ACSA Diversity Achievement Award

2016-2017 Winner Submission Materials

BEGINNING DESIGN: The HBCU Experience

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Morgan State University

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ACSA Diversity Achievement Award Submission

Collaborative Team: Gabriel Kroiz, Pavlina Ilieva and Adam Bridge

Undergraduate Architecture and Environmental Design, Morgan State University

Beginning Design:
The HBCU Experience

This entry reflects on a range of curricular strategies that have been developed at Morgan State University to take on the challenges of first year design education in an open enrollment, minority serving public institution. The freshman cohort of the Undergraduate Architecture and Environmental Design Program at the School of Architecture and Planning is admitted without portfolio, based on 2.0 GPA and 850 SAT score (35% percentile) minimum requirements. 90% of first year students entering the program are Black or African American (70% program-wide) and 60% of freshmen receive Federal Pell Grants (54% program-wide).[1] While some students have taken drafting courses in high school, incoming surveys reveal that other factors that commonly lead a student to Architecture school, such as travel, architect role models, knowledge about the field, familiarity with architects other than Frank Lloyd Wright, play a limited role in their decision to enroll in the design program at Morgan.[2]

How do we move beyond issues of cultural difference, college readiness and socio-economic background to forge a set of share values? How do we build a cohort that has both the design communication skills to advance in the curriculum and the support network and vision to pursue professional goals that lay many years in the future?

The Beginning Design curriculum is a collaborative framework developed by a team of educators and administrators in the Undergraduate Architecture and Environmental Design Program of the School of Architecture and Planning at Morgan. Created to reflect the HBCU experience and leverage diverse body of students representing various minority communities, the Beginning Design curriculum reconsiders the role of design education and makes a value proposition that actively seeks to develop design leadership from a diverse talent base for the diverse challenges we face today. Since Fall 2010, the curriculum has evolved into key trajectories aimed at developing the skills necessary to observe, record, analyze, vision and act on the built environment by challenging students to source knowledge from their immediate environment and from an inclusive field of practitioners, thinkers and activist. Applied across three first-year courses – Concepts and Theories of the Built Environment and Communication Skills I & II, these immersive strategies complement the formal introduction to the field as students develop confidence in their skills and a culture of making that takes pride in agency and craftsmanship. The newly established Pre-Design Workshop introduces first-time freshmen in the first weeks of the semester to a design ethos and the skills needed to sustain one's growth through the program.

By the Second Year, the primary outcome is the sense of community and resilience gained by the student cohort. Students emerge intellectually and emotionally prepared to meet the rigors of the full design studio and lecture curriculum. In the upper years, as issues of attrition wane, the Program's curricular focus shifts towards real design challenges facing Baltimore (Housing, Urban Design and 21st Century Learning Environments), Seminars in African Americans and The Built Environment, Events like Architecture of the HBCU's Conference and Conversations on Race and Equity in Design as well as a Professional Development curriculum geared towards internships and advanced education that continue to prepare a multicultural cohort to pursue their careers in a multicultural world. Since the start of the Beginning Design curriculum, the average retention of the first-time-freshman cohort in the Undergraduate Architecture and Environmental Design Program has increased from 63% to 75% and the respective graduation rate from 24% to 47% (first-time-freshmen only). The students of the Undergraduate Architecture and Environmental Design Program at Morgan consistently win AIA Student Design Awards on local and regional level, engage actively in the professional field, gain admission and receive substantial scholarships at top Graduate Programs (increased by 30% since 2010) and rank #3 in the number of undergraduate Black or African American degrees completed in the US.[3]

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[1] MSU Fall 2015 Institutional Data.

[2] Pre-Design Workshop Fall 2016 General Survey.

[3] Spring 2016 IPEDS Graduation Statistics.

Undergraduate Architecture and Environmental Design Program Info

The Undergraduate Architecture and Environmental Design (AREN) is a four-year pre-professional degree program that prepares students for careers in Architecture, Landscape Architecture, Urban Design and Planning, and other Environmental Design professions. The program focuses on the developing skills and understanding needed for the design of the built environment and we challenge students to become Thinkers, Communicators, and Agents of Change through social and environmental stewardship.

AREN	1st Year	Demographics
234	63	# Students
69%	94%	Black or African American
19%	3%	White
12%	3%	Other
12%	6%	Hispanic
35%	32%	Female
54%	60%	Students with Federal Pell Grants

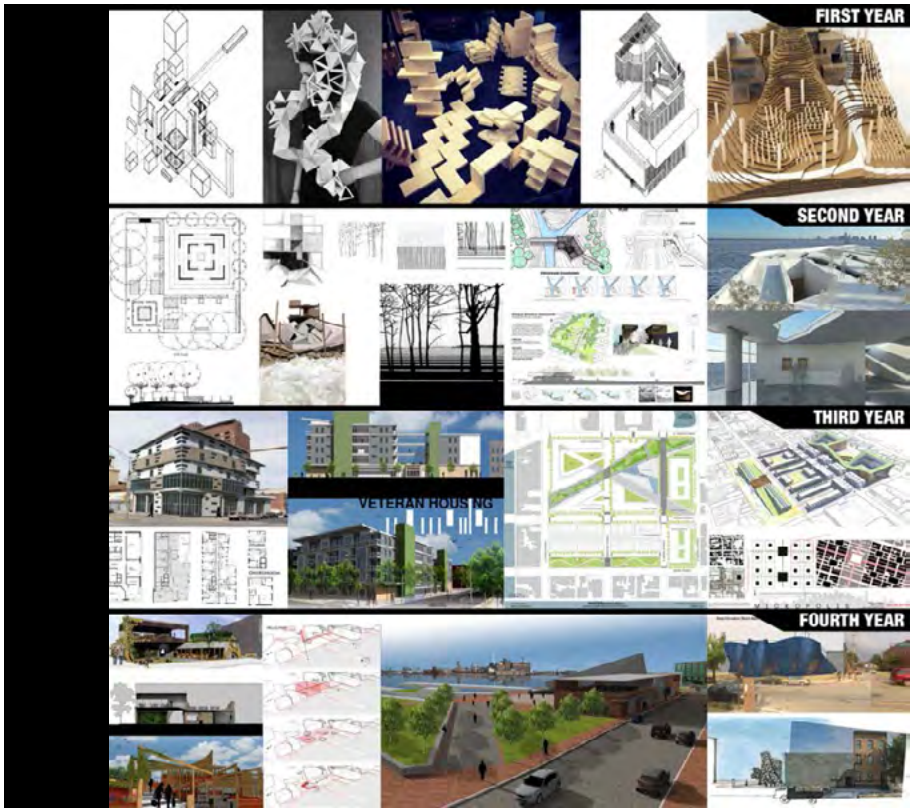
Undergraduate Architecture and Environmental Design Curriculum

The AREN Curriculum offers a balanced course of study that includes graphic skills, technology, history, and theory of the built environment in addition to a general liberal arts education. The First Year of study provides Beginning Design training followed by Second Year Foundation of design & communication skills, techniques, and concepts applicable to the built environment. In Third Year, students explore the city through the lens of Housing and Urban Design in collaboration with Baltimore City agencies as Fourth Year provides focus on specific design disciplines and topics through research and active community engagement.

