

Ohio University Interior Architecture

ARTI 495, Senior Thesis Studio

Spring 2012

Faculty:

Matthew Ziff, M.Arch, Associate Professor, Area Chair

Vincent Caranchini, MFA, Associate Professor

Mary Beth Janssen, MID, Assistant Professor

I. Course Syllabus

Course:

ARTI 495, Section 101, call # 10338, Vincent Caranchini: Tuesdays

ARTI 495 Section 100, call # 10334, Matthew Ziff: Wednesdays

ARTI 495 Section 102, call # 10339, Mary Beth Janssen: Thursdays

Time: T,W,TH: 9:10am-12:00am Location: Grover Center W327 & W330

Course Description:

Independent thesis project. Design and development of proposed topic as approved by the faculty of the Interior Architecture program.

Credit Hours:

5: 1 lecture, 8 lab Prerequisites: ARTI 402, 402A, 470

Attendance Policy:

Attendance for all studio sessions is required. Absences beyond two (2) will impact your course grade.

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 two (2) studio classes without any penalty. More than two (2) 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.

Each absence in excess of two (2) will reduce your course grade by one-half letter grade. Absence from eight (8) or more classes will result in failing the course.

Course Objectives:

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.

Final Thesis Critiques:

Tuesday, May 22, 9:10am: Thesis students with Vincent Caranchini

Wednesday, May 23, 9:10am: Thesis students with Matthew Ziff

Thursday, May 24, 9:10am: Thesis students with Mary Beth Janssen

Coursework:

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

1. A presentation of your thesis project with a format of three 24" x 36" sheets that create a unified, coherent, visually stimulating, complex and information intense annotated visual presentation, to be exhibited in the Baker Center Trisolini Gallery, during the week of final exams up to graduation day.

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. Both of these are due on Sunday, June 3, 5:00pm, and both pieces will be kept by program faculty for the CIDA accreditation review in the spring of 2013.

II. Course Expectations:

ARTI 495, 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 in ARTI 288.

Materials and construction characteristics and details should be explicitly related to the work in ARTI 350, 351, and 361.

Drawing techniques, including digital rendering, and hand sketching and rendering, should be explicitly related to ARTI 201, 202, 203, and 300.

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.

Each of the three full time IA program faculty will be working with one third (6 students) of the students in the senior class. Each individual student will be working with one faculty member, as their primary instructor/advisor, for the entire spring quarter.

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, TWTH, 9:10 am - 12:00 pm.

The work you undertake in ARTI 495, 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 in regularly scheduled appointments with your assigned primary faculty.
- * work independently and responsibly, producing substantial and high quality design work between meeting sessions with your faculty.
- * explore the discoveries that you and/or you and your 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.

III. 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 all three of the IA program full time faculty. The faculty not only encourage you to take part in this process, we require you to do so.

Each of the three faculty will, during the course of the academic quarter, offer you their views of your work. The views of the three faculty may well contain varying, or even conflicting, positions. This is not because of 'confusion' on the part of the faculty, but rather, it is a natural characteristic of the qualitative realm of visual design work.

Each of the IA faculty 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 also 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.

Primary Thesis Instructors for ARTI 495, Senior Thesis, Spring 2012

The Interior Architecture faculty have determined the thesis advisors through a careful, thoughtful, and educationally motivated review process. The faculty want each student to have the best thesis studio experience possible, resulting in excellent thesis projects for all.

Thesis studio meets TWTH, 9:10am-12:00. You are required to attend studio every day. Each day one IA faculty member will be present.

A full course syllabus will be handed out at the beginning of the Spring Quarter that articulates the requirements, expectations, procedures, and due dates of the course

Vincent Caranchini: Tuesdays

Vincent Caranchini provides 50% of the grade, Mary Beth Janssen & Matthew Ziff each provide 25% of the grade

Alexandria Bird
Chelsea King
Michelle Merker
Donnie Noble
Jordan Seibert
Samantha Schiff

Matthew Ziff: Wednesdays

Matthew Ziff provides 50% of the grade, Mary Beth Janssen & Vincent Caranchini each provide 25% of the grade

Caitie Forrest
Lisa Thomas
Beth Valerino
Maggie Gienger
Alyssa Shahan
Kevin Smith

Mary Beth Janssen: Thursdays

Mary Beth Janssen provides 50% of the grade, Matthew Ziff & Vincent Caranchini each provide 25% of the grade

Monika Appelhans
James Dearth
Emily Good
Jesse Larkins
Amanda Polen
Nadia Voynova

IV. Thesis Project Overview

The thesis development and presentation will occur in three stages:

- I. Concept presentations
- II. Final Presentations
- III. Senior Thesis Exhibit.

All students are required to have completed 90% of their thesis project design work by Tuesday, May 22, Wednesday, May 23, or Thursday, May 24.

V. 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.

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

- 1a. Large Scale (1/4" or greater) rendered floor plan of each floor level. 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, and a North arrow.

1b. Large scale (1/4" or greater) reflected ceiling plan: showing all elements on or within the ceiling. This plan may also serve as a lighting plan, showing all overhead lighting. This drawing is to include written notes that add to the information presented in the drawing.

2a. Two rendered vertical whole building or partial building section-elevations with 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.

2b. A minimum of six interior elevations: drawn at a scale that is large enough to visually convey qualities of shape, geometry, material, and functional components.

3. A minimum of six 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.

4. Written specification addressing all: furnishings: include manufacturer/custom, materials, relevant test performance lighting fixtures: include lamp type(s), beam spread, power usage, manufacturer equipment: include manufacturer, power requirements, finish materials: include flame spread rating, contents door and hardware schedule: include door type, material, size, location, hinge type, number of hinges, material

5. Floor plan code overlay sheet: use the following two documents as a guide for the range of items addressed in a code analysis for an interiors project:
code checklist for interiors:
actual building codes applicable to the above items:

one large tracing paper sheet, OR digital 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. Use color coding to indicate each of these issues.

6. Architectural 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.

7. Materials of all major and most minor surfaces must be shown visually, and noted. 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."

8. Four physical 'study' models: these must be 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/thing within the project. One model must be of a small, or detail, condition.

9. Other design documents as determined necessary by your individual thesis major advisor in discussions with you.

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

VI. Grading Procedures

Each IA major in the Thesis Studio has an assigned major advisor. The major advisor will provide 50% of the grade for each component of the course work. The other two IA faculty, acting as secondary advisors, will each provide 25% of the grade for each component of the course work.

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

VIII. 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