



SCHOOL OF HUMAN ECOLOGY

design studies department

DS 222 INTERIOR DESIGN ONE

FALL 2015 SYLLABUS AND POLICIES

Instructors: Roberto Rengel and Lesley Sager

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Course Details:
Lecture: 11:00 – 11:50 M & W Room 4235
LAB 301: 8:50 – 10:40 T & TH Room 3103
LAB 302: 11:00 – 12:50 T & TH Room 3115 (TBD)

Catalog Description: 222 Interior Design I, 4 Cr, Understanding and applying the process of solving the design problems of interiors. Space planning; selection and use of furnishings and materials; preparation of presentations.

Prerequisites: DS 220, DS 221, and Mechanical Engineering 160

Course Rationale: Interior Design I introduces students to the basic concepts, processes and skills involved in solving interior design problems. The course examines the elements of interiors and involves the integration and applications of fundamental design theories and principles as well as environment and behavior theories to the designing of interior spaces. Students will experience all phases of the design process from programming to schematic design to concept development to design development. Students will use both verbal and graphic communication skills.

Course Objectives:

1. Provide foundation knowledge of the following:
 - a) Interpretation and application of basic design and behavioral theories to interior design problems.
 - b) Steps of the design process including design research, programming, concept development, space planning, design development, and design documentation.
 - c) Fundamentals of space definition and planning, and furniture layout.
 - d) Selection criteria for furniture, equipment, and interior materials and finishes.
 - e) Fundamental concepts related to design luminous, acoustic and thermal surrounds.
 - f) Fundamentals of building construction systems as they relate to interior space planning and the elements of interior spaces.
 - g) Role of building, accessibility and life safety codes.
 - h) Begin to understand how design needs may vary in cultural and social groups with different economic means.
2. Develop visual and verbal communication skills necessary to the documentation and presentation of design ideas and solutions, including preparation of written concept statements, program documents, concept and design development sketches/models, working and presentation drawings, schedules, sample boards, and oral presentations.
3. Provide orientation to the field and practice of Interior Design, including its history, major tracks and specializations, requirements for professional qualifications, professional associations, regulation and contemporary topics and issues facing the field (technology, globalization, multi-culturalism and sustainability).

REQUIRED TEXTS:

1. John Pile, **Interior Design**, 4th ed., Pearson, 2011

HIGHLY RECOMMENDED:

1. DeChiara, Joseph, Julius Panero & Martin Zelnich, **Time-Saver Standards for Interior Design and Space Planning**. New York: McGraw-Hill, 2001 (or any edition)
2. Rengel, Roberto, **The Interior Plan - Concepts and Exercises**, 1st ed., New York: Fairchild Books, 2012
3. Panero & Zelnik, **Human Dimension & Interior Space**, New York: Whitney Library of Design, 1979
4. Ching, Francis and Corky Binggelli, **Interior Design Illustrated**. New Jersey: John Wiley & Sons, 2005
5. Trade publications: Interior Design, Metropolis, Icon or any other design related publication.

CLASS ACTIVITIES, POLICIES, AND PROCEDURES:

1. **Lectures/Readings** are sequenced to prepare students for studio projects.
2. **Studio Projects and Exercises** require a demonstration of the ability to apply course concepts and information.
3. **Project Progress** from one studio to the next is expected and requires significant and regular time investment outside of class.
4. **Critiques and working in studio** are essential learning activities.
5. **Attendance is required**; come prepared with all necessary tools and materials.
6. **Short Papers and/or Quizzes** are designed to stimulate creative thinking and incorporate new terms and vocabulary.
7. **Field Trips** may be required
8. **Stencils** are required

Project Evaluations/Grades will address all relevant project components which may include Programming and Concept Development Sketches, the Design Solution, and Visual and Written Documentation, depending on the requirements of a given project. Professional, quality craftsmanship is expected and is important to successful communication and professional credibility.

Special Needs? We wish to fully include persons with special needs in this course. Please let me know if you require any special accommodations in the curriculum, instruction or assessments of this course to enable you to fully participate. Confidentiality of any information shared with me will be respected.

UW Policy states that: Students must inform the instructor of need for accommodation of any special needs (recognized disabilities, absences for athletic meets, etc.) by the end of the second week of class. Students must also inform the instructor in advance of days they will be absent for religious holidays. Instructors will try to make reasonable accommodations in accordance with university policies. Please let me know should something unexpected arise during the course of the semester.

Grade Reduction for unexcused late submittals depends on the number of days late, extent of sustained progress throughout the project duration, and the quality of the work. Projects more than 7 days late will not be accepted for grading. The final project may not be more than 3 days late in order to meet UW deadlines for filing final grades. Requests for project extensions should be discussed with instructor prior to the due date.

