



INTERIOR DESIGN





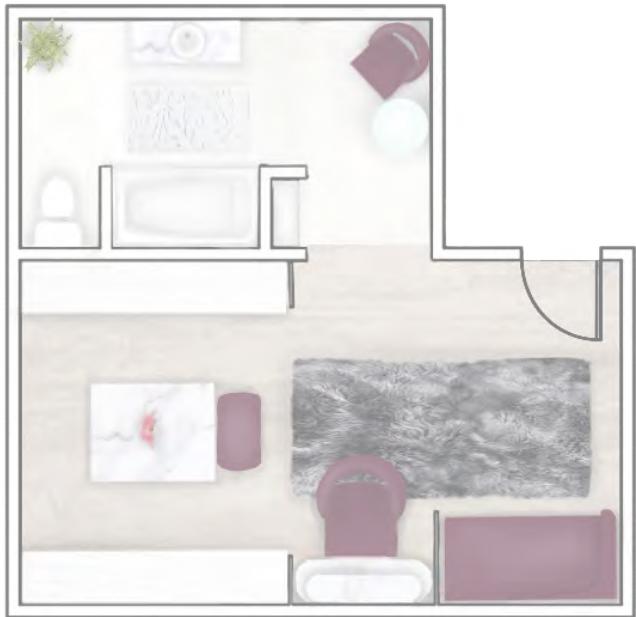
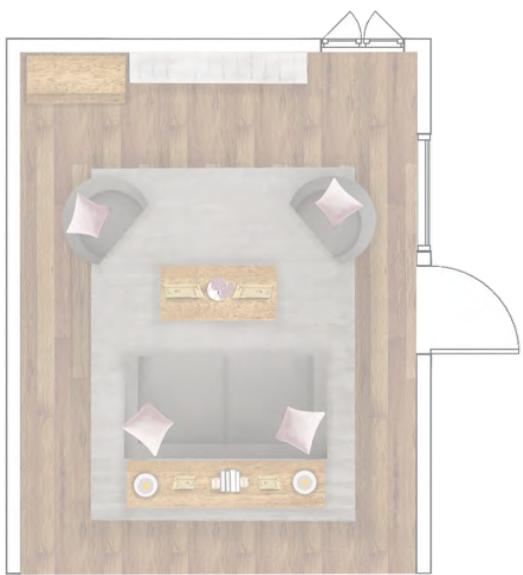
There is no "origin story" for my interest and passion in interior design. There was no "ah ha" moment where it all just clicked. It already just was. In my family home, I was surrounded by constant renovations for as long as I can remember continuing into today.

From the start, I found myself begging to go to the home improvement stores and picking out options for my parents. Going out into any new place, I was commenting on the furniture, the placement of objects, the flow of traffic, or even the way the light hurt my eyes or echo hurt my ears. I was constantly reimagining what was possible in the spaces I experienced and taking note of what worked well and why. There was always this incredible urge to create. And so I did. I would spend my days creating floor plans, sketching rooms and furniture, and picking out materials for the fun of it. I began doing what came naturally to me. From there is where I found an extra push: the users. I am driven to design spaces for users that enhance their productivity, mental health, and physical health while remaining true to the aesthetic. While merging these two concepts can be challenging, it is the most exciting challenge of the process. To design the "unsolvable".

This portfolio is inspired by a huge childhood hobby of mind, collecting magazines. The organization of the pages mimics that of editorial spreads to tell the story of each project. The projects shown cover my work completed at Savannah College of Art and Design, ranging from workspaces and youth centers to apartment lofts and family homes. These projects will give you a look into not only the way I design, but why I design.

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M o d e r n

T r a n s l a t i o n

SCAD INDS-211 - History of Interior Design
Spring 2021

Divided into 3 exercises, we were given the challenge to design rooms influenced by a specific time in interior design history but with a modern twist. In "Title", we dive into modern iterations of the French Boudoir, the Shaker Style, and the iconic Elsie de Wolfe.



Modern French Boudoir

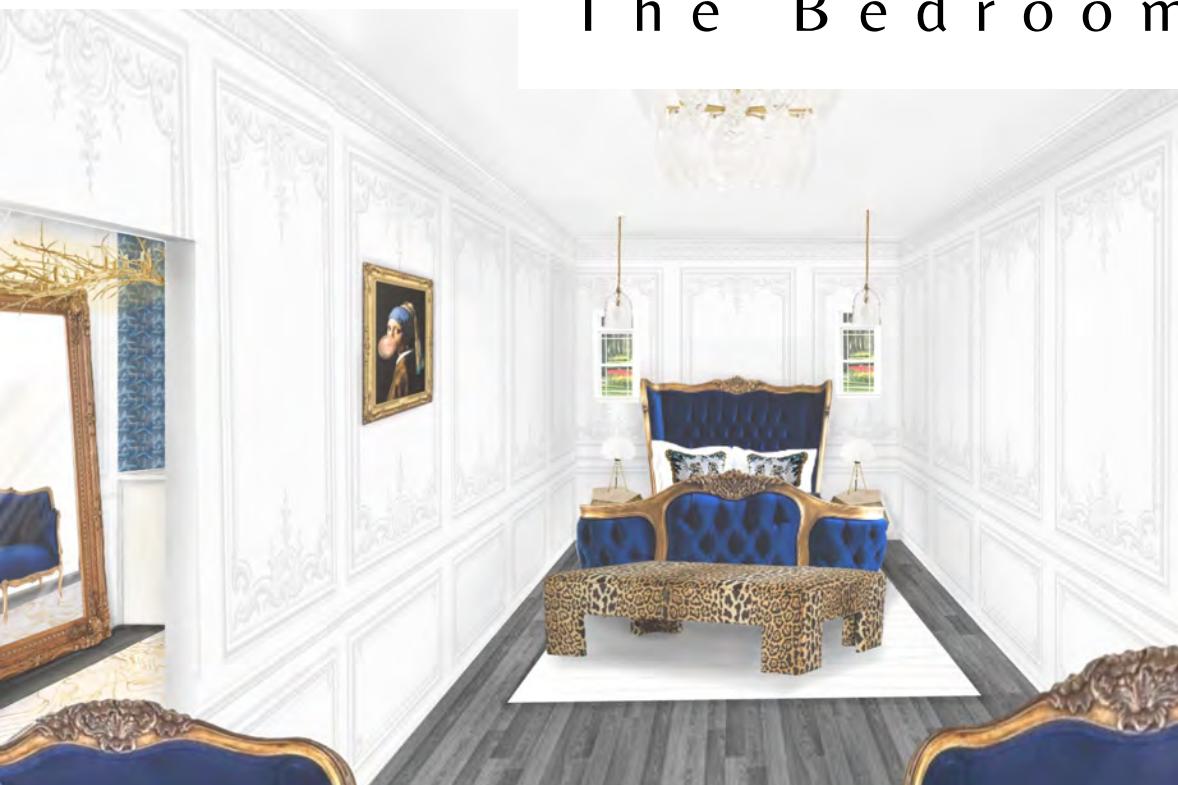
The word "boudoir" derives from the French word "bouder" which means to sulk. Boudoirs were meant to be a private room for women to escape to, often used for dressing or socializing. They were looked at by men as a room for the women to go pout or deal with their emotions.

Boudoirs got their sultry appeal due to the activities that often happened thanks to the private location. Boudoirs stand as a symbol for femininity and luxury. Rooms were typically heavily decorated with luxurious materials such as silk, satin, and velvet. There was no shortage of texture or layering in the decor. It was common to see exotic motifs to represent rich culture. It was a room that served relaxation and pampering for its female guests.



The Modern French Boudoir combines rest and relaxation with entertainment and productivity. Upon entering, guests are welcomed in the main bedroom area. To the right is the sleeping area while to the left is a small seating area in front of a cozy fireplace. Through the opening adjacent to the door is the boudoir area. The boudoir features a custom wardrobe, wet bar, and vanity with a small seating area in between. The wardrobe and vanity in one room allow the user to get ready without having to leave the room. The mini wet bar allows for easy access to snacks and beverages for personal use or for entertaining guests.

The Bedroom

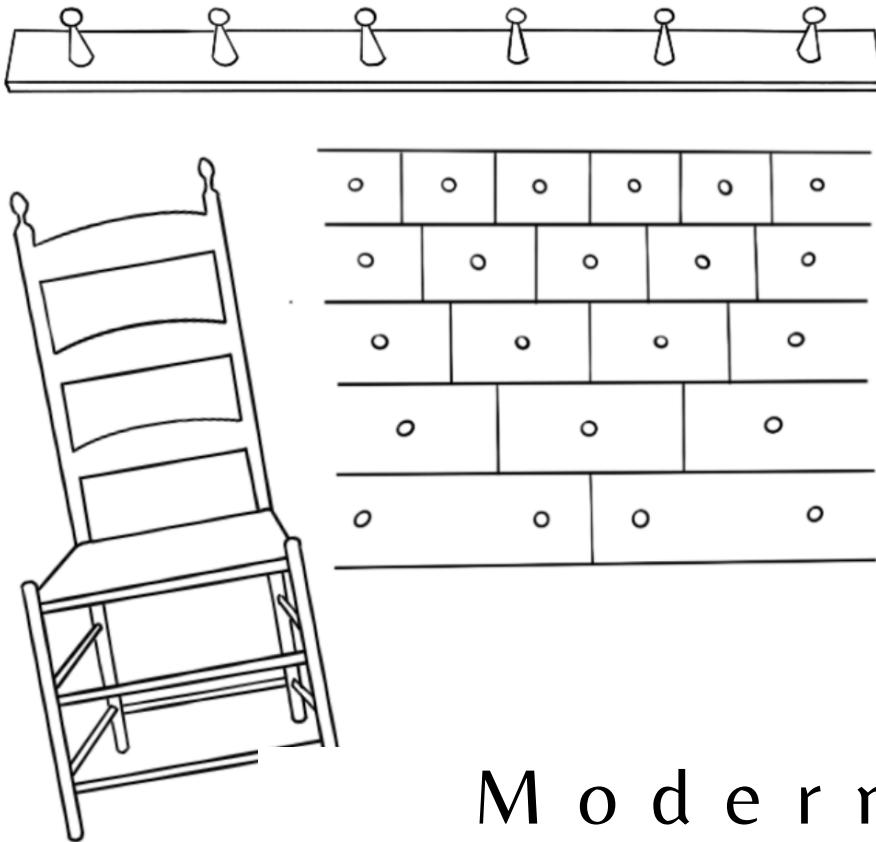


A modern French boudoir would be a balance of traditional French ornamentation with modern elements in design today. The primary royal blue color combined with gold accents represents the luxurious feel of the traditional design. Bringing in geometric shape, leopard print, and pop culture art provides the perfect balance of new and old.

