



# PRESTON E HITE NCARB NCIDQ

## DESIGN



## BUILD



## TEACH



## VISUAL



## SERVE



## WRITE





**DESIGN**



**DESIGN PROJECTS — BUILT EXAMPLES** . . . . . Design-2

**DESIGN PROJECTS — UNBUILT EXAMPLES** . . . . .Design-11

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**CONSTRUCTION PROJECT EXAMPLES** . . . . .Build-2

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**CURRICULUM VITAE** . . . . .CV-1



**ABOUT ME**

I am a licensed architect and a certified interior designer, and began practicing in 1999. I first taught at the university level in 2010. In July 2018, I moved with my wife, four kids, and dog from the US to Taiwan. Three of my kids have special needs, and we came here to support other families like ours. In 2020, I began teaching Architecture at a Taiwanese university. View this portfolio online at: [www.prestonhite.com](http://www.prestonhite.com)





**DESIGN  
PROJECTS  
—  
BUILT  
EXAMPLES**



**KIA MOTORS OF NORTH AMERICA TRAINING CENTER, WEST POINT, GEORGIA . . . . . 2**

**BANK OF TUSCALOOSA PLAZA, TUSCALOOSA, ALABAMA . . . . . 3**

**EDGEWOOD CREAMERY, HOMEWOOD, ALABAMA . . . . . 4**

**CHILDREN’S OF ALABAMA NEONATAL INTENSIVE CARE STEP-DOWN UNIT, BIRMINGHAM. . . . . 6**

**CHANGED LIVES CHRISTIAN CENTER, BIRMINGHAM, ALABAMA . . . . . 7**

**URBAN ADAPTIVE REUSE FOR PRIVATE RESIDENCE, BIRMINGHAM, ALABAMA . . . . . 8**

**ADDITION & RENOVATION, PRIVATE RESIDENCE, MOUNTAIN BROOK, ALABAMA . . . . . 10**

**DESIGN  
PROJECTS  
—  
UNBUILT  
EXAMPLES**



**ELWA HOSPITAL REPLACEMENT MASTER PLAN, PAYNESVILLE, LIBERIA . . . . . 11**

**SKILD ELEMENTARY SCHOOL, BEIRUT, LEBANON . . . . . 12**

**DECATUR BIKESTATION AND TRAIL NETWORK, DECATUR, GEORGIA. . . . . 14**

**MUSEUM OF URBAN ART, BIRMINGHAM, ALABAMA . . . . . 15**

**FABRIC SHOWROOM, ATLANTA DESIGN ARTS CENTER, ATLANTA, GEORGIA . . . . . 16**

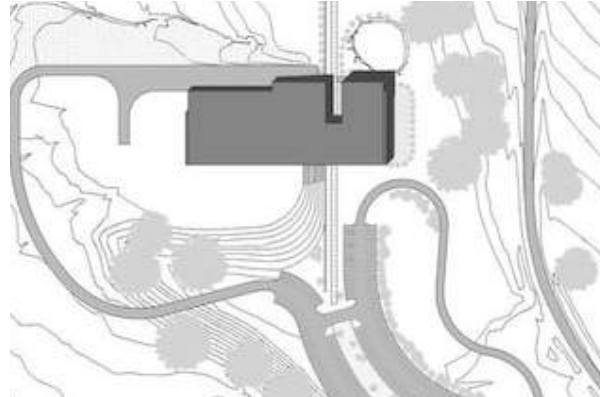
**FLY HOME, SMITH LAKE, ALABAMA . . . . . 17**

**LA VILLETTE BATEAUBUS DOCK, PARIS, FRANCE . . . . . 18**

**KIA MOTORS OF NORTH AMERICA TRAINING CENTER, WEST POINT, GEORGIA**

75,000-sf industrial training and education center at site of new automotive assembly plant  
AIA Alabama Council Honor Award, AIA Birmingham Chapter Honor Award

Project Manager while with Giattina Aycock Architecture Studio



100,000-sf, LEED Certified office building  
Project Architect while with Giattina Aycock Architecture Studio



**EDGEWOOD CREAMERY, HOMEWOOD, ALABAMA**

Design and construction for new ice cream shop in walkable neighborhood. Project & furniture constructed for \$34,000. AIA Alabama Council Merit Award, AIA Birmingham Chapter Merit Award  
Principal Architect while with Place Design Studio







**CHILDREN'S OF ALABAMA NEONATAL INTENSIVE CARE STEP-DOWN UNIT, BIRMINGHAM**

Interior fit-up design and phasing plan to avoid service interruptions  
Project Manager while with Giattina Aycocock Architecture Studio



**CHANGED LIVES CHRISTIAN CENTER, BIRMINGHAM, ALABAMA**

14-acre master plan and 30,000-sf facility for rehabilitative housing for formerly-homeless men.  
Constructed for \$92/sf.

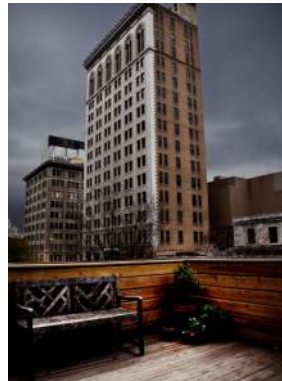
Principal Architect while with Place Design Studio

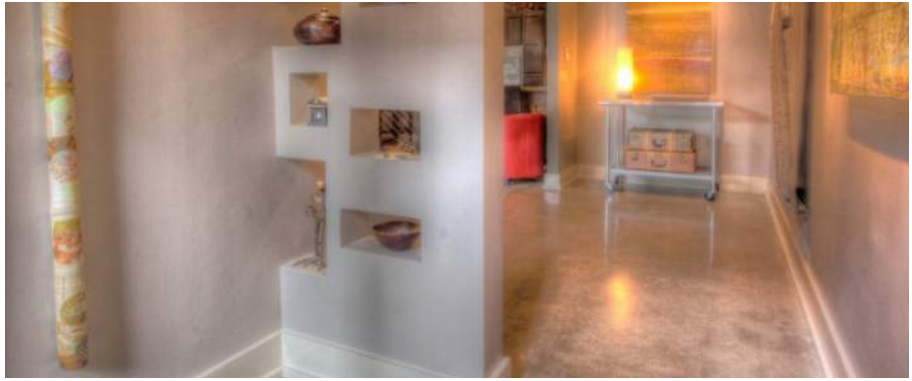


**URBAN ADAPTIVE REUSE FOR PRIVATE RESIDENCE, BIRMINGHAM, ALABAMA**

Design and construction for reuse of 1920s-era building in Downtown Birmingham, including newly-created entry court and rooftop deck

Principal Architect while with Place Design Studio





**ADDITION & RENOVATION, PRIVATE RESIDENCE, MOUNTAIN BROOK, ALABAMA**

Design and construction for deck addition with fireplace above a steeply-sloped wooded back yard, and complete living room / kitchen renovation

Principal Architect while with Place Design Studio



Multidiscipline team coordinating with government and three stakeholding organizations to enlarge and replace aging and war-torn hospital

Volunteer Architectural Team Leader for Engineering Ministries International



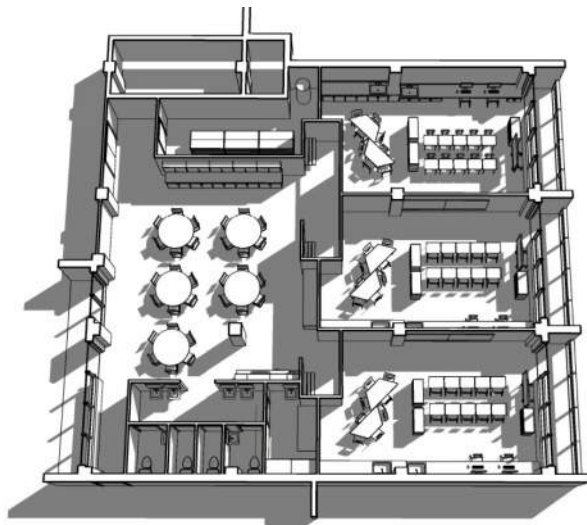
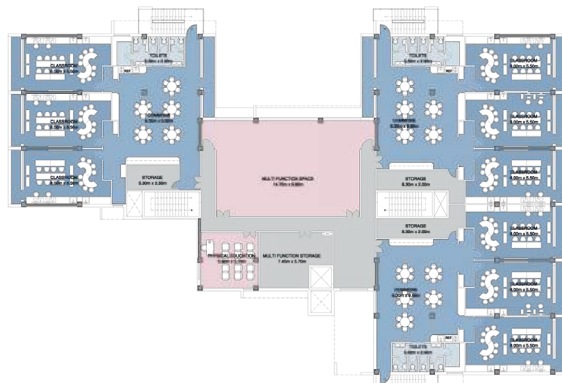
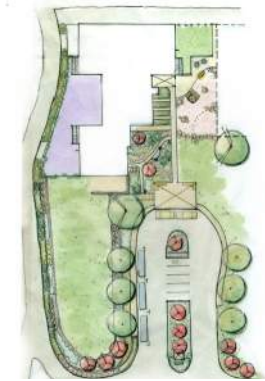
ELWA HOSPITAL MASTER PLAN (01/13/2012)



# SKILD ELEMENTARY SCHOOL, BEIRUT, LEBANON

Proposed building for first integrated elementary special education learning environment in the Middle East

Volunteer Team Leader for Engineering Ministries International



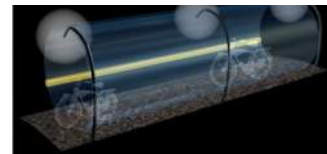
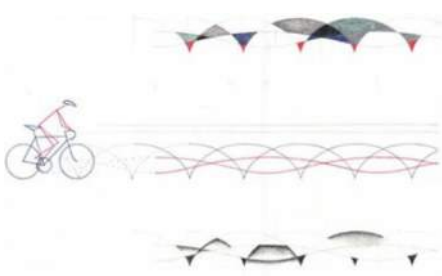
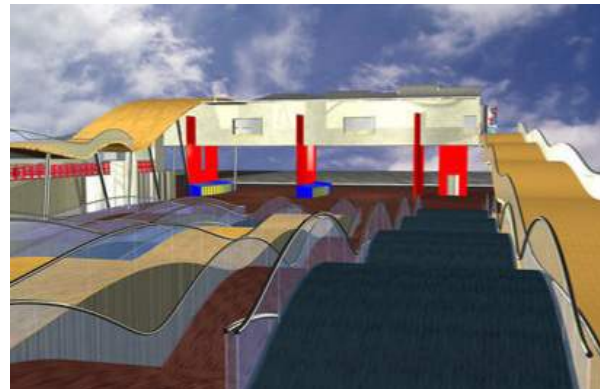
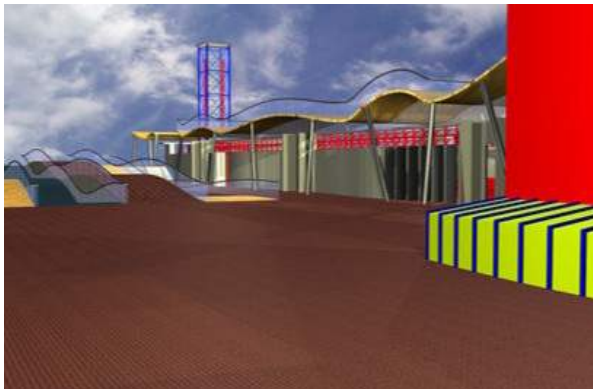
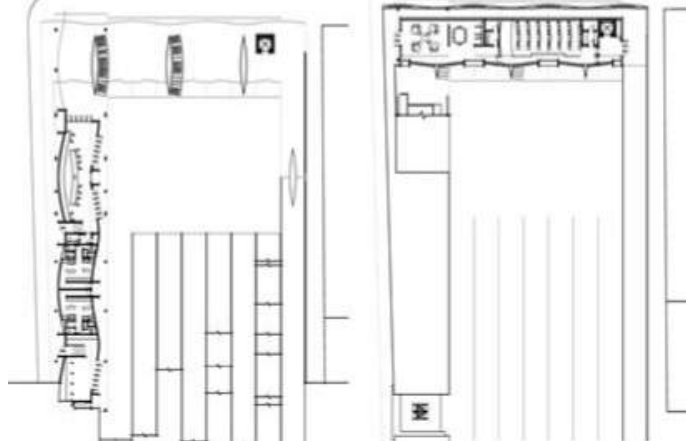
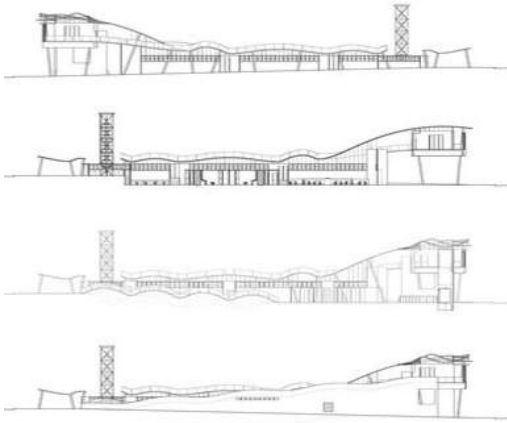
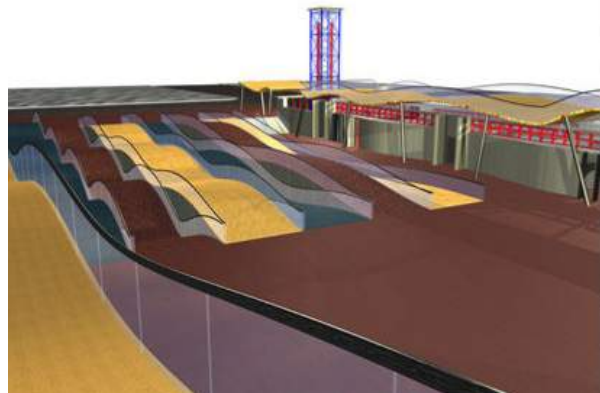




**DECATUR BIKESTATION AND TRAIL NETWORK, DECATUR, GEORGIA**

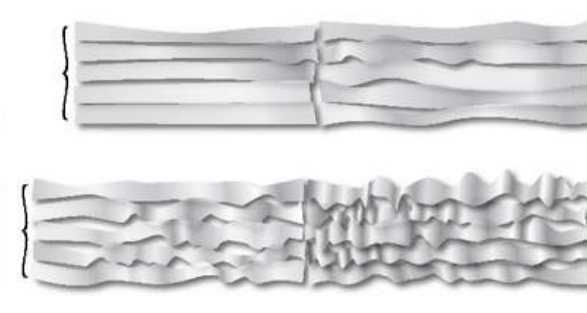
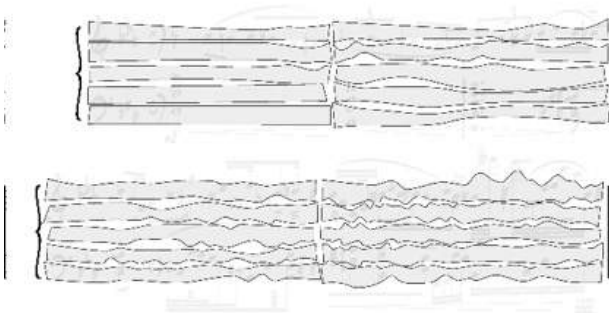
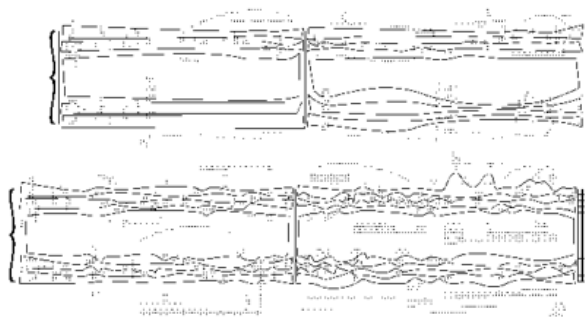
Bike trail network devised from land-use, and hub facility linking trails to mass transit and equipping for bike-based exploration, fitness and play

Master's Project, Georgia Tech



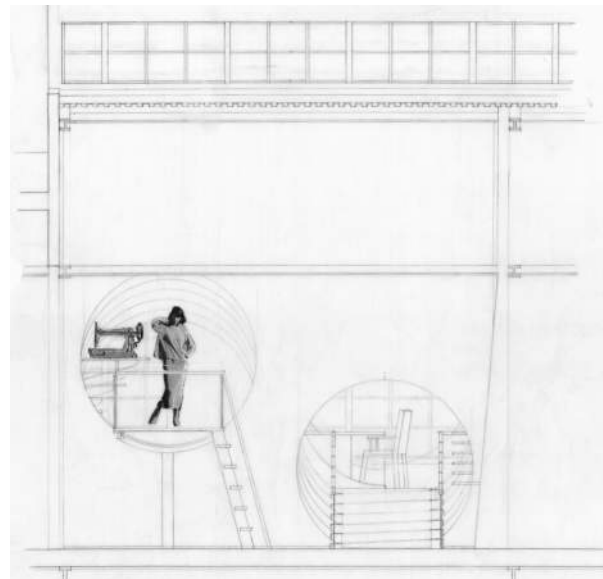
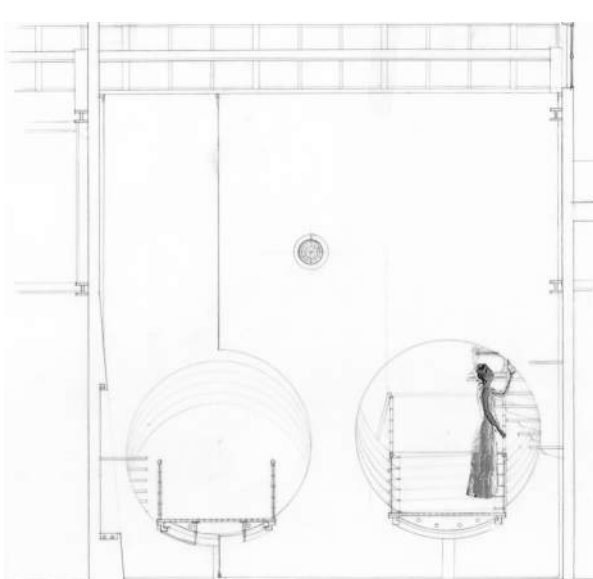
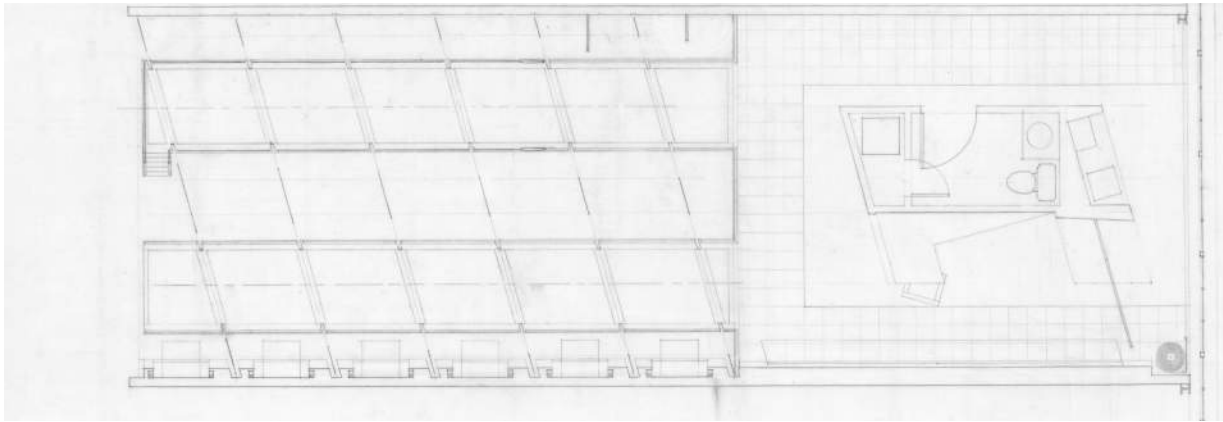
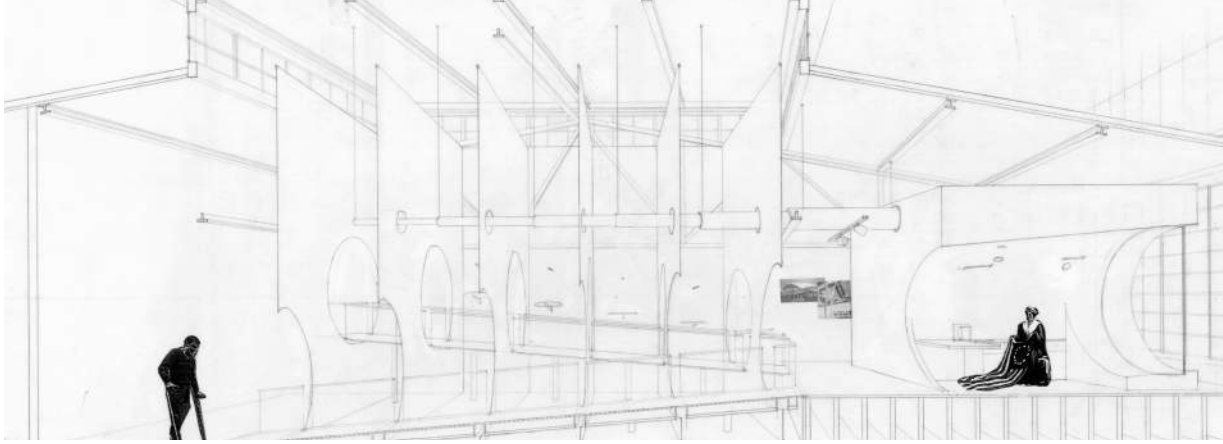
Conceptual Design for museum showcasing and inspired by American art and music forms developed in inner cities

Principal Architect at Place Design Studio

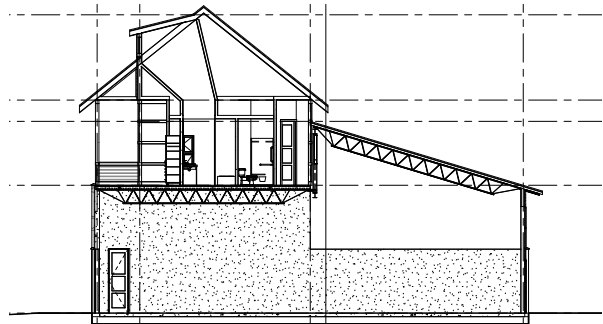
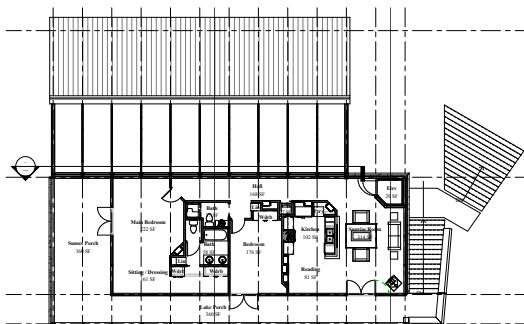
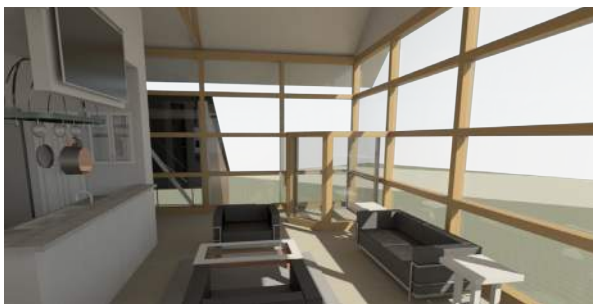


**FABRIC SHOWROOM, ATLANTA DESIGN ARTS CENTER, ATLANTA, GEORGIA**

Concept for innovative and changeable display for large-scale fabric applications  
Undergraduate design project, Georgia Tech

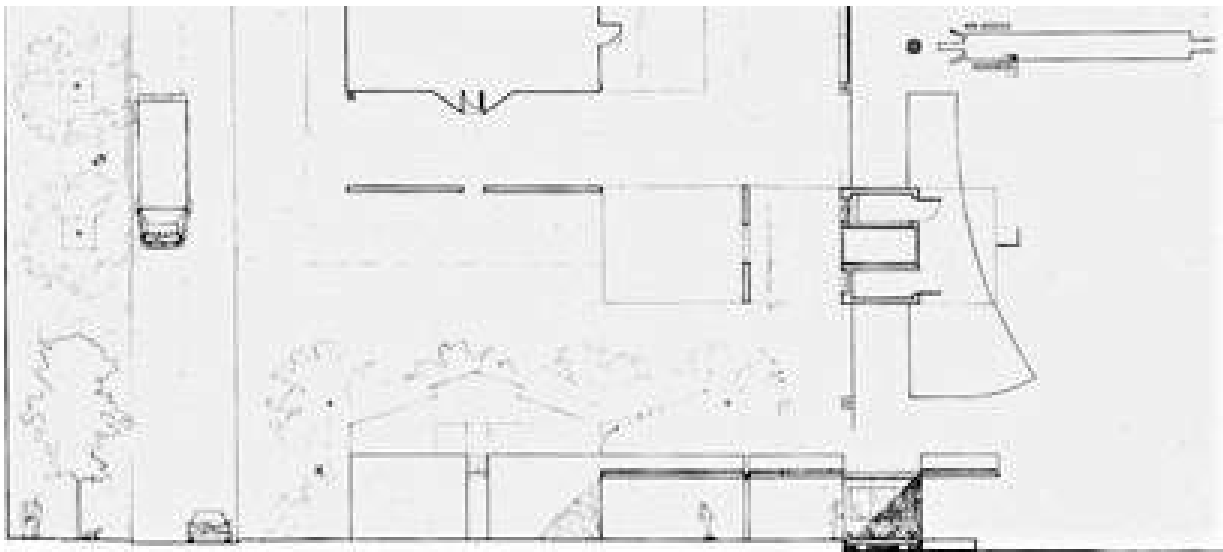
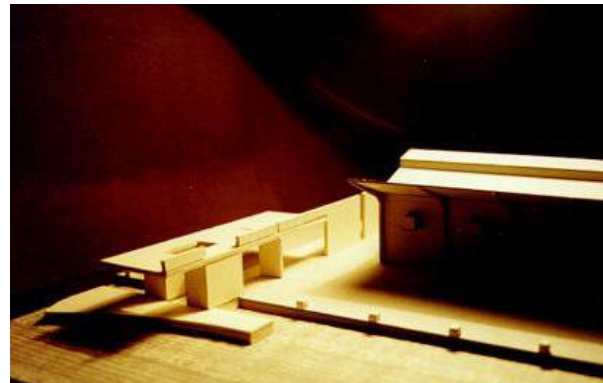
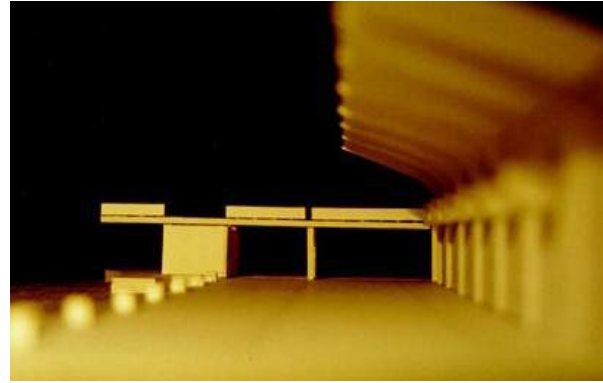
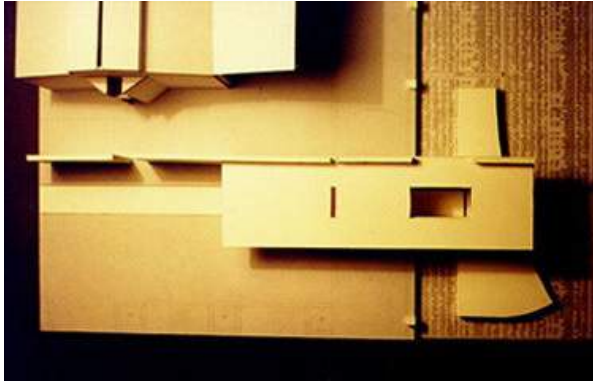


Concept for combined single-family lake house and airplane hangar in fly-in housing development  
Independent architectural practice



**LA VILLETTE BATEAUBUS DOCK, PARIS, FRANCE**

Northeastern terminal station for river- and canal-based public transit network  
Undergraduate design project, Georgia Tech





**CONSTRUCTION  
PROJECT  
EXAMPLES**



**CHILDREN'S OF ALABAMA — BENJAMIN RUSSELL HOSPITAL, BIRMINGHAM, ALABAMA . . . . . 2**

**ROBERT S. VANCE FEDERAL BUILDING AND COURTHOUSE . . . . . 4**

**WALT DISNEY WORLD — VARIOUS PROJECTS, LAKE BUENA VISTA, FLORIDA. . . . . 5**

**DESIGN EDUCATION FOR WORLD IMPACT — 2015–2018, ECUADOR, INDIA, AND DOMINICAN  
REPUBLIC. . . . . 6**

**EDGEWOOD CREAMERY, HOMEWOOD, ALABAMA . . . . . 7**

**AIRBUS A320 FINAL ASSEMBLY LINE USA, MOBILE, ALABAMA . . . . . 8**

**URBAN ADAPTIVE REUSE FOR PRIVATE RESIDENCE, BIRMINGHAM, ALABAMA . . . . . 9**

**CAROLINAS REHABILITATION HOSPITAL NORTHEAST, CONCORD, NORTH CAROLINA . . . . . 10**

**CAMP SYCAMORE, BEINAN TOWNSHIP, TAIWAN . . . . . 11**

**CONSTRUCTION  
KNOWLEDGE-  
BASE EXAMPLES**



**PROJECT ITEM COST ARCHIVE. . . . . 12**

**MODEL-BASED TRADE COORDINATION. . . . . 13**

**PROJECT PROGRESSION PLANNING . . . . . 14**

**MODEL-BASED ESTIMATING . . . . . 15**

**BIM TO FACILITY MANAGEMENT . . . . . 16**

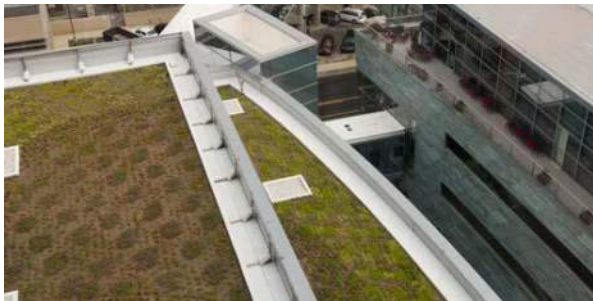
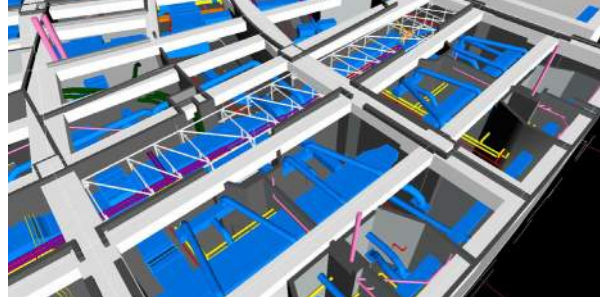
**LOCATION-BASED SCHEDULING. . . . . 17**

**BIM STRATEGIC PLAN . . . . . 18**

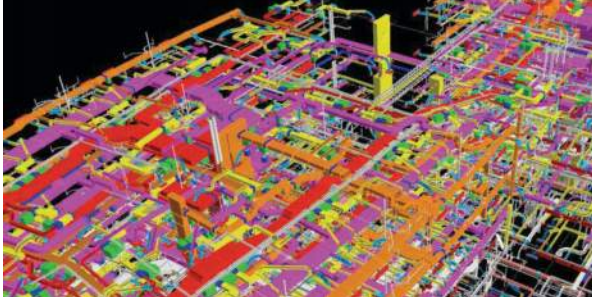
**CHILDREN'S OF ALABAMA — BENJAMIN RUSSELL HOSPITAL, BIRMINGHAM, ALABAMA**

Led big-room trade coordination process and facility management model and data integration for new 762,000-sf expansion facility

BIM Coordinator while with Hoar Construction

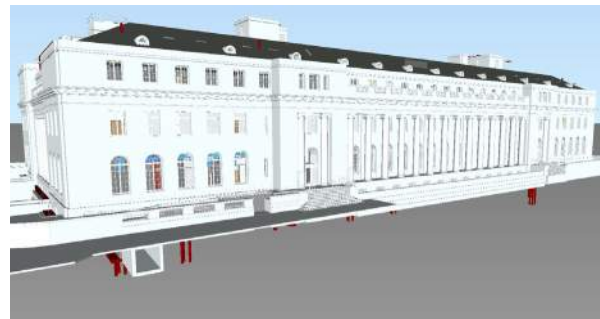
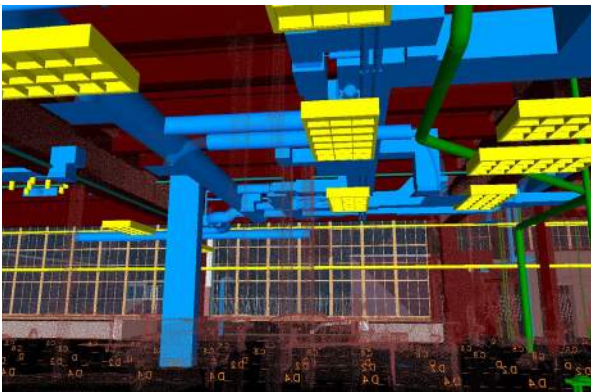




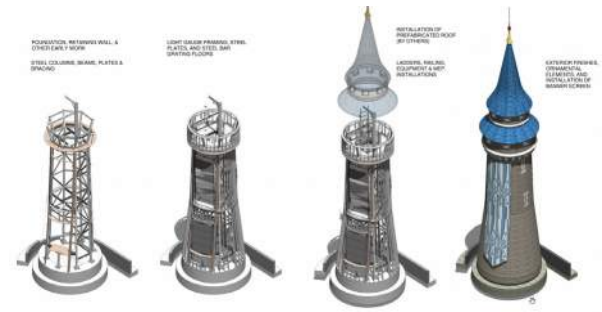


**ROBERT S. VANCE FEDERAL BUILDING AND COURTHOUSE , BIRMINGHAM, ALABAMA**

Led big-room trade coordination for renovation of 95-year-old, 200,000-sf courthouse facility  
BIM Coordinator while with Hoar Construction



Assisted with model-based trade coordination and initiated project progression planning with design and construction trade partners — Fantasyland Expansion Phases I & II, Festival of the Lion King Theater, Magic Kingdom Hub Renovations — BIM Coordinator while with Hoar Construction



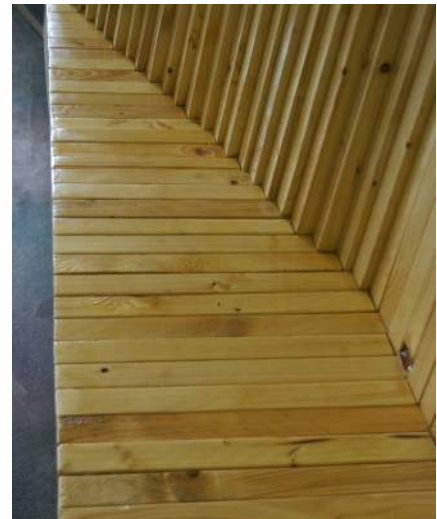
**DESIGN EDUCATION FOR WORLD IMPACT — 2015–2018, ECUADOR, INDIA, AND DOMINICAN REPUBLIC**

Led teams of students from my Senior Thesis classes to begin construction on their group design projects. Projects are researched and designed for organizations in developing nations with facility needs. Created and implemented service-learning model for Thesis program.



Design and construction for new ice cream shop in walkable neighborhood. Project & furniture constructed for \$34,000. AIA Alabama Council Merit Award, AIA Birmingham Chapter Merit Award

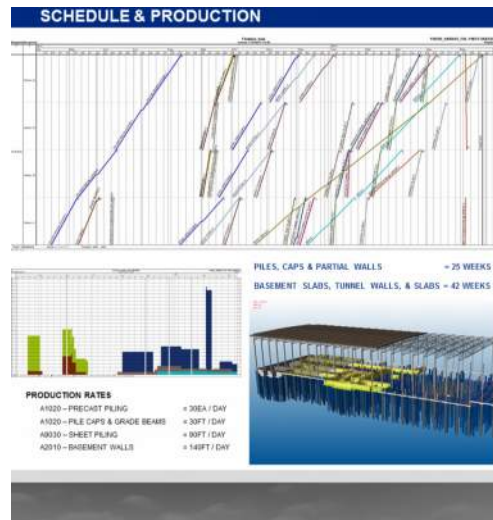
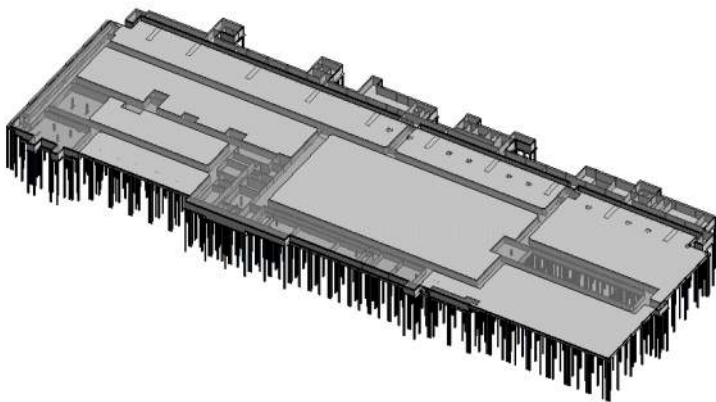
Principal Architect while with Place Design Studio



## AIRBUS A320 FINAL ASSEMBLY LINE USA, MOBILE, ALABAMA

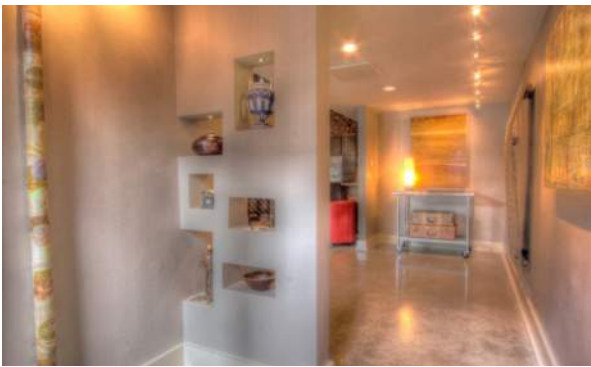
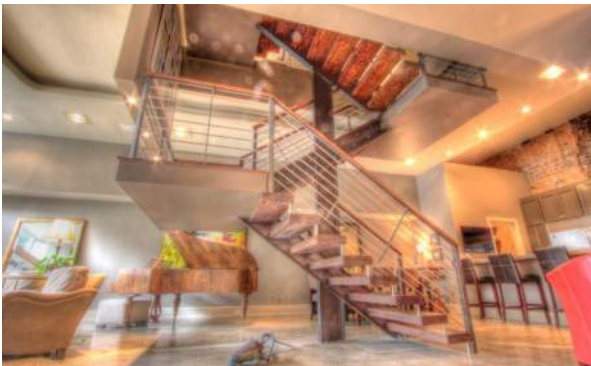
Led trade coordination modeling among design partners and initiated project model-based progression planning

BIM Coordinator while with Hoar Construction



Design and construction for reuse of 1920s-era building in Downtown Birmingham, including newly-created entry court and rooftop deck

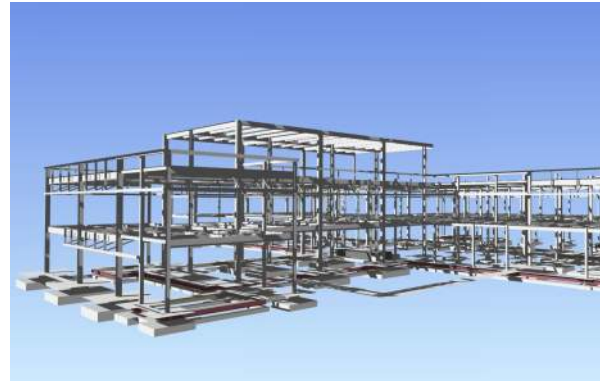
Principal Architect while with Place Design Studio



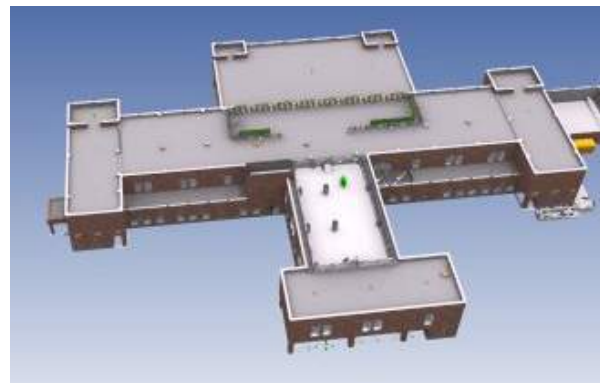
**CAROLINAS REHABILITATION HOSPITAL NORTHEAST, CONCORD, NORTH CAROLINA**

Led trade coordination modeling process and constructed digital mockups. 2014 AIA National BIM Awards Honorable Mention

BIM Coordinator while with Hoar Construction



| Name          | Status | Clashes | New | Active | Reviewed | Approved |
|---------------|--------|---------|-----|--------|----------|----------|
| ELEC & ELEC   | Done   | 534     | 534 | 0      | 0        | 0        |
| ELEC & FIRE   | Done   | 8       | 8   | 0      | 0        | 0        |
| ELEC & LIGHT  | Done   | 7       | 7   | 0      | 0        | 0        |
| ELEC & MGAS   | Done   | 0       | 0   | 0      | 0        | 0        |
| ELEC & PTUBE  | Done   | 0       | 0   | 0      | 0        | 0        |
| ELEC & STRUCT | Done   | 11      | 0   | 0      | 0        | 11       |
| FIRE & FIRE   | Done   | 0       | 0   | 0      | 0        | 0        |
| FIRE & LIGHT  | Done   | 3       | 3   | 0      | 0        | 0        |
| FIRE & PTUBE  | Done   | 4       | 4   | 0      | 0        | 0        |
| FIRE & STRUCT | Done   | 0       | 0   | 0      | 0        | 0        |
| MECH & ELEC   | Done   | 3       | 3   | 0      | 0        | 0        |
| MECH & FIRE   | Done   | 90      | 90  | 0      | 0        | 0        |
| MECH & LIGHT  | Done   | 207     | 207 | 0      | 0        | 0        |
| MECH & MECH   | Done   | 191     | 191 | 0      | 0        | 0        |
| MECH & MGAS   | Done   | 9       | 9   | 0      | 0        | 0        |
| MECH & PLMB   | Done   | 88      | 88  | 0      | 0        | 0        |
| MECH & PTUBE  | Done   | 30      | 30  | 0      | 0        | 0        |
| MECH & STRUCT | Done   | 42      | 39  | 0      | 0        | 3        |
| MGAS & FIRE   | Done   | 0       | 0   | 0      | 0        | 0        |
| MGAS & LIGHT  | Done   | 0       | 0   | 0      | 0        | 0        |
| MGAS & MGAS   | Done   | 0       | 0   | 0      | 0        | 0        |
| MGAS & PTUBE  | Done   | 5       | 5   | 0      | 0        | 0        |





**CAMP SYCAMORE, BEINAN TOWNSHIP, TAIWAN**

Created master plan and guided construction development for four-acre mountain site to create a training farm and an outdoor adventure camp, providing training and leadership experience for young adults from at-risk situations or with special needs.

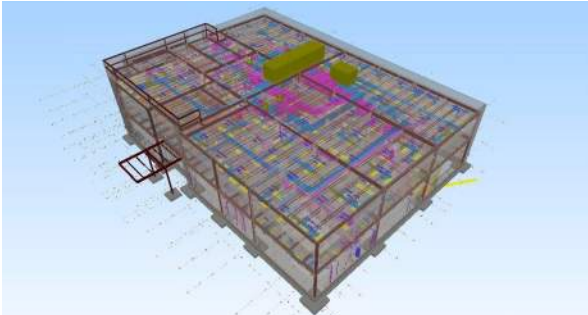
Project Development Volunteer, Galilee Family Foundation; Professor, Feng Chia University





Created firm standard processes for 3D trade coordination modeling, and applied the process to a wide variety of project types

BIM Coordinator while with Hoar Construction.



3811\_HUGHESRD FINAL Clash Report  
2012-08-23



ATTACHMENT L  
Job No. 3811  
COORDINATION GUIDELINES



SECTION A – GENERAL INFORMATION

1. PROJECT INFORMATION

|                    |                          |
|--------------------|--------------------------|
| PROJECT NAME:      | HUGHES ROAD MOB          |
| PROJECT LOCATION:  | MADISON, AL              |
| PROJECT TYPE:      | MEDICAL OFFICE BUILDING  |
| GROSS SF:          | 28,602 SF                |
| CONTRACT VALUE:    | \$4.6 MILLION            |
| FLOOR LEVELS:      | 2                        |
| OWNER:             | HUGHES ROAD MEDICAL, LLC |
| ARCHITECT:         | SKT ARCHITECTS           |
| OTHER INFORMATION: |                          |

2. INTRODUCTION

This HUGHES ROAD MOB will incorporate the use of 3D Coordination. The primary use of this technology is the coordination of Structural, Architectural, Mechanical, and Plumbing, Electrical and Fire Suppression trades. The process of 3D Coordination is associated with Building Information Modeling (BIM). BIM is defined as "a highly collaborative process of creating intelligent virtual models that are shared and used for coordinated, complete and consistent information across a project team. The team will include designers, builders, subcontractors, fabricators, machine operators, owners, and facility managers. Each entity is responsible for sharing information in a collaborative and timely effort both upstream and downstream from their area of responsibility. Contracts shall be written to facilitate this collaborative effort.

