1. General Information

1a. Submitted by the College of: DESIGN

   Date Submitted: 3/25/2015

1b. Department/Division: Sch of Interiors:Planning/Strategy/Desig

1c. Contact Person

   Name: Sabrina Brewer

   Email: sabrina.brewer@uky.edu

   Phone: 8593232747

   Responsible Faculty ID (if different from Contact)

   Name: Patrick Lee Lucas

   Email: patrickleelucas@uky.edu

   Phone: 8592574853

1d. Requested Effective Date: Semester following approval

1e. Should this course be a UK Core Course? No

2. Designation and Description of Proposed Course

2a. Will this course also be offered through Distance Learning?: No

2b. Prefix and Number: ID 322

2c. Full Title: Interiors Studio IV

2d. Transcript Title: Interiors Studio IV

2e. Cross-listing:

2f. Meeting Patterns

   STUDIO: 10

2g. Grading System: Letter (A, B, C, etc.)

2h. Number of credit hours: 5

2i. Is this course repeatable for additional credit? No

   If Yes: Maximum number of credit hours:

   If Yes: Will this course allow multiple registrations during the same semester?

2j. Course Description for Bulletin: Continuation of the studio sequence with particular focus on interiors projects at varying levels of complexity. Students will explore design opportunities in workplace projects. System integration emphasized. Sustainable design issues will be explored.

2k. Prerequisites, if any: ID 321

2l. Supplementary Teaching Component:

3. Will this course taught off campus?   No

    If YES, enter the off campus address:

4. Frequency of Course Offering: Spring,

    Will the course be offered every year?:   Yes

    If No, explain:

5. Are facilities and personnel necessary for the proposed new course available?:   Yes

    If No, explain:

6. What enrollment (per section per semester) may reasonably be expected?:   30

7. Anticipated Student Demand

     Will this course serve students primarily within the degree program?:   Yes

    Will it be of interest to a significant number of students outside the degree pgm?:   No

    If Yes, explain:

8. Check the category most applicable to this course: Traditional – Offered in Corresponding Departments at Universities Elsewhere,

    If No, explain:

9. Course Relationship to Program(s).

    a. Is this course part of a proposed new program?:   No

    If YES, name the proposed new program:

    b. Will this course be a new requirement for ANY program?:   No

    If YES, list affected programs:

10. Information to be Placed on Syllabus.

    a. Is the course 400G or 500?:   No

    b. The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from **10.a** above) are attached: Yes

Distance Learning Form

Instructor Name:

Instructor Email:

Internet/Web-based: No

2

Interactive Video: No

Hybrid: No

1.How does this course provide for timely and appropriate interaction between students and faculty and among students? Does the course syllabus conform to University Senate Syllabus Guidelines, specifically the Distance Learning Considerations?

2.How do you ensure that the experience for a DL student is comparable to that of a classroom-based student's experience? Aspects to explore: textbooks, course goals, assessment of student learning outcomes, etc.

3.How is the integrity of student work ensured? Please speak to aspects such as password-protected course portals, proctors for exams at interactive video sites; academic offense policy; etc.

4.Will offering this course via DL result in at least 25% or at least 50% (based on total credit hours required for completion) of a degree program being offered via any form of DL, as defined above?

If yes, which percentage, and which program(s)?

5.How are students taking the course via DL assured of equivalent access to student services, similar to that of a student taking the class in a traditional classroom setting?

6.How do course requirements ensure that students make appropriate use of learning resources?

7.Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program.

8.How are students informed of procedures for resolving technical complaints? Does the syllabus list the entities available to offer technical help with the delivery and/or receipt of the course, such as the Information Technology Customer Service Center (http://www.uky.edu/UKIT/)?

9.Will the course be delivered via services available through the Distance Learning Program (DLP) and the Academic Technology Group (ATL)?   NO

If no, explain how student enrolled in DL courses are able to use the technology employed, as well as how students will be provided with assistance in using said technology.

10.Does the syllabus contain all the required components?   NO

11.I, the instructor of record, have read and understood all of the university-level statements regarding DL.

Instructor Name:

SIGNATURE|PLLU222|Patrick L Lucas|ID 322 NEW Dept Review|20150326

SIGNATURE|HDSAWD|A Whiteside-Dickson|ID 322 NEW College Review|20150327

SIGNATURE|JMETT2|Joanie Ett-Mims|ID 322 NEW Undergrad Council Review|20151111

New Course Form

Open in full window to print or save

Generate R

Attachments:

| Browse.... | | Upload File |

	ID	Attachment
Delete	5742	id322s16_syllabus_visual_revised_11-11-15.docx

[First] 1 [Last]

(*denotes required fields)

1. General Information

a. * Submitted by the College of: DESIGN ▾   Submission Date: 3/25/2015

b. * Department/Division: Sch of Interiors:Planning/Strategy/Desig ▾

c.

   * Contact Person Name: Sabrina Brewer   Email: sabrina.brewer@uky.edu Phone: 8593232747

   * Responsible Faculty ID (if different from Contact) Patrick Lee Lucas   Email: patrickleelucas@uky.edu Phone: 8592574853

d. * Requested Effective Date: ◉ Semester following approval OR ○ Specific Term/Year [1]

e.

