

EID 201/L COURSE DESCRIPTION & OBJECTIVES

Class hours: MW 1:30 – 2:50
Lab hours: F 1:30 – 4:20
Office hours: MWF 12:30 – 1:30

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COURSE DESCRIPTION:

EID 201 Fundamentals of Interior Design (3)

Introduction to the theory, practice and application of Interior Designers' skill sets including the analysis and interpretation of quality design. The student reflects on the important social and cultural issues that arise as we construct living spaces appropriate to our needs in all the settings human communities exist. This course also serves as an introduction to the vocabulary, principles, and theories pertinent to the core curriculum of the major, inter-weaving them with an appreciation of the arts and sciences behind creative thinking and problem-solving. Students learn that quality design is a personal expression or interpretation (designer), of identified problems or challenges (space/product) that meet or exceed the needs of the end-users (clients), while simultaneously providing a functional, safe, environmentally sensitive, and aesthetically pleasing experience. Concurrent enrollment in EID 201 Lab required.

EID 201L Fundamentals of Interior Design Lab (1)

Introduction to the application of design concepts and theories as well as employment of research and collaboration skills through exercises, projects, field trips and industry partner presentations. Concurrent enrollment in EID 201 required.

CLASS FORMAT:

This course is an introduction to fundamental design principles, and their application in the field of interior architecture. During the semester we will explore various design principles and methods. Development of technical skills will also be an important component of the course. You will also be required to keep a sketch journal.

In-class participation and collaboration will be stressed. An essential aspect of any design endeavor is the ability to present your own work in an articulate and coherent manner, both verbally and visually. To that end, the exchange of ideas and feedback from your peers will be invaluable to your development, as well as help you develop your critical thinking. Projects will be worked on in class, during which we will have private or group critiques. You will be required to bring all your tools every Friday for lab, as well as for the modelbuilding sessions.

There will be three short exercises and three design projects during the course of the semester. Each project will build on the skills you are developing, culminating in a final interior design project that will utilize all of the skills you have learned. In addition, there will also be a number of short homework assignments.

OBJECTIVES:

- Gaining an overview of the profession of Interior Design
- Understanding and applying architectural and interior design vocabulary
- Appreciating a designer's ability to influence the health, safety, welfare and quality of life issues
- Understanding the problem-process-purpose approach that is the foundation of quality design
- Exercise critical thinking/analytical skills & public speaking/self-expression skills

DESIGN METHODOLOGY:

Design methodology is comprised of the methods, tools, and processes you use to develop a design solution. There is no such thing as a single or “right” design methodology; design is an iterative process, and each person has to develop his/her own approach. Therefore, the more you experiment, the more likely you will find what works for you. In this class, you will be exposed to a variety of methods and approaches which will help you to formulate your own.

Keep in mind that the creative process is neither linear nor sequential; there is no such thing as a correct final solution, thus some of your projects will be more or less resolved than others. Don't be concerned only with making something 'beautiful' and don't try to avoid making something 'ugly'. Endeavors which may not have yielded the results you had hoped for often contribute in ways you don't expect, so remain open to seeing something you weren't looking for at first. The emphasis in this course should be on *exploration*. It is important to take risks and not to be afraid to make mistakes--sometimes the most promising ideas raise more questions than solve them. Design is not a finite or quantitative process but rather an on-going one which continually builds upon itself.

EVALUATION CRITERIA:

- quality and creativity of design work
- thoroughness and craft in presentation
- technical proficiency
- contribution of ideas and engagement in class
- willingness to experiment and to challenge yourself
- rigor
- professional demeanor

Each individual has his or her own voice which makes them unique. Imitation or conformity will compromise both your grade, and your individuality. Value is placed on originality, conviction, and autonomous thought. That said however, you are encouraged to work with others as much as possible and share ideas. This process will help to strengthen your work far more than by keeping your ideas to yourself.

This is a demanding and challenging course, and participation implies 100% commitment. Should you have to miss a class, please inform me in advance when possible. You will be responsible to make up the work. All projects must be complete and submitted on time, unless otherwise arranged. Any unexcused late submissions will be marked down by one letter grade.