GRADING:

Project 1: Understanding Space	50
Project 2: Harmonizing the Elements	150
Project 3: The Victorian House	180
Project 4: Centro Hispano (or Equivalent)	250
Lecture attendance:	60 (2 points per class (1 point if late)
Studio attendance:	60 (2 points per class (1 point if late)
Tests and in-class exercises:	150
Discussion posts:	75 (5 points per post)
Required Career Ecology Event	25 (required Wednesday Evening Sept 30 th)
Total: 1000 points	

EXERCISES, ATTENDANCE, OBSERVABLE EFFORT AND GROWTH:

1. Attendance and extra credit (missed lectures or studios can be made up by completing a Hanley Wood University CEU and submitting proof of completion) Up to 5 CEU's excepted for extra credit 2 points each)
2. Effective use of studio time (prepared to work and making progress on projects/assignments)
3. Prepared for and participate in group discussions, presentations, and critiques.
4. Evidence of effort to apply criticism and improve across the semester.

GRADING SCALE:

100 – 95% A
94 – 90% AB
89 – 85% B
84 – 80% BC
79 – 75% C
74 – 65% D
65% and below F

GENERAL OPERATION PROCEDURES:

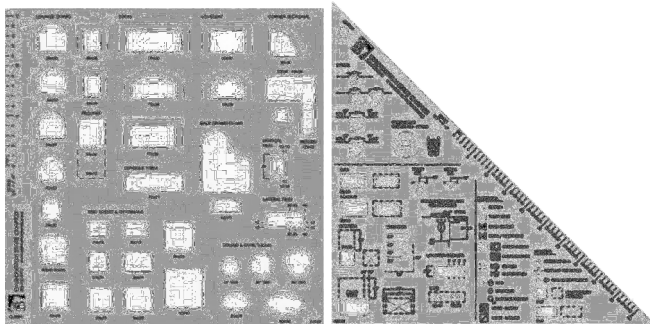
- A. Academic honesty and high standards are expected of all students
- B. Projects must meet specified format requirements (i.e. size/binding, labeling, etc.) or may be returned for modifications prior to grading
- C. Students are responsible for obtaining information or announcements missed due to late arrival or absence.
- D. It is not appropriate to schedule work or other appointments during class time
- E. Make-up exams and grades of incomplete are given subject to UW policies and procedures, including informing instructor of need in advance.

There are many services on campus that can help students that are having difficulty. Here are a few helpful links to useful resources:

- A. Master list of student services available at: www.wisc.edu/studentlife/studnetservices.php
- B. University Health Service: www.wisc.edu/homejsp?catid=36
- C. GUTS (Greater University Tutoring Service) www.guts.studentorg.wisc.edu/indexexp
- D. Tutoring help and other assistance in SOHE classes through SOHE Student Affairs Office, 262-2608

SUPPLIES:

- A. Sketch Paper** - Smooth surface, inexpensive design/tracing pad recommended, 9"x12" min., 14"x17" max. Xerox weight paper is fine. Standard sizes (8-1/2x11, legal, and 11"x17") fit copiers.
- B. Tracing paper** is helpful for manipulating/extracting parts of images and overlaying grid paper. It is inexpensive. Get some rolls.
- C. Drawing Media** - Pencils in 3 hardnesses: 2H - hard lead for marking and construction lines you wish to be invisible or erased without leaving dark smudges, H or F - medium lead weight for crisp drawing line, and F or HB -soft lead for dense, bold linework and lettering. Additionally, purchase black or brown felt-tip markers in 3 nib sizes (fine and medium for drawing in different line weights, and wide for covering a surface/area with value). Finally, prisma-color markers as needed (you'll have some from the VCI class)
- D. Scissors & Xacto Knife** (No. 1 knife with No. 11 blades ok, but for cutting wood, you will need the next larger handle Xacto);
- E. Quick Bonding Agents:** Double stick scotch tape, drafting tape
- F. Drafting tools:** 45 degree triangle (8" a good size); Architect's scale.
- G. Optional: Metal Straight Edge** (to cut against) (12" fine).
- H. Mat board and Foam Core**— purchase as needed
- I. Optional: Plastic Cutting Mat** (Inexpensive notebook sized ones available at discount stores - may not be self-healing; better quality and larger 11"x16" at office supply stores.)
- J. Optional Small, portable paper cutter**
- K. Furniture Template Set** (1/4" and 1/8") provided by ASID Washington State Chapter \$80 per set – WE WILL PURCHASE AS A GROUP TO GET THE DISCOUNT.



