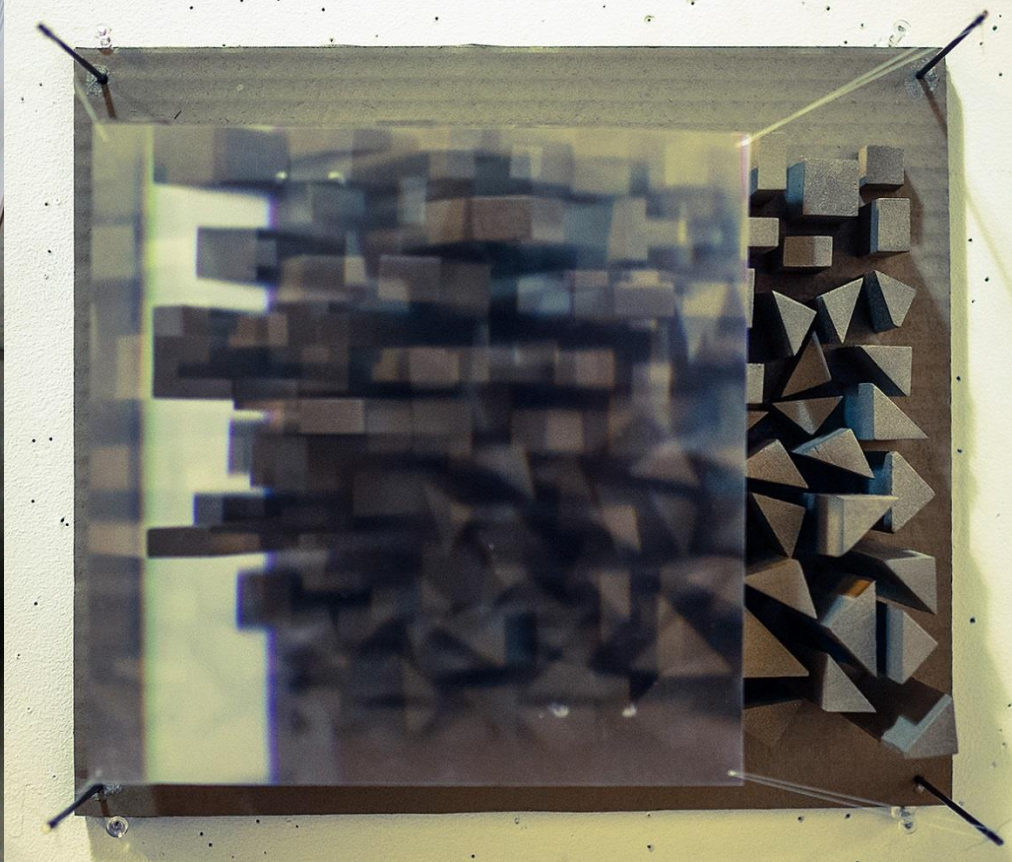
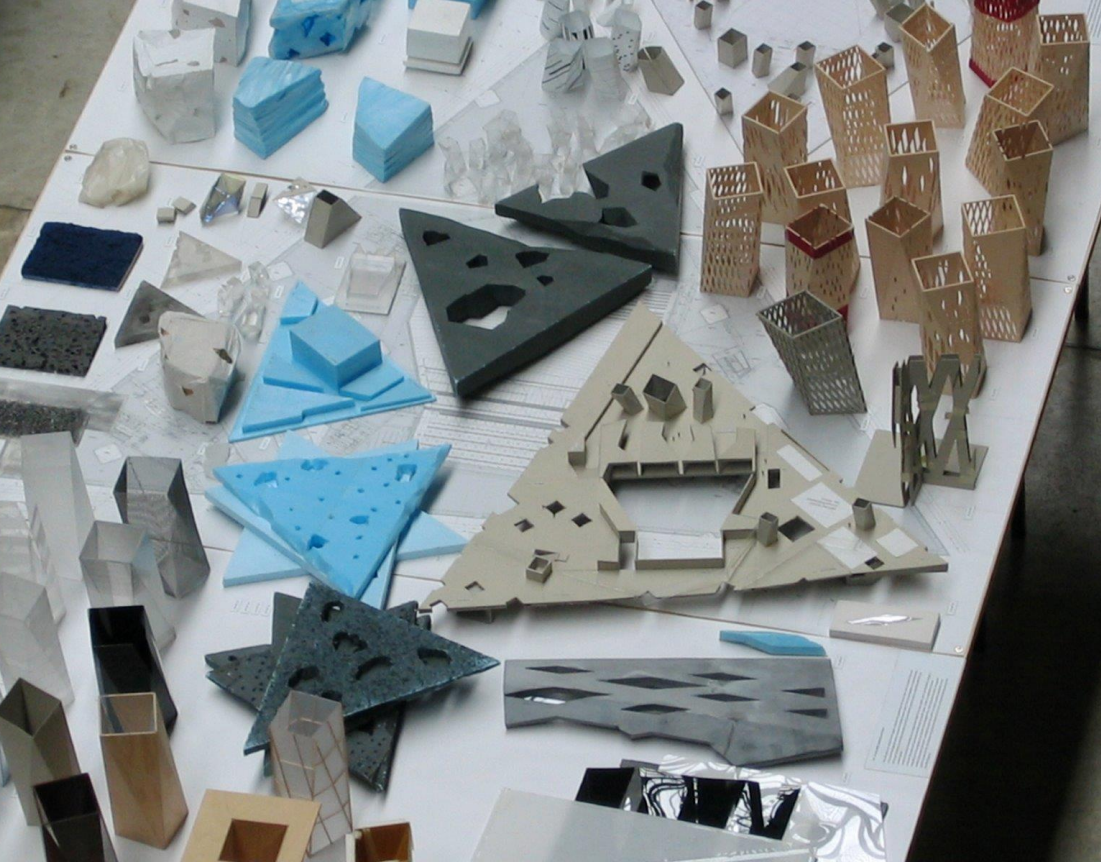




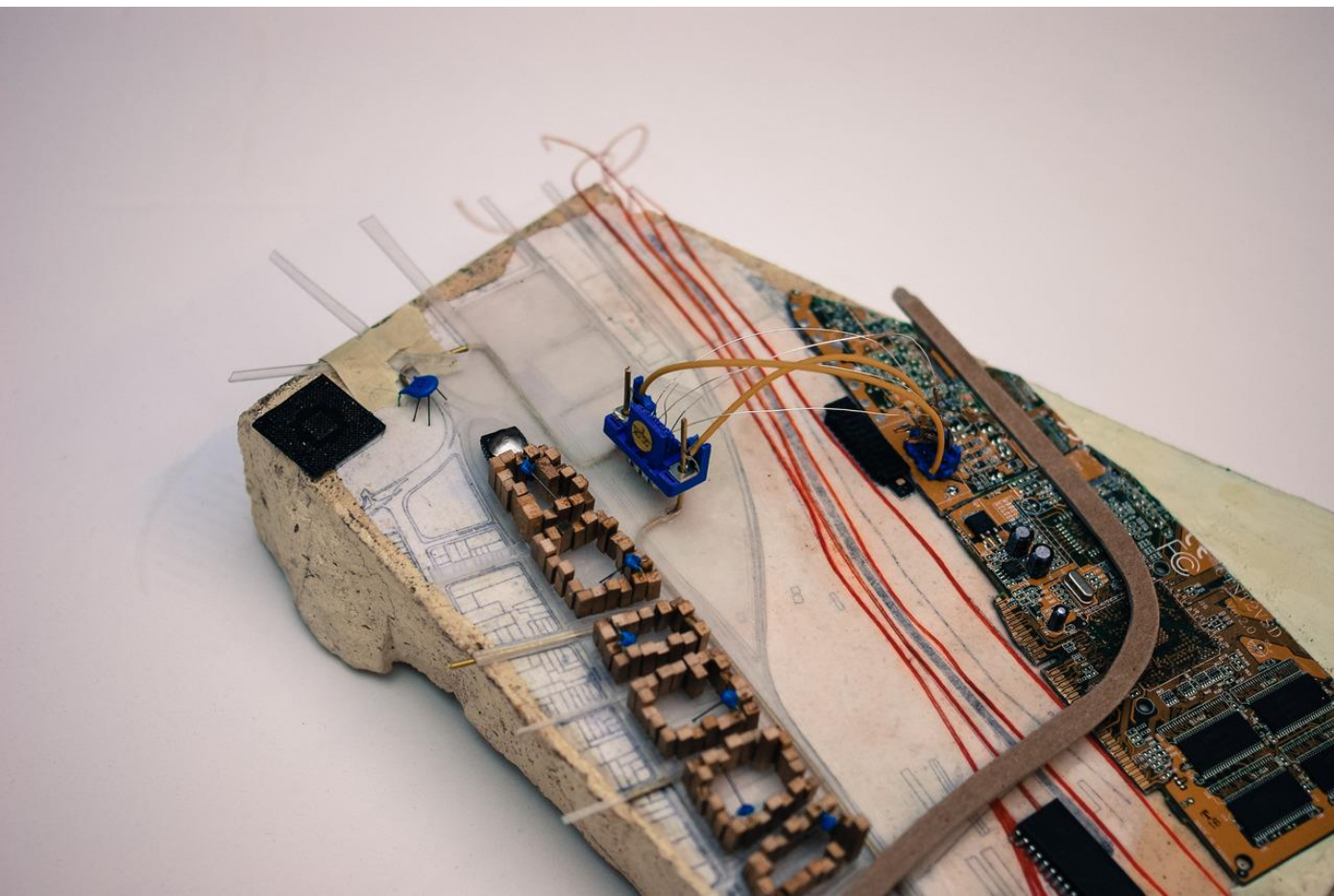
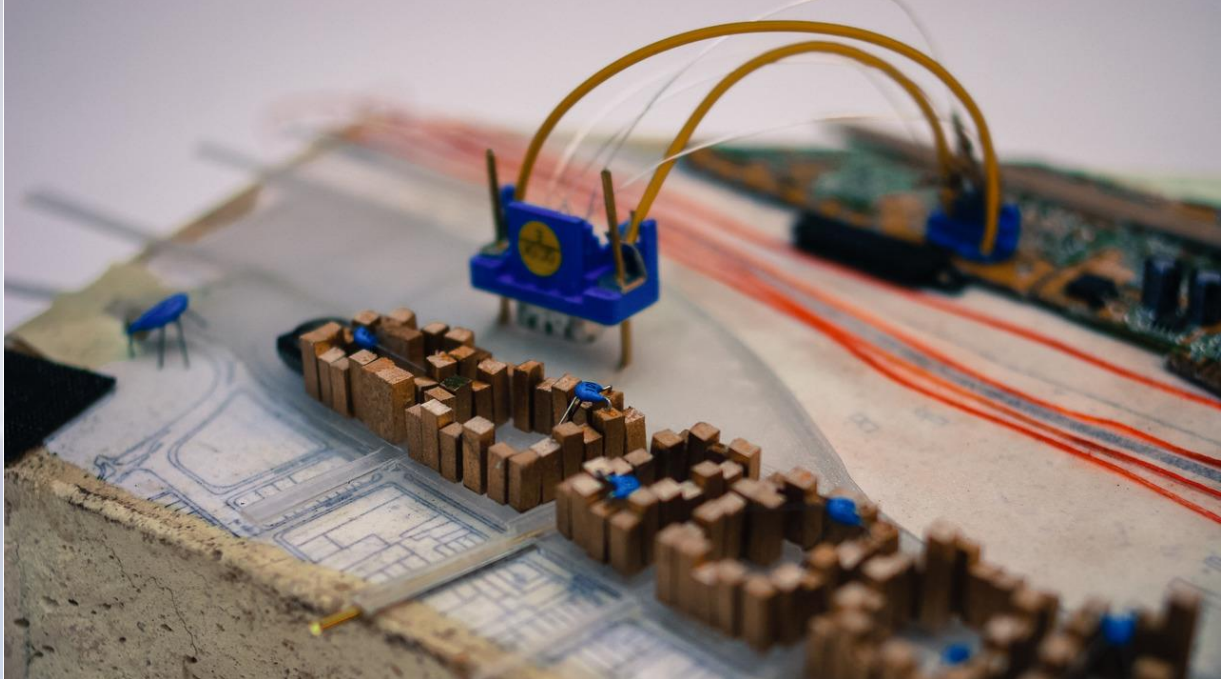
Introduction to Design Process and Programming

