

INTERIOR ARCHITECTURE

30th Festival of Trees Scholarship Winners

FALL 2016



CHAIR'S MESSAGE

Welcome to FIU Interior Architecture!

At FIU's Interior Architecture we believe in excellence. Ranked 4th among our peers here in the south, we are a proven program with great faculty, students, facilities, and staff. As we transverse the second decade of the 21st century, the design professions are addressing a myriad of new and exciting developments. The importance of exploring evolving methods of communication, and of managing the information are amplified by new technological, environmental, social, and cultural developments across globalized world. We believe this environment requires interior designers and architects be prepared to address new challenges associated with designing building interiors that perform well in a variety of ways, be they technical, cultural, or social.

Our Master of Interior Architecture program prepares graduates who can think flexibly and operate with versatility, who can incorporate best business practices in order to operate effectively in a global marketplace; who can adapt to economic shifts; who can understand how and why to use innovative materials and products, and how to operate in trans-disciplinary culturally diverse teams to create effective built environments.

More importantly, our graduates work with clients who value their ability to assess and address users' needs from a variety of viewpoints. This flexibility, combined with interior design expertise, helps our graduates to create environments that address complex problems both creatively and effectively.

Janine King

Chair & Associate Professor
Department of Interior Architecture

FESTIVAL OF THE TREES

The Festival of the Trees is a fundraising event coordinated by Florida International University's Interior Architecture Department and its advisory board. Each year South Florida's architecture and design community demonstrates its support for quality interior architecture education through their annual participation in the Festival of the Trees event and auction. This holiday extravaganza has raised over \$100,000 in funds that benefit Florida International University's Interior Architecture Department and its talented students.

Each year, Festival of the Trees sponsors underwrite designers who design and build their unique holiday creations and donate them to the event. The "trees" are then displayed and auctioned at the gala opening. The lucky winning bidders take these extraordinary creations and use them for holiday decorations in either their homes or offices.

Advisory Board

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Betty Mestre, Global Commercial Furnishings



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HEALTHCARE - EMERGENCY CARE

GRADUATE DESIGN 5

Prof. Philip Abbott

Aventura Hospital and Medical Center is affiliated with HCA (Hospital Corporation of America) and, as such, the architectural design for the new addition to the Emergency Department was developed by Gresham Smith and Partners, Nashville, Tennessee. As an HCA affiliated hospital, the interior design is generally developed by the architectural team following a common HCA design template. But for this project the interior design has been developed by Stantec Architecture, Inc. with a former FIU interior design graduate, Yi Belanger, leading the design team. The project is in the early stages of construction at this time. This project will involve generating creative, functional, and aesthetic design solutions that respond to the existing building context and the complex set of contingencies associated with a healthcare facility including the unique population serviced by the Aventura location.



PROJECT BUILDING

Aventura Hospital & Medical Center

Aventura, FL

IN THE END, I LOOK FORWARD
TO ONE DAY BEING A PART OF A
HEALTHCARE PROJECT IN THE
PROFESSIONAL WORLD.



JOVANNY LOPEZ

When entering this semester of Graduate 5 Healthcare Design I was not one bit amused. I felt that designing a healthcare environment would offer us no creativity because of all the regulations attached to this type of space. As the semester went on and our professor Dr. Philip D. Abbott urged us to get going and stay inspired, I felt that some creative ideas were possible. I found myself slowly creating a design that typically isn't my aesthetic, one of bold colors and patterns, but this semester lent myself to follow one of light tones and natural materials. My design slowly began to come to life and I realized that the idea of designing Healthcare might not be as black and white as I originally thought. With the completion of my project, presentation, and being selected as a Festival of the Trees Scholarship recipient I'm proud to say that this project was by far my best yet. The semester offered us an easy break down every step of the way and I found myself not stressing out like years before. In the end, I look forward to one day being a part of a Healthcare project in the professional world.

CONCEPT STATEMENT

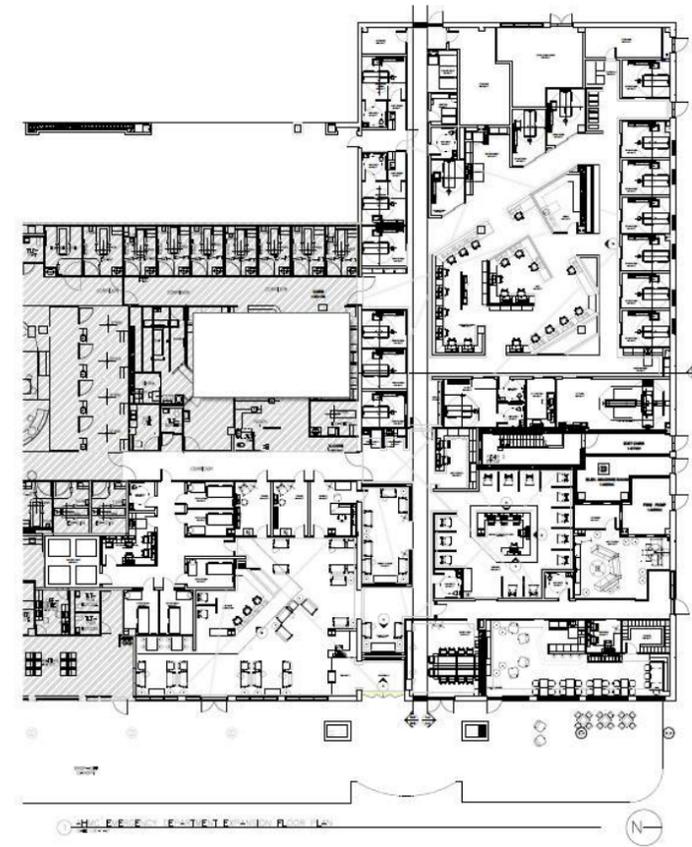
With the introduction of natural materials, and light neutral accent tones, I aimed to create an environment that was alive and peaceful for the patients that are brought in. The diagonals used throughout were brought about by connecting the columns in the space in floor plan view. These interlocking grids allowed me to create the radial nurse stations and help further develop this radial pattern throughout in a more rigid matter.



CONCEPT MODEL

With our model, we looked at the idea of patients coming into the ER with different levels of stress (the triangular flaps) and being in a state of discomfort and lose (the opaque cubes). The mission of the nurse and doctor is to transport these patients into a state of health (the centralized succulence). Though these paths may not be straight forward, all the twists and turns all lead to the ultimate goal of fortifying the patients' health.

FLOOR PLAN - MAIN FLOOR



STAFF LOUNGE



The staff lounge offers multiple seating choices within a natural and light environment. The space has carpet from Bentleys to imitate an idea of moss and grass and features white walls where the water color paintings acts as accents and pop of color.

WAITING AREA



The main waiting area is used to register and process the patient so they can proceed to triage where first examinations are done. The space features light terrazzo flooring with stainless steel insets as well as high back furniture in natural tones to allow for privacy and comfort from guests moving about. The space also offers side tables throughout, which some have the possibility to be moved around for individuals who need to eat a meal, fill out paper work, or get work done.

ELEVATION

The main waiting desk features light wood mill-work with sky blue back painted glass counter-tops as well as a built in planter. The diagonals behind the station are light strips embedded in the laminate clad walls to give a focal point and draw the patients eyes to the reception desk for registration and processing.



NURSE STATION

The main nurse station is the heart of the operation and needs a complete view of all patients in their exam rooms. The light wood offers a calming spa-like feeling throughout when paired with the white walls and built in planter with succulent plants.

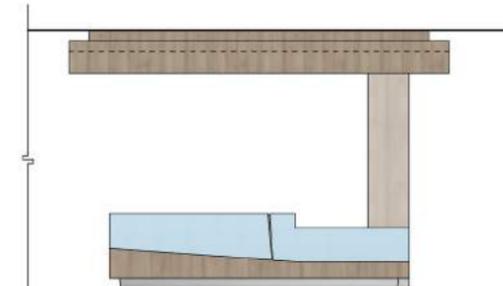


EXAM ROOM

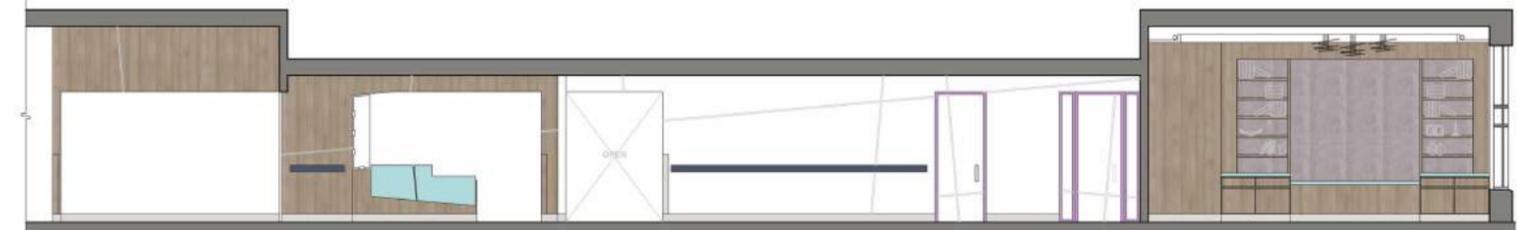
The exam room features a back wall painted with an accent lilac color and water color paintings of caricatures along the side. The space allows the user to feel a sense of nature and calmness even though they may be in immense amounts of discomfort and stress.

ELEVATION

The sub wait area is for low acuity patients. Here the radial nurse station oversees all the patients who have the possibility of being processed quickly from low risks. The nurse station features a wood dropped ceiling that frames the space and gives it definition.

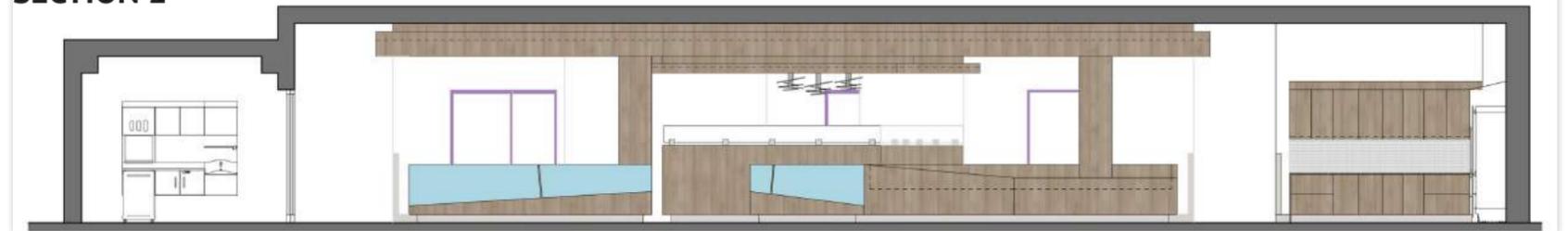


SECTION 1



The section demonstrates the use of inset diagonals on laminate clad walls that have LED lights embedded inside it. These diagonals guide the patients and act as sense of clarity to the space. The natural aspect is brought in with light wood tones and sky blue back painted counter tops to give the space an open and refreshing feeling.

SECTION 2



The section demonstrates the Central Nurse Station, whose form was derived from the angular paths of our model, and connecting the structural elements, columns, on site, to create a radial station with light wood and a built in planter. The planter acts as a distraction for the patients in distress as well as the staff operating in the space.

LEARNING AND ANALYZING THE
DELICATE BALANCE OF PATRON
EXPERIENCES ALONG WITH THE
STAFF'S NEEDS, TOOK MY DESIGN IN
AN UNEXPECTED DIRECTION



ESPERANZA MUINO

For me designing healthcare was not easy task. Healthcare design is full of many rules and regulations that in my opinion limit designer's creativity. However, at the same time it was a challenge for me. As an interior designer, I wanted to try to improve the traumatic experience that is caused by the visit to an emergency department. I will be improving this experience with a concept that will humanize the hospital more and a design more in line with the needs of both the patient and the caregiver.

CONCEPT DEVELOPMENT

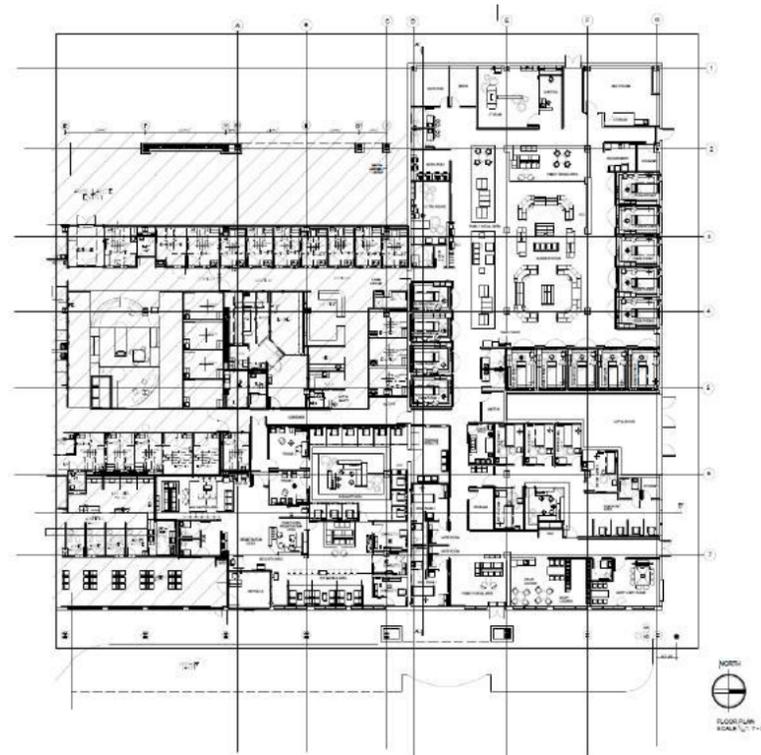
Our mission is to create an optimal patient experience promoting the continuous interaction and integration of the healthcare providers and the patients in the Emergency Department. By using what we refer to as "TOGETHER WE CAN MAKE THE DIFFERENCE", based on the nursing theory from I.M King, in order to achieve the optimal ED practice. We aim to promote positive PERCEPTION, REACTION, ORGANIZATION & INTERACTION in a social exchange and among all users in this Emergency Department. "We will make the difference building a successful and memorable experience for both the patients and the ED staff."