First Year	ARCH 101 Concepts & Theories of the Built Env
	ARCH 103 & 104 Communication Skills I & II
	ARCH 207 Site Design
Second Year	ARCH 201 & 202 Design Studio I & II
	ARCH 205 & 206 History of the Built Env I & II
	ARCH 208 & 209 Building Systems I & II
Third Year	ARCH 301 & 302 Design Studio III & IV
Fourth Year	ARCH 401 & 402 Design Studio V & VI
	ARCH 403 & 404 Urban Design I & II
	ARCH 410 Design Build Studio

Electives:

Sustainability, Urban Development of Baltimore, Design & Human Behavior
Statics & Strength of Materials, Structural Systems
Historic Preservation, Historic Resource Documentation
Historic Periods, Styles & Movements, Interior Materials & Finishes
History & Theory Seminars – Modern Architecture, Black Architects
Office Practice and Management, Regional Design Practice Survey
Design Build Studio, Technology Seminar I – Digital Fabrication
Digital Communication Skills, Portfolio & Grad School Prep, Urban Sketching



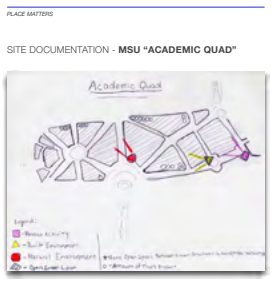
CULTIVATE CRITICAL INQUIRY – develop confidence by transforming opinion into knowledge through rigorous investigation.

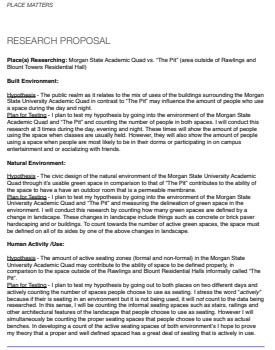
ARCH 101 Concepts and Theories of the Built Environment seeks to provide students with an introduction to basic foundations for studying Architecture and the Built Environment using two thematic aspects, ‘Place Matters’ and ‘Place Makers’. ‘Place Matters’ explores the concepts and theories as applied to the practice of ‘Placemaking’. ‘Place Makers’ studies specific disciplines and individuals involved in the production of the ‘places’ that we inhabit. Throughout the semester, students are encouraged to develop a critical voice and communicate an understanding of fundamental concepts through: Research and Analysis; Writing and Drawing; Visual and Verbal Presentation.

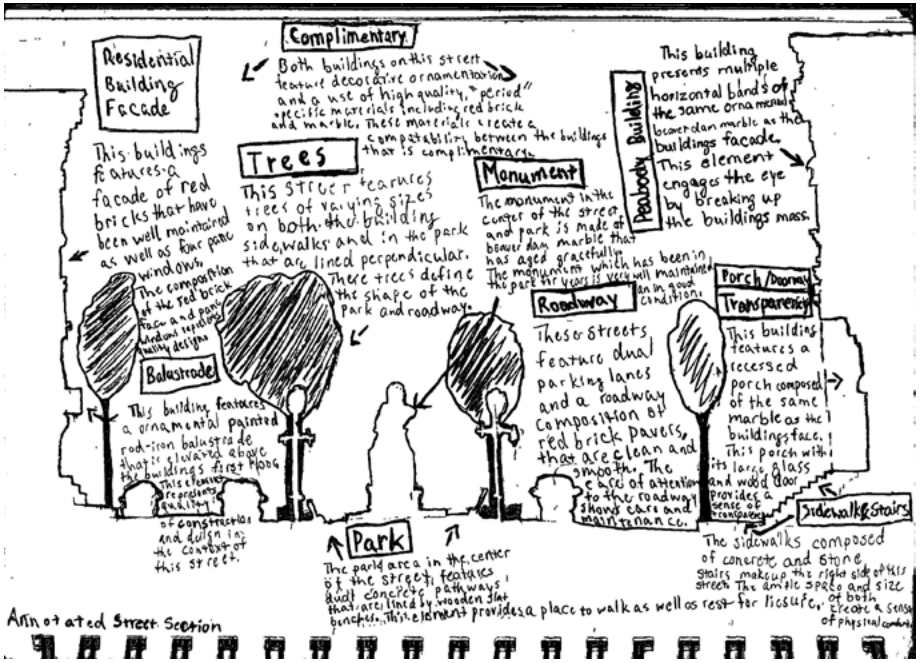
Place_Written Report

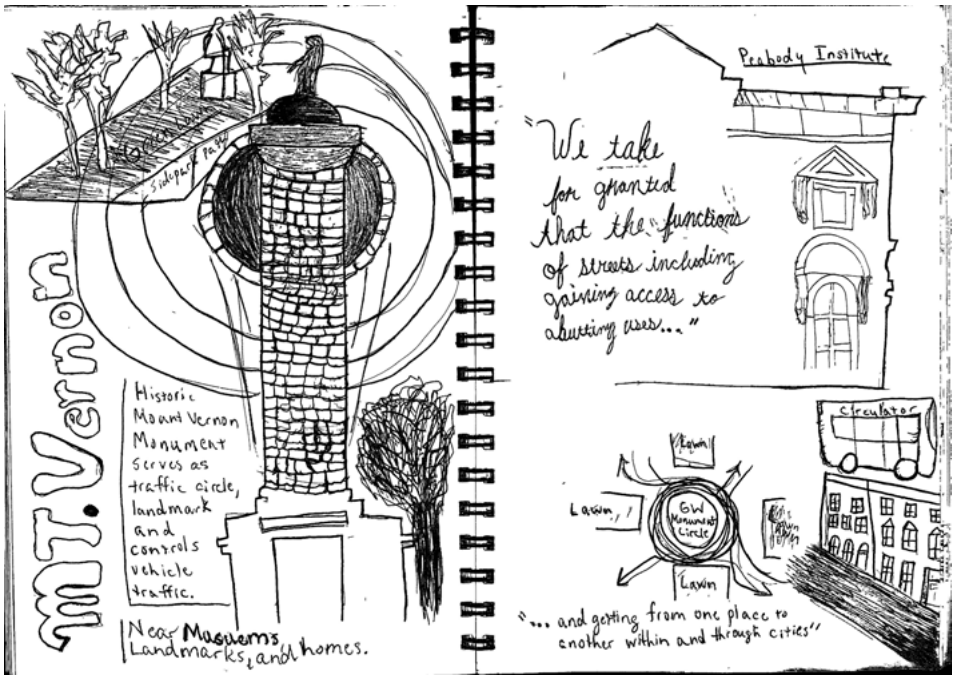
ARCH 101 Concepts and Theories of the Built Environment

After a walk through Morgan’s Campus, students identify two places - ‘a place worth caring’ and ‘place not worth caring about’. Using the concepts from assigned readings, students select three criteria for evaluating these places. The criteria consists of measurable qualities and relate each of the following: a) People, Use and Activity; b) Landscape and Site Features; Architecture or Buildings. Final report includes diagrams illustrating the criteria as applied to each space and write a summary of observations and lessons learned.