   Should this course be a UK Core Course? ○ Yes ◉ No

   If YES, check the areas that apply:

☐ Inquiry - Arts & Creativity   ☐ Composition & Communications - II

☐ Inquiry - Humanities   ☐ Quantitative Foundations

☐ Inquiry - Nat/Math/Phys Sci   ☐ Statistical Inferential Reasoning

☐ Inquiry - Social Sciences   ☐ U.S. Citizenship, Community, Diversity

☐ Composition & Communications - I   ☐ Global Dynamics

2. Designation and Description of Proposed Course.

a. * Will this course also be offered through Distance Learning? ○ Yes [1] ◉ No

b. * Prefix and Number: ID 322

c. * Full Title: Interiors Studio IV

d. Transcript Title (if full title is more than 40 characters): Interiors Studio IV

e. To be Cross-Listed [2] with (Prefix and Number):

f. * Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours[3] for each meeting pattern type.

Lecture	Laboratory[1]	Recitation	Discussion
Indep. Study	Clinical	Colloquium	Practicum
Research	Residency	Seminar	10 Studio
Other	If Other, Please explain:		

g. * Identify a grading system:
  ◉ Letter (A, B, C, etc.)
  ○ Pass/Fail
  ○ Medicine Numeric Grade (Non-medical students will receive a letter grade)
  ○ Graduate School Grade Scale

h. * Number of credits: 5

i. * Is this course repeatable for additional credit?   ○ Yes ◉ No
  If YES: Maximum number of credit hours:
  If YES: Will this course allow multiple registrations during the same semester? ○ Yes ○ No

j. * Course Description for Bulletin:

Continuation of the studio sequence with particular focus on interiors
projects at varying levels of complexity. Students will explore design opportunities in workplace projects. Syste
integration emphasized. Sustainable design issues will be explored.

k. Prerequisites, if any:

ID 321

l. Supplementary teaching component, if any: ○ Community-Based Experience ○ Service Learning ○ Both

3. * Will this course be taught off campus?   ○ Yes ⦿ No

If YES, enter the off campus address:

4. Frequency of Course Offering.

a. * Course will be offered (check all that apply):   ☐ Fall   ☑ Spring   ☐ Summer   ☐ Winter

b. * Will the course be offered every year?   ⦿ Yes ○ No

If No, explain:

5. * Are facilities and personnel necessary for the proposed new course available? ⦿ Yes ○ No

If No, explain:

6. * What enrollment (per section per semester) may reasonably be expected? 30

7. Anticipated Student Demand.

a. * Will this course serve students primarily within the degree program?   ⦿ Yes ○ No

b. * Will it be of interest to a significant number of students outside the degree pgm?   ○ Yes ⦿ No

If YES, explain:

8. * Check the category most applicable to this course:

☑ Traditional – Offered in Corresponding Departments at Universities Elsewhere
☐ Relatively New – Now Being Widely Established
☐ Not Yet Found in Many (or Any) Other Universities

9. Course Relationship to Program(s).

a. * Is this course part of a proposed new program?   ○ Yes ⦿ No

If YES, name the proposed new program:

b. * Will this course be a new requirement [5] for ANY program?   ○ Yes ⦿ No

If YES [5], list affected programs::

10. Information to be Placed on Syllabus.

a. * Is the course 400G or 500?   ○ Yes ⦿ No

If YES, the *differentiation for undergraduate and graduate students must be included* in the information required in 10.b. You must include: (i) ident
additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See SR

b. ☑ * The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if appl
10.a above) are attached.

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[1] Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.
[1] The chair of the cross-listing department must sign off on the Signature Routing Log.

[1] In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, re two hours per week for a semester for one credit hour. (from SR 5.2.1)
[2] You must also submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.
[3] In order to change a program, a program change form must also be submitted.

Rev 8/09

Office Jenga

Electronic Devices

Use your electronic devices for good. Keep personal calls and interchanges to a minimum. Just as in a professional work environment, any student abusing the use of electronic devices during studio hours may receive feedback from the instructors or leaders of a team and will be asked to modify his/her behavior. If problems persist, the instructors reserve the right to collect and quarantine the electronic device during class periods.

Verification of Syllabus

Send an email to patrickleelucas@uky.edu to confirm that you have read and understood this syllabus. In sending this email, you verify you will abide by the UK Academic Integrity policy and understand the definition for plagiarism. Your email confirms your permission to utilize images of your work for publication or for retention for our CIDA review. Place "id322" in the subject heading and make this verification no later than 5pm on 16 January 2016. Also include your blog address for the course.

Accommodations

(Due to varying abilities)

If you have a documented disability that requires academic accommodations, please see the instructors as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide the instructors with a Letter of Accommodation from the Disability Resource Center. The DRC coordinates campus disability services available to students with disabilities. It is located on the corner of Rose Street and Huguelet Drive in the multi-disciplinary science building, Suite 407. You can reach them via phone at 859- 257-2754, and via email at drc@uky.edu. Their web address is http://www.uky.edu/studentaffairs/disabilityresourcecenter

Facilities

All students in id322 share the classroom and studio facilities of the School of Interiors and the College of Design. Each student must accept the responsibility of good citizenship within the College. Each student is expected to act in a professional manner, consider the rights of others, and treat the facilities with respect and care. In part, good citizenship consists of adhering to the following regulations:

Never move or relocate equipment within the facilities;

Never use spray mount or glue guns in the studio, corridor, or other spaces of a building;

Never cut on a table/work surface without using a cutting board;

Throw away your trash.

