

ART 3600, Interior Architecture Studio I

Fall 2012-2013

Grover Center W330

Tuesday & Thursday 12:30 – 4:20PM

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Office hours: MTWTH: 11:00 - 12:00 MW: 2:00 - 4:00

Retail Project Schedule

Underlying Principles That Must Be Evident In This Project

1. Environmental conservation: sustainability, conservation of materials and resources, including energy use and sources
2. Universal design: an overarching approach to the design of the built environment that seeks to ensure quality, functionality, and access to all users.
[Universal design](#) *Read This Now*
3. Creativity: Our charge is to make places that are better; including expressing contemporary materials and technologies, contemporary societal attitudes, and enhanced functionality that rewards engagement and supports our efforts.
4. An 'Aesthetic of Function/Functionality' must be expressed in the physical design and construction of the components in your project spaces.

Tuesday, October 16

Project Introduction & Begin Research into the nature of the design project at hand.

Begin retail research: Learn about your clients.

Unless you are already an expert in an area research is always a part of doing good design work.

Research in this project needs to answer some fundamental questions, such as:

what does a retail environment have to/need to do?

what do I need to know to design an excellent retail environment?

what is visual identity and product recognition?

how does advertising figure in space design?

how does a retail environment achieve a powerful 'presence'?

building code issues: fire safety, egress, ADA code & Ohio State building code (occupancy type, occupant load, construction type: beginning information)

Research retail design issues, compile a list of expected components in the showroom project.

Make a list of all of the components of every space in the project, as you can envision them at this point in time.

What are you, as a designer, trying to help your client sell in this space? You must acquire a pretty good working knowledge of their products before you can really design spaces in which they will be displayed, tested, and purchased.

<http://www.architectureweek.com/topics/retail-01.html>

Website containing many retail design projects and lots of interesting buildings.

Professor Esther Hagenlocher, University of Oregon, Department of Architecture and Allied Arts describes design education as having four broad goals that form a student as:

"An artist: which means conceiving an idea in a limited time frame.

A builder: which means possessing the knowledge and understanding to translate this idea into something that could be built, literally to turn the sketch into working drawings and models/mock-ups.

An administrator: which means accomplishing things within a limited time and budget

A responsible person: which means asking the critical questions regarding our place in the world in the 21st century, the wise use of our resources, and the appropriateness of the project."

Design projects, especially large ones, are accumulations, built up, from rough beginnings, to refined finishing touches.

Initial work is usually general in character, and any specific notions must be part of a process of trial and error, with visual images, like sketches, being used as the testing ground.

The Concept of 'Inspiration' And The Use Of 'Inspirational' Images'

We encourage you to look at, and to seek to understand what other designers, contemporary, interesting designers, and especially the 'great' designers have done.

We also very much want to encourage you to be creative, to generate forms and ideas that you discover, as your own interpretation of issues, requirements, or material applications.

To this end, the Interior Architecture faculty have come to a policy decision, stated below.

Inspirational images may not come from the same 'typology', that you are working on, nor may they come from the same scale of project that you are working on.

In other words, if you are working on the design of an office space, you may not use inspirational images of other office spaces.

If you are working on the design of a room, you may not use inspirational images of other rooms.

Inspiration, for designers, must be a transformation, of a form, a material, a texture, a pattern, at one scale, or application, to a different one.

One of the classic ways that designers have sought, and found, inspiration, is through a close look at nature; at natural components, such as a bird's wing, a sea shell, a leaf, a sunflower, a maple seed pod, a pine cone, et cetera.

Another classic way to seek and develop forms is to use an existing piece, such as a part from a typewriter, as a beginning 'form' for a transformation into an interior component.

Of course you can, and will, look at whatever you wish, but for your presentations to the faculty do not use inspirational imagery as described above.

We are taking this position because it will make you better designers, not to irritate you.

Points To Keep In Mind When Designing

When major planes, like floors, ceilings, and walls, meet, SOMETHING VISUAL should happen. This is an 'architectural' moment, and must be articulated with some type of detail.

Floor plans must be drawn properly.

Poche/darken/hatch all elements that are 'cut'; show door swings, show windows. The floor plan is like the hub of a wheel; it is the center reference point, and orientation for understanding what is being shown in the other images.

