idi Commercial Design 1

Course Syllabus – 11 weeks – Fall 2019

Instructor: Brad Smith, IIDA ASID CID bsmith@idi.edu

Course Overview:

Commercial Design I is a Level I design studio introducing students to commercial design through the planning and design of an international museum, iconic artwork or architect, and city themed restaurant. Students will be required to use their critical **RESEARCH** and **ANALYTICAL SKILLS**, enhance their abilities of programming and planning, along with an understanding of **BRANDING** and its relevance in all interior design phases. Beginning with a thorough research phase of an assigned museum located around the globe, students will probe into the **SOCIAL, CULTURAL, ECONOMIC, GEOGRAPHICAL, AND CONTEMPORARY ISSUES** of their locale. This research will offer a **GLOBAL CONTEXT** towards the **HUMAN EXPERIENCE** that informs the design of the built environment. Students will also research the architect and iconic artworks within that museum. Applying this **RESEARCH PHASE** along with the program and planning deliverables of the **PRE-DESIGN**, and **SCHEMATIC DESIGN PHASE** will evidence stronger creative solutions incorporated into the **DESIGN DEVELOPMENT** and final design phases. Along with demonstrating creative development, students will apply gained knowledge of **ENVIRONMENTAL FACTORS** that affect human wellbeing. Studies of **ACOUSTICS, THERMAL AND LIGHT, AND CIRCULATION** are combined with an awareness of the **ENVIRONMENTAL IMPACT OF MATERIAL** selection commercial spaces. Although the cities researched lie around the world, the restaurant must embrace **REGULATORY JURISDICTIONS, LOCAL CODES, REGULATIONS, LAWS, AND GUIDELINES** as set forth by the United States. Concepts utilized in this course will be reinforced by skills learned in the prior studio class, Design Thinking.

Course Textbooks: No Textbook Required but Course Downloads provide informative reading and study.

Supplies: For this course you will need the following tools/supplies:
Everything you've used at IDI. Foam Core, Balsa Wood and other materials will be discussed in class.
A 3.0" - 3 ring binder with assigned tabs.

Studio Objectives:

As a continuation of the undergraduate experience at IDI, this studio seeks:

- To continue to develop student's skills in programming, space planning, model building and understanding of the design process and project phases. Documentation of the process will be compiled in a Project Manual similar to those used in commercial design firms.
- Teach students the uniqueness of designing public spaces and how they differ from residential spaces.
- Develop student's ability to research and develop graphic techniques utilized in commercial design and to understand the general philosophy of branding and the importance of design in marketing.
- Facilitate the advancement of portfolio skills.

Course Policies:

Attendance and Tardiness:
Attendance is taken at each class. **Two classes missed will result in a drop of one letter grade. Two consecutive absences may result in failure in the class. Three total absences may also result in failure in the class** or the student would be strongly advised to consider withdrawal from the class. Arriving to class **10 minutes late** constitutes a **tardy** as does leaving class early. **Two times tardy will equal one class missed.** Tardiness to the final presentation is unacceptable – 10 minutes tardy to the final will result in failure in the class. A student missing class is responsible for getting missed information from another student.

Make-Up /Late Work:
Students must present their assigned work at each class due date – no exceptions, no excuses. Weekly assignments generally require a verbal presentation of the work submitted. Therefore, weekly assignments that are turned in late will have a **minimum of 5 points** deducted for missing the verbal presentation portion **plus** an additional **5 points** for the assignment being late. After one week late, **a zero** will be issued for that assignment. In order to avoid the 5 point late penalty, if you photograph your work and email it to me **BEFORE** the end of the class period it was due, you will not be assessed a late penalty. **You must turn in the hard copy of the work the week following or you will be given a zero.** Again, a student missing class is responsible for getting missed information from another student.

Final Presentations:
A requirement of the class is for each student to present his/her final presentation to the class. Any student failing to present the final presentation will not receive a passing grade in the class – again, no exceptions, no excuses. Do not depend on or blame print companies for your final grade!

Cheating:
Any form of cheating will result in failure and immediate dismissal from the class and possible dismissal from the college. This includes drafting or model building by another student or family member.

Tutoring:
If any student is having trouble keeping up or understanding the course work, getting outside help is a better alternative to dropping the class or risking failure. Please see me about the possibility of a peer group tutor. Don't hesitate to contact me or email me with questions.

Emails:
As your teacher, I will be emailing the class on a regular basis. This email may contain course schedule updates, change of due dates and/or assignments or other information that you will want. I welcome questions about the class. Emails on weekends may not be answered until the following Monday. Prior to the first class, email me at bsmith@idi.edu and I will make a class list. You MUST use an idi.edu email address for me to respond to you.

Office Hours:
If I am teaching that particular day, I am generally available shortly after morning classes, briefly before and after afternoon classes, and about an hour before evening classes, ALL BY APPOINTMENT ONLY. If I do not have a student scheduled for an appointment, I usually leave campus right after class.

idi Commercial Design 1

Course Schedule

Week 1 Branding/Research: Social, Cultural, Economic & Geographical Context

Course introduction and review of course syllabus and schedule
Discussion of Branding, iconic imagery, and concepts that sell
Discussion of culture, social norms, etiquette, contemporary issues
Discussion of Reaction Papers on Assigned Interviews
Discussion of visual imagery board & Research Paper
Discussion of Pinterest Page for concepts, materials, furniture, lighting, etc.
Discussion of Process Notebook – 3"- 3 ring binder and tabs
Assignment: Reaction Paper on attached Interviews (due next week)
Assignment: Post Occupancy Review of Restaurants (due week 4)
Assignment: Begin Process Notebook (due at final presentation)
Assignment: Image Board & Research Paper (due next week)
Reminder: Use Principles & Elements of Design when creating image boards

Week 2 Client Profile/Human Experience/Concept Statement/Menu & Logo Design

Image Board & Research presentation by students
Discussion of Concept Statements, Elevator Statements
Discussion of Client Profile and the Human Experience
Discussion of Menu and Logo Design
Due: Visual Imagery Board & Research Paper
Due: Reaction Papers on Interviews
Assignment: Client Profile (due next week)
Assignment: Menu Design w/Name & Logo (due next week)
Assignment: Draft Concept & Elevator Statements (due week 4)
Reminder: Use Principles & Elements of Design when creating menus

Week 3 Visualization Concept/Programming Matrix and Diagramming

Menu & Logo presentation by students
Discussion of 4" Square Project
Slide Presentation – Restaurants
Distribution of the Floor Plan & Introduction and Review of Program
Discussion of Programming, Criteria Matrix, Relationship Diagrams, Bubble Block Diagrams, and Diagramming Assignments
Due: Client Profile
Due: Menu and Logo Design
Assignment: Draft Concept & Elevator Statements (due next week)
Assignment: Post Occupancy Review of Restaurants (due next week)
Assignment: 4" Square Project (due next week)
Assignment: Criteria Matrix & Relationship Diagrams in graphic format (due next week)
Bring drafting supplies and markers to class next week
Reminder: Use Principles & Elements of Design when creating 4" Square

Week 4 Planning/Human Behavior/Environmental Factors

Presentation of 4" square by students
In-class work on Bubble Block Diagrams
In class work session on space plan (bar area)
Review of Criteria Matrix and Relationship Diagrams
Discussion of Circulation, Acoustic, and Light/View Diagrams
Discussion of model building requirements
Due: 4" Square Project
Due: Concept & Elevator Statements – turn in draft for review and revisions
Due: Post Occupancy Review of Restaurants
Due: Criteria Matrix & Relationship Diagrams
Assignment: Bubble Block Diagrams in graphic format (due next week)
Assignment: Draft Schematic Design space plan in graphic format (due next week)
Assignment: Basic Study Model (due week 6)

Week 5 Spatial Planning/Reflected Ceiling Plan/Volume/Lighting

Presentation of Criteria Matrix, Relationship Diagrams, Bubble Block Diagrams along with Schematic Design Space Plan by students
Discussion: Reflected Ceiling Plans - Next step in model building – ceiling development. *Note: Bring basic study models to class next week*
Due: Bubble Block Diagrams (bring Criteria Matrix & Relationship Diagrams)
Due: Draft of Schematic Design Space Plan in graphic format
Assignment: Schematic Design Deliverables – Corrected Space Plan (due next week)
Assignment: Circulation, Acoustic, and Light/View Diagrams (due next week)
Assignment: First draft of Reflected Ceiling Plan (due next week)
Assignment: Basic Study Model (due next week)

Week 6 Codes/Regulations/Materials for Commercial Use

Review of Space Plan and draft Reflected Ceiling Plan together
Faculty lecture: Volume & Sketching (3 needed for Design Development Binder)
Faculty lecture: Furniture and Materials for Commercial use and applicable codes, laws, regulations, and guidelines
Review of Design Development Binder requirements & Final Notebook
Due: Schematic Design Deliverables - Corrections to Space Plan – All Diagrams should match this plan in a graphic format (turn in for grade)
Due: First draft of Reflected Ceiling Plan
Due: Basic Study Model
Assignment: Read Downloads on TB133, Bar Spin, and Construction Guidelines
Assignment: Ceiling Development on Plan & with trials on Model (bring next week)
Assignment: 3 sketches/elevation of bar for review next week (due in Design Development Binder)
Assignment: 3 additional sketches of restaurant interior showing volume and ceiling development (due at final)
Assignment: Design Development Binder (due week 8)

Week 7 Design Development Discussion/Project Deliverables

Review of Reflected Ceiling Plan development with Floor Plan & trials with model
Review of sketches and bar elevation
Review question of Design Development Binder
Due: Ceiling trials on Basic Study Model – bring in for review
Due: 3 sketches/elevation of bar for review next week (due in Design Development Binder)
Assignment: Design Development Binder (due next week – see requirements)
Assignment: Gather material selections and bring to class next two weeks
Assignment: Continued Ceiling Development on Models

Week 8 Metric System/Material Specification

Presentations of Design Development Binder (turn in for grade)
Faculty lecture: metric system & Metric "quiz"
Review of Furniture Specification Process
Faculty lecture: Final Boards Layout
Discussion of Marketing Item (due final class)
Faculty works individually with students & in class studio work
Review Ceiling Development of plan and on models
Review preliminary material selections - bring to class
Due: Design Development Binder & Presentation (turn in for grade)
Due: Preliminary Material Selections
Due: Continued Ceiling Development on Models
Assignment: 3 additional sketches of restaurant interior showing volume and ceiling development for final boards
Assignment: Continue gathering materials and refining selections
Assignment: Final space plan for Boards
Assignment: Ceiling Development on Models

Week 9 Continuing the Brand with Marketing

Final approval of material selections - bring to class
Faculty works individually with students & in class studio work
Assignment: Development on Models
Assignment: Preliminary Notebook for faculty review
Assignment: Develop Layout of final board for review
Assignment: Branded Marketing Item (due at final presentation)

Week 10 Review of Final Deliverables and Work Session

Review Board Layouts
Review Models as needed & discuss photograph
Review Preliminary Notebook
Faculty works individually with students & in class studio work as needed
Due: Preliminary Notebook for faculty review
Assignment: Bring Final Boards, Model, Notebook & Marketing Item for Presentation
NOTE: Bring original Image Board and Design Development Binder to final class.

