

**San José State University**  
**Design Department**  
**dsIT 34: Interior Architecture Foundation Studio | Spring 2022**

**Course and Contact Information**

Instructor:	Asst. Professor Eleanor Pries
Telephone:	617-694-7788 (mobile phone) Please feel free to contact me via text or call.
Email:	<a href="mailto:eleanor.pries@sjsu.edu">eleanor.pries@sjsu.edu</a> I would appreciate a direct email, not a Canvas message.
Office:	IS 205
Office Hours:	TTH 2:30-4:00 PM (On Zoom) In-Person options by request, please email me.
Class Days/Time:	MW, 12:00 PM – 2:50 PM
Classroom:	IS 241 and Zoom + Miro links in Canvas
Prerequisites:	DSIT 10, 83, and 29
Corequisite:	DSIT 33 (must be taken at the same time)

**Course Description**

*Catalog Description: In-depth study, exploration, and comprehensive development of innovative and functional interior spaces using the technical and conceptual aspects of architectural drawing and architectural modeling and the theoretical and conceptual methodologies used to formulate interior architectural space. Course emphasizes design theory, representation, material craft, programming and human factors. Focus on small-scale mixed/commercial uses.*

Our studio seeks to design an adapted interior, with **more** i) fluidity between inside and outside; ii) light and air and beauty; and iii) flexibility in use and organization. Within the current conditions of the global health and environmental crisis, the broader concept of the project program is “(out)erior” — an interior space that extends outside inside — a **breathing room**, a spatial “filter”. How can interiors perform better? More light, more air, more effects, more options = less energy, emissions, and long-term costs. Imagine a future with fewer walls — inside with more outside. We will also consider how urban buildings can address the urban context and respond to the changing meanings of *public, civic, inclusive*.

At the core of this studio are rigorous methods of **analysis** and **adaptation** to inspire invention and design. Analysis means to look closely, understand, draw, abstract, reveal and discover qualities or characteristics in documenting things that already exist. Adaptation is to modify things that already exist, according to a new set of aims, criteria, or conditions. Our focus is **the grid** (and things that do not follow that grid...). Grids help designers create structure and bound space (physically) but also organize space and experience. We will approach interior as a system of beautiful, moving parts that are part of a family – ie they are similar, but not

identical. Essential components of the semester will include the design of: 3D spatial grid; stair/circulation; solid space/private space; moveable performative panel systems. What is a panel system? Panels are flexible walls that produce effects in a space. We will test multiple versions and materials of the panel systems to shape light, air, view, and sound to enrich the **phenomena** in the space. **Systems thinking** and **systems-based design** will lead design and making processes — so we consider: how do components of a space work together?

This studio has three projects that build upon each other over the semester. The three projects increase in time and complexity over the semester. In our design process will use analysis, 3D digital tools, and material / effect design studies that you can combine into the final design of a detailed interior art/work space. We will spend time developing, clarifying, and perfecting representation.

Project 1A is a panel design exploration. We will study and derive inspiration from the work of contemporary artists. The analysis of contemporary artists will culminate in a set of physical performative panel explorations. We will model and experiment with materials at home; materials that are easy to find and inexpensive. In Project 1C you will develop a panel and model it in Rhinoceros.

Project 1B is a precedent study. We will study and derive inspiration from existing iconic houses. The analysis of the iconic houses will culminate in the investigation and modeling of a 3D intersection. In Project 1C you will use ideas and elements based on your work in 1B. Technically, this exercise will introduce you to Revit (taught in 33) and expand work in the Adobe Creative Suite, as well as model-making craft with foam core.

Project 1C is a comprehensive interior design that adapts previous studies and uses your inventions. The emphasis will be on how a 3D spatial grid and performative panel system can support this rich and multi-disciplinary space, as well as the aims in light and air. The program of this project is modeled on San Francisco's *Workshop Residence*. Workshop Residence is hybrid space dedicated to artists and it combines multiple uses: display/exhibition, meeting/learning, making/creating, resting/storing. There will be a set of project infill sites to ensure variety within the studio and pique your interest. Designs will meet requirements for accessibility and gender neutrality. Technically you will use all of the software tools, model-making, and learn rendering in this final project.