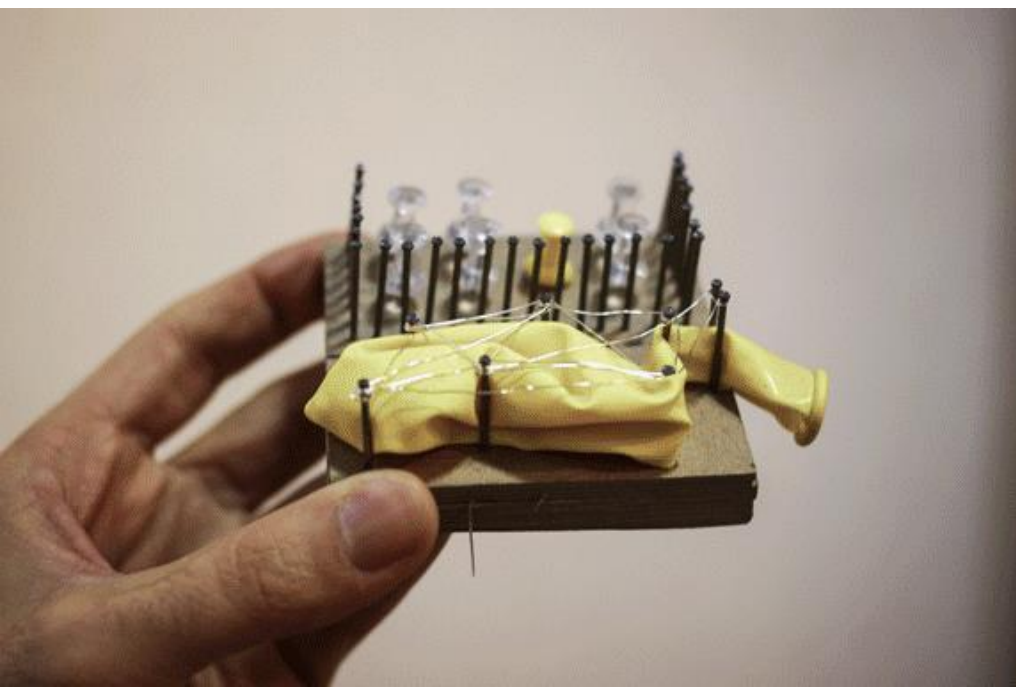
Design/Design process











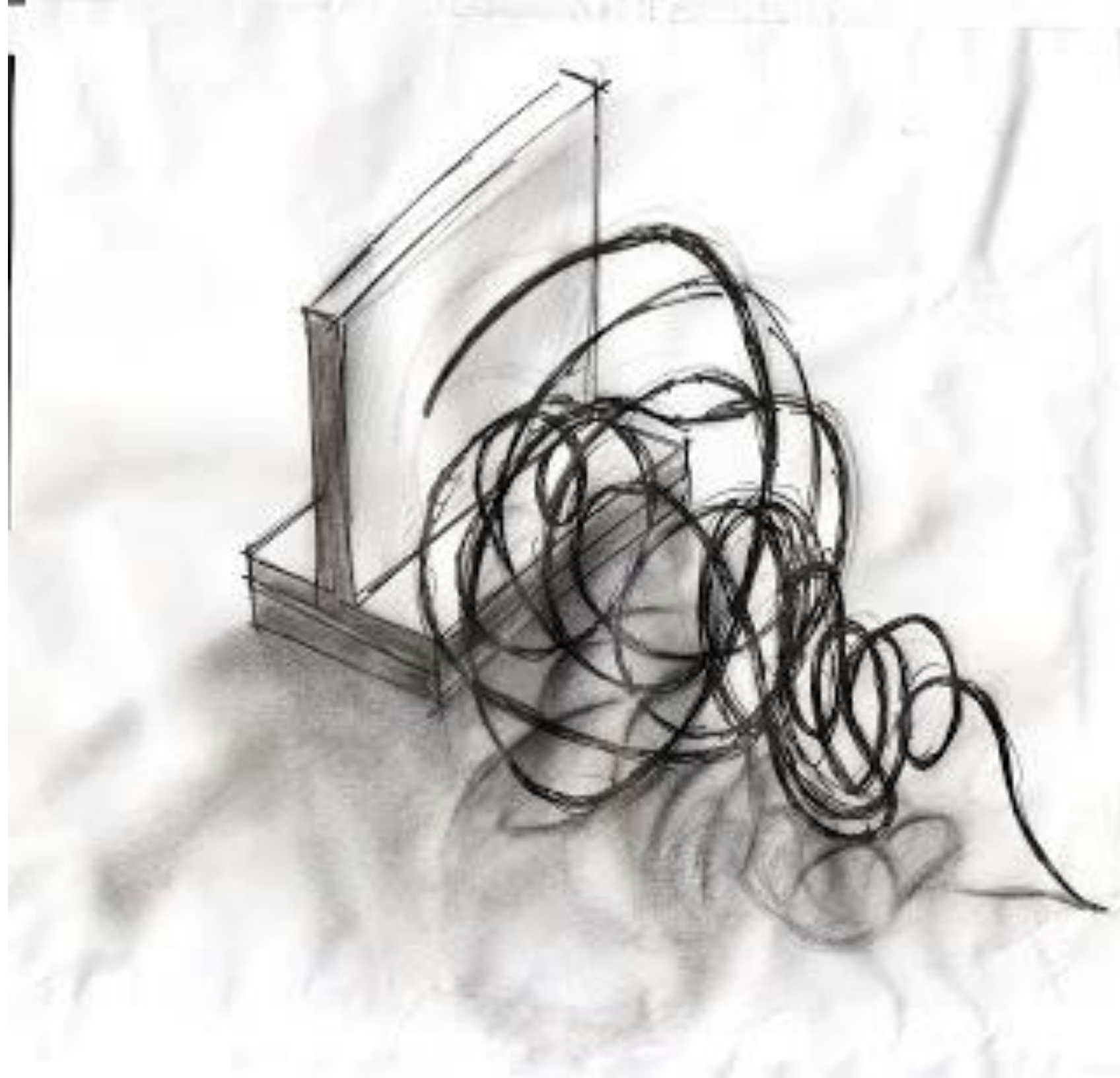


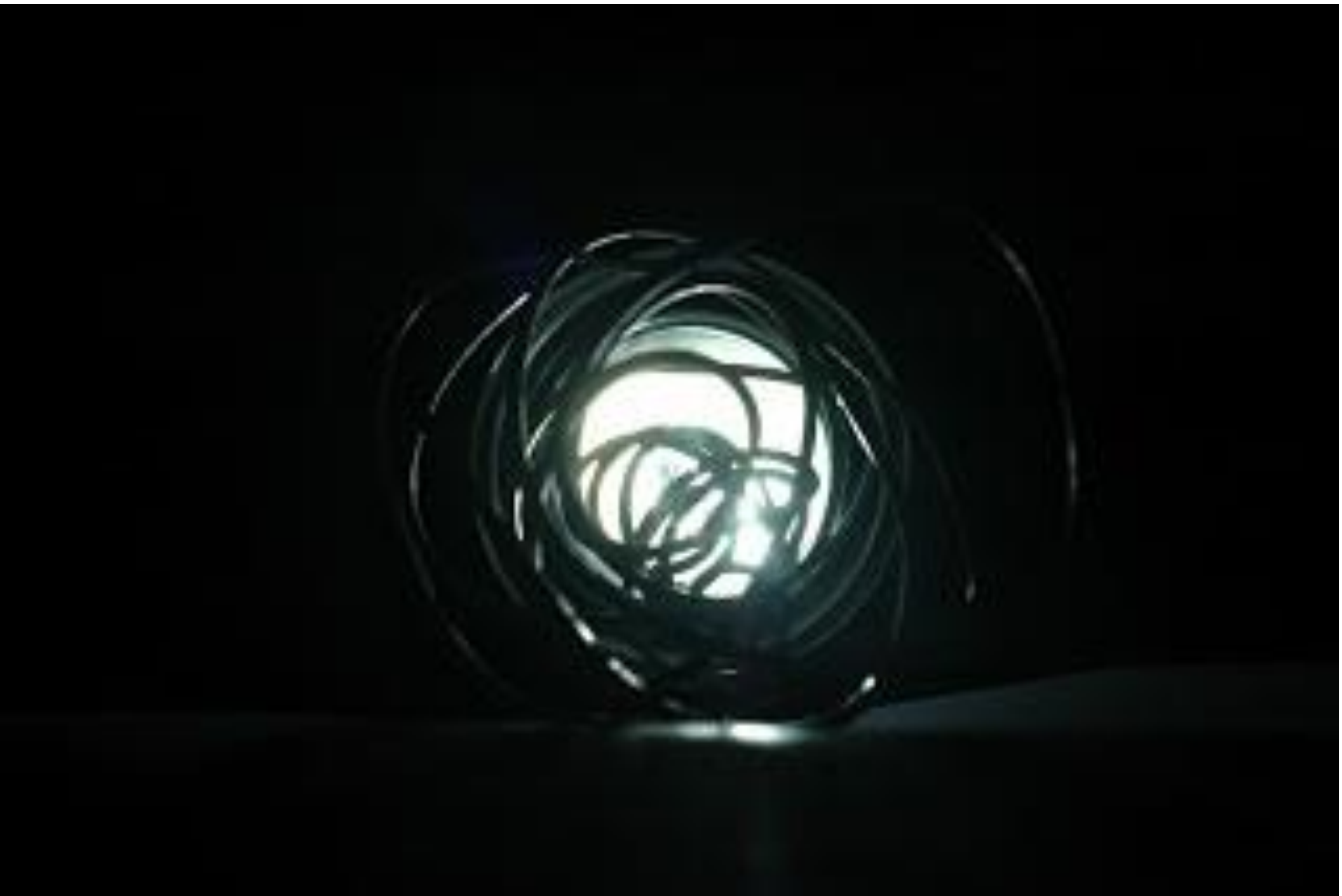
# BOUNDARIES

## 'UNPHYSICAL BOUNDARIES'

Here are some conceptual models to represent gasses, smoke, light and gravity













