

CTL Faculty Fellows Final Project 2026: Pedagogical Prototype for Assessing Cultural Dimensions Impacting Studio Environments

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Project Overview

The outcome of this project is a pedagogical prototype tool implemented through a modular Qualtrics-based survey platform. The prototype framework has been designed to function across diverse learning environments, primarily studio-based courses learning contexts. It allows faculty to select specific cultural arenas for evaluation at strategic moments during the semester and will generate interpretable, actionable feedback for both instructors and students. The tool will support iterative, mid-semester reflection rather than relying solely on one-time, end-of-term assessments, and it will include a data export framework to support the development of visually clear and communicative infographics. After much consideration and discussion with CTL staff, I decided to keep the Pedagogical Prototype focused on the studio. It is such a nuanced learning environment in which diverse learning challenges and opportunities reveal themselves.

Tangible outcomes of the project, as articulated in the project proposal include a qualtrics survey tool for use by faculty to obtain feedback on learning along with visual diagrams and explanatory documentation that clarify the results for the faculty.

Challenges:

One of the primary challenges during the planning and implementation of this project was translating a highly theoretical framework about culture and learning into a practical, accessible pedagogical tool that faculty and students could realistically use within the constraints of a semester. I ended up breaking the surveys into eleven different surveys to be deployed by faculty, as needed, in the course. Because the project engages complex cultural dimensions related to authority, communication, time, collaboration, and knowledge production, a significant challenge involved reducing cognitive overload while still maintaining conceptual depth and nuance within the survey structure.

Another challenge involved designing survey outputs that faculty could quickly interpret and meaningfully apply in their courses. While Qualtrics provides useful raw data and standard visualizations, these outputs were often insufficient for communicating layered cultural patterns in ways that were legible and actionable for instructors. As a result, I worked closely with the Center for Teaching and Learning (CTL), faculty colleagues, students, and the Center for Research Data & Digital Scholarship to explore alternative approaches for visualization and infographic development. These conversations helped refine both the survey structure and the strategies for presenting data in a more intuitive and pedagogically useful format.

Faculty and student feedback also revealed the importance of carefully balancing survey length, clarity of language, and conceptual accessibility. In response, I refined the modular structure of the survey so that instructors could select targeted cultural dimensions most relevant to their course context rather than

deploying a single comprehensive assessment. This iterative process improved usability while preserving the project's larger pedagogical goals.

Goals:

The primary goal of this project was to develop a pedagogical prototype that enables faculty and students to engage in real-time reflection about the diverse dimensions shaping studio learning environments. The project sought to move beyond traditional end-of-semester evaluations by creating a flexible, modular feedback tool that supports ongoing dialogue about participation, authority, collaboration, communication, time, belonging, and knowledge production within the classroom.

A second goal was to create a framework that could support a range of studio-based learning environments. The project was designed to help faculty identify invisible cultural assumptions embedded within teaching practices and classroom norms while also helping students better understand how culture influences learning behaviors, expectations, and participation.

Ultimately, I expect this work to improve student learning by increasing awareness, encouraging reflective participation, and supporting more responsive teaching practices. The project reframes feedback not simply as evaluation of teaching performance, but as a shared inquiry into the culture of learning itself.

Breaking a Rule

This project intentionally challenged the conventional practice of relying primarily on midterm or end-of-term course evaluations as the dominant mechanism for feedback. Traditional evaluation structures often position students as consumers reviewing a completed experience rather than participants actively shaping an evolving learning environment.

By breaking this norm, the project introduced a more iterative approach to classroom assessment. Instead of waiting until the end of a course, the survey framework encourages ongoing reflection during the semester so faculty and students can identify cultural tensions, participation barriers, communication gaps, or differing expectations while learning is still taking place.

This shift contributed to innovation by reframing assessment as a collaborative pedagogical process rather than a static institutional requirement. It also helped address implementation challenges because the modular structure allowed faculty to deploy smaller, more targeted surveys aligned with specific classroom dynamics or moments in the semester.

Audience

The project primarily impacts undergraduate students participating in a range of studio environments (With a specific emphasis on Environmental Design for the majors of architecture, landscape architecture, planning and product design but it could also be used by departments such as Theatre and Dance, Music). The project also has potential relevance for faculty development initiatives focused on inclusive teaching, classroom climate, and reflective pedagogy.

Key Stakeholders

Several stakeholder groups played an important role in influencing and supporting the development of this project. Key collaborators included the Center for Teaching and Learning (CTL) and the CTL Faculty Fellows cohort, whose ongoing discussions and feedback helped shape the project's pedagogical

direction. Faculty colleagues contributed iterative feedback on survey design, implementation strategies, and classroom applicability, while students reviewed the survey for clarity, usability, and conceptual accessibility. The Center for Research Data & Digital Scholarship also provided valuable support, particularly in relation to data visualization and infographic development. Additional support came from department leadership interested in innovative pedagogical assessment tools, as well as instructional support staff and educational developers invested in inclusive teaching practices. Collectively, these collaborations were essential in refining the survey framework, improving usability, and identifying challenges related to implementation, interpretation, and the visual communication of data.

Project Implementation

Process:

The implementation process began with an extensive review and synthesis of cross-cultural frameworks related to communication, cognition, authority, social interaction, and temporal perception. The survey methodology was informed by the work of Hofstede, Hall, Nisbett, Lewis, and Levine, whose theories provided the conceptual foundation for organizing the survey into broader thematic categories.

After establishing the theoretical framework, I developed an initial Qualtrics-based prototype organized around three primary areas:

- Social Relationships
- Epistemological Beliefs
- Temporal Perspectives

Within these broader categories, individual survey questions were designed to assess cultural dimensions related to authority, collaboration, uncertainty, systems thinking, time orientation, participation, and learning expectations.

The survey structure then went through multiple rounds of refinement. I worked closely with the Center for Teaching and Learning (CTL), faculty colleagues, and students to gather feedback regarding survey clarity, question framing, usability, and implementation strategies. Based on this feedback, the survey evolved into a more modular structure that allows faculty to select targeted themes rather than relying on a single comprehensive instrument. This approach reduced survey fatigue while increasing flexibility across different teaching contexts. We also discussed at length the value of making it specific to studio environments. This informed the final direction of the project.

The prototype was deployed to both faculty and students in order to test usability, clarity, and relevance. These deployments helped identify which questions generated meaningful reflection and which areas required further refinement. The process also revealed that while Qualtrics provided an accessible and convenient platform for prototyping, the long-term vision for the project requires a more dynamic interface capable of generating real-time feedback and connecting users directly to pedagogical resources and support materials.

In parallel with survey development, I explored strategies for visualizing data outputs in ways that faculty could quickly interpret and apply pedagogically. This phase involved collaboration with the Center for Research Data & Digital Scholarship and experimentation with multiple forms of visual communication, including Qualtrics-generated graphics, infographic development, and alternative visual approaches such as comparative charts and layered feedback summaries. I am still working through the visualization for the infographics. Throughout the process, the project evolved through cycles of testing, reflection, revision, and consultation.

Pivots:

While the original ambition outlined in the project proposal was to develop a framework applicable across a wide range of instructional formats, discussions with CTL staff and faculty revealed that the studio environment offered a uniquely rich context in which cultural dimensions of learning become especially visible and pronounced. As the project evolved, it became clear that attempting to design a survey equally effective across all learning environments risked reducing the depth and specificity needed to meaningfully address the complexities of studio culture. This realization prompted a significant pivot back toward the studio learning environment as the project's central focus. Rather than limiting the framework's broader relevance, however, the concept of the "studio" was expanded to include disciplines such as music, theatre, dance, and other collaborative, open-ended learning environments across campus where critique, interaction, experimentation, and shared production are central to the learning process.