The Boudoir



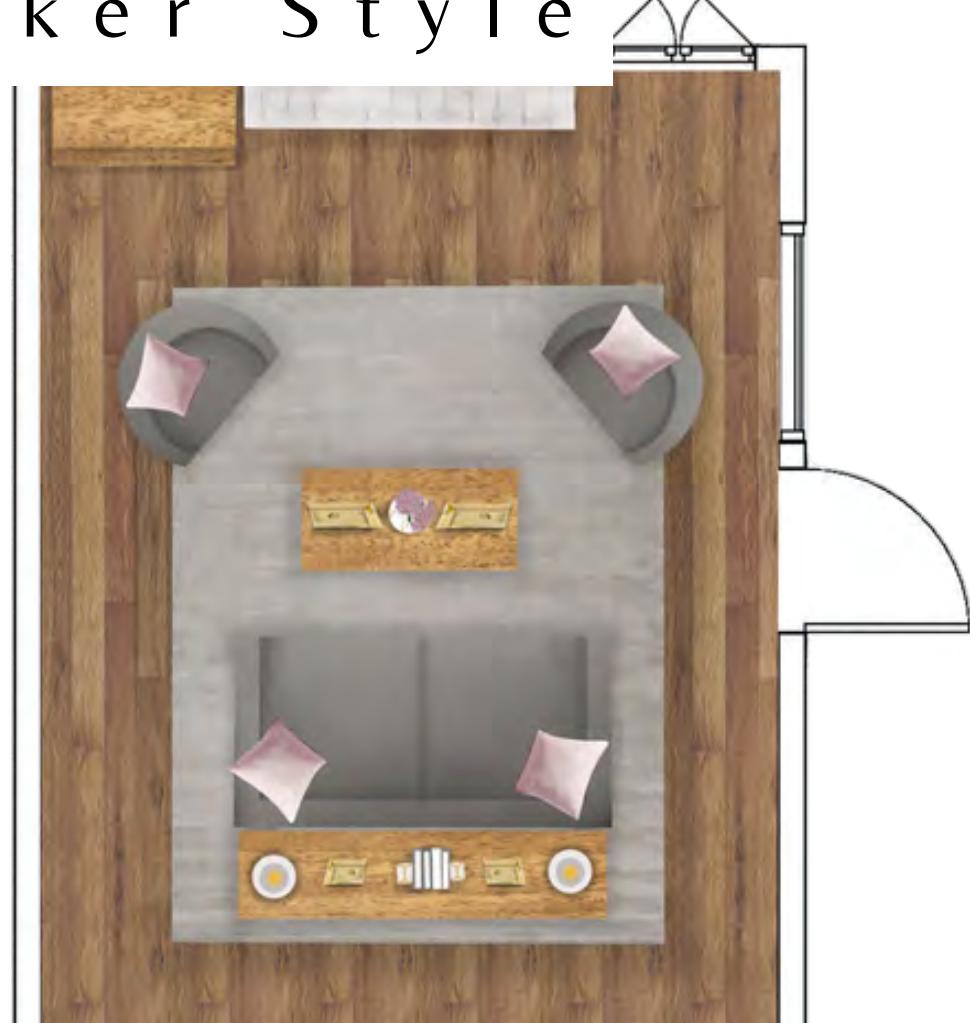
The boudoir shows more of modern iteration of the French style. Much of the furniture is that of French inspiration, but by bringing in a vanity, wardrobe, and mini bar, the user is allowed the luxury of barely having to leave the room thanks to the entertainment and productivity amenities. The backsplash of the bar brings in a little bit of pattern into the otherwise neutral walls, keeping with the blue and gold color scheme.



The Shaker Style was named after the people of the United Society of Believers in Christ's who are credited with creating the style. The people were governed by the Millennial Laws, which was shown in their interior design especially in the laws of order, space, simplicity, utility, cleanliness, and honesty. The interior trends so obviously line up with the belief system of the Shakers, which they felt would bring them closer to perfection and live a heaven on earth.

Modern Shaker Style

Following the idea of organization and simplicity, the Modern Shaker 14'x18' plan is minimal in furniture and decoration and is organized with balance and space in mind. This style with the small amount of natural light supports the need few furniture pieces. It is central to the room and allows for open circulation throughout. Furniture was selected based on necessities for the room and fosters open communication to the occupants.



The Living Room



The furniture itself reflects the wood material most commonly used in Shaker design. As can be seen in the drawers of the media console, the drawers follow a sizing pattern, getting shorter as you move up from the bottom. The upholstery is kept a neutral gray and there is light use of gold for accent in the lighting, knobs, and decor.

Most of the Shaker Style can be seen in more subtle ways throughout the living room. The thin wood paneling running horizontal across the walls is similar to that of the Shaker common room pictured in the top left. These wood slats are painted a deep green, still showing the grooves of the natural wood. For decoration, I utilized the peg rails seen in many Shaker rooms and draped a sheer curtain across to frame the large artwork.

The House in Good Taste

de Wolfe's Recommendations



The Dressing Room

- No decoration scheme, or overelaboration of color
- Simple, clean, hygienic
- No wood floors
- LOTS of mirrors
- LOTS of lighting
- Woodwork and ceiling painted white
- Solid rug

The Bathroom

- Tub in the recess of the wall
- Large bath compatible with room size
- Airy and clean looking



This modern dressing room is directly inspired from the advice from Elsie de Wolfe. Upon entering, the user is welcomed by a welcoming and luxurious chaise lounge. On the other side of the partition wall is the vanity with built in writing tablet. There is plenty of closet storage as well as additional storage in the island. Moving into the bathroom, the hallway has open floor to ceiling shelves and an additional seating area for the user to wait while the bath fills. The bathroom is humble in size, leaving most of the open plan to the dressing room.



The Dressing Room

4 "Put in lots of mirrors, and then more mirrors, and then more!"

5 "have plenty of electric lights all around the dressing-mirrors for night use."

6 "Why shouldn't a washstand be just as attractively furnished as a dressing-table?"

7 "The floors should not be of wood, but may be of marble or mosaic cement or clean white tiles, with a possible touch of color."

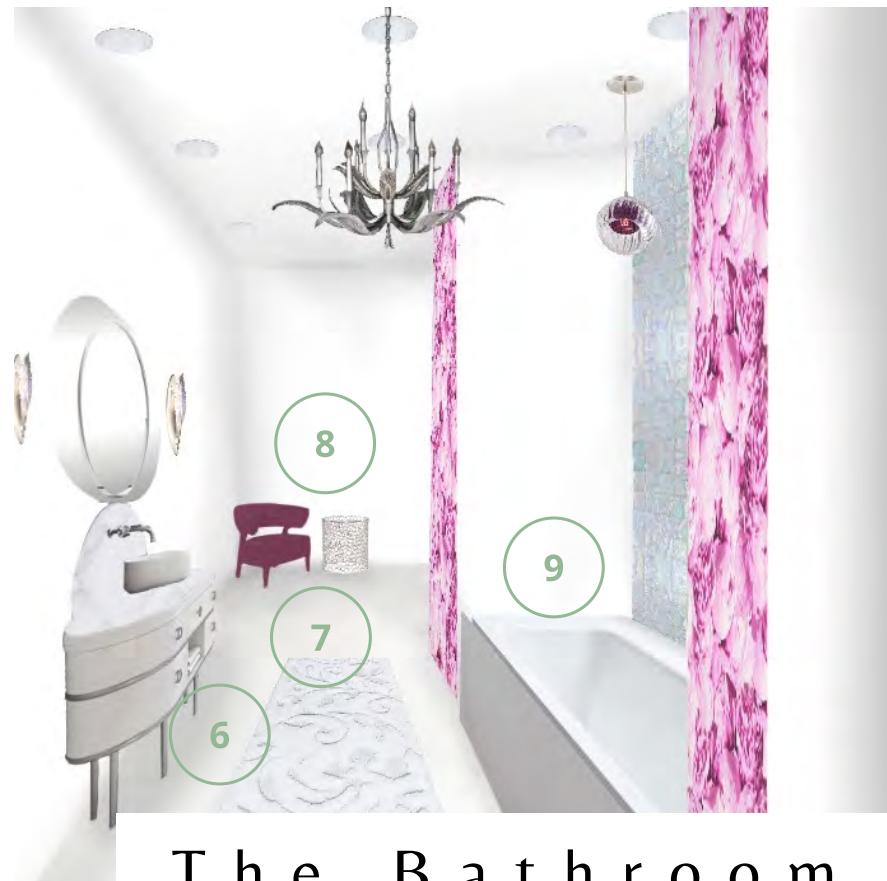
8 There should be a screen large enough to conceal the tub, and a folding chair that may be placed in the small closet when it is not in use."

9 "In the more modern apartments the tub is placed in a recess in the wall of the bathroom, leaving more space for dressing purposes."