The floor plan must read clearly, boldly, and accurately. Include human figures in perspectives, and in vertical sections.

Design project work is an expression of skill (Form z, drawing, rendering, et cetera), knowledge (building code requirements, how stairs work, what materials can be used for, et cetera), craft (how well something is executed), focus and direction of the designer, and a sense of scale and detail.

Show 'N' arrows on all floor plan images. The orientation of a space is important; sunlight changes spaces!

Be sure stairs are drawn properly: use a break line after the first six or seven stairs; include an arrow, and the letters 'up' or 'dn'.

Cite all images, references, pieces of music, used in a presentation that are not your own. Not doing so is plagiarism.

Go overboard with a design idea. If you have an idea for a form, or a texture, or an organization, use it to the maximum; it is far easier to rein in an over exuberant use of an idea, than to try to inject some life into a dull project.

Elevation images need accompanying vertical section details to explain, and give life, to what is being shown in the elevations.

Details are the vehicle for giving a 'human' scale, and touch, to a space.

Sketches play a useful, and important role in a final presentation. They should be used to show how you got to the final images.

Do not make sketches compete with finished Form z images, because they will usually look sort of 'inferior' to the form z images.

All sleeping spaces (below the fifth floor of a building) must have a window.

All floor levels must have a minimum of two means of egress.

Vertical sections are very, very important drawings; they communicate information that no other drawing can communicate.

Kitchen cabinets make a big impact on a kitchen space. Select, or design your own, cabinets that really work with the design character you are trying to create.

How do you know if a 'parti' is a good one or not? You probably should try several different parti forms and then look at them with a critical eye to see if one looks like it will be more useful, appropriate, interesting, or creative than the others.

[Design & Creativity](#) * Read This

Toilet Room Requirements

Building codes require that public toilet rooms meet minimum standards in terms of size, accessibility, and number of fixtures.

Here are some websites that help explain what is needed:

<http://www.americanrestroom.org/code/index.htm>

<http://www.icbolabc.org/graphics/pdf/pfg.pdf>

http://www.princeton.edu/facilities/design_construction/princeton_university_desi/pdf/4.11.pdf

<http://www.lrc.ky.gov/kar/815/020/191.htm>

scroll down until you get to the Section # 13, 'Workshops, Factories, Mercantile...'

<http://www.dir.ca.gov/Title8/3364.html>

this is part of the California building code, which is probably very similar to the Ohio in this regard.

Thursday, October 18:

A Three Hour Charrette: A High Speed Generation of One Floor Plan

Beginning at approximately 12:30pm we will spend three (3) hours working in an intense manner on the generation of one plan to be used in the design of your retail environment.

You may develop your plan digitally, but you must print out the plan and your printout must contain line weights, your name, N arrow, et cetera, all of which can be hand drawn on top of a digital plan.

The paper floor plans are to be pinned up in the seminar space at 3:30pm.

overall plan proposal for the layout of the spaces: have one plan proposal neatly sketched out, on paper, with bold architectural lettering and other graphic devices, such as arrows, and light and heavy lines.

Adjacency issues must be addressed, including acoustics, public/private separation needs, and shipping and delivery requirements.

Be sure to be aware of basic code requirements in laying out a plan proposal.

Use a consistent format for your design explorations, be they digital, or paper; use one paper sheet size for all of your sketches.

Use good architectural graphics; use arrows, notes, line weight differentiation, and color to communicate character in plan drawings.

Be sure to include these items in your visual presentation of your two plan options:

a North 'N' arrow, or graphic indicator

show all exterior walls using heavy line weight

show all door openings in the exterior walls, and any door openings you may have in the interior, including door swings

show all fenestration (windows) in the exterior, and any in the interior, walls

indicate street names on your plan

These are space planning explorations.

tracing paper loose sketch studies.

use dark markers, heavy pencil lines, bold lettering.

Your end product is to be one large(ish) sheet of paper that shows an interesting and workable plan possibility for this retail space.

The sheet must be labeled, containing space titles, North arrow, street indications, and product contents; eg, "Drum displays"..."Small aquariums"....

Tuesday, October 23:

There are two distinct, overall, approaches you may use in the designing of this (or any project).

