PART A

1. **List of Program Learning Outcomes (PLOs)**

   The Interior Design Program curriculum at SJSU prepares students for entry-level interior design practice and positions them for future professional growth in the fields of interior design and architecture. The responsibilities of the interior designer encompass all spaces within environments built for human habitation. Educational philosophies and goals facilitate the development of a creative professional who can analyze problems from many different perspectives and synthesize information. We use the Professional Standards set forth by the Council for Interior Design Accreditation Board to establish and evaluate our program learning outcomes.

   1. Entry-level interior designers have a global view and weigh design decisions within the parameters of ecological, socio-economic, and cultural contexts. Students develop concepts, principles, and theories of sustainability as they pertain to building methods, materials, systems, and occupants.
   2. Students understand the implications of conducting the practice of design within a world context and how design needs may vary in cultural and social groups with different economic means.
   3. The work of interior designers is informed by knowledge of human factors and theories of human behavior related to the built environment. Students understand that social and behavioral norms may vary from their own and are relevant to making appropriate design decisions and apply the knowledge by appropriately applying theories of human behavior in the built environment, by selecting, interpreting, and applying appropriate anthropometric data when designing a space.
   4. Students apply Universal Design principles in their space planning projects.
   5. 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 optimize the human experience within the interior environment. Students are able to identify and define relevant aspects of a design problem (goals, objectives, performance criteria).
6. Students are able to gather, evaluate, and apply appropriate and necessary information and research findings to solve the problem (pre-design investigation).

7. Students are able to synthesize information and generate multiple concepts and/or multiple design responses to programmatic requirements.

8. Students demonstrate creative thinking through presentation of a variety of ideas, approaches, and concepts.

9. Entry-level interior designers engage in multi-disciplinary collaboration. Students work in team structures and dynamics and learn the nature and value of integrated design practices.

10. Students apply a variety of communication techniques and technologies appropriate to a range of purposes and audiences and are able to express ideas clearly in oral and written communication.

11. Students are able to express ideas clearly through visual media (ideation drawings and sketches), the production of presentation drawings across a range of appropriate media and to produce integrated contract documents including drawings, schedules, and specifications appropriate to project size and scope.

12. Entry-level interior designers use ethical and accepted standards of practice, are committed to professional development and the industry, and understand the value of their contribution to the built environment. Students learn about the contributions of interior design to contemporary society, research various types of design practices, document the elements of business practice (business development, financial management, strategic planning, and various forms of collaboration and integration of disciplines) and project management, project communication, and project delivery methods.

13. Entry-level interior designers apply knowledge of interiors, architecture, decorative arts, and art within a historical and cultural context. Students research and apply their knowledge of the social, political, and physical influences affecting historical changes in design of the built environment.

14. Entry-level interior designers apply elements and principles of two- and three-dimensional design. Students effectively apply the elements and principles of design to two-dimensional design solutions and three-dimensional design solutions.

15. Student have an understanding of color principles, theories, and systems learn how to select and apply materials, texture, light, and form and understand their impact on interior environments.

16. Entry-level interior designers select and specify finish materials in interior spaces. Students learn how to select from a broad range of materials and products. Learn how to deploy typical fabrication and installation methods, and maintenance requirements.

17. Students are able to layout and specify furniture, fixtures, and equipment.

18. Entry-level interior designers use the principles of lighting, thermal comfort, and indoor air quality to enhance the health, safety, welfare, and performance of building occupants. Students apply the principles of natural and electrical lighting design through a design project, they competently select and apply luminaires and light sources. Students develop an understanding of the principles of thermal design and how thermal systems impact interior design solutions.

19. Entry-level interior designers use laws, codes, standards, and guidelines that impact the
design of interior spaces. Students research and apply industry-specific regulations to interior design solutions such as federal, state/provincial, and local codes and accessibility guidelines.

2. Map of PLOs to University Learning Goals (ULGs)

<table>
<thead>
<tr>
<th>ULG</th>
<th>MPH Program Outcome</th>
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<tbody>
<tr>
<td>1</td>
<td>IT PLO’s 3, 4, 11, 12, 14, 15, 16, 17, 18, 19</td>
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<tr>
<td>2a,b,c</td>
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<td>3b</td>
<td>IT PLO #10, 14, 15, 17, 18</td>
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<td>4 a,b,c</td>
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<td>5b</td>
<td>IT PLO #2, 9, 12, 17</td>
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Summary: All University Learning Goals are addressed by the Program Outcomes of the IT degree. The mapping was determined through faculty conversation and agreement.