Another important shift involved recognizing that the survey itself was only one component of the larger challenge. Initially, much of the project emphasis focused on question development and cultural frameworks. However, through implementation discussions, it became clear that the success of the project depended equally on the clarity and accessibility of the data outputs. This realization redirected a significant amount of time toward exploring data visualization, infographic development, and strategies for translating complex survey responses into actionable insights for faculty.

The project also evolved from a comprehensive assessment instrument into a modular system. Early testing demonstrated that lengthy surveys created cognitive overload and reduced engagement. The modular redesign allowed faculty to deploy shorter, targeted assessments aligned with specific classroom dynamics or moments during the semester. This pivot significantly improved usability and increased the likelihood of faculty adoption.

Assessment & Results:

The project successfully produced a functional Qualtrics-based pedagogical prototype grounded in cultural dimensions of learning. One of the strongest outcomes was the development of a clearer framework for discussing invisible cultural assumptions embedded within learning environments. The iterative feedback process with faculty, students, CTL, and the Center for Research Data & Digital Scholarship proved especially valuable. These conversations helped identify which survey questions were most effective, where confusion emerged, and how visual outputs could better support faculty interpretation and decision-making.

Several aspects of the project worked particularly well throughout the development and testing process. The use of "modular" or thematic sub-sections within the survey structure increased flexibility and helped reduce cognitive overload for participants by organizing questions into more manageable conceptual groupings. Conversations with faculty also revealed a strong interest in opportunities for real-time and mid-semester reflective feedback, suggesting a desire for more responsive and iterative pedagogical assessment tools. Students responded positively to the idea that classroom culture itself could be discussed openly and critically, indicating that the survey framework encouraged a greater sense of transparency and shared reflection. In addition, the project successfully connected broader theoretical cultural frameworks to practical pedagogical application, helping translate abstract ideas into actionable educational strategies. The Qualtrics platform further supported this process by providing an accessible and adaptable environment for early prototyping and implementation.

At the same time, the project revealed several ongoing challenges that will require continued refinement and development. One of the primary difficulties involved translating abstract cultural concepts into concise and accessible survey language, a process that required extensive revision and testing. Data visualization also remains an important area for future development, particularly in making results more

intuitive and actionable for faculty users. Related to this, faculty members need clear interpretive guidance to ensure that survey findings lead to meaningful pedagogical action rather than contributing to information overload. More broadly, balancing conceptual nuance with usability continues to be a central challenge of the project. While Qualtrics has proven effective as a prototyping platform, the current configuration limits the project's ability to provide real-time adaptive feedback and direct integration with teaching resources, highlighting the need for more advanced technological infrastructure in future phases of development.

One of the most important lessons learned was that faculty already navigate extremely demanding teaching environments. Any pedagogical tool, regardless of its theoretical sophistication, must ultimately remain accessible, efficient, and genuinely helpful. Faculty often need immediate insights and practical strategies rather than additional layers of interpretation or labor. This realization reinforced the importance of designing tools that reduce friction while still supporting meaningful reflection about classroom culture and learning.

The project also reinforced the understanding that learning environments are shaped by many interconnected variables beyond instructional delivery alone. Classroom space, acoustics, lighting, participation structures, technology, communication styles, and institutional expectations all influence how students experience learning and belonging. The survey framework helped reveal how these environmental and cultural factors intersect in complex ways.

Assessment Methods:

The success of the project was assessed through a combination of qualitative feedback, prototype deployment, iterative testing, and observational analysis. Assessment methods included the deployment of the survey prototype to both faculty and students, along with informal interviews and conversations with faculty colleagues to gather qualitative feedback on its design and effectiveness. Student feedback was also collected specifically regarding the clarity and accessibility of the survey instrument. The process was further refined through iterative review sessions with CTL staff and Faculty Fellows, which helped identify areas for improvement in structure and implementation. Additional observations focused on usability, survey fatigue, and overall levels of engagement during completion. Quantitative response patterns and visual outputs generated through Qualtrics were reviewed to identify trends and inconsistencies in the data. Finally, consultation with the Center for Research Data & Digital Scholarship informed strategies for data visualization and interpretation.

Both qualitative and quantitative forms of feedback informed the development process. Faculty and student responses helped evaluate whether survey questions were understandable, meaningful, and applicable to real classroom experiences. The project also assessed whether the modular structure improved engagement and reduced cognitive overload compared to earlier versions.

One important finding was that the current Qualtrics configuration functions effectively as a prototype platform, but the long-term success of the project likely depends on collaboration with a software developer to create a more dynamic application interface. The future goal is to develop a system capable of generating real-time visual feedback while simultaneously linking instructors to relevant teaching resources and pedagogical support materials based on survey responses.

Artifacts (See Addendum pg. 8-56)

Examples of materials created during the project include:

- **Qualtrics-based modular survey prototype.** *This is the framework exported from the Qualtrics survey to demonstrate the question types and framework.*
- **Sample infographics/ visualization studies from student responses.** *These are samples generated by Qualtrics or from other coding processes and edited in Adobe Illustrator.*
- **Sample Teaching Resource connected to survey outcomes.** *These aim to communicate how a faculty would receive a summary of the survey responses and related literature for teaching tips and pedagogical considerations.*

These resources aim to support faculty in better understanding and responding to the cultural dynamics shaping student learning experiences.

Project Reflection:

The experience deepened my understanding that classroom dynamics are influenced by far more than instructional content alone. Student learning and participation are shaped by environmental, social, cultural, and spatial conditions, including classroom layout, acoustics, lighting, communication styles, expectations around participation, and differing cultural assumptions about authority and collaboration. What may initially appear to be a teaching problem is often connected to a broader network of learning conditions. This project continues to impact my teaching by making me more attentive to the invisible cultural structures embedded within learning environments. It encouraged me to think more intentionally about how classroom norms are established, how feedback is gathered, and how students experience participation and belonging differently.

This project reinforced how complex and evolving teaching truly is. One of the most important lessons I learned is that even when pedagogical frameworks are theoretically rich and conceptually valuable, faculty often need tools that provide immediate clarity, practical insight, and manageable forms of support rather than additional burdens or layers of interpretation. Building the survey and framing the questions also made me think about the variables that play a role in how we learn, engage and disengage.

If I were to approach the project again, I would begin earlier with strategies for data visualization and user interface development. I now recognize that usability and accessibility are just as important as the conceptual framework itself. I would also involve additional interdisciplinary collaborators earlier in the process, particularly individuals with expertise in app development, interface design, and user experience.

Faculty Fellows Program Reflection:

Participating in the Faculty Fellows Program was an extremely valuable experience. One of the most meaningful aspects of the program was realizing that many of the challenges associated with teaching are shared across disciplines, departments, and schools. Conversations with other fellows reinforced how faculty are collectively trying to create more engaging, inclusive, and meaningful learning environments while navigating changing educational expectations.

The exchange of ideas around pedagogy, motivation, classroom dynamics, and student engagement broadened my understanding of teaching beyond my own disciplinary context. It was especially meaningful to engage with colleagues who are deeply invested in helping students become intrinsically motivated learners and thoughtful participants in their own educational development.

The program also highlighted how rapidly the landscape of education is shifting, particularly with the growing influence of artificial intelligence and evolving digital technologies. These conversations reinforced the importance of adaptability, experimentation, and continued reflection within higher education.

