

Instructor: Glenn Goldman

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*“When we are at a **place**, we know it. If our image or perception of specific environmental order is confused or unclear then there is no place. We don’t know when we are **there**; we don’t know **where** we are. Organic synthesis, human possession have not occurred. Our lives are increasingly spent in just such meaningless environments. Mechanically contrived ‘order’ is substituted for environmental synthesis and becomes our reality. Immobility replaces action. As personal images blur and dissolve, a vacuous culture replaces human experience with instructions on how to live.”*

*Sim Van der Ryn, 1962*

## **DESIGNERS CAFÉ**

Design students work hard. Any studio-based curriculum demands an extraordinary time commitment. Work, design, study, life all blend together. Every once in a while, however, any designer – including student designers – need to take a (short) break. They have to lift their eyes, eat, drink, and acknowledge the physical reality of the world around them. Designing with virtual environments allows for multiple online inputs (sometimes on a separate screen or separate window) while never leaving the “workplace.” This is probably not healthy, nor does it necessarily contribute to better or more complete designs. Ultimately, interior designers are responsible for physical space. Designers need to see and experience the world in order to better understand the needs of those for whom they design. Acknowledging the somewhat artificial deadlines that rule students’ lives in school, it is important to provide close and convenient opportunities for a respite. This is why so many schools have coffee shops or similar establishments embedded within design schools. Now that NJIT has grown to a student population approaching 1,000 with two schools and multiple design programs, it is time to consider this amenity.

The locations for the new establishment will be in the tall (“high-bay”) space currently occupied by the concrete testing lab and fabrication equipment in the basement of Weston Hall or Campbell 236H, current site of the Animation Lab.

The space is defined, the program is not. Part of the interior design proposal is the creation of a reasonable program that will serve the needs of the student, be a place that represents “design” in the very best intellectual sense, and fits into the existing space. The establishment will serve light refreshments and drinks. It may take on the nature of a coffee house or a juice bar. Or something entirely different. No alcohol will be served and there will be an emphasis on natural and/or healthy ingredients for the light snacks offered. Full meals (or what most people consider full meals) will not be offered. This is not a restaurant and there will not be serious cooking facilities. Kitchen and cleaning facilities provided will depend on the nature (including capacity) of the establishment proposed and designed. While “take out” is permitted, the design must include seating with tables (or alternative eating surfaces). Each designer will determine final program, subject to instructor’s approval.

The establishment is to be an independent enterprise. In other words, it is unaffiliated with chains that provide fast food and/or fast (or not-so-fast) coffee and baked goods. The new establishment must be designed in a sufficiently compelling manner so that students and visitors will want to go there not only for the product sold, but also for the quality of place. The character of the establishment is to accommodate a specific piece of furniture or chair (selected from the accompanying list). This chair (or perhaps more precisely, these chairs) should be analyzed to determine the unique characteristics present and the essential ideas behind the design(s). The new café may be created in a manner that utilizes the same design principles, or you may choose to highlight the furniture pieces by contrast. Regardless of the method selected, the proposal should express a conscious effort to address the issues raised by the design of the furniture thereby creating a unique place while incorporating the selected pieces. Unlike the eating and drinking environments elsewhere on campus, this one should clearly be an environment by and for DESIGNERS (although it is anticipated that any NJIT student along with guests would be permitted to enter).

Students may work independently or collaboratively in order to determine interior existing conditions. 3D data sets of existing conditions in Revit and 3D Studio MAX may/must be shared as well. (However, design projects are individual!) Chair analyses and digital models of selected chairs are required to be completed at the very beginning of the project and will then be incorporated into the final presentation. Additional code research, technical requirements, and precedent research will be required.

### Preliminary Presentation Requirements:

- Plans and cut-away axonometric(s) showing plan information (**furnished and unfurnished**). Two-dimensional plans should employ traditional architectural conventions showing change in ceiling planes above the floor and be delineated with appropriate line weights. Show the extension of the plan into corridors and public spaces including exterior entry on the west, and second floor entry on the north.
- Reflected ceiling plan showing ceiling system and any exposed mechanical equipment (including lighting).
- Two (minimum) cross sections (rendered and/or line drawings with appropriate line weights).
- Three (minimum) furnished interior perspectives rendered with materials and lighting. (Images should be rendered with *3D Studio MAX, Revit, or Rhino with V-Ray*. Shaded *Sketch-Up* models, while valuable for the design process and for supplementary presentation materials, are NOT adequate for presentation renderings. Any *Sketch-Up* models used should be imported into *3D Studio MAX* for rendering and addition of materials and lighting. You may find it valuable for your design presentation to render a view in wireframe and then paint it using *Corel Painter*.) The use of “before and after” viewpoints with photographs of existing conditions is strongly recommended. **Hybrid (digital/traditional) renderings ARE acceptable but must be presented, saved, and submitted digitally.**
- One (minimum) additional perspective rendering showing the view from Martin Luther King Jr. Blvd. sidewalk looking down into the space (or, alternatively if all view is blocked, the street view of the windows showing what a pedestrian would see).
- Three-dimensional model (rendering(s)/detail(s)/diagram(s)) of at least one selected interior element: stair, custom-designed furniture, railing, etc.
- Three-dimensional digital model and graphic analysis of furniture/chair(s) selected.
- Organizational diagram(s).
- Specifications (including manufacturers/sources and colors) of furnishings, equipment, and finishes in the space(s) designed.
- Images or proposed signs (both as independent items and embedded within the interior renderings) and menu(s).
- Diagrams of lighting and HVAC systems for the space.
- Other diagrams and/or models as needed or directed by individual studio instructor.
- Animations or “trailers” advertising the new establishment are recommended, but not required.
- While physical model(s) are not required for final presentation, students are encouraged to use physical study models throughout the design process. Students are permitted to use finished physical models in the final presentation.