Students may consume food and beverages during course instruction time as long as the process is not disruptive to the learning environment. Any spills will be promptly cleaned. All food- and beverage-related garbage will be removed from the classroom at the end of each session (i.e.: No food or beverage may be disposed of in the classroom garbage cans).

When arriving or leaving the classroom, students will take reasonable actions to avoid disrupting design juries and class activities occurring in adjacent spaces.

Academic Integrity

The study of design and professional design practice relies upon active, cooperative design investigation informed by study of theory and history. Consequently, academic study and design investigation must comply with strict academic and professional standards for intellectual integrity.

Per university policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the university may be imposed.

Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following website: http://www.uky.edu/Ombud. A plea of ignorance is not acceptable as a defense against the charge of academic dishonesty. It is important that you review this information as all ideas borrowed from others need to be properly credited.

Part II of Student Rights and Responsibilities (available online http://www.uky.edu/StudentAffairs/Code/part2.html) states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about the question of plagiarism involving their own work, they are obliged to consult their instructors on the matter before submission.

When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate acknowledgement of the fact, the students are guilty of plagiarism. Plagiarism includes reproducing someone else's work, whether it be a published article, chapter of a book, a paper from a friend or some file, or something similar to this. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which a student submits as his/her own, whoever that other person may be.

Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be done by the student, and the student alone. When a student's assignment involves research in outside sources of information, the student must carefully acknowledge exactly what, where and how he/she employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content and phraseology intact is plagiaristic. However, nothing in these Rules shall apply to those ideas, which are so generally and freely circulated as to be a part of the public domain (Section 6.3.1).

In the process of academic study for this course, all assignments shall include appropriate bibliographic citations for quoted text, paraphrased ideas or concepts, and graphic images. Students are referred to the APA Guide for standard bibliographic citation formats. According to university policy, failure to cite quotations, paraphrases, or graphics will result in the student receiving no credit for the affected assignment. A second failure to provide appropriate citations will result in the student receiving a failing grade for the course.

Please note: Any assignment you turn in may be submitted to an electronic database to check for plagiarism.

Attendance

Your regular attendance is expected in studio during regular class hours. Outside regular course hours, the studio atmosphere provides a unique, informal educational culture that promotes intellectual curiosity, fosters respect, supports educational discovery, and promotes student-to-student critique and evaluation.

Process and product exist symbiotically; one does not thrive without the other. Due to the nature of this studio, attendance in class and at all reviews is mandatory. Bring potential review absences to our attention immediately and we will handle these situations on a case-by-case basis. Students leaving before the scheduled end of class or review time or arriving late will be considered absent. Work from students absent is subject to failure.

Remember that a large portion of the evaluative process occurs during daily observations of an individual's progress. Frequent absenteeism results in a lowered perception of work ethic and process, and, potentially, a reduced evaluation of work, regardless of the end result. Almost without exception, absenteeism only serves to promote ill feelings within the studio. In an environment where teamwork and collaboration are so vital to successful studies, missing class, disrespecting deadlines and/or class times tends to distance the offender from the rest of the class.

It is to your advantage to attend all classes, discussion sections, and all class activities. If you do miss a class, you must get the notes from another class member, as you are responsible for any information covered. More than 3 unexcused absences from the class will be considered an excessive number and your grade will drop in 1/3 increments for each additional absence.

Excused Absences

Students must notify the instructors of absences prior to class when possible. S.R. 5.2.4.2 defines the following as acceptable reasons for excused absences: (a) serious illness, (b) illness or death of family member, (c) University-related trips, (d) major religious holidays, and (e) other circumstances found to fit "reasonable cause for nonattendance" by the professor.

Students anticipating an absence for a major religious holiday are responsible for notifying the instructor in writing of anticipated absences due to their observance of such holidays no later than the last day in the semester to add a class. Information regarding dates of major religious holidays may be obtained through the religious liaison, Mr. Jake Karnes (859-257-2754).

Students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed (excused or unexcused) per university policy.

Please note: University policy states that students must notify the instructor of their absence prior to the absence or within one week after the absence. Students must submit any written documentation supporting their excused absence within one week after the absence.

Verification of Absences

Students may be asked to verify their absences in order for them to be considered excused. Senate Rule 5.2.4.2 states that faculty have the right to request "appropriate verification" when students claim an excused absence because of illness or death in the family. Appropriate notification of absences due to university-related trips is required prior to the absence.

Textbooks

There are no required texts for this course. Readings will be posted online at the course website (see more info under "blogs.")

Blogs

To reduce the need to print and hand in assignments, we ask that you establish a blog for this course or use one that already exists. We will manifest a class blog as a resource area. Use it well.