Week 11 Final Presentations

Formal Presentation of Boards, Model and Marketing Item

Due: Final Boards, model, marketing item & Notebook.

Bring original Image Board and Design Development Binder.

Note: Students should **save all** sketches, notes, and class handouts for the Process Notebook. Photography of all work is encouraged and in some cases required!

CONGRATULATIONS! YOU ARE FINISHED!!

idi Commercial Design 1

Course Grade Point Summary

Research & Visual Imagery Board	15 Points
Menu Design	15 Points
4" Square	15 Points
Post Occupancy Review	10 Points
Matrix, Relationship, & Bubble Block	15 Points
3 Diagrams & Schematic Plan	15 Points
Client Profile & Concept Statement:	15 Points
6 Volume Studies (elevations/sketches)	20 Points
Reaction Papers	10 Points
Design Development Binder	30 Points
Process Notebook:	15 Points
Total Spaceplan Points Possible:	20 Points
Ceiling Plan (considered in model as well)	10 Points
Participation in weekly classes &	10 Points
Final verbal presentation	10 Points
Total Model Points Possible:	25 Points
Craftsmanship	
Spaceplan must be shown on floor area	
Ceiling detail must support elevations or perspective	
Ceiling detail must support spaceplan	
Spatial Relationships clear in model	
Marketing Item	10 Points
Portfolio Boards:	40 Points

Total Class Points Possible: **300**

Grading Scale:

300 – 270 = A 269 – 240 = B 239 – 210 = C 209 – 180 = D 179< = F

idi Commercial Design 1

Course Project Overview

A dream project has come your way! Your client is on their way to becoming the CEO of a major restaurant conglomerate and they have been given a great opportunity. She/he/they have been hired to develop a restaurant and bar that will be part of an expansion to a world famous museum by an internationally acclaimed architect. The café/bar will have its own identity and brand but should not compete with the museum's current brand. The brand could be influenced by the city, the architect, the museum, or an iconic artwork housed in the museum. The food served would be influenced by the locale but be branded towards the restaurant theme.

Your client has contracted you to custom design the restaurant/lounge. The design objectives for the space are to:

Incorporate the new restaurants logo and branding identity into the design of the space (you design the logo/branding; DO NOT USE COPYRIGHTED IMAGES, NAMES OR OTHER BRANDED ITEMS).

Incorporate aspects of the assigned city, museum, architect, or iconic artworks into the space. When your client walks into their new restaurant, they want to feel they are back in a place they love. The name, logo, menu, interiors, staff, food and drinks should infuse the brand they want to achieve. Suggestions of food offerings (you choose a sampling of the food offerings) should be compatible with the restaurant's branding. Integrate contemporary issues into the food selection (vegan/gluten/organic/farm to table, etc.)

In the interest of environmental responsibility, your client would like the space to incorporate sustainable furnishings, materials and finishes wherever possible. They're not interested in their restaurants being a burden to the planet but more of an ecological beacon!

Your client expects you to do your research and immerse yourself in the culture, social aspects, and current vibe of the city and country of the museum they now love. Know the details, the icons, the communities, the economy, and the geography. While you may not know the language, you should know what certain translations and popular phrases mean and how to pronounce them! You should also be aware of the social etiquette of the city and country.

Your restaurant will cater to all ages in the opening hours of the museum; however, they want the place to be open separate from the museum hours and to attract an evening crowd. The evening target audience is adults 21yrs and older.

While they have contracted you because of your talent in this area, they expect you to also have fun and share the passion for this project as they do!

Pre-Design Phase
Assignment: Research Outline & Visual Imagery Boards

You will be assigned your museum on the first day of class. Research that museum, the architect, and the city! This is not a research paper – think of it more as an outline. **No paragraphs allowed** – however, sources (books, articles, websites, etc., must be cited in a bibliography. The **minimum requirement** for this research assignment is **bullet points** covering the items below:

Research Bullet Points

- Language Spoken
- Currency and how it currently relates to the US Dollar
- Practices/Local Etiquette/Culture
- Cultural Colors and Local Materials
- Popular Food/Spices and Beverages
- Contemporary Issues (ex.: gluten, dairy, protected environment &species)
- Memorable/Iconic Landmarks and images associated with the city, the museum, the architect, and iconic artworks and artists housed in the museum
- Geographical landmarks, neighborhoods, streets, communities
- Notable Residents & characters (famous or infamous)
- Historical events (wars, cataclysmic events, rulers)
- Current events (wars, cataclysmic events, rulers)
- List the positive and negative aspects of developing a chain of restaurant/lounges reflecting this city or museum or art as a theme

Your name and the museum name, city where it is located, and architect of the museum researched should be printed at the top of the research assignment.

AND

Visual imagery Presentation – 24 x 30 cover stock or something similar. Your image presentation should be carefully and neatly designed with multiple images and should be produced digitally. A physical copy is due in class for presentation and grading. Image board should express the style, flavor and ambience of the places researched. Iconic images should be included, but copyrighted images should not appear on your boards. Make sure you have labeled the board with all of the necessary research information along with your name. **Mounting the board is not necessary** if it is on a heavy paper or card stock. Bring Binder clips and a piece of foam core to present on.

AND

Maps of your city & country & museum – purchased or downloaded – as long as we get a sense of its locale (on a river, lake, ocean, or on a border) and where it relates to the countries around it. Also download a map of the museum.

Due Date: This assignment is due Class #2. Students will casually present their research and boards to the class. Class discussion will follow. Research work will be submitted to instructor at the conclusion of this class.

idi Commercial Design 1

Pre-Design Phase
Assignment: Post Occupancy

Students will visit a **minimum of 2 restaurants** and perform a post occupancy analysis. Use a **bullet point format** to address the observations below. Students must collect and analyze the following items:

- Menu/To-Go Menu
- Photo of exterior sign - represents branding (your own photo not a website photo)
- Photo of restaurant interior (your own photo not a website photo)
- Photo of interior ceiling design
- List contemporary issues integrated into restaurant
- Market Sector
- Price Point ($, $$, $$$)
- Students overall impression (décor/food/experience)
- Successful restaurant? Measure of success?

Students will assess each restaurant in a bullet point analysis paper due for review and grade. Photos must be included in paper. Hard copy of menus will accompany paper. If a covered menu is not available for your taking, a photograph of the cover and a print out of the menu from their website will be required.

Note: Please do not include "fast food" restaurants unless you provide it as a third alternative. Also, a visit to a museum café/restaurant would be a plus for this assignment.

idi Commercial Design 1

Design Terminology, Concept Statements, and Elevator Statement

As designers we all need to speak the same language so below please find a short terminology list to better understand what you may be asked to provide your instructor(s) or your client(s).

Concept Statement:

- 1 - 4 sentence paragraph (concise)
- Addresses the overall project design - what will the design "look and feel like"
- Evokes a specific physical, mental, visual response – it tells a story
- Brings in social, cultural, and contemporary issues affecting the restaurant design
- Avoids specific decisions such as FF&E layout
- Tells a visual story

Concept Statement Sample:

A day in the military combined with a day in the orchard styles the new "Apple Corp" restaurant and pie shop and offers New Yorkers a taste of casual deli flair along with disciplined apple infused dishes and pies. Using the buildings existing industrial architectural elements combined with a Quonset hut feel, the interior reflects a twist on military styling combining a "mess hall" café with sophisticated finish elements. An influx of apple reds combined with camouflage greens will reinforce the name and feel but occur in tinted corrugated aluminum, slick leathers, rich wools, and woven woods reminiscent of apple baskets. A raucous atmosphere will be achieved with lively surfaces but toned to an haute crowd with chic furnishings and surface materials.

Elevator Statement:

- Influenced from concept statement
- Can be stated in a 30 second elevator ride
- Tells a fast story of what your space "is"

Elevator Statement Sample:

Ordered sophistication combines a day in the orchard with the disciplined feel of a Quonset hut.

Concept Photo:

- An image that provides inspiration and a sense of the physical response
- An image that evokes style and feeling and not focused on a specific item

Client Profile:

- Describes the client in detail both physically and personally
- Describes the client's business decision surrounding the project (square footage needs and scale, market sector addressed, capacities, etc.)
- Describes the client's interest in community and contemporary issues
- Specific styles, colors, materials, likes and dislikes of a person
- Address client's goals such as price points, food, style, etc.

Goals:

- What the client wants/needs (beyond the program)
- A contemporary building/ a landmark building/ warehouse or industrial
- Revitalization of existing structure/ sustainable/ effective reuse
- Inclusive/ warm and inviting/ high energy/ low key
- Evocative of city's social heritage

Project Design or Program Statement:

- Specific in describing in detail the parameters of the project
- Square footages, room allocations
- Specific client requirements
- Explains how the design program will be achieved
- Specific decisions for FF&E

Obstacles:

- Conservative city/ Historic preservation/ controlling review board
- Strict building codes
- Height/ noise/ use restrictions/ parking

Solutions:

- Preserve visual connection with the area (street, park, etc.) it faces
- Use modern materials that transcend time and place
- Building elements associated with culture or character of surrounds
- Parking structure included in project
- Give back to area – social aspect, cultural aspect

idi Commercial Design 1

Pre-Design Phase
Assignment: Design Concept / Elevator Statement / Client Profile

Design Concept Statement:

Write a concise **1-4 sentence** concept statement for your restaurant. **Tell a story** with this statement. Let the reader/listener be able to see your place in their imagination. It might be helpful to dictate this first – even to start with "Once upon a time…" Remember that you are looking to evoke a physical, mental, visual, and emotional response with this concept. Avoid talking about the food and the clientele – what does your restaurant look and feel like!

Elevator Statement:

Write a very short quick "Elevator Statement" using your Concept Statement as a guideline. This is a story that should be able to be told in a 30 second elevator ride – between floors if you will. It should be **a fast story** telling us what your space "is" – AND we will want to go there!

