



College of Design, Construction and Planning
Department of Interior Design

IND 2214 Introduction to Architectural Interiors

Spring 2013 ■ TORRES/CAMPBELL

SYLLABUS

MWF 8:30-11:30

ARCH 212 (studio) & 215 (lectures)

Sakai course web site <https://lss.at.ufl.edu/>

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COURSE DESCRIPTION

Introduction to Architectural Interiors begins the Interior Design Department's studio series. It builds upon your learning from the architectural design studios and adds new knowledge and skills related to interior architecture. In this course students learn to design interior architectural environments that support the activities and aspirations of human beings. We explore and use the design process, communication strategies, theoretical concepts and technical skills related to interior design.

The course coordinates with Environmental Behavior, Graphic Communications, History of Interior Design and Interior Materials courses. It emphasizes the necessary relationship of knowledge and skills in order to achieve a broad understanding of how to effectively design spaces that satisfy people and their needs.

COURSE ORGANIZATION

Introduction to Architectural Interiors is a studio course where students learn through doing and reflecting upon their actions. The teaching approach encourages independence, self-teaching, critical thinking, and cooperative learning. Individual efforts and teamwork foster the development of personal skills necessary for working in a professional setting. Students develop successive iterations of assigned studio projects coached by the instructors. Skills are honed through engagement with projects and in-class or homework exercises. Constructive critique is provided in small groups to assess and guide progress toward optimal resolution of the design, and to allow for learning from each other. Undergraduate course assistants provide additional support and mentorship to their junior peers.

Information

Course content is presented by faculty and teaching assistants, providing a framework for students to gather additional information as part of the class assignments. Course information, support materials, and grades are accessed on the course web page in the UF Sakai e-learning system. ANY TECHNICAL PROBLEMS WITH THIS SYSTEM SHOULD BE DIRECTED TO THE UF COMPUTER HELP.

Readings

The reading of assigned texts is fundamental for achieving the necessary understanding of the issues addressed in this course. Preparation for class is essential and is evaluated in class discussions, skill exercises, and through application in design projects. Gathering, analyzing, evaluating and synthesizing information plays a vital role in all design projects. Students are individually and collectively responsible for contributing to this endeavor.

EDUCATIONAL GOALS

The general educational goals of this course are 1) to understand the design of interior architecture as a series of transactions between human beings and built space, and 2) to learn the skills required to produce high quality interior architecture projects. The specific goals are derived from the Council for Interior Design Accreditation (CIDA) Standards.

- **Standard 3: Human Behavior. The work of interior designers is informed by knowledge of behavioral science and human factors.**
 - Students understand that social and cultural norms may vary from their own and are relevant to making appropriate design decisions.
 - Students work demonstrates:
 - understanding and the ability to appropriately apply theories of human behavior.
 - the ability to select, interpret, and apply appropriate ergonomic and anthropometric data.
 - understanding and the ability to appropriately apply universal design principles.

- **Standard 4: Design Process. Entry-level interior designers need to apply all aspects of the design process to creative problem solving. Design process enables designers to identify and explore complex problems and generate creative solutions that support human behavior within the interior environment.**
 - Students are able to:
 - identify and define relevant aspects of a design problem (goals, objectives, performance criteria).
 - synthesize information and generate multiple concepts and/or multiple design responses to programmatic requirements.
 - Demonstrate creative thinking and originality through presentation of a variety of ideas, approaches, and concepts.

- **Standard 6: Communication. Entry-level designers are effective communicators.**
 - Students apply a variety of communication techniques and technologies appropriate to a range of purposes and audiences.
 - Students are able to:
 - express ideas clearly in oral and written communication.
 - use sketches as a design and communication tool (ideation drawings).
 - integrate oral and visual material to present ideas clearly.

- **Standard 9: Space and Form. Entry-level designers apply the theories of two- and three-dimensional design, and spatial definition and organization.**
 - Students effectively apply the elements, principles, and theories of design to:
 - two-dimensional design.
 - three-dimensional design.
 - Students are able to analyze and discuss spatial definition and organization.

