



EXERCISES TO ACCOMPANY: *Interior Design* 2nd edition by Jenny Gibbs

Prepared by Caroline Newsome

CHAPTER 1: CONTEXT – HISTORY OF INTERIOR DESIGN

Exercise 1

Challenge: To put together a visual record of interior design in the seventeenth, eighteenth, nineteenth and twentieth century.

Objectives:

- To create a pictorial story of interior design for your own quick reference
- To show how details of furniture design have developed

Strategy: This exercise requires you to collate printed images of interiors, furniture, furnishings or accessories from either books or the internet. These should be arranged according to century and give a good feel for the design style of each era.

1. Take 4 pieces of A3 mount board, one for each century.
2. Label them clearly with each intended century.
3. Cut out the images ensuring the edges are straight, beautiful presentation is essential.
4. Arrange the images on the board; this can either be a loose composition such as a collage or a more geometric layout.
5. Ensure you have a good variety of images i.e. some overall interiors and also some detailed shots of furniture and accessories.
6. Fix these images to the board using a spray glue or something that will adhere well and give a clean finish.

Reading: pages 14-25

Notes for instructor:

- Try to encourage the students to think about the presentation; what colour board to use and how to place the images.
- Each board should have enough images to clearly represent the style of the time; they could also add images of the fashion of the time too as an obvious reference of the era.
- Ensure the images are clear and correct and also large enough to see from a metre/yard or so away.

Timing: This exercise should take 12 hours.

CHAPTER 2: PRE-DESIGN WORK

Exercise 2

Challenge: To put together 3 very opposing concept boards to create the following moods:

1. cool, serene and light
2. cosy, warm and secure
3. lively, fun and invigorating

Objectives:

- To create a pictorial mood or atmosphere using colour, texture and form.

Strategy: This exercise requires you to collate images from magazines of colour texture and form. Sometimes the more abstract the image the better it works. Think about the mood you wish to create and how this is translated. For example a more geometric shape, stronger colour and harder texture could be described as more masculine, cold and serious whilst organic lines, pastel shades and softer textures could be described as more feminine and relaxed. Aim to have 3-5 good large images for each concept board and arrange these accordingly on your presentation board to create an overall 'image'.

1. Take 3 pieces of A2 mount board, one for each concept.
2. Label them clearly with your name date and the concept title.
3. Cut out the images ensuring the edges are straight, beautiful presentation is essential.
4. Arrange the images on the board; this can either be a loose composition such as a collage or a more geometric layout.
5. Fix these images to the board using a spray glue or something that will adhere well and give a clean finish.

Reading: pages 62-68

Notes for instructor:

- Try to encourage the students to think in a more abstract way rather than too literally.
- Each board should immediately create an emotional response rather than need to be scrutinized.
- Try to discourage images of interiors or furniture.

Timing: This exercise should take 8 hours.

CHAPTER 3: PLANNING AND DESIGN

Exercise 3

Challenge: To put together a comprehensive lighting scheme for your chosen room with 3 different circuits:

- Circuit 1 – General lighting
- Circuit 2 – Mood lighting
- Circuit 3 – Decorative lighting

Objectives:

- To create a lighting presentation board which communicates your design proposals.

Strategy: Chose a room that exists either at home, a friend's house, at work or a local friendly cafe. Take the most interesting focal point and sketch this room as best you can in perspective. Consider how you could improve the whole feeling and function of this space by creating a flexible lighting scheme. Source for relevant light fittings and be mindful of the technical information. Draw on to the perspective sketch the location of the light fittings and also write up a rationale for each circuit describing the mood the lights will create and the reason for their locations.

1. Carefully sketch up the room you are working on.
2. Draw on the light fittings as accurately as possible taking care with proportion and scale. Use a different coloured pencil for each circuit and note there can be a variety of different light fittings within one circuit.
3. Print off or cut out images of the light fittings proposed, this could include some of the important technical information too.
4. Write a rationale for each circuit including information on why you chose those particular light fittings, their positioning and a description of the effect created.
5. Take a piece of A2 mount board and arrange your sketch, images of light fittings and rationales on the board.
6. Label the board clearly with your name date and project title.

Reading: pages 86-90

Notes for instructor:

- Encourage clear communication of the student's ideas and clarity of the thought process.
- Students have a tendency to over illuminate.

Timing: This exercise should take 8 hours.

CHAPTER 4: HARMONIZING THE ELEMENTS

Exercise 4

Challenge: To put together a sample board of finishes for the room you chose for Exercise 3 using one of the concept boards from Exercise 2.

Objectives:

- To create a sample board of finishes for the proposed space that relates directly to the colours, textures and overall mood of the concept board. To clearly communicate all the major proposed finishes and key pieces of furniture.

Strategy: Re-design the room you worked on for the lighting scheme keeping the structure and layout the same. Source fabrics, flooring, wall finishes and some key pieces of furniture using the chosen concept as a guide in terms of colour, texture and overall mood. Obtain samples and cuttings of these fabrics and materials. It is a good idea to 'over source' i.e. get twice as many samples as you need, this enables you more freedom and choice when pulling the scheme together. Keep referring back to your concept throughout to ensure you are on track!

1. Write a list of finishes, fabrics and furniture you require. A guide for quantities as follows: flooring, wall and ceiling covering/s, woodwork finishes or colours, window treatment, fabrics for soft furnishings i.e. sofas and cushions, images of 3 key pieces of furniture.

2. Source locally for the various finishes you require, ask the suppliers for samples. Some sourcing, especially for furniture can be done on the internet.
3. Take an A2 mount board and lay all your samples on to it with your concept board above it. Now start to play with the composition and decide on your final scheme continually referring to your concept.
4. Stick down all the samples firmly on to the board and label them accordingly. Consider the negative space between the samples too, a cluttered board can be confusing.
5. Label the board clearly with your name date and project title.

Reading: pages 120-144

Notes for instructor:

- Encourage a high standard of presentation skills i.e. ensure all the samples are stuck down squarely and cut neatly.
- Ensure the relationship to the concept so a cohesive body of work is obtained.

Timing: This exercise should take 14 hours.

CHAPTER 5: PROJECT COORDINATION AND MANAGEMENT

Exercise 5

Challenge: To put together a Schedule of Works.

Objectives:

- To compile a written document of instructions that will outline the works required to 'realize' your proposed design for Exercise 4.

Strategy: Work methodically and in a logical order through the process of stripping out what already exists through to putting in what you have proposed.

1. Use the following headings to start off the document.
 - Strip Out / Demolition
 - Lighting
 - Wallcoverings
 - Finishes
 - Flooring
 - Furniture
2. Under each section outline exactly what is required.
3. Keep the instructions concise but ensure you cover every detail.

Reading: pages 159-163

Notes for instructor:

- Encourage a high standard of presentation skills with clear headings and titles.
- Ensure the order in which the instructions appear is relevant to the order of works.

Timing: This exercise should take 2 hours.