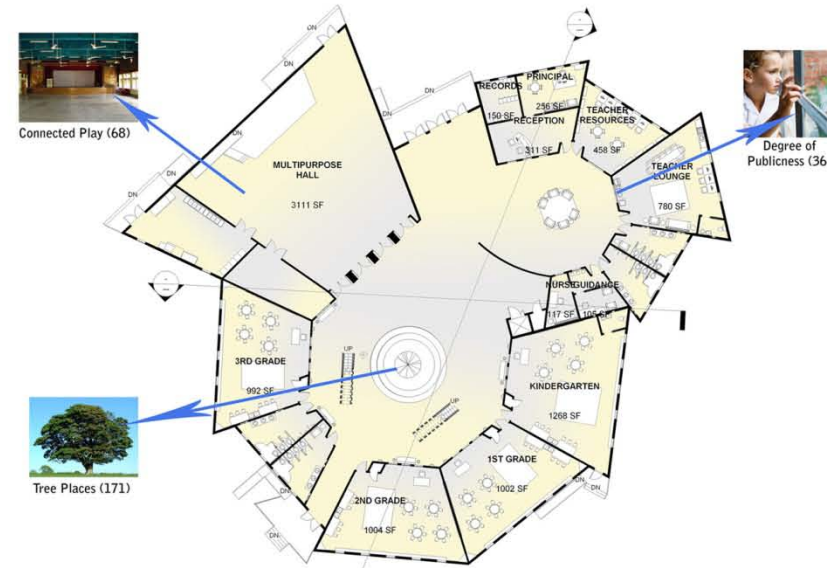
Projects in this studio may involve designing single-function to multiple-function spaces and should include elements such as

- Space
- Elements of spatial definition
- Depth of space
- Densities of space
- Openings of space
- Spatial juxtaposition and interpenetration
- Geometry of plans, sections and spaces
- Assembly of rooms
- Light and shade: Quantity and quality; light and space
- Floor, wall and ceiling

Pattern Language Exercise

Based on Christopher Alexander's "Pattern Language", we developed clarity of the program in terms of its activities and the relationship of the activities to each other. Students visited several elementary schools nearby in order to understand and figure out what pattern is currently used.

Students were asked to find answers to the following questions: (1) Is there a sequential relationship among the activities of the program? What pattern of activities results from this relationship? (2) Do certain activities cluster to themselves because of their function? What pattern results from these relationships? What activities might tend to be permanent; what would tend to change in character?



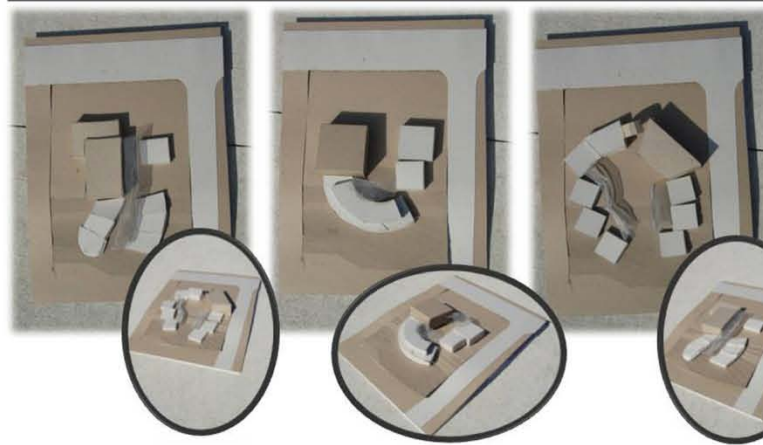
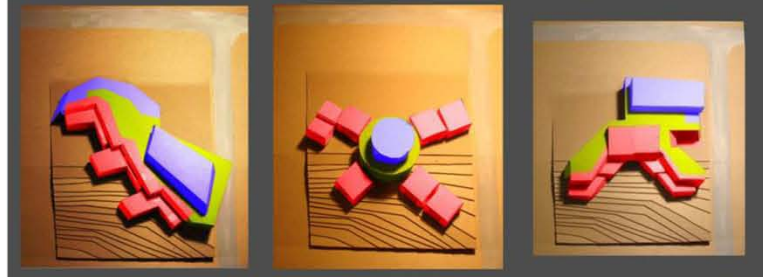
First Floor Plan
Pattern Language
Scale: 1/16" = 1'-0"



