

**R** RYERSON  
SCHOOL  
OF  
INTERIOR  
DESIGN **S I D**

IRN400: HERITAGE RE-VISITED / VERTICAL STUDIO



## ABSTRACT

The re-use and repurposing of spaces is a profound means for questioning the designer's role in society, assessing priorities with regards to the expenditure of resources, communicating local identity, and creating inspired and timeless spaces through the very addition of new layers. In this 2nd year design studio students worked within unfamiliar settings, and immersed themselves in the social, economic, and built context of the Township of Galt in Cambridge, Ontario. Within this larger framework, students merged contemporary with heritage, developing their ability to enrich existing sites with new impressions through the reoccupation of an existing building and site. Specifically, the Galt Post Office Building (dating from 1885) provided a most inspiring environment from which to propagate a rebirth of that space.

### COLLABORATION

Much of the work conducted throughout the semester was collaborative in nature. Not only did students collaborate with 2nd year peers in IRN400, but they also engaged in an intensive collaborative design exercise (Vertical Studio) with 1st year students in IRN200. The project was divided into three assignments. This 3-stage process asked that design teams consider a variety of scales, from the urban scale of a changing town centre, to the more intimate detailing of a heritage building upon which new layers will be added. These projects saw the work evolve from the conceptual, to the schematic, to the detailed. This trajectory resulted in a narrative between the past and present, and the way in which one enriches the other.

REUSE RECYCLE REINHABIT RENOVATE RESTORE RETROFIT RENEW REGENERATE all suggest something that is cyclical in nature, and that our buildings, the spaces within them, and the materials we use do not simply expire at the end of a linear existence. Instead, we will operate under the assumption that the urban environment is meant to be built upon and continuously redefined. Indeed, ancient cities that have endured for millennia around the world have done so building and rebuilding on old foundations, repurposing buildings, and recycling materials. In this case, a significant heritage building constituted the foundations from which to further contribute to the rebirth of an Ontario town's central core.

### COLLABORATIVE DESIGN & INDIVIDUAL FABRICATION

Throughout the course of the semester, student work was also propelled by shorter individual workshops that were woven into the development of the larger project. In these workshops students pushed different aspects of the design forward through a prescribed medium (physical model, rendered section, or full scale prototype). Just as they were sporadically introduced throughout the design process, here are they also presented (for the CIDA Awards) as a parallel narrative.



THE SUBJECT BUILDING\_GALT POST OFFICE\_1885\_THOMAS FULLER (ARCHITECT)





