

**Design Institute
of San Diego**



Design Project/Presentation

GUIDELINES AND STANDARDS

DEFINITIONS

The following definitions relate to words or processes that will likely be used or discussed in your design classes. Always refer to class handouts or talk to your instructor for clarification as to what is specifically required or expected for a class.

DESIGN CONCEPT: An abstract or generalized thought, idea, or notion that serves to unify the underlying organization of a design project. A design concept is not the design program nor is it a design style such as Mediterranean or Mid-Century Modern.

From the standpoint of interior design, a design concept is usually expressed both verbally and visually. The verbal aspects of a design concept are the words an interior designer uses to describe the intention of their design solution. Verbal communications of a design concept tend toward more intangible, abstract or generalized descriptions of the designers intention such as “casual elegance” or “formal classic”.

The visual expressions of a design concept are the tangible, physical “see-able” things the interior designer organizes together and presents to the client to explain the experience of the concept. The visual expressions of a design concept are the visual elements that appear on presentation boards and in presentation media such as PowerPoint.

An example of a design concept is “*the playful and carefree use of circles as a unifying design element*”.

In this case it is the designer’s intention or idea that circles will appear as an aspect of a space plan or as a motif that is consistently evident in fabrics, wall coverings, or the patterning in artwork or on the decorative objects used to accessorize the interior.

COLLABORATION: Collaboration is the interactive process of working with others to produce or create something. Working cooperatively with others in a team environment is an essential aspect of doing interior design work. In real world design practice, even the smallest projects involve an integrated multi-disciplinary approach that requires collaboration between the design-build disciplines – the interior designer, the architect and the general contractor - as well as with other project stake-holders such as the client, the neighborhood or the community. Part of learning how to be an effective team member involves building an understanding your own personal strengths and limitations and finding ways to communicate effectively with others.

CONCEPT STATEMENT: A written declaration of the designer’s method of applying a design concept to a specific design problem or project. A concept statement links the design concept to a project by explaining or describing the concept’s specific application to the client’s project. A concept statement is written in the third person and, rather than being about the interior designer, it explains how the design concept will benefit the client and/or meet the client’s needs.

An example of a concept statement:

“My intention for this interior space is to use primary colors and circles as unifying visual elements to create a sense of playfulness. The repetitive use of red, yellow and blue as well as reappearing dot patterns in fabrics, wall coverings and floor inserts will be used as a way-finding device and a means of carrying the design concept into all areas of this pediatric care facility. “

DESIGN PROGRAM: A document associated with a design project or problem that states, in a written format, the objectives or outcomes the designer intends to address in association with that project.

NOTE: An example of a simple design program is provided near the end of this document.

DESIGN DELIVERABLES: The deliverables associated with an actual interior design project are the items that the designer distributes to others associated with that project to inform them about various aspects, issues or conditions related to the design. In the classroom, the deliverables associated with a project or assignment refers to the items an instructor expects to receive from students for feedback or grading.

Design deliverables required in both the classroom and in the field can include, but are not limited to:

- Drawings and sketches, (rendered or not rendered)
- Floor plans, elevations, sections, details (hand or CAD drawn)
- Energy, code or other calculations,
- Schedules explaining finishes, furnishings, lighting or other appointments to the space,
- Specification sheets explaining finishes, hardware and other equipment,
- Scale models,
- Pricing, estimates, or other written documents associated with a design project.

In the classroom and in the field, design deliverables are quite often organized and kept in a binder that is referred to as a job book.

EVIDENCE – BASED DESIGN: An approach to creating a design based upon credible facts and data that substantiate the potential for success of a design idea or approach. Originally grounded in the medical sciences, EBD refers to making thoughtful design choices based upon reliable, previously tested and documented information in order to provide the client with the best possible design solution for their specific situation.

PROGRAMMING: The process of collecting and analyzing information about a design project. The type of information collected during the programming phase can include, but is not limited to:

- Defining the end users of the project and their specific needs
- Describing the actual or proposed physical site and the project type
- Identifying adjacencies and required square footages

- Classifying any specific information or challenges associated with the project such as furniture or equipment needs or requirements

The programming process culminates in the production of the written design program.

