

characteristics because of their configuration in plan or section but the materials, finishes, colors, details, and other features we associate with the work of interior design are rarely considered at this point. Occasionally, we will make thumbnail interior perspectives to examine a special feature of a space that we want our clients to understand in three dimensions. This usually happens when the space or element being sketched is integral to the floor-plan strategy we want to convince the client to accept. The real work of conceiving the interior features of the houses we design begins during the design development phase.

The computerization of the drawing process requires precise dimensional information to be entered into the computer to draw each line. Thus, early in the design development phase, the plans and exterior elevations of the building have been drawn and quite a lot of technical information has been established. Decisions about exterior wall construction, exterior materials, floor-to-ceiling heights, and window types and sizes have been established through the simple need to enter real dimensions into the computer. Design questions such as, do the windows go floor to ceiling or do they sit on top of base trim or an apron, can be addressed. If the windows go to the ceiling, is the top of the window held down from the ceiling by the dimension of any interior trim such as a head casing and crown molding? It becomes evident that something as simple as establishing the height for the tops of windows and interior doors may depend on selecting, designing, and detailing interior trim conditions. This is true whether these are profiled millwork or drywall and plaster corner beads. After these decisions have been made, the work of conceiving the interiors can really begin.

As with schematic design we conceive the interiors in freehand drawings. These are usually perspective drawings (Figure 30-1) that show the features of a space such as vaulted or angled ceilings, clerestory windows, interior windows and doorways connecting interior spaces, fireplaces, and built-in cabinetry. These freehand sketches will be made for all the principle spaces in a house. These sketches are never constructed perspectives. They are developed in the same manner as sketch plans, through successive layers of tracing paper on which alternatives and revisions are drawn over the original drawing.

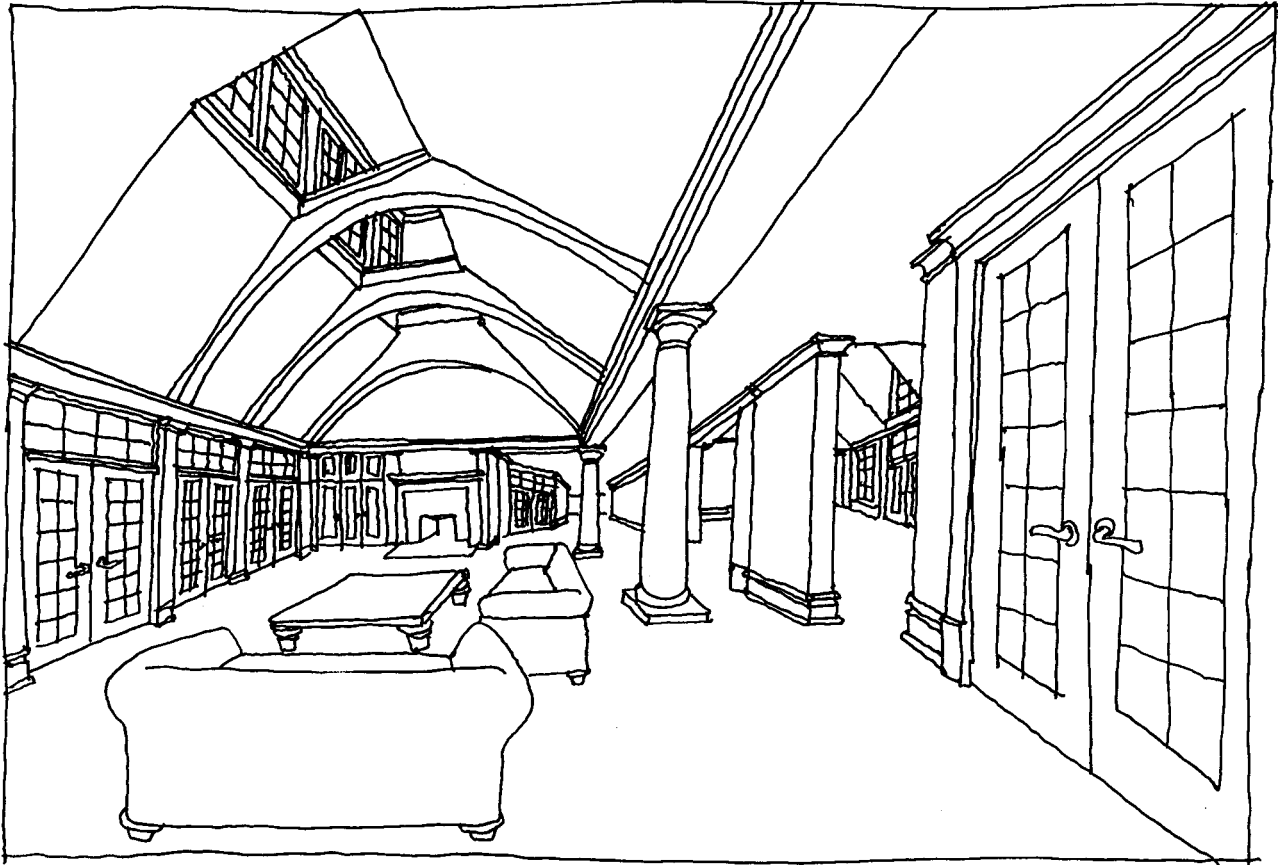


FIGURE 30-1
Living Room Perspective
(Cohen & Hacker
Architects).

A sketch may be redrawn and revised to look at alternative ideas. The process continues until the drawing looks good. This may result in revisions being made to the floor plans. The perspective sketches are idiosyncratic in that they may have multiple vanishing points in an attempt to unfold or view the space as it might appear to us when we turn our heads to take in things that fall outside our normal field of view. In many cases the finished space is remarkably like the initial sketch. This can happen because the finishes and details suggested in the sketch are conditions that have been worked out before and are completely understood both architecturally and in terms of their detailed construction. We will then meet with our clients. Reactions are usually very positive and often a client will say, “Oh, now I understand what you were trying to describe.”