Hoar Construction will require each respective trade's participation and cooperation throughout the coordination process which includes, but is not limited to, submitting electronic 2D & 3D CAD Shop Drawings and/or Coordination Drawings in compliance with this document and any of Hoar Construction's other Guidelines, Contract or Project Requirements. The use of these Coordination Guidelines does not make the Contractor responsible for project design, nor do these guidelines hold the Architect responsible for construction means and methods.

The following information is intended to serve as the Modeling & Drafting Submission Guidelines for all Project drawings to simplify the process of 2D & 3D design, development and coordination. The effective use of these tools

2012-08-23

FINAL Clash Summary:

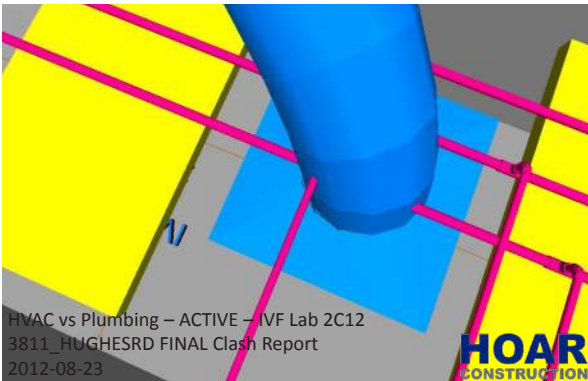
- |   |   |
|---|---|
| 1. Electrical vs Ceiling (1 total approved; 1 total last check; 0 resolved since last check)                  | 14. HVAC vs Ceiling (26 total approved; 7 total last check; 0 resolved since last check)                    |
| 2. Electrical vs Electrical (8 total approved; 8 total last check; 0 resolved since last check)               | 15. HVAC vs HVAC (25 total approved; 28 total last check; 3 resolved since last check)                      |
| 3. Electrical vs Foundation (0)   | 16. HVAC vs Plumbing (7 total active; 12 total approved; 28 total last check; 9 resolved since last check)  |
| 4. Electrical vs Fire (0 total; 22 total last check; 22 resolved since last check)                            | 17. HVAC vs Roof (2 total approved; 2 total last check; 0 resolved since last check)                        |
| 5. Electrical vs Structural Frame (0)   | 18. HVAC vs Rated Walls (22 total approved; 23 total last check; 1 resolved since last check)               |
| 6. Electrical vs HVAC (1 total reviewed; 10 total approved; 18 total last check; 6 resolved since last check) | 19. HVAC vs Structure (2 total reviewed; 1 total approved; 3 total last check; 0 resolved since last check) |
| 7. Electrical vs Plumbing (0)   | 20. Plumbing vs Ceiling (28 total approved; 30 total last check; 2 resolved since last check)               |
| 8. Electrical vs Rated Walls (12 total approved; 12 total last check; 0 resolved since last check)            | 21. Plumbing vs Foundation (2 total reviewed; 4 total approved; 6 last check; 0 resolved since last check)  |
| 9. Fire vs Fire (0 total; 3 total last check; 3 resolved since last check)                                    | 22. Plumbing vs Plumbing (0 current total; 1 last check; 1 resolved since last check)                       |
| 10. Fire vs HVAC (1 total reviewed; 2 total approved; 33 total last check; 30 resolved since last check)      | 23. Plumbing vs Structural Frame (0)  |
| 11. Fire vs Plumbing (1 total reviewed; 48 total last check; 47 resolved since last check)                    | 24. Plumbing vs Rated Walls (13 total approved; 23 total last check; 10 resolved since last check)          |
| 12. Fire vs Rated Walls (24 total approved; 26 total last check; 2 resolved since last check)                 |   |
| 13. Fire vs Structure (0)   |   |



3D COORDINATION SCHEDULE

| DATELINE | Event  | MODEL ADJUSTMENTS (POSTED TO FTP BY END OF DAY) |  |   |   |
|----------|--|---|--|---|---|
|          |  | Early Change                                    | Normal   | Major   | Global  |
| 18-Jan   | Submittal Meetings   | Submittal Meetings                              |  |   | Submittal Meetings  |
| 19-Jan   | Final 2D Structural and Architectural models made available to FTP |   |  |   |   |
| 23-Jan   |  | Major Equipment Service Connections<br>Sub-ups  | Underground Plumbing Service Connections<br>Sub-ups<br>Major Equipment (Pumps, etc.) | Underground Runs<br>Service Entry<br>Sub-ups<br>Trench, Gas & Other Major Equipment | Underground Runs<br>Service Entry<br>Sub-ups<br>Equipment (Pumps, etc.) |
| 28-Jan   |  | Any Items in Clash                              | Any Items in Clash   | Any Items in Clash  | Any Items in Clash  |
| 01-Feb   |  | All Submittals                                  | All Submittals   | All Submittals  | All Submittals  |
| 03-Feb   |  | All Submittals                                  | All Submittals   | All Submittals  | All Submittals  |
| 05-Feb   |  | Plumbing & HVAC                                 | Plumbing & HVAC  | Plumbing & HVAC   | Plumbing & HVAC   |
| 09-Feb   |  | Any Remaining Plumbing Equipment                | Plumbing   | Plumbing  | Plumbing  |
| 09-Apr   |  | Finalize PCD #16 Changes                        | Finalize PCD #16 Changes   | Finalize PCD #16 Changes  | Finalize PCD #16 Changes  |
| 14-Apr   | Completed Coordination Drawings                                    | Shop Drawings, as Required                      | Shop Drawings, as Required   | Shop Drawings, as Required  | Shop Drawings, as Required  |
| 22-Apr   | Sign-off   | Sign-off  | Sign-off   | Sign-off  | Sign-off  |

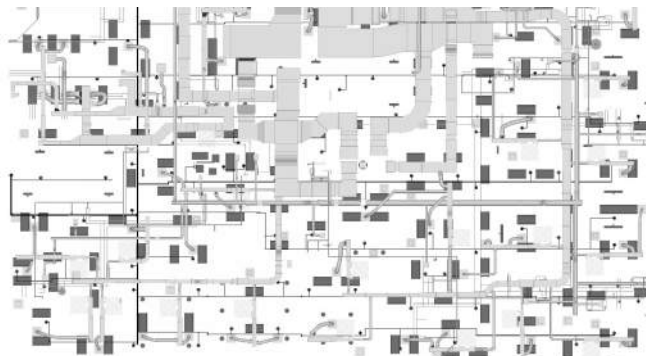
NOTE: Updated Coordination Models (Networks & Tanks BMS/EMS) will be updated by Hoar each Friday, to contain the elements from each Thursday's Model Assignment Deadline.



HVAC vs Plumbing – ACTIVE – IVF Lab 2C12  
3811\_HUGHESRD FINAL Clash Report  
2012-08-23



Fire vs HVAC – REVIEWED – Waiting 1A01  
3811\_HUGHESRD FINAL Clash Report  
2012-08-23



LVL 02 COORDINATION – OVERALL  
SCALE: 1/8" = 1'-0"

| LEGEND           |              |
|------------------|--------------|
| [Light Blue Box] | = HVAC       |
| [Pink Box]       | = PLUMBING   |
| [Yellow Box]     | = ELECTRICAL |
| [Red Box]        | = SPRINKLER  |

Hughes Road Medical, LLC  
Hughes Road Medical Office Building  
LVLS 01 & 02 COORDINATION  
**HOAR CONSTRUCTION** **HC-C01**  
Project Number 3811  
Two Melrose Drive, Birmingham, AL 35209



## MODEL-BASED ESTIMATING

Guided firm's virtual design and construction team in analysis and adoption of model-based estimating processes, with quantities linked live with current model information, generating iterative budgets organized by building systems. BIM Coordinator while with Hoar Construction.

### Preliminary Cost Estimate

Prepared For: SAMFORD UNIVERSITY SCHOOL OF THE ARTS  
 Location: Monday, October 12, 2015  
 Run Date: Monday, October 12, 2015  
 Project Name: SAMFORD IARC RELOCATION Project Type: RENOVATION / ADAPTIVE REUSE



### Preliminary Cost Estimate

Prepared For: SAMFORD UNIVERSITY SCHOOL OF THE ARTS  
 Location: Monday, October 12, 2015  
 Run Date: Monday, October 12, 2015  
 Project Name: SAMFORD IARC RELOCATION Project Type: RENOVATION / ADAPTIVE REUSE

| Code                    | Description                       | Max Qty | Sum Qty | Unit | Unit Cost* | Total Price |
|-------------------------|-----------------------------------|---------|---------|------|------------|-------------|
| E00                     | FURNISHINGS                       | 1.00    | -       | -    | -          | 18,843      |
| E210                    | FIXED FURNISHINGS                 | 1.00    | -       | -    | -          | 10,543      |
| F                       | SPECIAL CONSTRUCTION & DEMOLITION | 1.00    | -       | -    | -          | 34,728      |
| F30                     | DEMOLITION                        | 1.00    | -       | -    | -          | 34,728      |
| F300                    | SELECTIVE DEMOLITION              | 1.00    | -       | -    | -          | 34,728      |
| -- SUBTOTAL --          |                                   |         |         |      |            | 142,172     |
| -- SUBTOTAL -- ADD-ONS: |                                   |         |         |      |            |             |
| TOTAL PROJECT COST:     |                                   |         |         |      |            | 143,112     |

#### END OF PART 1 - COST GROUPED BY CODE --

| Code          | Description  | Quantity | Unit | Gross U Cost | Gross Price |
|---------------|--|----------|------|--------------|-------------|
| C1010.10.4200 | MTL STUD PARTITION - NON RATED - 3 5/8"            | 415.49   | SF   | 7.07         | 2,933       |
| C1010.10.4240 | MTL STUD PARTITION - SOUND - 3 5/8"                | 328.87   | SF   | 8.51         | 2,798       |
| C1010.20.4100 | STOREROOM - 4" FRAME, 1/4" GLAZING                 | 81.67    | SF   | 45.82        | 3,742       |
| C1010.40.4300 | DEMOUNTABLE PARTITIONS                             | 811.50   | SF   | 38.78        | 31,462      |
| C1020.10.4210 | SINGLE DOORS - HM FRAME - SCW DOOR (NR)            | 2.00     | EA   | 1,378.28     | 2,757       |
| C1020.10.4260 | SINGLE DOORS - DEMOUNTABLE SWING - SCW DOOR (NR)   | 3.00     | EA   | 1,051.91     | 3,156       |
| C1020.10.4250 | STOREFRONT DOORS - DOUBLE                          | 1.00     | EA   | 4,948.52     | 4,949       |
| C1020.10.4410 | DOUBLE DOORS - DEMOUNTABLE SLIDE - GLASS DOOR (NR) | 1.00     | PR   | 1,428.85     | 1,427       |
| C1010.10.4100 | ACT CEILING - 2'X2' TEXTURED-TISSULAR              | 899.34   | SF   | 3.93         | 3,532       |
| C1010.20.4100 | CEILING - FLAT DRYWALL GLD NOT 4'X10'              | 28.69    | SF   | 26.66        | 762         |
| C1090.70.4120 | LOCKERS - DOUBLE-TIER (RELOCATION)                 | 10.00    | EA   | 197.23       | 1,972       |
| C2010.60.4100 | TACKABLE PANELS (PAINTED HOMASOTE)                 | 872.25   | SF   | 5.18         | 4,515       |
| C2010.70.4100 | PAINT - INTERIOR GYM                               | 520.47   | SF   | 0.98         | 513         |
| C2010.70.4200 | PAINT - INTERIOR DRYWALL PARTITIONS                | 3,679.55 | SF   | 0.65         | 2,400       |

#### END OF PART 2 - COST BY COST PLAN HIERARCHY --

| Description                     | Status | Behavior | Markup | Source Price | Markup Value |
|---------------------------------|--------|----------|--------|--------------|--------------|
| TOTAL ADD-ONS:                  |        |          |        |              |              |
| -- END OF PART 3 - ADD-ONS --   |        |          |        |              |              |
| -- END OF REPORT --             |        |          |        |              |              |
| REPORTING PARAMETERS:           |        |          |        |              |              |
| SHOWING ACTIVE ASSEMBLIES ONLY: | False  |          |        |              |              |
| SHOWING ZERO COST ITEMS:        | False  |          |        |              |              |
| LOWEST UNIFORM NODE LEVEL:      | 1      |          |        |              |              |
| HIGHEST GROUPING NODE LEVEL:    | 1      |          |        |              |              |
| LOWEST GROUPING NODE LEVEL:     | 3      |          |        |              |              |
| HIGHEST DETAIL NODE LEVEL:      | 4      |          |        |              |              |
| LOWEST DETAIL NODE LEVEL:       | 4      |          |        |              |              |
| SHOWING DIVIDED ADD-ONS:        | False  |          |        |              |              |

### Preliminary Budget

Prepared For: Samford University School of the Arts  
 Location: 800 Lakeshore Drive/Birmingham, Alabama 35229  
 Run Date: Tuesday, September 16, 2013  
 Project Name: SAMFORD PREP MUSIC RELOCATION Project Type: RENOVATION / ADAPTIVE REUSE

| Code   | Description   | Max Qty | Sum Qty | Unit | Unit Cost* | Total Price |
|--|---------------|---------|---------|------|------------|-------------|
| 0000   | PROJECT TOTAL |         |         |      | 10.18      | 85,127      |
| -- SUBTOTAL -- LEVEL 1 WITH DIVIDED ADD-ONS: |               |         |         |      |            | 85,127      |
| -- SUBTOTAL -- UNDIVIDED ADD-ONS:            |               |         |         |      |            |             |
| TOTAL PROJECT COST:                          |               |         |         |      |            | 85,127      |

#### END OF PART 1 - COST GROUPED BY CODE --

| Code          | Description                             | Quantity | Unit | Gross U Cost | Gross Price |
|---------------|---|----------|------|--------------|-------------|
| C             | INTERIORS                               | 8,362.00 | GSP  | 5.95         | 49,728      |
| C10           | INTERIOR CONSTRUCTION                   | 8,362.00 | GSP  | 4.17         | 34,861      |
| C1010         | INTERIOR PARTITIONS                     | 8,362.00 | FNSH | 1.97         | 16,437      |
| C1010.10.4240 | MTL STUD PARTITION - SOUND - 3 5/8"     | 1,387.78 | SF   | 9.66         | 13,407      |
| C1010.10.4260 | MTL STUD PARTITION - SOUND - 4"         | 250.39   | SF   | 10.33        | 2,585       |
| C1010         | INTERIOR DOORS                          | 8,362.00 | FNSH | 1.25         | 10,460      |
| C1020.10.4210 | SINGLE DOORS - HM FRAME - SCW DOOR (NR) | 9.00     | EA   | 1,184.42     | 10,640      |
| C1070         | SUSPENDED CEILING CONSTRUCTION          | 8,362.00 | FNSH | 0.27         | 2,248       |
| C1010.10.4100 | ACT CEILING - 2'X2'                     | 874.65   | SF   | 3.93         | 3,424       |
| C1090         | INTERIOR SPECIALTIES                    | 8,362.00 | FNSH | 0.68         | 5,676       |

### Preliminary Cost Estimate

Prepared For: SAMFORD UNIVERSITY SCHOOL OF THE ARTS  
 Location: Monday, October 12, 2015  
 Run Date: Monday, October 12, 2015  
 Project Name: SAMFORD IARC RELOCATION Project Type: RENOVATION / ADAPTIVE REUSE

| Code      | Description                                    | Max Qty | Sum Qty | Unit | Unit Cost* | Total Price |
|-----------|--|---------|---------|------|------------|-------------|
| R0000     | Adjustments                                    | 1.00    | -       | -    | -          | 0.00        |
| R#0000    | Alternatives                                   | 1.00    | -       | -    | -          | 0.00        |
| INTERIORS |  | 1.00    | -       | -    | -          | 72,175.60   |
| C10       | INTERIOR CONSTRUCTION                          | 1.00    | -       | -    | -          | 82,810      |
| C1010     | INTERIOR PARTITIONS                            | 1.00    | -       | -    | -          | 33,956      |
| C1020     | INTERIOR DOORS                                 | 1.00    | -       | -    | -          | 12,238      |
| C1070     | SUSPENDED CEILING CONSTRUCTION                 | 1.00    | -       | -    | -          | 4,294       |
| C1090     | INTERIOR SPECIALTIES                           | 1.00    | -       | -    | -          | 1,972       |
| C20       | INTERIOR FINISHES                              | 1.00    | -       | -    | -          | 19,866      |
| C2010     | WALL FINISHES                                  | 1.00    | -       | -    | -          | 9,427       |
| C2020     | FLOORING                                       | 1.00    | -       | -    | -          | 6,158       |
| C2050     | CEILING FINISHES                               | 1.00    | -       | -    | -          | 4,281       |
| D         | SERVICES                                       | 1.00    | -       | -    | -          | 24,854.82   |
| D30       | HEATING, VENTILATION & AIR CONDITIONING (HVAC) | 1.00    | -       | -    | -          | 3,220       |
| D3000     | VENTILATION                                    | 1.00    | -       | -    | -          | 3,220       |
| D50       | ELECTRICAL                                     | 1.00    | -       | -    | -          | 21,334      |
| D5000     | GENERAL PURPOSE ELECTRICAL POWER               | 1.00    | -       | -    | -          | 7,687       |
| D5040     | LIGHTING                                       | 1.00    | -       | -    | -          | 13,647      |
| E         | EQUIPMENT & FURNISHINGS                        | 1.00    | -       | -    | -          | 11,655.99   |
| E10       | EQUIPMENT                                      | 1.00    | -       | -    | -          | 1,113       |
| E1040     | INSTITUTIONAL EQUIPMENT                        | 1.00    | -       | -    | -          | 1,113       |

### Preliminary Cost Estimate

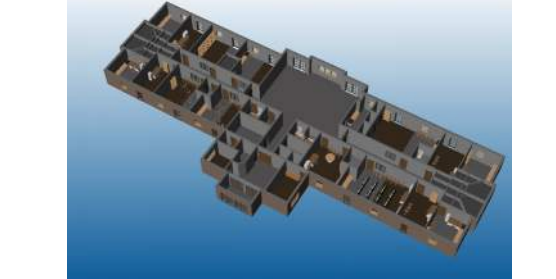
Prepared For: SAMFORD UNIVERSITY SCHOOL OF THE ARTS  
 Location: Monday, October 12, 2015  
 Run Date: Monday, October 12, 2015  
 Project Name: SAMFORD IARC RELOCATION Project Type: RENOVATION / ADAPTIVE REUSE

| Code          | Description   | Max Qty  | Sum Qty | Unit   | Unit Cost* | Total Price |
|---------------|---|----------|---------|--------|------------|-------------|
| C2010.10.4300 | PAINT - WOOD WINDOWS                                      | 258.00   | LF      | 2.62   | 671        |             |
| C2010.50.4200 | RUNNING TRIM - SHELF                                      | 82.83    | LF      | 12.20  | 1,018      |             |
| C2030.20.9000 | STAINED CONCRETE FINISH                                   | 3,812.95 | SF      | 1.62   | 6,158      |             |
| C2050.70.4100 | PAINT - METAL DECK  | 2,064.12 | SF      | 1.31   | 3,387      |             |
| C2060.70.4200 | PAINT - EXPOSED STRUCTURE                                 | 556.13   | BF      | 1.30   | 724        |             |
| C2060.10.4100 | SUPPLY AIR  | 32.33    | LF      | 32.30  | 1,044      |             |
| D0040.50.9010 | HVAC RETURN REGISTER - 16X18                              | 3.00     | EA      | 128.00 | 384        |             |
| D0040.50.9020 | HVAC SUPPLY REGISTER - 12X16                              | 4.00     | EA      | 128.00 | 512        |             |
| D0040.50.9030 | HVAC SUPPLY REGISTER - 16X18                              | 3.00     | EA      | 128.00 | 384        |             |
| D0040.50.9040 | HVAC SUPPLY REGISTER - 24X24                              | 3.00     | EA      | 128.00 | 384        |             |
| D0040.50.9050 | HVAC SUPPLY REGISTER - 24X36                              | 4.00     | EA      | 128.00 | 512        |             |
| D5030.50.4100 | WIRING DEVICES  | 21.00    | EA      | 193.00 | 4,070      |             |
| D5030.50.4100 | GENERAL PURPOSE ELECTRICAL POWER SUPPLEMENTARY COMPONENTS | 14.00    | EA      | 258.40 | 3,618      |             |
| D5040.50.4100 | EXIT SIGN   | 1.00     | EA      | 161.50 | 162        |             |
| D5040.50.4110 | LIGHTING FIXTURES - CAN                                   | 2.00     | EA      | 161.50 | 323        |             |
| D5040.50.4120 | LIGHTING FIXTURES - DIRECT-INDIRECT                       | 64.50    | EA      | 161.50 | 10,417     |             |
| D5040.50.4130 | LIGHTING FIXTURES - TRACK (RELOCATED)                     | 2.00     | EA      | 161.50 | 323        |             |
| D5040.50.4140 | LIGHTING FIXTURES - TROFFER                               | 15.00    | EA      | 161.50 | 2,423      |             |
| E1040.10.4800 | TELEVISIONS - RELOCATED                                   | 3.00     | EA      | 370.92 | 1,113      |             |
| E2010.30.4100 | BASE CABINETS   | 7.00     | LF      | 262.20 | 1,835      |             |
| E2010.40.4100 | WALL CABINETS   | 22.00    | LF      | 354.69 | 7,803      |             |
| E2010.50.4200 | COUNTERTOP - CUSTOM PLASTIC LAMINATE                      | 7.17     | LF      | 126.25 | 905        |             |
| F3030.10.4200 | INTERIOR DEMOLITION - CARPET                              | 684.15   | SF      | 1.85   | 1,266      |             |
| F3030.10.4210 | INTERIOR DEMOLITION - FLOOR TILE                          | 3,141.09 | SF      | 2.93   | 9,217      |             |
| F3030.10.4250 | INTERIOR DEMOLITION - ACT CEILING & GRID                  | 3,005.09 | SF      | 2.11   | 6,355      |             |

### Preliminary Budget

Prepared For: Samford University School of the Arts  
 Location: 800 Lakeshore Drive/Birmingham, Alabama 35229  
 Run Date: Tuesday, September 10, 2013  
 Project Name: SAMFORD PREP MUSIC RELOCATION Project Type: RENOVATION / ADAPTIVE REUSE

| Code   | Description   | Max Qty | Sum Qty | Unit | Unit Cost* | Total Price |
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| -- SUBTOTAL -- LEVEL 1 WITH DIVIDED ADD-ONS: |               |         |         |      |            | 85,127      |
| -- SUBTOTAL -- UNDIVIDED ADD-ONS:            |               |         |         |      |            |             |
| TOTAL PROJECT COST:                          |               |         |         |      |            | 85,127      |



### Preliminary Budget

Prepared For: Samford University School of the Arts  
 Location: 800 Lakeshore Drive/Birmingham, Alabama 35229  
 Run Date: Tuesday, September 10, 2013  
 Project Name: SAMFORD PREP MUSIC RELOCATION Project Type: RENOVATION / ADAPTIVE REUSE


| Code   | Description   | Max Qty | Sum Qty | Unit | Unit Cost* | Total Price |
|--|---------------|---------|---------|------|------------|-------------|
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| -- SUBTOTAL -- LEVEL 1 WITH DIVIDED ADD-ONS: |               |         |         |      |            | 85,127      |
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| TOTAL PROJECT COST:                          |               |         |         |      |            | 85,127      |

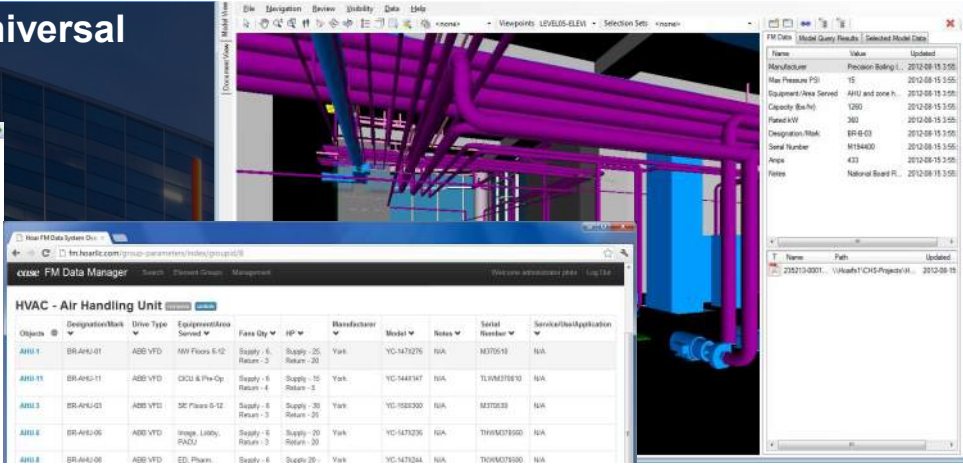
| Code          | Description                             | Quantity | Unit | Gross U Cost | Gross Price |
|---------------|---|----------|------|--------------|-------------|
| C             | INTERIORS                               | 8,362.00 | GSP  | 5.95         | 49,728      |
| C10           | INTERIOR CONSTRUCTION                   | 8,362.00 | GSP  | 4.17         | 34,861      |
| C1010         | INTERIOR PARTITIONS                     | 8,362.00 | FNSH | 1.97         | 16,437      |
| C1010.10.4240 | MTL STUD PARTITION - SOUND - 3 5/8"     | 1,387.78 | SF   | 9.66         | 13,407      |
| C1010.10.4260 | MTL STUD PARTITION - SOUND - 4"         | 250.39   | SF   | 10.33        | 2,585       |
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| C1070         | SUSPENDED CEILING CONSTRUCTION          | 8,362.00 | FNSH | 0.27         | 2,248       |
| C1010.10.4100 | ACT CEILING - 2'X2'                     | 874.65   | SF   | 3.93         | 3,424       |
| C1090         | INTERIOR SPECIALTIES                    | 8,362.00 | FNSH | 0.68         | 5,676       |

## BIM TO FACILITY MANAGEMENT

Used building information models to create relevant and maintainable data links to owners' facility management systems. Worked on projects with owner-specified frameworks as well as projects calling for creation of custom tools to help owners access model information for FM. BIM Coordinator while with Hoar Construction.

### Provide Universal Access





| Object | Designation/Mark | Unit Type | Equipment/Service | Fans Qty                  | HP | Manufacturer | Model     | Notes | Serial Number | Service/Use/Application |
|--------|------------------|-----------|-------------------|---------------------------|----|--------------|-----------|-------|---------------|-------------------------|
| AHU 1  | BR-AHU-01        | ABB VFD   | MV Floors 6-12    | Supply - 6<br>Return - 20 | 25 | York         | YC-147276 | N/A   | N375510       | N/A                     |
| AHU 11 | BR-AHU-11        | ABB VFD   | CKU & Piv Op      | Supply - 6<br>Return - 4  | 15 | York         | YC-144137 | N/A   | TLVM07870     | N/A                     |
| AHU 3  | BR-AHU-03        | ABB VFD   | SE Phase 6-12     | Supply - 8<br>Return - 3  | 28 | York         | YC-158200 | N/A   | M375289       | N/A                     |
| AHU 6  | BR-AHU-06        | ABB VFD   | Imag LING, PADU   | Supply - 8<br>Return - 20 | 20 | York         | YC-147276 | N/A   | THVM07950     | N/A                     |
| AHU 8  | BR-AHU-08        | ABB VFD   | ED. Phase         | Supply - 6<br>Return - 20 | 25 | York         | YC-147244 | N/A   | TKVM07950     | N/A                     |



Virtual Mock-up



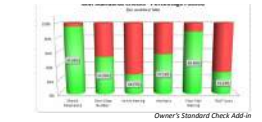

Floor Plan

**LEAN Analysis**

The design was analyzed early in the process for maximizing operational clinical and facility efficiencies. The BIM model allowed for travel distance investigations and three dimensional analysis of clinical care spaces for optimizing location of specific items and just in time material deliverables. A specific example is the travel distance from the Nurse Station to the patient room, and the configuration of the patient wings and sub stations as a result of the three dimensional analysis using the BIM model.



Time Travel Study


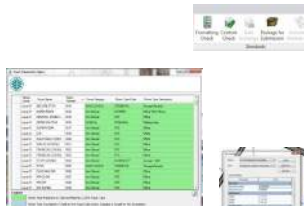
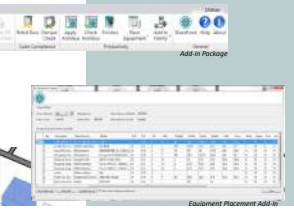



**ARCHITECT:**  
The owner has developed a BIM standard that allowed for coordination with an understanding of consistent model deliverables. Through this approach, all team members were able to provide consistently detailed designs and configurations at the various stages of the project. Routine analysis and coordination by the Owner allowed team members to better understand

**BIM Project Standard**


The owner provided BIM standards for the project that included a document outlining submission requirements and a BIM Execution Plan, as well as Revit Templates and Revit Add-ins. This project influenced the development of the Owner's future BIM contracts. Lessons that were incorporated into the owner's BIM contracts include:

- Setting milestone phase model development requirements
- Making the owner's Revit template a contract requirement
- Adding a more detailed Model Element Table showing Element Authoring responsibility

**Productivity Enhancement**

The owner provided a Revit add-in package to the team to assist with BIM standard compliance and owner item coordination. The productivity add-ins consist of room naming convention input and check, finish input, and owner provided medical equipment input. Utilizing automated Revit utilities eliminated manual data entry for the design team and reduced errors in meeting owner standards.



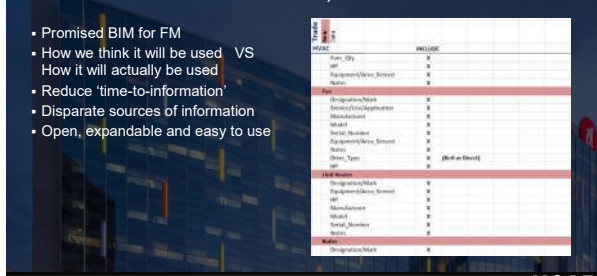
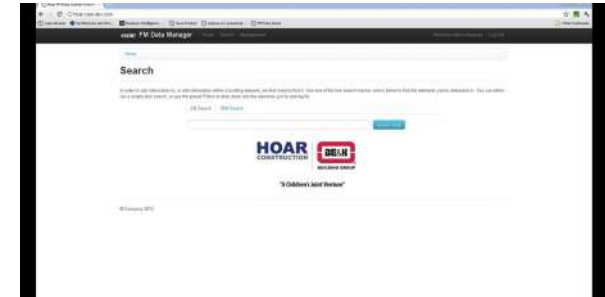

**Enterprise Asset Management/CMMS Savings:**  
Expected reduction in data input and collection from 450 hours to 120 hours

**Facilities Management**

The owner set expectations at the beginning of the project that final deliverables would be used for facilities management. These deliverables include Revit Models from all team members, final coordination model, and digital documentation (drawings, specifications, and operations data.) After receipt the owner has linked Revit models to their space management system as well as used the deliverable to pilot Revit integration with their enterprise asset management system (EAM.)

**Understand the end user's needs, first.**

- Promised BIM for FM
- How we think it will be used VS How it will actually be used
- Reduce 'time-to-information'
- Disparate sources of information
- Open, expandable and easy to use

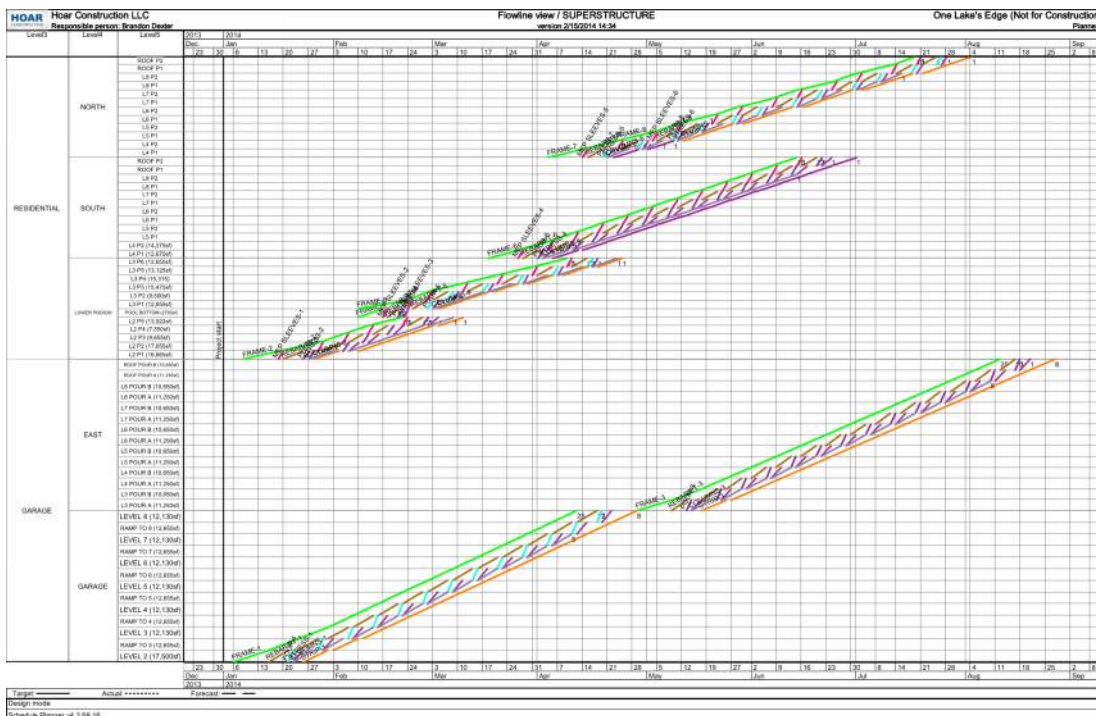



**Hoar FM Data Manager**

**LOCATION-BASED SCHEDULING**

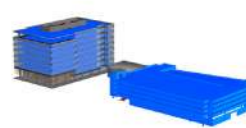
Used building information models and worked closely with superintendents to begin to standardize methods for productivity-focused location-based scheduling to complement traditional critical path schedules, allowing clearer task visualization and engagement of trade partners. — BIM Coordinator while with Hoar Construction.

# LOCATION-BASED MANAGEMENT

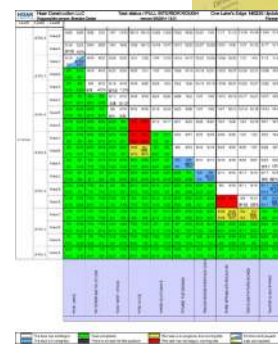


**QUANTITIES**

| Name                     | Quantity     | Unit | Value        |
|--------------------------|--------------|------|--------------|
| A.A. SUBSTRUCTURE        | 21,208.26    | sq   | 102,289.67   |
| B.5. FLOOR               | 40,897.99    | sq   | 40,897.99    |
| C.10. SUPERSTRUCTURE     | 1,000,000.00 | sq   | 1,000,000.00 |
| D.10. FLOOR CONSTRUCTION | 1,000,000.00 | sq   | 1,000,000.00 |
| E.10. FLOOR CONSTRUCTION | 1,000,000.00 | sq   | 1,000,000.00 |
| F.10. FLOOR CONSTRUCTION | 1,000,000.00 | sq   | 1,000,000.00 |
| G.10. FLOOR CONSTRUCTION | 1,000,000.00 | sq   | 1,000,000.00 |
| H.10. FLOOR CONSTRUCTION | 1,000,000.00 | sq   | 1,000,000.00 |
| I.10. FLOOR CONSTRUCTION | 1,000,000.00 | sq   | 1,000,000.00 |
| J.10. FLOOR CONSTRUCTION | 1,000,000.00 | sq   | 1,000,000.00 |
| K.10. FLOOR CONSTRUCTION | 1,000,000.00 | sq   | 1,000,000.00 |
| L.10. FLOOR CONSTRUCTION | 1,000,000.00 | sq   | 1,000,000.00 |
| M.10. FLOOR CONSTRUCTION | 1,000,000.00 | sq   | 1,000,000.00 |
| N.10. FLOOR CONSTRUCTION | 1,000,000.00 | sq   | 1,000,000.00 |
| O.10. FLOOR CONSTRUCTION | 1,000,000.00 | sq   | 1,000,000.00 |
| P.10. FLOOR CONSTRUCTION | 1,000,000.00 | sq   | 1,000,000.00 |
| Q.10. FLOOR CONSTRUCTION | 1,000,000.00 | sq   | 1,000,000.00 |
| R.10. FLOOR CONSTRUCTION | 1,000,000.00 | sq   | 1,000,000.00 |
| S.10. FLOOR CONSTRUCTION | 1,000,000.00 | sq   | 1,000,000.00 |
| T.10. FLOOR CONSTRUCTION | 1,000,000.00 | sq   | 1,000,000.00 |
| U.10. FLOOR CONSTRUCTION | 1,000,000.00 | sq   | 1,000,000.00 |
| V.10. FLOOR CONSTRUCTION | 1,000,000.00 | sq   | 1,000,000.00 |
| W.10. FLOOR CONSTRUCTION | 1,000,000.00 | sq   | 1,000,000.00 |
| X.10. FLOOR CONSTRUCTION | 1,000,000.00 | sq   | 1,000,000.00 |
| Y.10. FLOOR CONSTRUCTION | 1,000,000.00 | sq   | 1,000,000.00 |
| Z.10. FLOOR CONSTRUCTION | 1,000,000.00 | sq   | 1,000,000.00 |



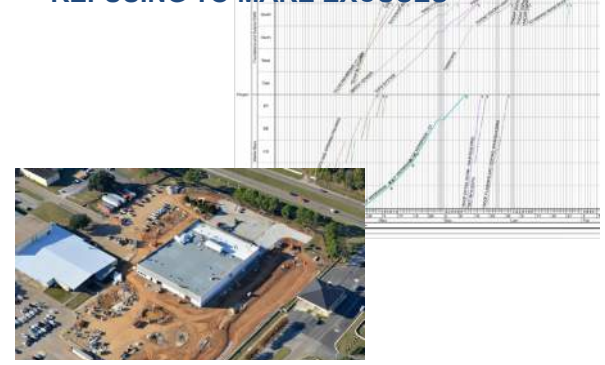
**CONTROLLING PRODUCTION**



**CONTRACTED PRODUCTIVITY**



**REFUSING TO MAKE EXCUSES**



# BIM STRATEGIC PLAN

Authored firm's first detailed plan for adoption and implementation of building information modeling to achieve near-term and long-range benefits across all areas of firm operations, then led team members across four states in achieving the goals of the plan.  
 BIM Coordinator while with Hoar Construction.