Class Blog URL:

www.officejenga.wix.com/officejenga

Materials + Costs

Studio Materials And Supplies

In addition to the required sketchbook, we expect you to invest in appropriate drawing materials and model making supplies to best carry out your work. At minimum, that could include:

1 18" roll of trace
Drawing tools-pencils, pens, markers, etc.
Architect's scale
Design journal
Thumb drive
Laptop

Each student will be required to purchase materials and supplies throughout the semester to complete assigned projects. The cost of additional supplies will vary by student choice and design considerations. Group costs are to be determined by consensus and split among group members.

Revit Training

You will also need to join lynda.com (a site for online training) for a month while we undertake some Revitt explorations. We will cover the specifics of these logistics as we approach the middle of the semester, as noted in the calendar.

New York Exploration

We believe that one of the best ways to learn is to get into the field to really understand all of the latest things happening in workplace design. Accordingly, we have partnered with Amberlee Isabella, a graduate of the School, to host us for a trip to New York in early March. We expect students to book their own flight and hotel arrangements as soon as Gensler confirms our dates for a visit. Although such a trip may require you to outlay some funding, we know the trade off of seeing the spaces that Gensler has recently designed and getting to spend time in New York is an unprecedented opportunity.

Research Strategy

In the UK School of Interiors, we like to think of our work as weaving together research and design into a holistic consideration of the possibilities. For id322, you will read a number of articles and write paper reports, record design precedents, and deploy connections from this scholastic and creative activity to your own design voice.

Design Voice + A Design Partner

Although one of the main thrusts of the studio is the opportunity for you to develop a design voice to tell your story, we believe that one good way to learn how to do this is to model good behavior on really excellent examples. As our deisgn partner for the studio is Gensler, the instructors thought

GENSLER

it best to emulate their graphics and aesthetics as a means for drawing the various approaches and wide-ranging viewpoints into a strong brand. Because we believe Gensler knows how to tell a beautiful design story through images and words, we think it's worthwhile to gain some experience in putting together your work in a strong graphic and language format.

That's not the whole story, though. We think it's important for you to give credit where credit is due...so we will put extra emphasis on providing appropriate citations on all resources generated by someone else. Especially where group work is involved, we will help you to find a way to tell your own design story AND appropriately credit those who helped along the way.

Studio Culture

As emerging professionals, we believe this studio represents a significant opportunity to develop professional skills. We will attempt to emulate a working office as we undertake our work, with the two instructors as firm partners, various class members as leaders and team members. Recognize the significant value of this way of working to familiarize yourself with firm culture before you enter the workforce during Spring Break Shadowing, a summer internship, and your first job after school. We will share our insights about what makes a studio a positive place for working with a STUDIO CULTURE CARD, which will be distributed the first week of class.

Professionalism

Building on all of your various studio and non-studio courses in the program, the instructors plan to provide an atmosphere of civility at all times. While some of you may dread yet another group project, our hope is to provide the entire third-year class with a positive and meaningful experience that you will carry forward with you as you transition to the professional world. As an example, we will deploy the use of time sheets and reports for team leaders and the instructors as one good habit to calibrate energy invested and returns that result.

An attitude of professionalism in the studio indicates that you must approach all situations with a good attitude. You must learn to balance individual and group efforts artfully, dealing with partners who see the world differently and team dynamics that stem from these various points of view. Above all, we ask you to be good communicators -- with us and with each other -- throughout the course. From desk critiques to charrettes to formal presentation to the New York trip to other opportunities that might emerge as we undertake our work, we look forward to getting to know each of you on a professional level and hope to help you make your next steps in your own design journey.

Lecture Series

In addition to readings required for the course, and the book selected from the list above, we encourage you to think of the speakers on the College of Design Lecture Series and the School of Interiors Design Chat as alternative voices to tell you something about design. We will attend and participate in these events together, taking the ideas generated through those community events back to our work in studio. Refer to the calendar for the dates and times of these events.

LECTURES INCLUDE THE FOLLOWING SPEAKERS:

1   Steve Sanderson, CASE, New York

2   Andrew Holder and Claus Benjamin Freyinger, The
    LADG, Los Angeles

3   School of Interiors Design Chat
        Mary Lee O'Bryan, The Design Studio
        Jennifer Dumesnil, Swope Design Group

4   Historic Preservation Symposium
        Andrew Hurley, author
        John-Mark Hack, Marksbury Farm
        Rob Locke, Habitat for Humanity
        Hugh Trumbull, Kohn Pederson Fox Associates

5   Tino Shaedler, Optimist Design, Los Angeles

6   Nader Tehrani, NADAAA, Boston

OFFICE JENGA

Readings, Theory, & Book share

We recommend you take a look at Roberto J. Rengel's Shaping Interior Space (Second Edition), a handbook for interior design focused on the design process and the ideas of order, enrichment, and expression as approaches for all design. In addition to Rengel, literally thousands of books help inform who we are as designers. As reading material during the course and as a means to bolster your exposure to a wide variety of writers, designers, and approaches, select one book from the following list and read it during the course of the semester. Make your selections of a title by 1pm on Friday, 16 January 2016. During the semester, we will dedicate several class sessions to discussions of these books. You are expected to fully participate in these discussions and demonstrate your understanding of the material you have read in completing an analysis of each book. The reading you do should inform your studio work. If you wish to propose a book not included on this list, please verify with your instructors that the selection would be appropriate reading.

