

INDES 471  
MONDAY & WEDNESDAY  
INSTRUCTOR  
LOCATION  
Office

CAPSTONE DESIGN STUDIO I | Fall Quarter 2013  
2:30PM- 5:50PM  
DAN BEERT - CONNIE WAIS dan.beert@bellevuecollege.edu  
B 113  
L114 C | Phone: 425-564-4041  
Office hours: Tues/Thur 1:00 - 3:30

### COURSE DESCRIPTION

*Focuses on the problem solving discipline of the design process and its application to interior design. Sequence begins by focusing on concept development to achieve design goals, and application of theoretical knowledge and technical skills to research, develop, and document design process, product, and proposals. Students work on a variety of professionally relevant self-directed interior design projects, pursue an individualized area of inquiry and project context, and prepare a detailed analysis, program, concept and schematic design presentation. Builds on research begun in INDES 440.*

### COURSE CONTENT

*Lectures and demonstrations within the workshop environment  
Capstone Process  
Capstone Document*

### COURSE OUTLINE

*As a self-directed course of study, students and instructors may modify the course outline to better suit the student's area of inquiry.*

*Research development  
Site Analysis  
Programming and needs assessment  
International Building Code  
ADA requirements  
Adjacency, Blocking, & Concept Diagrams  
Schematic design options  
Presentation Media*

### ACADEMIC HONESTY

*The principle of academic honesty underlies all that we do and applies to all courses at Bellevue College. One kind of academic dishonesty is plagiarism, which may take many forms, including, but not limited to, using a paper written by someone else, using printed sources word-for-word without proper documentation, and paraphrasing or summarizing the ideas of others without acknowledging the source as well as submitting work from a prior class. Plagiarism can also occur when non-written ideas are taken without documentation--using someone else's design or performance idea, for example. In short, plagiarism amounts to intellectual theft--whether or not it was your intention to steal.*

*Participating in academic dishonesty in any way, will result in severe penalties. Dishonestly produced papers and documents automatically receive a grade of "F" without the possibility of make-up. The Dean of Student Services will also be notified of such conduct.*

*Individual instructors will clarify documentation requirements for specific assignments. If you have any doubts as to whether you are documenting properly, do not hesitate to consult your instructor.*

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### STUDIO REQUIREMENTS

*This is a professional program that demands a professional attitude. You should be on time for class, as it shows respect for yourself and fellow classmates. Any announcements, class changes, etc will be discussed at the beginning of class.*

LATE WORK WILL NOT BE ACCEPTED, GRADED  
OR COMMENTED ON, NO EXCEPTIONS

*You should be prepared to present your work at the beginning of every class, your participation in class is required, you all have opinions and we wish to hear them. There are no wrong questions or wrong answers in this class. If you do not understand an assignment, concept or method, it is your responsibility to let us know.*

IF A VERBAL PRESENTATION IS PART OF AN ASSIGNMENT, YOU MUST PRESENT IN CLASS IN ORDER TO HAND IN THE ASSIGNMENT.

NO ASSIGNMENTS WILL BE ACCEPTED IF YOU HAVE NOT  
PRESENTED THE WORK IN CLASS AS SCHEDULED

*In order for your work to communicate your true intentions it is vital that you bring a complete concept visually illustrated to class each week - whether or not the whole of the project is finished. Your work must be well thought out and appear neat and professional. Good craft is critical.*

*Anyone dropping this course beyond the time allowed by the college will receive a failing grade and will have to repeat the course at a future time. This is to save everyone wasted time and effort. This is a studio course, and therefore very time and labor intensive. Please be realistic about your class scheduling.*

*Please be aware of and review all other requirements for both the Arts and Humanities Division and Bellevue College found online at:  
<http://bellevuecollege.edu/artshum/AHGdIns-StdntGrwth.htm>  
<http://bellevuecollege.edu/artshum/policy.html>*

