DEPARTMENT OF INTERIOR DESIGN   Florida State University

IND 4242 Interior Design Studio 3   **Spring Term 2016**
Section 01: 9:00-12:00 M/W, 1082 WJB   Section 02: 1:30 – 4:30 M/W, 1082 WJB
Jim Dawkins, office: 1016 WJB   Steven Webber, office 1014 WJB
jdawkins@fsu.edu   swebber@fsu.edu
Phone: 850.644.1436   Office Hours: as posted

Introduction
This course has two sections that meet at different times in the same studio. Clean your work area after each studio time ends and be respectful of your classmates in each section. Tempers can flare as stress levels rise prior to deadlines, so plan ahead.

Even though this course has two sections, all assignments for all students will essentially be the same. Students are advised that both instructors will share ideas with one another in an effort to be consistent on the fundamentals, but each instructor will approach the subject matter in different ways and will also say different things. Each professor is only responsible to grade the students in his section, so listen to the direction of your professor, not that of the other section.

Course Descriptions
Advanced projects in creative problem solving with emphasis on programming, spatial analysis and open-office systems.

Grading Standards and Evaluation Criteria:

Office Project Pre-Design	**= 100 points** (20%)
Peer Critique:	= 10 points
Cold Review:	= 20 points
Final Presentations:	= 70 points
Office Project Design	**= 250 points** (50%)
Peer Critique 1:	= 15 points
Cold Review 1:	= 30 points
Peer Critique 2:	= 15 points
Cold Review 2:	= 30 points
Final Presentation:	= 160 points
Retail Project	**= 150 points** (30%)
Peer Critique:	= 30 points
Cold Review:	= 30 points
Final Presentations:	= 90 points

Note: All course assignment, projects and course responsibilities must be completed in order to receive a passing grade for this course.

The **Grading Scale** for the Department of Interior Design is as follows:

95 - l00 = **A**	83 - 86 = **B**	73 - 76 = **C**	63 - 66 = **D**
90 - 94 = **A-**	80 - 82 = **B-**	70 - 72 = **C-**	60 - 62 = **D-**
87 - 89 = **B+**	77 - 79 = **C+**	67 - 69 = **D+**	Below 59 = **F**

Materials and Equipment
- Standard drawing/drafting supplies: pens, pencils, markers, tracing paper, architectural scale, etc.
- Two (2) 3" 3-ring binders
- Laptop meeting minimum Interior Design Department standards
- Mouse
- Flash drive(s)

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Goals and Objectives

Pre-Design Office Project:
Objectives:
- Understand the principles of programming as presented in class discussion.
- Understand the principles of space planning through bubble-flow diagramming and adjacency matrices to solve a design problem relative to a small office environment…within the parameters set forth in the project guidelines.
- Understand principles of effective systems furniture arrangements within the parameters set forth in the project guidelines.
- Effectively manage the element of time relating to project parameters, due date and presentation.

Goals:
- Submit Project **and** Present on Time. No grade will be given for late work or failure to present. For any portions that involve team work, the grade for that section will apply to all team members.
- Meet the evaluation guidelines according to project parameters for a minimum passing grade of C-.

Office Project Design:
Objectives:
- Apply the principles of programming as presented in class discussion.
- Apply the principles of space planning to solve a design problem relative to a multi-story office environment…within the parameters set forth in the project guidelines.
- Apply principles of effective systems furniture arrangements within the parameters set forth in the project guidelines. Major emphasis is placed on the use of open-office space planning systems and furnishings.
- Effectively manage the element of time relating to project parameters, due date and presentation.

Goals:
- Submit Project **and** Present on Time. No grade will be given for late work or failure to present.
- Meet the evaluation guidelines according to project parameters for a minimum passing grade of C-.

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Retail Project:

Objectives:

- Understand and apply the principles of programming as presented in class discussion.
- Understand and apply the principles of space planning including bubble-flow diagramming to solve a design problem relative to a retail environment…within the parameters set forth in the project guidelines.
- Understand and apply principles of effective merchandising display arrangements within the parameters set forth in the project guidelines.
- Effectively manage the element of time relating to project parameters, due date and presentation.

Goals:

- Submit Project **and** Present on Time. No grade will be given for late work or failure to present.
- Meet the evaluation guidelines according to project parameters for a minimum passing grade of C-.

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Department Policies

Attendance Policy
Each student is allowed two unexcused absences without penalty. Each additional unexcused absence will result in a 1/3 letter grade deduction from the final course grade. (For example, a student with an A- in a class and 2 unexcused absences beyond the 2 allowed will receive a 2/3 of a letter grade reduction, which would result in a final grade of B.) Excused absences are defined by the university to include documented illness, deaths in the family and other documented emergencies, call to active military duty or jury duty, religious holy days, and official university activities. Official documentation required to clear an absence must be presented within one week of the absence. Students arriving more than 15 minutes late are considered absent.

Late Assignment Policy
Assignments are due at the start of class on the day they are due. If an assignment is turned in late, a 10% reduction (one full letter grade) will be applied for each day late, including weekends. An assignment is considered 1 day late if it is turned in 1 minute to 24 hours late; an assignment is two days late if it is turned in 24 hours and 1 minute to 48 hours late; and so on. If a student is unable to give a late assignment directly to the instructor she/he should find a faculty member, teaching assistant, or staff member to document the time the project was turned in by marking the date and time on a note attached to the project--otherwise it will be assumed the project was turned in when it was found in the teacher's box, office, etc.

If a student misses an exam/test/quiz, she/he must have an excused absence to make it up. All make-up tests must be completed within two weeks of the absence unless otherwise specified by the instructor*.*

Minimum Course Grades
Effective January 2013 all interior design students must earn a C- or higher in ALL classes in the major. Failure to do so will require taking the class again or leaving the program. (Courses in which a student earns a grade below a C- may be repeated once. If a student does not earn a C- or higher after the second attempt in a class, they must petition the full-time faculty for the opportunity to take the class a third time.)

Technology, CAD, and Printing Policy
Executing any or part of a course project using the computer involves certain responsibilities. No computer-related excuses of any kind will be accepted if a student fails to meet course deadlines or requirements in any class in the interior design department. Save your work often and be sure that you always have a copy of your files in several different locations! It will be unfortunate if you have computer problems, lose work, have files damaged or lost in the "cloud", etc., but there will be no extensions granted for projects under any circumstances.

The interior design department makes every effort to keep the computer lab and print room in working order. However, keep in mind that equipment does malfunction, ink will occasionally run out, and students may not always be able to print in our print room. When many projects are due at once, students are advised to plan way in advance to ensure they will have time to print. A line at the department printer or at Kinkos/Target will not be accepted as an excuse for a late project. Please keep in mind that the equipment and ink used in the printers is funded by department materials fees. Students who are not in the interior design major should not use our computer or print rooms. Students who are allowed to use these spaces have swipe card access to these rooms—so please do not allow others into these rooms.

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After Hours Access Policy
The William Johnston Building is set up to allow 24/7 access to the building for interior design students. However, with that after-hours access comes quite a bit of responsibility. The safety of our students is a big concern, so please come and go with other students—safety in numbers is the goal. Keep an eye out for one another when you are in the building and please do not let students you don't know into the building at night or on the weekends. Please do not prop doors open on the outside or inside of the building. If you ever feel you are in great danger, you should call the FSU police. Please do this only for emergencies—not just for personal inconveniences. They can be reached at 644-1234.

Students should show respect for the building and the equipment, furniture, and spaces in which they work. Food should be consumed in the dining areas rather than in the classrooms and labs. When working on the weekends, please bring food trash to outside trash receptacles when you leave the building so we can avoid all the negative consequences that comes when food trash piles up (smells, bugs, rats, etc.).   Please be respectful of floors and table surfaces and use spray paint or spray mount, exacto knives, and other things that might damage surfaces in an appropriate ways (spraying outside or protecting surfaces when cutting). Students found abusing the building or ignoring the after-hours policies will lose their swipe card privileges to the building. Remember, this building needs to serve out students for many years to come!

Computer Lab Rules
Due to the sensitive nature of computers, absolutely no food, drink, pets, or smoking will be allowed in the computer lab or print room (yes, we really have had people bring pets). The only exception to the food and drink rule is a drink in a bottle or other closed container is allowed. We love children (we even have children!), but please do not bring your children to class or into the lab while you work. This is disruptive to other students as well as a liability for the university. Students who ignore these rules will lose their swipe card access to these facilities.

University Policies

University Attendance Policy:
Excused absences include documented illness, deaths in the family and other documented crises, call to active military duty or jury duty, religious holy days, and official University activities. These absences will be accommodated in a way that does not arbitrarily penalize students who have a valid excuse. Consideration will also be given to students whose dependent children experience serious illness.

University Academic Honor Policy:
The Florida State University Academic Honor Policy outlines the University's expectations for the integrity of students' academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty members throughout the process. Students are responsible for reading the Academic Honor Policy and for living up to their pledge to ". . . be honest and truthful and . . . [to] strive for personal and institutional integrity at Florida State University." (Florida State University Academic Honor Policy, found at http://fda.fsu.edu/Academics/Academic-Honor-Policy.)

Americans With Disabilities Act:
Students with disabilities needing academic accommodation should:
(1) register with and provide documentation to the Student Disability Resource Center; and
(2) bring a letter to the instructor indicating the need for accommodation and what type. This should be done during the first week of class.

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This syllabus and other class materials are available in alternative format upon request.
For more information about services available to FSU students with disabilities, contact the:
Student Disability Resource Center
874 Traditions Way
108 Student Services Building
(850) 644-9566 (voice)
(850) 644-8504 (TDD)
sdrc@admin.fsu.edu
http://www.disabilitycenter.fsu.edu/

Syllabus Change Policy
Except for changes that substantially affect implementation of the evaluation (grading) statement, this syllabus is a guide for the course and is subject to change with advance notice.

Interior Design Department Main Office Hours

1038 WJB: 8:00 AM – 5:00 PM   Monday-Friday   (644-1436)

RESOURCE AND EQUIPMENT ROOMS: Policies and procedures for use of the Resource and Equipment rooms are posted in the room and must be followed!

THE CAD COMPUTER LAB (Room 1023) is available only to students enrolled in CAD classes or CAD D.I.S courses. Students may use the CAD lab to check e-mail when classes are not in session. Other computers are available in main floor library for word processing. **To avoid viruses, students must never load any software on to any department computers.**

NO SMOKING, FOOD, DRINK, CELL PHONES, LAPTOP COMPUTERS, OR PETS IN THE OFFICE OR CLASSROOMS

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Instructors: Jim Dawkins (1061) / Steven Webber (1060)   Office Number: 1016 / 1014WJB
Phone: 850.644.1436   Office Hours: as posted
Email: jdawkins@fsu.edu / swebber@fsu.edu

Class Schedule
(subject to change)
DC: Desk Crit

Week	Date	Studio Content + After Hours Work	Project Phase	Due
0	01.06	**General**: Syllabus, Retail competition, Office project		Bring Course Packet with you to class on Day 1.
0	01.06	**Office Project Pre-Design Intro:** Org. Struct., Client Research + Interv's, Diag's, Programming, Storyboarding. Group Research Assignment	Office Pre-Design (3 weeks)	DC: Research Questions
1	01.11	Pre-Design Progress Concepts + Codes Discussion		DC: All Pre-D Progress
	01.13	**Peer Critique** All work (Client Research, Concept, Program List, St. board, Graphic Design Insp.) pinned up promptly by start of class.		**Peer Critique**
2	01.18	**MLK Jr. DAY – NO CLASS**		
	01.20	**Field Trip and/or Systems Furniture Product Presentations by Reps.** **Guest Lecture: Ergonomics** Bubble diagram 1hr charrette: 2 in 2 Pre-Design Progress		DC: Codes, Diagrams, Org. Struct., Interviews, Systems Furniture Precedents
3	01.25	**Pre-Design Cold Review** See Cold Review instructions for requirements and when you can pick up your work.		**Pre-Design Cold Review**
	01.27	Pre-Design Revisions		DC: All Components
4	02.01	**Pre-Design Presentations**		**Pre-Design Present.**
		Office Project Introduction Charrette: Final *Scheme* Diagrams, Space Planning	Office Design (8 weeks)	
	02.03	Charrette: Space Planning; Finishes + Furniture Selections Charrette: Elevations + Sections + 3D		

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5	02.08	Peer Critique: Final space plans; Final FFE, preliminary elevations, sections, section-perspective Egress Code Compliance Study		**Peer Critique**
	02.10	Sections and Elevations.		DC: Revisions, Sections + Elev.
6	02.15	Millwork + Architectural Detail		DC: Details
	02.17	**Office Cold Review 1** See Cold Review instructions for requirements and when you can pick up your work. Outside of Class: Sections and Elevations		**Cold Review 1**
7	02.22	RCP's Architectural, material, acoustical considerations		
	02.24	General Work Session		
8	02.29	**Peer Critique** All work (all plans, all selections, sections, elevations, details) pinned up promptly by start of class. 2D Renderings + Perspectives		**Peer Critique** DC: Renderings + Perspectives
	03.02	**Office Cold Review 2** See Cold Review instructions for requirements and when you can pick up your work. Students work independently outside of studio while professors evaluate progress. Outside of Class: 2D Renderings + Perspectives		**Cold Review 2**
9	03.07	**Spring Break**: March 7 – 11 2D Renderings + Perspectives		
	03.09			
10	03.14	RCPs.Lighting Selections		DC: RCPs, lighting selections, Egress Study
	03.16	Revisions		DC: Revisions

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11	03.21	**All drawings/boards due before 12:30 PM**		**Final drawings + Boards**
	03.23	**Office Presentations**: Time TBA. Place TBA.		**Office Presentations**

12	03.28	**Retail Project Introduction**
		    Charrette: Programming, Concept, Diagramming
		    Charrette: Space Planning
			Retail Project (4 weeks)	**Peer Critique**: All work

	03.30	Charrette: FFE Selections; Interior Elevations		**Peer Critique**: All work
	03.31	Lighting Field Trip **TBD**		
13	04.04	Revisions Ceilings + Lighting selections		DC: All revisions, Merchandising
	04.06	Elevations, Perspectives, + 2D Renderings		DC: Renderings
14	04.11	**Retail Cold Review** See Cold Review instructions for requirements and when you can pick up your work. Outside of Class: Selection pages, Keys		**Retail Cold Review**
	04.13	Final Revisions Selection Pages (Finishes, Furniture, Lighting) Selection Keys		DC: All Remaining Items
15	04.18	**Retail Projects Due (Hardcopy) end of class**		**Retail Projects (11x17 prints, notebook)**
	04.20	**Retail Presentations**		**Retail Presentations**
		Exams		

Office Project

Scenario
A creative team of advertising, marketing, branding, and retail specialists is moving into an empty warehouse building in Denver, CO. This company has specialized needs based on their type of business and services that they provide.