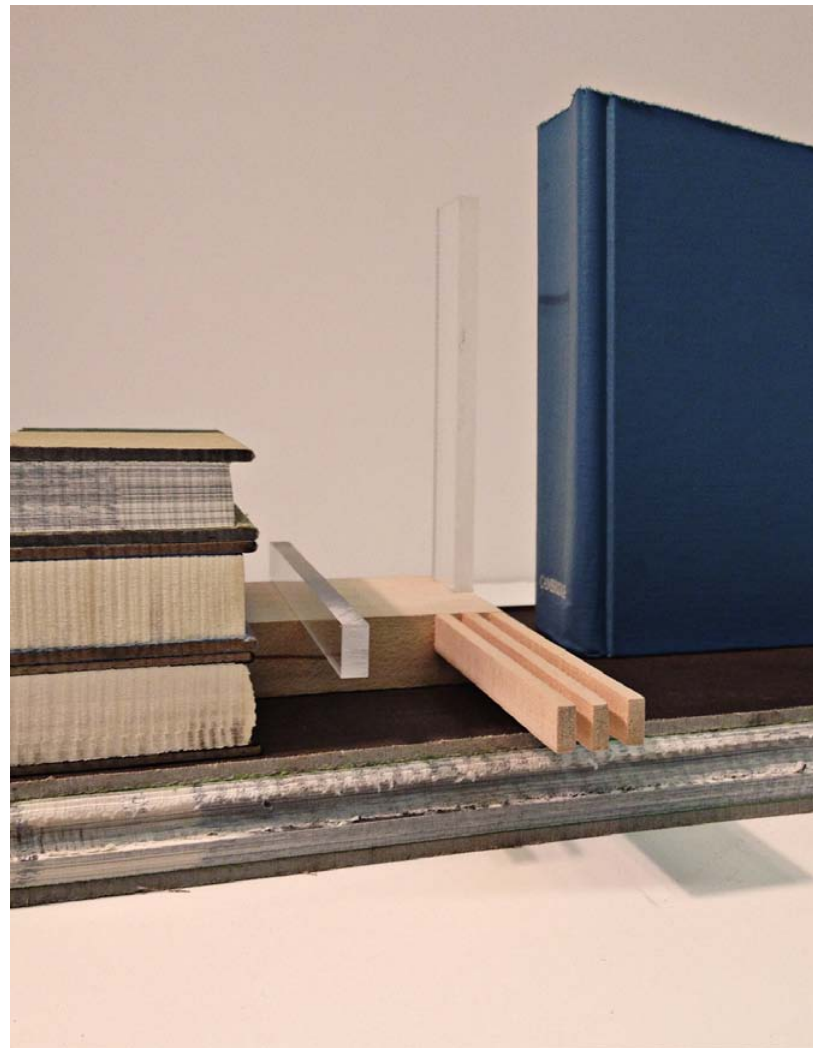




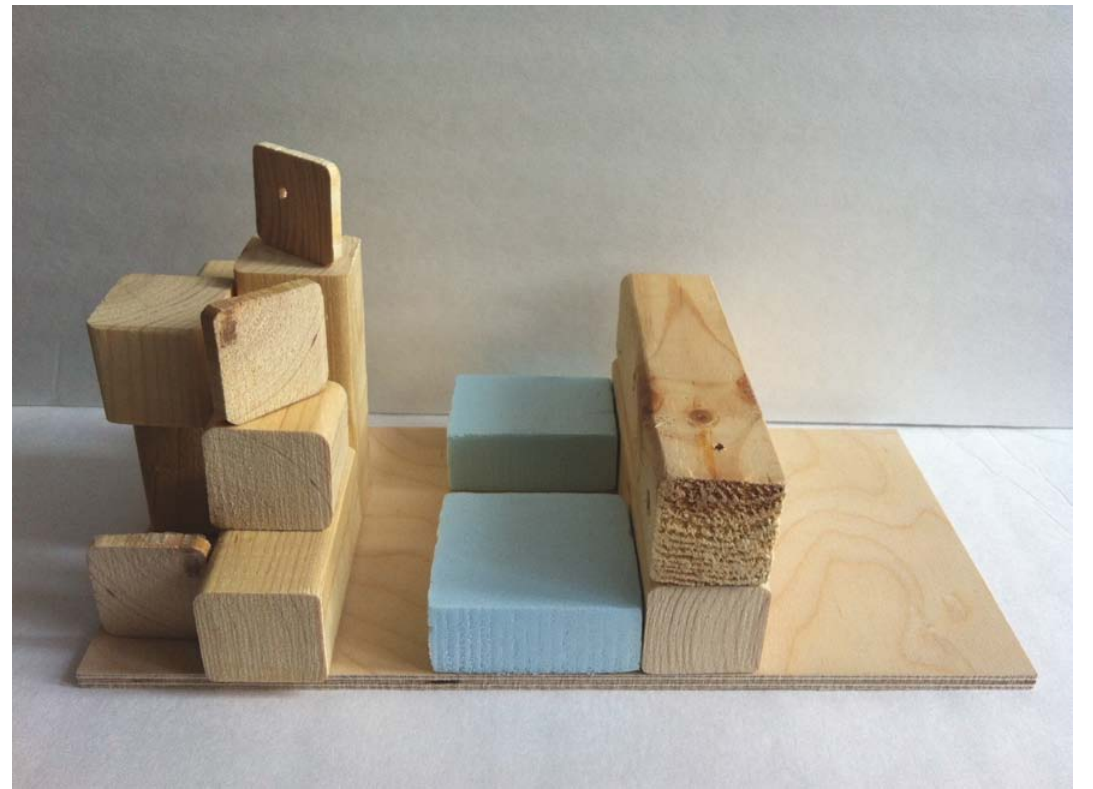
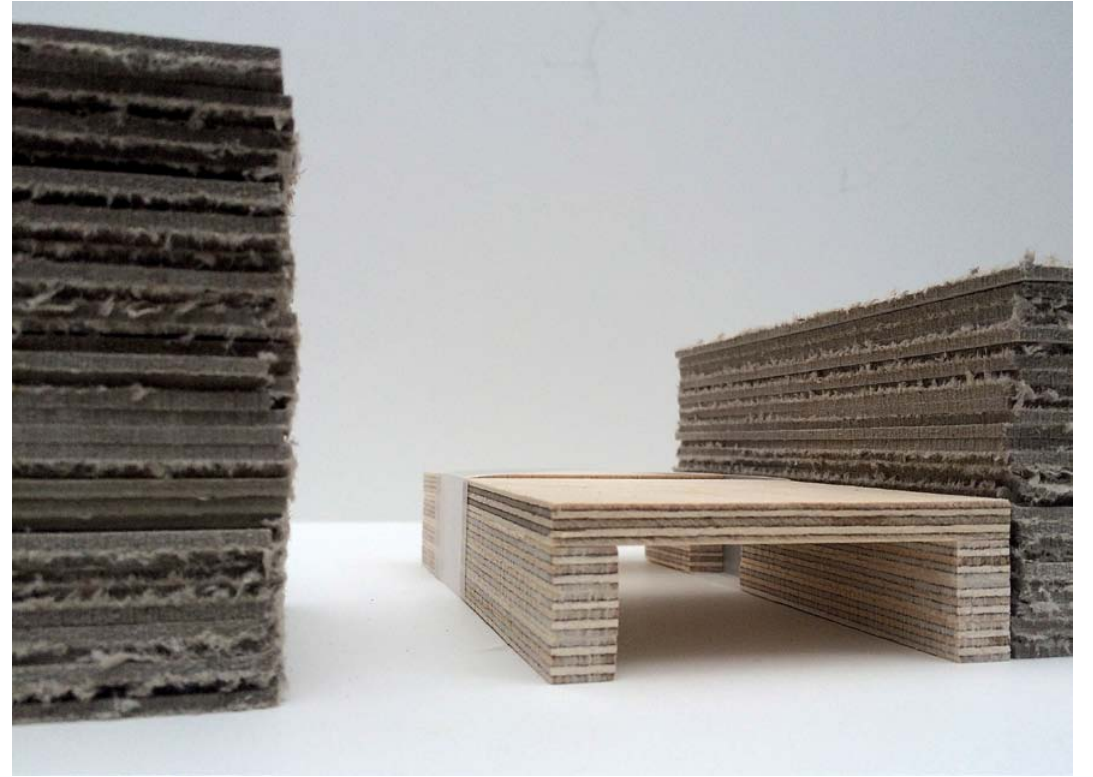
In the first project, students were asked to work alongside the subject building, replacing an existing derelict structure with new urban retail infill.

## WORKSHOP\_1

BUILD A CONCEPT MODEL OF YOUR INITIAL IDEAS AS THEY RELATE TO MATERIAL TRANSITIONS. WHAT IS THE RELATIONSHIP BETWEEN EXISTING BUILDING MATERIAL AND NEW INFILL? USE AND EXPERIMENT WITH A VARIETY OF MATERIALS









## ASSIGNMENT 1: INFILL RETAIL



In Assignment 1, you will build on the conceptual retail development explored in IRN300, grounding it with site-specificity through the means of urban infill. The type of retail will not be predetermined, but will emerge out of a growing understanding of the town's increasing energy and constituents.



# NOTE

## INFILL STOREFRONT

In the town of Galt in Cambridge Ontario, the appreciation for fine craft and the affinity for the preservation of art in various mediums is evident amongst the events that take place annually, and in the dynamic mixture of passionate students and the people of the town. Regardless of further developments, the historical nature of the area lingers - its state is perpetual, remaining through the passage of time.

Note - a proposed infill retail location selling watches including hand-crafted masterpieces as well as those of the contemporary variety, will also provide additional items such as leather journals. Goods sold at this location ultimately relate to the enablement and ability to "record time" onto a tangible medium.

The proximity of the store's location to the Grand River provides the unique opportunity to explore and further enhance the relationship between the street and the water. The spatial arrangement of the interior and its architectural features aid to emphasize this linear gesture, seamlessly connecting the user entering from the street to the area's dominating natural feature.



WEST FACADE



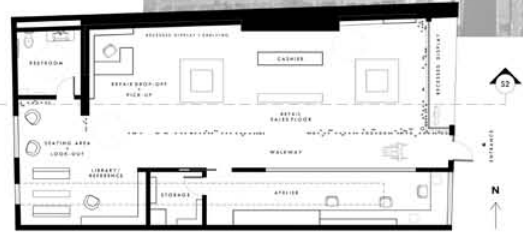
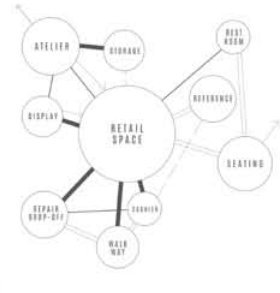
S2 : EAST-WEST SECTION (N)  
SCALE: 1:200



BLOCK PLANNING + CIRCULATION



S1 : EAST-WEST SECTION (S)



FLOOR PLAN - SCALE: 1:100



## INFILL | RETAIL MUSO

DEMA TALIB  
IRN 400  
PROFESSOR BALBAA  
05/02/2014

CONNECTION TO GRAND RIVER

SOLIDITY

Collaborating technology with music and sound, the retail store will create musical instruments through newly developed graphic machinery. With said utilities, the customer is able to customize their product and further personalize their instruments. By creating a cave-like environment through uneven ceiling heights, dim lighting and a clear circulation pathway, the store allows the customer to experience a comforting and laid back atmosphere.

Pertaining to the creative youth of Cambridge, Ontario, the retail space takes the exuberant music life of downtown Galt and contains it with an architectural form. The new structure to be built at Water st. and Main aims to relate back to the surrounding landscape while adhering to the new vibrant creative industries Galt wants to convey atmosphere.

GRAND RIVER

WATER STREET

BANK

POST OFFICE

LEGEND

- 1 DISPLAY
- 2 CASH & CUSTOMIZATION STATIONS
- 3 TESTING AREA
- 4 FABRICATION WORKSHOP

1:100

1:100





# LINE 8

PAINT LOUNGE + CAFE

The journey. Moving through the space and moving past every obstacle to the left and right, from the chair to the chair is a simple journey surrounded by long and thin obstacles. It is as though the water has passed leaving a clear and clear path to the heart of the lounge. The vertical space, simple obstacle floor are intended to start and lead visitors to the quality conditions on the surface. The chair embodies mobility in color. In a response to the water, we hope to find major concepts and creative innovation without oversteering. The space is meant to be approached in a series of windows. A feeling of compression as the entrance will eventually become well as the river draws closer and the materials become gradually more transparent and light. The quality concludes, expanding the view, elements considered throughout the space. From the variations of transparency in the glass to the mobility of color, carrying you through the space, water is ever-present.

