

EID 201/L COURSE DESCRIPTION & OBJECTIVES

Class hours: MWF 1:30 – 3:20
Office hours: MWF 12:30 – 1:30

Office: Eiben 211
Email: elizabeth.lockard@chaminade.edu

COURSE DESCRIPTION:

EID 201 Fundamentals of Interior Design (3cr)

Introduction to the basic theories, applications, and practice of interior design. The scope of the course surveys the breadth and depth of the discipline, introducing vocabulary, design principles, building construction, human factors, and professional practice. Emphasis is on understanding how building interiors are experienced by its users, especially the welfare, safety, and comfort of its occupants, as well as on the relationship between the built and natural environments. Concurrent enrollment in EID 201 Lab required.

EID 201L Fundamentals of Interior Design Lab (1cr)

Introduction to the application of design concepts and theories, as well as the development of technical skills, through several design exercises and projects. Students will be exposed to various design methodologies that synthesize both the creativity of the artist (the aesthetic) and the problem-solving rigor of the engineer (the technical). Concurrent enrollment in EID 201 required.

CLASS FORMAT:

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 acquired throughout the class. In addition, there will also be a number of short homework assignments.

In-class participation and collaboration is essential. A crucial 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 peers will be invaluable to your progress, as well as help you to develop critical thinking skills. Projects will be worked on in class, during which we will have private or group critiques and presentations. You are required to have all your supplies available for every class, as we will work on your design projects after each lecture.

OBJECTIVES:

- Gaining an overview of the profession of Interior Design
- Understanding and applying architectural and interior design vocabulary and principles
- Recognizing the designer's ability to influence health, safety, welfare, and quality of life issues
- Understanding the problem-process-purpose approach that is the foundation of design
- Exercise critical thinking/analytical skills and 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 or final solution; thus some of your projects will be more or less resolved than others. Design is not a finite process but rather an on-going one which continually progresses. Don't be concerned only with making something 'beautiful' and don't try to avoid making something 'ugly' as this will only cause anxiety and inhibit your creativity. Endeavors which may not have yielded the results you had hoped for often provide important lessons that contribute to your growth, so remain open to those discoveries. 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.

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; the goal of your design education is to recognize and cultivate that individual voice. Resist the temptation to imitation or conformity, as that will not only compromise your individuality, but also your grade. 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. The collaborative process will help to strengthen your work far more than by toiling in isolation.

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

GRADING:

Your final grade will be weighted as follows:	Exercises (3)	15%
	Project #1	15%
	Project #2	20%
	Project #3	25%
	Exams (2)	20%
	Participation	<u>5%</u>
		100%

REQUIRED TEXTS:

Beginnings of Interior Environments, Lynn M. Jones and Phyllis S. Allen, Tenth Edition
Interior Design Visual Presentation, Maureen Mitton, Third Edition

COURSE LEARNING OUTCOMES:

Scope of the Profession

Students should be familiar with the scope of the profession and what is entailed in the field of Interior Design.

[CIDA standards 3, 4, 5, 6, 7, 8, 13, 14] [PO 1, 2, 3, 4, 5] – EMERGING

Concepts & Principles

Students should understand and apply architectural and interior design vocabulary and principles to simple design projects.

[CIDA standard 3, 4, 9] [PO 3] – EMERGING

Human Factors

Students should understand how design influences health, safety, welfare, and quality of life issues.

[CIDA standard 3] [PO 4] – EMERGING

Design Methodology

Students should begin to develop a wide variety of exploratory design and presentation methods based on the problem-process-purpose approach that is the foundation for design.

[CIDA standard 4] [PO 2, 5] – EMERGING

Critical Thinking

Students should exercise basic critical thinking/analytical skills and begin to develop public speaking/self-expression skills.