DS 222 LECTURE & STUDIO SCHEDULE

WEEK 1	LECTURE/DISCUSSION/STUDIO	HOMEWORK	PROJECT
9/2	Lecture: Introduction to the course		
9/3	Studio: Introduction to the Projects		Assign Project 1 (due 9/10)
WEEK 2	LECTURE/DISCUSSION/STUDIO	HOMEWORK	PROJECT
9/8	Studio: Work on project one	Watch video (on learn@uw) and post comments	
9/9	Lecture: Organization of the Field and Overview of Interior Design Services	Review Interior Design Chapter 1	
9/10	Studio: In class discussion on project one, work on project two –part one		Project 1 due Assign Project Two- Part One (due 9/17)
WEEK 3	LECTURE/DISCUSSION/STUDIO	HOMEWORK	PROJECT
9/14	Lecture: Design Quality	Interior Design Chapters: 2 & 3	
9/15	Studio: Work on project two –part one	Watch video (on learn@uw) and post comments	
9/16	Lecture: Design Quality		
9/17	Studio: Present project two part one, Demonstration on Drawing techniques	Handout	Project 2 Part 1 Due Assign Project Two- Part Two (due 10/8)
WEEK 4	LECTURE/DISCUSSION/STUDIO	HOMEWORK	PROJECT
9/21	Lecture: Walls, Floors, & Ceilings (part 1)	Interior Design Chap:9	
9/22	Studio: Design research and sketches	Watch video (on learn@uw) and post comments	
9/23	Lecture: Walls, Floors, & Ceilings (part 2)		
9/24	Studio: 3D Articulation Demonstration, review inspiration sketches	Come to class with 3 sketches	
WEEK 5	LECTURE/DISCUSSION/STUDIO	HOMEWORK	PROJECT
9/28	Lecture: Walls, Floors, & Ceilings (part 3)	Interior Design Chap:12	

9/29	Studio: Work on drawings and gathering selections for Project Two	Watch video (on learn@uw) and post comments	
9/30	Lecture: Walls, Floors, & Ceilings (part 4)	Attend: Career Ecology (evening event)	
10/1	Studio: Presentation on Board Layout, Work on drawings and gathering selections for Project Two	Handout	
WEEK 6	LECTURE/DISCUSSION/STUDIO	HOMEWORK	PROJECT
10/5	Lecture: Color Planning Criteria	Interior Design Chap:10	
10/6	Studio: Work on boards for Project Two Come to class with materials and furniture selections	Watch video (on learn@uw) and post comments	
10/7	Lecture: Furniture/Fixtures/Equipment (part 1)	Interior Design Chapters:13 & 14	
10/8	Studio: Present project 2, part 2		Project 2 – Part 2 Due Assign Project 3 Part one (due 10/15)
WEEK 7	LECTURE/DISCUSSION/STUDIO	HOMEWORK	PROJECT
10/12	Lecture: Furniture/Fixtures/Equipment (part 2)	Interior Design Chap:15	
10/13	Studio: Work on project 3 part 1, Lab I: visit the Helen Allen Louise Textile Collection (HLTC)	Watch video (on learn@uw) and post comments	
10/14	Lecture: Space Planning (Roberto)	Interior Design Chap:6	
10/15	Studio: Present project 3 part 1, Lab I: visit the Helen Allen Louise Textile Collection (HLTC)		Project 3 Part 1 due Assign Project 3 Part 2 (due 11/5)
WEEK 8	LECTURE/DISCUSSION/STUDIO	HOMEWORK	PROJECT
10/19	Lecture: Human Factors & Social Responsibility	Interior Design Chap:7	
10/20	Studio: Continue work on space plans Come to class with preliminary space plans	Watch video (on learn@uw) and post comments	
10/21	Lecture: Detailing (part 1)	On-line reading	
10/22	Studio: Begin selecting furniture and materials		Mid-term on-line test (Due 10/23 11 pm)
WEEK 9	LECTURE/DISCUSSION/STUDIO	HOMEWORK	PROJECT
10/26	Lecture: Detailing (part 2)		

10/27	Studio: Floor Plans for project 3 due for review and selection	Watch video (on learn@uw) and post comments	Mid-project review – floor plans due
10/28	Lecture: How to select product		
10/29	Studio: Work on custom piece details, Review selections and refine, begin schedules	Come to class with furniture and materials selected	
WK 10	LECTURE/DISCUSSION/STUDIO	HOMEWORK	PROJECT
11/2	Lecture: The Design Process	Interior Design Chap:5	
11/3	Studio: Refine packets for Project 3	Watch video (on learn@uw) and post comments	
11/4	Lecture: Public Spaces	Interior Design Chap:17	
11/5	Studio: Present Project 3		Project 3 due
WK 11	LECTURE/DISCUSSION/STUDIO	HOMEWORK	PROJECT
11/9	Lecture: Information gathering and the interview process	TBD	Assign Project 4 Part 1 (Due 11/24)
11/10	Studio: Field trip	Watch video (on learn@uw) and post comments	
11/11	Lecture: How to develop interview questions		
11/12	Studio: Client interviews		
WK 12	LECTURE/DISCUSSION/STUDIO	HOMEWORK	PROJECT
11/16	Lecture: Space planning and codes		
11/17	Studio: Begin schematic design	Watch video (on learn@uw) and post comments	
11/18	Lecture: Code issues	On-line reading	
11/19	Studio: Work on schematic design		
WK 13	LECTURE/DISCUSSION/STUDIO	HOMEWORK	PROJECT
11/23	Lecture: Special Populations, ADA guidelines & restroom planning	Interior Design Chap:8	
11/24	Studio: schematic design and concept development	Watch video (on learn@uw) and post comments	Project 4, part 1 due Assign Project 4, part 2
11/25	Lecture: The greatest design secret ever told.		

