ID 432-3 Interior Design SEMINAR  
SPRING 2016

Instructor: Peter b. Smith, NCARB, architect: Associate Professor: SOA/SIU
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OFFICE HOURS: Mon / Wed (10 am-11am) and (3 pm-4pm) Tues / Thurs (12-1pm)  
Other special meetings as required and arranged with Instructor: TBA.  
CLASS MEETING TIME: Monday and Wednesday (11am – 3:00pm) Room 133 Quigley Hall.

COURSE DESCRIPTION: (3 credit hours)  
Study of current trends and topics in interior design  
This course is not for Graduate credit.

PREREQUISITE: ID 491 and major in interior design or consent of instructor and SOA director.

COURSE OBJECTIVES:  
Upon completion of this course, the student will be able to:
1) Articulate views concerning the issues studied and the relevancy of those issues in the context of interior design and architecture.
2) Be able to organize thoughts and write successfully following research and analysis of various topics.
3) Be aware of possible applications of studied approaches and philosophies of interior design.
4) Demonstrate capacity to analyze various issues’ impact on the profession and the built environment.
5) Based on relevant readings, be able to organize thinking for theory and concept formation as the constructs for developing design solutions.

STUDENT WORK: #1: Independent research and analysis of an agreed upon topic culminating in a written abstract, annotated outline, references, and an audio/animated power point presentation or flash website presentation on the topic utilizing free website constructs (e.g. WIX, etc). The presentation and research may be aligned with the individual capstone problem being developed in:  
ID492: Design Studio IV: Integration.

Recommended Topics:  
Environmental Ethics for design of the built environment.  
Globalization and its impact on the built environment.  
Re thinking design: Thinking for the environmental crisis  
Design responses to Humanitarian Crisis.  
Holistic Problem solving.  
Creating Business value from sustainability  
The big green city.  
Case studies: Gaviotas, Columbia; Thjorsa River, Iceland; Lake Kossou, Ivory Coast: Tahoua, Niger; Fez, Morocco: Kor Hogo, Ivory Coast, Haiti.
Constructs for Elegant Simplicity of Design
The influence of geometry, number, music, and cosmology on design.
(Sacred Geometry, golden section, Li: Ancient Chinese, Dynamic for in nature,
Harmonography, and coincidence in the solar system)

Sensory Design and the Eyes of the Skin

Chambers for a memory of place: the designers poetic design travel log

Environmental Psychology of:
  Color theory and color psychology
  Psychology of designing:
    Holistic therapeutic environments
    Workplace environments
    Schools and Learning Environments
    Youth Environments
    Elderly Environments
    Healthcare Environments
    Hospitality Environments
    Hospitality Environments
    Retail Environments
    Community Environments
    Meaningful places: Place-making

TEXTBOOKS
Supplementary handouts aligned with each of the topics will be supplied to the students and other readings shall be assigned to accompany the specific problems and concepts.

RECOMMENDED TEXTBOOKS:
Stilgoe, K. The Poetics of Space: the classic look at how we experience intimate places.
Tschumi, B. Architecture and disjunction.
Holl, S. Written in Water.
Steffen, A. World Changing: A user’s guide for the 21st Century
Architecture for Humanity: Design like you give a Damn
Atkisson, A. Believing Cassandra: An Optimist looks at a Pessimist’s world
Brown, L. Plan B 3.0, Mobilizing to save Civilization
Smithsonian’s Cooper-Hewitt National Design Museum. Design for the other 90%.
Gifford, R. Environmental Psychology: Principles and Practices
Kopecky, D. Environmental Psychology for Design
Bechtle, R. and Churchman, A. Handbook of Environmental psychology
Benedikt, M. For an architecture of Reality
Israel, B. Some Place like home: Using design psychology to create ideal places.
Lyndon, M. and Moore, C. Chambers for a Memory Palace
Gallagher, W. The power of place.
Seamon, D. Dwelling, seeing, and designing: Toward a Phenomenological ecology.
Benzel, K. The room in context: Design beyond boundaries.
Wade, D. Li-Dynamic form in nature.
Olsen, S. The golden section
Lundy, M. Sacred Geometry
Martineau. J, Coincidence in the solar system
Pallasmaa, J. The eyes of the skin
Malnar and Vodvarka. Sensory design.
STUDENT WORK #2: Create a personal professional website with digital portfolio.

STUDENT WORK #3: Reading assignments from Interior design Practice by Cindy Coleman.