Place Making_Field Sketches

ARCH 101 Concepts and Theories of the Built Environment

Students examine a public space and seek to understand the different layers of design decisions that have made it a successful place for human interaction. Through words, diagrams and proportional drawings students document the physical conditions, use patterns and the relationship between exterior (landscape) and interior (architecture) public space. Each week focuses on a different aspect of the neighborhood's composition through class discussion and formatted visual summary of your findings.

Sense of Place_Films

ARCH 101 Concepts and Theories of the Built Environment

Using the city of Baltimore as its subject, students create a short film capturing the tangible and intangible elements that contribute to a neighborhood's sense of place. Using collage, students document the materials, architectural elements (entries, doors, windows) and ephemera (signs, people) of their designated place. Qualities of composition, light and space are considered. Use of embedded text, narration and background audio are included in the final presentation. *Be creative. Be inspired. Be compelling.*

PRESENT AN INCLUSIVE CANON - introduce a field that includes men and women of color working in different capacities including architects, planners, developers, and activists.

Place Makers_Posters

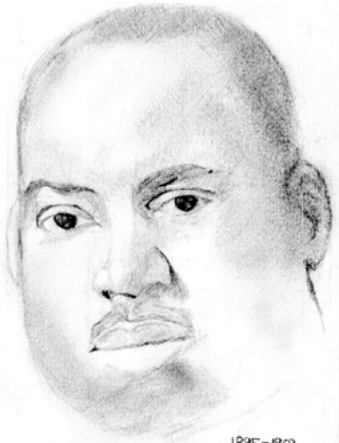
ARCH 101 Concepts and Theories of the Built Environment

Each student is assigned a ‘Place Maker’ as the subject of their research. The research is biographical in nature and students are expected to gain insight both on the circumstances and character of the individual, as well as the formative events and experiences as they advanced in their field. Research includes an Annotated Bibliography, Resume, Biography and Summary Poster. ‘Place Makers’ studied represent a broad range of professions that impact the environment - architects, landscape architects, planners, builders, activists and politicians.

ALBERT CASSELL

1895–1969

BY: DANIEL BEATTY



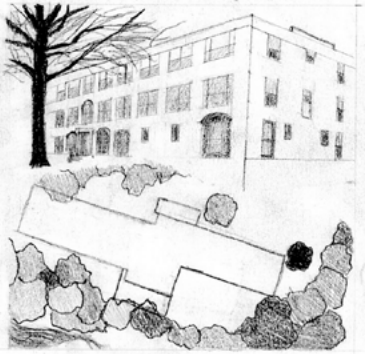
LIFE & EDUCATION

ALBERT IRVIN CASSELL, A NOTABLE AFRICAN-AMERICAN ARCHITECT, WAS RAISED IN QUITE A "BLACK AND WHITE" ENVIRONMENT IN A POOR FAMILY. TAUGHT IN BALTIMORE, MD, CASSELL WAS WELL AQUAINTED WITH EARLY 20TH CENTURY SEGRATION. BUT ALL THAT CHANGED WHEN THE FAMILY MOVED TO NEW YORK IN HIS 9TH GRADE YEAR. THERE HE STUDIED DRAFTING. THE EXPERICENCE OF LIVING IN THE NORTH ALTERED HIS VIEW OF SOCIETY AS SEGREGATED PEOPLES, AND IT ALLOWED HIM, BEING A BLACK BOY, TO RECEIVE DUE ATTENTION—GETTING HIM INTO CORNELL UNIVERSITY IN 1915. EVEN THOUGH WORLD WAR I INTERRUPTED COLLEGE, HE WAS STILL ALLOWED TO FINISH COLLEGE IN 1919.

PROJECTS

CASSELL BUILT THE BALTIMORE PROVIDENT HOSPITAL IN 1928 TO SERVICE BLACKS WHO WERE NOT TREATED IN OTHER HOSPITALS.(LEFT)

AT 1000 U ST., NW, WASHINGTON DC STANDS CASSELL'S PRINCE HALL MASONIC TEMPLE (RIGHT), BUILT FOR BLACK FREEMASONS DUE TO SEGREGATION. IT IS NRHP REGISTERED (1983).



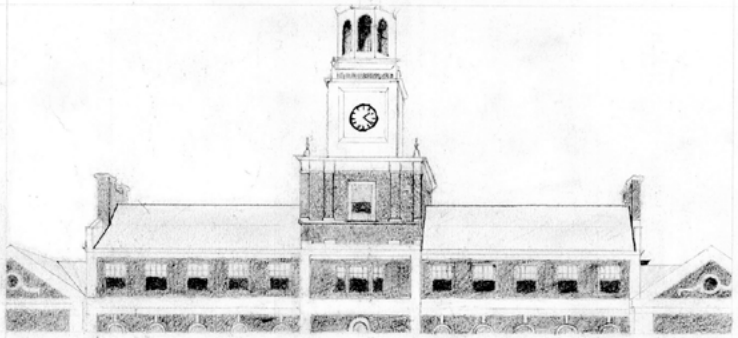
CALVERT TOWN, OR "*CHESAPEAKE HEIGHTS ON THE BAY*," IS CASSELL'S SUBURBAN BLACK COMMUNITY DESIGN BY THE CHESAPEAKE BAY. IT PROBABLY WOULD HAVE BEEN HIS MOST PRESTIGIOUS AND INFLUENCIAL PROJECT; BUT IT WAS DISCONTINUED IN 1969, WHEN CASSELL DIED. THE PROJECT REQUIRED A $5 MILLION LOAN AND A $5 MILLION GRANT TO BEGIN IN 1937.

IN 1946, CASSELL COMPLETED THE MAYFAIR MANSIONS APARTMENTS (SHOWN ABOVE) IN WASHINGTON DC. THE 500 UNIT, FIRST CLASS COMPLEX WAS BUILT AS A COLONIAL REVIVAL STYLE BUILDING FOR MID-CLASS/MIDDLE-INCOME BLACKS. JUST AS THE PRINCE HALL MASONIC TEMPLE, THE MAYFAIR MANSIONS APARTMENT COMPLEX WAS NRHP LISTED IN 1989.