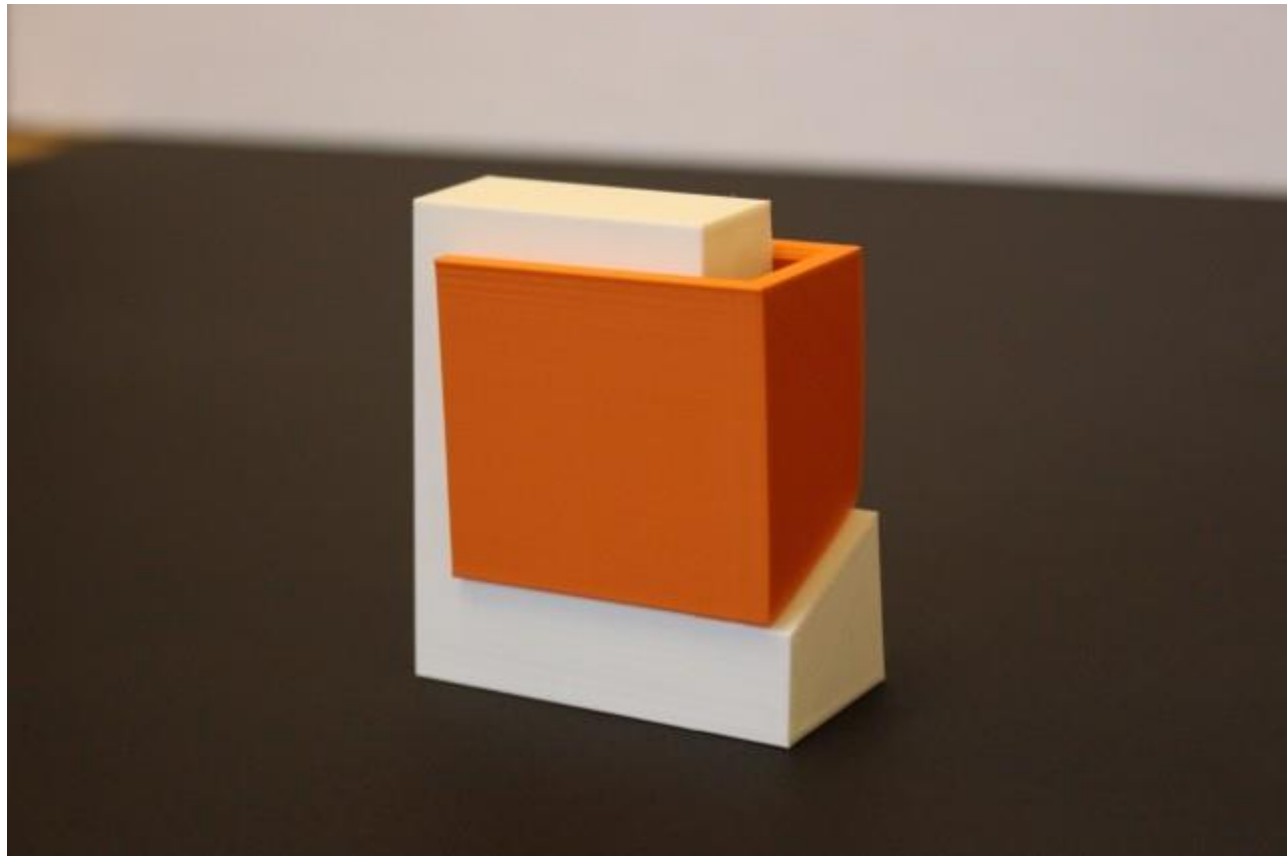






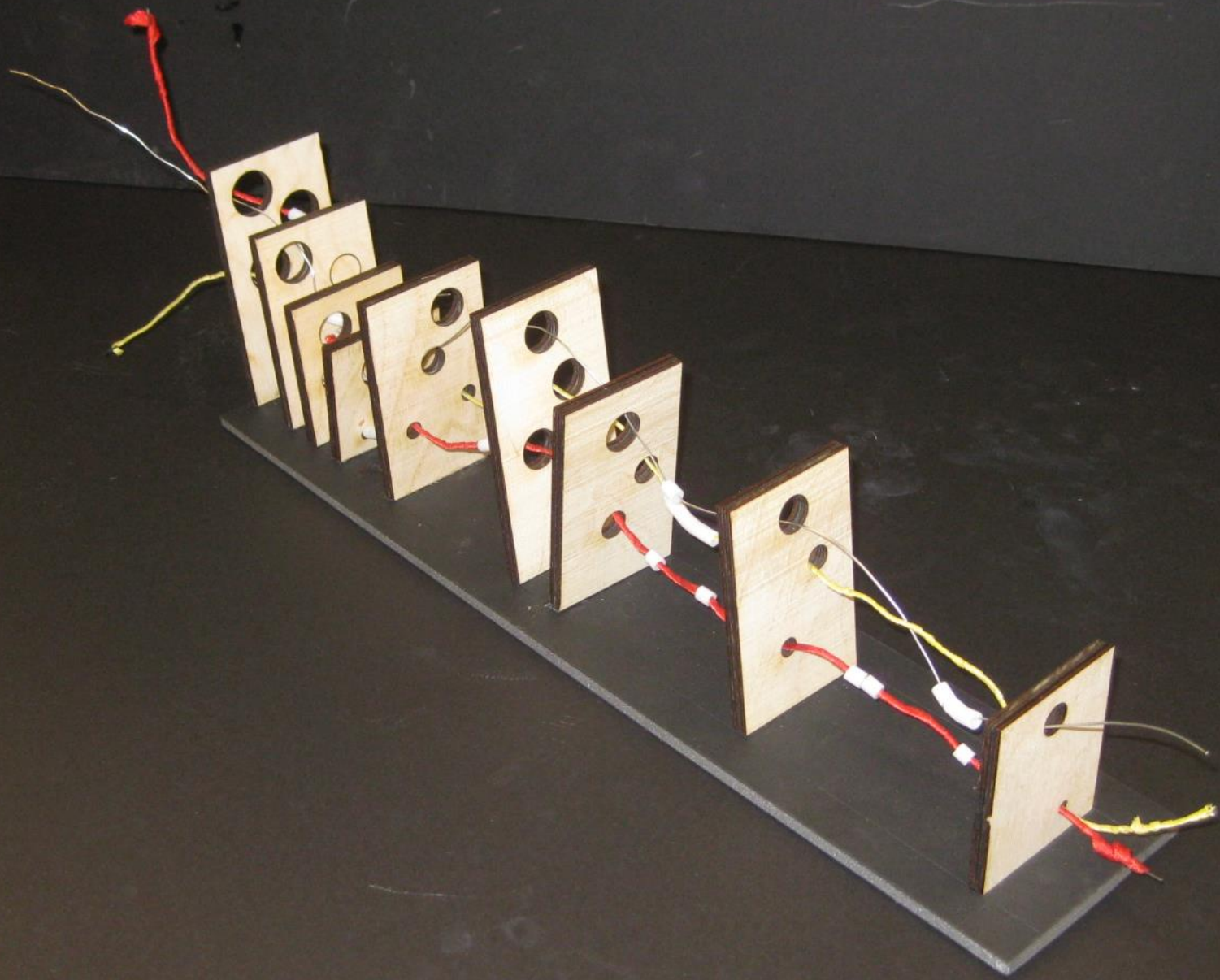


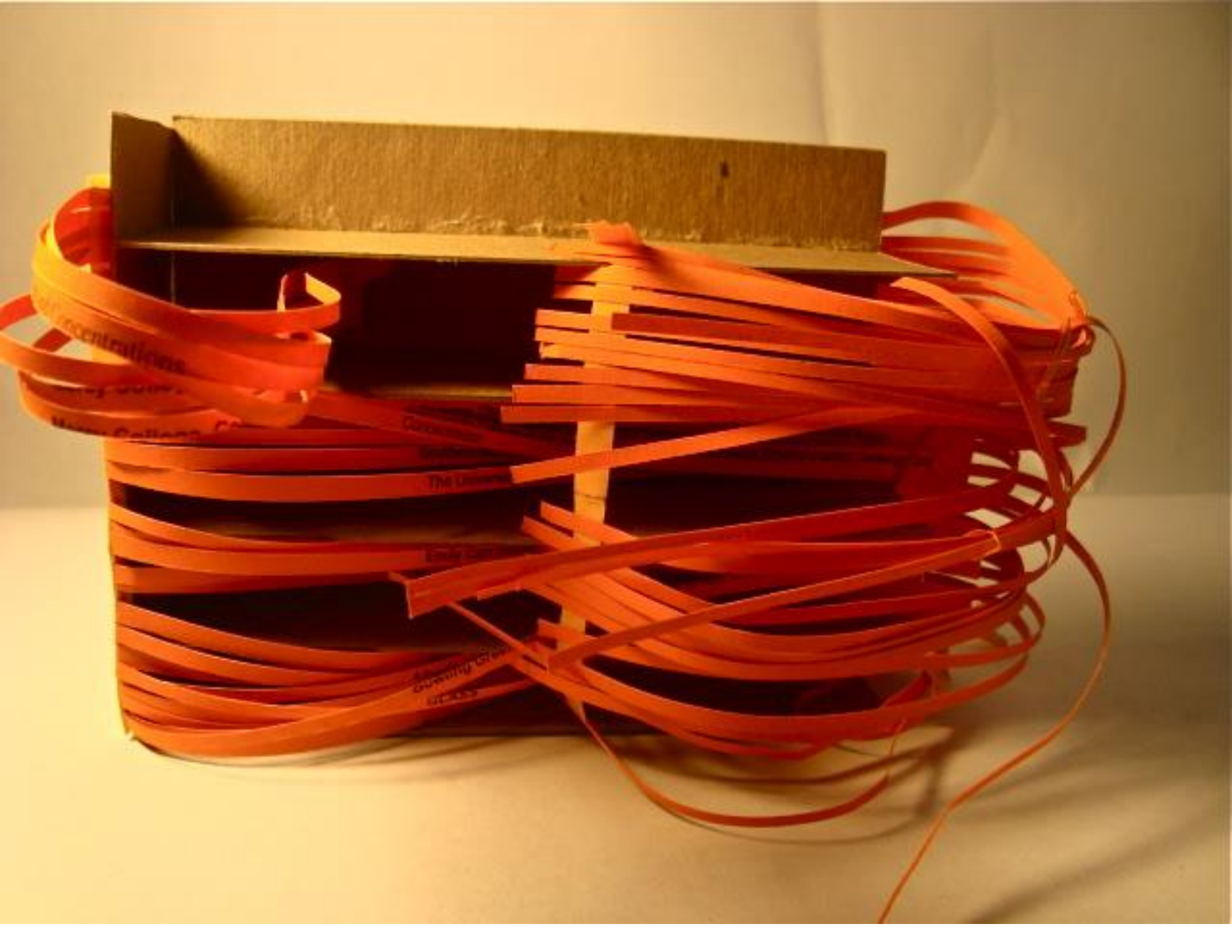










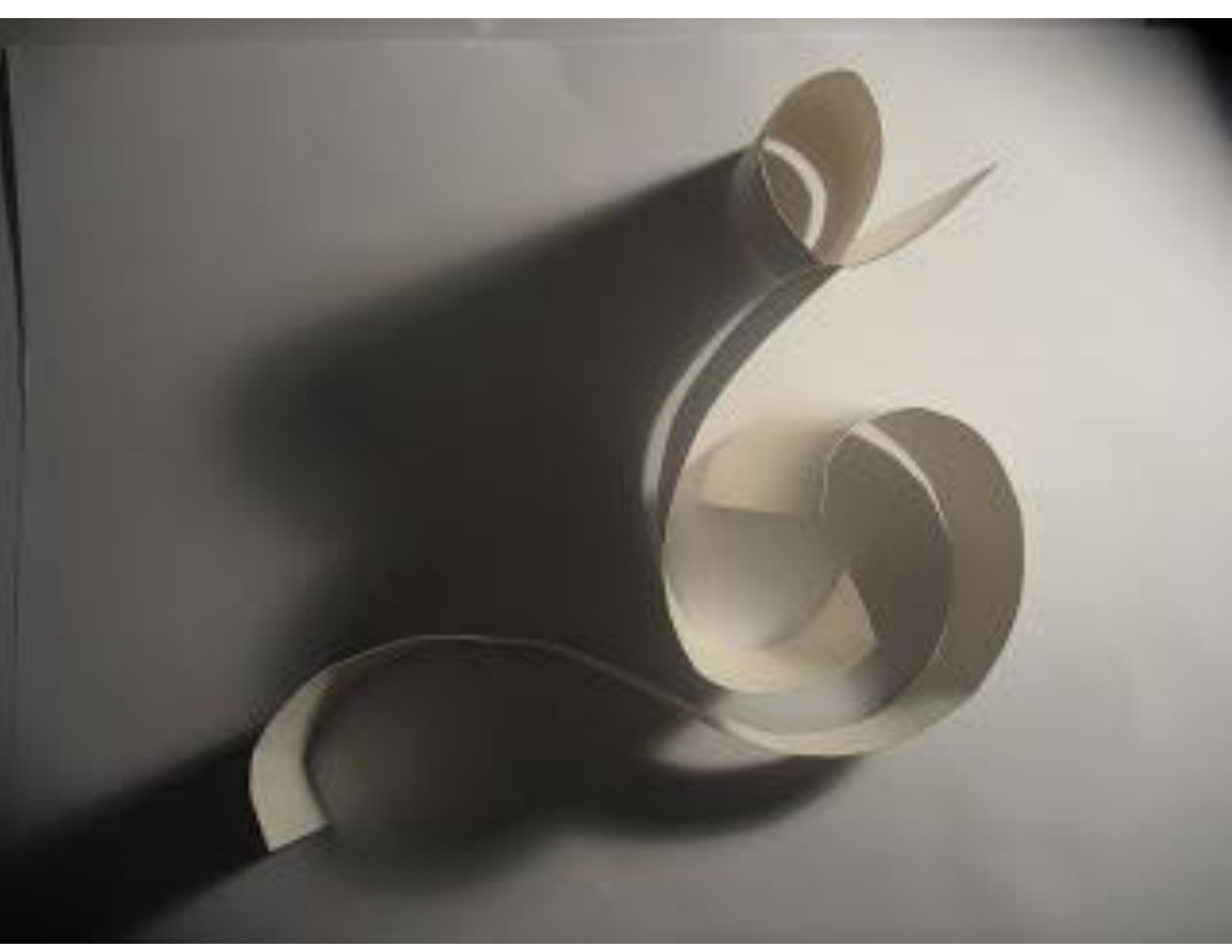






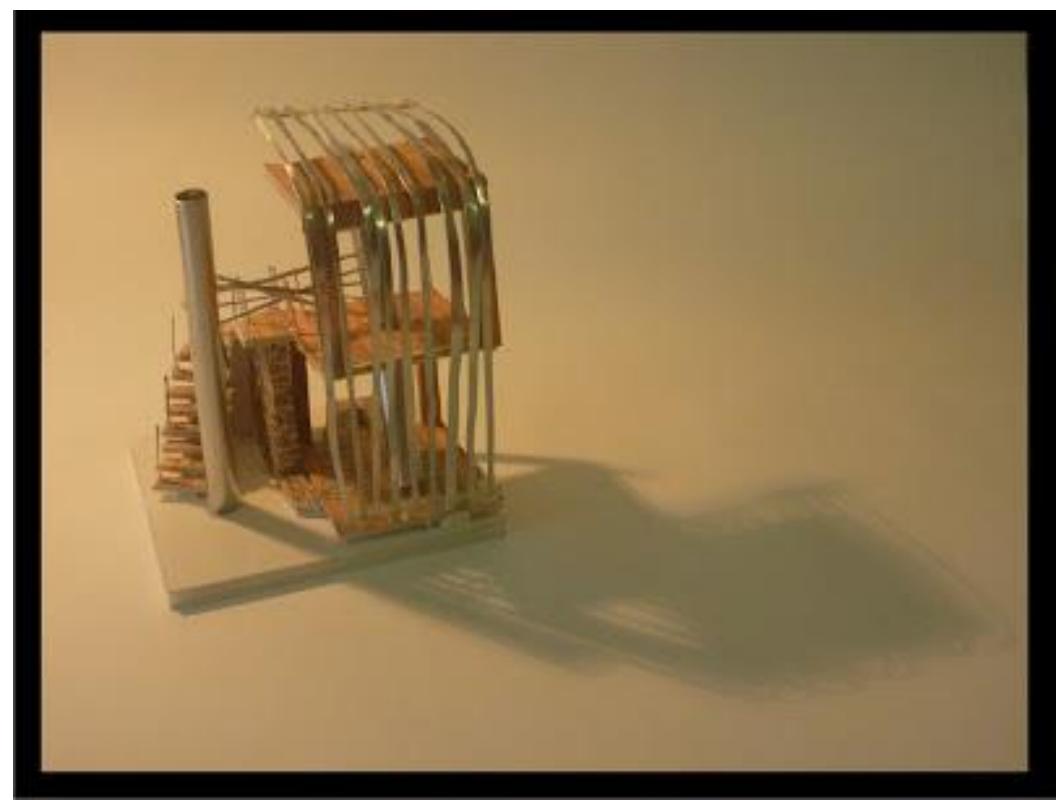


