

**Interior Design 271: PUBLIC SPACES****Class Session:** T/Th 2:30-5:20p L116**Course Goals**

This course focuses on the problem-solving discipline of the design process and its application to public spaces. Students develop concepts to achieve design goals and apply theoretical knowledge and technical skills to their design solutions as they work on a variety of professionally relevant interior design projects.

**Outcomes for INDES 271 Interior Design II: Public Studio**

*Upon completion of the course, the student will be able to:*

- Define and understand the application of the design process.
- Define and understand the application of the design concept.
- Define and understand the manipulation of the elements and principles of design.
- Identify and understand the concepts of human factors; ergonomics, anthropometry and proxemics in the development of public space.
- Identify furniture and equipment needs in the development of public space.
- Explain the use of specific materials according to the specific function, code and creative purposes in the development of public space.
- Identify sources, materials and products for public space.
- Identify codes and regulations in the development of public space.

*After successful completion of Interior Design II: Public Space Studio student work will:*

- Demonstrate the ability to develop a design concept. (e.g. through collage, schematics, sketches, (with shade, shadow, variety of texture, and composition) and models)
- Demonstrate the ability to apply the Design Process, utilizing elements and principles of design by drawing schematics to develop a design theory or concept.
- Demonstrate the ability to apply theoretical knowledge and technical skills to concepts and solutions for public spaces.
- Write programs, design statements, concept statements to demonstrate an understanding to the design process for a public space.
- Develop and write client profiles, identify the design problems for the various clients and environments, problem solve and validation the design solution through the design process for a public space.
- Demonstrate the ability to problem solve through the application of the design process, by the development of a space plan for a public space.
- Demonstrate the ability to draft a space plan using correct architectural graphics to communicate the design theory, concept and intent.
- Demonstrate an understanding of human factors, by the ability to design with the concepts of Universal and Accessible Design and the ADA, for example, design and draw a space plan with these concepts evident in the design of a public space.
- Demonstrate the ability to design an environment that illustrates the relationship between human behavior and the built environment, for example, space plan for people with special needs, or indicate wayfinding methods.
- Demonstrate the application of codes and regulations in the development of public space, for example, correctly applying codes to egress concepts.
- Demonstrate the appropriate applications of fire and life safety principles, by generating a floor plan that illustrates knowledge of laws, codes, regulations, standards, and practices that protect the health, safety, and welfare of the public.
- Demonstrate the ability to develop and draft final design documents (e.g. drafted floor plans with furniture layouts, renderings, material boards, lighting designs, custom cabinet elevations, and models) for a public space
- Demonstrate the ability to design and draw custom interior elements in a public space (for example, case goods, floor patterning, textiles.)

Instructor: Dan Beert

Office hours: MW 1:30-3:30 F 10:30-11:30 or by appointment

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- Demonstrate an understanding that design solutions affect and are impacted by mechanical systems, for example, in the design of a lighting layout.
- Demonstrate the ability to develop and draw selected design and working drawings to support the final design of a public space (e.g. elevations, reflected ceiling plan, and various construction sections and details, for example, stair sections, cabinet details, and lighting details).
- Demonstrate the ability to write specifications for furniture, equipment and architectural finishes to support the final design for a public space.
- Select and write specifications for various appropriate color applications and interior materials.
- Demonstrate the ability to organize conceptual and final drawings, arrange materials in a two dimensional presentation and provide three-dimensional models to support an oral presentation of the final design of a public space.
- Build a model or study models for a public space to communicate design intent.
- Validation of design solutions relative to the objectives of the project program are evident in the design process.

Design processes by which you will achieve these outcomes:

- Programming and Pre-Programming (Phase Zero) Approaches
- Concept Development
- Codes and Accessibility
- Conceptual and Formal Presentations and Publications – conventional and digital
- Design Proposal Documents

**Required Reading and Reference**

*Architectural Programming: Information Management for Design* – Donna Duerk  
*Interior Design Visual Presentation* – Mitton (from previous courses)