**ADJACENCY DIAGRAM**

**CIRCULATION DIAGRAM**

**FLOOR PLAN 1:100**

**LEGEND:** CONCRETE, WOOD, CANVAS, BRUSHED STEEL

**EXTERIOR - DAY**

**EXTERIOR - NIGHT**

MARYANN ADAS IRN 400 INFILL STOREFRONT PROFESSOR GWEN KRIEGER FEBRUARY 6<sup>TH</sup> 2014

Ten is the high-end extension of Mariel Gonzalez's highly successful leather goods store at 1130 College Street in Toronto. The shop is the first of many on Galt's new retail strip set to meet the influx of students at Waterloo University. The structure takes notes from its surroundings in both its form and materiality. The entryway is met with charred wood blades spaced to match the rhythm of the windows throughout the old town centre. The irregular footprint allows a new green space and a view to the historic Post office to be created. The raised Atelier is where the bags, jackets and small leather goods are made. Here, a copper paneled exterior will age gracefully to create its own patina. The workshop's off-axis space reaches over the embankment wall and gives a direct view to Main Street Bridge and the Cathedral. Only thin windows perforate the building skin to stop direct sunlight from damaging the leather. Overall, the design seeks to meet the current needs of the city as well as the needs of its future. The workshop's capacity to teach classes, the structures striking form and the permanence of the exterior all work together to create a retail environment that works with the city.

10 Water Street

Front Elevation, South Elevation, Section, Floor Plan, Circulation, Block Plan, Adjacencies

Adjacencies: S-Sales, St-Storage, C-Cash, E-Entrance, A-Atelier

Night Street Front

Interior looking toward Atelier

Atelier reaching over wall

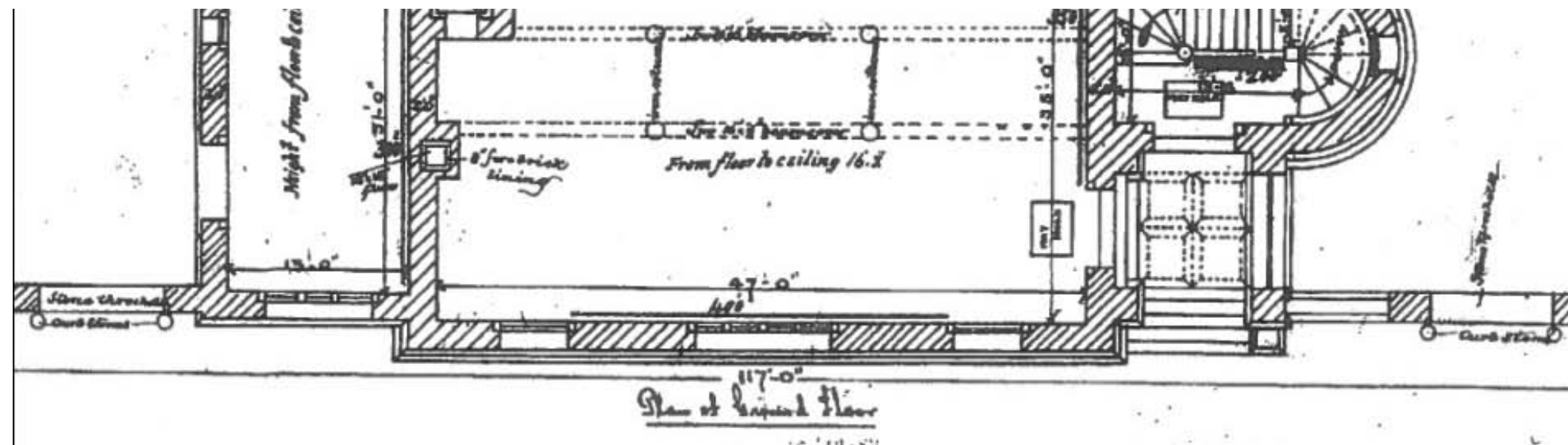
Front entrance

Concept Model

Atelier Interior

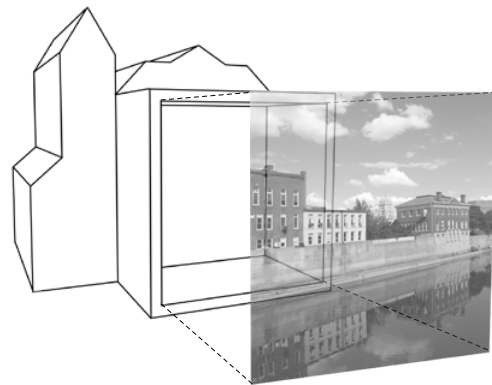
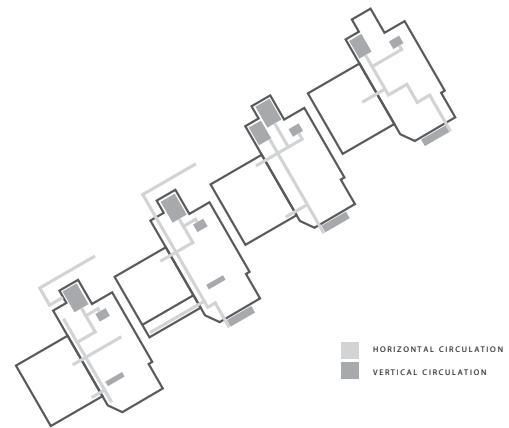
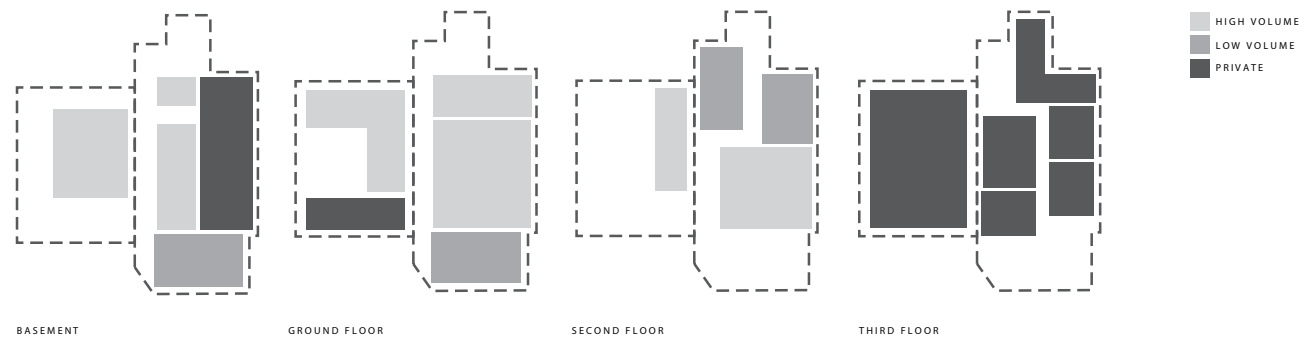
Sheldon Froc IRN 400 02/14

