From Concept to Reality
The Redesign of a Kitchen and Living Room
In an Existing Structure

An Honors Creative Project
(HONRS 499)

By

Jennifer Lawyer

Creative Project Advisor
Carol Brown

Ball State University
Muncie, Indiana

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Abstract:

This creative project focuses on the redesign of an existing kitchen and living room for my clients and the assembly of the design portfolio you are reading. The intent of the project was to use the redesign as an example of the design process, showing each phase and the progression through them. I have provided a general overview of the design process, which is broken down into its individual stages. The included project log chronicles my own experiences with my clients and the development of the final design for the kitchen and living room. I offer explanations and helpful guidance in the project log that may be of use to student’s entering Ball State’s interior design program. I have also included the sketches and drawings I prepared during the redesign to provide visual aids to the design process. A time sheet has also been included that breaks down the individual tasks and the amount of time that was taken to complete them.

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# Table of Contents

Introduction......................................................................................................................... 1-2
The Design Process.................................................................................................................. 3-5
Project Log Entry One: The Current Floorplan................................................................. 6-7
  (Current Floorplan drawing follows)
Programming: The First Phase of the Design Process.................................................... 8
  Programming...................................................................................................................... 9-10
Project Log Entry Two: The Program............................................................................. 11-16
Schematic/Preliminary Design: The Second Phase of the Design Process............. 17
  Schematic/Preliminary Design...................................................................................... 18-19
Project Log Entry Three: Bubble Diagrams................................................................. 20-21
  (Bubble Diagrams follow)
Project Log Entry Four: Schematic Drawings................................................................. 22-23
  (Schematic Drawings follow)
Project Log Entry Five: Preliminary Drawings............................................................... 24-26
  (Preliminary Drawings: Set One follows)
Project Log Entry Six: Preliminary Drawings................................................................. 27-29
  (Preliminary Drawings: Set Two follows)
Project Log Entry Seven: Preliminary Drawings............................................................. 30
  (Preliminary Drawings: Set Three follows)
Project Log Entry Eight: Elevations............................................................................... 31-33
  (Elevations follow)
Design Development: The Final Phase of the Design Process.................................... 34
  Design Development...................................................................................................... 35
Project Log Entry Nine: Final Drawings......................................................................... 36-37
  (Final Drawings follow)
Project Log Entry Ten: Construction Documents.......................................................... 38-40
  (Construction Documents follow)
Project Log Entry Eleven: Presentation Sheets............................................................ 41-42
  (Presentation Sheets follow)
Project Log Entry Twelve: Model Building................................................................. 43-44
  (Before and After pictures follow)
Conclusion......................................................................................................................... 45
Time Sheet......................................................................................................................... 46-48
Bibliography..................................................................................................................... 49-50
Introduction:

When I entered Ball State's interior design program four years ago, I had little idea of what I was venturing into. The desire to become an interior designer was something that had struck me when I was a child and I had some knowledge of the field, as much as an introductory course in drafting could teach me, anyway. Based on this limited information, I determined that I would spend my career designing spaces, selecting paint and fabric samples while amazing my client with my design prowess. However, I soon came to realize that interior design has more facets than one might expect. And believe it or not, Trading Spaces does not do the profession any justice. The true heart of interior design comes from understanding your clients and designing an environment based around their needs and wants. The designer is expected to do this while working with very technical information about construction, building systems, and materials, as well as writing detailed specifications, drawing finish plans, reflected ceiling plans, electrical layouts, and furniture plans.

