

## Comprehensive Project Preparation

IARC 4.545, Fall 2018 Syllabus/Schedule subject to change

*To create, one must first question everything — Eileen Gray*

**Course Catalog** Formulation of individual design projects for IARC 4/588, 4/589. Development of project issues and documentation of context, site, and building information; includes research, case studies, and programming.

**Credits** 3 credit hours (CRN13069 / CRN13078)

**Prerequisites** IARC 473, 484. Open to Interior Architecture Students eligible for enrollment in IARC 4/588 Interior Architecture Comprehensive Project

**Time / Place** Friday. 8:30–11:20a

**Type** Individual work

**Faculty** Esther Hagenlocher, Associate Professor, [ehg@uoregon.edu](mailto:ehg@uoregon.edu).

Office hours: F. 11:30a–1:00p, and by appointment, 264 Onyx Bridge

**Grading System** P/NP only. IARC 445/545 Pass requires minimum equivalent grade of C/B. A passing grade is required in this course in order to enroll in the Comprehensive Studio winter term. Therefore, an “Incomplete” is not an option. Late projects will not be accepted, barring documented medical emergencies.

**IARC 454/545.** This course is the first in a sequence of three – followed by a two-term Comprehensive Design Studio. The course will focus on student research, discussion and presentation (orally, written and visual), on how to develop a design proposal over the course of a term. Students will examine individual approaches, and focus on information gathering, research investigation and findings. They are expected to demonstrate how social, economic cultural and physical contexts inform design, by developing an understanding of implications of surrounding context, existing building conditions, codes, programming and the development of design intentions. Participants will seek to analyze their program and site, and the development of a formal language, with technical as well as functional requirements. This process will provide an integrated approach to practices used and implied in design. This approach concerns interior architectural responses to shifts in society, considering cultural, political, economic and individual aspects of our environment. Participation in discussions, individual writing and presentations will strengthen these investigations. Critical thinking will be emphasized in order to help each student define a viable design project.

**Intent** The course will offer an analysis of each student’s developed project. Exercises and discussions of each student’s scheme will approach an individual understanding of a proposal. By the end of the course students will not only have a knowledge of the program and the site, but will also have developed a personal understanding of how to approach their Comprehensive Project.

**Program** Students are asked to develop comprehensive project concepts and a programmatic ideas that provide a framework for multiple and perhaps in changing directions. Students are asked to address both themes of the generic and the specific in their projects and seek out new potentials for their projects in relation to the physical and cultural, and the larger context.

**Site** The course will require that students form a thorough understanding of their chosen site, the context, and the programmatic requirements in order to develop and support their respective design proposals.

**Course Format** Course meets once weekly for 2 hours 50 minutes. The first hour

of each session will typically be review of student work progress and discussion, the second will be devoted to workshop and the third part will prepare for the next step, mostly as discussions, lecture or presentations.

**Course Objectives** The final product for the term is a documentation of the course work: a written and graphic proposal that includes a beginning Statement of Intention, a partial program, documentation of the chosen site and building, related research and case studies. Further research and documentation will continue during the Comprehensive design sequence in Winter and Spring terms.

1. To expand the depth and breadth of design work through continued investigation of the content and the process areas.
2. To propose and develop work based on own ideas about architecture.
3. To explore the theme the project will be discussed in the context of the culture, society, economy and other spaces.
4. To experience the development of project process within oneself and through the exchange of related fields and individual peers.

**Assignments** All projects are due in hardcopy and submitted digitally on the course server., at the beginning of the class session on the due date. Late work will be penalized a letter grade per day (e.g. A to A-). Digital work must be submitted on the Course Folder, emailed work will not be accepted.

#### Educational + Learning Objectives

The course revolves around the concepts of discourse, reflection, and application between various site and programmatic components and their architectural manifestations. Students will develop a program and site related proposal as independent authors accompanied and guided by faculty in order to expand upon and further develop their design education.

Through the course, students will:

1. Ability to engage in an effective design process that entails fundamental programmatic and site decisions.
2. Ability to organize a project program where clear organizational hierarchy and spatial order are in evidence.
3. Understanding of the spatial relationships between users, objects, and space and their integration in the design process.
4. Ability to design precedents effectively. Note a precedent could indicate a site and program related components, a theoretical position or some combination.
5. Understanding of the relationship between the approach to a building, its circulation, and its inhabitation.
6. Examine theories, principles, practices used and implied in Interior Architecture.
7. Practice an analysis of Interior Architecture and its associated impact on the social engineering.
8. Examine published theoretical writing from many periods and the designs and constructed work of historic, modern and contemporary interior architecture.
9. Demonstrate how information is presented as generic types of activities developed in terms of relational characteristics.
10. Understand the challenges and opportunities of designing interior spaces with the context, roles, site; form context.
11. Ability to clearly and evocatively present and document design ideas both analog and digital effectively in 2D and 3D.
12. Understanding of visual narratives composed by drawings, models, images, and words by using techniques and semantics to effectively communicate design ideas.
13. Ability to explain the interior design decisions verbally and in concise narrative form and how to present them.