- **Standard 10: Color and Light. Entry-level designers apply the principles of color and light.**
 - Student work demonstrates understanding of:
 - color principles, theories, and systems.
 - the interaction of light and color and the impact they have on another and interior environments.
 - Students:
 - appropriately select and apply color with regard to its multiple purposes.
 - apply color effectively in all aspects of visual communication (presentations, models, ect.)

- **Standard 11: Furniture, Fixtures, Equipment, and Finish Materials. Entry-level designers select and specify furniture, fixtures, equipment and finish materials in interior spaces.**
 - Students have awareness of:
 - a broad range of materials and products.
 - Students are able to layout and specify furniture, fixtures, and equipment.

- **Standard 13: Interior Construction and Building Systems. Entry-level designers have knowledge of interior construction and building systems.**
 - Student work demonstrates understanding that design solutions affect and are impacted by vertical circulations systems.

- **Standard 14: Regulation. Entry-level designers use laws, codes, standards, and guidelines that impact the design of interior spaces.**
 - Student work demonstrates understanding of laws, codes, standards, and guidelines that impact fire and life safety, including:
 - movement: access to the means of egress including stairwells, corridors, and exitways.
 - Students select and apply appropriate:
 - standards
 - accessibility guidelines.

COURSE REQUIREMENTS

This course requires that students actively engage in the design process, work individually, within groups, and with instructors throughout each project. Students must complete the stated requirements for each design project plus all the associated tasks assigned by their instructors on the respective due dates and times. Students are also required to do the following:

- Attend class and have text books, drawing tools, and work at each class period
- Complete daily assignments, work on projects outside of class time, arrive at each class period prepared for class activities and for participation in them
- Seek critiques from faculty and students on a consistent and regular schedule
- Participate in class discussions and formulate questions based on outside readings and extended personal investigations
- Work quietly and respect the privacy and property of fellow students at all times
- Keep work organized and documented, as students may be asked to show previous work at any time

Attendance

Student participation is a main component of this course. In order to get the best results possible, everyone should attend all classes and participate with respect and consideration for classmates. STUDENTS MUST BE PRESENT AND WORKING ON STUDIO ASSIGNMENTS DURING SCHEDULED STUDIO HOURS. Instructors should be notified in advance in person, by phone or by email of any necessary absence. Two unexcused absences are tolerated without penalty. Each additional unexcused absence results in the reduction of the student's course grade by one letter grade. Having more than six unexcused absences entails automatic failure of the course.

Critical reviews

It is the student's responsibility to be in studio, available for desk critiques at every class period, or to seek and arrange for an office review when desk critiques are not enough. NO PROJECT WILL BE ACCEPTED ON THE DUE DATE OR GRADED UNLESS THE STUDENT'S PROJECT HAS RECEIVED CONSISTENT CRITICAL REVIEW BY STUDIO FACULTY DURING THE SCHEDULED STUDIO SESSIONS OR FACULTY OFFICE HOURS. However, office hours are not to be used in substitution for class critiques.

Late assignments

ALL ASSIGNMENTS - COMPLETE OR INCOMPLETE - MUST BE TURNED IN ON THE DUE DATE AND WILL BE GRADED AS THEY STAND. Students who seek an alternative to this rule must attain permission from instructors prior to the due date. The projects are evaluated based on what is turned in at that time. Additionally,

- NO UNEXCUSED LATE PROJECT IS ACCEPTED OR REVIEWED AND THEREFORE IS ASSIGNED A FAILING GRADE
- STUDENTS WHO ARE NOT PRESENT FOR SCHEDULED CRITIQUE PRESENTATIONS STAND TO RECEIVE A FAILING GRADE

Special Accommodations

Students requesting classroom accommodation must first register with the Disability Resource Center at University of Florida Dean of Students Office (see <http://handbook.gd.ufl.edu/policies.aspx>). The Dean of Students Office will review the case and, if appropriate, provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation.

GRADES

The grades that students earn are based on their performance on assignments, class participation, design process, project reviews and critiques. All assignments are individual.

