

ALL THE DETAILS INTERIOR
DESIGNERS NEED TO KNOW
BUT CAN NEVER FIND



COLOR

SPACE
STYLE



CHRIS GRIMLEY &
MIMI LOVE

rockport



COLOR, SPACE, AND STYLE

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CHRIS GRIMLEY
MIMI LOVE

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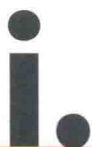
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INTRODUCTION

This book was conceived as a resource for a wide readership, whether in answering specific questions for established interior designers or providing an overview of the design process for the layperson. It is compact and easy to slip into a shoulder bag, but precisely because of its handy size, it cannot address every issue related to interior design. Instead, we believe that by distilling the essential principles of interior design and clarifying steps and goals of the design process itself, higher quality design will reach the broadest possible audience.

Guides to interior design generally fall into two categories. The first type is the beautiful coffee table book by style mavens. These books are full of personality and style, but lack an overall structure that describes the fundamental principles for making design decisions. The second type is the design manual. These volumes are full of useful information, but eschew a specific attitude about design strategies. Our goal is to create the classic textbook for interior design, yet with more inspiring design theory and better visual taste. We hope this book presents a fresher approach that represents the cultural preoccupations of a younger generation of designers.

The book has been organized thematically into six sections:

Section 1, "Fundamentals," provides a step-by-step examination of an interior project. It describes the scope of professional services, the project schedule, and drawing and presentation techniques.

Section 2, "Space," offers an overview of the design of rooms and larger sequences of spaces, while addressing functional and life-safety issues.

Section 3, "Surface," details specific tactics for designing with color, materials, textures, and patterns. It also considers performance and maintenance issues.

Section 4, "Environments," looks at aspects of interior design that help to create a specific mood or character, such as natural and artificial lighting, and the invisible systems that impact the comforts of a space.

Section 5, "Elements," identifies useful details for a range of interior applications. It also includes a chart of canonical twentieth-century furniture—pieces every interior designer should know. In addition, it outlines ideas for the display of artwork, collectibles, and accessories.

Section 6, "Resources," provides a wealth of useful information, from a summary of sustainable design strategies to lists of recommended books, blogs, and websites.

Finally, we have interspersed throughout the book interviews with our favorite practitioners to demonstrate how the topics covered in each section can be creatively interpreted in practice.

1.

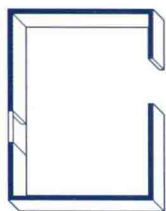
FUNDAMENTALS

Managing an interior design project requires as much creative thoughtfulness as the design itself, and the best projects begin with a carefully planned project schedule. Typically, a project process is broken down into distinct phases to establish decision-making milestones, both within the design team and with the client. At the beginning of the design process, innumerable options present themselves, but as the design progresses, the number of options gradually reduces as the project gels around specific themes and configurations.

Drawings are the primary format through which design choices are explored and communicated. The mode of drawing changes as the project is refined and finessed. At the beginning of the design, freehand sketches are the best way to test concepts, while later in the process computer-aided design (CAD) is necessary to fine-tune dimensional decisions and coordinate with consulting engineers. New technologies are making it easier to explore design concepts in three dimensions at several stages of the design process.

Chapter 1: Starting an Interior Project

The thought of starting an interior project can be daunting; however, with a bit of strategic planning, a project can be launched smoothly and effectively. Whatever the scale of the project, four basic elements must be considered from the beginning: project site, program, schedule, and budget. These four items are seldom determined exclusively by the client or the designer, but usually by both in collaboration. The fewer the variables, the more efficient the process will be.



SITE



PROGRAMMING



SCHEDULE



BUDGET

PROJECT SITE

In general, a client engages a designer once a site or space is in hand. It is then the designer's task to analyze the space to ensure that it will meet the client's needs. Sometimes, a client may not have a single space in mind, but rather a few options that the designer will test to ascertain which one best suits the client's needs. Both of these scenarios suggest that the client is working toward a particular program; however, sometimes the physical space generates the program. In this case, the designer's task is to decide the best layout for the space and design a program within those constraints.