Precedent study and learning about the architecture and interiors of modernism and contemporary design will be part of our work and discussion. We will also discuss words and how they help us communicate design intent. Work is individual except for precedent research, precedent building digital modeling, artist research, and site building digital modeling, which will be undertaken in groups to ease the burden.

This studio is at a pivotal point in your design education. I hope to inspire you in your journey in design and prepare you with important skills, concepts, and technical considerations. At the end of the semester we will dedicate time to compiling your portfolio review using InDesign.

## Course Format

As a design studio, this course is intensive in technology, time, and making. The outcome will be beautiful. You are required to take dsIT 33 as well, to help you learn all the software and accomplish the assignments.

## Technical Requirements

- Required Laptop Specifications: Laptop must run **Windows** operating system:
  - **Operating System: Windows 10** or higher.
  - **Processor: 64-bit Intel or AMD Processor**
  - **Graphics Card: NVIDIA GeForce RTX 2070 / Quadro RTX 4000**
  - **Memory: 8 GB RAM** or higher
  - **Video RAM: 4 GB Video RAM** or higher
  - **Disk Space: Minimum 600 MB**
- Additional tools:
  - Laptop must have built-in camera and microphone.
  - Headphones: Required for all classes to minimize at-home noise and distractions.
  - Mouse: With right click and scrolling capability. Required for better performance in software.
  - Online instruction: Computer must have video and audio to participate in online critique.
  - Online instruction: Zoom — Free. Provided through SJSU.
  - Online instruction: Miro — Free. Links and tutorial to be provided.
- Required: Digital Camera or Digital Camera on smart phone.
- Required Software:
  - Rhinoceros (free trial and SJSU student license);
  - Revit (SJSU student license);
  - Adobe Creative Suite: Photoshop, Illustrator, and InDesign (SJSU student license);
  - Digital rendering engine (Enscape, Lumion, or Vray (or equivalent)).
- Rhinoceros, Illustrator, and Photoshop are required installed and functional by Monday 1/31/22.
- Revit must be installed by Monday 2/7/22.
- Student access to Adobe Creative Suite: <https://www.sjsu.edu/ecampus/software-tools/teaching-tools/video-creative/adobe/students.php> (Windows)
- Student access to Rhinoceros PC are available through their website, Rhino McNeel. <https://www.rhino3d.com/download> Rhinoceros is exceptional and has many free online tutorials.
- Student access to Revit and AutoCAD (create an account): <https://www.autodesk.com/education/edu-software/overview?sorting=featured&page=1>
- Your At-Home Design and Model-Making Kit: Required: cutting mat, large olfa with new sharp blades, small x-acto with new sharp blades, metal straight edge, architectural scale, white glue (Aleen's), glue gun, zappagap, scotch tape, white tape, pins, tracing paper. The chopper cutting tool (optional).
- Model Making materials: White paper, Bristol board, Foam Core, parchment paper, wax paper, trace paper, mylar, wood veneer, wood dowels, wood skewers.
- Specific model-making supplies can be purchased as needed over the course of the semester and as needed by the individual assignment and project. Projected dates will be given for you to schedule material purchase. Many are available at the supermarket for minimal cost.

## Course Goals / Learning Outcomes (CLO)

Upon successful completion, students will be able to:

- Use iterative analysis and creative form-finding to generate design proposals that relate to form, space, context, and material beauty and effect.