#### Requirements

**Assignments** There are weekly projects assignments and a DRAFT proposal presentation required of each student. Students must turn in all assignments and earn

the required total number of points to pass the course. In addition, it is critical that the student provide feedback to his/her peers (class participation).

Graduate/  
Undergraduate Differential

Undergraduate: 3 credits =	<u>90 hours</u>	Graduate: 3 credits =	<u>120 hours</u>
In-class	30 h	In-class	30 h
Reading	10 h	Reading	20 h
Projects (7x3)	21 h	Projects (7x4)	28 h
Proposal	29 h	Proposal	42 h

**Project 1** [Warm-up Exercise] Description + Objective:

Please introduce your Ideas for the site(s) and program(s) you are interested to work with, asking, "What makes you project unique, why it is important?"

Means: Please express your thoughts visually + written. No scale required.

Visually: with sketches, photos and inspirational images.

Written: max. 150 words each (one short paragraph for each topic)

Template: max. 5 pages; 8.5x1 (landscape or portrait). Title-page: work-title

**Project 2** Please develop a layout that will perform as a template during the following weeks to collect and visualize information. This format allows to compare program and site info directly. It will also help students learn how to work effectively with uniform requirements, which are common in professional practice, especially for design proposals and competitions.

This framework will allow students to add and build upon as they develop their design proposal. These materials introduce to your point of view on the project.

Please note all photos shall be correctly labels and inform why they are used and the message within. Additional Information will be send with the weekly assignments.

<u>Introductory</u>	Introductory Text	Name (First and Last)
<u>Materials:</u>	Abstract	Site location/Building
		Project Description (approx. 150 words)
		UO, IARC, Critic
	Site	Plan (Scale), Size, Use
		Site/Building Photos (existing)
		Photos of Building & Concept (model)
	Program	Programmatic layout and their relationships to one another.
		Research conducted and analysis.
	Diagrams	Responses to larger context and building exterior and interior spaces, geometries, infrastructure, circulation, public and private spaces, specific spaces.
		Existing conditions, concept for re-use.
	Design Process	Questions/Problems defined.Responses Proposed Schedule.

Analytical + Issues relevant to the design problem Research based design:  
Detailed Conducted, communicated and visually translated data and findings.  
Materials

**Project 3-7.** Using projects [1+2] as a point of departure, students will examine in a series of short weekly projects designated interior spaces. By re-thinking these exercises it will encourage to re-visit different steps and re-evaluate original with the introduction of different ways to design. This search will lead to an understanding and identification of the project and its formal language.

Finals

**Final Exam** Digital submission of both written and visual proposal (ideally combined) on Course Folder. Date TBD

**Final Hand in Requirements** Presentation format and documentation to be determined. Assignments and final proposals should be submitted digitally and additionally as hard copies. Please keep pdf files under 10mb.

Grading

**Grading Rubric** Students are expected to complete all projects and final project requirements. An incomplete grade will only be given to students with documented medical emergencies.

<b>Assessment of Student Work</b>	<b>pts.</b>
The point breakdown:	
Projects 1-8	80
Proposal(s): digital/written	40
Final Proposal incl. presentation wk 8	40
<u>Attendance + Participation</u> (pts. deleted for missing class +/- worksheets)	40
<b>TOTAL possible</b>	<b>200</b>

A – Outstanding Not only fulfilling the requirements, going far beyond the expectations of the project. The student has demonstrated to work independently with a superior grasp of the subject matter coupled with a high degree of expression, and strong ability to present these ideas in an organized and analytical matter.

B – Very Good The student has demonstrated a solid grasp of material with an ability to examine the material in an organized, critical, and constructive manner. The projects and in-class performance reveal a solid understanding of the issues and related theories or literature.

C – Acceptable The student has completed all projects, and shown a moderate ability to grasp concepts and theories for the class, producing work that, while adequate, is not in any way exceptional. Through projects and class discussions, the student displays a basic familiarity with the relevant literature and techniques.

D – Unacceptable The student’s work does not meet the requirements or demonstrates a minimal understanding of the fundamental nature of the material or the assignment with a performance that does not adequately of the fundamental nature of the material or the assignment with a performance that does not adequately examine the course material critically or constructively.

F – Failure The student has demonstrated a lack of understanding or familiarity with course concepts and materials. Their performance has been inadequate. Failure is often the result of limited effort and poor attendance.

