2 3

IND 6255
IND 5235

GRADUATED DESIG 1 + FORMATIVE STUDIO

Florida International University
School of Architecture
Interior Architecture

Graduate Design 1 (80170)
Formative Studio (80523)
Class Time: TU/TH
2:00—6:15 PM
PCA Studio

Professors
Esperanza Muiño,
B.Arch./MIArch
Associated IIDA, NEWH
Professor Instructor
Thesis & Internship Coordinator
Cell: 786.376.2526
emuino@fiu.edu

Gabriela Luaces
AIA/MIArch
Associated IIDA, NEWH
Adjunct Professor Instructor
Cell: 786.877.6170
gluaces@fiu.edu

Natalie Molina
MIArch, NCIDQ
Associated IIDA, NEWH
Adjunct Professor Instructor
Cell: 305.878.7056
natalie@natelierinteriors.com

Students LAMPS

Office Hours: By Appointment

COURSE OVERVIEW

In Graduate Design 1, students collaborate with instructors to enhance their proficiency in designing architectural interiors. Through individual or group projects, students engage in a comprehensive exploration of effective inquiry methods encompassing both the conceptual and developmental aspects of design. The studio instruction emphasizes the cultivation of both creative and critical thinking processes. Students are encouraged to iteratively refine and transform their initial schematic ideas, ultimately arriving at an acceptable, appropriate, and meaningful design solution.

Course Structure:

The course focuses on three key areas:

1.**Three-Dimensional Design/Spatial Development:** Students delve into the intricacies of three-dimensional design and spatial development. They explore various elements such as scale, proportion, composition, and circulation, honing their skills in creating immersive interior spaces.

2.**Design Process:** Students gain a comprehensive understanding of the design process, including its stages and iterative nature. They learn to systematically approach each phase, from initial ideation to finalization, while incorporating feedback and continuous improvement.

3.**Communication Skills:** Students develop their ability to effectively represent their design ideas through verbal, graphical, and modeling mediums. They learn to articulate their concepts verbally, using appropriate architectural terminology. Additionally, they enhance their graphical communication skills, employing various techniques such as hand sketching, digital rendering, and drafting. Furthermore, students acquire proficiency in creating physical and digital models that vividly depict their design proposals.

By the end of Graduate Design 1, students will have significantly improved their design acumen, critical thinking abilities, and communication skills, thereby laying a solid foundation for their future endeavors in architectural interior design.

COURSE ORGANIZATION

This studio-based course adopts a hands-on approach to learning, allowing students to actively engage in the subject matter. The course structure incorporates studio sessions alongside supplementary activities such as seminars, lectures, skill-building exercises, group discussions, and critiques. Throughout the semester, our studio will be hosted at PCA, and our learning will be facilitated through in-person classes, the CANVAS platform, and our dedicated class website.

The primary focus of this course is to develop interior design skills while fostering valuable cognitive habits. Our central task involves designing a flagship store for a retail brand, which will be executed through both group and individual efforts. This encompasses analyzing the proposed site, conducting research, selecting an appropriate brand, and developing the store concept. Our studio time will be dedicated to structured class activities and reviewing work completed outside of class. It is important to note that a substantial amount of time will be spent outside of studio hours to fulfill the requirements of various project assignments.

These activities primarily revolve around different design processes, including idea generation, information gathering, testing, design development, organization, analysis, and final design development. As such, the course curriculum seamlessly integrates components related to idea generation, information gathering and analysis, organization, graphic inquiry, and design development. This cyclical pattern allows for iterative progress and continuous improvement throughout the design process.

Throughout the course, students' work will be periodically assessed and graded at different stages of the design process. In addition to regular evaluations, students will also be required to deliver a digital presentation during the Mid-Review, which will be evaluated by the instructors. Furthermore, students will make Final Presentations of their designs to a panel of interior design professionals, who will assess specific aspects of the project. Additionally, students will be expected to deliver presentations to their classmates and project stakeholders as part of the course requirements.