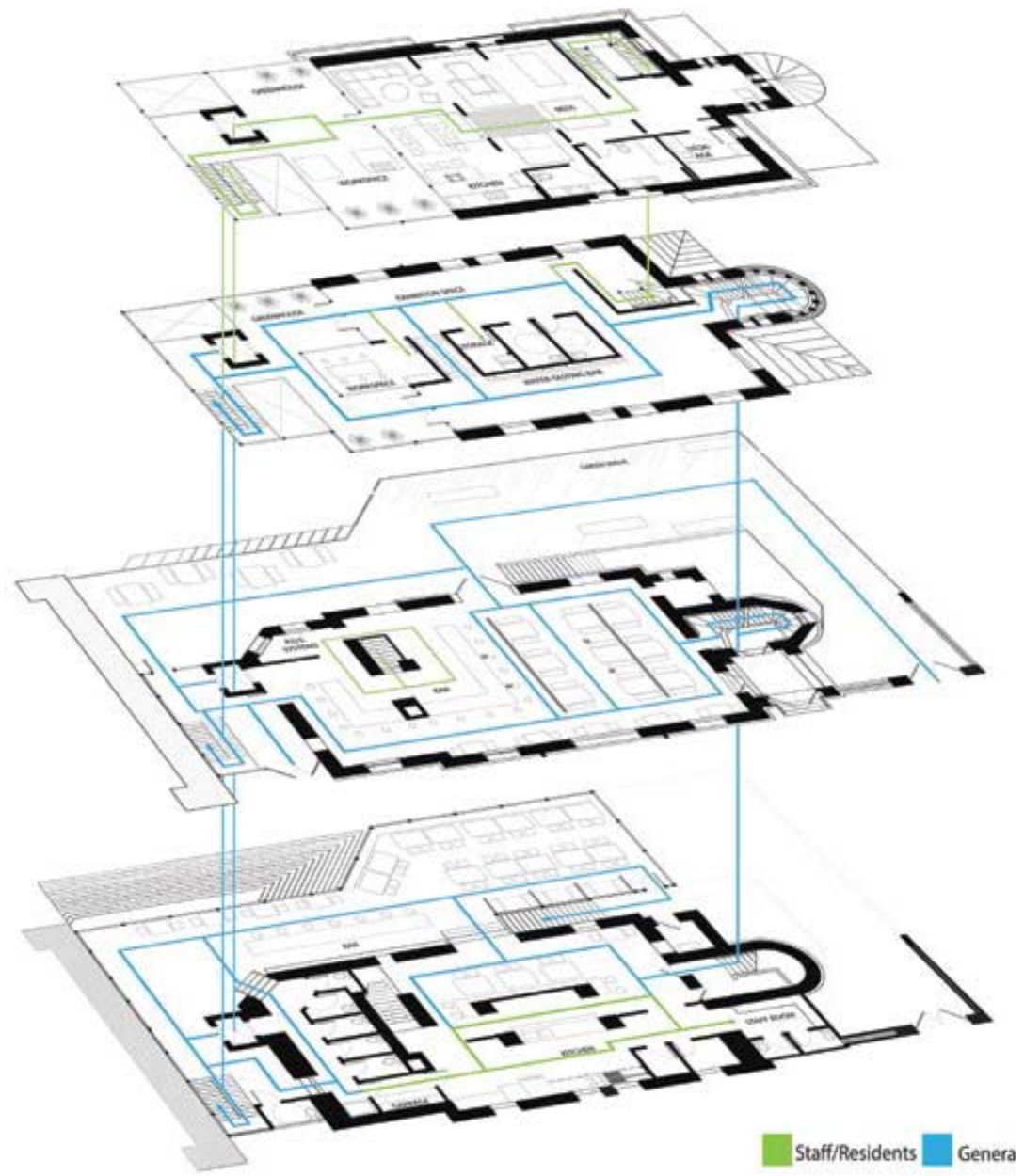
## ASSIGNMENT 2: VERTICAL STUDIO / COLLABORATIVE PRE-DESIGN



In this collaborative project, you will turn your attention to the Post Office Building, working in teams of 6 (IRN200 & IRN400) towards the conceptual and schematic development of new program. This includes [but is not limited to] a restaurant/café, artists' residence, and studio and seminar space. Collectively, you will establish a clear strategy for the rebirth of the heritage structure and its immediate surroundings.



