Ohio University Interior Architecture

School of Art+Design
College of Fine Arts
ART 4958, Senior Thesis Studio
Spring 2020

Faculty:
Matthew Ziff, Associate Professor, Area Chair
M. Arch, Architect, NCIDQ

I. Course Syllabus

Course: ART 4958, Matthew Ziff
Time: MW: 12:55-pm - 3:45pm Location: Grover Center W330
Class Number: 7428
Credit Hours: 4: 1 lecture, 3 lab
Prerequisites: ART 4600, 4610, 4630

Course Description:
A cap-stone studio course, where students select, develop, and present a complete interior design project with direction and consultation of a faculty advisor. The final work selection, development, and overall character will be approved by designated IA Faculty. Requires the application of interdisciplinary knowledge, synthesized with experienced gained in prior studios and coursework. Thesis includes a final exhibition in a public venue. Student must maintain computer workstation in the design studio.

Attendance Policy:
Attendance for all studio sessions is required.

Regular participation in the studio environment is a foundation element in studio based design education, and the senior thesis course needs this foundation as much as previous design studio experiences.

Your colleagues must provide stimulating and significant support for your work.

It is expected that you will be at your desk and working from the beginning of class through the end of class. If you are not at your desk and working, a message indicating where you are and why you are there is considered appropriate.

You are allowed to miss three (3) studio classes without any penalty.
More than three (3) absences, regardless of the reason, will lower your grade for the course by one half letter grade for each added absence.
Do not 'waste' your two allowed absences. Save them for a moment when you really need them.
Absences beyond three (3) will impact your course grade.

Each absence in excess of three (3) will reduce your course grade by one-half letter grade.
Absence from eight (8) or more classes will result in failing the course.

Course Outcomes:

- To produce an independently selected and developed design studio project.
- To synthesize and visually communicate, the knowledge and skills that have been acquired through the Interior Architecture curriculum in a capstone project.

II. Coursework:

You will be producing two (2) final presentation products in this studio course:

1. A gallery presentation of your thesis project with an appropriate format you have developed that create a unified, coherent, visually stimulating, complex and information intense annotated visual presentation, to be exhibited in the Dairy Barn Cultural Arts Center.

The exhibit at the Dairy Barn Cultural Arts Center is tentatively scheduled to have an opening on Tuesday, April , at 6:00pm. *Each student is responsible for installing their own Thesis presentation in the Dairy Barn Cultural Arts Center Gallery. Each student is also required to take down and remove their entire exhibit by: .*

This is to be a full presentation of your thesis project done to convey all of the work, explorations, and outcomes of your studio experience. The presentation should be professional in visual character and content. Excellent architectural graphics must be used. Each sheet must visually relate to the other sheets by means of graphics, colors, and organizational techniques.

2. An 11" x 17" bound booklet that contains all required elements of your thesis project due on Thursday, April 25, 5:00pm.

III. Course Expectations:

This course is an Interior Architecture studio course, the sixth (6th) in the program curriculum. THIS IS NOT AN INDEPENDENT STUDY COURSE/ENVIRONMENT.

This course is very much the same as the other five (5) Interior Architecture studio courses you have taken. The major difference in this course is that you have selected the project type, location, and character rather than the faculty providing those for you.

This course is a studio course in which the same processes and characteristics as those of the other five (5) studio courses are still in play, important, required.

This course meets on Mondays and Wednesdays from 12:55 to 3:45pm.

ART 4958, Senior Thesis Studio, is a capstone course in which IA students develop and present independent thesis projects. This design and development is to demonstrate a synthesis of the IA coursework taken during the previous three years as well as the influence of other courses from other disciplines as experienced at Ohio University.

Lighting components and lighting qualities should be explicitly related to work you did in ART 2640, Building Systems of Interior Architecture.

Materials and construction characteristics and details should be explicitly related to the work you did in ART 2660, Materials, Textiles, and Construction, and in all of the studio classes you have taken within the IA program in which materials and methods for using materials to construct interior components were explored and developed.

Drawing techniques, including digital rendering, and hand sketching and rendering, should be explicitly related to the work you did in ART 2600, and 2620, the sophomore studio sequence.