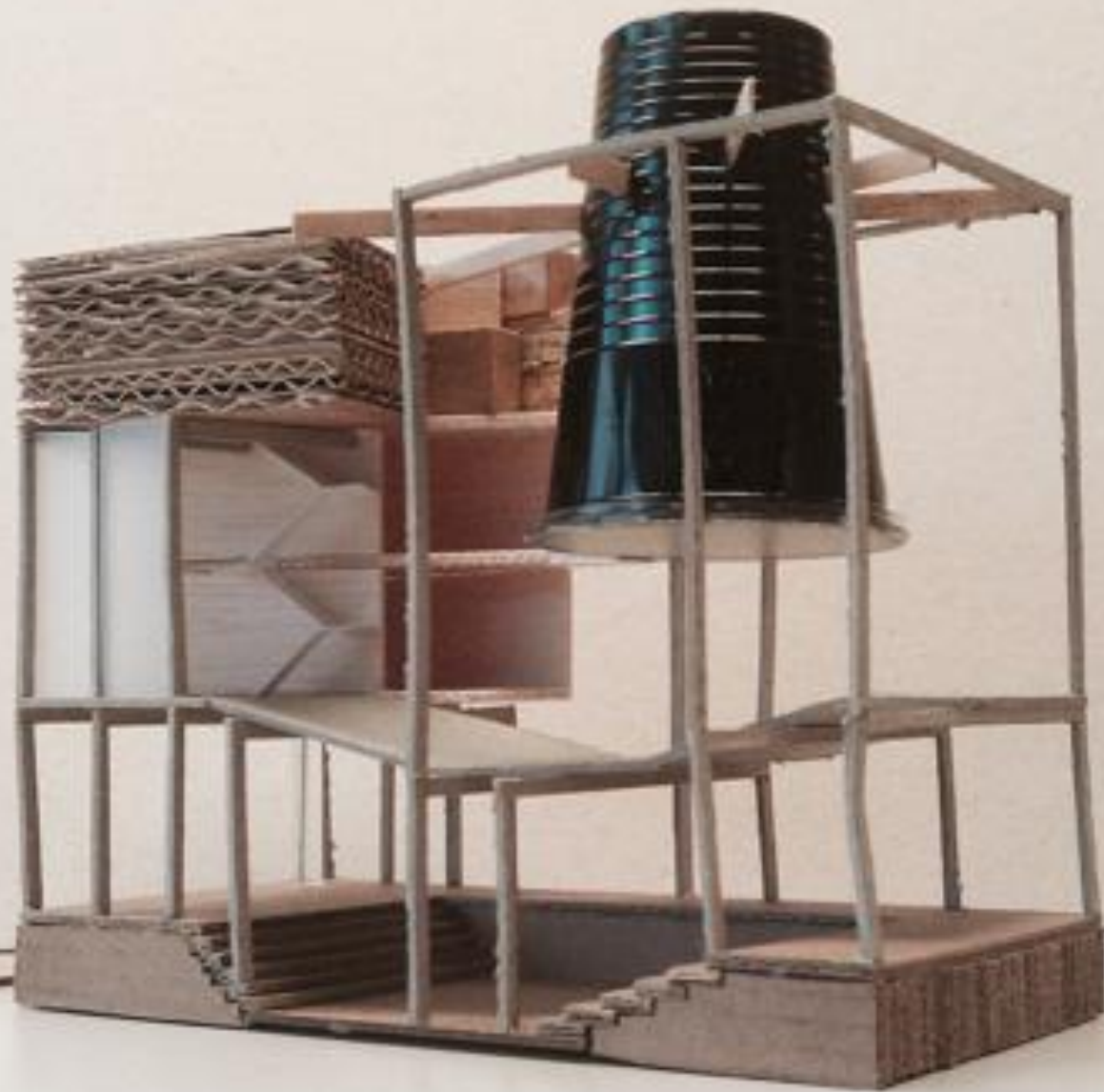


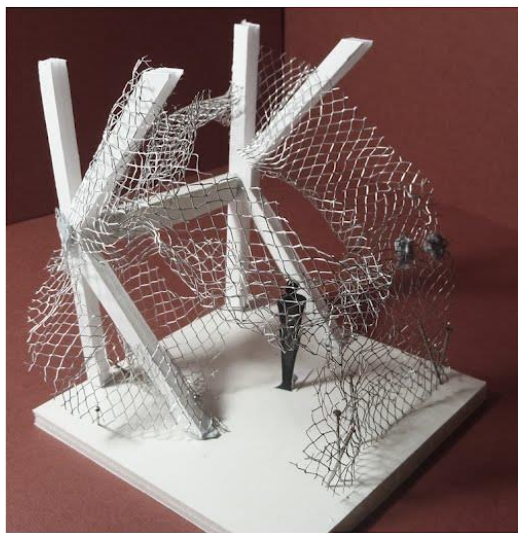
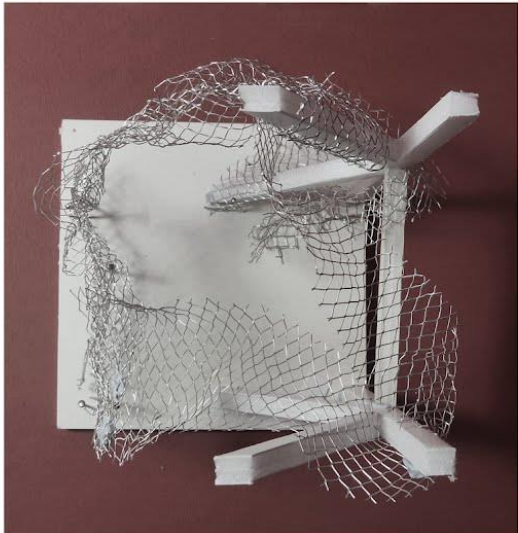
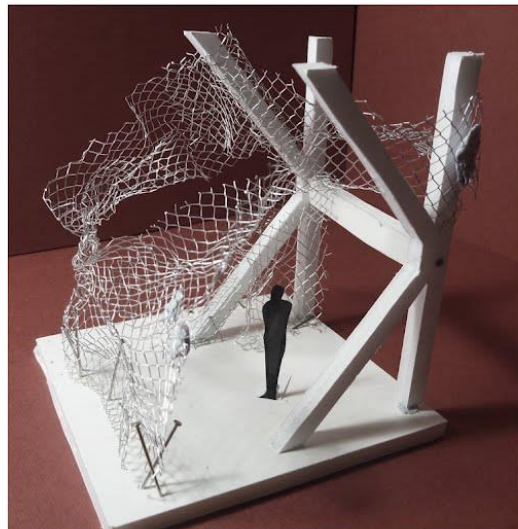
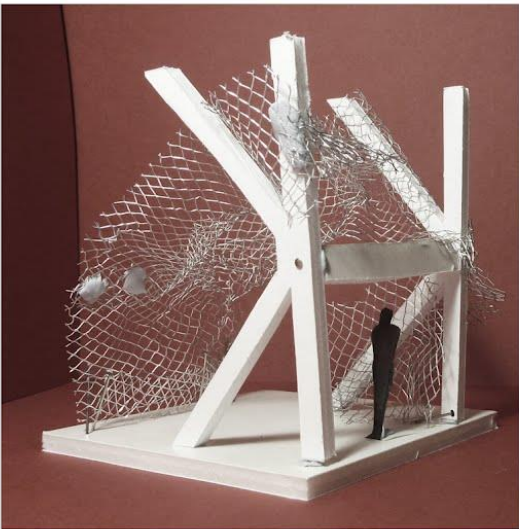
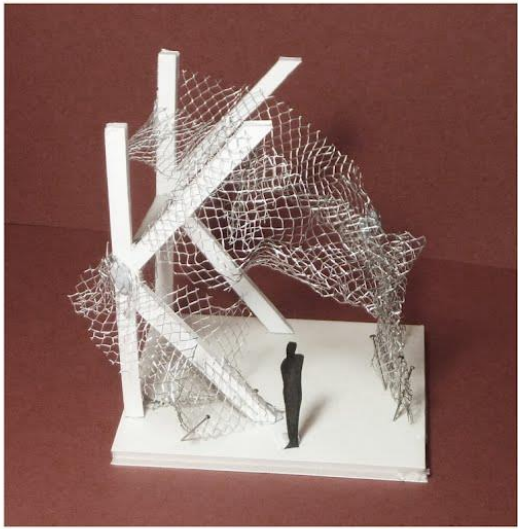