Having stated this, I have observed a certain degree of ignorance on the part of the general populace in regards to interior design (I myself was once a victim) and that is why I wanted to work on this design portfolio. I wanted to show everyone a glimpse of what interior design is really about, to illustrate that it is more than decorating the space. It is about hard work, just like any other occupation. I hope that this portfolio will serve as an educational tool for students of design, as well as anyone who merely has an interest in learning more.
about the design process itself. The structure of this portfolio follows the process as I redesign an existing kitchen and living room for my clients. I will illustrate and explain the process with the intent of sharing the experience that I have gained through four years of education and a summer internship. This illustration takes the form of the project log, which acts as my journal for the project. I have also provided a discussion of the design process throughout the portfolio that blends the texts of several authors and designers I have encountered. Through each stage of design, I have provided the sketches and drawings that have led to the design’s completion, as well. It is my hope that even if the reader does not possess any propensity for design, he or she will at least have a better understanding of it after reading my portfolio and will perhaps take the subject more seriously in the future.
The Design Process:

The design process, as it relates to interior design, can be viewed as a synthesis of the functional and the creative. According to Design Process, written by Sam Miller, it is “the fusion of two worlds: the intersection of practicality and art, the essence of architecture and interior design,” (v). The functional aspect relates to the use of materials and the consideration of the intended user’s needs and wants. The creative aspect encompasses the extraordinary and unique creation of the work itself; it is the imaginative interpretation of design and how it can be applied to the specific situation. Maureen Mitton’s text, Interior Design Visual Presentation, categorizes the design process into project phases, which include programming, schematic design, design development, construction documentation, and contract administration (21). These project phases were developed by professional organizations associated with architecture and interior design for the purpose of “contractual organization,” (Mitton, 21). However, the design process itself can be found within the first three project phases: programming, schematic design, and design development (Mitton, 21).

The design process begins with programming. Miller describes this phase as “a functional guide to the generation of design solutions” (Miller, 49). Simply stated, programming helps the designer target problems in order to solve them. A client may be unhappy with many aspects of his or her current space and the
designer will need to address these inadequacies through its redesign. However, in its more complex form, programming involves the gathering of a variety of information about the client’s needs, wants, and budgetary concerns, as well as specific code requirements, the site of the project, and possible concepts and/or themes to be used in the design (Mitton, 22-23). This information will serve as the basis for the design and will dictate the possible options that are available to the designer.

The next stage in the process is the schematic or preliminary design phase. After the information is gathered and the problems are discovered, the generation of possible solutions can begin. According to Mitton, this phase is comprised of initial space planning, through use of matrices of adjacency and bubble diagrams. Tentative selection of furnishings, materials, and fixtures, and development of the overall design scheme are also included in this phase of design (Mitton, 22).

The final stage of the design process is design development. During this phase, the finalization of the design is completed. Preliminary drawings and selections are altered or perfected for the final evaluation by the client. The lighting and electrical designs, as well as layouts for other building systems, are incorporated at this stage (Mitton, 22).

Through the use of these three phases, a designer can generate functional and creative solutions to complex problems, ensuring the client's satisfaction with his or her new space. The success of any project is dependent upon the amount
of time and effort put into its planning and construction. The design process provides the designer with a framework to function within, guiding his or her efforts to create an effective design solution.
Project Log
Entry One: The Current Floorplan

When working with an existing structure, it is important to have a clear idea of the current layout and any issues that are present. The first step that I took when beginning this project was to establish the dimensions of the space and the placement of the furniture and major kitchen appliances. I then discussed the layout with the clients to unearth any major problems they felt needed to be changed. They expressed concerns relating to the lack of modernization in the look of the space, the inadequate lighting, the placement of the refrigerator, and so forth. Since these are all legitimate issues, they require an in-depth review.

By looking at following floorplan, one can see a few problems with the current layout of the kitchen. For example, the placement of the refrigerator is very unseemly since its back is exposed to the living room area. Also, the area between the counter spaces is very small, only 4 feet across. This is hardly adequate space for two people to move through. The sink and refrigerator are placed opposite each other, which can be problematic if one person needs to be at the sink and another wants to access the refrigerator. It also creates an issue with the kitchen’s work triangle. The work triangle consists of lines drawn between the sink, the range, and the refrigerator and establishing its dimensions helps the designer to create a more efficient kitchen layout (Kilmer, 224). In the current design, the leg of the work triangle between the sink and refrigerator is somewhat short. Another concern expressed by the clients is the lack of flow into the adjoining dining room from the kitchen. The additional counter space and
the seating area form a bottle neck, preventing anyone from easily moving to the
dining room. This would be very inconvenient and possibly dangerous for anyone
carrying something hot from the oven. Storage is always an issue that needs to
be addressed and hopefully, some additional storage will be added into the
space.