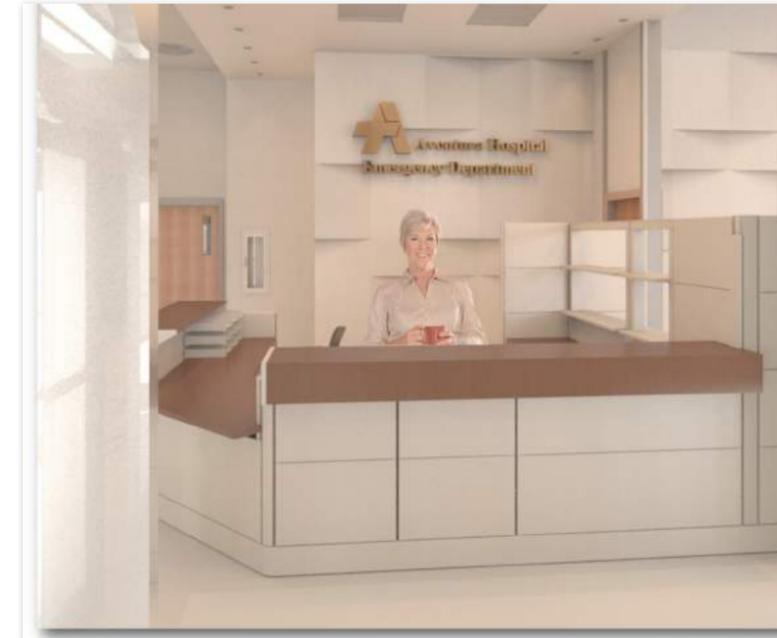
CONCEPT MODEL

This model is the representation of the relationship between patient and provider, and how this relationship is enlightened by integration. Design is not making beauty; beauty emerges from selection, affinities, integration, and love.

FLOOR PLAN- MAIN FLOOR



RECEPTION DESK



Reception and check-in areas should be easy to find and welcoming. Dropped soffits, custom-designed reception desks, contrasting finishes, and changes in the color, texture or pattern of floor, wall or ceiling finishes help direct patients.

WAITING AREA



These waiting areas were designed making the waiting time part of the treatment. Giving the gift of relaxation, nature, music, calmness, concern.

ELEVATION

Exam Rooms are the center of the healthcare experience...It's where the clinical and personal aspects of healthcare closely intersect.



ELEVATION

Front entrance facade of the building.



EXAM ROOM

A visit to the Emergency Room can be intimidating, but a thoughtfully designed Exam Room can offer an environment that empowers patients..



ELEVATION

A nursing station is divided into sections. Each area is assigned so each can work individually without disrupting the work of the other.



ELEVATION

First impressions are an important part of human interaction. This elevation shows how a space can be designed to give visitors positive feelings and impressions as they enter on the Emergency Department for the first time.



NURSE STATION

The places we design can better equip staff, patients and family members to connect with each other and help humanize the healthcare experience.



MUCH OF THIS WORK CAN BE
GREATLY BENEFITED BY THE DESIGN
OF THE BUILT ENVIRONMENT.
INTERIOR DESIGN AND PROCESS
ENGINEERING MARRY BEAUTIFULLY...



AMY ALONSO

As a practicing Industrial Engineer specializing in the healthcare industry, my expertise is in problem-solving and designing systems that improves healthcare processes by making them effective and efficient. Healthcare is a complex and robust system that is facing the challenges of balancing cost containment with better quality of care- my expertise is in reducing the former while optimizing the latter, so that the healthcare experience is improved for all. Much of this work can be greatly benefited by the design of the built environment. Interior design and process engineering marry beautifully, and this is why I was most excited about designing for healthcare since the day I began this program. This particular project resonated with me because I spend most of my time leading Emergency Department (ED) Lean Six Sigma process projects. It was a pleasure to be able to design an ED from the ground up- what resulted was a space that was guided by sound Environmental Psychology principles and Lean Thinking, where function was truly the foundation and the space planning created built-in quality. From a design standpoint, the detailing of the space was where I learned the most, and I believe it's what pulled the design together from aesthetic standpoint.

CONCEPT DEVELOPMENT

COHERENCE

Making sense immediately; the ease with which a scene can be cognitively organized; patterns of elements that help to provide a sense of order and direct our attention

HOW THIS WAS APPLIED IN MY PROJECT:

- REPETITION OF LINE
- REPETITION OF FORM
- REPETITION OF COLOR
- REPETITION OF TEXTURE
- PROGRESSION OF SCALE; BALANCE

LEGIBILITY

The promise of making sense in the future; the environment appears to be one that could be explored without getting lost; it is arranged in a clear manner.

HOW THIS WAS APPLIED IN MY PROJECT:

- WAY-FINDING
- DISTRICTS, PATHS, EDGES, NODES, LANDMARKS

DIFFERENTIATION

Regular, clear paths and highly visible landmarks improve spatial cognition

HOW THIS WAS APPLIED IN MY PROJECT:

- SIGNS AND NUMBERING SYSTEMS
- VISIBILITY OF DESTINATION AND VIEWS TO OUTDOORS
- DIFFERENTIATION (THE DISTINCTIVENESS OF DIFFERENT PARTS OF THE BUILDING)
- CONFIGURATION (OVERALL LAYOUT OF BUILDING).

SPATIAL DEPTH

“Refers to the number of spaces we must go through to get from one point in an environment to another. This appears to be an effective architectural element to regulate perceptions of crowding. The deeper the spatial depth, the less the perception of crowding. Deeper spaces provide greater sense of privacy and enhance our ability to regulate interaction with others” (Stewart-Pollack & Menconi, 54)

HOW THIS WAS APPLIED IN MY PROJECT:

- REPETITION OF DOOR AND FORM, WALL TREATMENT, AND DIRECTIONAL WAY-FINDING AS USERS PASS THROUGH LONG CORRIDORS

INVOLUNTARY ATTENTION / FASCINATION

“[Soft] fascination is important to the restorative experience not only because it attracts people and keeps them from getting bored but also because it allows them to function without having to use directed attention” (Kaplan, 1989)

Positive distractions are important to the healing process (Ulrich, 2000)

HOW THIS WAS APPLIED IN MY PROJECT:

- VISIBILITY OF DESTINATION AND VIEWS TO OUTDOORS
- NATURAL SCENERY MURALS

MATERIALITY MODEL



My materiality model explored sharpness and crispness of edge conditions, where recessed elements were just as important as positive elements. Translucency, transparency, smoothness, delineation, balance, and luster were all explored.

FLOOR PLAN - MAIN FLOOR



LOBBY



The Lobby is characterized by a large, scenic mural, cove lighting, natural light, and frosted glass. This set the tone for the rest of the space.



ELEVATION

Elevation of the lobby facing the Sub-Wait entrance, clad with frosted glass. The scenic mural is one of several used throughout the space to serve as a landmark for way-finding, and as a source of soft fascination.

This section cuts through an exam room and the corridor in the High Acuity area. The fixed cabinets are designed with a pass-through to the corridor so that supplies can be restocked from the outside, where the frosted glass offers privacy, creates an entrance for each room, and also serves as an alcove for WOWs.



CORRIDOR

The subtle detailing from floor to ceiling of the wall treatments was important for creating coherence throughout the space. This perspective looks down the corridor that surrounds the Sub-Wait area.



ELEVATION

This section cuts through the Sub-Wait Triage area and the corridor that leads to the Sub-Wait. The Mural serves as a way-finding landmark, the 12' ceiling allows for light penetration, and the circulation is located next to natural light sources.



This section cuts through the Lobby, Triage, and Sub-Wait. Ceiling heights were limited to 12', 10' and 8'. 12' high ceilings were typically reserved for capturing the light from the exterior curtain glass walls; frosted glass was used on top of walls to allow for light penetration.



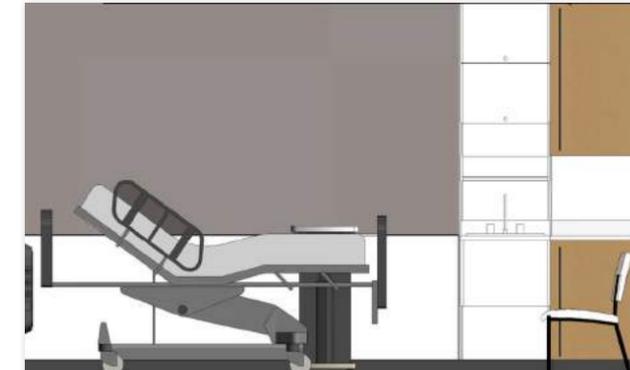
EXAM ROOM

Exam rooms have a 12' to 10' ceiling drop to allow for natural or artificial light. Room design is calming and subdued, with each mural placed in the patient's line of sight for soft fascination. 3Form wall treatments and steel details are continued up the wall to the headwall for protection and maintenance.



ELEVATION

The exam rooms have the same detailing as the rest of the space (such as the 3Form and steel detail on the walls, for protection and maintenance) but is more subdued. The fixed cabinets are designed with a pass-through to the corridor so that supplies can be restocked from the outside without disturbing the patient.



TO TRANSFORM THE ENERGY
OF THE SPACE INTO A HEALING
ENVIRONMENT THAT IS BE COMPOSED
OF A SOOTHING DESIGN FINISH, A
BALANCED COLOR PALETTE



ELISABET LYON

I started the Grad 5 semester (Emergency Department Project) without having any knowledge of the typology of Healthcare. In the past semesters, I had the opportunity to design projects within the typologies of: hospitality, work place, cruise ship and super yacht. This time, designing was quite challenging, as there are many regulations that have to be taken into account before starting the design process. These begin with the understanding of the program, followed by the space planning, until reaching the end with the selections of finishes and materials. For example, studying and analyzing each area of the program was very time consuming. Many things were considered, such as the nursing station within the Psych department that needed to be enclosed. This was one of the many interesting aspects of the design that I learned in the initial phase of the project. In addition to understanding the program, paying attention to all FF&E requirements was another demanding part to achieve without leaving behind the lighting design, which requires a certain goal.

CONCEPT DEVELOPMENT

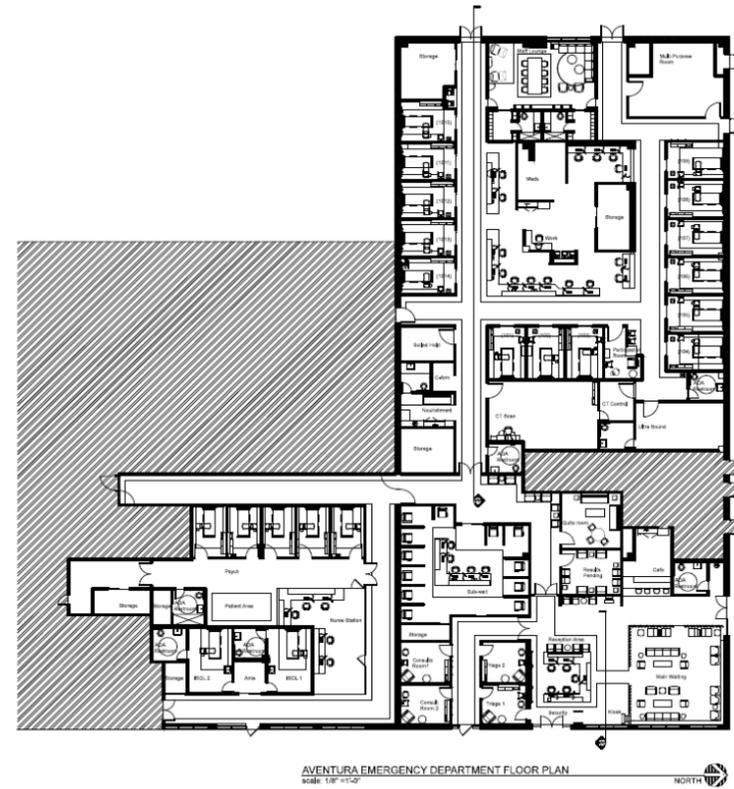
To transform the energy of the space into a healing environment that is composed of a soothing design finish, a balanced color palette and the way finding strategies that come from the lighting design and the space planning proposed for the new Emergency Department.



CONCEPT MODEL

FROM THE NURSING THEORY SCIENCE OF THE UNITARY HUMAN BEING
This model is inspired by the dynamic process involved in the initial experience of a patient that enters the emergency department. New patients bring their own environment composed of different energies that clash with the one contained in the space -- in the ED. The intent is for the energy of the space to overpower and assist those that dwell in it as it becomes a healing tool for their bodies and emotional balance; helping them recover as they accept these energies as part of their pathway to a better health.

FLOOR PLAN - MAIN FLOOR



LOBBY



View of the reception desk with an interactive screen on the back that shows series of images depending on the day and season of the year.

WAITING AREA



Inside of the waiting area, people are able to enjoy the view of the digital screens of the reception area. Different seating is offered in order to support privacy.

ELEVATION

The view shows the entrance to the Emergency Department. A metal detector is located next to the reception desk, allowing people to quickly go from security to the check-in point. The green panels behind the kiosk (which allow people to check-in by themselves) separate the reception area to the main waiting that is enclosed by the 3 form glass panels, allowing privacy between the patients.



EXAM ROOM

Patients inside the exam room are invited to enjoy the beautiful images displayed in the screens. These screens have the option to be dimmed or turned off as desired by the patient and/or doctor/nurse.



ELEVATION

Each room has a sliding pocket door. The frosted glass door hides inside the wood wall, which is numbered with a large back-lit sign. Wall railings designed for patients are also illuminated with the same back-lit system. The lighting occurs behind the wood railing.

CORRIDOR

The lighting design from the walls and ceiling promotes way-finding



THE PROCESS OF ACHIEVING
HEALTH GOALS BEGINS WITH THE
ABILITY TO RECOGNIZE PRESENT
CONDITIONS, ON THE PART OF THE
NURSE AND PATIENT.



EDNA DESULME

Healthcare Design Studio was an a great opportunity to apply the previous research completed for my Master Thesis Project, an emergency department. My affinity for analytics and functional design enabled a swiftness of design process in this project. The major challenges faced is space planning for efficient work flow and affording care delivery process to patients/visitors via location of spaces. This has been my favorite design studio during my graduate studies.

CONCEPT DEVELOPMENT

EVERYONE MATTERS: PATIENTS, NURSES, DOCTORS & FAMILIES

DECENTRALIZED SUPPLIES

Decentralizing supplies within the ED in a 3 tier level will facilitate access for staff and improve work-flow. The location of the supplies will be standardized.

WAY-FINDING

Way-finding permits users to navigate the ED to move from point to point. The design will not only develop signage, but will include landmarks.

VISUALIZATION

All patients in treatment areas should always be in a providers line of sight. The nurses' station configuration is essential in developing visualization within the ED.

INFORMED PROCESS

Patients will be informed of the steps in the treatment process as they move from one step to another via signage.



MATERIALITY MODEL

The materiality guided the design of the circulation paths within the ED. The edge conditions along the walls' perimeter where light will be the leading elements. Also, the compartmentalization of zones within the ED.

FLOOR PLAN - MAIN FLOOR



ELEVATION

The elevation showcases the wall texture pattern and the adjacent relationships between all three spaces: security, registration and non medical waiting lounge.

FRONT LOBBY



Security area is adjacent to registration, the seating area is for individuals who are not patients.



ACUTE CORRIDOR



ELEVATION

The elevation shows the difference in height for the light shield.