MORGAN STATE COLLEGE BUILDINGS:

- TUBMAN WOMEN'S DORMITORY, 1941 (SHOWN ABOVE) (TOP)
- STUDENT CHRISTIAN CENTER, 1941
- HARPER HOUSE DORMITORY, 1951
- SOLDIER'S ARMY, 1957
- O'CONNELL MEN'S DORMITORY, 1964 (SHOWN ABOVE) (BOTTOM)
- TALMADGE FIELD HOUSE, 1969

CASSELL DESIGNED EACH OF THESE BUILDINGS

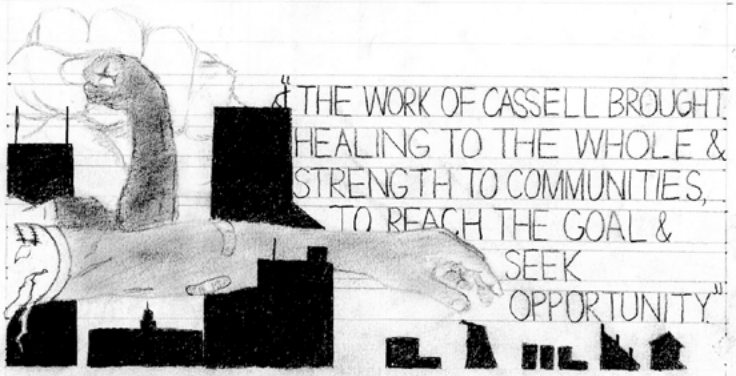


THE FOUNDERS LIBRARY: *THE CASSELL CASTLE*

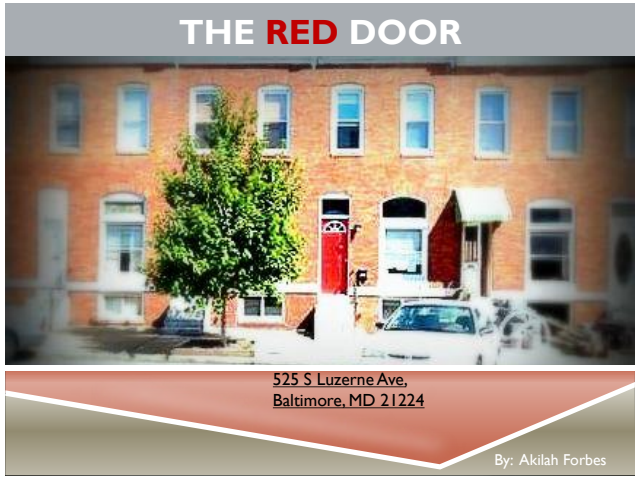
THE FOUNDERS LIBRARY AT HOWARD UNIVERSITY WAS CASSELL'S MOST ICONIC DESIGN. IT WAS BUILT IN 1939 TO REPLACE THE UNIVERSITY'S FORMER ICON. FOUNDERS WAS HOWARD'S SECOND BUILDING THAT DEDICATED TO LIBRARIAN AFFAIRS ONLY. AT THIS POINT, CASSELL WAS AN ARCHITECT AND ARCHITECTURE PROFESSOR AT HOWARD. PLUS, HE HAD ALREADY AMASSED OUTSTANDING RANKINGS FOR A BLACK INDIVIDUAL—GIVING HIM GREAT NOTABILITY. SO THE CLIENT, HOWARD PRESIDENT JOHNSON, HIRED CASSELL TO BUILD A NEW LIBRARY WITH A CLOCK TOWER, AS INDEPENDENCE HALL IN PHILIDELPHIA HAS. AND THE GEORGIAN-STYLE BUILDING ERECTED.

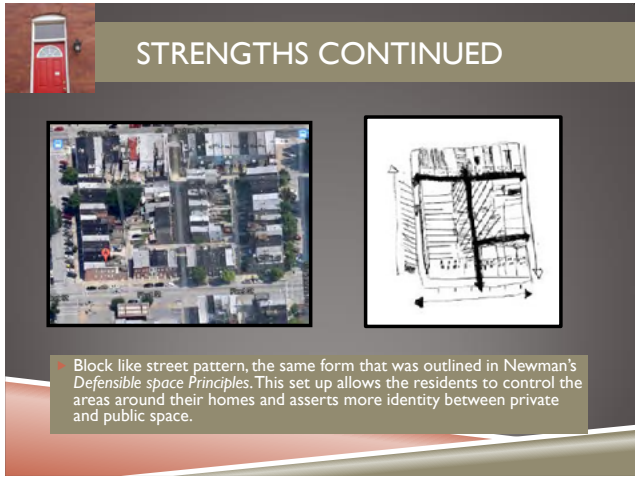
LEGACY

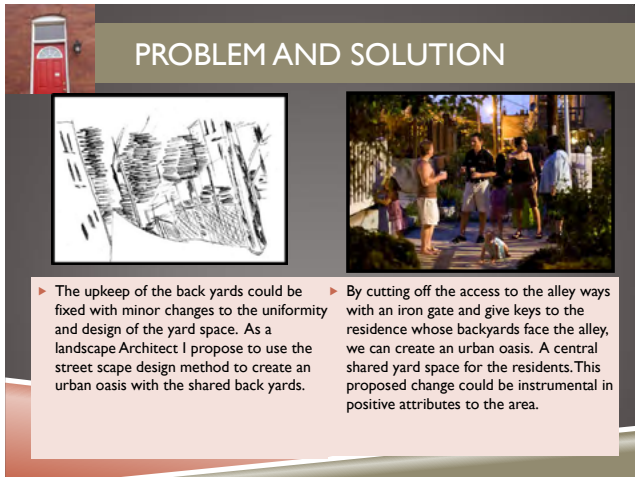
IT WAS NOT POTENT ARCHITECTURAL ABILITIES, NOR A GRACIOUS, GOD-GIVEN HEAD START IN LIFE THAT MADE CASSELL SO SIGNIFICANT. IT WAS THE FACT THAT EVERYTHING HE PUT HIS HANDS TO SUCCEEDED. AND BECAUSE OF HIS PAST AND HIS LIFE OF DISCRIMINATION, HE SOUGHT BUILD FOR HIS PEOPLE, RELIEVING THEIR PLIGHT.



IMAGINE AN ENGAGED FUTURE, not only as working professionals but as stakeholders and agents of change in their community.







The Great Baltimore Opportunity - The 100K House

ARCH 101 Concepts and Theories of the Built Environment

Through the identification of undervalued Baltimore neighborhoods and homes students test their ability to positively impact the built environment. In a three-part process, student identify a site, document challenges and opportunities and propose targeted improvements. In additional to honing analytical skills and highlighting the potential impact of the chosen field, final deliverable seeks to put forward a convincing argument for the future outlook of the selected site and neighborhood. Emphasis falls on identifying local amenities (businesses, stores, etc.), access to transit and outlining the relationship of the property to other more stabile (homes $250K and above) neighborhoods. Properties must be available for purchase for $100,000 or less. Proposals target a limited intervention that either leverages an opportunity or neutralizes a threat.

A Greater Baltimore Opportunity: The Reachable Vision

DANIEL BEATTY

ARCH 101-001 — CONCEPTS & THEORIES OF THE BUILT ENVIRONMENT

GABRIEL KROIZ

Research & Precedent

- **Charles Village** was crime infested area time ago. But, when it diversified and enhanced its greenery it's crime rates declined and the community value increased.
- **Pruitt-Igoe Urban Housing** failed because of Unmaintained maintenance, Unaffordable rates, Controlling rules, Racism and mere Hatred.
- **Harwood** has diverse zoning laws: Neighborhood Businesses, Community Businesses, Community Commercial, Central Businesses and General Residents.
- **Harwood** accounts for less than 0.4% of vacant homes owned by Baltimore City.