PROCESS WORK: Process work is the collection of drawings, sketches, diagrams and other graphic information an interior designer creates and uses to explain how they have analyzed, synthesized and processed ideas and concepts from the very beginning of a design project to the end. Process work can include – but is not limited to – bubble diagrams, block diagrams, Parti diagrams; activity zone diagrams, and circulation plans. Quite often an interior design will add color coding or text to their process work to better explain the content. In a design class, instructors may ask specific types of process work to be submitted in association with a design project or assignment. For example, the process work required in a studio class might be sketches or diagrams that show how the designer solved a space planning problem. In professional practice, process work is often used to help others associated with a design project understand one or more components of a design. For example, a designer might provide a diagram or sketch for the under-cabinet lighting at a reception desk to help their client or the cabinet maker understand what the designer is proposing.

NOTE: Examples of design process work can be found near the end of this document.

UNIVERSAL DESIGN: Universal design is a way of thinking about the design of products and environments to insure they “are usable by all people to the greatest extent possible without the need for adaptation or specialized design”. (Quote attributed to Ron Mace and excerpted from the North Carolina State University Center for Universal Design website). Universal design solutions are based in a human-centered design approach that takes into consideration how people respond to, experience and behave in the built environment. Although they are acknowledged and used in universal design solutions, the standards and guidelines associated with the American Disabilities Act (ADA) are not the same as universal design standards and principles.

STANDARDS

DESIGN PRESENTATIONS: Design presentations involve the designer using various combinations of design deliverables – usually including a verbal clarification of the designer’s intentions. The verbal presentation is especially important to the project because it allows the interior designer to explain the design concept to a client or to other individuals associated with a design project. Design presentations offer the interior designer a unique opportunity to not only explain but to sell their design concept. **A successful design presentation results in the client realizing the benefit of the concept and the value of associating with the interior designer.** By realizing the benefit of this association, the client will agree to move forward to facilitate the design concept.

Design presentations in the class room typically involve a verbal presentation as well as the submission of specific design deliverables the instructor requires from students to meet the terms of a project or an assignment.

PRESENTATION FORMATS: Unless instructed to submit a specific type or number of items as part of a design presentation (in association with a class room project, for example) it is up to the interior designer what items he or she uses. Often an interior designer will use a combination of hard copy and digital media to express their ideas. In addition, a designer might construct a scale model for use in a presentation. Hard copy materials typically include presentation boards that feature, drawings, illustrations of all types. These may be hand drawn or generated by computer and rendered or not rendered. Digital media might include, but is not limited to: Power Point or Prezi presentations, AutoCAD, Revit or other 3-D digital media files in either still or streaming image formats.

Unless instructed otherwise by your instructor, Design Institute of San Diego requires the use of one of three following sizes for presentation boards, as follows: (Please check your class project materials to confirm).

24 x 36 inches

20 x 30 inches

16 x 20 inches

PREPARING FOR A DESIGN PRESENTATION:

Interior designers that schedule a block of “pre-presentation” time to prepare for a design presentation tend to present the most effective design projects. Following are some ideas to guide you in preparing for a presentation:

- **One Week Before Presentation**

- Review labels and text for misspellings or missed capitalization
- Review design content for accuracy
- Print out a test page to check color references to samples and materials
- Organize materials and finishes samples
- Review any associated Power Point or Prezi media for accuracy
- Double check craftsmanship of boards and adjust/strengthen , if necessary

- **Day Before Presentation**

- Organize all presentation materials and complete a final check
- Confirm that any digital media is in good working order
- Organize clothing choices for the presentation (wash and iron if necessary)
- Do a final run-thru alone or for friend or family
- Plan to get to bed early to insure you are well-rested

• Day Of Presentation

- Before leaving your home or studio, check to see that you have all materials
- If presenting in a team, check to make sure all team members are on time
- Arrive early to the presentation location
- Check any audio-visual equipment to insure it is working properly
- Assist other team members if issues arise

PRESENTATION GUIDELINES: Presenting an interior design project is NOT just telling the audience where you placed furniture and what finishes you selected – it is about **telling the story**—it is about **selling the benefits and the experience of the design** concept to your client. In the classroom, the “client” is actually a combination of people –the instructor, the students in the class and, on occasion, the jurors and critics who come into the classroom representing the interior design and architecture professions. When organizing materials and the verbal aspect of a design presentation – either in the classroom or in the field - a good rule of thumb is to ask yourself how you can best prepare yourself and your work for a positive response. In other words, assume that everything you do to prepare is based upon asking yourself “What can I say, do or show so that my client will say “YES” to my design concept and solutions?”