## HOAR BIM Strategic Plan

Last Edited 08 April 2011, By Preston Hite

|   |   |  |  |   |  |
|---|---|--|--|---|--|
| <p><b>Vision</b></p> <p>BIM will be a fully integrated and undeniably valuable means for creating efficiency, minimizing waste, and continually improving the Hoar process of delivering and managing great facilities for great clients.</p> | <p><b>Mission</b></p> <p>The mission of the Hoar BIM team is to improve the construction, program/facility management and marketing activities of the firm by creating and effectively sharing information-rich model-based building databases. Proven BIM practices are implemented, and new methods for using model data are explored, to improve activities such as budgeting, scheduling, trade coordination, Lean processes, planning &amp; marketing.</p> | <p><b>INTERNAL RESOURCES</b></p> <p><b>Strengths</b></p> <ul style="list-style-type: none"> <li>Firm leadership is committed to understanding and developing BIM practice</li> <li>Healthcare, entertainment and GSA—all Hoar project areas—garner obvious BIM benefits.</li> <li>Current large projects may offer funds to pay for current necessary investments.</li> <li>A firm like Hoar—with both construction &amp; PM—involves continuous use of BIM from original project to future project.</li> <li>Hoar is ahead of the regional BIM curve for GCs.</li> </ul> <p><b>Weaknesses</b></p> <ul style="list-style-type: none"> <li>Existing BIM team is largely "hybrid," and their roles in more traditional practice keep them from developing BIM aspects.</li> <li>Existing BIM team lacks experience in BIM from the builder's perspective.</li> <li>Lack of clarity on definition and benefits of BIM, combined with initial cost &amp; time requirement, hinder full buy-in.</li> <li>Some view time invested in BIM development as a distraction from pressing tasks.</li> <li>Not full understanding of buy-in from Project Management.</li> </ul> | <p><b>EXTERNAL CONDITIONS</b></p> <p><b>Opportunities</b></p> <ul style="list-style-type: none"> <li>More Owners are requesting or requiring BIM services from builders.</li> <li>BIM software "coming of age" — starting to meet needs of integrated practice for entire building life cycle.</li> <li>Relationships with third-party BIM service providers and software developers can help leverage resources of in-house BIM expertise.</li> <li>Market and industry emphasis on Lean Construction and sustainability imply BIM integration.</li> </ul> <p><b>Threats</b></p> <ul style="list-style-type: none"> <li>Some direct competition is ahead of Hoar in some aspects of BIM implementation.</li> <li>Not a large pool of true BIM experts from which to hire in Southeast.</li> <li>Technology getting more complex, creating an ever-steepener curve to get in / ahead.</li> <li>Sophisticated Owners can see through bells and whistles, and are developing ever-higher expectations of BIM.</li> </ul> | <p><b>Values</b></p> <ul style="list-style-type: none"> <li>Relentless pursuit of improvement</li> <li>Most effective use of company and client resources</li> <li>BIM for improvement of construction and program management, not BIM for BIM's sake.</li> <li>Technology as means — not an end — for Better Information Management</li> </ul> | <p><b>Strategies</b></p> <ul style="list-style-type: none"> <li>Build team of broadly-skilled experts, with knowledge of both BIM application and knowledge of construction business and processes.</li> <li>Understand that the value of BIM is information sharing.</li> <li>Very early in each project, define the correct balance of information.</li> <li>Input all correct data as soon as they are available.</li> <li>Develop and maintain BIM standards that are widely applicable, helpful &amp; flexible.</li> <li>Continuously watch for new opportunities for BIM to help.</li> </ul> |
|---|---|--|--|---|--|

| FOCUS                | OBJECTIVES   | GOALS BY END OF 2014  | GOALS BY END OF 2012  | CURRENT TASKS   | STATUS PERSON                      |
|----------------------|--|---|---|---|------------------------------------|
| Company Integration  | <ul style="list-style-type: none"> <li>Educate colleagues in all departments about what BIM can mean for their processes.</li> <li>Implement advantageous BIM practices for "non-BIM" staff such as estimators, schedulers and managers.</li> <li>Locate &amp; train BIM team members within all departments.</li> </ul>                                   | <ul style="list-style-type: none"> <li>Implement model linkages to tools already used by various departments (e.g. Onscreen Takeoff, MC², Planswift, Prolog, P6, Project &amp; SureTrak) allowing staff to utilize BIM information without learning BIM software.</li> <li>Implement BIM training programs for "non-BIM" users company-wide.</li> <li>Create system to communicate BIM as an assumption on all projects.</li> </ul>                       | <ul style="list-style-type: none"> <li>Create document outlining BIM benefits for every project size and type.</li> <li>Teach staff, in HoarU, that BIM is a form of information management and sharing, and is not always directly tied to time spent modeling.</li> <li>Identify existing staff in all departments with interest and potential to incorporate BIM tools into their traditional roles.</li> </ul>                                      | <ul style="list-style-type: none"> <li>Create info-sheet for entire staff with individual NS software's strengths, abilities and weaknesses</li> <li>Bring all Project Managers to CHS BIM trailer.</li> <li>Present BIM tactics from Disney to entire staff.</li> </ul>  | PH<br>BC, CB, PH                   |
| Value Development    | <ul style="list-style-type: none"> <li>Quantity cost-, time- and risk-saving impacts of BIM.</li> <li>Understand role of BIM in Lean and IPD practices.</li> <li>Network with outside BIM practitioners and developers.</li> <li>Keep active awareness of BIM industry developments.</li> <li>Take advantage of marketing aspects of BIM.</li> </ul>       | <ul style="list-style-type: none"> <li>Create standard presentation with hard numbers on BIM benefits &amp; costs.</li> <li>Submit at least two Hoar projects for recognized national BIM awards.</li> <li>Find &amp; begin partnering with at least one design team for ongoing IPD.</li> <li>Investigate common needs for third-party BIM, and create ongoing relationships with two outside BIM service providers.</li> </ul>                          | <ul style="list-style-type: none"> <li>Develop BIM costs vs. savings formulas for use in estimating.</li> <li>Research and teach staff, in HoarU about relationship of BIM, IPD and Lean, showing examples from Hoar projects and outside projects.</li> <li>Research various IPD agreement forms to generate Hoar preferences.</li> <li>Create Hoar BIM marketing collateral, including Web and proposal slicks.</li> </ul>                            | <ul style="list-style-type: none"> <li>Seek out and get involved in local user groups</li> <li>Start lessons learned paper from BIM projects</li> <li>Make table for tracking BIM costs &amp; savings.</li> <li>Create file for BIM &amp; Lean resources.</li> <li>Create BIM bullet points list for sales calls.</li> </ul>                    | IP<br>NS<br>IP<br>NS<br>PH         |
| Owner Benefit        | <ul style="list-style-type: none"> <li>Fully develop record model product with correct data formatting and bi-directional linkage to FM softwares.</li> <li>Communicate value to owners of early GC BIM role (through IPD, Design-build or Design-assist), creating more advantageous and efficient use for BIM.</li> </ul>                                | <ul style="list-style-type: none"> <li>Begin providing ongoing FM model management services for one owner.</li> <li>Provide modeling service for pre-construction analysis for one new project and one existing facility.</li> <li>Create early-involvement GC BIM timeline with hard numbers to explain benefits to owners.</li> </ul>   | <ul style="list-style-type: none"> <li>Create at least two record models where all objects are COBIE formatted with all owner-requested information, including links to documentation.</li> <li>Research and become functional in two competing BIM/FM link products.</li> <li>Specifically target at least one project for which owner is considering IPD.</li> <li>Create standard owner BIM experience survey and begin to log results.</li> </ul>   | <ul style="list-style-type: none"> <li>Create info-sheet for Owners defining BIM, describing its benefits, and how time, money and effort it takes to get them.</li> <li>Research COBIE standard for model element data entry for efficient link to FM software.</li> </ul>   | NS<br>PH<br>NS<br>??               |
| BIM Process          | <ul style="list-style-type: none"> <li>Develop effective GC BIM management processes, with best practices for coordinating subcontractor BIM staff.</li> <li>Create ideal BIM workflow standard for integration with all aspects of project, with appropriate level of flexibility.</li> <li>Develop a strategy for responsible BIM innovation.</li> </ul> | <ul style="list-style-type: none"> <li>Create every-project-standard BIM "big room" timeline and process, proportional to project size, schedule and delivery type. Include in RFPs.</li> <li>Create reliable "recipes" for model-linked estimating and scheduling.</li> <li>Develop BIM standards for subcontractor pre-qualification, and include BIM experience as part of subcontractor mentoring program.</li> </ul>                                 | <ul style="list-style-type: none"> <li>Create standard language for RFPs to subcontractors that clearly explain expectations and benefits of BIM coordination process.</li> <li>Create standard for seeking and regularly implementing Lean opportunities through BIM, with focus on prefabrication and unitization.</li> <li>Fully develop new BIM standard workflow, based on outline/shell.</li> </ul>   | <ul style="list-style-type: none"> <li>Solicit &amp; collect feedback from teams on current BIM projects to inform BIM standards.</li> <li>Read through and assess legacy BIM standard NS documents.</li> <li>Assemble outline/shell of new BIM standard.</li> </ul>  | IP<br>PH<br>NS<br>PH,??            |
| BIM Personnel        | <ul style="list-style-type: none"> <li>Develop a diversely knowledgeable BIM team that is able to provide wide-spread BIM coordination and assistance for every department on every project.</li> <li>Continuously assess team strengths and weaknesses, and develop growth opportunities by leveraging strengths.</li> </ul>                              | <ul style="list-style-type: none"> <li>Send Hoar BIM team to two national BIM-focused conventions.</li> <li>Create year-long rotating mentoring program for BIM team with senior non-BIM personnel to assist with development of professional depth.</li> <li>Implement annual BIM team strengths and weaknesses assessment to inform BIM training series.</li> </ul>   | <ul style="list-style-type: none"> <li>Have members of bi-weekly BIM Strategic Planning team in every office, made up of one-third dedicated BIM staff &amp; two-thirds hybrid staff.</li> <li>Implement quarterly BIM training series &amp; on-demand online BIM classes.</li> <li>Create standard for BIM project staffing, based on size, type &amp; schedule.</li> <li>Hire non-project-dedicated BIM specialist to support development.</li> </ul> | <ul style="list-style-type: none"> <li>Analyze current and projected workload to determine current staffing needs</li> <li>Create and seek feedback on dedicated BIM staff position descriptions</li> <li>Process and discuss current candidates</li> </ul>   | NS<br>All<br>IP<br>PH<br>others    |
| Technology/ Software | <ul style="list-style-type: none"> <li>Ensure software knowledge base is ahead of industry norm through formal training program for both BIM specialists and non-BIM staff.</li> <li>Continuously analyze values of new BIM software &amp; tools, avoiding both unnecessary change &amp; stubborn inflexibility.</li> </ul>                                | <ul style="list-style-type: none"> <li>Utilize BIM-generated layout tools to assist six self-performed activities.</li> <li>Generate thorough take-offs using BIM on three projects (S, M &amp; L).</li> <li>Generate a detailed project schedule that is populated by quantities from a model, which inform required work speeds throughout length of project.</li> <li>Begin standard model interface deployment to tablets on all projects.</li> </ul> | <ul style="list-style-type: none"> <li>Thoroughly train BIM team in ways to link model information from BIM applications to estimating, scheduling and facility management softwares.</li> <li>Acquire two robotic total stations and software to generate layout points.</li> <li>Investigate laser scanning services versus purchasing and training staff in laser scanning of existing facilities.</li> </ul>  | <ul style="list-style-type: none"> <li>Install and review list of standard software assembles on all BIM team machines.</li> <li>Investigate and report to BIM team on different NS BIM CM packages for quantities &amp; scheduling.</li> <li>Generate Revit vs. ArchiCAD sheet to assess value of maintaining both or choosing one.</li> </ul> | NS<br>PH<br>PH<br>NS<br>PH, CB, TD |

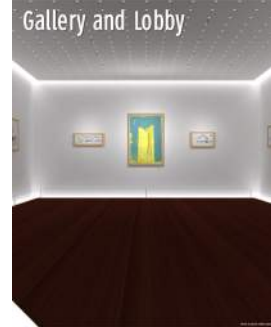




**STUDENT COURSEWORK EXAMPLES — THESIS PROJECT**

**Individual Design Solution (one semester for research and design) — Jonathan Haas**

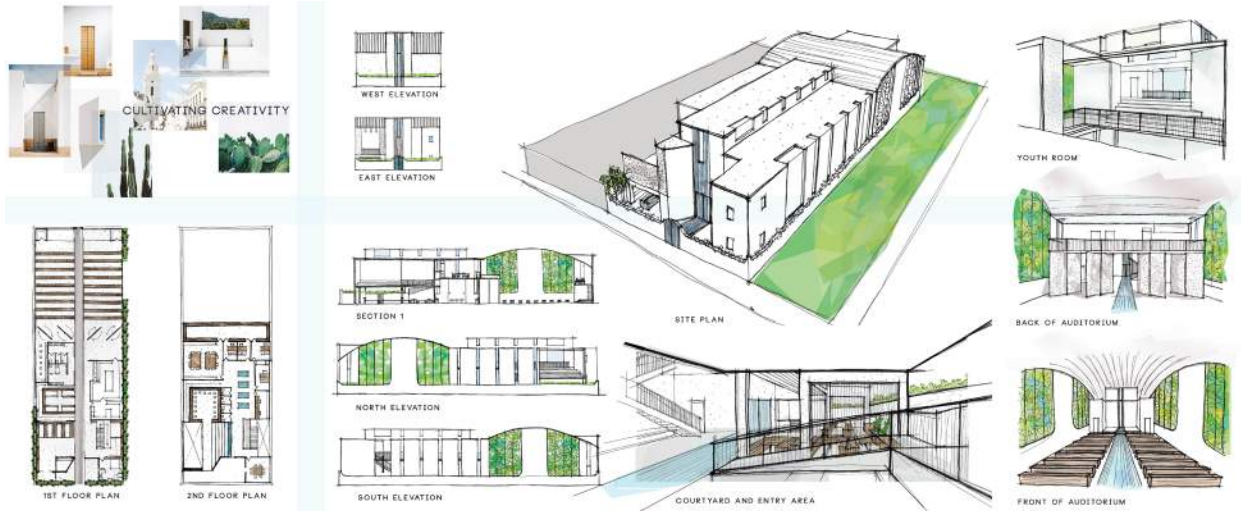
Student envisioned creation of a graduate-level design school in a repurposed historic urban bank building, complete with gallery and studio spaces as well as a public café, and a design education outreach program for local schools.



**STUDENT COURSEWORK EXAMPLES — THESIS PROJECT**

**Individual Design Solution (half-semester for design) — Jasmine Wallace**

Renovation and fit-up of a church in the Ecuadorian jungle city of Tena. Individual solution presented to client and to a design jury at mid-semester in preparation for studio-wide team design solution during second half of semester.



**Individual Design Solution (half-semester for design) — Rich Fridy**

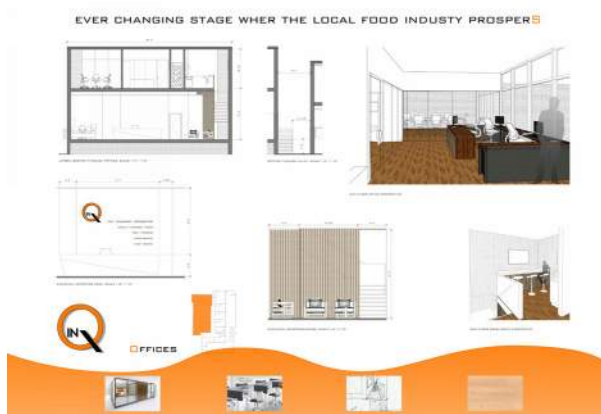
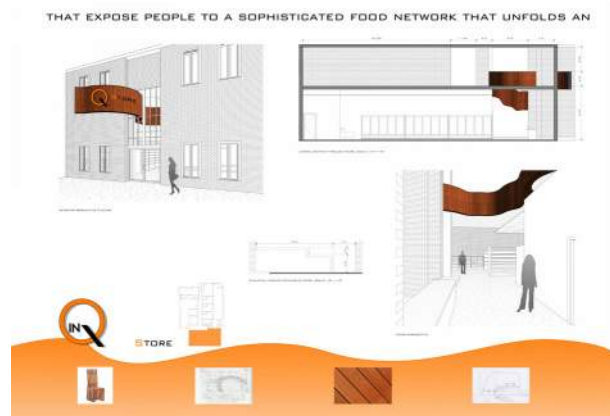
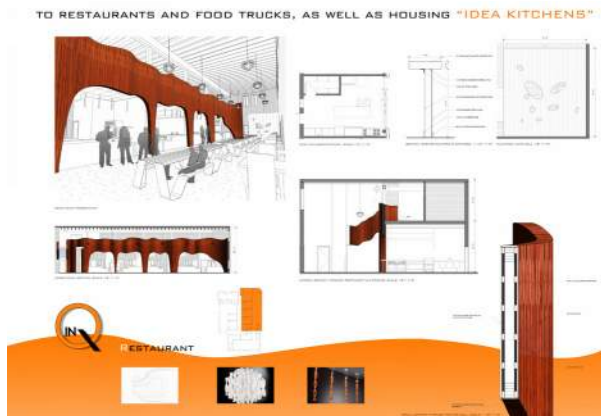
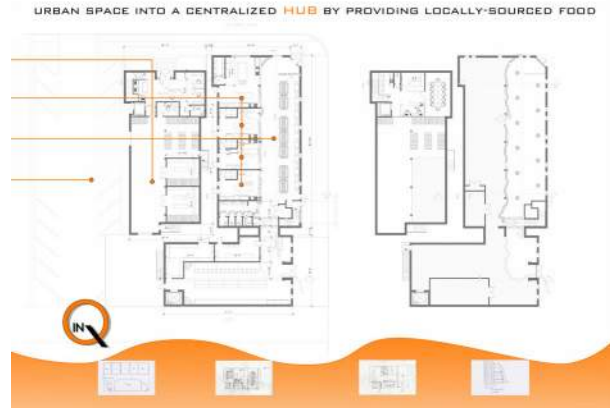
Proposed senior living community on the outskirts of Santo Domingo, Dominican Republic. Individual solution presented to client and to a design jury at mid-semester in preparation for studio-wide team design solution during second half of semester.



## STUDENT COURSEWORK EXAMPLES — THESIS PROJECT

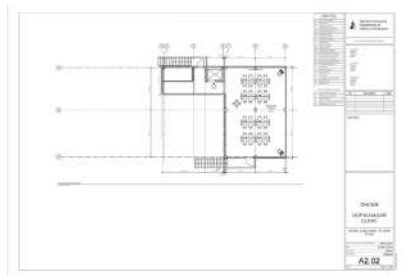
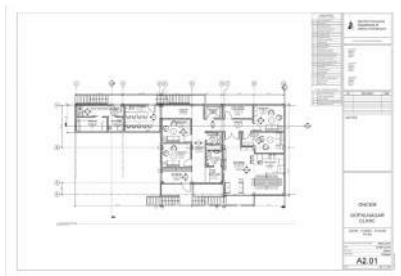
### Individual Design Solution (one semester for research and design) — Alex Sajonz

Student envisioned transformation of an urban warehouse into a culinary hub of idea kitchens available for rent by local restaurateurs and start-ups, complete with kitchen rental spaces, office space for rent, a kitchen shop, and central customer dining space.



**STUDENT COURSEWORK EXAMPLES — THESIS PROJECT**  
**Studio-wide Team Design Solution (half-semester) — Spring 2016**

Proposed medical clinic in a village just outside Kolkata, India. Following presentation of individual designs by studio members, feedback from the client and from design juries was evaluated as a starting point for a final design for construction. Students gained experience in simulation of design firm setting.



**STUDENT COURSEWORK EXAMPLES — THESIS PROJECT**

**Individual Design Solution (half-semester for design) — Katherine Mixson**

Proposed senior living community on the outskirts of Santo Domingo, Dominican Republic. Individual solution presented to client and to a design jury at mid-semester in preparation for studio-wide team design solution during second half of semester.



**Individual Design Solution (half-semester for design) — Iva Parapunova**

Proposed medical clinic in a village just outside Kolkata, India. Individual solution presented to client and to a design jury at mid-semester in preparation for studio-wide team design solution during second half of semester.

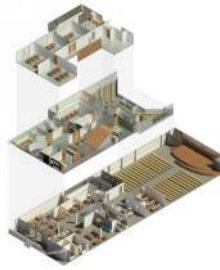


**STUDENT COURSEWORK EXAMPLES — THESIS PROJECT**  
**Studio-wide Team Design Solution (half-semester) — Spring 2017**

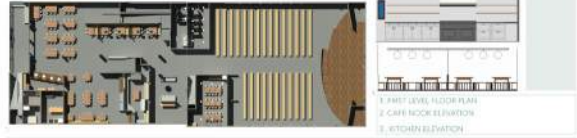
Renovation and fit-up of a church in the Ecuadorian jungle city of Tena. Following presentation of individual designs by studio members, feedback from the client and from design juries was evaluated as a starting point for a final design for construction. Students gained experience in simulation of design firm setting.

**IGLESIA CRISTO EL UNICO CAMINO**

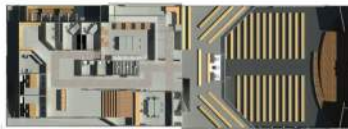
CONNECTING AND CHALLENGING A CREATIVE COMMUNITY THROUGH SPACIAL TENSION AND BALANCE THAT FOSTER MEANINGFUL INTERACTIONS.



**1ST FLOOR**



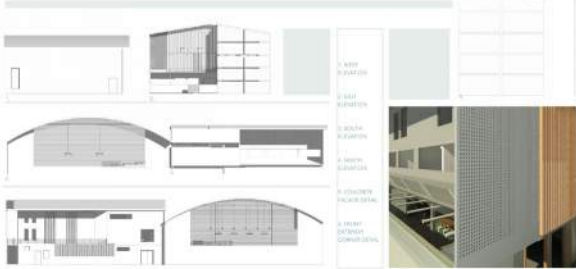
**2ND FLOOR**



**3RD FLOOR**

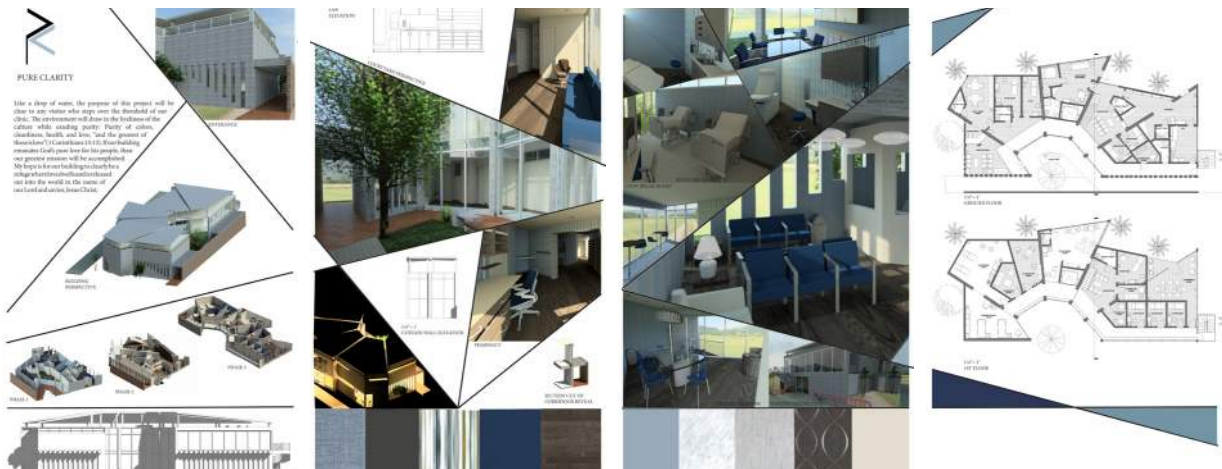


**EXTERIOR ELEVATIONS AND DETAILS**



**Individual Design Solution (half-semester for design) — Rebekah Mathews**

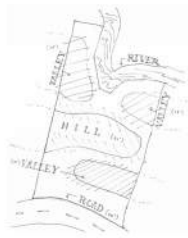
Proposed medical clinic in a village just outside Kolkata, India. Individual solution presented to client and to a design jury at mid-semester in preparation for studio-wide team design solution during second half of semester.



# STUDENT COURSEWORK EXAMPLES — THESIS PROJECT

## Studio-wide Team Design Solution (half-semester) — Spring 2018

Proposed senior living community on the outskirts of Santo Domingo, Dominican Republic. Following presentation of individual designs by studio members, feedback from the client and from design juries was evaluated as a starting point for a final design for construction. Students gained experience in simulation of design firm setting.



**What did we do well?**

- CREATED NEIGHBORHOOD-LIKE SITE FEELS
- DESIGN IDEAS FOR INTERIOR AND EXTERIOR PUBLIC SPACES

**Where did we need to improve?**

- ECONOMICAL USAGE OF LOCAL MATERIALS AND PERMANENT ARCHITECTURE STYLES
- MAKING OF TOPOGRAPHY TO SUIT SITE CONTEXT
- FORM AND PLACEMENT OF RESIDENTIAL UNITS

Phase Plan

- 1. LIVING AREA
- 2. COMMON AREA
- 3. DINING AREA
- 4. RECEPTION
- 5. OFFICE
- 6. STORAGE
- 7. SERVICE AREA
- 8. SERVICE AREA (EXTERIOR)
- 9. SERVICE AREA (EXTERIOR)
- 10. SERVICE AREA
- 11. SERVICE AREA
- 12. SERVICE AREA
- 13. SERVICE AREA
- 14. SERVICE AREA
- 15. SERVICE AREA
- 16. SERVICE AREA
- 17. SERVICE AREA
- 18. SERVICE AREA

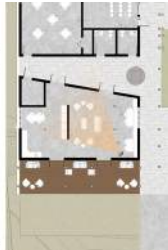
UPPER LEVEL



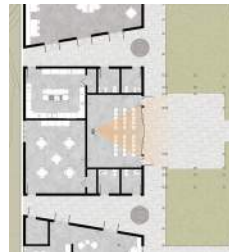
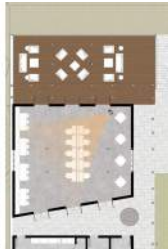
LOWER LEVEL



Common Living Room Game Area



Interior of Dining Area



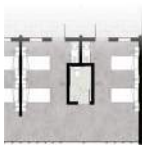
Interior of Chapel



Exterior of Dining Area



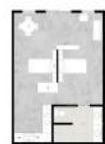
Continuous Care Units



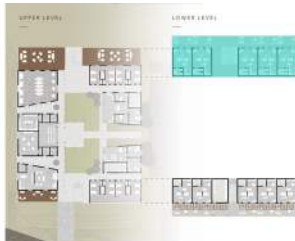
- 1. BEDROOM
- 2. BATHROOM
- 3. KITCHEN
- 4. LIVING AREA
- 5. OFFICE



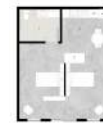
Independent Units



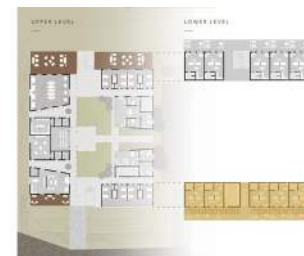
- 1. BEDROOM
- 2. BATHROOM
- 3. KITCHEN
- 4. LIVING AREA
- 5. OFFICE



Dependent Care Units



- 1. BEDROOM
- 2. BATHROOM
- 3. KITCHEN
- 4. LIVING AREA
- 5. OFFICE

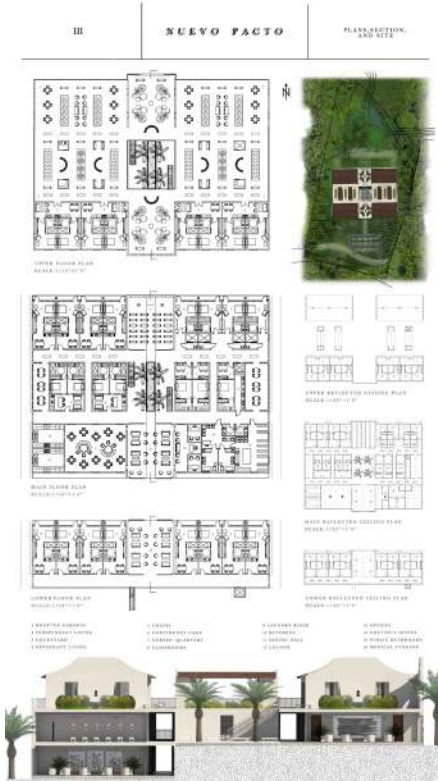
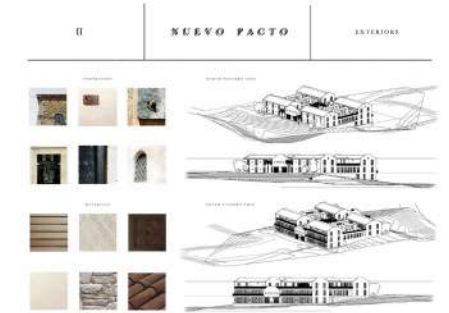
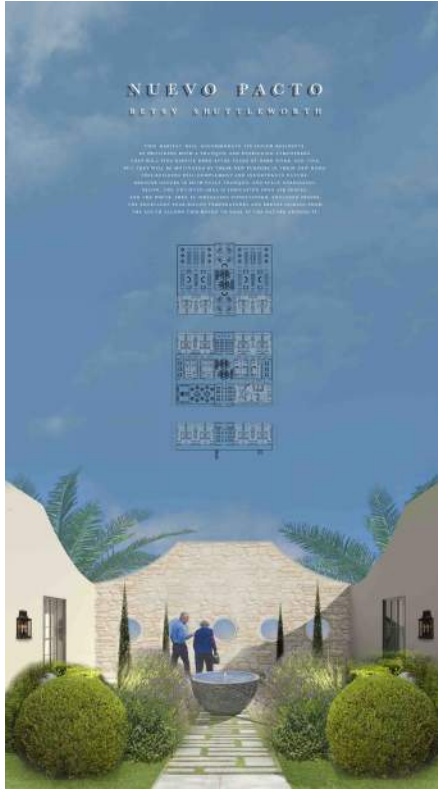




STUDENT COURSEWORK EXAMPLES — THESIS PROJECT

Individual Design Solution (half-semester for design) — Betsy Shuttleworth

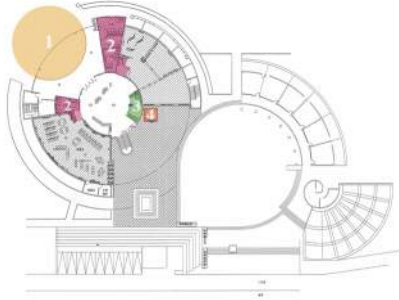
Proposed senior living community on the outskirts of Santo Domingo, Dominican Republic. Individual solution presented to client and to a design jury at mid-semester in preparation for studio-wide team design solution during second half of semester.



**STUDENT COURSEWORK EXAMPLES — THESIS PROJECT**

**Individual Design Solution (two semesters for research and design) — Hanson Chen**

Student researched the impact of aesthetics on the perception of culture, and found that domestic and international opinions of a place are tightly connected to a clear and consistent expression of the culture's aesthetic identity. Drew inspiration from makeup artistry and traditional dance. Developed designs for creation of a center for Taiwanese aesthetic studies.

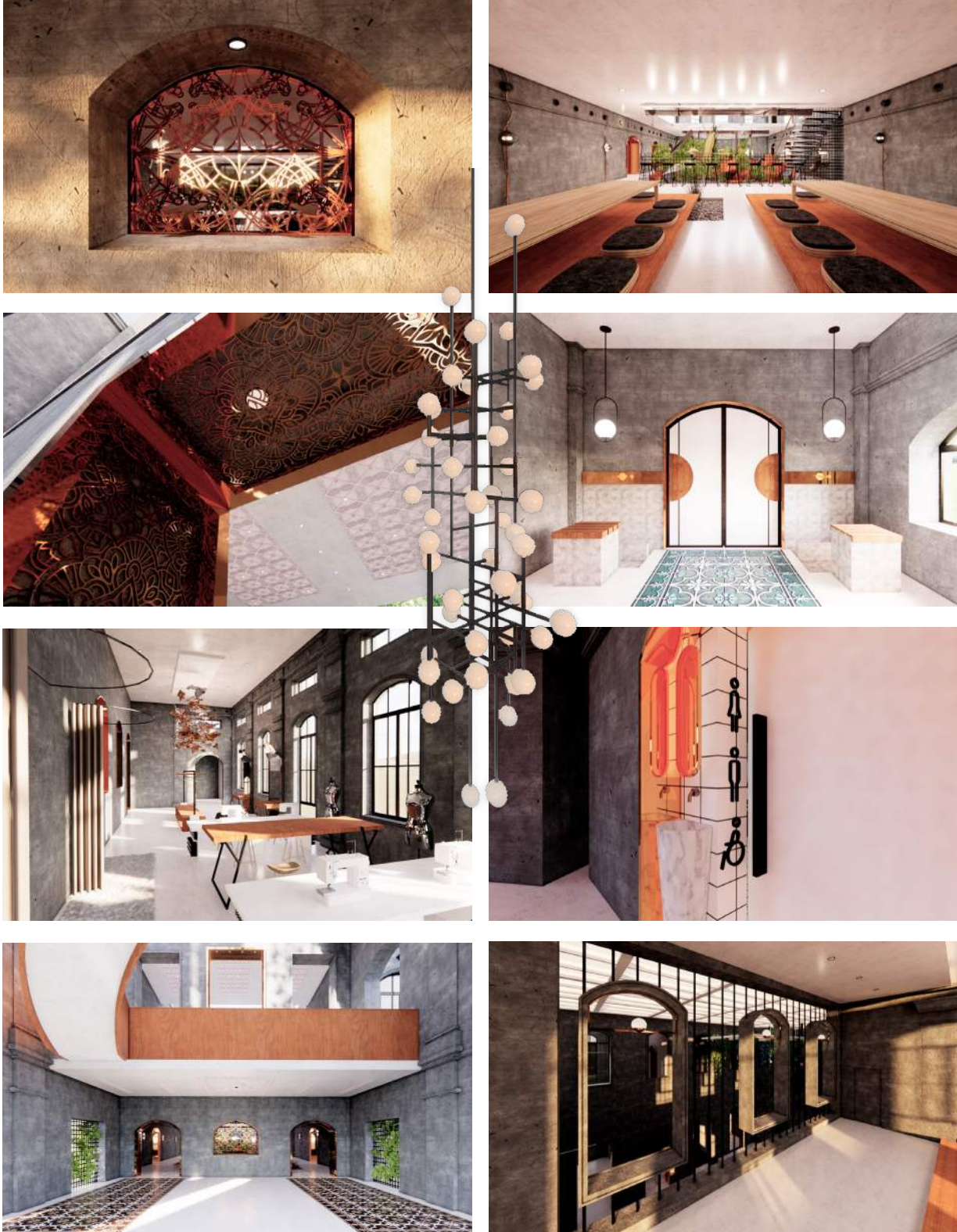


1F原始建築圖



**STUDENT COURSEWORK EXAMPLES — THESIS PROJECT****Individual Design Solution (two semesters for research and design) — Jiemin Chen**

Student researched the gradual loss of traditional arts and cuisines of the three main cultures of her native Penang, Malaysia, and proposed a design for a shared center for traditional arts where spaces and styles purposely overlap to create unexpected connections. Project proposes the renovation of an important historic school building in the city.



**DESIGN EDUCATION FOR WORLD IMPACT — 2015–2018, ECUADOR, INDIA, AND DOMINICAN REPUBLIC**

Led teams of students from my Senior Thesis classes to begin construction on their group design projects. Projects are researched and designed for organizations in developing nations with facility needs. Created and implemented service-learning model for Thesis program.

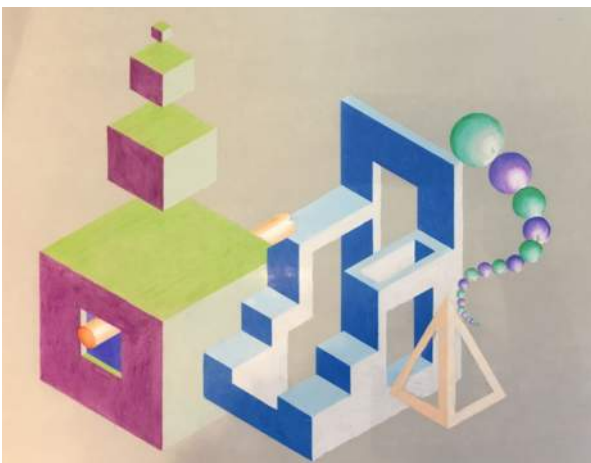
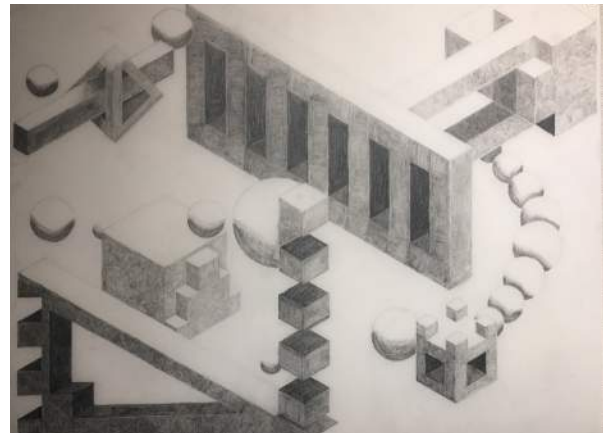




**STUDENT COURSEWORK EXAMPLES — DESIGN FUNDAMENTALS**

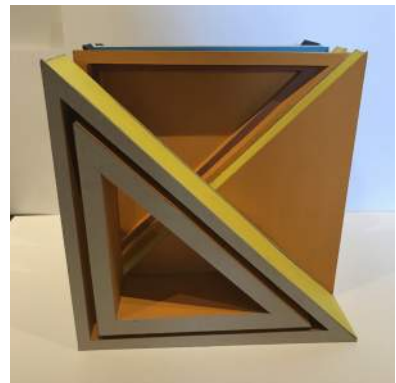
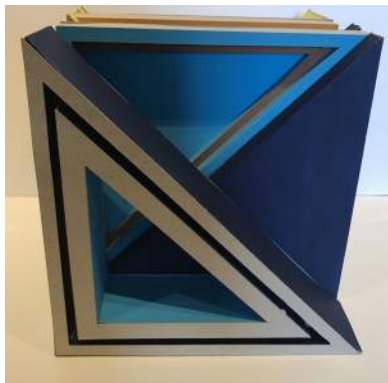
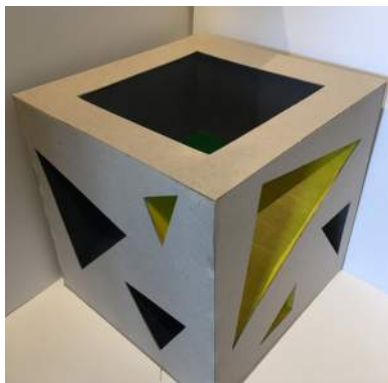
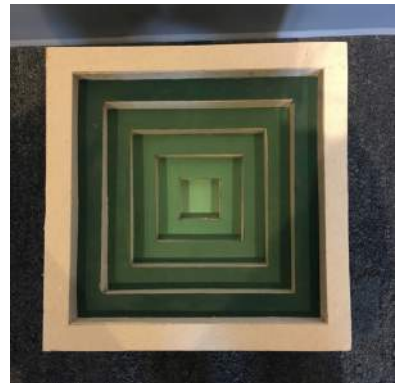
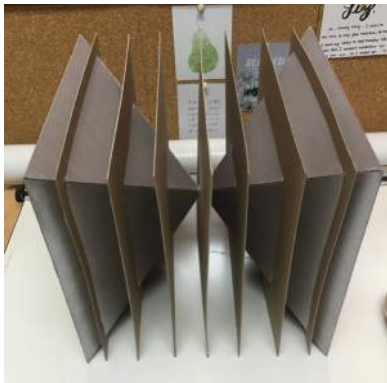
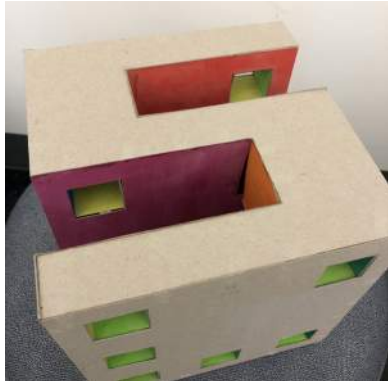
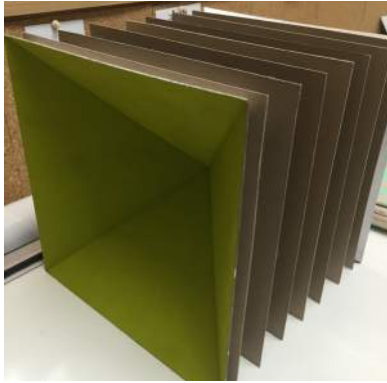
**Stream of Consciousness Exercise**

Students are introduced to the complexities of form and space while also applying newly-learned lessons in drafting techniques and tonal value and exploring ideas learned in a study of Josef Albers's *Interaction of Color*.



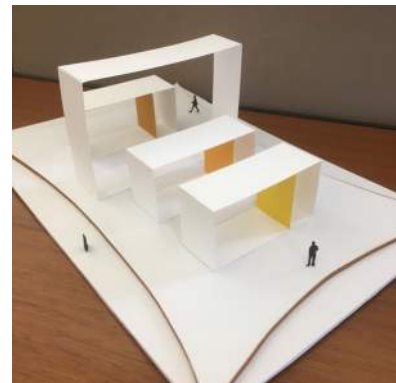
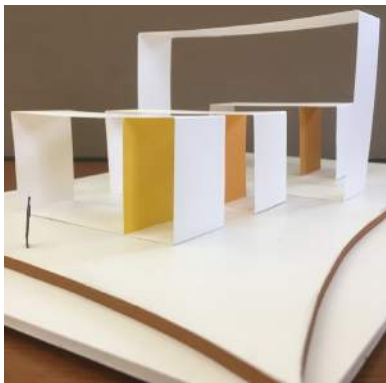
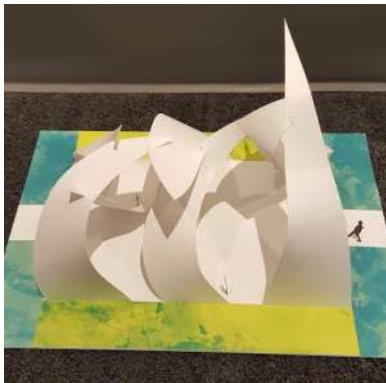
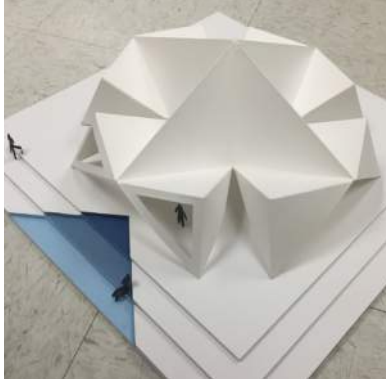
**Formal Subtraction Exercise**

Students continue their exploration of form by subtracting out of a twelve-inch cube to create interwoven spaces. They apply newly-acquired model-building techniques, and continue exploration of color interaction.

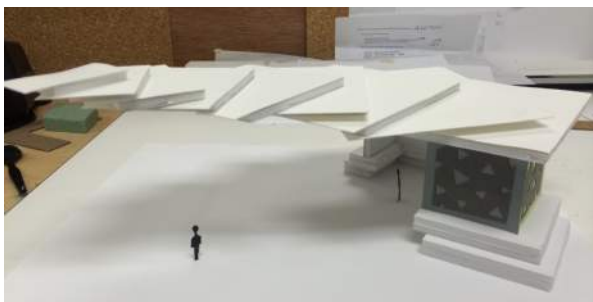
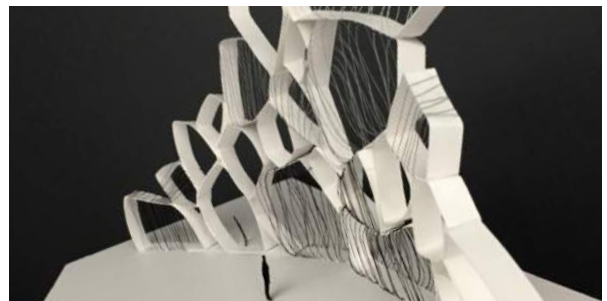
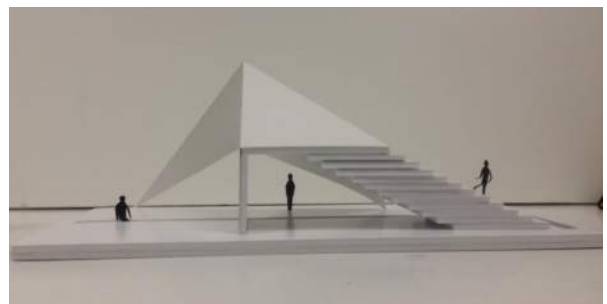
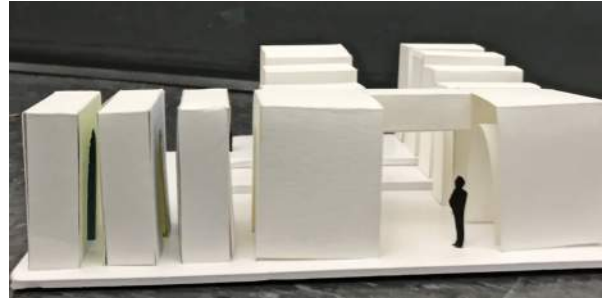
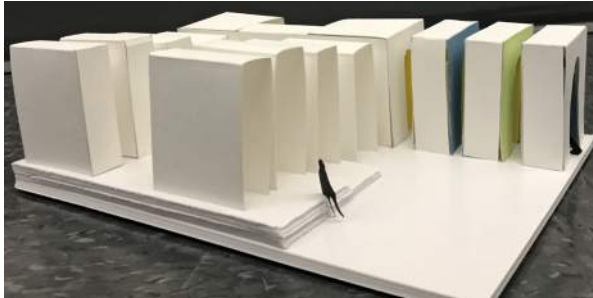


**Pavilion Project**

Students begin to apply lessons in spatial ordering principles, and investigate human scale with respect to sculpted form and space.







### STUDENT COURSEWORK EXAMPLES — DESIGN FUNDAMENTALS

**Musical Space** — Student teams are paired with an ensemble of Instrumental Music majors, who select a piece that they will perform, then share the music with the design team, which is then tasked with constructing a temporary setting to host the ensemble's performance using only borrowed items from around campus. A "progressive concert" is presented to the campus community.



A Collaboration between the Department of Music and the Department of Interior Architecture

Wednesday, March 11  
4:30 p.m. – 5:00 p.m.

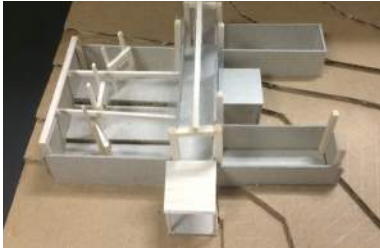
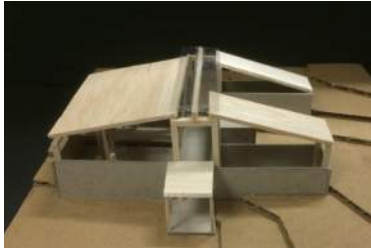
Starting in front of the Samford Bookstore, moving to the East Lobby of the University Center, and ending in front of Einstein Brothers Bagels in the Library

Three teams of students in the Department of Interior Architecture have been partnered with three small instrumental ensembles from the Department of Music. Each of the ensembles has selected two or three pieces of music to perform. The Design teams have each designed and constructed a small performance podium inspired by the pieces that will be performed, and by the personalities of the performing ensembles. All members of the Samford Community are invited to follow along place-to-place with the entire short concert, or just drop in on one.



**STUDENT COURSEWORK EXAMPLES — DESIGN FUNDAMENTALS**

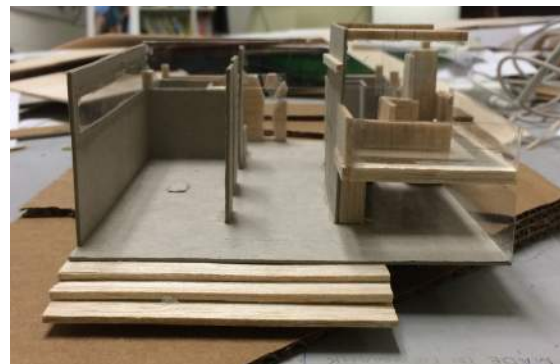
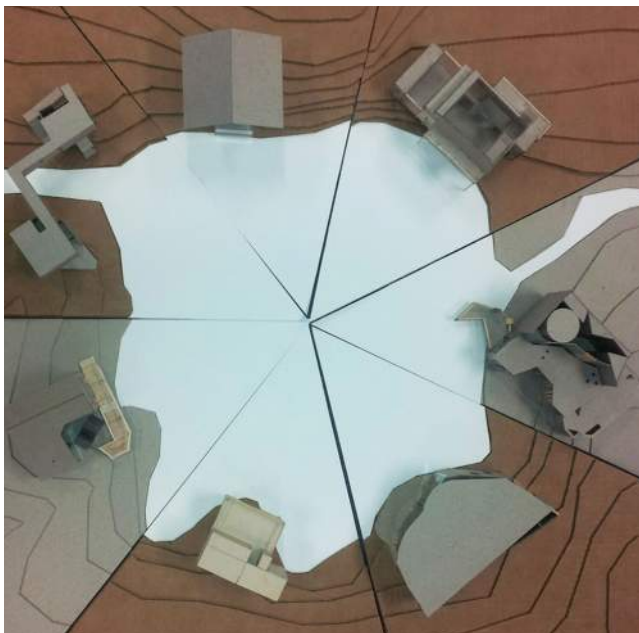
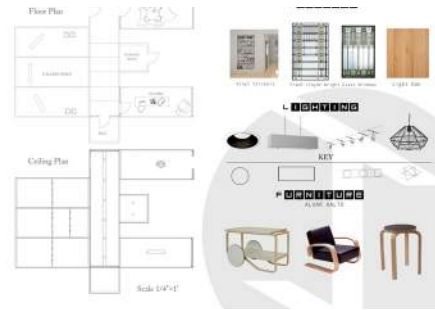
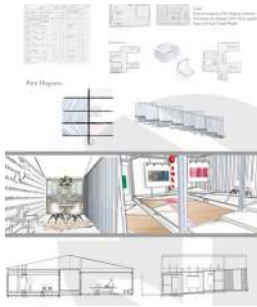
**Personal Gallery Project** — Students are paired with a student in the Fine Art and Graphic Design Department, who presents three selected works of art to be housed in a small gallery and studio. In preparation for the design process, students study and present on notable art galleries around the world and notable furnishings to also be housed in the gallery.