OBJECTIVES/OUTCOMES

The primary objective of this course is to facilitate the development of students' competence and creativity in designing building interiors, while emphasizing the significance of this discipline. The course aims to foster the generation of unique design solutions by engaging in various design processes and employing appropriate strategies that contribute to creative interior architecture. Additionally, the course will explore an integrated approach that nurtures both creative thinking and critical thinking skills.

Creative thinking, characterized by the generation of new information and previously undiscovered solutions, is a central aspect of the design process. To produce distinctive design resolutions, students will cultivate qualities such as flexibility, originality, fluency, and inventiveness.

Critical thinking, on the other hand, involves inquiry and curiosity. It employs logical reasoning, whether inductive or deductive, to assess the extent to which a design idea aligns with established criteria. The course will focus on developing the cognitive skills essential for effective critical thinking, which include interpretation, analysis, evaluation, inference, explanation, and self-regulation.

Furthermore, the course aims to foster the ability to reflect on design projects and evaluate them through individual and community activities. Through these activities, students will present their design proposals for review and engage in constructive criticism and suggestions to enhance and revise their designs. Active participation in studio activities will emphasize the importance of teamwork, individual discipline, and self-regulation, promoting a holistic understanding of the collaborative nature of the design process.

By the end of the course, students will have gained the capacity to critically assess their own design work, actively participate in design reviews, and effectively collaborate in group settings, thereby equipping them with valuable skills for their future careers in interior architecture.

Design process involves various tasks that designers employ in a cyclical, simultaneous, interactive, and complex manner. In this studio, we will engage in the following tasks:

CIDA 2022 CURRICULUM STANDARDS

Standard 4. Global Context

Interior designers have a global view and consider social, cultural, economic, and ecological contexts in all aspects of their work.

Intent: This standard ensures that graduates are prepared to work in a variety of contexts as well as across geographic, political, social, environmental, cultural, and economic conditions. Graduates are exposed to ethical considerations in making decisions.

Student Learning Expectations

a) Students **understand** that human and environmental conditions vary according to geographic location and impact design and construction decisions.**1**

Student work demonstrates **understanding** of:

b) how social, economic, cultural, and physical contexts inform interior design.**2**

c) how designers consider the inter-dependence of multiple contextual elements related to a design solution and their holistic, potential impact on the user(s).**3**

Standard 5. Collaboration

Interior designers collaborate and participate in interdisciplinary teams.

Intent: This standard ensures graduates are able to work in teams and recognize the value of integrated design practices. Graduates are prepared to maximize their effectiveness in leadership roles or as contributing team members.

Student Learning Expectations

a) Students have **awareness** that multiple disciplines and stakeholders are involved in creating an interior environment. [1]

Students understand:

b) the terminology and language necessary to communicate effectively with members of allied disciplines.[2]

c) technology-based collaboration methods specific to the problem solving process for the built environment disciplines.[3]

d) the dynamics of team collaboration and the distribution and structure of team responsibilities. [4]

e) Student work demonstrates the **ability** to create environments that are informed by multiple disciplines, stakeholders, and clients in developing design solutions.[5]

Standard 6. Business Practices and Professionalism

Interior designers understand the principles, processes, and responsibilities that define the profession and the value of interior design to society.

Intent: This standard ensures graduates understand accepted standards of practice, are ready to contribute to a variety of professional work environments, and are aware of the interrelationships that influence design, design responsibility, and ethics.

Student Learning Expectations
Students have **awareness** of the:
a) contexts for interior design practice.[1]
b) impact of regional and global markets on design practices.[2]
c) breadth and depth of interior design's impact and value.[3]
d) components and responsibilities of business practice.[4]
Students understand:
e) types of professional business formations.[5]
f) elements of project management.[6]
g) Instruments of Service.[7]
h) professional ethics and conduct.[8]

Standard 7. Human-Centered Design
Interior designers apply knowledge of human experience and behavior to designing the built environment.
Intent: This standard ensures that graduates understand theories of human-centered design, and identify, analyze, and apply information from a variety of stakeholders and sources to develop a successful response to user needs and to promote health and wellbeing.
Student Learning Expectations
Student work demonstrates understanding of:
a) theories related to the impact of the built environment on human experience, behavior, and performance.[1]
b) the relationship between the designed environment and human experience, wellbeing, behavior, and performance.[2]
Student work demonstrates the ability to:
c) gather and apply human-centered evidence.[3]
d) analyze and synthesize human perception and behavior patterns to inform design solutions.
e) apply human factors, ergonomics, inclusive, and universal design principles to design solutions.[4]
f) apply wayfinding techniques to design solutions.

