

# Master of Interior Architecture (MIA)

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## Program Overview

Interior architecture critically engages design as a progressive craft of form-making which transforms the individual and social ways we inhabit space. Design creatively orchestrates conflicting constraints creating meaningful solutions that fit into larger social and cultural contexts. Through the stories of our students, faculty, and envisioned characters, the ephemeral and structured qualities of interior environments illuminate the human condition and its culturally rich spatial narratives.

In order to develop new ways of seeing, building, and designing, students explore real and imagined geographies to critically produce space that demonstrates technique and effect. The program explores how the physical and social join to create interior spaces infused with aesthetic and cultural relevance. Physical constructs of the visual arts, product design, furniture design, and architecture commingle with the social sciences, and the humanities. Using three-dimensional models, computer rendering, and drawing, students explore various disciplines that collectively are interior architecture. Students gain expertise in developing the essential elements of interior design—such as form, color, lighting, finishes, and furnishings—along with appropriate building technology, material science, and behavioral factors, to create spatial compositions. In a field of rapidly changing technology and ideas, the program provides students with both the professional and intellectual tools necessary to negotiate this exciting cultural landscape.

The Master of Interior Architecture program offers an education in critical spatial inquiry that elevates and reinvents the discipline of interior architecture by mining and imagining human conditions in our built environment. In doing so, the program adds criticality to the profession, cultivating scholars, academics, and critics, while generating emerging and alternative professions.

The MIA argues for interior architecture as a unique body of knowledge, with a distinct discourse, canon,

and set of methodologies, filtered through the lenses of art, architectural criticism, and theory. As contemporary architectural practice continues to focus on issues of technology, technique, urbanism, and other aspects of exteriority, the MIA program looks to advance the role of the human condition in the discourse, and to argue for the social, cultural, material, sensorial, and communicative realms of design.

Woodbury University's MIA program provides students with a curriculum that is critical and relevant. This agile program allows students to actively participate in the crafting of their education, to inflect each course with their own critical approach, and to specialize in their own professional pursuits. Student involvement fosters methodological diversity, and ensures that the program will evolve and adapt with each new cohort.

The Emerging Ideas curriculum supports every area of learning within the interior architecture education: Criticism, Studio, Visualization, Figuring Space, and Practice. The Emerging Ideas seminars provide an active relationship between knowledge acquisition and knowledge content. Through faculty-facilitated seminars, students will develop a consensus of the scope of research their cohort will explore. Students declare their interests and intentions, as well as research relevant issues in the study of Interior Architecture and other contemporary design disciplines.

## ASSESSMENT

Faculty members in all of our graduate and undergraduate programs assess individual student learning in each project and for each course, following grading guidelines established across the university and adapted to standards the Interior Architecture faculty has set for achievement. The faculty engages in continual assessment of the effectiveness of the program, the curriculum, and its sequence. As the program strives for ever-higher teaching and learning goals, and demonstrates its commitment to national education standards, the faculty identifies key points at which it can measure the effectiveness of the curriculum through student achievement in the five program learning outcomes, as well as the CIDA Accreditation Standards and the university's Strategic Principles. The two-year and three-year track curricula have two points for assessing summa-

tive student learning: review of the thesis proposal at the end of the thesis preparation seminar (Criticism 4), and review of the capstone graduate thesis (Studio 6). While these projects provide summative measures of student learning, a review allows the faculty to gauge the effectiveness of the curriculum and the extent to which the core MIA curriculum builds on and integrates the supporting electives in a student's chosen focus. Formative assessment occurs within each studio and is the foundation of the Woodbury School of Architecture studio education. As they develop their projects, students receive regular, rigorous, and critical feedback, in small groups, larger groups, and via individual desk critiques; they also provide rigorous and critical feedback to their peers, as well as to their own progress and process.