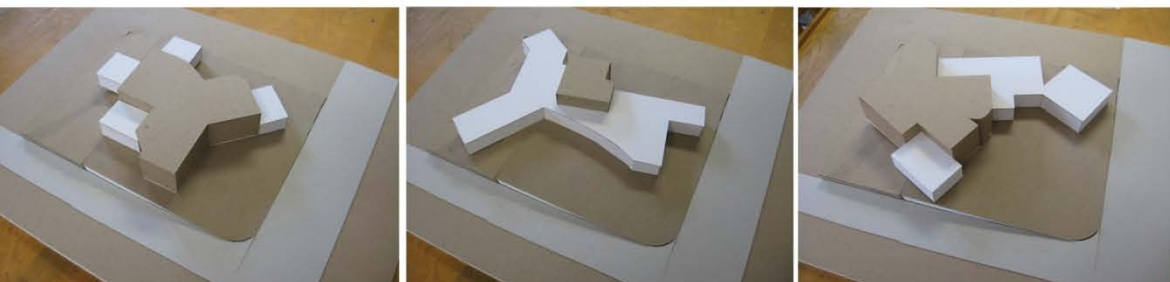
Student: Miller, Samantha Marie

Student: Hopfenblatt, James Patrick

Responds well to site Good lighting possibilities Separates interior from exterior while integrating them Follows current style in Columbia and area	Does not respond well to site Divides site too much Not very "Columbia Public Schools" or Columbia in general Interesting shape, simple and effective arrangement of classrooms/multi.	Confusing/slightly disorganized floor plan, elevator/ramp/upper floor issues, inefficient division of exterior space Non-effective use of site Kindergarten issues as well
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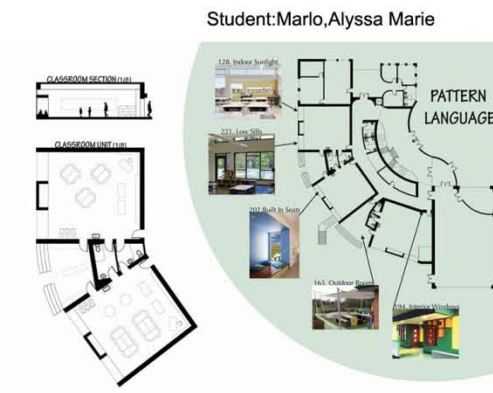
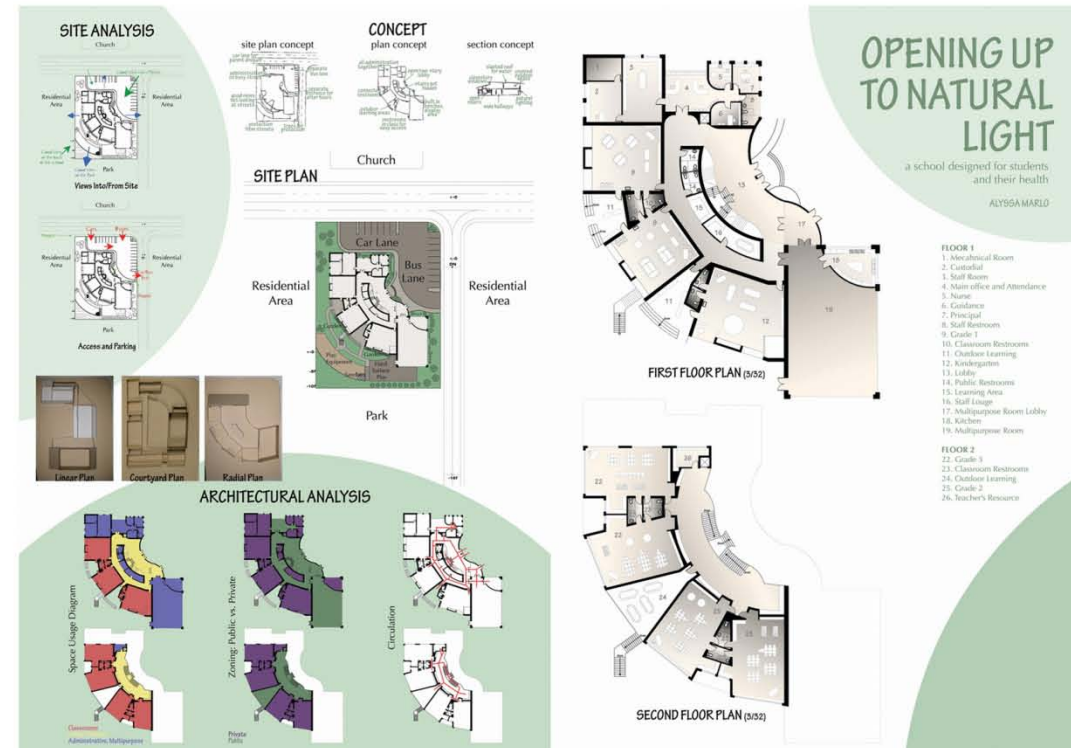
Student: Anderson, Sterling Maxwell



Student: Wesselschmidt, Luke Gustav



Student Anderson, Max



Student: Marlo, Alyssa Marie



Project Description

This class is a computer aided drafting and designing course using the most recent version of AutoCAD. The focus of the course is on development of skills and problem solving through diverse exercises. This course aims to master 2-Dimensional as well as 3-Dimensional drawing method. The mid-term project was to incorporate students' learning of 2-Dimensional graphic presentation using Auto CAD with Photoshop skills. The final project was to create 3-Dimensional modeling of one architect's project. Students created a 3D animation using Windows Movie Maker.