Standard 8. Design Process
Interior designers employ all aspects of the design process to creatively solve a design problem.
Intent: This standard ensures graduates can employ methods of inquiry, data collection, and analysis to appropriately frame design questions. Additionally, graduates should apply problem-solving methods throughout the design process to arrive at a comprehensive design solution that incorporates skills and knowledge. Familiarity with effective design processes enables graduates to understand complex problems as a system of interconnected issues.
Student Learning Expectations
a) Student work demonstrates the ability to **apply** space planning techniques throughout the design process.[1]
Student work demonstrates the ability to **apply** knowledge and skills learned to:
b) solve progressively complex design problems.
c) identify and define issues relevant to the design problem.[2]
d) synthesize information to generate evidenced-based design solutions.
e) use precedents to inform design concepts or solutions.[3]
f) explore and iterate multiple ideas.
g) design creative and effective solutions.[4]
h) execute the design process: pre-design, quantitative and qualitative programming, schematic design, and design development.
i) Students **understand** the importance of evaluating the relevance and reliability of information and research impacting design solutions.[5]

Standard 9. Communication
Interior designers are effective communicators.
Intent: This standard ensures that graduates are effective communicators and are able to deliver a compelling presentation visually and verbally, as well as in writing. Design communication also involves the ability to listen to and interpret external information. Effective communication builds a case, promotes validity, and is persuasive in content and style.
Student Learning Expectations
Students are **able** to effectively:
a) interpret and communicate data and research.[1]
b) express ideas and their rationale in oral communication.
c) express ideas and their rationale in written communication.
d) express ideas and their rationale developed in the design process through visual media: ideation drawings and sketches.[2]
e) express project solutions using a variety of visual communication techniques and technologies appropriate to a range of purposes and audiences.[3]

Standard 11. Design Elements and Principles
Interior designers apply elements and principles of design.
Intent: This standard ensures graduates are able to apply design elements, principles, and theoretical context to formulate and compose creative and aesthetic solutions.

Student Learning Expectations
a) Students **understand** the elements and principles of design and related theories, including spatial definition and organization.[1]
Student work demonstrates the **ability** to:
b) explore a range of two- and three-dimensional design solutions.
Students effectively **apply** the elements and principles of design and related theories throughout the interior design curriculum to:
c) two-dimensional design solutions.[1]
d) three-dimensional design solutions.[1]

Standard 12. Light and Color
Interior designers apply the principles and theories of light and color effectively in relation to environmental impact and human wellbeing.
Intent: This standard ensures graduates understand the art and science of light and color. Graduates should be able to integrate light and color in the design process to enhance the human experience.
Student Learning Expectations
a) Students are **aware** of the environmental impact of illumination strategies and decisions.
Students **understand**:
b) the principles of natural and artificial lighting design.[1]
c) strategies for using and modulating natural light.
d) Students appropriately select and **apply** luminaires and light sources.
e) Students **understand** how light and color impact health, safety, and wellbeing in the interior environment.[2]
f) Students have **awareness** of a range of sources for information and research about color.
Student work demonstrates **understanding** of:
g) color terminology.
h) color principles, theories, and systems.
i) color in relation to materials, textures, light, and form.
Student work demonstrates the **ability** to appropriately:
j) select and apply color to support design purposes.[3]
k) use color solutions across different modes of design communication.[4]

Standard 13. Products and Materials
Interior designers complete design solutions that integrate furnishings, products, materials, and finishes.
Intent: This standard ensures graduates have the skills and knowledge required to appropriately select and apply manufactured products and custom design elements to a design solution. Graduates should consider the multiple properties of products and materials as well as their aesthetic contribution.
Student Learning Expectations
Student work demonstrates **understanding** of:
a) how furnishings, objects, materials, and finishes work together to support the design intent.
b) typical fabrication processes, installation methods, and maintenance requirements for products and materials.
c) the life cycle cost of products and materials.
d) appropriate design or specification of furnishings, equipment, materials, and finishes in relation to project criteria and human and environmental wellbeing.[1]
e) Students select and **apply** products and materials on the basis of their properties and performance criteria, including ergonomics, environmental attributes, and life safety.
f) Students are **able** to design and specify a broad range of appropriate products, materials, furniture, fixtures, equipment, and elements in support of the design intent.[2]