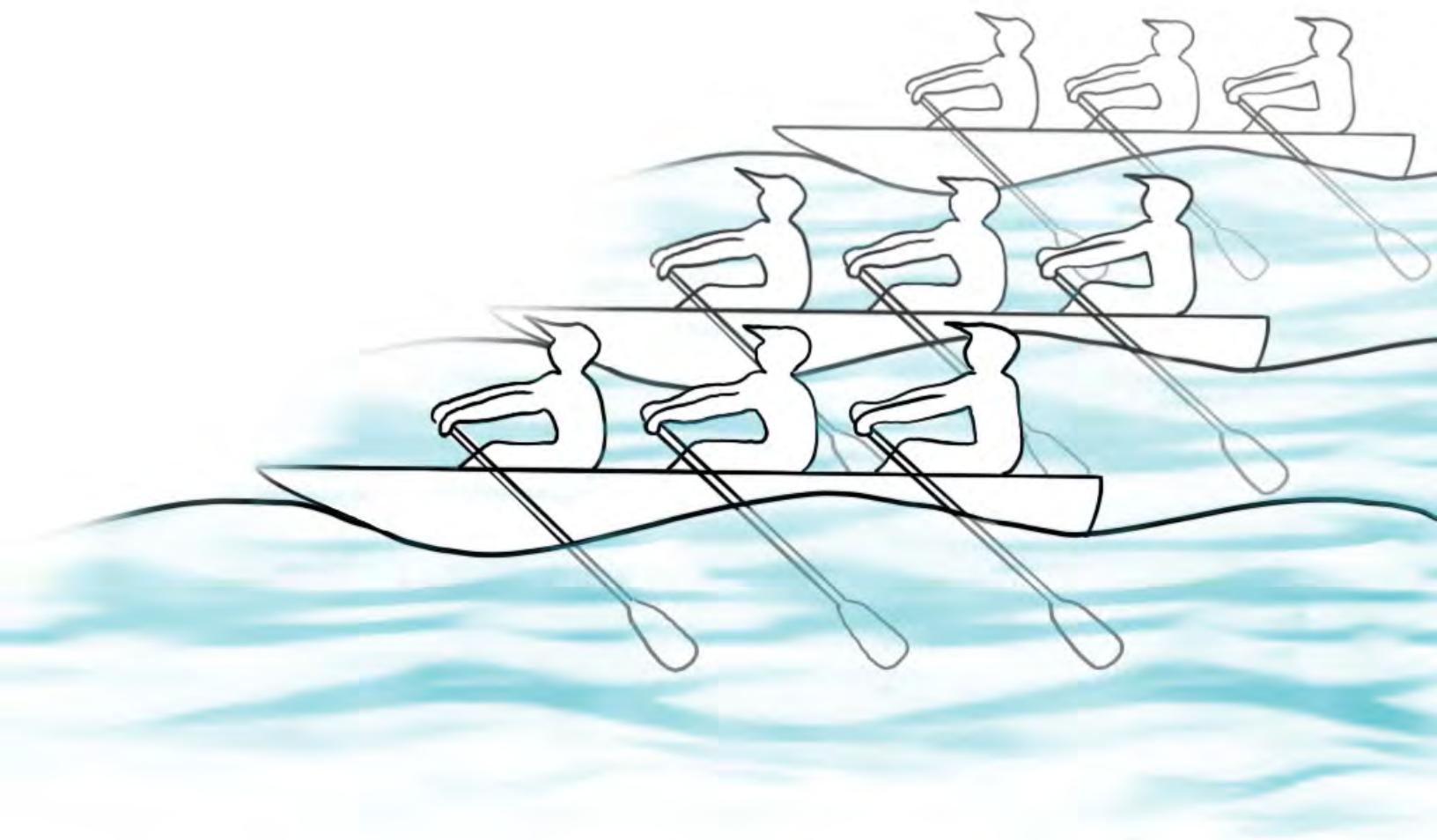
1 "The chaise-longue is suitable for bedroom or dressing-room, but it is an especially luxurious lounging-place when you are having your hair done."

2 "many drawers, one of which is fitted with an ink-well, a tray for pens and pencils, and a sliding shelf on which I write."

3 "I place my dressing tables against a group of windows, not near them, whenever it is possible ... We must see ourselves as others will see us.



The Bathroom



Navigating the Waters

SCAD Capstone
Fall 2020 - Winter 2021

Senior Capstone at SCAD required us to take a contemporary issue, research it, and design a well-informed interior addressing the issue. My topic selection was Adverse Childhood Experiences and the way it is mishandled in the education system. Navigating The Waters has since been developed into a trauma-sensitive youth center design for children effected by Adverse Childhood Experiences. The center will serve as a community space for youth K-12 and will specialize in academic success, mental health assistance, physical and mental health education, and initiatives for social development.

Adverse Childhood Experiences

What Causes Trauma?

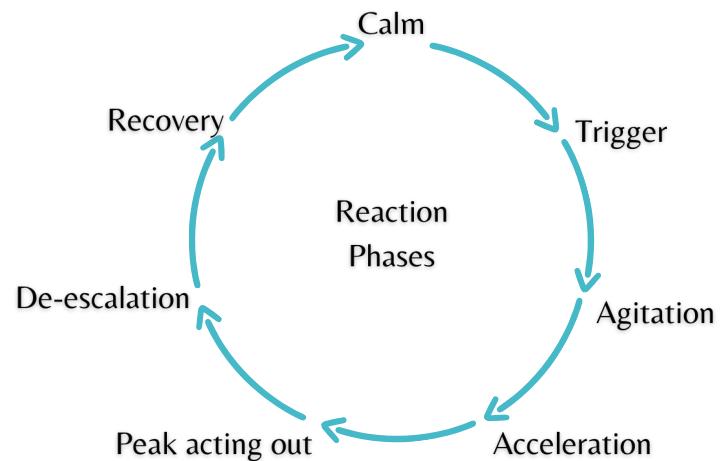
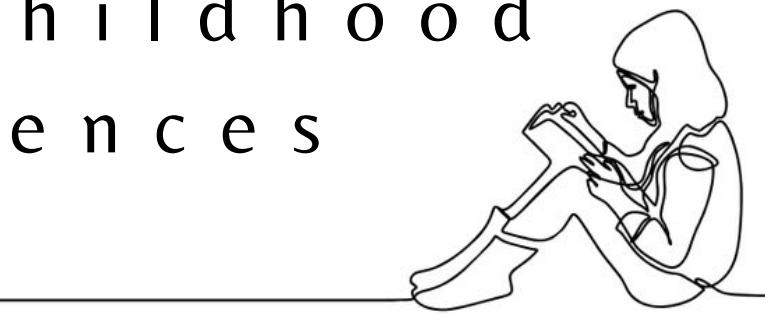
- Neglect / Abuse
- Natural Disaster
- Family Separation
- Medical Crisis
- Bullying or Harassment
- Substance Abuse
- Mental Illness
- Housing Instability
- Poverty
- Refugee or Undocumented Status
- Discrimination
- Observation of Violence

... among others

What are some reactions to trauma?

- Physical or Verbal Aggression
- Extreme Fatigue
- Unusual Startle Reaction
- Regular Tardiness or Absence From Class
- Risky Behaviors
- Defiance
- Low Self-Confidence
- Extreme Self-Reliance
- Alienation From Peers
- Self Harm or Suicidal Thoughts
- Difficulty Concentrating
- Panic Attacks

... among others



1.12 Million

school children and youth in the United States were sharing housing with others due to loss of housing, economic hardship, or similar reasons.

34 Million

children in the United States are affected by at least 1 type of adverse childhood experience.

3 out of 4

ACE groups were significantly less likely to complete high school.

14.8%

of high school students dropped out in 2019.



Out of 100 Survey Respondents . . .



71

said they would utilize *professional mental health services*



30

said they would utilize *physical activity cool-down areas*



34

said they would utilize *collaborative workspaces*



55

said they would utilize *mindfulness corners for stress relief*

87%

would have attended a facility that offered these options

S o l u t i o n



Early intervention

=

Equal access



Encourage development



Promote health and wellness



Therapeutic, safe, and stable design

G o a l s



Allow youth to reach their full potential



Break multigenerational cycle of ACEs



Awareness of affects of unresolved traumas



Reignite motivation and hope for a better future



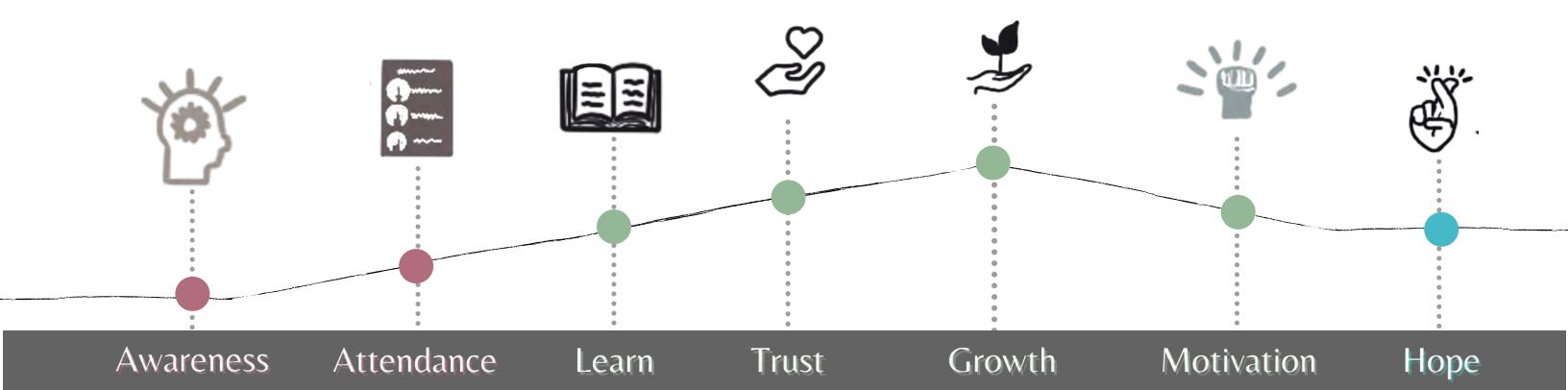
Development of healthy coping mechanisms



Navigating the Waters

The act of rowing is accomplished by pushing against the water with an oar, generating a force to propel the boat forward. Similarly, to navigate life one must place themselves into situations, push through them, and come out as a better person. These situations are often challenging, pushing the individual beyond their boundaries, and teaching lessons necessary to grow.

Children who have gone through Adverse Childhood Experiences often do not know how to process and grow from the toughest life challenges, hindering their development in all aspects of their life. A trauma-sensitive youth center will allow them to assess these impacts, emerge from them, and advance through life with a new and determined outlook. Much like rowing, students will learn to navigate the waters with and alongside their peers, creating a supportive community of like-minded people.