Here are some suggestions that will help to ensure that your interior design “client” (whether they are your instructors in school or real clients) will see you in the best and most positive light possible:

DO's:

- Always introduce yourself and thank the audience for giving you the opportunity to create this design solution for them.
- Be excited about your project! Express your excitement in your voice and manner.
- Begin your presentation by restating what the client requested. (The rest of the presentation should show them that you listened and how you responded to their requests.)
- Set the stage with your Design Statement. Try paraphrasing it rather than reading it from your boards, PowerPoint or from cards. This will give the audience the impression that you really know and understand your design concept..
- Discuss how individual parts and pieces of your design reflect your concept.
- Use positive words, adverbs and adjectives (ex.: element of surprise, fun, powerful, quality, inspiration, support, comfortable, symbolism, safety, convenience, environment, successful, flexibility, sparkle, performance, etc.)
- Use industry “buzz” words (ex.: back of the house, landmarks, way-finding, durability, maintenance, housekeeping, etc.). Be prepared to explain what you mean if clients aren't familiar with design vocabulary.
- Use design vocabulary and be sure to pronounce the terms you use correctly (ex.: pattern, shapes, hue, contrast, visual harmony, focal point, accentuate, repetition, ADA, universal design, LEED, exiting, adjacency, specific fabric or manufacturers names, etc.)

- Use positive statements that show the client you were engaged with their design solution. Consider using phrases like “one of my favorite aspects of this design is ...or “I am pleased with how this works...”
- When presenting individual features of a product or a solution, talk about how this choice will benefit the client.
- Remember that your client is seeing your ideas for the first time. Don’t rush it. Allow them to enjoy the experience of your design. Help them focus on the details you are presenting. Let them touch the materials you have chosen. Pay attention to their body language...do they have a question? Are they following your presentation? Use eye contact to establish rapport with your audience.

DON'TS:

- Avoid “um”, “ahhh”, “you know”, “kinda like” and the word “my” (I put *my* lobby here...). Remember, it’s the client’s lobby.
- Don’t disown your choices and design decisions by saying “*I wanted to use a bold color* or “*I thought about placing the reception desk here*”! Clients are more likely to accept a design if it sounds as if you really thought about the design and are confident in your decisions.
- Don’t use slang words like “hot”, “pop” or “the bomb”.
- Don’t talk to your boards – face the client. Besides not being able to hear you well, the point is to engage your client in the presentation.
- About Power Point or Prezi Presentations:
 - Don’t use fancy backgrounds that detract from what you are trying to say. The content of your PowerPoint or Prezi should be simple to see and read.
 - Don’t read the slides...this will only serve to make you appear unprepared. The content of each slide should support what you are expressing in your presentation. Consider using bullet points to organize your information.
 - Don’t resort to words when a visual will be the most effective way to explain your concept...remember, “a picture is worth a thousand words”.
 - Keep slide transitions simple.
- Practice, practice, practice!
- End the presentation with a concluding statement (Yes, have one!). By returning to a recap of your client’s needs and how you addressed them, your concluding statement will help your client organize the design ideas you’ve just presented.
- **Don’t forget that you are selling yourself and your design ideas.** Always approach each presentation with the question: “Will the client say YES?”

DRESSING FOR A SUCCESSFUL PRESENTATION AT DISD AND BEYOND

What you are wearing is the first thing your audience will see and it will speak volumes before you open your mouth. Here are a few quotes from author, Kathy Reiffenstein's blog entitled Creating Confident, Persuasive Speakers.

"If asked, most of us would say we want to look our best when we are at the front of a room, presenting to a group of people. However, in the flurry of pulling content together, finishing slides and producing handouts, we don't always give enough thought to the role our clothes play in our presentation.

Now I'm not advocating buying a new outfit every time you give a presentation (although...if you need an excuse...), but choosing appropriate clothing can help you feel more confident in front of an audience and can ensure that your physical appearance is not distracting from your message."

DISD DO's AND DON'T

DO's:

Dress "Professionally"...