Standard 15. Construction
Interior designers understand interior construction and its interrelationship with base building construction and systems.
Intent: This standard ensures graduates have an understanding of the documentation, specification, environmental impact, and application of non-load bearing interior construction methods, systems, and details. Graduates should consider the interrelationship of base-building construction to interior construction.
Student Learning Expectations
a) Students have **awareness** of the environmental impact of construction.[1]
Student work demonstrates **understanding** that design solutions affect and are impacted by:
b) base-building structural systems and construction methods.[2]
c) interior systems, construction, and installation methods.[3]
d) detailing and specification of interior construction materials, products, and finishes.[4]
e) the integration of building systems including electrical (such as power, data, lighting, telecommunications, and audio visual) and mechanical (such as HVAC, plumbing, and sprinklers).
f) building controls systems.[5]
g) vertical and horizontal systems of transport and circulation such as stairs, ramps, elevators, or escalators.
h) Students **understand** the formats, components, and accepted standards for an integrated and comprehensive set of interior construction documents.
Students are **able** to:
i) read and interpret construction documents.[6]
j) contribute to the production of interior contract documents including drawings, detailing, schedules, and specifications appropriate to project size and scope.

PROJECT DEFINITION:

Our focus will be on designing contemporary retail spaces, and we will explore the following educational goals related to this area:

Understanding Theories of Human Behavior and Interior Environments: We will study how to create a unique, comfortable, and efficient retail environment by considering human behavior and psychological factors.
Branding and Storytelling: We will delve into the concept of branding and understand how to incorporate the brand's story into the design of a flagship store.
Retail Design Principles: We will analyze the relationship between the storefront and pedestrians, learn strategies to attract customers, and differentiate our design from competitors in the market.
Programming Skills: We will develop skills in understanding the brand's product line and determining the required space for effective product display. Additionally, we will learn about the necessary support functions and maximize the retail space accordingly.
Applying Design Elements and Principles: We will apply 2-dimensional and 3-dimensional design elements and principles in our interior design projects. This includes understanding color theory and its application in interior design.
Analytical Skills: We will learn to analyze various aspects, such as the program, site, brand, building, and information from relevant resources, and understand their interconnectedness.
Schematic Design Skills: We will cultivate skills in developing design guidance, visualizing concepts through sketching, and creating physical study models to explore spatial composition and interior finishes.
Design Development: We will progress to creating detailed layouts of furniture, fixtures, and equipment, including related specifications.
Product Displays: Using available technology, we will create product displays that align with the overall concept of the store.
Lighting and Materials: We will apply principles of lighting and materials to create an effective retail environment.
Critical Thinking: We will enhance critical thinking skills by evaluating design solutions in relation to project objectives, codes and regulations, and incorporating historical and theoretical knowledge.
Creative Thinking: We will foster creative thinking, encouraging fresh and intellectually lively design ideas as responses to complex problem-solving situations.
Presentation Skills: We will develop advanced presentation techniques using various hand and digital media to effectively express design ideas and solutions.
Communication Skills: We will improve oral communication skills through presentations, critiques, and interviews. Additionally, we will enhance written communication skills in project programs, concept statements, reports, and research papers.
Fire and Life Safety Principles: We will learn about fire and life safety principles, including movement within the retail environment, code compliance, barrier-free design concepts, and ergonomic considerations.

Through engaging in these tasks, students will gain a comprehensive understanding of the design process and develop the necessary skills to excel in the field of interior architecture.

PROGRAMMING

Students will learn the following aspects of programming:

- Operational requirements and space standards for commercial and retail design.
- How to use reference works for researching space requirements.
- Tools that help them analyze and design for user/activity functions and special needs.
- How to interpret, evaluate and explain code constraints and how to design according to them.
- Ergonomic, anthropometrics, and proxemics dimensions for fundamental human activities.
- Sizes and clearances for typical furnishings and furniture requirements.