**CONTAINED CHAOS**

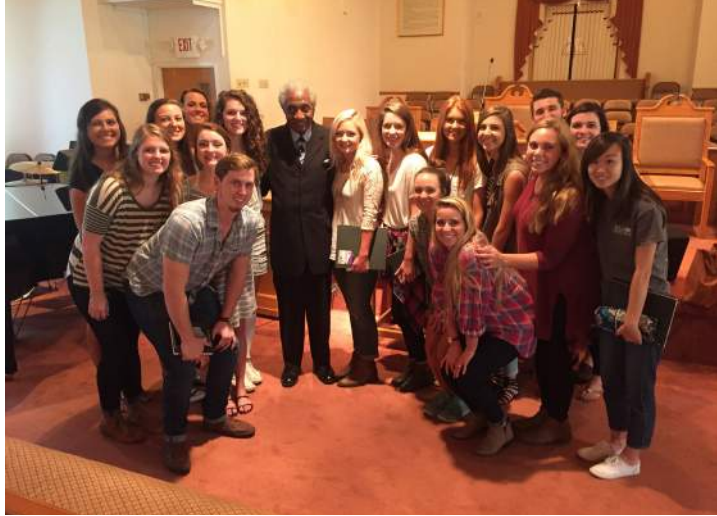


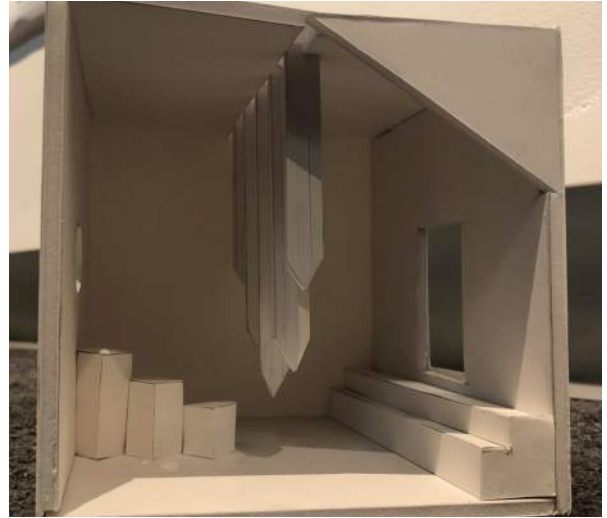
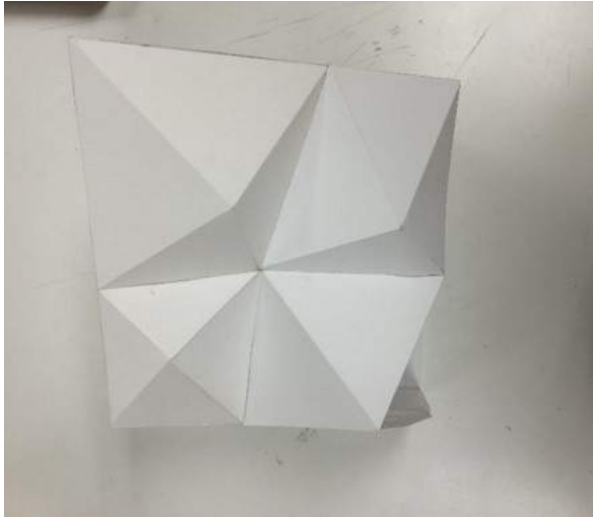
In each panel, lines, shapes, and color embody new ideas and different values than their original purposes. In the same way, these elements have their origin in abstract theory in which the human scale has set, but far removed and often so well.



**STUDENT COURSEWORK EXAMPLES — DESIGN FUNDAMENTALS**

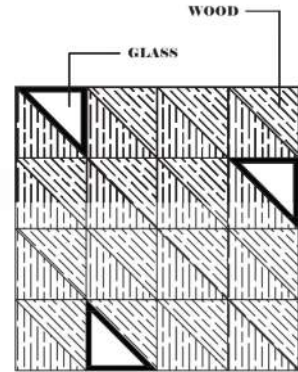
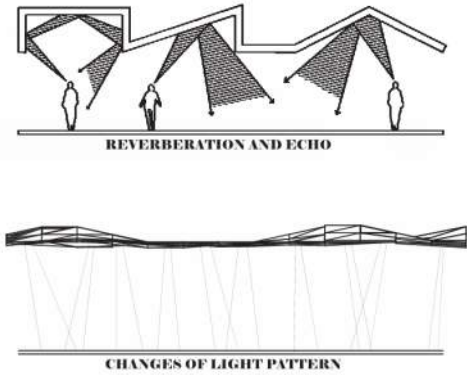
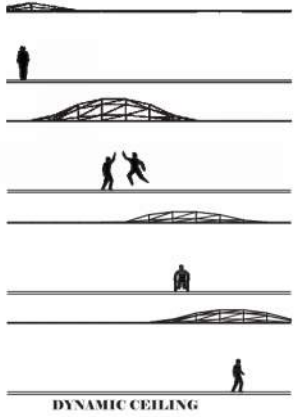
**Marking Memory** — Students study the civil rights struggles surrounding the Selma-to-Montgomery Voting Rights Marches, including traveling to the locations involved and meeting some of the surviving marchers. They then design a small space to commemorate the events, in a building overlooking the Edmund Pettus Bridge.



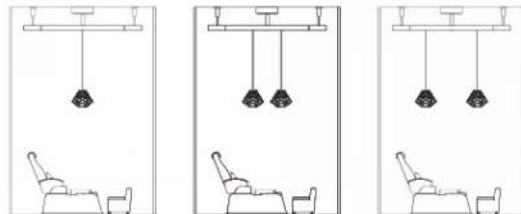
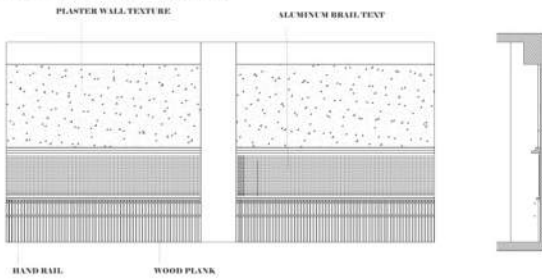


**STUDENT COURSEWORK EXAMPLES — INTERIOR DESIGN STUDIO**

**Accessibility Center** — Students work to create a space that celebrates the potential of persons with disability, offering multiple therapy services and connecting clients with mobility equipment. They seek symbolic methods to advocate for social integration through design expression.



**BRaille TEXT WALL**



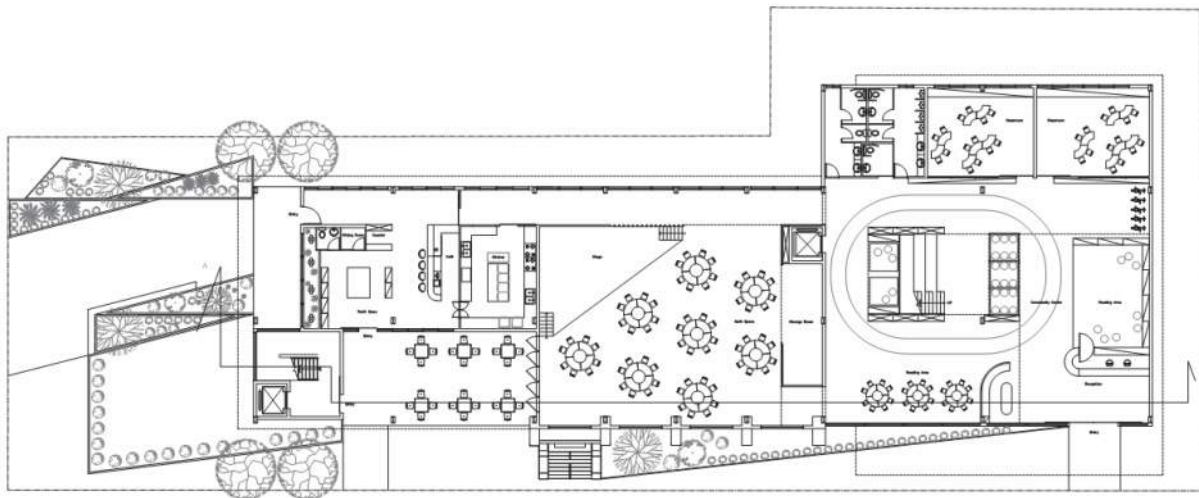
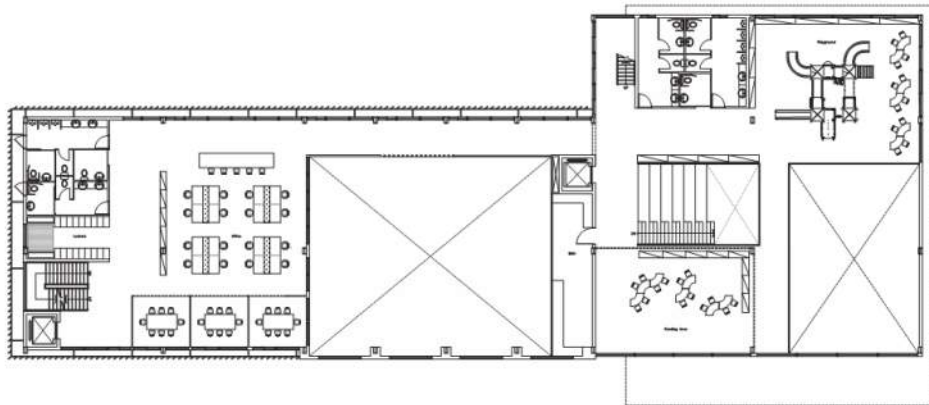
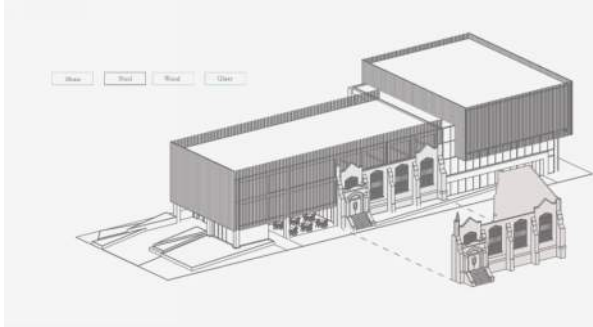
**MUSICAL RAMP**





## STUDENT COURSEWORK EXAMPLES — ARCHITECTURE STUDIO

**Ethnos Network** — Students interview pastors of multiethnic churches in cities around the world to learn about their ministry and setting, then work to create a community center that will host the church and provide important functions for generating unity among diversity.



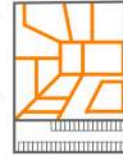




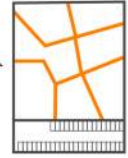
Centralized arrangement



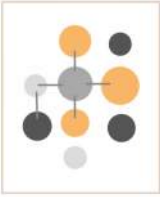
Like a spider web !



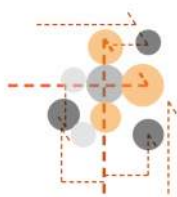
Combine



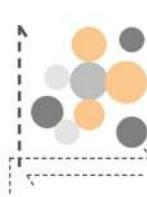
Adjust



Connection



People



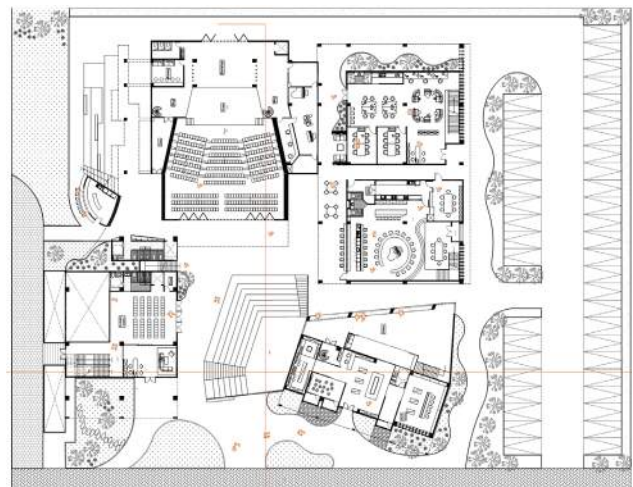
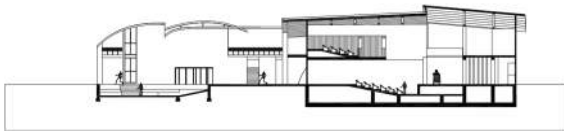
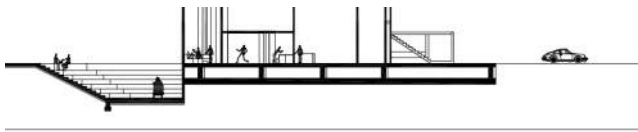
Vehicle



Distributed arrangement

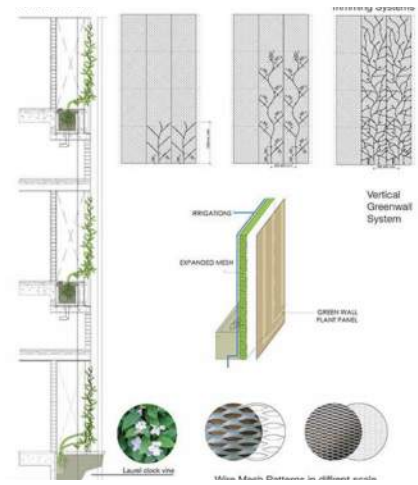
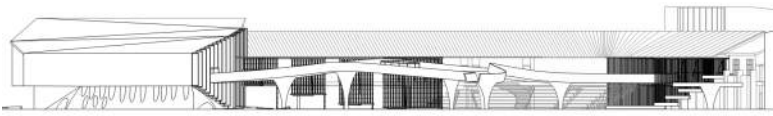
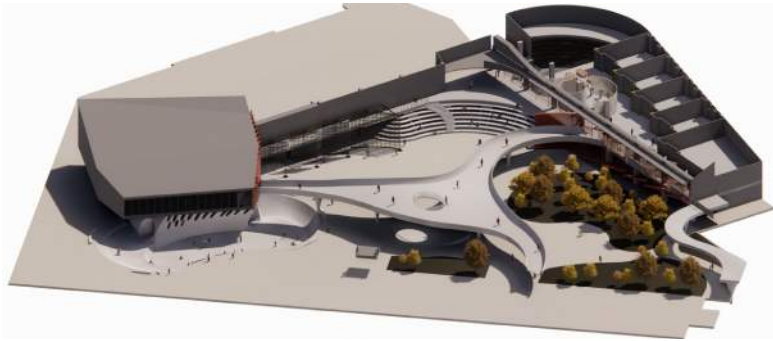


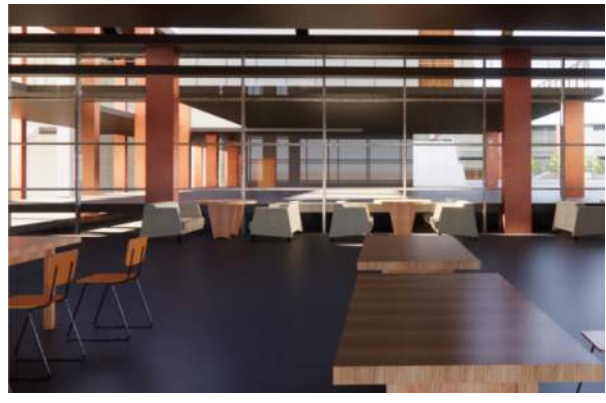
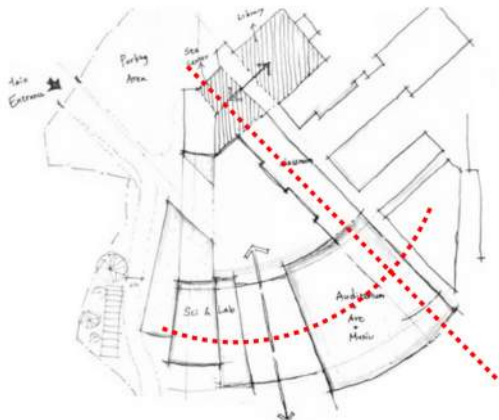
Like a chess board !



**STUDENT COURSEWORK EXAMPLES — ARCHITECTURE STUDIO**

**Morrison Rebuild** — An international school is seeking to replace its aging high school and visual and performing arts buildings, while updating the central campus plaza. Students tour the campus and interview the administrators, then propose design solutions, with particular focus on the plaza, the facade, and the student services and gathering spaces.





**STUDENT COURSEWORK EXAMPLES — SHOP CRAFT**

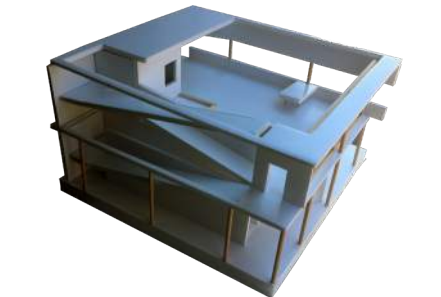
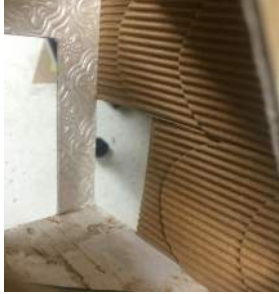
**Introduction to the Workshop**

In the second half of the semester, students are brought into the woodworking and welding shop and given basic safety training and demonstration of each of the tools, then challenged to work as a team to design and build a piece of custom millwork.



**STUDENT COURSEWORK EXAMPLES — SHOP CRAFT**  
**Introduction to Modeling Techniques**

During the first half of the semester, students are introduced to architectural modeling through a series of exercises that run through the use of study models, formal models, surface differentiation, and scale.







### **Philosophy Toward Teaching Artistry**

I believe a Christian educator in the arts must emphasize that the skills and passions students are honing in the studio and classroom were given to them for the purpose of glorifying God by making positive impacts in the lives of others and by pointing toward God's truth, beauty, and goodness. The excellent artist and designer thus learns to honor the creative God who made us in his image.

Content presented in the classroom must be thoroughly and dialectically understood both from the lens of its connection to thoughtful and meaningful existence and from the lens of practical application; these lenses are interdependent. Artistry is both expressive/creative and pragmatic/problem-oriented, and both of these characteristics respond to clear human needs through which our work finds purpose and is used by God in breathing life.

The artist's work must be the result of deep, critical thinking and of an iterative process, and the educator must by various means guide students in developing these skills in the studio.

There is joy in rigorous pursuit of truth, beauty and excellence through the process of studying and making, and an effective educator must seek to effuse this joy both in front of the class and in one-on-one student interaction.

I believe that an arts educator should maintain relevance in the classroom by establishing and maintaining active practice, production, and making, demonstrating excellence and personal growth on the part of the educator. How can we motivate students to growth if we are not modeling continuous growth ourselves?

### **Personal Development as a Mission-oriented Design Educator**

Throughout my career, I have actively wrestled with the mission of the designer, and how God uses design in the lives of others. This search led me through significant career decisions, including the founding of my own design and construction firm in 2007, with three business partners. During this time, I had my first experience in teaching; and I found that I wanted to help students understand how the calling of the artist is connected to God's redemptive work. My desire to point students to this truth, rooted in Ephesians 2:10, flourished as I entered into a career as a university design educator.

I began to seek a practical path for helping students understand the meaning of their calling. The message of artistry-as-mission finds its way into all of my courses through class discussion, visiting speakers and mission-oriented projects. I found an open avenue for deeper exploration when the larger academic unit that housed my department was seeking a model for mission-centered impact. If this idea was going to come to fruition, it would require diligence, sacrifice and flexibility. That work led to the creation of Design Education for World Impact (DEWI), whereby the Senior Thesis studio partnered with a missionary "client" to focus on the research, design and construction of a project in the developing world. In this model, students applied their training to creating a lasting Great Commission impact among under-reached and under-served populations, assisting our client organizations toward their Great Commission goals.

When I began teaching at a nonreligious university in an international setting, I still found opportunities to introduce students to missional ideas, both through design studios projects that connected the students to real-world clients with mission-oriented facility needs and through service projects in which students traveled with me to build structures at a camp that I master planned which served youth in at-risk situations.

### **Innovative Approaches**

I have always had a propensity for technology, and this has led me in my career to always be one of the people who develops and implements new techniques and standards for whatever group I am in. Eventually, this led me to become a recognized forerunner in the application of building information modeling (BIM).

This bent toward new approaches has carried over into my career as a teacher. I have used tools in new ways to both collect and distribute information and student work, and to assess learning outcomes. I have explored and applied three different learning management systems (Moodle, Blackboard, and PowerSchool), as well as suites of tools from both Google and Microsoft to create and distribute documents and information to students, very rarely printing anything for class. I control the ability of students to modify online content according to the situation.



Beyond this use of new tools, I have also made use of my professional experience using BIM technology to incorporate BIM into curriculum, training students in important tools that keeps them abreast with industry demands and challenge them to understand the impact of BIM on the design process.

Innovation is not related to technology alone. I have also had the opportunity to innovate student experiences with emphases on building habitable spaces and usable architectural elements instead of just drawing or modeling them and with projects that challenge students to consider viewpoints formed by experiences outside their own. In my Design Fundamentals studios, students built spaces inside their own classroom and around campus, and partnered interdepartmentally to find “clients” for their projects. These projects helped introduce students to concepts such as budgeting and client relations, while also generating a “realness” that is hard to conceive with drawing and modeling alone. Of course, introductory projects like this help lay the groundwork for the eventual real-world thesis project that awaited them in their senior year. It is rewarding to see students develop confidence in physical craft while connecting that process back to the demands of developing design ideas.

The Design Fundamentals students also worked each year on a project that attempted to help them understand the events of the Civil Rights Movement in Alabama (the location of the university where I taught), and to then design from the perspective of that understanding. This effort included an in-class screening of the 2014 film *Selma*, as well as a field trip to the city of Selma, where they met and heard from participants in the voting rights struggle. In 2018, the project won a Faculty Diversity Development Grant, and also took the students to Marion, Alabama, where Jimmy Lee Jackson’s murder was one of the important motivators of the Selma-to-Montgomery marches, and where our university was founded — less than half a mile from the location of Jackson’s murder. The aim was that the students would sense the closeness of these important historical events to the history of our university. Following the completion of this project, select projects were selected for public exhibit in the university library.

In Taiwan, the studio courses that connected students with real clients helped expand their thinking through design challenges for Christian church buildings around the world as well as projects at a Christian international school.

### Summary of Courses Taught

2020–Present: Feng Chia University, Taichung City, Taiwan: Professor

- ARCH 249 — *Practice of Building Information Modeling* — COMPLETELY REDESIGNED COURSE (Fall 2022, Fall 2023)
- ARCH 355 — *Architectural Integration of Universal Design* — DEVELOPED NEW COURSE (Fall 2020)
- ARCH 401/402 — *Architecture Design Studio 7 & 8* (Fall 2020, Spring 2021, Fall 2021, Spring 2022)
- ARCH 451 — *Building Facilities* — COMPLETELY REDESIGNED COURSE (Fall 2020, Fall 2021, Fall 2022, Fall 2023)
- ARCH 601 — *Thematically-oriented Design* (Spring 2020, Spring 2022)
- ARCH 6644 — *Building Information Modeling in Practice* — COMPLETELY REDESIGNED COURSE (Spring 2023)
- ARCH 744 — *Design Management* — DEVELOPED NEW COURSE (Spring 2020, Spring 2021)
- ARCH 761 — *BIM Parameters and Information Management* — DEVELOPED NEW COURSE (Fall 2022, Fall 2023)
- ILD 206 — *Interior Design Studio 2* (Spring 2020)
- ILD 308/309 — *Interior Design Graduation Project* (Fall 2020, Spring 2021, Fall 2021, Spring 2022, Fall 2022, Spring 2023, Fall 2023)
- IND 371 — *Interior Working Drawing* — COMPLETELY REDESIGNED COURSE, INCORPORATING BIM (Spring 2020, Spring 2021, Spring 2022, Spring 2023)
- ISTM 142/143 — *Innovation Project 1 & 2* — COMPLETELY REDESIGNED COURSE SERIES (Fall 2020, Spring 2021, Fall 2021, Spring 2022, Fall 2022, Spring 2023, Fall 2023)

2013–2018: Samford University, Birmingham, Alabama: Associate Professor; promoted in May 2018 to the rank of Professor, Department of Interior Architecture

- IARC 495 — *Senior Thesis*, 4 credits (Spring 2014); 3 credits (Spring 2015, Spring 2016, Spring 2017, Spring 2018) — COMPLETELY REDESIGNED COURSE
- IARC 490 — *Thesis Research*, 1 credit (Fall 2014, Fall 2015, Fall 2016, Fall 2017) — DEVELOPED NEW COURSE
- IARC 450 — *Portfolio*, 2 credits (Spring 2016, Spring 2017, Spring 2018) — REFORMATTED COURSE TO INCLUDE CREATION OF BOTH PRINT AND WEB PORTFOLIOS
- IARC 403 — *Design Concepts III*, 4 credits (Fall 2013)

- IARC 380 — *History and Theory of Interiors and Furnishings*, 4 credits (Spring 2014, Spring 2015, Fall 2015, Fall 2016)
- IARC 324 — *Construction Documents and Building Systems II*, 4 credits (Fall 2013, Fall 2014, Fall 2016) — INCORPORATED BIM TRAINING INTO COURSE
- IARC 312 — *Lighting*, 2 credits (Fall 2013, Fall 2017)
- IARC 252 — *Design Fundamentals II*, 4 credits (Spring 2014, Spring 2015, Spring 2016, Spring 2017, Spring 2018) — UTILIZING ALL ORIGINAL PROJECT ASSIGNMENTS AND INCORPORATING THEORY TEXT
- IARC 251 — *Design Fundamentals I*, 4 credits (Fall 2014, Fall 2015)
- IARC 221 — *Digital Communication I*, 3 credits (Fall 2013)
- IARC 201 — *Shop Craft*, 1 credit (Fall, 2013, Fall 2014, Fall 2015) — DEVELOPED NEW COURSE

2010–2011: Samford University, Birmingham, Alabama: Adjunct Instructor, Department of Interior Design

- INTD 495 — *Senior Thesis*, 4 credits (Fall 2010, Spring 2011)
- INTD 412 — *Lighting Design*, 2 credits (Fall 2010)
- INTD 230 — *Introduction to 3D Design*, 2 credits (Fall 2010)

2009–2010: Tianjin International School, Tianjin, China

- *AP Studio Art* (12th Grade)
- *Introduction to Art* (6th Grade)
- *Art History in Review* (11th Grade)
- 7th & 8th Grade Band

2008: Alabama School of Fine Arts, Birmingham, Alabama

Creation of new high school course: *Experiencing Architecture*

### Curriculum Enhancement

Spearheaded development of basic curriculum outline for proposed accelerated Master of Architecture degree, based on thorough review of National Architectural Accrediting Board (NAAB) guidelines and Architecture degree programs at seven other universities

Worked with department colleagues and administrators to successfully renew the Council for Interior Design Accreditation (CIDA) for our degree program

Spearheaded the curriculum planning for the new Accelerated Master's Degree in Architecture, including consideration of how NAAB accreditation requirements would overlay the courses

Assisted actively in re-creation of Interior Architecture curriculum, as part of School of the Arts "Catalyst" curriculum reimagining, while maintaining focus on CIDA guidelines. Included authorship of syllabuses for IARC 202 — *Movements In Architecture*, IARC 232 — *Advanced Drafting and Modeling*, and IARC 241 — *Design Fundamentals*

Assisted in creation of curriculum for new Master of Science in Design Studies, including creation of IARC 611 — *Architecture, Society and Culture*

Participated in committee to create new School of the Arts "Encounters" and project proposal courses, SOA 101, SOA 102, SOA 301 and SOA 302, along with School of the Arts Retreat

Participated on School of the Arts Curriculum Committee (2016–2018)

Represented School of the Arts as member of 2017 University Quality Enhancement Plan team

Created vision for and began operation of Feng Chia University School of Architecture Center for BIM in Education and Industry (2022–2023).

Worked actively with department colleagues to completely reformat our Interior Design degree program, with roll-out beginning in Fall 2016, then researched and laid the groundwork for the degree plan for the new Accelerated Master of Architecture program.

- CONCEPT:**
- COGNIZANT TRANSFER
  - HOLISTIC, NOT PARTS
  - PROGRESSION
    - SIMPLE TO COMPLEX
    - CONCEPT TO DETAIL
  - LEARNING, NOT TEACHING

- THEORY & THOUGHT**
- History
  - Social & Environmental Responsibility
  - Design Research
  - Human Factors & Cultural Considerations

- TOOLS & TECHNIQUES**
- Design Communication
  - Graphic Standards
  - Digital Tools
  - Portfolio
  - Presentation Techniques
  - Lighting
  - Shop Draft (Models & Woodwork)
  - Codes & Building Systems

- PROCESS & PRACTICE**
- Pip Practice
  - Concepts
  - Thesis
  - Design of Furniture & Millwork
  - Construction Documentation
  - Textiles & Material

- FRESHMAN GOALS (PREPARE)**
- Art Foundation
  - Introduction to the Profession
  - University Core (1%)
- FRESHMAN CORE TEXTS:
- The Codes Guidebook for Interiors
  - Interior Graphic Standards, 2nd Ed.

- SOPHOMORE GOALS (INTRODUCE)**
- Theory Introduction through History
  - **RITE OF PASSAGE: ARC**
  - Family-building Experience (sponsored)
- SOPHOMORE CORE TEXTS:
- The Codes Guidebook for Interiors
  - Interior Graphic Standards, 2nd Ed.

- JUNIOR GOALS (EMBED)**
- Social & Cultural Structures & Issues
  - Residential Application
  - Business / Civic Application
  - Earnest Theory, Tools & Techniques
  - **RITE OF PASSAGE: Habitat**
- JUNIOR CORE TEXTS:
- Biomimimry
  - Crack-2 Grade
  - The Codes Guidebook for Interiors
  - Interior Graphic Standards, 2nd Ed.

- SENIOR GOALS (CULMIMATE)**
- Culminating Research
  - Wholistic, Culminating Application
  - Social & Global Impact
  - Professional Practice Preparation
  - **RITE OF PASSAGE: Missional Experience**
- SENIOR CORE TEXTS:
- 

- FRESHMAN TOPICS — SPRING**
- UCCA (8b, 8c)
  - Gen Ed Comm (8b, 8c)

- SOPHOMORE TOPICS — FALL**
- Provenance
  - Scale/proportion
  - Social zones (3a)
  - Creative presentation (4d)
  - Visual media (6c)

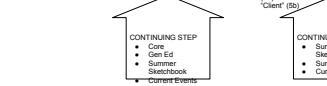
- SOPHOMORE TOPICS — SPRING**
- Group dynamics
  - Scale/proportion
  - Social zones (3a)
  - Universal design (5b)
  - Goals, objectives, criteria (4a)
  - Multiple schematics (4c, 4e)
  - Problem solving (4f)
  - Creative thinking (4g)
  - Critical listening (7b)
  - Client (7c)

- JUNIOR TOPICS — FALL**
- Sustainability (2a)
  - Group dynamics & culture — Habitat (2f, 2g, 2h)
  - Engineering & Construction Site visits (2b)
  - Presentation Drawings (4c)
  - Contract Docs (8f)
  - Chair w/ Visual (8g)

- JUNIOR TOPICS — SPRING**
- Materials & furnishings; sustainability (2a)
  - Practice in world context (2b)
  - Family/Housing/Utility re (2b, 2c)
  - Anthropometrics (2c)
  - Universal design (3d)
  - Research (4e)

- SENIOR TOPICS — FALL**
- Materials & furnishings; sustainability (2a)
  - Practice in world context (2b)
  - Socio-economic needs & culture (2c, 2g)
  - Business structure (2e)
  - Framework structures (5a)
  - Phenology & Design Charrette (5b, 5c)
  - Occupant wellbeing (7c)
  - Research (4d, 4f)

- SENIOR TOPICS — SPRING**
- Practice in world context (2b)
  - Socio-economic needs & culture (2c, 2g)
  - Business structure (2e)
  - Framework structures (5a)
  - Phenology & Design Charrette (5b, 5c)
  - Occupant wellbeing (7c)
  - Research (4d, 4f)



Sanford University, School of the Arts  
**Architecture (BA and March)  
 Proposed Curriculum Derivation**

| Program Example   | Credits | Program Example | Credits | Program Example | Credits | Program Example | Credits | Program Example | Credits | Program Example | Credits | Program Example | Credits | Program Example | Credits | Program Example | Credits |
|---|---------|-----------------|---------|-----------------|---------|-----------------|---------|-----------------|---------|-----------------|---------|-----------------|---------|-----------------|---------|-----------------|---------|
| Adapted   | Adapted | Adapted         | Adapted | Adapted         | Adapted | Adapted         | Adapted | Adapted         | Adapted | Adapted         | Adapted | Adapted         | Adapted | Adapted         | Adapted | Adapted         | Adapted |
| <b>BA Student Performance Criteria</b>  |         |                 |         |                 |         |                 |         |                 |         |                 |         |                 |         |                 |         |                 |         |
| <b>Criterion A: Critical Thinking and Representation</b>  |         |                 |         |                 |         |                 |         |                 |         |                 |         |                 |         |                 |         |                 |         |
| A.1 Professional Communication: Ability to write and speak effectively and use organizational media appropriate for both written and oral communication with the general public.  |         |                 |         |                 |         |                 |         |                 |         |                 |         |                 |         |                 |         |                 |         |
| A.2 Design Thinking: Ability to use visual problem-solving and research to generate information, consider diverse points of view, reach well-reasoned conclusions, and use alternative solutions to represent research and standards. |         |                 |         |                 |         |                 |         |                 |         |                 |         |                 |         |                 |         |                 |         |
| A.3 Investigative Skills: Ability to gather, analyze, and synthesize research information and performance in order to support conclusions related to a specific project or assignment.  |         |                 |         |                 |         |                 |         |                 |         |                 |         |                 |         |                 |         |                 |         |
| A.4 Architectural Design Skills: Ability to effectively use formal, organizational and environmental principles and the capacity of each to inform base and three-dimensional design.   |         |                 |         |                 |         |                 |         |                 |         |                 |         |                 |         |                 |         |                 |         |
| A.5 Drawing Systems: Ability to apply the fundamentals of both natural and formal design systems and draw the capacity of each to inform base and three-dimensional design.   |         |                 |         |                 |         |                 |         |                 |         |                 |         |                 |         |                 |         |                 |         |
| A.6 Use of Precedents: Ability to examine and compare the fundamental principles present in various precedents and to make informed decisions about the incorporation of such precedents into architecture and urban design projects. |         |                 |         |                 |         |                 |         |                 |         |                 |         |                 |         |                 |         |                 |         |

BA Architecture  
 Department of Architecture & Interiors, School of the Arts, Sanford University  
**CURRICULUM SEQUENCE**

Department of Architecture & Interiors, School of the Arts, Sanford University  
 Credits to Graduate: 128  
 Core: 22 AC 18  
 General Education: 20 Major (ARC): 14  
 Elective: 4 Major (ISA): 13

**YEAR ONE — 33 Credits**

| FALL   | SPRING                                 |
|--|--|
| ART 101 Two-dimensional Design 3 / 6                               | ART 102 Three-dimensional Design 3 / 6 |
| ART 221 Beginning Drawing 3 / 6                                    | ART 222 Advanced Drawing 3 / 6         |
| UCA 101 Communication Arts I 4                                     | UCA 102 Communication Arts II 4        |
| UCP 101 Cultural Perspectives I 4                                  | UCP 102 Cultural Perspectives II 4     |
| SDA 101 Introduction to the Arts 1                                 | SDA 102 Professionalism in the Arts 1  |
| ARC 101 Architecture Thought & Theory - Survey of the Profession 1 | ARC 102 Professionalism in the Arts 1  |
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| ARC 499 Introduction to the Arts 1                                 | ARC 500 Professionalism in the Arts 1  |
| ARC 501 Introduction to the Arts 1                                 | ARC 502 Professionalism in the Arts 1  |
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| ARC 509 Introduction to the Arts 1                                 | ARC 510 Professionalism in the Arts 1  |
| ARC 511 Introduction to the Arts 1                                 | ARC 512 Professionalism in the Arts 1  |
| ARC 513 Introduction to the Arts 1                                 | ARC 514 Professionalism in the Arts 1  |
| ARC 515 Introduction to the Arts 1                                 | ARC 516 Professionalism in the Arts 1  |
| ARC 517 Introduction to the Arts 1</                               |  |

I was the first faculty member to teach this course, so the course authoring was my task. Working with students who had only low-level exposure to formal research methods, I aimed to expose them to disciplined research and authoring through group work.



Department of Interior Architecture

Fall Semester 2017  
IARC 490  
1 Credit; Monday 2:15–3:05  
Bonnie Bolding Swearingen Hall 106

## Thesis Research — Syllabus

### Course Description

Prerequisite to the senior capstone course, IARC 495 (Senior Thesis), students select a relevant topic to the field of interior architecture, and through research and analysis develop a project scenario about which this topic can be further studied and explored.

### Prerequisite

IARC 302

### Co-requisite

IARC 403

### Faculty

Preston E. Hinc, AIA, NCIDQ, Associate Professor  
Office: Swearingen Hall 390C; Office Hours: Tuesday and Thursday, 4:30-6:00 p.m., and Friday, 4:30-5:30 p.m.  
Phone: office: 205-726-2189; mobile: 205-541-5118  
E-mail and FaceTime: phie@samford.edu

### Course Objectives

Prior to course completion, students must be prepared to:

| Objective   | Methodology  | Assessment   |
|---|--|--|
| 1. Develop a clear explanation of ways that design has impacted lives in the past and how it can impact lives through the student's own work.                                 | Research examples of design in the cultural context of the project as well as examples of charitable design and construction projects, and find new applications for these concepts toward the Thesis project.                         | Provide feedback on collected data and on original conclusions during class discussion each week and within faculty and outsider review of drafts.   |
| 2. Gather information that enables, challenges and energizes the student's design process, and which could also be helpful for others working with similar design challenges. | Research funding models for charitable projects and familiarize the group with current local construction methods; then, document these data for future use at Samford, share data with clients and seek publication for sharing data. | Research funding models for charitable projects and familiarize the group with current local construction methods; then, document these data for future use at Samford, share data with clients and seek publication for sharing data. |

### By class on: Work due & Class topic

|              |  |
|--------------|--|
| August 28    | In class:<br>• Course introduction<br>• Announcement of Design Education for World Impact Project location and client organization<br>• Presentation from DEWI Project alumni  |
| September 4  | Labor Day – No class. BUT, work due:<br>• Read textbook, pages 10–38: Introduction, and “100 Years of Humanitarian Design”<br>• In OneNote Collaboration Space: Research Questions (Round 1) – see instructions in note  |
| September 11 | Before class:<br>• In pairs, select, read and summarize an example project from Housing section of textbook (pages 59–194). Summarize your project, and comment on other example projects, as guided in note intro<br>In class:<br>• Review and refine proposed first-round research questions<br>• Discuss example Housing projects<br>• Select/assign first round research questions/tasks   |
| September 18 | Before class:<br>• First review of literature – notes from resource list that must include library resources, internet resources and primary resources. Each note correctly cited in APA format. Resource list and notes on one page in individual student OneNote Class Notebook tab. Then, contents of this page copied onto shared page in Collaboration Space (keeping individual page intact).<br>In class:<br>• Present findings from first review of literature<br>• Pair up (in different pairs) and select project from Community section of textbook (pages 195–278) |
| September 25 | Before class:<br>• Summarize your example Community project, comment on others, and propose second round of research questions<br>In class:<br>• Review and refine proposed second-round research questions<br>• Discuss example Community projects<br>• Select/assign second round research questions/tasks   |
| October 2    | Before class:<br>• Second review of literature – notes from resource list that must include library resources, internet resources and primary resources. Each note correctly cited in APA format. Resource list and notes on one page in individual student OneNote Class Notebook tab. Then, contents of this page copied onto shared page in Collaboration Space (keeping individual page intact).<br>In class:<br>• Present findings from second review of literature<br>• Discussion: What is a research conclusion?   |

| Objective  | Methodology   | Assessment   |
|--|---|--|
| 8. Seek quality sources, including primary sources, to help answer specific questions related to a design challenge.   | Three rounds of resource-gathering on both assigned topics and student-selected topics.   | Ultimately, require rigor in seeking quality resources from a variety of locations, with an emphasis on primary sources. |
| 4. Assemble information gathered in the research process in such a way as to enable original conclusions for the student's unique design challenge.  | Structured course schedule allows students to gather and share data, then mull over data and discuss individual conclusions, to put final conclusions together as a class.                          | Requirement that research product contains original conclusions rather than simply reporting collected data.             |
| 5. Compile research and original conclusions together with the research and conclusions of classmates into a cohesive team report written and formatted according to accepted university-level technical writing and research standards. | APA-style research document to be assembled by class.   | Research product to be reviewed by faculty and outside reviewers, including checking against formatting standards.       |
| 6. Present research findings and conclusions to clients in a way that provides understanding of the importance of the design process for solving challenges.   | Scheduled presentation of final research product to client at the end of the semester, with emphasis on helping client understand the role of design in addressing the conclusions of the research. | Feedback to be gathered from client.   |
| 7. Apply research findings and conclusions to the process of design programming.   | Draft of design program to be completed toward end of semester.   | Draft to be reviewed by faculty, then vetted and completed by team during January site visit.                            |

### Teaching Method(s)

The instructor will guide students into selection of individual research topics, and will provide tools and counsel along the path of researching and reaching original conclusions that will be presented in a formal document. This research will then inform the forthcoming Senior Thesis project, which, during the IARC 495 course in Spring Semester, will be designed to meet specific local needs of its international, developing-world setting, and then built during the summer by the students and outside construction teams.

The class will gather each week to share progress, to discuss and address new findings and challenges, and to work together toward assembly of a final group research document. During the break before Spring Semester, students will travel together to the international project site to see first-hand the locale of the research subject, to confirm or adjust their research findings and conclusions, and to finalize the design program.

### Course Content Summary

In this course, the entire group will work together to create a body of research that will be used as the evidential basis for the design process of the Thesis project in Spring semester. This body of research will come from sources that challenge students to apply their skills for impactful and meaningful solutions that demonstrate the value of design thinking to a society with needs. Guided reading assignments will help aim student thinking and group discussion, and individual research tasks will generate data to which the group will be able to respond through design. The following schedule indicates the structure of the research process through the weekly meetings during the semester.

### By class on: Work due & Class topic

|             |  |
|-------------|--|
| October 16  | Before class:<br>• In OneNote Collaboration Space, write and edit suggestions for initial research conclusions<br>In class:<br>• Discuss and refine initial conclusions<br>• Discuss what we still don't know, and generate final-round research questions<br>• Pair up (in different pairs) and select project from either Water, Energy and Sanitation or Politics, Policy and Planning section of textbook (pages 279–329)  |
| October 23  | Before class:<br>• Summarize your example Water, Energy and Sanitation or Politics, Policy and Planning project, comment on others, and refine final-round of research questions<br>In class:<br>• Discuss example Water, Energy and Sanitation and Politics, Policy and Planning projects<br>• Select/assign final-round research questions/tasks   |
| October 30  | Before class:<br>• Final review of literature – notes from resource list that must include library resources, internet resources and primary resources. Each note correctly cited in APA format. Resource list and notes on one page in individual student OneNote Class Notebook tab. Then, contents of this page copied onto shared page in Collaboration Space (keeping individual page intact).<br>In class:<br>• Present findings from final review of literature<br>• Discussion: What have we learned? Have we arrived at defensible conclusions? How do our findings inform our design task? |
| November 6  | Before class:<br>• In individual tab of Class Notebook, each student to write out what they believe to be conclusions of our group research, then below each conclusion, paste notes from class research (and citation of the notes) that back up that conclusion.<br>• Read Chapter 1 of Mark Karlen's <i>Space Planning Basics</i><br>In class:<br>• Discuss conclusions, and assess whether research notes successfully support them<br>• Divide and assign programming tasks, based on Chapter 1 of <i>Space Planning Basics</i>   |
| November 13 | Before class:<br>• Complete assigned programming tasks and assemble in OneNote Collaboration Space<br>• Each student to brainstorm questions, “what do we need to know from the Client?,” “what do we need to know from the users?,” “what do we need to know from the culture?,” and, “what do we need to know from the site?” Enter brainstorm notes in Collaboration Space page.<br>In class:<br>• Assemble preliminary program<br>• Plan onsite interviews of Client and users<br>• List site survey and cultural survey tasks   |
| November 20 | In class:<br>• Skype between Birmingham and Santo Domingo for trip progress update   |

| By class on: | Work due & Class topic   |
|--------------|--|
| November 27  | <p>Before class:</p> <ul style="list-style-type: none"> <li>• Add all findings from site visit interviews and surveys into OneNote Collaboration Space</li> </ul> <p>In class:</p> <ul style="list-style-type: none"> <li>• Discuss plan for final research document, including creating a summary "purpose statement"</li> <li>• Discuss plan for final program document</li> <li>• Discuss any remaining research holes</li> <li>• Divide and assign tasks in:                             <ul style="list-style-type: none"> <li>o filling in research holes,</li> <li>o composing final research document, and</li> <li>o assembling final design program</li> </ul> </li> </ul> |
| December 4   | <p>Before class:</p> <ul style="list-style-type: none"> <li>• Complete assigned tasks to                             <ul style="list-style-type: none"> <li>o fill in research holes</li> <li>o complete draft of final research document in Word Online</li> <li>o complete draft of final design program</li> </ul> </li> </ul> <p>In class:</p> <ul style="list-style-type: none"> <li>• Review and discuss draft documents and needed steps for completion</li> <li>• Switch roles</li> </ul>  |
| December 13  | <p>Before class:</p> <ul style="list-style-type: none"> <li>• Complete final draft of research document, in APA format, in Word, with correct and extensive citations</li> <li>• Complete final research program, using appropriate mix of Word, Excel and graphic tools</li> </ul> <p>In class (meets 1:00-3:00):</p> <ul style="list-style-type: none"> <li>• Present final research document and design program to Client, via Skype</li> </ul>   |

**Required Text**

*Design Like You Give a Damn: Architectural Responses to Human Crises*, First Edition, by Architecture for Humanity and Kate Stohr. Metropolis Books.

Available in the SU Bookstore, new, for \$35.00, or from [Amazon.com](http://Amazon.com), new, for \$31.00, or used, for \$11.99, [BarnesAndNoble.com](http://BarnesAndNoble.com), new, for \$32.00, or used, for \$10.50.

Also, a computer running Microsoft Word, Excel and OneNote is required.

The final research document must be compiled in a format compliant with APA Style, as explained at [www.apastyle.org](http://www.apastyle.org).

