

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

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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)
- protractor
- 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.