Client
Your corporate client will be assigned to you, and is related to the athletic apparel industry. The companies will be lesser known in the USA, and are looking to expand their business.

Program
The spatial types and functions vary from one student's design to another based upon the client scenario you receive. Support personnel will be added as required. Spatial requirements are loosely defined as follows:

- Space for individuals to work
- Space for teams of individuals to work
- Space for visitors to wait
- Space for employees to meet together
- Space for employees to have a break and eat
- Space for storage needs

You will be required to use systems furniture in some way.

Analysis

Client Input
Study your corporation. A significant portion of your Pre-Design documentation will be the research and findings related to your client.

Organizational Structure
To start, you will be assigned an organizational structure. As your client analysis develops, you may discover that a different organizational structure is more appropriate to your client. A portion of studio time will be set aside to describing organizational structures and practicing how to analyze them so that you can adequately design for your client's organizational structure.

Client Questionnaire
Part of the analysis process in any design is getting to know the client/users/corporation and questionnaires are often used in corporate settings to identify needs for the future design. You will be expected to develop a thoughtful and critical questionnaire to give to a classmate in a mock interview situation. ***The outcome from this process will not be used to dictate your design***, but simply to offer additional suggestions and help you to become more familiar with client-designer interactions.

Office Project

Part 1: Pre-Design

Client Input
Research your corporate client. Learn everything you can about their mission, goals, customer/client base, what they do, and how they do it. Read articles about your client. In addition to the corporate website, you must find at least 3 *additional* sources that describe the company and offers insight into the inner workings of the company. Pay particular attention to the company's future goals and expansion.

In addition, you must read and become familiar with the sources provided to you in class about open office design and culture. These readings will help you become familiar with the history of open office design, the current state of the industry, and future trends.

The **organization structure** of your client will be assigned to you. Research and analyze this **organization structure** based upon your own findings through web resources. Time will be allotted in studio to do this in groups. Determine a list of design needs and design implications based upon your analysis. Compare and contrast your findings with other studio mates.

Write a **questionnaire** for your client based upon the sheet in the course packet and discussion in class. One other person in the other section likely has your same client, so conduct a mock interview with that person. Feel free to also compare notes with this other student regarding your client, including the company analysis and organization structure analysis. In order for this process to be effective, you will need to know as much information as is available about your client. Write down the answers to the questions. Compare and contrast your findings with other people in studio to make sure you are not missing anything.

> **Deliverables:** (hard copy – individual effort with group interaction)
> - Written summary and analysis of the client
>   - Cite sources using APA style
> - Organization structure analysis worksheet.
> - Client questionnaire worksheet with answers.
> - List of employees of the company and their needs.

Program
Based upon the building and Client Input, determine a list of spaces and area quantities. Determine expansion opportunities for the users if growth is anticipated. Include circulation space in your tally as a percentage of total square footage. List all specialized equipment and furniture for each space.

> **Deliverable:** (hard copy – individual effort with group interaction)
> - Table: list space names, square footages, and any specialized equipment and furniture (see in class examples).

Concept Statement + Project Goals
Synthesize a concept statement and list of project goals based upon what you find in the steps outlined above. The goals are measurable, specific, and must indicate what the design will accomplish for the client. The concept statement will evolve and get refined during the design process.

> **Deliverable:** (hard copy – individual effort)
> - Preliminary, but comprehensive and well written, concept statement
> - inspirational imagery
> - project goals.

Design Diagramming
Based upon your concept, develop three design options in diagrammatic format. Include bubble diagrams, adjacency matrices, blocking diagrams, and stacking diagrams. Present them to your peers for feedback. Revise the diagrams and refine your presentation based upon feedback.

> **Deliverable:** (hard copy, hand or digital – individual effort)
> - Scheme 1:
>   - Bubble Diagram (1 per floor)
>   - Adjacency Matrix
>   - Blocking Diagram (1 per floor, scale: 1/16" = 1'-0")
>   - Stacking Diagram (scale: 1/16" = 1'-0")
>   - Written Justification
>
> - Scheme 2:
>   - Bubble Diagram (1 per floor)
>   - Adjacency Matrix
>   - Blocking Diagram (1 per floor, scale: 1/16" = 1'-0")
>   - Stacking Diagram (scale: 1/16" = 1'-0")
>   - Written Justification
>
> - Scheme 3:
>   - Bubble Diagram (1 per floor)
>   - Adjacency Matrix
>   - Blocking Diagram (1 per floor, scale: 1/16" = 1'-0")
>   - Stacking Diagram (scale: 1/16" = 1'-0")
>   - Written Justification

Each scheme must be very different from the others. Simply moving the location of one or two spaces is not enough. Each scheme needs to be fundamentally different from the other schemes.

Job Notebook

A job notebook is a very critical and indispensable resource for any job in professional practice. Historically this has been a set of three ring notebooks (minimum 2") that records anything and everything a project individual/team has done and is doing on a job. It typically resides with the project manager or job captain. It is the go-to source for all team members. It is 'real-time' relevant and updated. There isn't anything in an individual team member's desk files that isn't in the main job notebook. The advent of digital documents and communications and digital means of storing files has replaced much of the paper associated with a job notebook, but not the data and organization of that information.

During this project you are to create and maintain a 'real-time' relevant and updated job notebook for this project. It is to be tabbed and logically organized and is to be submitted at all review and presentation due dates. For the Cold Review, the Job Notebook will be a work in progress and should include:

- Table of Contents
- Project Description
- Office and workplace research documents
- Concept statement(s) and imagery
- Space identification and programming
- Space matrices
- Floor plan options explained in bubble and blocking diagrams
- Code analysis (including drawn diagrams indicating your graphic interpretation of the relevant codes)
- Space planning diagrams and sketches indicating multiple explored options
- Furniture systems research and analyses
- Location analysis relative to and impacting interior design considerations
- Finish selections and schedules: All floor, wall, and ceiling finishes
- Furnishings and case goods selections and schedules
- Sustainable product information (NOTE: *The entire project must address sustainable and environmentally smart design solutions*)

Due: See Syllabus and Schedule.

Typology Studies and Research

Since you will not have certain types of information available to you when you develop information about your client, it is recommended that you use a research format such as the one presented here. There are a number of research and study formats available for analyzing clients, sites, buildings, spaces, components, etc., and you are encouraged to utilize a format that best supports your research, documentation, and presentation needs and requirements.

- ➢ **Building Name, Address, City**

  - **Focus Points:** a few bulleted points about the building that may distinguish it in certain ways such as location, distinct style blending or different from the existing skyline, high-rise vs. low-rise, etc.

  - **Brief Narrative:** describing the building to the best of your knowledge from evidence of its structure, location to traffic, unique aspects about how it may or may not relate to the landscape according to your opinion, access and egress with regard to such issues as parking, entry, circulation, signage, etc. In-short…how does the building "speak" to you.

- ➢ **Basics**

  1) **Client:** if known
  2) **Architect/s:** if known
  3) **Building Process:** new construction, renovation of existing building, design/bid/build project, etc.
  4) **Site:** just list the basics about the location.
  5) **Floor area:** use approximations if you can measure a typical floor. Step it off if you do not have a tape measure, count floor or ceiling tiles.
  6) **Height:** number of floors above grade and below such as basement, parking below, etc.
  7) **Circulation:** core…is it central or located at each end, etc. This notes stairs, elevators, restrooms, mechanical rooms, etc. that are identifiable.
  8) **Envelope Materials:** list components such as glass, steel, concrete, brick, wood, etc.
  9) **Interior Assessment:** a brief narrative about the interior, locations of areas such as entrance, lobby, amount of hallway given to circulation, your assessment of the interior with regard to how it works with the envelop of the building…style, etc.
  10) **Implications:** a summary of how/what/why/where the research will impact and inform your design.

Sample Study:

➢ **The Mary Brogan Museum of Art and Science**
350 South Duval Street
Tallahassee, Florida
www.thebrogan.org

➢ **Focus Points:**
   ✓ Three story contemporary building.
   ✓ Downtown location set amongst office buildings, city, county and state government buildings, dining, entertainment, amenities and services such as post office, shipping, lodging, and pedestrian mall with green space.
   ✓ Distinctive from other buildings in; 1) style, 2) use of color on exterior and 3) scale and proportion.

➢ **Brief Narrative:** The Mary Brogan Museum of Art and Science is a world-class educational and cultural organization that incorporates hands-on science activities with visual art expositions that teach as well as entertain. The Mary Brogan Museum of Art and Science is a community resource for visual arts, science explorations, and humanities education-providing cultural understanding in support of lifelong learning. (taken from home page website: www.thebrogan.org)

The three story building also includes a small lower level of offices that may be approached from the side (south) entrance adjacent to the street. The primary building is located at the corner of Duval and Jefferson Streets. One way traffic may pose some unique problems with vehicular approaches. The building stands out visually from all other structures due to the use of a bright blue linear grid incorporated into concrete. Set amongst a pedestrian mall the building invites people to explore, relax, exercise, and enjoy a beautifully landscaped environment. Efforts have been made to minimize noise and visual intrusion from traffic.

The structure has three primary floors visible in this inset photographs with a small south side lower floor of offices that may be entered from within the structure on the first floor or from the south side street. Each floor has been designed to accommodate specific functions and features. The multi-use building houses offices (primarily cellular) on the second and third floors. The first and second floors also house visual and interactive science displays, meeting rooms, and learning laboratory spaces. The third floor houses an art gallery used for rotating artist exhibits. The building commands a view of many structures and is incorporated into the

physical and visual elements of downtown Tallahassee, Florida. The addition of a roof top garden/green roof may be proposed for further development to provide a more visually appealing view from surrounding towering condominiums and office buildings.

Original

Current

Current Corner View

1) **Client:** Tallahassee Community College

2) **Architects:** Barnett/Fronczak/Barlowe, Tallahassee, Florida

3) **Building Process:** new construction, design/bid/build.

4) **Site:** The building is positioned on a downtown location in Tallahassee, Florida with excellent access by pedestrian and vehicular traffic. While a one way street may pose some unique vehicular approach situations parking is nearby in a secure public underground parking garage. The site is attractive to a large work force in the downtown district balancing city, county, state and federal employees with major emphasis on state government.

    The site includes high-rise condominiums, dining facilities, theatres and other entertainment facilities and a landscaped outdoor pedestrian mall. The primary site is level but is bordered by gently sloping property and streets on the North, South, East and West exposures.

5) **Floor Area:** The actual floor area is not known but an approximate square footage of each floor appears to be in excess of 10,000 square feet. The majority of space available on all floors maximizes space use with support columns spaced on an on-center grid of approximately 32 feet.

6) **Height:** The building consists of 3 floors above grade with one smaller floor space available below grade but approachable from inside the building or on the south side via a sloping sidewalk. Interior usable height from finished floor is approximately 19 feet. Beyond this is an exposed plenum of HVAC systems, sprinkler system, lighting and other mechanical systems.

7) **Circulation:** The primary "core" that houses one elevator, stairs and restrooms is positioned on the southwest corner with minimal alternative restrooms located at the entrance of the first floor and near the gift shop. Alternative means of access and egress are located on the first floor with fire stairs accessible on both the southwest and northwest corners. A central spiraling stair allows for vertical transportation and an excellent view of the building interior from within.

8) **Envelop Materials:** Concrete, glass, steel.

9) **Interior Assessment:**

View from interior 2nd floor

The interior surfaces consist primarily of a blend of painted concrete and plaster, brick, steel, float glass and glass bock. Bold colors are used for accent throughout with the potential to paint the 3rd floor gallery as needed for rotating artists exhibits. The ceiling canopy is approximately 19 feet with exposed HVAC, sprinkler, lighting and other mechanical systems. Dropped ceilings are used where needed to enclose spaces for restrooms, mechanical and service rooms, offices and other support spaces. Basic track lighting and down lights are used throughout to assist in emphasizing changing science and art exhibits that require an ever-changing lighting performance.

A spiraling staircase is the focal point of the entire 3 story interior. This provides transition between floors as an alternative to the elevator. The 1st and 2nd floors are immediately accessible from the stairs with closed access on the 3rd floor to provide for security after hours and to zone that space for temperature control. With the exception of cellular offices and exposed-fixed reception desks on the 1st and 3rd floors most spaces are easily transformed to accommodate a variety of exhibits as well as promote interaction for social functions.