One: you may wish to work on the overall space planning of the entire project spaces for the purpose of coming up with a good, workable, interesting, functional, overall layout of the required spaces. Once the overall layout is to a point that seems somewhat settled, the nature of materials, forms, colors, and details can be explored and woven into the overall space plan.

OR

Two: you may wish to come up with (design) specific physical elements, such as walls, partitions, shelf units, reception desk, a door frame, et cetera, and from the materials, forms, details of those elements, extend their character outward to generate an overall space plan that has 'grown' from these specific pieces.

Either of these approaches can produce a fine finished project.

There are famous designers who work in both of these ways.

It is entirely your selection, but whichever approach you choose, your design work must be conducted with vigor, with enthusiasm, and it must be shown through high quality sketches with good, architectural, graphics.

Thursday, October 25: work in class

Due for next Tuesday, October 30: 12:30pm

1. A Schematic Presentation Quality Floor Plan Drawing that contains:

Project name, N arrow, interior walls with the required three (3) different thicknesses, exterior doors, egress stairs, elevators, names of spaces.

All solid elements cut in plan (walls, doors, et cetera) must be poche'd (darkened in).

Create a visual hierarchy on the drawing by using large letters and small letters, dark lines and light lines, color, and black and white.

2. A Board, or Sheet of drawings, that presents:

The creative forms that you are going to explore in the interior architecture of your project spaces.

This board should present, and explain, what these forms are to be used for, what they might be made of/from, what size they are.

These two drawings/sheets should together be able to communicate/present what your project is about, at this moment in time.

Thursday, November 1:

Another three hour charrette: Generating Forms: The Pursuit of Creativity

Plan proposals must go hand-in-hand with ideas about how you are going to define individual areas/functions within the overall space.

Walls, partitions, screens, level shifts, ceiling planes, et cetera, each can be effective in creating and communicating to a customer that different spaces are 'about' different aspects of the retail experience.

Along with your plan proposals you are now to produce a set of sketches and/or models, of the physical elements that will support your plan ideas.

Beginning at approximately 12:30pm we will spend three (3) hours working in an intense manner on the generation of forms to be used in the design of these retail environments.

We will then spend approximately thirty (30) minutes exploring a specific material application to one of the forms.

We will discuss the work produced at approximately 4:15pm.

A key word here is 'generate'.

When designers work in a mode of 'generation' it is not necessary to be overly critical; do not burden your creative exploration with worries that what you are making is 'good', 'bad', 'useful', or other limiting characteristics.

Working to generate forms means that you have to give yourself some freedom, be wild and crazy (so to speak) and just make things.

Once they are made, then you can switch your thinking to a mode of 'evaluation', in which you explore the virtues of the forms you have made.

This is a very important aspect of being a good designer. If you want to look at visual design work that is very 'creative',

Google 'zaha hadid', do an image search, and then look at the varied works of this very important, and very widely admired, designer. Do this right now, for a few minutes; it will influence you.

The forms you generate should be considered for a variety of sizes and functional applications.

Form, in and of itself, has neither function, nor size, so as you generate forms, the possible applications of them to your project are vast.

A curving plane, for example, could become a wall, a ceiling plane, the back of a seating element, a wall sconce, or the form of a storage/shelf system.

As you begin making these forms, just keep in mind the possible influence of the imagery provided by the content of your design project.

The form of a guitar, and of the small pieces and parts of a guitar, can be used as a source for imagery in the guitar company offices and showroom.

The forms of patterns found in skis, can be a source of imagery for forms you develop for use in the snow and ski offices and showroom.

You have two options for how you are to develop/generate these forms today:

You may work, from scratch, in Form-Z: use the vast potential of digital imaging and Form-Z to create a set of forms.

By 'a set', I mean, like a 'line' of furniture, in which all of the pieces share common materials, or forms, or colors, a group of at least ten (10) expressions of form, including multiple versions, partial versions, and variations.

Use Form-Z to create these ten versions of a form you find interesting, and then add brief descriptive notes that address the possible functional and size applications of these in the design of your retail environment.

If you make these forms quickly, then use any remaining time to make more refined, more interesting versions of these.