The living room has its fair share of problems, as well. For example, the
lighting in the space is very poor; the majority of the light is provided by table
lamps since the only overhead lighting is installed above the fireplace. Despite
the large front window, the lighting is inadequate in this space. One of the goals
of this redesign is to streamline the design of the living room since it has a
certain degree of the sporadic about it. A centralized seating arrangement
should help with this issue. Additional storage should also play a part in this
redesign since several units are currently used to house movies, CDs, and
magazines. I would also like to house the stereo and TV equipment in a single
unit, if possible.
RESIDENCE: CURRENT LAYOUT
SCALE: 1/4" = 1'-0"
Programming

The First Phase of the Design Process
Programming:

As stated previously, programming is the first step in the design process. In this stage, the designer gathers information from the client in order to compile "a list of goals, problems to be solved, and requirements for a design to begin," (Miller, 49). After obtaining such information from the client, it is the designer's responsibility to create a reasonable and executable solution through the application of his or her design expertise. The most important aspect of gathering this information is the designer's careful attention to what the client says (Miller, 49-50). The designer must listen as the client expresses needs, wants, and current issues in order to develop a true understanding of the client and thus, satisfy the client's needs.

Another way for the designer to gather information about the client is by instructing the client to collect images relating to preferences for furniture, style, colors, and the like. This gives the designer a visual reference to examine, resulting in a deeper understanding of the client's tastes. A designer may also encourage the client to think up a "wish list" of items without regard to budgetary concerns. Having these additional desires listed can open the design up to further possibilities and can provide inspiration for the designer to create something unique while remaining within the project's budget (Miller, 53).

In short, the programming stage of the design process is one of considerable importance. This stage prepares the designer for the project and involves careful examination of the problem at hand. Through listening to the
client and gaining a sense of specific needs and wants, the designer is better able to create a design solution that will ultimately provide a satisfactory environment for the client. This client satisfaction is the goal of the design process.
Project Log
Entry Two: The Program

Project Statement:

This residential project focuses on the redesign of an existing kitchen and living room for a middle-aged couple. A more efficient kitchen layout will be the central focus of this design while an attractive furniture arrangement in the living room will also be implemented. Other project objectives include materials selection, minimal furniture specification at the clients’ request, and a redesign of the lighting system.

Concept Statement:

The concept for this design focuses on the modernization of the space, which was added onto the house in the mid 1970s. This modernization will include the removal of dated materials, like the paneling on the walls, as well as incorporating the airy and light feeling of the adjacent dining room. Materials and finish selection will center on warm tones that will create a pleasant space for the clients to enjoy. Taking into account the clients’ tastes, the overall theme of the redesign will reflect a streamlined approach to country style.

Client Profile:

The clients for this project are a middle-aged couple who have become tired of their dated and inefficient space and feel that a change is needed. They are an upper middle class family with two grown children and a pet dog. The clients have presented many issues with the current design and layout of the space, which will be addressed in this redesign.
User Needs Analysis: Kitchen

Activities:
Obviously, the kitchen serves as the main food preparation area in the home and as such, is geared toward these activities. Besides preparing food, the kitchen needs to act as an area used for sanitation purposes. The clients use their kitchen frequently for these purposes and often cook extensively around the holidays. Due to the open nature of the kitchen, it is also used occasionally for entertaining guests.

Furnishings and Equipment:
The kitchen requires a sink, a refrigerator, a stove, a microwave, adequate counter space, and adequate storage space for a variety of items. A small seating area should also be included in the design at the clients’ request.

Space Needs:
Roughly 170 square feet is available for the kitchen.

Adjacencies:
Areas that are directly adjacent to the kitchen include the living room, the entryway, and the dining room. Indirectly adjacent spaces include the utility room and the hallway that leads to the private areas of the house.