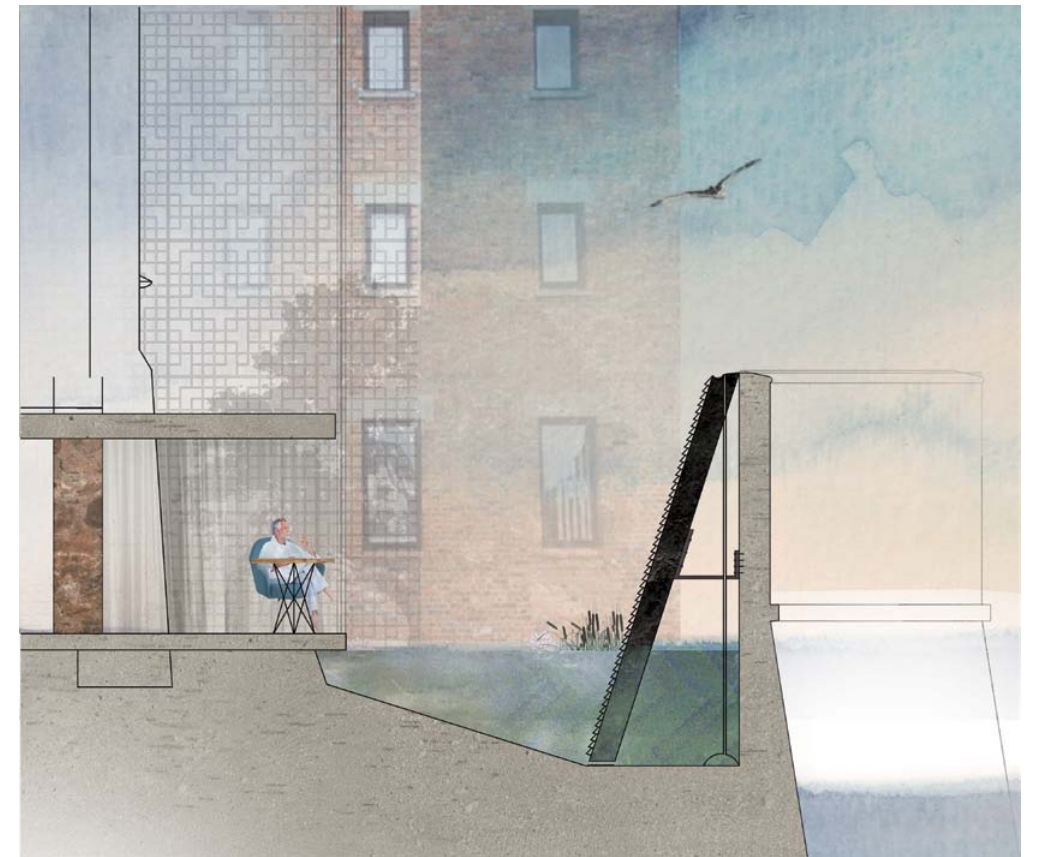
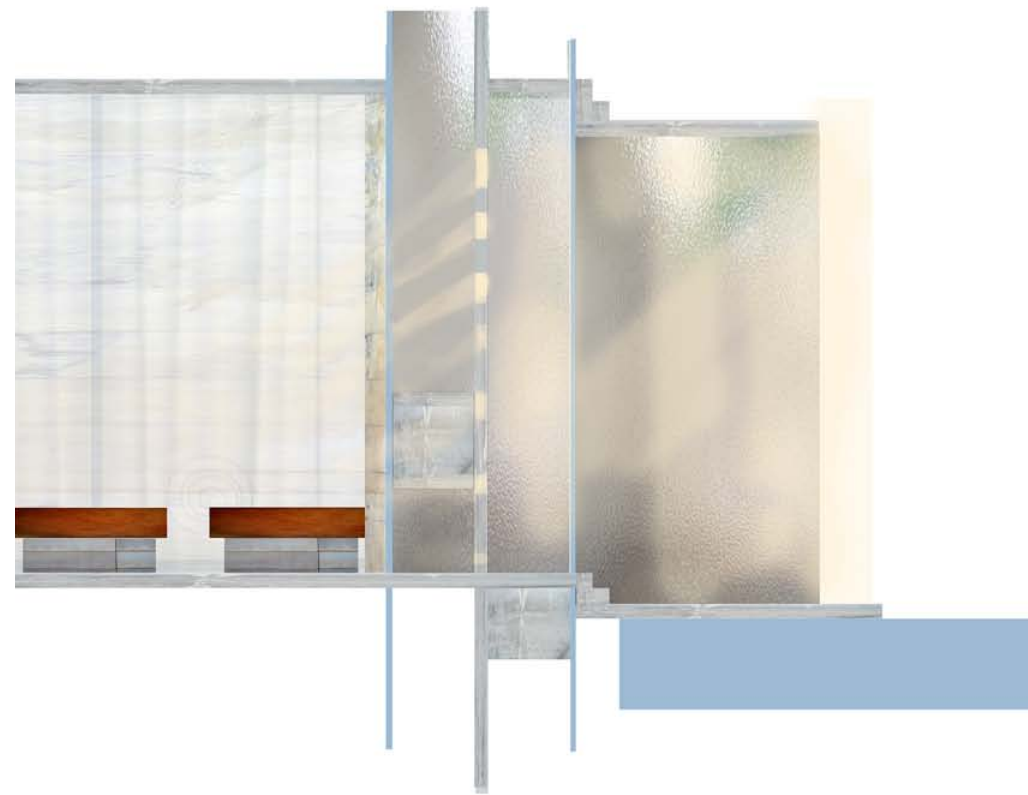
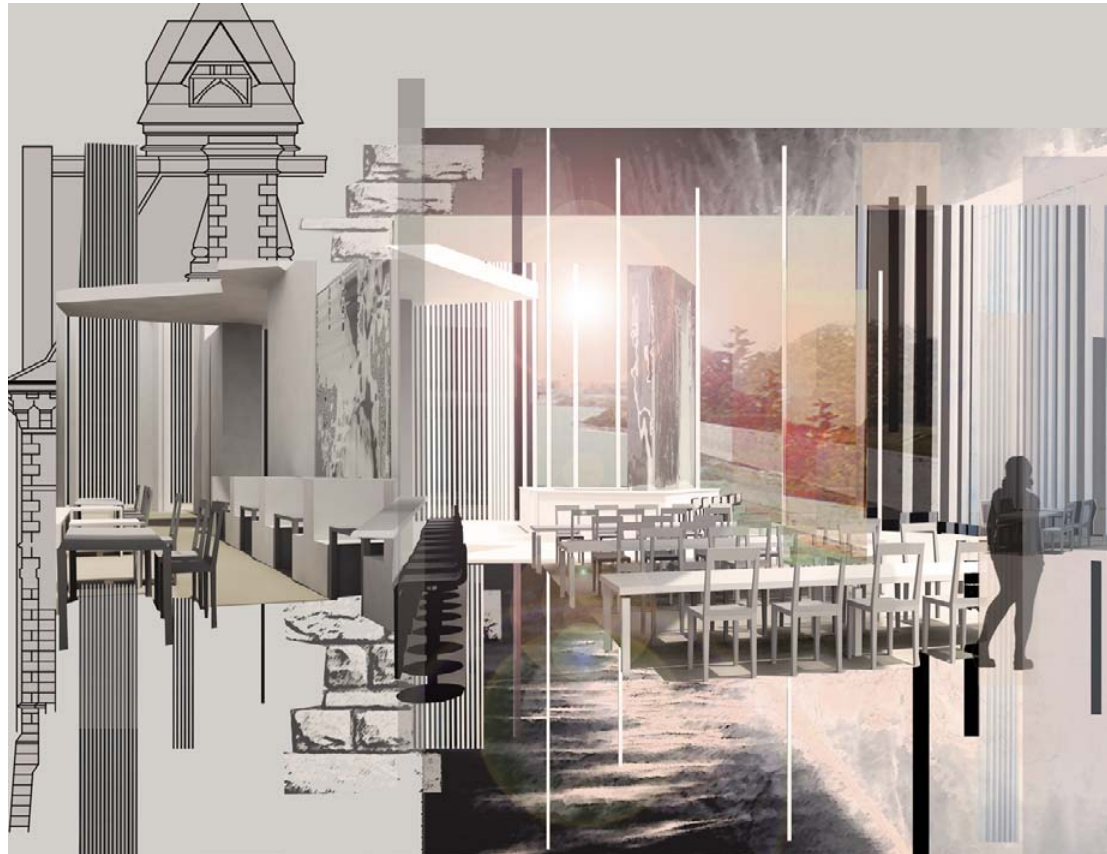