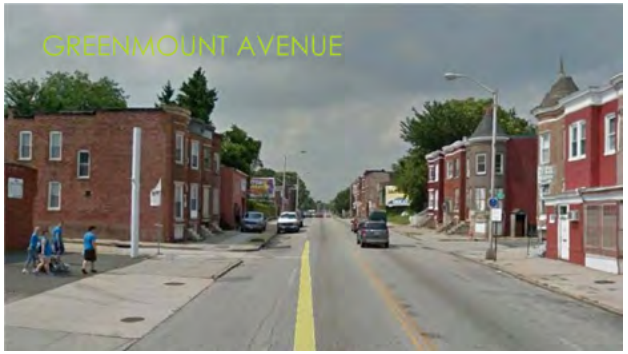
Factors

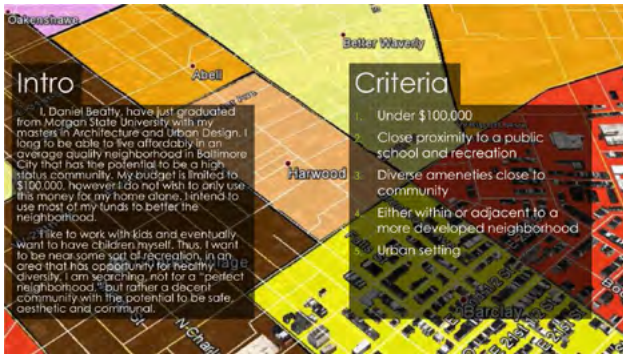
Successful street designs, take into account:

- Geography
- Population
- Demographics
- Setting (urban, suburban, rural)

The bicycle path that is ran down Guilford Avenue, 25th Street has proven to occupy people.

These two diagrams show the good and bad side of human occupation. Above shows the home vacancies which are sometimes used for crack-houses.





Potential Solutions

Not expecting for immediate revolution, but rather steps towards gradual improvement

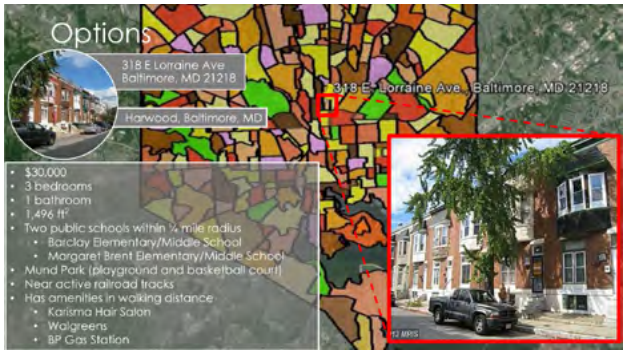
Relatively Immediate Approaches

1. Renovate 318 E. Lorraine Avenue, Baltimore, MD 21218
2. Redo up to 18,000 ft² Sidewalks on Greenmount Avenue, beginning from 25th Street and Lorraine Ave.
   - This will soften the rough texture of the area and will begin to add a new outlook on Greenmount Avenue.
3. **Baltimore Tree Trust**, a nonprofit tree planting organization in Baltimore, will plant street trees along with implore the neighborhood and school children with street tree planting as well—thus, recreationally occupying children while upgrading the landscaping.
   - Planting a controlled amount of greenery is a response to what **Charles Village** has done to it's scenery.
4. Permits and Permission to paint on blank walls throughout neighborhood.
   - Have well behaved students in middle and high schools to plan and paint walls of:
     - 400 E. Lorraine Avenue, Baltimore, MD 21218
     - 454 E. Lorraine Avenue, Baltimore, MD 21218

Long-Term Approaches

1. Save money to purchase multiple vacant homes around the Harwood area; renovate homes. Since Harwood is a Neighborhood Business, Community Business, Central Business and General Residence District in terms of zoning codes, invite business to rent or purchase renovated homes.
   - This will not only bring more amenities and residents to Harwood, but it would occupy bystanders and pedestrians who would otherwise be trouble.
2. Petition to have Community Service and Service Learning Cleaners maintain a clean up of Greenmount and 25th Street.

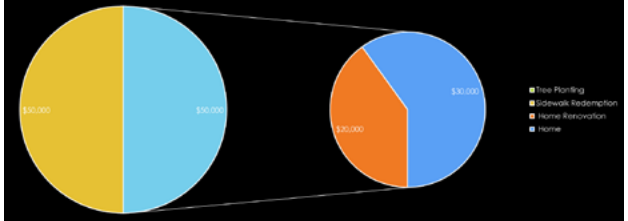
Options



- $30,000
- 3 bedrooms
- 1 bathroom
- 1,496 ft²
- Two public schools within ¼ mile radius
  - Barclay Elementary/Middle School
  - Margaret Brent Elementary/Middle School
- Mund Park (playground and basketball court)
- Near active railroad tracks
- Has amenities in walking distance
  - Karisma Hair Salon
  - Walgreens
  - BP Gas Station

Budget

Price Rationale



Citations

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- Zoning Districts and Sub-District - Ordinance # 06 – 296 - July 28, 2006
- http://www.prattlibrary.org/locations/maryland/index.aspx?pid=2986#Define
- http://cityview.baltimorecity.gov/housing/
- http://www.fixr.com/costs/repair-sidewalk
- http://www.baltimoretreetrust.org/

S.W.O.T. Analysis

STRENGTHS:

- The city has already placed a bike path along Guilford Avenue.
- Harwood, Baltimore is a relatively small neighborhood.
- There are no man-controlled racial barriers or integrations.
  - The racial divisions are all naturally driven by people's desire to be "together" or apart.

WEAKNESSES:

- There are no current plans for renovation or updating the in Harwood, Baltimore area.
- There are many unoccupied (positively) pedestrians.
- Street Plan: Greenmount doesn't fulfill traits of a great street (as attested by Allan Jacobs). The walls of the street are not congruent.
- The sidewalks along Greenmount Avenue—beginning at 25th St.—are worn and weathered.
- There are no close-range water body amenities.
- There are multiple blank walls along Greenmount Avenue and Barclay Street.