3. Alignment – Matrix of PLOs to Courses

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**H** – high contribution

**M** – medium contribution

**X** – relevant but not presently assessed

### 4. Planning – Assessment Schedule

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Assessment is done through:

1. The portfolio review which takes place half way through the Interior Design Program (2 years). The students present a cumulative body of work that is evaluated by a quorum of interior design
faculty and local professionals. The student work is evaluated using a scoring rubric: creative thinking and planning (PLO’s 3, 4, 5, 8), visual communication (PLO’s 3, 10), Model Building (PLO’s 14), Presentation (PLO’s 11), Finishes + Fixtures (PLO’s 15, 16, 17). Example of scoring rubric will be attached.

2. The “Senior Show”, which is an exhibit of graduating student work, to which both academics and professionals are invited. Faculty historically use the show as an opportunity for reflective assessment, to identify areas where gaps may be occurring in the curriculum and to confirm that all PLO’s are being sufficiently addressed as part of the curriculum. It is also an opportunity for students to connect with professionals to seek job opportunities.

Forthcoming Assessment:

Spring 2020 – Assess studio sequence and it’s impact on students abilities to research, problem solve, think creatively and synthesize. Dsit 29, 34, 103, 104, 105, 110
(PLO’s 5, 6, 7, 8)

Spring 2019 – Assess hand drawing and CAD sequence and the impact on student visualization and presentation skills. Dsit 10, 15, 33, 101
(PLO’s 3, 4, 8, 10, 11, 14, 19)

Spring 2018 - Assess impact of courses that focus on fixtures, color, material, finishes and their impacts. dsit 34, 104, 106, 107, 108
(PLO’s 15, 16, 17, 18)

Spring 2017-Assess student ability to approach a design concept from a global point of view, understand cultural contexts and different socio-economic parameters that inform design decisions. dsit 05, 103, 105, 109.
(PLO’s 1, 2, 6, 12, 13)

Spring 2016 – Reassess the new 120 unit curriculum that we began in 2014. Dsit 110, 111, 112.
(PLO’s 5, 7, 9, 10, 11, 12, 14)

5. Student Experience

PLO’s are listed on every syllabus.

Learning outcomes are listed on the SJSU Department of Design website.

http://www.sjsu.edu/design/design_programs/interior_design_program/

PART B

Assessment Data + Results
6. Please find attached examples of a student portfolio from the spring 2016 “portfolio review”, the corresponding assignment and the scoring rubric used to evaluate the portfolios at the review. Additionally, attached is an example of a poster from the spring 2016 senior show, a senior capstone project and the corresponding assignment.

7. This year we focused on analyzing the PLO’s from three of our senior classes (dsit 112, 111, 110) in order to determine if our graduating students were able to problem solve, synthesize their research and design ideas into a coherent and professional presentation. Students had to collaborate in the presentation of their work at the senior show in order to present a cohesive body of work to both faculty and visiting professionals. Students also presented the work they had executed with their “real” world client in dsit 110. Each graduating student presented 3 highly detailed posters that illustrated highlights of the work from their academic career. The posters demonstrated each student’s ability to make orthographic architectural drawings (10), 3D models and renderings (14) and gave the student a format in which to explain his/her work conceptually through the visual presentation and in person (7,11,12). The graduating students also worked collaboratively (9,12) as a group to successfully design, make, install and breakdown the senior show exhibition. As of the 2016 senior show date 72% of the graduating Interior Design students had at least 1 job offer. As of this report 92% of the graduating students are gainfully employed within the profession.

After examining the student work we ascertained that all of the graduating students were proficient in these areas and were meeting our expectations for the PLO’s outlined above; however, we observed that while the students were all graduating at the same time many of them had entered our curriculum at different times. This had led us to examine how students enter our program and we have determined that while our roadmap works quite well for our incoming freshman, transfer students often enter the program with wildly different backgrounds and skillsets and with different advise about what courses will count towards the major which means they sometimes take extra time to graduate. We also noted the success and relevance of the collaborative design / build project executed in dsIT 109. Historically, 109 has been a class dedicated to the theoretical design of objects but in recent years has morphed into a hands on class focused on digital design, technology and making. Students are in constant collaboration in 109 and it has become a place where ideas are freely shared. New insights and innovative ways of thinking are brought to the forefront and students learn the importance of how making can shape our views on design, students also learn how fabrication can be used to test concepts. A designing and making course grooms students for the practical decisions faced by interior designers on the job.