Catch Parents looking into additional educational and social development for children with flexible hours.

Open and relaxed environment offered as an extra community activity for the youth

Drive Social and educational development opportunities through design and program activities

Healthy coping mechanisms for dealing with daily emotions and events.

Finish Social Development.

Prevention and intervention of adverse childhood experience trigger reactions and impacts.

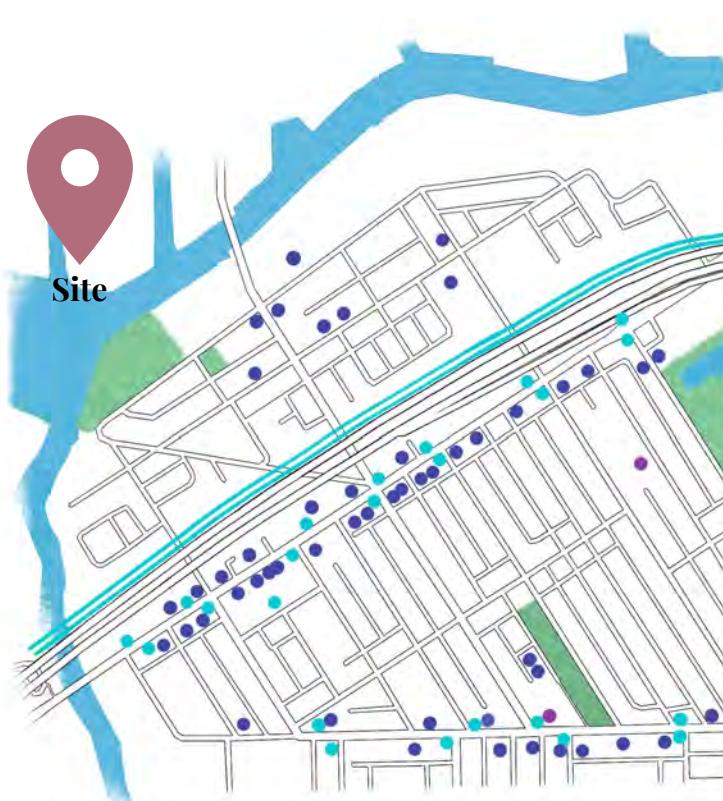
Release Students leave youth center with new lessons and personal progresses.

A hopeful outlook on their education, well-being, and future.

Recovery Can now take what they've learned and apply them to their everyday life experiences.

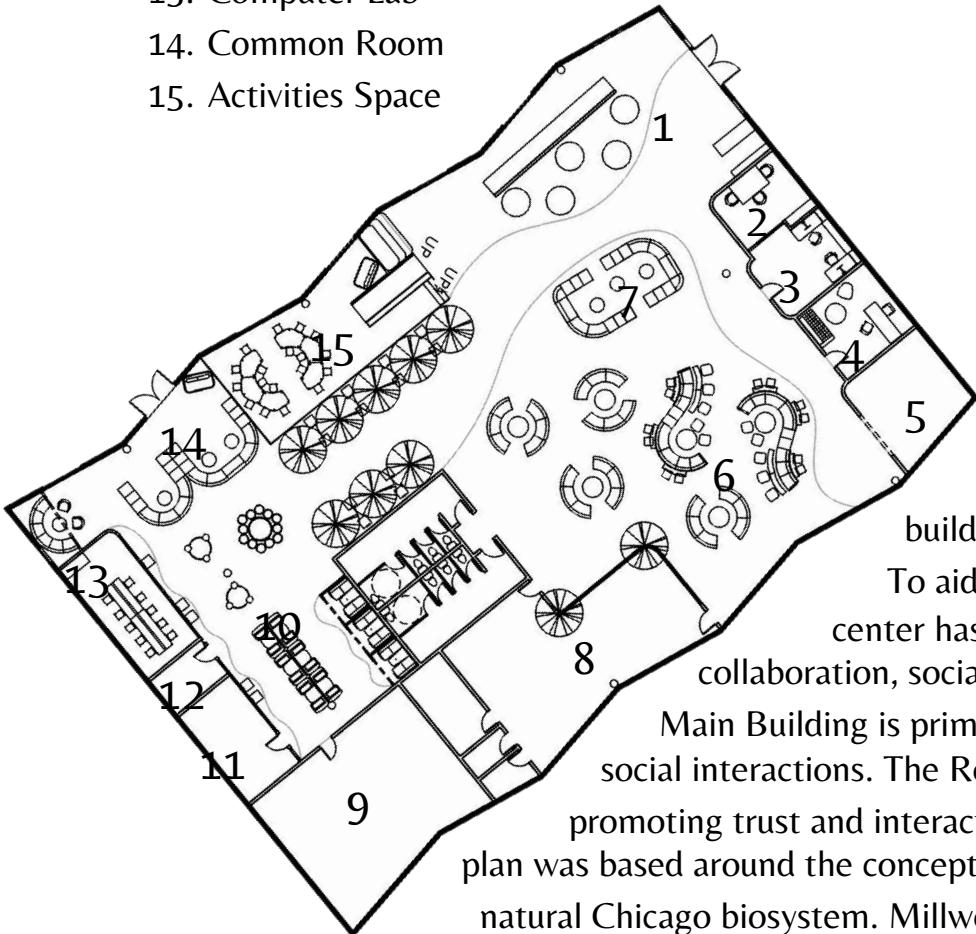
Newfound enjoyment in a social and learning environment

The demographic analysis gave me some great insight when picking the location for the building. With the median income sitting at \$44,968, 24% of households fall below the poverty line. The Black, Hispanic, and Asian communities are significantly smaller than that of the White majority. While 23.3% of students dropped out of high school, the majority of the population stopped their academic careers after graduating high school. Poverty, being a minority, and family household types are among the many factors that play into academic and personal success. With the statistics leaning more toward the negative side, a youth center driven toward brightening the future of Chicago's youth gives Chicago the opportunity to change these statistics for the better.



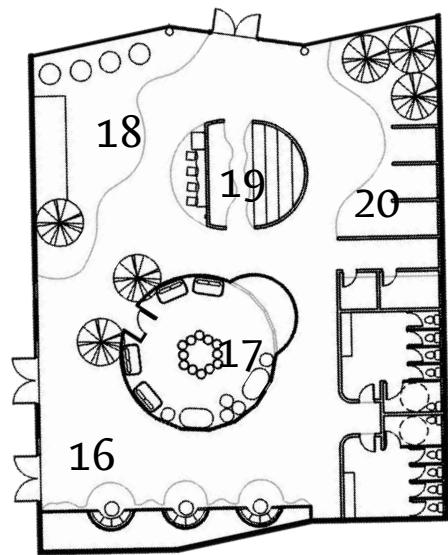
Building 1

1. Main Building Entrance
2. Meeting Room
3. Administration Office
4. Mental Wellness Office
5. Faculty Break Room
6. Cafeteria
7. Flex Space
8. Kitchen
9. Classroom
10. Open Workspace
11. Sensory Room
12. Private Room
13. Computer Lab
14. Common Room
15. Activities Space



Building 1

16. Recreational Building Entrance
17. Library Lounge
18. Indoor Playground
19. Theater
20. V.R. Stations

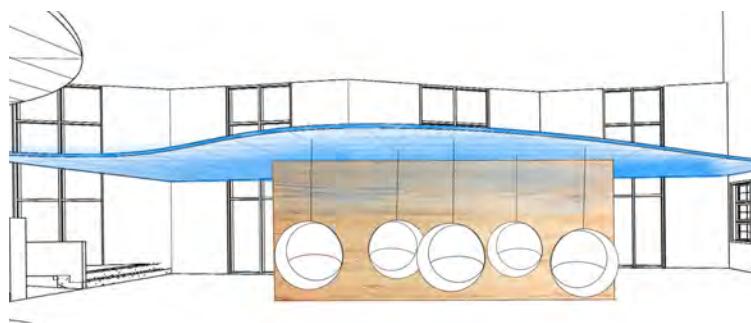


The plan of the center was designed keeping in mind the intention of the building, spatial organization, and concept.

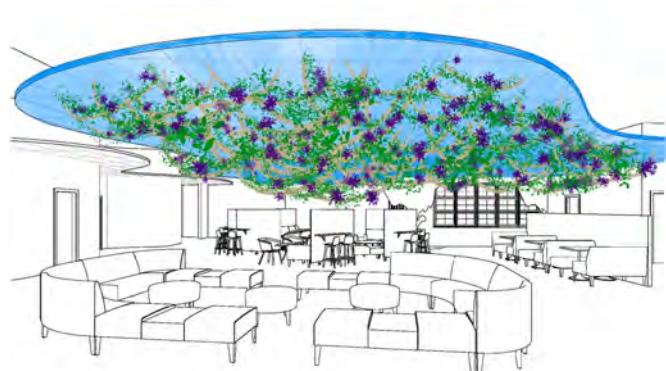
To aide in addressing the issue of ACEs, the center has spaces dedicated to mental wellness, collaboration, socialization, privacy, and stress relief.

Main Building is primarily used for educational and relaxed social interactions. The Recreational Building is a social setting, promoting trust and interaction between peers. The design of the plan was based around the concept of rowing, and more importantly, the natural Chicago biosystem. Millwork is seen throughout, mimicking the River Birch tree native to Chicago riversides. Glass drop ceilings give the idea of being below the water, and curving edges and furniture are used to represent the organic and fluid motions of the water. The allusions to water throughout the building pay homage to the concept of course, but water is known to be calming in both high-stress and post-stress situations. With a natural concept, the youth are kept grounded as they learn their way through their trials and tribulations while bettering themselves personally, academically, and socially.