**CIDA Professional Standards**

The objectives for this course are in part fulfillment of the criteria set forth in 2017 CIDA Professional Standards. They include the following standards:

4. **Global Context:** Interior designers have a global view and consider social, cultural, economic, and ecological contexts in all aspects of their work.
  - a. Students are aware that building technology, materials, and construction vary according to geographic location.
  - b. Student work demonstrates understanding of how social, economic, and cultural contexts inform interior design.

- Contribute their **own insights and conclusions** to the research product;
- Complete their research tasks as scheduled; and
- Participate with the class to present the research product to our "client" organization.

**Course Evaluation**

Course work will consist of discussions, outside research, organization of findings, original individual and group conclusions, and writing and compilation of a final research document, with final grades being based on the following percentages. A large portion of the grade is based on the quality of the group's collective results. Group evaluation mirrors real-world experience, where being part of an effective team is as important as – or more important than – measuring individual performance. Because of the importance of group participation, the attendance policy will be rigidly observed.

|   |     |
|---|-----|
| Quality and thoroughness of resource search and lists (three: due 9/18, 10/2 and 10/20) – <b>Note:</b> Resource lists must include at least five sources for each student for each round of material review, with each list including at least one primary source and no more than three internet resources. Each resource ten points, with no points granted without one primary resource, and no points granted for internet resources greater than three   | 15% |
| Individual research findings (three sets: due 9/18, 10/2 and 10/20)<br>Each round fifty points. Twenty points to measure relevance of notes, indicating more than common knowledge and applicability to research task. Twenty points to measure notes that indicate resource was searched thoroughly and understood. Ten points for correct APA-style citations.  | 15% |
| Reading summaries (three: due 9/11, 9/25, and 10/23), and commenting on discussion of other students' reading summaries<br>Each round thirty points. Fifteen points for quality of reading summary that succinctly but effectively captures spirit and relevance of example project. Fifteen points for quality participation in discussion of example projects through commenting in Collaboration Space.  | 9%  |
| Individual contribution to original research conclusions (in OneNote and in class, due 10/16 and 11/6)<br>Fifty points for initial conclusions and fifty points for final conclusions. These fifty-point blocks divided in this way: Twenty points to measure quality of original thought by each student. Ten points to measure participation in Discussion Space comments on proposed research conclusions. Twenty points to measure individual student contribution to in-class discussion of conclusions.                           | 10% |
| Quality of original conclusions (group assessment – in OneNote and in class, due 10/16 and 11/6)<br>Fifty points for initial conclusions and fifty points for final conclusions. These fifty-point blocks divided in this way: Twenty points to measure quality of original thought by each student. Ten points to measure thoroughness of how each conclusion is backed up by specific research notes. Ten points to measure cohesiveness of conclusions, or, ability to be put together in one logical document.                      | 10% |
| Final research paper (group assessment, due 12/13)<br>Eighty points to measure whether the paper reads as important, original research that can serve as a resource to future researchers. Eighty points to measure skillful, flowing and logical writing with proper grammar and editing. Forty points to measure the paper's correctness in APA style, including formatting and citations. Forty points to measure creation of a purpose statement for the project, summarizing research into a "mission" for the forthcoming design. | 24% |
| Final design program (group assessment, due 12/13)<br>Sixty points to measure listening to and documenting needs expressed by the Client. Fifty points to measure translation of expressed needs into a logical and complete set of needed spaces, following Chapter 1 of <i>Space Planning Basics</i> . Forty points to measure process of projecting area needed for each space, following Chapter 1 of <i>Space Planning Basics</i> . Twenty points for formatting of program.   | 17% |

**100%**

- c. The interior design program provides exposure to the current and relevant events that are shaping contemporary society and the world.
  - f. The interior design program provides exposure to a variety of cultural norms.
  - g. The interior design program provides opportunities for developing multi-cultural awareness.
5. **Collaboration:** Interior designers collaborate and also participate in interdisciplinary teams.
    - c. Students have awareness of technologically-based collaboration methods.
    - c. Students understand leadership models and the dynamics of collaboration.
  6. **Business Practices and Professionalism:** Interior designers understand the principles and processes that define the profession and the value of interior design to society.
    - b. Students have awareness of the impact of a global market on design practices.
    - c. Students have awareness of the breadth and depth of interior design's impact and value.
    - g. Students understand instruments of service: contract documents, transmittals, schedules, budgets, and specifications.
    - h. Students understand professional ethics and conduct.
  7. **Human-centered Design:** Interior designers apply knowledge of human experience and behavior to designing the built environment.
    - a. Student work demonstrates understanding of the impact of the built environment on human experience, behavior, and performance.
    - c. Student work demonstrates understanding of methods for gathering human-centered evidence.
  8. **Design Process:** Interior designers employ all aspects of the design process to creatively solve a design problem.
    - a. Student work demonstrates the ability to apply space planning techniques throughout the design process.
    - c. Student work demonstrates the ability to apply knowledge and skills learned to identify and define issues relevant to the design problem.
    - c. Student work demonstrates the ability to apply knowledge and skills learned to synthesize information to generate evidenced-based design solutions.
    - h. Students understand the importance of evaluating the relevance and reliability of information and research impacting design solutions.
      - i. The interior design program includes exposure to a range of problem identification and problem solving methods.
  9. **Communication:** Interior designers are effective communicators.
    - c. Students are able to effectively express ideas in written communication.
    - f. The interior design program provides opportunities for students to develop active listening skills in the context of professional collaboration.
  15. **Construction:** Interior designers understand interior construction and its interrelationship with base building construction and systems.
    - b. Student work demonstrates understanding that design solutions affect and are impacted by base-building structural systems and construction methods.
    - c. Student work demonstrates understanding that design solutions affect and are impacted by interior systems, construction, and installation methods.

**Class Expectations**

For every hour in class, an average of 2-3 hours of study/preparation/work time outside of class would be considered the norm. Given this basic expectation, students shall successfully:

- Read assigned sections of the textbook **before the associated class**, as proven by posting the student's own summaries and by active commenting on other summaries in the OneNote Collaboration Space and by active participation in class discussions;
- Collaborate productively, proactively and synergistically on assembling team-based research;
- Search thoroughly for **legitimate, respected sources** for each topic to be researched, including primary sources and interviewees, academic journals and publications, library references, etc.;

Should a student's grade be "borderline", the instructor reserves the right to use class attendance, attitude, responsiveness to instructor feedback, and growth, to determine the direction of the final grade. Note that work submitted later than the due date will result in that project receiving a full letter grade penalty (e.g. B+ to C+).

Students should be aware that grades are not determined solely by final results, but also the student's ongoing commitment to the process of attaining results. Therefore, faculty shall actively observe students during each class meeting, based upon readiness to participate, integration of course content/research, and transference of knowledge.

**Grading System**

|            |                 |   |
|------------|-----------------|---|
| <b>A</b>   | 93.0%-100%      | The highest proficiency in ability and application  |
| <b>A-</b>  | 90.0%-92.9%     | Slightly less than the highest proficiency in ability and application   |
| <b>B+</b>  | 87.0%-89.9%     | Outstanding proficiency   |
| <b>B</b>   | 83.0%-86.9%     | Ability and achievement of a high but second order  |
| <b>B-</b>  | 80.0%-82.9%     | Ability and achievement of a high but third order   |
| <b>C+</b>  | 77.0%-79.9%     | A better than average performance   |
| <b>C</b>   | 73.0%-76.9%     | Average ability or average achievement  |
| <b>C-</b>  | 70.0%-72.9%     | Slightly below average achievement  |
| <b>D+</b>  | 67.0%-69.9%     | Below average performance. Many colleges decline to accept transfer credit of lower than a C grade.   |
| <b>D</b>   | 63.0%-66.9%     | Below average performance. There is no D repeat policy.   |
| <b>D-</b>  | 60.0%-62.9%     | Just above failing performance.   |
| <b>F</b>   | 59.9% and below | Outright failure and can be changed only if it is the result of a clerical error made by the institution. If F is given as a final grade, the student must repeat the entire course and earn a passing grade to receive credit for it. There is no F repeat policy.   |
| <b>E</b>   |                 | Grade given to a student who, though failing a final examination, has a general daily average high enough to justify the expectation that he/she could pass the course if permitted to take a make-up examination. An E can be removed only by re-examination and is never raised to a grade higher than D. |
| <b>EA</b>  |                 | Grade given to a student who is dropped from a course because of excessive absences or who withdraws from the University without written permission from the Student Records Office. It carries the same penalty as F.  |
| <b>INC</b> |                 | Represents Incomplete. It is given when an unavoidable absence from a final examination or an excusable failure to complete laboratory or parallel assignments occurs. When the student completes the course requirements, the instructor may change the INC to any grade.                                  |

**Posting of Grades**

Grades will be available through the student's notebook for IARC 490 in OneNote. Any questions regarding the final grade may be resolved by consulting the instructor no later than the first week of the following term.

**Attendance**

Students are granted 2 undocumented absences. Documented absences include:

- University approved absences.
- Illness documented with a valid letter from a doctor stating the student was not able to attend class. Doctor's appointments for routine visits or visits which could be scheduled at another time will not be accepted.
- Attendance of a profession-related meeting and/or community service. The student must make prior arrangements with the instructor, and projects must be turned in prior to the due date or delivered to the Instructor (classroom) at the time the project is due.

For every additional undocumented absence, 5 points will be deducted from the final grade average.

**SYLLABUS EXAMPLES — DESIGN FUNDAMENTALS**

After being the professor for a two-semester, seven-credit studio course sequence in design fundamentals for five years, I had the challenge of authoring the syllabus for the newly-proposed single-semester, three-credit studio course to teach basically the same material for the department's newly-formatted degree program.



Fall Semester 2018  
**IARC 241**  
 3 Credits (6 contact hours); Monday, Wednesday and Friday 8:00-9:40  
 Bonnie Bolding Swearingen Hall 332 (IARC Studio)

Department of Interior Architecture

**Interior Architecture Process & Practice I — Design Fundamentals — Syllabus**

**Course Description**

A transitional architectural design studio course that builds upon the fundamental Elements and Principals of Design introduced in ART 101 and 102. In particular, this course links the abstract compositional concepts of form and space introduced in ART 102 with the pragmatic requirements of programming, space planning and schematic design of the habitable environment (user needs, human factors, context, building components, codes, etc.), while retaining aesthetic strategies of meaning and purpose and considering relationships between the body and the design.

**Prerequisites**

ART 101, ART 102, ART 221 and ART 222

**Faculty**

Preston E. Hise, AIA, NCIDQ, Associate Professor  
 Office: Swearingen Hall 300C; Office Hours: Monday, Tuesday, Thursday and Friday 4:45-5:30 p.m.  
 Phone: office: 205-726-2189; mobile: 205-511-5418  
 E-mail and FaceTime: phise@samford.edu

**Course Objectives**

Prior to course completion, students must be prepared to:

| Objective   | Methodology  | Assessment  |
|---|--|---|
| 1. Connect the basic concepts of spatial composition to design challenges in the habitable realm to create coherent, meaningful and useful solutions.   | Spatial composition skills that were first addressed in ART 102 are further developed and challenged by four projects meant for human dwelling.        | Instructor addresses composition concepts during individual desk critiques, and student response and demonstration of the concepts impacts project grades.  |
| 2. Apply an ordered, methodological approach to programming, planning and schematic design of an interior environment, taking into account both aesthetic and pragmatic requirements.                 | Following cues from textbook readings and class discussions, students apply step-by-step processes to create four projects with overlapping schedules. | Students' ability to follow a prescribed process has direct bearing on grades for each project, and is discussed in class following completion of projects. |
| 3. Develop an awareness of theories of human perception of and interaction with space, and begin to generate a personal sense for how those theories inform one's own design approach and vocabulary. | Students read weekly assignments in Interior Design theory, then discuss each reading in class, applying the concepts to each project.                 | Demonstration of understanding and personal interpretation of the various theoretical topics covered has bearing on design project success and grades.      |

|                        |                   |   |
|------------------------|-------------------|---|
| Friday, November 2     | Karlen 135-167    | Chapter 9—Stair Design Basics: Codes, Dimensions and Configurations |
| Monday, November 5     |                   | <b>Project 4 Presentations</b>                                      |
| Wednesday, November 7  | Ching 396-424     | Rhythm; through: Conclusion   |
| Friday, November 9     | Karlen 168-190    | Chapter 9, continued—Stair Design Case Studies                      |
| Monday, November 12    | Rasmussen 186-214 | VIII: Daylight in Architecture                                      |
| Wednesday, November 14 | Rasmussen 215-223 | IX: Color in Architecture   |
| Friday, November 16    | Rasmussen 224-240 | X: Hearing Architecture   |
| Monday, November 19    | No reading        |   |
| Monday, November 26    | No reading        |   |
| Wednesday, November 28 | No reading        |   |
| Friday, November 30    | No reading        |   |
| Monday, December 3     |                   | <b>Project 5 Presentations</b>                                      |
| Wednesday, December 5  |                   | Studio cleanup  |

**Required Texts and Materials**

*Architecture: Form, Space, & Order*, 4<sup>th</sup> Edition, by Francis D.K. Ching. John Wiley & Sons.

Available in the SU Bookstore, new, for \$XXX.XX, or used, for \$XX.XX, or from Amazon.com, new, for \$XXX.XX, or used, for \$XX.XX, Kindle for \$XX.XX, BarnesAndNoble.com, new, for \$XXX.XX, or used, for \$XX.XX, or Apple iBooks for \$XXX.XX.

*Space Planning Basics*, 4<sup>th</sup> edition, by Mark Karlen and Rob Fleming. John Wiley & Sons.

Available in the SU Bookstore, new, for \$XXXX.XX, or used, for \$XX.XX, or from Amazon.com, new, for \$XXX.XX, or used, for \$XX.XX, Kindle for \$XX.XX, BarnesAndNoble.com, new, for \$XXX.XX, or used, for \$XX.XX, or Apple iBooks for \$XXX.XX.

*Experiencing Architecture*, 2<sup>nd</sup> Edition, by Steen Eiler Rasmussen. The MIT Press.

Available in the SU Bookstore, new, for \$XXXX.XX, or used, for \$XX.XX, or from Amazon.com, new, for \$XXX.XX, or used, for \$XX.XX, Kindle for \$XX.XX, BarnesAndNoble.com, new, for \$XXX.XX, or used, for \$XX.XX, or Apple iBooks for \$XXX.XX.

All three of these books are classic references for your ongoing personal use. Renting is not recommended.

Also, the following materials will be used by students to complete assigned projects:

1. Sketch book
2. 22" x 28" vellum drawing sheets
3. Architectural scale
4. 0.7 mm mechanical pencil
5. 0.7 mm lead: 2H, HB, 2B
6. Drawing pencils: 2H, HB, 2B, 4B
7. Prismacolor pencils
8. Triangles (45° & 30°) w/ beveled edges
9. Drafting tape or dots
10. X-acto knives and blades
11. Glue
12. Model material, probably including poster board, chip board, foam core, paint, et al
13. Computer with drafting, modeling and graphic software

**Teaching Method(s)**

The instructor will introduce concepts through guided class discussions of assigned readings, giving students an opportunity to demonstrate understanding through participation. Upon reflection, students will then apply these concepts to studio projects, with regular individual desk critiques by the instructors, with some public display of work, and with final reviews from outside professional designers.

**Course Content Summary**

This course is the first in a series of "Process & Practice" courses, in which the concepts of design are discovered and developed through direct application to projects. The schedule below illustrates how the class is organized into project units during the semester, and indicates the required readings from Ching's *Architecture: Form, Space, and Order*; Karlen's *Space Planning Basics*; and Rasmussen's *Experiencing Architecture*, to be completed **before class on the indicated dates**. These readings will allow students to study along with the progression of the projects.

The readings in this course will take several hours each week, and time should be allotted accordingly. In the Karlen books, students should read carefully and look closely at the illustrations, making sure they understand the practical concepts being illustrated before hurriedly moving on to the next page. In the Ching and Rasmussen books, students are invited to become comfortable with theoretical concepts that bring meaning and order to inhabited space.

| Date                    | Pages             | Topics   |
|-------------------------|-------------------|--|
| Monday, August 27       | Rasmussen 7-34    | Preface; and I: Basic Observations   |
| Wednesday, August 29    | Ching ix-33       | Introduction; and I: Primary Elements  |
| Friday, August 31       | Karlen ix-13      | Preface; Chapter 1—Planning Methodology: Defining Terms and Intent through: Criteria Matrix    |
| Wednesday, September 5  | Ching 34-71       | Properties of Form; through: Radial Form   |
| Friday, September 7     | Karlen 14-34      | Chapter 1, continued—Prototypical Plan Sketches; through: A Final Note on Planning Methodology |
| Monday, September 10    |                   | <b>Project 1 Presentations</b>   |
| Wednesday, September 12 | Ching 72-99       | Clustered Form; through: Surface Articulation  |
| Friday, September 14    | Karlen 35-46      | Chapter 2—The First Planning Steps: Bubble Diagrams and Block Plans                            |
| Monday, September 17    | Rasmussen 35-82   | II: Solids and Cavities in Architecture; and III: Contrasting Effects of Solids and Cavities   |
| Wednesday, September 19 | Ching 100-153     | Form & Space: Unity of Opposites; through: L-Shaped Planes                                     |
| Friday, September 21    | Karlen 47-62      | Chapter 3—Small and Dimensionally Demanding Spaces   |
| Monday, September 24    | Rasmussen 83-103  | IV: Architecture Experienced as Color Planes   |
| Wednesday, September 26 |                   | <b>Project 2 Presentations</b>   |
| Friday, September 28    | Karlen 63-72      | Chapter 4—The Building Shell and Major Systems   |
| Monday, October 1       | Rasmussen 104-126 | V: Scale and Proportion  |
| Wednesday, October 3    | Ching 124-193     | Parallel Vertical Planes; through: View  |
| Friday, October 5       | Karlen 73-90      | Chapter 5—Important Influencing Factors  |
| Wednesday, October 10   | Ching 196-251     | Organization of Form & Space; through: Grid Organizations                                      |
| Friday, October 12      | Karlen 91-110     | Chapter 6—Developing a Rough Floor Plan  |
| Monday, October 15      |                   | <b>Project 3 Presentations</b>   |
| Wednesday, October 17   | Ching 252-305     | Circulation: Movement through Space; through: Form of the Circulation Space                    |
| Friday, October 19      | Karlen 111-124    | Chapter 7—Refining the Solution  |
| Monday, October 22      | Rasmussen 127-158 | VI: Rhythm in Architecture   |
| Wednesday, October 24   | Ching 306-349     | Proportion & Scale; through: A Scalar Comparison   |
| Friday, October 26      | Karlen 123-134    | Chapter 8—Developing Skills beyond the Basic Level   |
| Monday, October 29      | Rasmussen 159-183 | VII: Textural Effects  |
| Wednesday, October 31   | Ching 350-395     | Ordering Principles; through: Datum  |

**Recommended Text**

*Interior Design Reference Manual: Everything You Need to Know to Pass the NCIDQ Exam*, 6th Edition, by David Kent Ballast, Professional Publications, Inc.

Available in the SU Bookstore, new, for \$XXX.XX, or used, for \$XX.XX, or from Amazon.com, new, for \$XXX.XX, or used, for \$XX.XX, Kindle for \$XX.XX, BarnesAndNoble.com, new, for \$XXX.XX, or used, for \$XX.XX, or Apple iBooks for \$XXX.XX.

This book will be referenced in most of your courses in Interior Architecture. It is an invaluable reference for design in general, and specifically for preparing for the NCIDQ exam.

**CIDA Professional Standards**

The objectives for this course are in part fulfillment of the criteria set forth in 2017 CIDA Professional Standards. They include the following standards:

1. Global Context: Interior designers have a global view and consider social, cultural, economic, and ecological contexts in all aspects of their work.
2. Interior designers collaborate and also participate in interdisciplinary teams.
3. Human-centered Design: Interior designers apply knowledge of human experience and behavior to designing the built environment.
4. Design Process: Interior designers employ all aspects of the design process to creatively solve a design problem.
5. Communication: Interior designers are effective communicators.
6. History and Theory: Interior designers apply knowledge of history and theory of interiors, architecture, decorative arts, and art when solving design problems.
7. Design Elements and Principles: Interior designers apply elements and principles of design.
8. Light and Color: Interior designers apply the principles and theories of light and color effectively in relation to environmental impact and human wellbeing.
9. Construction: Interior designers understand interior construction and its interrelationship with base building construction and systems.

**Class Expectations**

For every hour in class, an average of 2-3 hours of study/preparation/work time outside of class would be considered the norm. Given this basic expectation, students shall successfully:

- Read assigned sections of the textbook **before the associated class**, as proven by active participation in class discussions and by performance on random pop quizzes;
- Participate actively in class discussions;
- Collaborate productively, proactively and synergistically on team-based projects; and
- Use both manual and computerized tools to produce textual, two-dimensional, and three-dimensional materials that demonstrate comprehension of course subject matter and clearly communicate design ideas on both team and individual projects.

**Course Evaluation**

Course work will consist of discussions and projects, with final grades being based on the following percentages.

|  |             |
|--|-------------|
| Projects (5 total, each 16%)               | 80%         |
| Pop Quizzes (4 total, each 2.5%)           | 10%         |
| Active Participation in Studio Environment | 10%         |
|  | <b>100%</b> |

Should a student's grade be "borderline", the instructor reserves the right to use class attendance, attitude, responsiveness to instructor feedback, and growth, to determine the direction of the final grade. Note that work submitted later than the due date will result in that project receiving a full letter grade penalty (e.g. B+ to C-).

Students should be aware that grades are not determined solely by final results, but also the student's ongoing commitment to the process of attaining results. Therefore, faculty shall actively observe students during each class meeting, based upon readiness to participate, integration of course content/research, and transference of knowledge.

### Grading System

|            |                 |   |
|------------|-----------------|---|
| <b>A</b>   | 93.0%–100%      | The highest proficiency in ability and application  |
| <b>A-</b>  | 90.0%–92.9%     | Slightly less than the highest proficiency in ability and application   |
| <b>B+</b>  | 87.0%–89.9%     | Outstanding proficiency   |
| <b>B</b>   | 83.0%–86.9%     | Ability and achievement of a high but second order  |
| <b>B-</b>  | 80.0%–82.9%     | Ability and achievement of a high but third order   |
| <b>C+</b>  | 77.0%–79.9%     | A better than average performance   |
| <b>C</b>   | 73.0%–76.9%     | Average ability or average achievement  |
| <b>C-</b>  | 70.0%–72.9%     | Slightly below average achievement  |
| <b>D+</b>  | 67.0%–69.9%     | Below average performance. Many colleges decline to accept transfer credit of lower than a C grade.   |
| <b>D</b>   | 63.0%–66.9%     | Below average performance. There is no D repeat policy.   |
| <b>D-</b>  | 60.0%–62.9%     | Just above failing performance.   |
| <b>F</b>   | 59.9% and below | Outright failure and can be changed only if it is the result of a clerical error made by the institution. If F is given as a final grade, the student must repeat the entire course and earn a passing grade to receive credit for it. There is no F repeat policy.   |
| <b>E</b>   |                 | Grade given to a student who, though failing a final examination, has a general daily average high enough to justify the expectation that he/she could pass the course if permitted to take a make-up examination. An E can be removed only by re-examination and is never raised to a grade higher than D. |
| <b>EA</b>  |                 | Grade given to a student who is dropped from a course because of excessive absences or who withdraws from the University without written permission from the Student Records Office. It carries the same penalty as F.  |
| <b>INC</b> |                 | Represents Incomplete. It is given when an unavoidable absence from a final examination or an excusable failure to complete laboratory or parallel assignments occurs. When the student completes the course requirements, the instructor may change the INC to any grade.                                  |

### Posting of Grades

Grades will be available through the individual student's grade sheet in OneDrive. Any questions regarding the final grade may be resolved by consulting the instructor no later than the first week of the following term.

### Work in Studio

The design industry expects an energetic and collaborative studio environment, and this Department seeks to train our students to value that studio environment. Projects cannot be completed entirely during class time. **Students are required to stay and work through the entire duration of each class period, and should not leave during the scheduled class period to work on their assignments elsewhere.** Likewise, students should **purchase all materials** needed for working on their studio projects **before the class period** when such work is to occur. Students who leave during the class period – without a clear reason expressed to the instructor – will be counted absent, and this will negatively impact the student's grade as described below. Individual assessments and discussions with the instructor should be expected during the final forty-five minutes of each class period.

### Computer Policy

Sanford University and the Department of Interior Architecture are not responsible for any hardware or software damage which may result in the loss of data, inaccuracy of data, delays in processing of data or non-delivery of data over its electronic communications system. In addition, it is the student's responsibility to maintain all personal electronic data pertaining to IARC coursework, and to meet all course-prescribed due dates. It is highly recommended that all students maintain backup copies of all electronic coursework.

### Academic Integrity

As stated in the Sanford University catalog, "students, upon enrollment, enter into voluntary association with Sanford University. They must be willing to observe high standards of intellectual integrity; they must respect knowledge and practice academic honesty." Unless specified otherwise, students are expected to do their own independent work, and to refrain from cheating, copying or plagiarizing the work of others. When drawing from various resources for assignments, students must provide citations, footnotes and bibliographic information. Additional information provided on Student Records website.

### Americans with Disabilities Act

Students with disabilities who wish to request accommodations should register with Disability Resources (205) 726-4078, [disability@sanford.edu](mailto:disability@sanford.edu), University Center Room 205, [www.sanford.edu/dl](http://www.sanford.edu/dl). Students who are registered with Disability Resources are responsible for providing me with a copy of their accommodation letter and scheduling a meeting with the instructors to discuss how their approved accommodations will apply to this course. Accommodations will not be implemented until the instructors and student have met to review the accommodation letter.

### Communication Resource Center

The Communication Resource Center (CRC) offers free tutoring for Sanford students in oral and written communication as well as support for developing and improving critical reading skills. The CRC is in Brooks 222, and is open Monday, Tuesday, Wednesday and Thursday 10:00am–6:00pm. Drop-ins are welcome, but students are encouraged to schedule appointments at [sanford.edu/online](http://www.sanford.edu/online). For more information, visit <http://www.sanford.edu/departments/communication-resource-center>. Note: The first time a student schedules an appointment, he or she will need to create an account, using their Sanford e-mail and password.

**Great design happens in a collaborative atmosphere, not in isolation.** In the studio, students can benefit from the opportunity to continuously exchange ideas with classmates; inspiration can happen during a walk around to see what others are working on; students can and should encourage and help each other. Even if a student has a good setup for working in their dorm, apartment or home, he or she is strongly encouraged to **work in the studio as much as possible**. Active participation in the studio atmosphere will constitute 10% of the student's grade. This includes respecting the entire scheduled class time, and completing studio projects in the studio community rather than in isolation.

### Attendance

Students are granted 2 undocumented absences. Documented absences include:

- University approved absences.
- Illness documented with a valid letter from a doctor stating the student was not able to attend class. Doctor's appointments for routine visits or visits which could be scheduled at another time will not be accepted.
- Attendance of a profession-related meeting and/or community service. The student must make prior arrangements with the instructor, and projects must be turned in prior to the due date or delivered to the Instructor (classroom) at the time the project is due.

For every additional undocumented absence, 5 points will be deducted from the final grade average.

Students are held responsible for all work covered in class whether they are present or not. Class attendance is mandatory. Absences cannot be "made up". It is the student's responsibility to seek assistance outside of class time for instruction and assignments missed during absences. Students are responsible for keeping a record of their absences, or requesting that status from the Instructor.

### Lab Fee

Students must pay a once-per-semester lab fee of \$150.00. This fee will be utilized to offset printing and material costs in the studio. Lab fees are charged only for students enrolled in studio classes (like this one), and will automatically be charged to your Sanford e-bill account upon registration.

### Inclement Weather

Inclement weather or other events beyond the control of the University that might cause risk or danger to students, faculty and staff may occasionally result in changes to normal University operations, including cancellation of classes or events; the class schedule and/or calendar may be adjusted.

### Emergency Readiness

RAVE is the primary method of communication used by Sanford University during a campus emergency. If students have not registered for RAVE alerts, they are to navigate to the web address provided below and go to the "My Contact Information" box on their Portal homepage to update their RAVE Emergency Alert Information. <https://connect.sanford.edu/group/nycampus/student>

Sanford University utilizes Sanford Alert for desktop, laptop, tablet, and mobile devices to provide students with information, procedures, and links about what to do in the event of a variety of emergency situations that could occur on our campus. If students do not already have the Sanford Alert app on their mobile device, laptop, desktop, or tablet, they are to go to <https://connect.sanford.edu/group/nycampus/student>, and go to the "In Case of Emergency" box on their Portal homepage for instructions on downloading the App. Once the App is downloaded, the student must take time to review the information provided. It is important that all know what to do in the case of a campus emergency.

## SYLLABUS EXAMPLES — MOVEMENTS IN ARCHITECTURE

I had taught our department's *History & Theory of Interiors & Furnishings* survey seminar course four times. As a strong believer in the importance of exposure to and understanding of precedents and traditions and development of theory, I pushed for the redevelopment of this survey into a more global focus, rather than its previous Western focus. I also advocated placement of the course in the first semester of the second year of the new department curriculum, with related historical content focuses being consciously incorporated into other appropriate studio and techniques courses.



**Samford University**  
School of the Arts

Fall Semester 2018  
IARC 202  
3 Credits; Tuesday and Thursday 11:00-12:15  
Bonnie Bolding Swearingen Hall 101

Department of Interior Architecture

## Interior Architecture Thought & Theory II — Movements in Architecture — Syllabus

### Course Description

Study of the development of architecture around the world from pre-history to the present, grounding students in each cultural period and hallmarking determinants that shaped each culture's aesthetics and design history.

### Prerequisites

None

### Faculty

Preston E. Hite, AIA, NCIDQ, Professor  
Office: Swearingen Hall 330C; Office Hours: Monday, Tuesday, Thursday and Friday 4:15–5:30 p.m.  
Phone: office: 205-786-2189; mobile: 205-511-5118  
E-mail and FaceTime: phite@samford.edu

### Course Objectives

Prior to course completion, students must be prepared to:

| Objective   | Methodology  | Assessment  |
|---|--|---|
| 1. Describe, in general, the story told about each historic period by the architecture created during that period, and how each period influences current thought patterns and designs—including the student's own design tastes. | Assigned readings; lectures, exercises and student-led discussions; application through assigned projects. | Student's grasp of objective analyzed through contribution to class discussion and exercises, along with success in projects. |
| 2. Understand how cultural ideals and movements have been expressed through design languages, how economic, political and technological developments influence design, and how patrons of design have impacted work in their era. | Assigned readings; lectures, exercises and discussions; application through assigned projects.             | Student's grasp of objective analyzed through contribution to class discussion and exercises, along with success in projects. |
| 3. Identify the elements of the major historical styles of architecture, and develop a sense for what is deemed to be exemplary for each.   | Assigned readings; lectures, exercises and discussions; application through assigned projects.             | Student's grasp of objective analyzed through contribution to class discussion and exercises, along with success in projects. |

IARC 202 — Interior Architecture Thought & Theory II — Movements in Architecture — Syllabus Page 3 of 6

Available in the SU Bookstore, new, for \$XXX.XX, or used, for \$XX.XX, or from Amazon.com, new, for \$XXX.XX, or used, for \$XX.XX, Kindle for \$XX.XX, BarnesAndNoble.com, new, for \$XXX.XX, or used, for \$XX.XX, or Apple iBooks for \$XXX.XX.

This survey contains a sweeping collection of drawings and photography to accompany clearly-written text describing the evolution of domestic and public structures with a global view from prehistory to the present.

### CIDA Professional Standards

The objectives for this course are in part fulfillment of the criteria set forth in 2017 CIDA Professional Standards. They include the following standards:

- Global Context: Interior designers have a global view and consider social, cultural, economic, and ecological contexts in all aspects of their work.
- Human-centered Design: Interior designers apply knowledge of human experience and behavior to designing the built environment.
- Design Process: Interior designers employ all aspects of the design process to creatively solve a design problem.
- Communication: Interior designers are effective communicators.
- History and Theory: Interior designers apply knowledge of interiors, architecture, decorative arts, and art when solving design problems.

### Class Expectations

For every hour in class, an average of 2–3 hours of study/preparation/work time outside of class would be considered the norm. Given this basic expectation, students shall successfully:

- Read assigned sections of the textbook **before the associated class**, as proven by active participation in class discussions and by performance on random pop quizzes;
- Participate actively in class discussions;
- Complete four projects that will demonstrate the student's ability to base valid design decisions on historical contexts; and
- Take four tests based on both lecture and textbook material.

### Course Evaluation

Course work will consist of discussions, exercises and projects, with final grades being based on the following percentages.

|  |             |
|--|-------------|
| Projects (4 total, each 10%)                       | 40%         |
| Tests (4 total, each 10%)                          | 40%         |
| Pop Quizzes (4 total, each 2.5%)                   | 10%         |
| Student-led Class Discussions (4 total, each 2.5%) | 10%         |
|  | <b>100%</b> |

Should a student's grade be "borderline", the instructor reserves the right to use class attendance, attitude, responsiveness to instructor feedback, and growth, to determine the direction of the final grade. Note that work submitted later than the due date will result in that project receiving a full letter grade penalty (e.g. B+ to C-).

Students should be aware that grades are not determined solely by final results, but also the student's ongoing commitment to the process of attaining results. Therefore, faculty shall actively observe students during each class meeting, based upon readiness to participate, integration of course content/research, and transference of knowledge.

IARC 202 — Interior Architecture Thought & Theory II — Movements in Architecture — Syllabus Page 2 of 6

### Teaching Method(s)

The Instructor will guide students through lecture material and discussion that will parallel and supplement the material in the daily textbook readings. Student-led class discussions and student project presentations will reinforce understanding of the topics. Tests will aid in assessing students' comprehension.

### Course Content Summary

Design is the creative expression of the human psyche, a fundamental glimpse at the image of a Great Designer — the outward exercise of the mind and the very language of culture. So, to understand the history of design is to understand what cultures through time have been trying to tell us about themselves. If we can begin to understand how this cultural narrative has developed, then we can understand much more about where we are now, and even make educated guesses about where we are going. Furthermore, our everyday experience of our surroundings can be enriched by an informed viewpoint that allows us to both enjoy and analyze them.

The following content and the associated textbook pages will be covered on the class dates shown. Students are expected to read the associated textbook pages **BEFORE** the indicated class date. Participation in class discussions will make students' reading evident.

| Date                   | Pages   | Topics  |
|------------------------|---------|---|
| Tuesday, August 28     | 1–44    | Early Cultures in Asia, Mesopotamia, and the Old Kingdom of Egypt                     |
| Thursday, August 30    | 45–84   | The Middle and New Kingdoms of Egypt and Early American cultures                      |
| Tuesday, September 4   | 85–134  | Zhou Dynasty China, Emusans, Babylonians, and Early Greece                            |
| Thursday, September 6  | 135–175 | The Hellenistic Age and the Roman Republic  |
| Tuesday, September 11  | 176–222 | The Roman Empire and Han Dynasty China  |
| Thursday, September 13 |         | <b>Project 1 due</b> and <b>Student-led Class Discussion 1:</b> Earth, wood and stone |
| Tuesday, September 18  |         | <b>Test 1</b>   |
| Thursday, September 20 | 223–260 | North American Societies, Central Asia, and the Emergence of Christianity             |
| Tuesday, September 25  | 261–313 | Early Byzantine, Southeast Asia, Korea, Japan, and the Rise of Islam                  |
| Thursday, September 27 |         | <b>Student-led Class Discussion 2:</b> The impact of worldview on design              |
| Thursday, October 2    | 314–355 | Indonesia, Tibet, Cambodia, the Carolingian Age, and South Asian temples              |
| Thursday, October 4    | 356–399 | Romanesque and Byzantine Revival churches and Islamic developments                    |
| Thursday, October 11   |         | <b>Project 2 Presentations</b>  |
| Tuesday, October 16    |         | <b>Test 2</b>   |
| Thursday, October 18   | 400–443 | Mongolia, Delhi, Africa, the High Middle Ages, and Ming Dynasty China                 |
| Tuesday, October 23    | 444–482 | The Ottoman Empire, Early Renaissance, and the New World                              |
| Thursday, October 25   | 483–533 | The Mughal Empire and the Italian High Renaissance                                    |
| Tuesday, October 30    | 534–573 | Baroque Italy and Renaissance in France, England and Northern Europe                  |
| Thursday, November 1   | 574–621 | The spread of the Baroque, Qing Dynasty China, and Neoclassicism                      |
| Tuesday, November 6    |         | <b>Student-led Class Discussion 3:</b> Unpopologically Georgian Colonial              |
| Thursday, November 8   |         | <b>Project 3 Presentations</b>  |
| Tuesday, November 13   |         | <b>Test 3</b>   |
| Thursday, November 15  | 622–666 | Nationalism, the Industrial Revolution, Revivals, and the Victorian Age               |
| Tuesday, November 20   | 667–709 | The Ecole des Beaux-Arts, Arts and Crafts, Art Nouveau, and concrete                  |
| Tuesday, November 27   | 710–754 | De-Stijl, Constructivism, Bauhaus, Modernism and Fascist architecture                 |
| Thursday, November 29  |         | <b>Student-led Class Discussion 4:</b> Industrial design & commercial interiors       |
| Tuesday, December 4    | 755–798 | Late Modernism, Brutalism, Postmodernism and Globalization                            |
| Thursday, December 6   |         | <b>Project 4 Presentations</b>  |
| Thursday, December 13  |         | <b>Test 4</b>   |

### Required Text

*A Global History of Architecture*, Third Edition, by Francis D.K. Ching, Mark Jarzombek and Vikramaditya Prakash, John Wiley & Sons.

IARC 202 — Interior Architecture Thought & Theory II — Movements in Architecture — Syllabus Page 4 of 6

### Grading System

|            |                 |   |
|------------|-----------------|---|
| <b>A-</b>  | 93.0%–100%      | The highest proficiency in ability and application  |
| <b>A</b>   | 90.0%–92.9%     | Slightly less than the highest proficiency in ability and application   |
| <b>B+</b>  | 87.0%–89.9%     | Outstanding proficiency   |
| <b>B</b>   | 83.0%–86.9%     | Ability and achievement of a high but second order  |
| <b>B-</b>  | 80.0%–82.9%     | Ability and achievement of a high but third order   |
| <b>C+</b>  | 77.0%–79.9%     | A better than average performance   |
| <b>C</b>   | 73.0%–76.9%     | Average ability or average achievement  |
| <b>C-</b>  | 70.0%–72.9%     | Slightly below average achievement  |
| <b>D+</b>  | 67.0%–69.9%     | Below average performance. Many colleges decline to accept transfer credit of lower than a C grade.   |
| <b>D</b>   | 63.0%–66.9%     | Below average performance. There is no D repeat policy.   |
| <b>D-</b>  | 60.0%–62.9%     | Just above failing performance.   |
| <b>F</b>   | 59.9% and below | Outright failure and can be changed only if it is the result of a clerical error made by the institution. If F is given as a final grade, the student must repeat the entire course and earn a passing grade to receive credit for it. There is no F repeat policy.   |
| <b>E</b>   |                 | Grade given to a student who, though failing a final examination, has a general daily average high enough to justify the expectation that he/she could pass the course if permitted to take a make-up examination. An E can be removed only by re-examination and is never raised to a grade higher than D. |
| <b>FA</b>  |                 | Grade given to a student who is dropped from a course because of excessive absences or who withdraws from the University without written permission from the Student Records Office. It carries the same penalty as F.  |
| <b>INC</b> |                 | Represents incomplete. It is given when an unavoidable absence from a final examination or an excusable failure to complete laboratory or parallel assignments occurs. When the student completes the course requirements, the instructor may change the INC to any grade.                                  |

### Posting of Grades

Grades will be available through the individual student's grade sheet in OneDrive. Any questions regarding the final grade may be resolved by consulting the instructor no later than the first week of the following term.

### Attendance

Students are granted 2 undocumented absences. Documented absences include:

- University approved absences.
- Illness documented with a valid letter from a doctor stating the student was not able to attend class. Doctor's appointments for routine visits or visits which could be scheduled at another time will not be accepted.
- Attendance of a profession-related meeting and/or community service. The student must make prior arrangements with the instructor, and projects must be turned in prior to the due date or delivered to the Instructor (classroom) at the time the project is due.

For every additional undocumented absence, 5 points will be deducted from the final grade average.

Students are held responsible for all work covered in class whether they are present or not. Class attendance is mandatory. Absences cannot be "made up". It is the student's responsibility to seek assistance outside of class time for instruction and assignments missed during absences. Students are responsible for keeping a record of their absences, or requesting that status from the Instructor.



One of the best ways to fuel student growth is to provide timely and meaningful feedback and encouragement, not only through numeric grades but also through specific, tailored comments on the different aspects of their work. It is also important that students have the opportunity to see and clearly understand the grading breakdown before they start an assignment. I have done this through online sharing of grading documents (pictured here) and through use of learning management systems (LMS).