[CIDA standards 4, 6] [PO 2] - EMERGING

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 (* items to be brought to next lab)

- 18" roll of sketching trace paper
- Staedtler architectural scale (engraved plastic with colored stripes)
- 3 mechanical pencils (0.3mm, 0.5mm, 0.7mm) – Staedtler 925 kit
- lead (2H/0.3mm, HB/0.5mm, 3B/0.7mm) – packages can be shared with other students
- 18"x 24" pad of unlined vellum paper (at least 10 sheets; packages can be shared)
- hard & gummy erasers or erasing stick
- erasing shield
- Staedtler adjustable triangle (10")
- drafting tape or dots
- drafting brush
- circle template
- french curves (optional)
- plumbing fixtures template (elevation & plan views)
- 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) *

Supplies available at CUH Bookstore, UH Bookstore, Hawaiian Graphics, Fisher Hawaii

SKETCH JOURNAL

Each student is expected to maintain a sketch journal throughout the course of the semester and beyond. The journal has several functions:

- ...to learn to conceptualize and communicate ideas through visual language (diagrammatic representation)
- ...to record your ideas, thoughts, reflections and speculations about design
- ...to document your process as well as progress in your design education
- ...to develop your drawing skills
- ...to experiment with other representation techniques
- ...to synthesize (create) and analyze (critique)
- ...to collect and gather information

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. Your journal is a visual and textual narrative of your process and development, and as such will not be submitted as a finished work. 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.

EID 201/L COURSE SCHEDULE

Week #01:

M 8/25 - Course introduction; facilities tour; begin exercise #1
W 8/27 - Elements & Principles of Design
F 8/29 - 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
group presentation

Week #02:

M 9/01 - [Labor Day]
W 9/03 - Color & Light
F 9/05 - Lab: exercise #2 presentation (figure/ground comps)
begin exercise #3 (materials palette)

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

Week #03:

M 9/08 - Materials Palette
W 9/10 - Design Process & Phases
F 9/12 - Lab: exercise #3 presentation (materials palette)
begin project #1 (residential layout)

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

Week #04:

M 9/15 - Programming*
W 9/17 - Space Planning (diagramming/zones)*
F 9/19 - Lab: project #1

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

Week #05:

M 9/22 - Human Factors*
W 9/24 - Safety, Health & Accessibility
F 9/26 - Lab: project #1

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

Week #06:

M 9/29 - Sustainability
W 10/01 - Presentation preparation
F 10/03 - Lab: project #1 presentations
begin project #2 (transformer apt)

A/E/P exercise due
IDVP, pp. 181-204
HW assn: design project
group presentation

Week #07:

M 10/06 - Modelbuilding: tools & materials*
W 10/08 - Modelbuilding: techniques*
F 10/10 - Lab: project #2; exam review

IDVP, pp. 205-224
HW assn: study model

Week #08:

M 10/13 - [Discovery Day]
W 10/15 - Mid-term Exam
F 10/17 - Lab: review exam; project #2

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

Week #09:

M 10/20 - History of Design Styles
W 10/22 - Furnishings, Fixtures, Fabrics
F 10/24 - Lab: project #2

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

Week #10:

M 10/27 - Lighting
W 10/29 - Architectural Elements (WWD)
F 10/31 - Lab: project #2 presentations
begin project #3 (art gallery)

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

Week #11:

M 11/03 - Building Construction
W 11/05 - Building Systems & Performance
F 11/07 - Lab: project #3

BOIE, pp. 150-153
HW assn: design project

Week #12:

M 11/10 - [Veterans' Day]
W 11/12 - HI Building Expo
F 11/14 - Lab: project #3

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

Week #13:

M 11/17 - Project Management (Budgeting)*
W 11/19 - Project Management (Scheduling)*
F 11/21 - Lab: project #3

BOIE, pp. 441-455
HW assn: project mgmt;
design project

Week #14:

M 11/24 - The ID Profession & Organizations
W 11/26 - TBD
F 11/28 - [Thanksgiving weekend]

HW assn: design project

Week #15:

M 12/01 - Presentation Techniques; exam review
W 12/03 - Project presentation
F 12/05 - Lab: project #3 presentations

IDVP, pp. 225-243, 245-279
HW assn: design project
group presentation

Week #16:

M 12/09 - Final Exam 1:15 – 3:15
Tu 12/10 - Final Exam 11:00 – 1:00

* Lecture will include in-class exercises.