All work to be submitted by Friday, MAY 6, 2016.

GENERAL COURSE DATA:

GRADES:

GENERAL DISCUSSION OF GRADING EXPECTATIONS:

We all assign meanings to grades. It is my intention in this discussion of grades throughout the semester to better have you understand my expectations at each grade checkpoint.

A GRADE:
An A indicates extraordinary, exceptional responses at every level within the project framework. It many times yields efforts above what is asked of the problem. The amount of time contributed to an individual project does not always yield the grade of A. This can be frustrating because time does not always translate to success, although dedication to development of a particular project will in the end teach many things about development and approach. A grade of “A” does suggest that you have accomplished SUPERIOR work in many aspects of the problem.

B GRADE:
The grade of B does define the work that you have done as SOLID. It is above average and the work produced has been accomplished in a coherent and satisfactory way. As defined in the grade of A, just being in studio does not always yield a B grade. A grade of B does indicate that you are going about your work in a way which DOES indeed differentiate yours from AVERAGE. There can be interpreted “gray” areas, but the overall B work is meeting expectations, yet lacks something in aspects of the overall design solution or presentation.

C GRADE:
A “C” grade means that you have met BASIC expectations of the projects. You have participated. You have accomplished the work in a somewhat acceptable manner. Yet, there is definitely missing information in the design data, presentation data, overall solution, process, or alignment with quality levels defined for work produced. This again may feel to be a gray area for the student, but there will be step by step evaluation of the work in progress, and a suggestion of areas for improvement. Sadly, just doing a project or working hard on something does not always guarantee that the project will be a total success. That is a difficult thing to understand in terms of the beginning design student. There may be some components of a particular project that are correct and others that are incorrect. The C grade assignment has many of the factors of inconsistency that create an unclear solution.

D or F GRADE:
Both of these grades demonstrate a VERY SERIOUS LACK OF UNDERSTANDING, COMPLETION, or SUCCESS in solution. The student that accomplishes for a particular problem one of these grades many times has not adhered to a set of required final requirements, or there is a complete disconnect from design to presentation. There may be a lack of understanding in expectation or in development and there also could be an associated missed deadline for the work or a lack of attention to completion in the work. If the student senses a lack of understanding to begin a problem or develop a problem, set a time with me to discuss any concerns you may have.
ATTENDANCE:
Attendance is expected for ALL class sessions. Each student will be allowed a maximum of three (3) unexcused absences. There shall be a 1/3 letter grade drop for each unexcused absence in excess of three (3) class sessions missed. It is the student’s responsibility to notify the instructor via email of excused absences (example: death in the family, authorized university travel).

NON COMPLIANCE:
Work submitted should follow the given guideline as specified in each assignment. Failing to do so will result in an F.

SPECIAL CONCERNS and ACADEMIC EXPECTATIONS:
If there is any concern that you have pertaining to your performance in this class, please inform me so that we can discuss your concerns. Schedule a time to meet via email. Unless students are assigned to work together for a specific project and to submit work as a team, it is expected that each student is responsible for his/her own work. You should perform the work yourself. If you have technical questions regarding any issue in this course, computer files, drawings, etc. do not hesitate to ask in order to avoid non compliance with assignment requirements and schedules.

STUDENT CONDUCT CODE:
http://www.siuc.edu/~policies/conduct.html
Read this for clarification and procedure related to your rights, obligation and behavior. Furthermore this includes being respectful of your studio-mates, their work, their property, and the property provided to your via the School of Architecture.

STUDENT LIFE POLICIES:
There is available to all students online, an informative guidebook defining student policies and procedures as well as information related to counseling services and other support services provided to the student body. Please review this document at your convenience and refer to it when situations or questions arise that need further clarification and explanation.
http://www.studentlife.siu.edu/policies.html

FINAL EXAMINATION SCHEDULE:
Please Refer to the online schedule for the final examination schedule. The website is;
http://registrar.siu.edu/calendars/finalexam.html

RETAINING STUDENT WORK:
The program reserves the right to retain any and all student work submitted for inclusion in program files. Students may make arrangements with faculty member to check out retained work for reproduction purposes.

ADDITIONAL EXPENSES:
While facilities are provided for use, the costs for materials and supplies, individual equipment, and required field trips and workshops necessary to the successful completion of the program are borne by the student. A reasonable estimate of additional expenses is in the range of $1000 - $2000 per academic year.

END: ID 432: Interior Design SEMINAR: Spring 2016: Smith