I am grateful to the support and feedback provided by CTL staff and the Faculty Fellows cohort played a major role in refining the project and strengthening its pedagogical direction.

Future Directions + Next Steps:

The next phase of the project involves further development of the survey prototype into a more dynamic and interactive platform. I plan to use scholar funds along with the CTL grant support to collaborate with a developer who can help translate the current Qualtrics-based system into a platform capable of generating real-time visual feedback and adaptive pedagogical resources.

In the short term, the survey will continue to operate through Qualtrics while the data visualization framework is further refined to improve clarity and instructional value. In the longer term, the project aims to transition into an application-based platform that can generate real-time infographic summaries of survey results and provide immediate interpretive feedback for faculty. This system would also link survey outcomes to curated teaching resources, supporting more responsive and evidence-informed pedagogical decision-making. Additionally, it would enable iterative classroom reflection throughout the semester, allowing feedback to be integrated into teaching practices in a more continuous way. The platform is also envisioned as scalable, with the capacity to expand across multiple studio and collaborative learning environments.

Beyond technical development, there are significant opportunities for interdisciplinary collaboration with faculty across fields who are engaged in inclusive teaching, studio culture, and learning assessment. Future research directions may further examine how cultural dimensions of learning intersect with emerging educational technologies, shifting student expectations, and the growing role of AI use in learning environments in higher education. Ultimately, the project has the potential to grow beyond a survey tool into a broader pedagogical resource that supports reflective teaching, responsive learning environments, and more culturally aware educational practices.

CTL Project Artifact Addendum

I. Qualtrics-based modular survey prototype

Survey Index:

1. Course Inventory: This category can be used independently or in combination with any other survey section. It provides a descriptive mapping of course elements, learning activities, and structural components that frame the educational experience.

Social Relationships (How individuals interact and relate in learning environments)

2. Equality and Authority: Examines how power and authority are distributed within learning environments. It considers how authority is exercised, shared, or contested, and the extent to which interactions reflect hierarchical versus egalitarian dynamics. It also explores expectations around participation, decision-making, and deference to expertise or institutional roles.

3. Independent and Collaborative Learning: Explores the balance between individual and collective modes of learning. It addresses whether learners prioritize personal autonomy, self-directed goals, and independent work, or emphasize collaboration, group cohesion, and shared responsibility in knowledge production.

4. Support and Challenge: Focuses on the pedagogical balance between providing guidance and encouraging critical engagement. It considers the extent to which learning environments emphasize encouragement, scaffolding, and affirmation versus intellectual challenge, debate, and constructive tension.

Epistemological Beliefs (How knowledge is produced, valued, and assessed)

5. Stability and Adaptability in Learning: Examines whether knowledge is understood as stable, structured, and predictable or as fluid, evolving, and open to reinterpretation. It considers attitudes toward ambiguity, experimentation, and multiple possible outcomes in learning processes.

6. Logic, Reasoning, and Assessment: Explores how understanding is constructed and evaluated, whether through linear, cause-and-effect reasoning or through recognition of complex, interdependent, and systemic relationships. It also considers how evidence and justification are framed in assessment.

7. Cognitive Openness and Perspective Diversity: Assesses whether knowledge is perceived as fixed and clearly bounded or as fluid, interconnected, and continuously evolving. It also considers openness to multiple perspectives and the integration of diverse viewpoints.

8. Agency and Responsibility in Learning Systems: Focuses on the role of reasoning, evidence, and structured argumentation in learning. It examines how responsibility for knowledge construction and evaluation is distributed between learners, instructors, and systems of assessment.

Temporal Perspectives (How time is used, valued, and allocated)

9. Clock Time and Event Time: Examines whether learning activities are structured around fixed schedules and standardized time units or organized around events, processes, and situational flow.

10. Temporal Dimension - Learning Flow: Explores whether time in learning is experienced as linear and sequential or as cyclical and recurring, emphasizing repetition, iteration, and revisiting of ideas.

11. Management of Time, Task, and Attention: Considers how attention and workload are organized and whether learners engage in multitasking and parallel processing or prioritize sequential focus on one task at a time.

Faculty can select which survey they would like to deploy for the course and if they select one, it could take 5-10 minutes for the students to complete in class or out of class time. They could also deploy more than one survey, if they wish.

1. Course Inventory Survey

INSTRUCTIONS: Please answer the following questions honestly, to the best of your ability. This will help both you and your instructor to get an idea of how to best serve the students in the course. The survey is best viewed via desktop.

Q. On a scale of 0-10 (0 = very easy; 10 = very challenging), give a ballpark number that best describes the level of academic challenge of the course.

	(0)	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)	(10)
Give a ballpark number that best describes the level of academic challenge of the course. (0 = very easy; 10 = very challenging).	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐

Q. On a scale of 0-10 (0= no support; 10 = very supported), give a ballpark number that best describes the support you receive *from the instructor*. Feel free to include additional comments below.

	(0)	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)	(10)
Give a ballpark number that best describes the support you receive from the instructor. (0= very easy; 10 = very challenging)	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐

Q. On a scale of 0-10 (0= no support; 10 = very supported), give a ballpark number that best describes the support, energy or commitment within the studio.

	(0)	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)	(10)
Give a ballpark number that best describes the support, energy or commitment <i>within the studio</i> . (0= no support; 10 = very supported)	☐	☐	☐	☐	☐	☐	☐		☐	☐	☐

Q. Additional feedback welcome.

Q. What would you like *more of* in the course? Explain.

Q. What would you like *less of* in the course? Explain.

Q. In what ways are you learning through this course?

Q. In the space below, please provide additional comments. (Anything else you'd like me to know).

2. Equity and Authority

Q. For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
Students' viewpoints in a course are valued as equal to the instructor's view.	☐	☐	☐	☐	☐	The instructor's viewpoints are valued more than students' views.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q. For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
Student input can alter the direction of the course.	☐	☐	☐	☐	☐	The instructor is solely responsible for the direction of the course.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q. For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
Many resources (multiple voices, resources shared by peers etc.) are used to guide project development.	☐	☐	☐	☐	☐	Singular faculty resource guides project development.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q. For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
Instructors are treated as equals with students to be engaged, even challenged.	☐	☐	☐	☐	☐	Instructors are treated as unchallenged authorities.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q. For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
All students have equal access to resources for studio.	☐	☐	☐	☐	☐	Students have different access to resources for studio.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q. For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
Studio interactions emphasize equal participation and shared voice.	☐	☐	☐	☐	☐	Studio interactions rely on instructor guidance.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q. Feedback welcome:

Q. During a final review, the input/suggestions that I value the most come from:

- ☐ The professional jury
- ☐ The faculty grading the assignment
- ☐ Another faculty member who I respect
- ☐ The individual(s) with the loudest criticism
- ☐ Students engaged with the project review
- ☐ The friends/family that I shared the project with
- ☐ Myself
- ☐ Other _____

Q. If you disagree with a critique, how do you respond?

- ☐ I engage with curiosity
- ☐ I open my mind to another's perspective
- ☐ I nod my head but quietly disagree
- ☐ I see it as an opportunity to openly discuss the disagreement
- ☐ I challenge the jury when I believe them to be wrong or inconsistent
- ☐ I take full responsibility for the design
- ☐ I fault others for not calling out the issues earlier
- ☐ I take the criticism harshly
- ☐ Other _____