EID 201L DESIGN EXERCISES

Exercise #1: Interior Spatial Analysis

1 week

A specific building interior will be assigned to you; those assigned the same type will form small groups to do the exercise together. The interior may be one of the following: restaurant, chapel, coffee shop/café, hotel, retail, or museum. 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 in you so that you can become more sensitive to how interior design affects the users of the space.

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 cathedral may make you feel closer to the divine, or it may make you feel insignificant; it may feel somber or it may feel uplifting. Identify the design elements that give rise to those reactions—high arched ceilings, vastness of space, echoing of sound, light streaming down from above, etc.

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 or the corners of the composition, and avoid using iconic or recognizable forms with only one color. Also focus on the aesthetics of the composition by employing the principles of design, in particular, scale, proportion, rhythm, and contrast. Consider overlapping elements to create transparency, intricacy, and complexity. Create at least two very different compositions.

Deliverables: (2) 9"x 12" construction paper compositions

Exercise #3: Materials Palette (Mood Board)

1 week

Create a palette using various materials to evoke a particular mood. Choose one of the sets of affective adjectives from the following list:

- solemn/somber/serious
- whimsical/playful/carefree
- earthy/natural/outdoorsy
- opulent/regal/luxurious
- energized/vibrant/lively/exciting
- soothing/ tranquil/sedate/peaceful
- cozy/intimate/warm/secure
- fresh/refreshing/breezy/clean

Mount the samples on an 11x17 piece of foam-core (pay attention to the background color!) Take into consideration in the graphic composition the adjacencies and relationships of materials, the proportion of the samples, and the hierarchy of materials (through position or relief). Don't rely only on color, but also texture, materiality, pattern, etc. For example, how is velvet perceived differently from silk? What impressions are associated with copper v. stainless steel? How is the experience of cork compared to that of mahogany? How does slate feel different from marble?

Deliverables: 11"x 17" materials 'mood' board

EID 201L DESIGN PROJECTS

Project #1: Residence for a Non-Traditional Family

3 weeks

Working with an assigned building shell (H-/T-/U- shaped) and a list of furnishings, design a layout for a home for an unconventional family of four. Each of you will develop an idiosyncratic client profile in detail which will be randomly assigned to another student. You will invent your own site conditions for the house (garage, main street, access, neighbors, landscape features, compass directions, climate, views, etc.)

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. Layout should include interior walls, window and door openings, and furniture/fixture placement.

Client profile should include the following information:

- *What kind of activities does each family member do at home (separately, together, with others)?*
- *How would you describe their lifestyle(s)?*
- *Are they tight-knit, private, modest, open, etc.?*
- *Do they have pets?*
- *Do they entertain? If so, how do they entertain?*
- *What times do they wake up or go to bed?*

Develop a materials palette for one room of your choice; it should reflect the character of the family.

The palette must include all of 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(s) of your choosing

Deliverables:

¼" scale floor plan on 18"x 24" vellum (showing furnishings, floor finishes, room names, exterior conditions, overall dimensions, scale, N arrow, family name); materials palette with labels on 11"x 17" foam-core

Project #2: Transformer Apartment in Tokyo

4 weeks

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. You are to design a fully functional living space for a young Japanese couple within a 350sf building that can be converted from a work space during the day to a living space at night. Determine what kind of work/living activities should be accommodated in the design. Incorporate at least one moving element (sliding, pivoting, swinging, folding, or rolling) that *transforms* the space in some way.

Deliverables:

½" scale floor plans on 12"x 18" vellum, ½" scale section on 12"x 18" vellum, ½" scale furnished model with moving part(s) and removable wall & roof, PPT

Project #3: Art Gallery in Chinatown

5 weeks

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, streetfront 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 or vice versa.

Deliverables:

¼" scale floor plan on 12"x 18" vellum, ¼" scale building section on 12"x 18" vellum, ¼" scale furnished model, an 'experiential' representation showing a sample of the artwork, 11"x 17" foam-core board showing the actual pieces of artwork to be exhibited, 11"x 17" foam-core 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 zoning studies. Attend First Friday Art Walk in Chinatown.