Comments:
Specific items mentioned by the clients include:
Inadequate lighting
New cabinetry
Relocation of the refrigerator (redesign kitchen layout)
Section off kitchen from living room
Replace existing outlets with Ground Fault Interrupters
Maintain or add to the current amount of storage
Reaching items in lower storage spaces is an issue
A small closet would be a welcome addition to the space
User Needs Analysis: Living Room

Activities:
The living room serves as the main gathering area for the clients who are often paid visits by their two children and other relatives. Besides entertaining, the living room also acts as the primary area for watching television and reading.

Furnishings and Equipment:
One of the major features in the space is the central fireplace along the east wall. The required furnishings for the space include a large sofa, two recliners, a rocking chair with an ottoman, a coffee table, and a few end tables. Other items to be included are the television set, two stereos, and a storage cabinet. The space will also require an area for the clients’ dog to sleep, complete with bed.

Space Needs:
The space available for the living room is roughly 350 square feet.

Adjacencies:
The living room will have a direct relationship with the kitchen, dining room, and garage. It has an indirect relationship to the entryway and the utility room.

Comments:
Specific items mentioned by the clients include:
- Inadequate lighting
- Raise the suspended ceiling to 8'
- Remove wall paneling
- The fireplace mantel should be more substantial
- Noise from this area transfers into the kitchen space
Appendix: Site Information

The site of the clients’ home is outside of a small town in Northeastern Indiana. The house is situated on over fifty acres of ground, complete with a pond and several wooded areas. Farmland surrounds the property on three sides with the fourth facing the road and more fields beyond. Living in this rural setting is quiet and peaceful, which is what attracted the clients to the area years ago.

Appendix: Lighting

The lighting needs of the living room and kitchen are of major importance to this redesign. The clients have expressed the problem of inadequate lighting in both areas, and this situation must be remedied.

Lighting is particularly critical to an efficient kitchen design. The kitchen requires adequate ambient and task lighting. This could be achieved through the addition of fluorescent lighting above and below the upper cabinets. Hanging pendant lights above the additional counter space would also help illuminate the space. Recessed fixtures could be used if more ambient light is required.

The lighting in the living room area could be composed of recessed fixtures bordering the room, which would provide the necessary ambient light. Directional recessed fixtures, sconces, or table lamps could provide task and decorative lighting.

Appendix: Acoustics

Due to the open nature of the floorplan, acoustics have been an issue for the clients. The application of soft materials and furniture would help to absorb the noise and prevent it from bouncing throughout the space. Sectioning off the kitchen from the living room through the addition of half walls, cabinetry, or other features could also be instrumental in lowering the noise levels.
Appendix: Human Factors

Physiological Factors – Anthropometrics and Ergonomics

Anthropometrics and ergonomics deal with the evaluation and averaging of physical characteristics in order to provide the most people with items that are comfortable and useful for them (Allen, 302-303). For example, doorways have standard heights and widths, which allow them to accommodate most people. Ergonomics uses the specific information gathered through the study of anthropometrics and applies it to the interaction between a human being and its environment (Allen, 302). The study of these physiological factors is vital to the efficiency and comfort of work areas and other spaces (Allen, 302-303).

In this redesign, the issues of anthropometrics and ergonomics will be addressed through the use of standardized elements throughout. Countertop height and depth, as well as furniture size and placement, will all match the standard requirements for human comfort, thus allowing the clients to move freely and easily throughout their kitchen, living room, and the adjoining spaces.