Also, feel free to add qualities of color, light, surface texture to the forms if it makes them more interesting.

OR

You may work, from scratch, in a three-d mode using paper, mat board, card board, or any other paper like materials, to make five (5) small study models of a

set of forms that can become possible functional elements in the design of your space.

Make these as well as you can, within the two hour time frame.

If you make some quickly, then go ahead and make more refined, more interesting versions of them with the remaining time.

At approximately 2:40pm you are to take one of the form studies you have made and re-design it in a way that is responsive to a particular material, or system of assembly. (for example, 4" wide solid wood boards will require appropriate sub-structure, and will produce a visual pattern and texture)

Everything you make today, in this charrette, should be worth showing to other designers.

Sketch, make paper pieces, use digital techniques, that produce images or objects that have decent, or better, qualities.

Use varied line weights when sketching, use large, and small pieces of paper when making a model.

Due for Tuesday, November 6:

The design of three (3) different interior architectural wall/partitions, and one ceiling element.

One of the walls is to contain a door with either a side lite, or a transom, or both. The materials of all of these is at your discretion.

The walls are to be shown in plan, section, and elevation in order to present the dimensional character of the overall element. (You may also include a 3d perspective, but this cannot substitute for the specific plan, section, and elevation images.)

You **MUST** select specific materials, and then think about/study the effect that the specific material will have on the decisions you make.

If you decide to make a wall out of BRICK, for example, it will have physical weight, cost, color, texture, and acoustical properties that are very different from the same wall made of stretched fabric, or sheet metal panels, or gypsum board.

The specific material makes a huge difference in the outcome, and in the presence, of the element you are creating.

I want to see you exploring the specific attributes and characteristics of specific materials for all of your surfaces and custom designed objects within this project. Do this now, do not 'wait'.

Tuesday, November 6:

due: at 12:30pm: The design of specific 3d elements (as described above).

For the next class, work on Form Z or Sketch Up ideation: 3d imagery of individual components: walls, doorways, ceiling elements, display components, sales desk/counter: explore specific materials, construction, colors, surface pattern.

These are to be 'explorations', so be creative, look into things you may have never explored, try something different if you wish.

These images should contain characteristics that you will need to develop, refine, and detail to make into real, buildable interior components.

Look at these in multiple views: plan, section, elevation, perspective, and be prepared to show me how the component is 'good' in plan, section, and elevation.

<http://www.youtube.com/watch?v=15SicIWOOjE&feature=related>

A short video showing the creation of a perspective sketch.

<http://www.youtube.com/watch?v=Yg6okrNhHsw>

Another short video about sketching.

Thursday, November 8: due: at 3:00pm:

you must have design drawings of:

two ceiling elements, two display elements, and one floor pattern or material connection.

For Tuesday, November 13: create a basic 'code' analysis of your space; identify:
the construction type of your building
the occupancy type of your project
the occupancy load, which is the total allowable number of occupants for the space

determine how many exit doors you are required to have

provide total approximate square footage (gross) of your project spaces

A Building Code Analysis/Check for Interior Design Projects The Florida State Building Code Sections referred to in the Above items

http://it.stlawu.edu/~lrediehs/grading_files/interp.htm

An interesting article about the meaning and significance of grades in college.

Select and develop design ideas for lighting fixtures, light conditions, light control.

Thursday, November 15: Details & Sections

Physical Study Models:

Everyone is to make one medium sized physical study model due on Tuesday. The model is to be of one of your walls, and may include a portion of the ceiling, and the floor adjacent to the wall.

The model is to be approximately 12" long X 6" tall X 6" deep (the base of the model can be the 'floor', which can extend out from the vertical pieces).

The model is to be made using a minimum of three different physical materials (such as balsa wood, mat board, wire, fabric, et cetera), NO FOAM CORE at all, and there are to be linear, 'stick-like' pieces and planar/sheet-like pieces in the model.

Three Interior Partitions: Due Tuesday, November 20

Important Design Considerations That Must Visually Appear In Your Physical Model and Images:

Materiality Module/Piece/Unit (boards of wood, panels of glass, pieces of tile, et cetera)

Color (of the 'natural' material, or applied as with paint)

Skin (surface material) vs. Structure (what holds up the element) (if they are distinct)
Function

Thickness of individual pieces and thickness of overall partition

Opaque-Translucent-Transparent

One partition is to be 4'-0" thick

One partition is to be 1'-0" thick

One partition is to be 1" thick

One partition must include some form of 'door'.