NURSE STATION

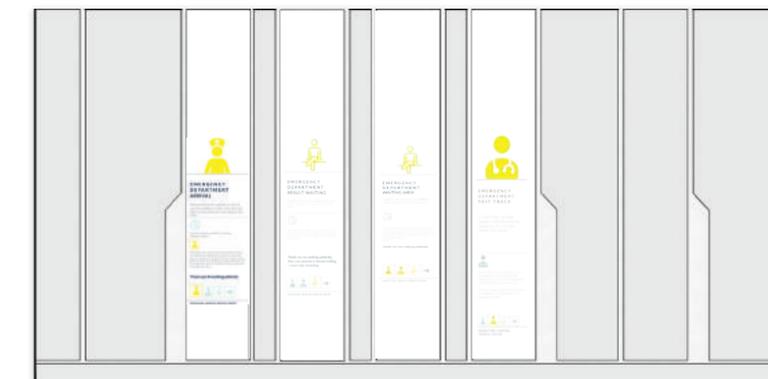


ELEVATION

The exam room numerical signage height in relation to the nurse's station. The contrast in selected material to increase spatial legibility.



WAITING AREA



ELEVATION

The elevation highlights the care delivery process and texture within the waiting area.

Determine to which predesignated patient care area the patient should be sent. The locations to which the patients are 'triaged' establishes priorities for care.

RETAIL ENVIORNMENT

GRADUATE DESIGN 3

Prof. Stephanie Morales

IND 6257 Graduate Design 3 Retail Environments is a course where students study a brand and site in depth to convert the brand philosophies into effective retail environments. By combining these two studies, the students created retail experiences that convey the brand's image while giving the store a sense of place. For this Fall 2016 Studio, each student selected an existing brand (Davidoff, Hot Wheels, Anthropologie, and Nike) and implemented their designs into a portion of the east block of Brickell City Centre, one of Miami's most premier destinations.

The winners for the Festival of the Trees Award was the Davidoff Flagship Store, designed by Vivian Taboada and Martha Salazar. They worked closely as a team to create an elegant design by understanding the sensual aspects involved in cigar making and consumption. They did so by thoroughly researching the brand from the moment the cigars are harvested until the final product is sold to the consumer and how the site can drive the store's overall look, program, and commercial success. Both Martha and Vivian paid very close attention to detail to their project from an academic, conceptual, and technical standpoint, distinguishing their store from the rest of the brands.



PROJECT BUILDING

Brickell City Center

Miami, FL

CRAFTING A SOPHISTICATED EXPERIENCE BY GUIDING THE CUSTOMER THROUGH A SENSUAL JOURNEY.



MARTHA SALAZAR

This was my first experience designing a retail typology, I found it thought-provoking however at the same time very playful. During this process I've learned how lighting and color are essential to creating the mood in the environment for its customers. The experience of the space and product placement enhances the customer journey and desire to purchase.



VIVIAN TABOADA

I was very excited about doing a retail project this semester as it is a typology that I've always found interesting and fascinating, and it did not disappoint. I enjoyed the whole process, from concept to completion. What I love most about retail, however, is bringing a brand to life in a way that it reflects the brand's identity and values while creating an enjoyable experience for the customers.

CONCEPT DEVELOPMENT

“Crafting a sophisticated experience by guiding the customer through a sensual journey.”

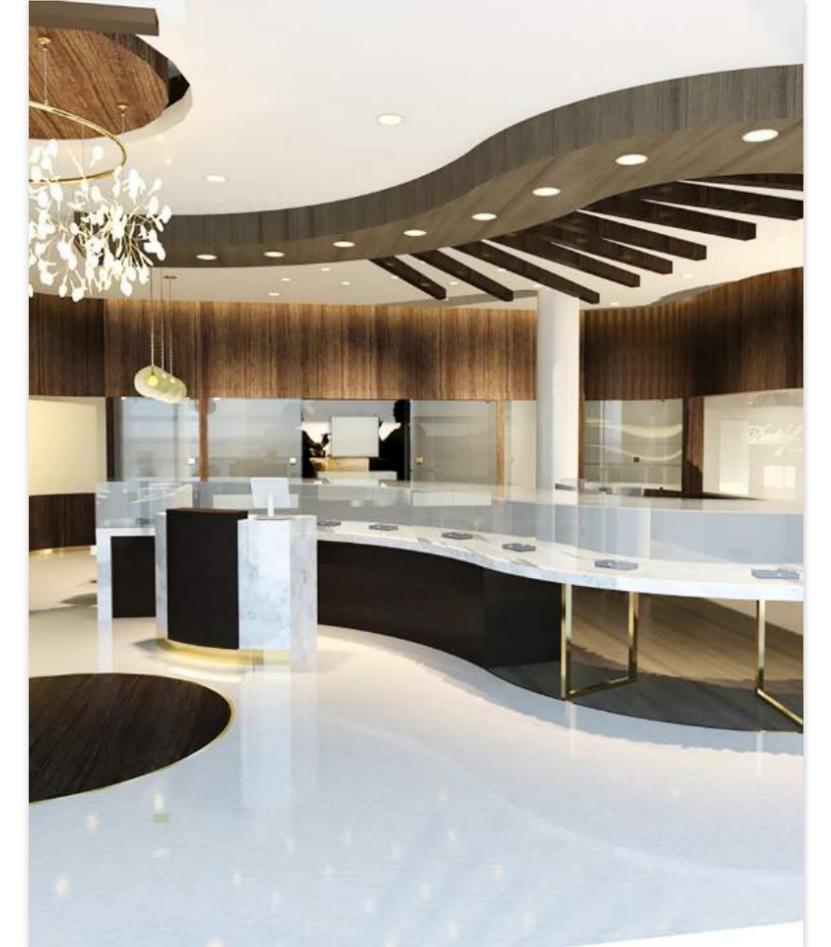
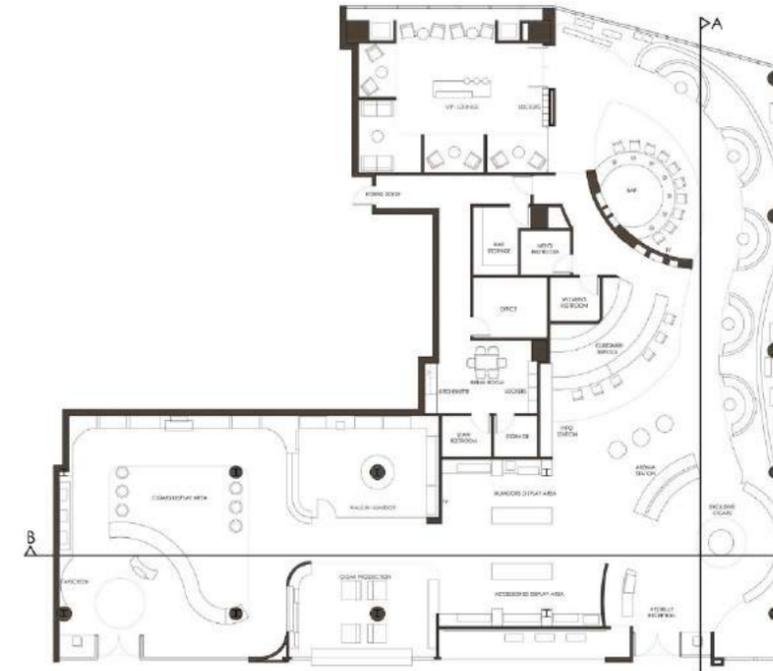
The concept of the store follows the cigar making process, which we divided into five phases. The field, where the tobacco plants grow, the drying process, where the leaves are hung to dry, the production phase, where cigars are made in the factory, the packaging of the cigars and the final phase, the smoking of the cigars. The circulation within the store is informed by this process; the customer is guided from the main entrance that symbolizes the field to the bar and VIP lounge, the last step of the journey, where the cigars are smoked and enjoyed.



CONCEPT MODEL

A small-scale section replicating the rounded banquette seating, featuring vegetable-tanned leather and the brass bar screen wall divider.

FLOOR PLAN



MAIN ENTRANCE

Upon entering the store, the customers are greeted by a “hostess”. This is where the cigar collections are located, since they are the most important products in the Davidoff line.

VIP ENTRANCE

Private room in the store, exclusive to VIP members who may also have a private humidor (humidors are located in this room).



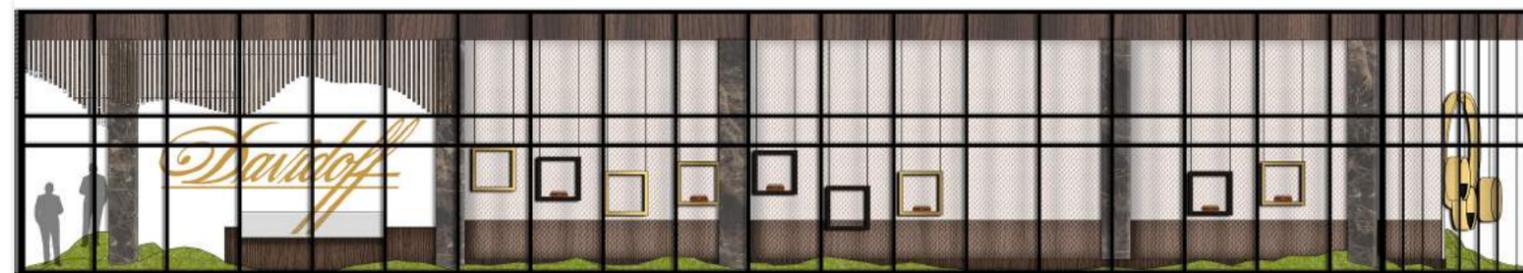
FRONT ELEVATION



The front elevation is based on the cigar making process. It features a “factory window” adjacent to the production tables, allowing people to see the cigar rollers making cigars (from the outside).

SIDE ELEVATION

The side elevation features a “scene” based on Davidoff’s imagery of men outdoors with a grass-like installation that extends along the curtain wall and wraps around the bar booths.



FRONT ELEVATION

The golden screen in the VIP lounge offers a partial view into the room while also affording some privacy in the lounge.



SECTIONS



LONGITUDINAL SECTION

The section offers a view of the main circulation axis in the store, from the main entrance to the exclusive cigars (adjacent to the VIP entrance). The cigars are located along wall displays (far left), followed by the walk-in humidor, the accessories, and the “aroma bar.”



LONGITUDINAL SECTION

This section offers a view of the secondary circulation axis, leading from the VIP entrance into the bar. The booths are located along the circulation and wrap around the rear corner.

CRUISE SHIP

GRADUATE DESIGN 3

CallisonRTKL - Lead by Sabrina Ocner Hohl

This design course is taught as part of the Certificate in Cruise Ship and Super Yacht Interior Design program and utilizes partnerships between FIU and design departments of major cruise lines to offer interior design graduate students the opportunity to train for careers in this exciting industry. In this course, students work individually and in teams to develop effective methods of inquiry that involve the conceptual, developmental, and documentation phases of design.

Students worked in groups to design a restaurant and lounge aboard the Norwegian Sky cruise ship. Students learned about the unique aspects and requirements for design aboard a cruise ship; including operational requirements, space standards, the structural and mechanical systems, and code requirements. Phases of the project included schematic design, design development, branding, construction documentation, and a full-scale ergonomic model.



SHIP

Norwegian Sky Cruise Ship

Miami, FL

CRAFTING A SOPHISTICATED EXPERIENCE BY GUIDING THE CUSTOMER THROUGH A SENSUAL JOURNEY.



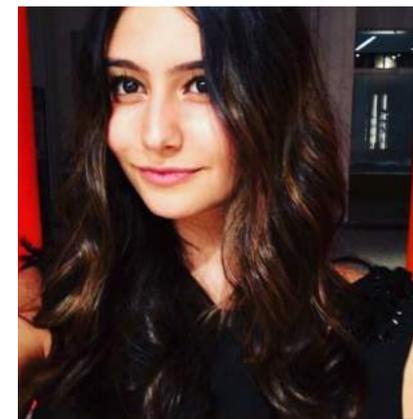
SAMANTHA CORROCHANO

My name is Samantha Corrochano, and I currently just completed Grad Design 3 in Cruise Ship design. I was born and raised in Miami, and attended Miami Dade College prior to transferring to FIU. At Miami Dade I received my Associates Degree in Interior Design, and now am beyond excited to graduate from FIU with a Masters in Interior Architecture. Interior design has always been a passion of mine and seeing my ideas come to life at the end of every semester is like a dream come true.



VALERIA CASTILLO

About 5 years ago, while in high school, I developed a passion for architecture and interior design. During senior year, I decided I wanted to come to the states to pursue my dream. I started at Miami Dade as an architecture student and when the time to transfer to upper division came, I found that FIU's interior architecture program was the perfect choice to combine the two things I love the most. I just completed graduate design 3 in cruise ship design and hope to keep sharing all my design intents with the world.



DANIELLA RUGGERO

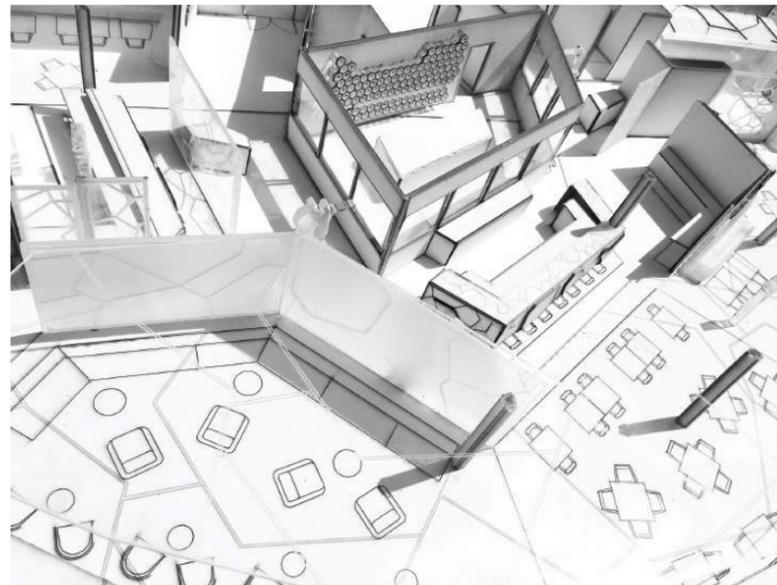
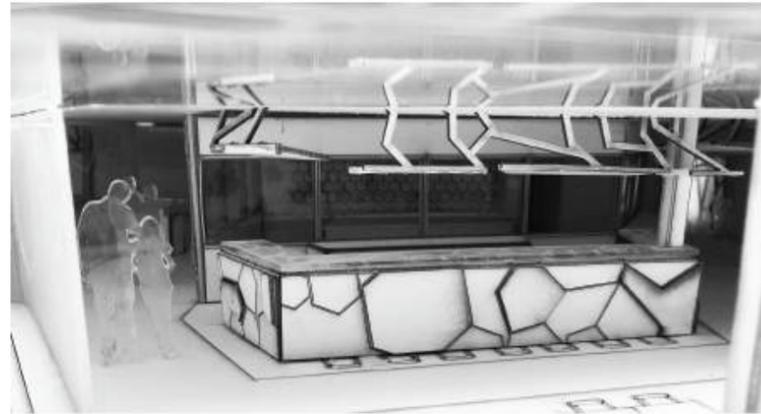
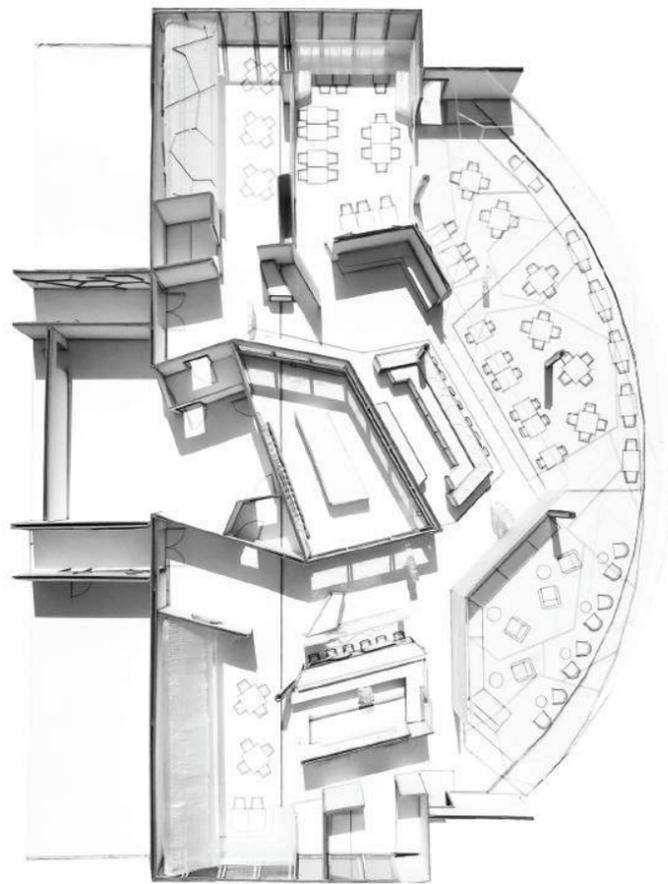
My name is Daniella Ruggero. I was born and raised in Caracas, Venezuela. Seven years ago, my family and I decided to move to the United States. Now, I am in my second year of a Masters in Interior Architecture at FIU. Now, design is my passion and I enjoy to make my imagination go beyond the sky to create practical and fabulous interior spaces. Design will be my best contribution to the world.