Appendix: Human Factors

Psychological and Sociological Factors – Proxemics

The issue of proxemics deals with a person’s perception of space and the degree of comfort associated with it (Kilmer, 190). These comfort levels have been divided according to the amount of space between two individuals and consist of intimate, personal, social, and public space (Kilmer, 190). The comfort levels that are most important to this redesign include the personal and social levels and are illustrated through the placement of furniture in the living room. The main seating area should promote interaction between the clients and their guests. Therefore the personal and social levels of space, 1½ ft to 4 ft and 4 ft to 12 ft respectfully, are appropriate distances to use in the furniture arrangement.
Appendix: Human Factors

Structural Factors

Built in 1916, the clients' home has undergone several additions to its original structure. When first built, it was roughly half the size that it currently is, lacking the kitchen and living room space, which was added on in 1976 along with a garage. While the original section of the house was built on a slab, the new addition was built on top of a crawl space. The clients moved into their home in September 1985 and have added on the existing entryway, dining room, computer room, and an additional work room. The structure is a one-story, ranch style house, complete with fireplace and a 7 ft 8 inch suspended ceiling above the fixed floor.

Appendix: Human Factors

Contextual Factors

The home is located in the country, a few miles outside of a small northeastern Indiana town. Surrounded by fields, the structure is nestled amongst various types of trees as well as several pole barns, a shed, a garden, and a pond.

Appendix: Human Factors

Economic Factors

The redesign of the existing kitchen and living room will reflect the upper middle class life style of the clients, while incorporating the tastes of the recently added dining room.
Schematic/Preliminary Design

The Second Phase of the Design Process
Schematic/Preliminary Design:

If programming is the most critical stage of the design process, the schematic/preliminary design phase is perhaps the most intense. During this stage, solutions to the problems that were uncovered during programming can be generated. The first act of the designer in this stage is to develop relationship diagrams, which provide a visual depiction of space adjacencies and other physical characteristics of the space (Mitton, 26 and 28). Bubble diagrams are a common form of relationship diagram and will be discussed further in the project log entries. After establishing the spatial relationships, the designer will begin to consider the myriad of possible design solutions. This involves the “drawing of diagrams, plans, and sketches that express spatial and functional requirements,” (Kilmer, 165). After developing the schematic drawings, the designer will begin to refine the sketches and add in more details, creating a better depiction of the space. These preliminary drawings are oftentimes shown to the client, who can then provide feedback to the designer (Kilmer, 169).

During the schematic/preliminary stage, the concept for the space, “the image, feeling, or character of the environment,” also begins to take shape (Kilmer, 165). The concept for the space can be dependent upon various factors that were explored during programming; the context of the structure, the climate, culture issues, and the tastes of the client can all affect the concept that is developed for the space (Mitton, 34). Since bubble diagrams and schematic
drawings are more functional in nature, oftentimes other drawings and sketches are required to illustrate the designer's preliminary ideas of the space's concept (Mitton, 34). Perspectives, elevations, sketches, and models serve such a function and can be instrumental in the translation of the concept from the designer to the client (Mitton, 37).

This interaction between the client and designer is the reason for this stage's intensity. Through presentation of the diagrams and other drawings to the client, the designer receives valuable feedback concerning the design. This feedback can range from minor suggestions to the request for a complete overhaul of the current design (Mitton, 37). This can lead to greater ideation on the part of the designer and to several meetings with the client in order to develop the best design solution (Mitton, 40).
Project Log
Entry Three: Bubble Diagrams

In order to establish the spatial relationships within the kitchen and living room, I developed two bubble diagrams, which can be viewed after this entry. These diagrams illustrate the individual spaces within the living room and kitchen, as well as provide the viewer with visual representation of the rooms’ traffic flow. One can see that the first bubble diagram is basically divided into half by the kitchen and living room areas. The main entry way, doorways, the front window, and the fireplace are also labeled. The second bubble diagram divides the space further according to furniture placement and traffic flow. The floorplan is divided to the north by a traffic path between the doorway to the garage and the doorway to the hall. Another traffic path divides the kitchen and living room, providing access to each space. In the kitchen, one sees the main kitchen wall, upon which most of the major appliances are fixed, and the additional counter space across the kitchen. In the living room, one sees the seating areas, fireplace, and TV area.

