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.
Pertaining to the creative youth of Cambridge, Ontario, the retail space takes the exuberant music life of downtown Galt and conjoins 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.

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.
The design diverged from the existing site conditions by shifting the focal point from the reclaimed historic wood, it expresses modernity and minimalism behind what was once a solid stone wall. While it boldly emphasizes history and the town's past craftsmen, it expresses modernity and minimalism behind what was once a solid stone wall. The initial focal point is still maintained on the facade, the focus has been shifted to the verticality of the interior edges. That was once on a plain and uninteresting stonewall facade to the Grand River itself. While the initial focal point is still maintained, it ultimately integrates itself seamlessly in unintrusive extension to the water that can be seen as an as though the water has parted leaving a clean and clear path to the heart of the lounge; the ramp from the chairs to the chairs is a smooth journey surrounded by long and linear structures. It is as though the water has parted leaving a clean and clear path to the heart of the lounge; the ramp from the chairs to the chairs is a smooth journey surrounded by long and linear structures.

The journey. Moving through the space and moving past every obstacle to the left and right, from the chairs to the chairs is a smooth journey surrounded by long and linear structures. It is as though the water has parted leaving a clean and clear path to the heart of the lounge; the ramp from the chairs to the chairs is a smooth journey surrounded by long and linear structures. The journey concludes overlooking the one element celebrated throughout the space. From the variations of translucency in the glass to the neutrality of color, carrying you through virtually become relief as the river draws closer and the materials become gradually more transparent. The journey concludes overlooking the one element celebrated throughout the space. From the variations of translucency in the glass to the neutrality of color, carrying you through virtually become relief as the river draws closer and the materials become gradually more transparent.

The paint lounge located at 8 Water Street, Cambridge, Ontario, it will be a place to purchase a warm drink, a canvas and paint overlooking the river. To paint and the scenery will inspire you. Workshops teach you how to paint and the scenery will inspire you. Workshops teach you how to paint and the scenery will inspire you.

A possible source of social gathering and conversation, it functions as a social hub or a simple and relaxing environment to a more rustic and historic interior while still maintaining most elevated and seamless transition from an urban downtown core through the steel and concrete elements of the interior creating an almost unintrusive extension to the water that can be seen as a direct link between two contrasted building elements; free flowing liquid and solid stone, it is in essence a threshold to a less organic and more structured environment to a more rustic and historic interior while still maintaining most elevated and seamless transition from an urban downtown core through the steel and concrete elements of the interior creating an almost unintrusive extension to the water that can be seen as a direct link between two contrasted building elements; free flowing liquid and solid stone, it is in essence a threshold.
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/collage 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 of wood and stone emphasizing the merging of different materials together. The combination of these materials are significant in the design of the restaurant, highlighting an emerging of old versus new. The diagonal cut line of the stone is to represent the extension of the history with继承性 of angle that acts as a arm.

**VESSEL, COASTER & STIRRING STICK**

The vessel, coaster and stirring stick are designed for each form to fit with each other. The lid made on the surface of the cup was intended for the base to grasp in a more comfortable position. The plate was designed as a coaster for the cup and stirring stick to rest and rest into. The forms are made as one and when served to create a cohesive and functional look.

**VESSEL & TRAY**

The experience of ceremonial dining was reflected in the design of the vessel and plate combination. Integrating the right 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. They will also preserve 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

MEAT

bone marrow + smoked paprika + salsa verde + grilled bread 12
“poutine” + fried gnocchi + braised rooster + cheese curds 10
lamb mergues + white bean stew + crouton 14
pork hocks + kecap + kimchi + peanuts 13
strip loin of venison + celeriac + sea buckthorn jus 18

FISH

ling cod gravlax + dill mayo + duck chicharrones 10
diver scallops + romesco + escargot + quail egg 17
smoked steelhead trout + heirloom goat yogurt + lumpfish roe 12
local mackerel + chorizo + cauliflower + pine nuts 13
fried squid + thai vinaigrette + greenhouse herbs + pomelo 11

DESSERTS

chocolate tart + coconut sorbet + chili shortbread 10
sticky toffee pudding + crème 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).
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.
Team Touch takes CSC’s student design competition

The winning design of a hypothetical restaurant addition to Kitchener’s Grill Post Office, image courtesy Touch.

At the CSC Conference in Kitchener last month, a student competition to renovate the Grill Post Office (an actual heritage building) with a hypothetical restaurant (an emerging design, professional) to show their skills in 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” from Sheridan’s School of Interior Design, Eowyn (Eowyn) Wang, and Emma Kamermans (pictured at the end of the article).

In the competition, submitted at www.portownconstruction.com, participants demonstrated knowledge in diverse aspects of construction, including the incorporation of specified resources like MasterFormat. Entries came from the University of Waterloo, Toronto’s Ryerson University, and Bantoc and Conestoga College (Oakville and Kitchener, respectively).