Client Profile:

Write a client profile using the following **bullet points** as a starting point. You may include more bullet points but cover at least those listed below. These should describe your client in great detail along with their business decision surrounding the restaurant. Your client can be someone you make up or a real person(s) but you still should include (as a minimum) the following:

- Client's Name
- Age
- Location
- Style
- Food Type
- Materials
- Community Considerations
- Contemporary Issues of interest
- Market Sector
- Price Point ($, $$, $$$)

idi Commercial Design 1

Pre-Design Phase
Assignment: Reaction Paper (use one for each experience)

Student Name: _____

Lecture/Article/Field Trip: _____

Lecturer/Article Name: _____

What was the primary content of the lecture/article/field trip? (Briefly describe)

What benefits (if any) did you take away from this experience? (Briefly describe)

What statement, principle, product, or design element stood out to you the most and why?

Can what you learned be applied to your current project? (Briefly describe)

List the global principles and an example or explanation that you heard, read, or saw from this lecture, article, or filed trip - examples might be Sustainability / Cultural Diversity/ Social impact/ Design influence/ Universal Design/ Strategies/ Brand Identity

Overall opinion rating with explanation.

Interview 1

Judith Stockman on Fast Food Facilities

In designing a fast-food restaurant, the menu is very important as an identifying feature. Unlike an elegant restaurant in which the ambience conveys a definite statement about the space, it is the menu that identifies a fast-food facility. As an example, at Potagerie, a New York restaurant which specialized in soups made from fresh ingredients, it was the designer's challenge to convey that food concept in the design of the space.

Turnover is another important consideration. The trend is to squeeze in as many people as possible; there is less need for privacy and space between customers. And although one doesn't necessarily pick the most uncomfortable chair, it should be one that doesn't invite lingering. Getting people in and out fast is part of the plan, but it should also not be obvious; a fast food facility should also be a positive experience.

Seating arrangements differ according to each project and the space available. Booths are a good way of getting a lot of people in without having to move tables and chairs around. Generally speaking, the more rigid the layout, the better. At McDonald's, for example, everything is compact. Chairs are attached to tables, and nothing is left to chance. A typical Burger King interior will seat 75 in 2,700 square feet of space at a cost of $75 a square foot.

But there are differences between super fast-food restaurants and those that are in between where it is important to make people feel a little more comfortable. It depends on the restaurant's clientele. If it is businessmen who may be having lunch with an associate and they want to be able to carry on a conversation, there should be an opportunity for more privacy.
If it is on-the-run shoppers, the only concern is to get them in and out fast.

Maintenance and durability are key factors in designing a fast food facility. The three most commonly specified types of flooring are carpeting, ceramic tile and wood. If carpeting is used, it will probably have to be replaced every year-not so much from wear as from food spills. Although it needs replacement more often, it is the easiest to replace and the easiest to maintain. It only needs to be vacuumed daily and shampooed periodically. The risk is to overlook cleaning it and having it become messy looking.

Ceramic tile is exceptionally durable, but there is an acoustics problem with it, and if dishes are dropped on it they will almost certainly break. Wood is softer and warmer looking, but it requires more maintenance than ceramic tile. There are conflicting opinions as to whether it should be treated or left in its natural state. Polyurethane finishes on wood tend to scratch. Many designers think it best to use a cheap grade of wood and then scrub it with soap and water for maintenance.

There are ways of helping to absorb excessive noise. The use of acoustic tile in the ceiling is an obvious one, Fabric-wrapped panels on the wails is another solution. The

more sound gets bounced around, the better, and one way to achieve that is to have a coffered or a beamed ceiling which will help break up the sound. The use of a device such as a waterfall is very helpful, for it is not only soothing to hear but also helps to mask other noise-like white noise in an office landscape. Actually acoustics are not that much of a problem in fast-food restaurants as the people that come to them expect them to be busy and on the noisy side.

It is important for the designer to get as much information in the beginning about how a restaurant will operate. A questionnaire is advisable requesting the most minute and detailed information-what kind of cash register will be used; where will it be placed; is it better to have a cafeteria line or a scatter system; how is the chef going to communicate with the waiters; and so on. The more information the designer has in advance, the less chance there is of having to make costly changes along the way. It is also important that everyone involved with the project work together from the beginning. This would include not only the owner but also the chef and any outside consultants such as kitchen or graphics experts. In a fast-food facility the designer should have control of all the visible elements that go into it-graphics, uniforms, menu, and table service - everything the customer comes in contact with.

When all forces work together and ideas are formulated that way, there is a synergy. In the long run, however, although the designer's role in creating a successful fast-food restaurant is important, the best and surest way is to have a knowledgeable and experienced client.

JUDITH STOCKMAN heads her own interior design and planning office in New York. Among the many restaurant projects on which she has worked are La Potagerie, Cafe des Artistes and Luchow's. She has also completed design of the restaurants in the Museum of Modern Art and the public spaces at the Barbizon Hotel.

Interview 2

Brad Elias on Themes

Mention the term "theme restaurant" to any sophisticated operator, restaurateur, or designer, and a disdainful response will most likely follow. The theme restaurant is trite, condescending in tone and passé'. In one respect it is. To be successful today, any fine restaurant would eschew obvious overkill with French, Italian or Mexican themes. But, is a theme truly dead?
Look at some of the elegant Art Deco styled interiors that are treated more as restorations than as a theatrical setting; or, take some of the restaurants that convey a sense of elegance with minimal décor; or, look at those that interpret trendy New Wave culture to attract a particular clientele. These are very much with us, and in a sense represent the so-called theme facilities of today. In each instance, the theme is focused not on mere surface decor, but works as a key element in the marketing concept. This, according to restaurant and hospitality specialist Brad Elias is what the theme restaurant is all about.

"I look at the theme as a marketing project," he says. "In this respect, every restaurant is a theme restaurant. It has to reach this particular audience; it has to sell this product; it has to feel this way. Who the owner wants to attract influences how the interior will look. It's just like a story line in a movie." Thus, the most important element a client can bring to a designer is a strong concept of target market." What type of personality is he after? Should the restaurant cater to a high or low budgeted meal? Should it aim to attract early diners if, for example, it is situated near a retirement community? Or, will it cater to a late-night stylish crowd? Does a brisk bar business figure into both concept and profit margin? Answers to these questions help form a programs framework. Where there is no predetermined idea, the designer must work to devise one with the client as step one. "When the owner doesn't know what he wants, it makes the designer's job more difficult. It makes it difficult to identify the target market. With today's competitive field, a restaurant can't be all things to all people."

For a designer, establishing a theme is not what is important. What is important is that all the design elements work first: the plan, the circulation flow, lighting, the total ambiance, and appropriateness. Addressing this last factor, Elias compares cites. "In New York and maybe Chicago, one can get away with a lot more than in Los Angeles or Miami. In New York, we crowd them in; people like the excitement. The difference .is trying to squeeze four people for dinner at a 35" tables versus a 42" table. Or, it can be lining people up on a settee at 24" wide tables as compared to 30", with only a foot-and-a-half between them. You can get away with that in New York, Chicago and maybe San Francisco, not in the rest of the country."

The so-called theme, if there is to be one, must be implemented in diluted form. "Today," says Elias, "restaurants make a statement and then they let you alone. Then, it's up to them to provide the food, ambience and a comfortable place to eat. If you're doing a theme restaurant make sure you've got the menu, location, target market and decor all in alignment. And don't underestimate the sophistication of the client.

“With the exception of what have become institutions (the Four Seasons and P.J. Clarke’s are named), restaurants have surprisingly limited life spans. Five to seven years is the average, with only a limited allowance - maybe three months - for the restaurant to catch on. Naturally, the primary determinant of lifecycle is dollar volume. But, Elias also cites two other reasons for limited longevity. In five years, many of the interior elements wear out physically, given the abuse to which they are subjected. Second, styles have changed enough so that the interior may no longer be in vogue. For example, a once fresh color scheme is now the subject of overuse. Or, a theme, particularly one on the cutting edge of the avant-garde, looks tired and dated -after a year or two. Unless it keeps changing, this type of trendy treatment may very well bore people after a few visits. Says Elias, "Unless the restaurant has become an institution or *the* classic hangout, it’s time for a change." Knowing this, many operators plan from the start to sell their restaurant after three years, capitalizing on its peak popularity-not only for increased profit from the sale, but also for the ease it affords in drawing clientele to the next restaurant. Another alternative, without having to sell and start anew, is to redo surface decor and change the menu to keep pace with changing tastes.

And tastes, including his own says Elias, are changing. "I was an absolute minimalist and my personal taste was the same. But when I do a restaurant now, its theater. People want to and deserve to be entertained when they pay to go out to eat. The ambience is as important as the food. And people are much more sophisticated now."

While overt themes may be taboo for restaurants seeking an upscale clientele, they have been adapted by the chain operations. “The national food companies are into food preparation now, and they're looking for themes because they want to reproduce. They're looking for a success formula to compensate for less than brilliant food. This is a whole new category of theme restaurant. The quintessential Third Avenue pub/bar has become the most copied theme in the United States."

BRAD ELIAS is design director/principal of Hochheiser_Elias Design Group, based in New York. Recently completed projects include hotels, food service facilities, a casino and a discotheque.

Interview 3

Henry End on Hotel Dining

"One checks into a hotel, and the first thing he usually asks the concierge is where to go to eat without thinking of the hotel's restaurants," In a sentence, Henry End identifies the major problem faced by city hotels-competition from outside sources and internal image problems. "Therefore", he continues, "hotels have to do a certain job in merchandising to attract outside customers."

Easier said than done. In order to satisfy most types of guests, the hotel chains attempt to provide a variety of food services. In determining numbers and types of facilities, they follow a fairly standard formula that includes: a coffee shop (or brasserie as it is termed lately in an attempt at upgrading); a "gourmet" dining room; a steak room; perhaps a facility offering Oriental cuisine; and a specialized room with minimal food but a concentration on beverages.
Despite these numbers, however, there is a current double edged rend: to have as few restaurants as possible, and to have those that exist serviced by one kitchen. Usually, says End, one kitchen functions for the coffee shop (increasingly important as a multi_ function breakfast/lunch/supper facility needing only minor changes in appointments), gourmet restaurant and room service. Smaller hotels, in contrast, can exist with only one restaurant for all functions.

As for design, the problems posed and elements used to solve them are the same, be the installation part of a hotel or individually owned. Never has this been truer than in recent years where "hotel dining rooms are trying to get away from looking like a hotel dining room." But, End cautions, where an individual restaurant can be successfully built on a particular theme, a hotel restaurant holds a greater risk in adhering to a theme or any design element that is decidedly trendy. "It usually takes two years to build a hotel; what's in now may be out in two years."