These diagrams illustrate the layout of the current space and since I am working with an existing structure, the basic areas will remain unchanged. For example, the kitchen area must stay where it is due to the existing plumbing wall and the locations of the doorways and fireplace. The clients wish to keep the structure of the room as is and remodel its interior so no massive construction will be taking place.
Bubble diagrams are used most effectively when one is laying out several spaces or is working with new construction. If laying out an entire house, spaces would be designated for the kitchen, living room, dining room, bedrooms, and bathrooms. The bubble diagrams would help to illustrate how those spaces would flow together and of course, adjacencies of the spaces to each other are important. For example, one wouldn’t want his bedroom right next to the laundry room due to noise. A better adjacency would be to have the kitchen near the laundry room since both areas can be noisy and since they both serve a more functional purpose.

However, since I am not working with new construction, my focus for the project will be to update the space while keeping the general areas of the kitchen and living room in their present locations. This limitation will not cause any real threat to the overall design of the project, and I am confident that I will be able to develop a design that will give the clients’ what they need and want.
ENTRYWAY

MAIN KITCHEN WALL

KITCHEN AREA

ADD. COUNTER SPACE

TRAFFIC PATH

TRAFFIC PATH

MAIN SEATING AREA

SECONDARY SEATING

FIREPLACE

TV AREA
Project Log
Entry Four: Schematic Drawings

After meeting with the clients and establishing some of the issues they were having with their kitchen and living room, I began working on some basic sketches of the living room furniture arrangement. Since the clients wished to keep their existing pieces, I knew what needed to fit within the space. After considering the current furniture arrangement, I decided that the central seating area should be adjusted to promote more group interaction and conversation. The current arrangement basically pointed everyone in the same direction, which lacked an intimate feel.

In an effort to change the space dramatically, I rotated the sofa so it would be perpendicular to its current position and placed the two recliners next to each other in an attempt to create a rectangular arrangement. However, moving the chairs in order to create such an arrangement moved into the middle traffic path, blocking the flow through the area. Since this was unacceptable and since the sofa could not be positioned in any other practical way, I changed the arrangement back to its original orientation and moved the recliner from in front of the window to the edge of the couch. This created the rectangular shape that was wanted and I added one of the end tables to the arrangement. I also experimented with adding in an additional seating area in front of the window. A bench seat was positioned there in one drawing and then two chairs and a small end table in another. However, I felt that by doing so, I was cluttering the floorplan when one of my goals had been to streamline the space. And when
dealing with an open floor plan like this, where a person is in many areas at the same time, it is best to keep clutter to a minimum.

I also began to work with the layout of the kitchen. In my opinion, the most important aspect of the redesign was establishing a better kitchen layout. My clients needed something that was functional and prevented the back of the refrigerator from being exposed. This was to become a major challenge since the main wall did not provide the adequate space for the sink, range, and refrigerator. That meant that another wall would need to be added to the space. I also discovered that the sink would need to remain in the same spot due to plumbing issues so moving the range or the refrigerator was my only option for creating an adequate work triangle. I decided that the range would be easier to disguise behind a half wall so the refrigerator was positioned along the main kitchen wall and the range was moved around to determine the best place for it. I sketched a half wall where the breakfast bar had been and placed the range against it with the required counter space. Then I used the island of counter space, placing the range in the middle of its span. The breakfast bar was shortened to open up the space between the island and the bar area, allowing for easier access to the dining room.
Project Log
Entry Five: Preliminary Drawings (Set One)

My first set of preliminary drawings was basically an extension of what I had drawn in my schematic sketches. For the most part, I simply drew in the furniture, island, and kitchen layout that I had been sketching and some other ideas developed as I worked. Using Auto CAD, a drafting software, I developed five layouts in all.

The first layout depicts an L-shaped kitchen that has been created by the addition of a half wall where the breakfast bar had once been. The range is situated along the half wall, which prevents its back from being exposed to the rest of the space. The counter space now spans the entire length of the wall, providing additional storage in the lower cabinets and extra counter space next to the sink. The island consists of a straight run of counter space capped by an angled section that serves as a seating area. Cabinetry in the island will provide additional storage, as well. As one can see, the corners of the countertops have been angled to prevent hard points and soften the look of the counters.