10) **Implications:** This (site/building/space/component) is relevant to the proposed design as follows:
   - x
   - y
   - z

Name: _____

Research Discussion

1. **List 3 articles that you read last week and 3 main points of each article that you will share with your group:**

   a. **Article 1:** _____

      i. **Main Point 1:** _____

      ii. **Main Point 2:** _____

      iii. **Main Point 3:** _____

   b. **Article 2:** _____

      i. **Main Point 1:** _____

      ii. **Main Point 2:** _____

      iii. **Main Point 3:** _____

   c. **Article 3:** _____

      i. **Main Point 1:** _____

      ii. **Main Point 2:** _____

      iii. **Main Point 3:** _____

Name: _____

2. **List 3 articles that your team members discussed and 1 main point of each article that you found particularly interesting:**

    a. **Article 1:** _____

        i. **Main Point 1:** _____

    b. **Article 2:** _____

        i. **Main Point 1:** _____

    c. **Article 3:** _____

        i. **Main Point 1:** _____

3. **List 3 articles that you will read this week in preparation for discussion next week (could be based upon what your team members read that you found interesting and have not read yet):**

    a. **Article 1:** _____

    b. **Article 2:** _____

    c. **Article 3:** _____

Name: _____

Research Discussion

1. **List 3 articles that you read last week and 3 main points of each article that you will share with your group:**

   a. **Article 1:** _____

      i. **Main Point 1:** _____

      ii. **Main Point 2:** _____

      iii. **Main Point 3:** _____

   b. **Article 2:** _____

      i. **Main Point 1:** _____

      ii. **Main Point 2:** _____

      iii. **Main Point 3:** _____

   c. **Article 3:** _____

      i. **Main Point 1:** _____

      ii. **Main Point 2:** _____

      iii. **Main Point 3:** _____

Name: _____

2. **List 3 articles that your team members discussed and 1 main point of each article that you found particularly interesting:**

    d. **Article 1:** _____

        i. **Main Point 1:** _____

    e. **Article 2:** _____

        i. **Main Point 1:** _____

    f. **Article 3:** _____

        i. **Main Point 1:** _____

3. **List 3 articles that you will read this week in preparation for discussion next week (could be based upon what your team members read that you found interesting and have not read yet):**

    a. **Article 1:** _____

    b. **Article 2:** _____

    c. **Article 3:** _____

Name: _____

Research Discussion

1. **List 3 articles that you read last week and 3 main points of each article that you will share with your group:**

   a. **Article 1:** _____

      i. **Main Point 1:** _____

      ii. **Main Point 2:** _____

      iii. **Main Point 3:** _____

   b. **Article 2:** _____

      i. **Main Point 1:** _____

      ii. **Main Point 2:** _____

      iii. **Main Point 3:** _____

   c. **Article 3:** _____

      i. **Main Point 1:** _____

      ii. **Main Point 2:** _____

      iii. **Main Point 3:** _____

Name: _____

2. **List 3 articles that your team members discussed and 1 main point of each article that you found particularly interesting:**

     g. **Article 1:**_____

         i. **Main Point 1:**_____

     h. **Article 2:**_____

         i. **Main Point 1:**_____

     i. **Article 3:**_____

         i. **Main Point 1:**_____

3. **List 3 articles that you will read this week in preparation for discussion next week (could be based upon what your team members read that you found interesting and have not read yet):**

     a. **Article 1:**_____

     b. **Article 2:**_____

     c. **Article 3:**_____

Group Research Assignment

Utilizing the course packet materials, provide an "executive summary" of office-related information for the benefit of all members of the studio. Break into groups based upon your studio seating arrangement, and divide the work accordingly. Identify the tasks necessary to accomplish the following:

- Identify the most important points contained within the sections of text assigned to your group.
- Compose a **logical and graphically pleasing** presentation that places emphasis on content while following basic guidelines of visual composition.
  - o No canned presentation templates – make your own.
  - o Organize the slides using the 1/3 – 2/3 rule of thumb
- Create a title for the presentation, and identify your group participants.
- Cite your sources.
- Limit your presentation to (4) 11"x17" landscape slides.
- Each slide must summarize a portion of the reading and describe design implications for the project.
  - o Summaries must include headings to group portions of bulleted text
  - o Design implications must be clear and explicit, not vague
  - o No paragraphs, only bulleted lists
  - o Text must be arranged into columns, not strung across the entire page width
  - o Body text should not be too large – keep it around 10 – 14 pt. size. Headings can be larger, of course.
  - o Use fonts that are simple to read (no calligraphic fonts)
  - o Images and captions must be included to illustrate main ideas (cite the image source)

Text Assignments

Group 1:
Kohn + Katz   pp. 3 - 24;   Rengel pp. 148 - 153

Group 2:
Kohn + Katz   pp. 25 - 53;   Rengel pp. 170 – 173

Group 3:
Kohn + Katz   pp. 57 - 77;   Rengel pp. 274 - 279

Group 4:
Kohn + Katz   pp. 108 - 120;
Stegmeier   pp.183 - 194;   Rengel pp. 164 - 169

Group 5:
Stegmeier   pp. 195 - 205;   Rengel pp. 108 - 119; pp. 134 - 147

Grading
The grade for this presentation will be included in your pre-design grade.

Due Date
See Schedule

DEVELOPING CLIENT INTERVIEW QUESTIONS

<u>DOs</u>

Write questions that:

- Solicit design application answers

- Reveal the client's priorities

- Determine the client's overall goal

- Identify the scope of the project

- Clarify a client's prior statement

    - What is controversial, mission statement, etc…

- Reveal the future of the company

    - Intent to expand or contract

- Produce answers that will help in space planning, privacy issues, job functionality/roles, FFE, etc…

- Would help identify possible conflicts, objections and important issues to consider

    - Identify what would work for the client or things that would not work for the client

- Identify how the client will use the space

- Identify the corporate culture, structure and image

- Use open questions to encourage the client to talk about their needs and requirements

    - This can allow them the opportunity to expand on prior things or information they have mentioned

    - This can provide a more in depth and detailed answer

- Use clarifying questions to follow up on a client's answer that may be unclear

- Help them understand what they really need and want

- Are clear, concise and definitive

    - This will allow clients to answer the question precisely

DEVELOPING CLIENT INTERVIEW QUESTIONS

DON'Ts

- Do not write questions that:
    - Hamstring the design
    - Are open to interpretation
    - Are too specific that excludes what the client really needs or doesn't allow the client to respond appropriately
    - Steer them to a particular design solution or opinion of a design or judgment
        - Try to stay neutral
    - That result in a yes/no answer
        - This can lead to specific ideas which can limit the design
        - This does not allow clients to expand on their answers or identify their needs
    - Too vague for clients to understand and respond to

TIPS FOR DURING THE INTERVIEW

- THREE KEY POINTS
    - Listen
    - Ask Questions
    - Process the Answer

- TIPS
    - Listen carefully
    - Understand what they want and need
    - Be clear and focused
    - Clarify questions if needed to get an accurate answer
    - Be patient with explanations
    - Avoid jargon, clients typically don't know design terms we use
    - Keep it professional
    - Remain focused
    - Rephrase client's words to clarify questions for a more accurate understanding
    - Lookout for key words, phrases and points clients keep repeating

DEVELOPING CLIENT INTERVIEW QUESTIONS

- o   Address clients concerns for the project
- o   Take notes
- o   Make them feel comfortable which allows them to be open and honest in their response
- o   Make gestures such as "yes", "sure", "right", "of course" to reinforce that you are listening to what they are saying
- o   Ask them at the end if there are other things they want to address or let you know
- o   Thank them for their time

DEVELOPING CLIENT INTERVIEW QUESTIONS

Name:_____

Client:_____

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

Building Location

Your building is located in Denver, CO. You have the choice between 2 corners of the building that overlook the river facing south east. Consider the following when making your choice between the two corners:

- Views from interior to exterior
- Proximity of surrounding natural features
- Neighboring buildings, business types, and attractions
- Natural affinity of your client to certain surroundings
- Natural affinity of your client's organization structure to certain proportions and divisions of space.
- Needs of your Sustainability and Lighting course

You MUST make a selection, justify this selection, and identify the selection in your Pre-Design and Final Design documents.

Location overview:

The site is located on the north bank of the Platte River and just south of the corner of 15th Street and Platte Street in Denver, CO (2300 15th St, Denver, CO 80202). The site begins adjacent to the river and extends north towards the corner of 15th Street and Platte Street. Our building is being placed on this site in place of the building and parking lot that currently exist there, but the two small buildings on the corner will remain.

2300 15th St, Denver, CO 80202

Concept Statements

Concept Statements are often approached in a "Do I have to?" sort of way. Sometimes, the process of concept statement writing can be a confusing process. The information below is a summary of pages 53-57 in *Writing for Interior Design* by Patricia Eakins (Fairchild Publications, Inc., ISBN1-56367-279-0).

The role of the concept statement is to communicate the big picture of the design. Conceptual writing has three basic functions:

- To state and understand a design problem
- To explore and hypothesize a design solution
- To present and define a design mission

Remember that you are writing about ideas and that using abstract critical thinking processes will aid in this endeavor.

Concept Statements have three basic components (the focus is on analogy and metaphor in this context):

- Idea generators
- Form-givers
- Application

For the purposes of this course, adaptations to these components will be made. The first primary distinction to make is in regards to analogy and metaphor. Whenever an analogy, or metaphor, is used in an "idea generator" capacity, **RELEVANCE** must be kept in mind. If the idea generator has no inherent connection to the **project, location, or client** at hand, chances are it should be disregarded.

The second distinction to make is with "application". For the purposes of concept statements in this studio, "application" is to be removed from this initial process. "Application" will be addressed in a separate statement called a Solution Statement.

Also, remember that writing Concept Statements is a **process**. A Concept Statement for any given design will **change, evolve,** and undergo **refinement**, throughout the design process. Only once the design is near completion is the Concept Statement finalized.

Take a look at the statements below. In your groups, discuss the strengths and weaknesses of each statement as you chart an evolutionary process in writing a Concept Statement. At what point does it become a Solution Statement? Underline the elements and principles of design descriptors. These statements are found on pages 53-57 in *Writing for Interior Design* by Patricia Eakins (Fairchild Publications, Inc., ISBN1-56367-279-0). The project in this example is a beach house.

1. "Sand dunes are the inspiration for my design."

2. "The undulating rhythms of the sand dunes found along the Outer Banks of North Carolina are used to reinforce the essential character of the space."

3. "Subtle, curvilinear lines define the dominant architectural interior forms such as the stair, loft, and built-in furniture. These lines are further integrated into the interior details of moldings, trim, and hardware. However, in order to establish contrast and relief within the space, the windows…and freestanding furniture are given a low, horizontal orientation, echoing the coastal horizon. Materials are chosen for their appropriateness, incorporating a variety of texture and color that reflects the coastal environment."

4. "The sand dunes found along the Outer Banks of North Carolina reveal several design relationships that are used to guide the design of the space. Focusing on the undulating rhythms of the dunes to reinforce the essential character of the space, the architectural and interior elements eloquently express the play of light and shadow that complement the horizontal movement of form through space."

Group Discussion Notes
1. What is the Idea Generator?

2. What is the Form-Giver?

3. Which of the 4 statements demonstrates a complete *Concept Statement?*

4. Which of the 4 statements demonstrates a complete *Solution Statement?*

Individual Notes
1. Based upon your client, location, or space type for the project identify 3 possible "Idea Generators". Next to each "Idea Generator", briefly explain the **RELEVANT** connection.

2. For each "Idea Generator" identify a "Form Giver".

3. Select the best pairing and now develop a concept statement. Use the back of this sheet, or another sheet of paper if needed.

Design Diagramming

- Diagramming represents relationships and structures of a physical setting, design and operation.
- A method to think graphically and to visually brainstorm that allows information to be recorded quickly.
- It is a way to interpret written information in a graphical manner to be useful for designers and the design team.
- A means to get ideas out of our head to paper, which can be refined later.
- Typically drawn with symbols that serve as abstract representation of information and ideas.
  - This includes relationships, sizes, area and context.

Reference the in-class examples of effective diagrams to get a good idea of how the diagrams should be coordinated with one another.

NOTE: you will be required to do **4 quick diagramming schemes** – 2 for each corner of the building in question (facing south east towards the river). **All 4** of the schemes will be presented in your pre-design booklet. Each scheme will require written justification to point out advantageous characteristics for the client.

Bubble Diagrams

A bubble diagram approximates the actual architectural parameters in a rough scale. It incorporates elements in criteria and adjacency matrices. A bubble diagram allows for options to be generated.

Based on the information gathered in your research and concept development so far, provide a bubble diagram that will contribute to the space relationships for your project. Show all work and thought processes graphically and with notes as a hand sketch on tracing paper, or an 11 x 17 sheet of white paper. Be creative with graphic technique using color, texture, etc. to represent ideas. Remember to consider any important exterior views and site orientation of a proposed concept building in the sketches. Keep in mind relative square footages of areas and bubble each area accordingly.

Graphic Requirements:
Graphic shapes/geometries representing spaces (from the programming table)
Line types demonstrating degree of proximity importance (from the adjacency matrix)
Graphic symbol showing entry points
Graphic symbol/line-type showing major circulation paths/egress
North Arrow
Color to categorize spatial types/departments/functions (color should coordinate with matrix,
      programming table, blocking diagram, and stacking diagram if required)
A Key/Legend to explain the meaning of symbols, color, and line-types
Written Design Justification

Bubble Diagram Examples:

Adjacency Matrix

An adjacency matrix visually documents priority of spatial proximity and identifies related spaces. It can vary in complexity depending on the project. Include a matrix representation of the spaces showing their adjacencies. Include a key to clarify representations of proximity. This can be done by hand on graph paper, or digitally.