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### GRADING

*Each student will come to the class with a certain skill set, hopefully you will leave with a considerably larger one. Quality of work and grading is not gauged according to other students, rather it is determined from the individual skill sets of each student. We will however gauge the amount of effort and participation a student shows against other students, so in a sense you are competing against others for a portion of your grade.*

*Your final grade in this class will be calculated based on the percentages and numerical values listed below. We will grade each assignment and return it to you in a timely manner as a record of your status in the class. We will hold the grading of effort and class participation until the end of the quarter to allow for an overall perspective. If you have any questions or concerns about your grades, please see us as soon as possible.*

*Work is to be turned in on time, as scheduled. Late work will not be accepted, graded or commented on. If you have a conflict with any deadline contact us as soon as possible so that we can find a resolution to the problem, usually we will ask that your project be submitted ahead of time.*

LATE WORK WILL NOT BE ACCEPTED, GRADED  
OR COMMENTED ON, NO EXCEPTIONS

*If you have any questions or concerns about your grades, please see us as soon as possible. Please be aware that simply attending class and completing the required assignments will not entitle you to an "A" in this class. Doing what is required of you is not outstanding, it is satisfactory and will thus entitle you to a "C" in this class. If you have any questions, please review the grading policy of the school at: [http://bellevuecollege.edu/policies/3/3000\\_Grading.asp](http://bellevuecollege.edu/policies/3/3000_Grading.asp)*

*An "Incomplete" grade may be awarded only in cases where extenuating circumstances have prevented the student from completing no more than one of the projects or tests for the quarter. To be eligible for an "I" grade, the student must have prior approval of the instructor. Questions about grades, including an approximation of the letter grade earned to date, will be welcomed at any time during the quarter.*

*Evaluation of assignments will be based upon several criteria:*

*Completion of requirements  
Understanding and application of concepts  
Neatness and presentation quality  
Other specifics particular to individual projects*

<i>Effort and class participation</i>	<i>10 %</i>
<i>Case Studies (4 total)</i>	<i>20 %</i>
<i>Field Learning Document</i>	<i>05 %</i>
<i>Preliminary Research Document</i>	<i>20 %</i>
<i>Program &amp; Site Proposal</i>	<i>15 %</i>
<i>Final Thesis Document</i>	<i>30 %</i>

INDES 471  
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AFTER SUCCESSFUL  
COMPLETION, STUDENT  
WORK WILL

CAPSTONE DESIGN STUDIO I  
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*Demonstrate the ability to apply theoretical knowledge and technical skills to concepts and solutions for interiors.*

*Describe and understand critical, analytical, and strategic thinking in the development of interiors.*

*Describe and understand active listening skills leading to effective interpretation of requirements for interiors (for example, programming interview, participatory critiques, role playing).*

*Participate in field learning to assess built environments and analyze the manipulation of space.*

*Use field learning to create a shared reference expanding students knowledge of design influences and precedents.*

*Participate in field learning to assess the implementation of inspiration into the final built spatial experience.*

*Express ideas clearly in oral presentations, critiques, and interviews.*

*Communicate clearly in writing, such as concept statements, reports, research papers in the development of interiors.*

*Experience opportunities to interact with practicing professionals (for example, as jurors, project critics, guest lecturers, mentors.)*

*Describe methodology for establishing criteria for assessment of project in Capstone Design Studio II.*

*Demonstrate the ability to apply the Design Process for interiors, by developing a design concept, and applying 2-dimensional and 3-dimensional design elements and principles of design.*

*Demonstrate programming skills using the design process, including program identification, client needs, and information gathering research and analysis interiors.*

*Demonstrate the ability to write client profiles, programs, concept statements, design statements, to demonstrate an understanding of the design process for interiors.*

*Demonstrate the ability to develop a design concept for interiors. (e.g. through collage, schematics, diagrams, sketches (with shade, shadow, variety of texture, and composition), and models).*

*Demonstrate the ability to problem solve through the application of the design process, the ability to develop and draw, using correct architectural graphics, a space plan for interiors.*