But design holds only a minor key to successful hotel dining. As with any restaurant, food and service are the crucial considerations. Decor, although expected to be of a certain caliber, is secondary. The only real difference may be in client contact. In hotels, End advises the designer to collaborate closely with the food and beverage director to assure a meshing of total image-including bill of fare, graphics and table appointments - with decor.

Are there rules of the game? Not really. In response, End elaborates on some key points, but does so in terms of personal opinion rather than rigid maxim. Seating, in most cases, is best when it combines a mixture of banquettes and chairs. He avoids using both long banquettes for more than two diners and armless chairs. Chair selection requires particular attention paid to the back design as well as the obvious comfort factor."From an aesthetic point, the back is most important."

"I try to create levels or separations in a given restaurant," is his second observation. "There is nothing worse than walking into a restaurant and seeing it partly empty. Levels

and screens create intimate areas so one doesn't see the entire room at a single glance." The exceptions, of course, are those rooms based on the "see and be seen principle."
Apropos lighting, "it's not a question of amount, but of type. Lighting must be flexible. By way of rules, he cautions .against down lights. "Nothing is worse; they throw shadows under the eyes." Instead, candlelight is viewed as the optimal source of flattery to the diner; it throws illumination upwards imparting a glow to the face. He advises on mixing sources and using walls or ceiling as reflective planes. As a general rule of thumb, he holds that restaurants must be designed so that women look good in them, as it is generally acknowledged that women make the decision of where to dine, "If a woman doesn't feel right in a restaurant, she'll never return."

In selecting materials and fabrics, ease and cost of maintenance are the main considerations. Fabrics, given the wide range offered, are usually more appropriate than vinyl or leather for upholstery. Vinyl frequently connotes imitation leather; the real thing is usually prohibitive cost wise. Materials to avoid are those that pick up lint, show wear, or show stains. Stains are also a factor in carpet specification; for this reason solids are rarely used. In fact, one of the most common errors is use of materials that do not wear well and soil easily. Another is the mixing of hard flooring surfaces with carpet. The combination is difficult to maintain as it requires two different cleaning procedures. Often, detergents and water used to clean the hard surfaces damage the carpet.

Atrium hotels pose particular problems for dining establishment. Atria may be "great for cocktails or breakfast, but the designer can't create a real atmosphere for comfortable, elegant dining without having the space enclosed." His advice to designers commissioned with the nearly impossible task of creating a fine restaurant in this hotel plan? Suggest a sense of enclosure through such devices as screens, draped fabrics or anything else to do the trick.

"What it all boils down to", he concludes, "isn't just design. It is about logical solutions to a given room." Yes, what he terms "artistry" does play a role, but a relatively minor one in the overall scheme. "The basic design should be a logical design."

HENRY END is a principal in the Coral Gables, Florida firm Henry End/Michael Arak Associates. He is noted for his design of hotel interiors both here and abroad.

Interview 4

Adam Tihany on Clubs

"Normally, eating facilities in clubs have two functions that restaurants do not," says Adam Tihany, designer of such disparate clubs as tire discotheque Xenon, the European-styled Club A and the new Playboy Club, all in Manhattan. First, the club restaurant is really a "holding room" for the activities to follow, and in this way differs from the restaurant, where dining represents the evening's focus. Secondly, "people watching" is a top priority activity, and on a par with the dining experience.

Translated into design parlance, these two concepts have several meanings. Ease of circulation is particularly important as people may table-hop or leave in mid-meal to check goings-on in the dance area. Another consideration is the physical positioning of the restaurant within the club. "Normally," Tihany says, "restaurants are put in a location where the people entering the club to dance either must pass through the restaurant or be visible from it." This acts as an incentive for late diners to continue their evening with dancing. Yet another factor has to do with the restaurant's flexibility. In some clubs, the restaurant must go through changes as the evening progresses and the clientele's focus shifts. First, the restaurant functions as a standard dining room until about 10;30 or 11:00 and should be separated from the club either with physical partitions or suggestive elements like lighting, Later, the restaurant may be absorbed into the club proper, allowing diners to dance and still keep their tables for drinks.

There are several options for dining facilities in clubs. A private club, such as Club A, may have a restaurant for members only, or it may have one that is open to the public and operates as a freestanding facility. Club A has both. The brasserie-styled facility for members only is a glass enclosed extension of the dance area. Tucano, the fine dining facility, is physically separate from the club and has its own private entry. But, the restaurant also offers direct access to the club without having to exit the premises. Financially, says Tihany, it is risky business to have a members-only restaurant, particularly in large cities where outside competition is strong. But on the other hand, a restaurant adds prestige value to both the club and its patrons, particularly when entertaining for business purposes.

Clubs and their dining facilities aim for as many off-hour activities as possible to increase profits.
Some have private dining facilities conceived to cater to an act.ive lunchtime clientele. Other alternatives are to have these restaurants available for private functions like catered luncheons, private parties or fashion shows, a natural because of the availability of sophisticated lighting and sound systems.

This multi-use potential influences certain design elements. Lighting is most important. It must be flexible enough to create a sophisticated daytime restaurant ambience as well as evening excitement. "There's nothing worse than night club lighting during the day," says Tihany. Certain elements, most commonly table tops, are changed according to the event taking place, Table tops are larger during the day, giving diners increased

space, and smaller at night so that more people can be packed into the room. Finally, there is that intangible element called mood. "You have to be able to play with the space's mood," Tihany comments.

As with any business, identification of the client is crucial to its success. Nowhere may this be truer than with clubs. But planning a club's concept entails more than identifying prospective patrons. It requires experience and a totally accurate sense of the times. For example, six or seven years ago, the large discotheques were created for a young, trendy crowd. There were no dining facilities; even drinking was minimal. Therefore, admission fees represented the source of profits and had to be calculated accordingly. Recently the mood has changed. Supper clubs, where profits come from dining, and particularity drinking, are in. "The reason these clubs exist is that people got tired of the abuses of places like Studio 54 and Xenon," he says. "Now people are looking for comfort, luxury, and romance." These clubs have an aura of exclusivity, partial\y maintained by steep prices: $10-$30 for entrance fees; $5 $10 per drink; approximately $1000 for membership fees (last decade pricing.)

But the money must be made quickly as longevity is limited, and unless the facility is private, it is difficult to establish a loyal clientele. The average life cycle for a discotheque without dining is two or three years; for a facility with dining, the time frame increases to an average of five years.

Commenting briefly on differences between European and American establishments, Tihany remarks that club-going in Europe is a social activity geared more toward couples. In this country, clubs draw a big singles crowd. Consequently, American clubs are designed for faster and easier eye contact. They are generally on one level with few hideaway niches for intimate conversation. American dance floors tend to occupy a good percentage of the over-all area as dancing is the focal activity. In contrast, dancing in Europe is more of a supplementary activity to conversation and drinks among friends. European club owners may stand to make more money as drinks offer a sizeable profit margin.

Design, concept, quality of food aside, there is one additional factor, a sine qua non, for a club's success. This, Tihany concludes, is the media.

ADAM TIHANY, who received architectural training in Milan, has a long list of both residential and commercial interiors to his credit as well as product designs. Completed projects include: DDL Foodshow, Los Angeles; the Drake Hotel, New York; the Doubletree Inn, Phoenix.

Restaurant Themes

Some restaurant owners sigh when they hear the word theme when discussing restaurants.... but restaurants must market themselves, and themes are one of the best ways to really "sell" a restaurant concept.

Ask questions:

Who do you want to attract?
This influences how the interior might look.

Develop a strong target market:

Is it high or low budget?
Early diners or a late-night stylish crowd?
Families or singles?
What are the contemporary issues?

Your restaurant cannot be all things to all people.

With the exceptions of institutions such as the Four Seasons and TGIFridays, restaurants have a life span:

5-7 years average life span of a restaurant.
3 months for a restaurant to catch on.
5 years - the interior elements wear out or are dated.
After 3 years, many sell the restaurant (made money during peak time, then moved on)

Many designers are minimalists, but with restaurant design, it should be theatre!
Las Vegas on Steroids!

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Assignment: Menu & Logo Design

You now have your museum and your research to use as inspiration for the "theme" of your restaurant. Now, it is time to name the restaurant and design a prototypical menu cover. Name the restaurant and use a typeface or a number of typefaces that illustrate your restaurant style, target market, atmosphere, ambiance, etc.

Design the FRONT of your menu. Minimum requirements include:

- 8-1/2" x 11", although your menu can be any shape (not necessarily rectangular). Considerations can be mode for narrower widths IF it suits the restaurant style in a meaningful way.
- The name of the restaurant in the selected typeface(s) must appear on the FRONT of the menu.
- The menu must use color + graphics suggesting the "style" of the restaurant. Graphics may include iconic or symbolic images.
- Include annotations related to the contemporary issues being integrated into your restaurant (i.e. g=gluten free)
- A sampling of food listings or some description of menu items must appear EITHER on the front of the menu OR inside a folded {book style) menu. Please do not place menu items on the back of a "flat" menu.

What's the difference?

font - noun Printing

a set of type of one particular face and size.

typeface - noun Printing

a particular design of type.

EXAMPLE:
A typeface is a set of characters of the same design. These characters include letters, numbers, punctuation marks,
and symbols. Some popular typefaces include Arial, Helvetica, Times, and Verdana. While most computers come with a few dozen typefaces installed, there are thousands of typefaces available. Because they are vector based (not bitmaps), typefaces can be scaled very large and still look sharp. The term "typeface" is often confused with "font," which is a specific size and style of a typeface. For example, Arial is a typeface, while Arial 10 pt bold is a font. It's a small difference, but is good to know.

Use any means for styling the final format that suits the menu design, e.g., Photoshop, color-copied cut/paste artwork, original artwork, and other embellishments. Do not use store-bought menu or portfolio covers. Keep in mind that while the menu creation project is prototypical in scope the final output should not appear to be a homemade craft project - unless it suits the style of your restaurant!

Grading criteria is based on craftsmanship, artistic styling, originality, and the PRCFESSIONAL QUALITY of the final product.

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Assignment: 4 Inch Square - Maquette

Design one 4" square that graphically illustrates the BASIC principles and elements of design that will be reflected in the design of your restaurant. This is not a presentation board – it is simply to give the "feel" that your restaurant is heading.

Use the principles and elements of design (see handouts) to design the square.
a few examples include: Line, Texture, Form/Shape, Color; Scale, Unity/Variety, Balance, Rhythm, and Emphasis.

Mediums: Place the 4" square in the MIDDLE of on 8-1/2" x 11"piece of plain white card stock or a heavier weight paper.

DO NOT EXCEED THE BOUNDARY OF THE 4" SQUARE!

Any mediums may be used for the 4" square to illustrate your design intent:
Marker
Colored Pencil
Metal
Glass
Beads
String
Anything!