11/26	THANKSGIVING BREAK		
WK 14	LECTURE/DISCUSSION/STUDIO	HOMEWORK	PROJECT
11/30	Lecture: TBD		
12/1	Studio: Work on space planning - desk crits	Watch video (on learn@uw) and post comments	
12/2	Lecture: Bringing it together		
12/3	Studio: : Work on space planning - desk crits		
WK 15	LECTURE/DISCUSSION/STUDIO	HOMEWORK	PROJECT
12/7	Lecture: Branding and graphic design		
12/8	Studio: floor plans due, work on drawings	Watch video (on learn@uw) and post comments	Floor plans due - pin up
12/9	Lecture: Presentation Techniques		On-Line Quiz Assigned. Due 12/18 by 11 pm
12/10	Studio: Final Push + Desk Crits		
WK 16	LECTURE/DISCUSSION/STUDIO	HOMEWORK	PROJECT
12/14	Lecture: TBD		
12/15	Studio: Final Push + Desk Crits	Watch video (on learn@uw) and post comments	
12/17	Final Project due for In-class presentations during exam time (2:45 – 4:45)		Project Four Due

SPACE AND PLACE

Assigned: 09/02

Visits: 09/03

Team work: 09/08

Due: 09/10

We spend much of our time inside buildings. These buildings consist of multiple spaces that provide environments in which to be and spend time. As a designer, you will be designing these kinds of spaces. These spaces have tangible properties such as their size and shape. They also have particular conditions produced by such things as lighting and sound. These create a certain ambient. As designers we also become concerned with the way things are arranged in space, the composition of parts within the greater whole.

From a given space users can look around and notice connections to other spaces, near and far, and connections to the exterior. Space can often seem to expand perceptually due to these visual connections. Users can also notice significant details and features, things considered neat, or beautiful, or plain interesting. Then there are also the special effects afforded by different spaces. One may consider a certain space to be uplifting, another to be a great place in which to socialize. Still another space might be considered conducive to quiet study, and so on.

As users we consume habitable space. We use the various zones and regions established by the design; we notice that some areas are more public and others more private, some active and some passive. One also notices that there are some sweet spots here and there that everyone tries to claim as well as some less desirable spots, due to problematic noise, or glare.

So, you start to realize that there is a lot to notice in a space.

Objective:

To visit and analyze a group of public spaces in an assigned building in Madison.

Strategy: Working in teams of 2, visit the assigned building for at least a couple of hours. Stay in the building and get to experience its public spaces. Spend some time in one place and then move to another. Look at things from different vantage points. Exchange impressions, take notes, take pictures, sketch as needed.

This will not be a superficial analysis. You will look at these spaces with the eyes and mind of a designer. Your observations will be much more in depth than ever before. Don't worry. We will give you the criteria to use and it will make sense. We think this brief assignment will give you valuable insights about the places we inhabit and their qualities. This awareness, we are sure, will make you a better designer.

The building: The first day of class you will form teams and draw from a hat to find out your assigned building.

Required reading prior to building visit: The Interior Plan (Rengel), chapters 1-4 up to page 103. Relax, it's easy, fun reading and goes fast (at least the author thinks so).

What to take to the site: Camera, notebooks, sketch pad, pens, pencils, checklist.

What to compile and assemble: notes, observations, photos, sketches.

What to produce and present on 9/10/15

1. A compelling Powerpoint or Prezzi (try it if you haven't, it's fun) presentation of your findings. Each team will have 10-15 minutes to present and a few more minutes to field questions.
2. A printed version on 11 x 17 paper, neatly bound with a nice cover page, your names, the course name and date. The bound copy is due during the following studio class. This should give you time to make any corrections that may come up during your presentation.

CRITERIA

Your team should address the following topics and your presentation should show this with pictures and text (and anything else you deem necessary) on your findings about your assigned space. You will be visiting a number of spaces within your assigned building so you will report on, not just one, but several environments within the facility. Please address the following criteria for each of the spaces. Some aspects will apply more than others depending on the scale and location of the space.

PROPERTIES

These are the objective, easily observable qualities of a space. What is the scale? Monumental? Cozy and intimate? Normal?

What are the shapes? Straight? Rectangular? Some curved or angular planes?

What is the overall material palette? Hard or soft surfaces? Patterned carpets? Light and cheerful color value? Dark? Serious? Formal?

What is the coloration? Neutral? Warm? Cool? Accent colors? Where is the color placed?

AMBIENT

What is the general ambient in the space like? Can you describe? What is the lighting like, both the natural and the electrical lighting? What are the sounds like? Particular smells? Is the temperature comfortable?

ARRANGEMENT

How are things arranged? Are there many parts or few? How are they positioned? Is it a comfortable density or are things densely packed? Are there repetitive elements? How are they organized?