Attendance & Participation	Individual	5%
Exercises/Check Points	Individual, cumulative	15%
Projects	Individual	80%
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Total		100%

Grading Scale

Student work will be evaluated based on the following scale:

A	93 and over	4.0	C	73	2.0
A-	90	3.67	C-	70	1.67
B+	87	3.33	D+	67	1.33
B	83	3.0	D	63	1.0
B-	80	2.67	D-	60	0.67
C+	77	2.33	E	less than 60	0.0

Academic Integrity

All students at the University of Florida are expected to adhere fully to University of Florida Student Honor Code, view at <http://www.dso.ufl.edu/scsr/honorcodes/honorcode.php>. The Honor Code outlines the expectations for student conduct in regard to academic honesty. All students should review this policy to understand the range and scope of the standards and the seriousness of any infractions of the code. The policy places full responsibility on students to know and adhere to these standards for academic integrity. All examinations, quizzes, design projects, and assignments in the Department of Interior Design are subject to this policy. Maintaining strict academic integrity is a priority of the Department of Interior Design and all instructors will fully enforce the UF Honor Code in their studios and classes. A strict

adherence to the Honor Code is expected by the University of Florida and reflects the ethical standards of the interior design profession.

BOOKS AND RESOURCES

- Rengel, Roberto J. (2012) ***The Interior Plan***. New York: Fairchild Books & Visuals. Paperback. ISBN: 9781563679339. **This textbook is required**

Recommended textbooks

- Rengel, Roberto J. (2003) ***Shaping Interior Space***. New York: Fairchild Books & Visuals. Paperback 2nd edition ISBN: 1563675188
- Ching, Francis D. K. & Binggeli, Corky (2004) ***Interior Design Illustrated***. New York, NY: John Wiley. Paperback 2nd Edition ISBN: 9780471473763
- Evan Terry Associates (2006) ***Pocket Guide to the ADA: Americans with Disabilities Act Accessibility Guidelines for Buildings and Facilities, 3rd Edition***. New York: John Wiley. ISBN: 9780470108.

Additional Resources

Books

- Bowers, Helen (2005). ***Interior Materials and Surfaces. The Complete Guide***. Buffalo, NY: Firefly Books
- Ching, Frank & Ching, Francis D. (1996) ***Architectural Graphics***. New York, NY: Van Nostrand Reinhold.
- Ching, Francis D. K. (2007) ***Architecture: Form, Space, and Order***. New York, NY: John Wiley. Paperback 3rd Edition ISBN: 0471752165
- Ching, Francis D. & Juroszek, Steven(1998) ***Design Drawing***. New York, NY: John Wiley & Sons.
- DeChiara, Panero and Zelnik. ***Time-Saver Standards for Interior Design and Space Planning***. New York, NY: McGraw-Hill Professional; 2nd edition ISBN: 0071346163
- Doyle, Michael E. (1999) ***Color Drawing***. New York, NY: McGraw Hill.
- Elam, Kimberly (2001) ***Geometry of Design: Studies in Proportion and Composition***. New York: Princeton Architectural Press. Paperback. ISBN: 1-56898-249-6.
- Karlen, Mark. (2003) ***Space Planning Basics***, 2nd edition. New York, NY: Van Nostrand Reinhold.
- Lin, M.W.(1993). ***Drawing and Designing with Confidence: A step-by-step Guide***. New York, NY: John Wiley & Sons, Inc.
- Mills, Criss B. (2005) ***Designing with Models: A Studio Guide to Making and Using Architectural Design Models***, 2nd Ed. John Wiley & Sons. ISBN: 047164837X
- Mitton, Maureen. (1999) ***Interior Design Visual Presentation***. New York, NY: John Wiley. Paperback 2nd edition (July 10, 2003) ISBN: 0471225525
- Pile, John. (2003) ***Interior Design***. Prentice Hall; 3rd edition ISBN: 0131497332

- Pile, John. (1989) **Perspectives for Interior Designers**. New York, NY: Watson-Guption Publications. Paperback Reprint edition (October 1, 1989) ISBN: 0823040089

