dsIT 34 • Interior Architecture Foundation Studio

Spring 2020

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Office Hours:	Monday: 1050am to 1150am
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Class Days/Time:	Monday & Wednesday: 8am to 1050am
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Preferred mode of contact:	Email, always copy TA on all communications
Classroom:	IS 240
Prerequisites:	DSIT 29, Corequisite: DSIT 33

Course Format

Technology Intensive, Hybrid Course

This course adopts a technology intensive, hybrid delivery format that includes hands-on techniques such as sketches and model-making, and technological techniques such as computer and wood shop skills, both online and in person. Internet connectivity is encouraged, and a laptop that is powerful enough and meets the minimum requirements to run the appropriate software for this class.

Canvas:

All students should sign up for Canvas as all the course communication, class presentations, and most assignment submittals shall be managed through this system. These are instructions for logging in:
Canvas Login URL: https://sjsu.instructure.com
Please note that it should NOT have the "www" at the start of the URL like many other websites.
Username: SJSU 9-digit ID
Support: www.sjsu.edu/at/ec/canvas/student_resources/index.html

Course Description

This course is an in-depth exploration of the comprehensive development of innovative and functional interior spaces. Students use the technical and conceptual aspects of architectural drawing and architectural model making and the theoretical and conceptual methodologies used to formulate interior architectural space to design an interior. The course emphasizes design theory, process, programming and human factors. There is a focus on small-scale commercial building typologies and interior design for retail spaces. Internet connectivity is encouraged, and a laptop that is powerful enough and meets the minimum requirements to run the appropriate software for this class. Students will be expected to present their design solutions through oral, written and visual means.

Course Learning Outcomes

Upon successful completion, students will be able to:

• Deploy an iterative process of creative form-finding to generate design propositions that engender understanding of the role of material, form and context in the design and experience of space.

• Employ appropriate representational media, including digital technology, to convey essential elements at each stage of the design process with refinement of graphic presentation.

• Apply basic organizational, spatial, structural and construction principles to the conception and development of interior and exterior spaces, building elements and components.

• Respond to natural and built site conditions and characteristics in the development of a design   project that accommodates a given program.

• Comprehensively analyze and evaluate a building interior to 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

Textbook

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

Roberto J Rengal, *The Interior Plan: Concepts and Exercises*, New York, Fairchild Books, 2012

Other Readings

1. *Gail Greet Hannah*, Elements of Design: Rowena Reed Kostellow and the Structure of Visual Relationships, 1st Edition, Princeton Architectural Press, 2002
2. *Joseph DeChiara, Julius Panero, Martin Zelnik*, Time-saver Standards For Interior Design And Space Planning, 2nd Edition, New York: McGraw-Hill Professional Publishing, 2001.
3. *Julius Panero, Martin Zelnik,* Human Dimension and Interior Space: A Source Book of Design Reference Standards, Watson-Guptil Publications, New York, 2014

Online References

1. Adobe Photoshop: www.archdaily.com/881660/how-to-make-beautiful-stylized-floor-plans-using-photoshop

2. Freehand drawing skills : https://www.archdaily.com/801871/10-essential-freehand-drawing-exercises-for-architects

3. Retail Design: www.designboom.com/tag/retail-interiors

Equipment, Materials and Technological Requirements

Shop Access
Pay the Shop Safety Test fee as soon as possible at the Bursar's Office, Student Services Center.

Pay directly into the shop fee fund 62089, and keep your receipt as proof of payment. You will take the shop safety test in class time during the first week or two of class (date to be announced). Your fee must be paid prior to taking the test.

Computer
Each student will need a laptop that is powerful enough and meets the minimum requirements to run the appropriate software for this class. Ensure that you have ample storage space on the hard drive, and/or on high quality reliable external drive, for large graphic intensive files.

Software: Adobe Creative Suite, Microsoft Office Suite (or equivalent), AutoCAD, Autodesk Revit
You will use these software applications and newer versions and variations on them throughout your academic career and as you move into the profession. These software applications are mandatory.

Autodesk Revit Architecture 2020
Can be downloaded for free at
http://www.autodesk.com/education/free-software/all

Autodesk AutoCAD 2020
Can be downloaded for free at
http://www.autodesk.com/education/free-software/all

Adobe Creative Cloud (not Adobe Reader, to enable you to print to PDF)
(if you have a partitioned Mac this needs to be installed on PC side of your computer)
Full Adobe Creative Cloud is available for SJSU students:
http://www.sjsu.edu/ecampus/teaching-tools/adobe/students/index.html

Materials (bring to every class, unless noted otherwise):
• Sketchbook
• 11" x 17" ACCO Pressboard Report Cover, Side Bound, Black (A7047071A)
• Drawing pens and pencils
• Architectural scale
• X-Acto blade holder and #11 blades
• Tracing paper rolls – white 14"
• 11" x 17" plain white 20lb paper
• 3 Hole Punch (shared one can be kept in studio)
• Drafting dots
• Push pins
• Measuring tape 25' minimum
• hot glue gun and glue sticks
• Aleene's tacky glue (preferable), or other white glue
• steel cutting rulers (raised edge for finger protection during cutting) with cork backing 14" and 36"
• tracing paper rolls (14")
• safety glasses for the wood shop and other model work
• dust mask – Preferably, buy a high-quality respirator mask designed for use with both particulates and vapor, and use this when working with paints, solvents or other volatile materials, as well as dust.