Graphic Requirements:

45 degree grid format as in the examples shown
At least three types of proximity (i.e., high priority, moderate priority, separate)
Group spaces by type, department, function, etc.
Key/Legend
Written Design Justification

Adjacency Matrix Examples:

KEY
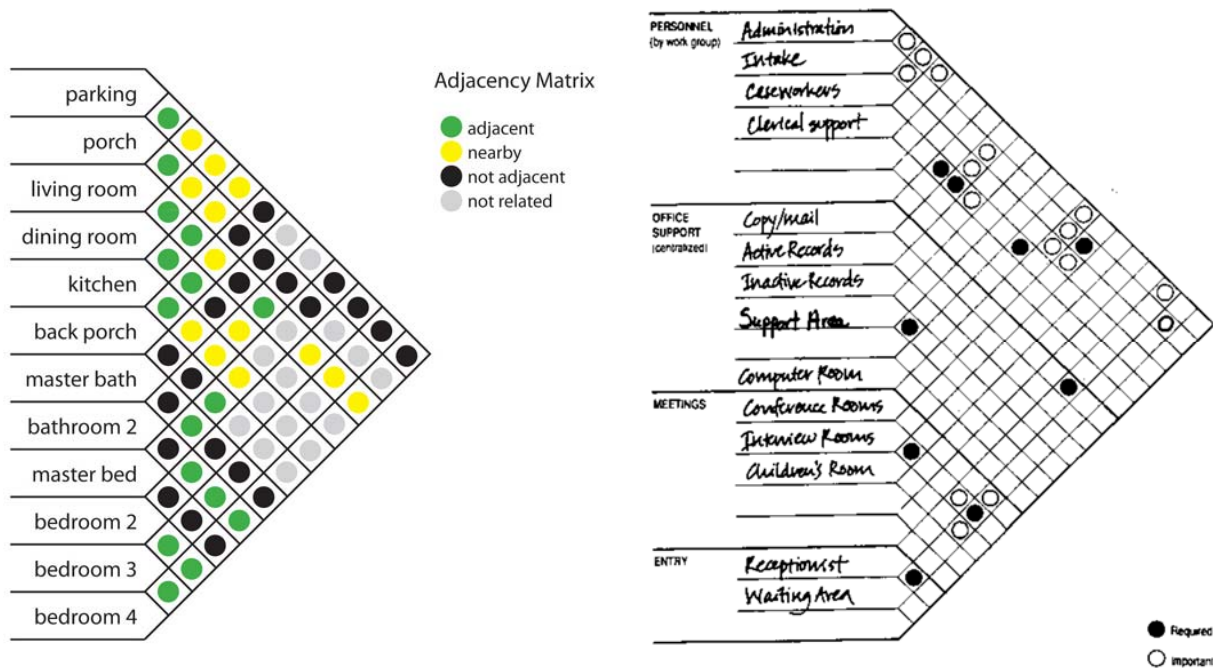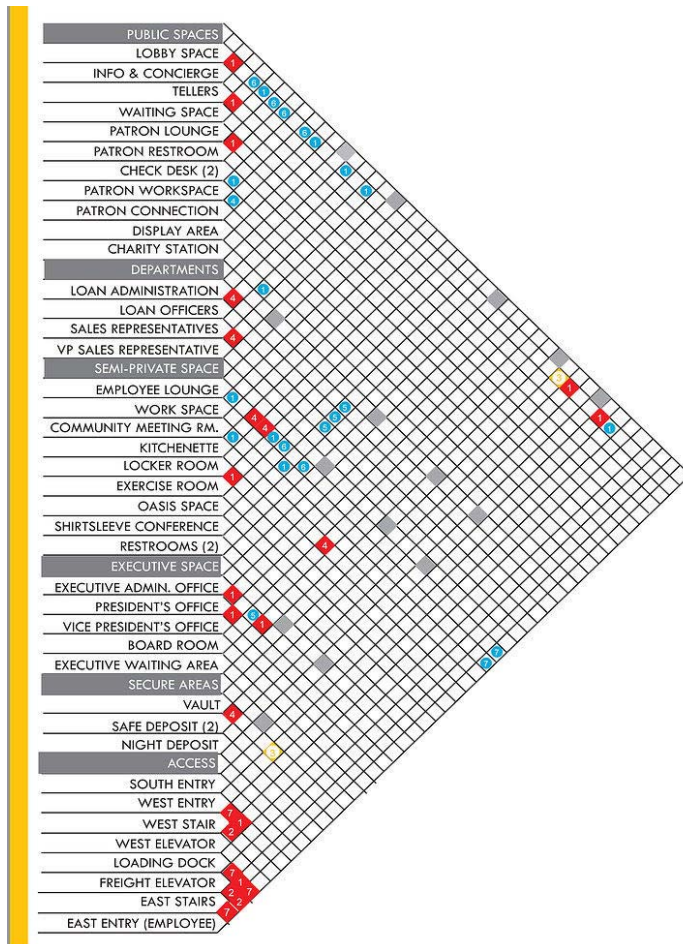
◆ 1 MANDATORY
● 1 DESIRABLE
     NEUTRAL
◇ 1 NEGATIVE

◆ DEPARTMENT
  CONNECTIONS

REASONS

1. FREQUENT INTERACTION
   CONSTANT COMMUNICATION
2. ACCESSIBILITY
   ADA ACCESSIBLE
3. SECURITY REQUIREMENTS

4. FUNCTIONS THAT RELATE TO ONE ANOTHER
   ROOMS THAT NORMALLY REQUIRE THE
   ADJACENT ROOM TO PROPERLY FUNCTION

5. FREQUENT MEETINGS
   CONSIDERS NOISE LEVELS
6. CONVENIENT
   CLOSE PROXIMITY FOR THE MOST FREQUENT USERS
7. ACCESS & EGRESS
   ENTRANCE, FIRE ESCAPE ROUTE

Blocking Diagrams

Blocking Diagrams show the planning relationships between spaces much like bubble diagrams do. Blocking diagrams are to scale, and drawn with each area or function using a square/rectangle with appropriate square footage. They can be generated using tracing paper over a scaled drafted floor plan or in CAD.

After developing your bubble diagrams and adjacency matrix, move on to developing your blocking diagram. Work to an 11x17 format in order to determine what drawing scale you should use. It will likely be 1/8" = 1'-0" or 1/16" = 1'-0". This can be done by hand or in CAD.

Graphic Requirements:

To scale, North Arrow
Show immovable existing elements such as: columns, exterior walls, demising walls and doors, stairs and elevators
Show proposed vertical circulation
Show proposed horizontal circulation
Label spaces
Label area in square feet for each space
Use color to group spaces by type, department, or function
Key/Legend
Written Design Justification

Blocking Diagram Examples:
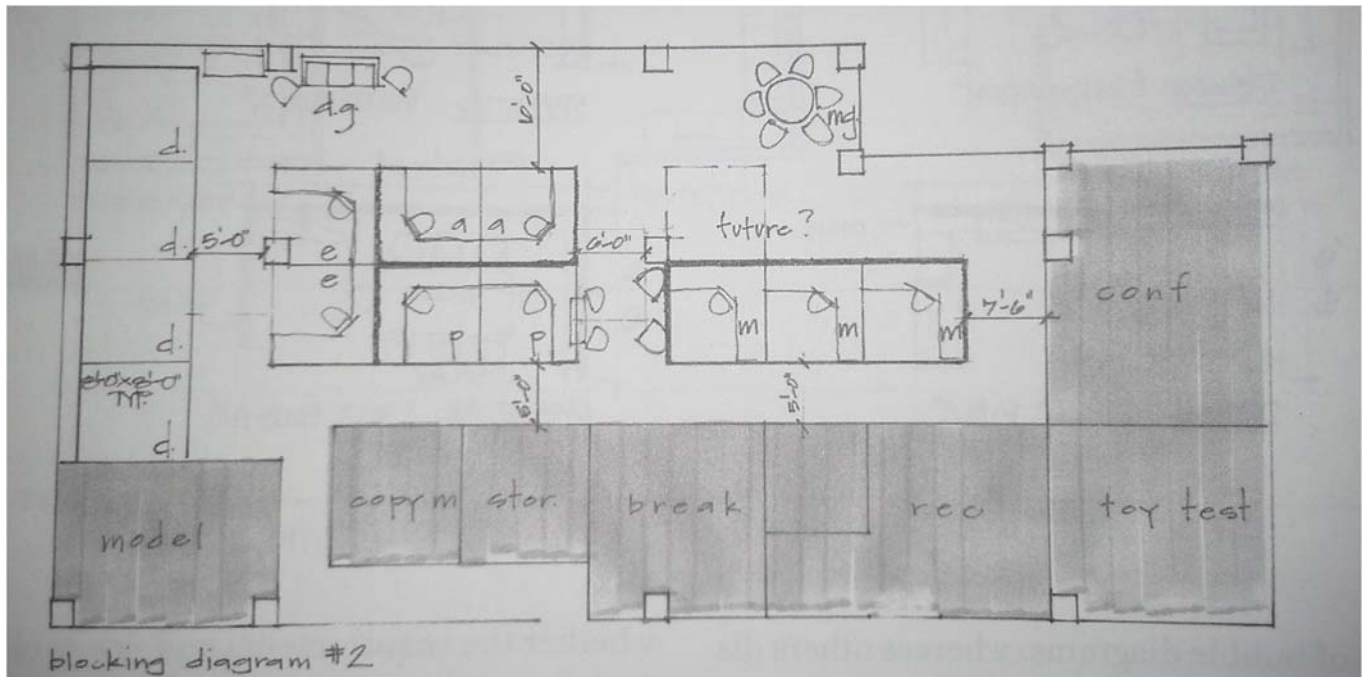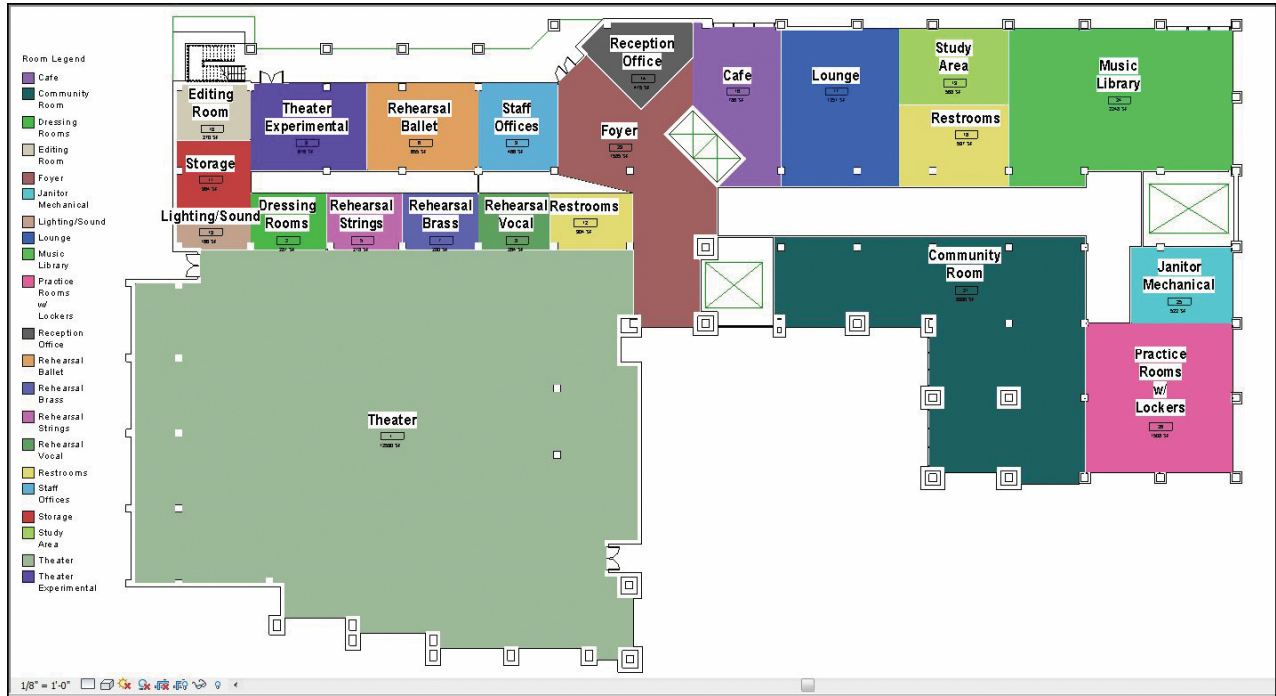
blocking diagram #2

Stacking Diagrams

Stacking Diagrams show the vertical relationship between spaces. This diagram is typically used to show the relationship of multiple stories, or spaces that overlook others. It shows the interrelationships of departments or work-groups, and a means to evaluate the use of each level. Use a stacking diagram to explore the relationship of each level of your project. Stacking diagrams are best drawn in a section view.

Graphic Requirements:

To scale

Show immovable existing elements such as: columns, exterior walls, demising walls, floors, stairs and elevators

Show proposed vertical circulation

Label spaces

Label area in square feet for each space

Use color to group spaces by type, department, or function

Key/Legend

Written Design Justification

Stacking Diagram Examples:

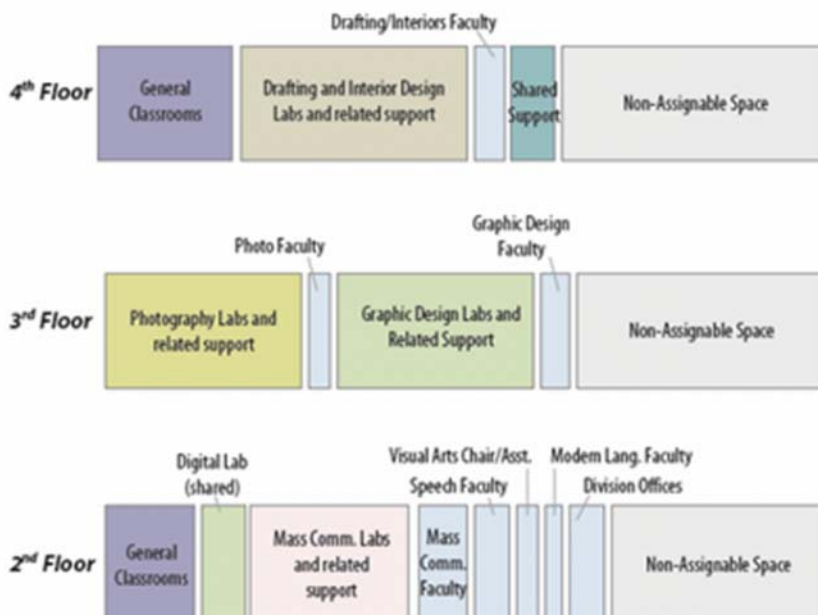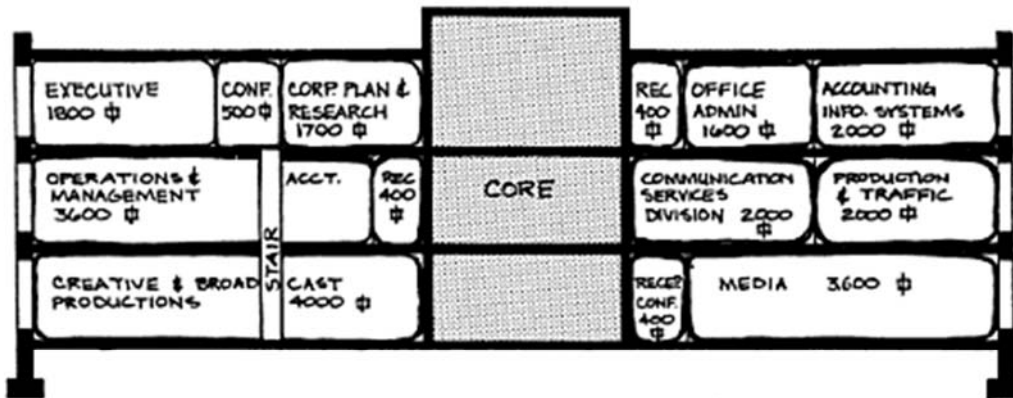**DEPARTMENT OF INTERIOR DESIGN**   **Florida State University**
IND 4242 Interior Design Studio 3   **Spring Term 2016**

Story Boards

Story board design is a common technique used in multiple disciplines (web design, graphic design, interior design, architecture, film making) for visualizing the details of a visual presentation. Each page, sheet, slide, or scene is quickly conceived by hand or digital sketching techniques. A storyboard is most commonly presented in a static hard copy or on-screen format, but can also be multi-media or animated with music and voice overs.

