

**San José State University**  
**Design Department**  
**dsIT 110: Interior Architecture Capstone Design Studio | Spring 2022**

**Course and Contact Information**

Instructor:	Eleanor Pries
Telephone:	617-694-7788 (mobile phone) Please feel free to contact me via text or call.
Email:	<a href="mailto:eleanor.pries@sjsu.edu">eleanor.pries@sjsu.edu</a> I would appreciate a direct email, not a Canvas message.
Office:	IS 205
Office Hours:	TTH 2:30-4:00 PM (On Zoom) In-Person options by request, please email me.
Class Days/Time:	MW, 3:00 PM – 5:50 PM
Classroom:	IS 241 and Zoom + Miro online classroom platforms
Prerequisites:	DSIT 104 and pass portfolio review

**Course Description**

*In-depth project-oriented study, examination and analysis of planning and designing innovative and functional interior spaces.*

This studio progresses through cumulative phases in which a) site analysis, b) form-finding, and c) material testing combine to locate, design, and develop a detailed, material-specific, and programmed space in the existing site of *Arcosanti*. In this Capstone studio we will discuss the ranging and changing identities of public realm, of what is interior and what is exterior, what is sustainable design and construction, what can materials produce? Within some of the current conditions of pandemic, fire, drought, global warming, environmental degradation, and ecological design, the broader concept of the program is a “**breathing room**”.

The site for our work is *Arcosanti*, the polemical, future-thinking communal and ecological utopia, the brainchild of architect Paolo Soleri, located in the high desert of Arizona. In terms of *form* *Arcosanti* is a spatial complex of structures, cast in stages over decades, with multiple adjacent buildings and amphitheaters. Within this complex of large concrete forms and spaces, inside and outside are blurred. How can we continue this continuity and flow between inside and outside to build more sustainable structures? In terms of *vision* *Arcosanti* is an ongoing experiment about living and building with ecological tools and materials. But despite its admirable ecological intent, there are aspects of *Arcosanti* that are no longer sustainable in our era – we will work to understand, question, and propose ecological installations for this iconic proto city. In terms of *material* *Arcosanti* is a large project in casting. The arches and apses were cast in concrete, on-site; the ceramic products are slip-cast on-site, the bronze bell products are cast on-site. In the 1950s and 60s, concrete construction was a common building methodology, which in recent years, has diminished in the AEC industry for its high costs

and high carbon footprint. Our studio will begin by casting concrete and casting with new methods and types of formwork. But concrete is not a total building solution. As concrete is hard, solid, opaque, thick, and heavy, it does not satisfy our needs in relation to light, air, view, flexibility, and comfort. As such, second, we will experiment with lightweight, flexible and sustainably-sourced materials to complement the concrete interiors.

The central prompt is: Given your detailed understanding of *Arcosanti* and given your tectonic testing with concrete and wood / vegetative materials, design a pavilion intervention system for this historic eco-city that achieves Paolo Soleri's vision, as well as creating comfort, community, work, and view.

Phase 1 — Site documentation and analysis — We will begin by investigating *Arcosanti* and its origins. Analysis and existing site documentation will be undertaken in groups and then individualized by each project over the semester. We will graphically document and model the site interior and exterior spaces and develop conceptual ideas, program, and ecological intents.

Phase 2 — Form-finding and Material Testing — Based upon the Phase 1 analysis, we will explore form, solid, void, space, view and program for your intervention at *Arcosanti*. In this phase we will also experiment with materials — both concrete casting with ecological formworks and wood materials through aggregated notching, layering, weaving.

Phase 3 — Third-Space Design — The final phase is the design proposal for a material-specific Third Space installation at *Arcosanti*. Your programmed tectonic and sensory spaces will result in a sequence of rich, material-based moments that knit inside and outside. Projects reverberate between object vs. space, inside vs. outside, program vs. experience, collective vs. individual, and surface vs. cloud.

**Systems thinking** and systems-based design will be at the core of our design and fabrication processes. As advanced students you will have the option to shape the design brief and program toward your own interests.

## Course Format

As an advanced design studio, this course is intensive in technology, time, and making.