FURNISHINGS

What are the furniture groups? Large groups? Sets of four? Loungy? Utilitarian? Where are different groups of furniture positioned? What organizational principles are used to arrange the furniture pieces and the groups? Are they in rows? Aligned? Floating in random

patterns? Can you identify any of the design principles and elements from your design fundamentals class in the furniture patterns? Can you identify any Gestalt principles?

USE

What user zones and regions are established in the space? Some perimeter zones? Central zones? Other kinds of zones? Are some of them public and others more private? Some quieter and others lively? Where are these different zones placed?

MOVEMENT

How are circulation and useable zones differentiated? Where is the main circulation? Is it rigidly delineated or merely suggested? Is it comfortable? Are there nice features along the circulation path? Can you see spaces beyond while you circulate around?

CONNECTIONS

How are spaces connected and separated from adjacent spaces? Tell us about both of these conditions. What are meaningful internal connections (visual and physical)? How does the space relate to the exterior? Does it? Any innovative space dividers?

DETAILS/FEATURES

What special details and features are observable in the spaces? What are the “niceties”? What’s the three best things in your team’s opinion?

EFFECTS

Tell us about special effects such as synergies between spaces, affordances such as spaces inundated by soft and wonderful indirect natural light, or the power of a strong focal wall. What are the effects one notices?

DESIGNER STUFF

These are particular concepts we designers get preoccupied with, things that you have read about in your assigned reading. Tell us about areas that are nicely grounded, tell us about layered spaces. Also tells us about examples of thresholds and instances of compelling experiences of prospect.

ONE MORE THING

As a designer we want you to understand the way both vertical and horizontal circulation systems impact design. We have already asked you to analyze and describe elements of horizontal circulation. Now we ask that you identify one major public stairway (vertical circulation) and analyze its placement (is it logical and convenient?), how it interacts with the horizontal circulation flow (do they work well together?), how it plays a role in defining and dividing space, how it does or does not serve as a major focal point, and whether it is merely a system of vertical circulation (for walking up and down only), or whether places to gather are incorporated with the stairway.

Have fun and ask us questions if you need clarification!

Part one: Pre-Design Work Due: 09/17

Challenge: To put together three (3) concept boards to create the following moods.

1. cozy, warm, and secure
2. lively, fun, and invigorating
3. peaceful, balanced, and calm

The concept boards should be different from one another so as to capture the different moods given.

Objective:

To create a pictorial mood or atmosphere using images depicting color, texture and form. No furniture or real materials.

Strategy: This exercise requires you to collect images of color, texture and form, from magazines, books, and on line sources. The more abstract the image the better it works. Think about the mood you wish to create and how this can be translated into a space. For example a more geometric shape, stronger colors and rough texture could be described as more masculine, cold and serious. Organic lines, pastel shades and softer textures could be described as more feminine and relaxed. Aim to have 5-7 good images for each concept board and arrange them accordingly on your presentation board to create an overall 'image'.

Design Presentation:

1. Take three (3) 11 x 17 or 15 x 15 pieces of foam core or matt board. One for each concept.
2. Label them professionally with your name, date, course name and the concept title.
3. Cut out the images ensuring the edges are straight or design your concepts on the computer. Beautiful presentation is essential.
4. Arrange the images on the board; this can either be a loose composition such as a collage or a more geometric layout. You may use photoshop or power point if you prefer but be sure to PRINT ON HIGH QUALITY PAPER.

Part Two: Harmonizing the Elements Due: 10/08**Challenge:**

- To create a custom environment for your client that is appropriate and tailored made based on what you know about them.

Objectives:

- To customize the spatial envelope by performing spatial manipulations (one major and up to three minor ones allowed).
- To create a sample board of finishes for the proposed space that relates directly to the colors, textures and overall mood of the selected concept board.
- To clearly communicate and cross reference all the major proposed finishes and key pieces of furniture.
- To apply form, color and materials to a given space in a way that serves the practical and behavioral needs of the clients and the setting's functional roles.

Strategy:

- a. Based on the assigned client (s), create a client profile based on the three listed parameters:
 1. Define the clients' overall style, color and furniture preferences.
 2. Describe the client's occupations, leisure interests, hobbies and group associations.
 3. Describe the architectural style of the client's home and document the materials used for the exterior of the building.
- b. **Assemble** the following to represent the style direction defined above.
 1. The concept statement
 2. The perspective drawing of the space reduced to fit the composition.
 3. 3-4 furniture pieces and 2-3 accessories that represent the client's style (i.e. a chair, a sofa, an end table, dining table, cabinets, plus decorative light fixtures or lamps, rugs...)