#### **INSTITUTIONAL REQUIREMENTS FOR SELF-ASSESSMENT**

Institutional assessment at Woodbury occurs via the Academic Program Review. Each program is reviewed on a five-year cycle, unless it has an external program review process, in which case the internal and external cycles are synchronized. The CIDA and NASAD self-study serves as the School of Architecture's basis for these reviews and requires supplementary information. The Academic Program Review makes its way through several levels of approval: the Educational Planning Committee, the chief academic officer, the president, and the board of trustees must all endorse it. All plans for new programs or major program adjustments go through a similar review, prior to review by WASC's substantive change committee. The School of Architecture uses its CIDA and NASAD self-studies to inform and interrogate its academic plan within the university.

#### **FACULTY ASSESSMENT**

The faculty in Interior Architecture is not assigned exclusively to either the Master's or the Bachelor's program. The Interior Architecture faculty as a whole will be able to provide assessment of the graduate curriculum and learning context. Internal review of the curriculum is a cornerstone of self-assessment. Faculty members who teach graduate courses in a professional program meet and discuss expectations for graduate student learning outcomes in both professional and post-professional curricula. At the end of each semester, they meet to discuss how the graduate students engaged the learning context. The faculty retreat held every semester devotes either the morning or afternoon session to curriculum assessment, with distinct time

devoted to the MIA program. This venue provides adequate time for in-depth discussion among the full-time, visiting, and participating adjunct faculty, and the associate dean for assessment and accreditation. This results in the creation of an outline of action items and work to take place between retreats. The graduate studio finals each semester offer familiar access to curriculum assessment, but do not provide a complete picture. Here, too, the associate dean gathers examples of graduate student work from across their courses, and convenes a subcommittee of faculty to evaluate both student progress and curriculum alignment with the school's mission and program learning outcomes. A semester review of student work from both studios and seminars/lectures provides a more holistic view of how the MIA curriculum promotes student learning and achievement, allowing for quick adjustments to syllabi and assignments in response to identified strengths and weaknesses in the curriculum and/or the cohort.

#### **STUDENT ASSESSMENT**

All incoming MIA cohorts, including 2-and 3-year track students, complete an entrance survey on their first day of studio. Using these baselines, the faculty assesses whether expectations are being met, and whether graduate student expectations change as they move through the program. MIA cohorts will conduct pre-thesis and post-thesis surveys. Repeating this three-survey pattern with subsequent cohorts provides valuable input toward program improvement. Students assess the curriculum and learning context through indirect assessment with their participation in the Interior Architecture Student Forum and their representation at faculty meetings.

#### **ALUMNI AND EXTERNAL ASSESSMENT**

The department will constitute a board of advisors to include graduate architectural educators, practicing professionals, and, eventually, at least one MIA alumnus. This board should undertake a biennial review of the MIA curriculum and learning context with respect to the School of Architecture's mission.

The chair convenes monthly meetings of faculty members teaching the graduate students, in order to align expectations and evaluation standards.

At the end of each semester, the associate dean gathers evidence of graduate student learning from graduate studios, seminars, and lecture courses,

and convenes a faculty subcommittee to evaluate student progress and curriculum alignment with the school's mission and program learning outcomes. This information is used to direct changes in the following semester's curriculum, and to set the agenda for that semester's curricular assessment session at the faculty retreat.

Following the faculty retreat, the associate dean circulates among faculty the action items and continuing work on curricular development established there. This outline provides the basis for discussions and actions at the monthly faculty meetings.

Graduate students are involved in curricular assessment, including assignments and activities in core courses that require student reflection on how the curriculum aligns with and manifests the school's mission and the program learning outcomes. In the student's thesis preparation seminar, the student identifies his/her area of interest and research, and places that in the context of the chosen MIA emphasis.

The department continues to develop the graduate student survey, and administers it at entry, at the end of the thesis preparation seminar, and at the end of the thesis. The director of communications offers MIA alumni opportunities to be involved in School of Architecture reviews and support students' efforts to achieve licensure. The Career and Outreach Coordinator surveys the alumni every three years.

The department uses the information gathered from all the sources to effect progressive change in the Master of Interior Architecture curriculum and the learning context of the School of Architecture.

**ACCREDITATION**

Woodbury School of Architecture offers a Master of Interior Architecture Degree in Los Angeles and San Diego.