Design Fundamentals I (IARC 251), Fall Semester 2016

Grade Sheet: John Doe

Current Grade: 91.9%

Attendance & Participation (20% of course grade)

|  | P - Present | U - Undocumented | E - Excused | Participation (out of 5) | Grade     |
|--|-------------|------------------|-------------|--------------------------|-----------|
| August 29                                  | P           |                  |             | 5                        | 5         |
| August 31                                  | P           |                  |             | 5                        | 5         |
| September 2                                | P           |                  |             | 5                        | 5         |
| September 7                                | P           |                  |             | 5                        | 5         |
| September 9                                | P           |                  |             | 5                        | 5         |
| September 12                               | P           |                  |             | 5                        | 5         |
| September 14                               | P           |                  |             | 5                        | 5         |
| September 16                               | P           |                  |             | 5                        | 5         |
| September 19                               | P           |                  |             | 5                        | 5         |
| September 21                               | P           |                  |             | 5                        | 5         |
| September 23                               | P           |                  |             | 5                        | 5         |
| September 26                               | P           |                  |             | 5                        | 5         |
| September 28                               | P           |                  |             | 5                        | 4         |
| September 30                               | P           |                  |             | 5                        | 5         |
| October 3                                  | P           |                  |             | 5                        | 5         |
| October 5                                  | P           |                  |             | 5                        | 3         |
| October 7                                  | P           |                  |             | 5                        | 5         |
| October 12                                 | P           |                  |             | 5                        | 5         |
| October 14                                 | P           |                  |             | 5                        | 5         |
| October 17                                 | P           |                  |             | 5                        | 5         |
| October 19                                 | P           |                  |             | 5                        | 5         |
| October 21                                 | P           |                  |             | 5                        | 5         |
| October 24                                 | P           |                  |             | 5                        | 5         |
| October 26                                 | P           |                  |             | 5                        | 5         |
| October 28                                 | P           |                  |             | 5                        | 5         |
| October 31                                 | P           |                  |             | 5                        | 5         |
| November 2                                 | P           |                  |             | 3                        | 5         |
| November 4                                 | P           |                  |             | 5                        | 5         |
| November 7                                 | P           |                  |             | 4                        | 5         |
| November 9                                 | P           |                  |             | 5                        | 5         |
| November 11                                | P           |                  |             | 5                        | 5         |
| November 14                                | P           |                  |             | 5                        | 5         |
| November 16                                | P           |                  |             | 5                        | 5         |
| November 18                                | P           |                  |             | 5                        | 5         |
| November 21                                | P           |                  |             | 5                        | 5         |
| November 23                                | P           |                  |             | 5                        | 5         |
| November 28                                | P           |                  |             | 5                        | 5         |
| November 30                                | P           |                  |             | 5                        | 5         |
| December 2                                 | P           |                  |             | 5                        | 5         |
| December 5                                 | P           |                  |             | 5                        | 5         |
| <b>TU Undocumented:</b>                    | <b>0</b>    |                  |             |                          |           |
| <b>Impact on Final Gr:</b>                 | <b>0%</b>   |                  |             |                          |           |
| <b>Total Participation:</b>                |             |                  |             | <b>124</b>               |           |
| <b>Out of:</b>                             |             |                  |             | <b>130</b>               |           |
| <b>Pop Quiz - Albers Intro, I, II, III</b> |             |                  |             |                          | <b>20</b> |
| <b>Total Quizzes</b>                       |             |                  |             | <b>20</b>                |           |
| <b>Out of:</b>                             |             |                  |             | <b>25</b>                |           |

Studio Projects (68% of course grade)

Design Fundamentals I (IARC 251), Fall Semester 2016

Grade Sheet: John Doe

Current Grade: 91.9%

|  |   |                   |
|--|---|-------------------|
| Grade (out of 30)  | Professor Comments  | Grade             |
| 25   | There are some good ideas here, and you have successfully conveyed the notion of a solid that has been carved. But, you haven't actually carved enough out of the solid to create a space. The "stepping" faces could have stepped "into" the cube rather than staying on the face of the cube. So, while the model has some exciting moves, it is more of a surface exploration than a spatial exploration. That said, the complexity created by changing the size of the stepping cubes on the second face is welcome. The other faces could have stayed plain just as well as receiving the "windows" you added. |                   |
| Craftsmanship of model (cleanly cut and joined edges) (30%)      | Professor Comments  | Grade (out of 30) |
| 24   | You get some grace because of the ambitiousness of your project. You gave yourself many opportunities to learn some model-building lessons. The gaps at edges can't be ignored. The connection of your complex, stepping faces to the plain side faces was difficult to figure out, and could have used some more advance planning.   |                   |
| Effectiveness of use of color to reinforce spatial concept (15%) | Professor Comments  | Grade (out of 15) |
| 15   | Great thought, good complexity. Nice.   |                   |
| Quality of application of solid colors onto model surfaces (10%) | Professor Comments  | Grade (out of 10) |
| 8  | The transitional faces feel dirty, rather than feeling like a gradient. Otherwise, fine application.  |                   |
| <b>PROJECT 2 TOTAL</b>   |   | <b>82</b>         |

Project 3: Pavilions of Principle (17% of course grade)

|   |   |                   |
|---|---|-------------------|
| Effectiveness of sketches in communicating intended spatial concept (15%) | Professor Comments  | Grade (out of 15) |
| 14  | Lots of clarity came through your sketch process. The sketchbook can demonstrate your understanding of concepts (as it did for you), and at the same time demonstrate that you are thinking through and idea. Exciting to flip through sketchbook pages like that.  |                   |
| Effectiveness of model in communicating intended spatial concept (30%)    | Professor Comments  | Grade (out of 30) |
| 28  | This is a very nice idea, executed well. There are a couple ways that the idea could have been made more dynamic (for instance, allowing some of your "french fries" to rotate on an axis, or exploring further the design connection between your sloped planks and the plane where they meet the ground), but in general, the decisions you've made have been strong. |                   |
| Craftsmanship of model (cleanly cut and joined edges) (30%)               | Professor Comments  | Grade (out of 30) |
| 29  | Really nicely assembled. No rough edges, every joint exactly how you want it. The one ding is that the cantilevered connection of your planks could have been built such that it didn't require a glob of glue to hold it up.   |                   |
| Effectiveness of use of color to reinforce spatial concept (15%)          | Professor Comments  | Grade (out of 15) |
| 15  | The niceness of what you've accomplished is undeniable. The view of your planks from the sides is special. The way that the joints between the planks create a light, purple line is subtle. Well done.   |                   |
| Quality of application of solid colors onto model surfaces (10%)          | Professor Comments  | Grade (out of 10) |
| 10  | An absolutely clean and careful application. Couldn't have been done better.  |                   |
| <b>PROJECT 3 TOTAL</b>  |   | <b>96</b>         |

Project 4: Marking Memory Through Principles of Form & Space (17% of course grade)

|   |                    |                   |
|---|--------------------|-------------------|
| Effectiveness of sketches in communicating intended spatial concept (15%) | Professor Comments | Grade (out of 15) |
|---|--------------------|-------------------|

Design Fundamentals I (IARC 251), Fall Semester 2016

Grade Sheet: John Doe

Current Grade: 91.9%

Project 1: 3-Doodles: An Exercise in Stream of Consciousness (17% of course grade)

|  |  |                   |
|--|--|-------------------|
| PARTS A & B: Line drawing and value drawing (10% of course grade)                            | Professor Comments   | Grade (out of 20) |
| Design Exploration, including relation to readings and class discussion (30%)                | Professor Comments   | Grade (out of 30) |
| 26   | You've definitely expressed a willingness and excitement to explore. You've created some more complex forms - particularly on your dove-like form on the left. I would like to have seen more overlap among the shapes, which would help to convey a sense of depth to the composition.  |                   |
| Asymmetrical Composition (employing the Elements and Principles of Design) (20%)             | Professor Comments   | Grade (out of 20) |
| 18   | This is a nice overall composition. As I said above, more sense of depth of space would be a good next step, but you are definitely employing the Elements and Principles here. As we talked about in your review, one thing the composition needs improvement on is balance.  |                   |
| Quality of line work and accuracy of representation of form in the axonometric drawing (10%) | Professor Comments   | Grade (out of 20) |
| 16   | Line work is generally pretty decent, but it isn't yet following all the rules for making axonometric views really pop. Would like to see a little more contrast in the value study.   |                   |
| Craftsmanship (30%)  | Professor Comments   | Grade (out of 30) |
| 28   | Nicely done. Both pieces are clean and employ good introductory skill with the tools.  |                   |
| <b>PARTS A &amp; B TOTAL</b>   |  | <b>88</b>         |
| PART C: Color drawing (7% of course grade)   | Professor Comments   | Grade (out of 30) |
| Design Exploration, including relation to readings and class discussion (30%)                | Professor Comments   | Grade (out of 30) |
| 29   | Great adjustments made between the value drawing and the color drawings. Loving the patterns you have made with colors on your forms; love the intersection of forms on both sides of the drawing; love the small pyramidal forms, and the contrast between the front and back of them. This drawing has both playfulness and drama. Exciting. |                   |
| Asymmetrical Composition (employing the Elements and Principles of Design) (20%)             | Professor Comments   | Grade (out of 20) |
| 18   | Thank you for responding to my challenge to create better balance by increasing the density on the right side. It really helped.   |                   |
| Quality of line work and accuracy of representation of form in the axonometric drawing (10%) | Professor Comments   | Grade (out of 20) |
| 19   | Well-applied color, applying some lessons from Albers.   |                   |
| Craftsmanship (30%)  | Professor Comments   | Grade (out of 30) |
| 29   | A clean, beautiful drawing.  |                   |
| <b>PART C TOTAL</b>  |  | <b>95</b>         |
| <b>Project 2: Cubed, Carved &amp; Colored (17% of course grade)</b>                          |  |                   |
| Effectiveness of your sketches in communicating your intended spatial concept (15%)          | Professor Comments   | Grade (out of 15) |
| 10   | Your sketches do fine showing your concept, but I would like to see more use of sketching to really explore the development and evolution of your ideas. (If you end up close to where you started, it could be argued that you haven't explored. Exploration is what these projects are all about.)   |                   |
| Effectiveness of model in communicating intended spatial concept (30%)                       | Professor Comments   | Grade (out of 30) |

Design Fundamentals I (IARC 251), Fall Semester 2016

Grade Sheet: John Doe

Current Grade: 91.9%

|  |   |                   |
|--|---|-------------------|
| 14   | Again, a very thorough exploration of thoughts in sketch laid a strong groundwork for the project, before you even started putting the design itself on paper.  |                   |
| Effectiveness of model in communicating intended spatial concept (25%)                                   | Professor Comments  | Grade (out of 25) |
| 24   | Allowing the domesticity of the space to communicate the fact that "every day people" are the ones who can and do make a real difference, impacting the world forever, is very powerful. The subtleties of the photo wallpaper and ironing board with quotes are really nice. |                   |
| Craftsmanship of your model (cleanly cut and joined edges and clarity of formal and spatial ideas) (25%) | Professor Comments  | Grade (out of 25) |
| 24   | Again, strong work with the knife and glue. Only a very few instances of edges not meeting totally cleanly.   |                   |
| Craftsmanship and clear reading of collages (20%)  | Professor Comments  | Grade (out of 20) |
| 18   | The space reads clearly in the color compositions. Some shape edges not meeting cleanly detract a little bit.   |                   |
| Effective use of color principles to communicate design ideas in your collage (15%)                      | Professor Comments  | Grade (out of 15) |
| 12   | Tenuous connection to principles in Interaction of Color.   |                   |
| <b>PROJECT 4 TOTAL</b>   |   | <b>92</b>         |

Current Projects Gr: 90.22%

Active Participation In Studio Environment (12% of course grade)

|                         |  |                    |
|-------------------------|--|--------------------|
| First Half of Semester  | Professor Comments   | Grade (out of 100) |
| 100                     | John, I am so glad you are part of your class. Your genuine and calm demeanor mixes well with your classmates. I am also very thankful for your work ethic, your commitment to working in the studio, and your courageous approach to projects. That attitude will help both you and your classmates reach. I encourage you to always be willing - even excited - to share your thoughts in class discussions. |                    |
| Second Half of Semester | Professor Comments   | Grade (out of 100) |
| 100                     | You continued to be an important part of the studio culture during the second half of the semester. I know you will be glad to see the ongoing benefits of this as you progress through this program and take it into your career. It is also a blessing to those around you.  |                    |

**GRADING EXAMPLES (CONTINUED)**

| Construction Documents & Building Systems II (IARC 324), Fall Semester 2016  |                 |                |  |
|--|-----------------|----------------|--|
| Grade Sheet:   | Jane            | Doe            |  |
| Current Grade:   | 83.2%           |                |  |
| <b>Attendance &amp; Participation (10% of course grade)</b>  |                 |                |  |
| <b>TU Undocumented Absences:</b>   |                 |                |  |
| Impact on Final Grade:   | 0%              |                |  |
| <b>Participation, First-half (out of 10):</b>  |                 |                |  |
| Participation, Second-half (out of 10):  | 10              | 10             |  |
| <b>Assignment 1: Tracing the Past (12% of course grade)</b>  |                 |                |  |
|  | Points Possible | Points Awarded |  |
| Selection of varied and interesting drawings to trace (out of 25)  | 25              | 21             |  |
| Attention paid to faithful recreation of lineweights (out of 25)   | 25              | 25             |  |
| Faithful and neat recreation of notation (out of 25)   | 25              | 25             |  |
| Presentation of drawings with educated explanation of each (out of 25)   | 25              | 23             |  |
| <b>Assignment Total:</b>   | <b>100</b>      | <b>94</b>      |  |
| <b>Construction Document Exercises (48% of course grade)</b>   |                 |                |  |
| <b>General Notes, Sheet Index, Life Safety Plan and Floor Plan (12% of course grade)</b>   |                 |                |  |
| Floor plan (1/8" = 1'-0") – Showing partitions (tagged by type), dimensions, doors (tagged by number), furniture and equipment, floor material and pattern, electrical and data outlets, room tags with area and room number, and interior elevation and detail tags |                 |                |  |
|  | Points Possible | Points Awarded |  |
| Space Plan: Includes appropriate adjacencies / circulation   | 6               | 6              |  |
| Space Plan: Meets building code exit requirements  | 6               | 6              |  |
| Partitions: correctly located and graphically correct  | 6               | 6              |  |
| Partitions: type correctly tagged  | 6               | 5              |  |
| Doors: correctly placed, correct swing, and graphically correct  | 6               | 6              |  |
| Doors: correctly tagged  | 6               | 6              |  |
| Dimensions: correctly annotated  | 5               | 4              |  |
| Dimensions: sufficient to locate / build all partitions, etc.  | 6               | 5              |  |
| Furniture & Equipment: appropriate to the space with appropriate circulation   | 6               | 6              |  |
| Plumbing / millwork: correctly noted / indicated   | 6               | 6              |  |
| Electrical & Data outlets: Appropriately located   | 6               | 6              |  |
| Electrical & Data outlets: Graphically correct   | 6               | 6              |  |
| Room tags: included with room name / number / area   | 6               | 6              |  |
| Interior Elevation / detail tags: graphically correct and appropriately located  | 6               | 4              |  |
| Legend: Graphically correct with adequate information  | 5               | 4              |  |
| Format: Appropriate line weight and font   | 6               | 6              |  |
| Format: Professional template with appropriate information and borders   | 6               | 6              |  |
| <b>Deadline Deduction:</b>   |                 |                |  |
| <b>Total</b>   | <b>100</b>      | <b>94</b>      |  |

| Construction Documents & Building Systems II (IARC 324), Fall Semester 2016   |                 |                |  |
|---|-----------------|----------------|--|
| Grade Sheet:  | Jane            | Doe            |  |
| Current Grade:  | 83.2%           |                |  |
| <b>Materials appropriately selected and called out</b>  |                 |                |  |
| View appropriately selected   | 7               | 0              |  |
| <b>FORMAT &amp; UNDERSTANDING: (20%)</b>  |                 |                |  |
| Format: Appropriate line weight, text font and size   | 5               | 4              |  |
| Format: Professional template with appropriate information, coordination and borders  | 5               | 5              |  |
| Understanding: Student work communicates a basic understanding of construction and the drawings necessary to communicate design intent.   | 10              | 7              |  |
| <b>Deadline Deduction:</b>  |                 |                |  |
| <b>Total</b>  | <b>100</b>      | <b>44</b>      |  |
| <b>Millwork Elevations and Sections (8% of course grade)</b>  |                 |                |  |
| Millwork elevations (3/8" = 1'-0") and sections (1/2" = 1'-0") – Showing hardware, door swing, equipment locations, countertops and backsplashes, support brackets, shelves and materials. Construction type (flush overlay, reveal overlay or inset) should be noted and clearly indicated in drawings. Section tags should be shown on elevations and coordinated with drawing / sheet numbers. |                 |                |  |
|   | Points Possible | Points Awarded |  |
| <b>ELEVATIONS: Graphically &amp; technically correct (40%)</b>  |                 |                |  |
| Adheres to acceptable graphic standards   | 6               | 35             |  |
| Line weight establishes appropriate hierarchy   | 7               |                |  |
| Adequately dimensioned and noted  | 8               |                |  |
| Appropriate scale   | 6               |                |  |
| Ergonomics considered   | 7               |                |  |
| ADA considered  | 6               |                |  |
| <b>SECTIONS: Graphically &amp; technically correct (40%)</b>  |                 |                |  |
| Adheres to acceptable graphic standards   | 6               | 35             |  |
| Line weight establishes appropriate hierarchy   | 7               |                |  |
| Adequately dimensioned and noted  | 8               |                |  |
| Appropriate scale   | 6               |                |  |
| Ergonomics considered   | 7               |                |  |
| ADA considered  | 6               |                |  |
| <b>FORMAT &amp; UNDERSTANDING: (20%)</b>  |                 |                |  |
| Format: Appropriate line weight, text font and size   | 5               | 20             |  |
| Format: Professional template with appropriate information, coordination and borders  | 5               |                |  |
| Understanding: Student work communicates a basic understanding of millwork construction and the drawings necessary to communicate design intent and fabrication.  | 10              |                |  |
| <b>Deadline Deduction:</b>  |                 |                |  |
| <b>Total</b>  | <b>100</b>      | <b>90</b>      |  |
| <b>Partition Types (4% of course grade)</b>   |                 |                |  |
| Showing materials layered to create appropriate assemblies to accomplish fire rating, sound transmittance, moisture resistance and material/aesthetic requirements.   |                 |                |  |
|   | Points Possible | Points Awarded |  |
| Adheres to acceptable graphic standards   | 5               | 5              |  |
| Line weight establishes appropriate hierarchy   | 5               | 5              |  |

| Construction Documents & Building Systems II (IARC 324), Fall Semester 2016   |                 |                |  |
|---|-----------------|----------------|--|
| Grade Sheet:  | Jane            | Doe            |  |
| Current Grade:  | 83.2%           |                |  |
| <b>Reflected Ceiling Plan (8% of course grade)</b>  |                 |                |  |
| Reflected ceiling plan (1/8" = 1'-0") – Showing ceiling materials and grid layout, ceiling heights, appropriately-selected ceiling-mounted luminaires (including notation to indicate lights with battery backup), sprinkler head locations, fire alarm locations (audible/visual), exit signs, and ceiling-mounted HVAC registers and grilles. Clearances for structural members and in-ceiling building systems including ductwork, HVAC terminal units, piping and conduit should be maintained. |                 |                |  |
|   | Points Possible | Points Awarded |  |
| Grid Layout: appropriate layout / graphically correct   | 6               | 5              |  |
| Ceiling materials: indicated including gypsum board   | 6               | 6              |  |
| Ceiling heights: indicated appropriately  | 6               | 6              |  |
| Luminaires: appropriately selected and represented  | 6               | 4              |  |
| Luminaires: appropriately located   | 6               | 5              |  |
| Luminaires: battery back up included and appropriately located  | 6               | 6              |  |
| Dimensions: indicating luminaire location when not in grid  | 6               | 6              |  |
| Sprinkler heads: locations and adequate coverage  | 6               | 5              |  |
| Exit signs: adequate number and appropriately located   | 6               | 6              |  |
| Fire alarm: audio / visual in appropriate locations   | 6               | 6              |  |
| HVAC: air supply quantity and appropriate location  | 6               | 0              |  |
| HVAC: air return quantity and appropriate location  | 6               | 6              |  |
| Legend: Graphically correct with adequate information   | 6               | 5              |  |
| Format: Appropriate line weight and font  | 6               | 6              |  |
| Format: Professional template with appropriate information and borders  | 6               | 6              |  |
| <b>Deadline Deduction:</b>  |                 |                |  |
| <b>Total</b>  | <b>90</b>       | <b>78</b>      |  |
| <b>Interior Elevations &amp; Sections (8% of course grade)</b>  |                 |                |  |
| Interior Elevations (1/4" = 1'-0") showing walls that may require explanation because of material changes or other abnormalities; outlet locations (height), typical mounting heights, required clearances, glazing patterns and mullion configuration, material patterns, trim, etc. (Toilet wet wall, Reception window/opening, Conference visual wall, Conference/other interior window wall, Exam Room wet wall including millwork);  |                 |                |  |
| Sections (3/8" = 1'-0") and details (1/2" = 1'-0") – Showing any abnormal material transitions or other conditions not clearly demonstrated on other drawings, finish and trim installation details (Reception window/opening, Conference/other interior window wall).  |                 |                |  |
|   | Points Possible | Points Awarded |  |
| <b>ELEVATIONS: Graphically &amp; technically correct (40%)</b>  |                 |                |  |
| Adheres to acceptable graphic standards   | 7               | 6              |  |
| Line weight establishes appropriate hierarchy   | 6               | 6              |  |
| Adequately dimensioned  | 7               | 4              |  |
| Necessary detail provided   | 7               | 5              |  |
| Materials appropriately selected and called out   | 7               | 2              |  |
| View appropriately selected and framed  | 6               | 5              |  |
| <b>SECTIONS: Graphically &amp; technically correct (40%)</b>  |                 |                |  |
| Adheres to acceptable graphic standards   | 7               | 0              |  |
| Line weight establishes appropriate hierarchy   | 6               | 0              |  |
| Adequately dimensioned  | 7               | 0              |  |
| Necessary detail provided   | 7               | 0              |  |

| Construction Documents & Building Systems II (IARC 324), Fall Semester 2016  |                 |                |              |
|--|-----------------|----------------|--------------|
| Grade Sheet:   | Jane            | Doe            |              |
| Current Grade:   | 83.2%           |                |              |
| <b>All partition variations considered and shown</b>   |                 |                |              |
| Layers correctly shown   | 5               | 5              |              |
| Layers and details correctly notated   | 5               | 4              |              |
| Floor and Ceiling relationships clearly identified   | 5               | 5              |              |
| Fire ratings dealt with appropriately  | 5               | 5              |              |
| Acoustical and moisture needs provided for appropriately   | 5               | 5              |              |
| <b>Deadline Deduction:</b>   |                 |                |              |
| <b>Total</b>   | <b>40</b>       | <b>39</b>      |              |
| <b>Door Schedule, Finish Schedule and Finish Specifications (8% of course grade)</b>   |                 |                |              |
| Door schedule – Indicating door material, dimensions, frame type, hardware set, rating and comments for each numbered door.  |                 |                |              |
| Finish schedule – Indicating floor material, base material, wall finish, ceiling material and comments for each room (organized by room number and name).  |                 |                |              |
| Finish specifications – Indicating manufacturer, collection, pattern and color, as appropriate, for each material abbreviated in the finish schedule, interior elevations, sections and millwork drawings. Consideration of material performance criteria as called for in each space should be applied. |                 |                |              |
|  | Points Possible | Points Awarded |              |
| <b>DOOR SCHEDULE (35%):</b>  |                 |                |              |
| Doors appropriately numbered and listed by number  | 5               | 5              |              |
| All appropriate door types illustrated and linked to doors in schedule   | 5               | 5              |              |
| Appropriate door dimensions indicated  | 5               | 4              |              |
| Appropriate door materials indicated   | 5               | 4              |              |
| Appropriate frame material indicated   | 5               | 4              |              |
| Rating, hardware set and appropriate comments included   | 5               | 3              |              |
| Schedule follows acceptable graphic standard   | 5               | 5              |              |
| <b>FINISH SCHEDULE (35%):</b>  |                 |                |              |
| All rooms listed and appropriately numbered  | 7               | 7              |              |
| Appropriate floor materials indicated  | 7               | 6              |              |
| Appropriate wall and base materials indicated and correctly listed   | 7               | 4              |              |
| Appropriate ceiling finishes indicated   | 7               | 7              |              |
| Schedule follows acceptable graphic standard   | 7               | 6              |              |
| <b>FINISH SPECIFICATIONS (30%)</b>   |                 |                |              |
| Complete and appropriate selection of materials listed   | 10              | 6              |              |
| Material performance criteria considered   | 5               | 4              |              |
| Appropriate manufacturers indicated  | 7               | 5              |              |
| Collection, pattern and color indicated as appropriate   | 8               | 6              |              |
| <b>Deadline Deduction:</b>   |                 |                |              |
| <b>Total</b>   | <b>100</b>      | <b>81</b>      |              |
| <b>Construction Documents Exercises Total:</b>   |                 |                |              |
|  |                 |                | <b>83.3%</b> |
| <b>Final Construction Documents (30% of course grade)</b>  |                 |                |              |



**VISUAL  
ART &  
GRAPHIC  
DESIGN  
EXAMPLES**



**SOUL STUDY** ..... 2

**BULLOCK ENVIRONMENTAL BRANDING** ..... 3

**ANTHROPOMORPHIC** ..... 4

**I AM A HERO GAMES BRANDING** ..... 5

**FIGURE-GROUND** ..... 6

**PLACE DESIGN STUDIO LOGO** ..... 6

**GESTURE SKETCH** ..... 6

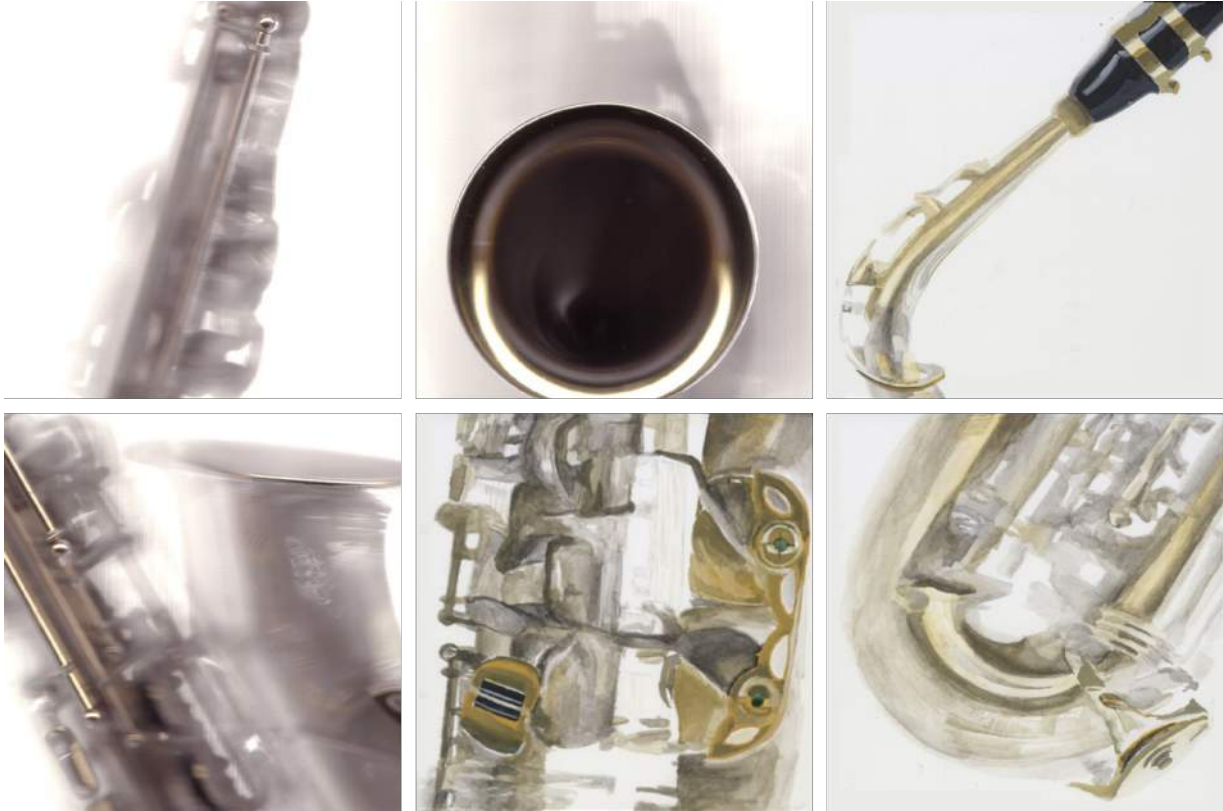
**CAMP SYCAMORE CONCEPTUAL PHASING PLAN** ..... 7

**STUDENT PLANNER, INTERNATIONAL SCHOOL OF QINGDAO** ..... 8

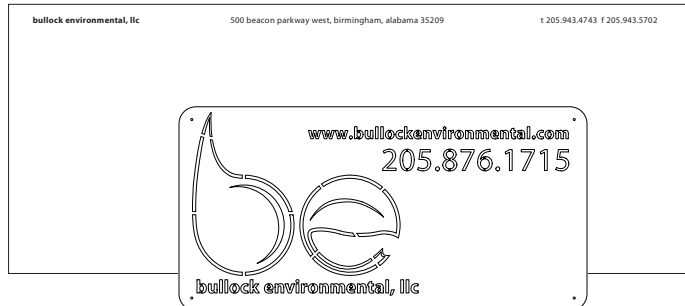
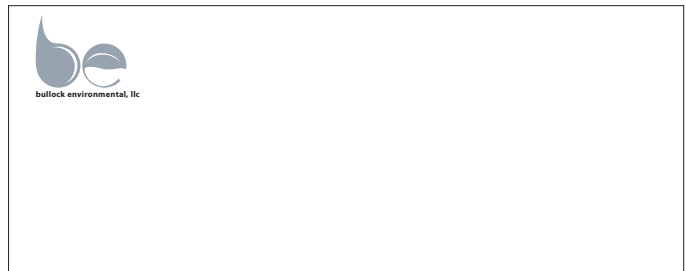
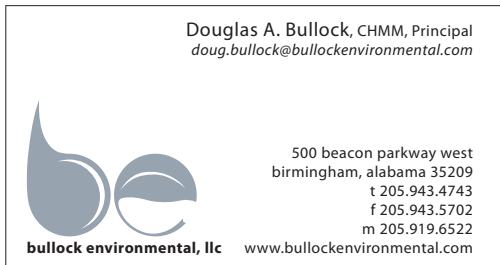
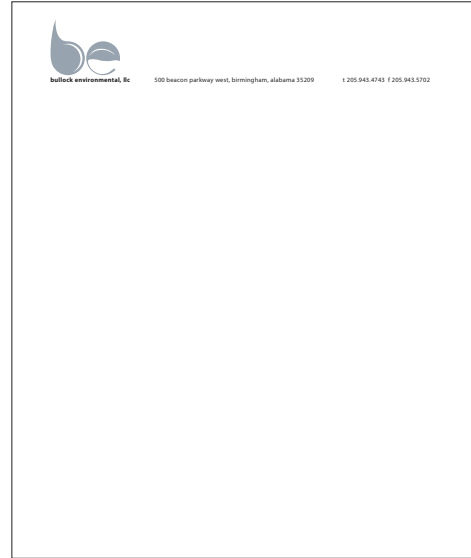
**STEWARDSHIP CAMPAIGN BRANDING, FIND JOY** ..... 10

**SOUL STUDY**

Gouache on paper (3 panels) and flatbed digital scan prints (3 panels)



Branding concept, logo design, and layout for environmental design consulting firm



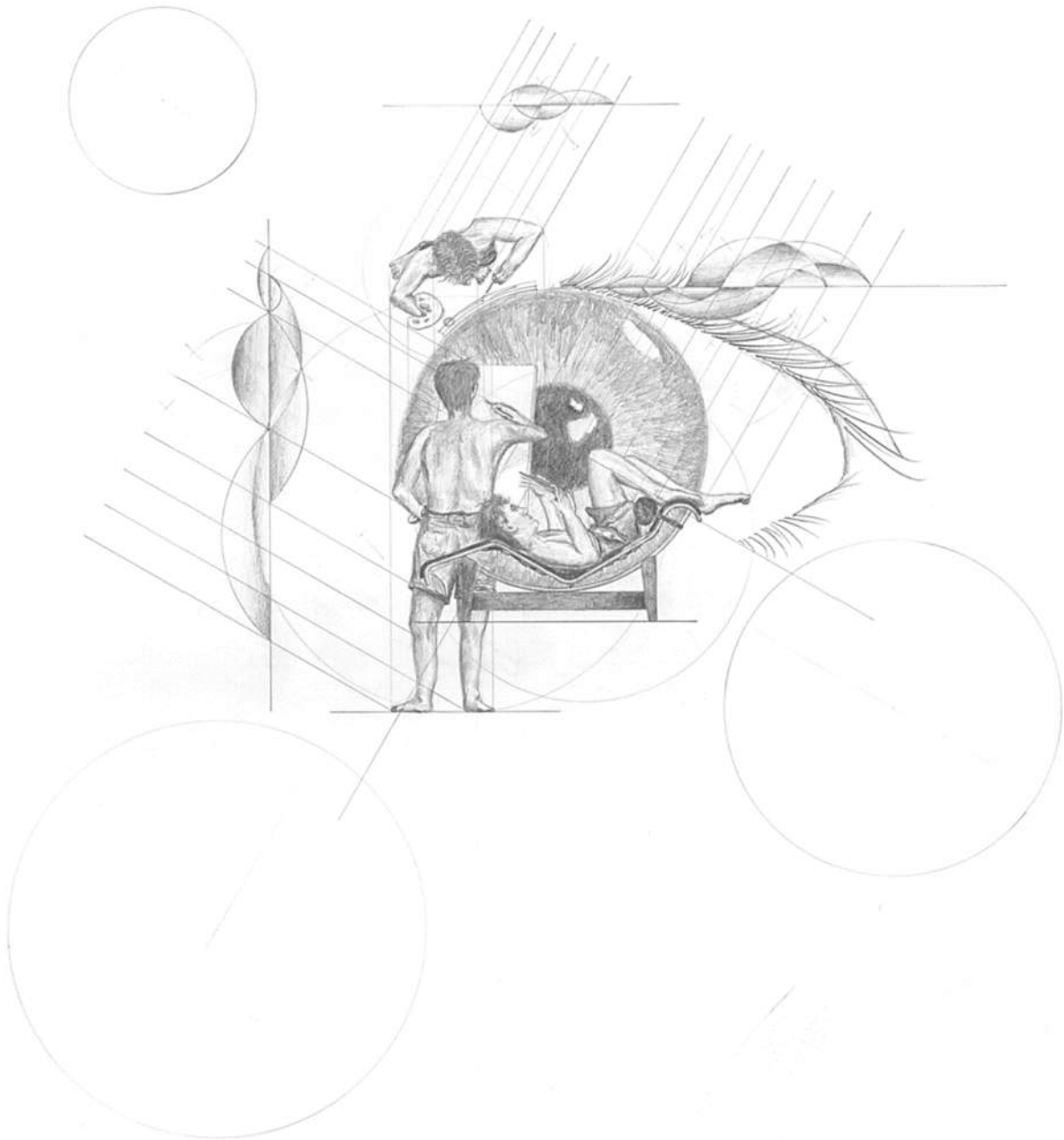
**bullock environmental**



**bullock environmental, llc**

**ANTHROPOMORPHIC**

Pencil on Bristol board



Branding concept and t-shirt design for regular sport event for persons with special needs



I am a **HERO** Games



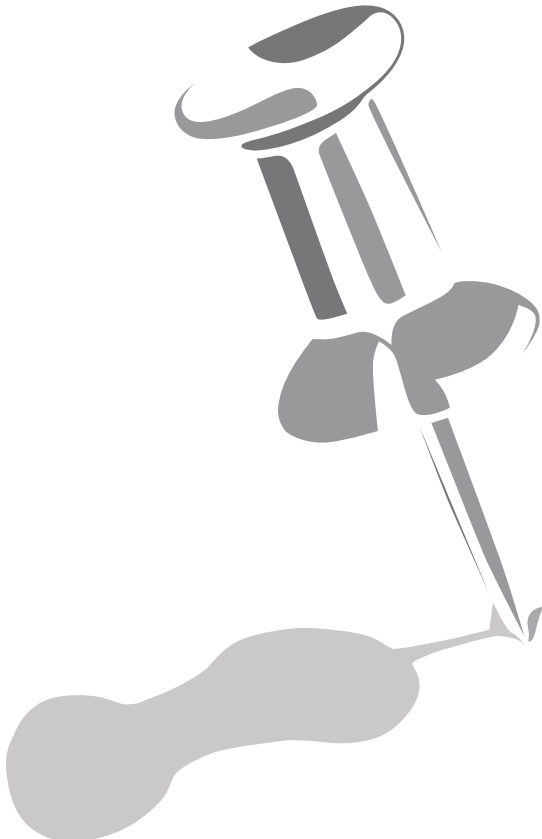
**FIGURE-GROUND**

Marker on paper



**PLACE DESIGN STUDIO LOGO**

Used as basis of branding for design practice



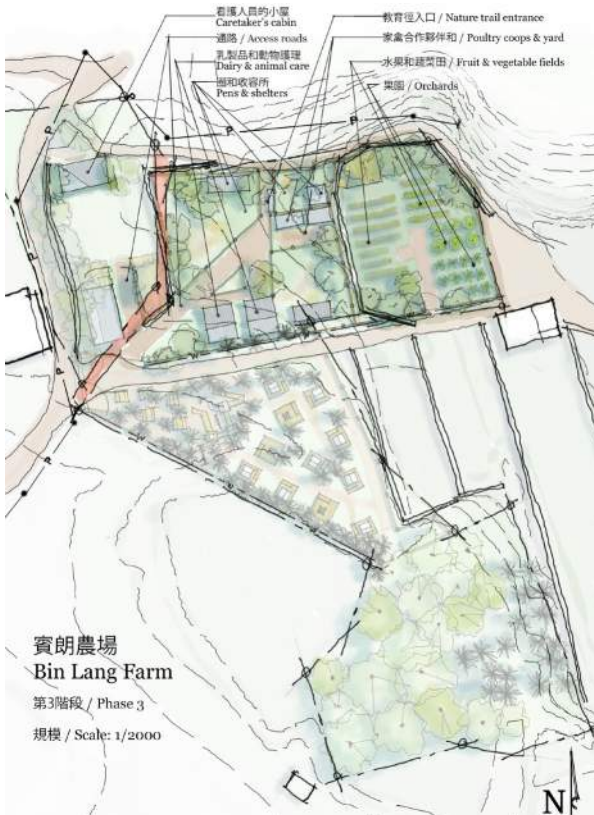
**GESTURE SKETCH**

Pencil on paper



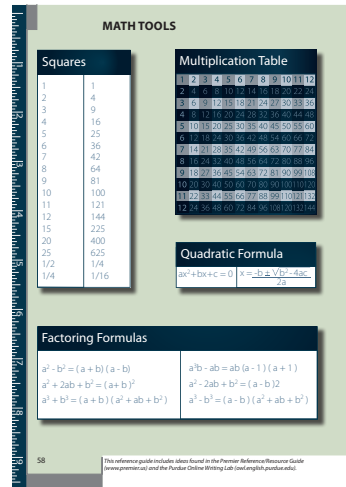
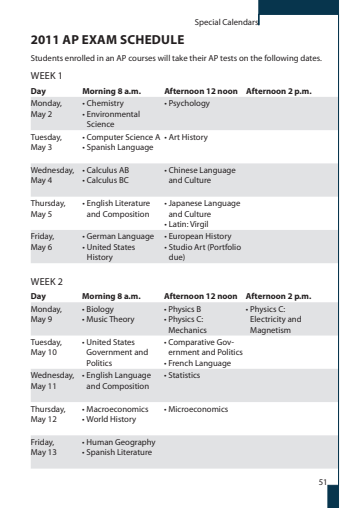
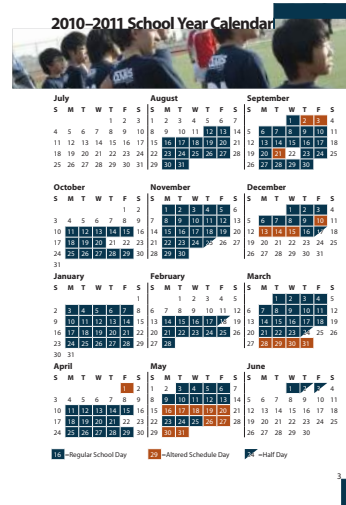


Digital sketch



# STUDENT PLANNER, INTERNATIONAL SCHOOL OF QINGDAO

Layout and design for annual student planner booklet  
While Fine Arts Teacher at Tianjin International School





STEWARDSHIP CAMPAIGN BRANDING, FIND JOY

Devised theme and designed visual branding for church annual stewardship focus

*find*  
give & serve

**Joy!**

*eternal*  
**Joy!**

*infinite*  
**Joy!**

*overflowing*  
**Joy!**

*find*  
**Joy!**  
give & serve

*true*  
**Joy!**



**VOLUNTEER &  
COMMUNITY  
DESIGN &  
CONSTRUCTION  
EXAMPLES**



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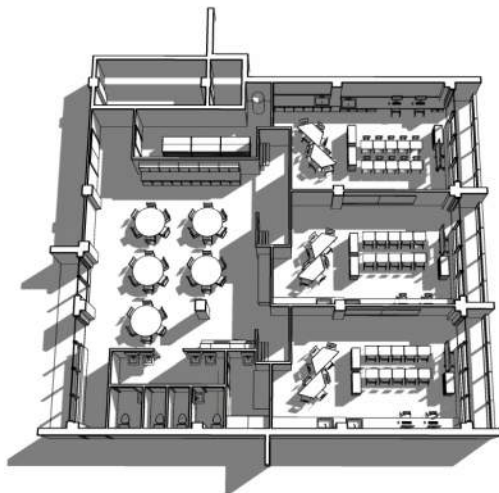
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## SKILD ELEMENTARY SCHOOL DESIGN, BEIRUT LEBANON

Proposed building for first integrated elementary special education learning environment in the Middle East

Volunteer Team Leader for Engineering Ministries International

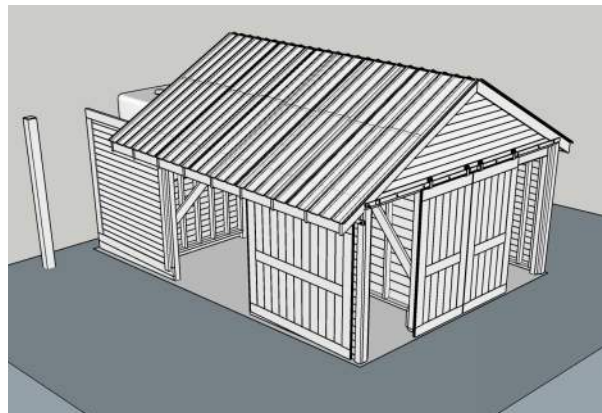




**CAMP SYCAMORE, BEINAN TOWNSHIP, TAIWAN**

Created project proposal and conceptual phased development plan, and began development for new farm and adventure camp that trains and employs young persons in at-risk situations or with special needs, and serves local school children and local businesses and organizations.

Project Development Volunteer, Galilee Family Foundation; Professor, Feng Chia University





家立社會福利慈善專業基金會 Galilee Family Social Welfare Foundation  
55048台東縣台東市東寧路195號 No. 195, Ningbo Street, Tainan City, Tainan County, 95048  
09 522 1135

**寶朗農場 - 企劃提案**  
草案 - 2019年4月15日

**概述**

在台東縣卑南鄉寶朗村以東的山丘，沿著東寧路分號，台東基督醫院將持有土地撥贈家立社會福利慈善專業基金會使用，以支持家立社會福利慈善專業基金會的「陪伴受體的個人，陪隨或直擊重新建立起來，用這塊地幫助邊緣青少年和身心障礙的年輕人及其家人的發展，此提案便應運而生。

**現有**

將開發的土地約1.8公頃，包括零碎的、不規則的三角區域，中間的三角區域，以及在北端的大方形區域。北端區域又被土壤分割成三部分。大部分的南端和北端區域都覆蓋著茂密的灌木叢和雜草。中間區域以排列有序的方式種植為主，可能當地是為了採伐而種植的。北端區域小部分是管理種植作物的跡象。整體的地勢是傾斜的，平均坡度約為5%，大致上來說，東邊較高，西邊較低。

草案2019年4月15日

**規格**

雖然目標描述了項目試圖做什麼，但以下規範解釋了項目的功能、美學和質量要求。其中目標是將實現：

1. 在站點中的所有干預措施，無論是土方、實用、景觀、硬景觀建築、必須**維護**，通過設計思想和施工質量、**美觀**、環境的、價值社會價值和**尊嚴**的鄰居，以及的**鄰里**。物主。
2. 結構應該儘量可能地保持**農場的**特徵。美觀和許多其他結構所帶來的開放性。在需要圍護的地方，牆壁可能使用非剛性或可伸縮的牆壁完成。（這種通常會更加堅硬。）即使需要隱私，也應該採用輕型結構。只有在需要安全存儲的地方才應使用典型的牆壁。此要求有三個目的：
  - a. 將項目的核心和身份反映為農場，並附帶用途。
  - b. 進行適合網站環境的開發。
  - c. 安裝分區條例。
3. 該項目將**生命週期成本**視為高於初始成本，並認識到廉價建築設施的成本通常高於質量建設。
4. 在可能的情况下，使用可以用志願者勞動執行的施工方法，例如木框架和包圍。

草案2019年4月15日

| 功能/用途<br>Function/Use                        | 說明<br>Description  | 容量<br>Capacity | 正向結果<br>Outcomes  | 優先次序<br>Priority |
|--|--|----------------|---|------------------|
| 資訊站<br>Info Aid Station                      | 供應知識和資訊<br>Stock with supplies and info.   | 1-4 (A)(P)     | 資訊  | 永久               |
| 團隊建設、餐館活動<br>Team Building / High ropes, etc | 高繩訓練等<br>High ropes, etc   | 100-200pp      | 團隊建設和團隊建設、體力訓練的方法<br>Team-building, physical training, wide appeal method for non-rigid or retractable walls.             | 中短期              |
| 自然生態步道<br>Nature Trail                       | 不僅在農業所覆蓋的土地上，也涵蓋鄰近的道路與中庭<br>Not only on property, but also using nearby roads & public border area focus | 100-100pp      | 提高公眾對環境的認識、中庭、體力<br>Increase appeal for visiting school groups  | 中短期              |
| 生態戶外教育<br>Nature / Outdoor Education         | 農業在自然科學和環境教育（動物、植物、生活週期等）<br>Science facts (Animals, plants, life cycles, etc.)                          | 100-200pp      | 增加社區對農業的認識、學校兒童從全國各地（可申請經費）<br>Increase awareness of agriculture, school children from whole country (income for project) | 中短期              |
| 戶外音樂表演<br>Outdoor Music Performance          | 草場或舞台<br>Grassy field with stage   | 100-200pp      | 婚禮、聚會<br>Wedding, social gathering  | 中短期              |
| 畜牧實踐及小型農業<br>Farming (Animals & Agriculture) | 畜養和實踐、體驗性實用、不產出<br>More experimental than production   | 100-200pp      | 增加農業以及特殊需求個人進行職業訓練<br>Job skills training for at-risk and special needs individuals                                       | 中短期              |
| 遊戲場<br>Playground                            | 公開區域使用<br>Public, adaptive   | 10-100pp       | 友善鄰居<br>Happy neighbors   | 永久               |
| 酒吧、野餐區<br>Barbecue / Picnic                  | 公開區域使用<br>Public, some wheelchair  | 100-100pp      | 友善鄰居<br>Happy neighbors   | 永久               |
| 團體訓練<br>Diet/ship                            | 營火及小組聚會<br>Campfire small group gatherings   | 100-100pp      | 專注於目標<br>Focus on goal of diet/ship   | 短期               |
| 倉庫<br>Storage Shed                           | 用於存放農具和材料<br>Lockable for farming and maintenance  | 100-200pp      | 減少損耗<br>Decrease theft  | 中短期              |
| 遮蔽<br>Covered Pavilion                       | 供大型聚會使用，免受天氣影響<br>For larger gatherings, shielded from weather   | 100-200pp      | 通用性<br>Usable by all groups   | 中短期              |

**Bin Lang Farm - Project Proposal**  
DRAFT - 15 April 2019

**OVERVIEW**

In the hills east of Bin Lang Village, in Binan Township, Tainan County, along East Township Road 37, a plot of land owned by the Tainan Christian Hospital has been made available to Galilee Family Social Welfare Foundation for development in support of its mission to aid at-risk and special-needs young persons and their families. The discussion and planning for that development has led to the creation of this proposal.

**THE EXISTING SITE**

The land to be developed consists of approximately 1.8 hectares. The plot includes an irregularly shaped segment on the south end, a triangular middle segment north of that, and a large rectangular tract on the north end that is itself divided into three segments by retaining walls. The southern and northern segments are largely covered with dense undergrowth and broadleaf hardwood trees, and the middle segment is mainly covered with ordered rows of southern pine trees. The pine trees were likely planted by the previous owner for harvesting. The northern tract demonstrates some evidence of having been partially formed previously. The entire plot is sloped, with an average slope of approximately 5%, generally high on the east and low on the west.

DRAFT 15 April 2019

**SPECIFICATIONS**

While the goals describe what the project is trying to do, the following specifications explain the functional, aesthetic, and quality requirements of the project, within which the goals will be accomplished:

1. All intervention in the site - whether earthwork, utility, landscape, hardscape, or building - must **affirm**, through design thought and construction quality, the **beauty** of the setting, the **value** of the community, the **worth and dignity** of the neighbors, and the **glory** of the Creator. As much as possible, structures should maintain a **farmlike character**, in aesthetic and in the sense of openness demanded by many farm structures. Where enclosure is necessary, this should be accomplished as much as possible using non-rigid or retractable walls. (Roofs will generally be more rigid.) Even where privacy is needed, this should be accomplished using light construction. Only where secure storage is required should typical walls be used. This requirement has three purposes:
  - a. Reflect the heart and identity of the project as a farm, with accessory uses.
  - b. Carry out development that is appropriate for the context of the site.
  - c. Honor zoning regulations.
2. The project value lifecycle cost above initial cost, recognizing that cheaply-built facilities cost much more over time than quality construction.
3. Where possible, use construction methods that can be executed with volunteer labor, such as wood framing and cladding.