Concept and Design Development:

- a. Research on line, in magazines and/or in catalogs the style of home you would like to convey based on its appropriateness for your client. Use sketches and tracing overlays to explore and make decisions about the architectural features of the space or spaces;
 1. Explore the potential of the existing physical elements (walls, columns, cabinetry, etc.) that separate the living and dining room spaces
 2. Define the ceiling contour. Are any ceiling modifications desirable?
 3. Define the door and window style, trims and moldings (i.e. raised panel doors and windows with divided light or slab doors and casement windows..)
 4. Design the fireplace (mantle, hearth, opening, surround)
- b. Using the chosen concept board and physical material samples, develop a color/material scheme inspired by the selected mood and refine it into a well elaborated and fully developed design solution.
 1. Define through color, finish samples and images all room surfaces (floors, ceiling, walls, trim, built-ins (optional), fireplace hearth, mantel, and surround materials.
 - ❖ Some surfaces such as brick, wood floors, and stone may be represented by photos.
 2. Include all furnishings selected in part one along with any additional selections, type of upholstery, carpeting, tables/case goods, accessories and window treatments.

Design Presentation and Documentation

- a. Project brief and Concept Statement: include background information (project scope, client profile, and the goals and objectives of the clients) and a clear concept statement about your design approach. Explain how you used form, color and material to support your concept board from part one and fulfill the needs of the clients.

b. Formal Board(s) Presentation

1. Concept statement and aspects of your concept board (or the whole thing depending on how much space it takes)
2. Material/color sample board with codes or “coding map”
3. Coded room diagram (3D drawing)
4. Selected furniture (3-4) and accessory (2-3) images

Option A: Family Gathering Place \$\$ to \$\$\$

The Cosmos:

Demetri (35) artist (painter – abstract mostly) and stay at home dad, Paulina (35) Literature Professor, Zack (10), Abe (7), and Jack (8) the very energetic border collie. The children are still young enough that they like doing things with their parents. Especially games like twister and charades. They also love all outdoor activities. Since the children are home schooled, they are used to being around adults and long hours of quiet time.

The Desired Space:

A new great room in their recreation home that is pleasant, comfortable, and serves multiple functions. It needs to be a gathering space that reminds them of their Greek heritage through color and pattern.

Include a place where the family can dine and play games

1. Provide a living area for 4 – 8 people where they can hang out, read or watch movies
2. The materials and furnishings must be easy to maintain, hide wear/tear and soil and stand up to heavy traffic.

Setting/Location:

Anyplace where outdoor activities, and great scenery are available.

Option B: Sophisticated/Elegant Entertaining Space \$\$\$\$

Jean-Claude Philip and Rebecca Ruhland:

Jean-Claude (40) graphic designer and art collector and Rebecca (45) Stock Broker – no kids or pets – never ever. Jean-Claude was born and raised in a small village just outside of Paris. He moved to New York when he was in his early 20's to study graphic design. Rebecca is a city girl through and through. While she loves to go to the country, it is the energy of the city that she thrives on.

The Desired Space:

1. A place, separate from the dining area (or room) where they can have cocktail parties for up to 40 people. The space must have a fireplace and include views of the city below.
2. Provide a dining area where they can sit up to 12 people comfortably. It needs to be a more intimate space with soft lighting.
3. The materials and furnishings must represent their upscale sense of style
4. There must be enough wall and floor space for their extensive art collection (you can define the collection)

Setting/Location:

Luxury residence in a high rise condominium building with magnificent views of the city (any city you want)

Option C: Great Room for Retired Empty Nesters \$\$\$

The Johnsons:

Sherman (65) retired Social Worker and mountain climbing enthusiast, and Sara (62) retired Kindergarten Teacher, Both Sherman and Sara come from Utah. They love to travel, are well educated, believe in minimizing their carbon footprint, and eating only organic food. They also have two cats, Honeypie (2 year old female cat) and Buddy (5 year old male cat). Both cats have claws!

The Desired Space:

1. A place where they can read, listen to music, work on photo albums...
2. An intimate area where they can entertain up to 6 people
3. The materials and furnishings must be comfortable and attractive
4. The space and furnishings must reflect their love of travel, their appreciation of fine things and their desire to entertain guests with style.

Setting/Location:

A modest single family home in a setting/location you deem appropriate for them.

**Challenge:**

- To design a highly functional, mixed use environment in an historical Queen Ann Victorian House while meeting the needs of the users, incorporating sustainable materials, and honoring the historical qualities of the building.

Objectives:

- To apply historical precedence to an adaptive mixed use building
- To apply ways to alter the built environment that will impact the human experience in a positive way
- To apply ADA guidelines and ergonomic principles
- To solve a complex design problem and apply space planning techniques
- To explore and generate multiple space planning solutions for furniture and structural layouts
- To design a custom piece that compliments a selected furniture piece and fits within the historical style of the building
- To research a significant historic textile and apply findings to the design solution with regards to the era, material culture, or color palette
- To select furniture and products based on their performance criteria such as life cycle cost, ergonomics, and sustainable attributes.

The client:

Dr. Christina King is an established physical therapist who works out of her home near downtown Philadelphia. She has been very fortunate to have a stable client base since she works mainly with the dancers from the Philadelphia Ballet.