3. Independent and Collaborative Learning

Q. For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
Students are focused on improving their own work first through self-critique.	☐	☐	☐	☐	☐	Students are focused on improving the work of others by giving critique first.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q. For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
In this course, I work hard mainly for my own success.	☐	☐	☐	☐	☐	My effort in this course is focused on contributing to the group's success.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q. For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
Students share their perspectives in limited situations.	☐	☐	☐	☐	☐	The expectation is that students share their perspectives.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q. For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
Students prioritize individual ideas, independence, and personal authorship.	☐	☐	☐	☐	☐	Students prioritize collaboration, shared responsibility, and group cohesion.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q. For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
In this course, I work mostly independently with little interaction with classmates.	☐	☐	☐	☐	☐	In this course, I actively collaborate and learn with classmates throughout the process.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q. For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
Consensus building is a learning activity.	☐	☐	☐	☐	☐	Discussions engaging contrasting perspectives is a learning activity.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q. For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
Collaboration is cultivated in studio.	☐	☐	☐	☐	☐	Competition is cultivated in studio.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q. Feedback welcome:

In Practice

Q. When in a period of stress - (e.g. a project deadline), how would you most likely respond?

- ☐ I work in collaboration with peers to do my best work.
- ☐ I work near my peers to compare my work to others to gauge my level of production.
- ☐ I work near my peers for solidarity in the studio or other location.
- ☐ I remove myself from social situations to focus on my work.
- ☐ I take a break and go for a walk alone to come back feeling refreshed.
- ☐ Other _____

Q. When working on a project and I receive input from peers, _____:

- ☐ I take the input and offer feedback for them as well.
 - ☐ I take the input to enhance the project but may not offer feedback for them.
 - ☐ I take that input and offer feedback for them, but I discuss with the project lead to see if I integrate it.
 - ☐ I don't integrate it, but I make the time to take a look at their project and provide feedback.
 - ☐ I listen to the feedback but want my project to be my own so I do not make any changes.
 - ☐ I do not incorporate the input and do not offer feedback for them.
 - ☐ Other _____
-

Q. How does the studio learning environment support your individual work?

Q. In your current studio learning environment, what are effective strategies for collaboration?

4. Support and Challenge

Q. For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
Students experiment, even at the risk of failing, for the sake of learning.	☐	☐	☐	☐	☐	Students do not experiment, for fear of failure.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q. For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
All students' work is recognized.	☐	☐	☐	☐	☐	Only excellent work is recognized.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q. For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
Students seek to complete requirements.	☐	☐	☐	☐	☐	Students seek to be the top of their class- (go above and beyond the requirements).
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q. For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
Students do not want to feel challenged.	☐	☐	☐	☐	☐	Students seek challenge.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q. All Feedback welcome:

5. Stability and Adaptability in Learning

Q. For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
Structured learning activities are central to the learning environment.	☐	☐	☐	☐	☐	Learning activities are less structured in the learning environment.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q. For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
Changes to class structure are acceptable.	☐	☐	☐	☐	☐	Changes to class structure are disruptive.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q. For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
In studio, I prefer things to be clear and defined.	☐	☐	☐	☐	☐	In studio, I'm comfortable working with things that are unclear or evolving.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q. For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
Course activities take place with a goal communicated.	☐	☐	☐	☐	☐	Course activities unfold without a direct goal communicated.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q. For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
Instructors are expected to have answers.	☐	☐	☐	☐	☐	Instructors can say "I don't know."
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q. For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
Students like structure and knowing what to expect.	☐	☐	☐	☐	☐	Students are willing to go with flow.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q. Feedback welcome:

In Practice

Q. If there are substantial changes to the studio course framework, how would you respond?

- ☐ I go with the flow.
- ☐ The studio is already flexible. Changes are not disruptive.
- ☐ I connect with leadership and peers to gain more guidance and stability.
- ☐ The studio brings a lot of stress, and this would only increase my anxiety.
- ☐ I get anxious because I like structure in order to know what to expect.
- ☐ I see the changes to class structure are disruptive and I could become frustrated.
- ☐ I would prefer that substantial course changes be avoided.
- ☐ It depends on how the changes impact the assignment schedule or grading.
- ☐ Other

6. Logic, Reasoning, and Assessment

Q. For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
There are multiple valid and appropriate solutions in studio.	☐	☐	☐	☐	☐	In studio, there is one right solution.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q. For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
Work is subjectivity measured.	☐	☐	☐	☐	☐	Work is objectively measured.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q. For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
Students actively challenge ideas when they see inconsistencies or opposing perspectives.	☐	☐	☐	☐	☐	Students do not call out contradictions for the sake of keeping harmonious dialogue.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q. For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
There is not a clear explanation of the evaluation criteria for assignments.	☐	☐	☐	☐	☐	There is a clear explanation of the evaluation criteria for assignments.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q. For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
Student work is evaluated based on subjective measure (interpretation, opinion, or taste).	☐	☐	☐	☐	☐	Student work is evaluated based on objective criteria (clear, measurable standards).
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q. For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
Design decisions are primarily justified through intuition or aesthetic preference.	☐	☐	☐	☐	☐	Design decisions are primarily justified through clear, logical arguments.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q. For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
Students often complete tasks without reflecting on the learning.	☐	☐	☐	☐	☐	Students regularly reflect on learning to deepen understanding.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q. For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
Students consistently evaluate arguments, evidence, and assumptions.	☐	☐	☐	☐	☐	Students accept information at face value without questioning or evaluating it.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q. Feedback welcome:

In Practice

Q. I seek to better understand the purpose behind the studio assignment(s) because _____:

- ☐ I want the assignment to be completed to meet all requirements.
- ☐ I want to meet the learning objectives.
- ☐ The assignment is unclear.
- ☐ I want to better understand the instructor's interpretation of the assignment.
- ☐ I want to better understand my interpretation of the assignment.
- ☐ The goals of the studio assignment are open to interpretation.
- ☐ In consultation with the faculty lead, I can guide the purpose of the studio assignment.
- ☐ Other _____

Q. I seek to better understand the evaluation of the elements within a studio assignment(s) because _____:

- ☐ I want to meet all requirements.
- ☐ I want to meet the learning objectives.
- ☐ The assignment is unclear.
- ☐ I want to better understand the instructor's interpretation of the assignment.
- ☐ I want to better understand my interpretation of the assignment.
- ☐ The goals of the studio assignment are open to interpretation.
- ☐ In consultation with the faculty lead, I can guide the graphics of the assignment.
- ☐ Different faculty encourage different aesthetic principles.
- ☐ Graphical communication is a significant determinant for the final evaluation.
- ☐ Other _____

7. Cognitive Openness and Perspective Diversity

Q. For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
Students are more inclined to find the commonalities between people.	☐	☐	☐	☐	☐	Students are more inclined to find differences between people.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q. For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
Students gravitate to like-minded world views.	☐	☐	☐	☐	☐	Students gravitate towards world views that differ from their own.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q. For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
Students focus on straightforward solutions without exploring new ideas.	☐	☐	☐	☐	☐	Students focus on exploring new ideas.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q. For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
Students consider perspectives different from my own.	☐	☐	☐	☐	☐	Students consider diverse perspectives (gender, political, ethnic, racial).
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q. Feedback welcome:

In Practice

Q. How does your faculty react to your work when you decide to include elements from your individual perspective or background in a design? Do they meet your work with:

- ☐ Acceptance
- ☐ Encouragement to develop further
- ☐ Discouragement from continuing further
- ☐ Confusion
- ☐ Total lack of understanding
- ☐ It would be unlikely for me to include elements from my background in the project
- ☐ My ancestral roots don't fit into the context of the design problem at hand
- ☐ Other _____