PROGRAMMING

Programming is the process of defining the needs of those who will use the space, in advance of creating the design. Whether for a home kitchen renovation or for a newly constructed restaurant, this exercise should evaluate the functional performance, opportunities, and constraints of the existing space. Furthermore, the program should articulate what spaces, features, or attributes must be added to improve functionality and give an appropriate and compelling character to a space. The programmatic goals should be precisely qualified in a brief, the written document that outlines all functional, dimensional, and relational requirements. This list of objectives will form the basis for evaluating design solutions in subsequent phases of the project.

Programming can be broken down into three central types of activities: gathering, analyzing, and documenting information. Within this framework, the process for establishing the project goals and the format of the program wish list can vary widely. For small projects, gathering data and analyzing the client's needs are essential; providing a written report is less so. That said, to avoid miscommunication, some record of the process must be made. Thus, programming might consist of a filled-in questionnaire, a detailed interview, or a inventory that defines the microdeterministic issues, such as the number and type of shoes within a closet or the amount of cupboard space needed to accommodate everyday dishes and fine china. For large corporate and institutional projects, the designer will need to listen to and put in order criteria from a broad range of stakeholders. Often the interior designer must synthesize conflicting information and make recommendations to the client that can have policy implications beyond physical planning. Documentation is essential. In all cases, the designer is required to prioritize wish lists to make meaningful and finite design decisions.

Although this step might at times seem extraneous, programming is critical to the design process because it is here that the client's problems and goals are clearly identified. Good communication is key to articulating the program and managing expectations for the design phase. A lack of understanding the goals at this stage may result in cost overruns during the construction phase or, even more detrimental, a project that does not meet the client's basic needs. Ideally, the program serves as a core map from which design objectives, spatial adjacencies, and building constraints are elaborated.

PROGRAMMING ACTIVITIES

Gathering Information	Analyzing Information	Documenting Information
<ul style="list-style-type: none"> • Collect floor plans. • Visit site with client. • Report field observations. • Determine client structure and end users (Who makes the decisions? Who uses the spaces?). • Compile information on client (client's mission, structure of organization, future goals, etc.). • Interview client representatives and end users. 	<ul style="list-style-type: none"> • Analyze interview notes. • Create bubble diagrams of ideal spatial relationships. • Determine staff counts and future projections. • Develop lists of type and quantity of spaces. • Define specific needs within a given space (i.e., storage for a specific number of files). • List issues that need clarification or resolution. 	<ul style="list-style-type: none"> • Document client's mission and project goals. • Summarize program for current needs and future growth. • Include meeting notes from interviews. • Obtain client approval on program and projections. • Compile report.

SCHEDULE

An ideal project schedule specifies not only the designer's responsibilities, but also the important decisions to be made by the client, as well as the critical role of the contractor as a member of the project team. As a result, the schedule should address all of the project milestones, in the form of a checklist, and assign to a team member the primary responsibility for oversight. Schedules include, but are not limited to, establishing the timeframe for executing contracts and acquiring existing condition surveys; defining the length of design phases; receiving concept design and budget sign-off; bidding and negotiating with contractors; obtaining permits; defining construction duration; and fixing a move-in date. If the date for moving in is already known, it is best to work backward from this date to determine the duration of each milestone. Reviewing the overall timeframe against the checklist of activities will determine its reasonableness. It is also important to research the duration of the regulatory and approvals processes in the local area because they often consume more time than expected.

	Week															
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
CHECKLIST																
Contract Negotiations																
Programming / Pre-Design																
Interior Survey																
Presentation of Design Concepts																
Approval of Design Concept																
Schematic Design																
Conceptual Price Estimate																
Review and Approval of Budget Estimate																
Design Development																
Review and Approval / Design Sign-Off																
Construction Documents																
Bids and Negotiations																
Award Contract																
Acquisition of Permits																
Mobilization of Site																
Construction Administration																
Installation of Furnishings																