CONCEPT STATEMENT

“Looking into the human composition to reveal and conceal architectural elements”.

PROCESS MODEL

Scale 1:50 (meters)



DINING AREA



ELEVATION

This elevation focuses on our custom acrylic banquettes found throughout the restaurant. LED lights within the banquette allow the structure to be revealed and concealed throughout day and night.

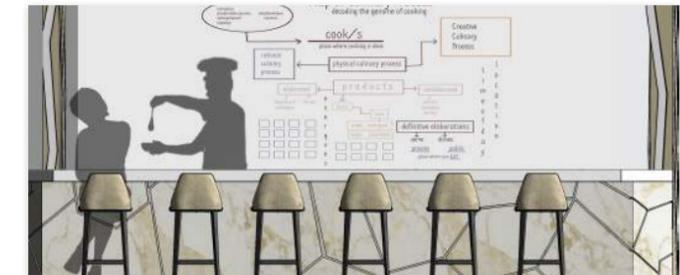


CHEF'S TABLE



ELEVATION

The Chef's Table, which is located on the interactive side of our restaurant. The map displayed on the back wall was created by our chef Ferran Adria, to dissect molecular gastronomy throughout his restaurant.



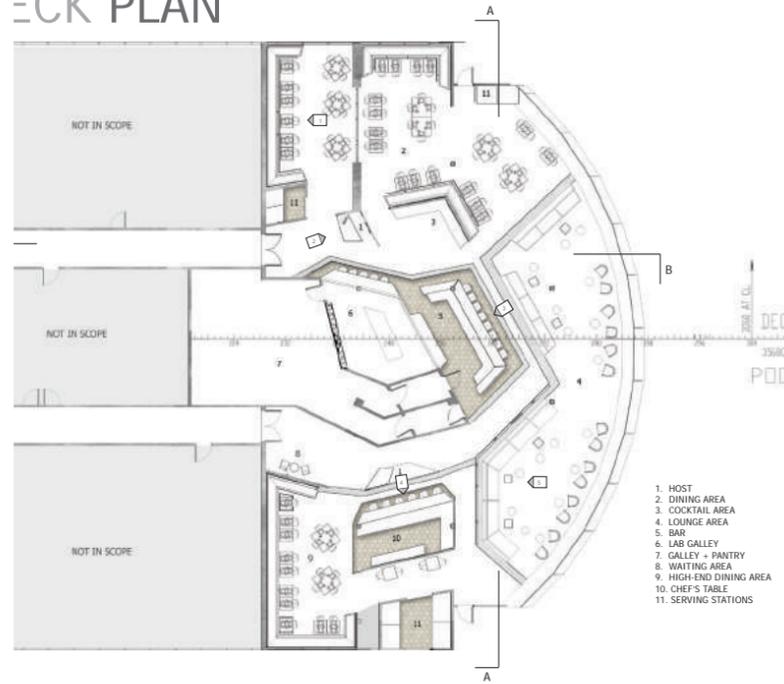
DECK PLAN - MAIN DECK

FURNITURE DESIGN

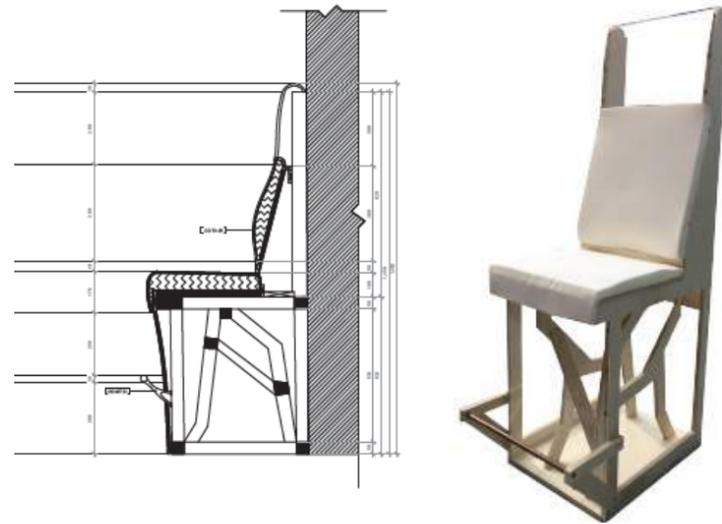
LOUNGE

BAR

DECK PLAN



Scale 1:50 (meters)

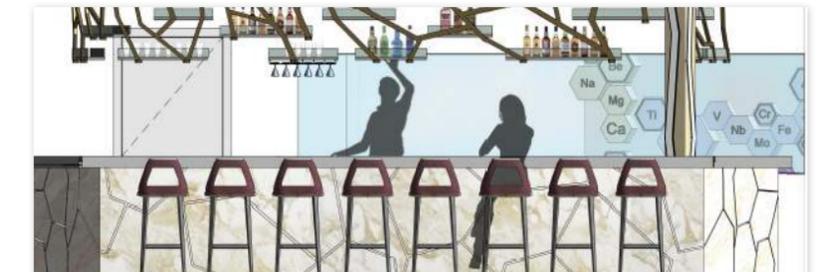


ELEVATION

Corporis' lounge, the structure located within the glass partition continues throughout the ceiling design.

ELEVATION

The bar which is known as "the heart". The suspended bar display and view into the Chef's galley transform the bar into an even more interactive environment.



HOSPITALITY-HOSTEL

GRADUATE DESIGN 1

Prof. Katie Rothfield & Prof. Stephanie Jenkins

In Graduate Design 1, students and instructors work together to improve students' ability to design architectural interiors. Students work on individual projects and in teams to develop effective methods of inquiry that involve both the conceptual and the development phases of design. Studio instruction stresses creative as well as critical thinking processes: Students design interior spaces based on a process where they repeatedly revise and transform their initial schematic ideas before arriving at an acceptable, appropriate and meaningful design solution.

Students are tasked to design several components of a luxury hostel. They will work in teams and individually during different phases of each project. These activities focus on various design processes such as generating ideas about the design and then testing them using different types of analysis. Students will learn to translate the information gathered and the ideas generated during the pre-design phases into a design solution that manipulates physical elements and ambient qualities to create a building interior. Students will use concept test process to explore the use of materials, light, color, and texture relationships as they design innovative interiors that meet pre-established requirements.

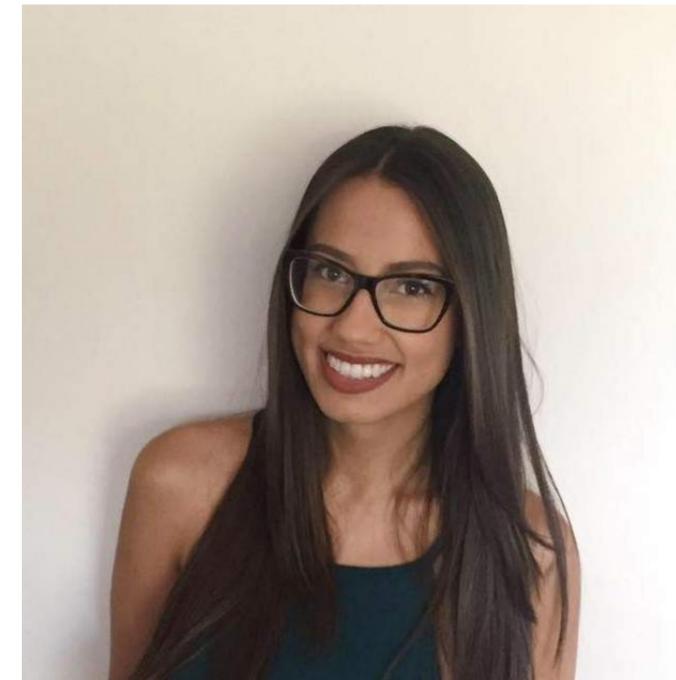


PROJECT BUILDING

Lord Balfour Building

Miami, FL

YOU ARE COLLECTING
MOMENTS AND PIECES OF
MIAMI THAT WILL ALWAYS
SERVE AS AN ANCHOR BACK
TO GENERATOR MIAMI BEACH.



BIANCA LYNN ABREU

My name is Bianca Lynn Abreu and I'm currently pursuing a master's in interior architecture. My passion for interior design continues to grow as I move forward in the program and find inspiration in the most unexpected places. Hospitality was a challenging typology to approach but through research, perseverance, and great professors I was able to push myself to produce work that I am proud of.

CONCEPT DEVELOPMENT

Florida is home to 80% of the worlds Loggerhead turtle population. No matter how far turtles migrate upon hatching they always nest their eggs in the same place they were born. Turtles imprint a geomagnetic field at birth that extends from the interior of the earth out to space where it picks up solar wind that in turn guides them. While traveling the currents they collect coexisting colonies of marine plant and animal species on their vast shell.

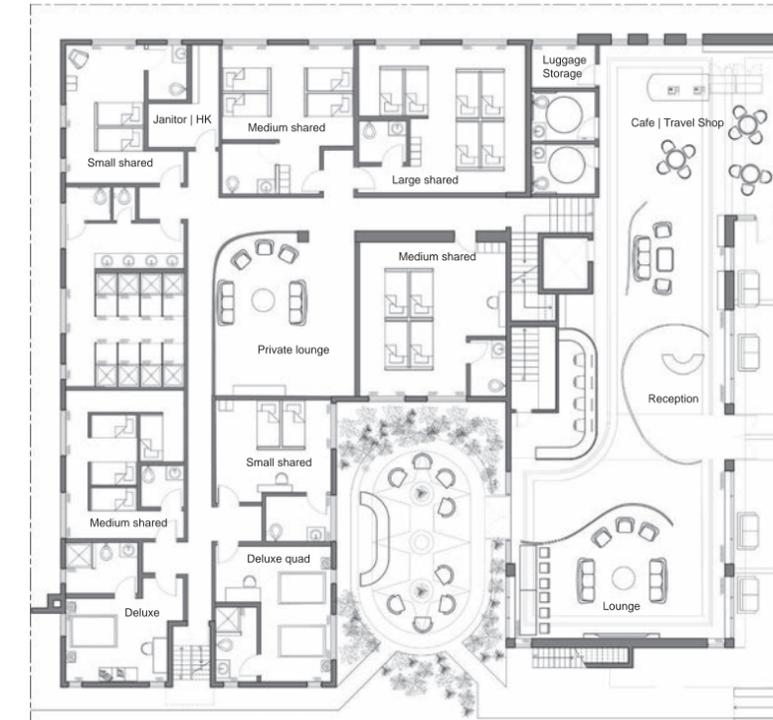
Generator is about fostering connections, whether you are subconsciously imprinting your own experience, culture, music, or art upon others or the hostel itself, you are collecting moments and pieces of Miami that will always serve as an anchor back to Generator Miami Beach. Design cues will be pulled from migration patterns as well as the geomagnetic field of earth. Through bringing elements from the interior to the exterior I will mimic the language of the magnetic field, or create indentations that ground the users with the earth. Experimentation with lighting direction can also influence my space as turtles are known to use the moonlight to guide them to the start of their life.

CONCEPT MODEL

Taking the idea of imprinting and thinking of the model as a person I molded it to have different layers in order to resemble the varying qualities, hobbies, and interests a person has. Through contact with others they begin to impact us in a way that is organic in turn becoming all these fluid indentations that create us.



FLOOR PLAN - 1st & 2nd Floor



ELEVATION

Inspired by the migration routes of the turtles I was able to mimic the language of them on the ceiling to define the area of the lounge.

SOUTH LOBBY LOUNGE



CAFE



ELEVATION

This café & travel shop reinforces their brand selling local curators or artists work specific and exclusive to Generator Miami.

ROOF TOP BAR



El Fuente is where all the fun and energy is sourced. This area is meant to resemble the sea therefore, use of material like steel helps to imitate the reflective facet of the ocean.

GENERATOR MIAMI CREATES A
SPACE WHERE A SUPPOSED LATINA
QUEEN WILL FEEL AT HOME.



CAMILLO PENA

My name is Camilo Jose Pena and I'm currently enrolled in the Master's Interior Architecture program at Florida International University. I was born in Cuba and came to the United States for a better life. I was raised in a family of architects, my dream is to complete my education start my career and create my own design company.

CONCEPT DEVELOPMENT

Generator Miami will allow the guests to remember a day in their childhood visiting grandma. A place where the guests can experience the beauty of the Latin community and its influence in the city of Miami; a space that emanates finesse and elegance.

CARIBBEAN ROYALTY

Although history did not allow monarchy to rule over the Caribbean Sea; Generator Miami creates a space where a supposed Latina queen will feel at home.

MATRIARCHY

The design will explore the concept of the abuela or grandma as a matriarch. A symbol of power, authority; and what a modern grandma would look like.