For the purposes of this course, we will focus on hand-sketched methods to visualize your intent for presenting your project.

Things to include in your story boards:
1. Outline of the boundary of the sheet or page **to scale** with correct orientation
2. Designate areas for titles.
3. Designate areas for images, tables, and graphs.
4. Designate areas for text and brief descriptions or captions.
5. Include any supporting graphic elements (organizing lines, bars, semi-transparent images)

In order to accomplish the above you must make some important decisions:
1. What is your media or presentation method (print, projected, web, combination)?
2. What is your orientation (landscape or portrait)?
3. What is your media size (11"x5.5", 8.5"x11", 17"x11", 5"x5", 1024px x 960px, etc.)?
4. What kinds of data are you presenting and what format best fits the data type (bulleted lists, graphic patterns, graphs/tables, etc.)?
5. What sorts of images are you presenting (drawings, photos, renderings, etc.)?
6. What color schemes are emerging from your primary images and elements of data that may be used in a supporting graphic motif, if any is to be used at all?
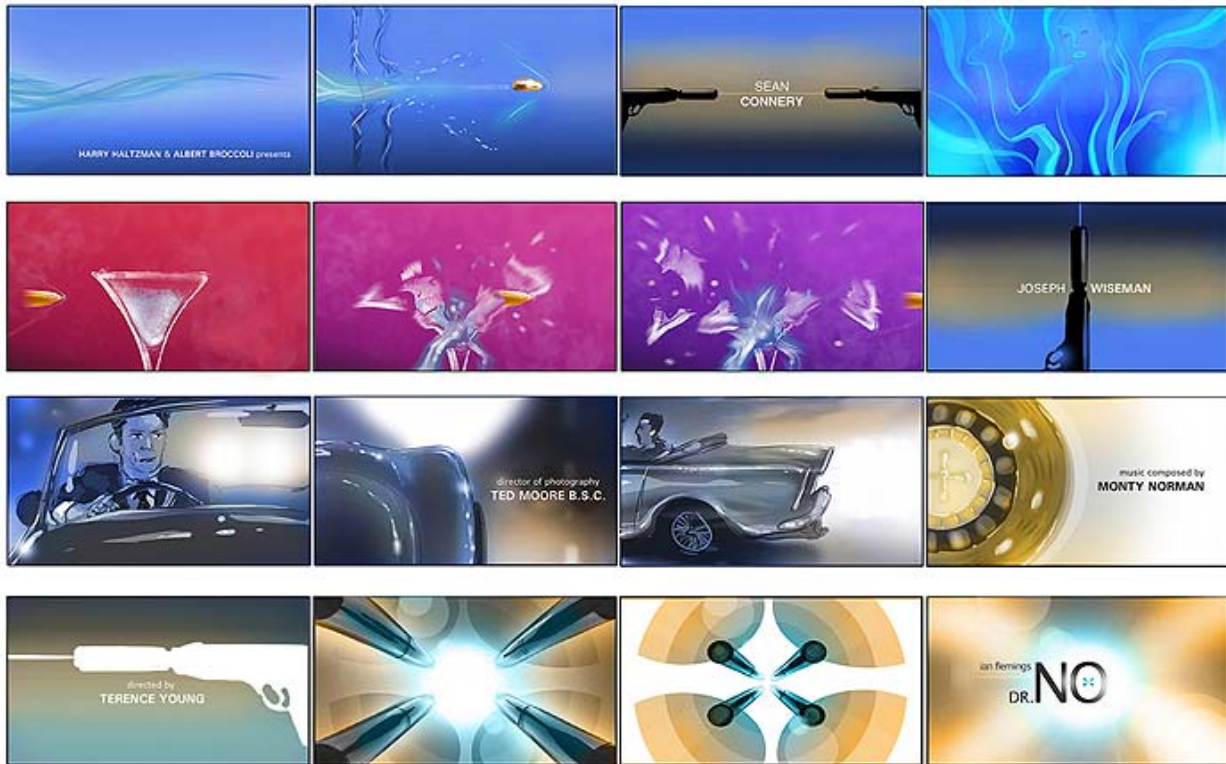
Above image gleaned from: http://balazspakozdi.com/

Building Codes Analysis

The codes interior designers deal with most extensively on any project are those related to fire safety, building construction, stair design, plumbing fixtures, and accessibility. Before any built environment, commercial or residential, can be turned over to the client for occupancy, a Certificate of Occupancy must be issued by appropriate code officials based on inspection with verifies that applicable codes have been applied.

Code research must be extensive and responsible. Code application is an inexact science. You must piece together the codes that are applicable, dealing with overlaps and sometimes confusion as to what will be applied in that jurisdiction. It is always wise to know who the code officials are for a given project area and call them for clarification during the design process.

The basic procedure a designer will follow is to determine which local, state and national codes apply using code books with their addendums, or on-line resources. Code research is based on type of project (new construction, renovation, addition), type of use and occupancy, and area of the space to be designed.

The good news is fire safety, building construction, and accessibility codes are national in origin and have been adopted by all states in some form or another. However, some states (California is a good example) have adopted stricter codes, so it is necessary to confirm which codes have been adopted or amended for the area/State where the project will be built. For this particular project, codes applicable to the State of Pennsylvania will be used for research purposes.

- Research Sources:
    - Colorado Codes (general discussion)
      https://www.colorado.gov/pacific/osa/bldgcodes
    - The 2012 edition of the **International Building Code** (IBC)
      (as adopted by the Colorado State Buildings Program as follows: Chapter 1 as amended, Chapters 2-35 and Appendices C and I)
      http://publicecodes.cyberregs.com/icod/ibc/2012/index.htm?bu=IC-P-2012-000001&bu2=IC-P-2012-000019
    - The 2012 edition of the **International Plumbing Code** (IPC)
      (as adopted by the Colorado Examining Board of Plumbers as follows: Chapter 1 Section 101.2,102, 105, 107, Chapters 2-13 and Appendices B, D, E, F and G)
      http://publicecodes.cyberregs.com/icod/ipc/2012/index.htm?bu=IC-P-2012-000004&bu2=IC-P-2012-000019

Here is some general code information to get started, but it is by no means complete:

- Fire exits must have a door that opens out onto the first floor and in on higher floors; research the space that must be on each side of the door.
- All spaces in your project must be accessible by wheel chair users.
- All door hardware and bathroom faucets must be levers and remember that the elevator controls must also include a braille pad.
- Stair railing must be a specific height and if the design calls for vertical pickets a maximum distance between pickets must be maintained.

The following provides a walkthrough for conducting code research and calculations for stair risers and treads and plumbing fixtures. Show your calculations on these sheets, noting the locations of the applicable code sections as necessary. Include a refined version of your calculations in the Pre-Design booklet.

I.   Plumbing Calculations

Determine the plumbing fixture counts (toilets, urinals, lavatories, drinking fountains, and service sink) for a typical floor of the building. You will need to use both the International Building Code (IBC) and the International Plumbing Code (IPC).

Process:
1.   Determine Use (see Occupancy Classification Table)
2.   Determine each Occupancy Category (assembly, restaurant, business, etc.). Our project will only call for one use, but future course work will include multiple uses. (see IBC Table 1004.1.2)
3.   Determine Occupant per sf. Requirement for each Occupancy Category (see IBC Table 1004.1.2)
4.   Calculate area for each Occupancy Category based upon blocking diagrams and CAD/Revit files.
5.   Determine Occupant Load for each Occupancy Category (divide answer to 4 by the answer to 3). In this case, this will also be the occupancy load for the entire floor, unless you have more than one occupancy category.
6.   Divide the Total Occupant Load for each floor by 2 to get the total number of men and women.
7.   Determine the plumbing fixture counts for each men's and women's restroom (1 each per floor) (see IPC Table 403.1). Round up for any fractions (i.e., 1.25 toilets = 2 toilets)
     a. Men's
           i.   Toilets
          ii.   Urinals
         iii.   Lavatories
     b. Women's
           i.   Toilets
          ii.   Lavatories
8.   Determine the number of drinking fountains per floor (see IPC Table 403.1)
9.   Determine the number of service sinks (see IPC Table 403.1)

Your Calculations:

1. Use: _____

2. Occupancy Category: _____

3. Square Feet per Occupant: _____

4. Applicable area: _____

5. Total Occupants per floor: _____

6. Total Men and Women per floor
   a. Typical Floor
      i. Men: _____

      ii. Women: _____

7. Total Plumbing Fixtures for each restroom on each floor
   a. Typical Floor
      i. Men
         1. Toilets: _____

         2. Urinals: _____

         3. Lav's: _____

      ii. Women
         1. Toilets: _____

         2. Lav's: _____

8. Drinking Fountains on each floor

   a. Typical Floor: _____

9. Total Service Sinks:

   a. Typical Floor: _____

II.   Egress Requirements

1.   Determine Minimum Egress Width
Process:
1. Determine Occupancy Load (see prior calculations for plumbing fixture counts).
2. Go to Section 1005 of the IBC and conduct the calculation outlined there.
3. Double-check your calculation with Section 1009.

Your Calculation:

1. Occupancy Load

    a. Typical Floor: _____

2. Minimum Egress width based on calculation

    a. Typical Floor: _____

3. If 1009 applies in this case, the actual Minimum Egress Width

    a. Typical Floor: _____

2. Stair Calculations

The office project has up to 3 stairs: 2 egress stairs and 1 private interconnecting stair for your client. Look at the drawings to determine your floor to floor height.

Ideal Tread: 11 in
Ideal Riser: 7 in

Process:
  A. Determine Riser height and quantity
      1. Determine floor to floor height.
      2. Divide by 11" to determine number of risers (this will likely result in a whole number + a fraction of a riser)
      3. Round up to the nearest whole number (i.e. 19.4 risers becomes 20 risers) for the number of risers.
      4. Divide that new whole number back into the floor-to-floor height to get the exact dimension per riser in inches.

  B. Determine Tread depth and quantity
      1. Use the formula $2R + T = 25$ inches to get the tread depth (algebraically convert to $T = 25 - 2R$).
      2. Take the quantity of risers and subtract 1 for the quantity of treads.

Your calculations between typical floors:

  A. Riser height and quantity

  B. Tread depth and quantity

Results:
Riser height:_____   **Tread depth:_____**

Riser quantity:_____   **Tread quantity:_____**

Name:

Office Project: Vendor Visit

Company Name:

General Presentation

1. Summarize the main points of the general presentation below:

2. What questions do you have for our presenter? Record those questions below and the answers given.

3. **Design Implications**: how can the content of this presentation apply to your office design?

Product Presentation Observations

4. Summarize the main points of the product portion of the presentation:

5. Identify two of their product lines and describe your impressions in terms of:

    A. Product Line Name: _____

        i. Aesthetics

        ii. Functionality

        iii. Degree of Flexibility

    B. Product Line Name: _____

        i. Aesthetics

        ii. Functionality

        iii. Degree of Flexibility

6. Describe the reasons why you singled out these products:

7. **Design Implications**: how can the product lines presentation apply to your office design?

Name: _____

Office Project: CDS Showroom Visit

General:
In your group, attend the CDS showroom at one of the times listed below. By the end of class today, Tuesday, sign up on the sheet to commit to a timeslot. Each tour will last 60-75 minutes. Arrive a few minutes early. Your host will likely be Adrianne Kautz and you can reach her at akautz@cdstally.com.

> **Times:**
> Thursday, March 19 at 3:00 pm
> Friday, March 20 at 9:00 am
> Friday, March 20 at 3:00 pm
>
> **Location:**
> 508-C Capital Circle SE
> Tallahassee, FL

General Tour
1. Summarize the main points of the overall tour below:

2. What questions did you ask your host? Record those questions below and the answers given.

3. **Design Implications**: how can the content of this presentation apply to your office design?

Product Presentation Observations

4. Summarize the main points of the product portion of the tour:

5. Identify two of their product lines and describe your impressions in terms of:

   A. Product Line Name:_____

       i.   Aesthetics

       ii. Functionality

       iii. Degree of Flexibility

   B. Product Line Name:_____

       i.   Aesthetics

       ii. Functionality

       iii. Degree of Flexibility

6. Describe the reasons why you singled out these products:

7. **Design Implications**: how can the product lines presentation apply to your office design?