- Use appropriate representational media and software tools, including digital technologies, to convey essential elements at each stage of the design process with refinement of graphic presentation, including analytical and concept drawings, diagrams, orthographic plan, section, reflected ceiling plan, section perspective, axonometric, and 3D rendered vignette.
- Apply basic organizational, spatial, structural and construction principles to the conception and development of interior and exterior spaces, building elements and components.
- Respond to built site conditions, programmatic demands, and code requirements in the development of a design project that integrates multiple uses and spatial conditions.
- Comprehensively analyze objects, buildings, and sites to derive inspiration and address issues of space planning related to a proposed program and context.
- Provide coherent design rationale based on programmatic and formal precedents employed in the conceptual development of interior architecture design project.

### Required Texts / Readings/ Films!

Textbook Francis D. K. Ching, Architecture: Form, Space, and Order. 4th Edition, New York: Van Nostrand Reinhold Publication, 2010.

Additional required readings and films will be announced as needed and provided in .pdf format or streaming access. Written / Visual responses will be assigned to these films.

### Required Online / In-person Lectures

See the lecture schedule at:

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

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

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

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

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

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

Most lectures are on Wednesdays at 11 AM.

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

### Course Requirements and Assignments

This studio is a hybrid modality. In this syllabus, “Course” “Class” “In-Class” and “Studio” refer to both online and in-person modalities. Miro and Zoom will be our dominant method of working this semester. We will also meet in-person, but less frequently, see the attached draft schedule.

Success in this course is based on the expectation that students will spend, for each unit of credit, a **minimum** of forty-five hours over the length of the course (normally three hours per unit per week) for instruction, preparation/studying, or course related activities, including but not limited to internships, labs, and clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus. More details about student workload can be found in [University Policy S12-3](http://www.sjsu.edu/senate/docs/S12-3.pdf) at <http://www.sjsu.edu/senate/docs/S12-3.pdf>.

The course is organized around lecture, critique and lab formats. Lectures introduce topics and assignments to provide an overview of issues and outline the design principles and communication concepts that are expected to be investigated. Critique is discussion of work completed outside studio and presented in class, to help

develop your work. Occasionally, we will actively do design work during studio that focuses and develops design issues and skills.

Each class meeting, regardless of modality, work-in-progress is presented and discussed at to make important points about design and progress forward. Each pin-up will be graded as participation, complete or incomplete. It is expected that your work will be pinned-up (online in Miro or on the wall in studio) within the first 10 minutes of class. Late or missing work receives a zero. Perfection is illusive; just make progress for each session. Later in the semester, we may have individualized crits, but earlier in the semester, we will use all-studio or small group critique.

Your final grade for this class will be based primarily on the successful completion of assignments. Please review the criteria below.

<u>Grade Breakdown:</u>	100 %
Project Assignments:	85 %
Class Participation:	15 %

### **Final Review and Portfolio Review Evaluation**

At the end the semester we will have a Final Review. Final review deliverable requirements will be released in November. As described in grading, Final Review is not for grading purposes. This is an opportunity to share your work with your faculty, peers, and guests. This venue is a cornerstone of design education and the design industry.

After the final review, each student will submit a consolidated package of semester work for Portfolio Review. Portfolio Review is the final grading venue. Portfolio Review is a review of your final portfolio of work by a panel of Interior Design faculty; this body of approximately seven faculty members determine your grade.

To pass Portfolio Review and move to the BFA program, a minimum grade of C- must be achieved at Portfolio Review. There are other options which will be discussed in class.

### **Grading Information**

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

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

Desk critiques: Infrequently we may discuss work individually toward specific project aims or reviews. This may occur toward the end of the semester. New work is always required for individual desk crits to focus our discussion.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

### **Additional Details on Grading**

- +/- grades will be used within the structure described above.

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

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

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

### **Classroom Protocol**

#### **Path to Success**

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

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

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

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

#### **Attendance / Participation**

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

## **Additional Online Requirements:**

### **Online Protocols**

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

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

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

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

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

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

## **Additional In-Person Requirements:**

## **In-Person Protocols**

In this Hybrid modality, approximately 75% of our class meetings will be in-person in studio. To protect the health of all students, faculty and staff members, and the greater SJSU community we must be smart and respectful in-person.

