

RYERSON SCHOOL OF INTERIOR DESIGN
STUDENT HANDBOOK
2017:2018

PROCESS



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The Ryerson School of Interior Design Handbook has been written to guide students through the fine intricacies of school regulations to their final goal of a Bachelor of Interior Design. Students are advised that our intention is not to present a detailed catalogue of rules and regulations. For the definitive overview, you should consult a current Ryerson Undergraduate Calendar as well as the policies of Senate (they are available online). Relative to the rest of the University we are a small school. What is presented in this handbook, therefore, is simply a clear outline of the way we have chosen to govern ourselves within Ryerson and the Faculty of Communication and Design. In addition, it provides you with some quick reference items and resources, along with an overview of the faculty, staff and students. A special thanks goes out to the faculty and staff who have assisted in compiling the information for this handbook. Welcome to Canada's most exciting school for the study of interior design.

Welcome to the School of Interior Design, and welcome to the Faculty of Communication & Design (FCAD).

As an FCAD student, you are part of a vibrant community of creators and designers, thinkers and doers whose talents and ambitions are diverse and boundless. You share a connection to nine leading schools in media and creative industries. You will have many opportunities to collaborate with fellow students, to take on challenges beyond the imagined, and to immerse yourself in new worlds that explore design, storytelling and creative leadership.

For seven decades, our unique programs have been at the heart of the evolution of cultural industries. Our mission is to equip you with the education, professional skills and the freedom to become leaders in the creative fields. I hope you will take pride in the rigorous and in-depth program you have chosen to pursue.

I encourage you to get to know other students and faculty across the FCAD schools.

CHAIR'S MESSAGE

There are abundant exhibitions, performances and shows throughout the year to pique your curiosity in new disciplines and creative approaches. You can learn about them by following @RyersonFCAD on social media or by visiting ryerson.ca/fcad. The RCDS and numerous student-run clubs offer further year-round opportunities for creative exploration, professional development and socializing.

Whatever you do, I encourage you to take calculated risks and push creative boundaries in ways that resonate with your intellectual, artistic and cultural values; to engage with the students and community around you; and to be bold in your pursuit of excellence and creative expression. Get in touch with us anytime. We're here to support you along the way.

Sincerely,
Charles Falzon
Dean, Faculty of Communication & Design

Welcome to Canada's most exciting school for the study of interior design.

Once you are admitted into the School of Interior Design as an undergraduate student, you will enter into four years of intense, transformative education that will provide you with extraordinary professional opportunities. Furthermore, as a university graduate you will also have the knowledge and ability to fully experience and contribute to Canadian society. Interior designers can shape the way people act, think and live. Once a student of the school, your commitment is to participate fully in our search for responses to the real needs and aspirations of today's design world. In the words of the late anthropologist Margaret Mead, "Never doubt that a small group of thoughtful, committed people can change the world. Indeed it is the only thing that ever has."

Sincerely,
Lois Weinthal
Chair, Ryerson School of Interior Design

OUR MISSION

The mission of Ryerson University's School of Interior Design is to educate students for the dynamic, complex and demanding practice of Interior Design in a learning environment that balances the theoretical and the practical, the experiential and the conceptual. Drawing on the resources of a vibrant city and a university dedicated to the advancement of applied knowledge, the School prepares graduates for leadership in the Interior Design profession through understanding and consideration of the technological, aesthetic, ideological, environmental, cultural and social dimensions of the built environment.

DIRECTORY

GENERAL INFORMATION WWW.RSID.RYERSON.CA (416) 979-5000

School of Interior Design Main Office, SID-107 (416) 979-5188

Lois WEINTHAL Chair, Professor
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Dejan NINKOVIC Administrative Coordinator
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FULL TIME FACULTY

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(on sabbatical 2017-2018)
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WORKSHOP

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DESIGN CENTRE

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INTERNSHIP COORDINATOR

Joan SHAW Internship Coordinator
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PART TIME FACULTY

Lloyd ALTER	Margaret ISHII	Julia SCALZO
Gabriele ARONI	Stanislav JURKOVIC	Joan SHAW
Angela BACHETTI	Joanne LAM	Ruth SPITZER
Tom BESSAI	Jyhling LEE	Isabella TRINDADE
Robert COELHO	Christine LEU	Theresa VAN GROLL
Kfir GLUZBERG	Evan PAVKA	Kathryn WALTER
Michelle GRANT	Katherine PORTER	Alan WEBB
Christopher HANNAH	Cindy RENDELY	Danielle WHITLEY

ADVISORY COUNCIL

Advisory Council members are currently being assembled for a new three-year term. Updates will be posted to the website.

HOURS OF OPERATION

SECURITY

The school building will be locked on statutory holidays. Students must use their Ryerson One Card to access the building on weekends and evenings. Doors are not to be propped open under any circumstances.

ADMINISTRATIVE OFFICE SID-107

Open: Monday to Friday 9:00 am – 5:00 pm

Students wishing to meet with Stephanie Fibiger, *Academic Coordinator*, regarding their studies are advised to book an appointment (ext. 6923). An appointment sheet is posted outside her office.

WORKSHOP SID-109

Hours: Posted each term on the door of Room SID-109

DESIGN CENTRE SID-203

Posted each term on the door of Room SID-203

FACULTY

Counselling Hours: see course outlines and posting outside individual office doors.

Chair and Associate Chairs: Consult with the Main Office for appointments.

WHO ARE WE?

AT RYERSON SCHOOL OF INTERIOR DESIGN

we prioritize humanity

we stimulate curiosity

we support experience

we seek collaboration

we think dimensionally

we strive to be contextual

we invest in process

SIGNIFICANT DATES 2017:2018

AUGUST

- 30 Mandatory First Year Orientation

SEPTEMBER

- 4 Labour Day (University closed)
- 5 Classes commence
- 15 Final date to add or change undergraduate classes (Fall 2017) and be eligible for the majority of fees to be refunded
- 15 Final Date to change Course Intentions for the Winter 2018 term.
- 30 Nuit Blanche

OCTOBER

- 2-6 Lower School Field Trip
- 9 Thanksgiving (University Closed)
- 7-13 Fall Study Week
- 13-14 Body, Object, Enclosure Symposium

NOVEMBER

- 17 Final date to officially drop a Fall undergraduate term class(es) in good Academic Standing (no refund of fees)
- 29-30 IDEX Toronto

DECEMBER

- 1 Final date for students to apply for Transfer Credit assessment for the start of the Winter 2018 term
- 4 Classes end
- 5-16 Examination period (including Saturdays)
- 23 - Jan 7 Winter Break (University Closed)

JANUARY

- 12 Classes commence
- 18-21 Interior Design Show
- 22 Final date to appeal Fall 2017 final undergraduate grades or Academic Standing
- 26 Final date to add or change classes in Winter 2018
- 26 Final date to withdraw from an undergraduate program and be eligible for full refund of fees (See University Fee Refund Schedule)

FEBRUARY

- 19 Family Day (University closed)
- 17-23 Winter Study Week (no classes)
- 10- Mar 29 Final date to officially drop a Winter 2018 class(es) in good Academic Standing (no refund of fees)

MARCH

- 15 Final date to apply on RAMSS for the Spring 2018 Convocation (with late fee)
- 12-18 Course Intention for Fall 2018 and Winter 2019 begin
- 30 Good Friday (University closed)

APRIL

- 13 Classes end
- 16-28 Examination period (including Saturdays)
- 26-29 RSID Year End Show

Review Ryerson University Calendar for further information and additional significant dates.

AWARDS, SCHOLARSHIPS & PRIZES

These awards represent annual awards at time of printing this handbook. From time to time other awards are made possible through the generosity of donors.

ANN LE BER TRAVEL AWARDS

These awards will provide exceptional student experiences, supporting students who wish to undertake study abroad in the School of Interior Design. To be eligible students must be registered as full-time undergraduate students in the School of Interior Design at Ryerson University, must have clear academic standing, must have a minimum CGPA of 3.00, and must be enrolled in an eligible program of travel. This includes study abroad courses, exchanges, and independent proposals that meet the School's academic standards.

BRIGHOLME SCHOLARSHIP

Awarded to a 3rd and 4th year student who has demonstrated an acute awareness of people-centric design, using furniture to create legible, and healthy spaces. Design strategies that are evident of this include using furniture to create intentional collisions in the office planning, using furniture to support collaborative spaces and a consideration for indoor-air quality.

DEAN SHALDEN MEMORIAL AWARD

Awarded to a third year student who has clearly demonstrated creative ability in the sympathetic and appropriate use of materials, furniture and finishes in their interior design projects. The student who receives this award will have a good academic standing.

FACULTY OF COMMUNICATION & DESIGN: SCHOOL OF INTERIOR DESIGN ENTRANCE SCHOLARSHIPS

Awarded to first year, full-time students with minimum of 80%-90% in grade 12 credits.

FACULTY OF COMMUNICATION & DESIGN: DEAN'S TRAVEL BURSARY

Amounts of bursary vary from year to year and are dependent upon available funds. To provide assistance for travel costs for students participating in the international RSID exchange program.

FORREC AWARD FOR INTERIOR DESIGN

Awarded to a student entering fourth-year whose work showcases excellence in creativity and innovation in their design projects.

GILLANDERS DIAMOND SCHOLARSHIP

Awarded to the student whose work demonstrates an in-depth understanding of construction technology and how it affects the quality of their designed work. The student will have successfully brought together the art of building science and the design of a commercial, institutional or retrofitted project.

HAWORTH ORGANIC WORKSPACE AWARD

Awarded to the student whose design factors in an integrated, sustainable workspace that can adapt to the evolving business needs of clients. Workspaces are designed to improve effectiveness, help achieve sustainable goals, increase life cycle value and virtually eliminate waste. The student will have demonstrated this design effectiveness through their research and knowledge of their client's needs and vision.

HAWORTH INNOVATION IN DESIGN AWARD

Awarded to the student whose project has shown the greatest degree of innovative thought. Whether this is applied to an overall project, or an individual object, this award is designed to encourage new ways of thinking about everyday applications within space.

KELLY WRIGHT MEMORIAL AWARD

Awarded to the second-year student who best exemplifies qualities of devotion, determination, and hard work, and is chosen by his/her peers.

NEWH SCHOLARSHIP

To recognize an interior design student who has a minimum GPA of 3.0, has a high mark in the third year hospitality project and who has demonstrated an interest in the hospitality industry.

NEINKAMPER AWARD FOR DESIGN

Awarded to the student who has completed an internship abroad over the summer between third and fourth year and who has been selected by the RSID Judging Committee based on the student sponsorship report and supporting documentation.