You will require access to the wood shop this semester, for the laser cutter and traditional wood working tools. The charge is $20 for the safety test (date to be announced). **Pay the fee before the second class session**.

Sketchbook / Art folder
Document your sketches in a sketchbook no smaller than 5.5"x8.5", or file your sketches in an art folder. You may also compile your sketches within a press-hard cover file. Please sketch on plain white paper or trace paper only. Do not use a ruled or gridded notebook.

Model-Making Materials
Students are responsible for purchasing material as required for assignments. Materials may include: wood, acrylic, paper, plastics, rockite, chipboard, and other materials suitable for model making

Presentation Materials
High quality paper for print-outs, professional printing services as required for assignments

Course Requirements and Assignments
SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. More details about student workload can be found in University Policy S12-3 at http://www.sjsu.edu/senate/docs/S12-3.pdf.

The course is organized around lecture and studio work: lectures will introduce topics and assignments and provide an overview of issues and outline the design principles and communication concepts that you are expected to investigate. Studios will be a period of focused exploration – primarily through modeling, sketching and digital drawing – of design issues and communication skills. Finished projects and work in progress will be presented and discussed during each class session to make important points about design. Each pin up will be graded and included in your overall grade for that assignment. It is expected that your work will be printed out and pinned up within the first 15 minutes of class. If it is not you will receive a grade of 0 for that assignment. **Make sure to regularly log in Canvas and to sign up to have notifications delivered by email as this will be the main mode of communication for this class. If you know you will be missing a class contact the instructor BEFORE class to make arrangements to make up the exam or exercise.**

Project 1: Research & Analysis
This is the first studio in a sequential series of design projects in which students apply their skills, knowledge, and understanding of the design process to small-scale residential and commercial projects. Emphasis will be placed on the interrelationship of design elements and principles, spatial organization and sequencing, human anthropometrics and conceptual problem solving in three-dimensional space.

Formal design exploration that begins with a series of study models and culminates in a conceptual structure with potential interior spatiality. **Specific details of the assignment, including deliverables for each of the three parts, will be issued in a separate document to be posted on Canvas.** Deliverables and dates to be announced, and subject to change based on instructor assessment of class progress.

Support of learning outcomes:
• Collaborative work leading to design outcomes to understand the dynamics of teamwork in design projects.
• Learn how to "read" design as a social expression as well as a technical achievement from hands-on exercises in drawing and modeling.
• Learn to observe the immediate surroundings and develop a sensitivity to the natural and curated habitats that we live in.

Project 2 : Pop Up Retail
This segment focuses on the development of spatial experiences through sketch models. **Specific details of the assignment, including deliverables for each of the three parts, will be issued in a separate document to be posted on Canvas.** Deliverables and dates to be announced, and subject to change based on instructor assessment of class progress.

Support of learning outcomes:
- Deploys an iterative process of creative form-finding to generate design propositions that engender deeper understanding of the role of material, form, context in the design and experience of space.
- Employs appropriate representational media, including digital technology, to graphically convey essential formal elements at each stage of the design process.
- Applies basic organizational, spatial, structural and construction principles to the conception and development of interior spaces.
- Demonstrates refined sensitivity to three-dimensional spaces.

Project 3 : Bookstore

Expounding on the findings of Project 2A, students will research a range of strategies for concepts, materials, form, color, spatial organization, etc. including case studies for social and historical contexts behind real-life projects, field assessments of allotted site, and analysis of pertinent content for academic study of a professional career as an interior architect. Students will then conduct a detailed analysis of an existing local site (one site assigned for all students) for which they will iteratively develop design solutions culminating in an interior design proposal for that site. **Specific details of the assignment, including deliverables, will be issued in a separate document to be posted on Canvas.** Deliverables and due dates will be announced, and are subject to change based upon instructor assessment of class progress.

Support of learning outcomes:
- Applies intermediate organizational, spatial, structural and construction principles to the conception and development of interior and exterior spaces, building elements and components.
- Responds to natural and built site conditions and characteristics in the development of a design project that accommodates a given program.
- Comprehensively analyzes and evaluates a building interior to address issues of space planning related to a proposed program and context.
- Provides coherent design rationale based in programmatic and formal precedents employed in the conceptual development of an interior architecture design project.