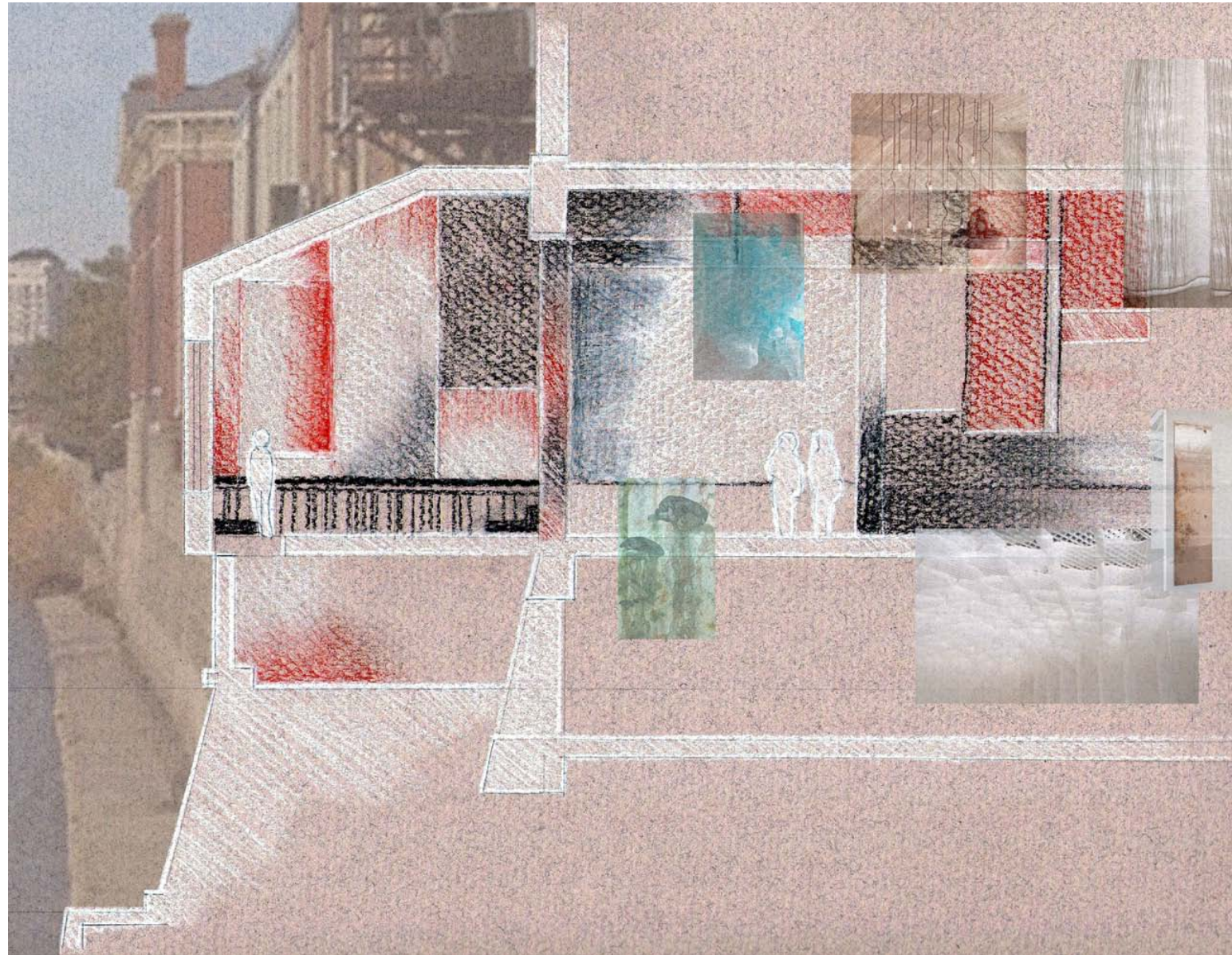


## WORKSHOP\_2

CONSTRUCT/DRAW/COLLAGES A **SECTION** OF YOUR RESTAURANT SPACE, FOCUSING ON THE RIVERSIDE DINING EXPERIENCE. USE THIS MEDIUM AS A WAY TO EXPLORE LIGHT, TEXTURE, AND ATMOSPHERE OF THE PROJECT'S INTERIOR REALM. THE SECTION COULD ALSO TRY COMMUNICATING MOVEMENT AND TRANSITION FROM STREET TO RIVERSIDE, IN OTHER WORDS IT COULD CAPTURE A SEQUENCE OF MOMENTS, OR JUST FOCUS ON A SINGLE EXPERIENCE OF THE SPACE. THIS IS AN INDIVIDUAL PROJECT, THOUGH YOU ARE ENCOURAGED TO SHOW AND DISCUSS YOUR WORK WITH GROUP MEMBERS UPON COMPLETION.









## WORKSHOP\_3

THIS IS A GROUP WORKSHOP EXERCISE (DIVIDED INTO 2 PARTS), DEVOTED TO THE PROTOTYPING OF SERVEWARE AND UTENSILS THAT ARE SPECIFIC TO YOUR RESTAURANT DESIGNS FOR THE GALT POST OFFICE. YOU ARE ASKED TO DESIGN:

- 1 PLATE/BOWL/VESSEL FOR THE SERVING OF FOOD IN SOLID OR LIQUID FORM
- 1-2 EATING UTENSILS THAT ACCOMPANY THE VESSEL.



## FOOD VESSEL FABRICATION



**UTENSILS** The design of the utensils are represented through the materiality wood and stone emphasizing the merging of different materials together. The combination of these materials are significant in the design of the restaurant, how it focuses on merging of old versus new. The diagonal cut line of the wood is to represent the extension of the balcony with dominance of angle that acts as an arm.



### VESSEL, COASTER & STIRRING STICK

The vessel, coaster and stirring stick set were designed for each form to fit with each other. The indent on the surface of the cup was intended for the hand to grasp in more comfortable position. The plate was designed as a coaster for the cup and stirring stick to meet and rest into. The forms are read as one unit when served to create a cohesive and harmonised function.



### VESSEL & TRAY

The experience of communal dining was reflected into the design of the vessel and plate combination. Integrating the different utensils to be served as one unit will create harmony between the forms. The plate has recesses that allow for the cup to be placed into. This will also promote the ritual of dining together by presenting and serving food as one.



## VEGETABLES

pickle plate-4

warm marinated olives- 6

sweet potato + toasted hazelnuts  
+ preserved lemon aioli- 10

sunchoke + wheat berries+ red  
cabbage + sheep's feta- 11

watermelon salad + fleur de sel  
+ crispy basil + toasted pine  
nuts + balsamic reduction- 12

canadian artisanal cheese  
plate- 15

## FISH

ling cod gravlax + dill mayo +  
duck chicharrones- 10

diver scallops + romesco +  
escargot + quail egg- 17

smoked steelhead trout + beet  
root+ goat yogurt + lumpfish  
roe- 12

local mackerel + chorizo +  
cauliflower + pine nuts- 13

fried squid + thai vinaigrette +  
greenhouse herbs + pomelo- 11

## MEAT

bone marrow + smoked  
paprika + salsa verde +  
grilled bread- 12

"poutine" + fried gnocchi +  
braised rooster + cheese  
curds- 10

lamb merguez + white bean  
stew + crouton- 14

pork hocks + kecap + kimchi  
+ peanuts- 13

strip loin of venison + celeriac  
+ sea buckthorn jus- 18

## DESSERTS

chocolate tart + coconut  
sorbet + chili shortbread- 10

sticky toffee pudding +  
creme- 10

pecan financier + maple  
curd + blueberries- 10





## ASSIGNMENT 3: PRIOR FOUNDATIONS / CSC DESIGN COMPETITION ENTRY



For the final part of the project, you will work in the groups of 3 (from IRN400) towards the detailed development and specification of the restaurant/café portion of the program. This work will be submitted to the CSC Student Design Competition (<http://www.cscdesigncompetition.com>).









**P1 GARDEN AND KITCHEN FLOOR PLAN**  
SCALE 1:100

**P2 GARDEN AND KITCHEN REFLECTED CEILING PLAN**  
SCALE 1:150

**E1 NORTH ELEVATION - GARDEN ADDITION**  
SCALE 1:100

**E2 WEST ELEVATION - RESTAURANT ADDITION + BAR**  
SCALE 1:100

**E3 WEST ELEVATION - GARDEN ADDITION**  
SCALE 1:100

**S2 NORTH-SOUTH SECTION (2 FLOORS), FACING EAST WALL**  
SCALE 1:100

**D1 SECTIONAL DETAIL: CURTAIN-GLASS WALL**  
SCALE 1:5

**LEGEND**

- INTERIOR DINING
- GARDEN DINING
- LOUNGE SEATING
- RAINWATER FILTRATION SYSTEM
- HYDROPONIC LIGHT-FED PLANTS
- ARTIFICIAL LIGHT-FED PLANTS
- NATURAL LIGHT-FED PLANTS
- ELEVATOR
- BENCH SEATING
- KITCHEN
- SERVICE COUNTER
- PATHWAY - METAL MESH PARTITION
- WASHROOM
- PANTRY
- FIRE ESCAPE STAIRWAY

**CEILING TYPES**

- CONCRETE CEILING
- EXISTING EXPOSED CEILING
- DROPPED GYPSUM CEILING  
ACOUSTIC-TREATED CEILING  
(CONCEALS MECHANICAL AND ELECTRICAL FEATURES)
- GLASS AND STEEL STRUCTURE

**LIGHTING TYPES**

- PENDANT LIGHTING
- RECESSED INCANDESCENT LIGHTING
- EMERGENCY EXIT
- RECESSED FLUORESCENT LIGHTING
- LED LIGHT STRIPS
- SPRINKLERS
- METAL HALIDE SPOT LIGHTING

**OCCUPANT SEATING IN GARDEN**

25 ADDITION AREA

**SECTIONAL DETAIL: CURTAIN-GLASS WALL**

- A CROSSBEAM PROFILE
- B FORGED ANCHOR
- C JOINT PROTECTION / ALUMINUM FRAME
- D OKALUX LIGHT DIFFUSING GLASS
- E HARDWOOD FLOORING