PETER RICE TRAVELLING AWARD

Students applying for this award must be registered full-time and completing the 3rd year at the time of their application, must be in good academic standing and must have a cumulative grade point average of 2.50 at the end of the current winter semester. The award must be used for traveling

for educational reasons and must take place in the summer before the next academic year.

POWELL & BONNELL AWARD for Excellence in Interior Design

Awarded to a current second year student who has a minimum cumulative GPA of 2.67 at the end of their first year of study, who has demonstrated significant creative talent, commitment and accomplishment in their residential design projects.

RSID 4TH YEAR INNOVATION AWARD

To recognize and reward the student who demonstrates the most innovation and creative thinking in a 4th year interior design project.

SIMANTHA McGUGAN MEMORIAL AWARD

Awarded to a second year student who has maintained a high standing in all professionally-related subjects during the first year and first term of second year, and who has demonstrated involvement in events that benefit the student body both socially and professionally.

STEELCASE CANADA SUSTAINABLE DESIGN AWARD

This award, sponsored by Steelcase Canada, is awarded to the student who best demonstrates an awareness of socially responsible design and is able to reflect the consideration of human, economic, environmental and ethical factors within their creative workplace solutions.

SUSAN MOLE DIALOG AWARD

Awarded to a third year student for their excellent work and talent in their interior design project.

THE WHALEN AWARD

To reward and acknowledge a student who excels in the field of art and design history. Awarded to a current fourth year student based on marks obtained in the art and design history courses.

YABU PUSHELBERG AWARD FOR INNOVATION IN INTERIOR DESIGN

Awarded to the student whose project promotes the greatest degree of innovation and entrepreneurial thought in interior design. This competition is facilitated by the Design Fabrication Zone.

YABU PUSHELBERG SCHOLARSHIP

Awarded to the fourth year student(s) whose project(s) articulates innovative solutions illustrating critical thinking and creative problem solving that also functions programmatically.

SCHOOL OF INTERIOR DESIGN PRIZES

These annual prizes are awarded by the Chair, the Professors and Staff of the School of Interior Design for creativity, excellence in art history and contribution to the school. More than one prize may be given.

IN[SID] PRIZES

These prizes are awarded for design excellence of projects exhibited at the annual Year End Show with the consideration of human, economic, environmental and ethical factors within their creative workplace solutions.

FACULTY & STAFF PROFILES

FACULTY

JONATHON R. ANDERSON, BSc., MFA, IDEC

Jonathon R. Anderson is an Assistant Professor of Interior Design at Ryerson University in Toronto, Canada. He holds a Master of Fine Arts in Furniture Design from Savannah College of Art & Design and a Bachelor of Science in Architecture from Southern Illinois University. His work explores how industrial manufacturing and CNC technologies influence the design and making processes. As a result, the work is characterized by innovative and explorative methods that result in interconnected design, fine art, and technology solutions. From this non-traditional process emerges a provocative, complex design language that is visually communicated at varied scales and emphasizes corporeal and phenomenological experiences. To Jonathon, making is not only a practice, but a form of critical thinking. His studio is a research and speculative art + design firm that has been awarded in several international competitions including A Design Awards (platinum level), eVolo skyscraper competition, YAF 10up design/build competition, d3 Natural Systems, and the AIA Austin TOGs competition.

Jonathon served as co-editor of the International Journal of Interior Architecture and Spatial Design (ii journal), editor of the IDEC Exchange and recently published a new book titled "Innovations in Landscape Architecture".

See more at www.jonathonanderson.com

TAYMOORE BALBAA M.Arch, B.S, OAA, MRAIC, PRIX DE ROME, LEED™ AP

Taymoore Balbaa is the recipient of 2 major national awards, the Prix de Rome for Emerging Practitioners and the Young Architect Award (awarded by the Canada Council for the Arts and the RAIC respectively). He received his Masters of Architecture from the University of Waterloo and won the 2004 RAIC Medal for his graduate thesis. He holds a Bachelor of Environmental Studies from Waterloo, and also studied architecture at Università Gabrielle D'Annunzio in Pescara, Italy.

A licensed architect in Canada (OAA) and in the European Union with the Technical Chamber of Greece (TEE), he co-founded AXIA Design Associates (formerly Atelier3AM) in 2010, and is developing a body of work that includes libraries, housing, temporary structures, cultural centres, and projects of urban revitalization. Prior to this he worked in the offices of Menis Arquitectos (Tenerife, Spain), KPMB Architects (Toronto, ON), Massimiliano Fuksas (Rome, Italy), HLW International (New York, NY) and, in 1998, assisted on the Parthenon Restoration Project (Athens, Greece).

At both Graduate and Undergraduate levels, Taymoore has taught at the University of Waterloo School of Architecture, the John H. Daniels Faculty of Architecture, Landscape, and Design (University of Toronto), and at Ryerson University's Dept. of Architectural Science, and has lectured at universities in Berlin, Toronto, Napoli, Tunis, Istanbul, Halifax, Sardegna, and Ottawa. In 2017 he was appointed Associate Professor at Ryerson University's School of Interior Design (RSID)

LORELLA DI CINTIO, PhD, IDEC, ARIDO (Ed.)

Professor Di Cintio's research agenda focuses primarily on design activism. Her research concentration is on the social and political positions undertaken by designers and design educators. She is the founder of The Design Activism = Change Initiative. She guest edited the 2014 Design Activism: Developing Models, Modes, and Methodologies of Practice for the IDEA Journal. Di Cintio has received awards for her unique blending of pedagogy in design activism, service and experiential learning and social innovation – the Equity, Diversity and Inclusion Award from Ryerson University (2015), IDEC Community Service Award from the Interior Design Educators Council (2014) and a silver medal from the Universidad Iberoamericana (2010). She has received grants from Canada Council for the Arts and has exhibited her creative work internationally - The Drawing Centre in New York, the Detroit Institute of Arts, Form Gallery in conjunction with Curtin University, Australia and Allentown Art Museum.

CATHERINE DOWLING, BES, BArch, BID, MEd, NCIDQ, ARIDO, LEED AP ID+C
Associate Chair, Administration

Catherine Dowling completed a Master of Education from the Ontario Institute for Studies in Education at the University of Toronto following degrees in Architecture and Environmental Studies at the University of Waterloo, a degree in Interior Design at the University of Manitoba, building construction at Arcosanti in Arizona, and ceramic study at Dundas Valley School of Art, and Haliburton Centre for the Arts.

As a registered Interior Designer her teaching, research and practice is founded on design and construction excellence, design thinking, with an emphasis on the process of making. Her collaborative studio Dowling Architects received the Ontario Association of Architects 2006 Honourable Mention for Architectural Excellence, the 2007/2011 WoodWorks awards, and been published widely. Current projects include research and construction -

using Passive House technologies, www.dowlingarchitects.ca. Catherine's academic research explores the relationship between design and learning, the impact of kinesthetic creation on the processes of critical thinking, learning, indigenous material culture and cultural design literacy. During the 2014/2015 Wood Firing Mentorship Program hosted by the Potter's Guild of Hamilton and Region, academic research and making investigate traditional clay storage vessel forms of indigenous North American peoples. Explorations provide a bridge to cultural knowledge once transferred through generations of First Nations women, a tradition largely lost after contact with Europeans. Western and Japanese wood firing techniques invite random flame and ash patterns, allowing a meeting of ceramic traditions where process and form are valued as expressive elements. The final exhibit of work will take place February 2016 at the Carnegie gallery in Dundas, Ontario, www.carnegiegallery.org.

ANDREW FURMAN, MArch, BAA, ARIDO, IDEC, NCIDQ
Associate Chair, Academic

Andrew Furman holds professional design degrees in both interior design and architecture. He has practiced across Canada encompassing a diverse range of projects in both disciplines. His research and creative work interests investigates the role of active transportation, eco-mobility, personal mobility and design agency in public interiors and urban areas. Recent projects include public art commissions at Ryerson, Tarragon Theatre and Mount Pleasant Cemetery. He is currently working on a book about emerging directions in interior design theory and practice.

ALEXA GRIFFITH WINTON, AB, MA

Assistant Professor Alexa Griffith Winton is a design historian. Her work engages the visual and material culture of the last century, with the particular focus on the history and theory of interiors. Her research also addresses issues of craft in the industrial and computer ages, the role of technology in modern domestic design, and the theorization of the domestic interior. Winton's work has been published in numerous scholarly and popular publications, including the *Journal of Design History*, *Dwell*, *Journal of the Archives of American Art*, and the *Journal of Modern Craft*. She edited the book *Textile Technology and Design: From Interior Space to Outer Space* with Deborah Schneiderman, (Bloomsbury Academic, 2016). She has received research grants from the Graham Foundation for Advanced Studies in the Arts, the New York State Council for the Arts, Center for Craft, Creativity and Research, Nordic Culture Point, and the Beverly Willis Architecture Foundation. Before coming to Ryerson, Winton taught design history and theory at Parsons the New School for Design and Pratt Institute in New York city. She Received her AB from Smith College and her MA from the Bard Graduate for Studies in the Decorative Arts.

FILIZ KLASSEN, MArch, B.Arch, ARIDO, NCIDQ

Filiz Klassen is an artist, researcher and Professor teaching at Ryerson University, School of Interior Design since 1997. Her research emphasizes materiality as 'responsive matter' and focuses on adaptability of architecture and interiors to variables in environmental conditions. She has received industry and government funding for her project *Malleable Matter: Material Innovations in Architecture (2005-2010)* (Research/Creation grant from the Social Science and Humanities Research Council of Canada, and Integrated Projects Grant from Ontario Arts Council). Her 'Snow, Rain, Light, Wind: Weathering Architecture' exhibition was displayed at Triangle Gallery, Calgary (May 28-June 24, 2010) and Design at Riverside Gallery, Cambridge (November 2009-January 2010). Professor Klassen has presented at conferences internationally in Aarhus, Boras, Singapore, London, New York,

Istanbul, Eindhoven, Delft, Venice and nationally in Banff, Calgary, Cambridge and Toronto. Her articles on material innovations and responsive environments are published in books *Snow, Rain, Light, Wind: Weathering Architecture (2009)*, *Arium: Weather + Architecture (Hatje Cantz, 2010)* and *Mobile Nation (Riverside Press, 2008)*, as well as in other academic and professional journals. She is the co-editor of *Transportable Environments 3*, the third book on portable architecture and design published by Spon Press (UK, 2006) following the international conference she organized and co-chaired at Ryerson.