Portfolio Review

The portfolio review is an opportunity to show your best work and walk your panel through your design process. Consolidating the earlier works together with Projects 1 and 2, students will design and create a digital booklet to showcase the best works. **Specific details of the assignment, including deliverables, will be issued in a separate document to be posted on Canvas.** Deliverables and due dates will be announced, and are subject to change based upon instructor assessment of class progress.

Support of learning outcomes:
- Applies intermediate presentation techniques to convey ideas.
- Applies storytelling skills in digital format to express intentionality behind design decisions.
- Expresses coherent though process, ability to communicate thinking and visual crafting.

Sketchbook

The sketchbook is an important tool for developing design ideas and communicating them to others for iteration and further development. Use it to take notes on presentations and pinups, to document and develop your ideas visually, and to document things you see that may help you grow as a designer or solve specific design problems related to your projects. This supports all the other learning goals for this class. You are expected to bring your sketchbook to all studio sessions and have it with you during desk critiques, pinups and presentations. Your sketchbook will be reviewed at every segment of the project.

Participation

Teaching is a two-way dialogue layered within a broader discourse that involves an entire class. Class participation grades will be based on preparedness for in-class desk critiques and pinups and your role in the class discussions. Attendance is expected at all class sessions and the student's presence throughout the entire class time is required. Students must be present for in class critiques, students who arrive late will not be allowed to present. Your participation is graded because it is vital to all the specified learning outcomes for you and for your fellow students. It also provides the professor with important opportunities to assess your progress and tailor instruction to most effectively address your learning needs and ensure your progress.

Students are expected to attend all classes, as they are responsible for material discussed therein, and active participation is essential to ensure maximum benefit to all class members. Consecutive absences must be verified by excuse slips within 3 days from absence. All projects are due at the designated date and time and deliverables are required in format listed below. Late projects will not be accepted except in case of an emergency in which case you should contact instructor ASAP to make special arrangements. **Up to a week extension will be granted on assignments only if instructor is contacted BEFORE the assignment is due.**

Final Examination or Evaluation

There is a final presentation for this class. The final presentation consists of a Portfolio Review, and constitutes the final opportunity for evaluation of student work in the course. Students are expected to put together the complete work of all 3 projects for a final pin up to showcase their works in a professional way. It will be conducted on the date provided on the schedule herein. Powerpoint presentation is to be uploaded to Canvas for the final grading.

Grading Information

Your final grade for this class will be based on class participation in reviews and studio sessions and the successful completion of assignments. The assignment grade will be based on a set of criteria including the thoughtfulness and originality of the concept, rigorous and iterative experimentation, the application of the design principles you have learned, and the time and care you have invested in making models, final objects, renderings and presentations.

Breakdown:

Project 1	15%
Project 2	20%
Project 3	50%
Portfolio Review	10%
Sketchbook / Class Participation:	5%
Total:	100%

Grading Scale:

Assignments not following deliverable format described above will receive a **up to one-point grade deduction (quarter point deduction for each violation).** Late submissions will get **one-point deduction for each day they are late** and will not be accepted more than 48 hours late unless prior arrangements have been made with the instructor.

The grading scale is as follows (points, not percentage):

97-100 = A+	93-96 = A	90-92 = A-
87-89 = B+	83-86 = B	80-82 = B-
77-79 = C+	73-76 = C	70-72 = C-
67-69 = D+	63-66 = D	60-62 = D-
59 and below = F		

A – Excellent. Indicates work of a very high character; the highest grade given. This grade is reserved for work that shows leadership and inspiration, demonstrating significant insight developed to its fullest extent and presented with exquisite craftsmanship.
B – Good. Indicates work that is definitely above average, though not of the highest quality. This work shows thorough exploration and development, and is well presented with good craftsmanship, but it may not rise to the highest level of excellence.
C – Fair. Indicates work of average or medium character. Work in this category demonstrates compete fulfillment of the stated requirements and an understanding of the issues covered, but does not exceed the expectations of understanding, development, or execution.
D – Pass. Indicate work below average and unsatisfactory. The lowest passing grade. Though work may meet the minimum requirements, it lacks depth, development or is unsatisfactorily crafted.
F – Fail. Indicates work that the student knows so little of the subject that it must be repeated in order that credit may be received. Work in this category may be unfinished, unimaginative, underdeveloped or poorly executed, and shows minimal understanding of issues.

