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1. INTRODUCTION
A professional interior designer is qualified by education, examination, and experience to enhance the function and quality of interior spaces. The Interior Design Program fosters a creative and explorative attitude towards the design process, reinforced by reflective and critical engagement. Students generate a cohesive design approach where research and practice are consolidated in design outcomes.

Definition of Interior Design (by the Council for Interior Design Qualification)
Interior design is a multi-faceted profession in which creative and technical solutions are applied within a structure to achieve a built interior environment. These solutions are functional, enhance the quality of life and culture of the occupants and are aesthetically attractive. Designs are created in response to and coordinated with the building shell and acknowledge the physical location and social context of the project. Designs must adhere to code and regulatory requirements, and encourage the principles of environmental sustainability. The interior design process follows a systematic and coordinated methodology, including research, analysis and integration of knowledge into the creative process, whereby the needs and resources of the client are satisfied to produce an interior space that fulfills the project goals.

Interior design includes a scope of services performed by a professional design practitioner, qualified by means of education, experience and examination, to protect and enhance the health, life safety and welfare of the public. These services may include any or all of the following tasks:

- Research and analysis of the client's goals and requirements; and development of documents, drawings and diagrams that outline those needs.
- Formulation of preliminary space plans and two and three dimensional design concept studies and sketches that integrate the client's program needs and are based on knowledge of the principles of interior design and theories of human behavior.
- Confirmation that preliminary space plans and design concepts are safe, functional, aesthetically appropriate, and meet all public health, safety and welfare requirements, including code, accessibility, environmental, and sustainability guidelines.
- Selection of colors, materials and finishes to appropriately convey the design concept and to meet socio-psychological, functional, maintenance, lifecycle performance, environmental, and safety requirements.
- Selection and specification of furniture, fixtures, equipment and millwork, including layout drawings and detailed product description; and provision of contract documentation to facilitate pricing, procurement and installation of furniture.
- Provision of project management services, including preparation of project budgets and schedules.
- Preparation of construction documents, consisting of plans, elevations, details and specifications to illustrate non-structural and/or non-seismic partition layouts; power and communications locations; reflected ceiling plans and lighting designs; materials and finishes; and furniture layouts.
- Preparation of construction documents to adhere to regional building and fire codes, municipal codes, and any other jurisdictional statutes, regulations and guidelines applicable to the interior space.
- Coordination and collaboration with other allied design professionals who may be retained to provide consulting services, including but not limited to architects; structural, mechanical and electrical engineers, and various specialty consultants.
- Confirmation that construction documents for non-structural and/or non-seismic construction are signed and sealed by the responsible interior designer, as applicable to jurisdictional requirements for filing with code enforcement officials.
- Administration of contract documents, bids and negotiations as the client's agent.
- Observation and reporting on the implementation of projects while in progress and upon completion, as a representative of and on behalf of the client; and conducting post-occupancy evaluation reports.

2. MISSION AND GOALS
The Associate of Science in Interior Design Technology Program addresses a broad spectrum of interior design issues from technical and practical knowledge, to creativity and the quality of the living environment. The goal of the program is to develop an awareness of space, and designing the environment in relation to human behavior and needs. This is a two year program beginning in August each year.

Our program educates students to be interior designers who make valuable contributions to their profession, communicate effectively, and make a positive impact on society. Our faculty and students form an inquisitive and dynamic educational community in which creativity, critical thinking, innovative problem solving, aesthetic understanding, professionalism, and social responsibility are explored, cultivated, and promoted.

3. FACULTY

<table>
<thead>
<tr>
<th>Zenaida I. Espinosa</th>
<th>Associate Professor &amp; Department Chair</th>
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</thead>
<tbody>
<tr>
<td>Kris Havens</td>
<td>Adjunct Instructor</td>
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<tr>
<td>Janine Knight</td>
<td>Adjunct Instructor</td>
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<tr>
<td>Karen Rossin</td>
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<tr>
<td>Yasmine Drautz</td>
<td>Adjunct Instructor</td>
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<tr>
<td>Renee Webley</td>
<td>Adjunct Instructor</td>
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<td>Amanda Keeler</td>
<td>Adjunct Instructor</td>
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4. INTERIOR DESIGN PROGRAM LEARNING OUTCOMES
Program Learning Outcome #1
Understand and apply all aspects of the design process to creatively solve a design problem.

Program Learning Outcome #2
Analyze and synthesize human experience and behavior patterns and apply findings to design solutions.
Program Learning Outcome #3
Demonstrate knowledge of design fundamentals including design elements and principles, color theories and systems, and theories of design and composition.