- The class schedule has already been modified at the University level to ensure air circulation between class meetings. This means that studio is open at 12 PM and not before. This also means we must leave the room at 2:50 to ensure circulated air for the next class.
- If you are exposed to Covid-19, please text me and we will discuss an online alternative.
- If you are feeling unwell, please do not come to class, text me and we will discuss an online alternative.
- Masks are required in class, in the hall, and in the building and this will be enforced.
- Failure to wear masks will result in enforcement by SJSU Campus Police.
- Practice social distancing and smart hygiene — hand washing.
- Consuming food or drink in studio or in the building is prohibited. You may only eat and drink outside.

## **University Policies**

### **Dropping and Adding**

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

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

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

- “Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor’s permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”
  - It is suggested that the syllabus include the instructor’s process for granting permission, whether in writing or orally and whether for the whole semester or on a class by class basis.
  - In classes where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well.
- “Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.”

### **Academic Integrity**

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

Student Conduct and Ethical Development. The [Student Conduct and Ethical Development website](http://www.sjsu.edu/studentconduct/) is available at <http://www.sjsu.edu/studentconduct/>.

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

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

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

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

**CREDO** = beliefs

## **Interior Architecture and Design Studio Culture**

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

### **Health and safety**

The intensity, energy and exhilaration of the design studio is why we are here. Bringing ideas to life. Yet creativity demands balance. Efficiency, responsibility and health are equally essential components of effective studio work and are valued by our design culture. You are not effective in your own work or in collaboration with others if you regularly work beyond your reasonable limits. Stay safe, stay healthy, wash hands, social distance, sleep, eat.

### **Respect and collaboration**

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

Be open and learn how to both accept and use constructive criticism, this feedback is part of your design process. You are not expected to be perfect. Constructive criticism does not mean you are not good at design, it means that we all must continue to improve, be better and achieve exciting and meaningful results.

### **Ecology of materials**

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

### **Optimism and invention**

None of the above should serve to dampen the creative spirit and faith in the design enterprise as essential components of architecture and design, and its ability to serve our larger cultural agenda. Take ownership of your educational experience; clarify your goals. Make a plan and discuss it with friends, mentors, faculty, family members. I will support you and also challenge you — to stretch — to help you achieve and create a culture of excellence.

### **Final notes**

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

## dsIT 34: Interior Architecture Foundation Studio | Spring 2022

### Course Schedule — Phases, Milestones, and Reviews

*Schedule is preliminary and subject to change with fair notice. Typical class content will include lecture, technical tutorial, and design critique. In-person meetings will focus on material effect and material craft.*

Week	Date	Phase
1	1.26	<b>Intro and Project 1A:</b> First day of studio, Wednesday, January 26. Introductions, first day logistics, lecture, first assignment given, skills. All software downloaded and installed for 1/31
	1.26 - 2.7	First Assignment and Precedent Research
	2.7	Online Review — Project 1A: Panel Analysis and Design Introduce Assignment 1B
3-7	2.9 - 3.7 (~4 weeks)	<b>Project 1B: Precedent Intersection</b> Precedent research and analysis, Physical intersection model, Revit model, Orthographic Drawings
	3.7	In Person Review — Project 1B: Precedent Study (tentative date) Introduce Assignment 1C
7-17	3.9 5.16 (~9 weeks)	<b>Project 1C: Workshop Residence</b> *Tentative 1C progress review the week of April 4.* No studio during Spring Recess 3/28 – 3/30
14-17	4.25-5.4	Production of Final Review deliverables and Portfolios
	5/9 - 5/11 5/17	<b>Final Review anticipated 5/9 and 5/11</b> <b>Portfolio Review anticipated 5/17</b>

### Important Spring 2022 Administrative Dates:

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