現有網站 / Existing site



第1階段 / Phase 1



第2階段 / Phase 2



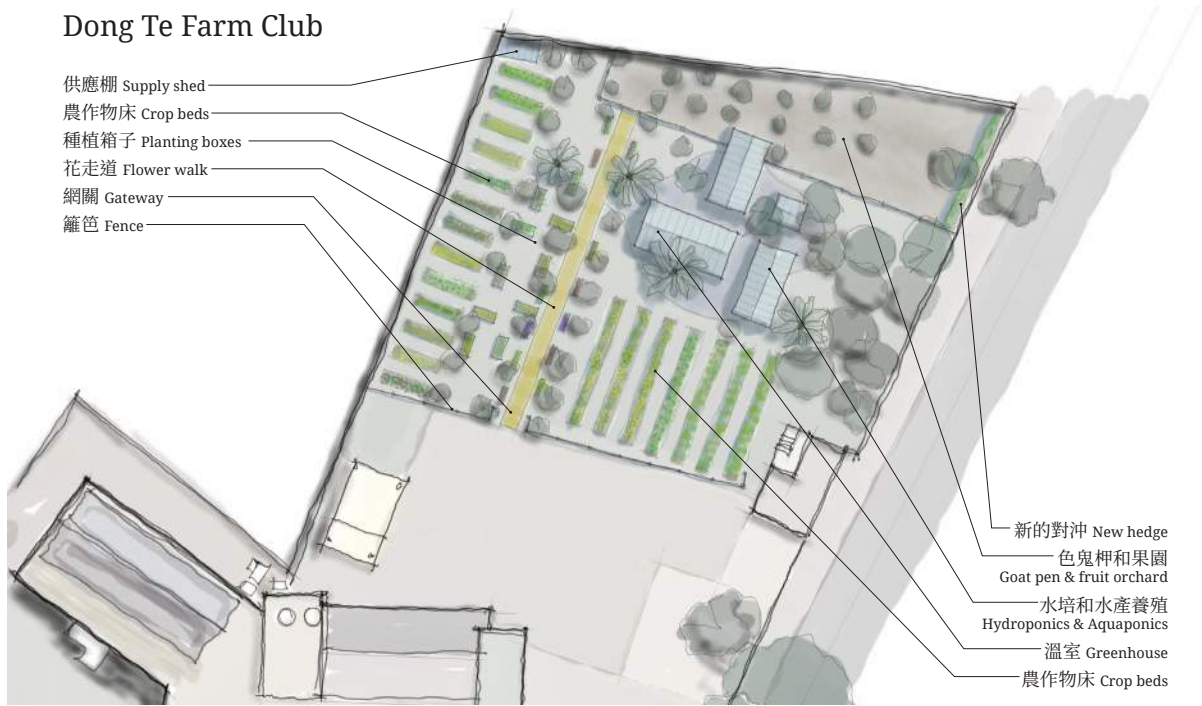
第3階段 / Phase 3

## DONG TE FARM CLUB, TAITUNG, TAIWAN

Generated conceptual layout for land, and worked with team to establish a high school farming club at this school for students with special needs, to teach basic farming and related work skills.

Director of Operations for Taiwan Sunshine

### Dong Te Farm Club



Participated in framing/sheathing teams for three community development projects in two regions:  
the central Andes and the eastern Napo River jungle.





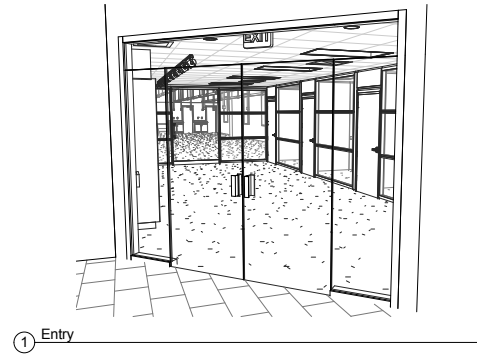
**DESIGN EDUCATION FOR WORLD IMPACT — 2015–2018, ECUADOR, INDIA, AND DOMINICAN REPUBLIC**

Led teams of students from my Senior Thesis classes to begin construction on their group design projects. Projects are researched and designed for organizations in developing nations with facility needs. Created and implemented service-learning model for Thesis program.

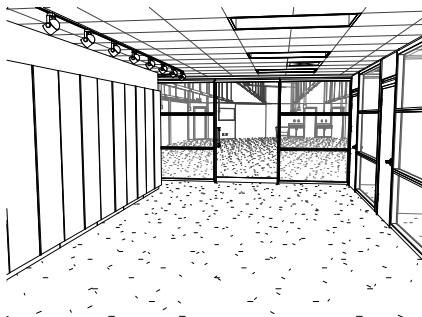


## INTERIOR ARCHITECTURE DEPARTMENT RENOVATIONS, SAMFORD UNIVERSITY, ALABAMA

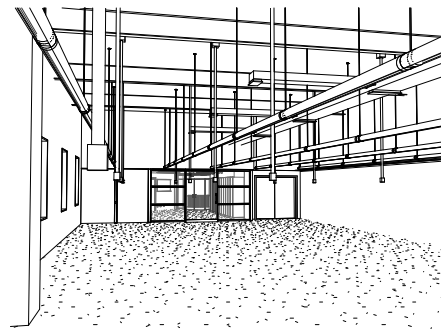
When a new space became available for our department to build a more conducive home, I worked with my colleagues on the concept, then I created the construction drawings and the conceptual cost estimate, then performed contract administration on behalf of the department.



① Entry



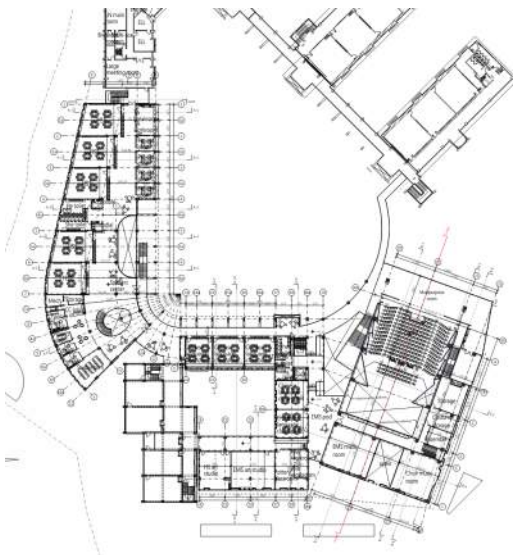
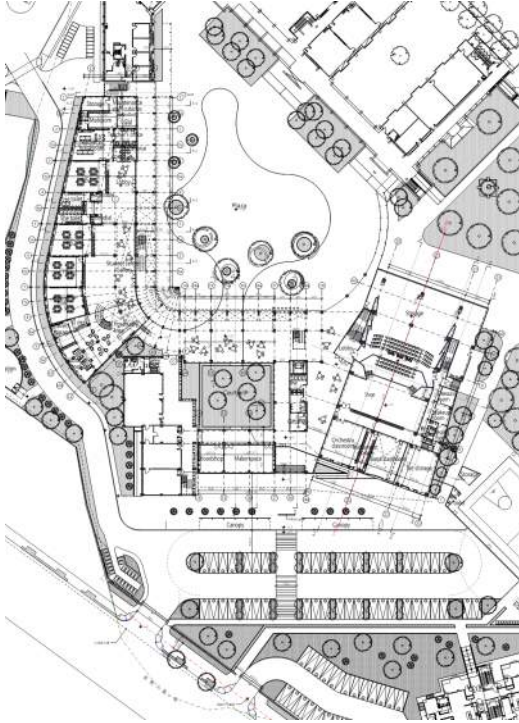
② Review



③ Studio Looking North

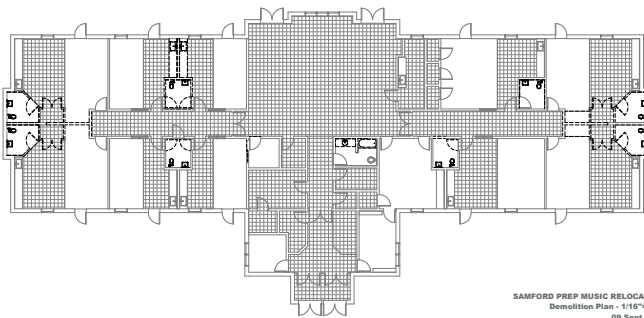
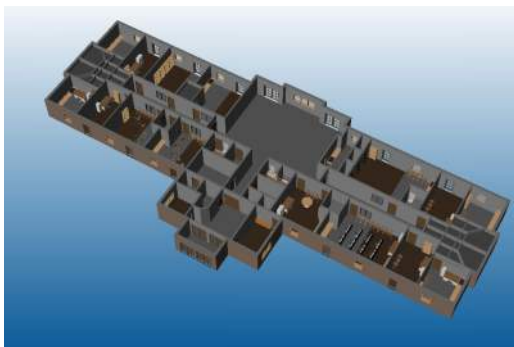
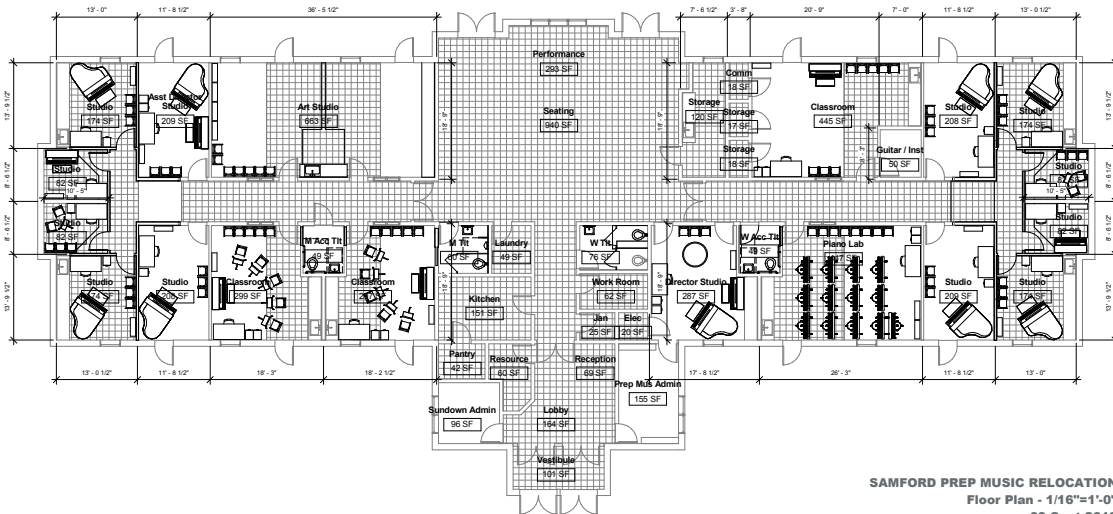
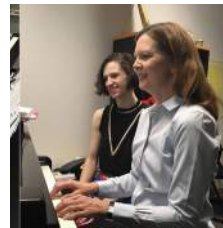
**MORRISON ACADEMY HIGH SCHOOL AND ARTS REBUILD, TAICHUNG CITY, TAIWAN**  
**OWNER'S REPRESENTATIVE — 2021-PRESENT**

Acting as Owner's Representative, working closely with school administrators and the project's Taiwanese architect, helping guide the design and scheduling of a replacement American international high school and visual and performing arts building on the existing, active campus.



### ACADEMY OF THE ARTS, SAMFORD UNIVERSITY, ALABAMA

A building built as a preschool was planned for reuse as the home of Samford's preparatory and evening programs in the arts. I worked with the director to understand the needs, then sought to create the simplest possible approach to adapting the building. I created the drawings and initial cost estimate, and made myself available to the in-house facilities crew that performed the work.







**WRITING  
EXAMPLES**

**CRITICAL POSITION: TRUTH IN THE WORLD WITHOUT** ..... 2

**SOCIAL THEORY PAPER: BRUNELLESCHI AND LUTHER: INDIVIDUALS AND THEIR ROLES IN  
WORLD-CHANGING MOVEMENTS** ..... 6

**SHORT STORY: FLOWERS ACROSS THE VALLEY** ..... 12

**SERMON: (PROXIMATE) SENSE AND (ULTIMATE) SENSIBILITY** ..... 16

*If the world is not really a dream of our own, then the most destructive belief we could possibly believe would be the denial of this primary fact. It would be like closing your eyes while driving, or blissfully ignoring the doctor's warnings.*

1

— C. S. Lewis

### The World Situation

We are certainly living in an era of unprecedented change — witnessing the creation of what Manuel Castells calls a fundamentally new society. Indeed we cannot ignore the role of rapidly changing technologies in helping to establish the current paradigm shift. But technology itself does not “reveal,” (in the Heideggerian sense) the root cause of this societal transformation. We have assuredly already passed the threshold of this new age, but that into which we have wandered is a dusk, not a dawn. Society has now fully embraced a universal skepticism and a universal subjectivism. People are now so convinced that there can be no objective truth that he is laughed at who would ever claim to actually know truth. We so fear to suppose any truth that our *uni*-versities must more accurately be called *plura*-versities — for, it would be seemingly preposterous for them to even attempt to narrow one’s mind so that he claims to know that which is uni-fiable and objectifiable.

This world order believes that truth died when we killed God. Shall we not be at least unsettled by this supposition? Was the Nietzschean madman not correct to panic?

How were we able to drink up the sea? Who gave us the sponge to wipe away the entire horizon? What did we do when we unchained this earth from its sun? Whither is it moving now? Away from all suns? Are we not plunging continually backward, sideward, forward, in all directions? Is there any up or down left? Are we not straying as through an infinite nothing? Do we not feel the breath of empty space? Has it not become colder? Is not night and more night coming on all the time? <sup>2</sup>

The end of truth would be no less than an utterly terrifying experience. But allow me the opportunity to make the claim that today’s universal skepticism and subjectivism are, in themselves, completely illogical, unworkable, and un-true. Let us briefly examine these concepts individually.

Universal skepticism purports that no truth is knowable. Boston College philosophy professors Peter Kreeft and Ronald Tacelli assert that this is “immediately self-contradictory; for it claims to know that it is true that no one can know the truth.” But what if we add the popular amendment, “with certainty”? The problem here is this: is the theory itself only probable or certain? If certain, it contradicts itself. If probable, is that certain, or only probable? *Et cetera ad infinitum.*

Universal subjectivism is similarly self-contradictory. It claims that all truth is “in” or dependent on the knower. The contradiction lies in the subjectivist claim that truth really, objectively, is subjective. If they claimed only that the subjectivity of truth is a subjective truth, a mere personal opinion in the mind of the subjectivist, then they would not be claiming that their theory was really correct and the other view of truth, objectivity, was incorrect. In this case, they would not be disagreeing with their opponents at all. A subset of subjectivism is the claim that something may be “true for you, but not for me.” This statement however, cannot apply to fact-claims — that is to claims about things outside our consciousness, things that are outside us. The law of non-contradiction (X does not equal non-X) shows that such claims must be true or false, not simply all in one’s mind. <sup>3</sup> That Mack truck will either hit you, or it will not — the outcome will not be entirely and only in your mind or my mind.

1 C. S. Lewis, “The Poison of Subjectivism,” in *Christian Reflections* (Grand Rapids: Eerdmans, 1967).

2 Frederick Nietzsche, “The Madman,” a section of *Gay Science* in Walter Kaufmann, ed. *The Portable Nietzsche* (New York: Viking, 1954), 125.

3 Peter Kreeft and Ronald Tacelli, *Handbook of Christian Apologetics* (Downers Grove, Illinois: InterVarsity Press, 1994), 367.

I must then define truth, in order to give meaning to these claims. I go to the master of common sense in philosophy, Aristotle, who defined truth as “saying of what is that it is and of what is not that it is not.” This is an identity theory of truth; that is, it says that what exists mentally within the knower actually derives directly from, and becomes a mental repeat of the form or nature of the thing known.

This is not a pragmatic theory of truth, that truth is “what works.” For, what is true is not always practical, it does not always work (e.g., death); and what works is not always true (e.g., a successful lie). It is not an empiricist theory of truth, that truth is what we can sense. For some things we sense are not true (e.g. mirages) and some things that are true are not sensed (e.g.  $4 \times 4 = 16$ ). This is not a rationalist theory of truth, that truth is what can be clearly and distinctly understood by reason — that it may be proven. Many important truths cannot be proven — for example, “there are good and bad, and both exist in every human;” or “life is worth living.” It is not a coherence theory of truth, that truth is not a relationship between an idea and its external object, but the coherence or harmony among a set of ideas. This is a linguistic confusion: “for we already have words for coherence, consistency, wholeness, and totality, and we do not need another one — truth — especially when that other one already has a distinct and useful meaning.”<sup>4</sup> Finally, this is not an emotivist theory of truth, that truth is what I feel. While feeling truth and knowing truth sometimes coincide, truth is often not felt emotionally at all — for example, “there are four paper clips in the waste-basket.” All of these theories presuppose Aristotle’s identity (or correspondence) theory. Each claims that it is really true, that it corresponds with reality, and that others are false, they fail to correspond with reality.

In the phrase “objective truth,” what does “objective” mean? It does not refer to an unemotional, detached, or impersonal attitude. Truth is not an attitude. It is not how we know, but what we know. It does not mean, “known by all.” Even if everyone believes a lie, it is still a lie. It does not mean “publicly proved.” An objective truth may be privately known — for example, the location of a hidden treasure. It may also be known without being proven. To know is one thing, to give good reasons for your knowledge is another. What objective means here is this: “Independent of the knower and his consciousness.”<sup>5</sup> “I itch” is a subjective truth (though still possibly true); “Plato wrote the Republic” is an objective truth.

I say all this to make this conclusion: the abandonment of a willingness and desire to acknowledge and seek and know objective truth is disastrous. The post-Nietzschean era, with its unblushing Zarathustrian dismissal of objective, identifiable truth and moral code has been by far the most violent century the world has known. And not only has life itself fallen victim to the supposed lack of truth, but also the pursuit of meaning in life. The rejection of meaning has been made an agenda. As Aldous Huxley wrote:

For myself, as, no doubt, for most of my contemporaries, the philosophy of meaninglessness was essentially an instrument of liberation. The liberation we desired was simultaneously liberation from a certain political and economic system and liberation from a certain system of morality. We objected to the morality because it interfered with our sexual freedom, we objected to the political and economic system because it was unjust. The supporters of these systems claimed that in some way they embodied the meaning of the world. There was one admirably simple method of confuting these people and at the same time justifying ourselves in our political and erotic revolt: we could deny that the world had any meaning whatsoever.<sup>6</sup>

Notice that the denial of meaning is not rooted in truth-claims, but in its supposed interference with desire and justice. As Huxley went on to say, “Those who detect no meaning in the world do so because, for one reason or another, it suits their books that the world should be meaningless.”<sup>7</sup> Notice also that the desire for sexual freedom came before the desire for meaninglessness. Kreeft and Tacelli reveal that “almost always, the [subjectivist] practice comes before the theory; moral sensualism precedes epistemological sensualism. Addicts cannot see objective truth clearly.”<sup>8</sup>

4        Ibid., 366.

5        Ibid., 364.

6        Aldous Huxley, *Ends and Means* (London: Chatto & Windus, 1946), 273.

7        Ibid., 270.

8        Kreeft and Tacelli, 382.

Skepticism and subjectivism lead to an accepted lack of meaning. This is made real by the mere existence of a so-called "Generation X," a group of people with no identifiable meaning. This condition, though, is not a result of conclusions of truth, but of deliberate rejections of truth which derive from the lack of willingness to seek truth. This is an almost universal logical laziness which pervades every aspect of society today.

Therefore, it is my ethical responsibility in response to a societal misjudgment to believe, to act in accordance with, and to represent the existence of objective truth. It follows that it is my moral responsibility to seek this truth, believing that it may be known.

### **A Genealogy of Objective Truth**

Here is a small selection of works that identify the situation of skepticism and subjectivism, and support the claim for objective truth.

1. Peter Bocchino, "What Is Ought to Be," *Just Thinking*, Fall, 1994.
2. Norman Geisler, *When Skeptics Ask* (Dallas: Word, 1992).
3. Os Guinness, *Unriddling Our Times* (Nashville: Nelson, 1999).
4. Dennis McCallum, ed., *The Death of Truth* (Chicago: Tyndale, 1994).
5. Ravi Zacharias, *Can Man Live Without God* (Milton Keynes, England: Word, 1994).
6. Ravi Zacharias, "The Inextinguishable Light," *Just Thinking*, Fall, 1996.

The above sources, as well as the writings of well-known linguists and theologians G. K. Chesterton and C. S. Lewis are powerful influences on the topics presented here. Additionally, my Christian faith cannot be separated from any step I take in any direction with regard to any topic in my life.

### **Defining Critical Architecture**

We come then to the realm of art, and by inclusion, architecture. What is the role of art with regards to truth and meaning? First, we must understand that the existence of objective truth itself does not propose the non-existence of subjective truths. Also, we must understand that while objective truth is the same between individuals, subjective truths are not necessarily the same. "There is a painting on the wall." (Objective truth, according to one person.) "It is beautiful." (Subjective truth, according to that person.) "There is a painting on the wall." (Objective truth, according to the next person.) "It is heinous." (His subjective truth.)

The role of critical art, then, is to call upon its observer to note not only subjective observations (such as beauty) but also to evoke reflection upon objective truth (such as the existence of suffering). This demands that the observer be teachable, which requires great mental effort and activity, and the effect of critical art will be lost upon he who will not allow for reflection. C. S. Lewis stated:

The first demand any work of art makes of us is surrender. Look. Listen. Receive. Get yourself [your subjective thoughts] out of the way. There is no good asking first whether the work before you deserves such a surrender, for until you have surrendered, you cannot possibly find out.<sup>9</sup>

Architecture, in my understanding, is that art which has as its process design, and which has as its end a real or imaginary indwelt object. It follows from above that critical architecture is that architecture which calls upon the subject or inhabitant to reflect upon objective truth. (Again, whether this reflection occurs is largely a function of the mindset of the subject.)

9 C. S. Lewis, *An Experiment in Criticism* (Oxford: Harper, 1952).

Any indwelt object, whether a doghouse or a statehouse, may fit within this definition, as long as the call to reflection is present. The embodiment of such critical architecture may be either the spatial or the material, and this is determined by the particular instance of the architectural process, the design. Being that it calls into consciousness objective truth, it must be understood as representing a stable idea or thing, while acknowledging a vast body of truth that evolves, but remains faithful to its foundations and origins. The criterion for setting critical architecture apart from that which is not critical, is through asking the Aristotelian question, "Does it say of what is that it is and of what is not that it is not?" (Of course, this question may be answered in the affirmative, even if the object represents a twisted sense of reality, because by doing so, it reflects upon reality.) Any specific instance of architectural design may embrace a relationship with a vast array of other disciplines — the sciences, its inhabitants, literature — in the process of understanding truth.

The architectural discipline is that realm of thought that encompasses fields that examine architecture from every angle, including historically, phenomenologically, psychologically, and practically. Architectural practice is that part of the architectural discipline that actually performs the process of design in order to produce architectural objects — real or imaginary. Theory is the thought process that guides practice. Critical theory is the aspect of architectural process, which may or may not be present, that challenges the practitioner to embrace substantive development of a design with attention to objective truth and not simply subjective concepts such as beauty.

### **Proposition of an Objectively Critical Architecture**

As is absolutely apparent with regard to the above arguments, it is understood that, while subjective truths are inherent whenever a subject encounters an artistic object, objective truth must be considered as well for the object to amount to critical architecture. The meaning will be found, whether materially or ephemerally, in the way in which the architecture elevates truth. Because the body of society holds much objective truth in the realm of common accord, the use of the "social project" in order to elevate an objective truth is effective but not compulsory. The elevation of truth may just as importantly be discovered on a body scale, as opposed to a societal scale. (Though this is still not mandatory.) Normative architectural practice has as its references both the avant-garde and the arrière-garde, and it may learn from both positions effective critical patterns of design. Part of reality is the existence of constraints (e.g. client needs, desires, and budgets), and an effective response to objective truth requires the acknowledgement of constraints and workable solutions. Also part of reality is the existence of physical and historical orders of context, and critical architecture may only be practiced when a conscious attitude is taken toward these orders. Part of context is ecological reality, and architecture must not be practiced in denial thereof. Architecture that produces substantive reflections or conclusions about truth without producing a physical object should be seen as of equal importance to its alternative, and object-obsession should therefore be avoided.

### **The Agenda of Objective Critical Architecture**

My position is that architecture should not be practiced in a way that produces objects that call only subjective issues to the forefront. Architecture must be produced which has as its goal the depth of meaning and the elevation of truth. Objective truth exists apart from and before architecture, and positions regarding truth must therefore be formed beforehand and molded by experience.

What can one man mean to the world? The question is invariably asked by every person as a rite of passage between the grandiose ideals of youth and the entrance into adult realities. Can an individual effect changes that will leave the world forever manifestly different? Or would identical transformations of societies occur without the particular unique personalities whose names become historically linked with those transformations? Here, we will ask this question about two revolutionaries whose names are tied to the beginnings of movements in their respective fields—in religious thought and expression: Luther; and in architectural expression and accomplishment: Brunelleschi. By asking the question about persons in contrasting disciplines, we hope to uncover and decipher clues as to what generates the enduring image of an individual's importance, depending upon their area of expertise.

Must world-change in each sphere be attributed to overall societal conditions, or may we, at times, give full credit to those individuals whose fame paints quaint pictures of single-handed globe spinning? Are there inherent differences among the fields of accomplishment that determine whether achievements are attributed to the individual mind? Let us start to whittle a little on this oft-handled block and see what shapes we might expose by first examining both of the personalities separately. We will begin with Luther—the junior of our two icons by one hundred six years.

### **Luther in context**

We start with Luther because it is somewhat easier to link him with the genesis of a great movement than our other master. (Why this is the case will be discussed later, as it is part of the ultimate goal of understanding for the paper.) Let us begin by asking who is Martin Luther, and how does he fit into his context? Born in 1483, the son of a German miner, he attained an education in law before an event that changed the course of his life, and ultimately the course of history.

While Luther was walking in the mountains with his best friend, a looming cloud became a sudden storm, and lightning struck his friend dead. Stricken with dread, Luther uttered a prayer to Saint Anne, promising to enter the monastic life if he survived the storm. Soon thereafter, he became a monk in the city of Wittenberg, where he began a legendary pattern of intense self-denial before being challenged by the epiphany of Romans 1:17: "For in the gospel a righteousness from God is revealed, a righteousness that is by faith from first to last, just as it is written: 'The righteous will live by faith.'" The verse would later become the theme of the Protestant movement. Realizing the folly of a sinful man trying to reach a perfect God through works and self-denial, Luther changed his pursuit from asceticism to growing faith. After much study and continuing life in the Augustinian Eremitic Order, he was appointed as Doctor of Theology and Professor at the University of Wittenberg. Later, he became District Vicar over all the monasteries of his chapter in Saxony and Preacher at the Castle Church in Wittenberg. Thus Luther was positioned, arguably unintentionally, to be the spark for a great fire.

Luther's single most well-known act was just the very beginning of his life as a revolutionary—when, on October 31, 1517, he penned two identical letters, one to the Bishop of Brandenburg, the other to the Archbishop of Mainz, protesting the practice of the Church of selling indulgences to raise funds. For his defense, he laid out his series of ninety-five theses, based entirely upon his interpretation of Scripture, which he regularly read in the original Greek and Hebrew, rather than in the Church-sanctioned Latin. Whether he ever actually "posted" these theses on the door of the Castle Church is debated by scholars. Regardless, the letters became widely publicized and spread, so that the theses are inseparably identified with the beginning of the Reformation.

What do we know of the guise of Luther, whose image is so easily conjured in our minds due to his intense expressions in the several portraits by his friend, Lucas Cranach the Elder? We know that he was not an unfeeling, unemotional machine of austere revolt, as may be mistaken by the movement that followed him—known for its pitiless destruction of ecclesiastical art in an attempt to rid the church of graven images. In fact, Luther himself was a fine musician with a sweet tenor voice, whose doctrines actually encouraged the development of church music; and he was perhaps the greatest poet of his time. Luther was in reality greatly dismayed by the "Peasants' Revolt," the popular destructive uprising in supposed accord with his doctrine, "and he urged his princely patrons to put it down with the utmost ferocity." The revolution in which Luther believed sprang from the gentle ferocity of his relationship with his Master. His belief was that change would be elicited in one's neighbors by the light shone through the automatic actions of joy in the heart of one who is blessed with eternal life.

The enduring world-change that followed Luther was a direct result of his words, his vast literary activity. "Genuinely grieved by the ruins of the worldly Church grown cold in the grip of its hierarchy," he hearkened back to the message of primitive Christianity, as practiced in New Testament times. He suggested the substitution of almost purely ethical faith in place of the virtue of sacrament and hierarchy above faith. Luther concluded that the real Christian Church consisted of that "communio sanctorum," or communion of true believers, which had existed consistently since the time of Christ and still existed in spite of the many "human encrustations clinging to it." He was not the first thinker to reach this conclusion, but he was the first with the courage to logically and consistently defend his belief-his daily life was a living defense of his doctrines. "The very things he suffered through, prayed through, struggled through, and attained in faith, were the realization of the goals toward which the Humanists... aspired and labored."

In all things, Luther was guided by "that unconditional surrender to truth and conscience which made it simply impossible for him ever to do anything contrary to the conscience for the sake of political or other surface advantages." This "surrender" was in great distinction to his opponents in the local establishment, and it led to his bold, famed proclamation, "Here I stand," and to his personal defense before the Diet of Worms:

Unless I am convinced by the testimony of the Scriptures or by clear reason-for I do not trust either in the pope or in councils alone, since it is well-known that they have often erred and contradicted themselves-I am bound by the Scriptures I have quoted and my conscience is captive to the Word of God. I cannot and I will not retract anything, since it is neither safe nor right to go against conscience. God help me, Amen.

After such statements, clear in their radical rejection of any claim to worldly authority, Luther knew he needed God's help. And by all appearances, he received it. He was able to avoid the vicious pursuit of those who demanded his life as payment for his perceived heresies, and he died peacefully at the ripe age of 63, in the presence of several of his followers. His life was and is seen as lying at the end of a passing age, and at the beginning of a new religious epoch. According to BBC commentator Kenneth Clark:

Ultimately a new civilization was created-but it was a civilization not of the image, but of the word. / There can be no thought without words. Luther gave his countrymen words. Erasmus had written solely in Latin. Luther translated the Bible into German-noble German... and so gave people not only a chance to read Holy Writ for themselves, but the tools of thought.

So, had Luther alone generated this new civilization, or must we be guided by the determinist view, informing us that movements are purely a result of place and time? A sensible analysis must result in a mixture of these extremes. While some argue that Luther was simply a product of the revival of the study of antiquity, the discovery of the New World and of the printing press accomplishment, all causing an "increased facility of intellectual discourse..." which led nations to seek liberty from the tutelage of the church, this is a narrow view (mainly suggested by Roman Catholic commentators). Both secular and Protestant evaluators tend to argue from a more moderate view. Cambridge Historian and Sociologist G.R. Elton states, "The Reformation naturally took place in a setting of social, political, and economic circumstances which were in part responsible for its outbreak, development, and fate, and which it in turn profoundly affected."

If we agree with the moderate viewpoint, it allows us to suggest that Luther was the right person in the right place at the right time. Luther was an "extremely impressive" person, the leader for which the earnest German people were watching-especially amidst the surge of desire for heroes to venerate that so characterized the cinquecento in Europe. In addition to being a willing hero, Luther's words appropriately addressed the humanist atmosphere of his intellectual contemporaries. "He gave men a new vision of the exaltation of the human self, regardless of its limitations, of an exaltation which can only be experienced as a gift from God and which man can neither bring to pass nor truly understand."

Luther was not only the right person, but his was the right message-the valid answer to the issues of the time. The issues were complex and diverse-a widespread dislike of the clergy, hostility to Rome and fervent nationalism; issues summed up in greed, envy and policy. Luther's message "answered a savage spiritual thirst, which the official Church (not for the first time in its history) was failing to satisfy." Luther's message was evocative and possessed meaning to its hearers, but his message could not have made such an impression at a different historic juncture.

Having reached what may seem a not-so-stirring conclusion, consisting of a mixture of individualist and determinist views, regarding Luther's place on the deck of the Protestant vessel, we will return for further comment later on. Let us proceed, then, by turning back one century and attempting a similar evaluation of our other personality, the Florentine innovator Filippo, born in 1377, the son of influential notary Ser Brunellesco di Lippo Lapi.

### **Brunelleschi in context**

Before Brunelleschi's arrival in the landscape of rapidly shifting Italian and Florentine society, the Western Renaissance had already begun to emerge in civic life through the municipal organization of the Italian republics (especially Florence)-recalling Classical public values-and in the arts through figures such as Giotto. Still, the idea of the real "Renaissance man," with the characteristic expert practice of several skills had not yet been realized by any one prominent master. Enter young Filippo, who had defied his father's urgings to enter into a law career, to instead pursue goldsmithing. In the process, he also attained consummate skill in both mathematics and sculpting. Such was his mathematical skill that the young Brunelleschi is popularly (and probably correctly) attributed with the feat of having discovered the rules of representational perspective, which would become one of the most important accomplishments influencing Renaissance art. Such was his ability in sculpting that he produced an entry rivaling (or, by many accounts, surpassing) the quality of the submission of Ghiberti in the competition for the doors of the Florentine Baptistery.

Feeling slighted by a judgment in that competition, which he felt favored fame over skill, and feeling motivated by an additional artistic impulse generated by the tempest of a city unable to resolve several problems regarding its crowning-achievement-in-waiting-the new Cathedral-Filippo made plans to travel to Rome with his friend Donatello, "to rediscover the manner in which the Ancients had built." This impulse, conveying the prevailing intellectual desire to rediscover Classical processes and thoughts, drove Brunelleschi to spend years crawling amidst the crevices and cracks of the Roman ruins, learning all he could about their methods-especially about their masonry practices.

Years later, with fingers worn and dirty from prying into brick and mortar, Brunelleschi returned to a Florence growing increasingly frustrated with what seemed an insurmountable obstacle-that of spanning the altar of its Cathedral. The problem had stalled meaningful progress on the building for decades. It was a city thirsty for a fresh idea when, as early as 1404, twenty-seven year old Filippo entered the discourse regarding the dome structure. Already, two widely publicized competitions had attracted established architects and engineers, encouraging them to formulate answers to the problem; yet every idea was marked with absurdity on one level or another. How then was a relatively unpracticed designer-a goldsmith by trade-able to convince the dome committee (the "Opera della Cupola," with members appointed by each of the city's major craft guilds) to entertain his ideas?

The answer to this question lies partly in Brunelleschi's connections. His father was active in public affairs, having had long, irregular associations with the various bodies overseeing Cathedral construction. Similarly, Filippo himself had not shied from involvement with civic issues before his hiatus in Rome. He knew whom he needed to know to convince the Opera to hear him out. Additionally, he had his finger on the pulse of the committee, understanding that they were driven by a desire for economic feasibility-having tired of unreasonable schemes requiring the erection of such a magnitude of temporary bracing during construction that they would bankrupt the city. With a level of structural intuition that arose out of his time in Rome and out of his mathematical prowess, Brunelleschi conceived of a dome that would require only slender scaffolds around a structure that would be able to hold most of its own weight throughout its construction process.

The other major reason for Brunelleschi's sway on the Opera was undoubtedly his driven personality. The biographer Vasari described him as one of those rare men "who, though puny in person and insignificant of figure, are yet endowed with so much greatness of soul and such force of character that they, unless they can occupy themselves with difficult, nay, almost impossible undertakings and carry them to perfection, they can find no peace in their lives."



Despite natural reservations about the ability of Filippo's scheme to accomplish what no prior master seemed able to achieve, the Opera feared rioting and had reached a level of desperation. It is questionable whether they believed in the integrity of the complex composition of brick latticework composing inner and outer shells bound together by a network of chains and ties; but it was the only viable alternative. And so in 1420, after sixteen years of persuasion, Brunelleschi's design for the dome was fully adopted.

The result is well known. This goldsmith-mathematician-sculptor-engineer solved a great impasse in architecture. Though he did not necessarily understand everything that he had examined in Rome, he can be credited with spanning the gap between medieval and Classical architectural traditions, allowing the architectural world to push forward with its new birth. And he had taken this great step while always remembering both the pragmatic concerns and the artistic desires of his patrons. The fact that Brunelleschi had achieved both an economic solution and a composition of awesome yet simple grandeur (both of which would also mark his other architectural pursuits) cannot be overemphasized. By understanding the social atmosphere of the day, in which artistic and technological progress must take place, and by possessing the savvy to conquer the great puzzle, Brunelleschi established a position in history for himself—a position whose importance was understood almost immediately. According to technology historian Frank Prager and art historian Gustina Scaglia:

In his own day, Filippo Brunelleschi became known as the man who “renewed Roman masonry work.” This renewal is now identified with the architectural renaissance. The sober-minded Florentines appreciated its “economy” as well as its “harmonious proportions.”

The completely new status Brunelleschi brought to the role of master architect is clear. He was a new kind of societal figure. This is told to us by how his contemporaries responded to his life, as Kenneth Clark conveys:

We know nothing about the lives of the men who built the great cathedrals, but Brunelleschi is the subject of a long, detailed biography written by a friend, and we have a replica of his death-mask which, following the example of ancient Rome, Florentines had begun to make in the late fourteenth century.

So, Filippo had brought architecture into the emerging rebirth of Classical values and aspirations. But we come again to the question at hand: Would the world have found another to fill his role, had there been no Brunelleschi? Was he just a product of a hungry and prepared time? Evaluators give us a varied view. According to Prager and Scaglia:

Historians have found in him an heir to Gothic achievement, a victor over Gothic barbarism, or the exponent of a permanent Classic presence, either a pure artist or a mathematical genius, and even-if possible—something of all these things... Admirers of Filippo are convinced that he, single-handedly, transformed both building art and building technique by fundamental inventions. Others rather see him as simply reacting to earlier trends or innovations.

And returning again to Kenneth Clark:

I think that [the new architecture] was really the invention of the individual-Brunelleschi. But of course, an architectural style cannot take root unless it satisfies some need of the time. Brunelleschi's style satisfied the need of the clear-headed, bright-minded men who appeared on the Florentine scene at the moment when the discipline of trade and banking, in its most austere form, was beginning to be relaxed, and life—a full use of the human faculties—became more important than making money.

Again, it seems that the most prudent answer to our question is a mixed one. We must not only say that this master was the right person (clearly, none of his contemporaries could compare to his combination of mathematical ability, structural intuition, and architectural sense), but he was also in the right place (Florence—the city which at the time possessed the civic economy to support the great project), at the right time (just the right age for his career to find definition in the great feat). But does the person-plus-place-plus-time answer really help to remove the fog from our question regarding whether the world would be the same place without the one man? Does the individualist interpretation of historical change gain any strength in our analysis?

## Conclusions

It is merited at this juncture to clearly iterate some of the striking likenesses that can be observed between our two personalities. These similarities reveal that the selection of these two revolutionaries for comparison is not random; the two are alike enough to be ripe for meaningful discoveries. Both men accomplished their greatest opus early in their tenure as ground-shakers. This allowed time during their lives to (consciously or not) further secure their prominence. Both men are clearly understood not only as great thinkers but as kindling for the start of revolution-Luther's revolution of words and Brunelleschi's revolution of ingenuity-coming at the end of one age and laying the foundations of another. Their positions at the very beginning of their respective movements is very important here, and allows us to more consequentially compare the two. (Calvin was a great reformer, and da Vinci was a great Renaissance man, but a meaningful comparison of the two would be much more difficult.) Additionally, both men are continuously characterized as ferociously intense (Luther's "unconditional surrender to truth" and Brunelleschi's "force of character"). Whether or not they were the only ones able, they were alone among their contemporaries in possessing the drive to achieve changes of such magnitude. Hopefully, these similarities establish the legitimacy of comparing two masters of such different fields.

Thus founded, let us now attempt to address the individualist question by focusing on the right person aspect of our prior contextual conclusions. We will do this by asking what might have come to pass if the persons in question had not entered the picture.

We have established that the Reformation came to pass as a result of a wide and unstoppable collection of social and intellectual moods-moods birthed not by any single human mind, but by a collective societal womb. And yet the Reformation's most identifiable birth channel can easily be given a human face in Luther. Would there have been a comparable societal attitude in the absence of Luther? Assuredly. Would the visage of the resulting movement have been different? Just as surely. And the difference would likely be measured in no small details. It is not inconceivable to imagine that Luther-less Christendom might still be totally under Roman authority. (Consider, for instance, the amplified weight that might be rendered to the theological ideas of Erasmus, had Luther's views not ensued straight away after those of Erasmus.) In the absence of a champion of change, it is possible that the moods that caused the Reformation would have been slowly soothed by the establishment, as they had been multiple times before in Church history. Though this would have resulted in some alterations, they would be as nothing compared to the storm of revolution that swept Europe after Luther.

That said, let us examine what may be an even more intriguing case. We have recognized that political and artistic Renaissance had already been developing before Brunelleschi's accomplishments. What would have become of the architectural Renaissance without Brunelleschi? What about the Renaissance overall? It is no stretch to assert that the role of Florence as the cradle of the Renaissance could have been null. After all, prior to Florence's rise to preeminence, Siena had been the envy of the other republics. One of the reasons for Siena's decline was its inability to complete its own cathedral according to grandiose plans, leading to a general disappointment in the Sienese citizenry with the Church-the wealthiest patron of art. How many more years could Florence have endured an incomplete Cathedral? How many more years would the Opera have taken to build the dome without Brunelleschi's cunning? What would the Renaissance have been, had it developed outside of Florence? Would it have been? How would architecture have developed outside of a Florentine Renaissance? What would architecture be today? What about art in general? We cannot begin to conjecture how these situations might be described! Are we overdramatizing the case? Possibly, but not necessarily.

We do not deny the important positions of place and time in our equation of world-change. But neither can we ignore the position of person. Identical revolution without one very important third of the equation is unthinkable. So, the answer to the question, "can one man change the world?" is an unqualified "Yes!" The two masters analyzed here are similar examples of this fact. They are similar examples, and yet there is a great difference in how they are known and understood by today's Western culture.

What is the difference in the perception of the two? Well, it is easy to identify persons who fall under the influence of Luther. They are called "Lutherans," or at least they are called, "Protestants." (Ask anyone, who founded "Protestantism," and the answer comes quickly: "Why, Luther, of course.") But though it is easy to map out those who fall under the influence of Brunelleschi-at least every Renaissance architect, and justifiably every artist since

the fifteenth century-they are not referred to as "Brunelleschians." And, when one asks, "Who founded Renaissance architecture?" the probable answer is something along the lines of, "Well, umm, that is a-uh-very complex question that requires lots of thought and explanation..." Why is it that the individual is so readily given credit for the religious paradigm, when the person equally involved in changing the architectural paradigm is slow to receive such accolades? Why is "Luther" part of household vocabulary throughout the Western world, while "Brunelleschi" is a word uttered and written only in Italy and in some architectural circles?

Let us discuss how culture reacts to the two fundamentally different types of movements-that of religious thought and that of artistic/architectural expression. As we have already noted, movements of thought are known by the last names of their pioneers (Lutheranism, Marxism), while artistic movements are known by generalized terms (Renaissance architecture, Cubism). Why is this? Well, to begin with, it would be difficult for the typical person to read a tract of ninety-five theses without wondering about and noting its author. For, the background of the author (Doctor, Professor, Augustinian Eremite Monk) is a very important factor for the critical reader. Knowing the author's background gives the reader freedom to accept or dismiss the value of what is written. But need we really know anything of the designer of a building to assess the building's intrinsic value? No, this quality may be assessed experientially. Unless the inhabitant of a building has a specific reason to want to know the architect's name (for instance, if the inhabitant is an architect himself and would like to know more about the building's designer), he can experience the building just as meaningfully whether or not he knows. Furthermore, the background qualifications of an architect are not the definer of quality. (No one would say, "What!?, this guy was a goldsmith by trade? Well, this dome isn't all that impressive, then!") No, it is actually the quality of the building that defines the qualification of the architect. As we can see, religious thought is evaluated via the qualifications of its author, but art can be experienced anonymously.

Another distinction between religious thought and architectural achievement is the sheer number of persons directly involved in their respective movements. While architectural and artistic movements do affect all people, all people are not directly involved in them. Masses are involved in religious movements due to their very presence among (or against) the faiths, and most are at least aware of changes in the religious establishment. (It is common to hear about religious decisions on the evening news. How often do we hear about decisions of the AIA?) How often do riots occur after artistic decisions (other than in France)? On top of direct involvement, let us discuss understanding (or at least perceived understanding) of the different realms. Art, though experienced by all, is generally perceived as being actually understood only by those whose specialization is in artistic circles. (A self-affirming perception.) Because of this lack of awareness, history has a hard time pinpointing the source of artistic accomplishment. (This does not mean that great artists are not appreciated, just that it is more rare to hear of an artist being the source of change.) Yet, religion is perceived to be at least partially understood by every person who has any position with regard to it, and that is every person. More people find themselves directly involved in religious thought than in artistic contemplation.