Classroom Protocol

Conduct yourself in a mature and professional manner at all times. Remember that your classmates and your instructor may constitute part of your professional and social networks in the future. You are in the process of building positive, productive relationships, some of which may last a lifetime. You are also establishing a reputation among your colleagues. Behave accordingly. Your time in school is as much about building these relationships as it is about learning specific skills and developing your unique critical intellectual points of view. Give your full attention and engagement to the work at hand – whether during tutorials or lectures by the instructor, comments during critiques and presentations, or one-on-one discussions.

Cell Phones:
Students will turn their cell phones off or put them on vibrate mode while in class. They will not answer their phones in class or use their phones for activities that are not class-related. Students who use phones during the class and do not stop when requested by the instructor will be asked to leave the class and will be responsible for any class activities they miss (NO MAKE UP CLASSES).

Computer Use:
In the classroom, faculty allows students to use computers only for class-related activities. Students who use their computers for other activities, including coursework for other classes, or who abuse the equipment in any way will be asked to leave the class and will be responsible for any class activities they miss (NO MAKE UPS).

University Policies

General Expectations, Rights and Responsibilities of the Student

As members of the academic community, students accept both the rights and responsibilities incumbent upon all members of the institution. Students are encouraged to familiarize themselves with SJSU's policies and practices pertaining to the procedures to follow if and when questions or concerns about a class arises. To learn important campus information, view and SJSU current semester's Policies and Procedures. In general, it is recommended that students begin by seeking clarification or discussing concerns with their instructor. If such conversation is not possible, or if it does not address the issue, it is recommended that the student contact the Department Chair as the next step.

Workload and Credit Hour Requirements

Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally 3 hours per unit per week with 1 of the hours used for lecture) for instruction or preparation/studying or course related activities including but not limited to internships, labs, and clinical practice. Other course structures will have equivalent workload expectations as described in the syllabus.

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 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 at http://www.sjsu.edu/provost/services/academic_calendars/. The Late Drop 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 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.
- 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 at http://www.sjsu.edu/senate/docs/S07-2.pdf equires 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 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 at 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 (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 at http://www.sjsu.edu/senate/docs/S14-7.pdf.

Week	Date	Topics, Readings, Assignments, Deadlines
1	Jan 27 Jan 29	*Mon:* Introductory Lecture • Project Introduction Exercise 1 assigned | Discussion *Wed:* Lecture | Exercise 1 due | Project 1 Part 1 assigned Discussion
2	Feb 3 Feb 5	*Mon:* Lecture Studio Work | Project 1 Part 1 due | Project 1 Part 2 assigned *Wed:* Lecture Studio Work
3	Feb 10 Feb 12	*Mon:* Lecture | Project 1 Part 3 assigned Studio Work *Wed:* Lecture | Project 1 Part 2 due Studio Work
4	Feb 17 Feb 19	*Mon*: Studio Work Wed: Project 1 Due | Site Verification field trip
5	Feb 24 Feb 26	*Mon*: Lecture | Project 2 Introduction Project 2 Part 1 assigned *Wed:* Lecture | Studio Work
6	Mar 2 Mar 4	*Mon:* Lecture | Project 2 Part 2 assigned *Wed:* Lecture | Project 2 Part 1 due Studio Work
7	Mar 9 Mar 11	*Mon:* Studio Work *Wed:* Project 2 Part 2 due | Peer Desk Critique
8	Mar 16 Mar 18	*Mon:* Revit versions of drawings: plan, long sections, axonometric views *Wed:* **PinUp Review of Project 1& Project 2 | Review Sketchbook**
9	Mar 23 Mar 25	*Mon:* Project 3 Introduction | Project 3 Part 1 assigned *Wed:* Lecture | Studio Work

10	Mar 30	*Mon*: No class – Spring Recess
	Apr 1	*Wed:* No class – Spring Recess
11	Apr 6	*Mon:* Project 3 part 1 due Project 3 Part 2 assigned
	Apr 8	*Wed:* Lecture | Studio Work
12	Apr 13	*Mon:* Studio Work
	Apr 15	*Wed:* Preliminary ¼" scale plan, and rough concept sketches of other drawings | desk critiques
13	Apr 20	*Mon:* Lecture | Project 2B Part 2 due ¼" scale study model due – exterior walls and floors of foamcore, interiors of white museum board, acrylic or basswood | desk critiques
	Apr 22	*Wed:* **Midterm Presentation of Project 2B** Previous hand sketches or other roughs/place holders of ALL DELIVERABLES due. | Desk Critique
14	Apr 27	*Mon*: ¼" scale preliminary long and short sections and 2 perspectives due | Studio Work
	Apr 29	*Wed:* Studio Work
15	May 4	*Mon:* Draft versions of all deliverables and layout | Final edit of Project 2B Scaled model
	May 6	*Wed:* **Project 3 Pin Up Presentation | Portfolio Review Trial Run**
Final Exam	May 11	**Final Portfolio Review**
	May 13	Final Submission