SEWING MACHINE

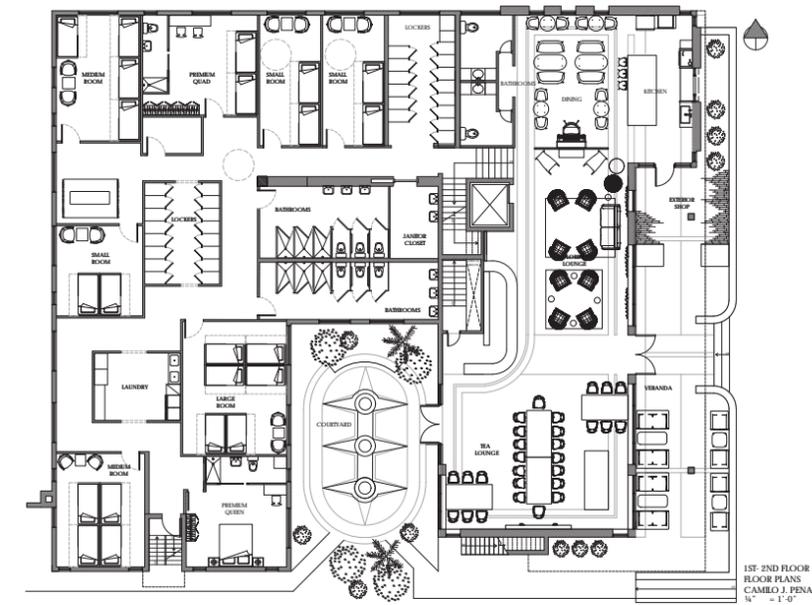
Found in every grandma's house. A vintage technology that the new generations can't understand. Layers and layers of string create a comfy sweater.

CONCEPT MODEL

I explored some of the architectural elements found in old Hispanic homes as well as the concept of the "abuela" and her passion for knitting and sewing.



FLOOR PLAN - 1st & 2nd Floor



RECEPTION



ELEVATION

The front desk consists of two layers: wood representing grandma and a more "luxurious" metal representing the setting of a precious stone. It's overly decorated like the entrance of a Latin grandmother's house.



TEA LOUNGE



ELEVATION

It's a long table for the whole "family" to gather. At the end of the table there's a larger red chair symbolizing where grandma would sit, it's located in front of the fireplace (historic feature).

COURTYARD



ELEVATION

Sewing is often associated as a hobby for grandmothers. I explore the concept of the needle in a sewing machine by creating a place to sit and relax, that stimulates interest with the terrazzo pattern on the floor (historic feature). There's a metal system on top that holds the two elements: plant structures representing natural fabrics and long metal pendants representing synthetic fabrics.



CAFE

Provides seating with greenery. Perforated ceiling allows for patterns to filter throughout the space.



WHAT DO YOU LEARN FROM TRAVELING SOLO? YOU ENCOUNTER NEW PEOPLE EVERY DAY. YOUR COMFORT WITH VULNERABILITY GROWS, EASILY BEING EXPOSED AND ABLE TO COMMUNICATE WITH STRANGERS.



KARINA PERLAZA

As my first graduate semester and first real detailed design project, I feel the hospitality typology was a great way to start my learning experience at the graduate level. There is a love behind having my ideas come together in ways that just keep connecting throughout the space. I've learned how to make spaces functional for their specific program and broadened my knowledge on materiality and its application.

CONCEPT DEVELOPMENT

THE LONE TRAVELER

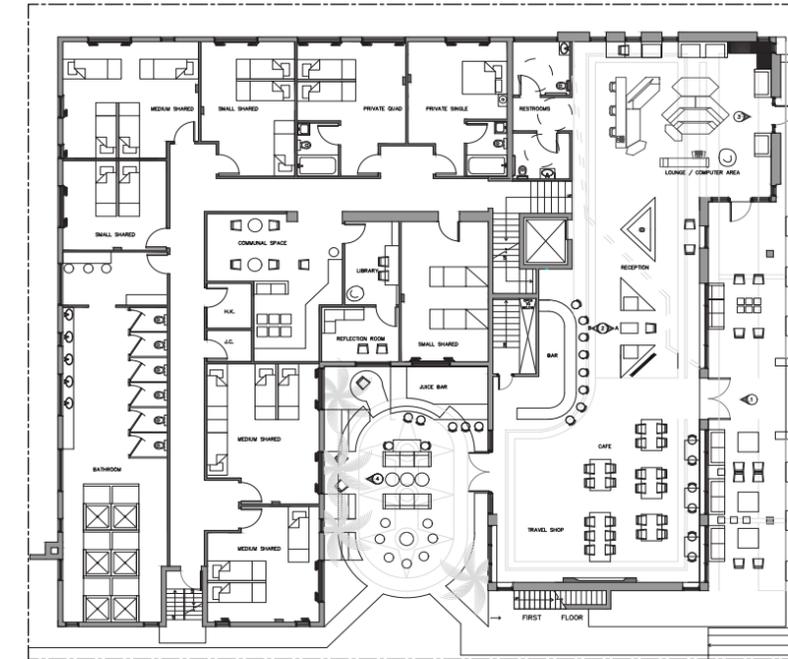
What do you learn from traveling solo? You encounter new people every day. Your comfort with vulnerability grows, easily being exposed and able to communicate with strangers. It teaches you to adapt to the different environments around you and to any obstacles that come your way in your travels. It teaches you to prioritize yourself and allow time for solitude. You break out of the shell constraining you and gain the confidence to be bold.

CONCEPT MODEL

Materiality is used to distinguish a change in a person's life, in this case, a lone traveler. The white box represents a mold, or a person's "comfort zone." The white box is shown open to expose another material representing the solo traveler getting out of their comfort zone and being a free new person.



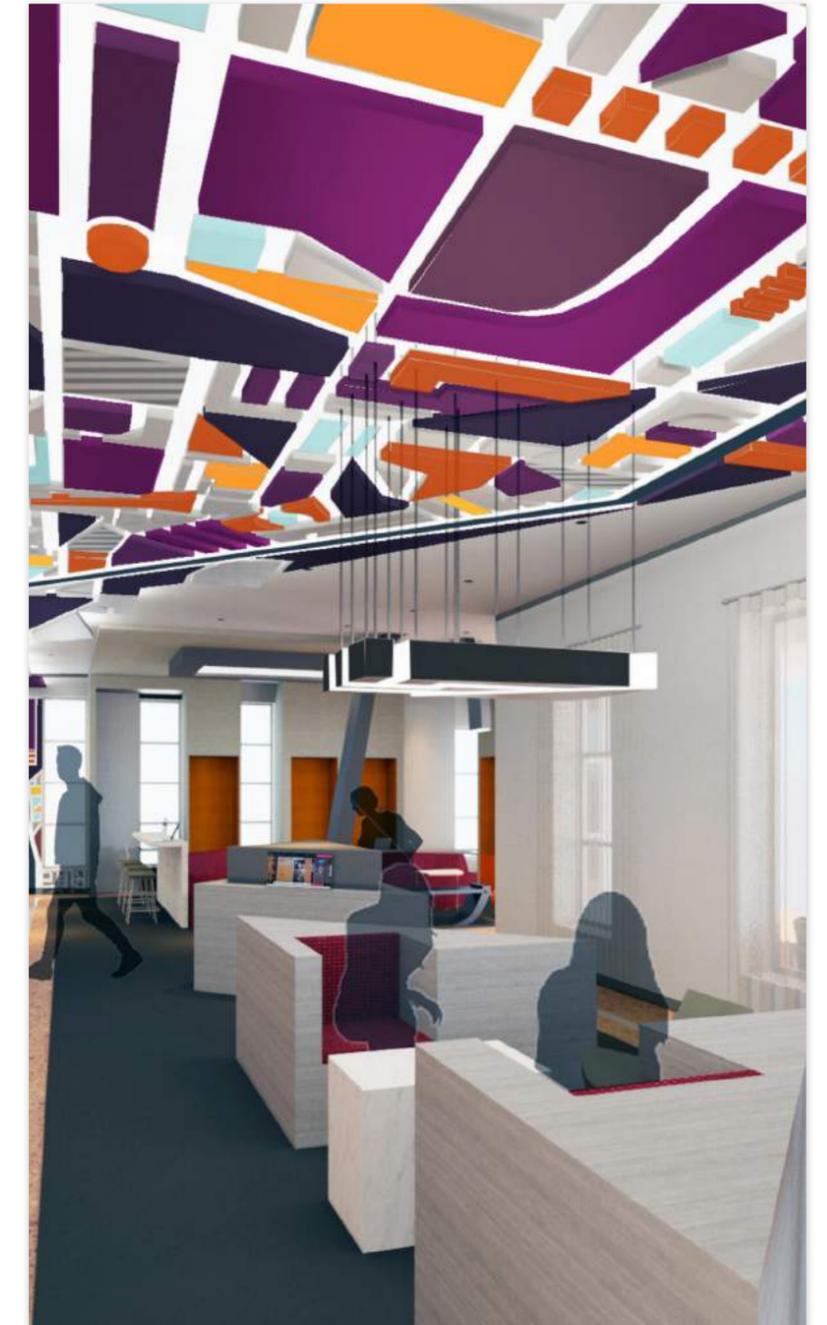
FLOOR PLAN - 1st & 2nd Floor



LOUNGE

Inspired by a backpack, this lounge space is designed with modular furniture and wall nooks to use optimal space like the functions of a backpack.

An essential key-chain is transformed into a functional bench that helps define the space. Those wall nooks represent the straps that meet at the ceiling to create lighting.



LOBBY

Views of the self-service check-in reception and waiting area are seen from this perspective. The map design feature continues from the café to the reception's ceiling and it's used as way-finding.



ELEVATION

East view shows the lounge/computer area, reception, and café at the far right. This café view shows a design feature of the lobby, the map, which inspires the orientation of the café and is used as way-finding.

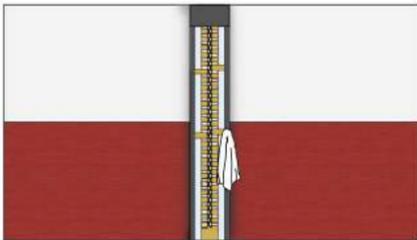
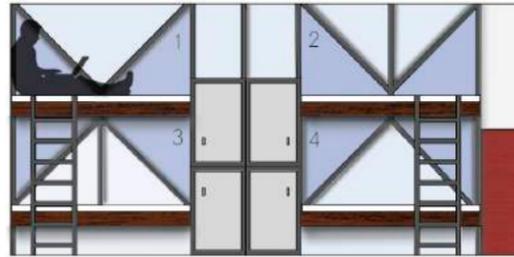


GUEST ROOM



ELEVATION

The head boards are inspired by a tent that Cheryl used while on her hike, the design continues onto the ceiling and ends with a zipper detail, shown on elevation 4. This functions as clothes hooks and is used as way-finding throughout the first floor.



LOUNGE

An entire view of the lounge and bar space is seen from this angle as well as the overhead condition, which is the same pattern from the bar that comes from the pages of a passport. The tables work as stamps and together the two elements make the pages of the passport. Views are also seen of the entrance, photo area, dance floor and stepped seating.



ELEVATION

Passport is the item chosen to inspire the rooftop bar and lounge. Elevation 5 shows the stepped seating that borders the dance floor and is adjacent to the bar. Elevation 6 shows the bar in detail and takes the pattern from the pages of a passport to add texture and dimension to the space.



THE POSSIBILITY TO CREATE IS EVER PRESENT; IF ONE IS SO FORTUNATE, THIS OPPORTUNITY FORCES THE INDIVIDUAL TO NOT ONLY CREATE THINGS FOR THEMSELVES BUT TO DESIGN THINGS FOR OTHERS.

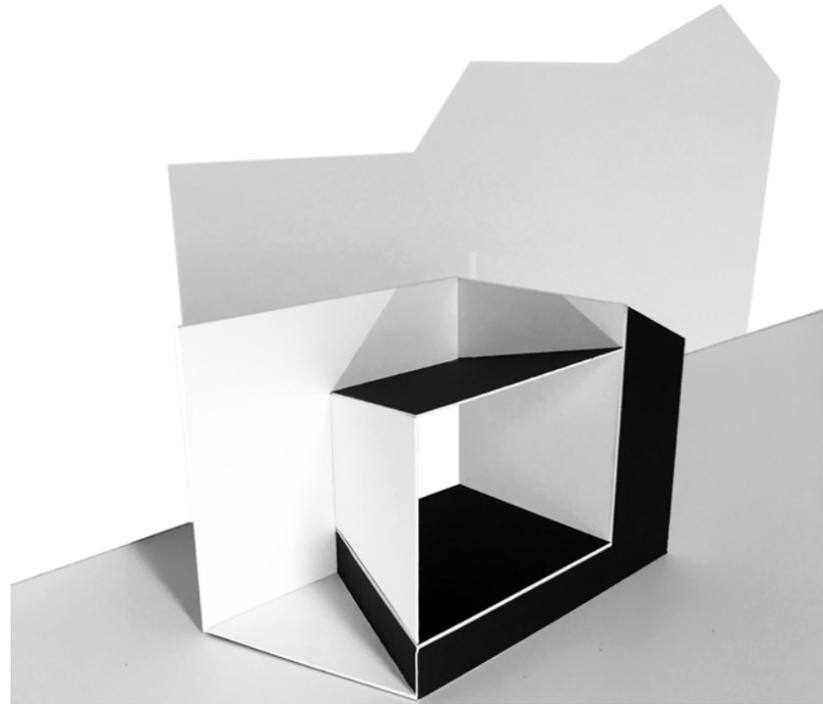


LUDMILLA BELLE CANTO

A miami native and self-proclaimed “connoisseur of color”, I, Ludmilla Belle Canto, am pursuing my Master’s of Interior Architecture at Florida International University. In one’s life, the possibility to create is ever present; if one is so fortunate, this opportunity forces the individual to not only create things for themselves but to design things for others. For me, the ultimate goal is to be the designer. Whether it is conveying a message visually, evoking emotion through color, or offering an experience within a space, I strive to cultivate and transform my ideas for real life.

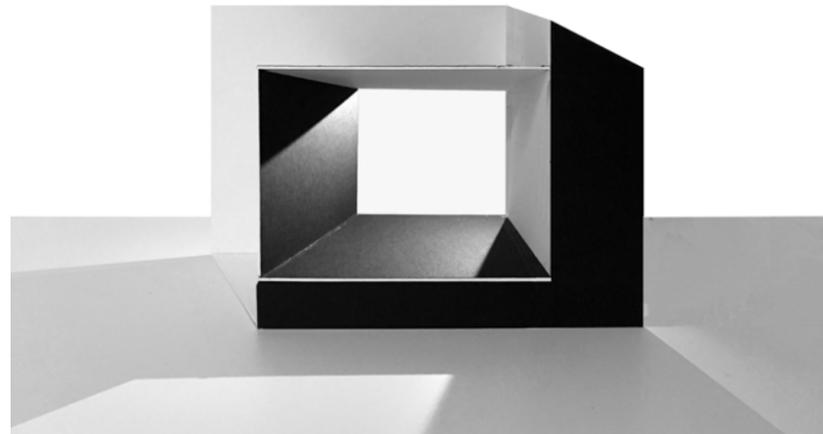
CONCEPT DEVELOPMENT

Since its conception, Miami Beach has always been a stage. There have been stars and major players but most importantly, there has always been an audience. The performance art term, "the fourth wall", describes a metaphysical division between the actors and the audience. At times, this transparent wall has the tendency to suddenly "break", bringing audience and actor together in an intimate and energetic experience as performers atop a larger stage. This project emphasizes the fourth wall's immersive "breaking" language through wrapping, illusion, and forcing the perspective.