She has curated exhibitions and also exhibited her work at Archive Gallery, Gladstone Hotel, Design Exchange, and various other venues in Toronto. She directed 'Weathering Architecture', a performance that was staged as part of Harbourfront Centre's HATCH: Emerging Performance Projects in 2008. Professor Klassen is the founder and co-director of the Design Fabrication Zone (DFZ), an interdisciplinary hub for design/fabrication innovation and entrepreneurship at Ryerson, funded by Ontario Centre of Excellence & Campus Links Accelerator. For More Information on her initiatives, work and publications please see www.ryerson.ca/malleablematterdfz.ryerson.ca

ADAM KOLODZIEJ, MArch., M Art, PhD.

Adam holds a Master of Science in Architecture and a Master of Art in Scenography (Theatre, Film and Television Design). He is an elected member of Royal Canadian Academy of Arts and, also, a member of the Directors Guild of Canada, Canadian Academy of Cinema and Television, and ARIDO (Educator). In his film and television design work he has been involved as Production Designer and Art Director with a number of TV series such as Gene Roddenberry's 'Earth Final Conflict', 'F/X' and 'Tekwar'. As a theatre set designer he has worked on productions for the Opera Lyra at the National Arts Centre in Ottawa, Theatre Calgary, the Vancouver Playhouse and the Theatre Aquarius in Hamilton, as well as the Canadian Stage Company, Young People's Theatre and the Tarragon Theatre in Toronto. His architectural practice includes projects in Poland, England, Nigeria and Ger-

many. Adam views the role of the designer/artist in fields of interior design, architecture, film and theatre as the same: forming of an emotive space as a stage for life. Adam recently completed his PhD, at the Academy of Fine Arts in Krakow, Poland.

BRIGITTE LUZAR, MArch, BArch, BFA, DIP. VIS. ART, DIP. TECH.

Brigitte Luzar is a designer, researcher and educator, who's practice focuses on environmental and human health as it relates to the built environment. Her design approach is grounded in a strong appreciation for building science and materiality, of both new and existing building technologies and sustainable practice. As an advocate for an active, healthy lifestyle, she promotes the integration of health research findings into current practice to achieve personal and community well-being.

Prior to starting her own practice, she worked in the offices of Third Uncle Design and Kohn Shnier Architects with whom she executed a number of projects, recognized for their innovative strategies, by the Governor General, the OAA, and the Design Exchange. This includes the Prefab Cottage for Two Families and The Umbra Concept Store for which she developed the exterior cladding system. She received a Master of Architecture, Bachelor of Architecture and Bachelor of Fine Arts from the University of Toronto as well as a Visual Arts and Technical diploma from Sheridan College. She has taught at University of Waterloo, University of Toronto and Ryerson DoAS.

MICHAEL PLASSE-TAYLOR, MSC, BID, ARIDO, NCIDQ

Associate Professor Plasse-Taylor has been teaching full-time in Ryerson's School of Interior Design since 1999, prior to which he taught at the University of Manitoba and the International Academy of Art and Design. He graduated with a Masters in Science (Interior Design) from Pratt Institute (1982), and practiced interior design for several years in New York City, Ottawa and Toronto. He has served as the vice-president of the Professional

Interior Design Institute of Manitoba, spearheaded a national aids fundraisers for the Interior Designers of Canada, and served as a judge for the Association of Interior Designers of Ontario. In addition to many significant high-end well recognized design projects executed in both the United States and Canada, Prof. Plasse-Taylor is most thrilled to have designed the world's first bilingual/bicultural (bi/bi) deaf and hearing daycare-SignTalk, located in Winnipeg, Manitoba.

BARBARA VOGEL, MArch, ENG. DIP., RCA, OAA

Associate Professor Barbara Vogel received her Masters of Science in Architecture at the University of Technology in Krakow Poland. She has pursued her professional career in Poland, Finland and Canada. She was a Design Director in Arthur Erikson Architects office in Toronto in charge of the Canadian Embassy in Washington, DC. Currently she is a partner in the Vogel Architects Inc, the Design Director for Canadian Embassies in Berlin, Germany; Seoul; South Korea and The Hague, Holland (embassy projects are a joint venture with other architectural offices), Pharaon Mountain Development in Egypt and Southlands Development, Bermuda. She received the Ontario Association of Architects 1999 Award of Architectural Excellence for the experimental Summer Retreat Project. Professor Vogel's projects have been featured in various architectural magazines in Canada and abroad.

Professor Vogel is a registered Architect with the Ontario Association of Architects, and a dormant member of Polish and Finnish Architects Associations. She is an elected member of the Royal Canadian Academy of Arts (RCA) and the RCA Past President. For her contributions to the visual arts' in Canada, Professor Vogel has been honoured with the Queen Elizabeth II Diamond Jubilee Medal.

LOIS WEINTHAL, MArch, BArch, ARDIO, IDC, IDEC, NCIDQ
Chair

Professor Weinthal's practice investigates the relationship between architecture, interiors and clothing and objects, resulting in works that take on an experimental nature. Her teaching explores these topics where theoretical discussions in seminars are put into practice in design studio. Her seminar teaching led to the publication *Toward a New Interior: An Anthology of Interior Design Theory* (Princeton Architectural Press, 2011), which organizes the interior as a series of layers that surround the body. This anthology won the Interior Design Educators Council (IDEC) Book Award in 2014. Professor Weinthal uses the design studio as an opportunity for students to test ideas by constructing them at full scale. Additional publications include co-editor of *After Taste: Expanded Practice in Interior Design* with Kent Kleinman and Joanna Merwood-Salisbury (Princeton Architectural Press, 2011), which began as a series of symposiums to address the interdisciplinary nature of interiors and the tangent disciplines that affect and inform it. A recent publication includes *The Interior Architecture and Design Handbook*, co-edited with Graeme Brooker (Berg Publishers, 2013). In 2016, she became Editor of the international journal, *Interiors: Design, Architecture, Culture* (Taylor & Francis). In her writings, she places emphasis on the underlying forces that give shape to interiors. She has received grants from the Graham Foundation, Fulbright, and DAAD. She has exhibited and lectured nationally and internationally including design schools in England, Netherlands, Norway and the United States. Design work from her studio courses have won national awards and have been published internationally.

Previously, she was Director of the Interior Design Program at Parsons The New School for Design and Graduate Advisor for the Master of Interior Design Program in the School of Architecture at the University of Texas at Austin. She received her Master of Architecture from Cranbrook Academy of Art and Bachelor of Architecture from the Rhode Island School of Design.

SHAI YESHAYAHU, M.Arch, BS in Architecture Technology, Art History Dip.

Shai Yeshayahu [yē 'SH-ä-yə-hōō], (www.shaiy.net), is the co-founder of VerS +, an international research and design practice responsive to how ancient, emerging, and local knowledge and data informs making. The collaborative has designed, fabricated and mounted several complex installations, curated exhibitions, and completed commissioned architectural projects. Shai holds a Bachelor of Science in Architecture Technology (BSAT) from New York Institute of Technology and a MArch from Ohio State University, Knowlton School of Architecture

Before his appointment at RSID Shai held an Assistant Professor position and the coordination responsibilities for the development and implementation of an Interdisciplinary Foundation Curriculum at UNLV School of Architecture. Before arriving at UNLV, he held a tenured position at SIUC where he founded and directed the Digital Fabrication Lab, *df_Lab*, and was leading an initiative to implement a digital culture across the university's curriculum. The *df_lab* role was to act as a catalyst for applied interdisciplinary research and immersive learning opportunities in the area of digital fabrication. Its goal was to serve as a conduit between students, design professionals, and community stakeholders. Additionally, the Lab supported curricular components related to real time experimentation and rigorous examination of the logic behind design and making.

Shai's creative scholarly work aims to develop an educational platform in which analog and digital technologies such as; software, hardware, and tools are inclusive to the Design studio's Curriculum. Hence, by prioritizing experience-based learning over project-based ones, technology, then, serves as a gateway for applied interdisciplinary research and immersive learning opportunities in the area of Design and Making. In parallel to this, his other interests are driven by the curiosity to explore spatial experiences that are evoked by atmospheric conditions and embody a sentient quality. To that end this mindset recognizes that there are optimal and nonoptimal terrains in which our environment can co-exist with human

structures; it strives to intervene with critical reflection and design so that they enhance one another both visually and aesthetically.

STAFF

STEPHANIE FIBIGER Academic Coordinator

Stephanie has been with the School for many years and has worked at Ryerson for 30 years in various administration and academic capacities. As Academic Coordinator she works closely with the Associate Chair with respect to student academics and has extensive knowledge of student-related issues. Stephanie also coordinates the Annual Awards Night and the RSID International Student Exchange Program as well as various other events at the School.

DEJAN NINKOVIC Administrative Coordinator

Dejan comes to RSID with previous experience in Conference Services, the Daphne Cockwell School of Nursing and the Ceremonials Office (formerly known as the Convocation and Awards office). Dejan provides overall administrative support to the Chair, faculty and staff to ensure the efficient operation of the schools activities and programs.

ADRIAN KENNY Workshop Technologist

Adrian Kenny has a Bachelor of Arts from the University of Guelph and a D.E.P. in Cabinetmaking from Rosemount Technology Centre in Montreal. He has been working in the design industry as a cabinetmaker, CNC technician, and designer/fabricator. His work has been exhibited at IDS Toronto, Toronto Design Offsite, Design Exchange, and various other venues in Toronto.

MONICA POLO Design Centre Resource Specialist

Prior to graduating from RSID in 2002, Monica had already realized that design is where she needed to be. Her internships early on in the program allowed her to enter the practice with experience in corporate planning. Progressing from a corporate environment to a smaller dynamic firm, Monica worked on many projects in the downtown core. Throughout this time, environmental and sustainable solutions were a major component of her design philosophy. As a LEED certified professional, she joined RSID as a practitioner link to academia within the Design Centre. Her mission is to bridge the gap between school and practice by engaging industry with the students, reinforcing the green agenda within practice and continuing to instill the beauty of finely presented working drawings.

EXERPTS FROM
AN INCOMPLETE MANIFESTO FOR GROWTH
Bruce Mau (1998)

1. Allow events to change you. You have to be willing to grow. Growth is different from something that happens to you. You produce it. You live it. The prerequisites for growth: the openness to experience events and the willingness to be changed by them.

2. Forget about good. Good is a known quantity. Good is what we all agree on. Growth is not necessarily good. Growth is an exploration of unlit recesses that may or may not yield to our research. As long as you stick to good you'll never have real growth.

3. Process is more important than outcome. When the outcome drives the process we will only ever go to where we've already been. If process drives outcome we may not know where we're going, but we will know we want to be there.