Individuals holding baccalaureate degrees in any discipline may enter the Master of Interior Architecture three-year track, while individuals holding baccalaureate degrees in Interior Architecture, Interior Design, Environmental Arts, or Architecture are eligible to enter the Master of Interior Architecture two-year track.

The department will apply for CIDA (Council for Interior Design Accreditation) accreditation after the program has graduated two cohorts. Both the two- and three-year tracks are considered terminal degrees.

The Department may require two- and three-year track students to take additional preparatory Groundwork courses before beginning studio in the fall semester.

**COURSEWORK**

Students in the two-year MIA program study for five semesters; students in the three-year MIA program study for seven semesters. Each semester has at its core a five-unit studio. The summer semester before the final year is devoted to Fieldwork; this studio requires both research and design. Students take professional and elective courses in addition to the studio in fall and spring semesters. The final spring semester centers on a graduate thesis studio, culminating in a public thesis review.

Two-year MIA students take a minimum of 63 units in their graduate studies, and three-year students take a minimum of 93 units in their graduate studies; for both programs, at least 12 of the units are elective.

Students in the two- and three-year programs are required to take 12 elective units, and have the option to take an additional three-unit elective, making their potential elective count 15 units overall.

**CURRICULUM SUMMARY**

**INTERIOR ARCHITECTURE MAJOR CURRICULUM LEADING TO THE MASTER OF INTERIOR ARCHITECTURE**

**THREE-YEAR TRACK**

**Fall 1**

INAR 5700	Emerging Ideas 1	1 unit
INAR 5XX	Criticism 1	3 units
INAR 5XX	Studio 1	5 units
INAR 5XX	Visualization 1	3 units
INAR 5701	Figuring Space 1	3 units

**Spring 1**

INAR 6705	Emerging Ideas 2	1 unit
INAR 6704	Criticism 2	3 units
INAR 6709	Studio 2	5 units
INAR 6710	Visualization 2	3 units
INAR 6707	Figuring Space 2	3 units

**Fall 2**

INAR 6700	Emerging Ideas 3	1 unit
INAR 6701	Criticism 3	3 units
INAR 6703	Studio 3	5 units
INAR 6716	Visualization 3	3 units
INAR 6702	Figuring Space 3	3 units

**Spring 2**

INAR 6706	Emerging Ideas 4	3 units
INAR 6XX	Criticism Elective	3 units
INAR 6XX	Visualization Elective	3 units
INAR 6708	Practice 1	3 units

**Summer**

INAR 6711	Studio 4	6 units
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**Fall 3**

INAR 6713	Emerging Ideas 5	1 unit
INAR 6712	Criticism 4	3 units
INAR 6715	Studio 5	5 units
INAR 6XX	Practice 2	3 units
_____	Elective	(3 units)

**Spring 3**

INAR 6720	Emerging Ideas 6	1 unit
INAR 6718	Studio 6	5 units
INAR 6722	Practice 3: Collaboration	3 units
_____	Elective	(3 units)
_____	Elective	(3 units)

**TWO-YEAR TRACK**

**Fall 1**

INAR 6700	Emerging Ideas 3	1 unit
INAR 6701	Criticism 3	3 units
INAR 6703	Studio 3	5 units
INAR 6716	Visualization 3	3 units
INAR 6702	Figuring Space 3	3 units

**Spring 1**

INAR 6706	Emerging Ideas 4	3 units
INAR 6XX	Criticism Elective	3 units
INAR 6XX	Visualization Elective	3 units
INAR 6708	Practice 1	3 units

**Summer**

INAR 6711	Studio 4	6 units
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**Fall 2**

INAR 6713	Emerging Ideas 5	1 unit
INAR 6712	Criticism 4	3 units
INAR 6715	Studio 5	5 units
INAR 6XX	Practice 2	3 units
_____	Elective	(3 units)

**Spring 2**

INAR 6720	Emerging Ideas 6	1 unit
INAR 6718	Studio 6	5 units
INAR 6722	Practice 3: Collaboration	3 units
_____	Elective	(3 units)
_____	Elective Optional	(3 units)

## COURSE DESCRIPTIONS

### STUDIO

Studio is the vital core of design study. It is a cohort, a culture, a place, and a practice; it epitomizes application and engagement in design learning and pedagogy. It both challenges and mirrors the profession, inculcating the student into disciplinary methodologies and operations. Within the semester, it is a node, drawing in and integrating all other realms of study, providing a dynamic platform for the collision, realization, and testing of ideas, knowledge, and technique.

