

Architectural Studies 4990

THESIS DESIGN STUDIO

Tuesday, Thursday
1:00 - 4:30 p.m.
231, 228 Stanley

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DESCRIPTION AND OBJECTIVES:

Architectural Studies 4990—Thesis Design Studio— is a capstone course. The objective of this course is to enable students to synthesize all previous course work by addressing and providing a solution for a design problem defined in Architectural Studies 4860—Programming for Thesis Studio. Students are expected to achieve a high level of competence in an interior design project that integrates *Commodity*, *Firmness*, and *Delight*. The projects should reflect thoroughness in attention to aesthetic and technical aspects of design including construction, building systems, lighting and materials, as well as application of environment and behavior knowledge. The projects should aim for well-developed solutions, rich in details that celebrate innovation, imagination, and creative solutions for human existence.

“Beauty is always the result of nonaesthetic, often mundane concerns, such as a quest for precision, truthfulness, sincerity, or simplicity. Beauty that takes a lasting hold of our emotions arises from a full sense of life, with all its complexities and contradictions, not from mere visual imagery or sensory pleasure. True artistic beauty, unlike momentary seduction, projects a timeless and unattainable ideal. Buildings are not just visual compositions; they are magical, mediating structures that evoke and enhance images of life.

“A building moves us when it succeeds in reverberating with something concealed in our humanity, and when it echoes images and sentiments stored in our subconscious. Architecture is not a formal game or an exposition of novelties. Architecture is not an art form of pure self-expression. Architectural meaning resides in human experience. It is evoked in the acts of occupying and inhabiting space, in one’s experiences of space, matter, gravity, and light.”

Juhani Pallasmaa (2001)

REQUIREMENTS AND GRADING:

1. ATTENDANCE

Attendance and active participation is required in this class and will be strictly monitored. (Woody Allen taught us that 80% of life is just showing up!). Students are expected to be at their workstations during class sessions and contribute to the design studio experience.

FOUR (4) absences may result in being dropped from the class and inability to graduate!

2. CRITICISM

- The essence of the studio experience is the development of design solutions under criticism. The interaction between peers and instructors in the design studio is the corner stone of design education since the 19th century. Students should make sure that their work is reviewed and discussed as often as possible. This is your responsibility. If you feel that your instructor is ignoring you, be aggressive about tracking me down during other hours. Seek specialists on the faculty of the department and outside the classroom who may offer advice on particular aspects of your project. Make an appointment and you will be surprised at how pleased your teachers will be when given an opportunity to help.
- Collaborative learning is strongly encouraged. This can take place in the presence of the instructor as well as at times when students work independently. There are some students who, for a variety of reasons, prefer to work at home rather than in the studio. This is a BIG MISTAKE. It subverts a principal intent of the studio, and learning suffers as a result. Talk to your classmates. Engage in dialogue about general issues and specific project strategies. Cultivate the habit of listening and talking about everything you hear, read, and see in the studio.

3. TIME MANAGEMENT

One of the hallmarks of the professional is the discipline to perform under “planned inspiration”. For most of us, the creative process is stimulating, boring, energizing, painful, filled with self-doubts, and satisfying—in varying degrees and sequences, depending on the particular stage of the project. Because creativity is so idiosyncratic it may be difficult to manipulate all the variable forces toward planned inspiration. But you must learn how to “turn on” your talent when it is needed.

Staying up all night is an inefficient way to compensate for lack of time management. Careful planning to avoid a time crunch at the end of a project is critically important to achieve success. Consider developing a schedule based on the tentative timetable attached to this syllabus. Identify and prioritize all the tasks and requirements for the project during the whole semester, and chart an estimated time to each of them.

Deadlines are extremely important in the real world, so learn to respect them.

4. FINAL PRODUCT

The final design proposal should reflect the design process, including the evolution of design from the program schematics, the exploration of design alternatives, and the evidence for the development and refinement of the design solution.

To help you to accomplish the requirements of the thesis design project, the semester will be divided into three parts in which you will be expected to complete three assignments. **Your final presentation will include a composite from all three assignments.** The assignments will be reviewed at the end of each period as indicated in the attached tentative timetable. The reviews may take forms of formal presentations and/or desk critiques. More details will follow as the semester unfolds. The assignments are:

- **Assignment 1:**(a) For the Synagogue Group: Light System and Conceptual Design. (b) For the Store Group: Fitting rooms and Cash-and-Wrap counter for the store.
- **Assignment 2:** The overall layout of the Synagogue or the Store (Floor Plans, Sections, Elevations, Models).
- **Assignment 3:** Detailed plans and interior design of a central space in your design.

The final presentation will include the following:

- **Concept Statement:**
A written design concept.
- **Drawings and Models:**
All final drawings should be done in ink. Computer generated drawings may be substituted for ink on mylar. Choose your rendering style based on your design concept. You are encouraged to survey the work of various designers and study precedents in architecture and interior design as you develop your final presentation.

Final drawings are to be mounted on 20" x 30" boards, and are to be "effectively" homogenous. Final drawings should be easily reproduced in 8.5" x 11" format without loss of clarity (scale lettering accordingly). Order your boards in such a way as to reveal or explain your design logically and attractively. Consider graphics (line weight, fonts, words, conventional symbols) as an integral part of your design. Graphic design should serve as a means of reinforcing the aesthetic adopted for your design.

Detailed list of required drawings and models will be specified in the description for each assignment.