- For some ideas, see <http://pinterest.com/designinstitute/your-career/>
 - Be "Creatively Conservative"
- Let your presentation materials (boards, model, Power Point, etc.) take center stage
 - Complement (not match) your design concept with your clothing
- Dress for your audience. Think about what this particular client might consider professional dress.
 - Be sure everything you wear fits appropriately—"big enough, long enough, high enough". Your clothing does not have to be new but it should be mended, clean, pressed and your shoes should be polished
- Keep body adornment (tattoos and piercings) covered, if possible
- Finish off your clothing with good grooming
 - Neat hair
 - Neutral makeup
- Be comfortable and relaxed but not sloppy

DON'Ts:

- Wear jeans of any type, t-shirts or gym clothes
- Bring along any strong smells - like cologne, tobacco, body odor, or alcohol
- Wear tennis shoes, scuffed shoes, untied laces, flip flops, or extremely high heels
- Noisy, oversized, shiny jewelry
- Any outfit you would wear to go "clubbing"!

"The Bottom Line: Let your personality come through just enough to make you stand out without being distracting. A polished appearance is the perfect complement to a polished presentation."

Follow the link below for more information.

<http://www.entrepreneur.com/article/182438>

RESOURCES

ART and CRAFT SUPPLY STORES in SAN DIEGO

Aaron Brothers

8827 Villa La Jolla Drive (In La Jolla Village Square shopping center – next to Whole Foods)

La Jolla, CA 92037 -1949

Phone: (858) 457-5908

Note: Also at other locations in San Diego – this one closest to DISD campus

Artists and Craftsman's Supply

3804 4th Avenue

San Diego, CA 92103

Phone: (619) 688-1911

Blick Art Materials

1844 India Street

San Diego, CA 92101

Phone: (619) 687-0050

Note: Also at other locations in San Diego

Michael's

3994 Clairemont Mesa Blvd. (In Clairemont Town Square shopping center – next to PetCo)

San Diego, CA 92117-2714

Phone: (619) 275-2920

Note: Also at other locations in San Diego – this one closest to DISD campus

Rhino Arts

97 N. Coast Hwy 101

Encinitas, CA, 92024

Phone: (760) 943.7440

DESIGN ORGANIZATIONS

ASID: American Society of Interior Designers

ASID is a community of people driven by a common love for design and committed to the belief that interior design, as a service to people, is a powerful, multi-faceted profession that can positively change people's lives. Through education, knowledge sharing, advocacy, community building and outreach, the Society strives to advance the interior design profession and, in the process, to demonstrate and celebrate the power of design to positively change people's lives. Founded in 1975, the American Society of Interior Designers is the oldest, largest and leading professional organization for interior designers.

(Source: www.asid.org)

Local Chapter: www.asidsandiego.org



IIDA: International Interior Design Association

IIDA, with respect for past accomplishments of Interior Design leaders, strives to create a strong niche for the most talented and visionary Interior Design professionals, to elevate the profession to the level it warrants, and to lead the way for the next generation of Interior Design innovators. The Association provides a forum to demonstrate design professionals' impact on the health, safety, well being and virtual soul of the public, balancing passion for good design and strategy for best business practices. IIDA stands at the intersection of passion and strategy where designers create extraordinary interiors and experiences.

(Source: www.iida.org)

Local Chapter: www.iida-socal.org



SOUTHERN CALIFORNIA CHAPTER

USGBC: U.S. Green Building Council

The U.S. Green Building Council (USGBC) and its community are changing the way buildings and communities are designed, built and operated. We believe in better buildings; places that complement our environment and enhance our communities. Places that give people better, brighter, healthier spaces to live, work and play.

USGBC is made up of tens of thousands of member organizations, chapters and student and community volunteers that are moving the building industry forward in a way that has never been seen before.

We are a diverse group of builders and environmentalists, corporations and nonprofits, teachers and students, lawmakers and citizens. Today we are 79 chapters, 14,000 member organizations and 162,000 LEED professionals strong that share the same vision of a sustainable built environment for all within the next generation.

(Source: www.usgbc.org)

Local Chapter: www.usgbc-sd.org



AIA: American Institute of Architects

Based in Washington, D.C., the AIA has been the leading professional membership association for licensed architects, emerging professionals, and allied partners since 1857. With nearly 300 state and local chapters, the AIA serves as the voice of the architecture profession and the resource for our members in service to society. We carry out our goal through advocacy, information, and community.

(Source: www.aia.org)

Local Chapter: www.aiasandiego.org



NKBA: National Kitchen and Bath Association

The National Kitchen & Bath Association (NKBA) is a non-profit trade association that owns the Kitchen & Bath Industry Show (KBIS®). With over 40,000 members, the NKBA has educated and led the kitchen and bath industry for 45 years. The mission of the NKBA is to enhance member success and excellence, promote professionalism and ethical business practices, and provide leadership and direction for the kitchen and bath industry.