- 1) Two dimensional graphic presentation
 - a) Floor plan / reflected ceiling plan
 - b) Elevation / section
- 2) Architectural technical drafting
 - a) Working drawings
 - b) Working sheet presentation (scale, proportions, viewports)
- 3) Three dimensional modeling

Course Objectives

- 1) Perform fundamental and intermediate computer operations necessary to CAD
- 2) Communicate ideas graphically using the computer
- 3) Demonstrate computer skills to produce and plot construction documents
- 4) Develop basic three-dimensional drawings
- 5) Understand design standards (ANSI, AIA, etc) and their application within CAD
- 6) Master adequate ways to express architectural and interior elements: stairs, ramp, entrances, etc.

Student: Carpenter, Kendra Dee



2-Dimensional work by AutoCAD

Student: Water, Nash

Second Floor Plan scale: 3/32"=1'-0"

Site Plan scale: 1/16"=1'-0"

First Floor Plan scale: 3/32"=1'-0"

West Elevation scale: 1/8"=1'-0"

Section/Interior scale: 1/8"=1'-0"

South Elevation scale: 1/8"=1'-0"

Chair Detail scale: 1/2"=1'-0"

Fallingwater
DESIGNED BY FRANK LLOYD WRIGHT

Design Concept: To build a structure that appeared to be part of the natural setting, part of the terrain, and part of the waterfall that flowed through the site. Its horizontal terraces were designed to soar free without any apparent support, appearing to float above the stream and waterfall below. The terraces jutting over the waterfall were literally suspended over the waterfall and were designed to be part of the living space. Very few trees were disturbed and even some of the house beams were bent and shaped to go around trees so that they wouldn't be lost. However, there is no lawn or garden at Fallingwater.

Materials: primarily steel, rock and concrete.

In my eyes Fallingwater was a house built ahead of its time. Frank Lloyd Wright designed this very unique house. It shows how nature can influence architecture and does not have to be destroyed when coming up with a design. Fallingwater naturally fits in the location. It does not seem like someone just designed a house and decided to stick it in the forest. This house is a masterpiece.

3-Dimensional work by AutoCAD

Fallingwater
Designed by Frank Lloyd Wright

Design Concept: To build a structure that appeared to be part of the natural setting, part of the terrain, and part of the waterfall that flowed through the site. Its horizontal terraces were designed to soar free without any apparent support, appearing to float above the stream and waterfall below. The terraces jutting over the waterfall were literally suspended over the waterfall and were designed to be part of the living space. Very few trees were disturbed, and even some of the house beams were bent and shaped to go around trees so that they wouldn't be lost. However, there is no lawn or garden at Fallingwater.

South View

Southwest View

East View

Nash Waters

Bird's Eye View

Master Bedroom

Guest Room

Landing

The Xeros House is built on a 50'x250' lot of "recycled" land in Phynix, Arizona. The house's name comes from the Greek word for "dry" as a reminder that all design solutions should be in a direct response to the environment in which the project exists.

I believe this house is supposed to fit in with the surroundings, but at the same time stand out as a focal point. It achieves this by having a unique design and punches of color, but also incorporating numerous elements that blend in with nature.

Second Floor Plan Scale 3/16"=1'-0"

Mezzanine Floor Plan Scale 3/16"=1'-0"

Site Plan Scale 1/32"=1'-0"

Furniture Detail Scale 1"=1'-0"

Front Elevation Scale 1/8"=1'-0"

Side Elevation Scale 1/8"=1'-0"

Cross Section Scale 1/8"=1'-0"

Low water vegetation, as well as a large mesh screen to block out sun, are some of the environmentally friendly aspects of this design.

The architects at Blank Studios primarily used exposed steel that is allowed to weather and meld with the colors in the surrounding area.

Project: Student Living Space

This project emphasizes anthropometry and the process of design while further developing knowledge and skills of design and architecture that were attained in Studio 1 to create rich and evocative architectural elements and spatial experiences.

The University of Missouri is hypothetically looking to design and build a series of living quarters for students attending their Columbia campus. As enrollment continues to increase, they are expanding not only the quantity of housing but also the range of housing that will be offered to students. The innovative designs should enhance the quality of living among its students, to provide space within each dormitory for sleeping and studying, but also socializing, and important component of college lifestyles.