8. Proposed Changes and Goals:

   a. We have concluded that we need to develop a roadmap for our transfer students that aligns with our freshman roadmap. This will allow us to offer courses that are in step and help transfer students graduate on time.

   b. We will substitute a minor course change for dsit 109. It will become a design + make course.

   C. We will form a student committee to contribute to assessment going forward.
### PART C

<table>
<thead>
<tr>
<th>Proposed Changes and Goals</th>
<th>Status and Update</th>
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<tbody>
<tr>
<td>Create creative assignments that take advantage of hand drafting in dsIT 15</td>
<td>Implemented fall 2016</td>
</tr>
<tr>
<td>New roadmap for transfer students</td>
<td>Implement in Spring 2017</td>
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<tr>
<td>Form student committee</td>
<td>Implement in Spring 2017</td>
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<tr>
<td>New roadmap for freshmen</td>
<td>Implement in Spring 2017</td>
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<tr>
<td>Minor course change for dsit 109</td>
<td>Submit in Fall 2017</td>
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### 2016 Portfolio Review

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<tr>
<th>Creative Thinking/Problem Solving</th>
<th>2D skills</th>
<th>3D skills</th>
<th>Communication / Presentation</th>
<th>Color / Materials/Finishes / Furniture</th>
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Rank each criteria item 1-5. 1 is the lowest, 5 is the highest. Consider 1 failing, 3 passing, 5 excellent

Each student must have an overall average of 15 points to pass the portfolio review.

**Criteria:**

1. **Creative Problem Solving:** Student understand how to apply all aspects of the design process to creative problem solving. Student has the ability to identify and explore complex problems and generate creative solutions that optimize the human experience within the interior environment. Student is able to identify and define relevant aspects of a design problem (goals, objectives, performance criteria).

2. **2D skills:** Student demonstrates an understanding of orthographic projection techniques and draws with accuracy and clearly understands line weight and style conventions. (plans, sections, elevations) Additionally student demonstrates ability and willingness to communicate visually through sketching and freehand drawing. (sketchbook)

3. **3D skills:** Student demonstrates appropriate modeling skills. Physical models should show excellent craftsmanship and digital models should be well constructed and "water tight" for the purposes of laser cutting, 3d printing and/or for representational purposes.

4. **Communication / Presentation:** Student has the ability to make 2d representations of interior spaces, understands perspective and how materials and colors can communicate optical effects through drawings and renderings. Additionally student demonstrates the ability to make a comprehensive visual presentation of his/her work project through a posterized and pinned up presentation and through the use of a portfolio to describe a body of work.

5. **Color/ Material / Finishes/ Furniture:** Student shows an initial understanding of materiality and furniture and can make selections based on conceptual, functional and experiential criteria that inform space and performance.
What is a portfolio?

A portfolio of work is defined in different ways depending on the situation. There are different portfolios for different occasions. Obviously you will have a different portfolio at the end of your junior year as an undergraduate student and another kind when you have finished your studies. More importantly, when you come to make your portfolio at the moments in your life when you want your academic or professional career to develop or change, you will most probably make a different portfolio to suit where you would like to be heading.

For this assignment you will be creating a portfolio to be used for the portfolio review and possibly for interviewing for internships. It has to be tough, beautiful, clearly organized, very easy to understand and even easier to use. There are four basic rules that you need to understand in order to create a successful portfolio:

1. Documentation
2. Editing
3. Message
4. Audience

1. Documentation: DOCUMENT ALL OF YOUR WORK. Keep every piece of work you produce and document it after each review, even the sketches, because you may later on need to show some of your exploratory sketches for a design project.
2. Edit: The second rule for making a portfolio, is knowing what it is NOT! It is not an archive of every piece of work that you have ever done. You will need to edit the portfolio to include only the best, the most engaging and sometimes the most provocative work. You need to edit your work because your portfolio will have to be as clear as possible about your ideas and experiences and should only contain work that shows your strengths.
3. Message: What do you want to show and why? You want to clearly communicate your interests and skills, your creativity and ability to work through challenging ideas and unusual forms. If you are applying for a job, you may also want to communicate your ability to execute construction drawings, take photos and make schedules to emphasize your technical competence.
4. Audience: You need to understand who your audience is, because that audience may change dramatically during different phases of your career. It will also allow you to change your environment, your education, and allow you to fit into the world of the people who will be looking at your work.