*Demonstrate the application of codes and regulations in the development of interiors, for example, correctly applying codes to egress concepts.*

*Demonstrate design development skills in designing wayfinding methods in interiors.*

*Demonstrate an exploration of media in the exploration of ideas in interiors.*

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TRAVEL  
COMPONENT

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*As part of the INDES 471 design studio, students are expected to participate in a field learning component as required by the learning outcomes. There are two primary reasons this field-learning component is critical to the success of the 471 Capstone studio:*

- 1. The opportunity to critically analyze the built environment with exceptional examples of relevant completed interior and architectural work.*
- 2. Create a shared reference of built work, design influences and precedents, which cannot be found within the Seattle area.*

*This field-learning component will provide for additional learning outcomes for the INDES 471 design studio:*

*Demonstrate the ability to apply theoretical knowledge and technical skills to concepts and solutions for interiors.*

*Participate in field-learning to assess built environments and analyze the manipulation of space.*

*Participate in field-learning to assess the implementations of inspiration into built spatial experiences.*

*Demonstrate programming skills using the design process, including program identification, client needs, and information gathering research through the analysis of interiors.*

*In addition to the learning outcomes, the field-learning will allow students to see and understand components of architectural and interior design elements such as site, context, sequence, form and materiality within an urban context of a major metropolitan city. The chance to experience built work in-situ will allow students to both learn from the built environment as well as critique the appropriateness of the work within it's actual context.*

*Coupling this experiential learning with exposure to professionally relevant design offices, as well as world renown art and design museums and galleries, the students will begin to better understand the commonalities of the design language which has been discussed in the classroom.*

*The following proposed itinerary will show the variety of projects we will be visiting and studying - public, private, institutional - at a multitude of scales and uses. For those of you who will not be able to go to Los Angeles, a Seattle - Tacoma itinerary will follow as well.*

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LOS ANGELES  
FIELD LEARNING

CAPSTONE DESIGN STUDIO I  
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DAY 01

*GAMBLE HOUSE  
LA OBSERVATORY  
LOVELL RESIDENCE  
ENNIS RESIDENCE*

DAY 02

*STANDARD HOTEL  
DISNEY CONCERT HALL  
PATINA RESTAURANT  
GRAND PARK  
CAL TRANS BUILDING  
BRADBURY BUILDING  
PHILLIPE CAFE  
PUBLIC SCHOOL NO. 09  
LA CATHEDRAL  
LA LIVE*

DAY 03

*RODEO DRIVE  
ERIC GAGOSIAN GALLERY  
LA FARMERS MARKET  
HOLOCAUST MUSEUM  
RIOS CLEMENTI HALE STUDIO  
LA EYE WORKS  
WEST HOLLYWOOD PUBLIC LIBRARY*

DAY 04

*FRANK GEHRY RESIDENCE  
VICEROY HOTEL  
HAYDEN AVE WALKING TOUR  
EAMES RESIDENCE TOUR  
VENICE BEACH HOUSES*

DAY 05

*LACMA + JAMES TURRELL RETROSPECTIVE  
SHINDLER HOUSE  
ALEXANDER MCQUEEN*

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SEATTLE - TACOMA  
FIELD LEARNING

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DAY 01

*BELLEVUE ARTS MUSEUM  
MICROSOFT VISITOR'S CENTER  
JANUIK WINERY / NOVELTY HILL  
APPLE RETAIL STORE  
OAKLEY RETAIL STORE  
PUMA RETAIL STORE*

DAY 02

*LAWRIMORE PROJECT  
SUYUMA PETERSON DEGUCHI ART SPACE  
WING LUKE MUSEUM  
PIKE PLACE MARKET*

DAY 03

*EXPERIENCE MUSIC PROJECT  
SAINT MARK'S EPISCOPAL CATHEDRAL  
OLYMPIC SCULPTURE PARK  
PACCAR PAVILION  
CORNISH COLLEGE OF THE ARTS  
HENRY ART GALLERY  
UNIV. OF WASHINGTON  
15TH AVE NE AND NE 41ST  
TOP POT DOUGHNUTS  
HOTEL ANDRA  
ACE HOTEL*