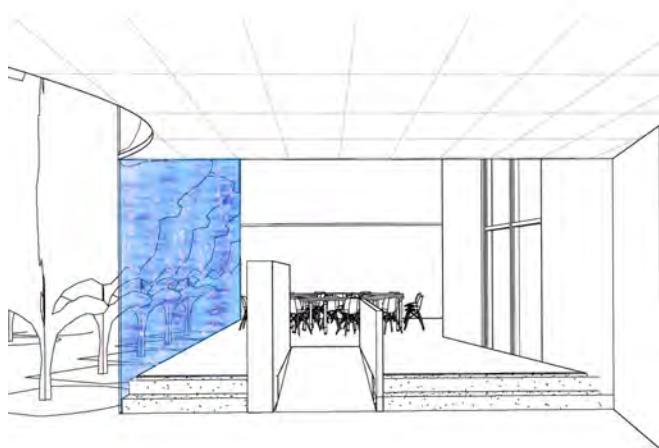
Building 1



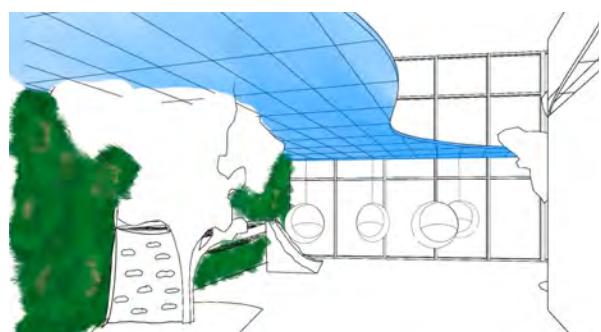
Upon entry, youths will be greeted by a lively entrance. The opaque water-like ceiling guides the movement back into the space, complimented by vibrant colors to encourage positive energy. Spruce wood is used to pay homage to rowing oars, tools used to propel forward.



A gathering space, youth have the opportunity to strengthen their social skills and engage with one another in a safe and open environment. The flex space serves for open interaction while the cafeteria seating allows for group or individual seating.



The Activities Space provides a direct view to the river outside, allowing youth to have a relaxing visual to rest their minds on in the midst of attention demanding moments. For the seats not facing the windows, kids will have a view of the bubble wall, mimicking the river view feeling in the interior space.



Bringing the outdoors in, the indoor playground features a rock-climb inspired tree climb into a netted bridge, leading to the waterfall slide. This indoor playground serves as a portion of the physical cool-down experience, an outlet for children to use in moments of high stress.

C a t c h



Common Space

The Main Building Entrance represents the movement “catch” in the rowing stroke movement. The users are welcomed into the main building by a vibrant seating area. Surrounded by the feeling of water and sitting in a bubble-like swing gives the illusion of floating through water, a feeling often associated with the feeling of peace and relaxation. This feeling will allow the users to feel safe and relaxed going into a new environment, especially one geared toward healing from not so pleasant things.

Drive



Main Hallway

Moving forward into “drive”, the users are now being pulled into the space. Walking through the main hall, users are offered hanging chair seating options among the river birch trees, trees native to the Chicago river biosystem. Through the main hall, the activities space is partially visible through the bubble wall. At the end of the main hall, users are welcomed into the educational space which includes open and private work spaces, a computer lab, a classroom, and a sensory room.

Finish



Work Pods

At the other end of the main hall is the open workspace. Within the open workspace is where users will find one of the “finish” phases of the oar stroke. The private work pods serve as a mini place of refuge for youth who need to get work done outside of the classroom working at a pace that works for them. Just outside of the work pods is the open workspace for those who work better in groups or are receiving help from peers.

R e l e a s e



Library Lounge

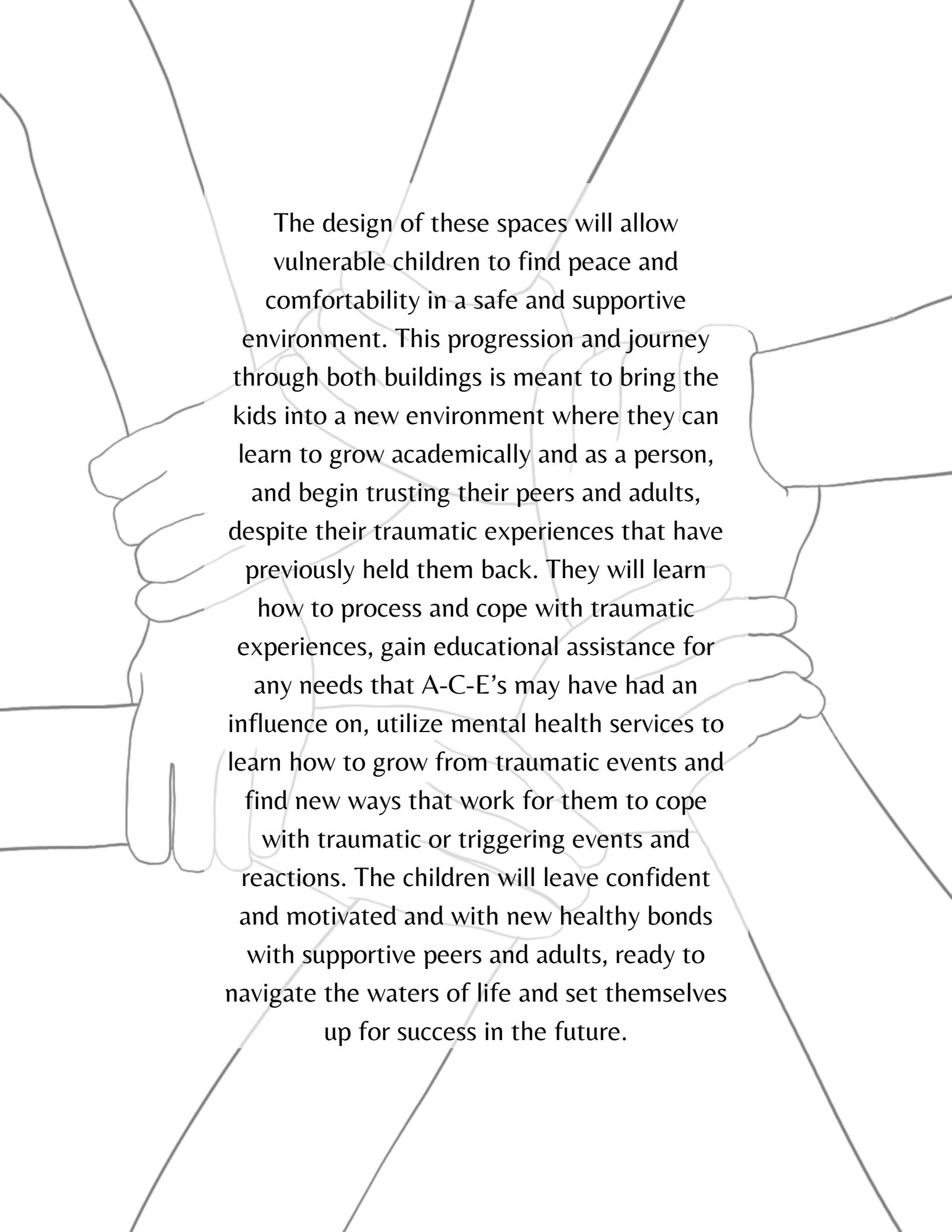
Traveling into the Recreational Building, the Library Lounge best represents the Release phase of the stroke. Youth leave the main building where most of the learning and growth is done, and are now able to apply these new skills and personal growths in an open and interactive setting. The lounge is like a small cove in itself, enclosed by blue speckled frosted glass and faux grass flooring. The bookshelves are located in a cave like area to the side of the lounge.

R e c o v e r y



Cafeteria

The last phase, Recovery, is found back within the main building in the cafeteria. This is the main hub for social interaction among peers. Group and individual seating allows for the kids to meet new people or have a lunch alone in a room full of like-minded, supportive people. Youth are able to put into practice these newfound skills and habits, feeling more comfortable and confident among their peers whether they are in a large group or simply co-existing in a safe environment.



The design of these spaces will allow vulnerable children to find peace and comfortability in a safe and supportive environment. This progression and journey through both buildings is meant to bring the kids into a new environment where they can learn to grow academically and as a person, and begin trusting their peers and adults, despite their traumatic experiences that have previously held them back. They will learn how to process and cope with traumatic experiences, gain educational assistance for any needs that A-C-E's may have had an influence on, utilize mental health services to learn how to grow from traumatic events and find new ways that work for them to cope with traumatic or triggering events and reactions. The children will leave confident and motivated and with new healthy bonds with supportive peers and adults, ready to navigate the waters of life and set themselves up for success in the future.



Coalesce

SCAD Studio III - Workplace Design
Winter 2020

Coalesce is a project completed in my junior year at SCAD. It focused on better workplace design through the scope of our theoretical client, St. Frank. Coalesce takes us through the values of St. Frank being integrated into the workplace interiors. Users of all different backgrounds come together with their unique skills to create a beautiful and impactful outcome as a team.

Who is S T F R A N K



St. Frank is a retail company focused on providing unique home decor through sourced artisans from over 20 countries in South America, Southeast Asia, and in Portugal, Mexico, New Mexico, and more. St. Frank's two main missions are to support economic empowerment for artisans and to preserve traditional artisanal craft. They achieve these goals by partnering with entrepreneurial artisan organizations that provide quality jobs, training, and holistic support to low and middle income artisans. Artisans associated with St. Frank are members of boutique

workshops and larger artisan collaboratives. The artisans are Fair Trade certified to social impact award-winners, as well as those working to revive lost historical craft and those whose focus is on the use of organic materials and environmentally-friendly methods.

The **What** and The **Why**

What St. Frank caters to the chic and cultivated collector by providing handmade products that embody the authentic cultural heritage of the communities from which they originate. Featured types of décor include art and art objects, textiles for bed and living, tabletop items, accent furniture, décor, jewelry, miscellaneous accessories, and fabric and wallpaper sold by the yard.

Why St. Frank sells these specific items to provide its customers with authentic products that are rich with story, history, and culture, and that are made honestly and ethically.



The Faces of S ! F R A N K



Christina Bryant Herbert
Co-Founder, CEO, & Creative Director



Stephanie Peng
Co-Founder & COO



Valerie Dierker
Buying & Planning



Becca Crawford
Product Design



Tiylia Vauss
Production & Fulfillment



Daisy Klaess
Customer Experience



Jayda Jones
Content Marketing

How it began...

