

INTRODUCTION TO INTERIOR ARCHITECTURE

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Keywords	Program Development, Problem Solving, Communication
Category	Introduction to Interior Design
Type	Studio Project
Level	Sophomore
Duration	4 Weeks
Abstract	Primary emphases of the course were programmatic development, methodological problem solving, communication media, and a survey of the creative possibilities within the dynamic realm of interior design. Orchestrated studio activities were supplemented by selected reading assignments, research and documentation, multi-media presentations, field trips, and visiting professionals.
Objectives	To synthesize the first two years' (lower division) sequence of studio activities; and To investigate the theoretical and technical aspects of spatial form.
Criteria	As a survey of the profession, the course was organized into the following studio segments: Perception Included the design development of a spatial sensorium and creation of a complex environment that sequentially stimulates the human sensory system. Aspects of psychological reaction, human conditioning, and cultural experience were developed by the manipulation of the design fundamentals of line, plane, texture, color, form, volume and scale. Human Factors Included team and individual investigation of the measurable interface between people and interior architecture, as well as a study of anthropometries, proxemics, and human dimension. Design development and organization of interior components responsive to specific, varied, and overlapping human activity occurred under this topic. Full-scale experimentation, observation, and documentation also were used in this section of the course. Near Space Presented a design orientation concerning the relationships between complex human activity and extremely limited spatial confines. Students studied capsulated survival, adverse conditions and the significance of proxemics. This

section of the course also included field trips to Hunter Marine Corporation (Alachua, Florida) and NASA (Cape Kennedy, Florida).

Aesthetics and Function

Included micro/object scale detailing and specification in interior design, as well as dramatics and performance of lighting and furniture as spatial design media. The formal development of seating devices and lighting fixtures was carried out in the course, along with an investigation of product availability.

Habitation and Commerce

Included a design activity using course methodologies, anthropometric/proxemics information, functional, and aesthetic orientations. The emphasis here was on client, site, structural and code constraints, as well as human use and spatial zoning.

Communication and Style

Presented the notion that the denominator of interior space is a conveyor of information including stylistic influences and historical precedent. This portion of the course included aspects of spatial sequencing, marketing, exhibition design, and control of dialogue between people and space.

Individual Orientations

The concluding studio activity provided an opportunity for individual assessment and the development of an interior design orientation. Project proposals were extracted from the areas of residential, contract and institutional design.

Process Definition-Study the relationship between the comprehensive statement and solvability

Data Gathering -Assemble pertinent information

Analysis -Circumnavigate the problem

Synthesis -Venture creatively influenced by constraints

Appraisal -Inspect critically the conceptual validity

Review -Examine retroactively the decision making of the procedure

Development -Evolve the concept in a detailed and disciplined way

Communication -Impart knowledge of design intention to others

Implementation -Realize design intentions

Feedback -Carry out a post-occupancy evaluation

Design Continuum -Experiential utilization

Presentation The concluding aspect of the course was the presentation of a comprehensive portfolio, the "Selective Admissions" exhibit. Each student was assigned a 4' wide and 8' high wall space. The vertical surface afforded the exhibit of boards and three-dimensional models.

Evaluation Student performance was evaluated using the criteria that follow.

Attendance/Effective Use of Studio Time

The studio experience was intended for evolving projects and to facilitate an interchange among the participants. Students in the class were considered as a

supplement to the faculty contribution. Active participation and mandatory attendance were required.

Appropriate Use of Media/Communication Techniques

Organizational prowess, presentation and communication skills were emphasized as components within the evaluation process.

Problem Solving/Creativity/Aesthetics

The interior designer, as environmental problem solver, artist, humanitarian, and technician was considered as major evaluative criteria. The students, as guardians of public health, safety and welfare had to show evidence of learning, growth and concern for their clients.

Resources

Texts

1. *Interior Design Illustrated* by Frank Ching
2. *Design Drawing Experiences* by William Lockard

Other References and Periodicals

1. *Interior Graphic Standards* by Ramsey & Sleeper
2. *Architectural Graphic and Design Standards* by S. C. Reznikoff
3. *Interior Design Magazine*
4. *Interiors*
5. *Industrial Design Magazine*
6. *Print*
7. *Communication Arts*
8. *Rolling Stone*

Field Trips

1. A Kid's Space (playground) Hunter Marine Corporation Scan Design
2. The Ham Museum
3. The Florida Museum of Natural History Disney World
4. Sun Home Health Center (wheel chairs and therapeutic devices)

Documentation

Student Work.

"Boat on a Rope". From *The Independent Florida Alligator*. Vol. 84, #116, Monday, March 4, 1991.