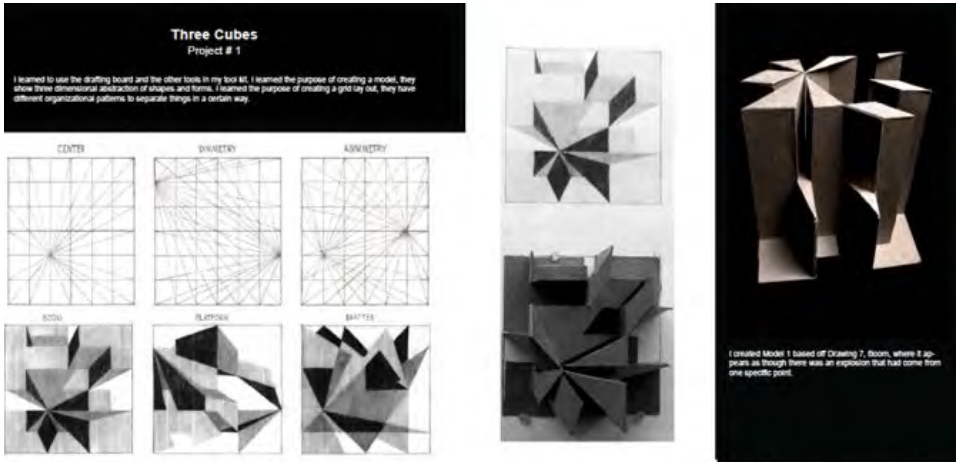
OPPORTUNITIES:

- There some home vacancies for sale.
- There are 15 ft. wide side walks rather than 3.5 or 4 ft. wide.
  - This allows extra room to plant.
- Harwood is neighboring to Charles Village and Abell, two historically registered neighborhoods.
  - This is an opportunity to expand the success and learn from it's failures.
- There are diversity zoning codes in Harwood.
  - These allow for mix of uses, making less of a neighborhood and more of town community.

THREATS:

- Home is old. It was built in 1900, yet not registered in Baltimore as historical.
- There may not be enough activities around to employ and occupy unemployed and unoccupied pedestrians.
- There are many vacant homes that could/have turned into drug hubs.
  - There are 59 vacant homes in Harwood, Baltimore, Maryland.

ENGAGE IN ITERATIVE AND TACTILE EXPERIENCES that develop both the skills and attitudes of a designer.

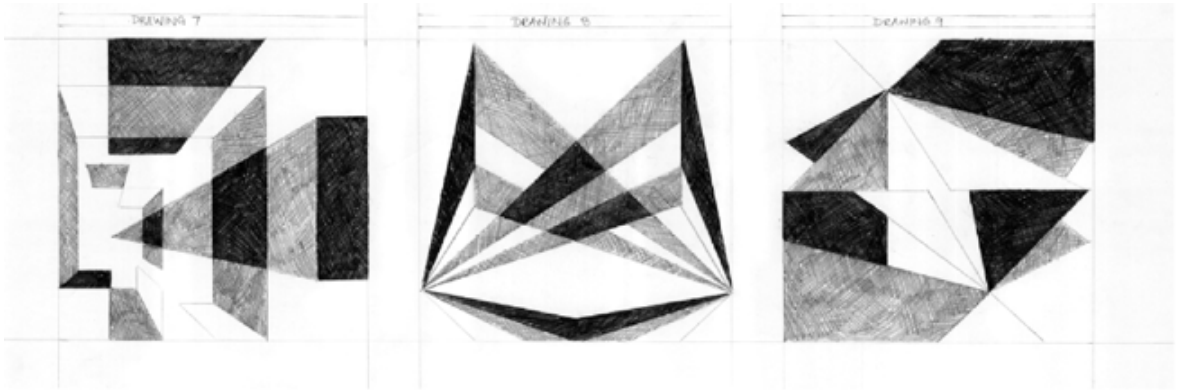


ARCH 103 Communication Skills I includes a series of hands-on exercises that introduce basic skills for visual communication. Students apply conventions of two and three-dimensional representation through hand drafting, observe and record the environment through various freehand drawing techniques and construct physical models distinguishing appropriate materials and techniques. Projects introduce a series of tectonic and spatial strategies alongside basic wood working and digital fabrication skills. Semester ends with a public performance event showcasing students' abilities to conceptualize, plan, execute and present their design work.

Grid & Layers, Addition & Subtraction, Module Aggregation

ARCH 103 Communication Skills I

Consecutive spatial exercises introduce basic drafting and model building techniques alongside key design methods for organizing and generating form and space. Perspectival grids are transformed into three-dimensional constructs using layers and emergent forms. Subtraction from solid volume and module aggregation is used to generate forms based on a regulating grid and parametric rules transforming sheets of cardboard and plywood into generative form. These design exercises are aimed at improving hand-eye coordination and introducing basic design methods and spatial strategies.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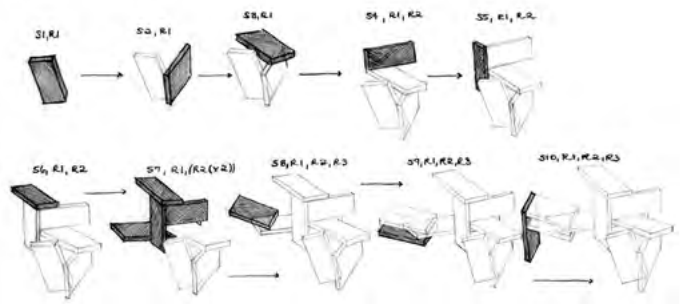
S1,R1
S2, R1
S3,R1
S4, R1, R2
S5, R1, R2
S6, R1, R2
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S8,R1,R2,R3
S9,R1,R2,R3
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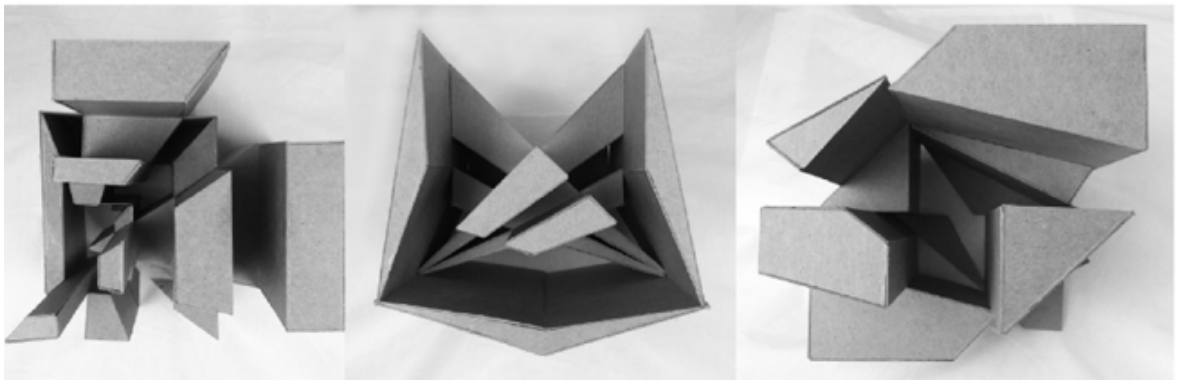
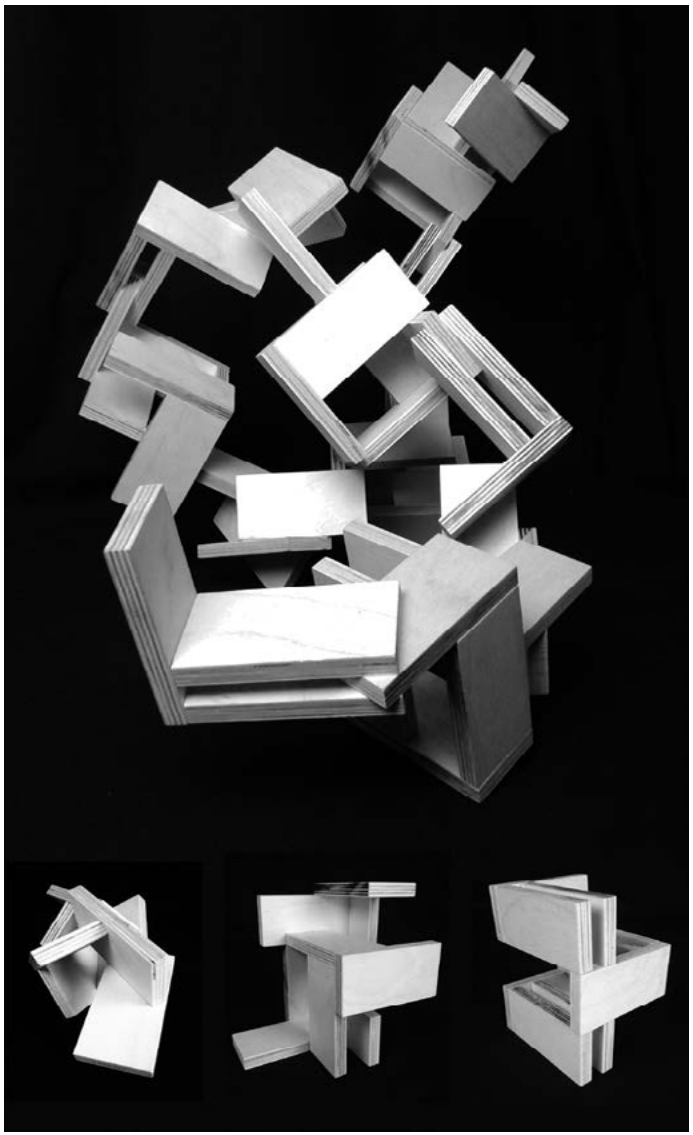
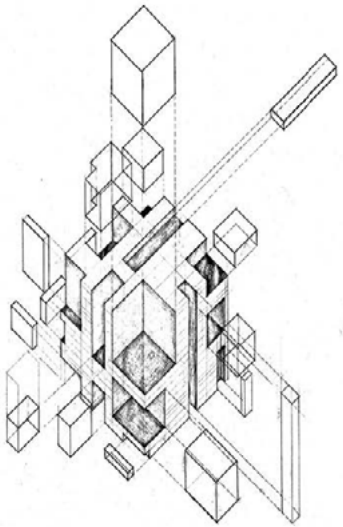
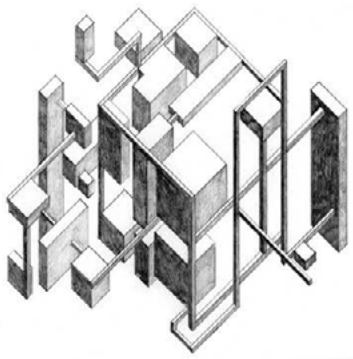