The design work done in the senior thesis studio is expected to reflect knowledge, skills, and attitudes as they have developed over the past three years.

The final thesis project should demonstrate an advanced integration of prior training in a scenario which is expressive of the student's individual sensibilities.

Additionally, this is a design studio course, much like the other Interior Architecture (IA) design studio courses taken over the past two and a half years, and as such the course, and the work you are expected to produce, should be familiar and understandable. Unlike previous design studio courses, the Senior Thesis is a substantially independent design exploration, of a topic that you have proposed.

The senior thesis studio environment will be very much like previous design studio environments, in that all of the IA senior level students are required to attend all of the regularly scheduled studio meeting times.

The work you undertake in ART 4958, Senior Thesis Studio, is advanced level design work. This is a thesis project, which means that you will be required to:

- present your design work regularly

- work independently and responsibly, producing substantial and high quality design work between meeting sessions with faculty.

- explore the discoveries that you and/or faculty encounter during the course of your project. faculty suggestions, advice, and recommendations must be explored to a sufficient degree to demonstrate that you are learning about and responding to the larger world of designing and of important designers.

- pay attention to what faculty say to you, and take their suggestions and advice seriously.

- work in a multi-dimensional manner: the project you are undertaking requires that you work on more than one component at one time; space planning, material selection, color palette, design issues, finishes, furnishings, and code issues all need to be explored in relation to each other.

- designing involves a great deal of synthesis work, bringing together pieces and parts that impact each other and result in a new and unpredictable result.

The structure of this senior thesis course is intended to provide you with an educational environment in which you can produce a very interesting, high quality, and professionally meaningful design project.

It is our hope that the value of this opportunity to do independent, original, and creative work will be the primary motivating aspect of your studio experience.

This is a senior thesis; this studio course must be placed high on your list of priorities for the spring quarter. Your schedule needs to include appropriate allocation of time and energy for this undertaking. Make the most of this exploration.

IV. Faculty Role:

The IA Senior Thesis has been developed as a dynamic capstone experience. This studio course will give you the opportunity to discuss your design ideas, and your design work, with IA program full time faculty. The faculty not only encourage you to take part in this process, we require you to do so.

The IA faculty instructor will offer you a professional, responsible, and informed point of view. Once you have listened to this view, it is then your responsibility to decide how you will proceed. The faculty expect that each of the IA courses you have taken during the past three years will inform your design decisions.

It is expected that you will be more productive during the course of this Thesis project than in any of your previous studio projects. The faculty encourage, expect, and in fact, require, that you conduct your design exploration, documentation, and presentation, of your Thesis project at a level of productivity, and design sophistication that is the best you have ever done.

You now know enough, and possess sufficient skills, to make your ideas take lively visual form. You know how to interpret the value, and merits, of a variety of ideas, and you know that to make such an evaluation requires that you explore, through visual means, the strengths and weaknesses of these ideas. If you have an idea, draw it, make a model of it, and present it to one of your colleagues. Designers make things visual. Your ideas must be explored and presented in visual form to determine if they are good or not.

V. Thesis Project Overview

The thesis development and presentation will occur in stages:

I. Concept presentations
II. Schematic development
III. Final Presentations
IV. Senior Thesis Exhibit

All students are required to have completed 90% of their thesis project design work by Thursday, March 21, 1:30pm.

VI. Thesis Requirements

Each IA senior student is individually responsible for the complete design and development of their thesis project. To ensure regular student progress, the faculty advisor will require each student to:

1. Present their design work in regularly scheduled appointments with the assigned primary faculty.

2. Work independently and responsibly, producing substantial and high quality design work between meeting sessions with the faculty.

3. Explore the discoveries made during meetings with the advisor and/or peers. Faculty and peer suggestions, advice, and recommendations need to be explored to a sufficient degree in order to demonstrate that a student is working to see their problem from various angles. Students are also required to use and research design history to inform their development decisions.

4. Work in a multi-dimensional manner: the project requires attention on more than one component at ne time: space planning, material selection, color palette, design issues,

finishes, furnishings, and code issues all need to be explored in relation to each other. Designing involves a great deal of synthesis work, bringing together pieces and parts that impact each other and result in a new and unpredictable result.