Periodicals

- Dwell <http://www.dwell.com/>
- Interior Design <http://www.interiordesign.net/>
- Interiors <http://www.interiorsmagazine.net/>
- Metropolis <http://www.metropolismag.com/cda/>
- Interiors & Sources <http://www.interiorsandsources.com/>
- Architectural Record <http://archrecord.construction.com/>

MATERIALS and SUPPLIES

Traditional and non-traditional methods of design communication will be utilized in developing professional-levels presentations. The required supplies for this course should include:

- Drafting board with parallel bar
- Architect scale, metal rulers of various sizes, adjustable triangle, flexible curve, French curve, misc. templates (I e., circles, squares, etc.)
- Tracing paper
- Vellum 24" or 36" wide
- Sketch book (5.5" x 8.5" min.)
- Miscellaneous chip board, matt boards, foam core, museum board
- Cutting mat or plastic cutting surface
- Cutting knife: Olfa, X-acto, or Stanley knife
- Rubber cement, Elmer's glue, glue sticks, hot glue gun, double stick tape, and miscellaneous adhesives
- Push pins, drafting dots, tape, stapler, paper clips, scissors, etc.
- Dry markers and color pencil sets
- Lead holder, lead sharpener, graphite (various hardness, 2H, F, HB and softer), erasers
- Ink pens (.1, .3, .5 & .7 minimum)

*The instructors reserve the right to alter the sequence, scope, and content of the above course syllabus. Adjustments to the course syllabus will be made when necessary and according to the professional judgment of the instructors.

*All work produced is property of the Department of Interior Design. Instructors will keep samples of student work. Students are advised to document all work before collection.

week	date	project	activities	
1	M JAN 7	PROJECT ONE	<ul style="list-style-type: none"> • Introduction to studio & Museum Precedents 	
	W JAN 9		<ul style="list-style-type: none"> • Meet at Harn Museum for visit and observations • Read: Ch. 1 	
	F JAN 11		<ul style="list-style-type: none"> • Harn findings discussion • Crit: Museum precedents 	
2	M JAN 14		<ul style="list-style-type: none"> • Design concept: words, image, 3-D • Ex. p. 180 Adjacency Bubble w/Circ. Commercial; Ex. p. 181 Room Bubble Diagramming 	
	W JAN 16		<ul style="list-style-type: none"> • Design concept: words, image, 3-D • Ex. p. 176 Going from Bubble to Block; Ex. p. 178 Res. Bubble to Block 	
	F JAN 18		<ul style="list-style-type: none"> • Study Model • Ex. p. 157 Organizing Circ.; Ex. p. 159 Organizing Circ. + Bubbling Spaces. Read Ch. 5 	
3	M JAN 21		MLK Holiday	
	W JAN 23		<ul style="list-style-type: none"> • Floor plan • Ex. p. 90-91 Subdividing Space; Ex. p. 67 Creating Separating Elements. Read Ch. 3 	
	F JAN 25		<ul style="list-style-type: none"> • Sections • Ex. p. 79 Design Innovative Dividers; Ex. p. 89 Creating & Joining Enclosed Rooms 	
4	M JAN 28	PROJECT ONE	<ul style="list-style-type: none"> • Design development • Ex. p. 51 Relating Arrangements to Windows; Ex. p.53 Circulation; Ex. p. 84-85 Creating Grounding Elements in Open Spaces 	
	W JAN 30		<ul style="list-style-type: none"> • Design refinement 	
	F FEB 1		<ul style="list-style-type: none"> • Ex. p.39 Creating Furn. Groups – Sociofugal; Ex. p. 41 Creating Furn. Goups – Sociopetal; Ex. p. 49 Grounding Furn. Groups. Read: Ch. 2 	
5	M FEB 4		<ul style="list-style-type: none"> • Final crit: components 	
	W FEB 6		<ul style="list-style-type: none"> • Production 	
	F FEB 8		<ul style="list-style-type: none"> • Final crit: layout 	