SPATIAL, ARCHITECTURAL, AND SITE ANALYSIS

In this course, students will develop skills in conducting spatial, architectural, and site analysis. They will learn how to effectively identify, interpret, analyze, and evaluate existing spatial relationships within a building. This process involves examining the physical systems of the building, including its structure, mechanical systems, and architectural details. By doing so, students will gain insights into how these elements impact the design of interior spaces and influence the way people use and experience the building.
Additionally, students will be introduced to the process of researching, interpreting, evaluating, and explaining the environmental components of an existing site. They will learn how to analyze the site's characteristics and assess their implications on how people use the building. This includes understanding how the site influences the overall character and experience of the interior spaces within the building.
By engaging in spatial, architectural, and site analysis, students will develop a comprehensive understanding of the existing conditions of a building and its surroundings. They will learn to make informed inferences about the relationship between the physical attributes of a building and its interior spaces, as well as the impact of the site on user experience. These analytical skills will enable students to make informed design decisions and create interiors that are well-adapted to their context.

PRECEDENT ANALYSIS

In this course, students will engage in precedent analysis, which involves analyzing, evaluating, and explaining specific features of existing interior design examples. Through this process, students will gain valuable insights and expand their design knowledge by studying and understanding established precedents. Precedents serve as a rich source of inspiration and provide a repertoire of design examples that can be applied to new design situations.
During precedent analysis, students will learn to examine not only the formal characteristics of the interiors but also the broader social, cultural, political, and economic environment in which they were created. By considering the context in which a design was produced, students will be able to make reasoned explanations about how the design was influenced by its surroundings. This includes understanding how societal factors, cultural influences, and economic conditions shaped the design decisions and concepts.

Through precedent analysis, students will develop a deep understanding of the historical and contextual factors that contribute to successful interior designs. This process will enhance their ability to draw from a diverse range of design examples and apply them creatively to new design challenges. By studying and analyzing existing interiors, students will expand their design vocabulary and develop a nuanced appreciation for the relationship between design and its broader context.

CONCEPT FORMATION

In this course, students will enhance their ability to develop creative ideas through various tasks such as brainstorming, conceptual modeling, diagramming, and programmatic representation. These activities aim to improve their flexibility, originality, fluency, and inventiveness in generating design concepts. Students will learn how concepts, or overarching ideas, are formed and how they can guide the design process, ultimately shaping the final design solution. They will also develop the skills to translate functional, aesthetic, and symbolic requirements into innovative and creative design ideas.

THEORY IDENTIFICATION AND TESTING

Students will learn to utilize resources, conduct research, and employ critical thinking to identify appropriate theories that can inform and guide their design decisions. They will develop the ability to evaluate and apply relevant theories in their design process, enabling them to make informed design choices based on theoretical foundations.

DESIGN EXECUTION

During the design execution phase, students will learn to transform the information gathered and the ideas generated during the pre-design phases into a cohesive and well-executed design solution. They will manipulate physical elements and ambient qualities to create effective building interiors. Through a concept testing process, students will explore the use of materials, light, color, and texture relationships, aiming to design innovative interiors that meet the pre-established requirements.

DESIGN REPRESENTATION AND COMMUNICATION

Students will practice using various graphic representations and three-dimensional models to effectively communicate and convey their design ideas. This practice will enhance their ability to articulate design issues to themselves and others.
They will become proficient in using different methods of representation, including sketching, physical and computer modeling, diagramming, hand and computer drafting, and rendering. Students will learn to employ different media for both two-dimensional and three-dimensional design investigations, understanding when and how to effectively utilize each medium. Additionally, they will develop written and oral communication skills for organizing and conveying design ideas to others.

By engaging in concept formation, theory identification and testing, design execution, and design representation and communication, students will acquire a comprehensive set of skills necessary for successful interior design. They will develop the ability to think creatively, apply relevant theories, execute well-designed solutions, and effectively communicate their design ideas to various audiences.