THE BOOK LIST

1. The Timeless Way of Building, *Christopher Alexander*

2. Camera Lucida, *Roland Barthes*

3. The Hidden Dimension, *Edward T. Hall*

4. Patina of Place, *Kingston Heath*

5. The Necessity for Ruins and Other Topics, *J.B. Jackson*

6. Genius Loci: Towards a Phenomenology of Architecture, *Christian Norberg-Schulz*

7. House, Form, and Culture, *Amos Rappoport*

8. Experiencing Architecture, *Steen Eiler Rasmussen*

9. The Mathematics of the Ideal Villa and Other Essays, *Colin Rowe*

10. The Seven Lamps of Architecture, *John Ruskin*

11. Kindergarten Chats, *Louis Sulllivan*

12. Heavenly Mansions, *John Summerson*

13. Complexity and Contradiction in Architecture, *Robert Venturi*

14. Delirious New York. *Rem Koolhaus*

15. Architecture of the City. *Aldo Rossi*

16. Affluenza, *John deGraff*

17. The Machine in the Garden, *Leo Marx*

18. Fast Food Nation, *Eric Schlosser*

19. Biomimicry, *Janine Benyus*

20. The Dream of the Earth, *Thomas Berry*

21. Cradle to Cradle: Remaking the Way We Make Things, *William McDonough+Michael Braungart*

22. The Good City and the Good Life: Renewing the Sense of Community, *Daniel Kemmis*

23. Bowling Alone, *Robert D. Putnam*

24. The Ice Palace That Melted Away, *William Stumpf*

25. The Poetics of Space. *Gaston Bachelard*

26. Invisible Cities. *Italo Calvino*

27. The Sacred and the Profane. *Mircea Eliade*

28. The Image of the City. *Kevin Lynch*

29. The Ten Books on Architecture. *Vitruvius*

30. Elements of Architecture: From Form to Place. *Pierre Von Meiss*

31. The Death and Life of Great American Cities. *Jane Jacobs*

ID322 : Description of Projects/Studio Schema

Workstation – students will design a workstation for a particular employee group in an advertising firm. Deliverables: models.

Department/cluster – using workstation models as a starting point, students will work in pairs to design a layout for a department in an advertising firm. Deliverables: models, sketches, drawings.

Community – in teams of four students will use prior work to shape a community experience for an advertising firm. Deliverables: models, sketches, drawings, brand strategy, concept statement.

Client – in teams of four students will use prior work to shape client (front of house spaces) for an advertising firm. Deliverables: models, sketches, drawings, brand strategy, concept statement, NYC trip notes.

Satellite – working as individuals, students will design a satellite home office for an advertising agency. Deliverables: models, sketches, drawings, brand strategy, concept statement.

Merger – working in teams of 16, students will merge the design strategies developed throughout the first part of the semester for the design of an entire advertising agency in one of two world locations. Deliverables: models, sketches, drawings, brand strategy, concept statement, NYC trip notes, book share results, experiences.

Portfolio – working individually, students will conceptualize and create a portfolio of work documenting the entire semester and all the steps in the design process. Deliverable: printed book.

Sketchbook – throughout the semester but particularly in NYC, students will fill one or more sketchbooks with ideas, approaches, issues, and strategies for design. Deliverable: 100 page sketchbook.

Book share – students will read a book from the selected list and provide a one-page visual and textual analysis to share with peers. Deliverable: one page analysis.

Please note that...

1. Late projects will not be accepted for grading unless an arrangement has been made with the instructor one week before the project is due. In the event of an excused absence, students will not be penalized.

2. Incomplete projects that are submitted as fulfillment for project requirements will not be graded.

3. Per University Senate Rule 5.1.0.1, students will be informed of their current standing before the midterm withdrawal date.

4. In order to receive a grade for this course, ALL assignments (test, projects, and presentations) must be completed. Failure to complete/submit any assignment will result in an "E" as a final grade.

5. Unless otherwise stated, all out-of-class exercises will be due at the beginning of the next regular class session. Refer to the calendar for details.

Final grades for this course will be determined using a composite of assignment grades and recorded course attendance. Specifically, the final grade calculations will weight assignment grades as follows:

Workstation	100
Department/cluster	100
Community	150
Client (includes NY)	100
Satellite	100
Merger	150
Portfolio	100
Participation	100
Sketchbook	50
Book Share	50

Per University Senate Rules, final course grades will not include plus' or 'minus' designations. Final grade deductions based upon the attendance policy will be considered after preliminary final grades have been calculated. No "rounding" of a percentage score will be considered to determine the final grade.

Evaluation

Throughout the term, grades will be assigned to completed course work. All assignments shall receive letter grades or an equivalent numeric score. Assigned grades may or may not include oral or written comments. All students completing a group design or analysis project will receive credit for the work completed by the group based on individual contribution to the project.

Letter grades shall be understood to represent:

A   (90-100%) Assigned to work completed substantially above the final expectation for the studio level. Work represents exceptional integration of design issues in relation to the design problem. Work relies upon both consideration of relevant analysis and original design ideas to jointly support design decisions. (U.S.R. 51.1: "Represents an exceptionally high achievement as a result of aptitude, effort and intellectual initiative.")