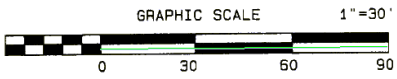
Thesis Production Requirements

All of the following components are required to be included in the exploration, development, documentation, and presentation of each thesis project:

Note:
All *architectural drawings* (floor plans, vertical sections and elevations and construction details) are to be done using either AutoCAD, Revit, or hand drafting media. There are to be NO EXCEPTIONS to this requirement.

Plans, sections, and elevations, at all scales, from overall floor plan, to a detail, are to be drawn with drawing media.
Form-z, Sketch Up, Rhino and other 3-d modeling software applications are NOT to be used to create, or present two dimensional architectural drawings. Perspectives, videos, and design explorations may, and often SHOULD be done using 3-d modeling software.

1. A chronological binder:
   - Showing the process of your project, which includes all of the investigations, studies and programmatic development that occurred in
     Thesis Preparation class as well as the code analysis, egress plans, lighting studies/plans, design studies and explorational and developmental sketches.

2. Large Scale (1/8" = 1'-0") rendered floor plan of each floor level.
   - The size of the drawing is to be appropriate for the information conveyed and the scale of the project.
   - Rendering is to indicate floor material(s), furniture, equipment, partitions, and all other significant elements.
   - Floor plans are to be drawn using proper drafting conventions: poche all 'cut' objects, use at least three (3) line weights (a heavy, a medium, and a light) to help communicate differences between surface pattern (light line) and object edges (heavy line).
   - Include room names.
   - Stairs must be drawn correctly. Indicate 'up' and 'down', use break lines to communicate stair relationship to floor levels.
   - Must include a graphic scale indicator that visually connects with the floor plan drawing, and a graphically appropriate North arrow.
   - 

3. Large scale (1/8"=1'-0") black and white, architectural floor plan include

- room names
- north arrow
- poche all solid, cut, walls
- show door swings
- show windows

4. Large scale (1/8" = 1'-0") reflected ceiling plan:
   - Show all elements on or within the ceiling. Includes life safety components.
   - This plan may also serve as a lighting plan, showing all overhead lighting. Include a lighting legend (this lists all lighting types and locations).
   - This drawing is to include written notes that add to the information presented in the drawing.
   - Indicate ceiling height changes.

5. Furniture Plan
   - furnishings: include manufacturer/custom materials: code furniture and link to finish plan.

6. Two rendered vertical whole building or partial building section-elevations:
   - Include human figures
   - Include the floor above/roof profile.
   - These drawings must 'read' as sections; materials that are 'cut through' must be visually bold or darkened (poche'd) in.
   - Vertical sections must be 'keyed' to the floor plan. (use section cut indicator lines with directional arrow heads on floor plan)

7. A minimum of eight interior elevations:
   - Identify elevations that are significant: they present important, worthy, aspects of your project.
   - Drawn at a scale that is large enough to visually convey qualities of shape, geometry, material, and functional components.
   - Elevations clearly present the dimensional realities of surfaces, in contrast with perspectives, which present the experiential character of surfaces and spaces.

8. A minimum of six diverse interior perspectives:
   - Include furnishings, finishes of all major, and some minor, surfaces, lighting qualities, human figures, visual qualities of ceilings, all major interior elements, such as stairs, reception areas, sales counters, et cetera.
   - Try not to duplicate imagery: focus on a part of your project that is innovative rather than merely showing bland spaces.

9. Written specification booklet addressing: You must create your own specification format/grid/listings: (do not copy and paste manufacturer's spec sheets)
   - furnishings: include manufacturer/custom materials: code furniture and link to finish plan.
   - relevant test performance for lighting fixtures: include lamp type(s), beam spread, power usage, manufacturer
   - finish materials:
   - include flame spread rating
   - door and hardware schedule: include door type, material, size, location, hinge type, number of hinges, material
   - Generic identification, such as 'wood', or 'metal', is not acceptable.
   - An example of an appropriate specification is:

   - "'3/4" thick, by 2 1/2" wide, by mixed lengths, white oak strip flooring, with a tongue and groove connection, with a Duron #6 pale violet penetrating stain, and a Duron clear gloss varnish."