Christina Bryant founded St. Frank in 2013 with the goal to create long-term relationships with her suppliers that help bring low and middle-income artisans stable employment and fair wages, as well as share ethically-made, culture-rich pieces to high-end design. The name St. Frank not only pays homage to the base location, but also to St. Francis of Assisi, a generous medieval textile merchant. It began with an Indian textile that Bryant bought while abroad that became a conversation piece in her home. This sparked a desire in Bryant to continue collecting pieces from her travels to style her home in. These authentic pieces not only tell a story of who she is, but of the place it came from.

... and how it's going.

Christina continues to travel across the globe locating new items and artisans from low and middle-income countries. The brand has grown organically over time. The company has stuck with its original intentions and goals, sure to not lose sight of the reason why it had begun. Potentially beneficial short-term opportunities that could have long-term weakness do not sway St. Frank, despite occasional day-to-day stresses that may make them seem appealing. St. Frank continues to partner with like-minded investors who also want to build a quality brand with lasting value, unlike most “fast-fashion” brands. As Millennial demands grow, St. Frank will serve as a distinctive competition as more companies cater to the “authentic modern bohemian luxury” style. Since its start, the company has started to put more focus on growing retail stores throughout the United States as well as the amount of product offered.

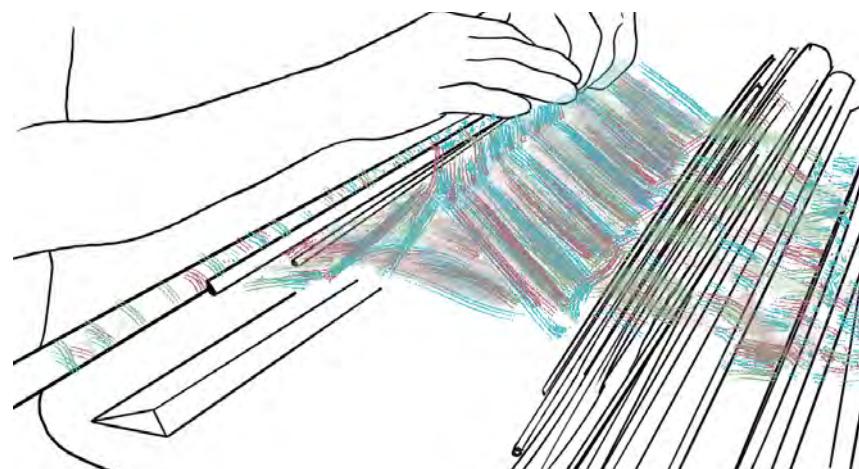
The Concept

Cultural integration refers to several different cultures coming together to form one multicultural society in which there is balance and respect for each of the culture's characteristics, values, and traditions.



to come together to form one mass or whole.

The concept of Coalesce represents the key values of St. Frank. From the diverse backgrounds of the employees, to the artisans providing the product, to the newly decorated homes, St. Frank is a hub for cultural integration and harbors a safe space for all walks of life to live, learn, and grow. Like each thread that goes into a finished textile, each individual within St. Frank serves a great purpose in the beautiful whole of St. Frank's impact.

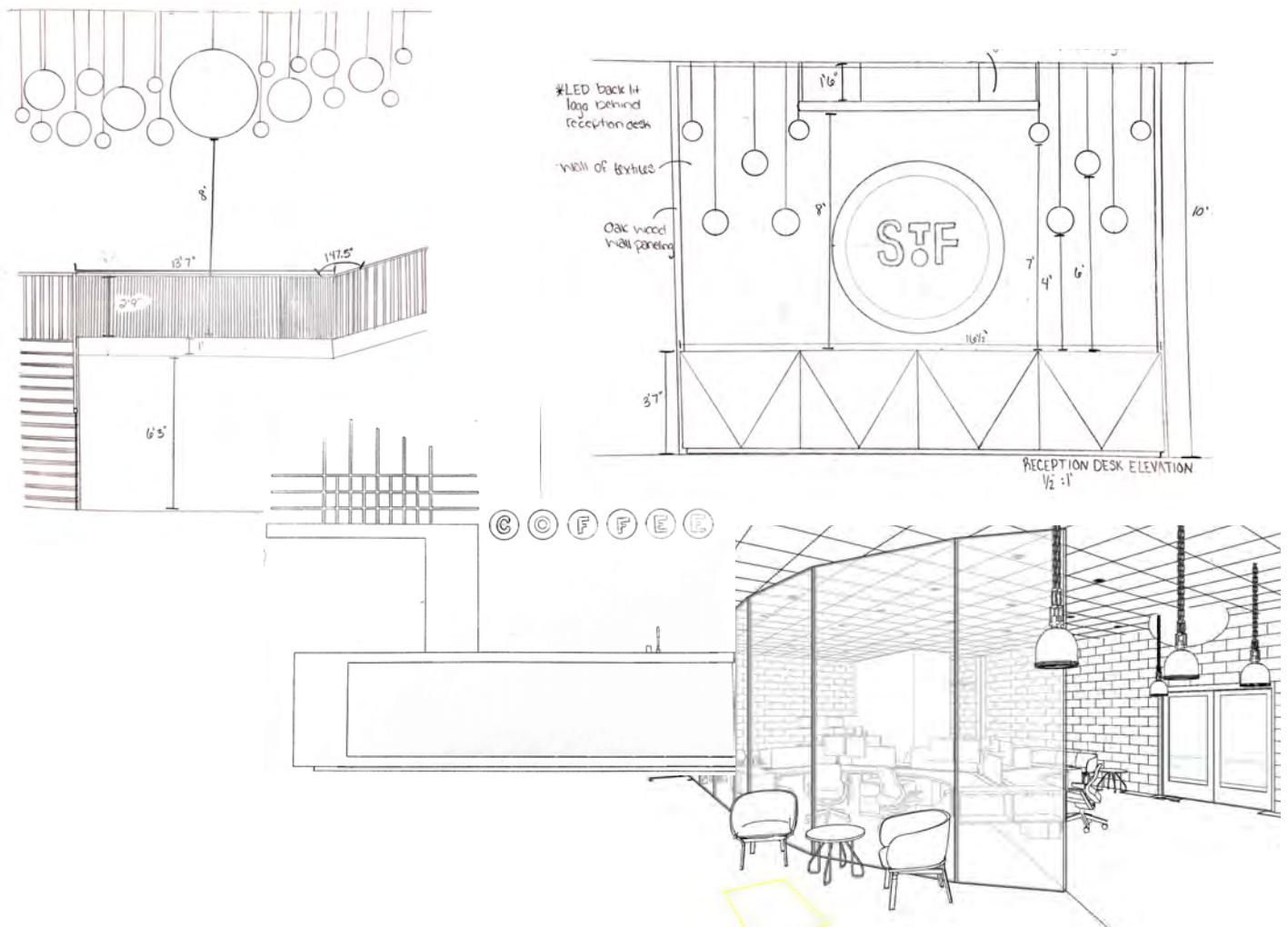


Workplace Design

Workplace design goes beyond just aesthetics. The environment one works in will ultimately reinforce thoughts, habits, and productivity. A successful workplace design is one that fosters a supportive, encouraging, and engaging environment for all of the employees and displays the company values well.

Careful consideration must be given to layout, lighting, material, furniture, and more. Avoiding overcrowding allows employees to work efficiently alone and alongside co-workers. A bright and open design also helps with productivity by cutting down on the overwhelming claustrophobic feeling. To aid in productivity, it is important to have opportunities to direct attention away from work to allow the brain to rest. Comfortable furniture avoids the issue of feeling sore or restless sitting at a desk for a full work day.

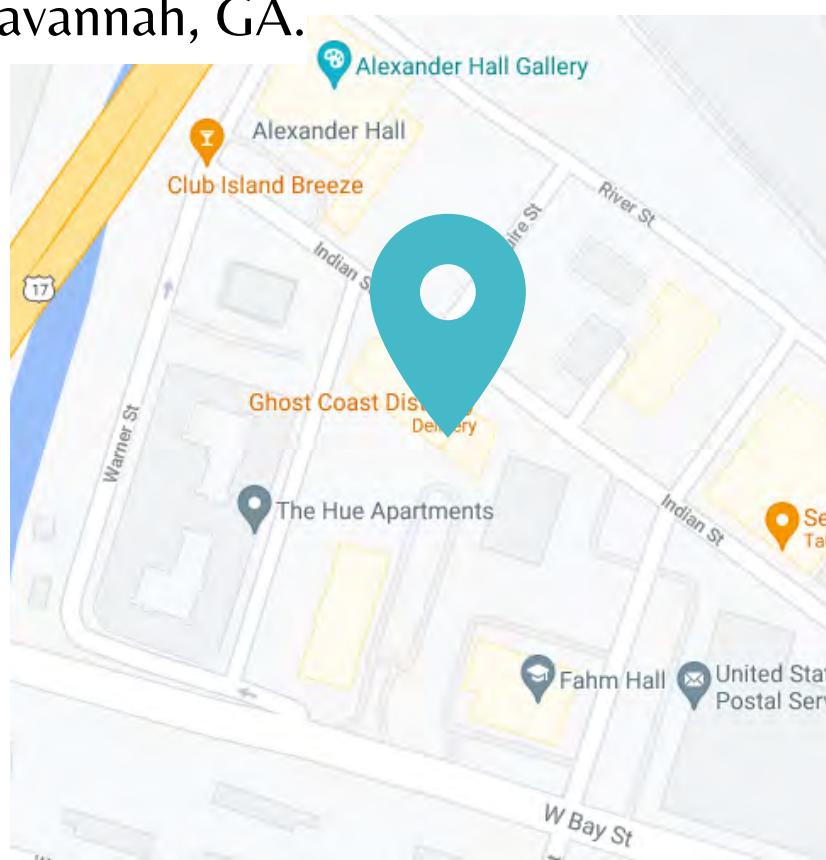
By designing a successful workplace, employees are more likely to enjoy their job, perform well, and from connections with their co-workers.