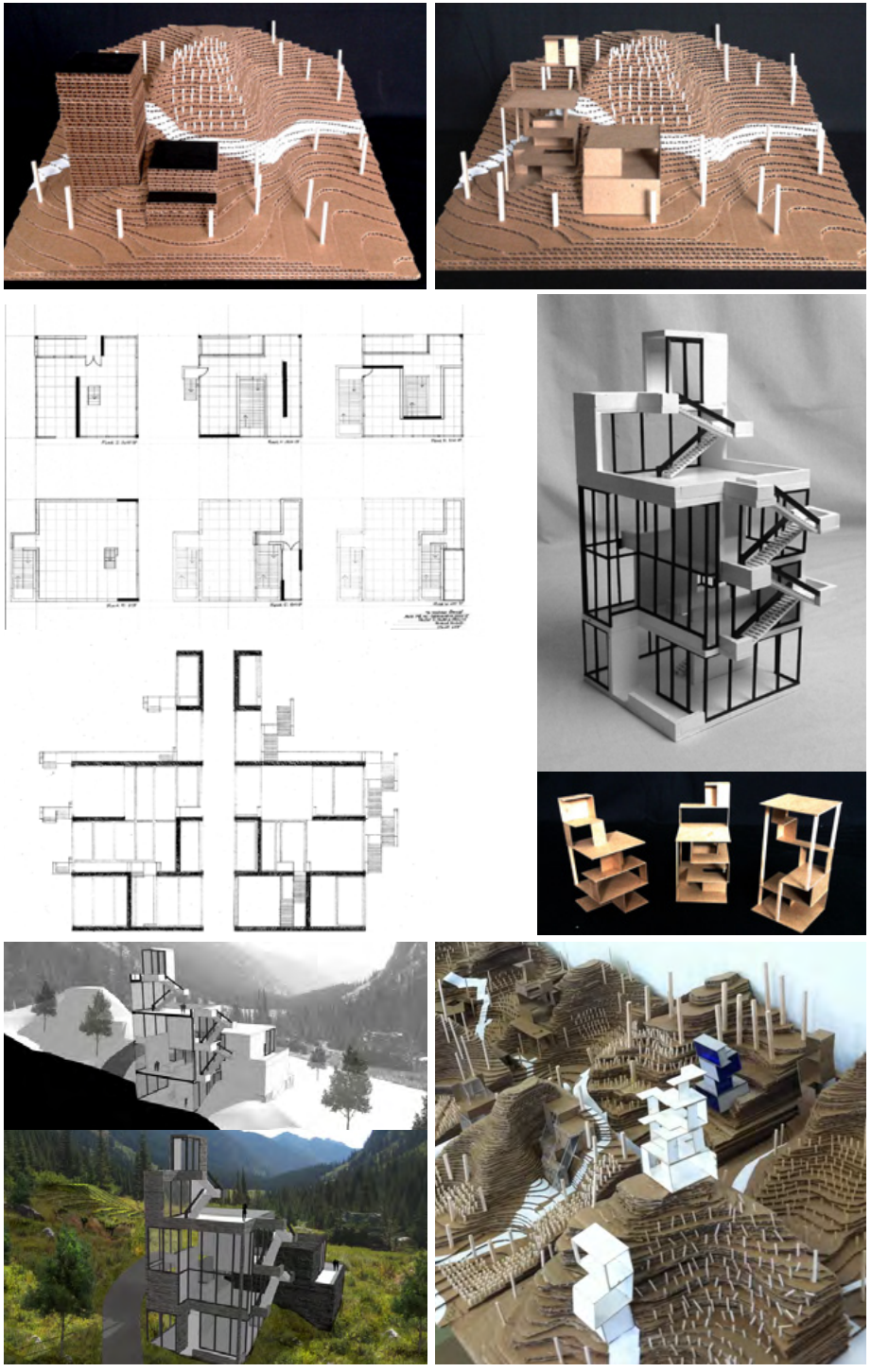

TOP VIEW
LEFT VIEW
RIGHT VIEW

ARCH 104 Communication Skills II continues the development of hand drawing and model building skills is it introduces computer aided design and fabrication. Students explore drawing types and construct physical models at scales common to the design professions (site, building, detail) and develop proficiency in industry standard image editing, CAD and 3D-modeling software. Project introduce elements of basic site and program analysis, site design, massing, building enclosure and vertical circulation. At the end of the semester, students fabricate full-scale plywood chair prototype and prepare graphic posters and semester portfolio of work.