On a second sheet of paper or on the BACK of the 4" square project, use bullet points to clearly state the principles and elements that were used and WHY they were used. Use EBD (evidence based design) criteria lo make selections.

Prepare a BRIEF verbal presentation for the class describing the 4" square with the principles and elements that were selected. The presentation is casual and brief, but, be PREPARED!

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Programming Considerations

What areas are included in the restaurant, exclusive of the restrooms and kitchen?

Host/Hostess Station:
Is the cashier located in this area or inside the kitchen? Do the wait staff process transactions directly from the SERVICE AREAS? A host station is needed.

Outerwear, Coat Storage:
Coat storage or racks, depending on climate. A minimum of 5 linear feet of coat storage near the entrance of the space is required.

Waiting Area:
A non-lounge waiting area for 4 is required. Comfy? Bench?

Lounge:
Is the lounge quiet? Does it have entertainment? Is it for eating or just drinking? Does it have a view? A lounge with a minimum seating for 4-6 is required.

Bar and Stand-up areas:
Is there one or more bartenders? What do the stand-up patrons see? What is the vibe of the bar? A minimum 12 seat bar and a stand up area are required.

Booth/ Banquette/Dining Seating:
Are banquettes private or visible? Is there a view? Seating for 2's and 4's? Larger parties or community tables for dining? Banquettes and dining are required.

Service Areas:
Service areas store extra flatware, dishes, glasses, napkins/table cloths and water pitchers. They can also be large enough to store dirty dishes.
Additionally, the wait staff MAY process orders and money transactions in this area. 2 Service areas are required for this project.

Entertainment:
Is a platform, microphone or special backdrop needed? Entertainment is optional.

There are many more questions to ask yourself about the planning of a restaurant and /or bar including view, acoustic, circulation of both staff and the public, distance between tables, safety, and the "vibe!" Planning impacts the brand!

ABC's of Restaurant Planning & Layout

In any establishment a client's first impressions on entering the dining room ore of great importance. The creation of atmosphere by the careful selection of items in terms of shape, design and color enhances the overall decor or theme and contributes to the total harmony.

Physical Layout:

Good planning and physical layout ore important keys to success in the food and beverage industry. An effectively planned and well-run restaurant is a highly lucrative business. If the nerve centers of the restaurant ore not properly planned, it can result in chaos and inefficient service.

Layouts ore plans of equipment placement for accomplishing work according to a specific operational program. Good layout planning is well appreciated because it cuts on extra cost. It lends utility effectiveness and harmony to an enterprise. Good layout deals with the orderly and efficient arrangement of all work facilities and personnel. Work facilities mean the service areas, service points, maintenance points, storage area and so on.

Creating a good work environment that is both esthetically appealing and practically efficient is a difficult task. However it should be so arranged and organized physically that it will provide a work environment that is conducive to effective and harmonious work.

Objectives of Good Layout:

- Reduces production cost
- Increases employee safety
- Better quality product
- Reduces capital investment
- Better service to the customer
- Increases flexibility
- Reduces the work in process to the minimum
- Minimizes material handling and loss
- More effective utilization of the floor space
- Reduces work delays and stoppages
- Better work methods and utilization of labor
- Improves control and supervision
- Easier maintenance
- Better utilization of equipment and facilities
- Elimination of congestion points

Decisions to be taken prior to the actual plan ore:

- The objectives of the organization must be clearly defined and interpreted.
- A program must be prepared to describe the needs.
- Location and some of the architectural features known.
- A flow plan developed compatible with the known desires and finances available.

Steps in planning:

The following order is suggested for determining information for the planning process.

- Deciding on the location and the type of operation
- Space allocation
- Planning the functional and supporting areas
- Equipment selection

Factors to be considered when planning a restaurant:

- Decor- lighting and color
- Furniture
- Chairs
- Tables
- Side boards
- Linen
- Crockery
- Glassware
- Tableware - flatware, cutlery and hollowware

Dining Areas:

Calculating space for dining areas can be difficult because of the many choices available. For example, final space required for a dining room is dependent upon the following variables:

Type(s) of seating to be provided:

- Tables and chairs
- Booths
- Counters
- Banquettes
- Combination

Table / sizes desired
Table shape desired
Pattern of table arrangements
Aisle space desired
Number of service stations needed.

A suggested approach that allows a planner to evaluate these variables and their effect on the dining space per seat is **modular concept**. For this situation the module contains space for the tables, the seats and the appropriate share of the service and access aisles.

Space Planning Considerations:

The first step in the modular concept is to select the size and shape of the table to be considered. This is done in relation to the menu, the type of service and the atmosphere to be created in the dining room.

The second step is to select the aisle space to be used. Aisle space in dining areas may be divided into service aisles and access aisles. Service aisles usually range from 2.5 feet minimum for a limited menu operation to as wide as 4.5 feet for a dining room featuring side table food operation. Access aisles are provided to allow people to get into and out of the chairs easily. Thus, the type of customer, the size of chairs and the desired atmosphere (crowded versus spacious) are the critical factors in selecting the access aisles. Access aisles are generally 1.5 feet to 2 feet wide as a minimum. Combined service and access aisles are usually sized from 3 feet to 4.5 feet.

Having selected the fable size and shape and the desired aisle space the next step is to consider possible table arrangement patterns. Square or round tables may be arranged into a rectangular or diagonal pattern. The diagonal pattern is more efficient in the use of space thon rectangular pattern.

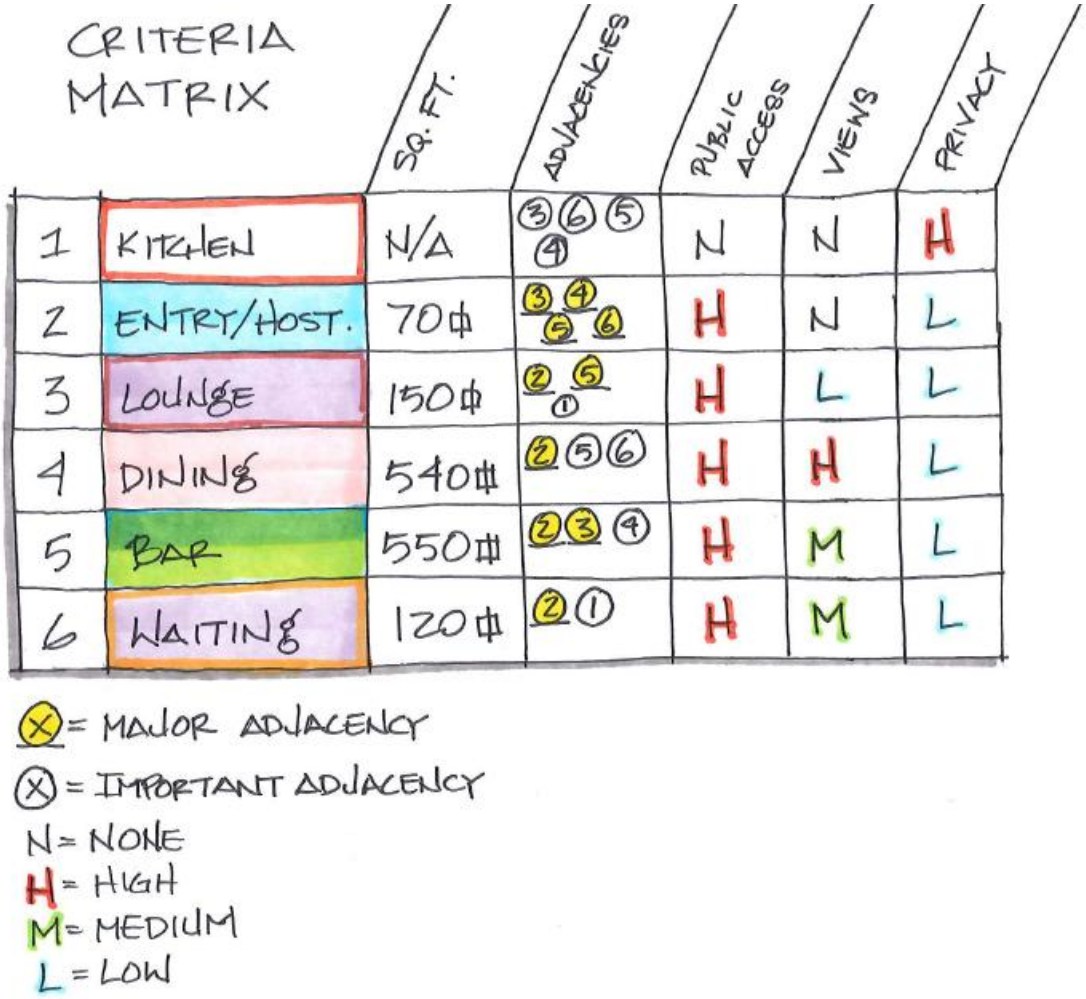
Tables and Chairs:

Tables, chairs and banquettes should be large enough to seat diners comfortably without crowding. Distances between tables are sized to enable waiters/waitresses to move through the area while serving and allow the guest to eat and converse without being distracted. Selection of chairs is critical since the greatest body contact is made with them. Chairs must hove suitable shape, angle of seat and bock size relationship to table to be comfortable. The shape of table should be considered in relation to the dining mood to be created. Round tables for example, tend to promote communication among diners.

Combination of tables, booths and banquettes are frequently planned to appeal to a variety of market segments. Cashiers should be placed for the ease of access and in consideration of flow patterns. Ideally they should be located outside the dining area i.e. in the pantry, near the 'in' and 'out' doors. Their location within the restaurant detracts from the ambience created.