Program Learning Outcome #4
Demonstrate competence at communicating design intent through graphic communication tools, in oral presentations, or in written form.

Program Learning Outcome #5
Demonstrate understanding of the impact of laws, codes, regulations, standards and practices that protect the health, safety and welfare of the public.

Program Learning Outcome #6
Understand and apply the fundamental principles and processes in interior design business and professional practices.

Program Learning Outcome #7
Understand and apply the principles of lighting, acoustics, thermal comfort, and indoor air quality in relation to environmental impact and human wellbeing.

5. STATE OF FLORIDA BOARD OF ARCHITECTURE & INTERIOR DESIGN LICENSING
The Interior Design Program curriculum has been approved to meet the educational requirements set by the State of Florida Board of Architecture and Interior Design for interior design licensing. After completion of this program and required work experience under a licensed/registered interior designer or registered architect, applicants passing of the National Council for Interior Design Qualification Examination is required to apply for licensing.

6. CURRICULUM
The Interior Design Curriculum is sequential. It is mandatory that courses be taken in order with appropriate and required co-requisites and prerequisites. Interior Most design core courses are taught once a year in either Fall, Spring or Summer term. It is very important that students not stray from the order of courses in order to maximize their course load and minimize any delays in completing the program.

TERM 1 – SUMMER
<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
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<tbody>
<tr>
<td>IND 2420 Materials, Estimating &amp; Specifications (Summer online only)</td>
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</table>

TERM 2 – FALL
<table>
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<tr>
<th>Course</th>
<th>Credits</th>
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<tr>
<td>IND 1233C Design Studio 1 (Fall only)</td>
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<tr>
<td>IND 1401C Technical Design (Fall only)</td>
<td>4</td>
</tr>
<tr>
<td>IND 2100 History of Interiors 1 (Fall online only)</td>
<td>3</td>
</tr>
<tr>
<td>IND 2461 Building Systems (Fall day and online; Summer online)</td>
<td>3</td>
</tr>
</tbody>
</table>
TERM 3 – SPRING
IND 1234C Design Studio 2 (Spring only) 4
IND 2130 History of Interiors 2 (Spring online only) 3
IND 2307C Interior Design Graphics (Spring only) 3
IND 2460C CAD for Interiors 1 (Spring only) 4

TERM 4 – SUMMER
IND 1935 Building & Barrier- Free Codes (Summer online only) 3

TERM 5 – FALL
IND 2237C Design Studio 3 (Fall only) 4
IND 2432C Interior Lighting (Fall only) 3
IND 2463C CAD for Interiors 2 (Fall only) 3
IND 2608 Sustainable Design (Fall and Summer online) 3

TERM 6 – SPRING
IND 2261C Interior Detailing (Spring only) 4
IND 2238C Design Studio 4 (Spring only) 4
IND 2505 Professional Practices (Spring online only) 3
IND 2941 Interior Design Internship 2

General Education Courses
ARH 1000 Art Appreciation or Humanities Elective 3
ENC 1101 College Composition I 3
PSY 2012 General Psychology or Social Science Elective 3
SPC 1016 Fundamentals of Speech 3
Mathematics or Natural Science Elective 3

PROGRAM TOTAL CREDITS: 75

7. GRADING CRITERIA
Design projects will receive individual drawing grades as well as design (solving the problem) and presentation (communication skills) grades. Projects will be evaluated by these criteria:

- **Design**: The quality of the design concept; logic and organization – the organization and relationship of specific components which make up a coherent whole.
- **Creativity / Originality of Idea**: YOUR unique and personal approach to the various problem solving assignments. You will be expected to go beyond the "standard" designs that others have created in the past and arrive at your own interpretation. Use your imagination!
- **Clarity / Appropriateness of the Solution**: Did you solve the problem and can your solution be easily understood?
- **Depth of Search for Solution**: Exploration of the full project potential; developmental work, exploration of a variety of approaches and ideas in an effort to seek out the optimal solution; willingness to experiment and be open-minded. All documentation and developmental drawings must be submitted with each project.

- **Craftsmanship**: How well-made a project is refers specifically to the skill or control that you exercise over the medium and quality of the project's presentation. Craftsmanship includes two- and three-dimensional presentation (thoroughness, craftsmanship, sensitive use of materials and tools, appropriate use of conventional symbols, appropriate format), as well as oral presentation and the written project explanation.