Q. After presenting to community members, you receive conflicting feedback from different groups. You:

- ☐ Choose one direction and move forward decisively
- ☐ Try to balance and integrate multiple perspectives
- ☐ Re-evaluate your design as an evolving process
- ☐ Stick with your original concept to maintain clarity
- ☐ Other _____

Q. You have an idea that is unconventional but uncertain. Do you:

- ☐ Avoid risk and choose a reliable solution
- ☐ Develop the unconventional idea despite uncertainty
- ☐ Test the idea alongside safer alternatives
- ☐ Modify the idea incrementally to reduce risk
- ☐ Other _____

Q. Which do you prioritize more efficient solutions or exploratory design processes?

8. Agency and Responsibility in Learning Systems

Q. For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
Students take responsibility for their own learning.	☐	☐	☐	☐	☐	Faculty take responsibility for individual learning.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q. For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
The course topics are strongly connected to real-world issues and my own experiences.	☐	☐	☐	☐	☐	The course topics are disconnected from real-world issues or my own experiences.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q. For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
In studio, a demonstrated ability to think is key to academic success.	☐	☐	☐	☐	☐	In studio, a demonstrated ability to complete a task is key to academic success.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q. For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
Students focus on evolving and situational knowledge.	☐	☐	☐	☐	☐	Students focus on stable knowledge and rules.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q. For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
Knowledge is tied to situational explanation.	☐	☐	☐	☐	☐	Knowledge tied to cause-effect explanations.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q. For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
In studio, learning success or failure is attributed to the situation.	☐	☐	☐	☐	☐	In studio, learning success or failure is attributed to student characteristics.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q. Feedback welcome:

In Practice

Q. You are using a generative digital tool to generate early design concepts. One output feels stronger than your own sketches. What do you do?

- ☐ Adopt the generated concept and refine it as your design direction
- ☐ Use it as inspiration but significantly redesign it in your own language
- ☐ Discard it and continue developing your original concept
- ☐ Combine generative digital output with your own ideas into a hybrid approach
- ☐ Other _____

Q. It is 2 hours before a final review. Your files fail to plot correctly and the printer is jammed. What do you do?

- ☐ Fix the printing issue even if it means simplifying your presentation
- ☐ Quickly reformat your boards using another software or machine
- ☐ Switch to digital presentation and adapt your communication strategy
- ☐ Ask others for help and divide tasks between troubleshooting and revising content
- ☐ Other _____

Q. You notice that your design has gradually started to conform to what your software makes easiest to model. You:

- ☐ Continue working within the software constraints
- ☐ Revisit your concept to ensure it is not tool-driven
- ☐ Change tools to better match your design intent
- ☐ Accept that tools naturally influence design outcomes
- ☐ Other _____

Q. A peer tells you your project looks strong in renders but weak in spatial logic. You:

- ☐ Improve the rendering quality to strengthen perception
- ☐ Rework the design based on spatial and conceptual feedback
- ☐ Balance both visualization and spatial clarity
- ☐ Question whether your design depends too much on representation
- ☐ Other _____

Q. During finals week, you find yourself depending on multiple tools (AI, plugins, rendering presets, fabrication scripts). Which statements apply?

- ☐ I use tools to accelerate my design decisions
- ☐ I use tools to accelerate my design thinking
- ☐ I use tools to accelerate my renderings
- ☐ I feel uncomfortable when tools are unavailable
- ☐ I can switch between manual and digital processes easily
- ☐ My design process depends on tool availability

9. Clock time and event time

Q. For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
In studio, instructional activities start and stop promptly.	☐	☐	☐	☐	☐	In studio, instructional activities are allowed to continue as long as they are useful.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q. For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
In studio, the boundaries between class and outside activities are blurred.	☐	☐	☐	☐	☐	In studio, class and outside activities have clear boundaries.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q. For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
In studio, there are strict deadlines and consequences for missing them.	☐	☐	☐	☐	☐	In studio, work continues toward improvements with less regard for deadlines.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q. For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
In studio, students may ignore the schedule.	☐	☐	☐	☐	☐	In studio, students follow the schedule.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q. Feedback welcome:

In Practice

Q. For a final review, which of these factors would have most likely led to a student's late arrival?

- ☐ The student was still working on the project.
- ☐ The student had no choice. There were external factors beyond her/her control.
- ☐ The perception that reviews run long, and no one would notice the late arrival.
- ☐ The perception that the true deadline is when a student gives the presentation.
- ☐ The perception that there will be a no consequence for arriving late.
- ☐ The student pulled an all-nighter and overslept.
- ☐ Other _____

Q. In the week before a final project or important deadline, how many nights do you get 4 or fewer hours of sleep?

- ☐ 0
- ☐ 1-2
- ☐ 3-5
- ☐ 6-7
- ☐ I have not had an important deadline or final project yet.

Q. When working between desk critiques, to what extent do you feel you have clear direction to advance your design work?

- ☐ Always
- ☐ Often
- ☐ Sometimes
- ☐ Rarely
- ☐ Never

Q. How is your studio time used when not in a desk critique? Select top 3.

- ☐ Waiting for a desk critique
- ☐ Doing design work on my computer
- ☐ Sketching
- ☐ Modeling
- ☐ Hand drafting
- ☐ Peer critiquing
- ☐ Working on another course
- ☐ Walking around
- ☐ Unrelated social media use
- ☐ Sleeping
- ☐ Other _____

10. Temporal Dimension- Learning Flow

Q: For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
In this course, learning proceeds along a linear path with clear prerequisites and milestones.	☐	☐	☐	☐	☐	In this course, learning is non-linear.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q: For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
In this course, goal setting is essential to learning.	☐	☐	☐	☐	☐	In this course, goals are secondary, one adapts to the situation to gain as much as possible.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q: For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
In this course, iteration can be redundant.	☐	☐	☐	☐	☐	In this course, iteration is useful for learning.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q: For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
Students want to see immediate relevance.	☐	☐	☐	☐	☐	Students are patient to discover relevance.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q: For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
I believe that time is not to be wasted, actions should be quick and decisive to succeed.	☐	☐	☐	☐	☐	I believe that time exists for observation and reflection, rushing is counter-productive to achievement.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q: Feedback welcome:

In Practice

Q: How many hours per week on average, do you spend working on studio work outside of class?

0 5 10 15 20 25 30 35 40 45 50

0 (1)	
-------	------------------------

Q: What would be the primary reason that students stay after studio?

- ☐ Students prefer to work in the studio and collaborate with peers.
- ☐ Students did not get a desk critique and are waiting for feedback from instructor.
- ☐ Students often like uninterrupted blocks of time to work on projects.
- ☐ Students are in the zone and sometimes don't notice the time.
- ☐ Students don't like to be the first one to leave and everyone seems to stay.
- ☐ Students don't stay and prefer to work in at home.
- ☐ Other _____

Q: A project deadline is approaching; would you go to an important family event if it resulted in less developed work?

- ☐ I would go to the family event and not worry about the project.
- ☐ I would dedicate time earlier to work on the project, so that I can do both.
- ☐ I would go to the family event and bring what I have to the project presentation.
- ☐ I would go to the family event and ask for an extension beforehand.
- ☐ I would not show up to the presentation and explain later.
- ☐ I would not go to the family event and focus on the project.
- ☐ Other _____

Q: You have limited time left in studio before a deadline. What do you do?