Student: Messenger, Andrew



Student: Calberg, Candace



Student: Jauch, Alex



Student: Seida, Patricia

LOFT OF LIGHT

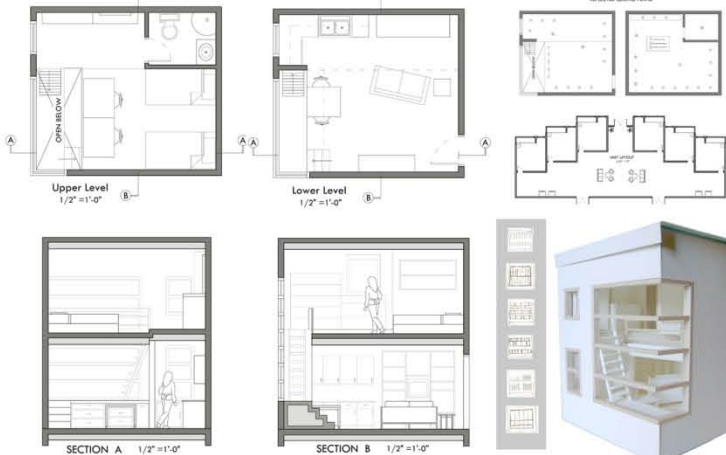
Stereotypical dormitories are often compared to jail cells because both share a feeling of confinement, darkness, and sterility. However, dorm rooms need not be depressing and this design is proof that a small 14 x 16 x 16 foot space can be filled with light, a sense of airiness and comfort. The highlight of this design is the 11' tall, wrap-around window that allows light to pour into both floors. Everytime a person changes levels in the space, they pass by the window and all of the views it provides. Designed for two art students, the space is divided into two stories. The lower floor has an open plan for maximum mobility when working on projects as well as plenty of built-in storage space. Additionally this level contains the kitchen and a place for relaxation. The upper floor contains both beds, desks, a vanity, and a bathroom. The plan is functional and attractive, and the abundance of natural light and views of the outside will inspire any occupant.



INSPIRATION AND DESIGN DEVELOPMENT



DESIGNS BY EMILY POTTORF



Student: Pottorf, Emily

Columbia Kindergarten Design

First Phase of Design: Tiger Kindergarten

- Space Requirements:
- 3 Kindergarten classroom
 - Administrative and Staff Rooms
 - Lobby
 - Custodial Areas
 - Mechanical Equipment Room(s)
 - ETC (1000SF)—Kitchen, public toilet

Second Phase of Design: Kindergarten Interior Design



Student: Betts, Melissa

Willow Brook

A Learning Center
By: Candace Carlberg



Inspirations

The Kindergarten classroom is an environment where discovery and self-learning should be encouraged. My inspiration came from the structure of a leaf. Although nature provides organic shapes the veins and divisions created within the leaf produce vivid, geometric forms. This geometry provides the structure of each building within Willow Brook. The leaf also displays pathways within its framework of veins. The pathways represent the transitions and knowledge experienced throughout the journey of Kindergarten. The school attaches three buildings with hallways of windows literally creating this "pathway" or transition through the school.



Structure of the Leaf



Pathways



Outdoor Learning Center



Side Entrance



The outdoor space is greatly emphasized with inclusions of two separate playgrounds and an outdoor learning center accessible from each classroom as well as the lobby. The dramatic angles of the buildings create these negative spaces.



Massing Models



Cluster



Courtyard



Linear

Pros: Multiple outdoor spaces
Cons: Serperate buildings

Pros: Private central courtyard
Cons: Long walking distance

Pros: Central entrance
Cons: Typical layout

BRIDGE TO THE COMMUNITY

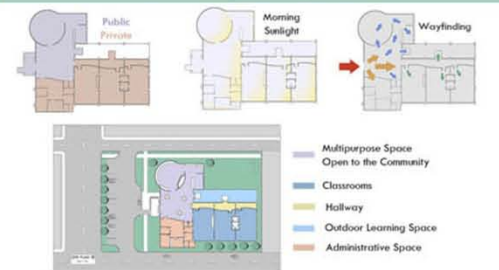
Ash Street Kindergarten
Columbia, MO

The concept of "bridge" applies to this design both theoretically and literally. Located in the heart of downtown Columbia, the school is nestled between a residential area and a major civic center. The building is designed to be a SAFE HAVEN for young kindergarten children, many of whom are unaccustomed to being away from home for hours at a time. A BRIDGE TO AND FROM THE NEIGHBORHOODS. Therefore, its exterior treatments and proportions are more home-like and warm than many other contemporary school designs. Feelings of security are also achieved by eliminating eye-level windows from the classrooms, juxtaposing Ash Street, and turning the children's attention toward the inner courtyard and playground. Another predominant feature of the school is the large MULTIPURPOSE COMMUNITY SPACE located in a separate wing from the classrooms. When school is dismissed, the classrooms can be closed off and community members can hold meetings, have computer access, and use the stage for performances. The literal interpretation of the bridge concept is seen in the building's CURVED ROOFS and its extensive display of natural woods and stone and EXPOSED TRUSSES.