DAY 04

*UNION STATION TACOMA  
TACOMA ART MUSEUM  
WASHINGTON STATE HISTORY MUSEUM  
MUSEUM OF GLASS*

INTERIOR DESIGN

BELLEVUE COLLEGE  
3000 LANDERHOLM CIRCLE SE  
BELLEVUE, WA 98007-6484

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STUDENT WORK FOR CIDA

*Bellevue College Interior Design Department reserves the right to collect and keep student work as a part of our ongoing program development and accreditation requirements. Faculty may retain selected student work in all courses in order to prepare for our next CIDA site visit.*

*We thank you for cooperating with the faculty, and hope you understand it is an honor to have your work held to represent our program.*

*Please note: Student work includes all process work, notebooks, digital images, and all finished projects from the beginning of the quarter through final projects. Students may make arrangements with their instructors to photograph or scan their projects but the college will keep the original work.*

SAVE THE DATE

*Visiting Guest Lectures to be held at 6:30 PM in lecture hall N201. All Lectures are free and open to students and the public.*

**November 13th, 2013**  
**Kyle Gaffney, Founding Partner, SkB Architects**  
**Bellevue College Interior Design graduate**

INTERIOR DESIGN

BELLEVUE COLLEGE  
3000 LANDERHOLM CIRCLE SE  
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### ACCOMMODATIONS

*The Disability Resource Center serves students with a wide array of learning challenges and disabilities. If you are a student who has a disability or learning challenge for which you have documentation or have seen someone for treatment and if you feel you may need accommodations in order to be successful in college, please contact us as soon as possible.*

*If you are a person who requires assistance in case of an emergency situation, such as a fire, earthquake, etc, please meet with your individual instructors to develop a safety plan within the first week of the quarter.*

*The DRC office is temporarily located in D 125. You can also call them at 425.564.2498. Deaf students can reach DRC by video phone at 425-440-2025 or by TTY at 425-564-4110 Please visit the DRC website for application information and other helpful links at: [www.bellevuecollege.edu/drc](http://www.bellevuecollege.edu/drc)*

**DRC temporarily located in the Library Media Center**

### RECOGNITION OF SYLLABUS

*The syllabus is a contract between the student and instructor, establishing the learning outcomes and context, as well as the expected conduct, rights, and responsibilities of students in this class. It is important that you understand and are prepared for the learning experience ahead by understanding the syllabus contents.*

*Please sign below, as confirmation that you've read the syllabus and that you will discuss with the instructor any issues that you consider confusing, problematic, or open to dialogue with the entire class. If your discussion is of a personal nature, please make an appointment with us, rather than discuss it during class.*

*Please print name*

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*Signature*

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*Date*

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INTERIOR DESIGN

BELLEVUE COLLEGE  
3000 LANDERHOLM CIRCLE SE  
BELLEVUE, WA 98007-6484

CAPSTONE DESIGN STUDIO I  
2:30PM- 5:50PM

COURSE SCHEDULE

(schedule may vary according to student progress -  
all changes will be announced in class)