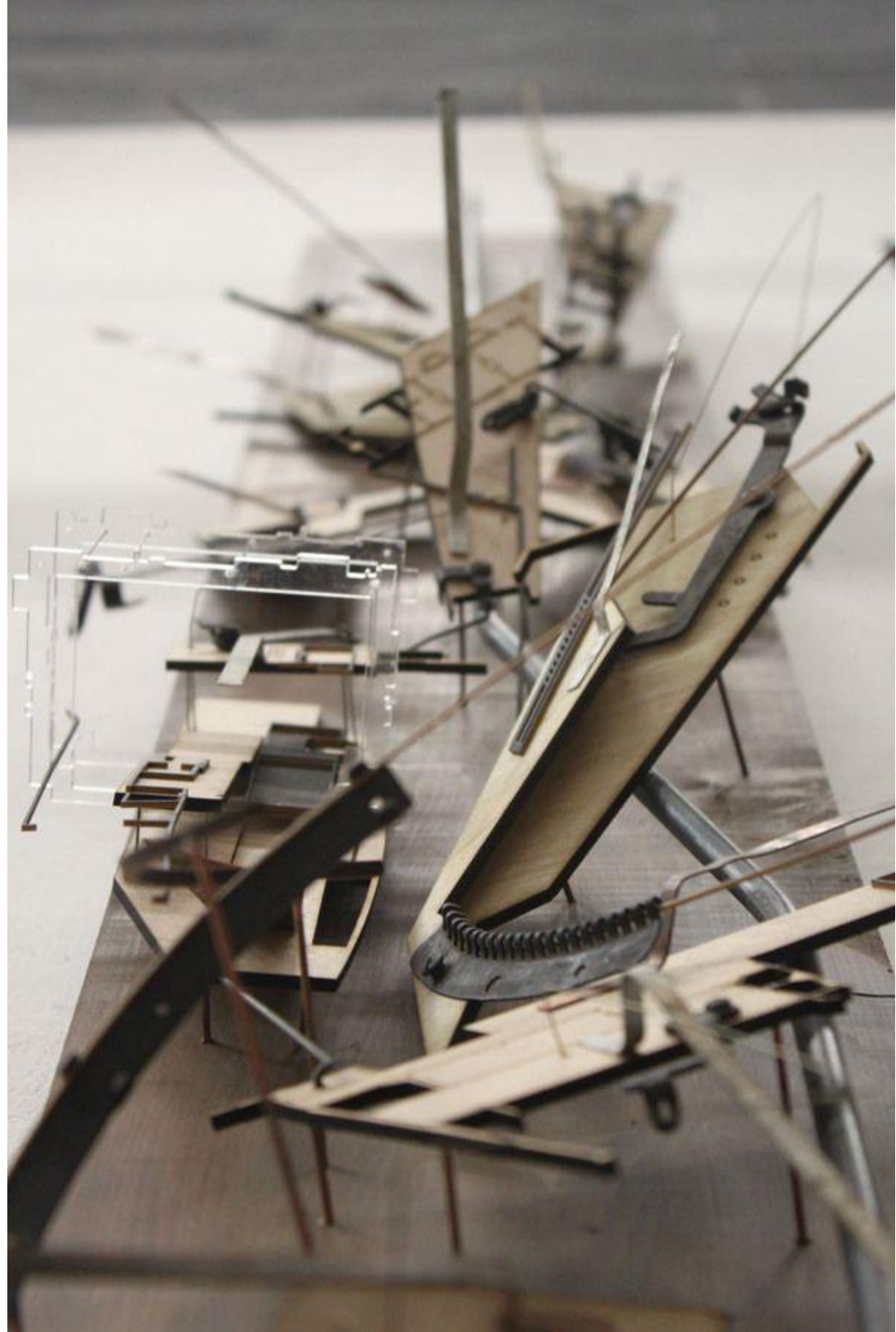


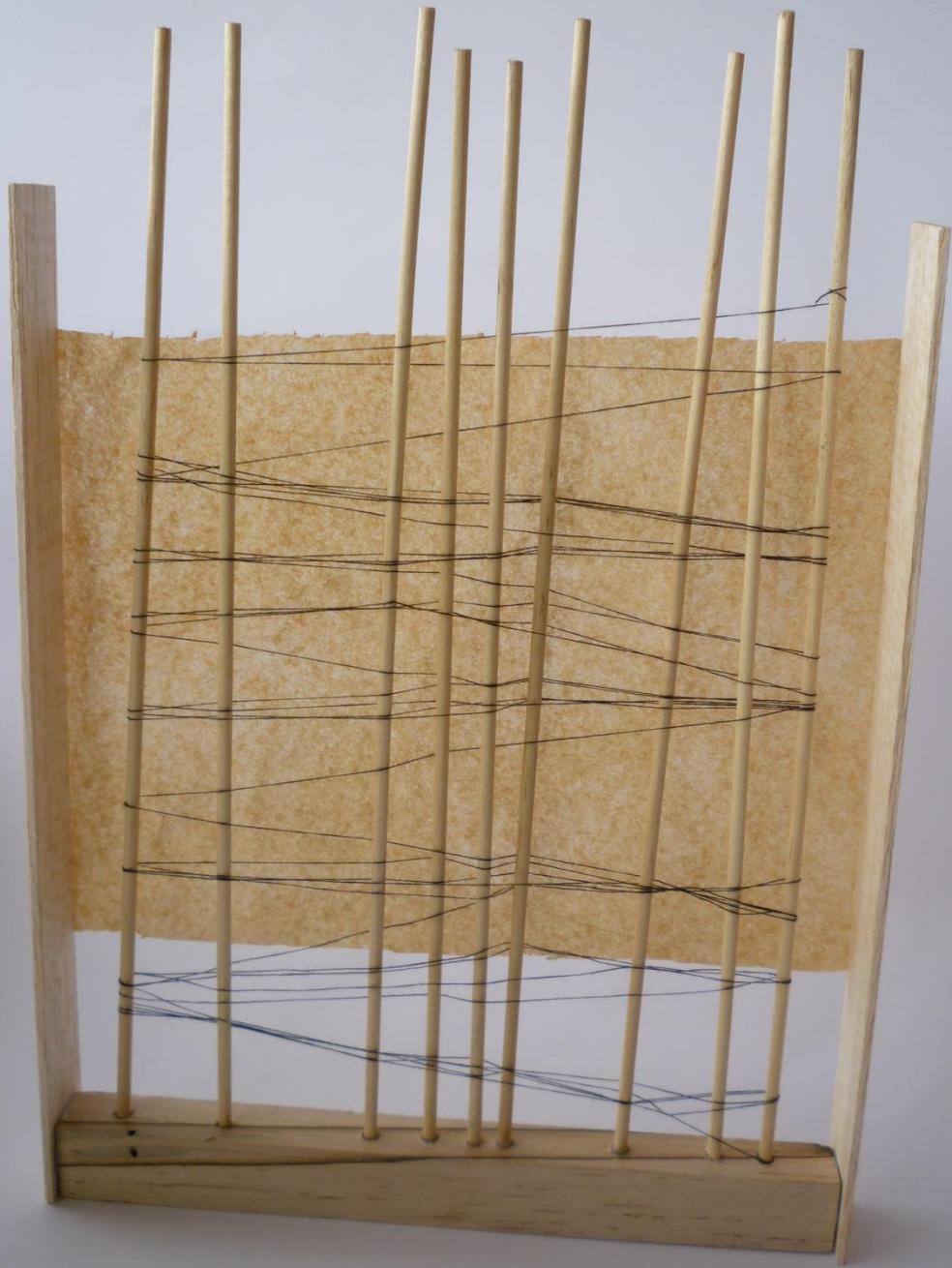




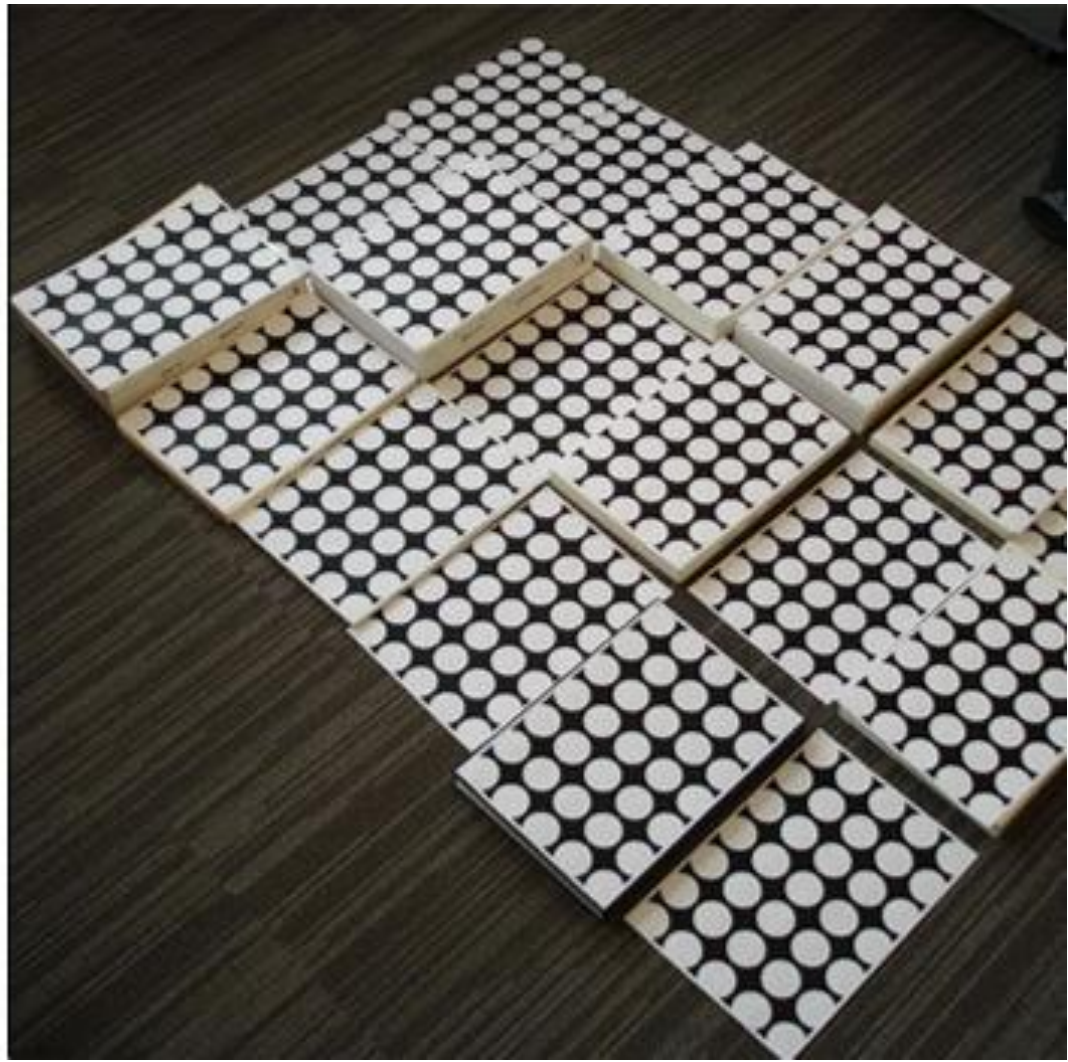
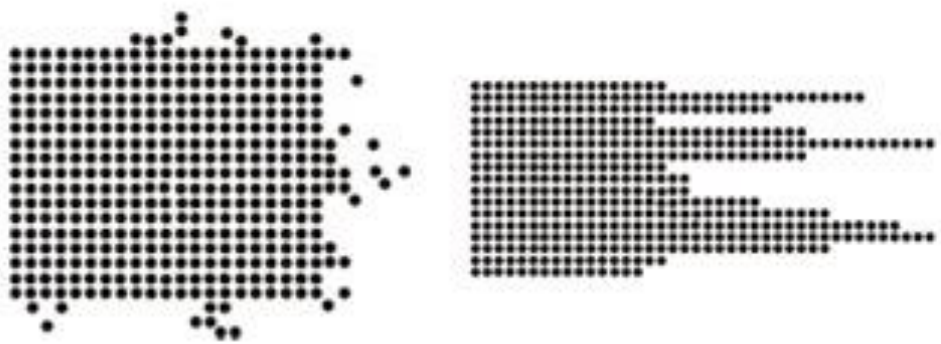