The final characteristic of the two realms we will discuss here is how they actually relate to each other. Art is almost always a reaction to societal thought, whereas religion is almost always a generator of societal thought. Therefore, religious revolutions affect and effect art and architecture. The contrary is rarely the case (though exceptions do exist). If we look at this relationship characteristic, we might begin to see religion as a generative concept, and we might begin to see art as a reactionary concept. It is true that this quick conclusion is far too simplistic to really achieve a deep understanding of the true character of the two realms, but we can see how such a rudimentary relationship might be subconsciously assumed by culture.

Having discussed these features of the two different domains, and admitting that many more such comparative features could be so discussed, we can finally begin to attempt concrete answers for the questions at hand. We have already made a case for the first answer-that yes, indeed we can claim that world-change can be executed by the hands of individuals. This may be validated by simply asking "what if the person had not contributed how they did? What, then, determines the level of the historical tendency to ascribe an individualistic interpretation to revolutionary accomplishment? The answer seems to be the field of the accomplishment. How does the field relate to other fields? How many people understand or participate in the field? Can the accomplishment be comprehended without knowledge of the innovator? These are the issues that have determined the different historical positions of Brunelleschi and Luther. These are the issues we must consider when we desire to know, "How will history remember me?"

When the sun shone upon the isle of Faloria, the landscape rang an anthem of color. It shouted a message that you can only begin to comprehend when you open your eyes as wide as you know how.

Faloria was divided into two shires. "What's a shire?" the children may ask. Well, a shire is the fairy tale version of a community; and this is a fairy tale, so Faloria was divided into two shires — two beautiful shires. The shire on the west was called Perdushire, and the shire on the east was called Pardoshire.

Perdushire was known all around because its citizens made the most stunning silk flowers in all the world. And they decorated everything — everything — with their silk flowers, so that everywhere you turned, you were greeted with a radiant splash of color. There were silk flowers in every house, in every restaurant, and in every workplace. There were silk flowers on every mailbox, silk flowers on every streetlamp, and even silk flowers in all of the trolley cars.

So, all of Perdushire was a canvas upon which an exuberant rainbow danced everywhere you looked. But, there was something peculiar about that visual spectacle. That was just it: it was only visual. If you or I were to have visited the isle of Faloria and strolled around the streets of Perdushire, our noses would have been puzzled. There would be none of the sweet tang in the air to greet us when we took that deep breath that we always take when we see lots of flowers. We would be struck not as much by the brilliance of the color, but rather by the loneliness of the color. But, to the people of Perdushire, the absence of aroma didn't seem particularly odd. For, all of the flowers they had ever known were of the silk sort — the silk flowers of such great craft that every vista in Perdushire pleased the eyes. And, the people of that western shire were proud of their floral handiwork.

On the eastern side of the island, Pardoshire had a completely different kind of beauty. There, the eyes feasted not upon a lavish and varied spectrum, but upon the delicate, diamond-bright blossom atop the emerald blades of the Pardoshire grass. The simple white and green of that Pardoshire grass sparkled in the sunlight, producing glimmering stars all across the ground, which quietly hinted at much more than any man-made assortment of color ever could. And those tiny blooms on the grass breathed into the air an ever-present fragrance sweeter, yet more peaceful, than honeysuckle.

All of the ground in Pardoshire was covered with Pardoshire grass. And, it was said, when a divot was dug in the Pardoshire grass, it would quickly fill itself in with fresh new blades. There was no sense making sidewalks and streets, because as long as the sun shone upon it, the grass stood strong and upright — even when trampled by foot or wheel. The people in Pardoshire loved to spend their evenings and weekends walking barefoot across their vast meadows, breathing the calm yet energetic bouquet of the ground.

The people in Pardoshire believed a legend which said that many moons before their age, the magical Pardoshire grass had covered the entire isle of Faloria. But the time came when the people thirsted to create their own blossoms — more varied than the blossoms of the grass. They had forgotten that the tiny white petals upon the grass, when they gleamed in the sun, reflected the entire language of color. The story continued that as the people began to teach themselves their floral craft, they gathered momentum in the excitement of making something on their own. As they began to cover all the surfaces with their colorful creations, they failed to realize that the perfume of the grass blossoms was slowly disappearing from the air. And, the grandiose silk flowers began to stifle the grass — stealing the rays of sun to reflect the colors of the silk instead.

Some of the Falorians, according to the legend, saw that the flower-making was slowly destroying their enchanted grass. These began to separate themselves from the flowermakers, and they committed themselves to preserving their treasured grass fields. Eventually the preservers of the grass gathered on the eastern part of the island, and they laid down a line of logs all the way across the middle of Faloria, declaring that the false flower-making would not encroach upon the eastern side of the line.

As the ages passed, the rain waters washed around the long line of logs, and slowly carved a deep trench down the center of Faloria. Eventually, by the time of our tale, the logs had long since faded into dust, but the trench had grown into a wide, muddy gullet — known to the people of both shires as the Marsh Valley. It was the only part of the island that did not look like it belonged in a fairy tale, and it formed a seemingly impassable separation between the east and the west. To cross the muddy, mossy, Marsh Valley would be a nasty business — too nasty, certainly, for the peoples of Perdushire and Pardoshire, who were so concerned with beauty.

As time carried on, the folks of Pardoshire gazed in pity across the valley toward the people of Perdushire. Surely life could not be truly satisfying when lived without the sweetness of the grass blossoms upon the breeze, without the glistening of the morning dew shining in the day's first light. And alas, the Pardoshire people were correct — to live without these things certainly would be to miss out on a great daily reward. But, it was simply impossible for the people in Perdushire to understand what they could be missing. Everywhere they looked, they saw the bright reward of their own talents, streaming in diverse colorful flavor. Life seemed just fine in Perdushire, and when they looked across the brown expanse toward the other place, they saw only green with a hint of white.

So, the people of the eastern shire convinced themselves that it was of utmost importance that the people in Perdushire must somehow be told about the splendor of the grass. But how?

After much study and debate, it was decided by the ladies and gentlemen of Pardoshire that the message of the magical grass could most easily be communicated by erecting a great sign upon the eastern ledge of the Marsh Valley. The great west-facing billboard would, they decided, contain messages to shout out the glory of the grass toward the people of Perdushire. So began a long-lasting tradition. The message would change once every fortnight. Why every fortnight? Well, the leaders of Pardoshire had decided that every great fairy tale must contain at least one purely British word.

The switching of the message in the sign became a ritual for the people of Pardoshire. They would all gather on the first morning of the fortnight, and breathe together the splendid aroma of a breezy morning. Eagerly, they would wait to see what message the billboard painter — the Messenger, they called him — would brush in bright green characters across the face of the sign.

"Pardoshire grass: So cool. So smooth."

"It's not just greener on the other side. It's whiter too."

"It smells great in Pardoshire!"

"got grass?"

As the messages would appear on the sign, the Pardoshire folks would nod and pat each other on the shoulder and say things like, "By George, that's the truth!" and "Ya know, I'd wanna be here if I were those people across the valley."

But the people in Perdushire would see the regularly-changing messages on the giant sign just on the other side of the boggy swath, and they would generally raise one or both eyebrows and say, "humph" or "whatever." Then, they would turn around and enjoy the color all around them.

Meanwhile, the Pardoshire sign ritual became more and more refined. It was generally agreed that one was not to speak at the message-painting, until the message was finished, and then only to offer one of the traditional affirmations of the message. One time, a man named Jora was sent away from the meeting in disgrace when he commented upon how the sun seemed to be revealing some beautiful new colors across the valley in Perdushire that morning.

The citizens of Perdushire grew to resent the Pardoshire billboard. They could see the grass from across the Marsh Valley, but they couldn't see why Pardoshire was so proud of it. (You see, the greatness of that grass was only realized when you stood within the glades, and saw the sparkle of the blossoms in the sun and felt that fragrance fill your inside and sensed the coolness of the blades between your toes.) And so, the marketing strategists of Perdushire came up with a plan of their own. They installed lights all across Perdushire, so that the cabaret of color was visible not only in the sunlight but through the night as well.

This approach certainly intimidated everybody in Pardoshire. How could they compete with the twenty-four-hour color? Soon, they too installed lights throughout the eastern shire. But the lights were not effective in communicating the deep value of the grass, because even the people of Pardoshire had to admit: the visual beauty of the grass was only evident when it was reflecting real sunlight. So, the people of Pardoshire began to feel bitter. The messages of the great sign began to bear a different tinge. The green letters seemed less often to actually mention the grass.

"Lights or no lights, silk flowers are just fake."

"Silk flowers don't even have dew in the morning."

"Silk: it's made by worms."

These messages certainly stirred up the westerners. The daily conversations in the coffee houses of Perdushire would often include mention of the desire for Pardoshire to simply break off and sink into the sea. It became more and more rare for the people of Perdushire to even glance eastward at the billboard. (On a side note, you may be interested to know that this was the point in history when the silk flower craftsmen figured out how to make those little simulated beads of dew on their silk petals.)

Yet, the general sentiment in Pardoshire was that the giant messages must be accomplishing their purpose, however unclear that purpose may be. Some of the Pardoshire people would share congratulatory stories among themselves about people from Perdushire who had traversed the Marsh Valley to come live in the meadows of the magical grass. Still, no one ever saw the muddy boots that must surely accompany such immigrants.

Things continued in this vein for a great long while. The ugly Marsh Valley came to visually represent the bitterness between the shires on either side.

And then, at one fortnightly message-painting, the sour saga of the shires took a surprising swing.

That morning, the Messenger was wielding his green paintbrush slowly across the face of the sign. "SILK STI...".

And then, there was a zinging sound, followed by a pegging thump. There, right between the T and the I on the sign — barely missing the painter — was planted an arrow. And tied around the shaft of the arrow were full, round blossoms of purple and yellow. All of the folks in that Pardoshire crowd, their jaws gaping, stood in stunned silence. Then, after they all quietly scanned the scene and saw that no one was hurt, the Messenger composed himself and reached down, took hold of the arrow, plucked it out of the board, and snapped the shaft in two. He dared not admit to the crowd around him that he couldn't help but notice the vibrance of those purple and yellow blooms. He dropped the arrow and its decorations from the sign platform to the ground below. Two men in the crowd angrily picked up the litter and cast it as far as they could into the muddy gorge.

The Messenger refocused and began again to slowly scrawl out his next green letter. "N..." Zing! Thump! Another arrow, this one ornamented in orange and red blossoms, lodged itself into the left side of the N. Again stunned, the crowd gave in to their urge to turn and search out the source of the arrow. They could see, standing upon the peak of a promontory point at the far side of the Marsh Valley, a man bearing a tall, wooden longbow. Across his back, he carried a quiver full of brightly flowered arrows. Around the archer, there began to gather a crowd of people, looking back and forth between their new champion and those who gazed in anger and in fear from beneath the eastern billboard. That crowd grew as word of the events quickly spread. Soon, all of Perdushire was there, on the western ledge. And, on the eastern ledge, the ritual Pardoshire gathering had given way to a silent, nervous anticipation.

"Admit it to yourselves!" The archer broke the silence, as he yelled with deep voice to the easterners. "You know those colors are splendid!" The people of Pardoshire, daring not look in each other's eyes, responded in an automatic, disorganized, contradictory grumble. The grumble of the crowd died down, but the faces of the Pardoshire folk were flush. And then, from the east, there came the oddest response of all.

"Yes! Those are wonderful, brilliant blossoms!" The heads on the eastern ledge all turned at the same time, and all gasped. The last thing they ever expected was such an admission from within their own shire. But, there, walking boldly toward them was Jora — the same man who had been sent out of the assembly long before for his unorthodox observations. As he approached, he carried upon his shoulders his young son.

Jora and his son seemed to be glancing straight through the crowd, oblivious to their condemning stares. And, as the two approached the Pardoshire gathering, Jora's pace only grew faster and more determined. The crowd could see that Jora's boy had white grass flowers resting upon the top of his ears. When he reached the billboard, Jora continued on through the throng. He stepped confidently over the edge of the grass, and started down the slope into the sticky valley. The masses on the eastern and western edges could hear Jora's shoes as they squished through the sludge. Before long, he had reached the bottom of the valley.

The archer upon the western ledge reached back toward the top of his quiver, and then slowly dropped his arm back down to his side. The people of Pardoshire began to whisper among themselves, "What in the world is that madman Jora doing? Doesn't he know the people over there are going to devour him? And the danger he's bringing to his own child! Has he no value for life?"

But Jora continued through the boggy mess and up the slope on the other side, headed straight toward the archer. Everyone on both sides of the Marsh Valley stilled into a wondering anxiety.

And then, Jora came to within yards of the archer. There, he stopped on the upward incline. He stood in his muddy shoes, looking deep into the eyes of the archer, with his son still upon his shoulders. Slowly, he bent his knees and crouched, helping his son down onto the slope before him. Then, to the horror of all those viewing from the eastern ledge, Jora's son began to walk slowly toward the archer. The archer dropped his bow to the ground, and his quiver slid down to the end of his arm.

Jora's son stopped there before the archer. The people of Perdushire stood there all around and behind the archer, in disbelief at the boy's presence. And then, the boy reached his arms up and around the waist of the archer and gave him... could it be?... yes, he gave the archer a firm hug.

Jora's son embraced the archer tight, resting his head upon the archer's belly, and the archer's quiver fell from his hand to the ground atop the bow. The archer stood in a stiff, shocked peace.

Then all eyes widened in even greater disbelief, because upon the muddy western slope of the Marsh Valley, just below where Jora's son and the archer stood, there immediately and magically sprouted a patch of emerald green grass. And, at the tips of the blades, there opened up countless tiny, delicate, diamond-bright blossoms. And the archer's nostrils opened wide, as he inhaled grace for the first time.

(preached December 31, 2023, in Taichung, Taiwan)

I am sure that I don't need to convince any of you that we live in unsettled and unsettling times: Wars are raging in both Eastern Europe and the Middle East that have serious global implications, and the daily headlines, photos, and videos are horrific.

From the standpoint of cultural ideology, many of the ideas that have been generally accepted and normative in the West for millennia are being rejected as restrictive and unnecessary, at best. To question the change causes you to be looked at as backwards-minded and bigoted. Of course, similar ideological tides are affecting the Global East as well, in slightly different ways.

Politically, there seems to be splintering and polarization across the globe, to unprecedented extremes. Of course, Taiwan has an election in two weeks, with the outcome somewhat unpredictable. The world seems more interested in Taiwan politics than ever before, as both Taiwanese economic performance and cross-strait relations are topics of growing global importance. America is also well into its election campaign season, and the circus of US politics has been disheartening to say the least for quite a while now.

Sociologically, the world was so deeply traumatized by the covid pandemic that we still don't understand all the long-term impacts. I'm not sure we even recognize all the countless details of life that are no longer the same as before the pandemic.

Spiritually, there are also troubling realities. In Taiwan, we are surrounded by idolatry, with an alarmingly small percentage of the population having heard a clear presentation of the Gospel, despite the presence of Christianity on the island for four hundred years. In America, approximately 40 million people have walked away from the Church in the last 25 years, creating the largest and fastest spiritual shift in the history of the country.

It's tempting to panic. And, that's before we even mention the conditions *inside* the Church. Both in Taiwan and in the West, the Church is infected by a disgusting mixture of apathy, laziness, scriptural illiteracy, lack of Gospel clarity or focus, missional disorientation, prosperity teaching, apostasy, heresy, immorality, corruption, and abuse of countless varieties. Everyone here has been affected by the sick Church. Why do God's people fail to live according to the pattern given to us by Christ and the Apostles? Why isn't the Holy Spirit intervening to powerfully awaken and strengthen his Church?

This brings us to our scripture. We're going to hold off on picking back up with Ephesians until Chris returns on January 14. So, for the next couple weeks, we're going to look in a very different location in the Bible: the book of Habakkuk. When I first said I would fill in for these two weeks, I jokingly said I would preach from Habakkuk, because it's a generally overlooked book — not too many kids are named Habakkuk these days. But I started to realize that it would actually be a great way to spend these two weeks together! Why? Habakkuk looked at the condition of God's people and found it at least as unsettling as what we see today. Then, he complained directly to God about it. Shockingly, God answered him. Even more shockingly, Habakkuk then questioned God's answer. God then instructed him to write down the next answer for God's people to learn it for future generations. So, in this short book of three chapters, Habakkuk recorded a very personal conversation between a person and Almighty God, then set a heart-rending and soul-lifting prayer to music. We find in Habakkuk one of the most revolutionary phrases in the whole Bible, though its truth is clear throughout both the Old and New Testaments. We'll look at that phrase in just a bit, as we look at chapters 1 and 2 today, then chapter 3 next week.

Before we jump in, I want to give you the main idea we'll look at to take away from the first two chapters:

***Main Idea: Questioning God is acceptable; trusting his answer is the key to a life of faith and hope.***

Let's jump right in at the beginning of the book, where we find Habakkuk's initial complaint to God. He gets right to business, not wasting any time giving us specifics about the exact time frame in which he is writing, or who is his daddy, like most of the other prophets do.



Habakkuk 1:1–4

The oracle that Habakkuk the prophet saw  
 O LORD, how long shall I cry for help,  
 and you will not hear?  
 Or cry to you “Violence!”  
 and you will not save?  
 Why do you make me see iniquity,  
 and why do you idly look at wrong?  
 Destruction and violence are before me;  
 strife and contention arise.  
 So the law is paralyzed,  
 and justice never goes forth.  
 For the wicked surround the righteous;  
 so justice goes forth perverted.

Here, it’s easy to think that Habakkuk is complaining about the world situation in general, but we should recognize that he is writing this in Ancient Judah, Israel’s southern kingdom. He is talking about the condition of God’s people. He sees that God’s people — that the LORD has specially chosen to be his covenant nation through which he would bless all nations — living as if they are any other nation, having apparently completely forgotten the God who called them according to his purpose and saved them out of slavery. And, Habakkuk can’t understand why God doesn’t seem to be doing anything about it. It is at this point that the complaining becomes a conversation, with God showing up with his shocking answer. But, before we read that answer, I want to point out the first of three key points that undergird the main idea:

**1. God is perfectly aware of the problems among his people (Habakkuk 1:1–5).**

Habakkuk 1:5

“Look among the nations, and see;  
 wonder and be astounded.  
 For I am doing a work in your days  
 that you would not believe if told.”

How do I reach this conclusion from the passage? Because, if God is present to answer Habakkuk’s question, it means he is likewise present among his people and sees for himself the pitiful state that Habakkuk is describing.

It’s not hard for us to say that we *know* God sees the problems, but it will be extremely helpful for us to take that mental assent to this idea and move it down to our hearts. We don’t have a God sitting up in his executive suite office, waiting for us to explain the issues to him. The issues that bother us so much about his Church bother him a lot more. But, he doesn’t just get bothered and blow steam like we do. He gets involved. He’s going to get involved in the specific situation that Habakkuk is describing, which we will see. But, all of our hope in life is built on the fact that God has always been cosmically involved in both knowing and working through the fallen reality of mankind and specifically of his own people. Before we even fell and created a horrible mess of life, God the Father covenanted together with God the Son and God the Holy Spirit to redeem us. And, that covenant was always pointing to the incarnation of God the Son, who got so involved that he endured harsher abuse than we will ever experience, and more intense temptation than we will ever know, yet triumphed over that temptation and abuse with a perfectly sinless life that he always planned to give to save us out of our brokenness and out of the broken reality of our fallen world and the deeply imperfect state of his Church. No other worldview has anything to say in response to our God being so audaciously aware of our struggles that he literally came to live through our pain alongside us.

God doesn’t reject Habakkuk’s questioning. He doesn’t reject our questioning. But, the questioning is not serving a purpose of informing him of a situation; rather it is an opportunity for our hearts to be aligned with the view he already has on the brokenness around us. We may not sit in the role of a prophet who has a back-and-forth conversation with God, but when we do bring our complaints to him in prayer, he answers us through his Word, aligning us with his view of the situation and his sovereignty over it and victory through it, with the ultimate victory seen in the cross and the empty grave.

Okay, so how does God answer Habakkuk specifically?

Habakkuk 1:5–7

“Look among the nations, and see;  
wonder and be astounded.  
For I am doing a work in your days  
that you would not believe if told.  
For behold, I am raising up the Chaldeans,  
that bitter and hasty nation,  
who march through the breadth of the earth,  
to seize dwellings not their own.  
They are dreaded and fearsome;  
their justice and dignity go forth from themselves.”

The answer continues, with God using powerful poetic imagery to describe the military might of the Chaldeans, which is the name of the ruling class of the Neo-Babylonian Empire. This, incidentally, is how we understand the period in which this book is written: the decades just before the exile of Judah to Babylon.

So, it is not only shocking that God actually answers Habakkuk’s complaint. The way he answers it is shocking. God tells Habakkuk that the solution to the serious issues in the kingdom of Judah involves using the Babylonian army to wipe out Judah, and to bring the survivors out of the promised land into exile.

In hindsight to us, it seems that this answer shouldn’t shock Habakkuk. After all, at the time Habakkuk is writing, the northern Kingdom of Israel has already been conquered and exiled by Assyria, which was a clear fulfillment of the curses of disobedience that God had established in his covenant with the nation in Deuteronomy. If the northern kingdom had been exiled for walking away from obedience to the LORD, why would Habakkuk be surprised at the prospect of the same outcome for rebellious Judah? In truth, Habakkuk may not have been surprised at the answer, but facing the definite near-term destruction of your nation is a tough pill to swallow. So, what does Habakkuk say in response?

Habakkuk 1:12–16

Are you not from everlasting,  
O LORD my God, my Holy One?  
We shall not die.  
O LORD, you have ordained them as a judgment,  
and you, O Rock, have established them for reproof.  
You who are of purer eyes than to see evil  
and cannot look at wrong,  
why do you idly look at traitors  
and remain silent when the wicked swallows up  
the man more righteous than he?  
You make mankind like the fish of the sea,  
like crawling things that have no ruler.  
He brings all of them up with a hook;  
he drags them out with his net;  
he gathers them in his dragnet;  
so he rejoices and is glad.  
Therefore he sacrifices to his net  
and makes offerings to his dragnet;  
for by them he lives in luxury,  
and his food is rich.

In modern, non-poetic English, Habakkuk is saying, “what you talkin’ about?” to God. Now, obviously, he has a sincerely reverent posture toward God, but his reverence doesn’t keep him from saying, “wait a minute! That’s not what I was talking about. Isn’t there some civilized way to handle this situation? I mean, those people... those

people, they're *worse than us!* Can't you fix us without getting them involved? How can you — a perfectly righteous and holy God — even stand the thought of involving yourself with those, those *heathens?!?* Besides, God, you're talking about a seriously bloody and destructive affair, with no end to those people's violent expansionism in sight! God, our rebellion against you is truly a bad situation, but those people literally idolize — I mean *actually worship* — their own military might. How can you stomach the idea of working through them in your work to fix things around here?"

At the beginning of chapter 2, Habakkuk then goes on to say probably the brashest thing anyone in all of scripture says to God:

Habakkuk 2:1

I will take my stand at my watchpost  
and station myself on the tower,  
and look out to see what he will say to me,  
and what I will answer concerning my complaint.

He tells God, "I'll stand up on the tower of the city wall with my arms folded and my toe tapping while I wait for your answer, God, because I can't make any sense of what you just said."

Before we move into God's answer after Habakkuk takes his stand, I want to highlight the second of the three key points that help us understand the main idea of the passage:

## **2. God's solutions are often hard to understand or accept, but they are purposeful (Habakkuk 1:5–17).**

It is natural to think of the book of Job when we study Habakkuk, because Job is another book where the titular character questions God. We should notice, though, the difference in the nature of Job's questioning and Habakkuk's: Job busily maintains his innocence and asks God why he is suffering in spite of his innocence. Habakkuk has no silly notion of innocence. What's bothering him is guilt: He is upset because God's Word promises that God will do something about human guilt, and God doesn't seem to be maintaining the truth of his Word. Habakkuk is actually asking for judgment. But, when God breaks in with his reassurance that he actually is about to act out in faithfulness to his promise — *exactly* how he had promised in Deuteronomy 28 that he would act — Habakkuk gets more upset than he was in the first place. Why? Because he is allowing his nationalism to take precedence over his desire for divine justice. He suddenly loses his clear view of Jewish failure as soon as another nation is brought up, at which point he only sees the failures of the other nation. He confesses God as the rightful judge over Israel, but he has an incorrect view of God's role as "rock", or protector over Israel. God never established Israel for the good of Israel. He established Israel for the good of his work of redemption for all the earth. And his judgment over Israel would be for the purpose of protecting and continuing that redemption. While God does care about the near-term welfare and experience (the "proximate *sense*") of each human life, his work is always progressing toward the long game (the "ultimate *sensibility*"). So much of the text of both the Old and New Testaments is a description of the world that God is in the *process* of making. That process inevitably involves refining and testing his raw materials, and shaping them in the fire.

Habakkuk couldn't see the good that God would do through Babylon's conquest and exile of Judah. But, it would be leading into, during, and coming out of that period that some of the most important spiritual formation of God's people would come about! It was during that time when much of the Hebrew Bible — specifically the history books — would be completed and edited into their current form. It was during that time when we would see some of the most triumphant examples of Godly character and leadership from a position of disadvantage rather than from a position of power — think Daniel and his friends, think Mordecai and Esther, think Nehemiah and Ezra — and some of the clearest prophecies of God's redemptive work — again, think of Daniel, think of Jeremiah and Ezekiel, and Haggai and Zechariah and Malachi. The nation that would emerge out of the exile would be refocused, re-tuned. Sure, they would again lose their focus, but not without God having first worked in them to draw nearer to his ultimate work of redemption (which would come during another period of foreign rule).

Habakkuk's protests can be likened to much of the talk we hear from Christians today. We're bothered, to a certain extent, by the sad condition of the Church. But we are tempted to be *more* bothered by the challenges of living in what is being called a "post-Christian" society in the West, where the Church no longer occupies the seat of power at the table that shapes cultural mores. And, even though Taiwan has never been thought of as a "Christian society," there was a period that has now passed during which many of the most influential leaders considered themselves Christians.

Let us recognize together that a period of "cultural exile" is part of God's refining work in the Church, where leaders are less tempted to spend their time thinking about how to maintain power, and they are more purely challenged to put their efforts into considering how to influence culture from the margins — which has been the reality for the majority of Church history. We are also tested to reconsider why we want to influence culture in the first place. Are we trying to protect our comfort, or are we trying to make God known in his holiness and exalt Christ as Savior and King? This is also a time in which God will purify his Church. There is less temptation to be part of a church for purposes of social advantage when the Church itself is not sitting in a seat of social advantage. The reason for a person to be in church is more likely to be for the purpose of encountering a sovereign and loving God who is faithfully at work through his Church to save men and women from their powerlessness against sin, which he paid for on the cross, and to raise them with Christ into his eternal inheritance.

When we are tempted to despair at the Church's loss of status, let us instead recognize that God is sovereignly at work. While the cultural centers of power are, like the Babylonians, in a state of extreme rebellion against God, he is just as much in control today, working through troubling shifts and events, as he was when he swept into Judah with a heathen army. He is still working toward that ultimate redemptive purpose. Just as he assured Habakkuk that his purposes would surely come, he reminds us in 2 Peter 3:9, "The Lord is not slow to fulfill his promise as some count slowness, but is patient toward you, not wishing that any should perish, but that all should reach repentance." He is patiently, methodically, meticulously working through different circumstances that he himself ordains, so that he can draw sinners to repentance and salvation in Christ. He is not done with that work.

What a treasure we have as believers in Christ compared to the world around us: When they look at troubling times, they can only throw up their hands in despair. When we look at troubling times, we can throw up our hands in worship of a sovereign God who is faithfully working out his purposes.

So, let's look now at the rest of chapter 2 to see the content of God's answer to Habakkuk's second complaint.

Habakkuk 2:2–5

And the LORD answered me:

"Write the vision;

make it plain on tablets,

so he may run who reads it.

For still the vision awaits its appointed time;

it hastens to the end—it will not lie.

If it seems slow, wait for it;

it will surely come; it will not delay.

"Behold, his soul is puffed up; it is not upright within him,

but the righteous shall live by his faith.

"Moreover, wine is a traitor,

an arrogant man who is never at rest.

His greed is as wide as Sheol;

like death he has never enough.

He gathers for himself all nations

and collects as his own all peoples."

God assures Habakkuk that he recognizes that, just as Judah needs judgment, so does Babylon. He wants to make sure his people realize he hasn't lost sight of the need for justice in the world, so he commands Habakkuk to write down the message. He promises Habakkuk that he is working toward ultimate justice, at which time every wrong will be punished and every right will be vindicated. This is a component of God's very nature. And, he programmed

us to recognize the reality of his justice. The fact that human beings all have a conscience, and a desire for justice is a piece of what it means to have been made in his image. The philosopher Immanuel Kant argued that our sense of justice is actually the best way we can know that God exists, because we all recognize that justice is so necessary for life to have any meaning that we inherently know there must be a final judgment, and that only God can be our final judge.

In the second half of verse 4, Habakkuk writes the phrase I mentioned earlier that is one of the most revolutionary phrases in all of the Bible: “the righteous shall live by his faith.” Why is this so revolutionary? Isn’t it just a restatement of a truth that we see played out throughout scripture? For instance, don’t we see in Genesis 15, that Abram’s righteousness was tied to his trusting in God’s promises? Yes, in fact this phrase is a simple restatement of a central scriptural truth. But it is such a truth that humans have an incredibly hard time accepting. Righteousness is not connected to our own doing anything; it is connected to knowing that God is doing and will do everything he promised. It’s important to understand that righteousness doesn’t cause faith, and faith doesn’t cause righteousness. Rather, they both exist in God’s people, and they are mutual indicators of the other. They reflect a reality of a life that has been revolutionized by God’s stamp on a person. A person who is righteous by God’s sovereign work is a person who trusts that God’s work is purposeful and his promises are assured. That is what faith is. This phrase from verse 4 was quoted three times in the New Testament: in Romans 1:16, Galatians 3:11, and in Hebrews 10:38. It is quoted in these places because this idea is essential to an understanding of God’s saving work through the Gospel. In fact, it was through reflecting on this phrase while preparing a sermon on Romans 1 that Martin Luther came to a true saving faith in Christ, setting off the chain of events that would start the most important period of refinement the Church has ever experienced in the Sixteenth Century.

But, as we look at the rest of chapter 2, we see more clearly the reason that God told Habakkuk to write down his response. I’m not going to read the entire chapter, but I encourage everyone to do so this week. In fact, read the whole short book!

God says to Habakkuk, “you are certainly right; the Babylonians must be judged because of their unjust lives. And I will list for you the reasons why they must be judged.” This is where we come to the third key point that supports the main idea of the passage:

### **3. God’s long game is perfectly effectual; mankind’s is not (Habakkuk 2:6–19).**

God lays out four basic reasons why the Babylonians deserve judgment: First, they have inequitable economic practices that favor those who are already wealthy and make life incredibly difficult for those who are at a disadvantage, such as the peoples that they conquer and those in the servant class. Second, their civic and legal systems protect those in power and are built on the backs of laborers who have no voice. Third, they are focused on pleasure and sex, with no interest in the welfare of their fellow man. Finally, they are, as Habakkuk had complained, hopelessly idolatrous, specifically idolizing their own national strength.

Do these issues deserving of judgment sound familiar? They should. Because this is how all nations act once they reach any level of prosperity. Babylon is used throughout the rest of scripture as a type, representative of the fallen human order. Babylon is what all nations become because of our sinful nature. In fact, it is what Judah had become. God’s description on Babylon is strikingly similar to Habakkuk’s description of Judah at the beginning of the book. And justice demands God’s righteous judgment of this reality.

In chapter 1, verses 14 through 17, we see Habakkuk saying to God, “isn’t there some civilized way to deal with this?” God responds to that saying, “civilized? Babylon is exactly what civilized people become! I, on the other hand, am perfectly righteous and just, and I am at work — even through troubling events — to make all things right. Trust me.”

We are rightfully unsettled by our world. We have legitimate questions for God. He welcomes our questions, and then he gives us a simple pattern for living a life of hope through the challenges. May our time of questioning God conclude the same way that Habakkuk concludes his:

Habakkuk 2:20

But the LORD is in his holy temple;  
let all the earth keep silence before him.

Amen.



**OBJECTIVE**

To model Christ-honoring and Gospel-bearing character; to provide energetic and visionary leadership; to leverage my experience and skill in design, construction, and technology to help create a better built environment. To build on strong traditions while establishing new and meaningful impacts.

**PROFESSIONAL LICENSE AND CERTIFICATION**

Registered Architect, State of Alabama, US — Number 5855  
Certificate, National Council of Architectural Registration Boards (for license reciprocity) — Number 61667  
Certificate, Council for Interior Design Qualification (NCIDQ) — Number 32045

**ONLINE PORTFOLIO**

[www.prestonhite.com](http://www.prestonhite.com)

**PROFESSIONAL EXPERIENCE**

**FENG CHIA UNIVERSITY, TAICHUNG CITY, TAIWAN**  
**PROFESSOR, SCHOOL OF ARCHITECTURE AND INTERNATIONAL SCHOOL OF TECHNOLOGY AND MANAGEMENT — FEBRUARY 2020–PRESENT**

Private research university with enrollment of 21,441.

Joined faculty full-time with desire to encourage and develop students and share expertise.

- Awarded University Social Responsibility Seed Program grants in Spring 2021, Fall 2021, Spring 2022, Fall 2022, and Spring 2023 for student construction service projects at Camp Sycamore.
- Created strategic vision for and began operation of school's new Center for BIM in Education and Industry.
- Taught Theme-oriented Design (graduate studio), Design Management (new class), third-year Interior Design Studio, Working Drawing, Universal Design (new class), fourth-year Architecture Studio, Building Systems, Interior Design Thesis Project, Innovation Project, Practice of BIM, and BIM Parameters and Information Management (new class).

**SAMFORD UNIVERSITY, BIRMINGHAM, ALABAMA, US**  
**LECTURER — SEPTEMBER 2018–PRESENT (SINCE DEPARTING AS MISSIONARY)**  
**PROFESSOR OF INTERIOR ARCHITECTURE — APRIL–AUGUST 2018**  
**ASSOCIATE PROFESSOR OF INTERIOR ARCHITECTURE — 2013–APRIL 2018**  
**ADJUNCT FACULTY — 2010–2013**

Private, liberal arts university with enrollment of 5,791.

Embraced full-time academic service, desiring to introduce students to the joy of their calling.

- Created "Design Education for World Impact," assigning thesis students to a real project to be built in a majority-world setting, at the intersection of design and life-change.
- Awarded Spring 2018 University Faculty Diversity Development Grant.
- Spearheaded curriculum for new Accelerated Master of Architecture degree program, including NAAB guideline projections.
- Worked with department faculty on successful reaffirmation of CIDA accreditation.
- Created design drawings, models, and cost estimates for new Interior Architecture department space and new Academy of the Arts, and assisted with contract administration.
- Represented School of the Arts in University Faculty Senate (2016–2018).
- Served actively in University Quality Enhancement Plan Committee (2016–2017), and QEP Implementation Committee (2017–2018).
- Participated in Art Faculty Search Committees (2013–2014 and 2017–2018), School of the Arts Curriculum Committee (2015–2018), School of the Arts Catalyst Committee (2015).
- Taught Lighting Design, Shop Craft, Design Fundamentals, Design Communication, Building Systems and Construction Documentation, Design Concepts Studio, Senior Thesis, Portfolio, and History and Theory of Interiors and Furnishings courses.

**HOAR CONSTRUCTION, BIRMINGHAM, ALABAMA, US — 2010–2018**  
**PRE-CONSTRUCTION ANALYST (2016–2018), BIM COORDINATOR (2010–2016)**

Large commercial, industrial and institutional general contractor with offices across the Southeast US.

Utilized experience in Building Information Modeling (BIM) and in design, data and project management to assist firm in creation of overall BIM approach, in project coordination, and in cost and productivity analysis from project history.

- Led firm-wide BIM strategic planning process, with team members in four states, to create a pathway toward full integration of BIM into firm processes and full realization of BIM-based estimating, scheduling and production control, gaining national recognition.
- Benjamin Russell Hospital for Children, Children's of Alabama, Birmingham, Alabama: New 720,000-sf pediatric hospital expansion facility. Led onsite systems coordination effort.
- Led systems coordination, record-drawing documentation, visualization and other model-oriented efforts for dozens of projects.
- Assisted in creation of application for generating, tracking and analyzing weekly work plans utilizing the Last Planner Method.
- Created Project Item Cost Archive (PICA), a database and application set for use by every trade on every project to break down cost according to standardized project items, storing and tracking unit prices and production rates for estimating, billing and scheduling.

**TIANJIN INTERNATIONAL SCHOOL, TIANJIN, CHINA — 2009–2010**  
**FINE ARTS TEACHER**

K–12 private school for students holding non-Chinese passports.

Followed a long-time desire to positively impact students, teaching middle school and high school students of multiple nationalities in a variety of arts subjects.

- Led Visual Arts staff through process of curriculum mapping for accreditation review.
- Led AP Studio Art course, guiding students in creation of Advanced Placement portfolios.
- Taught High School Survey of Art History and Sixth-grade Introduction to Art.
- Directed Middle School Advanced Band

**APPLESEED (NOW "CREATURE"), BIRMINGHAM, ALABAMA, US — 2007–2009**  
**CO-FOUNDING PRINCIPAL**

New values-driven design-build firm with generalist project focus.

Co-founded firm with belief in the importance of design-guided design-build practice.

- Authored organizational vision for the company, consisting of an architecture firm and a design-driven construction firm, able to collaborate on projects or work independently of each other in design or construction.
- Oversaw all document creation; authored all project manuals and technical specifications.
- Authored and negotiated client contracts and negotiated consultant contracts.

Projects included:

- Changed Lives Christian Center, Birmingham, Alabama: 35,000-sf housing and employment facility for formerly homeless men, on a 14-acre campus. Master planning, design, and managing regulatory process, including two speeches before Birmingham City Council.
- Residence at 119 North Twentieth Street, Birmingham, Alabama: Conversion of a 1920s-era commercial edifice into a private residence, including private entry court and roof garden.
- Edgewood Creamery, Birmingham, Alabama: street-front ice cream shop in walkable neighborhood. Constructed for \$34,000, including interior finishes, all custom furniture and millwork, and decor. (Design and construction.) *2008 AIA Alabama Merit Award. 2008 AIA Birmingham Merit Award.*



### **GIATTINA AYCOCK ARCHITECTURE STUDIO, BIRMINGHAM, ALABAMA, US — 2005–2007 ARCHITECT**

Progressive and acclaimed medium-sized architecture, interiors and planning firm.

Firm advancement activities included:

- In-house software and printing specialist, including investigations of BIM migration process.
- Graphic & copy editing for firm portfolio, writing for project proposals, and coordination for new firm website, GAstudio.com.

Projects included:

- Kia Motors Manufacturing of North America Training Center, West Point, Georgia: 70,000-sf industrial and administrative training facility combining Korean and Southern American typologies; fast-track design-build. Project Manager. *2008 AIA Alabama Honor Award. 2008 AIA Birmingham Honor Award.*
- The Children's Hospital of Alabama, Birmingham, Alabama: Multiple projects, including Neonatal Intensive Care Step-down Unit and Emergency Department Renovations.
- Bank of Tuscaloosa Plaza, Tuscaloosa, Alabama: 100,000-sf Class-A office building overlooking the Black Warrior River in Downtown area.

### **SHERLOCK, SMITH & ADAMS, BIRMINGHAM, ALABAMA, US — 1999–2004 ARCHITECTURAL INTERN**

Medium-sized integrated multi-discipline architecture and engineering firm.

Firm advancement activities included:

- Complete design, programming, writing and implementation of firm web site.

Projects included:

- United States Courthouse, Mobile, Alabama: Associate Architect with Moshe Safdie and Associates for new 320,000-sf facility (unbuilt).
- University of Alabama at Birmingham, School of Nursing Renovations: Worked with University's Design-Build Services Department to renovate ground floor in three phases.
- Wylam Elementary School, Birmingham, Alabama: Renovation and major addition of historic school building (unbuilt).
- Redstone Village Luxury Retirement Community, Huntsville, Alabama: 290,000-sf multiple-care-level main facility and outlying independent living cottages.

### **INVITED PRESENTATIONS**

- Hazelip, F. & Hite, P. "Creating Processes to Ensure LOD Specifications Work for Target Value Design: How to Estimate While Design Continues" Estimating Technology for Construction Conference 2016. May 24, 2016. San Francisco, California, US.
- Dexter, B., Hite, P. & Wright, A. "Taking the 'I' Seriously: Optimizing Flow With blm Scheduling." AGC-AIA BIMForum. October 10, 2014. Dallas, Texas, US.
- Hite, P., Barton, C. & Watson, W. "Old Promises, New Tools: Improving Healthcare Facility Delivery By Removing Unknowns From The Process Using Collaboration And Technology." Health Facilities Institute Annual Symposium. October 28, 2013. Williamsburg, Virginia, US.
- Hite, P., Bradshaw, C., Morgan, T., Walker, S., & Wright, A. "One Path To VDC Leadership." Fridays With Trimble Webinar. August 30, 2013.
- Hite, P. & Wright, A. "Hoar Construction's Road From Software Adoption to Social Integration." AGC-AIA BIMForum. April 25, 2013. Miami, Florida, US.
- Hite, P. & Wright, A. "BIM For Facility Management, A Case Study." AGC-AIA BIMForum. October 10, 2012. Tacoma, Washington, US.
- Hite, P. "Selling Sustainability In A Non-green-minded Market." Mississippi State University. October 19, 2012. Starkville, Mississippi, US.
- Hite, P. "BIM In Design And Construction." Alabama Society of Professional Engineers. April 27, 2012. Birmingham, Alabama, US.

## **VOLUNTEER, COMMUNITY, AND INTERNATIONAL SERVICE EXPERIENCE**

### **MORRISON ACADEMY, TAICHUNG CITY, TAIWAN OWNER'S REPRESENTATIVE — NOVEMBER 2021–PRESENT**

Private international school, building a replacement high school and performing arts center.

- Provided guidance for architect and builder for understanding requirements of an American school through plan and model reviews and leading meeting discussions.
- Provided design and construction scheduling insight and project progression planning.

### **GALILEE FAMILY SOCIAL WELFARE FOUNDATION, TAITUNG CITY, TAIWAN PROJECT DEVELOPMENT VOLUNTEER — JULY 2018–JANUARY 2020**

Not-for-profit organization supporting families with special needs and in at-risk situations.

Moved with family to Taiwan, volunteering full-time in support of families with special needs.

- Created new "Housing Doctors" program with my wife, which works with families to solve physical and accessibility-related concerns with their homes.
- Coordinated and marketed Disability & Ministry in Asia-Pacific Conference, March 15–16, 2019, in Taipei, Taiwan. Four keynote presentations and fifteen breakout sessions with speakers from Taiwan, China, Hong Kong, and the United States, for first annual event.
- Created conceptual design and proposal, and guided development of Camp Sycamore, a training farm and outdoor education camp in the mountains of Beinan Township.

### **LEBANESE SOCIETY FOR EDUCATIONAL AND SOCIAL DEVELOPMENT VOLUNTEER ARCHITECTURAL DESIGN TEAM LEADER — MARCH, 2013**

SKILD (Smart Kids with Individual Learning Differences) Elementary School, Beirut, Lebanon:

- Lead Architect for an international group of 11 design professionals who traveled to Beirut to design what will be the first school in the Middle East to practice integration of children with special needs and learning differences alongside typically-developing students.
- Prior to traveling, conducted surveys of special education and therapy professionals both in Lebanon and the United States, and worked remotely with another architect to create the space program for the building and to devise a strategy for adjacencies.

### **SAMARITAN'S PURSE/ENGINEERING MINISTRIES INTERNATIONAL VOLUNTEER ARCHITECTURAL DESIGN TEAM MEMBER — FEBRUARY 2012**

ELWA Hospital Replacement — Master Plan, Paynesville, Liberia:

- Architectural team leader for a multi-disciplined international group of designers and medical planners who worked together to create the master plan for a newly constructed regional hospital to replace the original hospital built in 1955, which had been looted and fallen into disrepair following the two Liberian civil wars.

### **ALABAMA SCHOOL OF FINE ARTS, BIRMINGHAM, ALABAMA, US VOLUNTEER TEACHER — 2008**

Publicly-funded statewide magnet high school for intensive study of the arts, math & sciences.

- Invited by school administrator to create and teach a semester-long course in architectural thinking, to introduce students to the integration of theoretical and practical thinking.
- Final projects creatively developed ideas for utilizing leftover downtown space under freeway for humanitarian and civic purposes, presented to a jury of key civic leaders. Project teams paired one math & science focus student with one arts focus student.

## EDUCATION

### MASTER OF ARCHITECTURE

**GEORGIA INSTITUTE OF TECHNOLOGY, ATLANTA, GEORGIA, US — 1999–2001**

- Master's Project focused on bicycle transit infrastructure: SGF Prize Finalist, 2001.
- John Judson Roland Fellow
- Participated in Cooperative Education program.

### BACHELOR OF SCIENCE IN ARCHITECTURE WITH HIGH HONORS

**GEORGIA INSTITUTE OF TECHNOLOGY, ATLANTA, GEORGIA, US — 1995–1999**

- Studied in Paris, France, full academic year 1998-1999
- Certificates in Industrial & Organizational Psychology and Music Technology
- Drum Major (field conductor) of 300-member Yellow Jacket Marching Band, 1996-1998
- Dean's Scholarship and J.W. Whiteside Memorial Scholarship