5. GRADING

Your final presentation will be evaluated based on the quality of its visual and verbal content. Special attention will be given to the development of the concept as well as the format, clarity, aesthetics, innovation and creativity of your design solution.

Grading in this class is important only if it helps you to reflect on your progress and accomplishments. No matter what objective criteria exist and no matter how fair your instructor wants to be, there will always be an element of subjective judgment. This means that your instructor will occasionally make mistakes. Do not lose sight of the bottom line, which is the work itself. Try to perform at your highest level. Acknowledge and discuss the reasons behind uneven performance. Move ahead. Continue to grow toward your professional objectives and remember that your talent, commitment, desire and your passion about the project will virtually guarantee exceptional, final results.

TEXT:

Required for students designing the Synagogue:

1. Meek, H. M. (1995). **The Synagogue**. New York: Phaidon Press.
2. Crosbie, M. J. (2000). **Architecture for the Gods**. New York: Watson-Guptill Publications.

Required for students designing the Store:

1. De Chiara, J., Panero, J., Zelnik, M. (2001). **Time-saver Standards for Interior Design and Space Planning**. New York: McGraw-Hill.
2. Pegler, M. M. (2003). **Stores of the Year (14)**. New York: Visual Reference Publications.

3. Dean, C. (2003). **The Inspired Retail Space**. Gloucester, MA: Rockport Publishers.

Optional text for the students designing the store:

1. **Store Presentation & Design**. (2004). New York: Visual Reference Publications

SPECIAL NEEDS:

If you need accommodations because of a disability, if you have emergency medical information to share with me, or if you need special arrangements in case the building must be evacuated, please inform me immediately. Please see me privately after class, or at my office. To request academic accommodations (for example, a note taker), students must also register with Disability Services, AO38 Brady Commons, 882-4696. It is the campus office responsible for reviewing documentation provided by students requesting academic accommodations, and for accommodations planning in cooperation with students and instructors, as needed and consistent with course requirements. Another resource, MU's Adaptive Computing Technology Center, 884-2828, is available to provide computing assistance to students with disabilities. For more information about the rights of people with disabilities, please see ada.missouri.edu or call 884-7278.

DEPARTMENT AND CAMPUS POLICIES:

Policies and procedures adopted by the Department of Architectural Studies as well as University regulations will be followed. You're encouraged to review these policies and regulations as they apply specifically to this course. The instructor may drop a student from the course for any of the following reasons:

1. Plagiarism. While students are encouraged to cooperate and help one another during the study process, all projects and assignments are individually scored and must therefore represent independent problem solving.
2. Excessive absences.
3. Misconduct as described in "M-Book" section 6.01.

TENTATIVE TIME TABLE:

Week 1 Aug. 23-25	Introduction Work on Assignment 1
Week 2 Aug. 30-Sep. 1	Work on Assignment 1
Week 3 Sep. 6-8	Work on Assignment 1
Week 4 Sep. 13-15	Critique in Stanley 232, Tuesday Sep. 13, 2005 Thursday, Sep. 15, 2005, 1:00 to 4:30 p.m.
Week 5 Sep. 20-22	Work on Assignment 2

Week 6 Sep 27-29	Work on Assignment 2
Week 7 Oct 4-6	Work on Assignment 2
Week 8 Oct 11-13	Work on Assignment 2
Week 9 Oct 18-20	Critique in Stanley 232, Tuesday 18, 2005 Thursday, October 20, 2005. 1:00 to 4:30 p.m. Stanley 232 The presentation will include: Floor Plans, Sections, Elevations, Axonometrics, and Wall Sections
Week 10 Oct. 25-27	Work on Assignment 3
Week 11 Nov. 1-3	Work on Assignment 3
Week 12 Nov. 8-10	Work on Assignment 3
Week 13 Nov. 15-17	Work on Final Presentation Critique in the Class
Week 14 Nov. 22-24	Thanksgiving Recess
Week 15 Nov 29-Dec 1	Work on Final Presentation
Week 16 Dec 6-8	Final Presentation, Thursday December 8, 1:00-4:30 p.m. Memorial Union, Mark Twain Room Formal Presentation of the final design proposal

MULTICULTURAL GROUND RULES FOR THE COURSE:

1. Our primary commitment is to learn from the instructors, from each other, from materials and from our work. We acknowledge differences among us in skills, interests, values, scholarly orientations and experiences.
2. We acknowledge that racism and sexism and other forms of discrimination exist and are likely to surface from time to time.
3. We acknowledge that one of the meanings of racism is that we have been systematically taught misinformation about our own group and especially members of devalued/minority groups (this is true for both dominant and dominated group members). The same is true about sexism -- we are taught misinformation about ourselves and others and other forms of differences and discrimination.
4. We cannot be blamed for the misinformation we have learned, but we will be held responsible for repeating misinformation after we have learned otherwise.
5. Victims are not to be blamed for their oppression.
6. We will assume that people are always doing the best they can, both to learn the material and to behave in non-racist, non-sexist and multicultural productive ways.
7. We will actively pursue opportunities to learn about our own groups and those of others, yet not enter or invade others' privacy when unwanted.
8. We will share information about our groups with other members of the class, and we will not demean, devalue, or "put down" people for their experiences.
9. We each have an obligation to actively combat the myths and stereotypes about our own groups and other groups so that we can break down walls, which prohibit group cooperation and group gain.
10. We want to create a safe atmosphere for open discussion. Thus, at times, members of the class may wish to make a comment that they do not want repeated outside the classroom. If so, the person will preface his or her remarks with a request and the class will agree not to repeat the remarks.