### Technical Requirements:

- Required Laptop Specifications: Laptop must run **Windows** operating system:
  - **Operating System: Windows 10** or higher.
  - **Processor: 64-bit Intel or AMD Processor**
  - **Graphics Card: NVIDIA GeForce RTX 2070 / Quadro RTX 4000**
  - **Memory: 8 GB RAM** or higher
  - **Video RAM: 4 GB Video RAM** or higher
  - **Disk Space: Minimum 600 MB**
  - Run Rhinoceros, Revit, and rendering engines.
- Additional tools:
  - Laptop must have built-in camera and microphone.
  - Headphones: Required for all classes to minimize at-home noise and distractions.
  - Mouse: With right click and scrolling capability. Required for better performance in software.
  - Online instruction: Computer must have video and audio to participate in online critique.
  - Online instruction: Zoom — Free. Provided through SJSU.
  - Online instruction: Miro — Free. Links and tutorial to be provided.
- Required: Digital Camera or Digital Camera on smart phone.

- Required Software: Rhinoceros; Adobe Photoshop, Illustrator, and InDesign; Enscape, Lumion or Vray (or equivalent)
- Software is required to be installed by 1/31/20, the second class meeting.
- Photoshop and Illustrator are part of the Adobe Creative Suite and are available to SJSU students.
- Trial and Student versions of Rhinoceros are available through Rhino McNeel.  
<https://www.rhino3d.com/download>
- At Home Design and Model-Making Workshop: **Required:** cutting mat, olfa and x-acto knives and new sharp blades, straight edge, architectural scale, drawing supplies, pens, paper, sketch book, drafting dots, push pins, T pins, tracing paper, glues, museum board, chip board, colored paper, etc...
- Specific model-making materials: Rockite, Eco-foam (link to be provided), 1/8" and 1/16" wood veneer sheets, slender bass wood dowels, piano wire.
- Optional laser cutting services: <https://www.ponoko.com/laser-cutting/oakland-bay-area>

## Required Texts/Readings

Required readings will be assigned as needed. Such readings will be provided in .pdf format.

## Required Online / In-person Lectures

See the lecture schedule at:

<https://www.sjsu.edu/design/dsgnlectures.php>

Weds. February 2, 11 AM — Manuel Garcia, Nagami and UCL

Weds. March 2, 11 AM — Joshua Stein, Radical Craft and Woodbury University (in-person)

Weds. March 16, 11 AM — Behnaz Farahi, CSU Long Beach

Thurs, April 24, 11 AM — Andrea Deszo, RISD

Weds, April 27, 11 AM — Jonathon Anderson, Ryerson University (in-person)

Most lectures are on Wednesdays at 11 AM.

*Written / Visual responses will be assigned to these lectures.*

## Course Requirements and Assignments

SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. More details about student workload can be found in [University Policy S12-3](http://www.sjsu.edu/senate/docs/S12-3.pdf) at <http://www.sjsu.edu/senate/docs/S12-3.pdf>.

The course is organized around lecture and lab work: lectures will introduce topics and assignments and provide an overview of issues and outline the design principles and communication concepts that are expected to be investigated. Labs will be a period of focused exploration of design issues and communication skills. Finished projects and work in progress will be presented and discussed during each online class session to make important points about design. Each online pin up will be graded. It is expected that your work will be pinned up in Miro within the first 10 minutes of class. If it is not you will receive a grade of 0 for that assignment. Later in the semester, we may have individualized crits, but earlier in the semester, we will have group critique.

Your final grade for this class will be based on class participation in reviews and labs and the successful completion of assignments. The assignment grade will be based on the set of criteria listed in the grading section below.

Grade Breakdown:

100 %

Assignments:	85%
Class Participation:	15%

## Grading Information

There are a variety of formats in which you will receive feedback about your work this semester. It is important to learn how to make each format instructive and beneficial in furthering your efforts.

Weekly Online Studio Pin-ups: You will upload and “pin-up” current work for presentation and discussion. Online “pin-ups” and group critique will be our primary method of working in class and it is important that you learn how to use this venue to maximum effect. It is an opportunity to present your work in an informal yet structured setting, and to practice your ability to speak about your intentions and your work. “Pin-ups” also allow you to observe and discuss the work of your peers, which can greatly inform you and your own project. Because the majority of class time will be spent in this format, you will not be able to rely on studio time to produce your work and will need to commit considerable time outside of class to move your work forward. New, revised, work is always required.

*It is imperative that you listen, watch, and participate in pinups in order to advance your own work.*

Desk crits: Infrequently we may discuss work individually toward specific project aims or reviews. New work is always required to focus our discussion.

Reviews: At two points in the semester, each student will “pin-up” their work for critique and conversation, usually with outside guests and/or other faculty. Reviews are meant to be educational in nature, and are not explicitly for the purpose of grading. The reviews offer you a chance to receive additional input on your work, to raise questions about the issues raised in the design problem, to learn how to present ideas and discuss your work, to learn other perspectives from outside faculty and practitioners, and to see and learn from the work of your peers.