One partition must include some form of shelving/display.

One partition must be able to be used repeatedly in your project space.

Your work must include:

1. hand drawn sketches (use any medium except ball point pen) on trace paper or vellum.
2. Form-Z or Sketch Up imagery

The partitions must be shown, and presented, in Form-Z or Sketch Up in perspective, plan, vertical section, and elevation views.

work on graphics package for the showroom: exterior signage, room identification signage, product identification signage.

ARTI 350, Materials and Construction I This is a link to my web page for the Materials class that you all took a year ago. The PowerPoint lectures contain information that may be useful in your current project, such as information about calculating stair riser and tread requirements, about construction of various types of surfaces, such as floors, walls, and ceilings, using various materials, such as terrazzo, wood framing, glass panels.

Digital File Management:

Everyone is to have a dedicated digital folder for their ART 3600 Residential & Retail Design Project Work.

Today we are going to re-view, look back upon, the items that you are supposed to have included in your project work thus far.

1. Environmental conservation, sustainability: You must have a coherent description of how you are attending to these issues.
If you do not yet have a coherent description write one NOW; right now.

Discuss your overall approach and list as many specific ways that approach will be put into your project spaces.

2. Universal design: You must have a coherent description of your overall approach to the design of your spaces in terms of what universal design is all about.

Look through the web page link that I provided (above on this page).

3. Creativity: You must be pursuing an overall design of your project spaces with a driving sense of it all being 'creative' in character.

There are many ways this can be interpreted, and put into action, but you need to be sure it is clear, in one way or another.

4. An aesthetic of 'functionality': You must be pursuing a way to make your spaces and physical components within those spaces beautiful in terms of how they function, not just in terms of surface imagery.

5. You must demonstrate that you know about your client, and the products that are being presented for sale in your project spaces. This could be done through the use of a visual 'board', a Power Point slide show, a written essay.

You need to convey that you know what your client's needs are all about.

6. Specific materials must be incorporated into your design explorations: The sketches, Form-Z models, et cetera that you do must be influenced by what the stuff of those images actually is made of.

Wood walls, shelves, ceilings, are very different from glass walls, shelves, ceilings, which are very different from stretched fabric walls or ceilings.

7. You must have a succinct, clear set of statements that describe the basic code analysis of your project: Occupancy type, occupancy load, construction type.

8. An ongoing development of your overall floor plan.

An initial two floor plans were assigned, from which you were to select one, and undertake the development of that plan.

As you work on your plan, make new documents and set the old one aside, as an archive.

Be sure that your overall plan square foot size is appropriate in terms of the program requirements of the project.

Everyone should have an overall square foot size of approximately 12,000 - 15,000 square feet.

Do not simply 'guess' about your plan size, measure it out, and be sure about it.

Once the above items are taken care of, then attend the the following: select materials and furnishings for all major surfaces.

The material makeup of walls, floors, and ceilings, will influence how they are constructed, how much they cost to build, who builds them, and how they relate to the overall interior environment, visually, acoustically, functionally.

Tuesday, November 20: Three Interior Partitions: Due today at 12:30

For Tuesday everyone must have a formal, finished drawing of their floor plan, with a title, north arrow, room names, et cetera.

Additionally all of the 8 points, listed above on this page, are to be formally addressed; a written statement for each, and at least one visual example of your creativity, for point # 3. If you have such items already completed, then move on to the assignment for Wednesday, described below.

Thursday, November 22: Thanksgiving Holiday: No Classes, University Offices Closed.

Tuesday, December 4:

http://www.tpub.com/content/construction/14043/css/14043_37.htm

an example of a door & window & finish schedule

schedules filled in and formatted (these can be digital, or paper)

In Class Charette: Project Presentation and Organization:

Everyone is to spend 90 minutes creating a paper 'Mini Project' mock up of what your entire, final, project presentation is going to consist of.

Yes, yes, I know, I know; you do not 'know' what your project presentation is going to be like.....