4. Love your experiments (as you would an ugly child). Joy is the engine of growth. Exploit the liberty in casting your work as beautiful experiments, iterations, attempts, trials, and errors. Take the long view and allow yourself the fun of failure every day.

5. Go deep. The deeper you go the more likely you will discover something of value.

6. Capture accidents. The wrong answer is the right answer in search of a different question. Collect wrong answers as part of the process. Ask different questions.

7. Study. A studio is a place of study. Use the necessity of production as an excuse to study. Everyone will benefit.

8. Drift. Allow yourself to wander aimlessly. Explore adjacencies. Lack judgment. Postpone criticism.

9. Begin anywhere. John Cage tells us that not knowing where to begin is a common form of paralysis. His advice: begin anywhere.

11. Harvest ideas. Edit applications. Ideas need a dynamic, fluid, generous environment to sustain life. Applications, on the other hand, benefit from critical rigor. Produce a high ratio of ideas to applications.

13. Slow down. Desynchronize from standard time frames and surprising opportunities may present themselves.

14. Don't be cool. Cool is conservative fear dressed in black. Free yourself from limits of this sort.

15. Ask stupid questions. Growth is fueled by desire and innocence. Assess the answer, not the question. Imagine learning throughout your life at the rate of an infant.

16. Collaborate. The space between people working together is filled with conflict, friction, strife, exhilaration, delight, and vast creative potential.

17. _____. Intentionally left blank. Allow space for the ideas you haven't had yet, and for the ideas of others.

18. Stay up late. Strange things happen when you've gone too far, been up too long, worked too hard, and you're separated from the rest of the world.

19. Work the metaphor. Every object has the capacity to stand for something other than what is apparent. Work on what it stands for.

20. Be careful to take risks. Time is genetic. Today is the child of yesterday and the parent of tomorrow. The work you produce today will create your future.

21. Repeat yourself. If you like it, do it again. If you don't like it, do it again.

22. Make your own tools. Hybridize your tools in order to build unique things. Even simple tools that are your own can yield entirely new avenues of exploration. Remember, tools amplify our capacities, so even a small tool can make a big difference.

23. Stand on someone's shoulders. You can travel farther carried on the accomplishments of those who came before you. And the view is so much better.

25. Don't clean your desk. You might find something in the morning that you can't see tonight.

28. Make new words. Expand the lexicon. The new conditions demand a new way of thinking. The thinking demands new forms of expression. The expression generates new conditions.

29. Think with your mind. Forget technology. Creativity is not device-dependent.

30. Organization = Liberty. Real innovation in design, or any other field, happens in context. That context is usually some form of cooperatively managed enterprise. Frank Gehry, for instance, is only able to realize Bilbao because his studio can deliver it on budget. The myth of a split between "creatives" and "suits" is what Leonard Cohen calls a 'charming artifact of the past.'

32. Listen carefully. Every collaborator who enters our orbit brings with him or her a world more strange and complex than any we could ever hope to imagine. By listening to the details and the subtlety of their needs, desires, or ambitions, we fold their world onto our own. Neither party will ever be the same.

33. Take field trips. The bandwidth of the world is greater than that of your TV set, or the Internet, or even a totally immersive, interactive, dynamically rendered, object-oriented, real-time, computer graphic-simulated environment.

35. Imitate. Don't be shy about it. Try to get as close as you can. You'll never get all the way, and the separation might be truly remarkable. We have only to look to Richard Hamilton and his version of Marcel Duchamp's large glass to see how rich, discredited, and underused imitation is as a technique.

37. Break it, stretch it, bend it, crush it, crack it, fold it.

38. Explore the other edge. Great liberty exists when we avoid trying to run with the technological pack. We can't find the leading edge because it's trampled underfoot. Try using old-tech equipment made obsolete by an economic cycle but still rich with potential.

39. Coffee breaks, cab rides, green rooms. Real growth often happens outside of where we intend it to, in the interstitial spaces — what Dr. Seuss calls “the waiting place.” Hans Ulrich Obrist once organized a science and art conference with all of the infrastructure of a conference — the parties, chats, lunches, airport arrivals — but with no actual conference. Apparently it was hugely successful and spawned many ongoing collaborations.

40. Avoid fields. Jump fences. Disciplinary boundaries and regulatory regimes are attempts to control the wilding of creative life. They are often understandable efforts to order what are manifold, complex, evolutionary processes. Our job is to jump the fences and cross the fields.

41. Laugh. People visiting the studio often comment on how much we laugh. Since I've become aware of this, I use it as a barometer of how comfortably we are expressing ourselves.

42. Remember. Growth is only possible as a product of history. Without memory, innovation is merely novelty. History gives growth a direction. But a memory is never perfect. Every memory is a degraded or composite image of a previous moment or event. That's what makes us aware of its quality as a past and not a present. It means that every memory is new, a partial construct different from its source, and, as such, a potential for growth itself.

43. Power to the people. Play can only happen when people feel they have control over their lives. We can't be free agents if we're not free.

STUDENT LIFE

STUDIO LIFE

Studio courses are the core of the curriculum. While studio courses are like others in your university education, fostering as they do the intellectual habits of inquisitiveness and serious study, studio courses depend above all on active participation and a commitment to working through problems. You will soon learn that a good solution is hard to come by, and good solutions are expected to get better. You will have to think and re-think, become self-critical, learn to laugh and work through your frustrations. While you will be pushed and challenged you will also have a great deal of help. Classes are smaller in size and professors will get to know both your strengths and weaknesses and they will be able to work with you through your difficulties. You will learn from your fellow students, from student work displayed throughout the school, and by working in teams with other students.

Professional designers rarely work alone, and participation in a collaborative and spontaneous studio culture is very much a part of your education. The studio itself is the nexus of your design education and therefore you have around-the-clock access to it. Naturally you will use the studio to work on assignments but it is also a place where formal and informal discussion and explorations begin that lead to a fuller understanding of design projects and always, to more and more questions. The wireless hub in the studio gives you quick and easy access to the internet and Ryerson's substantial digital resources help to stimulate thought and creativity. Remember to treat your studio like your home, with all the familiarity and respect that a home deserves. You may have messy work habits, but you must clean up after yourself, and respect the needs of others. Use the spray booth for work that produces fumes, the shop for noisy work, and recycle your project materials. This handbook spells out some of the details of studio behaviour.

You will be delighted, sometimes at first dismayed, at the diversity of studio courses and the variety of problems that will be set for you. Your professors will teach you many of the complexities of the interior design profession simply by the different scope and content of their projects and the way they weight their grades. Our School insists on students' ability to understand different points of view and effectively satisfy different demands. These are professional requirements and some of the values your education will instill in you: never be complacent and never think that good is good enough.

To those used to thinking that the right answer – the finished product is the point of design, the complex, open-ended and mapless activity described here may seem strange and impossible to evaluate. It isn't. It isn't strange because it is merely another form of thinking, studying problems, examining various solutions, and evaluating options. Your design process

books or dossiers show clearly what ideas you have had, where you have gone with them, what resources you have brought to bear on the problem, what you've left out, where a good idea was abandoned, and how best to get you back on track.

Accept the waywardness of the design process, trust it, and follow it. It is one of the most important parts of your design education.

SURVIVAL TIPS:

- Work in the studio with your peers. Not home alone.
- When in doubt: ask.
- Make models.
- Read and re-read the project sheet.
- Don't procrastinate.
- Use the Library and the Design Centre.
- Avail yourself of the seminars and workshops offered by the university through the Learning Success centre. Check their web site for details: <http://www.ryerson.ca/studentlearningsupport>
- Invest in a good text about academic writing and consult a reference style guide.
- If you don't understand what constitutes plagiarism in an essay or the difference between projects of your own work and collaboration consult the Academic Integrity website at www.ryerson.ca/academicintegrity
- Check times for hand-ins. Lateness will get you a reduction of your final project grade!!
- Consult with faculty during their faculty office hours

RSID Field Trips

Students of the School of Interior Design are required to attend field trips scheduled throughout the academic year.

Aside from the general required field trips scheduled through courses, the first and second year students are required to attend a mandatory field trip. This field trip normally takes place in mid-October usually before or after study week. Field Trip accommodations and transportation are normally paid for through the student tuition fees and are non-refundable if students are unable to attend the trips.

EXTERNAL RESOURCES

As you settle into life in the school, here are a few places which you may need to frequent over the next few years:

BOOKSTORES

Indigo Books
Eaton's Centre
Yonge and Dundas (220 Yonge Street)

Ryerson Book Store
Gould and Victoria

Swipe Books on Advertising and Design
401 Richmond St. West #121

World's Biggest Bookstore
20 Edward Street

Discount Textbooks
229 College Street
Lower Level

PRINTING & PHOTOCOPYING

CopyRite
55 Gould Street- SCC (lower level)
(416) 979 5264

Digital Copy-Print and Imaging
113 Bond St. (lower level)
(416)597-6726

Sherwood Digital Copy Centre
165 Dalhousie St.
(416) 203 1951

ART & DRAFTING SUPPLIES

Above Ground Art Supplies
74 McCaul Street

Curry's Art Supplies
490 Yonge Street

Curry's Art Supplies
344 Queen Street East

DeSerres
130 Spadina Avenue

Woolfitt's Art Enterprises Inc
1153 Queen Street West

COFFEE & FOOD

Balzac's
122 Bond Street
On Ryerson Campus

B Espresso
111 Queen St. E

Bulldog Coffee
86 Church Street E

Starbucks
167 Church St. at Shuter St.
Toronto Life Centre
Yonge and Dundas

Tim Hortons
Gas station at Dundas and Church
Engineering Building across the road (ground floor, limited hours)
Corner of Victoria at Dundas

Imperial Pub
54 Dundas St. E at Victoria St. Ln

Ram in the Rye - Campus Pub
63 Gould Street

METRO Grocery Store
Gould and Dalhousie has take out: open 24 hours

Burger King
243 Yonge St at Shuter St.

The Goodview Chinese Restaurant
134 Dundas Street E

Harvey's
278 Jarvis St at Gerrard St.

Pizza Pizza
260 Church St. at Dundas St. E

241 Pizza
Dundas St. E and Church St.

Chipotle
323 Yonge Street (North of Dundas)

5 Guys Burgers
329 Yonge Street (North of Dundas)

Salad King (a RSID institution; Thai food)
340 Yonge St. (entrance on Gould St.)

Subway
Dundas St. E and Bond St

Ringtail Cafe
113 Bond Street

Eaton Centre Food Courts
Yonge St. and Dundas St.