COURSE REQUIREMENTS

This course demands active student engagement in the design process, both individually and within groups, under the guidance of instructors. Students are expected to fulfill the specified requirements for each design project, along with any additional tasks assigned by their instructors, adhering to the designated due dates and times. Evaluation of students' performance will be based on their completion of various activities that align with the outlined learning goals. The course requirements can be categorized into five broad areas:
Demonstration of Good Habits of Mind: Students are expected to exhibit critical thinking and creativity, cultivating a mindset conducive to effective design work.

1. Demonstration of Knowledge Acquisition: Students should showcase the knowledge they have acquired pertaining to restaurant design.
2. Demonstration of an Effective Design Process: Students should demonstrate proficiency in executing an efficient and well-structured design process.
3. Demonstration of Effective Communication: Students should effectively utilize graphic and verbal communication tools to convey their design ideas.
4. Demonstration of Attendance and Utilization of Studio Time: Students are required to attend classes regularly and make effective use of remote studio time.

To fulfill these requirements, students should:

- Attend class with all necessary materials, including textbooks, drawing tools, computer resources, reference books, and completed work.
- Complete daily assignments and be prepared to present them for review during class.
- Arrive at each class period prepared to actively participate in class activities and engage with the materials.
- Dedicate sufficient time outside of class to work on projects and come to class prepared to contribute to in-class activities.
- Collaborate effectively in team assignments, ensuring equal contribution from all team members.
- Seek critiques from faculty and peers, actively reflecting on their work from various perspectives.
- Engage in individual or small-group studio projects during class time when instructors are conducting desk critiques with other students.
- Maintain a quiet and organized work environment, respecting the privacy of fellow students.
- Keep work well-organized and properly documented.
- Obtain permission before leaving the classroom for more than five minutes.
- Notify the instructor in advance if unable to attend a class for any reason.
- Plan to remain for the entire class period, bringing necessary work materials.
- Adhering to these requirements will enable students to actively participate in the course, foster a conducive learning environment, and contribute to their overall success in developing their design skills.

GRADING

The grades that you earn will be based on the instructor's evaluation of your performance on assigned exercises and projects, class participation, use of effective design process, and results from project reviews and critiques.
Here is the breakdown of grading (subject to change with notification to students):

Community Store Project = 80%
Schematic Design (process, resolution, communication)
Mid-Project Critique 30%
Final Critique 50%

Team Work10%
Attendance and participation 10%

The grading scale used in this course is as follows:
Please note that as per University policy, grades of C-, D+, and D- are no longer awarded.

A	94-100
A-	90-93
B+	87-89
B	84-86
B-	80-83
C+	77-79
C	74-76
D	64-73
F	0-63

ATTENDANCE

Attendance is a crucial component of this course, and it is expected that students will demonstrate professional conduct by arriving on time for lectures, discussions, and presentations. Students are expected to remain until all activities are complete. On-time attendance is mandatory for all partial and final presentations. Failure to comply with these attendance requirements may have a negative impact on the student's grade for the course. It should be noted that Mid-Project and Final presentations cannot be postponed or made up without proper documentation.

EXCUSED ABSENCES

Unplanned excusable absences must be approved by the instructor and will only be considered for officially recognized and fully documented justifications. Such justifications are limited to the most unforeseen and serious problems. Examples of potentially excusable unplanned absences include, but are not limited to, a death in the family or an unexpected medical emergency. Requests for planned excusable absences must be submitted in advance in writing to the instructor for approval. Examples of potentially excusable planned absences include court appearances and religious holidays.

UNEXCUSED ABSENCES

Each student is allowed a **maximum of three unexcused absences from class**. Unexcused absences include, but are not limited to, personal business, illness, transportation failure, or doctor appointments. The first unexcused absence will not result in any consequences. However, each subsequent unexcused absence beyond the first one will result in a five-point deduction from the student's Attendance/Participation grade. It is important to note that as per the syllabus and the School of Architecture standards, the maximum number of tolerable unexcused absences is three. If a student accumulates four unexcused absences, it will result in a failing grade for the course.

TARDINESS

If a student arrives late or departs early and misses more than half of a class period without an excused justification, it will be considered as one full unexcused absence.