10. Code compliance plan:
   - Use the following three documents as a guide for the range of items addressed in a code analysis for an interiors project: (go to Senior Thesis Home Page for web links to these documents)
   - Code Check Sheet Document 1
   - Codes Document 2
   - Codes Blank Document 3: Print this document and fill in/complete using information based upon your project conditions. (This document will include items such as: occupancy type, construction type, allowable occupant load, et cetera)

   - One large floor plan image, showing appropriate building code issues addressed in the design of the space.
   - Include: appropriate number of exits, egress paths, noting distance in feet to each exit from most distant point in the plan, dead end corridors (no more than 20' in length), fire rated partitions, compartmentalization of floor plan, egress stairs, fire suppression systems, smoke alarms.
   - Indicate ADA code compliance: 60" turning circles, critical aisle way dimensions, projecting objects, (such as sconces, signage, et cetera) knee clearance, (show ADA compliance by drawing a vertical section highlighting this condition)
   - Use color coding to indicate each of these issues.

11. Architectural Details: these should be interesting, innovative design details.
   - a minimum of four (4)
   - thoroughly shown (each detail shown in plan, section, and elevation views) these are to be of *interesting* construction/material/joint details.

12. Finishes and Materials Board: a physical board
    - Furniture, upholstery, custom millwork,
    - Actual samples of finishes/materials, (labeled per location if it is wall, floor, or ceiling applied)

13. Three (3) physical 'study' models that must be:
    - a minimum size of a shoe box, must contain linear, planar, and volumetric materials (use wire, balsa 'sticks', mat board, chip board, blocks, cylinders, et cetera)
    - Made during the investigation phases of your project.
    - These are not to be 'finished' presentation type models, they are to be study/design process models that show an exploration of something.
    - No more than two of these models may be of the same element, unless the models show development of that element within the project.
    - One model must be of a small, or detail, condition.
    - One model must illustrate the planning parti you have adopted. This is to show your overall planning strategy and approach.

14. Other design documents as determined necessary in discussions with you.

15. Budget Proposal: (explore estimator tools online)
Select one distinct functional area, or space, within your project and explore and document the cost of all:
    - Furnishings
    - Lighting Fixtures
    - Finish Materials
    - Millwork
    - Equipment
    - Construction of New Base Elements (such as stud walls, new ceiling systems, etc.

PROJECT OPTIONS

You may substitute a *presentation* model, a model that goes further than a 'study' model, instead of doing an approved comparable perspective rendering.

The two + weeks of class after the final presentation will be used to implement suggestions, make revisions, and refine the presentation of your work.

VII. Grading Procedures

Grading is based upon: productivity, creative experimentation, dedication to the work, development of ideas and components, application of a design process, holistic vision, level of detail, presentation, and overall coherence of the synthesis of information and influencing factors in the project.

IX. Academic Integrity

The issue of academic integrity is a priority in the Interior Architecture program and is the basis of the ethical standards of the design profession.

All Ohio University policies and procedures for academic integrity are in full effect for this studio course.

In keeping with Ohio University's Academic Integrity policy:

Mission Statement: "As an academic community, Ohio University hold the intellectual and personal growth of the individual to be a central purpose. Its programs are designed to broaden perspectives, enrich awareness, deepen understanding, establish disciplined habit of thought, prepare for meaningful careers, and thus to help develop individuals who are informed, responsible, and productive citizens."

Part of this process includes the expectation that students will be honest, and forthright, in their academic endeavors; therefore, the Ohio University Student Code of Conduct prohibits all forms of academic misconduct.

Upholding Honesty: Academic integrity and honesty are basic values of Ohio University. Students are expected to follow standards of academic integrity and honesty. Academic misconduct implies dishonesty, or deception in fulfilling academic requirements and includes, but is not limited to, cheating, plagiarism, or the furnishing of false information to the university or a university affiliate in academic related matters. An affiliate of the university is any person, organization, or company that works in conjunction with Ohio University for the purposes of assisting students in fulfilling their academic requirements.

For the complete Ohio University Academic Integrity guidelines

see: http://www.ohio.edu/judiciaries/acadintegrity_students.cfm