Preparing the Portfolio:

1. If you have hand drawings, you should scan them in at 300 dpi full color. Digital images should be saved as .jpg or .tiff or psd or .png for the insertion into indd and digital drawings should be saved as .eps files. Do not save a line drawing as an image file. No images intended for print should ever be below 150 dpi. Image resolution and image size are inversely proportional to one another and if you enlarge an image, you lower its resolution so make sure that an image has enough dpi to be enlarged. (For example a 4" x 5" image at 300 dpi enlarged to 8" x 10" will only be 150 dpi)
2. You should edit out material that does not show your strengths. Focus on communicating your successes, but also make sure that you have a breadth of work, as we will be looking for signs of continuing improvement in integrating different information within design projects. Choose work that shows your ideas and skills, and you ability to combine complex issues into a coherent whole, thus making your design as easy to understand as possible. Use text clearly and minimally for maximum impact. The most
important thing to remember about the portfolio review process is that the focus is on showing your design skills and the development of your work over the relevant period of time.

The Cover:
You never get a second chance to make a first impression so make sure that your portfolio cover or container absolutely makes the BEST possible impression! It should be well crafted and creative.

This semester you will be making your portfolio cover by hand. Research different methods of binding and choose a binding type and cover material that will work together. For example a stab stitch binding works well with papers of various weights and textures. Choose the layout that you want to use for your portfolio, portrait or standard landscape letter or ledger. The cover of your portfolio should speak volumes and should be a preview into the book itself. This semester you will be required to laser cut or laser etch a motif into the cover material using the laser cutter. (The laser cutter tends to get booked up at the end of the semester so please allow yourself time to sign up for the cutter.)

Layout:
The layout of your portfolio is as important at its contents. The appropriate use of text, the compositional ideas that orchestrate the relationship between image and text, the use of color and texture, all contribute to the way your work is received and understood.

1. Select only the best. Organize it by best projects first and last. Choose 4 projects.
2. Your portfolio should have clear contact details – your name, your address, phone number, email address and website URL. You will all be required to upload your portfolio to ISSUU so that a digital version of your work is available for online viewing.
3. You should use some brief text to explain your PROCESS, PROGRESS and IDEAS but words should be at the service of the visual message. Having already decided upon the sequence of work, think about how to integrate image and text so that it communicates your ideas as powerfully and clearly as possible. Use words to HIGHLIGHT visual ideas. Think about 2 second ideas, 10-second ideas and 45-second ideas, nothing should take longer than 45 seconds to understand.
4. Choosing font type, size and character to support the message in your work is critical, choose 1, possibly 2 and limit it to that. A valuable resource for students learning to work with typefaces is Ellen Lupton’s book “Thinking with Type”.
5. Labeling is very important, appropriately label all your projects including the project name, location, drawing type and so on. You want your portfolio to be easy to use and navigate. Labeling and text should be consistent throughout the presentation and keep repeating itself.
6. Colors and textures can enhance your portfolio. You can print in various hues and tones that relate to one another, you can use glossy or matte paper; your choice of material, texture and color contributes to the overall design and should be well considered.
7. Use excellent craftsmanship!

Schedule:

Assigned: M Oct 26, Portfolio Assigned and Library visit

Due: W, Oct 28
- digital pdf or preview presentation of selected projects for inclusion in the portfolio. Present all associated renderings, scanned sketches, drawings, photos of models, etc... you should choose no less than 4 and no more than 6 projects from dsit 10,15,29,33,34,83,102,103 for inclusion in the portfolio.
- indesign tutorial
- laying out a tartan grid presentation

Due: M, Nov 2
- digital desk critiques layout of project 1

Due: W, Nov 4
No class

Due: M, Nov 9
Pin up the first project in your book and 3 ideas for your portfolio cover and the binding.

Due: W, Nov 11
No class

Due: M Nov 16
Work in progress

Due: W, Nov 18
Pin Up the first 2 projects in your book and 1 refined idea for you cover design and the binding.