- **Adherence to the Project Statement**: The project description should be considered a legal document, with guidelines and a framework to be followed. Exploring the full range of the project potential and adding personal interpretation and development is encouraged.

### 8. GRADING SCALE

**A = 91-100%**  
Superior performance. Excellent achievement and craftsmanship in all work. Performs beyond course requirements.

**B = 81-90%**  
Above average performance. Consistent progress and craftsmanship. Meets all course requirements.

**C = 71-80%**  
Average performance. Minimum time and effort spent on coursework. Fulfills basic course requirements.

**D = 61-70%**  
Uneven performance. Minimal output and improvement in work. Requirements are only partially fulfilled.

**F = 60-0%**  
Fails to meet a minimum of performance levels. Does not exhibit achievement or progress.

### Advancement in the Program

A grade of “C” or higher is required to advance in the program. Getting a “D” or an “F” in a course will not only require the student to repeat the course, but will also limit the number of classes eligible to register for the following term. After the first semester, courses are sequential and have prerequisites. Students will not be able to register for a course if the required prerequisite courses are not completed with a grade of “C” or better.

### 9. ATTENDANCE

Professors are required to take attendance. Attendance to class is mandatory. Any class session or activity missed, regardless of cause, reduces the opportunity for learning and will adversely affect a student’s achievement in the course. There is no possibility to make up a missed studio session. Notes will be useless, and although a long conversation with a fellow student may help to figure out what to do to prepare for the next session, it can never make up the learning.

The quality of student work often reflects one’s attendance and the frequency of project critiques received during class time. Work that is completed outside of the classroom without feedback from the instructor is often times incorrect requiring the students to start over and waste valuable time. A large portion of the evaluation process occurs during daily observation.
of a student’s progress. Absenteeism results in a lowered perception of work ethic and process, and potentially, a reduced evaluation of work. Process and product exist symbiotically; one does not thrive without the other. Consistent attendance provides students with the best opportunity to have their work reviewed. In order for everyone to produce their best work, students must be present and prepared at all class meetings.

**10. STUDIO CLASSES AND CRITIQUES**

Studio classes involve lectures, studios, and critiques. Students must regularly participate in discussions and formulate questions based on outside readings, information provided by the instructor, and extended personal investigations. Studios are part of the learning process. The goal is to develop critical thinking skills, including the development of the capacity for seeking and solving complex problems, being able to address multiple issues and context, and understanding and applying technological and social skills in varied and novel ways. Students work on a problem or problems structured to develop their design skills and intellect.

Critiques: In general use, “critique” means a systematic and objective examination of an idea, phenomenon, or artifact. Within design, use of the term also includes that evaluation of an idea as well as the act itself. The critique methodology and practice is how design skills are developed within a studio. It is here where work is presented by the student, criticized by the faculty, guests, and/or other students, and its virtues and failures are debated. Specifically, students must open themselves to the criticism of others and answer that criticism with the quality of their argument and improvement in their work.

Desk Critiques: Central to the studio experience and the development of the ability of the student to learn to design in a thoughtful manner is the informal critique or desk critique. These focused tutorial sessions are critical to an effective studio environment. A desk critique is an extended and loosely structured interaction involving discussion of and collaborative work on a design in progress. It is a small, informal conference between a student and a critic: instructor, visiting professional, or another student. Varying in length, the desk critique is a personal engagement that reviews a student’s design and thinking process.

Group Critiques and Pinups: Besides desk critiques, group-form critiques and pinups will be used to engage students in a generative environment. As a generative form, the process focuses on the improvement and development of the design project. Pinups typically occur in a review space or wall surface and very often involve two, three or more students, and may include outside critics. Students must have work completed to participate in pinups and group critiques.

Students are required to actively engage in the design process, work individually, work within groups, and work with the instructor throughout each project. Students must complete all stated requirements for each project in addition to all associated tasks assigned by their instructor on the respective due dates and times. It is the student's responsibility to be in class for critiques and work during the entire class time. Any project without critiques will be
considered a failure. A project will not be accepted or graded unless the student and project have received critiques during all scheduled class meetings.

11. WORK LOAD
Students are expected to spend at least two hours on assignments outside of class for each hour of class time (for example, a 4-hour class will require 8 hours at a minimum to read the textbook, review handouts, research, draw, specify products, prepare presentations, etc.). Beginning with small and simple ideas, projects become more complex and require the integration of additional concepts, higher level knowledge, and greater skill proficiencies as the term progresses. These complexities translate into major projects which are time demanding and labor intensive.