Christina loves her 1890 Queen Ann Victorian house that she inherited from her grandmother who ran a boarding house for unwed women and their children. In 1990 she hired an architect to reconfigure the first floor so that she could work from home. The price of the architect and the remodel was so expensive that Christina decided to do the project in two phases. During phase one, Christina added the kitchen, the master suite, an office, one ADA accessible bathroom, a therapy room, and an exercise space.

Business has been so good for Christina that she feels like she can finally do phase two! But since she waited 23 years, she also needs to update the furniture and finishes from the first remodel. She worries that because she was on a tight budget during the first phase, perhaps she made some poor decisions on the layout of the public spaces as well as the material and furniture selections. Christina is willing to

spend more on a design if it improves the way people use the space, and has high quality, sustainable, materials and furniture. Many of her clients have respiratory issues and she doesn't want to exasperate their problems. Additionally, due to the growth of her business she is finding that the existing layout is "bursting at the seams" and wants to do something about it.

You have been hired to help Christina finish her remodel. She needs you to evaluate the existing layout and recommend ways to alleviate the problems that she currently has. These include the need for an additional unisex ADA bathroom, a waiting area, a space for an administrative assistant, and better acoustical separation between the exercise and the therapy spaces. It will be necessary to open or move walls (within reason) and she is prepared for that as long as the time of disruption due to construction is reasonable. In addition she needs help selecting finishes and furniture for all of the public spaces. Even though she has not asked that you provide selections for private spaces, she still would like to see your furniture layout ideas for the entire first floor.

Christina loves her historic home and all of its charm, but she also appreciates a more contemporary aesthetic so long as it does not feel out of place with the historic details. In addition she LOVES textiles and has a large collection of amazing pieces from all over the world. She has selected one that she would like you to incorporate into the remodel. As an important piece of history, Christina would like you to research the history of the piece and incorporate your findings in the design of the spaces through texture, pattern, and color.

Interviews with the client also revealed that she would like a custom design a wall of cabinetry (casework) in her private office to go behind her desk. She wants the "workwall" to match the style of the desk you are planning to use and feels strongly that they should look like they belong together. You will have to make choices among the various options you'll have related to the interface of the doors with the cabinets, the wood species, the grain direction, the construction, and the hardware. You will also need to relate the piece to the scale of the room and the existing trim (base and crown)

Part One: Furniture Research

Step 1: Research your assigned furniture company and produce a 11 x 17" poster that provides the following information:

1. Information about the company
2. Sustainable practices
3. Select and include a furniture piece or material that is especially interesting to you. Provide product details (images, dimensions...)
4. Include information such as the composition of the furniture/material, the product tests (ex. ASTM, NFPA, Coefficient of Friction..), material application(s), and the sustainable qualities that provide evidence of the performance merits of these pieces

These posters are to be considered a resource for the entire class and will be on display.

Part Two: Layouts for Spaces of Varying Functions

Step 2: Evaluate the existing floor plan layout and study what interventions can be done to address the need for a second ADA bathroom, better circulation between the spaces, and a reception/waiting area. Use tracing paper and do overlays to study possible modifications. Draw THREE unique space plans with furniture, and work with your instructor and classmates to settle on the best solution.

Furnishing solutions should support the user and the room functions provided. Use and include rough elevation drawings of key walls to develop and test the impact of the furniture. Focus on the walls that are directly affected by the furniture placement.

Label and give heights of items on the plan that are not clear from the furniture symbols alone. For your final solution, create a list of all the furniture/equipment items used along with their dimensions.

Step 3: Provide perspective drawing of Christina’s office and the custom cabinet.

Step 4: Provide an elevation and two sections details of the custom casework

Step 5: Execute a final presentation plan of your best solution showing the architectural modifications and the furniture layouts. Make sure you pay attention to the graphic quality of your drawings.

Basic space planning issues to consider:

1. Primary and secondary users and purposes of each functional area
2. Wheel chair turnaround in all patient spaces (INCLUDE IN FINAL DRAWINGS)
3. Communication needs - formal and informal – verbal and non-verbal; participants;
4. Shared spaces and equipment needs
5. Visual and acoustic privacy needs
6. Security of clients, staff, visitors, and their belongings
7. The experience of space - legibility, mystery, complexity, interior views, impact, etc.
8. Code requirements for corridor widths, number of exits, door swing direction, and ADA restrooms.
9. Interface of design with building structure and mechanical systems (i.e. plumbing, HVAC).
10. Site orientation, windows/natural light and exterior view, relationship to exterior spaces.
11. Aesthetic qualities of spaces and relationship to owner’s psycho-social mission/goals

Part Three: Select materials that reflect the style of the spaces and the client.

Step 6: Based on the textile research and historic precedence, select all other finish materials for the main office, administrative assistant’s space, the waiting area, the therapy room, and the exercise room,

Step 7: Select all of the furniture, finishes, and decorative lighting for the rooms listed above

Step 8: Determine how to handle the acoustical separation between the spaces. The solution may be applied on the surface or part of the wall construction. If the later, provide a detailed section of the wall construction.