**Suggested Reading and Reference**

*Restaurants That Work: Case Studies of the Best in the Industry* (1992) – Dorf  
*The Timeless Way of Building* - Alexander  
*A Pattern Language* – Alexander  
*Art & Fear* – Bayles & Orland  
*Uniform Building Code, ADA guidelines, and Washington State codes*  
*Human Dimension & Interior Space* – Panero & Zelnick  
*Interior Design* – Pile  
*Architectural Graphic Standards* – Ramsey & Sleeper  
*Time-saver Standards for Interior Design and Space Planning* – DeChiara, Panero & Zelnick  
*Interior Design Illustrated* – Ching  
*Building Construction Illustrated* – Ching  
*Architecture: Form, Space, and Order* - Ching  
*The Hidden Dimension* – Hall

**Additional Reference Materials – on reserve or online – more TBA**

*The Timeless Way of Building* – Alexander, Christopher (1979). Oxford University Press  
*A Pattern Language* – Alexander, C. (1977). Oxford University Press  
*United States Air Force (USAF) Landscape Design Guide: Visual Analysis*. The US military has always been a leader in applied design research. The emphasis on performance, repeatability, and accountability may have something to do with the amount of environmental-design research they conduct. In particular, the Visual Improvement Plan Development, and Analyzing Visual Components subsections show the use of hand- and computer-generated images to illustrate the guidelines.

<http://www.afcee.brooks.af.mil/dc/dcd/land/ldg/s08VisualAnalysis/index.html>

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### **Materials**

Every day:

- NOTEPAD or journal to capture last-minute, spontaneous, unexpected instructions that occur throughout the design process – some changes are unavoidable AND unpredictable
- Roll of 12” or 18” flimsy (buff preferred) & felt-tip pens
- CURRENT, UP-TO-DATE, IN-PROGRESS PROJECT MATERIALS

As needed:

- Drafting tools and supplies
- Color media: pencils, markers, etc.

Optional:

- Laptop computer, design software, MS Office

### **Studio Etiquette**

The class will meet in the assigned studio with the instructor, unless other arrangements are announced. Attendance is mandatory. That includes being on time. Studio work will consist of experimentation, critique, review, and evaluation of the assigned work. Expect a minimum of 15 hours design work outside of studio and arrange for the time and place for this to occur. You should be prepared, every class period, for *desk critiques* – informal discussions with the instructor of in-progress work. Time and attention you receive may be proportional to the amount of time and attention you spent preparing for class. This means establishing a schedule and demonstrating progressively more refined ideas each class period. If your work shows no progress, time might be better spent on your own while students with “new” ideas receive more attention. This is not “fair,” but time and attention are valuable commodities. Use them wisely and you will receive them in-kind. Establishing a dialog with the instructor is one of the most important aspects of the “studio” experience. Dialog with peers is also important. Studio time – in addition to the many opportunities for review, discussion and dialog – is a time for devoting your attention to the exploratory process of design; a time to refine and enhance your ideas. You are encouraged to take full advantage of this unique educational format.

Formal and informal reviews are also an opportunity to gain confidence in presenting your work, refining your verbal and visual skills. Other than the chance to get feedback on your design, the primary purpose of these presentations is to polish your public manner. Prepare your verbal remarks for these presentations with the same care as you do your visual materials.

Assignments will require verbal and written communication. You must be able to describe the project parameters, intent, performance requirements, goals, deadlines, and specifications. These are fixed conditions and you should study this material carefully, referring to the program requirements throughout every phase of the design. They are a touchstone and a way to navigate through times of difficult decision-making. Completion of all the work assigned is critical to a successful studio experience.

Be prepared to work during every class. Bring design materials to the studio every day the class meets and start on-going work immediately, whenever possible. Use the studio time to meet with teammates on group projects. When group projects are part of the assigned activity, you will have ten minutes at the beginning of class to review assignments and plan future activities.

Practice maintaining a professional atmosphere. This means developing good work habits and limiting conversation – as much as possible – to the work at hand. Laughter is Ok. Food, including snacks, is frowned on. Eat outside. Liquids require a lid.

### **Deadlines**

ALL ASSIGNMENTS are due at the beginning of class (U.O.N.) Late work will be penalized. Please notify instructor in advance of any extenuating circumstances affecting project completion.

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### **Evaluations**

The instructor reserves the right to penalize the student for late work, missed classes, unprofessional behavior (including tardiness, leaving early, disrespect for others, poor preparation, sleeping in class, abusing studio etiquette). All reasonable exceptions will be considered, but don't abuse this accommodation, either. If any behavior might be cause for dismissal from a job, consider it cause for concern.

