



**NEW JERSEY INSTITUTE OF TECHNOLOGY
COLLEGE OF ARCHITECTURE AND DESIGN**

CREATIVITY CENTER at NJIT

COURSE: INT 264 – Interior Design Studio II (4 credits)
PROGRAM: Interior Design/School of Art + Design
LOCATION: Second semester second year studio course/spring term (undergraduate)
INSTRUCTOR: Glenn Goldman

DESCRIPTION: A hands-on studio course that expands introductory problems into commercial interiors and public spaces. Interior design as a knowledge-based discipline is introduced. Emphasis is placed on the use of information technology/digital media in the design process and the presentation of design proposals. Preliminary integration of multiple technical variables is included.

PROJECT: Program and design a “Center for Creativity” in the western section of the first two floors of the Honors College building on the campus of the New Jersey Institute of Technology. The center will be 6000 to 9000 square feet of space in what is now a physical fitness room, and the floor immediately above it. The two floors are to be utilized as a non-discipline specific home for collaborative work that will be defined by each designer. Examples of programmed activities include culinary arts, creative floristry, photography and video center, and performing arts. Students must design and specify all furnishings, fixtures, and finishes.

REQUIREMENTS: Prior to the start of actual schematic design, it is necessary for each designer to (1) investigate precedents and inspirational work that can serve as a point of departure for discussion about proposed activities to be accommodated; and (2) determine an initial list of activities and approximate associated areas to be included in the project. As part of the programming exercise, adjacency relationships (what spaces must be next to or near what other spaces) and area/space characteristics (lighting – electric and daylight, acoustics, privacy or group, etc.) must be determined and written. The program will be a “living document” that will be maintained and changed as the project proceeds.

OBJECTIVES: (1) Using a project of limited scope as the vehicle, continue the exploration of interior design as an outgrowth of analysis. (2) To complete the introductory sequence of the interior design study of surface and space based on capacity/number of people accommodated and noise level by expanding the study of interior environment from small, quiet, and private place (meditation space) in the first semester, to a slightly larger public space within a business/academic environment (somewhat quiet) early in the second semester, to an even larger, public, and sometimes even (possibly) noisy/raucous space in the design of a center for creativity on the NJIT campus. (3) To provide an initial opportunity for the development of architectural/interior program of activity spaces, including the associated precedent studies and research necessary to develop a workable program. (4) To provide an opportunity to continue the study of designing multi-floor/multi-level projects started with the café project. (5) To continue to explore the opportunities for designing a space with a particular character or quality. (6) Provide additional opportunity to apply and refine the use of basic design elements (point, line, plane, form/shape, mass, color, light, texture); design principles (proportion, scale, balance, hierarchy, harmony, unity and variety, rhythm, movement, figure-ground); spatial organizations (e.g. linear open ended, linear goal-oriented, radial, clustered, grid, centralized) and types (e.g. spaces within spaces, interlocking spaces, adjacent and discrete spaces, linked spaces). (7) Provide additional practice in the craft of model-building and drawing with various media and to begin to understand which modes of communication are appropriate at different stages of a design project (including both interim and final presentation stages). (8) Develop greater facility in the expression of texture, depth (including the use of line weight in two-dimensional representation), and lighting using digital media.

REFERENCES: (1) Allen, Edward and Joseph Iano. *The Architect’s Studio Companion: Rules of Thumb for Preliminary Design/4th Ed.* Hoboken, NJ: John Wiley & Sons, 2006). (2) Charlish, Anne, ed. (Introduction by Sir Francis Watson). *The History of Furniture.* (New York: William Morrow & Company, Inc., 1976). (3) De Chiara, Joseph with Julius Panero and Martin Zelnik. *Time-Saver Standards for Interior Design and Space Planning/2nd Edition.* (New York, NY: McGraw-Hill, 2001). (4) De Chiara, Joseph and Michael J. Crosbie. *Time-Saver Standards for Building Types/4th Ed.* (New York: McGraw Hill, 2001). (5) Harmon, Sharon Koomen and Katherine E. Kennon. *The Codes Guidebook for Interiors.* (Hoboken, NJ: John Wiley & Sons, 2008). (6) McGowan, Maryrose and Kelsey Kruse, editors. *Interior Graphic Standards.* (Hoboken, NJ: John Wiley & Sons, 2004). (7) Martinez, Sylvia Libow and Gary Stager. *Invent to Learn: Making, Tinkering, and Engineering in the Classroom.* (Torrance, CA: Constructing Modern Knowledge Press, 2013). (8) Neufert, Ernst with Peter Neufert, Bousmaha Baiche, and Nicholas Walliman. *Architects’ Data/3rd Edition.* (Hoboken, NJ: Wiley-Blackwell/John Wiley & Sons, 2002). WEB REFERENCES: <http://makerfaire.com/>; <http://www.seriousplayconference.com/>; <https://www.ted.com/talks>