It is important to understand that grading and reviews are two distinct processes, and they can produce similar or dissimilar outcomes.

Informal grading will be done at mid-semester and issued as a progress grade only for those with whom there is concern about overall performance. A progress grade is meant to indicate what is the trajectory that has characterized your performance to date, and where that seems to be pointed in terms of a final grade. You have the capacity to change this trajectory, for better or worse given the ample and cumulative feedback you will receive each studio meeting. The final grades will be assessed after the final review. Grades are based on the following metrics of accomplishment:

**A** Excellent work and progress, focused process and design iterations, high standard of design and presentation, superior understanding of the issues discussed, active participation in class, active involvement in bringing outside material and research into class, ability to move work forward, through initiative, excellent attendance.

**B** Good work and progress, focused process, fulfillment of all the requirements with some incompleteness in the presentation and/or some deficiencies in design, strong understanding of the issues discussed during lectures and pin-ups, inconsistent performance and progress, strong attendance.

**C** Work that is satisfactory with some obvious deficiencies and incompleteness of requirements, any or all of lessened engagement with the course material, less than strong attendance and/or participation.

**D** Work that is unsatisfactory with obvious and significant deficiencies in design and incomplete requirements, any or all of lack of engagement with the course material, poor attendance and participation.

**F** Seriously deficient or incomplete work, poor participation, engagement, understanding and attendance.

The measure of qualitative words such as ‘excellent’, ‘satisfactory’, etc. are based on the following criteria:

Initiative: The degree of exploration and additional references in the work, the ability to push the work forward

Effort: As indicated by the intensity and depth of your study, and the commitment to the ideas being explored

Engagement: As shown by the participation in work sessions, and the discussion of issues and ideas in studio

Collaboration: With peers on comments, learning and shared responsibilities [as opposed to competition]

Flexibility: The willingness to maintain an open intellectual stance that allows for accelerated learning to occur

Design Quality: As demonstrated by the sophistication and competence of addressing the issues of a problem

Communication: As shown by the coherence and completeness of your work in elucidating its intentions

Technique: The control and sophistication of design methods, tools and representation; a commitment to craft

### **Additional Details on Grading**

- +/- grades will be used within the structure described above.
- There is no “extra credit” per se, but making more — strategically and beautifully — is often rewarded
- Completion and achievement of all of the pinups and completion and achievement of the list of requirements for the final review products will be the primary determinant of the grade. The list of final review requirements will be the most-up-to-date and coordinated set of the products you have been working on over the course of the semester, and is therefore designed for your success.

### **Honesty, Integrity, and Original Work**

We approach academic and creative honesty, integrity, and original work seriously. Plagiarism or design appropriation will not be tolerated. Plagiarism in research and presentation will also not be tolerated. Students who are suspected of plagiarism or unethical appropriation will be referred to the Student Conduct and Ethical Development Office and depending on the severity of the conduct will receive a zero for that assignment or a grade of F in the course. Grade Forgiveness does not apply to courses for which the original grade was the result of a finding of academic dishonesty.

### **Classroom Protocol**

#### Expectations:

- Arrive online on time and be prepared for studio. Remain online for the entire class time. Camera On.
- Pinup online on time. We will be using Miro as our online “pin-up” space.
- Students must be present online for critiques, students who arrive late will not be allowed to present.
- Be attentive, actively participate, and demonstrate engagement in class discussion and reviews.
- Prepare yourself to listen, consider, contribute, discuss different points of view during design review.
- I will be calling on students randomly to ensure participation.
- Stow cellphones for the duration of class. Cellphone use during class is not permitted.
- Unless we are working in studio, stow all laptops and ipads.
- Show respect for yourself, your peers, and your faculty.

If you miss a class, it is your responsibility to find out what you missed BEFORE the next class. Technical demos and lectures will not be repeated for students who miss a class; Projected critique dates will be given to you in advance; however, in some instances these may change do to extenuating circumstances, and it is your responsibility to find out about any announcements made in class, by communicating with your classmates.

Deadlines will be made available to you in class. Any work not turned in on the date it is due is considered late. Ten percent will be deducted from the grade for every class period it is not turned in. Special circumstances will be taken into consideration (e.g. Illness, court appearance, death of a relative.) All assignments must be completed and turned in to receive a passing grade for the class.

The instructor reserves the right to alter assignments and change project due dates with sufficient notice to the students.

#### Attendance:

- Students are permitted 2 instances of unexcused non-participation.
- Non-participation after 2 unexcused absences is grounds for grade demotion.
- Excused absences typically include sickness, funeral, etc...
- Non-participation for 3 classes, including consistent tardiness, is grounds for failure.
- If you need to miss a class for an excusable absence, email me in advance.
- Unexcused non-participation at the mid review or final review is grounds for failure.