(Source: www.nkba.org)

IFMA: International Facilities Management Association

IFMA is the world's largest and most widely recognized international association for professional facility managers, supporting more than 19,000 members in 78 countries. The association's members, represented in 124 chapters and 16 councils worldwide, manage more than 37 billion square feet of property and annually purchase more than 4100 billion in products and services. Formed in 1980, IFMA certifies facility managers, conducts research, provides educational programs, recognizes facility management certificate programs and produces World Workplace, the world's largest facility management conference and exposition.



(Source: www.ifma.org)

IALD: International Association of Lighting Designers

Founded in 1969, IALD is an internationally recognized organization dedicated solely to the concerns of independent professional lighting designers. The IALD strives to see the global standard for lighting design excellence by promoting the advancement and recognition of professional lighting designers.

(Source: www.iald.org)



DESIGN PROGRAM 1B

Township Youth Organization

A suburban township has decided to establish and support a youth organization for its sizable and growing population. To a great degree, the organization's purpose will be to provide a meeting place for several established small organizations and programs. In addition, it will coordinate programs with the township's schools and fill gaps where programmatic voids exist. The organization will generally serve an age range of 8 to 16, with primary hours of activity during the afternoon and evening on weekdays and daylight hours on the weekend; a complete seven-day-a-week schedule will be maintained during the summer vacation period. The range of activities is immense, including a chess club, a hiking/camping club, intramural-level sports competitions, a debating club, dance competitions, a community newsletter, theatrical productions, martial arts instruction, and even some supervised overnight activities. Flexibility of space and equipment is essential, informality of atmosphere is a given, and a critical eye to easy maintenance will make the day-to-day operations run more smoothly.

SPECIAL REQUIREMENTS

1. The director's office must be strategically placed so that it is near the entrance door and so that a glass vision panel will permit supervision of the multipurpose room. When the door is closed, acoustic privacy must be accomplished.
2. Except for the kitchen, the entire facility shall be barrier-free in concept and dimension.
3. Storage of tables, chairs, and equipment is an important aspect of planning the center. Access to and removal and replacement of stored items must be accomplished with ease and efficiency; the storage location(s) may not be remote, and the maneuvering of stored items must be kept to a minimum.

PROGRAM REQUIREMENTS

A. Multipurpose Room

1. A room of maximum flexibility and diversity of use, capable of seating at least 30 in a classroom arrangement, at least 24 at a few or sev-

eral modular tables (for games, dining, or small group use), or at least 20 at a central table in a conference arrangement.

2. A pull-out or fold-down reception desk (24" × 48") near the entrance door for those occasions when entrance must be monitored.
3. Two locker alcoves (boys and girls), each with 30 half lockers, 12" w × 12" d × 36" h.

B. Toilet Rooms

1. Boys: two lavatories, one urinal, and one toilet stall.
2. Girls: two lavatories and two toilet stalls.

C. Kitchen

1. Essentially residential in design, to serve a broad range of functions, from afternoon snack service to prepared dinners.
2. Min. 14 sq. ft. countertop with full complement of base and wall cabinets.
3. 30" w double-bowl sink, 30" w range/oven, 32" w refrigerator, 24" w under-counter dishwasher.

D. Director's Office

1. 12 to 15 sq. ft. desk surface, 5 to 8 sq. ft. return or credenza surface, two box/file drawer pedestals.
2. Personal computer (20" w × 17" d × 18" h).
3. Swivel-tilt desk chair and two guest chairs.
4. 30 lin. ft. of book/artifact shelves, 12" d.
5. Closet, 5' w × 2' d; half for hanging rod and half for shelves.
6. Private barrier-free bathroom, compact but comfortable, with lavatory, toilet, and stall shower.