- ☐ Narrow your focus to complete essential tasks efficiently
- ☐ Continue exploring multiple ideas despite time pressure
- ☐ Balance refinement and exploration strategically

☐ Shift between tasks depending on what feels most productive

11. Management of time, task, and attention

Q: For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
I prefer to work on one design task at a time rather than multitasking.	☐	☐	☐	☐	☐	I often work on multiple aspects of a design project simultaneously.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q: For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
Interruptions during focused work negatively impact my design process.	☐	☐	☐	☐	☐	My design process benefits from overlapping phases (e.g., research, making, revising).
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q: For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
I prefer design processes that move step-by-step in a linear sequence.	☐	☐	☐	☐	☐	I prefer flexible deadlines that allow for iterative exploration.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q: For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
Meeting the deadlines is more important than exploring multiple design possibilities.	☐	☐	☐	☐	☐	Relationships and conversations in studio are as important as completing tasks.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q: For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
I find that unexpected interruptions can delay my creative process.	☐	☐	☐	☐	☐	I find that unexpected interruptions can enhance my creative process.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

Q: For each question, select where your experience falls along the spectrum between the two statements.

	(-)	(-)	(-)	(-)	(-)	
In general, I prefer to do one thing at a time.	☐	☐	☐	☐	☐	In general, I prefer to multi-task, working on multiple things at once.
I find this satisfying.	☐	☐	☐	☐	☐	I find this dissatisfying.

In Practice

Q. You have a pin-up tomorrow. Your design is incomplete, but you've just discovered a new concept that could significantly improve your project.

- ☐ Stick with your current design and finalize drawings to meet the deadline
- ☐ Quickly explore the new idea while finishing essential deliverables
- ☐ Fully pivot to the new idea, even if the presentation is less complete
- ☐ Ask for an extension to fully develop the new concept

Q: While working on a model, classmates frequently stop by to discuss ideas and give feedback. Which responses reflect your approach? (Select all that apply)

- ☐ I try to minimize interruptions to stay focused
- ☐ I welcome the conversations; they often improve my work.
- ☐ I pause briefly, then return to my task quickly
- ☐ I shift fully into discussion mode and revisit my work later

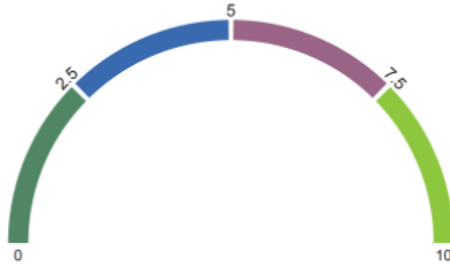
Q: Your group project has unclear roles, and everyone is working on multiple aspects at once. How do you respond?

- ☐ Suggest assigning clear roles and a structured workflow
- ☐ Continue collaborating fluidly across tasks
- ☐ Focus on your portion and ignore the lack of structure
- ☐ Propose a mix of defined roles with shared overlap

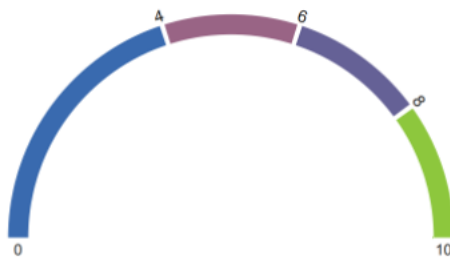
II. Sample infographics/ visualization studies from student responses

Course Inventory Survey:

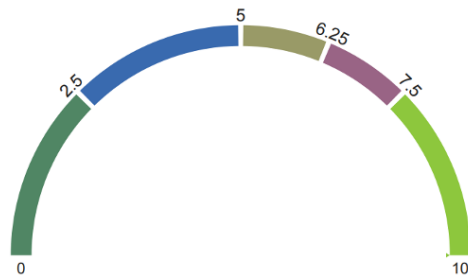
Background 2_1 - Give a ball park number that best describes the level of academic challenge of the course. (0 = very easy; 10 = very challenging),



B3_1 - Give a ball park number that best describes the support you receive from the instructor. (0= very easy; 10 = very challenging)



B4_1 - Give a ball park number that best describes the support, energy or commitment within the studio. (0= no support; 10 = very supported)



B5 - What would you like more of in the course? Explain.

What would you like more of in the course? Explain.

More time to develop ideas. More time at the CINC for working on our models.

More time to work in studio and more time in desk crits.

B6 - What would you like less of in the course? Explain.

What would you like less of in the course? Explain.

Less long lectures. Shorter class time. Studio is very long!

Fewer interim deadlines on Fridays.

B7 - In what ways are you learning through this course?

In what ways are you learning through this course?

Developing my skills.

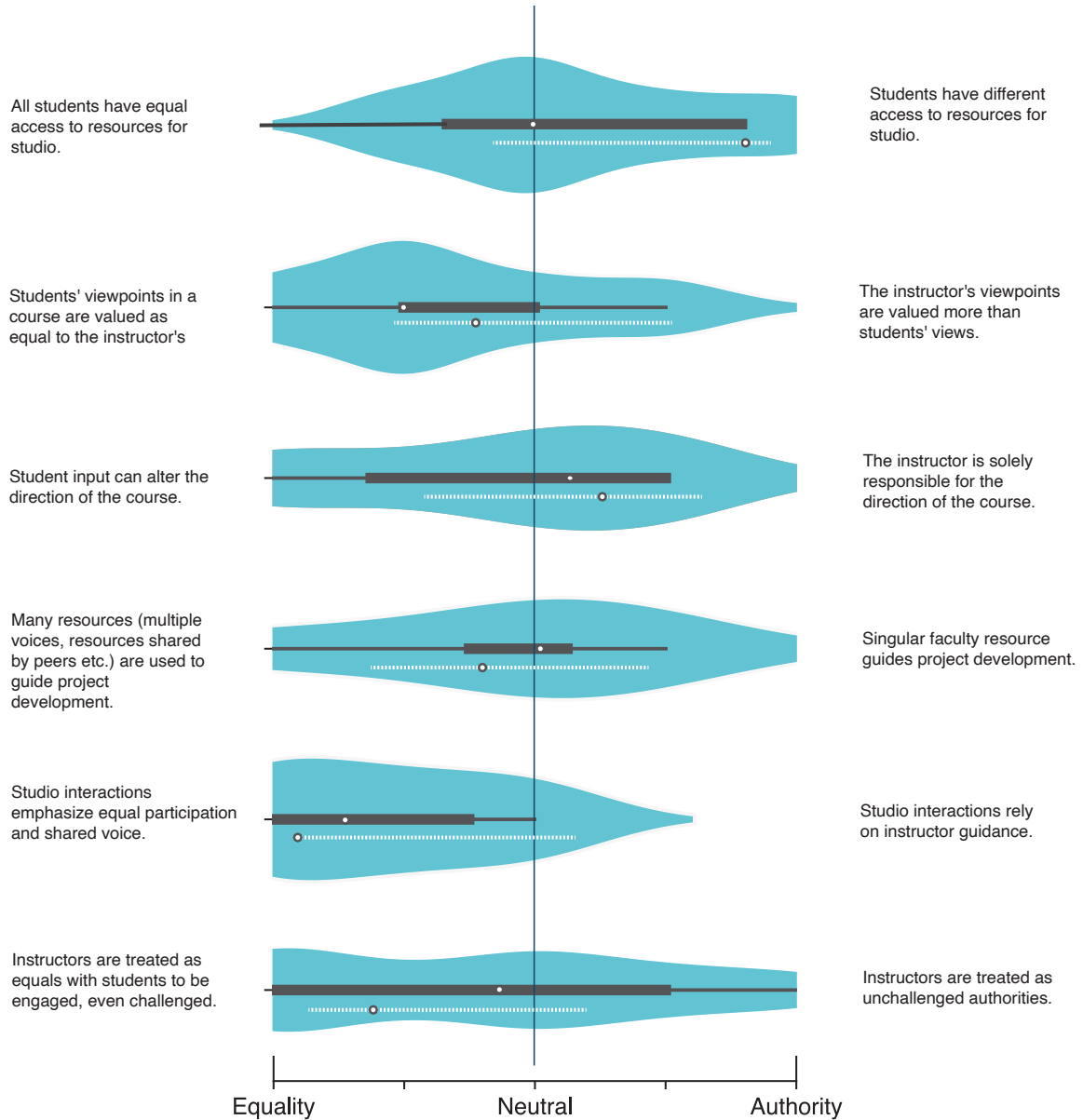
I have learned so much about the site context thus far and am feeling excited for the design phase.