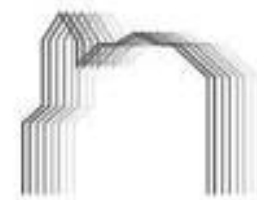
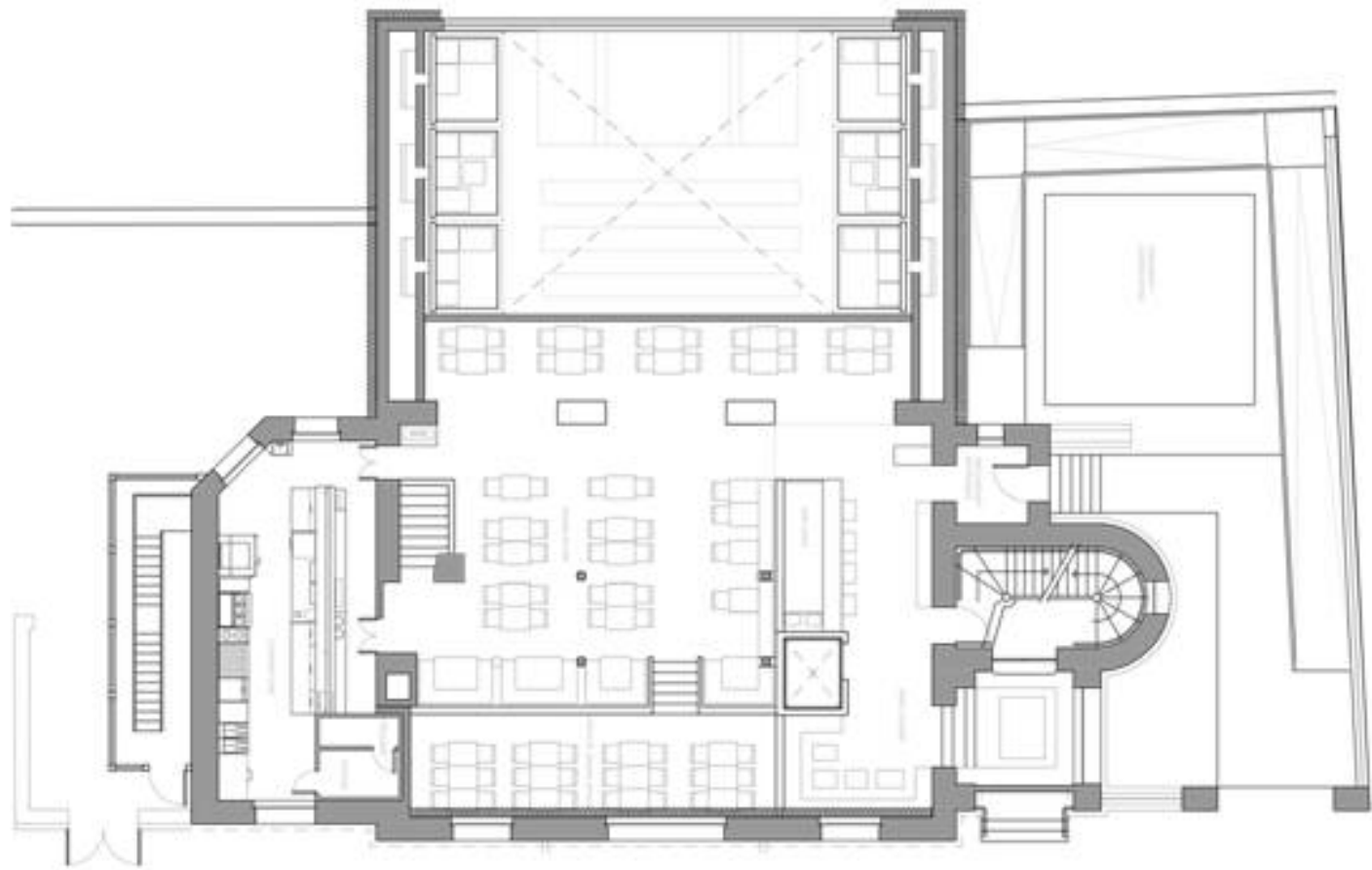
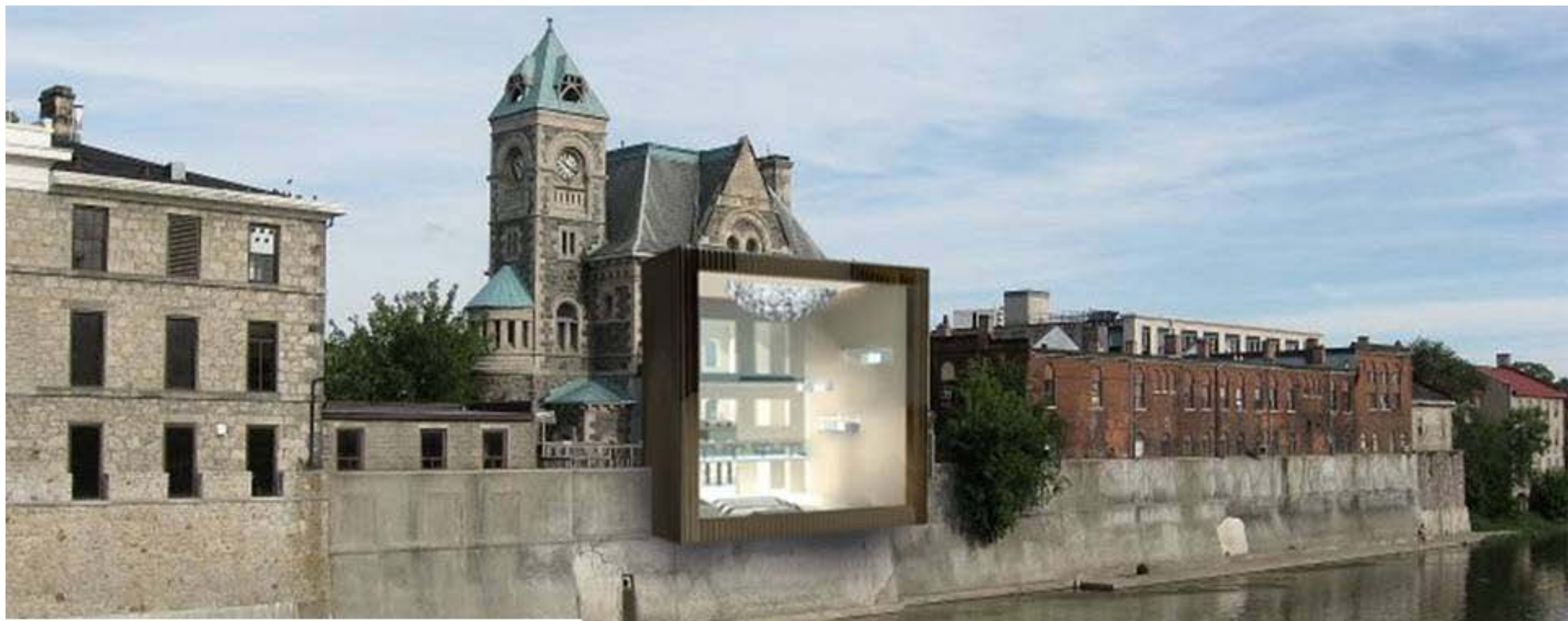


- STAINLESS STEEL
- WHITE GYPSUM THRESHOLD TRANSITION
- WHITE BRICK UNIT MASONRY
- OKALUX LIGHT DIFFUSING INSULATION GLASS
- NATURAL STONE GARDEN LANDSCAPING
- LIVING WALL
- DECORATIVE METAL WIRE MESH PARTITIONS
- NON-STRUCTURAL BLACK METAL FRAMING
- FSC CERTIFIED WOOD WALNUT HARDWOOD FLOORING
- STAINLESS STEEL COLUMNS









MUSIKHAUS  
THE CAMBRIDGE CENTRE FOR SOUND ARTS





## CSC STUDENT DESIGN COMPETITION RESULTS AND PROJECT DISSEMINATION

Competing against at least 5 other University or College faculties/programs of interior design or architecture, RSID students almost had a full sweep, winning 4 of the 5 awarded projects, including the top 3 spots.