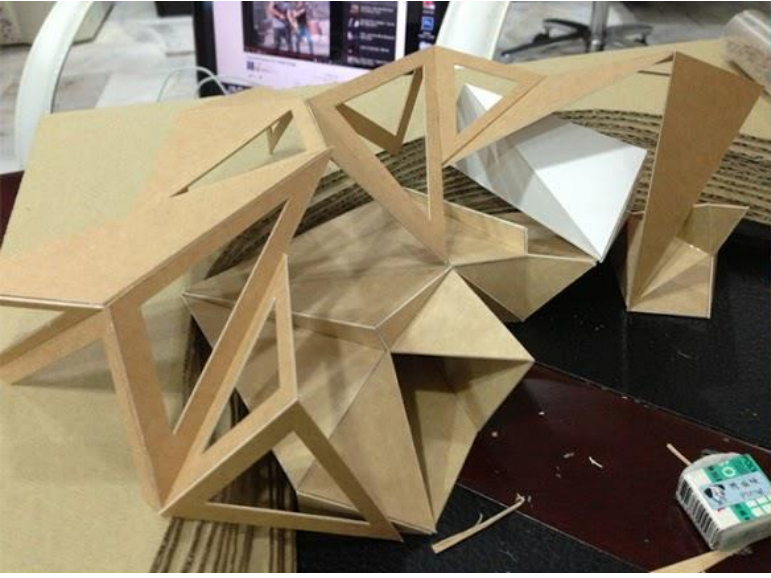






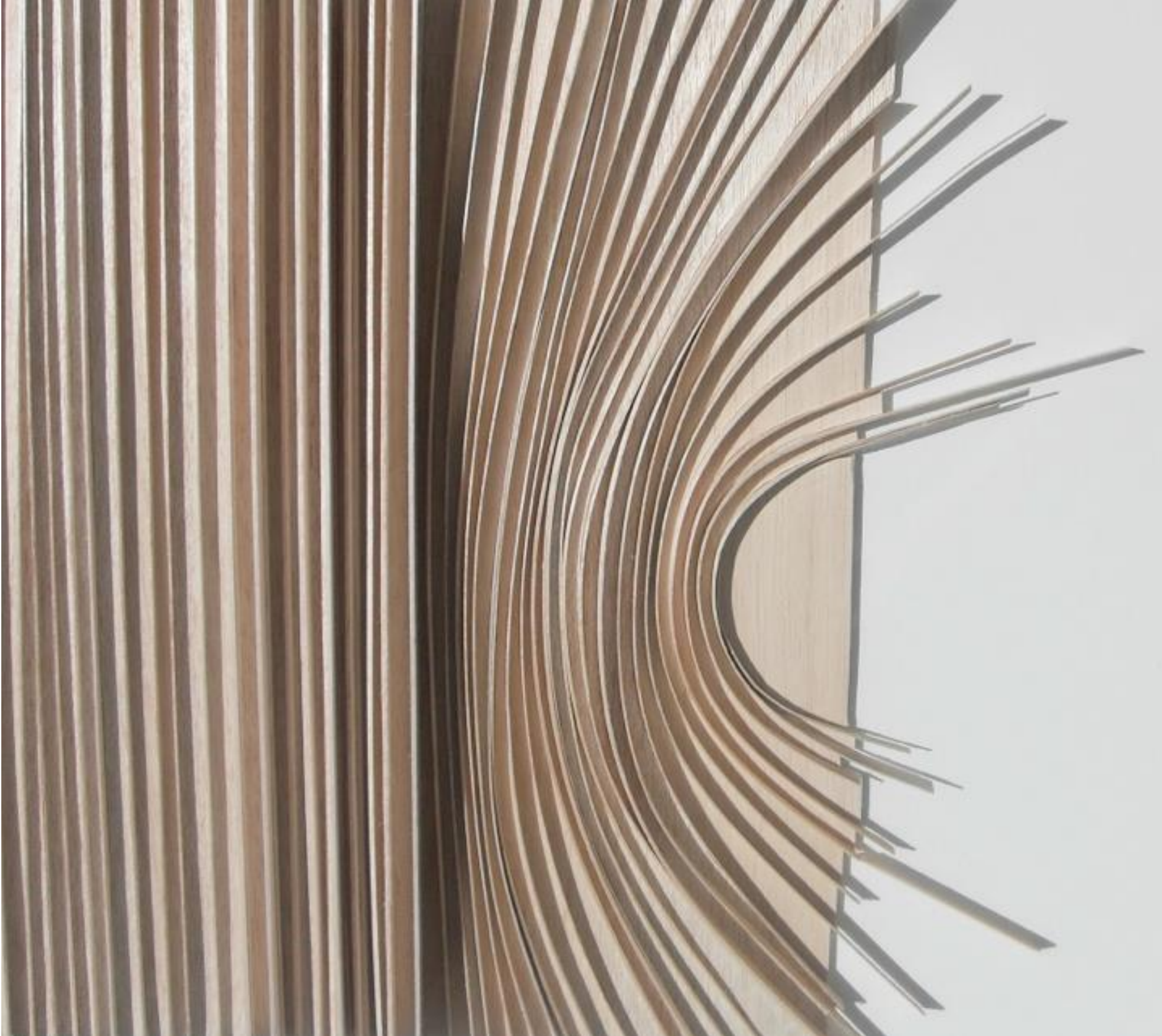












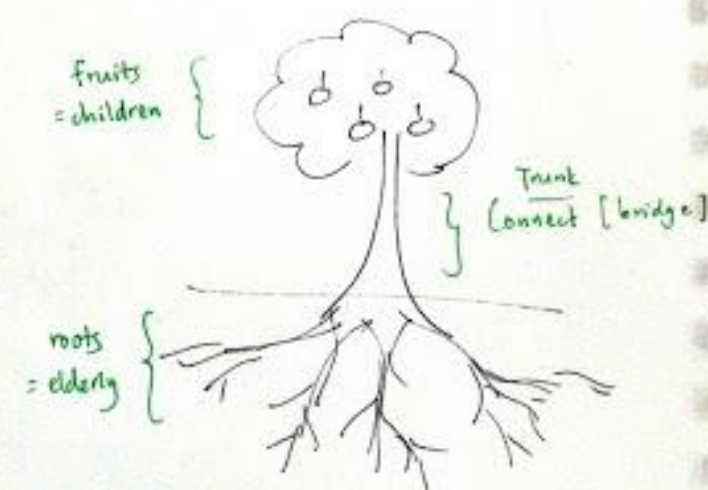
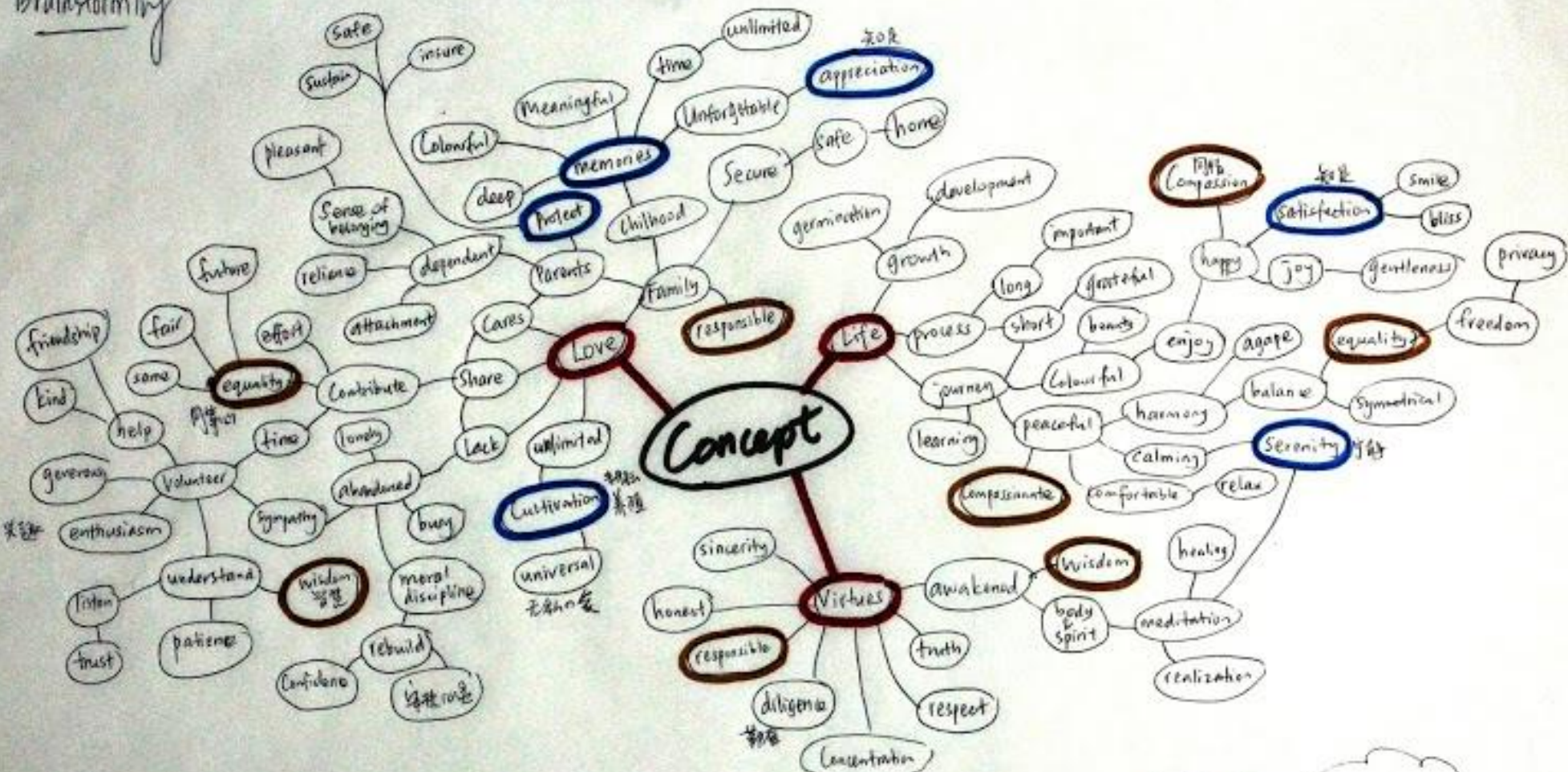








Brainstorming





# Motif

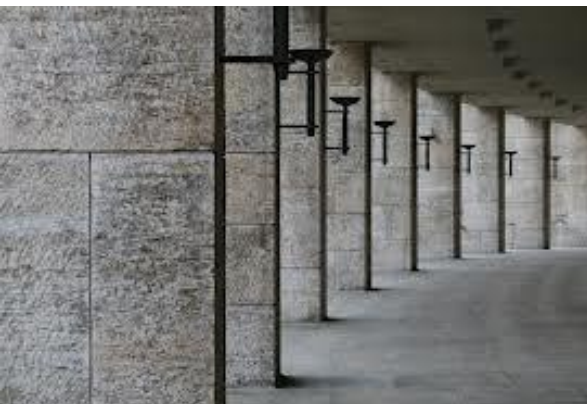
□ Latin: *Movere* (v) *motivus* (n)

1. A **dominant theme** or **central idea**.

□ motif [moh-teef], a situation, incident, idea, image, or character-type or any element of a work that is **elaborated into a more general theme**. Like resurrection, love, Desolation, etc...

2. A design or designed image that is **repeated over and over** with little to no differences.

□ Repeated unit to create **visual rhythm**.







## Designing, as a creative process, begins with you

- ❑ **A design project**, as an expression of need or desire, **begins with a user, or client.**
- ❑ The process of **transforming a client's needs and desires** into a **physical, visible, space** or object, **begins with you.**





## To be a creative designer :

- ❑ you must have **interests**,
- ❑ you must have **experiences** that **enrich your interests**,
- ❑ you must **accumulate** appropriate **knowledge and skills** that help you **conduct** the **creative processes** involved in **designing**.



**The beginning point of a design exploration is open to your own individual interests and thoughts.**

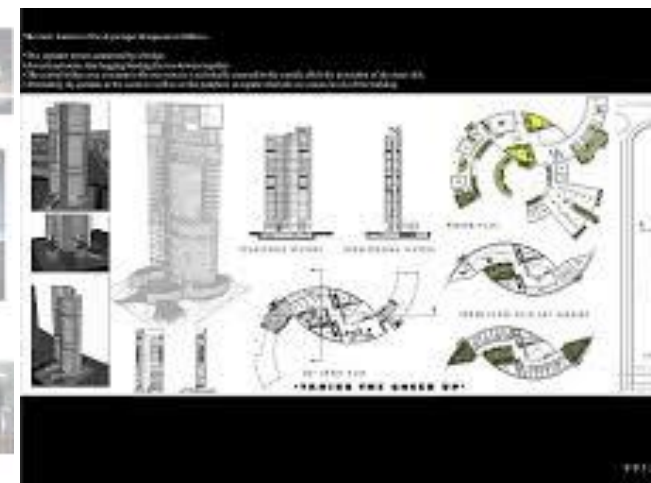
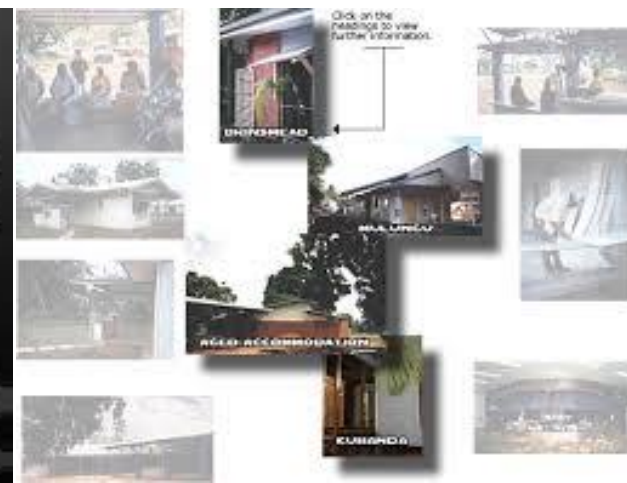
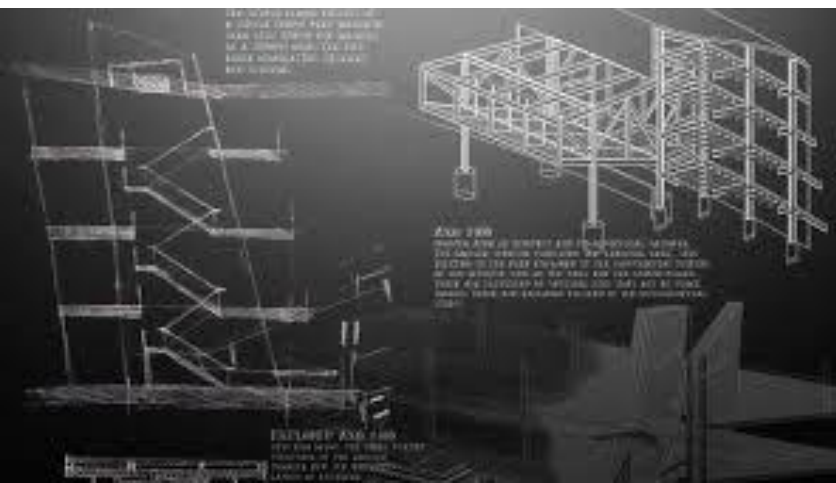
- ❑ how you begin a design exploration is substantially **up to you.**
- ❑ you can do almost anything at the very beginning of a design exploration, and it can work for you as a **way to get into the complexities of a project.**





for example, to design a portfolio/graphics page layout, you could:

- ❑ **spill ink on a piece of paper** and let it run **into a variety of shapes as gravity**, and the **absorption of the paper** determine
- ❑ draw out a **regular, geometric grid**, of half inch squares.
- ❑ draw out an **irregular geometric grid**.
- ❑ draw out **a set of lines that seem to be of the moment, gestural, and not necessarily 'rational'**.