It is the student's responsibility to adhere to the attendance policy and to communicate any necessary absences with proper documentation to the instructor in advance. Regular attendance is essential for maximizing learning opportunities and overall success in the course.

LECTURES

Lectures will take place according to the class schedule.

WORKSHOPS

Throughout the semester, we may offer workshops on various topics pertaining to your course of study. Some of the workshops may take place outside of our scheduled class time. Please plan to attend these workshops should they be made available. A complete schedule will be posted on the class website.

INCOMPLETE GRADES

The criteria for receiving an incomplete grade (I) are outlined in the Graduate Catalog. It is important to note that the instructor is not obligated to grant incomplete grades.

LATE WORK

All assignments, whether complete or incomplete, must be submitted on or before the designated due date and will be graded accordingly. Late work will not be accepted as a general rule. However, requests for exceptions due to extenuating circumstances must be submitted in writing to the instructor well in advance of the assignment deadline. Such requests will be reviewed on a case-by-case basis.

STUDENT RIGHTS AND RESPONSIBILITIES

Students are responsible for familiarizing themselves with and adhering to all departmental, college, and university requirements and regulations. These include, but are not limited to, the guidelines outlined in the Florida International University Catalog and the Division of Student Affairs' Handbook of Rights and Responsibilities of Students.

STUDENTS WITH SPECIAL NEEDS

Students who require auxiliary aids or services to ensure equal access to academic programs are encouraged to register with the Office of Disability Services for Students. The FIU Disability Resource Center can be contacted at **http://drc.fiu.edu** or by telephone at **(305) 348.3532.** Students are advised to communicate with the instructor regarding necessary accommodations to meet their specific needs.

STUDENT WORK

The Department reserves the right to retain student work for purposes of record, exhibition, and instruction. It is the responsibility of students to photograph and/or copy all work for personal records before submitting it to the instructor. Please note that projects created by students remain their intellectual property.

ETHICS IN THE INTERIOR ARCHITECTURE DEPARTMENT

Within the Interior Architecture Department, the term "ethical" encompasses both academic achievement and character. Students in the interior architecture program are expected to adhere to high standards of personal academic accountability. Academic dishonesty, including plagiarism, contradicts the principles of ethical interior architecture practice and is not tolerated within the department. Consequently, severe or repeated academic misconduct may result in a student's dismissal from the interior architecture program at FIU.

PLAGIARISM & CHEATING

This Policy views plagiarism as one form of academic misconduct, and adopts the definition from the University's Code of Academic Integrity, according to which plagiarism is:

"…the deliberate use and appropriation of another's works without any indication of the source and the representation of such work as the student's own. Any student who fails to give credit for the ideas, expressions or materials taken from another source, including internet sources, is guilty of plagiarism."

Examples of plagiarism and cheating include, but are not limited to:

- Submitting term papers acquired online or from other sources;
- Copying of original material without attribution;
- Failing to cite with quotation marks the written words, symbols, or graphs of an author;
- Failing to cite an author whose works are paraphrased or summarized in an oral or written report;
- Use of other students' work;
- Presenting another person's creative works or ideas as one's own in any type of project including computer programs, artwork, and multi-media presentations;
- Copying and pasting, verbatim, information from Internet sources, without quotation marks and correct citation;
- Display of design work other than your own, in studio Mid-Project or Final presentations;
- Copying design details acquired online, or from other sources and representing them, unaltered as your own detail construction documents;
- Using work produced for previous classes to fulfill the requirements of subsequent courses.
- Allowing someone to copy your work.
- Falsely claiming illness to avoid presentations/critiques.

Plagiarizing and cheating are serious academic offenses. If you are caught plagiarizing or cheating, you will receive both a 0 for the assignment and an official FIU written notice. Refer to the section on plagiarism in the FIU Student Handbook for additional information.

ARTIFICIAL INTELLIGENCE (AI) USE POLICY

This policy applies to various generative AI tools, including ChatGPT, Elicit, and others, encompassing their use for text generation as well as artwork, graphics, video, and audio creation.

Throughout this course, there may be specific situations and contexts where you will be encouraged to utilize AI tools to explore their potential applications. However, unless explicitly directed otherwise, it is discouraged to rely on AI tools for generating content (text, video, audio, images) that will be included in any student work (assignments, activities, responses, etc.) evaluated in this course.