The Location

641 Indian St. Savannah, GA.

The new St. Frank building will be located on 641 Indian St. Savannah, GA. The building is located in the north-western corner of downtown Savannah's Historic District. The Savannah Historic District was established and declared a National Historic Landmark in 1966. It is one of the largest districts of its kind in the United States, spanning 2.031 square miles. The city is full of art, culture, festivals, concerts, live theater, outdoor cafes, and gourmet restaurants. There are 22 park squares, museums, monuments, and restored 18th-century homes.

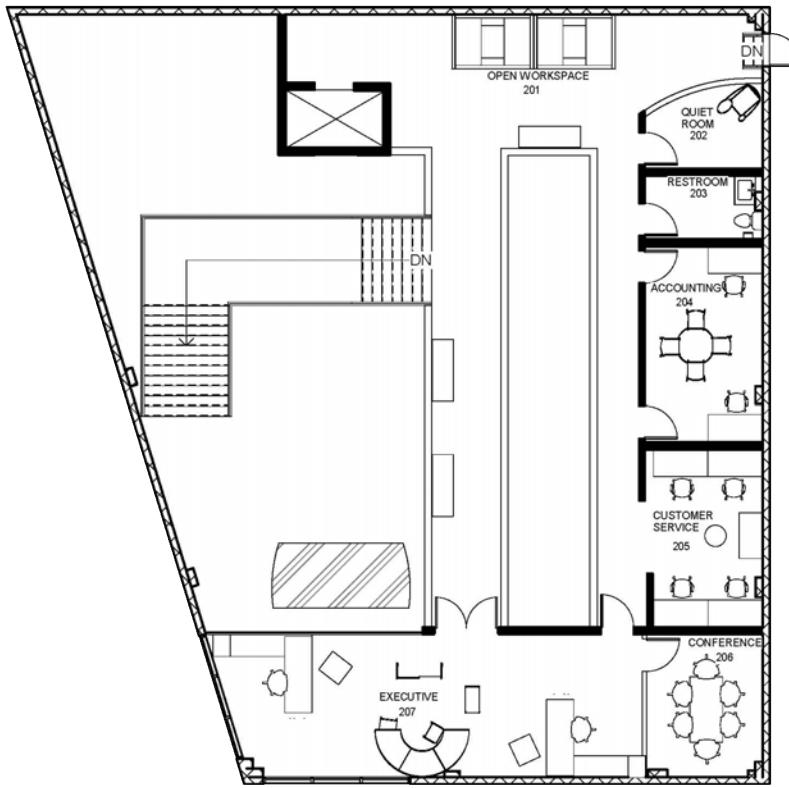


The project site shares a block with the apartment building The Hue, SCAD academic buildings Alexander Hall and Fahm Hall, Comfort Suites Historic District Hotel, and the soon to be Baxly apartment complex. The building has a direct view of Talmage Memorial Bridge which provides direct access to South Carolina. There is a small parking lot directly in front of the building, and street parking is a small walk from the entrance.

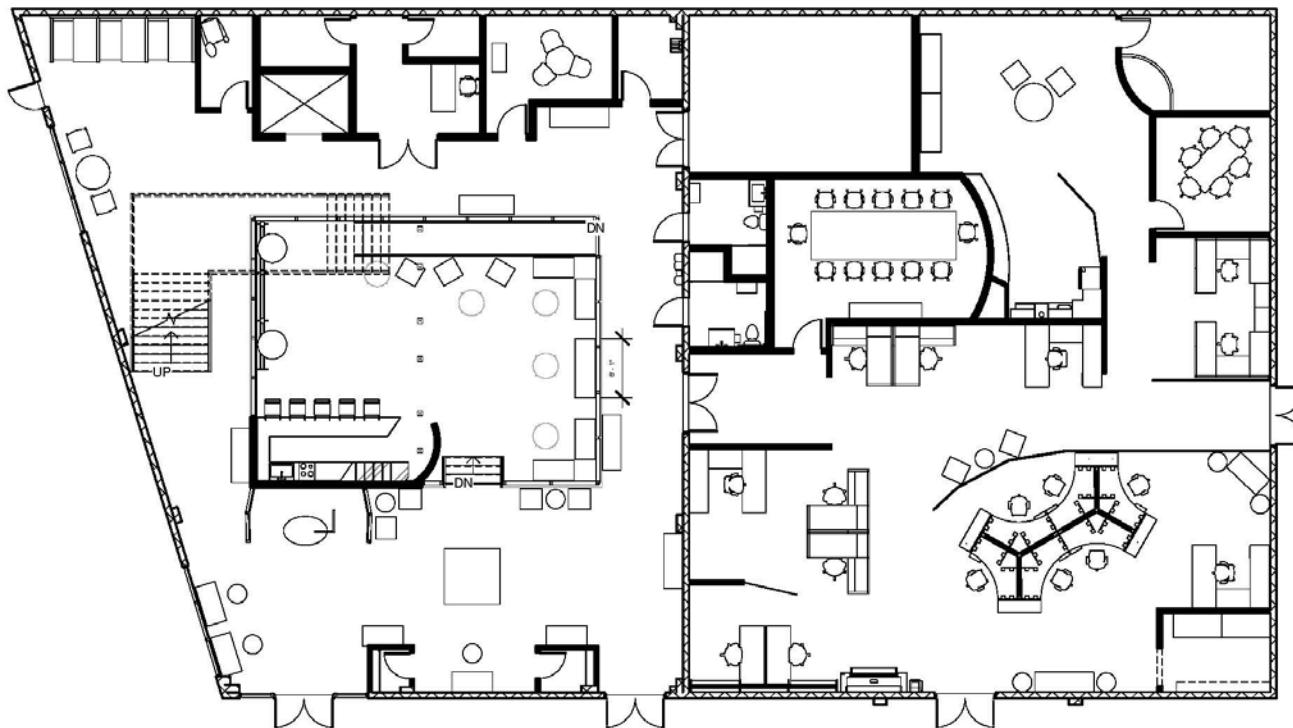
The site is approximately a 10 minute walk from Bay Street and Broughton Street, both of which offer numerous restaurants. Also approximately a 10 minute walk away is a city parking garage. The nearest city bus stop is a 3 minute walk, located in front of the United States Postal Service building on N. Fahm Street. The Savannah Hilton Head Airport is 20 minutes away by car.



The Plan



The final plan for the new St. Frank office balances workspace with communal areas to promote an open and integrated community amongst employees. The lower left side of the building is for more public use, with a coffee bar and open seating area on the first level, and administration accessible on the mezzanine. The right side of the building is for employees only is divided between open workspace, conference rooms, a break area, and a meditation room. Multiple communal areas throughout the office allow the employees to step away from work and interact with others, bringing a sense of relaxation and casual atmosphere. The meditation room encourages the physical and mental well-being of St. Frank employees to ensure they are able to work efficiently with a clear and healthy mind and body.





The Reception Desk

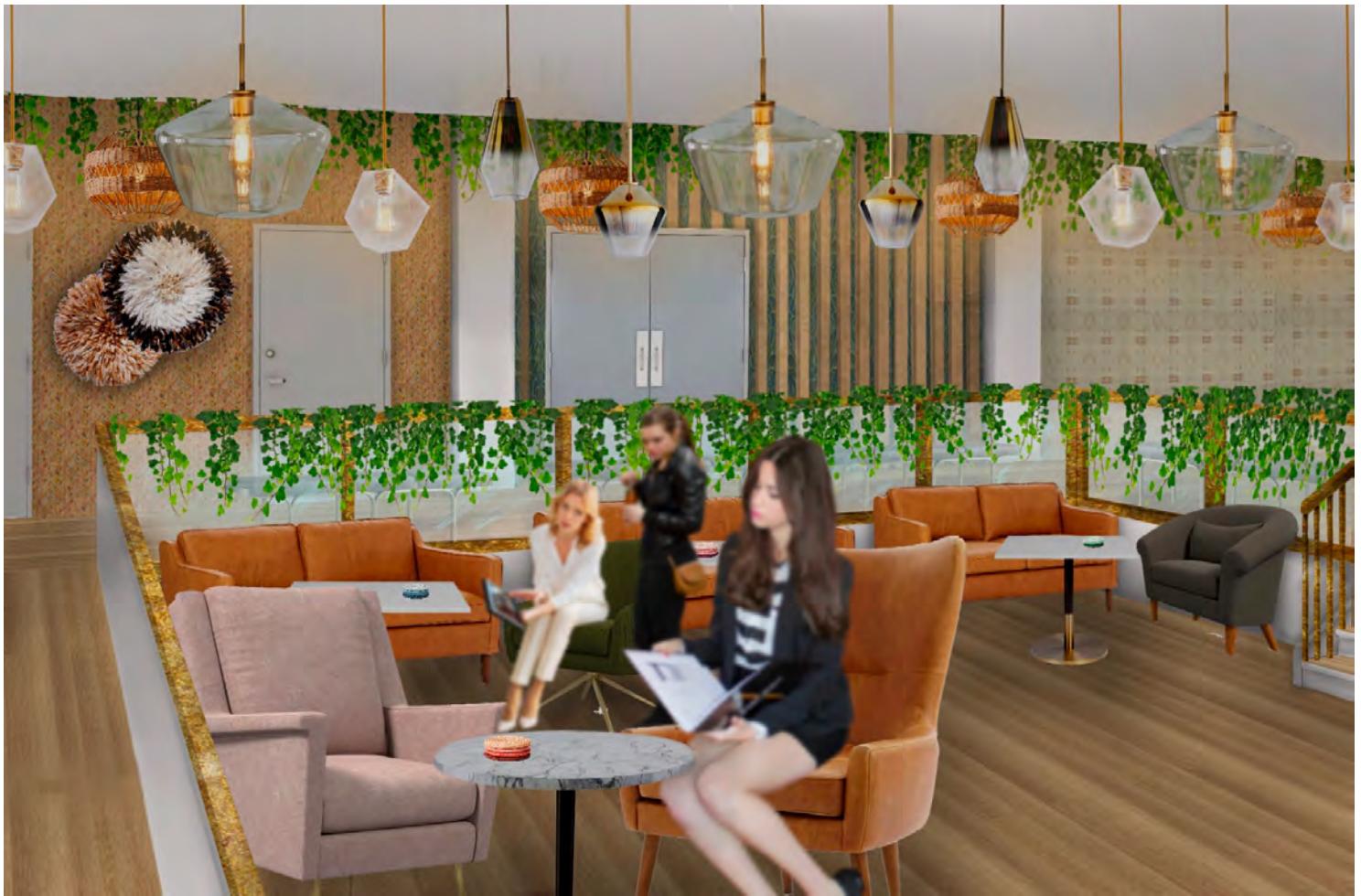
The reception desk is accessible immediately upon entering the St. Frank office building. It is enclosed to increase privacy behind the desk from either side as well as from the open mezzanine. The wall behind the desk features a custom St. Frank wall light and is covered in a collage of St. Frank wallpaper textiles.