Consider the psychological effects of color as well as the color harmonies and contrasts of the colors as you make your selections.

Step 8: Write a brief concept statement describing the proposed solution and how it satisfies the client’s needs.

Step 9: Create furniture, finish, and lighting schedules for required spaces

Furniture Schedule: (Space Name – i.e. Office)

<u>Room</u>	<u>Item</u>	<u>Code</u>	<u>MFG</u>	<u>Product #</u>	<u>Dimensions/Description</u>	<u>Qty</u>	<u>Unit \$</u>	<u>Total \$</u>
Office	Desk	A	Knoll	M240	72w 36d 30h Cherry, Stain Finish F2	1	\$1,500	\$1,500
Office	Ottomon	B	Donghia	S359J	30w 24d 16h Brushed nickel frame	2	\$350	\$700

Programmatic Requirements

<u>Location</u>	<u>Minimum function - needs</u>	<u>Minimum Equipment/details</u>
Administrative assistant's desk and waiting area	Provide one (1) work surface, one (1) task chair, two (2) guest chairs, one (1) lateral file cabinet, and 14'-0" linear shelving, one (1) closet for coats	One (1) PC One (1) phone One (1) task light One or more interesting light fixtures (ceiling or wall mounted)
Exercise Room	Provide: Lockers and a bench for at least 4 (4) people.	Two tread mills, two elliptical machines, free weights, one stationary bike, balls of various sizes
Study/office	Provide one (1) desk, one (1) custom casework piece to match desk, one (1) task chair, two (2) guest chairs, one (1) lateral file cabinet (may be part of the desk), some comfortable seating for reading.	One (1) PC One (1) phone One (1) task light One or more interesting light fixtures (ceiling or wall mounted)
Physical Therapy room	6'-0" lineal feet of upper and lower cabinets with desk area and stool, two side chairs, one 6' (min) balance bar and mirror, storage closet for supplies and equipment	One (1) PC One (1) phone One or more interesting light fixtures (ceiling or wall mounted)
		<u>For specific equipment needs see below</u>
ADA Bathroom	Provide a wheelchair accessible space with one (toilet), one (1) urinal, one (1) sink, one (1) single stall shower	One (1) Mirror One (1) Towel dispenser One (1) Trash One (1) Soap dispenser One or more interesting light fixtures (ceiling or wall mounted)
Living Room	Provide a variety of seating, tables, rugs, and decorative lighting	
Dining Room	Provide a table and chairs for 8 - 10 people, rug, buffet	
Master bedroom	Provide a queen or king size bed, end tables, chest of drawers, artwork, rug or carpet	

Format Guidelines:

1. Media/Materials – all analysis work and design development drawings are to be done to scale on tracing paper.

2. Pencil, ink and computer drawings are acceptable media. All drawings must be done with impeccable architectural graphics and have sufficient contrast to be perceptible in small group presentations.
3. Presentation plan drawing produced on Step 4 may be on vellum or may be done on tracing and then photocopied or scanned and printed. Page size 11" x 17" Scale – plan drawings are to be 1/8"=1'-0".
4. Assembly:
 - a. All design analysis and development sketches are to be bound together with a titled cover sheet and backing page.
 - b. Evaluation criteria will include extent of exploration and variety of options developed (different furnishings/accessories and layouts tried).
 - c. Final presentation should be a power point as well as an 11 x 17" bound packet with a great cover, table of contents, client profile, concept statement, textile research and image, floor plan, perspective, casework elevation and section, and schedules for furniture, finishes, and lighting

Equipment needs for Physical Therapy room

- A balance bar and full length mirror
- Dr. Danes utilizes Pilates fitness equipment so she needs one of these: <http://www.pilates.com/BBAPP/V/store/trapeze-tower/pilates-reformer-trapeze-combination.html>
- This is something no PT would be without, a treatment table: <http://www.source1medical.com/PT300-3-Section-Hi-Lo-Table?sc=2&category=8>, and a variety of pillows/bolsters for positioning - <http://www.source1medical.com/s.nl/it.A/id.490/.f>, <http://www.source1medical.com/s.nl/it.A/id.1261/.f>
- she needs storage for a variety of exercise balls in different sizes: <http://www.source1medical.com/s.nl/sc.2/category.447/.f>
- she utilizes Theraband resistance training at a station like this: <http://www.source1medical.com/21900-Professional-Exercise-Station?sc=2&category=7363>
- she'd have a stool for herself to use during treatment sessions: <http://www.source1medical.com/s.nl/it.A/id.203/.f>
- hot/cold therapy is standard, so there'd be a small unit to heat packs - <http://www.source1medical.com/s.nl/it.A/id.132/.f>, and a small unit for storing cold packs - <http://www.source1medical.com/s.nl/it.A/id.4491/.f?sc=2&category=43>, there are fabric covers for these that would need to be laundered after each use, so think laundry/storage for these
- there should be room for hand weights, and other miscellaneous equipment (goniometers, etc), so account for storage for all that.