Programming Phase
Assignment: Criteria Matrix

The Criteria Matrix allows you to graphically list all of the programmatic areas within a space or all of the rooms within a project, and, measure those rooms to a set of criteria that are of importance to the client, the program, the staff or customers, and the success of the project. Allowable square footages and critical adjacencies are generally the most crucial part of a criteria matrix; however, other vital measures should be described here as well. Some examples could be Public Access, Privacy or Acoustics, Natural Light Access, or Thermal Properties. Defined criterion might be measured as high, medium, low; major, important, minor; essential and non- essential – in any case a legend or key should list the defining factors of measurement. Here is an example of a Criteria Matrix for a restaurant:



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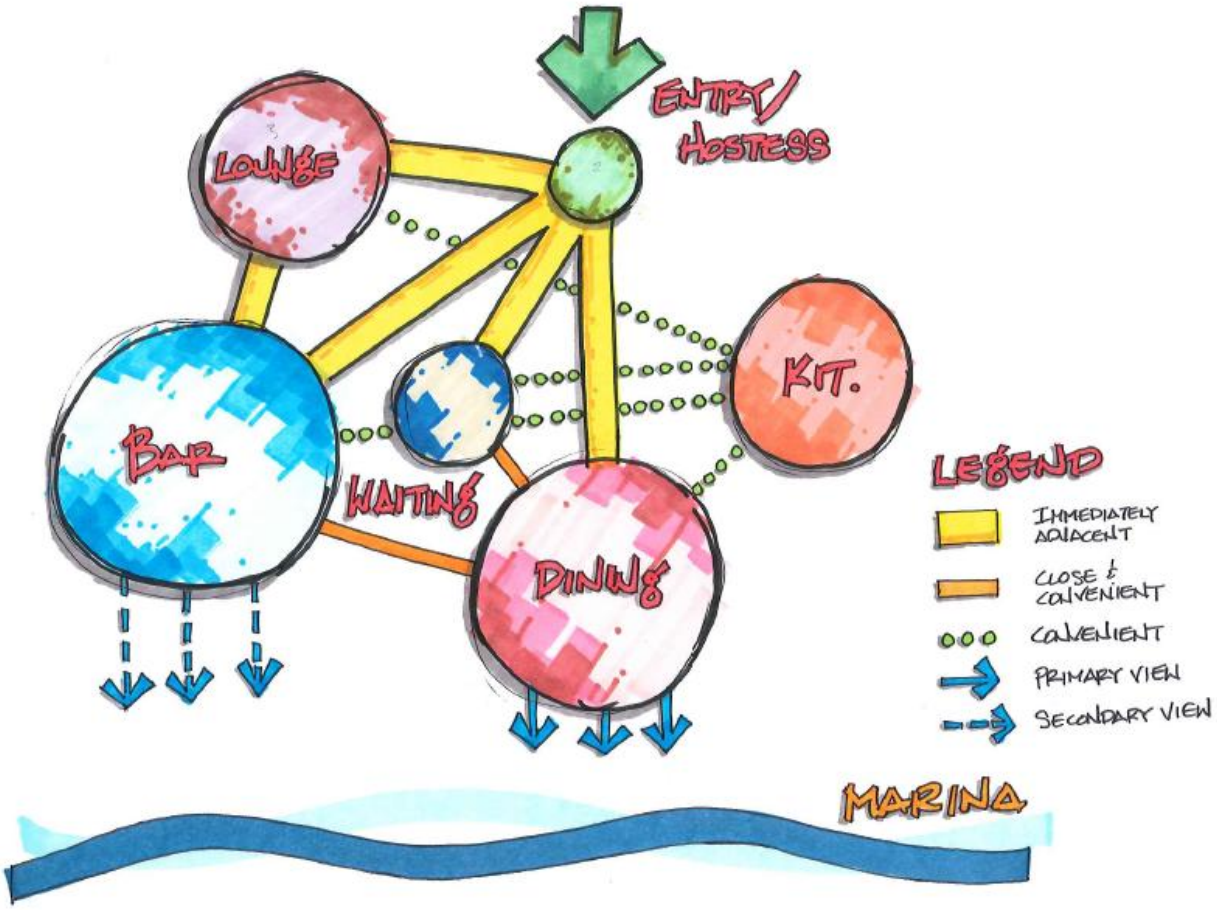
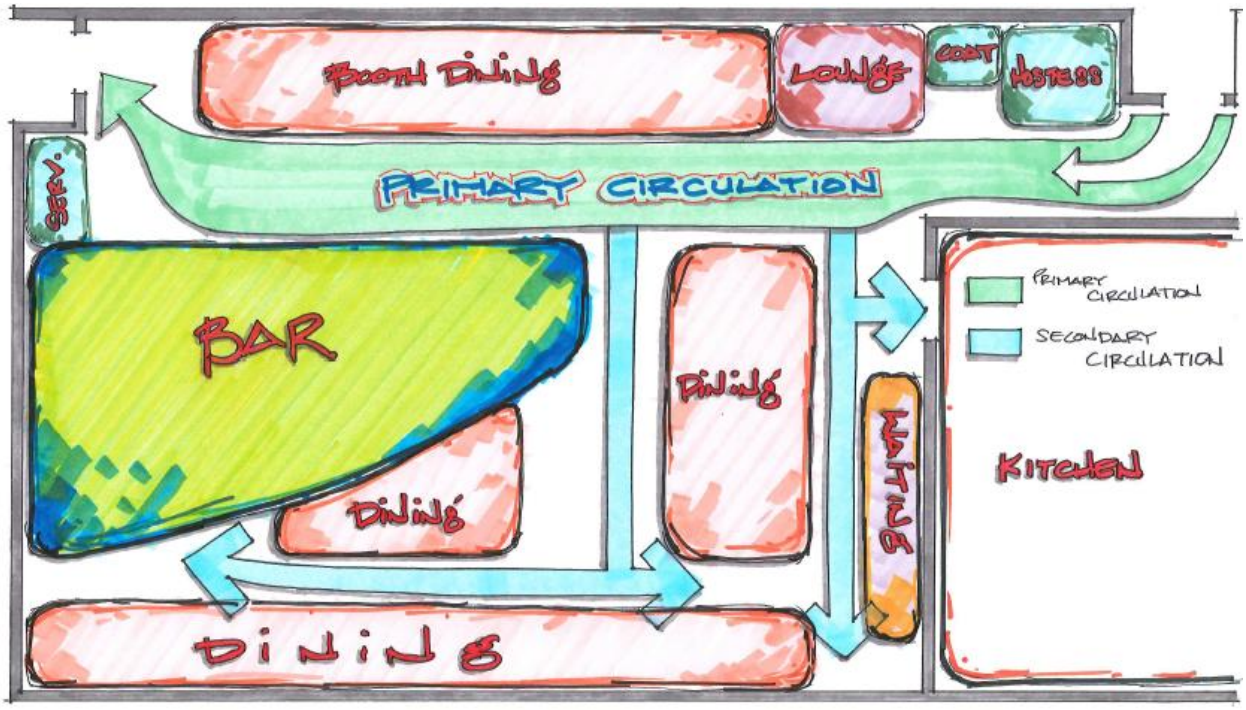
Programming Phase
Assignment: Relationship Diagrams

The Relationship Diagram simply and graphically illustrates programmed spaces or rooms in their relationship adjacencies to each other. A series of different sizes of bubbles or squares can illustrate room or space hierarchy and then graphic lines and arrows can define adjacencies. A legend or key defining the meanings of the lines and even the bubbles is critical to a visual understanding of the diagram. This diagram is extremely useful in planning to ensure accuracy of adjacencies in the final planning. Here is an example of a simple Relationship Diagram:



Programming Phase
Assignment: Bubble Block Diagrams

The Bubble Block Diagram is an illustrative tool used as a quick planning guide inside the perimeter of a given area or plan. Given some known square footages or sizes of areas, block shaped colorized bubbles can be laid out defining entire areas without the details of walls, casework, furniture, or any other detailing. This can also be helpful in circulation planning, area separation, and in larger projects, departmental planning. The bubble blocks should have some relationship to scale and not just drawn at any size. Here is an example of a Bubble Block Diagram for a Bar/Restaurant:



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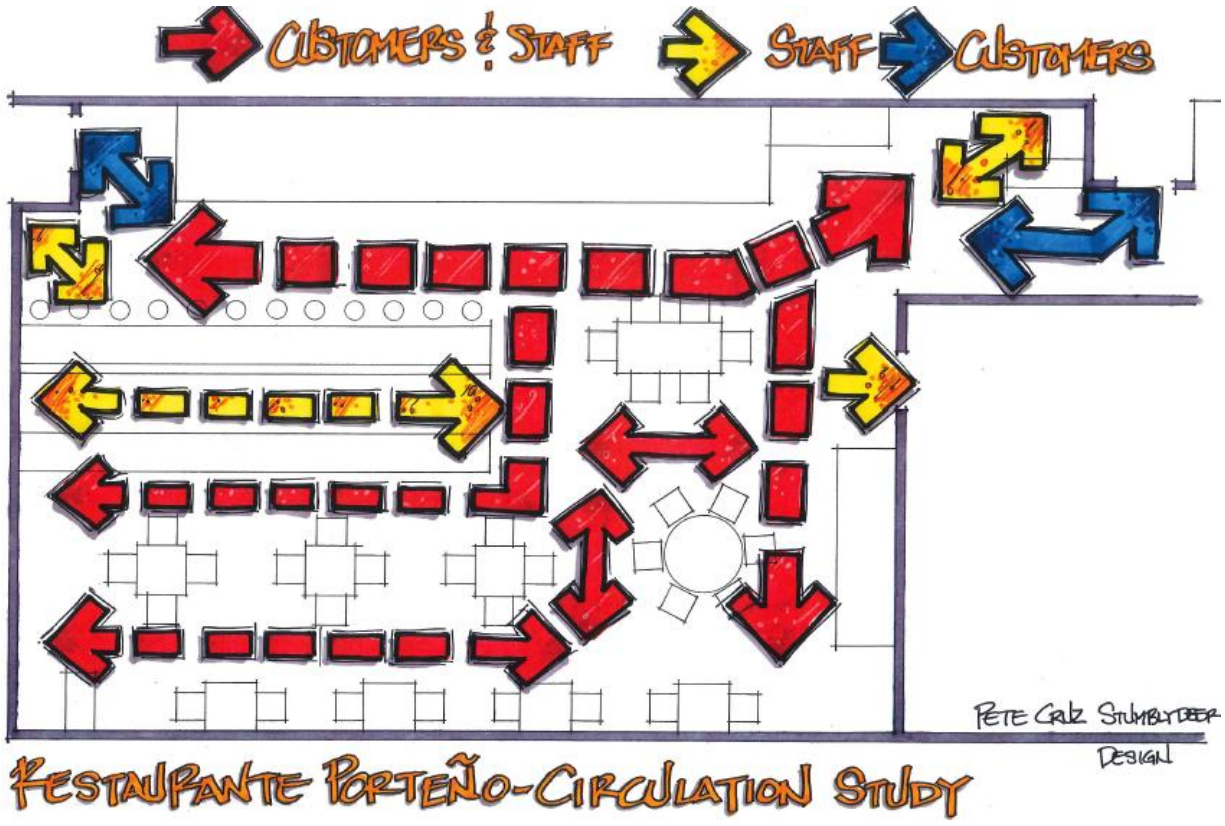
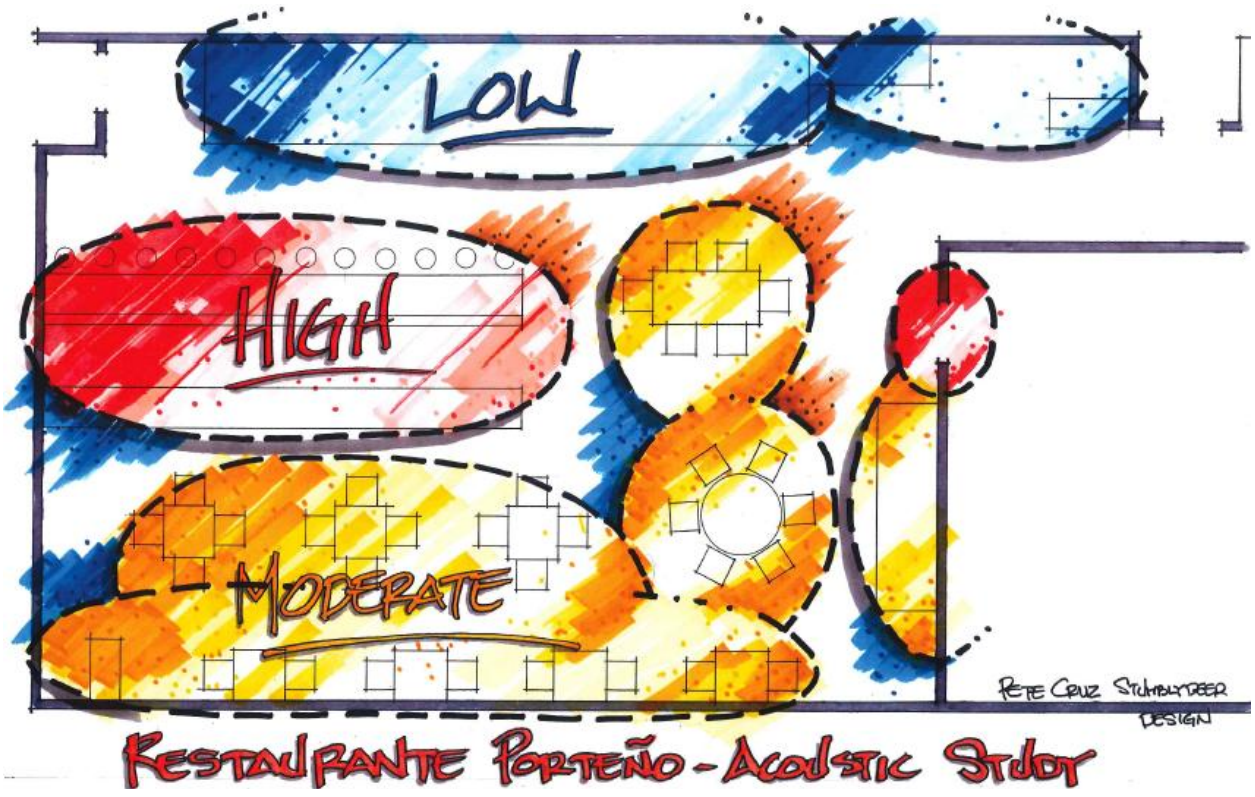
Schematic Design Phase
Assignment: Circulation Study