**How you begin is up to you, but to be a good designer you must have interests in the things that make up the world of design**

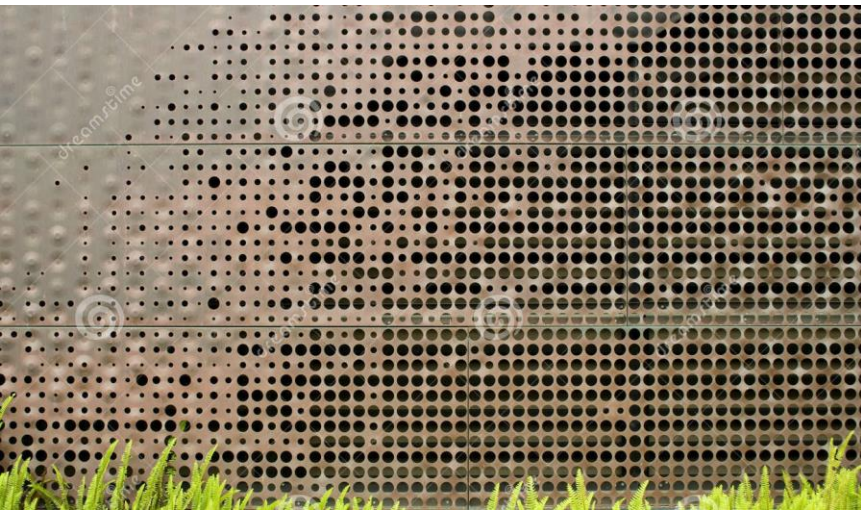
what kinds of things **catch the attention of designers?**

- ❑ **Space Quality:** How the designed space works with the user needs and requirements.
- ❑ **materials:** in terms of all the qualities that make different materials interesting, and beautiful.





- ❑ **geometry:** the application of various shapes, the relationships between objects, the clarity of 'pure' forms (circle, sphere, square, cube, pyramid, equilateral triangle) or combination of them to create crazy forms.
- ❑ **size and scale:** the play between very small and very large in objects and in spaces
- ❑ **color:** the richness that is created by experiencing colors used in a purposeful relationship; colors that speak of an important 'reality', such as a regional material (red tile roofs of the southwest)



**To do a complex activity at a high level, to do it really well,  
takes an unreasonable effort!**

- ❑ it seems pretty clear that our **ability to learn**, and **achieve high levels of skill** in complex activities **requires a great deal of regular, repeated, and focused effort**.
- ❑ it may seem like too much effort sometimes, but such is life.
- ❑ if you want to be good at something there seem to be no '**easy**' way to get there. the exception to this thought is that such work can seem 'easier' if you enjoy it, and if doing it seems to happen in a pleasant, enjoyable way.



**when you are working on a design project you have to use all of your powers of concentration, creative thought, and enthusiasm.**

- ❑ a design project is a setting in which **decisions** have to **be made**, at **every step of the project**.
- ❑ you must **train yourself to step forward**, and offer an **answer, a proposal, to any question that is revealed**. if you do this, you will discover that you have more knowledge than you thought, and you will **impress** those around you with **your skill**, and **your discipline specific abilities**.



## DESIGNPROCESS

Marc-Michaels Interior Design has developed a specific design process which is divided into key phases; Programming, Concepting, Developing, Resolving, Detailing, Documenting and Realizing. We create a success strategy from the onset to meet the project management and design needs for each client. Our exceptionally talented team produces high end quality design from our interior detailing to the "Final Dressing". The difference is in the details!





## PROGRAMMING

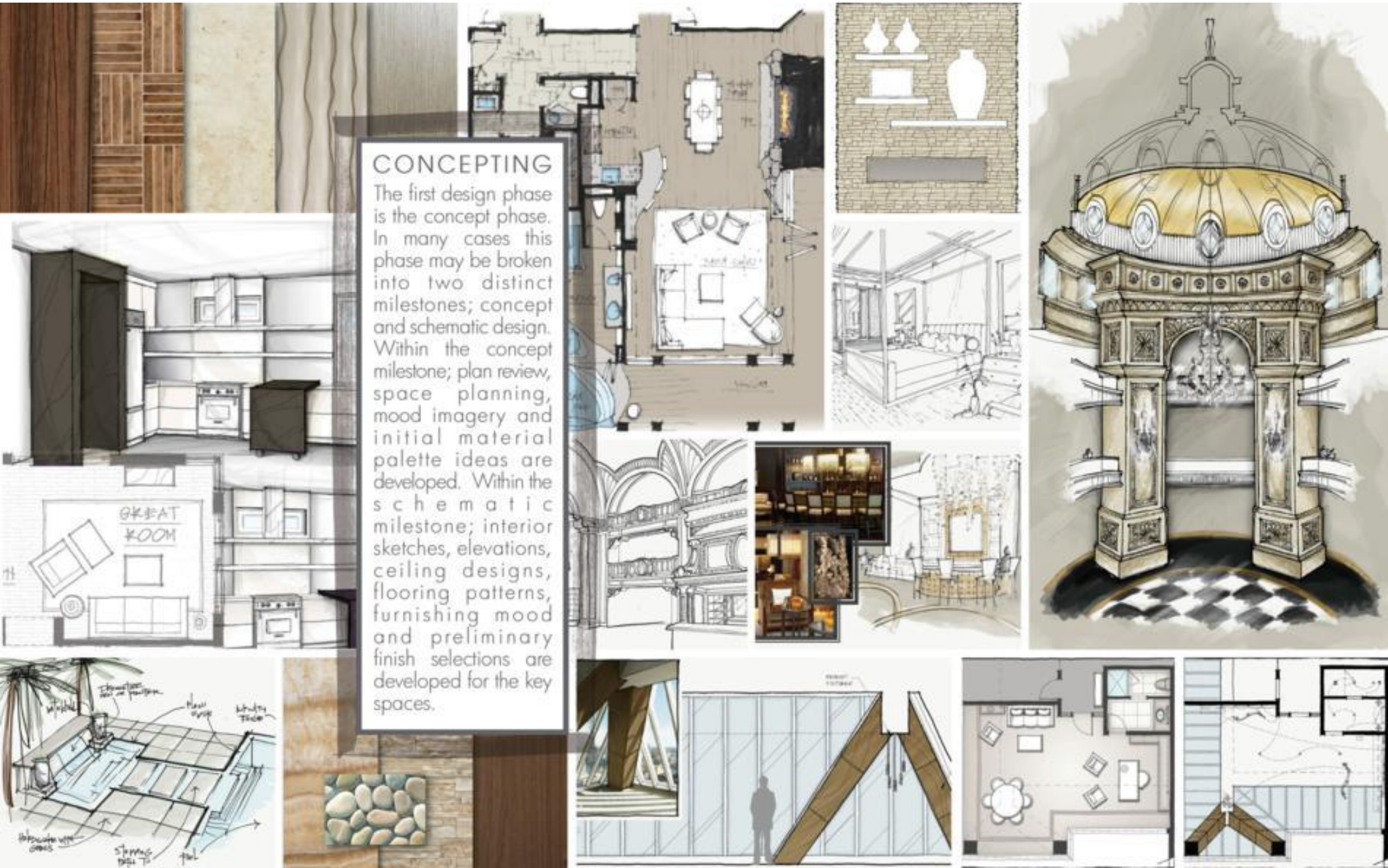
The first phase of our projects is the programming phase. This phase is pre-design and is critical to determine scope of work and identify the project team. Understanding the critical path of the project provides the basis of the project timeline. The client's aesthetic wishes for the project, level of detail and finishes, function needs, furnishing style, budgetary requirements and identifying preferred vendors are key to programming every project.



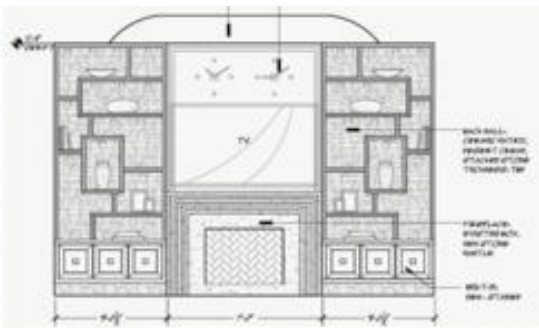
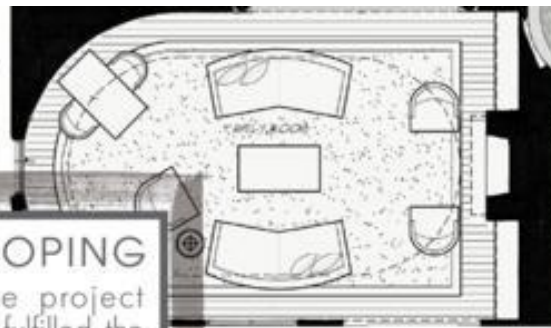


## CONCEPTING

The first design phase is the concept phase. In many cases this phase may be broken into two distinct milestones; concept and schematic design. Within the concept milestone; plan review, space planning, mood imagery and initial material palette ideas are developed. Within the schematic milestone; interior sketches, elevations, ceiling designs, flooring patterns, furnishing mood and preliminary finish selections are developed for the key spaces.

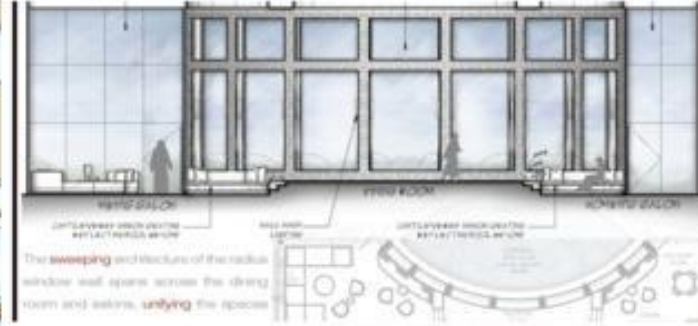
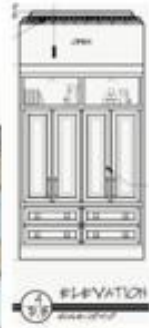
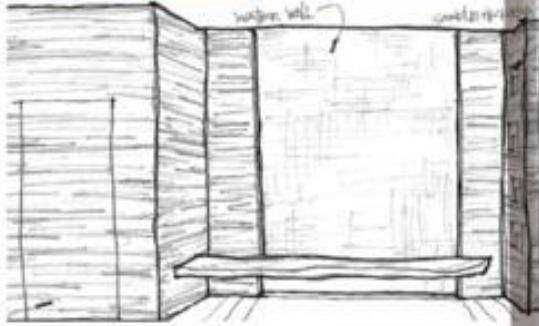






## DEVELOPING

Once the project team has fulfilled the concept phase, the design developing phase builds on those decisions reaching to the entire project scope, past that of the key spaces. This phase pushes the design concept into every corner of the project to develop and understand all of the interior spaces and how each space will function. At this point in the project the main objective is to ensure the design and function needs are working together in harmony.







## RESOLVING

After the design development phase is completed, the project is at the point where the design can be resolved; when all of the decisions of the clients and design team come together and the interior design documentation begin to take shape. A preliminary set of documents may be issued, including; furniture plans, reference plans, ceiling plans, flooring and tile plans, lighting plans and interior elevations.