Massing Models and Site Analysis

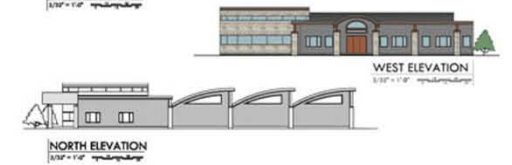
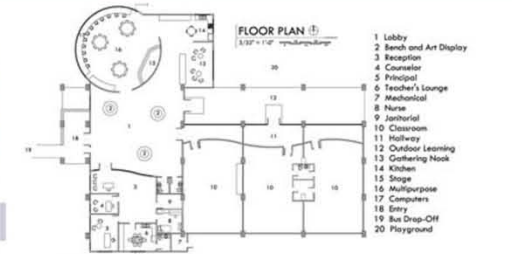


Final Design Development



BRIDGE TO THE COMMUNITY

Ash Street Kindergarten and Community Center
Columbia, MO



Project by Emily Pottorf

BRIDGE TO THE COMMUNITY

Ash Street Kindergarten and Community Center
Columbia, MO



Materials and Finishes



Student: Pottorf, Emily

STUDENT WORK

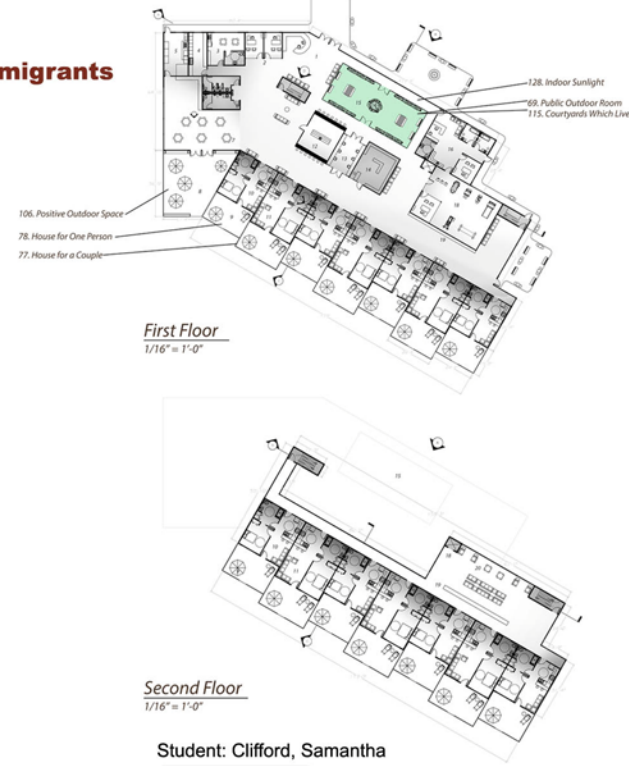
ID 34504 Studio Problems in ID IV (Fall 2012)

Project 1: Designing a Senior Living Community for Older Immigrants

This project was designing a senior living community for older immigrants who are from one of three countries: Sweden, Japan, and Chile.

The two major considerations for this project are as follows:

1. Understand the psychological, emotional, and physiological changes that older people go through when they become vulnerable to physical environment resulting from advanced age or illness.
2. Understand and reflect the cultural lifestyle of the country of origin. What is the common lifestyle of the specific country from which the senior citizens emigrated? You need to research and understand the uniqueness of the culture and lifestyle in your chosen country as well as the community living situation typical for senior citizens there.



Student: Clifford, Samantha

Project 2: Workplace Design Competition

1. Learn to participate in professional competitions and understand strategy behind a successful competition work. Develop a professional approach to a work discipline and deadlines.

2. Understand and reflect organizational cultures and how they affect the workplace. What kind of environment the company has or desired to have according to company's working style or an organizational culture? How that will affect workplace design?

3. Understand and reflect primary activities and task complexity level of the company employees. How it affects space requirements, furniture placement, privacy and acoustic level?