B8 - In the space below, please provide additional comments. (Anything else you'd like me to know),

In the space below, please provide additional comments. (Anything else you'd like me to know),

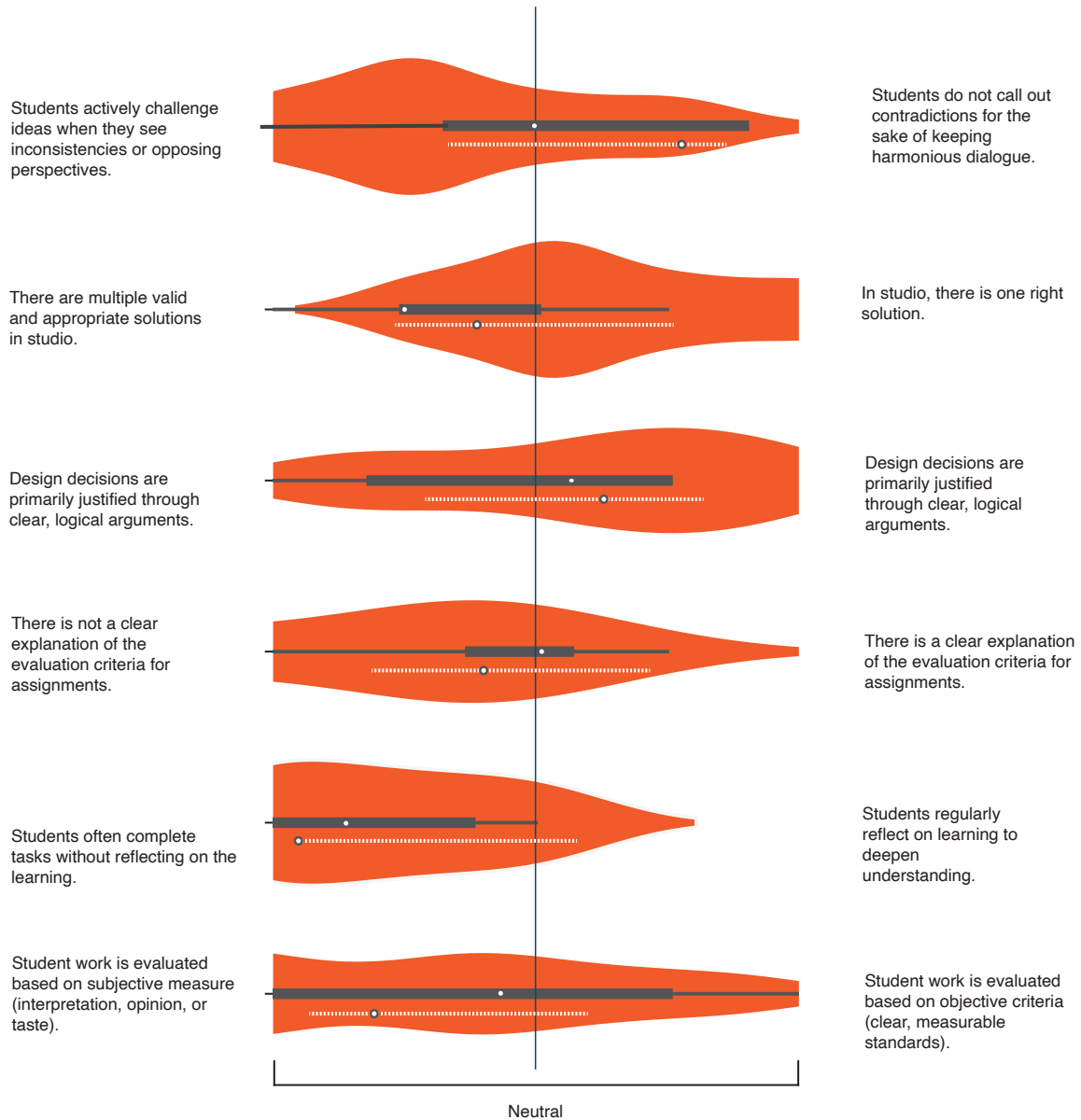
I am grateful for the support.

Equality and Authority Survey Responses



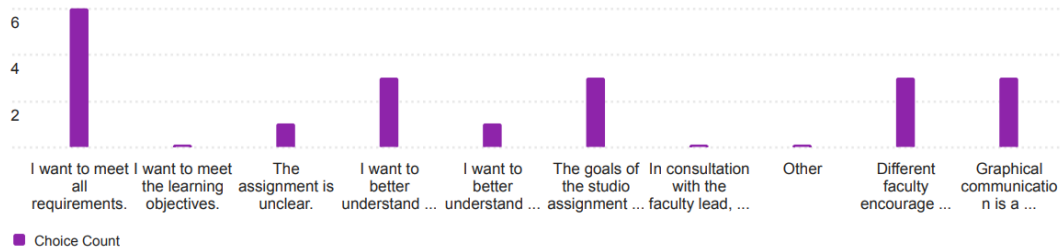
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Logic, Reasoning, and Assessment Survey Responses

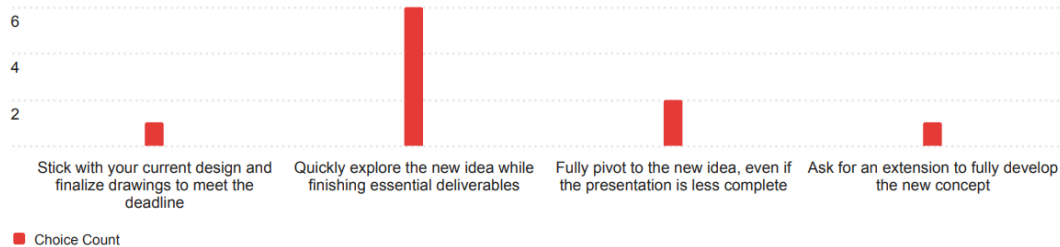


Sample Practice Questions Visualizations from diverse surveys:

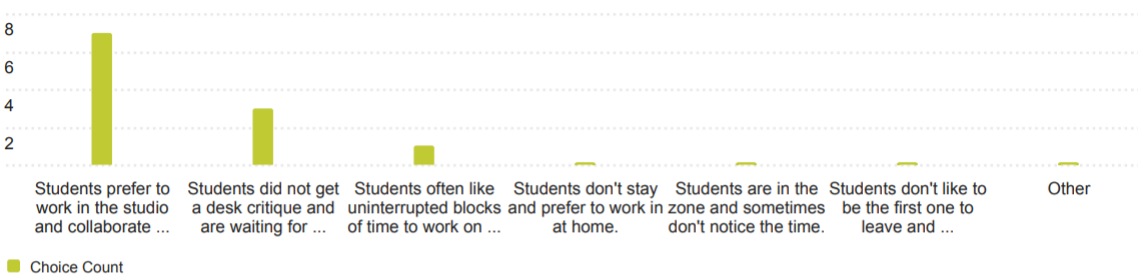
Q LA+BR, P2, S - I seek to better understand the evaluation of the elements within a studio assignment(s) because _____: - Selected Choice