Wine vs Water

ARCH 104 Communication Skills II

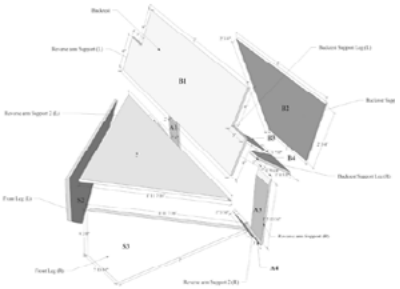
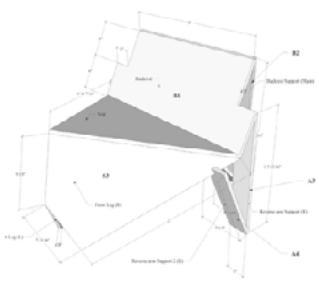
Using an imaginary site of two valleys, students design, draw and build models of a Winery or a Boathouse. Individual design solutions are assembled into a class model along the river or winery valleys as each student organizes a small residence tower structure, a winery/boathouse structure, vineyard/docks and a road that connects these elements to their neighboring sites. Using variety of scales and corresponding drawing and model types, students explore an iterative design process and develop a digital design workflow as they tackle basic site design, vertical and horizontal organization and circulation and basic material strategies.









Chair Prototype

ARCH 104 Communication Skills II

Project introduces iterative design process as students generate a family of chair concept designs using folding, no waste or cut-off pieces. Select ideas are further developed at a larger scale and modeled digitally to produce shop drawings. Using a single sheet of plywood and no waste, students fabricate a prototype of their design, present the design process in poster format and exhibit their work at the End of Year Award Show. As the milestone project at the end of the First year in the Beginning Design Curriculum, students are able to experience all stages of the design and production process - from conceptualization, to production and final utilization.

CELEBRATE NEWFOUND SKILLS AND CRAFT through public performance and display.

Wearable Architecture Runway Show

ARCH 103 Communication Skills I

Students design, construct and wear a piece of architecture that connects one part of your body to another and seeks to change the proportions of the body and enhance or restrict its movement or position. Using basic concepts of structure and skin, solutions involve tectonic strategies and production processes introduced during the course of the semester. Concept generation begins with collage and sketches followed by study models and test assemblies. Students wear the final pieces down the runway at the annual Wearable Architecture Runway Show as a means of introducing the young design talent to the Morgan community.


EON

BUILD A STRONG PEER NETWORK and sense of belonging within the major.

Pre-Design Workshop

The Morgan Pre-Design Workshop is an immersive and intensive three-week program for first-time freshmen. The workshop seeks to motivate, stimulate and guide the beginning design students by introducing the basic skillset and key subject matter relevant to the beginning design curriculum. Through field trips, discussions and hands-on activities, students gain introductory-level communication skills, develop understanding of an investigative, rigorous and iterative design process and build collaborative relationship with faculty and peers.

Day 1: Design and The City

Field Trip 1: Waverly and Better Waverly: Edge and Hierarchy

Kilani Gordon, Baltimore Sun, 2014

Overview:
Document with sketches and photographs three different street conditions in Baltimore's Waverly/Better Waverly neighborhood. Include verbal notes and diagrams to further communicate your observations. Discuss how architecture, landscape and urban edges create hierarchy, connection and division in the city.

Work product = three examples, one plan drawing, one section drawing per page

Steps: (repeat for each of the six boundary examples)

On the Street: 20-30 minutes per example
1. IDENTIFY
   a. Three distinct street conditions and record the name of each street on a sketch page.
2. MEASURE
   a. Quantify the physical differences of each street. Pace off the widths of sidewalk, roadbed, planting strip areas and tree spacing. Estimate the heights of buildings.
3. DRAW
   a. Create plan and section sketches proportional to your measurements. (see example).

At Morgan:
1. DOCUMENT
   a. Create a plan diagram of the neighborhood street network, label your selected streets.
2. ANALYZE
   a. How does each street create connection? Division? Provide 3 bullet points of YOUR assessment.
3. LISTEN AND REFLECT (Arsenal of Exclusion and 3300 Greenmount)
   a. What have your learned from your observations?
   b. How is your thinking transformed after listening to the residents and history of this area.

Day 2: Design and Space

Field Trip 2: Baltimore Museum of Art Boundary Survey

Photo: The Gods Must Be Crazy, 1980

"A boundary is not that at which something stops, but that from which something begins."
- Martin Heidegger

Overview:
Visit three areas of the Baltimore Museum of Art (BMA):

Sculpture Garden, Merrick Historic Entrance, Contemporary Wing

Identify and analyze two examples of **Boundary** in each area and produce a **Survey** that records and documents the examples. Work product = six examples, one per page

Steps: (repeat for each of the six boundary examples)

At the Museum: 10-15 minutes per example
4. IDENTIFY
   a. Title a sketchbook page with name and location of boundary example *(i.e. Stone Fountain, BMA Sculpture Garden)*
5. ANALYZE (consider the following questions)
   a. What are the two realms that are mediated by the boundary?
   b. How is the boundary expressed in terms of form, material, character, size, scale and other describable features?
   c. How does the boundary perform the function of separating or connecting the two realms, physically, visually, acoustically, etc.?
6. RECORD the example with drawings, diagrams, and photographs

At Morgan:
4. DOCUMENT
   a. Refine and complete drawings and diagrams, add notes and captions
   b. Provide 3-5 bullet points of your ANALYSIS and answers to questions a-c
   c. Reflect on the insight or lesson of the example

Day 3: Design and Collaboration

Team Building Presentation and Exercise

the making of
CANTON ROUHOUSE

PROVIDE ACCESS to the unfamiliar individuals and environments of the professional design world.

Student Design Awards

AIA Baltimore Future Architects Resources Undergraduate Scholarship Award

2014 Winner - Pauline Sipin
Christian Cueva (Honorable Mention)
Christine Doherty (Honorable Mention)

2015 Winner - Bryan Asson
Brian Baksa (Honorable Mention)

AIA Maryland – Top Prize for Undergraduate Statewide

2014 Winner - Pauline Sipin (Upper Level)
2014 Winner - Francis Ikhalea (Lower Level)

2015 Winner – Prince Langley (Upper Level)
2015 Winner – Alaina Gentles (Lower Level)
Bryan Asson (Honorable Mention)

AIA Maryland
Design Awards, Fall 2015

AIABaltimore
Design Awards, Fall 2014