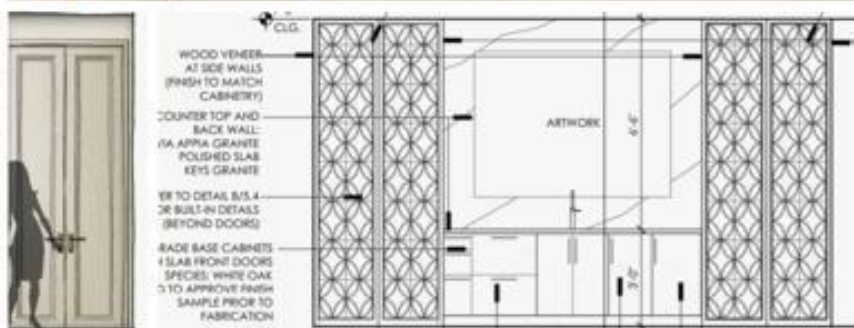
MICHAELS  
OR DESIGN, INC.



BUILT W  
PAINTED PANELING



CLUB CHAIR  
LOUNGE TABLE

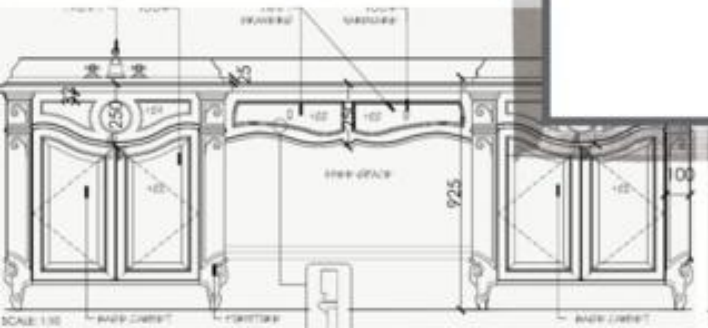
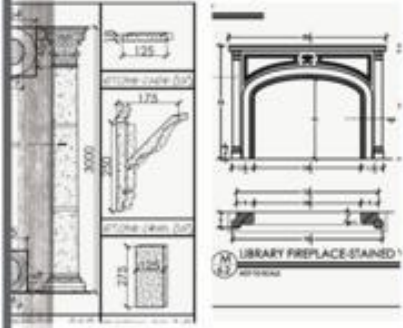
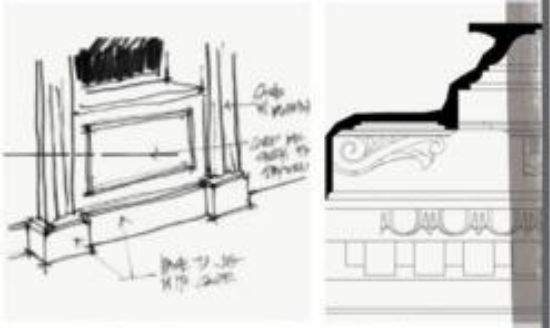
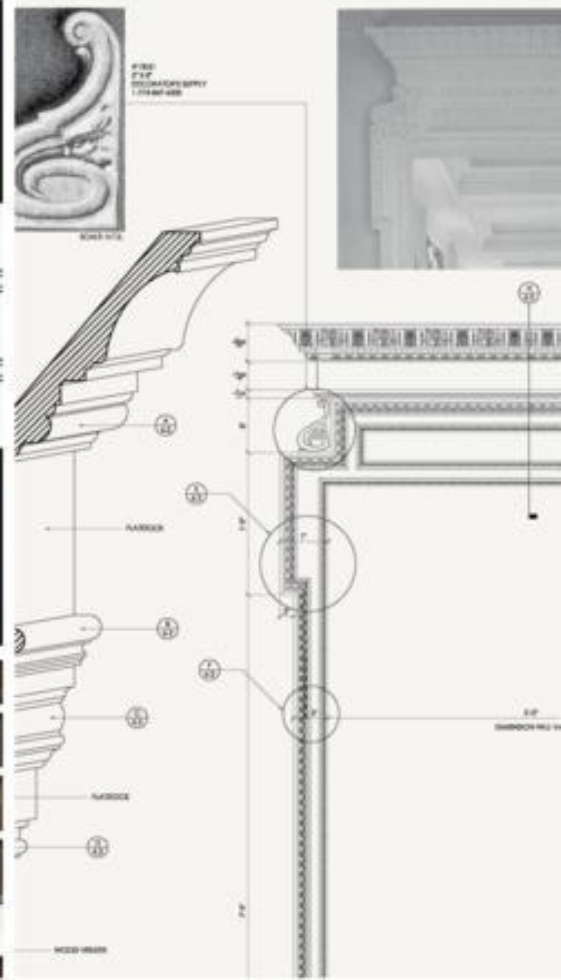
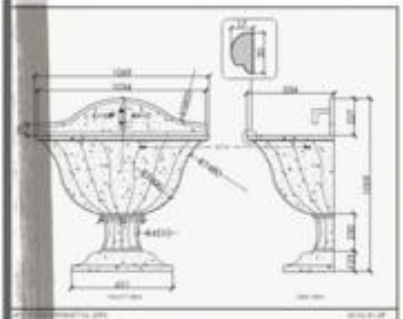




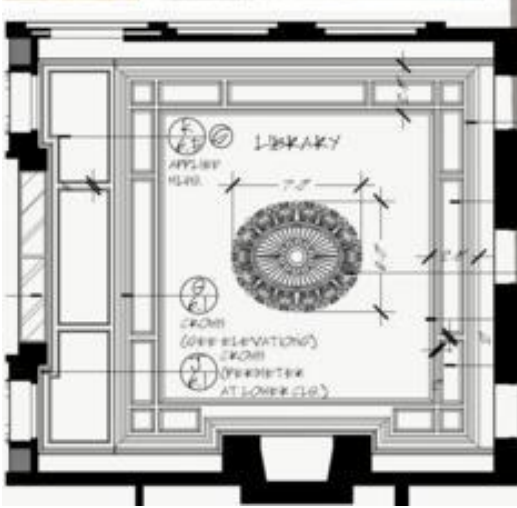


## DETAILING

Once the client has approved the design phases, the in depth detailing of the project's designs begins. In this phase the interior design drawings are fully coordinated with consultants and vendors as needed. The detail work is required to ensure the design execution is created.

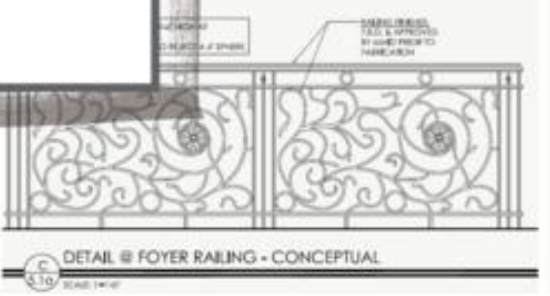
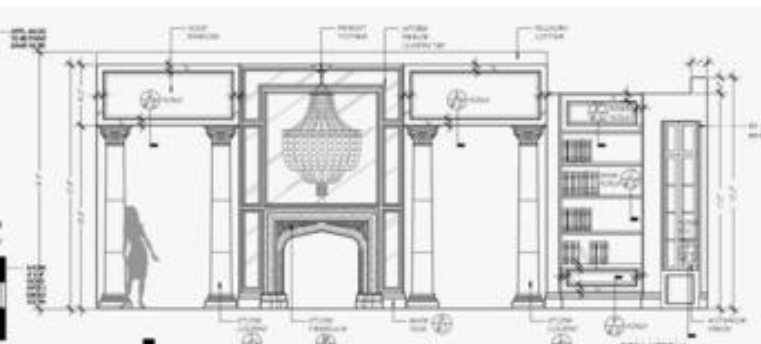
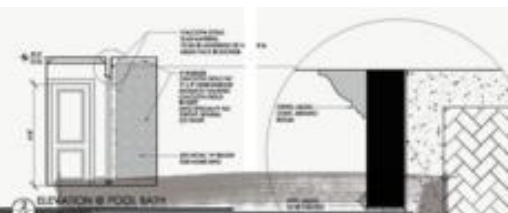




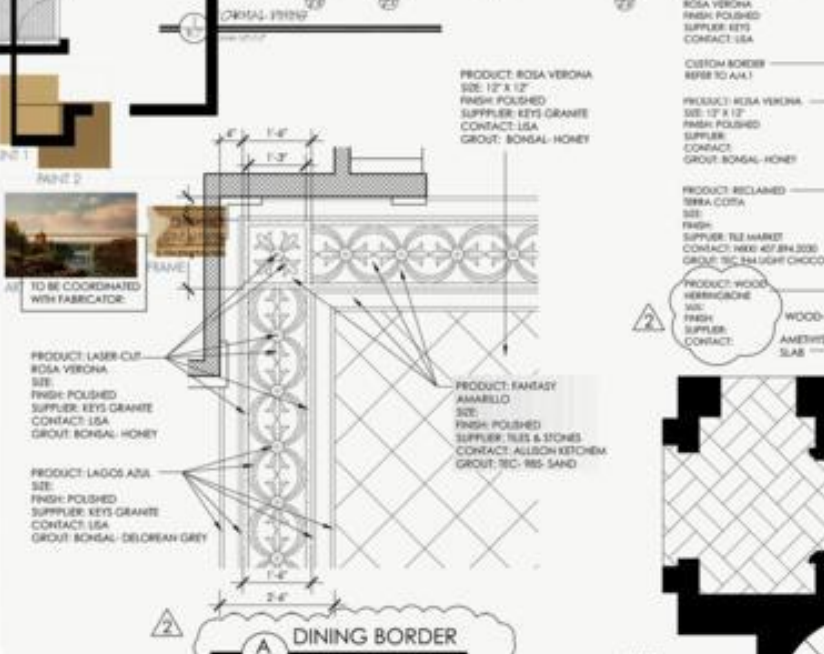


## DOCUMENTING

After the design details are developed and coordinated, the production of the working drawings are developed with the required construction information. In addition to the set of drawings, supplemental specification packages of plumbing, lighting, cabinetry, finishes and paint schedules are submitted. The documentation type is specifically tailored to the needs of the project and client.

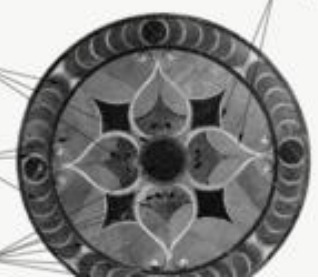


DETAIL @ FOYER RAILING - CONCEPTUAL



CUSTOM & FOOT MEDALLION MADE OF THE FOLLOWING PRODUCTS TO BE COORDINATED WITH FABRICATOR:

- PRODUCT: LASER-CUT ROSA VERONA SIZE: FINISH: POLISHED SUPPLIER: KEYS GRANITE CONTACT: USA GROUT: BONSAL-HONEY
- PRODUCT: FANTASY AMARILLO SIZE: FINISH: POLISHED SUPPLIER: TILES & STONES CONTACT: ALLISON KITCHEN GROUT: TEC- 985-SAND
- PRODUCT: LAGOS AZUL SIZE: FINISH: POLISHED SUPPLIER: KEYS GRANITE CONTACT: USA GROUT: BONSAL-DELOREAN GREY



PRODUCT: BOTTICHO CLASSICO

PRODUCT: BRECCIA PORTUCALE FINISH: POLISHED SUPPLIER: KEYS EDGE: 1/2" GORE

PRODUCT: WAJUNT CUSTOM COLOR: RANDOM LENGTHS: 2' X 2', 14' X 7'

ROSA VERONA FINISH: POLISHED SUPPLIER: KEYS CONTACT: USA

CUSTOM BORDER 8858 TO AIA-1

PRODUCT: ROSA VERONA SIZE: 12" X 12" FINISH: POLISHED SUPPLIER: KEYS CONTACT: USA GROUT: BONSAL-HONEY

PRODUCT: RECLAIMED TERRA COSTA SIZE: FINISH: SUPPLIER: TILE MARKET CONTACT: 800-457-843330 GROUT: TIC 34 LIGHT CHOCOLATE

PRODUCT: WOOD HERRINGBONE SIZE: FINISH: SUPPLIER: CONTACT:

WOOD AMETRYSL SLAB

STAIRS: MAIN FLOORING SLAB TREAD & RISE FINISH: HONEY



## REALIZING

The implementation of the design is overseen by the design team. They work closely with the consultants and contractor, problem solving as needed, through all stages of the construction process. This phase also includes review of shop drawings and other consultant coordination as the reality of the spaces comes to life. Installation of the furnishings and adding the final touches are the conclusion and most exciting milestone of the REALIZATION of the design for each project.

dazzling light



column duet





'Fail early, fail cheap'

'Have passion, it is contagious'

'If your not having fun it's half your fault'





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