

Ohio University Interior Architecture

ART 4958, Senior Thesis Studio

Fall 2014

Faculty:

Matthew Ziff, M.Arch, Associate Professor

Vincent Caranchini, MFA, Associate Professor, Area Chair



I. Course Syllabus

Course

ART 4958, Matthew Ziff & Vincent Caranchini

Time: TTH: 1:30 - 4:20 pm

Location: Grover Center W327 & W330

Course Description

Students select, develop, and present a complete interior design project. Thesis project selection, development, and overall character will be approved by faculty. Requires the application of interdisciplinary knowledge. Coursework includes final exhibition of project. Student must maintain computer workstation in the design studio.

Credit Hours

5: 6 lab Prerequisites: ART 4600, 4610, 4630

Attendance Policy

Attendance of the course is required. There are no 'excused' or 'unexcused' absences; missing class is missing class.

You are allowed three (3) absences, for any reason, of class periods without effect on your course grade.

Each absence beyond three (3) will result in a two-thirds (2/3) letter grade reduction in your total course grade. (The course grade will be lowered two steps in the traditional grading metric:

A A- B+ B B- C+ C C- D+ D D- F

Absence from eight (8) or more classes will result in an automatic failing grade for the course.

In the event of extreme medical or other situations a grade of WP or WF will be given for the course grade if eight (8) or more classes have been missed.

To meet attendance policies students must:

Show up for class on time.

Be engaged in scheduled class activities for the entire class period.

Stay in class for the entire period.

If a student needs to complete class activities in a remote location they must receive permission from the instructor prior to leaving class.

The instructor will provide an attendance sheet each class period. It is the responsibility of the student to sign the attendance sheet on the day attendance is taken.

An unsigned attendance sheet, for any reason, constitutes an absence.

If a student does not meet the above policies they will be counted absent.

It is the discretion of the instructor to allow students to make up work or have extended due dates due for an absence of any reason.

Only missed days due to illness or emergency in the immediate family will be considered for extensions and make up. Students must be prepared to provide evidence to the reason of the absence if they desire to have extended due dates or to make up work.

It is the sole responsibility of the student to acquire assignments, gather class notes, or find similar information due to an absence of any reason.

In the unusual circumstance of the instructor not being present at the beginning of the class period students are to use the time in class as a work period. Another faculty member may be contacted to take attendance.

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:

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 Marion Parson Alden Gallery, in Grover Center, to be in place on Tuesday, November 25, 5:00pm.

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 Thursday, December 4, 5:00 pm.

III. Course Expectations:

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 2660.

Materials and construction characteristics and details should be explicitly related to the work you did in ART 2640, Materials 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 faculty members assigned for this studio course, Matthew Ziff and Vincent Caranchini, will, during the course of the academic semester, offer you their views of your work. The views of these 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.

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 Tuesday, November 11, 1:30 pm.

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.

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 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.

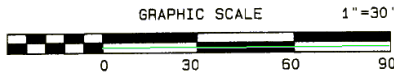
Form-z, Sketch Up, and other 3-d modeling software applications are NOT to be used to create, or present architectural drawings. Perspectives, videos, and design explorations may, and often SHOULD be done using 3-d modeling software.

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") 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.

4. Furniture Plan

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

5. 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)
6. 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.
7. 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.
8. Digital walk through:
 - digital model of the space showing the overall experience of the spaces, in a sequential, time based view
 - this is to be created using appropriate 3-d software: Form-z, Sketch Up, Revit, Final Cut, i Movie.
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. Five (5) 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 are to choose one of the following project options to meet the requirements of the ART 4958 Senior Thesis Studio course:

1. The ART 4600, Interior Architecture Studio III, senior studio project, OR the ART 3600, Interior Architecture Studio I, junior studio project.

If you choose to do one of these projects you will be required to go well beyond what the students in those courses are required to produce. You will be doing the same project only in that you will be designing the same kinds of spaces within the same building site. The project work you do will be Senior Thesis work in quantity, and in quality.

2. You may either use the same building/site that you used for your initial Thesis project, OR you may use the same program and space requirements that you used for your initial Thesis project, but not both.

You may use your previous building, but you then have to develop a different (new) set of programmatic requirements for a different (new) type of project spaces OR you may use your previous Thesis project program and requirements but you must find a new building/site in which to place these required spaces.

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

Professor Matthew Ziff and Professor Vincent Caranchini will jointly provide the grade for all 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.

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