The second layout depicts a galley kitchen, which was created through the inclusion of the range into the island. One notices that there is no half wall for the range to sit against and I thought that perhaps instead of building a wall, a box could be built around the range to enclose the back. A seating area was placed at end of the counter on the main wall, where the breakfast bar had been previously situated. The sink and refrigerator remain in the same spaces that they occupied in the previous drawings.
The third layout is my only attempt at situating the refrigerator on a new wall. This wall is a full eight feet in height and would stretch nine feet. This length was needed in order to achieve the required amount of counter space on either side of the refrigerator. The sink, range, and dishwasher occupy their original positions from the current layout. From the second layout, I kept the seating area and added a smaller island, which would provide additional counter space. I was not completely satisfied with this layout since the new wall would block the kitchen off from the main entry way and would be cumbersome for the clients to move around if they wanted to access the kitchen from the hallway door.

The fourth and fifth layouts feature all of the major appliances against the single wall with the addition of an island to complete the kitchen layout. Though effective where space is a concern, this type of kitchen layout is the most inefficient. Individuals must travel back and forth between the appliances instead of simply turning around or moving on an angle. The island in the fourth layout is a straight span of counter space that ends with a lower section, providing a seating area for the client. The island in the fifth layout was borrowed from the first layout and features an angled end that serves as the seating area.

All of the layouts feature the same arrangement for the living room, which features the central seating area that was previously described. The new addition to the space, however, can be found in the built-in TV cabinet. Since
the clients' television is quite large, the cabinet has been built around it and will provide the necessary storage space for video tapes, DVDs, and CDs.

After working on these preliminary drawings, I met with my clients to hear what they thought. After considering the layouts, my clients decided that layout two was the most appealing to them. They also gave me more information about other features that they would like to see added to the design. I took this feedback into consideration as I started my next set of preliminary designs.
Project Log
Entry Six: Preliminary Drawings (Set Two)

The next set of drawings consisted of three variations of the new layout. The first drawing, which is labeled 2A, features the addition of a half wall behind the range, a double sink, and an open area below part of the countertop for the trash container to be housed in. The clients had responded favorably to the addition of a half wall in the previous drawings and had mentioned that the wall would provide the necessary function of covering the back of the range. The half wall will also create an additional architectural feature within the space and provide added interest. The double sink was requested by the clients and so it makes its first appearance in the drawings. The opening under the countertop for the trash container was something that my clients and I had discussed due to the fact that they had no enclosure for the container and it currently sits at the end of the counter. Placing it below the counter would shield it from view and also provide the additional counter space that the clients needed.

The second drawing, which is labeled 2B, features the addition of an eight foot tall cabinet on each end of the island. One cabinet serves as the microwave center and houses the clients' microwave while providing additional storage. The other cabinet is a simple storage device for any items that the client may desire. My clients made a special request for a storage cabinet in the kitchen and it was at their prompting that I placed one on each end of the island. Oftentimes, design is more collaborative than one may think. This design also features a
handy pull out waste basket, which appears to be part of the cabinetry. This is another solution for the trash container dilemma.

The third drawing, labeled 2C, also features the addition of a tall cabinet into the kitchen space. This smaller cabinet is located at the end of the counter near the sink and would provide enough room for the trash container to be stored within. The design also includes the addition of a six inch wide shelf on top of the half wall behind the range. This small shelf allows the clients to have a small space on which to set items if they were passing them across the island. My clients often use their current counter as a buffet table when guests come to visit. The shelf would provide a spot for a guest to set a drink while talking and it finishes the top of the half wall off nicely. One can also see that the microwave cooking center has been moved to the north wall. This cooking center provides additional storage and houses the microwave in an attractive fashion.