Toronto Life Centre Food Courts
Yonge St. and Dundas St.

BUILDING MATERIALS & WORKSHOP SUPPLIES

Home Hardware
290 College St.
(416) 922-1158

Exclusive Paints
284 College Street
416) 921 5751

Jacob's Hardware
410 Queen Street West
(416) 504 7764

Metal Supermarket
73 Rainside Road
(416) 441 2012

Plastic World
4478 Chesswood Drive #15-16
(416) 630-6745

Polytechnic Hardware Store
131 Dundas St. E
(416) 350-7272

Canadian Tire
65 Dundas St. W
(416) 979-9056

Johnston Industrial Plastics
20 Fleeceline Rd.
(416) 252-9551

Home Depot
1000 Gerrard St. E
(416) 462-6270

SAMPLES & SHOWROOMS (within easy travelling distance)

RSID Design Center

Designers Fabrics (a retail fabric store but a huge selection)
1360 Queen St. West,
(416) 561 2810

Trim and Findings
Queen Street west of Spadina (both sides of the street)
also many fabric stores here

Designers Walk
168 Bedford Rd
(416) 961-1211
www.designerswalk.com

Haworth Limited (Furniture & Fabrics)
55 University Ave.
(416) 363-3486

Herman Miller Canada
Suite 400, 462 Wellington St. W (416) 366-3300

Kiosk
288 King Street E.
(416) 539-9665
www.kioskdesign.com
Italian, Spanish designs

Klaus by Nienkamper
300 King St E at Berkeley St
(416)362-3434
www.klausn.com

Knoll (Furniture & Fabrics)
Suite 200, 109 Atlantic Ave.
(416) 365 3000
www.knoll.com

Steelcase Canada
Suite 2400, 200 King St. W.
(416) 542-7700
King Street East Design District
(From Jarvis all the way to Parliament Street)
A large selection of vendors

Artemide Lighting Showroom
Distillery District
5 Mill Street, Building 37 #101
(416) 628-678

Maharam Fabric
60 Adelaide St. E.
(416) 368-7600

Canlyte-Lighting Concept Centre
Suite 300
160 Pears Avenue (Designers' Walk building 5)
*Phone to arrange visit.
(416) 960-1400

Students able to travel further afield should visit Teknion and Eurolite. Castlefield Avenue also has many showrooms. See also:

CIOT (tiles)
1020 Lawrence Ave. W. (near Dufferin St)
(416)785-8080
www.ciot.com

Olympia Tiles
1000 Lawrence Ave. W. (at Dufflaw Rd.); showroom
(416)785-6666
www.olympiatile.com

INTERNSHIP

INTERN PROGRAM COORDINATOR: Joan Shaw ext 6924
rsid.internship@ryerson.ca

The Ryerson School of Interior Design Internship Program is a monitored, documented program that provides students with work experience. An internship introduces students to hands-on work experience opportunities. In addition to applying academic skills and theory acquired through education, students develop personal and professional acumen for working effectively within the interior design profession. This experience contributes to the development of competent interior designers. Students are prepared for the portfolio and interview process in the Professional Practice course IRP601.

REQUIRED: 400 HOURS

Students may fulfill the required 400 hours of field placement in a variety of work settings including interior design and architectural firms, wholesale suppliers and manufacturers who deal with the interior design trade, interior design and facilities management departments within commercial and institutional firms (e.g. banks, hospitals, universities), retail establishments that offer interior design products and services, kitchen and bath manufacturers, and millwork shops. Up to 15 per cent (60 hours) of the total hours may be obtained volunteering for professional associations such as the Association of Registered Interior Designers of Ontario (ARIDO), or at trade shows such as IIDEX. There is also a requirement to do 10 hours of Community Service for organizations, such as Habitat for Humanity and 10 hours of Community Service within RSID for events such as YES & Ryerson Open House

COST

The cost for administering the program is covered by your ancillary fees. Most employers provide payment for their interns but not all.

WHO SUPERVISES INTERNS?

The program recommends that the students are supervised directly by an experienced interior designer or architect. This person will provide a supportive learning environment with a reasonable opportunity for the student to experience or observe as broad a range of duties as possible. Familiarization with all workplace and employment conditions should also be provided. The supervisor will monitor and verify the work through a log book prepared by the student.

RSID INTERNATIONAL EXCHANGE PROGRAM

CONTACT: Stephanie Fibiger, Academic Coordinator, for details or go to www.ryerson.ca/fcad/programs/international-exchange.html

In the winter term of their third year and fall term for England exchange, students are able to participate in an international exchange to interior design programs around the world. Students can study at exchange partners in England, Scotland, Australia, New Zealand, Mexico, Hong Kong, Finland and Ireland. To be eligible for the exchange students must have a minimum cumulative GPA of 2.50. The program is highly competitive and students must participate in an interview process. Applications are normally submitted in the Winter term of second year.

STUDENT COURSE UNION

Students actively participate in all aspects of the operation of the school. The Course Union is made up of elected representatives from each year as well as an elected executive. It effectively voices the concerns of students and helps shape administrative and academic policy. The Student Course Union administers student activities and helps to create a stronger community within the School of Interior Design. With the help of two important subcommittees, the Studio Life Committee and the Year End Show Committee, the Student Course Union helps to fund and stage student exhibitions including the Year End Show, and shows such as IIDEX and the Interior Design Show. The Studio Life Committee organizes social events such as the traditional Halloween and Valentines Day parties, and various other events.

Student Course Union members sit on the RSID Departmental Council along with faculty and staff. This Council acts in a advisory capacity to the Chair of the school as well as deliberating on new academic polices and directions. Students are also members of the standing committees of Departmental Council. A student representative also participates as full member of the School of Interior Design Program Advisory Council for a two-year term.

BYLAWS (under review)

1.0 PURPOSE

1.1 The School of Interior Design's Student Council purpose shall be to serve the full and part-time students in the degree program of the School of interior Design.

2.0 STRUCTURE

2.1 The School of Interior Design's Student Council Executive shall be comprised of:

- President
- Vice President
- Treasurer/Professional Liason (ARIDO Representative)
- Secretary
- RSU Representative
- Studio Life Committee Chair
- YES Committee Chair
- Year Representative (from each year)

2.2 Elections for all of these positions are to be held in the April of the previous year, with the exception of the first year representatives who are selected in the fall term.

3.0 AIMS AND OBJECTIVES

3.1 To become a vehicle for communication and affiliation between all students of the School.

- 3.2 To contribute to the unification of the School's student body through social events, mentor programmes and other activities; and to contribute to communication and awareness between interior design students and professionals at the academic level:
- 3.2.1 through the Year End Show and other exhibits;
 - 3.2.2 through communication and affiliation with professional organizations including exchange of information and active participation where available; and
 - 3.2.3 through the after hours lecture series (Spiral Lectures) organized by and for this program's students.
- 3.3 To make a contribution to the quality of interior design education within a student capacity:
- 3.3.1 by taking an active role in curriculum and course development; and
 - 3.3.2 through ARIDO, CSID and CIDA, assisting the development of new programs and courses.
- 3.4 To assist in projecting an accurate public image and awareness of the interior design profession by:
- 3.4.1 increasing, on a student level, the awareness of interior design and related education issues to: current students, potential students, educators on all levels, government, and the general public.
 - 3.4.2 striving to maintain a high level of professionalism as student representatives of the interior design profession;
 - 3.4.3 being a liaison agency between the School of Interior Design's student body and the rest of the university through RSU, news & information releases, and exhibits & social events.
- 4.0 TITLES
- 4.1 President shall: be the chief executive officer of the Student Course Union, act as chair for all Student Course Union meetings, and represent the student body at any events, act as liaison between Student Course Union and the School's Departmental Council.
- 4.2 Vice President shall: assist and support the President of the Student Course Union, act as liaison between Student Course Union and the School's Departmental Council, substitute for the President when required for Student Course Union events, and represent the President when he/she unavailable at the School's Departmental Council meetings.
- 4.3 Treasurer shall: establish and maintain accurate ledgers and records of all transactions, be responsible for the collection and disbursement of Student Course Union funds, be an active member of the Ways and Mean Committee, and bank all monies and pay all bills promptly.
- 4.4 RSU Representative shall: act as liaison between Student Course Union and RSU, actively participate in RSU matters that pertain to the School, and attend RSU meetings.
- 4.5 Professional Liaison shall: organize and promote industry affiliation with the School and help host an ongoing lecture series, act as a liaison between council and ARIDO and other professional organizations, attend ARIDO education committee meetings, sit and have a vote in the National Council of CSID, be the chair of the CSID and Ryerson Chapter Committee.
- 4.6 Secretary shall: take and transcribe meeting minutes and maintain an accurate journal of these recordings, and conveys student concerns and ideas in response to posting of minutes.
- 4.7 Year Representatives shall: be the liaison between the Year Coordinator and the year students, and be the liaison between students of that year and both Student Course Union and the School's Departmental Council.

5.0 COMMITTEES

- 5.1 Studio Life Committee shall organize all parties and social events, take a leadership role in increasing school spirit, and be responsible for any other social activity. It shall act as the umbrella committee for all other school committees excepting the Year End Show committee.
- 5.2 Ways & Means Committee shall be responsible for fundraising, have the Treasurer be an active member and work with the Social Committee in fundraising activities
- 5.3 Resource Committee will work with the Design Centre for the acquisition of materials and product information for the sample area, and be responsible for the maintenance and currency of the sample area.
- 5.4 Yearbook Committee shall be responsible for the creation of a yearbook.
- 5.5 Year-End Show Committee shall be responsible for the year-end show in consultation with faculty, and be responsible for assisting with any other student exhibitions during the year.
- 5.6 Graduation Committee shall be responsible for the organizing of grad events and all other graduation matters.
- 5.7 Sustainability Committee will put more emphasis on environmental change in program courses, and raise awareness of environmental issues, specifically material impact on environment.

No great thing is created suddenly

Epictetus,
Greek Philosopher

You usually find that what works is better than what looks good. You know, the looks good can change, but what works, works

Ray Eames,
designer

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In anything at all, perfection is finally attained not when there is no longer anything to add, but when there is no longer anything to take away.