Well, this is the time to make some decisions, to lay out a plan, to prepare for the future.

In good offices 'they' know what project presentations are going to be like even before they start the project.

Good offices have formats, standards, and templates that they use as their regular way of organizing and formatting their presentations.

What I am charging you with doing is to use 8.5" x 11" sheets of paper; freehand draw on each sheet of paper the visual images that will make up your presentation.

Each sheet of paper is to be an organized, set of images. Some sheets might have numerous small images, such as a set of details drawn in plan, section, elevation, perspective, axonometric, et cetera.

Some sheets might have only one main image, such as the overall floor plan, but also on that sheet there should be the project name, perhaps a logo for the project that you have designed, a graphic 'format', such as a continuous border line, or something that visually organizes what a viewer of this page is seeing.

If you intend to make your final presentation as a movie, or as a series of digital, Form-Z or other, images, or as AutoCad line drawings, or as watercolors, or as freehand sketches, or whatever, it does not matter how you intend to make your final presentation.

What I am charging you with doing is making each image, each screen shot, each sheet of drawings, each whatever you have your audience look at, have a complete visual, designed character.

In other words, your final presentation needs to be 'designed' as much as the work that you are doing to design your project spaces.

In the world of design presentation is everything, so to speak. Additionally, I would strongly encourage you to recognize, and act upon, the reality that designing, designing media, such as Form-Z, or AutoCad, and presentation are distinctly different things.

Design media, such as AutoCad, are not designed to be used as presentation media.

Power Point, for example, is a perfectly reasonable presentation medium, but it is not a design medium.

Projecting AutoCad drawings up on a screen, with all of the extraneous 'visual noise' of the command icons around the edges, is not a good way to visually present design work.

<http://www.jesticowhiles.co.uk/>

Using the 'mock-up' presentation that you made last week, please identify which specific design project components you are going to work on this week.

I am requesting this of you not to make you linear, overly organized, or tense, but rather to urge you to focus on the range of project requirements.

For example, doing the code overlay, the schedules, and the materials presentation could be a sensible way to get these items substantially/completely done.

Thursday, December 6: Last Day of Class

Think About This!

A stack of bricks weighs 700 pounds. Can you pick it up and move it? Of course you can, if you pick up one brick at a time. Can you pick up a 700 pound weight? Not if you have to do it at one time.

Design, and design projects are like a stack of bricks. To do a project well, you must move some bricks every day. Little by little, you explore, you discover, you show others, what your initial idea has come to be.

An idea is an entity inside of your brain; it is not viewable by anyone; it is a mental, invisible, thing.

Designers have ideas that they then use to generate viewable, tangible, images and objects.

My idea is inside my head, and from my idea I produce a sketch, a model, a drawing.

Then I look at the drawing, you can look at the drawing, an unexpected person can look at it, and have a response, a comment, a suggestion. The first drawing of an idea is usually simple, not complete, and more suggestive of possibilities than indicative of a finished product.

When I tell you that I want to see more design work from you what that means is that I do not believe that the design explorations you are conducting are revealing or developing the virtues of your ideas. "I have an idea for an Italian dinner tonight." That is fine, but what am I actually going to cook? Lasagna, Chicken Florentine, Osso Bucco....? Then picking a specific dish leads to the next decisions; what to put into the dish, and how to season it.

Designing requires incremental exploration; bit, by bit, day, after day, the heap of knowledge, of options, of completeness moves along.

You all need to be doing far more actual design imaging; drawings, sketches, physical study model making.

By doing these things you come to truly know what your ideas can lead to.

Working on Form-Z, or AutoCad images, as a group, such as the vertical sections, the details, the elevations, et cetera, also makes sense, because you can do all of these at your computer, within the structure of one software environment.

Work smart! Don't just put in endless hours of time in studio, WORK SMART!!!

Make the hours you spend here count; produce images;

DO NOT 'GET FRUSTRATED'

THERE IS TOO MUCH FOR YOU TO DO TO BECOME 'FRUSTRATED'.

Thursday, December 6: Last day of studio class.

Final Exam Time: used for final presentation and critique

The university has scheduled the following times for our studio class time:

We will be using three of the following presentation sessions:

all students are required to attend the three critique sessions.