The Coffee Bar

The coffee bar is located adjacent to the public lounge in the 2 foot drop in the lobby. It gives employees and visitors a chance to relax, mingle, and energize. It continues the same soft, earthy tones as the public lounge in the furniture and millwork. Biophilic design is incorporated to accompany the St. Frank product display on the millwork's top left shelving. St. Frank textile wallpaper is featured in the inset of the millwork.

LED lighting is added behind the coffee bar.



The Public Lounge

The public lounge is located in the East wing of the building within the 2 foot drop level. It provides a resting place aside the coffee bar and can be used as a meeting space for small events with St. Frank. The space utilizes soft, earthy tones in the furniture, floors, and walls. The wall on the main floor behind are adorned in multiple St. Frank wallpaper textiles as well as a few wall mounted art objects. The space is accessible by use of stairs or the ADA accommodating ramp.



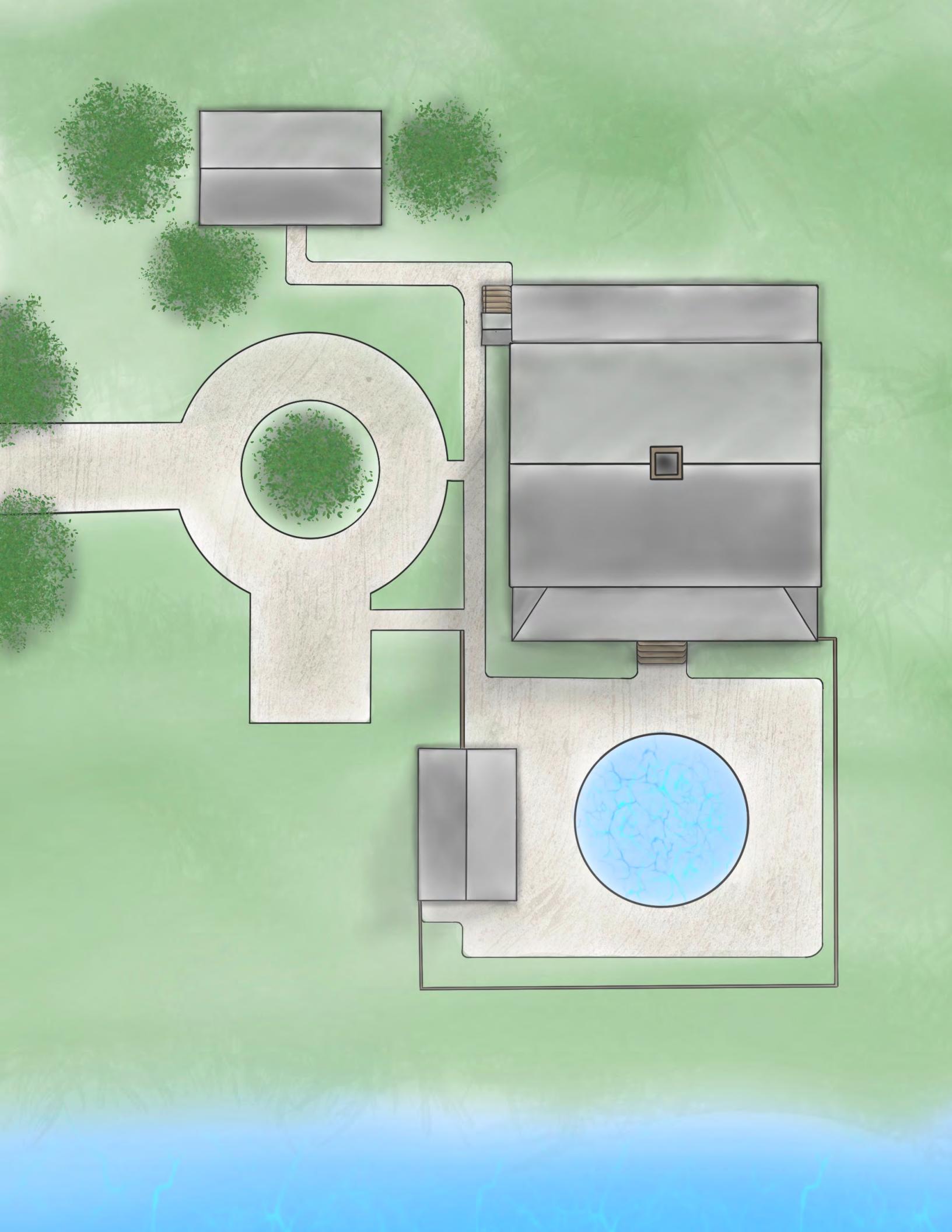
The Communal Lounge

The communal lounge is located in the back of the office workspaces. It provides employees with a gathering space to step away from work. They can use this space to relax, mingle with colleagues, or for additional seating off of the break room. This space features a large scale biophilic wall which helps ground people in the space and improve their moods, physical wellness, and productivity. The lighting fixtures use mixed metals and shapes to fit the concept of integrating unlike elements. St. Frank framed textiles are displayed on the wall.



The Meditation Room

The meditation room is situated in the back of the west wing beside the communal lounge. The intent is to provide the employees with a wellness room as a way to combat the negative effects that accompany working in an office. The ability to step aside and take a moment to breathe and center oneself will enhance the productivity of each individual and improve the overall mood and communication. The warm, low lighting, neutral colors, and interior biophilic design aide creating the calming ambiance of a meditation room.



The Retreat

SCAD Studio IV - Collaborative Practice in Design
Spring 2020

The Retreat is a collaborative project completed by a team of SCAD students working with real life clients on a theoretical home. The course was partnered with Kravet, bringing to the project a selection of furniture, decorative pieces, and textiles. This design is driven by the eclectic taste of the client and will create a union of traditional and modern elements. A muted palette and reflective surfaces will allow for clean lines, while varied textures will bring warmth and comfort. Moments of bright colors will be incorporated to reflect the youthful spirit of the client's two girls.



The Clients

The Kaplans are a husband and wife pair currently based out of Manhattan. Lauren Kaplan works in business development and sales for Ducduc and The New Traditionalists, both New York City based furniture companies. Nick Kaplan is President of Fashion to Figure, a women's retail brand also based out of New York City. Together they enjoy spending time with their two daughters visiting museums, going to the park, and exploring all that the city has to offer. Lauren's style includes patterns, textures, and color, while Nick's style can be described as clean and minimal. Both value art and include various art pieces in their home, as well as reclaimed antique furniture pieces.



The Concept

Disconnect

TO CONNECT

This design is driven by the eclectic taste of the client and will create a union of traditional and modern elements. A muted palette and reflective surfaces will allow for clean lines, while varied textures will bring warmth and comfort. Moments of bright colors will be incorporated to reflect the youthful spirit of the client's two girls. a place where you can all disconnect from your life in the city and connect as a family.



The Home

3013 Kilkenny Road, Richmond Hill, GA



The Plan

The plan of the house was designed keeping in mind the needs of the family. The key gathering areas face the view of Kilkenny Creek and the master suite is located to the right of the home, ensuring privacy from outdoor traffic. Moving upstairs, the second level of the home is a more private and intimate space, utilized mostly by the daughters. To the left of the landing is the gallery wall which overlooks the living room. Behind the landing are girls' bedrooms, joined together by a Jack-and-Jill bathroom as well as an upper loft. The bathroom can also be accessed through the landing, leading directly into the water closet for guests to use without having to enter the bedrooms. In order to aid in the privacy of the family and guests, we created an exterior guest house. The interior of this space draws inspiration from the main home and acts as a continuation of it. A lofted second floor allows for a feeling of airiness and connection. Moving on to the final space, the pool house ties to the design aspects of the main house with a twist inspired by a joke between client and team (Imagine Miami Vice). The layout allows for interior and exterior spaces to entertain and use to your benefit.



1st Floor



1st Floor



2nd Floor



2nd Floor





The Foyer

Simple in its design, it plays a key role in the flow of the home, leading through the rest of the first floor and up to the second floor. The space is kept clean and bright. There is marriage of the modern style in the accent chair and rug with the traditional style seen in the mirror and chandelier. The same contrast can be seen in the custom wall molding and iron railing along the staircase.



The Master Lounge

Entering through the hallway off of the living room, you are welcomed into the master suite by a double sided fireplace. On the other side is the master lounge. The lounge includes ample seating to enjoy the fireplace, watch movies, and enjoy quality time.

The materiality is kept simple in the upholstery of each furniture piece, with the addition of playful accent pillows and the rug. Near the entrance of the master lounge is a wet bar including a mini fridge and plenty of cabinet storage.



The Landing

Coming up the staircase from the foyer leads directly into the upstairs landing. This space is meant to be a casual sitting area for the whole family. It is central to all upstairs spaces and serves as a meeting point, inviting everyone to come together and relax for a moment. The landing, while casual, is a personal space for the family. Included in the design are the family dresser and chairs, refinished to better suit the styles. The dresser is repainted in a slate gray with gold drawer pulls. The legs of the chairs are painted black and reupholstered in a blue velvet from Kravet, keeping the gold accent on the top of the legs of the chairs. The color scheme of the space merges the mature blue color used throughout the majority of the home with the fun and playful pink reflecting the presence of the girls.