NOTE: Submit digital photographs of physical model(s) (or scanned images of traditional/film photographs) and all digital files to the critic at the conclusion of the project. All drawings created with traditional media should be scanned at a resolution of 300 dpi with an output size of approximately 11" x 17". “DWG” files should be saved and submitted as “PDF” to the instructor. High resolution work for permanent archiving should be submitted via CD and/or DVD unless instructed otherwise. When creating a CD or DVD for your final submission, please "finalize" or "close session" of the disk to facilitate reading by other computers and to prevent accidental erasure of your data.

### Objectives:

- Using a project of limited scope as the vehicle, continue the exploration of interior design as an outgrowth of analysis.
- Continue the study of furniture and allied arts with specific attention paid to their relation to interior design. Included in this study is an opportunity to practice analyzing designed objects and to determine what principles may (or may not) be translated to interior design.
- Explore the opportunities for designing a space with a particular character or quality.
- Provide opportunity to document existing conditions for an interiors project as a precursor to detailed design.
- Learn about the functional needs of a common commercial use including the relationship between human needs and dimensions and the activities that occur within the space (with continued responsibility for providing universal access).
- Provide additional practice in the craft of model-building and drawing with various media and to begin to understand which modes of communication are appropriate at different stages of a design project (including both interim and final presentation stages).
- Develop greater facility in the expression of texture, depth (including the use of line weight in two-dimensional representation), and lighting using digital media.

### Criteria for Evaluation:

- Overall quality of designed space and spatial experience.
- Appropriateness of program within the multiple contexts of the project (user base, existing space, selected chair).
- The extent to which there is a clear formal and organizational idea present and how the idea is developed into a design proposal.
- Success of incorporating the assigned/selected furniture piece(s) in the project and program.
- The extent to which the proposal functions appropriately as an eating/drinking establishment.
- Quality of graphic communication in the final presentation.
- The success of the integration of detailed elements including lighting, HVAC, and finishes.
- Quality of graphics/signage (including menus – posted or otherwise).
- Quality of graphic identity of the establishment.
- Collaborative participation and contribution in group reviews and analysis projects.

Although the project is worth approximately 30% of the final semester grade, completion of the project – including presentation at the final review – is a necessary (but not sufficient) requirement for the satisfactory completion of the course.

### Resources/References:

- Allen, Edward and Joseph Iano. *The Architect's Studio Companion: Rules of Thumb for Preliminary Design*/4th Ed. Hoboken, NJ: John Wiley & Sons, 2006)
- Betsky, Aaron. *Catalogue of the Exhibition Sitting on the Edge: Modernist Design from the Collection of Michael and Gabrielle Boyd – San Francisco Museum of Modern Art*. (New York: Rizzoli International Publications, Inc., 1998)
- Charlish, Anne, ed. (Introduction by Sir Francis Watson). *The History of Furniture*. (New York: William Morrow & Company, Inc., 1976)
- Daab, Ralf. *Restaurant Design/Daab Design Book*. (Cologne, Germany: daab, 2004)
- De Chiara, Joseph with Julius Panero and Martin Zelnik. *Time-Saver Standards for Interior Design and Space Planning*/2<sup>nd</sup> Edition. (New York, NY: McGraw-Hill, 2001)
- De Chiara, Joseph and Michael J. Crosbie. *Time-Saver Standards for Building Types*/4<sup>th</sup> Ed. (New York: McGraw Hill, 2001)
- Fiell, Charlotte and Peter Fiell. *1000 Chairs*. (Köln, Germany: Taschen Books, 2000)
- Harmon, Sharon Koomen and Katherine E. Kennon. *The Codes Guidebook for Interiors*. (Hoboken, NJ: John Wiley & Sons, 2008)
- Fischer, Joachim and Martin Nicholas Kunz, editors. *Café & Restaurant Design*/3<sup>rd</sup> Edition. (Kempen, Germany and West Byfleet, Great Britain: teNeues Publishing Group, 2007)
- Herriott, Luke. *1000 Restaurant Bar & Café Graphics: From Signage to Logos and Everything in Between*. (Beverly, MA: Rockport Publishers, 2007)
- McGowan, Maryrose and Kelsey Kruse, editors. *Interior Graphic Standards*. (Hoboken, NJ: John Wiley & Sons, 2004)
- Neufert, Ernst with Peter Neufert, Bousmaha Baiche, and Nicholas Walliman. *Architects' Data*/3<sup>rd</sup> Edition. (Hoboken, NJ: Wiley-Blackwell/John Wiley & Sons, 2002)
- Panero, Julius and Martin Zelnick. *Human Dimension and Interior Space: A Source Book of Design Reference Standards*. (New York, NY: Watson-Guptill, 1979)
- Ramsay, Charles George with Harold Reeve Sleeper and John Ray Hoke. *Architectural Graphic Standards*/10<sup>th</sup> Ed. (Hoboken, NJ: John Wiley & Sons, 2000)

### Schedule:

- Assigned Monday, January 23, 2012.
- Analysis Due Monday, January 30, 2012 at 1:00 PM.
- Interim Review Monday, February 6, 2012 at 1:00 PM.
- Due Thursday, February 24, 2012 (2:30 PM).  
PowerPoint Presentation Files due at 11:00 AM (Room 683 Weston Hall) for pre-loading.