Antoine de Saint-Exupery,
Wind, Sand and Stars, 1940

1. Don't undertake a project unless it is manifestly important and nearly impossible.

2. Any problem can be solved using the materials in the room.

3. Creativity is the sudden cessation of stupidity.

Edwin Land,
inventor of Polaroid film

RSID ACADEMIC POLICY

While the overall academic policy is set for the university by the Senate, each school or department is required to publish its own handbook and set out specific academic guidelines for its students. It is important that you also understand the policies in the RYERSON UNIVERSITY FULL-TIME UNDERGRADUATE CALENDAR, the RYERSON UNIVERSITY ACADEMIC CONSIDERATION and APPEALS POLICY, the STUDENT GUIDE and the CODE OF STUDENT CONDUCT AND RELATED PROCEDURES. Website addresses for the above Ryerson policies and procedures are: www.ryerson.ca/senate/current for policies or www.ryerson.ca for the calendar.

A. INTRODUCTION

1. Each student enrolled in the Interior Design program at Ryerson MUST have a Ryerson e-mail account. If you currently have an account it must be reactivated each year. Students are required to check their Ryerson e-mails frequently. Official communication from the University is sent via your Ryerson e-mail account.

B. STUDENT CONDUCT

1. The School of Interior Design requires you to act in a manner consistent with and supportive of the educational objectives of the School and generally accepted principles of academic integrity. You are expected to exhibit a professional attitude toward your studies. You are further expected to conduct yourself in accordance with generally accepted standards of behaviour and in accordance with published university regulations and policies covering both academic and non-academic conduct. The Student Code of Academic Conduct may be found at www.ryerson.ca/senate/current/pol60.pdf and the Student Code of Non-Academic Conduct may be found at www.ryerson.ca/senate/current/pol61.pdf
2. In any course offered by the School of Interior Design you must attend regularly and participate fully according to the course requirements.
3. You are expected to maintain good communication with your instructors. Keep a copy of all correspondence (e-mail or paper correspondence) and ensure it is dated.
4. It is a privilege to be allowed to work at the school after hours. Please do not violate this privilege. Do not harm the building and lessen its value as an environment for working and learning. Do not screw, nail, or otherwise modify the building without permission from the RSID office. Students who deface the building or its furnishings may face non-academic misconduct charges. In certain cases automatic penalties will be levied.

5. Access to the building after hours and on weekends is by the Ryerson One Card. The One card will allow students 24 hours/7 days a week access to the building, with the exception of statutory holidays. Your One Card will not work during the spring/summer terms. The One Card can be obtained by an online application at www.ryerson.ca/onecard. The One Card also gives you limited access to the FCAD computer lab in KHW-63.

C. STUDIO REGULATIONS

1. In addition to the second floor studio, students may use the third floor classrooms when they are not being used for teaching and the Workshop during the "open hours". Failure to use the booth for designated sprays/materials is regarded as non-academic misconduct as it poses a health hazard and is willful destruction of property. Non-studio areas may not be used without written approval from the faculty member in charge. Students must remove their work after pin-ups or presentation and leave the studio and classrooms in good shape.
2. If you have a work area in the second floor studio, it is your responsibility to ensure that your area is kept tidy throughout the academic year. It is important that you maintain a safe, clean, and proactive working environment: failure to do so will be regarded as non-academic misconduct. Students are requested to recycle materials whenever possible and to put these materials into the appropriate containers. Areas within the studio will be indicated to assist in recycling.
3. Students going on exchange should ensure that they clear their storage lockers before leaving, as they will be used as lockers for visiting foreign students.
4. In scheduled classrooms and workshops you may not work on projects for other courses. If you persist in working on projects other than those scheduled, faculty members and technical staff may ask you to vacate the premises for the duration of that class.
5. As the classroom floor (3rd floor) is a shared facility, your behaviour must be appropriate during these times. If you are disruptive, faculty may ask you to leave or may call Campus Security. You may not move the furniture on this floor without faculty permission. If you are given permission, please ensure that you return these spaces to the initial layout when you leave. No cutting on drafting tables or use of hot glue guns or markers on any inappropriate surface is allowed without protective covering to the work surface. An automatic fine will be levied and in addition, students may have to replace the damaged work surface.
6. You may not play radios in the studio or classrooms while any class is in session. As the 2nd floor studio adjoins the Design Centre during the day, remember that this is an area for study and research. After 6:00 p.m. do not play your radio loudly as Continuing Education classes may be in progress. The use of earphones is recommended. The west reading area in the design centre is for quiet study only - no group work.
7. Telephone is provided for your use on the second floor in the Design Centre. They are directly linked to security. Dial "80" for emergencies.

D. AUDIO VISUAL EQUIPMENT AND COMPUTERS

1. You are not allowed to use any school office equipment (i.e., telephones, faxes, photocopier, laptops, and projectors). The exception to this policy is the use of designated equipment in the Design Centre.
2. You may also not use any of the school's AV equipment; you must book AV equipment required for your presentations ahead of time from the Ryerson Media Centre. It is located at KHE-227 in East Kerr Hall. Your student card is required.
3. There are a few computers located in the school for shared use. As they are not maintained in a specialized computer lab it is especially important that all students are aware of the rules concerning their use. Please report problems to the Main Office. Note that the computers in the east end of the studio are for 4th year use only.
4. Rules for Computer use:
 - Only RSID students are permitted to use the school's computers unless authorized by faculty.
 - Do not obtain or use someone else's password.
 - Do not help someone gain unauthorized access to Ryerson's computers or networks.
 - Do not attempt to gain access to files and resources to which you have not been given permission.
 - Do not make copies of other peoples' files without their knowledge and consent.
 - Do not steal, vandalize or obstruct proper use of the computing equipment, facilities, or documentation.
 - Do not bring food or beverages near the computers.
 - Do not copy any application, network or system software products that are on University owned systems for your own personal use.

- Do not attempt to install software on any school computer.
 - Do not use any software obtained illegally, or not properly licensed for our systems.
 - Do not knowingly introduce a computer virus or other disruptive program.
 - Do not let anyone know your password or use your accounts.
 - Ensure you remove all your files from the public computers before logging out. This ensures that your files will not be copied by others.
5. Wireless connections are available to the Internet for laptops users in the RSID building. Students should go to <http://www.ccs.ryerson.ca/students/index.cfm> for instructions on how to set up your wireless card and obtain your network key.

E. ACADEMIC and NON-ACADEMIC CONCERNS

If you are uncertain or confused and need advice; if you are upset and need an attentive ear; if you are frustrated or angry and need something explained or rectified; or if you merely need to talk, there are a number of things you can do to ensure prompt attention to your problems or concerns by following these steps sequentially.

1. Step 1: If you have concerns pertaining to a specific course, you are urged to address these issues with the appropriate instructor at the earliest possible date.
 - Step 2: If the issues are not resolved, speak with the course coordinator.
 - Step 3: Finally, if further discussion is needed, go to the Associate Chair (academic concerns) or Chair (other concerns). Book appointments through the Main Office.

For Advice: Student Course Union Class Representative
RSU Office (Ryerson Students Union)
Office of the Ombudsperson, Oakham House
Academic Coordinator (Stephanie Fibiger)

2. Concerns about your academic standing can be addressed by the Academic Coordinator. Appointments are made by sign-up on the bulletin board outside the office SID107A.
3. General curricular issues or program operational matters should be brought to the attention of your Course Coordinators.
4. Queries or concerns about School-wide policies or procedures should be addressed to the Associate Chairs (Academic or Administrative)
5. You may wish to discuss a concern (of a non-personal nature) with your class representative who has the responsibility for voicing collective concerns to the appropriate faculty.
6. Meetings of the School's Departmental Council are an appropriate forum for discussing concerns. Through your class representative or the Council Chair, you are welcome either to request a meeting of the Council or to propose that an item be added to the agenda of the next meeting. For more information please contact the School's main office. You are also encouraged to attend Town Hall meetings (all-school meetings) or join the school's special committees.
7. If you are experiencing personal problems of a non-academic nature, you may wish to seek the assistance of the Centre for Student Development and Counselling or of the other services offered through Student Learning Support.

8. The School observes the Ryerson University policies and procedures pertaining to students with disabilities. Details are available at www.ryerson.ca/studentlearningsupport. It is important that you contact the Student Learning Support area as soon as possible during your academic career so that the appropriate steps may be taken to facilitate your success.
9. Also consult the section on appeals that follows.

F. COURSE MANAGEMENT POLICY

Ryerson University's Policy 145 (The Course Management Policy)
www.ryerson.ca/senate/current/pol145.pdf.

In the policy you will find details of what should be included in a course outline including a statement of learning objectives, course methodologies and procedures, an evaluation scheme outline of the course assignments and a schedule of the term's work.

G. FACULTY COUNSELLING HOURS

1. All faculty members post their timetables and office hours for personal academic counselling. If your timetable conflicts with the posted hours, please contact the faculty member. Check your course outlines and this handbook for more contact information.
2. Counselling hours are not designed for individual private tutorials or as make-up classes.

H. GRADING

1. Academic performance will be administered with a numeric grade.
2. Ryerson's official grading system:

LETTER	GRADE PERFORMANCE DESIGNATION	GRADE POINTS	CONVERSION TO LETTER GRADE
A+	EXCELLENT	4.33	90-100
A	EXCELLENT	4.00	85-89
A-	EXCELLENT	3.67	80-84
B+	GOOD	3.33	77-79
B	GOOD	3.00	73-76
B-	GOOD	2.67	70-72
C+	SATISFACTORY	2.33	67-69
C	SATISFACTORY	2.00	63-66
C-	SATISFACTORY	1.67	60-62
D+	MARGINAL	1.33	57-59
D	MARGINAL	1.00	53-56
D-	MARGINAL	0.67	50-52
F	UNSATISFACTORY	0	0-49
FNA**	FAILURE FOR NON-ATTENDANCE	0	

3. Throughout the year you will receive marks for your projects. Check the course outline for the weighting of individual assignments and tests. These will also be reflected on your course's D2L site.
4. Your term-end grades are accessible by visiting the RAMSS web site and will be converted to Ryerson's GPA system. The RAMSS web site is: <https://my.ryerson.ca>. Please make note of the day that they are available on-line. Faculty cannot give out your final course grade. This information comes from the Registrar.

5. If your performance in a course is below "1.67" (C-) at the end of the Fall Term, you are strongly advised to seek counselling with your course instructor or Year Coordinator. The Calendar explains academic probationary status. Check the Ryerson Calendar carefully for course prerequisites. Failure in certain courses will prevent you from taking a full program. Students should be aware of the liberal studies "restriction" for our program.
6. Honours Graduation
If you graduate with an overall cumulative grade point average of 3.50 or higher, you will graduate "with Honours" and will have this academic distinction recorded on your transcript.
7. Dean's List
This list is established to recognize outstanding and consistent academic performance for any full time day student in each year of the program provided he/she meets the following criteria: you must be registered in not less than 80% of the normal full load (total course hours) averaged between terms in that academic year; you must achieve a minimum of 3.50 GPA (including electives); you must not be repeating any failed course; you must not have violated the Code of Student Conduct and related procedures.
8. Certain classes will assign grades for attendance at lectures and field trips outside the regular class schedule. Students will be required to provide proof of attendance.