Course Organization

**Course Structure** Weeks 1 and 2: Introductory Program Studies; possible Precedent Studies and Site Analysis. Week 3 and 4: Conceptual Studies. Week 5: DRAFT Conclusion and Project Description Weeks 6, 7, 8: Related Fields. Week 9: Preparations for final presentation.

**Class Structure** The first hours are generally reserved for pin-ups either in class or in small groups. This may vary per themes. The second hours are typically reserved as work time and for in class discussion of readings and other topics. Lectures will be held at the end of the class meeting time. All other times are devoted to work time and individual or group critiques. Students are expected to come to each course class meeting time prepared with the work due, whether formally or informally assigned.

**Class Organization** See preliminary schedule at the end of this document. Changes will be announced as required. Typically all students will meet at the beginning of class time to briefly discuss the status of the work, announcements, readings, schedule, as well as other relevant topics and questions.

**Teaching Methods** Individual and discussions with instructor during desk critiques, instructor-led group discussions, instructor explanation of examples, discussions with

other students, mid-term and final reviews. The course is a hybrid curriculum of visual and written communication. Sketches and notes are expected on all stages of the course phase, as announced in the assignments or discussed with the professor.

**Lectures** Students are strongly encouraged to attend all lectures in the CoD.

**Materials Resource Center** The Materials Resource Center (MRC) is located in LA 476. The MRC provides students with the opportunity to make informed design decisions through hands-on experience with materials related to design and construction. Students are encouraged to conduct in-depth product research.

Accreditation  
CIDA Expectations

Covered in this course include but are not limited to:

**Standard 4: Global Context**

4b) Student work demonstrates understanding of how social, economic cultural and physical contexts inform interior design.

4d) The interior design program provides exposure to the current and relevant events that are shaping contemporary society and the world.

**Standard 8: Design Process**

8c) Student work demonstrates the ability to apply knowledge and skills learned to identify and define issues relevant to the design problem

**Standard 9: Communication**

9a) Students are able to effectively distill and visually communicate data and research

9b) Students are able to effectively express ideas in oral communications

9c) Students are able to effectively express ideas in written communications

Course Policies

**Attendance** Students are expected to be in class each Friday for the entire duration. Attendance to all lectures and discussions sessions. Evidence of reading and design preparation through discussion during class or by specific references in the student's individual projects throughout the term. Send an email to or leave a note to your professor if you will be absent, late, or if you will not be able to be in class for the entire time. This should be done before the course starts at 8:30a. Please note that notifying your professor does not mean that the absence is excused. Only certain absences will count as excused. Attendance is important. If students have two unexcused absences they will need to immediately schedule a private conference with their studio professor to discuss options. Two unexcused absences may jeopardize a student's earning a passing grade in the course.

**Students with Disabilities** Students who have a documented disability and anticipate needing accommodations in this course, are asked to make arrangements to meet with the instructor before the end of the first week of the term. Additionally please request that the Counselor for Students with Disabilities send a formal letter outlining your disability to your professor.

**Disability Resources** The University of Oregon is working to create inclusive learning environments. If there are aspects of the instruction or design of this course that result in barriers to your participation, please notify me as soon as possible. You are also welcome to contact Accessible Education Center in Oregon Hall at 346-1155 or uoac@uoregon.edu

**Community Standards.** The University Community is dedicated to the advancement of knowledge and the development of integrity. In order to thrive and excel, this community must preserve the freedom of thought and expression of all its members. A culture of respect that honors the rights, safety, dignity, and worth of every individual is essential to preserve such freedom. This includes at all times not playing any music except with a personal earphone. Cell phone use should be made outside of the class also. Alcohol is prohibited. All participants in the course are expected to conduct themselves in a manner that respects the rights and well-being of others.

**Academic Honesty Policy** Students should be familiar with University policies related to academic integrity and consequences for dishonest conduct. The University Student

Conduct Code (available at [conduct.uoregon.edu](http://conduct.uoregon.edu)) defines academic misconduct. Students are prohibited from committing or attempting to commit any act that constitutes academic misconduct. By way of example, students should not give or receive (or attempt to give or receive) unauthorized help on assignments or examinations without express permission from the instructor. Students should properly acknowledge and document all sources of information (e.g. quotations, paraphrases, ideas) and use only sources and resources authorized by the instructor. If there is any question about whether an act constitutes academic misconduct, it is the student's obligation to clarify the question with the instructor before committing or attempting to commit the act. Principles of academic honesty and professional ethics also apply to any use of computers associated with the class.

**Ownership of Work** All student work will remain the property of the University of Oregon unless discussed previously. The work will be available for the student's review over the term. Students who wish to retain drawings, images, models, etc should make duplicates, copies, or photographs prior to making any required submittal to the Department of Interior Architecture.