GRADING:

Your final grade will be weighted as follows:

Exercises (3)	5%
Project #1	15%
Project #2	20%
Project #3	25%
Exams (2)	30%
Participation	<u>5%</u>
	100%

REQUIRED TEXTS:

Beginnings of Interior Environments, Lynn M. Jones and Phyllis S. Allen, Eleventh Edition
Interior Design Illustrated, Francis D.K. Ching and Corky Binggeli, Third Edition (recommended)
Interior Design Visual Presentation, Maureen Mitton, Third Edition

EID PROGRAM OUTCOMES:

1) Professionalism – understand, apply and participate in ethical design practices on a personal, project, peer and industry-wide level. (CIDA 2, 3, 4, 5, 6, 7, 8, 11, 12, 13, 14)

2) Process – ability to identify problems/challenges and demonstrate an understanding of the complete design process from inception to installation, execute documentation supporting design decisions and effect comprehensive, creative, focused and functional design solutions. (CIDA 4, 6, 9, 10, 11, 12, 13, 14)

3) Principles & Priorities – integration of pedagogy, research, historic contexts, theory, and interdisciplinary collaboration to effectively and creatively analyze, evaluate and execute best design practices resulting in functional and aesthetically inspiring design. (CIDA 2, 3, 4, 5, 6, 8, 9, 10, 12, 13, 14)

4) Public & Environmental Protection – demonstrate an understanding of the concepts, resources and implications of design decisions relative to the human interaction, technological impact and ecological balance of the built environment. (CIDA 2, 3, 4, 7, 8, 10, 12, 13, 14)

5) Presentation – demonstrate ability to communicate design concepts and problem solving justifications through written, oral and a variety of visual media. (CIDA 3, 4, 6, 7, 8, 9, 10, 11, 12, 13, 14)

REQUIRED MATERIALS

- 12" (or larger) roll of sketching trace paper
- architectural scale
- mechanical pencil (lead holders)
- lead (3H, H, B, 2B) – can be shared with other students
- lead sharpener
- pad of vellum paper 11"x 17" (unlined)
- hard & gummy erasers
- erasing shield
- adjustable triangle
- drafting tape or masking tape
- drafting brush
- circle template
- French curves (optional)
- x-acto knife and blades
- cutting mat
- metal cutting edge
- scissors *
- white glue (tacky glue recommended) *
- chip board or museum board (2- or 3-ply) – NOT posterboard!
- 3/16" or 1/4" foam-core
- sketchbook (pocket size, spiral binding, unlined paper) *

* items to be brought to next lab

SUPPLIES AVAILABLE AT:

UH Bookstore, Hawaiian Graphics, Hawaii Blueprint, The Palette, Fisher Hawaii

SKETCH JOURNAL

Each student is expected to maintain a sketch journal throughout the course of the semester.

The journal has several functions:

- to learn to communicate ideas through visual representations
- to record your ideas, thoughts, reflections and speculations about design
- to document your process as well as progress in your design education
- to explore and integrate new concepts
- to develop your drawing skills
- to experiment with other representation techniques
- to synthesize (create) and analyze (critique)
- to raise and resolve questions
- to collect and gather information

Your journal is a visual and textual narrative of your process and development, and as such will not be submitted as a finished work. It will be evaluated not on the content itself, but on the degree of commitment and exploration manifested. As this is a personal tool there are no requirements as to the format or type of instruments you use, but the quality of the paper should be good (lined notebook paper is not acceptable). You should have your journal in your possession at all times and entries should be made on a regular, if not daily, basis.

A sketchbook does not imply sketching only. Use it to experiment with a variety of drawing techniques, ranging from 30-second gesture sketches to hour-long renderings. Work with different media as well; for example: watercolor, ink, collage, photo montage, etc. Don't be concerned solely with making drawings that look good; simply produce. Be spontaneous without evaluating the merit or relevance of your entries.

Make sure to date your each journal entry. Your journal will be collected occasionally, so bring it to every class.

n.b. Course content and scheduling are subject to change at the instructor's discretion in the interest of sound pedagogy.

EID 201/L COURSE SCHEDULE

(L+L= Lecture + Lab)

Week #01:

M 1/13 - Course introduction; facilities tour; begin exercise #1
W 1/15 - Elements & Principles of Design
F 1/17 - Lab: exercise #1 presentation (interior space analysis)
begin exercise #2: figure/ground compositions

Assignment:

BOIE, pp. 99-115
IDVP, pp. 1-6
HW assn: interior space analysis

Week #02:

M 1/20 - [Martin Luther King Day]
W 1/22 - Color & Light
F 1/24 - Lab: exercise #2 presentation (figure/ground comps)
begin exercise #3 (materials palette)