4. Develop an understanding of large scale commercial office space and systems office furniture.



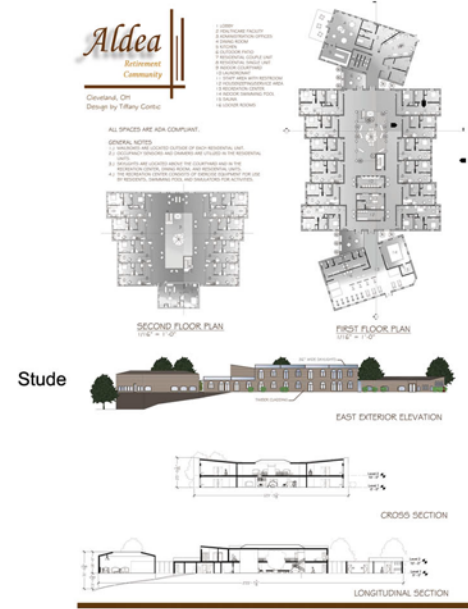
Student: Bohlmeier, Wan, Xiaoying



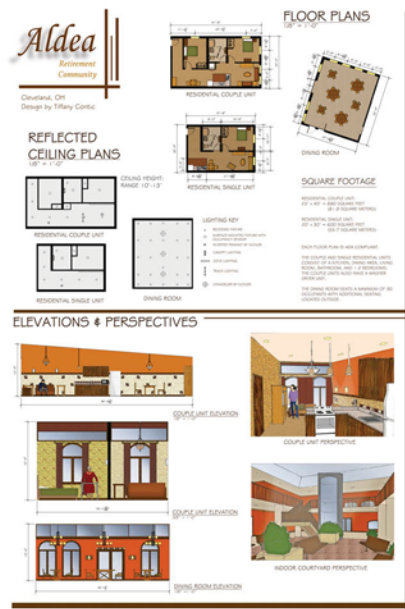
Student: Cao, Chang



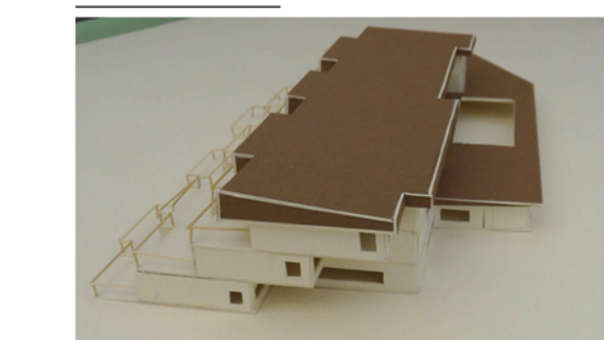
Student: Contic, Tiffany



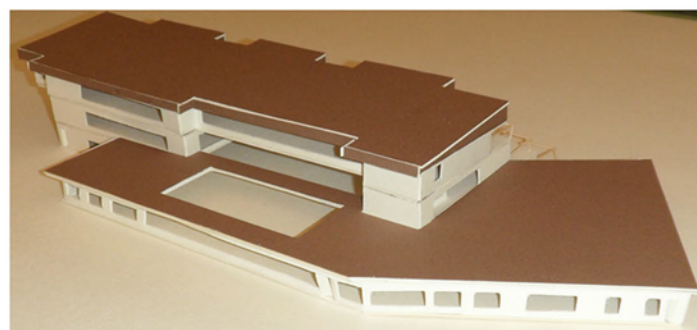
Student: Contic, Tiffany



Student: Rogers, Elizabeth



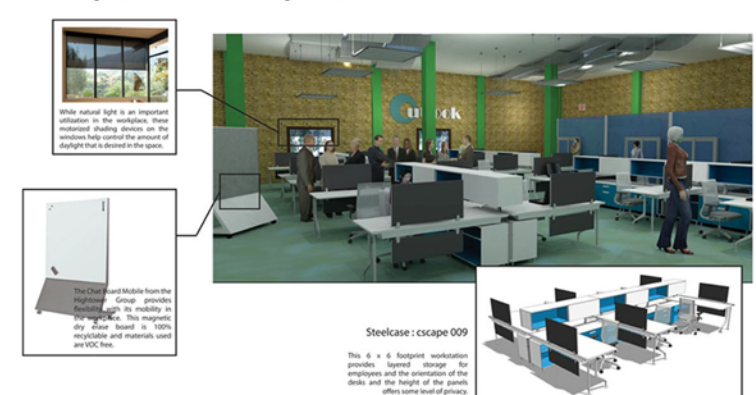
Student: Clifford, Samantha



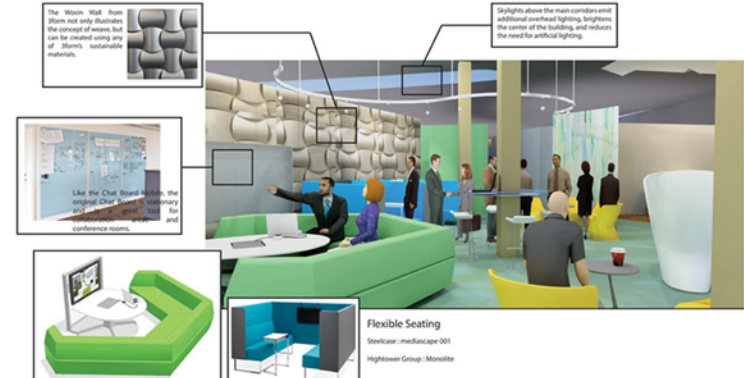
Reception/Waiting Area



Workplace + Workspace



Collaboration Area



Break Area



STUDENT WORK

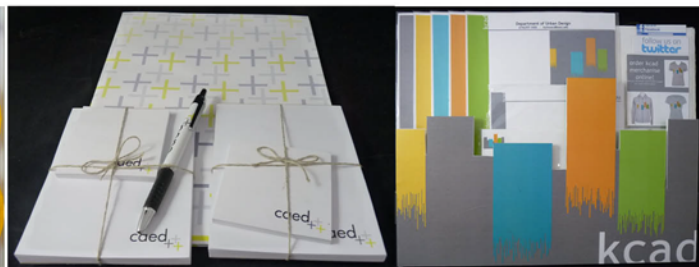
Team Project: Branding for the New College of Architecture and Environmental Design



The College of Architecture and Environmental Design needs to redefine its image as it contemplates a new building. There are great strengths in the college including outstanding professional programs, internationally and nationally recognized scholars, talented faculty and students. An easily recognizable image is needed. Branding and identity are linked together. As students within the college and university you have a perceived view of the college. But what are the perceptions of individuals both within and outside the university? This team project requires students to determine both the current image/perception and to redefine a new image through a new branding and graphics package.