CDS Showroom Tour Sign up

Thursday, March 19 at 3:00 pm

        Group 1:_____

        Group 2:_____

        Group 3:_____

        Group 4:_____

        Group 5:_____

Friday, March 20 at 9:00 am

        Group 1:_____

        Group 2:_____

        Group 3:_____

        Group 4:_____

        Group 5:_____

Friday, March 20 at 3:00 pm

        Group 1:_____

        Group 2:_____

        Group 3:_____

        Group 4:_____

        Group 5:_____

Office Project Pre-Design

Research, Diagrams, Notebook

General
This first part of the office project will focus on research, concept development, location selection, programming, and adjacency diagramming.

Your work will include:

Research
3 Typology Studies
- Basic information
- Design Challenges
- Design Solutions
- Images
- Design Implications for your project
- Cite Sources

Client Research
- General Information
    - History
    - Mission + Goals
    - Key personnel
    - Other Information worth noting
    - Design Implications for your project
    - Cite Sources
- Organizational Structure Analysis
    - Identify their org. structure type
    - Org. Structure Diagram for your client
    - Simple description of how you arrived at this conclusion
    - Design Implications for your project
- Client Questionnaire
    - Questions
    - Answers
    - Design Implications for your project

Programming
Program Table
- Well organized, easy to read table that shows:
    - Department Name (if applicable)
    - Space Name
    - Area in square feet
    - Notes indicating furniture and equipment needs
    - Total square feet
    - Circulation approximation
Concept
- A well written concept statement that follows the process outlined in your course packet.

Goals
- A well written set of goals that are measurable and specific that will define success for your design

Inspirational Images
- A set of high resolution images that give a visual representation of your concept and goals
- Captions describing why each image is important
- Design Implications for your project

Diagrams

Scheme 1:
- Bubble Diagram (1 per floor)
- Adjacency Matrix
- Blocking Diagram (1 per floor, scale: 1/16" = 1'-0")
- Stacking Diagram (scale: 1/16" = 1'-0")
- Written Justification

Scheme 2:
- Bubble Diagram (1 per floor)
- Adjacency Matrix
- Blocking Diagram (1 per floor, scale: 1/16" = 1'-0")
- Stacking Diagram (scale: 1/16" = 1'-0")
- Written Justification

Scheme 3:
- Bubble Diagram (1 per floor)
- Adjacency Matrix
- Blocking Diagram (1 per floor, scale: 1/16" = 1'-0")
- Stacking Diagram (scale: 1/16" = 1'-0")
- Written Justification

The scales above are suggestions and may be adjusted based upon your page layout.

Job Notebook

The job notebook will be an important portion of your grade. Include a table of contents and tabs to organize the binder. All backup information that leads you to your pre-design booklet submission should be included in the binder. Organize your tabs and sections with the headings you see in the above requirements.

Graphic Presentation

A graphic presentation will be provided in lieu of a client booklet. Your work for the Cold Review should be a graphic summary of the work produced in the first three weeks of the project's schedule and organized in a manner that your instructors can comprehend. It needs to communicate design decisions you have made, the justification of those decisions, their design implications, and how/where the project will move forward into the final design. No binding is needed for this submittal.

DEPARTMENT OF INTERIOR DESIGN   **Florida State University**
IND 4242 Interior Design Studio 3   **Spring Term 2016**

Office Project Pre-Design

Final Submittal

Research, Diagrams, Notebook

General
This first part of the office project will focus on research, concept development, location selection, programming, and adjacency diagramming.

Your work will include:
Research
      3 Typology Studies
- Basic information
- Design Challenges
- Design Solutions
- Images
- Design Implications for your project
- Cite Sources

      Client Research
- General Information
  - History
  - Mission + Goals
  - Key personnel
  - Other Information worth noting
  - Design Implications for your project
  - Cite Sources
- Organizational Structure Analysis
  - Identify their org. structure type
  - Org. Structure Diagram for your client
  - Simple description of how you arrived at this conclusion
  - Design Implications for your project
- Client Questionnaire
  - Questions
  - Answers
  - Design Implications for your project

      Location Analysis
- Location selection graphic(s)
- Rationale list for selection
- Design Implications

Programming
      Program Table
- Well organized, easy to read table that shows:
  - Department Name (if applicable)
  - Space Name
  - Area in square feet
  - Notes indicating furniture and equipment needs
  - Total square feet
  - Circulation approximation

      Concept
- A well written concept statement that follows the process outlined in your course packet.

Goals
- A well written set of goals that are measurable and specific that will define success for your design

Inspirational Images
- A set of high resolution images that give a visual representation of your concept and goals
- Captions describing why each image is important
- Design Implications for your project

Diagrams
Scheme 1:
- Bubble Diagram (1 per floor)
- Adjacency Matrix
- Blocking Diagram (1 per floor, scale: 1/16" = 1'-0")
- Stacking Diagram (scale: 1/16" = 1'-0")
- Written Justification

Scheme 2:
- Bubble Diagram (1 per floor)
- Adjacency Matrix
- Blocking Diagram (1 per floor, scale: 1/16" = 1'-0")
- Stacking Diagram (scale: 1/16" = 1'-0")
- Written Justification

Scheme 3:
- Bubble Diagram (1 per floor)
- Adjacency Matrix
- Blocking Diagram (1 per floor, scale: 1/16" = 1'-0")
- Stacking Diagram (scale: 1/16" = 1'-0")
- Written Justification

The scales above are suggestions and may be adjusted based upon your page layout. Include a north arrow with blocking diagrams.

Job Notebook
The job notebook will be an important portion of your grade. Include a table of contents and tabs to organize the binder. All backup information that leads you to your pre-design booklet submission should be included in the binder. Organize your tabs and sections with the headings you see in the above requirements.

Graphic Presentation + Mechanics
This is the **final** submittal. All items must be presented to the highest level of craft. Writing must be perfect, or points will be taken off. Graphic composition is critical to presenting the content effectively.

DEPARTMENT OF INTERIOR DESIGN   **Florida State University**
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Office Project Pre-Design Final Grade Sheet

Name: _____   **Total: /70 pts.**

Refer to the accompanying Pre-Design descriptions for detailed requirements for each of the elements below.

3 Typology Studies _____ **/5 pts.**

General Client Research _____ **/5 pts.**

Organizational Structure Analysis _____ **/5 pts.**

Client Questionnaire _____ **/5 pts.**

Location Analysis _____ **/5 pts.**

Program Table _____ **/10 pts.**

Concept _____ **/5 pts.**

Goals _____ **/3 pts.**

Inspirational Images _____ **/2 pts.**

Diagrams
    Scheme 1: Bubble, Adjacency, Blocking, Stacking, Justification   **/5 pts.**

    Scheme 2: Bubble, Adjacency, Blocking, Stacking, Justification   **/5 pts.**

    Scheme 3: Bubble, Adjacency, Blocking, Stacking, Justification   **/5 pts.**

Job Notebook _____ **/5 pts.**

Writing Mechanics _____ **/5 pts.**

Graphic Presentation _____ **/5 pts.**

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DEPARTMENT OF INTERIOR DESIGN   **Florida State University**
IND 4242 Interior Design Studio 3   **Spring Term 2016**

Office Project Pre-Design Cold Review Grade Sheet

Name:_____   **Total:**   **/20 pts.**

Refer to the accompanying Pre-Design descriptions for detailed requirements for each of the elements below.

3 Typology Studies   **/2 pts.**
__missing. Design implications missing/not clear. Certain data points (designer, location, area, etc.) are missing.
Summary is unclear, or lacking in useful design-related information. Formatting/layout detracts from the content.

General Client Research   **/2 pts.**
Certain elements missing: history, mission/goals, key leaders, target markets. Design implications missing/not clear.
Too few images. Formatting/layout detracts from the content.

Organizational Structure Analysis   **/1 pts.**
Org Structure not clearly described. Justification for selection/change is missing. Diagram missing. Supporting images missing. Design implications missing/not clear. Job/function/division/etc. positions on the chart are not fully defined/described.
Formatting/layout detracts from the content.

Client Questionnaire   **/1 pts.**
Some/Many questions: are unclear; are too broad; do not drive towards design outcomes; should be answered by the designer
Answers are missing. Design implications missing/not clear. Formatting/layout detracts from the content.

Location Analysis   **/1 pts.**
Aerial image/map: lacks attention; lacks key points of interest nearby; is too close up; is too far away. An additional aerial should be included to show broader context, or closer view. Footprint of the building is not shown on the site. Not enough street views. Not enough views from site to surroundings. Environmental considerations (such as sun angles and direction), are lacking or missing. Written descriptions and observations incomplete. Design implications missing/not clear.
Formatting/layout detracts from the content.

Program Table   **/2 pts.**
Incomplete – not enough spaces shown; not enough detail. Quantity of repeated spaces (i.e. pvt. Offices) not shown.
Square footage totals line items missing: subtotal; circulation; grand total. Area(s) missing/incomplete. Square footages appear to conflict with space type.Furniture and other needs not listed or partially missing. Formatting/layout detracts from the content.

Concept   **/1 pts.**
Too long – see process in handout. Idea missing. Form missing. E+P's missing. Relevance not clear.
Writing needs additional attention. Consider including a supporting image. Formatting/layout detracts from the content.

Goals   **/1 pts.**
Too few. Not specific enough – how do we know if you succeeded? Formatting/layout detracts from the content.

Inspirational Images   **/1 pts.**
Captions/descriptions missing. Reason for including some images unclear. Relevance of image(s) to your design is lacking or missing. Formatting/layout detracts from the content.

Diagrams
     Scheme 1-A: Bubble, Adjacency, Blocking, Stacking, Justification + Adv/Dis   **/2 pts.**
       General: Formatting/layout detracts from the content. Annotations are difficult to read or missing. Justification missing.
       Colors inconsistent: what do they mean (consider a key)? Drawings are not to scale (one drawing relative to another).
       See comments on diagrams for improvements to adjacency.
       Bubble: some spaces missing. Primary and secondary adjacencies are not distinguished. Reference to views and privacy missing.
       Adjacency Matrix: some spaces missing. Doesn't coordinate with bubble diagram. Primary/secondary/separate designation missing. Key/legend missing or needs improvement.
       Blocking: not to scale. North arrow missing. Labels missing. Mezzanine missing or incomplete. Stairs missing. Some spaces do not appear to match the program areas (too big/small). Stacking cut line missing.
       Stacking: not to scale. Show both tall spaces and stacked in one cut if possible.

Scheme 1-B: Bubble, Adjacency, Blocking, Stacking, Justification + Adv/Dis   **/2 pts.**

General: Formatting/layout detracts from the content. Text is difficult to read.
Colors inconsistent: what do they mean (consider a key)? Too sloppy. Justification missing.
See comments on diagrams for improvements to adjacency.
Bubble: some spaces missing. Primary and secondary adjacency is not distinguished.
Reference to views and privacy missing.
AM: some spaces missing. Doesn't coordinate with bubble diagram.
Primary/secondary/separate designation missing. Key/legend missing or needs improvement.
Blocking: not to scale. North arrow missing. Labels missing. Mezzanine missing or incomplete. Stairs missing.
Some spaces do not appear to match the program areas (too big/small). Stacking cut line missing.
Stacking: not to scale. Show both tall spaces and stacked in one cut if possible.

Scheme 2-A: Bubble, Adjacency, Blocking, Stacking, Justification + Adv/Dis   **/2 pts.**

General: Formatting/layout detracts from the content. Text is difficult to read.
Colors inconsistent: what do they mean (consider a key)? Too sloppy. Justification missing.
See comments on diagrams for improvements to adjacency.
Bubble: some spaces missing. Primary and secondary adjacency is not distinguished.
Reference to views and privacy missing.
AM: some spaces missing. Doesn't coordinate with bubble diagram.
Primary/secondary/separate designation missing. Key/legend missing or needs improvement.
Blocking: not to scale. North arrow missing. Labels missing. Mezzanine missing or incomplete. Stairs missing.
Some spaces do not appear to match the program areas (too big/small). Stacking cut line missing.
Stacking: not to scale. Show both tall spaces and stacked in one cut if possible.

Scheme 2-B: Bubble, Adjacency, Blocking, Stacking, Justification + Adv/Dis   **/2 pts.**

General: Formatting/layout detracts from the content. Text is difficult to read.
Colors inconsistent: what do they mean (consider a key)? Too sloppy. Justification missing.
See comments on diagrams for improvements to adjacency.
Bubble: some spaces missing. Primary and secondary adjacency is not distinguished.
Reference to views and privacy missing.
AM: some spaces missing. Doesn't coordinate with bubble diagram.
Primary/secondary/separate designation missing. Key/legend missing or needs improvement.
Blocking: not to scale. North arrow missing. Labels missing. Mezzanine missing or incomplete. Stairs missing.
Some spaces do not appear to match the program areas (too big/small). Stacking cut line missing.
Stacking: not to scale. Show both tall spaces and stacked in one cut if possible.

Job Notebook   /1 pts.

Tabs missing. TOC missing. Sections missing: _____

Sample Pages Graphics (Based on Storyboards)   /1 pts.

Cover missing. TOC missing. __pages missing.
Visual hierarchy: lacks adequate contrast between headings, subheadings, body text; images too small; layout lacks visual balance; layout is too static (try an asymmetrical layout); use more white space to let the eye rest.
Text: Body text varies in size; body font is difficult to read; organize text into columns so it is easier to read; text justification is inconsistent; try a full justification to create a stronger text appearance.
Images: low resolution (grainy or pixelated); mix it up – try a full page image in some key places.
General: Pages lack a visual consistency from one to another.