Students are encouraged to work intelligently and efficiently, not necessarily longer. Students who manage their time well typically perform much better than those who do not. Good time management usually leads to stronger design projects due to a more balanced work schedule and allowing time for reflection. Also, good time managers have more successful reviews because they have allotted time to sleep as well as prepare for their presentations.

12. TRANSFER STUDENTS
Any student transferring into the interior design program will be required to submit a portfolio for review as well as official transcripts and the syllabus of courses completed toward an interior design major for transfer credit. Students transferring general education credits must do so by requesting an official copy to the institution(s) attended be submitted directly to the Registrar’s Office at Palm Beach State College for evaluation.

13. ACADEMIC INTEGRITY
The College has a responsibility to promote academic honesty and integrity and to develop procedures to deal effectively with instances of academic dishonesty. Students are responsible for the honest completion and representation of their work, for the appropriate citation of sources, and for respect for others' academic endeavors. By placing their name on academic work, students certify the originality of all work not otherwise identified by appropriate acknowledgements.

Work for class assignments is expected to be produced by each student and carried out in its entire substantive content solely by that individual. Dishonesty involved in the pursuit of academic achievement, whether cheating on an examination, plagiarizing on a paper, or not doing one’s own work, is a violation of academic integrity.

14. POLICY ON RETAINING, DOCUMENTING AND PUBLISHING STUDENT WORK
Recognizing the value of student work for educational purposes, the Interior Design Department reserves the right to retain student work. The Program may opt to document and/or publish student work.
15. COMPUTER USE
All students are required to have access to a computer with at least a certain capability level and make use of technological advances in coursework. Students will be required to make use of computer resources in several different ways in class, including Internet research, communication via email, and accessing materials needed for class via the Web.

16. TEXTBOOKS (Titles are subject to change; refer to course syllabus for latest title/edition.)
IND 1233C Design Studio 1:

IND 1234C Design Studio 2:

IND 2237C Design Studio 3:

IND 1401C Technical Design:

IND 2461 Building Systems:

IND 2307C Interior Design Graphics:

IND 1935 Building & Barrier Free Codes:

IND 2100 History of Interiors 1 and IND 2130 History of Interiors 2:

IND 2420 Materials, Estimating & Specifications:
17. DRAFTING AND ART SUPPLIES LIST
Drafting and art supplies are course specific and required for all technical and design studio courses. The following is a tentative list of supplies and equipment. Consult with the course instructor prior to purchasing any supplies.

- 12” Architect’s scale
- 45 and 30/60 Triangles
- Lead holder, lead pointer and leads (F)
- Sharpie (or similar) ultra-fine pen (black)
- Drafting tape
- Erasers—click white erasers are the best
- Drafting brush
- Markers —for renderings and to enhance projects; brand names that are dependable include Design Markers and Prismacolor
- Colored pencils and pencil sharpener—for renderings and to enhance projects; the best types to buy are the ones with soft leads such as Prismacolor
- Tube—a type of carrying tube is needed to transport drawings and protect them from being crushed
- 18” Roll of tracing paper (white)
- Scissors
- Drafting table—minimum 42” x 30” with 42” parallel straightedge or 36” T-square
- Additional presentation materials such as foam core and mat board will be required on a project basis.
- Templates: furniture and plumbing fixtures (refer to IND1401C Technical Design course syllabus for specifics)
Computer software—Autodesk products (AutoCAD and Revit) and SketchUp: free product downloads are available through Autodesk’s Education Community and SketchUp’s websites.

18. PROFESSIONAL ORGANIZATIONS

The American Society of Interior Designers (ASID) is the largest organization of professional interior designers in the world.

The International Interior Design Association (IIDA) is an internationally recognized organization representing professional interior designers.

The US Green Building Council (USGBC) is a non-profit community of leaders working to make green buildings available to everyone within a generation.

The USGBC South Florida Chapter, governed entirely by volunteers, has five active Branches under its organizational umbrella -- the Treasure Coast Branch, Palm Beach Branch, Broward Branch, Miami-Dade Branch and Keys Branch.

The Council for Interior Design Qualification (CIDQ) is an independent organization created in the public interest to establish standards for the qualification of professional interior designers. CIDQ administers the NCIDQ examination, a Florida license requirement and a prerequisite for professional membership in participating design organizations.

The National Kitchen & Bath Association (NKBA) is a non-profit trade association that promotes the professionalism of the kitchen and bath industry.