BOIE, pp. 117-147
HW assn: figure/ground comps

Week #03:

M 1/27 - Materials Palette: visual composition
W 1/29 - Design Process & Phases
F 1/31 - Lab: exercise #3 presentation (materials palette)
begin project #1 (residential layout)

BOIE, pp. 13-31
IDVP, pp. 29-31
HW assn: materials palette

Week #04:

M 2/03 - Design Concept
W 2/05 - Site, Space Analysis
F 2/07 - L+L: Programming +
Space Planning (diagramming/zones)
project #1

Handout
Reference
HW assn: design concept;
site, space analysis
diagramming

Week #05:

M 2/10 - project #1
W 2/12 - Safety, health & Accessibility
F 2/14 - Lab: project #1

BOIE, pp. 91, 217-286
IDVP, pp. 6-13
HW assn: design project

Week #06:

M 2/17 - [President's Day]
W 2/19 - Human Factors
F 2/21 - L+L: Sustainability
project #1

BOIE, pp. 11-13, 33-47
IDVP, pp. 13-19, 31-41
HW assn: A/E/P; design project

Week #07:

M 2/24 - **Project #1 presentation**
W 2/26 - Model Building: tools & materials; Intro to project #2
F 2/28 - Model Building: techniques; Mid-term exam review

IDVP, pp. 181-204
HW assn: study model

Week #08:**M 3/03 - Mid-term Exam**

W 3/05 - History of Design Styles
F 3/07 - Lab: project #2 (transformer apt)

BOIE, pp. 48-51, 176-177,
191, 262-263, 456-457
IDVP, pp. 205-224
HW assn: design project

Week #09:

M 3/10 - Furnishings, Fixtures, Fabrics
W 3/12 - Lighting
F 3/14 - Lab: project #2

BOIE, pp. 56-83, 339-351, 365-371
HW assn: design project

Week #10:

M 3/17 - Building Systems (MSIE)
W 3/19 - Building Systems (construction)
F 3/21 - Lecture: Project Management (budgeting) +
Project Management (scheduling)

BOIE, pp. 185-215, 165-171
BOIE, pp. 441-455
HW assn: design project;
project mgmt

Week #11: 3/24 - 3/28 - SPRING BREAK**Week #12:**

M 3/31 - Project #2 presentation; into to project #3
W 4/02 - Architectural Elements I
F 4/04 - Lab: project #3

BOIE, pp. 185-215, 165-171
HW assn: design project

Week #13:

M 4/07 - Architectural Elements II
W 4/09 - TBD
F 4/11 - project #3

BOIE, pp. 185-215, 165-171
HW assn: design project;

Week #14:

M 4/14 - The ID Profession & Organizations
W 4/16 - TBD
F 4/18 - [Good Friday]

BOIE, pp. 431-440
HW assn: design project

Week #15:

M 4/21 - Presentation Techniques
W 4/23 - Portfolio Design
F 4/25 - Lab: project #3

IDVP, pp. 225-243, 245-279
HW assn: project mgmt;

Week #16:

M 4/28 - Work day: project #3
W 4/30 - Work day: project #3
F 5/02 - Lab: project #3 presentation; Final exam review

HW assn: design project

Week #17:

M 5/05 - Final Exam 1:15 pm – 3:15 pm
Tu 5/06 - Final Exam 11:00 am– 1:00 pm
Th 5/08 - Final Exam 1:15 pm– 3:15 pm

EID 201L DESIGN EXERCISES

Exercise #1: Interior Spatial Analysis

1 week

Choose an interior space to visit that you find special or that resonates for you in some way. Visit it at different times and make numerous observations in order to complete the following analyses. The purpose of this exercise is to develop a conscious awareness of your physical surroundings and the feelings they elicit.

Part I Analysis (perception):

Referring to what you have learned in the first week's lectures, come up with *affective* or *emotive* adjectives to describe your perceptions of the space, and then try to identify the components that evoke those responses. For example, a church may make you feel closer to the divine, or it may make you feel insignificant; it may feel somber or it may feel uplifting. What are the design elements that give rise to those reactions—high arched ceilings, vastness of space, echoing of sound, light streaming down from above?

Part II Analysis (function):

Observe and identify different functions or uses of the space other than its primary function, as well as the various user types within that space. (Different activities that take place in a church for example, such as mass prayer or worship, but also individual confession as well as celebratory weddings.) Determine what factors may play a role in how the space is perceived by its users: are the occupants there by choice or by obligation; are they adults or children; are they able-bodied or disabled? Consider time of day, duration of inhabitation, movement (circulation), activity, occupancy, etc., as well as how the space is experienced through all of the senses.