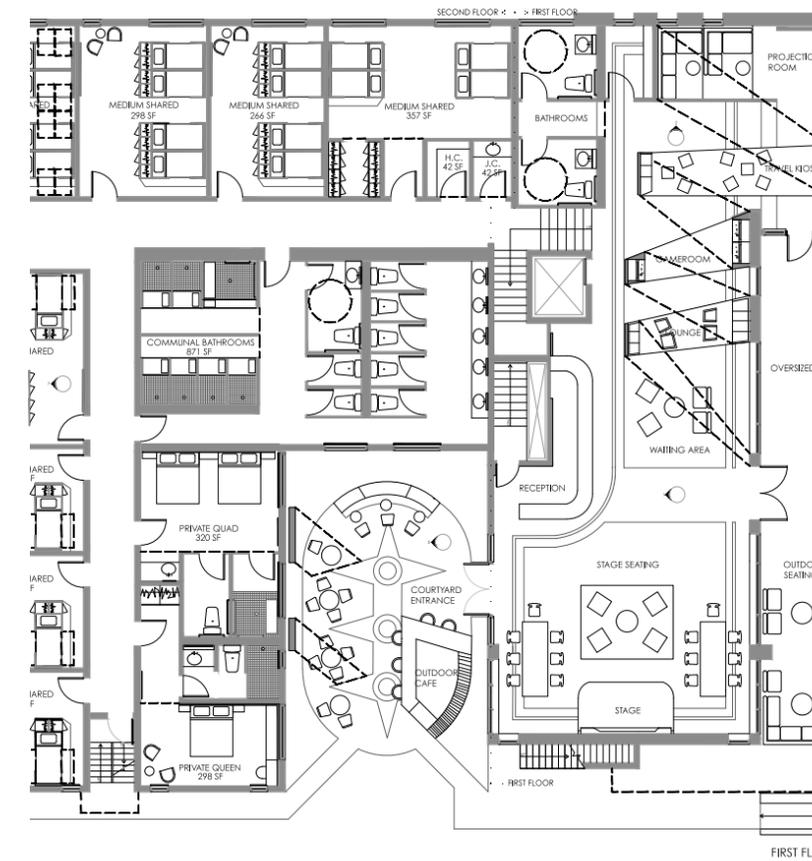


CONCEPT MODEL

Planes shift and fold through color and form to create a trans-formative experience. Straight on, the model looks flat. After a break in perspective, the model reveals its three-dimensional angular shape. As a whole, light and shadow continue to play an important role in the study of the model's frame-like form.



FLOOR PLAN



ELEVATION

Elevation highlights the shifting forms and enclosures created by the experiential wrap. These forms mark clusters of communal and social spaces within the wrap itself and underneath the stage area.

LOBBY ENTRANCE



This perspective demonstrates the strong use of color and light to mark the reception desk. The forced perspective, created by the mirror and light installation, emphasizes the form of the experiential wrap.



CORRIDOR



ELEVATION

Elevation emphasizes the use of light and illusion to mark the rooms along the corridor. Private lounge displays private nooks for lounging along the wall.



PRIVATE GUEST ROOM



ELEVATION

Energetic color is used to introduce illusion and transform the bunk beds into playful graphic planes.



ROOF ENTRYWAY

The use of light and color signals the arrival into the largest public space of the project. The wrapping language is reinforced through the construction of shifted and translucent colorful planes.



ELEVATION

The language from the lobby is reintroduced in the courtyard to create shifting green walls from which suspended café seating is hung.



THE ORGANIC SHAPE OF THE HEART
AND THE SYSTEMATIC LAYOUT OF
THE BLOOD VESSELS WILL INFORM
THE CONTRAST OF MOVEMENT
BETWEEN THE EXISTING STRUCTURE
AND THE INTERIOR ELEMENTS.

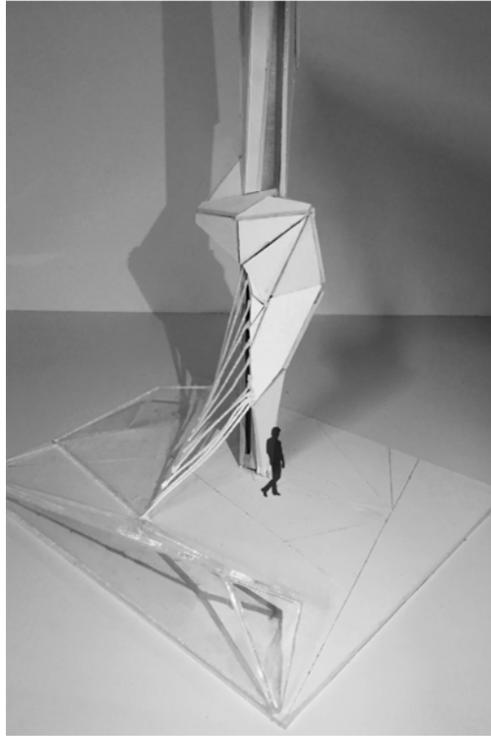


NOAH PETERS

My name is Noah Peters and I am currently pursuing my Masters degree in Interior Architecture. My passion definitely derives from wanting to explore the avenues of design in hopes of making a difference in the field. Hospitality has been such an interesting typology to explore this semester and I think what I enjoyed the most was the freedoms and extent of creativity that were encouraged while designing. I have learned so much this semester not only pertaining to this typology but to design in general and I am excited for what awaits me in the upcoming semesters of the program.

CONCEPT DEVELOPMENT

Like Generator, the heart creates connections with aspects in a system, both physically and emotionally. The heart and vessels, relay blood to and from major organs in the body. As we interact with individuals, we go through a process of revealing our true selves to our peers. The organic shape of the heart and the systematic layout of the blood vessels will inform the contrast of movement between the existing structure and the interior elements. This movement that mimics the exchange of communications will express a collection of layers that emphasizes the use of light and shadow.



CONCEPT MODEL

The heart has a crucial role within the body to relay blood back and forth to major organs of the body. Now, relating this to the idea of generator spreading their social influence among their patrons, there becomes an idea that there is more of a translation. For my concept model, I wanted to explore that idea of the translation of social influence by using Plexiglas, string and matte board to allude to the fact that influence starts as one thing and becomes another.

FLOOR PLAN - 1st & 2nd Floor

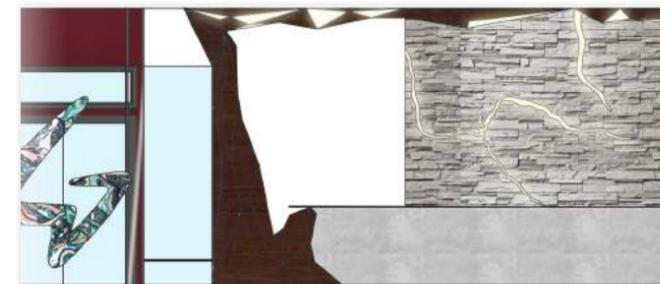


LOBBY



ELEVATION

This view shows the back-lit wall of the reception area that represents sutures of the skull. The lobby features two lounges on either side as well as the reception and waiting areas.

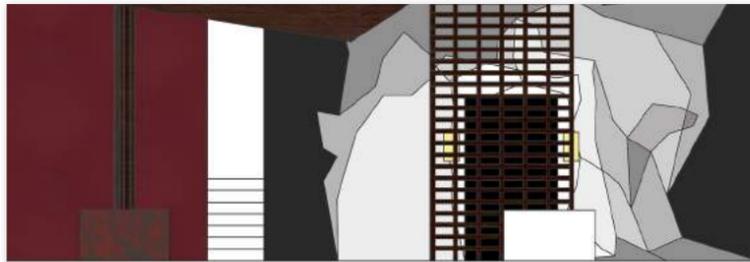


LOUNGE



ELEVATION

The social lounge represents the heart, and this view alludes to the spreading of social influence. The lobby features two lounges on either side as well as the reception and waiting areas.



CORRIDOR



ELEVATION

The lobby features two lounges on either side as well as the reception and waiting areas.



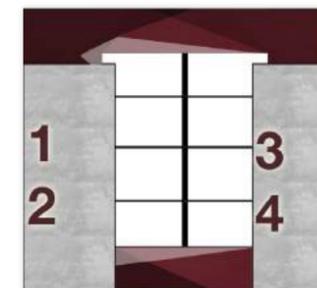
GUEST ROOM

This elevation accentuates the connections between both sides of the room shown in the ceiling that represent the bone and the muscle in the body.



ELEVATION

The elevations show the bunk beds on the muscle side of the room, and the desk on the bone side of the room that is formed from the flat line of the EKG.



HOSPITALITY - RESTAURANT

GRADUATE FORMATIVE

Prof. Isabel Callazo

Students learn to interpret information in order to identify and communicate the primary issues to be addressed by a particular project including operational requirements and space standards for hospitality design. Students learn how to identify, interpret, analyze and evaluate existing spatial relationships within a building. They learn to examine the physical systems of existing buildings and make inferences about how these elements affect both the design of the interior spaces, and how people use and experience the building. Students will also learn to research, interpret, evaluate and explain the environmental components of an existing site.

The Hampton House is a restaurant and Jazz Club. Students were assigned to revitalize the built environment including an exterior opening onto a courtyard on the first level and add a second floor mezzanine. The restaurant must include a dining area with appropriate tables and seating, as well as wait stations and storage. The jazz club requires a stage, lounge seating, and bar with 10% of the seating capacity. The restrooms are designed as an extension of the dining experience. The kitchen includes storage/delivery areas and occupancy of 30-40% of the overall restaurant space.



PROJECT BUILDING

The Hampton House

Miami, FL

THE PROJECT WAS TO
PROTECT THE LEGACY OF WHAT
THE HAMPTON HOUSE ONCE
REPRESENTED TO THE COMMUNITY.



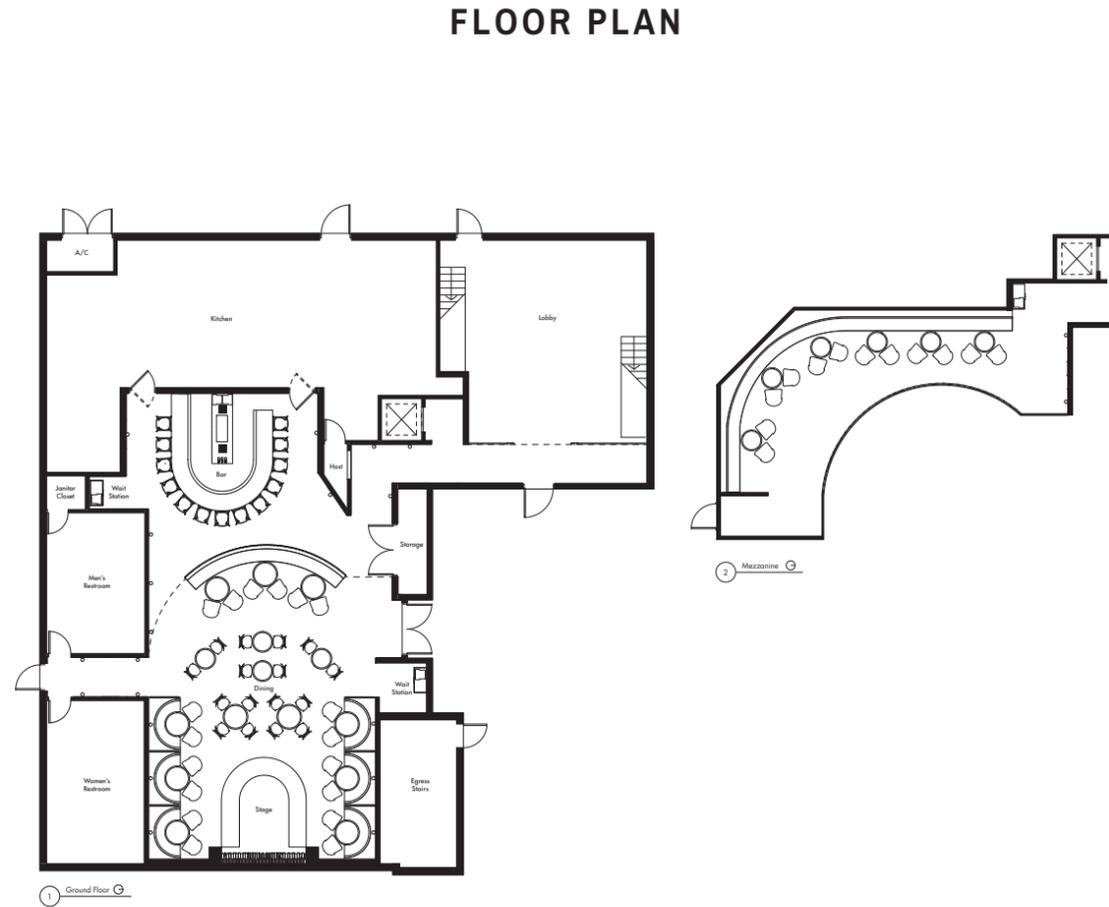
BRENNAN BROOME

Part preservation, part renovation, the strategy of the project was to protect the legacy of what the Hampton House once represented to the community, while bringing in contemporary design qualities, able to attract visitors from near and far. Adapting to and working with the restraints of the project proved difficult at times, but the easiest way to deal with such issues was to embrace them and allow them to direct the project. In the end, the project was about preserving the building's distinguished heritage and cultivating a narrative through its rich history.

CONCEPT DEVELOPMENT

With a rich history of music and culture, the Hampton House is the last standing of Miami's segregation-era hotels. Known in its heyday as the 'social center of the South', the Hampton House provided a warm atmosphere of entertainment and refuge.

Preserving this feeling using classic influences, the design will evoke a sense of community and fellowship, that was once shared at the Hampton House, creating an environment that is both informal and has a sense of occasion.



MEZZANINE

The mezzanine with its curved shape, feels exclusive and intimate, but still retains a light, airy feel. Focus is drawn to the wait station, simplistic in its nature, with subtle details drawing it into the overall concept.



ELEVATION

The large champagne-colored panels of the mezzanine wall frame each table, creating individual vignettes, making each table feel special. Frosted globe pendants hang directly over the fixed seats highlighting each space.

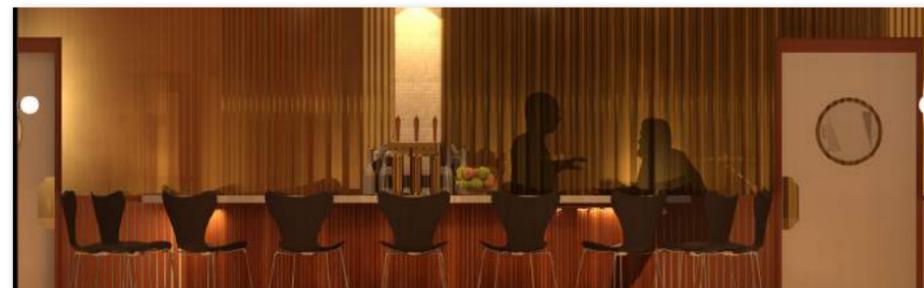
BAR

This horse-shoe shaped bar, modeled after the original Hampton House bar, creates a sense of community and shared experience. The reflective, metallic panels lining the back of the bar connects patrons to the dining space behind them, evoking a sense of the past.