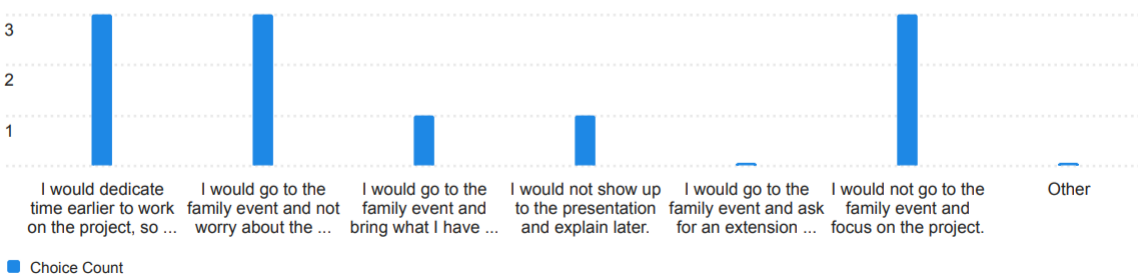
Q T, M + P, P1 - You have a pin-up tomorrow. Your design is incomplete, but you've just discovered a new concept that could significantly improve your project.



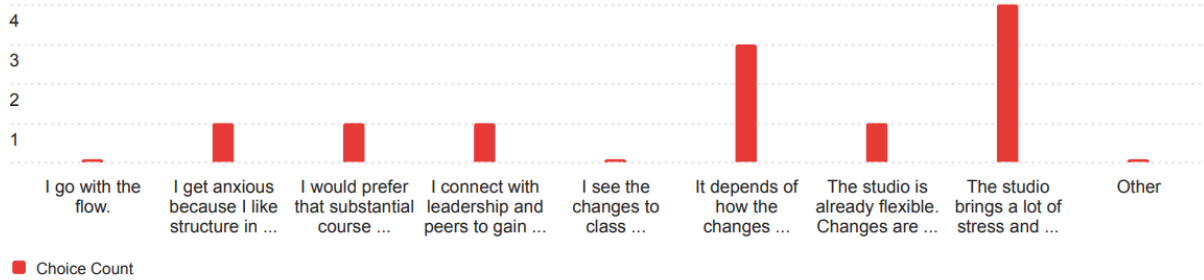
Q T-L + C, P2 - What would be the primary reason that students stay after studio? - Selected Choice



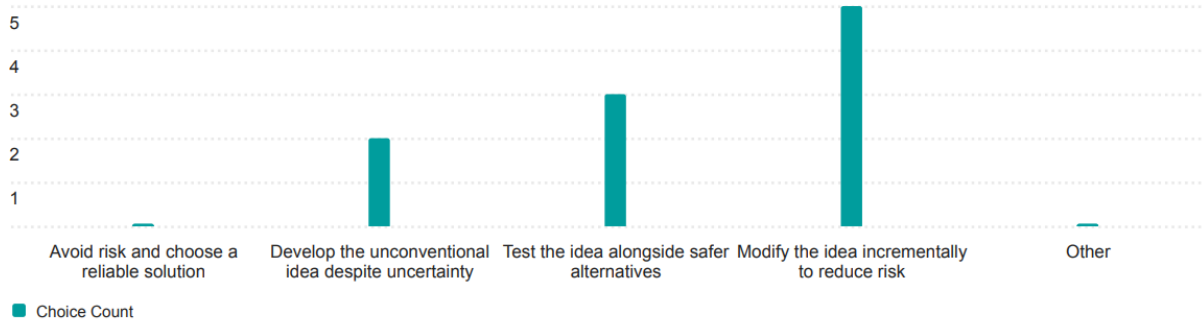
Q T, L+ C, P4 - A project deadline is approaching, would you go to an important family event if it resulted in less developed work? - Selected Choice



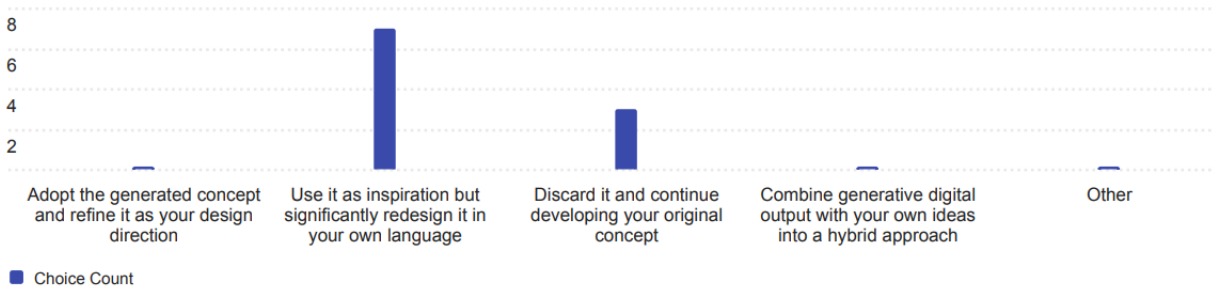
Q S+U, P1, S - If there are substantial changes to the studio course framework, how would you respond? - Selected Choice



Q C+ D, P3 - You have an idea that is unconventional but uncertain. Do you: - Selected Choice



Q C+ CS, P1 - You are using a generative digital tool to generate early design concepts. One output feels stronger than your own sketches. What do you do? - Selected Choice



III. Sample Teaching resource frameworks connected to survey outcomes

Based on the recent Equality and Authority survey results from your course, several consistent themes emerge that are worth noting as you consider refinements for future iterations of the course.

What appears to be working well:

Students consistently describe the studio as a space of active exchange where their perspectives are valued alongside faculty input. There is a strong sense that dialogue is expected and that students are encouraged to articulate and defend their design decisions. This aligns well with the goals of design studio pedagogy, where learning is structured as iterative critique rather than one-directional instruction.

Students also recognize that faculty guidance meaningfully shapes direction, even when multiple voices are present. This suggests that the studio is successfully cultivating a culture of engagement rather than passive reception, which is a significant strength.

Key tension identified in the feedback:

A primary concern was noted in a perception of uneven access to resources and influence. Students note that while their perspectives are valued, they do not always understand how or when their input meaningfully informs the trajectory of the studio. This creates a tension between perceived egalitarian participation and the reality that the instructor ultimately maintains responsibility for setting direction and outcomes.

In some cases, students interpret this ambiguity as inconsistent authority or uneven access, particularly when different students or groups appear to receive different forms of guidance or resources.

Areas for potential refinement:

Across all models, the feedback suggests two areas that may improve student experience:

1. **Clarifying how input is used**
Making explicit when and how student feedback influences studio direction can reduce misinterpretation. Even brief verbal or written acknowledgments of how decisions are made can significantly improve transparency.
2. **Making resource distribution more legible**
Students' perception of unequal access often emerges when critique time, desk critiques, or feedback intensity varies. Establishing clearer rhythms (scheduled reviews, structured pin-ups, rotating critique attention) may help address this perception.

Relevant Teaching Resources:

O'Leary, Ceara, and Ann Yoachim. "Collaborative Design Practice as Pedagogy." In *Less Talk More Action: Conscious Shifts in Architectural Education*, Fall Conference Proceedings. Association of Collegiate Schools of Architecture, 2019. <https://www.acsa-arch.org/chapter/collaborative-design-practice-as-pedagogy/>