**Ethics** Clearly indicate all resources used for studio assignments. Misrepresenting someone else's work or ideas as one's own, or in any way contributing to such a misrepresentation, will be taken seriously and may result in disciplinary action as required. This includes observing all software licensing requirements and respecting copyrights of intellectual property published on the Internet.

**Email and Communication** Please send emails from your uoregon email and ensure your name is clearly visible in the "from:" header so that your email can be distinguished from spam. Course announcements will be sent to your uoregon email addresses or will be placed in the course folder.

#### Readings + Discussion

**Resources** Students are expected to gather information both online and at the libraries. This course asks you to be an active reader: to read the texts closely to evaluate and to analyze the context in which your proposal is developing, and to identify the author's key points in response. Class will include discussion of the readings. Presentations and discussions are an integral part of the course. They are forums of sharing your critical insights regarding the readings; and they are where questions can be aired and discussed with peers. Please bring a digital or printed copy of course readings to class, so that we can draw from them in our discussions.

**Required Reading** @UO Libraries (\*) will be used throughout Fall and Winter terms.

Aicher, Otl [The World As Design](#). Berlin, Germany: Ernst & Sohn, 2015. Online access  
Cook Peter, [Primer](#). London: Academy Editions, 1996. Print.

Meuser, P. Pogade, D. [Wayfinding and Signage](#); Berlin: Dom Publishers, 2010. Print.  
NC1002.S54 W39 2010 On course reserve

Robinson. Parman. [Research-Inspired Design\\*](#). Hoboken, New York: Fairchild, 2010. Print.

Sharon. Koomen. Harmon, Kennon. [The Codes Guidebook for Interiors\\*](#); Hoboken, New Jersey: Wiley, © 2001. 2014 Ebook. Online access

There will be a "[Box](#)" with examples of work to look at on course reserve at the CoD library. (Contact: Paula Seeger)

**Recommended Reading.** Each student will be developing a bibliography of specific works related to his/her project

*Everywhere, man is truly alive if he creates something new —Wherever he feels absolutely secure, conditions are already dubious because there he knows something for sure, that is, something that is already there, is merely handled, is used over and again; this is already a vitality half-dead. Wherever man is uncertain but feels compulsion and has the notion towards and of something beautiful that must be represented, that is, where he searches, only there is one truly alive. —Karl Friedrich Schinkel*

Schedule

<p>9/28, Week 1 <b>Course Introduction</b></p> <p>Meetings in small groups</p>	<p>10/5, Week 2 <b>Design Investigation</b></p> <p>Brainstorming Concepts in class</p> <p>Due P1: Individual Concept</p>	<p><u>First Pass:</u> Individual Concept Ideas</p>
<p>10/12, Week 3 <b>Conceptual Studies: Program(s)</b></p> <p>Reviews in groups</p> <p>Read. *Ch.10 The Written Program Due P2: Develop Template(s) for program and site summaries</p>	<p>10/19, Week 4 <b>Conceptual Studies: Site(s)</b></p> <p>Reviews in groups</p> <p>Read. *Ch.11: Site Select. + Analysis Due P3: Two fleshed out proposals with programmatic considerations</p>	<p><u>Second Pass:</u> Beginning Proposals</p>
<p>10/26, Week 5 <b>Research Based Analysis</b></p> <p>Oral Presentations of Proposal (Written + Digital)</p> <p>Read: TBD. individually Due P4: Two proposals with sites</p>	<p>11/2, Week 6 <b>Collaborating Fields (Art)</b></p> <p>Research Inspired Design Codes worksheet</p> <p>Read: Wayfinding and Signage Due P5: Research-Concept-Design</p>	<p>11/9, Week 7 <b>Collaborating Fields (Science)</b></p> <p>Formal Presentations of Proposal Detailed Program</p> <p>Read: Cook: Entering + Identifying Due P6: Two abbreviated proposals</p>
<p>11/16, Week 8 <b>Formal Presentation + Review</b> With Professional Interior /Architects in Portland, OR (w/private cars)</p> <p>Two groups /one day (100 sec. ea. 3 x 6 students @ 20min ea.)</p> <p>Due P7: DRAFT Visual Proposal</p>		<p><u>Third Pass:</u> DRAFT Written + Digital Proposals</p>
<p>11/23, Week 9 Thanksgiving. No Class.</p> <p>Individual meetings with Students.</p>	<p>11/30, Week 10 Final Review Week. No Class.</p>	<p>TBA, Week 11 <b>Final Project Proposal</b></p> <p>Individual meetings with Students. Due hardcopy and digitally.</p>