WEEK	01	SEP 23	M	DUE: PRESENT 440 WORK	Introduction to class primary group discussion
		SEP 25	W		
WEEK	02	SEP 30	M	RESEARCH   WRITING	primary group discussion desk reviews
		OCT 02	W		
WEEK	03	OCT 07	M	DAN   CONNIE OUT LA TRIP	guest reviewer
		OCT 09	W		
WEEK	04	OCT 14	M	DUE: CASE STUDY #1	primary group discussion desk reviews
		OCT 16	W		
WEEK	05	OCT 21	M	DUE: FIELD LEARNING NO CLASS	primary group discussion college issues day
		OCT 23	W		
WEEK	06	OCT 28	M	DUE: CASE STUDY #2	primary group discussion desk reviews
		OCT 30	W		
WEEK	07	NOV 04	M	PRELIMINARY DOCUMENT	pin-up ALL desk reviews
		NOV 06	W		
WEEK	08	NOV 11	M	HOLIDAY DUE: CASE STUDY #3 & #4	desk reviews
		NOV 13	W		
WEEK	09	NOV 18	M	DUE: PROG   SITE PROPOSAL DUE: PROG   SITE PROPOSAL	pin-up group #01 pin-up group #02
		NOV 20	W		
WEEK	10	NOV 25	M		desk reviews desk reviews
		NOV 27	W		
WEEK	11	DEC 02	M	DUE: ABSTRACT   SITE INFO	group   desk reviews desk reviews
		DEC 04	W		
WEEK	FINAL	DEC 09	M	DUE: FINAL THESIS DOCUMENT THESIS INTERVIEWS	individual appointments
		DEC 11	W		

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CASE STUDIES

CAPSTONE DESIGN STUDIO I  
2:30PM- 5:50PM  
DAN BEERT - CONNIE WAIS  
B 113

*Due:* Refer to class schedule for each due date  
*Value:* 20% (4 at 5% each)  
*Format:* Each to be bound 8.5" x 11"

*Content:*

*These case studies should help clarify and support your design intent. The case studies should include at least the following items:*

**1. Research**

*Describe in text, the project's critical information such as:*

*Project Designer / Architect*

*Completion Date*

*Critical information that is relevant to your studies.*

*Critical drawings ie. plans, sections, elevation, details*

*Applicable Images*

**2. Analysis**

*Describe in written text, your interpretation of the project's intention through a critical analysis. This analysis should explain and help justify why this project is relevant to your studies.*

**3. Diagrams**

*Describe through diagrammatic drawings, the various design components of the project. These diagrams should explain and help justify why this project is relevant to your design intent.*

**4. Statement**

*Describe in written text, your position on this project, explain how this project affects your studies, given your new knowledge of this project.*

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FIELD LEARNING  
DOCUMENT

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Due: October 21, 2013  
Value: 05%  
Format: Bound 8.5" x 11" document

Content:

*The Field Learning document is required of each student in the Capstone 471 Studio- whether or not you participate in the Los Angeles trip. Each student will need to produce three (3) case studies and bind them together into a complete package for submission. Each filed report will include the following components:*

**1. Research: Project Information**

*Describe, in written form, the project's critical information*  
Project Designer/Architect  
Completion Date  
Gross square footage

**2. Analysis:**

**Concept**

*Describe in writing the project's concept, through critical on-site analysis and follow-up research.*

**Diagrams (pick four per case study)**

*Describe through diagrammatic drawings, the various design components listed below. You must pick (4) four of the following diagrams for each Case Study.*

Function  
Circulation  
Context  
Geometry  
Natural Light  
Massing

**3. Personal Opinion Statement**

*Describe in written narrative how this project affects your Capstone Studio intention, given the new knowledge gained by analyzing this case study project.*

**4. Detail Sketch**

*Describe in drawing form, a minimum of one (1) relevant detail of the design project.*

**NOTE: STUDENTS NOT PARTICIPATING IN THE LOS ANGELES TRIP WILL BE REQUIRED TO SUBMIT THE ADDITION OF ONE (1) UNIQUE AND DESCRIPTIVE SKETCH OF EACH PROJECT LISTED IN THE LOCAL ITINERARY. YOU WILL ADD THESE ADDITIONAL SKETCHES TO THE BOUND DOCUMENT DESCRIBED ABOVE.**

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PRELIMINARY  
RESEARCH DOCUMENT

CAPSTONE DESIGN STUDIO I  
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*Due:* November 04, 2013  
*Value:* 20%  
*Format:* Bound 8.5" x 11" document

*Content:*

**1. Statement of Intent:**

*This is not a program or building type but rather a statement explaining what you intend to study throughout the Capstone 02 INDES 472 studio.*