After the new layouts were complete, I once again met with my clients to gain their feedback and impressions. Ultimately, they chose layout 2C with its smaller cabinet, shelf, and microwave center. The towering cabinets in the second layout caused concern for everyone involved since they would have made the space very small due to their large scale. They would have also closed off the kitchen from the living room and my clients wanted to keep the space more open. The first layout lacked the cabinet that the clients had wanted, so the third layout was the best choice. And though it does have a tall cabinet, it will be
balanced by the height of the refrigerator and the upper cabinetry so it won’t seem so massive by comparison.
RESIDENCE: LAYOUT 2C
SCALE: 1/4" = 1'-0"
All though my clients had selected Layout 2C, my advisor and I wanted to provide them with as many options as possible to ensure they would be happy with the final design. Four new variations of the layout were soon developed for the clients to review and decide upon. The new layouts basically feature the seating area in different locations in the kitchen space.

Variation one has the seating area attached to the central island while the second layout places it against the adjacent wall. The third variation, while having the same layout as variation one, shows the kitchen with curved countertops. The final drawing, variation four, takes the layout from the original Layout 2C and adds in the curved countertops. All of this may seem unnecessary and time consuming; however, the clients preferred the curved countertops to angled ones that they had seen in the second set of drawings.

Ultimately, the clients and I agreed that the fourth variation was the best of all and that it would be the basis for the new kitchen design. With the finalization of the layout, I could now begin to develop some of the other drawings that would fully depict the new space and offer the clients a better understanding of how their kitchen would look.
RESIDENCE: LAYOUT 2C VARIATION 1
SCALE: 1/4" = 1'-0"
RESIDENCE: LAYOUT 2C VARIATION 2
SCALE: 1/4" = 1' - 0"
Project Log
Entry Eight: Elevations

One of the primary drawings types used in interior design is the elevation. The elevation shows one wall of the structure and the items on it or in front of it without indicating depth. Items, like cabinetry, that are cut though to show a far wall are drawn in outline only and have a diagonal line pattern filling them. Line weight is important in elevations because objects that are closer to the viewer are heavier in line weight than those farther away.

The elevations I drew focused on the main kitchen wall, which would feature all of the upper cabinetry in the space. The first elevation shows the kitchen with a soffit added above the upper cabinets. One can see the tall closet to the right side of the drawing and the seating area to the far left. A diagonal tile backsplash has also been added in to give additional detail to the elevation. The second elevation features very tall upper cabinets that stretch to the ceiling while the third elevation makes use of every available inch of storage space by incorporating small cabinets above the upper cabinets. The second and third elevations are very heavy looking and were dismissed as options quickly. However, my advisor pointed out a critical issue to me involving the cabinet over the sink area. This cabinet would be too deep for my clients to use the sink without the worry of hitting their heads. This led to the development of the fourth elevation, which features a custom arch over the sink that is only six inches deep. This allows plenty of room for my clients to use the sink as needed. The
cabinetry also has staggering heights which give the kitchen more interest and detail. Crown molding was also added to the cabinets as a finishing touch.

In the next set of elevations, one sees the kitchen island with the living room beyond. The range hood extends down into the space from the ceiling above the range and has undergone several redesigns itself over the course of the project. The first drawing features a simple wooden range hood. Concerns about its placement in the middle of the space prompted other design ideas. The second and third drawings, labeled B, feature a housing that would enclose the actual range hood and shield it from view. These two housing designs are an attempt at connecting the housing to the island, which would act as a base for it. However, these designs did not prove to be very appealing or functional due to the space constraints they placed upon the person using the range. The fourth design uses the idea of the range hood housing while trying to create a balance between it and the island below. However, the design was found to be too ornate and too large for the space. The fifth and sixth drawings make use of the range hood housing from the fourth drawing while scaling down the size of the decorative brackets on each side. The brackets are created using wrought iron scrollwork and thin blocks of wood that serve as supports. The final housing design was based on these concepts and will be shown later on in the document.

The next three elevations show the side of the island and the different range hood options previously discussed. One can see how the housing designs seem disproportionate to their supports and how the supports might get in the
way of the person using the range. As a designer, sometimes the ideas I have are not as good as others and they must be modified. However, by seeing what does not work, I am able to rule out possibilities and discover a design that does.