B   (80-89%) Assigned to work completed above the final expectation for the studio level. Work demonstrates strong integration of design issues in relation to the design problem. Work shows consideration of relevant analysis to support design decisions. (U.S.R. 51.1: "Represents a high achievement as a result of ability and effort.")

C   (70-79%) Assigned to work completed at the average expectation for the studio level. Work represents good (or basic) integration of design issues. Work does not exhibit significant or strong solutions to design criteria or analysis. (U.S.R. 51.1: "Represents satisfactory achievement for undergraduates.")

D   (60-69%) Assigned to work completed below average expectations for the studio level. Work demonstrates potential to improve at least one grade level in regards to integration of design issues. While one aspect of the work may be average, strong, or exceptional, the overall work does not illustrate a comprehensive understanding of design issues. Work
may rely solely upon student talent or preferences without consideration of academic design issues. (U.S.R. 51.1: "Represents unsatisfactory achievement, and is the minimum grade for which credit is given.")

E   (Below 59%) Assigned to work that fails to demonstrate understanding or recognition of design issues. Work does not exhibit the potential to improve to average expectations. (U.S.R. 51.1: "Represents unsatisfactory performance and indicates failure in the course.")

Unless previous arrangements have been made with the instructor, late assignments will not be accepted. Approved late assignments will receive the equivalent of a one-letter grade deduction per calendar day late. (On the numeric scale, a one-letter grade deduction will equal the corresponding point deduction.) Assignments submitted late as the result of an excused absence will not be penalized.

All grades and scores will consider the completion of the stated assignment objectives and requirements, design analysis considerations, and the execution of the submitted assignment. While the exercises and projects that comprise this course can be technically completed to earn credit, mere completion of an assignment does not constitute the minimum qualification for receiving a satisfactory grade. The individual time commitment necessary to achieve an appropriate level of completion will vary by student, and by assignment throughout the term.

Protocols

We will work together in studio, library, shop, in the field, and on site as much as possible so that you can fully take advantage of the collaborative nature of the atelier ("workshop"). Your studio classmates are your most valuable resources, and your time with them will help mold the class into a cohesive, supportive unit. Creating positive studio environment re-quires that each of us treats each other with respect. Please be considerate of each other and all those whom we encounter. Turn off all pagers, cellular phones, portable electronic de-vices, etc., before coming to class and avoid listening to your headphones, particularly during class sessions.

Time is always of the essence in studio: remember we have an automatic ten-hour, in-class workweek (in-class time). You are strongly encouraged to establish at least a minimum of a ten-hour period of time when you work in studio beyond the required in-class time. Budget time appropriately both in and out of class. A good formula for estimating your neces-sary time is to estimate the time necessary to complete the assignment and multiply by three. Use studio time for studio assignments only.

Work in studio as much as possible and fully take advantage of the collaborative nature of the atelier ("workshop"). Your studio classmates are your most valuable resources, and your time in studio with them will help mold the class into a cohesive, supportive unit. Celebrate the opportunity to get to know the strengths and challenges of those around you as you continue to experience community. Because of the nature of this studio and its companion section taught by Hannah, you may be asked to move your studio space during the course of the semester. While it is important for you to claim your space and to personalize it, the id322 studio structure de-mands that you collaborate with others. Moreover, because the faculty greatly values the design studio community, priority will be given for studio space to those who pledge to work in studio outside of class time.

In id322, two instructors comprise a team that collaboratively constructs, guides, and evaluates the class. Each instructor has equal responsibility towards the studio and its progress. Individual concerns must be addressed to both instructors. Students may reach the instructors as follows:

Patrick Lee Lucas

113C Pence Hall
859-257-4853
patrickleelucas@uky.edu

Open Office Hours (in person or digital):
Tuesdays, 2-5pm

Sabrina Mason

112 Funkhouser
859-620-8116
sabrina.mason@uky.edu

Open Office Hours (in person or digital):
Mondays, Wednesdays, Fridays, 11am-12pm

Students may contact either instructor by email and should expect a response, in most cases, within 24 hours on week-days and on the next business day after the weekend. Matters of complexity are probably best reserved for conversation in person during office hours or before/after class. Any emails sent asking questions concerning the course or specific proj-ect requirements must be addressed to both instructors.

Our studio sessions represent significant blocks of time where we gather, where you have access to insights from your peers, and where we can engage in a broader discussion about design borne out of the individual projects that will take place during the course of the semester. In that we will utilize stu-dio for more interactive work and short in-class assignments, you will need to undertake work outside of class to success-fully meet the intent of the assignments. Charrettes offer a focused, time-bound design opportunity and will take place throughout the semester.

Context

From first year, you gained experience at designing objects, materials, and spaces. In second year, you worked more hypothetically with enclosure, structure, and in spaces and places with components of interiority. All of these projects were informed by analysis of circulation, color, lighting (natural and artificial), furniture, materials, and programming. In the fall semester of ID321, you gained experience working on more complex building forms and interiors on varying design interventions.

In this course, you will develop sketch models, schematic floor plans, elevations, sections, interior perspective sketches, as well as more finalized versions of models and drawings, rendered perspectives, material/finish boards, and specifications. Color, material selection, and lighting will represent additional foci, along with technical aspects of producing and presenting work. Students will address ADA issues, vertical circulation, and egress requirements in order to design spaces that meet standard life safety building codes. In all individual and team work, it remains critical for YOU to be responsible for insuring that you have mastered all of the expectations outlined in the CIDA Standards cited at the beginning of this syllabus.