Office Project Pre-Design Cold Review DEBRIEF

General
- Some positives:
    - You did it (met the deadline, produced deliverables)
    - You made progress whether it was marginal or massive
    - Other???
- Organization – your material needs to be well organized so that we can review it quickly and completely. We need to be reviewing *content*, **not** hunting for deliverables. Time was wasted, and nothing is more costly than wasting time. Poor organization is *confusing and frustrating.*
    - Consider using the Eames' Power of 10 Project Booklet organization example.
- Completeness – everything should have been brought up to the same level (or equivalent level) for cold review. All items needed to be thoroughly addressed.
    - There appears to be a disconnect between reasonable expectations of a 3rd year, upper level undergraduate student doing research and the lower level undergraduate who interprets meeting the minimums of a set of deliverables on a grade sheet to be 'exceeding expectations'. You are going to have to grow up and be more of a design student than you have been.
- You are missing the "why's" of your information: Why did you do the research? Where did you apply it? Why? *Why*? **Why?**
- You do not appear to understand the difference between 'implications' and 'justification':
    - Implications are how your design will be impacted, influenced, informed *(something implied or suggested as naturally to be inferred or understood)*
    - Justifications are why your design took the shape/direction/etc. it did *(a reason, fact, circumstance, or explanation that justifies or defends)*
- Way too much cut/paste in your materials. For some of you, your summaries appear to be cut/paste or plagiarized. This is cheating, and is subject to the Academic Honors Policy at FSU. Summarize and present what YOU gleaned from the work, not what someone else got out of it. Honestly, most of you just don't write as well as what is printed in your information. It is very easy to see when it isn't your original work.
- Writing.....go to the Reading/Writing lab before you make a huge mistake. Studio III is not an English composition class. Create real sentences with real grammar, free of spelling errors, proper in-text APA formatted citations (with APA formatted bibliography at the end), using business language (not conversational or everyday) and clean paragraph formatting. Use the tried and true format of introduction, body, and summary writing you should have learned in elementary or middle school.
- Don't do the work just to do the work – act like it actually matters to your project, your semester, and your career. This is YOUR TRAINING GROUND to be a professional so treat it as such.

3 Typology Studies (Implications)
- Generally good although implications for YOUR design were oftentimes missing. Don't just rehash what went right for the case study.
- Typology study reason-for-being: Why did you do it in the first place? What does it have to do with your client? Your location? Is it comparable in size, type, location? What did you get out of it that is relevant to your design efforts? MAKE CONNECTIONS!!!
-

General Client Research (Implications)
- Not bad, but generally way too thin. You are not searching deep enough. You appear to just be presenting the consumer's knowledge of the client, not a thoroughly researched body of information. Why is the client paying you when any ole schlub can find this much out about your client?

Organizational Structure Analysis (Implications)
- Decent analysis of your org structure generically, but the analysis should lead you to *implications* for YOUR organization. Diagram/chart is needed for YOUR organization. Position descriptions for YOUR organization are needed.

Client Questionnaire (Implications)
- Implications? Why ask a question that doesn't result in an answer you can design to? Don't re-write an answer that is weak or empty. Create your own good answer that is relevant to your design if you have to.

Location Analysis (Implications)
- Fair, but far from complete.
- Where is the analysis? Where are the site plans? Where is the building? What are the implications for your design based on the location?

Program Table (Implications *[how will it affect the two building plan shapes?]* **and Justifications** *[how do you defend the spaces and sf's you presented?]***)**
- Generally woeful…rather incomplete and thinly defined. Missing subtotals, circulation, and totals.
- Needs further definition and description – DETAIL!!!
- Space programs should have support from your research - all the "why's" that set the parameters for your space sizes, relationships, and arrangement/layout.

Concept (Implications and perhaps some Justifications)
- Some nice ones out there, but generally a weak set of ideas to design from. You need to go through all four steps of the concept example provided in class with your concept. *This needs to be done ASAP and shown completely in studio.*
- Where are the elements and principles of design? What are you going to design to?
- Consider formatting the concept page(s) of your Pre-Design Booklet with a 'concept development' page rather than just the concept itself and show all four of your steps.

Goals (Implications)
- Communicate your client's goals, NOT yours; the goals you are setting up for your project based on all of your research and 'flavored' with your concept.

Inspirational Images (Implications)
- Pictures do not speak for themselves – they are not worth a thousand words.
- Captions/descriptions missing. Reason for including some images unclear. Relevance of image(s) to your design is lacking or missing. Where is the *why*??????

Diagrams and Schemes (Justifications with Implications *[I did this and that because….and it has relevant implications for further developing the design such as…])*
- General: Formatting/layout detracts from the content. Annotations are difficult to read or missing. Justification missing.
- Bubble: Primary and secondary adjacencies are not distinguished. Reference to views and privacy missing.
- Adjacency Matrix: Spaces or entire adjacencies missing. Where is the coordination with the bubble diagram(s)? Primary/secondary/separate designation missing. Key/legend missing or needs improvement.
- All diagrams are required to have summary descriptions of why they are being proposed - pro's and con's. Why/how does one differ from the other? Compare/contrast the various

options so you can make a good educated decision about how to move ahead competently.

Job Notebook

- How did you mix this up with the Project Booklet? They are NOT the same – we went over this several times in class.
- Job Booklets would benefit from tabbed sections that accurately describe the material behind them.
- Don't have half of the info in a project booklet mock-up (3 pages *for graphics only*) and the other half in the Job Booklet. **The job booklet should have ALL the information.**
- The Project Booklet is a summary of the Job Notebook's information communicated in a format that means something to the client, NOT YOU.

Sample Pages/Graphics (*Based* on Storyboards)

- These are NOT your Job Notebook pages. These are NOT your storyboards. These are three (per the instructions) pages that give us good look at how you intend to prepare your final Project Booklet.
- FOLLOW THE INSTRUCTIONS!
- Consider using the Eames' Power of 10 Project Booklet organization example.

Office Design Cold Review 1

Follow the standard procedure for cold review. All work must be in place no later than the start of class. Late work will incur a 10% penalty. See syllabus schedule for what you will be expected to complete on your own during the cold review process.

Name: **Total Points:**   **/30 pts.**

1.   Project Notebook: **/2 pts.**
         TOC. Tabs/dividers. All process work.

2.   Complete Space Plans (Main + Mezz.; B/W only):   **/9 pts.**
         All architecture. All Furniture. Excellent line weights. Poche walls. Flooring material transitions. Furniture Key/Legend. Show Restrooms as part of common building area.

3.   Complete RCPs (Main + Mezz.; B/W only):   **/9 pts.**
         Architecture including door heads and ceiling transitions. All Lighting. Excellent lineweights. Poche walls. Lighting Key/Legend.

4.   Finish Selections: **/2 pts.**
         All selections represented through images and/or physical selections.
         Every selection labeled: Mfr., Name, Location.

5.   Furniture Selections: **/2 pts.**
         All selections represented through images.
         Every selection labeled: Mfr., Name, Qty., Location

6.   Lighting Selections: **/2 pts.**
         All selections represented through images.
         Every selection labeled: Mfr., Name, Qty., Location

7.   Preliminary Interior Elevations (3 – B/W only):   **/2 pts.**
         3 primary views, i.e. reception brand wall, kitchen, architectural feature wall, etc.

8.   Preliminary Sections (2 – B/W only):   **/2 pts.**
         2 primary views with at least one through mezzanine. Do not duplicate elevations.

Office Design Cold Review 2

Follow the standard procedure for cold review. All work must be in place no later than the start of class.
Late work: none accepted due to final project deadline. See syllabus schedule for expectations outside of class.

Name: _____   **Total Points:**   **/30 pts.**

1. **Complete Restroom: Space Plan, RCP, 1 elevation (B/W only):**   **/3 pts.**
    All plumbing. All lighting. Stall Partitions. *Excellent line weights.* Poche walls. Flooring material transitions. Elevation of lavatory plumbing fixture wall. Consider wall materials and mirrors.

2. **Complete Space Plan (Main – rendered; Mezz. – B/W):**   **/6 pts.**
    All architecture. All Furniture. Excellent line weights. Poche walls. Flooring material transitions. Furniture Key/Legend.

3. **Complete RCPs**   **/3 pts.**
    Architecture including door heads and ceiling transitions. All Lighting. Excellent lineweights. Poche walls. Lighting Key/Legend. Ceiling heights.

4. **Final Interior Elevations (3 – 1 rendered):**   **/3 pts.**
    3 primary views, i.e. reception brand wall, kitchen, architectural feature wall, stair, etc.
    One rendered elevation is for sampling purposes.

5. **Final Sections (2 – 1 rendered):**   **/3 pts.**
    2 primary views with at least one through mezzanine. Do not duplicate elevations.

6. **Final Millwork and Architectural Details (1 each; B/W only)**   **/3 pts.**
    Design detail level only. Section cut - basic substrates, materials, attachment/hanging concepts.
    ¾" = 1'-0" for larger items (i.e. reception desk); 1 ½" = 1'-0" for smaller items (wall, ceiling, stair). Identify materials and substrates through notations. Dimension important sizes or clearances of critical items. Line weights critical. *Tone rendering if you have time.*

7. **Finish Selections:**   **/1 pts.**
    Minimum 50% physical, or proof that samples are on the way. Sketch/storyboard of finish sample board.
    Selection Schedule: Letter/Number, Mfr., Name, Room Location.

8. **Furniture Selections:**   **/1 pts.**
    All selections represented through images.
    Selection Schedule: Letter/Number , plan symbol, Mfr., Name, Qty., Room Location

9. **Lighting Selections:**   **/1 pts.**
    All selections represented through images.
    Selection Schedule: Letter/Number, plan symbol, Mfr., Name, Qty., Room Location

10. **Prelim. Perspectives (3 min., more as needed, B/W, 1 rendered):**   **/6 pts.**
    Primary views of the best elements in your design. Views must be broad and deep, not close-up. Each view must have fore-, mid-, and back-ground composition taken into account. Scale figures not required YET, but will be for the final. One view must show your office systems furniture solutions.

Office Design Final Work Requirements

Graphic layout, presentation order and all subjective drawings and perspectives must be approved by instructor prior to submission.   There should be no surprises, so manage your time accordingly. Substitutions can be made on occasion, but need to be approved by your professor. **Use key plans and key noting throughout your drawings and selection boards to help coordinate your presentation.** All drawings must be completed to the __highest__ level of craft.

Name:

Total Points: **/160 pts.**

Book: (Due 12:30 4/21)   **/110 pts.**
Your name must appear on the title page.

1. **Introductory Material:**   **5 pts.**
    Review/Reminder information (condensed from pre-design book):
        Very brief summary of client background and organization structure
        Location Summary with overall floor plan, highlighted quadrant (show restroom location, too), and identify floor number

    New/updated information:
        Updated + Coordinated Program Table
        Concept Statement, Solution Statement, Goals (revise as needed)

2. **Floor Plans (Main + Mezzanine):**   **25 pts.**
    All architecture, render all flooring finishes, show furniture.
    Furniture Key/Legend.

3. **Reflected Ceiling Plans (Main + Mezzanine):**   **10 pts.**
    Rendered to show material or height, all lighting
    Equal scale to floor plans.
    Lighting Key/Legend.

4. **Sections (2):**   **10 pts.**
    Show depth and detail; two story volume; one must cut through mezzanine, important spaces.
    Render.
    Equal scale to floor plans.

5. **Interior Elevations (3):**   **10 pts.**
    Important spaces of design interest (Brand wall, entry, kitchen, architectural feature, stair, etc.)
    Render.
    Possible scales: 1/4", 3/8", 1/2"

6. **Restroom:**   **10 pts.**
   Enlarged Plan (1/8" or 1/4")
   RCP (same scale as plan)
   Interior Elevation (1/4", 3/8", or 1/2" scale)
   > Must show lavatory wall, wall materials, wall lighting, render.

7. **Millwork Design Detail:**   **5 pts.**
   Reception desk or other highly designed millwork piece
   Must be custom design and detailed.
   One section detail. This millwork piece must clearly show in your other drawings (plans, elevations, or perspectives, etc.)
   3/4" or 1 1/2" scale; rendered; notations; critical dimensions.

8. **Additional Design Detail**   **5 pts.**
   Highly designed architectural detail
   Must be custom by you.
   One section detail. This piece must clearly show in your other drawings (plans, elevations, or perspectives, etc.)
   Likely 1 1/2" scale; rendered; notations; critical dimensions.

9. **Perspectives**   **20 pts.**
   Minimum three are required, more if your design warrants it.
   Must show areas of significance; composed to show fore-, mid-, and background design elements; Lighting design must be demonstrated.
   Must be highly crafted.
   At least one view must show the office systems furniture solutions for your project.
   With each perspective, include a very brief written design justification for your design – refer back to your goals and concept/solution statements for guidance.

10. **Graphics + Mechanics**   **10 pts.**
    Graphic layout and visual presentation
    > Content is king; visual hierarchy; consistency
    > A storyboard of the book is required and must be approved by the professor.
    > If graphic presentation is particularly poor, the professor reserves the right to deduct additional points, up to an additional 40 points, for lack of professionalism.

    Writing mechanics
    > No spelling or grammar errors.
    > If writing quality is particularly poor, the professor reserves the right to deduct additional points, up to an additional 10 points, for lack of professionalism.

Furn., Finish, and Lighting Selection Boards: (Due 12:30 4/22)   /35 pts.
Your name must appear on the front of the boards.

1. **Composition/Layout**   **10 pts.**
    Layout is graphically pleasing, demonstrating visual hierarchy, and ties in well with the rest of the graphic presentation.
    The most important selections are emphasized over the less important selections
    The arrangement of selections on the board is logical and helpful in understanding the overall design of the space.

2. **Craft + Completeness**   **15 pts.**
    All selections are carefully and consistently cut, mounted, and labeled
    The boards are professional in appearance and free of frayed edges, tears, or dents.
    All primary selections are represented
        A minimum of 50% of the finish selections MUST be physical and the remainder may be printed.

3. **Keys, Notations, Text**   **10 pts.**
    Legends/keys, and schedules are used to identify selections and provide a way to reference them back to the drawings. See in studio examples.
    Titles are used to identify the client, designer's name, and studio course.
    Headings are used to identify the type of selections, or location of selections as appropriate.
    Key plans are used as appropriate, but are not required.

Verbal Presentation: (Occurs 9:00-12:30 4/23)   /15 pts.

1. **Structure/Flow + Use of Visuals**   **5 pts.**
    Your name must appear on the title slide
    The overall organization of the verbal presentation is clear and logical.
    Sections of the presentation have appropriate and natural transitions tying everything together.