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## Team Touch takes CSC's student design competition



The winning design of a hypothetical restaurant addition to Kitchener's Galt Post Office. Images courtesy Touch

At the CSC Conference in Kitchener last month, a student competition to renovate the Galt Post Office (an actual heritage building) with a hypothetical restaurant let emerging design professionals to show their skills with architecture, building materials, and construction documentation. Hosted by the association's Grand Valley, Hamilton/Niagara, and Toronto Chapters, the contest was won by 'Touch'—the team of Sheldon Froc, Evelyn (Shuang) Wang, and Emma Kamermans (pictured at the end of the article).

In the competition, summarized at [www.cscdesigncompetition.com](http://www.cscdesigncompetition.com), participants demonstrated knowledge in diverse aspects of construction, including the incorporation of specifying resources like *MasterFormat*. Entries came from the University of Waterloo, Toronto's Ryerson University, and Sheridan and Conestoga Colleges (Oakville and Kitchener, respectively).



Winners were announced at the conference's Connections Café by Cathie Schneider, chair of the Grand Valley Chapter. (Schneider also received a Program Director's Award for her efforts in organizing the competition.) The various designs for the old Galt Post Office were displayed around the room, and the space was packed with conference delegates to hear the winners being announced. (A video is available at <http://www.ustream.tv/channel/csc-design-competition>.)

The winning team found out about the competition through a vertical studio at Ryerson. Froc and Kamermans have finished their second year of interior design there, and both have a background in architecture technology. Wang is also at Ryerson; she is an active International Baccalaureate fine arts student who decided to pursue her artistic passion in the field of interior design right after high school.

The team says its entry was based around the ideas of "touch and tangency."

"The existing building was so beautiful and holds such a deep part of Canada's heritage—we wanted to enhance that, not cover it up," Froc told *Construction Canada Online*. "The linear extension on the north side of the site acted as a tangent line that almost touches the tower. This piece also acted as a visual

reconnection from the street to river and was the main gesture driving our design."

Part of the goal was to bring the community back to the Grand River, which has been cut off by floodwalls. It features a ramping system to take people through the south of the site down to the water, along with views from inside the space.

"All the views within the extensions are inward-looking, and really do draw people's focus into the existing building. Smaller details, such as the interior restaurant's ceiling, fit into existing features to enhance them, not cover them up. There is so much history in the building and we wanted to emphasize this," Froc explained.

The existing post office's exterior walls were all kept intact, but became interior walls—it was important for the team to have people be able to touch the original assemblies, allowing a tactile experience. The project also uses local, natural materials to ensure a modern-looking building can interact with historic surroundings.

The project's location along the Grand brought forth the biggest challenges, Froc said.

"The biggest challenges were definitely working under the constraints of the floodwall. It took a lot of brainstorming to figure out how we could not just have our design sit above and behind it, but rather fully incorporate it into a holistic design. There are a lot of sketches, chalk renders, and models that went into the process," he said. "I think we were all surprised at how much we were able to learn through the process. For us, it wasn't just a design competition—it was an opportunity to really push us creatively and technically."

Kamermans also said the team overcame challenges of scale.

"A big challenge was scaling down. We had initially created a complex program, with many different parts all working in relation to each other, which developed into large volumes and an inefficient use of space. But when we stripped our project down and focused on one recurring theme—tangency—it seemed as though every decision after that came to us so easily," she said. "At that point we barely had to have any discussions because, quite simply, everything just made sense."

The competition was a learning experience for the winners.

"We definitely all learned a lot more about the building code," Froc said. "Also, we were trying some things that involved innovation in construction. We had to figure out ways to hold up our squared glass ceiling, panelled roofing systems, and the floodwall openings. There was a lot of research that went into the larger-scale construction, but also into the human scale of how people will actually interact with the spaces we were creating. I think this is where we learned the most."

"We can certainly be proud of how far we came from the initial development phase to the final submission," Kamermans agreed. "In that time, the project became so refined—architectural features and construction details started to clearly demonstrate our abstract concept of tangency."

As the only team member able to attend the Connections Café announcement, Kamermans also had positive words about CSC.

"Everyone there was so quick to meet the students, ask about their work, and share their own knowledge and expertise. After we had won, there was a whirlwind of people coming over to say congratulations. It was incredible and very humbling being surrounded by such a supportive community," she said.

"I've participated at a variety of different design trade shows and exhibitions and found it refreshing being involved with Construction Specifications Canada," Kamermans continued. "Placing first in the design competition was ultimately rewarding because of its association with CSC, who acknowledged us for our technical skills and detailing before they did esthetics."

The competition's winners split a prize of \$2000. The other four finalists—all of whom were given CSC memberships—included:

- second-place (\$1000): Musikhaus-The Cambridge Centre for Sound Arts (Erica Carmichael, Edith Chan, Martha del Junco, and Daniela Rodrigues Sanchez);
- third-place (\$500): Strata (Norain Chang, Emma Hannaford, and Pallavi Rao)
- fourth-place: Post Office at Galt (Jamie Banks); and
- fifth-place: Taste+See (Agnes Chow, Faezeh Ehsani, and Kexin Zhang).

As for what the top team will do with their winnings, Kamermans had purchased a ticket to England to attend the University of Brighton's interior architecture graduating show to see former classmates. Wang's prize money was also going to something design-related, but of a slightly different nature.

"One week before the deadline, we were working on our final panels in our studio. Sheldon brought Starbucks drinks, and left a Venti of water in between our laptops. I accidentally knocked it over while I was tilting my screen. Luckily, both Emma's and my laptops survived the flood, but Sheldon's Mac was ruined," she said.

"We ended up losing at least 40 per cent of our final files and had to start over. Although it was an accident, I felt horrible and had to borrow \$500 from my parents," Wang continued. "Now, I can finally pay them back."







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## Faculty of Communication & Design

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### Interior Design Students Create Award Winning Community Design

May 28, 2014



Congratulations to the School of Interior Design (RSID) student teams who took home the top 3 prizes for a student design competition hosted by Construction Specifications Canada (CSC). The non-profit association accepted entries from Canadian students with an interest in construction-related activities. Students were asked to create a renovation plan for the Galt Post Office heritage building in Cambridge that would accommodate a hypothetical new restaurant. In fact, 4 of the final 5 teams shortlisted for the top three prizes were from RSID.

RSID Associate Professor Taymoore Balbaa thought that participating in the competition would be a great opportunity for students to showcase their skills. So, he incorporated the design competition into their second year winter term design studio. The outcome of student work is clearly successful. The RSID projects among the top five finalists were *Touch* (Sheldon Froc, Emma Wang), *Musikhaus*, *The Cambridge Centre for Sound Arts* (Erica Carmichael, Edith Chan, Martha del Junco and Daniela Rodrigues Sanchez), *Strata* (Norain Chang, Emma Hannaford and Pallavi Rao) and *Taste + See* (Agnes Chow, Faezeh Ehsani and Kexin Zhang).

The final three prize winners were announced at the CSC's annual conference held on May 22<sup>nd</sup>. Winners included *Touch*, winning \$2000 (1<sup>st</sup> place), *Musikhaus*, *The Cambridge Centre for Sound Arts* winning \$1000 (2<sup>nd</sup> place) and *Strata* winning \$500 (3<sup>rd</sup> place). The winning results will be published in the electronic and hard copy versions of the July issue of *Construction Canada Magazine*. So, check out the issue when it becomes available early this summer.