### FIGURING SPACE

This area of concentration focuses on the making of space through material construction and invention, detailing, fabrication, and tectonics, as well as building understanding through the social content of codes, behavior, and planning practices. Students will be versed in the practical, functional, phenomenological, and performative aspects of transforming design work into physical form.

### CRITICISM

As the linchpin of the program, the criticism track is invested in the creation of disciplinary content, which reflects the historical and theoretical frameworks within, and outside of, the terrain of interior architecture, striving to develop a strong body of literature that reflects the specific theoretical concerns of the interior environment and human habitation.

### VISUALIZATION

Design representation is not only a collection of techniques and skills that yield objects and artifacts, but a particular form of thinking through which design is brought into being. It is both a process and a thing. Design methodology is the means by which we move through the complex and nuanced world from thinking to making, from idea to artifact, communicating through the conventions of design representation, mapping, modeling, and analysis to synthesize and promote design agendas.

### EMERGING IDEAS

The Emerging Ideas seminars provide students with an active engagement of their study of Interior Architecture. Through faculty-facilitated seminars students will develop a consensus on the scope of research their cohort will explore. These seminars will provide an active relationship between knowledge acquisition and knowledge content. They will

also provide opportunities for students to declare their interests and intentions, as well as research of relevant issues in the study of Interior Architecture and other contemporary design disciplines.

### PRACTICE

The practice realm consists of two perspectives: teaching normative standards of the interior design profession, as well as encouraging students to explore emerging and alternative ways of practicing a discipline that strongly reflects their area of research and their practice agenda.

### INAR 5XX STUDIO 1: NEW FRONTIER OF SPACE

#### 5 UNITS

This foundation graduate design studio prompts a fundamental understanding of the multivalent aspects of interior architectural spaces through an introduction to design methodologies across multiple mediums. Students explore designs in two and three dimensions through skill development in drawing, material exploration, modeling, and critical thinking. Prerequisites: None.

### INAR 6709 STUDIO 2: SYNTHESIZING COMPLEXITY

#### 5 UNITS

Students uncover increasing complexity in architectural spaces through the mining of design potentials of planning logic, systems integration, and program development. Modules of exploration will include identification, evaluation and application of the design brief, synthesis of research to generate multiple design concepts, iterative development including accommodation of human scale, and program of use. Prerequisites: Studio 1: New Frontier of Space, Visualization 1: Making Technique.

### INAR 6703 STUDIO 3: PATHWAYS AND MODALITIES

#### 5 UNITS

Students explore relevant aspects of the design problem to situate their operative strategies toward design solutions. Methodologies will be introduced and explored with the goal of stimulating authentic and creative responses for spatial development. Prerequisite: Studio 2: Synthesizing Complexity, or Acceptance into the 2-year track.

### INAR 6711 STUDIO 4: STUDY-AWAY FIELDWORK

#### 6 UNITS

Students match up their methodological biases developed in Emerging Ideas Studio 4 with a destination for exploration in an immediate environment apart from the classroom. Collaborative exchanges between faculty, student cohort, and fieldwork

contingents will maximize the provocation of design ideas. The studio will assist the student in negotiating the terrain across academia, practice, and the evolving inhabited environment in preparation for a focus subject for Studios 5 and 6. Prerequisites: Emerging Ideas 4: Methodological Slant and Studio 3: Pathways and Modalities.

### **INAR 6715 STUDIO 5: CONVERGENCE**

5 UNITS

Through a collaboration with a small group cohort with similar methodological or subject focus, directed study and research, and support by select expert resources, students engage with the development of their thesis focus. Continual clarification of conceptual framework, contextual scenario, and program development will define an advanced situated set of criteria for each student's self-selected subject. Prerequisite: Studio 4: Study-Away Fieldwork.