    Both the slides and the selection boards are utilized appropriately during the presentation
    The visuals are an asset, not a distraction during the presentation
    The presenter speaks to the audience, not the screen during the presentation

2. **Verbal Poise**   **5 pts.**
    If the presenter is nervous, the audience cannot tell by the presenter's tone of voice
    Verbal ticks such as "like", "kind of", "um…", and the like are minimally present, or better yet, not at all

3. **Final Critique Participation**   **5 pts.**
    Attendance at the entire final critique is required
    Worthwhile participation in the Q/A time is required

NOTE:
Final presentation file should be a compilation of your most important pages from the book. You will not have time to present everything from your book. Compile into a single multi-page .pdf file (S3Office_yourname.pdf).

Client Booklet: Suggestion for Organization

(Think in terms of Eames' "Powers of Ten")

- Global - view from space
    - o Your client
    - o The industry your client is in
    - o Their particular niche in the business
    - o Your client's overall organization - from the larger corporate view
- 10,000 foot view
    - o The state of office and retail design
    - o Your client described in terms of a particular organizational structure and why you chose that description
    - o What does your client say about itself?
    - o What are others saying about your client?
    - o Offices and retail businesses relevant to your client - what is going on out there? (Precedent studies)
- 1,000 foot view
    - o This office in a particular location - why? The site as a factor. Geographic context: National, regional, state, local location information.
    - o The building - what does it look like? The floors levels - Why did you choose the portion of the building you are showing later in your schemes?
    - o Office staff - Why these particular people? How many?
    - o What do they do? How do they do it?
- 10 foot view - The Facts
    - o Space program - Where does your staff do their work? What led you to generate those square footages and those particular set of spaces?
    - o What are the limitations? Codes, building envelope, environmental context, structure.
- On the ground view ("Based on all of the preceding info, the proposed design.....")
    - Design concept with concept imagery
    - Architectural/interior design imagery
    - Interior finishes - 'fit and feel'
    - Fixtures, furnishings and equipment imagery (FF&E)
    - Art and accessories imagery
    - Design planning clearly communicated through
    - Design diagrams: bubble diagrams, blocking diagrams, stacking diagrams, adjacency matrices
    - Design options - Give the client alternatives to consider rather than forcing only one idea on them. Compare and contrast the options.
    - Discuss the pro's and con's of each and make a recommendation.
    - Design explanations for each option - Why you are proposing the designs illustrated in your booklet?
    - References - Where did you get your information? (Use an APA formatted bibliography.) Where in the booklet did you use it? (Use APA formatted in-text citations.)

Retail Project

Convenience Store Retail Design Competition

Studio Introduction
Retail environments in the U.S. are going through some significant changes as consumers' desires are changing. In an effort to make products more desirable and therefore sell more quickly, the design of the retail interior must support the identity of the retailer/corporation, entice shoppers to enter the space, and get them to stay longer to engage with the products available for sale.

You will be designing a new prototype convenience store, an often overlooked retail environment.

Client
Every design centers around the client and the users. The success of your design will not be founded upon efficient space planning, beautiful FFE selections, and excellent merchandising. Those things are important, but all those things do not matter if you don't know your client or their target customers.

Research this project typology, a potential client, their business, their brand, their history, and their goals. Research the typology's typical target customer base and their competition to know what they are up against. Document all of this research in your project binder.

Documentation
The competition packet contains everything you need to know about the existing building and location. Drawings are contained in the packet, or online at the competition website. All presentation requirements are also contained in the competition packet.

Read the competition documentation and get to know it thoroughly. You will be held responsible for the contents.

Schedule
See the syllabus for the milestone due dates and final submittal due date.

Create your own daily schedule that will serve as your road map, check list, and barometer of your day-to-day progress.

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Retail Project – RDI Competition

Cold Review

Drawings, Job Notebook, and Graphic Presentation

General
This first part of the project will focus on laying out all the major components of the space(s), touching on all aspects of the interior environment as they relate to a retail operation. Work in this phase will be both parts individual and group as defined by the instructor *in studio*, and will result in your establishing an *approximately* 80% complete retail design that will provide the basis for your refining and finalizing your project.

As your design develops, you should concentrate on tailoring the space to your client – communicating your client's brand via interior architecture and design. The focus of the cold review will be on design progress represented in concepts, diagrams, and initial planning and interior architectural development. This project is fast-paced. As such, your design efforts should explore a higher level of detail and customization, moving from the generic to the very specific, in a short amount of time.

Note that there will be team assessments by each team member for any group assignment. This assessment will be utilized in the final grading of the individual projects. As such, a **good attitude**, helpful demeanor, and team spirit are critical to a positive evaluation and final project success.

Your work will include:

Drawings
Drawings should reach a level of design development illustrating and communicating design work clearly and completely. All drawings should be to scale, labeled, annotated, and have spaces and critical dimensions identified (*per the requirements of the competition rules as well as the Cold Review handout provided in class*).
- 'Final' floor plan illustrating the synthesis of all your design and research
- Reflected ceiling plan
- Storefront elevations
- Interior elevations
- Lighting
- FF&E selections
- Perspectives

Job Notebook
A job notebook is a very critical and indispensable resource for any job in professional practice. Historically this has been a set of three ring notebooks (minimum 2") that records anything and everything a project individual/team has done and is doing on a job. It typically resides with the project manager or job captain. It is the go-to source for all team members. It is 'real-time' relevant and updated. There isn't anything in an individual team member's desk files that isn't in the main job notebook. The advent of digital documents and communications and digital means of storing files has replaced much of the paper associated with a job notebook, but not the data and organization of that information.

During this project you are to create and maintain a 'real-time' relevant and updated job notebook for this project. It is to be tabbed and logically organized and is to be submitted at all review and presentation due dates. For the Cold Review, the Job Notebook will be a work in progress and should include:

- Table of Contents
- Project Description
- Competition Orientation Documents
- Concept statement(s) and imagery
- Space identification and programming
- Space matrices
- Floor plan options explained in bubble and blocking diagrams
- Code analysis (including drawn diagrams indicating your graphic interpretation of the relevant codes)
- Space planning diagrams and sketches indicating multiple explored options
- Retail systems research and analyses
- Location analysis relative to and impacting interior design considerations
- Finish selections and schedules: All floor, wall, and ceiling finishes
- Furnishings and case goods selections and schedules
- Sustainable product information (NOTE: *The entire project must address sustainable and environmentally smart design solutions*)

Graphic Presentation
A graphic presentation will be provided in lieu of a client booklet. Your work for the Cold Review should be a graphic summary of the work produced in the first phase of the project's schedule and organized in a manner that your instructors can comprehend. It needs to communicate design decisions you have made, the justification of those decisions, their design implications, and how/where the project will move forward into the final design. No binding is needed for this submittal.

Due Date
See Schedule.

Retail Project – RDI Competition

Final Design and Presentation

Drawings, Job Notebook, Client Booklet, and Graphic Presentation

General
Your final design should concentrate on finalizing your retail project incorporating comments from the Cold Review as well as your own design development ideas and progression. ***You will refine and finalize your design to meet the retail competition requirements.*** The final presentation will encompass the entire project. Your final deliverables and presentation will adhere to the competition requirements including, but limited to, the following:

Drawings
NOTE: *Refer to the competition rules for all drawing scales, types, and quantities*
- Written statements and concept development
- Floor plan(s)
- Reflected ceiling and lighting plan
- Interior and exterior elevations
- "Hand drawn" perspectives of the interior
- FFE

Note that the competition requires all work to be provided on 'slides'. Refer to the competition rules to confirm quantity, sizes, and types.

Job Notebook
Your job notebook at this point will become a complete record of the project. It should retain the same tabbed organization developed in Phase I.
- Table of Contents
- Project Description
- Design Concept and Statement
- Final Code Research documenting specific requirements of each code component relative to your design with a non-code-language summary of your understanding of what the code is requiring.
- Typology studies, research, and findings that specifically explore your client's current office mission, goals, operations, preferences, trends, etc.
- Retail systems selections and layouts (space typicals and arrangements specific to your overall space planning)
- Updated and supplemented client research
- Final finishes selections and schedules: All floor, wall, and ceiling finishes
- Final furnishings and case goods selections and schedules
- Sustainable product information (NOTE: *The entire project must address and identify clearly the sustainable and environmentally smart design explorations you pursued throughout the semester and how that impacted and influenced the selection and specification of actual products ultimately integrated into the final design.*)

NOTE: The bulleted information above is not intended to provide an organization for your booklet, but rather it highlights significant booklet features that you need to take into consideration when organizing and finalizing a project's worth of concept, process, design, and product.

Client Booklet
The hard copy version of the slides required by the competition will be graded. This booklet will offer the opportunity to see the quality of the work prior to entering the competition if you choose to do so. After the professor has completed grading your project, it is recommended that you make changes to the project and presentation prior to submitting the work to the competition judges. The exact process and deadline required to submit your work to the competition is outlined in the competition packet.

The contents of the Client Booklet will be discussed in the studio prior to its due date.

Digital Graphic Presentation
A digital graphic presentation will accompany the Client Booklet. This presentation will mark the end of the retail project. It should be a graphic summary of the design's complete development and organized in a manner that best sells the success of your design. It needs to communicate design decisions you have made, the justification of those decisions, their design implications, and how the design was implemented in the building. Based on time, students will have the opportunity to verbally present their work to the class and possibly to guest jurors.

The contents of the graphic presentation will be discussed in the studio prior to its due date.

Student Name: _____

Convenience Store Company Name: _____

Retail Project – Site Visit

1. **Space Planning.** Look for the categories of merchandise that the competition requirements ask for and describe the way they are displayed and their location in the store. Break the store down into zones. By counting ceiling tiles, approximate the dimensions and area of each zone.

2. **Circulation**. Approximately, how wide are the circulation aisles within the store and around the store (if applicable)? How is circulation used to increase sales?

3. **Graphics/Ads**. Observe graphics, branding, and advertising strategies and their site lines. If you were to take away the merchandise and displays, is it clear what type of retail space this is? Why, or why not? At what point are the graphics effective or ineffective?

4. **Lighting**. Describe the lighting concept for the merchandise. Where is the location of the light source for the merchandise located? What type of light fixture is used (LED, incandescent, fluorescent, etc.) at the merchandise and for ambient lighting?

5. **Merchandise Displays**. Describe the merchandise display functionality. Are they effective for the customers? What are some ways they could be improved? Are the finishes effective in enticing you to linger and observe more of the products?

6. **Additional Observations/Notes**:

7. **Design Implications**: how can the observations of this site visit apply to your office design?

8. **Floor plan sketch**. Draw the perimeter walls/windows/doors, interior walls/doors, merchandise displays, and label the categories of merchandise. Include approximate areas devoted to each category/department of merchandise.

Due: Next class day following site visit hard copy to your professor/TA.

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Retail Project – RDI Competition

Peer Critique Description

General
The peer critique allows students to see what others in studio are doing on their projects and get a sense of where they are in the process in relation to their peers. Learn from one another. Ask questions. Offer constructive feedback to one another in addition to telling the positives.

Requirements
- Project Notebook:
    - Sketches
    - Diagrams
    - Research
    - Site Visit Observations
    - Merchandising information

- Space Plan with Merchandise displays
- Loose Finish Selections
- Furniture Selection Images

- RCP
- Lighting Selection Images

- Front Exterior Elevation with Entry

Note: *The competition requires all work to be provided on 'slides'. Refer to the competition rules to confirm quantity, sizes, and types. Refer to the competition rules for all drawing scales, types, and quantities*

Grading:

Project Notebook:	5 points
Space Plan:	5 points
Finish Selections:	3 points
Furniture Selections:	2 points
RCP:	5 points
Lighting Selections:	2 points
Elevation:	5 points
Comment Sheets:	3 points
Total:	30 points

Refer to the syllabus for the late assignment submission policy. Absence on the day of peer critique for any reason will result in at least one day late and forfeiture of points allocated to the Comment Sheets.

Due Date: See Syllabus

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Retail Project

Peer Critique Grading Sheet

Name: **Total:**   **/30 pts.**

    1. Project Notebook: /5 pts.

    2. Space Plan: /5 pts.

    3. Finish Selections: /3 pts.

    4. Furniture Selections: /2 pts.

    5. RCP: /5 pts.

    6. Lighting Selections: /2 pts.

    7. Elevation: /5 pts.

    8. Comment Sheets: /3 pts.

Retail Project – RDI Competition

Cold Review Description

General
Cold Review involves providing work required by your professor on your desk for their redlining review. You are not present for the review and you may not explain your work. This means that everything you have left on your desk is complete and explains itself.

All drawings and materials are required to be in place before the beginning of class on the due date. Anything that shows up after that point is subject to the late submission policy in the syllabus. All work must be labeled with your name. While the professor is reviewing your work you may not be in our classroom, however, you should be working on your project elsewhere. Progress is expected the following class time.

Requirements
Process Work:
- Project Notebook:
    - All items from Peer Critique and any additional items

Nearly Final Work in your final presentation layout:
- Rendered Space Plan with Merchandise displays
- Digital Finish Selections
- Furniture Selections
- RCP
- Lighting Selection Images
- Rendered Front Exterior Elevation with Entry
- Rendered Perspectives (Hand Drawn)
- Millwork Design Including Cash Wrap

   Note: The competition requires all work to be provided on 'slides'. Refer to the competition rules to confirm quantity, sizes, and types. Refer to the competition rules for all drawing scales, types, and quantities.

Grading:
See the next page.

Refer to the syllabus for the late assignment submission policy.

Due Date: See Syllabus

Retail Project

Cold Review Grading Sheet

Name:_____**Total:** **/30 pts.**

1. Project Notebook: /2 pts.

2. Rendered Space Plan: /6 pts.

3. Finish Selections: /2 pts.

4. Furniture Selections: /2 pts.

5. RCP: /5 pts.

6. Lighting Selections: /2 pts.

7. Rendered Elevation: /5 pts.

8. Rendered Perspectives: /6 pts.