Grading will follow the BCC Guidelines in the Course Catalog and Student Handbook. If you have questions about how you are doing in class, make an appointment to talk with me. Do not expect me to talk about this during or immediately after class.

There will be both individual and team activities in this class and you will be graded for each.

Grading will be done on a 12-point scale:

A+=12 A=11 A-=10 B+=9 B=8 B-=7 C+=6 C=5 C-=4 D+=3 D=2 D-=1 F=0

A = Excellent, Remarkable, Exceeds Potential; B = Very Good, High Quality, Promising

C = Passable, Developing Skills, Meets Minimum Expectations; D = Insufficient, Lacking, Poor

The instructor reserves the right to keep any materials for a reasonable period of time to make duplicates or otherwise document the materials.

The instructor reserves the right to refuse any work that has not been reviewed previously in class. If it has not been previously reviewed or presented it may not be accepted for credit.

We will discuss and agree on the distribution of grades and weighting in class. You will participate in the creation of this contract.

### **FIDER ACCREDITATION NOTICE**

As a part of the ongoing accreditation process and development of the program, the Bellevue Community College Interior Design Department reserves the right to collect and keep student work. Effective fall quarter 2003, faculty will retain selected student work in all courses within the Interior Design curriculum in order to prepare for our next FIDER site visit. It should be considered a great honor to have your work held to represent our program. Student work will include all process work, notebooks relevant to projects, and all finished projects from the beginning of the quarter through final projects. Students may make arrangements with instructors to have selected work photographed for their records. Projects will be returned upon completion of the FIDER site visitation.

### **SPECIAL NEEDS:**

**ME:** I suffer from an "invisible" disability: hearing loss. Please speak slowly and clearly, projecting your voice to the front of the class. When you have something to say, please raise your hand so that I can see who is talking, and try to keep conversations to one person at a time. This condition fluctuates. Some days it is better than others.

**YOU:** If *you* require accommodation based on a documented disability, emergency medical information to share, or need special arrangements in case of emergency evacuation, please make an appointment with me as soon as possible.

If you would like to inquire about becoming a DSS student you may call 564-2498 or go in person to the DSS (Disability Support Services) reception area in the Student Services Building.

Refer to the handout Student Procedures and Expectations, Arts and Humanities Division regarding eligibility for accommodation.

**DIVISION POLICIES:** <http://www.bcc.ctc.edu/artshum/policy.html>

Refer to the handout **Student Procedures and Expectations, Arts and Humanities Division** for additional information. With regard to **Academic Honesty**, note that for studio courses ALL WORK MUST be performed by the individual.

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**TENTATIVE SCHEDULE**

The instructor reserves the right to amend the schedule so that course content is responsive to student needs and anticipated course outcomes.

1/7	T	project intro; pattern language intro; assign pattern language assignment #1
1/9	TH	pattern language assignment #1 due; discuss pattern language and project; pattern language assignment #2
1/14	T	<i>Dream Window</i> Video assign research teams for project and introduce research assignment Research: pick one topic from each research binder to explore in depth Read for 1/23: Duerk, Intro, Chaps. 1-3: Issues-Based Programming
1/16	TH	pattern language assignment #2 due begin building types research and gathering inspiration materials designing using the Pattern Language concept of "centers"
1/21	T	SITE VISIT: Seattle Japanese Garden
1/23	TH	IDEO Video exhibit design planning considerations for charrette discuss pattern generation for interiors based on Japanese garden patterns small-group crit: idea boards, mission statement, issues checklist, goals due
1/28	T	Adjacency/Criteria Matrixes Charrette: design an exhibit for one of the areas you researched; begin individual design
1/30	TH	Mark Storey Guest Lecture 3 Bubble Diagrams
2/4	T	Group Charrette: Programming Activity Areas
2/6	TH	Revised bubble diagrams based on programming charrette Activity: Planning Rooms / Centers / preliminary building-site pattern generations museum/interpretive center design considerations
2/11	T	Preliminary Space Plan Reviews museum/interpretive center design considerations – Museum Patterns
2/13	TH	Project Work
2/18	T	Progress Checks
2/20	TH	Project Work
2/25	T	Progress Checks
2/27	TH	Project Work
3/4	T	Progress Checks
3/6	TH	Project Work
3/11	T	Progress Checks
3/13	TH	Project Work
3/18	T	Project Work
3/20	TH	FINAL Documents and PRESENTATION