ELEVATION

The reflective brass panel backing the bar creates a hazy, golden view of what lies behind you, much like a memory – a reminiscent thought of the past. The reflective nature provides energy to the atmosphere.



SEATING

Red oak mill work is accented with polished brass metalwork to create semi-private booth seating. The tanned leather upholstery compliments the cherry paneling to create a limited and controlled palette.



ELEVATION

Warm, cherry wood panels line the walls, creating a rhythmic backdrop that is consistent throughout the space. The finishes are reminiscent of the supper clubs of Post-War America.



LONGITUDINAL SECTION

The longitudinal section displays the space from its entrance at the box office, to the stage. The vintage, brass chandelier hanging over the dining room is the heart of the restaurant, casting a golden glow over the entire space.



CROSS SECTION

This cross section shows the relationship between the ground floor and the mezzanine. The lightness of the mezzanine is elevated above the timber-lined walls of the ground floor.



LEARNING AND ANALYZING THE
DELICATE BALANCE OF PATRON
EXPERIENCES ALONG WITH THE
NEEDS OF THE STAFF, TOOK MY
DESIGN IN AN UNEXPECTED
DIRECTION



RAQUEL RANEY

Creating a distinction of private social spaces, that remained inclusive to the overall concept was a challenge that I welcomed. Through soft, pastel upholstery with natural daylight and dim, ambient lighting in the evening, I could create a space that transitioned seamlessly from a daytime lunch spot, into a bustling jazz lounge by night. Finding a solution to the acoustical and lighting properties of the space, that worked from day to night, was an integral part of the overall project. Learning and analyzing the delicate balance of patron experiences along with the staff's needs, took my design in an unexpected direction, addressing functional circulation paths, along with the aesthetic considerations of dividing up a space.

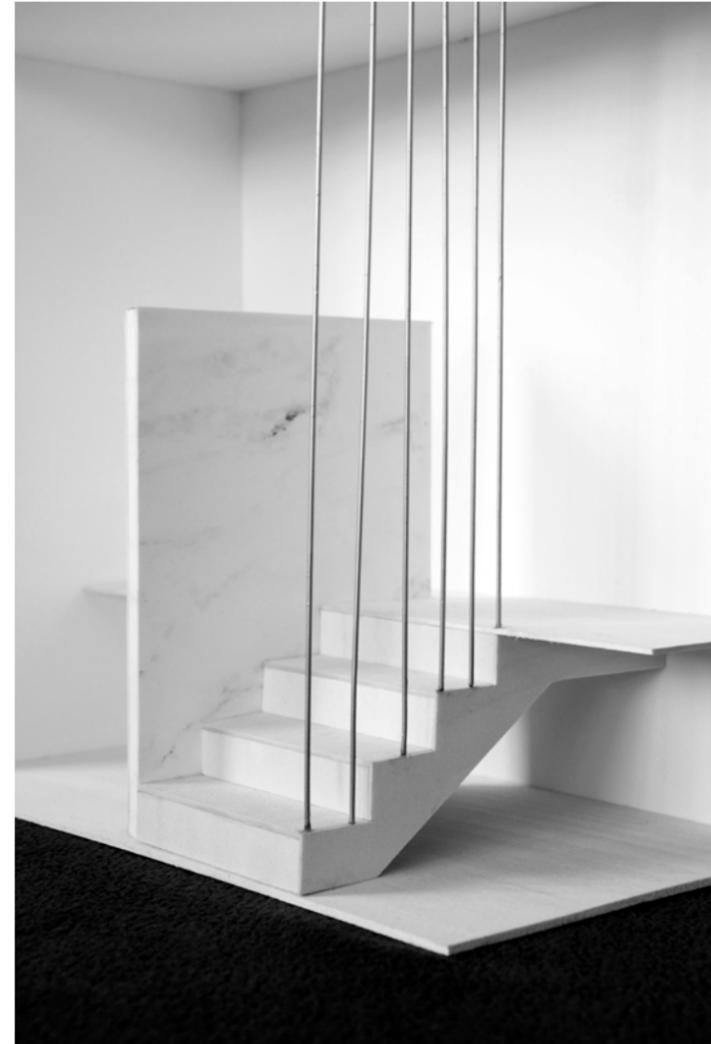
CONCEPT DEVELOPMENT

With an emphasis on **social connection**, the goal was to create a comfortable, yet refined environment that is both accessible and unique enough to attract locals and tourists from afar, while embodying the neighboring **community** of Brownsville.

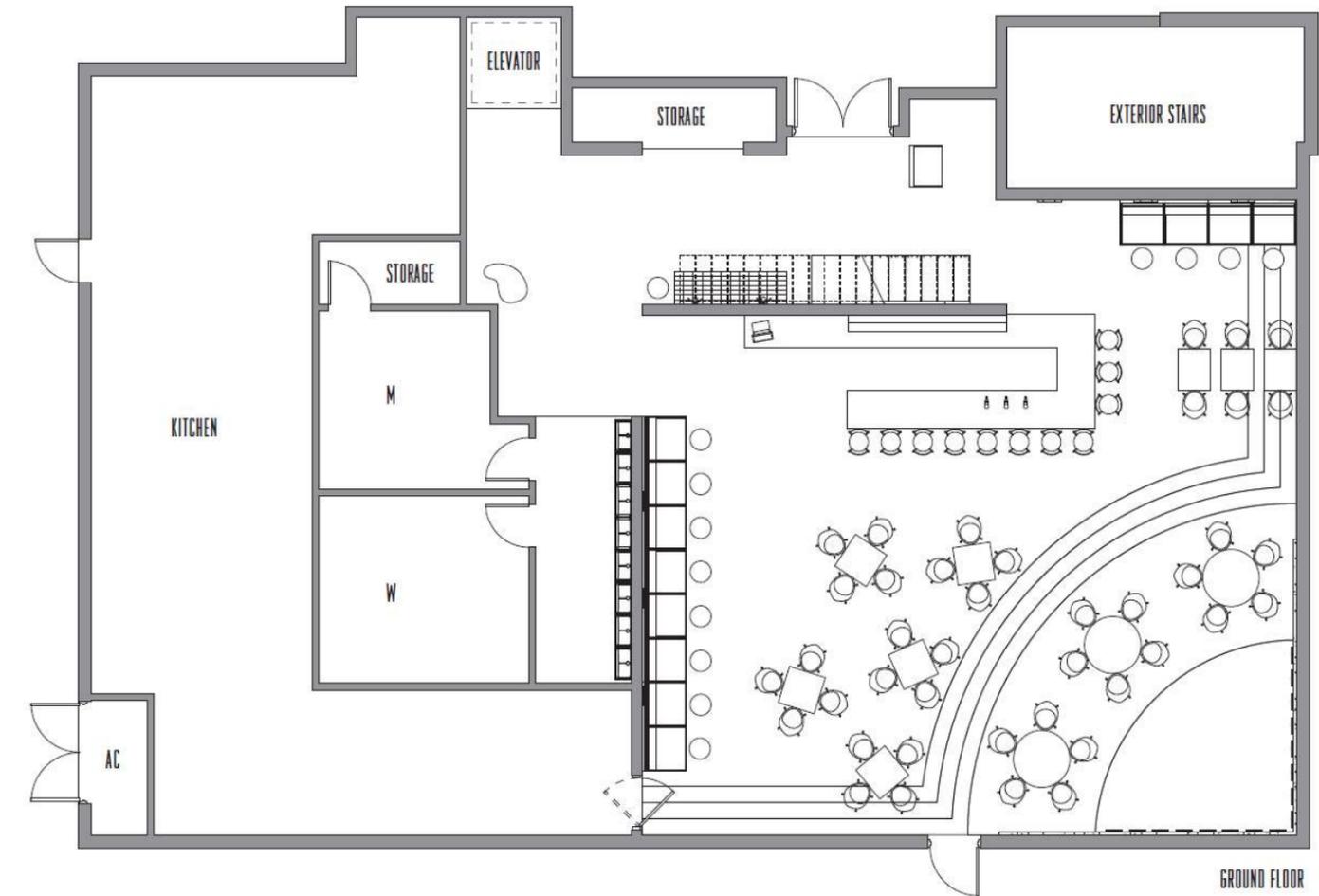
By introducing elements of **nostalgia** through MiMo-inspired furniture, color palette and materiality, juxtaposed against playful architectural **spaces**, visitors are comfortable socializing, as well as encouraged to explore the space.

CONCEPT MODEL

This model served as a vertical surface development of the featured marble wall and its unique connection to the mezzanine floor, as well as a first look at solving the rhythmic spacing of the linear brass railing based on jazz scales.



FLOOR PLAN



BAR

The curved, linear floor transition leads you through the space, adding softness to a predominately rectilinear environment, creating visual interest along the stage seating area.

**ELEVATION**

This elevation features the marble wall as the backdrop to the bar, a highlight of the open dining area, equal parts restaurant and bar.

**SEATING**

The reflective mirrors and rhythmic lighting offer an unexpected deviation to the formulaic design solution that unifies the varying spaces.

**ELEVATION**

A view of the stage from the dining area. Arne Jacobsen's Drop Chairs in pink boucle upholstery provide a throwback to classic 1950's style.



MEZZANINE

Diverse types of vertical lines surround and enclose the intimate space upstairs. Lines continue and connect through and across the various planes. Tubular chrome and brass contrasts with the rich and colorful textiles.



ELEVATION

The mezzanine provides a private yet playful socializing environment with pops of yellow, pinks and greens, contrasted with chrome and brass metalwork.



CROSS SECTION

A cross-section view shows the division of space by the over scaled marble wall.



LONGITUDINAL SECTION

The longitudinal section gives the perspective of the focal staircase and floor to ceiling brass bolsters that embody the vertical space leading up to the mezzanine.

HOSPITALITY

UNDERGRADUATE DESIGN 4

Prof. Katie Gutierrez

Students learn to interpret information in order to identify and communicate the primary issues to be addressed by a particular project including operational requirements and space standards for hospitality design. Students learn how to identify, interpret, analyze and evaluate existing spatial relationships within a building. They learn to examine the physical systems of existing buildings and make inferences about how these elements affect both the design of the interior spaces, and how people use and experience the building. Students will also learn to research, interpret, evaluate and explain the environmental components of an existing site.



PROJECT BUILDING

Paul L. Cejas School of Architecture Building

Miami, FL

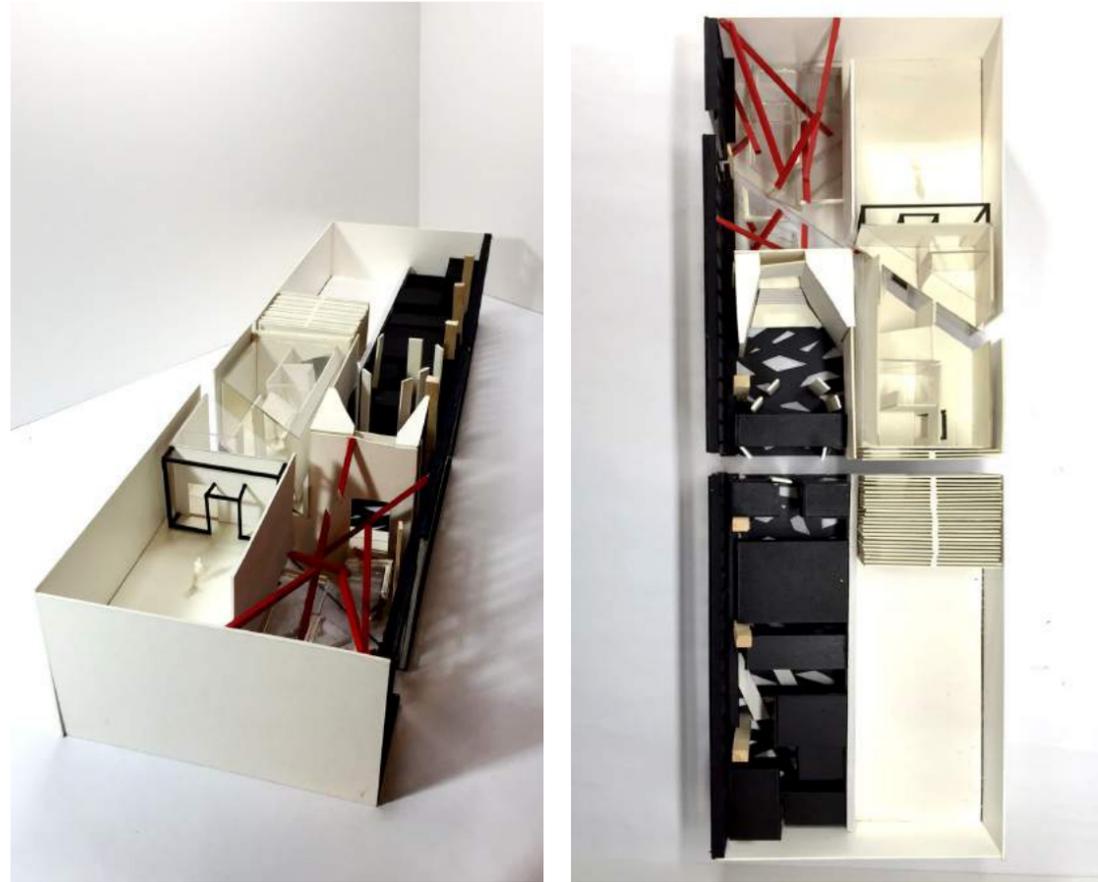
ITS ABOUT CREATIVITY...



RAMIRO EXPOSITO

Ramiro Exposito Gaspe was born in Havana, Cuba on September 24, 1989. He is currently a student enrolled in Master of Interior Architecture program. Prior to coming to Florida International University he studied Industrial Design for three years and also graduated from a culinary school in Cuba. He's most notable achievement include: 2015 top 10 Best Young Chef under 30 of US by San Pellegrino, finalist in 2012 of The First International Poster Competition about Reggae music, 2011 winner of the ONU t-shirt contest about violence against women, 2011 finalist in the poster contest of UNEAC (Union of Artist and Writers from Cuba) about Afro descendant and finalist in the poster contest of the Pablo de la Torriente Center about gender equality, 2010 selected one of the best poster on the first exposition of design students about Jose Marti books. Currently, Ramiro Exposito lives in Miami, FL.