I. STUDENT WORK

1. All elements of work submitted for grading must be identified with project title, your name, course, Ryerson University, The School Interior Design and date. This information is usually required on the front of each board. For any work chosen for exhibition, competition or display, location of this information is as requested by the competition. See the individual course outlines for exact details.
2. Assignments and tests submitted for course credit will be entirely the product of your individual effort, except in the case of team assignments arranged and approved by the instructor. (Refer to The Ryerson Student Code of Academic Conduct for definitions, procedures and penalties).
3. Group work is an integral part of the program. Faculty members are not responsible for negotiating group interactions although they should be consulted if serious problems arise.

J. SUBMISSIONS

1. No project/assignments will be accepted at the School's office. No member of the School's staff may serve as a course instructor designate for submissions unless previously arranged between the Chair and the office staff in emergency situations.
2. A "submission" is an assignment, project or test submitted, complete or unfinished, when and where it is due. Partially completed work should still be handed in. A percentage deduction will be applied, as determined by the "late submission" policy, see #6 below. Even students who for medical or compassionate reasons are unable to complete the assignment on time, should hand in all work finished up to that point.
3. Projects must be submitted to the location and times specified; (i.e. to the course instructor/designate faculty office, or in a location convenient to both the course instructor and student.)

4. You may be able to submit your work prior to the due date and time by establishing with your instructor(s), a mutually agreeable date and time. (This is a privilege and not a right.)
5. A "late submission" is a project/assignment or test submitted after the deadline date and time and will be subject to the Late Policy, see #6
6. RSID Late Policy: late submissions will be subjected to a whole letter grade deduction for every 24 hours from the day/time the assignment is due until the project is handed in. Hand-in times are specified by the instructor in the course outline and on assignments sheets.
7. Projects will only be considered for acceptance after the due date for medical or compassionate reasons. Students are required to complete an 'Academic Considerations Form' and attach supporting documentation such as the Ryerson Student Medical Certificate (for personal medical absences) or letter and other documentation for absences based on compassionate grounds. The Academic Consideration Form can be found on the following Ryerson website: http://www.ryerson.ca/content/dam/senate/forms/academic_consideration_document_submission.pdf. The Ryerson Student Medical Certificate can be found on the following Ryerson website: <http://www.ryerson.ca/surp/documents/medical.pdf>.
8. You must take every effort to inform the instructor(s) on or before the due date that you will not be submitting your work. You should notify the faculty member in charge of the class at least 24 hours before the deadline. Email is an acceptable way to communicate with your instructor. If your absence conflicts with the due date, complete the Academic Consideration Form on the day of your return and submit the form with the appropriate documentation directly to the RSID office, attention: Stephanie Fibiger, Academic Coordinator. Again communicate with your instructor (e-mail) that you will not be handing in your work and why. Doctor's Notes issued by the health care providers will not be accepted,

students must have their health care provider complete the official Ryerson Student Medical Certificate form.

9. If you receive an INC (incomplete) as a final mark in a course as a result of medical or compassionate reasons, you must submit the incomplete work no later than three months after the submission of the INC grade. Failure to clear the grade in the required time frame will result in the INC grade becoming a grade of F (Failed).
10. Computer and Printing Problems
Computer failures or printing problems are not considered reasons for late hand-ins, extensions or grounds for a compassionate review. Students in this position should hand in a digital copy of their work or a small scale print out at submission time. It will then be assessed as an incomplete submission. (See J2) Students will not be permitted to subsequently present their work.
11. Extra workshop assistance will not be automatically provided for students who need to submit their work after the project deadline.

K. RELIGIOUS OBSERVANCES

The School follows the Ryerson University Senate policy on Accommodation of Student Religious, Aboriginal and Spiritual Observance Details including the Student Declaration of Religious Accommodation Form can be found at <http://www.ryerson.ca/senate/current/pol150.pdf>. Requests for accommodation should be made within the first two weeks of class; but no later than two weeks prior to any accommodation in question. School Coordinators may vary this policy in special conditions such as presentations to external examiners, or for competitions.

L. RETURN OF PROJECTS/ASSIGNMENTS

1. The course instructor will strive to return all evaluated or graded projects/ assignments in a timely manner. Usually this is within 10 working days, unless other arrangements are written into the project/assignment outline.
2. Your project/assignments will be returned and coordinated with the evaluation/grade sheets.
3. If you cannot be present to pick-up your project/assignment at the specified time then you are responsible for providing a designate. Once the project has been officially returned you are responsible for damage or loss.
4. Students will be responsible for the removal of all projects from the classrooms and studios once they have been graded and returned. At the end of the term, students will be required to claim and remove any projects left at the school. The only exception to this rule will be if a course instructor has held the project for special circumstances, such as display or competition purposes.
5. Failed projects/assignments must be reviewed and discussed with your course instructor. It is your responsibility to set up an appointment during office hours. Failed projects may not be exhibited at the school's Year End Show.
6. Students' work may be retained and utilized for a variety of situations, including but not limited to exhibitions, accreditation reviews, competitions and industry conferences. If you do not wish for your work to be included, please inform your instructor in writing prior to the end of term.

M. APPEALS

Ryerson University's official Appeals Policy and Procedures is available online. Go to www.ryerson.ca/senate/policies. It is Policy #134.

1. Informal Appeals – During the term
If you have a problem with a grade, or require clarification of a grade received for a project or test, you must personally contact your instructor

who has graded the work and ask for a meeting to discuss the grade immediately after receiving the grade. Please make sure you date all correspondence. You cannot request a review of your mark beyond ten working days after the grades were returned. If you are not satisfied with the result of a discussion with your instructor, the next step will be to talk to the Associate Chair or Chair (see section 2.17.1). Then if you are still not satisfied, please consult the official Ryerson University Appeals Policy for further direction.

2. Formal Appeals

You may only formally appeal your final course grade or your academic standing at the end of the school term, after you have received your grade report from the Registrar. See the Ryerson Student Guide for the full appeals procedure and grounds for appeal. Appeal forms can be found at www.ryerson.ca/essr. (Enrollment Services and Student Records.)

Appeals for courses in the School of Interior Design are to be handed in to the Academic Coordinator and will normally be adjudicated by the Associate Chair academic. Students wishing to appeal should be aware that the deadline for appealing a grade or academic standing to the department or school is published in the front of the Undergraduate Calendar, in the Student Guide and on the Ryerson web site for each academic year. You should be sure that you are filing within this deadline, and enter that date on the form. Appeals in other courses need to be handed into those specific departments.

N. ORIENTATION

Course and Year orientations usually take place during the week preceding the beginning of classes or during the first week of classes. You are obliged to attend if an orientation is scheduled.

DEPARTMENT COUNCIL GOVERNANCE

1.0 PURPOSE

- 1.1 The purpose of the School of Interior Design's Departmental Council is to develop and recommend policy relevant to the School within the context of Ryerson University, particularly in the area of curriculum and course development, budgetary planning and physical resources.

2.0 MEMBERSHIP

- 2.1 The voting membership of this Departmental Council shall be:
- 2.1.1 All Ryerson Faculty Association (RFA) members and administrators in the School;
 - 2.1.2 One member elected by and from the part time and sessional instructors in the School, contracted for any part of the academic year, within the first two weeks of the fall term and for a one year term on Council beginning immediately;
 - 2.1.3 Additional RFA members within Ryerson University may be selected by the RFA members and administrators in the School

for a one year term beginning September 1st, so that the total number of faculty and administrators shall be between twice and three times the total number of students;

- 2.1.4 Four full time students, one elected in April by and from each of the 2nd, 3rd and 4th years for a one-year term on Council and one elected in the first two weeks of the fall term by and from the 1st year for a one-year term on Council;
- 2.1.5 The President of the School of Interior Design Studio Life Committee;
- 2.1.6 One full time student from the School of Interior Design representing RSU, elected for a one year term on Council.

3.0 OFFICERS OF COUNCIL

- 3.1 Annually, at its first meeting in September, the Council shall elect for a one year term of office:
- 3.1.1 A Chair, who shall be a regular faculty member of the School, excluding the program Chair. The program Chair will be ex-officio member of all standing and ad-hoc committees;
 - 3.1.2 Optional if required, a Vice-Chair, who shall be any voting member of Council; and
 - 3.1.3 Chairs for the standing committees of Curriculum and Course Development, Budgetary Planning, Physical Resources and Continuing Education who shall be any voting member of Council.

4.0 RESIGNATIONS

- 4.1 In the case of a member resigning from the Council or withdrawing from full time studies in the program, the Chair of the Council shall appoint a replacement from the same constituency for the remainder of the resigned member's term on Council.

5.0 COMMITTEES

- 5.1 Annually at its first meeting in September, after the election of the officers and committee chairs, the Council shall appoint the members of the Standing Committees for a one year term.
- 5.2 Each Standing Committee shall have at least three members, including ex-officio members, who are members of the Council.
- 5.3 Faculty and student membership for each committee shall reflect the membership proportions for the full Council.
- 5.4 The Council may appoint ad-hoc committees at its discretion. These committees shall have specific mandates and defined life spans.

6.0 MEETINGS

- 6.1 Meetings may be called at any time by the Council Chair, but at least one full Council meeting must be held each term.
- 6.2 Normally there shall be four full council meetings a year.
- 6.3 For regular meetings, the notice of meeting, agenda and formal motions shall be distributed to all members one week before the meeting.
- 6.4 Any three members of Council shall have the right to call an emergency meeting with 48 hours notice. The agenda and formal motions may be given out at the meeting.
- 6.5 Other interested persons may, by invitation of the Council Chair, participate in a meeting but will not have the right to vote.
- 6.6 All Council and Committee meetings shall be open.

7.0 QUORUM

- 7.1 The quorum for a Council meeting shall be not fewer than 50% of the full membership.
- 7.2 The quorum for a Council's sub-committee shall be three members including the Committee Chair.