ID322 provides the platform to bringing to bear all skills and opportunities from your first three years of schooling. In addition to past studio work, we expect students will carry the lessons from history/theory and environmental theory from id161/162 and id234; graphic representation and color theory from id263 and id264; issues of environmental controls and materials from id364 and id365; and opportunities to share work and tell design stories through creative means, as learned in id346. Students in id321 this semester simultaneously learn in id366 (lighting) and id375 (detailing) and we expect that the lessons of those courses will be applied directly to all studio work.

You will continue to generate and refine design partis, or concepts. Following all of your experiences in the program, and anticipating those that will come, you will employ certain techniques to enhance the design process. The key to design, to a large extent, is the formulation of a sensitive intent, and then spatially connecting the physical to the metaphysical. Please make sure that you engage in regular and on-going critical discourse of design work and theory as you articulate impacts of your design investigations in their social, cultural, and environmental contexts, including the College Lecture Series, the Design Chat, the readings/theory you undertake, and any other methodology or approach you encounter as you become immersed in workplace design.

"make sure that you engage in regular and on-going critical discourse of design work and theory as you articulate impacts of your design investigations in their social, cultural, and environmental contexts"

Structure

id322 offers a series of design opportunities for you to shape building interiors in the workplace. Fundamentally, human experience takes place in buildings, around buildings, in spaces defined by buildings, or in landscapes shaped by human intervention. Throughout history, individuals have constructed and furnished places of work, houses of worship, civic buildings, residences and other structures to give shape to everyday life and to articulate humanity's place in the cosmos. Fashioned in the minds of men and women and manifest in physical form, buildings and objects inform and articulate space and encapsulate experiences. This course builds on constructed knowledge from day one through final documentation, with inter-related and simultaneous projects throughout the semester, bolstered by drawing and writing intensive activities and deliverables throughout our time together. We conclude the semester with the production of a portfolio of opportunities, some collaborative and some solo work, drawing from the projects within the course. All along the way, students will keep a sketchbook of design ideas and design thinking to inform not only this studio's work, but to serve as a foundation for developing an individual design voice that you will carry into fourth-year studios and the professional world beyond.

Working on your own and in teams within the studio, you will pursue heartfelt exploration of design at many scales, in many contexts, with many considerations. Collectively, the members of this studio will undertake analytical design processes (including writing) and work towards understanding design as a fundamental aspect of human experience. At the end of the studio, students will come away energized by the promise of design to make a difference in their everyday world. We hope students will gain practical skills and strategies for research-based design which they will carry into their fourth-year studio experiences and into the world beyond school.

We expect students to:

1   produce interesting and intellectually stimulating design responses

2   develop excellent communication skills and practice with editing and feedback

3   observe the principles + elements of design in all graphic work

4   work well together as a team

5   improve both individual and collective design skills

6   manifest exemplary craft in all deliverables

7   post regularly and completely to blogs

8   participate fully with peers, teachers, critics, and others

9   provide salient feedback to each other and to peer designers

10   carry out excellent time management

11   communicate professionally without the use of slang or incorrect grammar

12   explore and to use a variety of tools, software, and representation techniques

13   embrace Innovative, alternative, and imaginative methods of presentation.

Opportunity

In this third-year studio, students increase the breadth of understanding space in its attendant architectural frame and populated by the objects and artifacts of human experience. We look specifically at the workplace in a series of iterative, related design interventions. As we work, we situate our designs in the local and everyday and maintain awareness of global connections/ permutations. As a commitment to excellence in stewardship, consider this a guide for your work this semester: all design projects should engage the environment in a way that dramatically reduces or eliminates the need for fossil fuels.

Student Learning Outcomes Continued...

Upon satisfactory completion of ID 322, students will be able to:

CIDA 3c — Demonstrate the ability to select, interpret, and apply appropriate ergonomic and anthropometric data to interior design environments. (CIDA 3c)

CIDA 3d — Demonstrate the ability to appropriately apply universal design concepts to interior environments. (CIDA 3d)

CIDA 4a — Identify and define relevant aspects of interior design problems (goals, objectives, performance criteria). (CIDA 4a)

CIDA 5a — Demonstrate an understanding of team work structures and dynamics. (CIDA 5a)

CIDA 5c — Demonstrate an understanding of collaboration, consensus building, leadership, and team work. (CIDA 5c)

CIDA 5d — Demonstrate an understanding of the interaction with multiple disciplines representing a variety of points of view and perspectives. (CIDA 5d)

CIDA 4b — Gather appropriate and necessary information and research findings to solve interior design problems (evidence-based design). (CIDA 4b)

CIDA 4c — Evaluate, select, and apply information and research findings to design. (CIDA 4c)

CIDA 4d — Synthesize information and generate multiple concepts and/or multiple design responses to programmatic requirements. (CIDA 4d)

CIDA 4e — Demonstrate creative thinking and originality through presentation of a variety of ideas, approaches, and concepts. (CIDA 4e)

CIDA 4i — Apply a variety of communication techniques and technologies appropriate to a range of purposes and audiences. (CIDA 6a) Demonstrate critical listening skills. (CIDA 4i)