The purpose of this discouragement is to prioritize your own creative and critical thinking skills, as well as to ensure a fair assessment of your individual capabilities and understanding of the course material. By relying solely on AI tools for content generation, it may impede the opportunity for personal growth, creative expression, and the development of your own unique voice and style.

While AI tools can provide valuable support and inspiration, their overuse may limit your ability to fully explore and demonstrate your own skills and knowledge. Therefore, it is encouraged to engage directly with the course material, apply your own insights, and rely on your own creative abilities in order to produce work that genuinely reflects your understanding and effort.

The intention of this policy is to foster your personal growth, critical thinking, and creative potential, and to ensure a fair and comprehensive evaluation of your individual progress throughout the course.

Any student work submitted using AI tools should clearly indicate what work is the student's work and what part is generated by the AI. In such cases, no more than 25% of the student work should be generated by AI. If any part of this is confusing or uncertain, please reach out to your instructor for a conversation before submitting your work.

CANVAS & CLASS WEBSITE

We will using the CANVAS platform for email communication and to post your grades.
Students will also utilize a class blog to access class information; participate in out-of-class discussions, and access tutorials. **The class blog web address is: https://fiuiaretaildesign.school.blog**

INTERIOR DESIGN REFERENCE BOOKS *(recommended)*

- Mitton, M. (2012). Interior design visual presentation (4th ed.). Hoboken: John Wiley &
- Sons, Inc. ISBN 978-0-470-61902-5.
- Rengel, R. (2012). The interior plan. New York: Fairchild Publications. ISBN 978-1-56367- 933-9.
- Rengel, R. (2003). Shaping interior space. New York: Fairchild Publications. ISBN 1-56367- 221-9.
- Reznikoff, S. C. (1986). Interior graphic and design standards. New York: Watson-Guptill Publications. ISBN 0-8230-7298-3.
- Harmon, S. K., & Kennon, K.E. (2011). The codes guidebook for interiors (5th ed.). Hoboken: John Wiley & Sons, Inc. ISBN 0-470-59209-5.
- Pable, J. (2004). Sketching interiors at the speed of thought. New York: Fairchild Books. ISBN 1-5636-73134.
- Hacker, D., Sommers, N. (2014). A writer's reference (8th ed.). Boston: Bedford/St. Martin's. ISBN 978-1457666766.
- Architectural Graphic Standards by Charles George Ramsey & Harold Reeve Sleeper
- Architecture Form, Space and Order by Francis Ching
- Interior Designer's Portable Handbook by Pat Guthrie
- Interior Design by John Pile

REQUIRED EQUIPMENT

Manual equipment: Students are required to have drawing and modeling equipment for use in studio remote classes. This includes, but is not limited to:

- Sketchbook – each student must have a sketchbook (blank pages) to document various assignments throughout the semester. Preferred size: 8 ½" x 11," Minimum size: 5" x 7."
- Tracing paper o Color pencils o Color markers Graduate 1 + Formative 1 Syllabus 2018 page 9
- Ink pens of various line weights o Red pens o Sharpie pens o Scales, rulers, triangles, etc.
- Model building supplies such as glue, mat board, balsa, X-ACTO knives, etc. Computer equipment
- Students are also required to have a laptop computer for use in studio. This computer should be Ethernet compatible and have sufficient disk space and memory to run the following required applications:
- Adobe Creative Suite
- Autodesk AutoCAD or Revit
- Microsoft Office
- 3Dimensional Modeling Software (Revit, Sketch Up, 3DS, Rhino, etc.) In addition, students are required to have a digital camera.

HANDSHAKE

Handshake is FIU's portal to employment opportunities. Each student is required to activate their Handshake account and have a complete profile by the end of the semester. To activate your account, schedule a career advising appointment, search for jobs, and more, visit: **https:// carta.fiu.edu/interiors/jobs-internships.**

RIGHT TO REVISE

This document outlines the course and is not a legal contract. The instructors reserve the right to make changes to the course description, organization, schedule, and the grading requirements as they see fit.