### **INAR 6718 STUDIO 6: THESIS**

5 UNITS

The culmination of the graduate interior architecture program, students pursue their self-directed theses in collaboration with a faculty advisor and a selected expert resource. Continual self-assessment and synthesis of the knowledge and skills developed in the program is exercised as part of the thesis development process in order to demonstrate mastery of the critical focus and practice of the discipline. Prerequisite: Criticism 4: Thesis Preparation, Studio 5: Convergence.

### **INAR 5701 FIGURING SPACE 1: MATERIALITY AND MAKING**

3 UNITS

This course provides an exploration of the impact of materiality and fabrication in both the generation and reading of form and space. An intuitive knowledge of material properties and processes will be gained through detailing, construction, and fabrication methods, with a concentration on the application of materials in custom elements relating to the body in scale or use. Formal, conceptual, and programmatic solutions are studied through a specific design strategy with an emphasis on new or hybrid programs. Prerequisites: None.

### **INAR 6707 FIGURING SPACE 2: CODES ANALYSIS AND CONSTRUCTION**

3 UNITS

This course studies materials and methods of detail-

ing, fabrication, documentation, and specification, and analyzes construction materials and building systems including structural, mechanical, electrical, plumbing, lighting, and acoustics. In conjunction with the building systems, this course examines building codes related to interior architecture through research, observation, and architectural documentation of non-structural elements of contemporary or modern design. Materials and their integration, application, and/or connections are emphasized. Prerequisites: Visualization 1: Making Technique.

### **INAR 6XX FIGURING SPACE 3: IMPACT AND IMPLICATION**

3 UNITS

This course explores material logics and their implications through case study analysis and performative modeling. A body of research grows through consideration of the unique contributions of materials and building systems. Students learn an integrated approach to managing environmental performance, human comfort, and life safety. Discussion integrates the functionality, phenomenological effect, and resource impact of materials and systems selection.

### **INAR 5XX CRITICISM 1: FIELDWORK: SOUTHERN CALIFORNIA**

3 UNITS

Using Southern California as a realm of empirical study, students will engage in a range of historical, political, cultural, material, and sociological issues from the scale of the interior to the city. Observational research and analysis, mapping, and experiential case studies will be used to explore contemporary issues of interiority and human occupation in relationship to the urban condition of Los Angeles. Prerequisites: None.

### **INAR 6704 CRITICISM 2: DECLARING THE CANON**

3 UNITS

Interior Architecture is still an emerging discipline, working to triangulate a unique body of knowledge among the areas of architecture, the humanities and social sciences, and the applied arts, and, as such, its historical canon has not yet been declared. Students will navigate through a global, historical narrative of cultural, societal, and philosophical traditions filtered through theory and manifestations of the interior from pre-history through the present. Prerequisites: None.

**INAR 6701 CRITICISM 3: REWRITING THE CANON**

3 UNITS

This course builds on and blends the content of Criticism 2 with interests arising from Emerging Ideas 1-3, using history, theory, and criticism to reinterpret and expand the discipline. Students will work to culminate their efforts via research salon, symposium, and publication. Prerequisite: Criticism 2: Declaring the Cannon or Acceptance into the 2-year track.

**INAR 6712 CRITICISM 4: THESIS PREPARATION**

3 UNITS

Through self-directed study and research, students will leverage their experiences from the Fieldwork Studio and Emerging Ideas 4-5 to develop and articulate the practical, theoretical, and methodological context for a thesis project, culminating in a substantiated written position of intent. Prerequisites: Criticism 3 and Emerging Ideas 4.

**INAR 5XX VISUALIZATION 1**

3 UNITS

Students are inducted into the cultural and traditional conventions of architectural representation. This course operates as a workshop providing analog and digital communication standards and making techniques for documenting, drawing, and modeling design ideas. Prerequisites: None.

**INAR 6710 VISUALIZATION 2:  
ANALYTICAL CONSTRUCTIONS**

3 UNITS

Building upon the empirical and analytical fieldwork of Criticism 1, this course will expand expository capacities through diagramming, mapping, and other forms of representational analysis in both two- and three-dimensional analog and digital hardware and software. Prerequisite: Visualization 1: Making Technique.