OFFICE JENGA

ID 322: Interiors Studio VI Spring 2016

School of Interiors, College of Design, University of Kentucky
Course Meeting Times: MW 1:00-5:00 F 2:00-4:00 (5 credit hours)
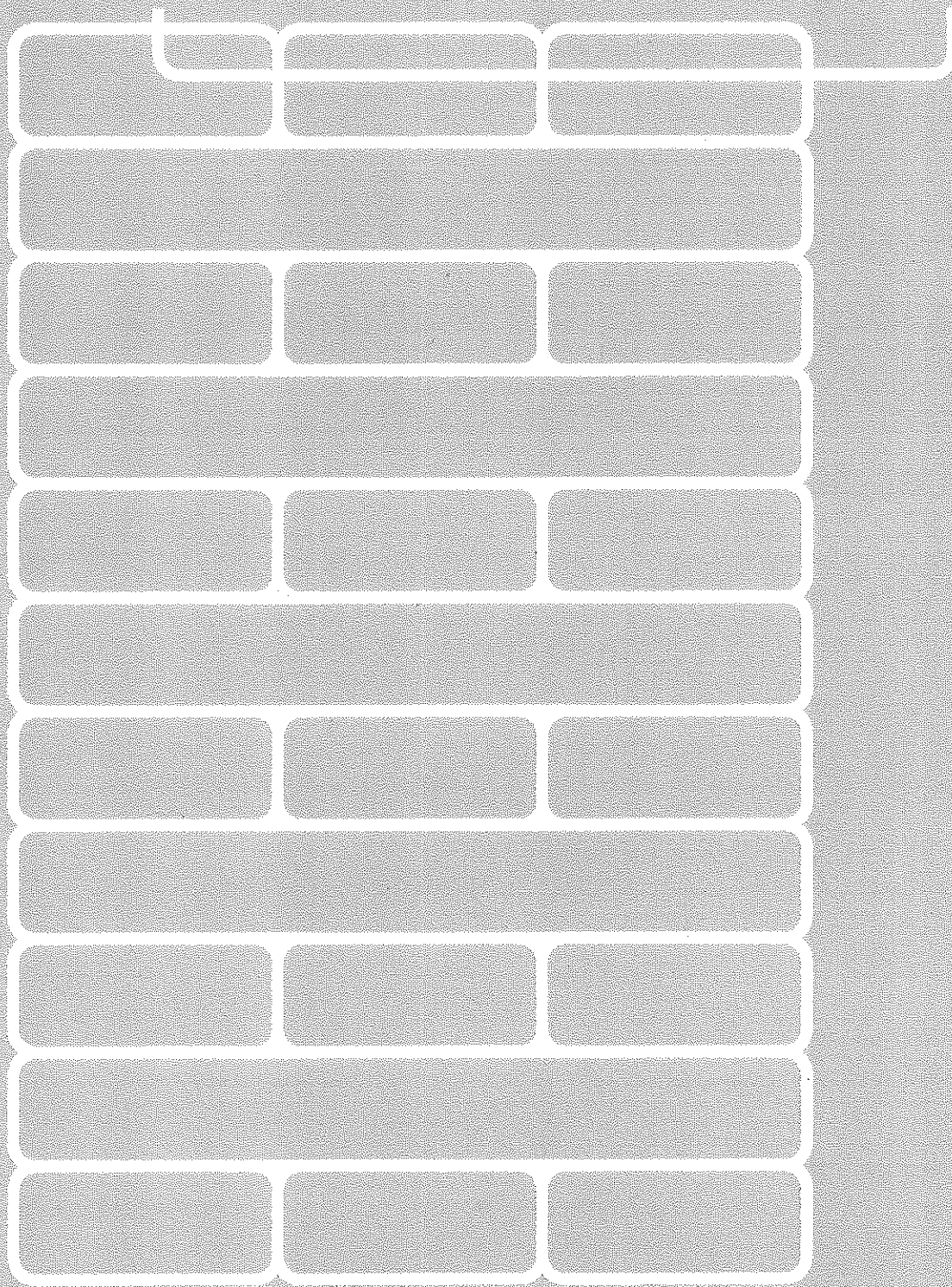Pre-requisite: ID 321 Interiors Studio V

Description

Continuation of the studio sequence with particular focus on interior design projects at varying levels of complexity. Design problems will correspond to real-world design opportunities in differing areas of interior design specialization (i.e., corporate, hospitality, retail, residential, etc.) Sustainable design issues will be explored. Course to be repeated for a total of 10 hours.

Student Learning Outcomes

Upon satisfactory completion of ID 322, students will be able to:

CIDA 2a	Demonstrate the ability to apply the concepts, principles, and theories of sustainability as they pertain to interior building methods, materials, systems, and occupants. (CIDA 2a)
CIDA 2b	Demonstrate an understanding of globalization and the implications of conducting the practice of interior design within a world market. (CIDA 2b)
CIDA 2c	Demonstrate application of how interior design needs may vary for different socio-economic populations. (CIDA 2c)
CIDA 3b	Demonstrate the ability to appropriately apply theories of human behavior to interior environments. (CIDA 3b)

Office Jenga