E. Storage

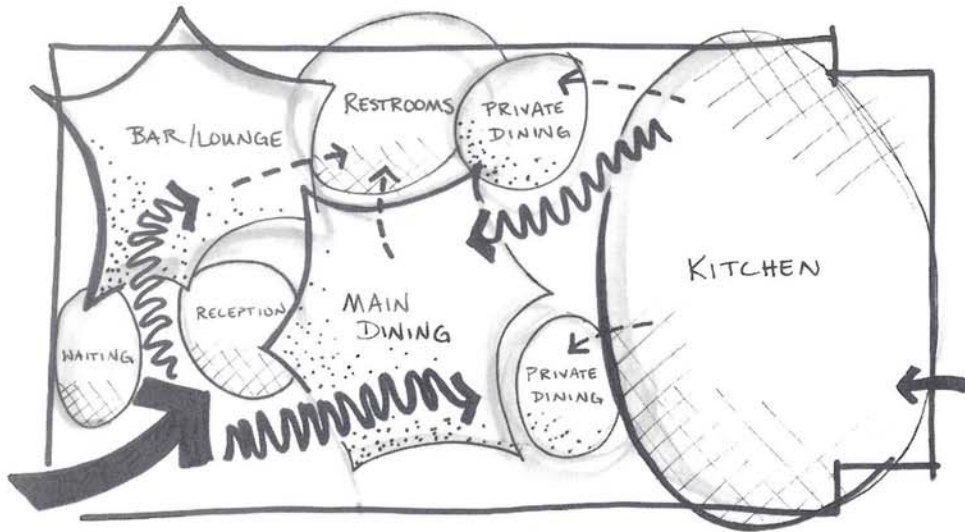
In closets or cabinets, the following items should be stored out of sight but easily accessible for use.

1. 24" sq. dolly capable of holding 30 stacking chairs.
2. Folding-leg tables to accommodate 20 people (table size based on multipurpose room plan).
3. 12 sleeping bags in bins 18" w × 18" h × 24" d.
4. A/V equipment on 12 lin. ft. of 18" d shelves (one shelf 18" h and the other two shelves 12" h).
5. Games and equipment on 12 lin. ft. of 12" d shelves, 12" h, and 8 lin. ft. of 18" d shelves, 15" h.
6. Supplies on 8 lin. ft. of 12" d shelves, 12" h, and 12 lin. ft. of 18" d shelves, 15" h.

From Bubbles to Plan: A Restaurant

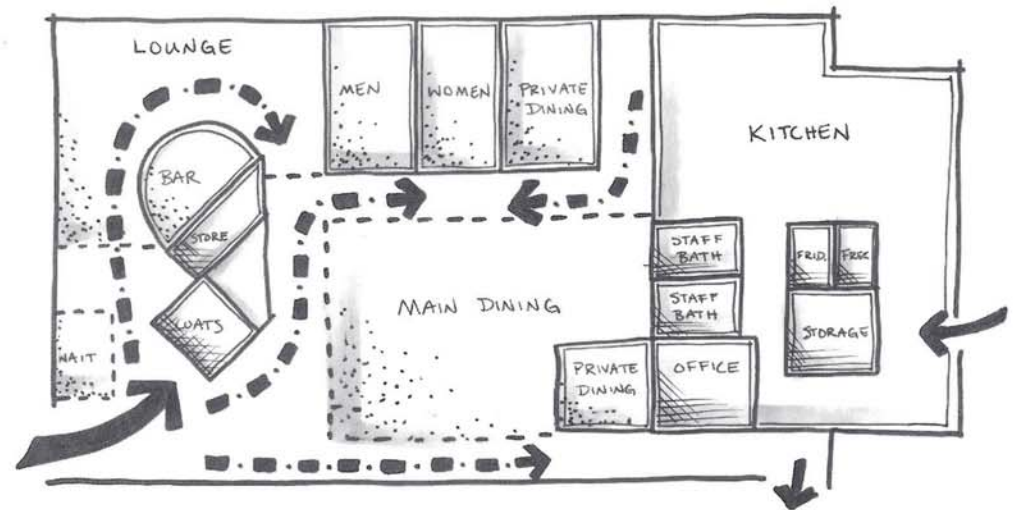
Background: A full-service restaurant featuring a bar/lounge area, a main public dining area, and private dining areas.

Idea: Place kitchen by the service alley. Try to create a connected but autonomous bar/lounge area. Place main dining area in the heart of the space, and subdivide with furniture and soft dividers into various pockets.



Bubble diagram

Bubble diagram: Make sure to leave adequate space for the full-service kitchen. Explore possible configurations that have the main dining in the center of the space. Study relationship between entrance bar/lounge and dining spaces. Ensure the restrooms are within easy reach but out of the way.



Block plan

Block plan: Refine shapes, and draw more accurately. Start exploring potential angular arrangements at bar area. Start allocating space within the kitchen area. Take a very close look at patron and service staff circulation routes. Get a feel for the size and overall configuration of the main dining space.

conceptual process