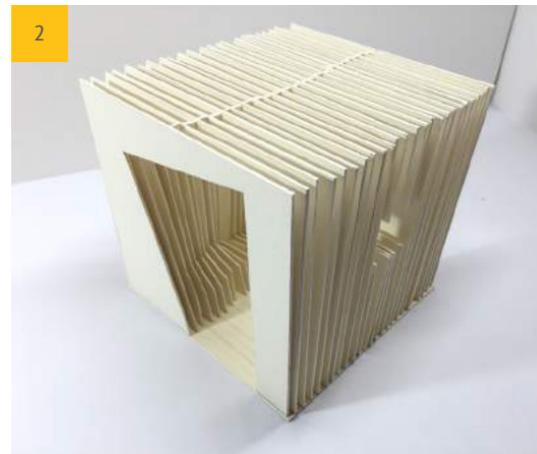
CONCEPT MODELS



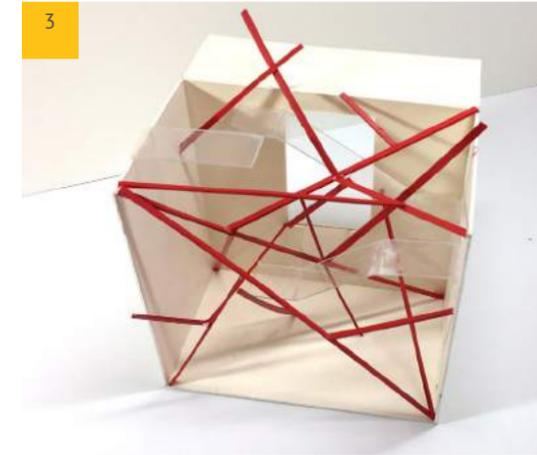
The model was made in a way that it can be dismantled into 3 pieces to gain a better understanding of the space, also a light box representing the first floor of PCA Studio was design at the bottom to help understand the light filter in the Lounge area in relationship with the different elements that conform the space. Arrangement of the 4 concept models shown above on the right were inspired by the film Prospero's Books. The second and third floor of the studio area of PCA were arranged in a logical way for the entrance for a Theatre.



1 **Play with your perception, inspired by Book of Game.** Program: Game Area, you have to play with the different parts of the space.



2 **Play with your perception, inspired by Book of Game.** Program: Game Area, you have to play with the different parts of the space.

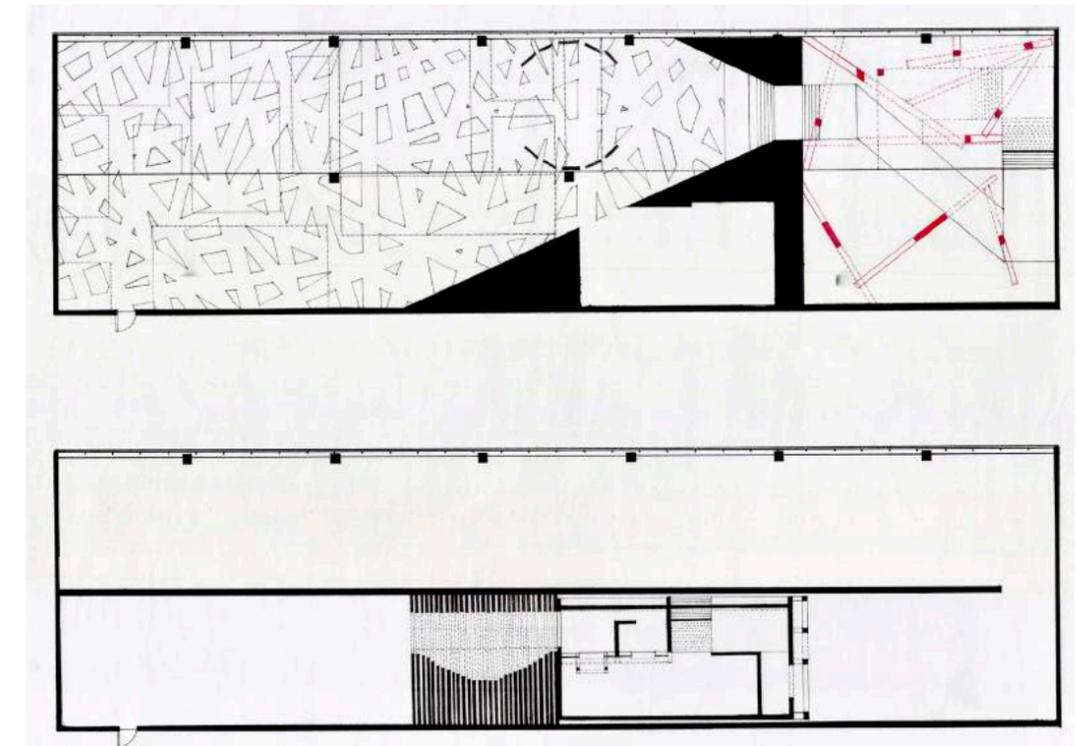


3 **You are a little part but necessary for something greater, inspired by Book of Alphabetical Inventory of Dead.** Program: Throne, this area is design for one person to sit.



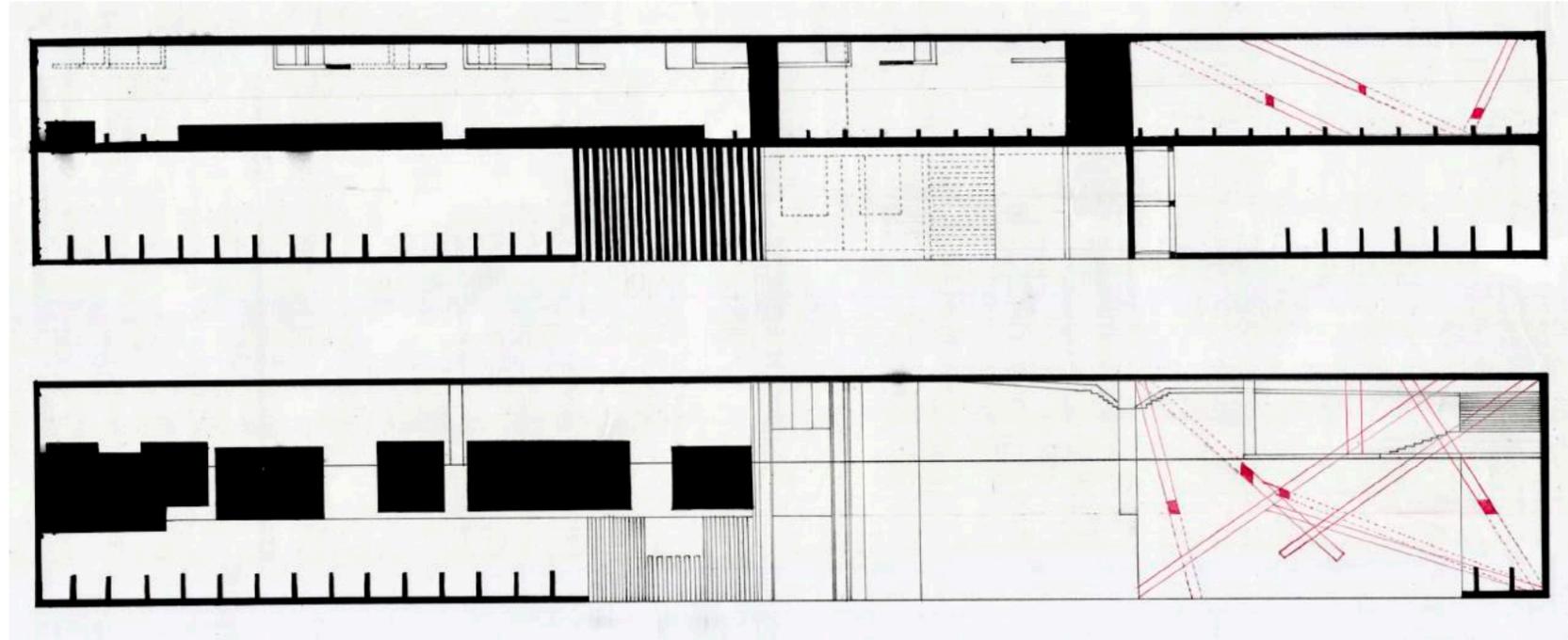
4 **You need to experience unpleasant moments to reach your goal, inspired by Book of Earth.** Program: Lounge, this area is design for people to relax.

FLOOR PLAN



The floor plan shows the organization of the 4 different spaces, the lounge area, gallery, game space and the throne. We can also see the floor pattern of the lounge in relationship with the bar and how smooth the transition is from one space to another.

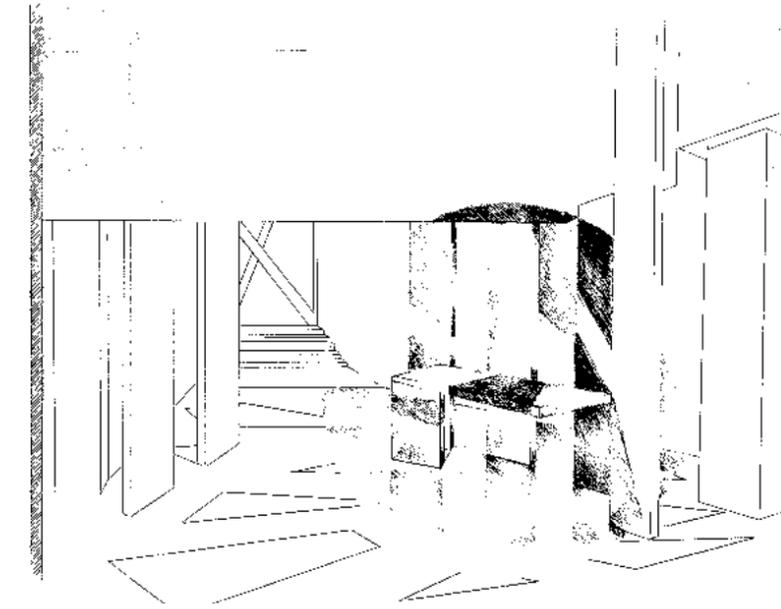
SECTION



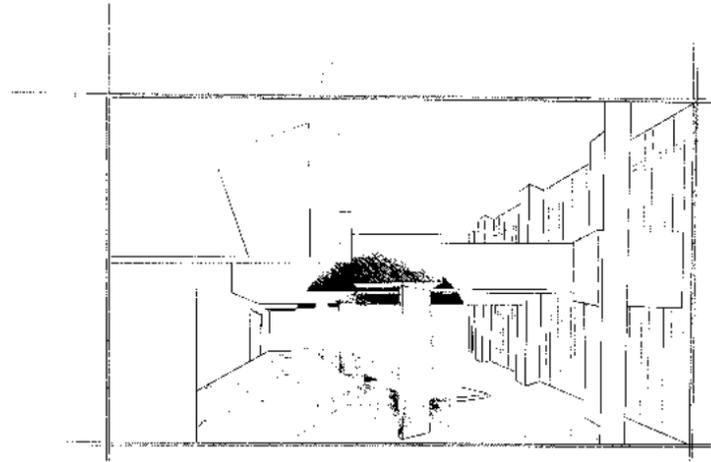
The longitude section shows how movement in a space is designed, from the entrance in the lounge area through the gallery and it's vertical circulation then the game area and finally the throne.

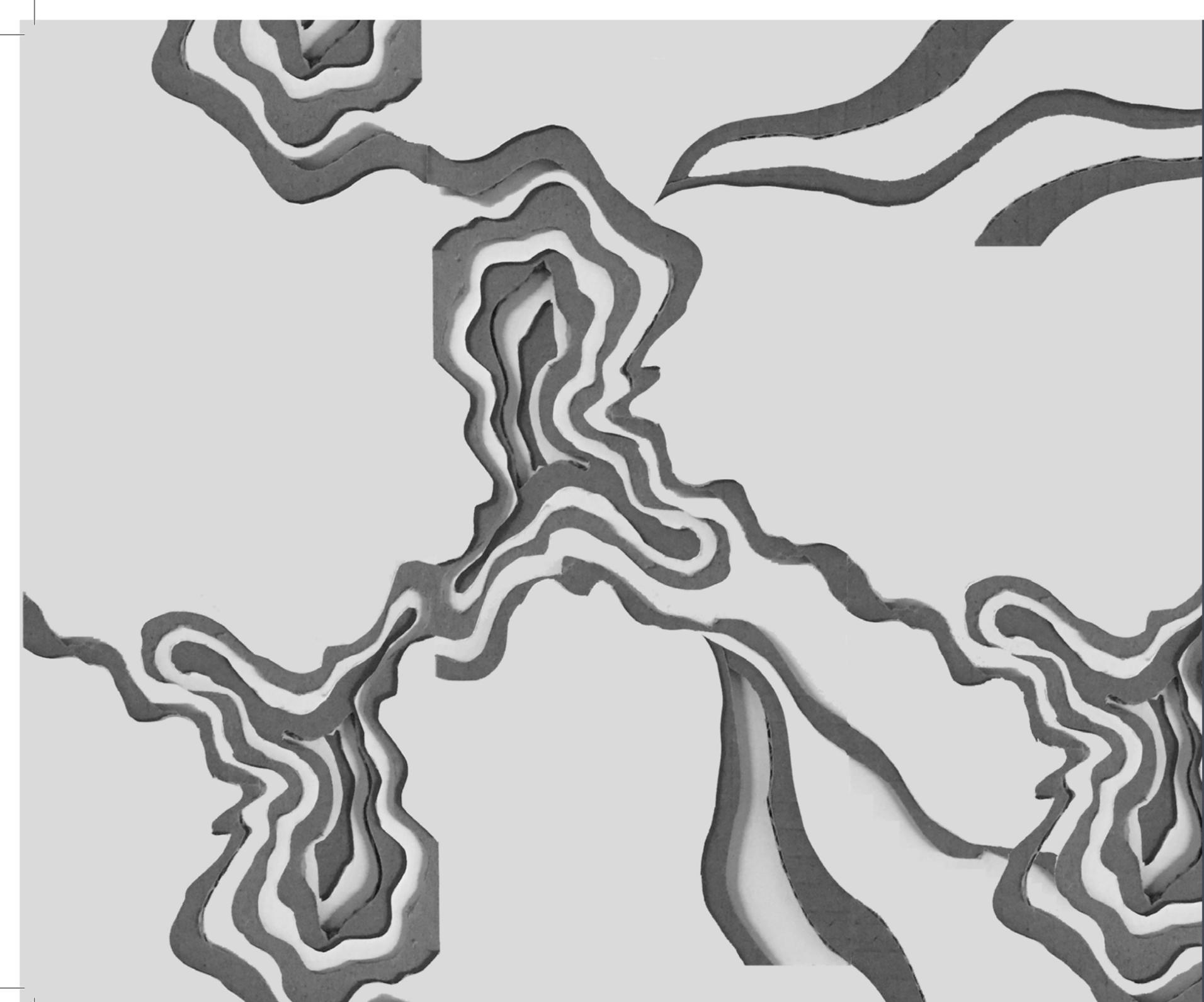
PERSPECTIVES

This perspective shows the first idea for a Bar area that is not shown in the model or floor plan, the main structure of the bar flows like the benches, the concept of folding planes coming out from the floor grid.



This perspective shows an experiential study of the 3 different sources of light and the pattern in the lounge area.





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