**INAR 6716 VISUALIZATION 3:  
ADVANCED DRAWING AND MODELING**

3 UNITS

Students develop advanced visualization skills through experimentation, and are exposed to the aesthetic and philosophical objectives of drawing and modeling. The complexities which exist between conceptualization and representation are analyzed through a study of changing techniques within mixed and evolving media.

**INAR 5700 EMERGING IDEAS 1:  
NAVIGATION AND ORIENTING**

1 UNIT

Through a series of short lectures, panel discussions, and class forums, students learn about current trends and issues affecting the design of the built environment. The issues are presented topically and generally, allowing a cohort to articulate and aggregate the current body of knowledge in Interior Architecture into a general scope of investigation explored in Emerging Ideas 2. Prerequisites: None.

**INAR 6705 EMERGING IDEAS 2:  
INVESTIGATION AND STEERING**

1 UNIT

With a stronger emphasis on collaborative research and the integration of disparate interests, this course offers the cohort of students the opportunity to investigate individual interests, combine those interests with the survey of issues presented in Emerging Ideas 1, and transform the two into a general issue the students will explore throughout the remaining two years of their study. Prerequisites: Emerging Ideas 1: Navigating & Orientating.

**INAR 6700 EMERGING IDEAS 3:  
ACQUISITION AND DIRECTING**

1 UNIT

This third course provides the opportunity to unify the research interests of the 2-year cohort with the development of a research agenda developed in Emerging Ideas 2. Transformation of knowledge augmented by negotiation and argument informs the full cohort's areas of research. Prerequisites: Emerging Ideas 2: Investigation and Steering or Acceptance into the 2-year track.

**INAR 6706 EMERGING IDEAS 4:  
METHODOLOGICAL SLANT**

3 UNITS

The fourth Emerging Ideas course provides a three-unit seminar focusing on methodological approaches to research, including theoretical, historical, and design knowledge. It is in this seminar that students transform the overall research interests of the cohort into individual methods of creating knowledge. Methodologies explored include those used with various disciplinary emphases in architecture and design, ranging from professional to academic, normative to exploratory, all with a strong critical lens. This seminar provides grounding for the

students' research interests in their study-away fieldwork studio the following summer. Prerequisites: Emerging Ideas 3: Acquisition and Directing and Criticism 3: Rewriting the Canon.

**INAR 6713 EMERGING IDEAS 5:  
AGGREGATION AND REALIZING**

1 UNIT

Working in conjunction with Criticism 4, this course provides a forum for continued cohort involvement with individual students' research/design projects. Formatted as a workshop, the seminar provides intentional and directed critique of the students' projects so that they align with the general research agenda of the cohort. Prerequisite: Emerging Ideas 4.

**INAR 6720 EMERGING IDEAS 6:  
CONCLUSION AND ASSESSING**

1 UNIT

The last seminar provides a structured environment for the cohort to organize and determine the final outcome of the body of research. Prerequisites: Emerging Ideas 5 and Criticism 4: Thesis Preparation.

**INAR 6708 PRACTICE 1:  
ETHICS AND THE PROFESSION**

2 UNITS

Students gain an understanding of basic business concepts, codes, contracts, procedures, documents, licensure, management, and policy in alternative and standard practices relative to interior architecture with an emphasis on ethical and legal issues. Co-requisites: Emerging Ideas 4: Methodological Slant.

**INAR 6XX PRACTICE 2: COMMENTARY ON INTERIOR  
ARCHITECTURE**

2 UNITS

This second Practice course provides a forum for continued discussion with individual students on the alternatives of practice, research, focused study, and the profession in Interior Architecture. Prerequisite: Practice 1: Ethics and the Profession.

**INAR 6722 PRACTICE 3: COLLABORATION**

3 UNITS

The third course of the Practice courses asks students to merge the research developed in the Emerging Ideas seminars with real-world experience. Students research and select the work of a professional and engage in a mentoring relationship. This relationship provides the opportunity for students to take their thesis research and "test" it with a professional or scholar who has been working on similar research. Co-requisite: Studio 6: Thesis.