Student: Colleen, Sandy, Katie



Student: Charlotte, Julie, Erin

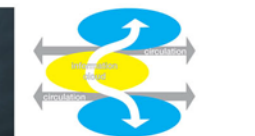
Thesis Project – New Facility for the College of Architecture and Environmental Design

The thesis project was to design the new facility for the College of Architecture and Environmental Design at Kent State University that will house its current and potential new programs. The workscope includes the programming and design of the building interiors for the facility for the CAED. This facility should represent not only the future vision and growth of the College but should provide an environment for both traditional and new learning styles, a wide array of research, and community engagement.

Students select one site which you feel best meets the needs for the new building based on their analysis. Each student were given a building footprint and renderings specific to their selected site from the graduate architecture student's 2011 spring semester. Using the footprint students designed and document the interior layout specific to your building program.



Student: Stuart, Colleen



- administration offices
- cafe
- gallery/exhibition space (5,761 sq. ft.)
- 48-seat computer lab
- group research room
- 60-seat classroom



Student: Park, Kiho

Branding & Wayfinding Concept

Student: Rachel, Jeanette, Alyssa

The room identifier not only reflects the building block concept, it also makes use of the distinctive black band. The room numbers are located in this band because it is the first thing to which one's eye is drawn. Below the band is a clear window where the name, title, and department of the current facility is displayed. The lower half of the sign includes a kiosk board—a liquid crystal writing surface which is readable and programmable.

The egress signage is square in shape and displays a floorplan of the building as well as a list of key spaces on that floor. The floor number is cut out of the corner and ensures that visitors know where they are going. In the example building, each floor is dedicated to one or two departments. By using the department color, visitors are able to quickly identify which program area they are entering.

The directional signage is applied directly to the wall's surface using vinyl lettering and paint. The distinctive black band is divided into three sections, each designating a key department located on the floor. Following the band will lead to the area indicated. Each band ends with the dissolving cube motif.

The kiosk will be located in the entrance of the building so that every visitor will interact with the future. It will hold both a screen which displays current events, student work, and department information, as well as a touch screen map program so that visitors can pinpoint their destination. Below the touch screens is an area for department specific information. This feature makes it easy for current or future students to gather information about a particular area of study.

The recognition wall features a three dimensional version of the College's logo. The logo is suspended by aluminum poles and is approximately a foot from the wall. This logo acts as the starting point for the distinctive black band. Behind the logo are hundreds of square tiles which can be engraved with donors' names and the department to which they contributed.

Our branding concept is based upon the idea of building blocks. In the real world, it takes a team to make a project successful. Many specialized professions work together to complete the task at hand. By using this branding concept, the College of Design can showcase each program individually while maintaining a unified structure. The concept drew inspiration from the Adobe Creative Suite. Each program is recognizable yet consistent with the overall branding of the software.

The use of a dissolving block motif is consistent through all of the paper graphics. This motif symbolizes the building block concept and reflects the graduation of squares in the logo. Each department was provided their own paper graphics packages to communicate material specific to a particular area of study. Each department's graphics package is color coordinated to their department logo. The department abbreviations can be found in the lower left corner of both the business card and thank you card.

The new logo for the College of Design began as a crossword, where each program intersected with the word 'Design'. This arrangement was visually overwhelming and lacked focus. To relieve this problem, a distinctive black band was invented which ties the words together. Colored bands, and later colored blocks, took the place of the department titles, though they still reflect the department color and length of the word.

IND INDUSTRIAL DESIGN
AR ARCHITECTURE
LS LANDSCAPE DESIGN
ID INTERIOR DESIGN
GS GRADUATE STUDIES
UR URBAN DESIGN

Rachel Maher
 Alyssa Friend
 Jeanette Blake
 Studio 6
 December 2011

Concept Development

**Future College of Architecture & Environmental Design
 Networks Creating Connections**

Project Brief

The new CAED building is to act as an integral part of both Kent State University and the City of Kent. Attention is to be paid to enhance the benefits of the program within the department while simultaneously increasing the interaction between the various design related majors. CAED also seeks to expand the depth of technology using new programs that delve deeper into various aspects of design not yet tapped into at Kent State University. The new building must also serve as a basis for successful design. It should incorporate aspects of sustainable design while incorporating modern technological advancements in the design world. The new CAED building must have a presence on the Kent campus that will stand the test of time. It should become a hub for students, both prospective and current, alumni, faculty staff, and citizen involvement. All of these things must be achieved in order to create a successful new building for the College of Architecture and Environmental Design.