8.0 AGENDA FOR FULL COUNCIL MEETINGS

- 8.1 The agenda shall include:
 - 8.1.1 attendance
 - 8.1.2 approval of the minutes of the previous meeting
 - 8.1.3 business arising from the minutes
 - 8.1.4 reports from Standing Committees:
 - Curriculum & Course Development
 - Budgetary
 - Physical Resources
 - Continuing Education
 - 8.1.5 reports from ad-hoc committees
 - 8.1.6 new business and formal motions
 - 8.1.7 other business
 - 8.1.8 announcements and general questions
 - 8.1.9 adjournment

9.0 MINUTES

- 9.1 Corrected minutes shall be kept in a minute book in the School's central office (SID107).
- 9.2 Within two weeks after each meeting, the minutes shall be distributed to each member of the Council and the Dean of the Faculty of Communication & Design and one copy shall be posted on the School's notice board outside of the central office.

9.3 Student Year Representatives must report back to their years on the results of the full Council meetings.

10.0 PROCEDURES

10.1 Council and its Committees shall follow "Robert's Rules of Order".

11.0 AMENDMENT AND COMMENCEMENT OF THE BY-LAWS

11.1 In order to revoke or amend these by-laws a $\frac{3}{4}$ majority of the total voting members of Council is required.

11.2 The School of Interior Design's Departmental Council by-laws and amendments shall come into force upon approval of Ryerson University's Academic Council.

WORKSHOP

SID-109

Your 3D experiences are a vital part of the school's educational values. This facility is equipped to support your hands-on discovery of three-dimensional design solutions, structural analysis and materials. Here is where you literally work things out. Knowledgeable staff will help you become familiar with equipment and will support your design explorations. SID-109 includes the various work areas: Bench Room, Machine Room, Metal Room and Digital Fabrication Area. Because of insurance and safety regulations, only registered Interior Design students have access to the Workshop during class hours. Student safety is a paramount concern of this workshop; consequently privileges are dependent on the strict observation of the rules and regulations. Students must have their own toolkits.

A. ORIENTATION

All new students and students returning after an absence of two years are required to participate in the Workshop orientation, given near the start of term, in order to attend classes. If you miss the orientation you may be required to pay a late fee for re-scheduled orientations.

B. ACCESS

1. During scheduled class time, access to material sales, hand tool loans, machine and general Workshop use will be limited to students of that particular class. Other students will be allowed access upon permission of both the Workshop Technologist and the Professor. Scheduled students have absolute precedence over machines and staff resources. Non-scheduled students who prove to be disruptive may be asked to leave the workshop until class is over.
2. A schedule of classes, material sales times and open hours will be posted at the beginning of each term.
3. Workshop work areas are available only during supervised periods. From time-to-time arrangements can be made through the Technologist to use the work areas outside of class hours; however, a qualified instructor or technician must supervise the work areas.

C. EQUIPMENT

1. At all times power equipment/ tools must be used as directed by the instructor and/ or Workshop staff. No student may use the Workshop equipment without first having had an official orientation to the tools and the safety procedures. This regulation includes students who are direct entries and students visiting on exchange.

2. When using the Workshop, you must bring your tool kit. Tools supplied in the kit are not available in the Workshop. Please have your own measuring tape, x-acto knife, and combination square.

3. No equipment or tools of any nature may be removed from any of the Workshop areas without permission of the Technologist.

D. SAFETY

1. No person will work alone in any work areas of the Workshop.
2. Some equipment may only be operated by the technical staff or authorized faculty. Restricted facilities are identified in the Workshop. These include, but are not limited to the: joiner, planer, mitre saw, panel saw, lathe, router table, table saw, CNC cutter and laser cutter.
3. Guards on machines must be used at all times.
4. Safety goggles must be worn while operating any machinery and power tools. A few extra goggles are available in the Workshop.
5. Distracting conversations and activities in work areas are dangerous and must not take place. Running in the Workshop is not allowed. Similarly, the use of cell phones and iPods are not allowed in the machine room.

E. CLOTHING AND ACCESSORIES

The following rules concern appropriate Workshop apparel:

- long sleeves must be rolled up
- neckties, scarves, etc. are forbidden
- heavy or loose jewelry must be removed (i.e., rings, watches, bracelets, necklaces, etc.)
- long hair must be tied back; this applies to all persons
- non-slip, hard-toe, flat shoes must be worn.

F. CLEAN UP

1. All benches and machines must be cleaned immediately after use. Waste scrap must be kept away from the machine area at all times.
2. Some materials are considered hazardous and must be disposed of in designated containers. It is your responsibility to be aware of the appropriate procedures.

G. PURCHASING OF MATERIALS

The School can save students considerable time and money by purchasing materials in bulk and selling them at cost. Students pay for these materials with their Ryerson One Card. Denominations less than \$20.00 are not practical. Please consult with the One Card Office for any refunds and/or problems with your Card. A card reader is available in the Workshop. The School of Interior Design office and Workshop will not accept cash.

The Workshop posts a list of materials and their costs by the shop office. The costs of materials are determined by the Technologist. No materials may be used or removed without prior payment unless this has been previously authorized.

H. LAB MATERIALS FEES (ANCILLARY FEES)

Your lab materials fees partially offset the inherent costs of completing assignments. These materials include: incidental supplies in the Workshop (glue, nails, connectors, sandpaper, finish, etc.).

I. TOOL LOAN POLICY

1. Hand tools will only be available on loan with the permission of the Workshop staff. No power tools are to be signed out of the shop.
2. Tools needed after class hours for use outside of the Workshop must be signed out during class time.
3. Tool loans are for work on student projects for this program only (not for personal use) and are to be used only within the School's premises (302 Church Street).
4. Normally, all hand tools and other equipment must be returned the next day when the Workshop opens. Please ensure that you know when the tools are to be returned as you will be fined \$10.00 per hour, if you fail to return the tools at the date and time specified.
5. Upon signing out your tool(s), you will be responsible for damage, theft or loss, and you will be required to pay in full for repairs or replacement.

J. RESPONSIBILITY

Under terms of The Employment Standards Act & Occupational Health & Safety Act, anyone may be required to vacate the Workshop area immediately at the discretion of the person in charge. Faculty and staff are required to enforce all of the foregoing rules and regulations.

K. IN CASE OF ACCIDENT OR EMERGENCY

All accidents must be reported immediately to the technician or the faculty in charge and an accident report completed if required.

L. REGULATIONS FOR DIGITAL FABRICATION EQUIPMENT

The Workshop has digital fabrication equipment onsite to help realize student's projects, advanced models, and prototypes. (Located in SID-104)

Tutorials for all digital fabrication equipment will be available to students at the beginning of the semester.

Any student/group wishing to work with this equipment (laser cutter, 3D printer, CNC machine) must schedule time with the Shop. Absolutely NO drop-in access. Students need to inform themselves before considering the use of digital fabrication equipment, which materials can be used (and are available in the shop) and which tools are available at the particular time.

The Workshop computer cannot be used by students to do CAD work or edit CAD work. Students must arrive on time (for their CNC appointment).

While a "job" is being cut on the CNC machine and laser cutter, the student(s) MUST be present. Students are required to help with the set-up of the machine and are responsible for a complete clean up at the completion of the job.

Staff will: check the CAD drawing for compatibility with the RhinoCAM software; assist the student(s) in setting up the RhinoCAM file; supervise the CNC machine set-up; monitor the CNC machine during the work cycle.

For more information visit <http://rsid.ryerson.ca/resources/workshop>

Typically a facility of this type is the hub of any professional design studio; it is a key learning resource at RSID. It houses a comprehensive and current collection of interior product catalogues and materials relevant to the study and practice of interior design. The centre also has a small reference collection of books and magazines. These may not be taken out of the centre. There is also a “cutting area” where you may take samples for your presentation needs. When in doubt whether a sample is for cutting, ask the staff. The Centre is normally staffed by a Resource Specialist and student assistants. The centre staff are there to: aid students with research regarding interior materials and furnishing/equipment; advise on FF&E project requirements; order special samples from manufacturers when warranted; keep students apprised of new, innovative and sustainable interior materials and products; and coordinate informal information sessions for students.

The more you take the time to learn about products, the more successful your projects become.

A. HOURS

Hours will be posted outside the centre. Students interested in part-time work in the Design Centre should speak to the Centre’s administrator at the beginning of the school term and apply online. Students must be eligible to receive OSAP.

B. OPERATION

1. The Design Centre staff is available for consultation only for projects and research related to our program. Access to the materials and computers in the Design Centre are restricted to the hours established from time to time and posted outside the Centre. Students should refer to the Ryerson Library for a much broader collection of periodicals and books about design and related subjects.
2. As this is a working and up-to-date resource library, with the exception of the cutting area, this resource is for reference only. Students will not be allowed to remove or cut any of the current materials housed in this facility, nor use the space or facilities for other than related project work or research for this program. Materials designated for cutting are clearly marked in the Centre. When in doubt, ask. Students may not remove magazines or reference books from the Design Centre. A scanner and photocopier are provided.
3. Students entering the Design Centre will be required to leave their Ryerson One Card with the Resource Specialist (or Designate). Students can then pick up a basket for their samples and when they have finished, and have shown that they have left the sample and work area clean, they can then re-claim their One Card.

Student users are responsible to clean up after themselves in the Centre. This involves, but is not limited to, reshelving library books and magazines, returning binders after use, returning samples to the designated places,

disposing of left over cutting samples after their use, removal of all paper, board, tape supplies etc. All design Centre equipment (staplers, scissors, cutting boards, three hole punches etc.) should be returned to their designated places. Students should be especially careful using pencils or markers at the work surfaces.

4. Students are reminded that the use of adhesives in the school is carefully monitored and is restricted to the 3rd floor sprayroom or the workshop.
5. The number of students allowed in the Design Centre at any one time will be at the discretion of the Centre's staff or any of the School's Administrative staff or faculty. The centre and its study and layout tables are to be used for quiet study. No group work is permitted in the centre itself. Students using the study area should be respectful of students doing research in the centre.
6. No food or beverages will be consumed in the centre while it is open for student use unless they are part of a special event.

C. ORDERING SAMPLES BY SPECIAL REQUEST

Students who want current cutting samples are normally expected to initiate that request at the appropriate showroom themselves. If Design Centre staff time permits, students may from time to time request a special cut sheet or sample of a material critical for a project and not available elsewhere to students by advising the Centre staff member who will place an order. It is anticipated that it will take a minimum of 7 to 10 days to secure samples. Please keep this in mind with respect to project deadlines. Any deliveries that incur courier, brokerage or special shipping charges will be the financial responsibility of the student.

D. FACILITIES AVAILABLE

There are computers in the centre designated for research use. These computers are not to be used for student projects (i.e. doing AutoCAD drawings or checking email). Some computers for this purpose will be located in the studio just outside the Design Centre. There is a photocopier with card reader available in the Centre for student use as well as a scanner. The scanner is to be used for research purposes only.