#### **Additional Online Requirements:**

##### Online Protocols:

Zoom and Miro will be our primary tools for communication. They will be essential to your learning, design development, and ultimately your success in this studio.

- Secure and reliable Wi-Fi connection: Students are responsible for ensuring that they have access to a secure and reliable Wi-Fi connection during studio and reviews. Text me immediately if you are having connection issues.
- Laptop with camera and built-in microphone are required for studio. SJSU has a free [equipment loan](#) program available for students.
- Laptop Camera: Students will have their camera on at all times during studio. Turning off your camera for extended periods of time will be considered non-participation. As such, prepare yourself mentally and physically for studio as you would if we were meeting in person at school.
- Should you have concerns about privacy at home as regards to camera usage, please let me know and we will discuss potential accommodations. It is advised that you set up an area at home for your studio time.
- General Recording Prohibited: Studio may not be recorded without permission of all individuals, per University Policy and US laws on rights to privacy.
- Recording Accommodation: Permission may be obtained to record per relevant accommodation.
- Final Review Recording: Upon permission by all students and guests, the final review for this studio may be recorded.
- Any student that needs accommodation or assistive technology due to disability should work with the Accessible Education Center (AEC), and me.
- Please note that all federal, state, CSU system and campus regulations on conduct including harassment and discrimination against other students or faculty apply to the online environment, just as they do in face-to-face instruction.

### **Students are not allowed to record without instructor permission:**

Students are prohibited from recording class activities (including studio lectures, office hours, advising sessions, etc...), distributing class or review recordings, or posting class or review recordings. Materials created by the instructor for the course (syllabi, lectures and lecture notes, presentations, etc... are copyrighted by the instructor. This University policy ([S12-7](#)) is in place to protect the privacy of students in the course, as well as to maintain academic integrity through reducing the instances of cheating. Students who record, distribute, or post these materials will be referred to the Student Conduct and Ethical Development office. Unauthorized recording may violate University, State and Federal Law. It is the responsibility of students that require special accommodations or assistive technology due to a disability to notify me.

### **Zoom Classroom Tips and Etiquette**

- Camera on and headphones required.
- Please be as prepared for online studio as you are in person studio.
- Mute your microphone when you are not speaking and be mindful of background noise and distractions.
- Find and prepare a quiet and private zone in your home for class, without interruption or distraction.
- Turn off phone notifications. Close apps and software that create distraction or use your wi-fi bandwidth.
- Inability to observe classroom etiquette may result in dismissal from the zoom classroom and non-participation for that class meeting.

### **University Policies**

#### **Dropping and Adding**

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester's [Catalog Policies](http://info.sjsu.edu/static/catalog/policies.html) section at <http://info.sjsu.edu/static/catalog/policies.html>. Add/drop deadlines can be found on the current academic year calendars document on the [Academic Calendars webpage](http://www.sjsu.edu/provost/services/academic_calendars/) at [http://www.sjsu.edu/provost/services/academic\\_calendars/](http://www.sjsu.edu/provost/services/academic_calendars/). The [Late Drop Policy](http://www.sjsu.edu/aars/policies/latedrops/policy/) is available at <http://www.sjsu.edu/aars/policies/latedrops/policy/>. Students should be aware of the current deadlines and penalties for dropping classes.

Information about the latest changes and news is available at the [Advising Hub](http://www.sjsu.edu/advising/) at <http://www.sjsu.edu/advising/>.

#### **Consent for Recording of Class and Public Sharing of Instructor Material**

- “Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor’s permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”
  - It is suggested that the syllabus include the instructor’s process for granting permission, whether in writing or orally and whether for the whole semester or on a class by class basis.
  - In classes where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well.

- “Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.”

### **Academic Integrity**

Your commitment, as a student, to learning is evidenced by your enrollment at San Jose State University. The [University Academic Integrity Policy S07-2](http://www.sjsu.edu/senate/docs/S07-2.pdf) at <http://www.sjsu.edu/senate/docs/S07-2.pdf> requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The [Student Conduct and Ethical Development website](http://www.sjsu.edu/studentconduct/) is available at <http://www.sjsu.edu/studentconduct/>.

### **Campus Policy in Compliance with the American Disabilities Act**

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. [Presidential Directive 97-03](http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf) at [http://www.sjsu.edu/president/docs/directives/PD\\_1997-03.pdf](http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf) requires that students with disabilities requesting accommodations must register with the [Accessible Education Center](http://www.sjsu.edu/aec) (AEC) at <http://www.sjsu.edu/aec> to establish a record of their disability.