Inspirational Images

Conceptual Sketches

Networks connect spaces and allow the continuation of knowledge. The ability of information to transfer from one area to another develops a pipeline of spaces that operates fluidly. Strong connections between spaces ensure constant interaction and integration in hubs where merging occurs.

Hubs and Bridges

Defined Hubs: Collaborative spaces existing on every floor serving as meeting areas for the building's users. These hubs allow users to network using the pipeline of bridges that lead to their locations.

Space Planning

Network as a Design Element

Students start as amateur designers and as they network upward through the CAED building they gain knowledge and become professionals.

Students then network downward in order to educate the public on the college and the work produced by it's students.

Public spaces: teach visitors and prospective students about CAED & enhance their work.

Students: students apply knowledge gained during studies.

Classrooms & offices: students gather knowledge, learn skills, and develop relationships with professors and peers.

Level 4: studios, computer lab
 Level 3: studios, faculty offices, faculty advisors, graduate offices
 Level 2: classrooms, lecture hall, auditorium, architecture library, CAED office
 Level 1: classrooms, lecture hall, auditorium, architecture library, CAED office
 Lower Level: gallery, cafe, exhibition space, workshop

Level 1: 28,000 SF
 Level 2: 28,000 SF

Lobby Hub: 9,000 SF
 Cafe: 1,750 SF
 Construction Workshop: 6,000 SF
 Farmers Market Style Exhibition Space: 6,250 SF
 Gallery: 2,500 SF

Collaborative Classrooms: 1,250 SF each: 35 seats
 Lecture Hall: 2,500 SF: 90 seats
 Hub: 1,500 SF each
 Auditorium: 5,600 SF: 263 seats
 Architecture Library: 4,300 SF
 CAED Office: 4,000 SF

Collaborative Classrooms: 1,250 SF each: 35 seats
 Lecture Hall: 2,500 SF: 90 seats
 Hub: 1,500 SF each
 Auditorium: 5,600 SF: 263 seats
 Architecture Library: 7,500 SF
 Research Lab: 4,000 SF

Legend:
 Collaborative Hub
 Public Resource
 Student Resource
 Classroom
 Facility Space
 Accessory Space

Student: Hunter, Charlotte

STUDENT WORK

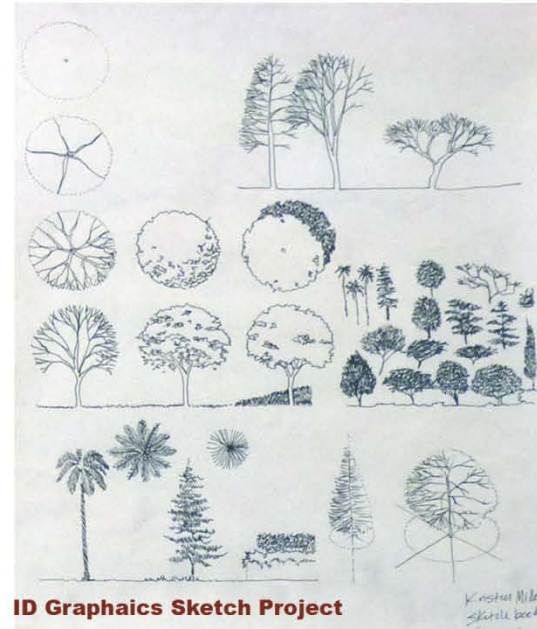
CIDA Visit Display: First Year Coordinator (Spring 2012)



ID Studio I Element of Design Project

CIDA Visit Display

For CIDA visit in March, 2012, as a first year coordinator, I organized and displayed first year student work. The courses displayed were ID Studio I, ID Graphics, and Digital Graphics. Reviewers complimented the breath and depth of first year student work both in 2D and 3D drawings, models, free hand sketches, letterings, and color interpretation and application abilities.

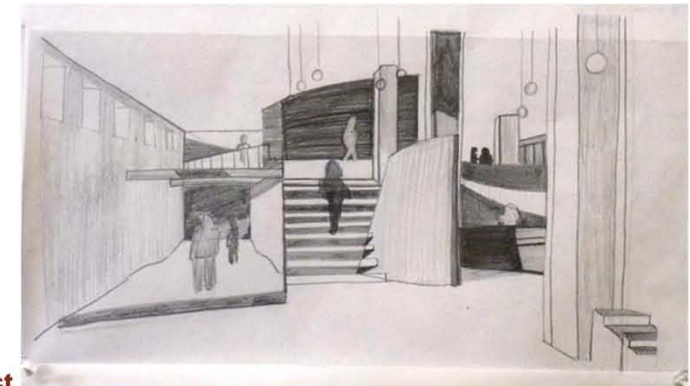


ID Graphics Sketch Project

2011 Studio I Poster



Interior Design Studio I 2011 Fall Kent State University



ID Graphics Sketch Project



Display Panel



ID Graphics Dormitory Project