**2. Project Vehicle:**

*This is the clear articulation of the project type.*

**3. Two Case Studies:**

*These case studies should help justify your intention. The case studies should include at least the following items:*

*Diagrams  
Applicable Images  
Written and Visual Analysis*

**4. Literature Review:**

*A written narrative that justifies your intention. Provide an overview of the relevant issues and theories you are investigating. Present and categorize those materials which best support and explain your intent. Discuss the relevance and contribution of this evidence to a better understanding and development of your intention.*

**5. Bibliography:**

*APA style notations ONLY- refer to the link below for clarification:  
<http://owl.english.purdue.edu/owl/resource/560/01/>*

**IN ADDITION TO THE BOUND DOCUMENT TO BE HANDED IN, YOU WILL PRESENT ITEMS 1 - 3 ON THE WALL IN CLASS AND DISCUSS YOUR RESEARCH TO DATE. ALL CONTENT FOR YOUR PIN UP PRESENTATION SHOULD BE SELF-EXPLANATORY.**

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PROGRAM AND  
SITE PROPOSAL

CAPSTONE DESIGN STUDIO I  
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*Due:* November 18, 2013 (Group 1)  
November 20, 2013 (Group 2)

*Value:* 15%

*Format:* Bound 8.5" x 11" document to include the following items:

*Content:*

**1. Statement of Intent**

**2. Project Vehicle**

*With justification and its relevance to your thesis*

**3. A Program**

*With all requirements in relationship to your thesis topic*

**4. Site Requirements**

*In relationship to your thesis topic*

**5. (3) three potential site options.**

**IN ADDITION TO THE BOUND DOCUMENT TO BE HANDED IN, YOU WILL PRESENT THE ABOVE INFORMATION ON THE WALL IN CLASS AND DISCUSS YOUR POTENTIAL SITE OPTIONS. WE AS A GROUP WILL DECIDE ON WHICH SITE YOU WILL USE FOR YOUR THESIS PROJECT.**

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FINAL THESIS DOCUMENT

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Due: December 02, 2013 Preliminary Parts 1, 5.3, 5.4  
Due: December 09, 2012 Final Document  
Value: 30%  
Format: Bound 8.5" x 11" document to include the following items:

**1. Abstract: Preliminary Review December 02**

*This is a brief, (single page max) statement outlining your thesis investigation. This component will include the basic notions or critical ideas that form the basis of your thesis investigation. This is not an introduction to the thesis document, rather it is a "sell-sheet" which can be read to give an introduction to your TOPIC - not your document.*

**2. Statement of Intent:**

*This is a statement explaining what you intend to investigate in the Capstone 02 studio. This is NOT a description of the vehicle, program, or building type.*

**3. Literature Review:**

*A written narrative that justifies your intention. Provide an overview of the relevant issues and theories you are investigating. Present and categorize those materials which best support and explain your intent. Discuss the relevance and contribution of this evidence to a better understanding and development of your intention.*

**4. Four Case Studies:**

*These case studies should help support your intention. The case studies included in this final document should be the same case studies that you have previously submitted. However, you will need to reconsider if the original case studies are complete and how they are relevant to your current topic of thesis investigation.*

**5. Design Proposal**

*The design proposal will need to include the following components:*

- 1. A project vehicle - with justification and its relevance to your thesis topic*
- 2. A Program - with justification and its relevance to your thesis topic*
- 3. A Site - with justification and its relevance to your thesis topic*
- 4. Complete site documentation - drawings, photos, zoning, etc.*

**5. Conclusion**

**6. Glossary**

*This is an alphabetical list of terms and definitions which will allow readers to better understand words, concepts or terms which will be unique to your individual area of investigation.*

**8. Bibliography:**

*This will include all readings to date in conjunction with your thesis investigation. All citations will need to follow the APA standards - refer to the link below for clarification: <http://owl.english.purdue.edu/owl/resource/560/01/>*

**9. List of Figures**