### **Accommodation to Students' Religious Holidays**

San José State University shall provide accommodation on any graded class work or activities for students wishing to observe religious holidays when such observances require students to be absent from class. It is the responsibility of the student to inform the instructor, in writing, about such holidays before the add deadline at the start of each semester. If such holidays occur before the add deadline, the student must notify the instructor, in writing, at least three days before the date that he/she will be absent. It is the responsibility of the instructor to make every reasonable effort to honor the student request without penalty, and of the student to make up the work missed. See [University Policy S14-7](http://www.sjsu.edu/senate/docs/S14-7.pdf) at <http://www.sjsu.edu/senate/docs/S14-7.pdf>.

## **CREDO**

### **Architecture Studio Culture**

Promote a studio culture that supports creativity and invention, respect and collaboration, health and safety, an ecology of materials, and optimism about the role of design in a larger cultural framework:

#### **Health and safety**

The intensity, energy and exhilaration of the design studio is why we're here. Yet creativity demands balance. Efficiency, responsibility and health are equally essential components of effective studio work, and are valued by our design culture. You are not effective in your own work or in collaboration with others if you regularly work beyond your reasonable limits.

#### **Respect and collaboration**

In studio culture, we believe collaboration trumps competition. Students and faculty maintain an atmosphere of mutual respect for and interest in each other's ideas. Our work will always benefit from conversations with colleagues about shared themes, precedents and resources. Even in a portable, digital age, it is an essential requirement that design happens in the studio. Studio moves beyond logistics, nurturing studio culture and fostering the collaborative atmosphere that we most value. At the same time, care for our working environment is an essential part of our design ethic.

#### **Ecology of materials**

Embrace a holistic approach to studio ecology. We ask for restraint in using materials that are unsustainable, planning ahead to reduce waste, the recycling of materials for the future reuse by others, and an exchange of information within the studio about material issues.

#### **Optimism and invention**

None of the above should serve to dampen the creative spirit and faith in the design enterprise as essential components of architecture, and its ability to serve our larger cultural agenda.

#### **Final notes**

I believe strongly that the best work is done by students who work in studio. We are now in a time when we will hope for fully in-person studio again. While we continue to work online and in studio, I am even more certain that your efforts to: discuss your projects with your peers, on Zoom and Miro, independently outside studio time; view and explore and comment on the Miro pin-up space outside studio time; and engage in films, lectures and readings will reflect in the quality of the work you produce, and the level of learning and satisfaction that you will have with the course. These are meager replacements for studio culture, but they will help fill the void. The studio environment is a unique learning enterprise, a model that other disciplines look at with envy and wish they could replicate within their own curriculum. Find creative ways to discuss and critique with your peers outside of studio time. Hopefully we will be in-person next semester, using the digital tools!

# dsIT 110: Interior Architecture Capstone Design Studio | Spring 2022

## Course Schedule — Phases, Milestones, and Reviews

*Schedule is preliminary and subject to change with fair notice.*

Week	Date	Phase
1	1.26	<b>Intro:</b> First day of studio, Wednesday, January 26 Introductions, first day logistics, the studio arc, first assignment given.
		<b>Phase 1: Arcosanti Analysis. City and Ecology — Paolo Soleri</b> Analyses, Site modeling, Conceptual studies and development. Digital tools & processes.
4-7	2.14 - 3.9 (~4 weeks)	<b>Phase 2: Tectonic Studies — Material and Performance</b> Inside/Outside concept development, Tectonic digital 3d modeling, casting workshop, fabrication with casting tools and wood elements.
	3.9	<b>Mid-Review (tentative date)</b>
7-17	3.14 5.17 (~9 weeks)	<b>Phase 3: Object and Space, Materiality, Fabrication, Sensory Space —</b> Project development, familial studies, specifications, materiality, and representation. Tentative Phase 3 review week of April 4.
14-17	5.9-5.17	Focus on Production for final review.
	5/9 - 5/11 5/17	<b>Final-Review (date and time TBD)</b>

## Important Spring 2022 Administrative Dates:

- Wednesday, 1/26 — Late Registration period
- Wednesday, 1/26 — First Day of Instruction, Classes Begin
- Monday 2/7 — Last day to Drop a Class without a “W” grade and a Late Drop petition
- Monday, 2/14 — Last Day to Add Courses & Register Late
- Monday 3/28 – Friday 4/1 — No Studio (Spring break)
- Friday, 4/22 — Last Day to Withdraw
- Monday, 5/17 — Last Day of Instruction