Due: M, Nov 23
PIN UP the first three projects in your portfolio and your final cover design – group 1.

Due: W, Nov 25
PIN UP the first three projects in your portfolio and your final cover design – group 2.

Due: M, Nov 30
PIN UP Final mock up of portfolio (all projects) and cover design with practiced binding.

Due: W, Dec 2
Final Portfolio Due – printed and bound

ISSUU Portfolio examples:
http://issuu.com/geegallen/docs/gisellaallen_portfoliomay2015_issuu
http://issuu.com/clairehaupt/docs/3-31-14_academic_portfolio_9dca3fa8769a74
http://issuu.com/eddiesimpson/docs/architectural_portfolio_vol_02
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http://issuu.com/zacharygalou/docs/final102portfolio__________
Design Challenge
The design challenge included the formulation of a concept that would have ties to nature and biology. Inspiration for the hotel originated from the geological cracks that form on the surface of the earth when sediment is exposed to extreme temperature, both hot and cold. Viscous mud transforms into brittle, dry dirt and water turns into hard, ice formations. Both land and water create a wide variety of fissures and shapes across the earth’s terrain.

Scope of Work
- Guest Rooms
- Not in Contract
- Reception, Bar, Restaurant
- Pool, Bar, Dance Floor

Temperature Map
The hotel’s space plan was designed to reflect the process of sediment drying in the sun. Even though the surface of the terrain is hot and dry, moisture remains below. Elements of the floor plan involving water and moisture are located at the center of the plan as opposed to the dry portions located on the exterior.

Light Fixture
Curtain Facade
Feature Stairs
Section
Start-up company Vestor.In acquired Our Lady of Guadalupe church (20,000 sf) with plans of converting it into an innovative embassy for international start-ups in the bay, providing a live, work and event space for global technology missionaries. The location was erected in 1912 and has attained Landmark Status.

**Design Problem**

Because the church has attained landmark status, certain components of the church’s original design must be preserved. The designer must find a solution that strategically masks all religious affiliations while still accommodating the many programmatic needs and create a new identity for Vestor.In.

**Concept - Parasitic Architecture**

Parasitic architecture involves transforming an old building into something new. This is accomplished by adding other architectural components or volumes and creating a juxtaposition against the original building’s scale with something new and modern. The contrast of the old and new building creates an appreciation for the old structure.

**Abstracting Form - Process**

**Adjacency Diagram**

<table>
<thead>
<tr>
<th>Level</th>
<th>Elements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Main Floor</td>
<td>Lecture Hall, Financial Lounge, Breakout Lounge, Storage</td>
</tr>
<tr>
<td>Mezzanine Level</td>
<td>Rooftop Lounge/Patio, Mezz.Balcony Lounge, Storage</td>
</tr>
</tbody>
</table>

**Program Configurations and Furniture Specifications**

**Exploded Perspective Diagram**

**Inflatable Cathedral**

Commercial Design | San Francisco, CA | Senior Capstone Thesis
Kryptic Toy Photography consists of the remodeling of an existing and historic building which is located at 1509 Walnut Street in the heart of downtown Philadelphia, Pennsylvania. The scope of the project is roughly 2,830 square feet and entails the re-designing of two out of the four levels of the building.

Concept
Kryptic Toy Photography reflects an era of going analog despite living in a world where digital devices consume the average individual. It is an environmentally conscious collective that reflects the true passion of the go-getters and DIY’ers. Lomography is an artistic organization dedicated to creative photography. It has a wide variety of innovative cameras, films, lenses, and other items that promote experimental photography. The boutique design was inspired by the polychromatic variations of the cameras and by focusing on key words that reflect the Lomography lifestyle and brand such as innovative, experimental, raw, and urban.

Space Planning Process

Adjacency Concept

Room 1 – Point+Shoot
- Camera inventory
- Customers by the merchandise
- Cash-wrap
- Film drop-off

Room 2 – Focus
- "Customer Focused"
- Relaxed shopping experience
- Customer chooses camera to buy
- Lounge area
- Storage

Room 3 – Composition
- "Composition Supplies"
- Frames, ready-made merchandise
- Hanging supplies
- Developer

Room 4 – Develop
- "Photographers can Develop Their Skills"
- Gallery space
- Workshop space
- Storage