## CURRICULUM MAP

### Master of Interior Architecture MIA

INTRODUCED	PRACTICED	APPLIED	MASTERED
Highest Importance	Highest Importance	Highest Importance	Highest Importance
Moderate Importance	Moderate Importance	Moderate Importance	Moderate Importance
Low Importance	Low Importance	Low Importance	Low Importance

  

STRATEGIC PRINCIPLES	1	2	3	4
	Design Thinking	Transdisciplinarity	Civic Engagement	Entrepreneurship

LEARNING OUTCOMES	REQUIRED COURSES																													
	Strategic Principles																													
Assuring Academic Quality in Interior Architecture (MIA)	INAR 5XX Visualization 1: Making Technique	INAR 5700 Emerging Ideas 1: Navigation and Orientating	INAR 5XX Criticism 1: Fieldwork Los Angeles	INAR 5701 Figuring Space 1: Materiality, Making and Meaning	INAR 5XX Studio 1: New Frontier of Space	INAR 6710 Visualization 2: Analytical constructions	INAR 6705 Emerging Ideas 2: Investigation and Steering	INAR 6704 Criticism 2: Declaring the Canon	INAR 642 Figuring Space 2: Codifications and Constructions	INAR 6707 Studio 2: Synthesizing Complexity	INAR 6709 Visualization 3: Advanced Drawing and Modeling	INAR 6XX Emerging Ideas 3: Acquisition & Directing	INAR 6700 Criticism 3: Rewriting the Canon	INAR 6701 Figuring Space 3: Impact and Implication	INAR 6702 Studio 3: Pathways and Modalities	INAR 6703 Visualization Elective	INAR 6XX Emerging Ideas 4: Methodological Slant	INAR 6706 Criticism Elective	INAR 6708 Practice 1: Ethics & the Profession	INAR 6711 Studio 4: Study Away Fieldwork	Open elective	INAR 6713 Emerging Ideas: 5 Aggregation and Realizing	INAR 6712 Criticism 4: Thesis Preparation	INAR 6XX Practice 2: Commentary on Interior Architecture	INAR 6715 Studio 5: Convergence	Open Elective	Open Elective	INAR 6XX Emerging Ideas 6: Conclusion and Assessing	INAR 6XX Practice 3: Collaboration	INAR 752 Studio 6: Thesis
Strategic Principles			2		1					1			3	2	1		3		4	2					1					
Methodological Initiative																														
Critical Inquiry into the design, building and inhabitation of the interior environment																														
Social and cultural considerations of space																														
Physical conditions of space that elicit human response through sensual interaction																														
Technical considerations of space																														

<b>M</b>	<b>Methodological Initiative</b> Students develop work processes that engender self-initiative, directed curiosity, and methodologies seeking knowledge beyond the given problem. They establish methodologies of research through a direct input into the curricular development established collaboratively as a cohort and transformed into individual learning and professional goals.
<b>D</b>	<b>Critical Inquiry into the design, building and inhabitation of the interior environment</b> Students gain the ability to engage in the analysis, understanding and development of the built interior environment as a viable object of critical inquiry evidenced through design and research processes, written communication, proficient and multi-valent visual communication, quantitative analysis and historical research.
<b>S</b>	<b>Social and cultural considerations of space</b> Students gain the ability to analyze, understand, critique and develop space as a social and cultural construction as evidenced in the development of programmatic, behavioral, ethical and collaborative strategies for the built environment within different scalar contexts, and different human conditions.
<b>E</b>	<b>Physical conditions of space that elicit human response through sensual interaction</b> Students gain the ability to analyze, understand, critique and develop interior spaces that elicit human response through the manipulation and enhancement of the sensual as evidenced through the design of interior environments that illustrate and elicit experiential responses.
<b>T</b>	<b>Technical considerations of space</b> Students gain the ability to analyze, understand, critique and develop interior spaces through the techniques of innovative building processes as evidenced through quantitative reasoning, systems integration, and production expertise.