The Circulation Study is useful on projects of all scales. On larger projects, the Circulation Study can determine corridor size widths by hierarchy of use, staff vs. public, multi-use, "back-of-house", and other defined uses. This plan can also point out problem areas of circulation where multiple users converge. In smaller projects it can delineate some of the same areas and problems or help keep public and private areas separated. In some instances, furniture can influence circulation and simple rearrangements can solve some major circulation issues. Graphic arrows should be used for readability but keyed to a legend for clarity. Here is a simple Circulation Study of Customers and Staff for a restaurant:



Schematic Design Phase
Assignment: Acoustic Study

The Acoustic Study can be useful in identifying where noise enhancement or reduction is desired, or pointing out areas where acoustics could be of concern. In bars and clubs, often loud noise is associated with a certain "vibe" while restaurants can be seen as either more energetic or perceived as "too loud to think". Television and recording studios, sound booths, and libraries might be more extreme areas of concern towards noise abatement awareness; and healthcare facilities need to be aware of HIPAA laws and other acoustic privacy issues. Acoustic studies can point out areas where noise is desired or abated, high energy vs. quiet and cozy, high acoustical privacy is desired or required or where "white noise" might be needed. Like other studies, a legend is needed to offer clarity in what is being graphically illustrated. This Acoustic Study is measuring the noise and "energy" desired for a restaurant:



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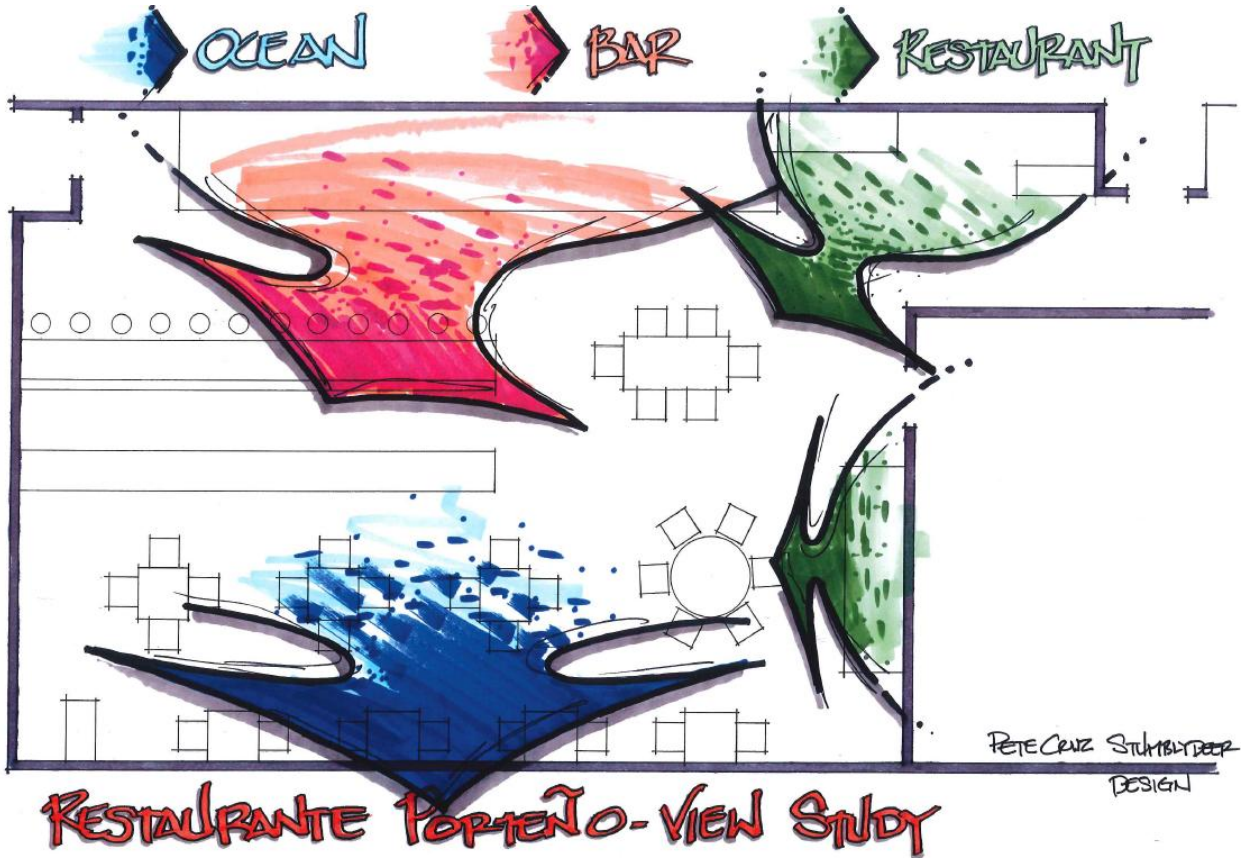
Schematic Design Phase
Assignment: Light/View Study

The Light/View Study has several purposes and can be helpful in achieving a total sensory experience within a space. Natural light can be harvested and reduce energy consumption in both lighting and thermal consumption. While generally desired, daylight can have both positive and negative effects with different users in different uses. An ocean sunset view at a cozy table might be desired but the same table at 3:30pm might prove to be uncomfortable in both light and heat. Access to natural light and window views is proven to have curative properties but in an eye or sleep clinic, this might prove more harmful than healing. The Light Study can also point out areas where areas of ambient, task, or general lighting is needed. View Studies, as the name implies, identifies views. It is important to know what people are "looking at" and if it is a desired view. In areas without windows, views still occur but become more inwardly focused and may require highlighting. A banquette with movie stars might be a new view to the same restaurant patrons who earlier enjoyed a sunset. An ocean view at night can become a black hole, while a city view can offer vistas both night and day. This View Study illustrates multiple views within a restaurant:



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Schematic Design Phase
Assignment: Schematic Design Plan

The purpose of a Schematic presentation is to explain and SELL your concept to a client or design manager. Clearly, you need to be far enough into the process to have something to describe but not so far into the design as to be inflexible to change and suggestions. Giving your client (and yourself!) options in Schematic Design is sometimes very helpful and can demonstrate your process of thinking towards a solution. It can promote engagement from your clients, colleagues, peers, and design leadership. We will document our process and consequent solutions in Schematic deliverables towards a Design Development Presentation

Schematic Deliverable Package

- Floor Plan – 1/4/"scale – **TWO COPIES** (One to turn in for grading) printed on 18 x 24" paper or card stock. This plan has had a preliminary review with comments, concerns and corrections addressed. CAD or architecturally drafted.
- Your name on plan
- Restaurant name on plan
- All program areas are clearly labeled
- Quick demonstrations (notations) on plan that show how research and culture are being incorporated into the design.
- It is important that a Schematic Design presentation include statements, words, slogans or research statements that introduce and support your concept.
- Notations and labels to locations of any design features you are considering.

In a separate package include a printed copy (**no originals**) of the following – the information on these diagrams should reasonably match the above Floor Plan:

- Criteria Matrix – Hand drawn in a graphic format as shown in example
- Relationship Diagram – Hand drawn in a graphic format as shown in example
- Bubble Block Diagram – Hand drawn in a graphic format as shown in example
- Circulation Diagram – Hand drawn in a graphic format as shown in example
- Acoustic Diagram – Hand drawn in a graphic format as shown in example
- Light/View Diagram – Hand drawn in a graphic format as shown in example

Acoustics

Three reasons to design an interesting ceiling with multiple planes:

1) The ceiling hides many things and it is necessary to drop a ceiling to hide:
   - Electric / Lighting wiring
   - HVAC
   - Sprinkler system
   - Sound system
   - Security system wiring
2) It deadens sound
3) Aesthetics - ceiling looks better with architectural detail

What makes a room noisy?