Deliverables: Analytical sketches, photos, written description

Exercise #2: Figure/Ground Composition

1 week

Using two contrasting colors of construction paper, create an asymmetrical pattern in which either color could be read as the figure or as the background. To achieve that balance, pay attention to the quantity of each color used in the composition, make sure that no color dominates the boundary of the composition, and avoid using iconic or recognizable forms with only one color. Create an intricate pattern using the principles of design, in particular, scale, proportion, rhythm, and contrast. Consider overlapping elements to create transparency and complexity.

Exercise #3: Materials Palette

1 week

Choose a pair of contrasting themes from the following sets of descriptions:

- Modest, earthy, informal, natural
- Opulent, regal, luxurious, elite

- Electric, energized, active, vibrant
- Soothing, tranquil, relaxing, peaceful

- Tropical, watery, sunny, sandy (summer)
- Cozy, intimate, warm, secure (winter)

Mount the two sets of samples on (2) 11x17 pieces of foam-core (pay attention to the background color!) Take into consideration in the graphic composition the adjacencies of materials, the proportion of the samples, and the hierarchy of materials (through position or relief).

EID 201L DESIGN PROJECTS

Project #1: Residence for a Non-Traditional Family

3 weeks

Exercise:

Working with an existing building shell (H-/T-/U- shaped) and a list of furnishings, design a layout for a home for an idiosyncratic family of four. Basic spaces should include: living area, eating area, food preparation, entry area, closets, a full bathroom, a half bathroom, and three sleeping areas. Propose one unique feature in the home; it could be a special room, window, furnishing, or something else of your choosing that would be appropriate for its occupants. You should also take into account the relationship to exterior site conditions, which you will invent. Layout should include interior walls, window and door openings, and furniture/fixture placement.

Develop a materials palette for the family residence to include (but are not limited to) the following:

- Soft material (wallcovering, upholstery, carpet, window treatment)
- Hard surface (tile, stone, corian, glass, resin, metal)
- Wood or other organic material (flooring, paneling, trim, doors, wallcovering)
- Paint color (walls, ceiling)
- Optional material of your choosing

Deliverables:

1/4" scale floor plan, materials palette with labels, client profile, program summary

Project #2: Transformer Apartment in Tokyo

4 weeks

Exercise:

Urban dwellers in Tokyo, Hong Kong, and other densely populated metropolises live in very compact spaces, and as a result must learn to design their spaces in not only a highly efficient but also innovative manner. Spaces often have to perform double duty: for example, a workspace during the day may be converted into a sleeping space at night. You are to design a fully functional living space for a young Japanese couple within a 350sf building. Incorporate at least one moving element (sliding, pivoting, swinging, folding, or rolling) that *transforms* the space in some way.

Deliverables:

1/2" scale floor plans, 1/2" scale section, 1/2" scale furnished model with moving part(s) and removable wall & roof, PPT

Project #3: Art Gallery in Chinatown

5 weeks

Exercise:

Your final project is to design a storefront exhibition space in Chinatown. Each student will choose what is to be exhibited, whether it is artwork or collectibles; it should be something that is of personal interest to you and that you are familiar with.

Consider how the objects should be displayed as well as viewed and experienced. The interior space will consist only of a public viewing zone and a private zone for the collector/artist/curator. Critical aspects to consider: viewing, circulation, lighting, street front display. How does the interior support the display of the artwork without detracting attention from it?

Collect images or photographs of the objects to be exhibited. Decide how those objects are to be displayed in the interior space and how they should be *experienced*. (Is it interactive? How does the presence of the visitors affect the exhibit?) Let the character of the artwork inform your spatial design. Don't simply make a "vanilla" box; the interior design should be infused with the character of the exhibit. Display items may become part of the interior structure.

Deliverables:

1/4" scale floor plan, 1/4" scale building section, 1/4" scale furnished model, an 'experiential' representation showing a sample of the artwork, 11x17 board showing the actual pieces of artwork to be exhibited, 11x17 board showing your inspiration or concept for the gallery, process sketches and analyses, PPT

FOR NEXT WEEK: introduce your exhibition subject, find images that convey your idea or concept, bring in numerous examples of the types of the artwork or artifacts you intend to exhibit, begin spatial studies.