- square or rectangular rooms
- smooth, flat walls
- wall surface that is smooth and dense
- (Smells can also travel through the walls like sound)

Fact: The faster sound bounces off a wall and back to the source, the noisier the room.

How do you prevent this from happening?

- Design facets and multiple architectural details on walls, causing the sound to be deflected in different directions. Walls include ceilings and side walls.
- Use textured walls (instead of smooth, dense walls). The texture will diffuse the sound and also absorb some sound.
- Use carpet or textured floors.
- Plan for table cloths on tables which diffuse and absorb sound.
- Use fabric drapery that will diffuse and absorb sound.
- Use material on chairs that diffuse and absorb sound. Vinyl is ideal for the top of seating because it is easily wiped, but it is not ideal for acoustics.
- Ceiling materials that are textured diffuse and absorb sound.
- Padding or texture on the front of the bar.
- Hang vertical acoustical panels from the ceiling to diffuse and absorb the sound.

How do you prevent noise from the kitchen, going into the dining room?

- **Walls** dividing the two spaces should go from **floor to ceiling** (not finished ceiling, but actual ceiling deck)
- Build two walls dividing the two spaces with 4" - 6" airspace gap between them Insulate the walls
- Don't have **outlets back-to-back. Stagger** them on each wall
- **Eliminate air gaps** in the walls
- **Eliminate vibration** of air ducts, springs coils or other items
- **Create a vestibule** or privacy wall around the door to from the kitchen to the dining room.

These are suggestions that can help alleviate sound echoing and reverberation. Different restaurants and clubs may want a lower sound absorption to induce a more high-energy feel – particularly for a younger night crowd. Intimate and conversational dining may want lower ceilings over dining areas and higher levels of sound absorption.

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Schematic Design Phase
Assignment: Reflected Ceiling Plan

See Reflect Ceiling Plan PDF in the Downloads

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Design Development Phase
Assignment: Design Development Binder

The purpose of a Design Development presentation is to demonstrate your thorough understanding of the clients business and project and to further explain and sell your more fully developed concept. Design has taken roots in your project and your client or design manager should see their passion and your passion come together towards an exciting design solution. Not all of your design solutions will sell, but you have to be able to show enough of them to talk towards them. Little should change in Design Development as you should not have sprung any "surprises" on your client. They have walked with you along a path and deviation from that path can be unsettling. Often a side meeting alerting them to possible changes is a good practice in communicating with your clients or employer.

It is always helpful to take a presentation back to some earlier beginnings to remind them of the thought and discussion that has brought you all to this design solution. Thus in Design Development, having some of the process sketches and diagrams is helpful in grounding clients to their original goals and programmatic requirements. It can (and should) still promote engagement from your clients, colleagues, peers, and design leadership. It's not built yet, and the Construction Documents are not complete so a few helpful changes, ideas, and comments can only help the project become successful for everyone.

Here are a few ideas towards a successful Design Development Presentation:

- Printed images and text on pages must be legible.
- Binders and pages must be graphically pleasing, easy to understand and composed in such a way as to continually SELL your concept.
- It is important that a Design Development presentation include statements, words, slogans or research statements that support your concept, not just images.
- Your binders should tell the story and demonstrate the process of how you got to your current thinking.

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Design Development Phase
Assignment: Design Development Binder

Presentation binder requirements:
Binder will be 8.5" x 11" format – wire bound – digitally reproduced and enhanced
Cover – Well designed with restaurant logo and name clearly visible. Required: Your name on cover with a designer logo.

Page1	Table of Contents
Page 2	A copy of your Image Board (reduced or okay if 11" x 17" folded)
Page 3	A copy of your Menu – whatever shows best – cover or inside
Page 4	Photo of 4" square with Principles of Design used
Page 5	Your Client Profile
Page 6	Your Concept Statement and Elevator Statement
Page 7	Iconic Image page – Three (3) minimum– NO COPYRIGHTED IMAGES OR PEOPLE! Should demonstrate your inspiration
Page 8-10	Program Matrix, Relationship Diagrams, and Bubble Block Diagrams
Page 11-13	Diagrams (Circulation, Acoustic, Light/View – reduce for one per page)
Page 14	¼" Scale Space plan (should be 11"x 17" – not reduced to fit)
Page 15	¼"Scale Reflected Ceiling Plan (should be 11"x17" – not reduced to fit)
Page 16-18	Rapid visualization sketches – min. 2 of 6 assigned plus one bar elevation
Page 19 - ?	Preliminary furniture / finish /accessory selections
	Chairs/stools
	Light fixtures
	Feature materials/finishes
	Fabrics
	Art/accessories

Back Cover

Craftsmanship and Overall Composition:

- Cover and inner page backgrounds (if used) enhance the project
- All Images, sketches, and diagrams are aligned with consistent margins
- Size and placement of items enhances project presentation
- Well-balanced/use of positive and negative space

Verbal presentation:

- Organized presentation, know your project well
- Have a story and an interesting story line

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Final Deliverables
Assignment: Process Notebook

Assemble all work in a 3.0" – 3-Ring binder of a neutral color. The spine and binder cover should have a clear insert area for your name, restaurant name, and class name. Use non-glare page protectors and insert required material. Tabs must be digitally printed. Sections and tabs should be in the order and with the wording as listed below. The entire notebook should reflect the overall design of your project and assembled showing your attention to detail. Most commercial design offices use these notebooks to collect vital project information and archive them with other project data.

The notebook should contain <u>all</u> of the following and should be in this order (Bolded Items are the Title on the Tab and Table of Contents):

Title Page

Table of Contents

Section Tab 1 **Final Deliverables**

- Sub-Tab 1 **Presentation Boards**
  Final Presentation Boards
- Sub-Tab 2 **Space Plan**
  Final Spaceplan – ¼" Scale
- Sub-Tab 3 **Ceiling Plan**
  Final Reflective Ceiling Plan – ¼" Scale
- Sub-Tab 4 **Model**
  Photos of Model (min three)
- Sub-Tab 5 **Menu**
  Photos and/or digital printouts of Menu
- Sub-Tab 6 **Marketing Item**
  Photo(s) of Marketing Item

Section Tab 2 **Pre-Design Phase**

- Sub-Tab 1 **Image Board**
  Photo of your image board - 8 1/2" x 11"
- Sub-Tab 2 **Research Paper**
  Research paper and associated information (maps, downloads, etc.)
- Sub-Tab 3 **Post Occ. & Reaction**
  2 Restaurant Post Occupancy Studies
  4 Reaction Papers on Interviews
- Sub-Tab 4 **Design Concept**
  Design Concept and Elevator Statement
- Sub-Tab 5 **Client Profile**
  Client Profile

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Process Notebook Requirements (con't.)

Section Tab 3 **Programming Phase**

Sub-Tab 1 **Criteria Matrix**
Criteria Matrix

Sub-Tab 2 **Relationship Diagram**
Relationship Diagram

Sub-Tab 3 **Bubble Block Diagram**
Bubble Block Diagram

Section Tab 4 **Schematic Design Phase**

Sub-Tab 1 **Schematic Design Plan**
First Draft Schematic Design ¼" Plan
Revised Draft of Schematic Design ¼" Plan

Sub-Tab 2 **Ceiling Plan**
First Draft Reflective Ceiling ¼" Plan

Sub-Tab 3 **Circulation Diagram**
Circulation Diagram

Sub-Tab 4 **Acoustic Study**
Acoustic Study

Sub-Tab 5 **Light/View Study**
Light/View Study

Section Tab 5 **Design Development Phase**

Sub-Tab 1 **Design Development Plan**
Design Development ¼" Plan

Sub-Tab 2 **Ceiling Plan**
Design Development ¼" Ceiling Plan

Sub-Tab 3 **Process Sketches**
All Process Sketches (Pilot pen or similar) that include volume and interaction with ceiling elements (6 MINIMUM) plus all sketches from all previous phases
Bar Elevations

Sub-Tab 4 **Volume Pictures**
Ceiling and volume pictures or explanation

Sub-Tab 5 **Color Concept**
Paint or color swatches that show color concept direction

Sub-Tab 6 **Lighting Concepts**
"Pinterest" Page of Preliminary Lighting Selections

Sub-Tab 7 **Furniture Concepts**
"Pinterest" Page of Preliminary Furniture Selections

Sub-Tab 8 **Finish Concepts**
"Pinterest" Page of Preliminary Finish Selections

Process Notebook Requirements (con't.)

Section Tab 6 **Specifications & Codes**

Sub-Tab 1 **Lighting**
Required Lighting Specification
Lighting – Backup specification information for all fixtures

Sub-Tab 2 **Furniture**
Required Furniture/Fabric Specification
Furniture & Fabrics – Backup specification information for all furniture and fabrics

Sub-Tab 3 **Finish Concepts**
Required Finish Specification
Finishes – Backup specification information for all finishes

Sub-Tab 4 **Code Research**
All Applicable Code Research (Planning, Health, Safety)

Section Tab 7 **Handouts/Notes**

Sub-Tab 1 **Handouts**
Print outs of all class downloads and handouts

Sub-Tab 2 **Notes**
All notes taken during class

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Final Deliverables
Assignment: Final Project Presentation & Materials

CONCEPT

Two Boards - Size: 24" x 36" each
Boards relay story + concept + mood - Digital and complete
Marketing Item: Branding concept is easily understood/marketing item reinforces overall concept
Model: ¼" scale – mounted on 12" x 18" white foam core. Floor plan inside model walls with graining on surfaces and tables, wheelchairs shown, areas labeled
Ceiling shows 4+ level changes and demonstrates relationship to what is below

CRAFTSMANSHIP

Boards in linear format + labeled as necessary
Board background enhances items displayed (neutral)
Balance + overall appearance
Items are aligned with consistent margins
Graphics: quality, alignment at labels
Samples mounted on foam core, applied to board (hard finishes + fabrics)
Straight cuts, items are mounted straight, attached securely
Model in white, balsawood, metal finish only
Model Walls/Ceiling elements are cut straight with no chewed out cuts
Model Ceilings and wall is removable for easy viewing of entire model space

BOARDS INCLUDE:

Colorized space plan - **¼" scale a must**
Photo(s) of model – two minimum
Perspective or elevation showing VOLUME (must include ceiling) + 2 volume sketches (Total of 3 on board)
Materials: Floor covering, wall covering, ceiling, windows, fabrics, table surfaces
Color concept must be clearly understood from fabrics + materials
Photos of furniture & light fixtures - tables, barstools, chairs, waiting area, lounge, accessories, artwork, anything else that enhances concept
Iconic images, photos - 3 minimum (No Copyrighted Images or people)
Title block + name on boards (same or balanced locations on both boards)