Winners were announced at the conference’s Construction Cafe by Catherine Schroeder, chair of the Grand Valley Chapter. Schroeder also received a Progress Director’s Award for her efforts in organizing the competition. The winning designs for the old Grill Post Office were displayed around the room, and the space was paired with conference delegates to hear the winners being announced. (A video is available at www.constructconferences.ca/hospitality-competition.)

The winning team found out about the competition through a vertical studio at Sheridan. First and Kamermans have finished their second year of Interior Design there. Wang is also at Sheridan, she is an active International Baccalaureate (IB) student who dreams of becoming an interior designer, and shares 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 took in such a deep part of Canada’s landscape, wanted to enhance that, not cover it up,” Free CSC Construction Coordiant Kirstie O’Leary. “The linear exterior on the north side of the site acted as a tangent line that almost touches the tower. This piece also acted as a visual

renovation 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 Gran River, which has been cut off by floodwalls, it features a ramping system to take people through the site down to the water, along with views from inside the space.

“All the views within the extensions are river-facing, and really do draw people into this existing building. Sheridan, of course, as to the interior restaurant’s design, it is very intimate, a couple of people call them, and it was designed to enhance them, not cover them up. There is a sense of history in the building and we wanted to express that too,” she explained.

The existing post office “is very steep, very steep, but became Interior Design was important for the team to have people able to touch the original landscapes, allowing a social experience. The project also uses local natural material to enhance a residential building can interact with historic surroundings.

The projects location along the Gran brought forth both the biggest challenges, Free said.

“The biggest challenges were definitely working under the constraints of the building. It took a lot of brainstorming to figure out how we could do that. We could not just have our design on the above and below it. But it was fully incorporated into a holistic design. There are a lot of spaces that blend the old and new, and it’s part of the process,” she said. “Then we were all surprised at how much we were able to learn throughout 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 oversaw challenges of scale.

“A big challenge was scaling down. We had initially planned a complete program, with many different parts following in relation to each other, which would have developed in large volumes and an inefficient use of space. But when we stripped it down and focused on one restructuring the layout went well as we thought every design after that came to see us,” she said.

“At the end, we simply had to have any limitations because quite simply, everything just makes sense.”

The competition was a learning experience for the winners.

“We definitely learned a lot more about the building code. First said, “Also, we were trying some things that involved innovation in construction. We had to figure out ways to hold up our space piers, opening, perimeter roof systems, and the floodwall openings. There was a lot of research that went into the concrete construction, but also into the human scale of how people actually interact with the spaces we were creating. This is where we learned the most.”

We can certainly be proud of how far we have come from the initial development phase to the final submission,” Kamermans agreed. “At that time, the project become so refined—architectural features and construction details started to clearly demonstrate our holistic concept of tangency.”

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

“Everyone was so nice to meet the students, talk about their work, and share their own knowledge and experience. After had won, there was a sense of people coming over to say congratulations, it was incredibly very thrilling being surrounded by such a supportive community,” she said.

“We participated at a variety of different design trade shows and exhibitions and found it rewarding being involved with Construction Specifications Canada.”

Kamermans continued. “Taking part in the design competition was ultimately rewarding because of its ability to push the boundaries and challenge technical skills and detail before they are realistic.”

The competition’s winners split a prize of $500. The other four finalists were won by given CSC membership抛出；

- landscape (@2019) WorldWide-The Central Parks Centre for Sound Arts (Erie Community College, Buffalo);
- Community Design; (Saskatchewan);
- InteriorDesign (Beijing, China);
- Facebook Post Office at (Zhejiang University); and
- 5th place: Tsinghua University (Tsinghua University), Hangzhou, China.

As for the top team will do with their winnings, Kamermans had purchased a flight to England to attend the University of Southampton’s interior design and architecture graduating show to see former students. Wang’s prize money was going to something design-related, but of a slightly different nature.

“Once word before the deadline, we were working on our final project in the studio, Sheridan brought Starbucks inside, and felt a very sense of being inside our space, I decided to knock over ice water with my phone. Luckily, both cameras and my phone survived the flood, but Starbucks was ruined,” she said.

“ended up being about $20 to 30 per cent of our final fees and had to start over. Although it was an accident, thathardtworking and effort had to borrow some from my parents. Wang continued, “Now, I can finally pay them back,”
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Faculty of Communication & Design

Interiors Design Students Create Award Winning Community Design

May 28, 2014

Congratulations to the School of Interior Design (SID) 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 could accommodate a hypothetical new restaurant. In fact, 4 of the final 5 teams shortlisted for the top three prizes were from SID.

SID Associate Professor Tammye 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 interior design studio. The outcome of student work is clearly successful. The SID projects among the top five finalists were Touch (Sheldon Fong, Emma Wang), Musikhaus, The Cambridge Centre for Sound Arts (Erica Carmichael, Edith Chan, Marthe del Junco and Daniela Rodrigues Sanchez), Strata (Noran Chang, Emma Hamford and Pallavi Rao) and Taste + See (Agnes Chow, Faezeh Ehsani and Kevin Zhang).

The final three prize winners were announced at the CSC’s annual conference held on May 22nd. Winners included Touch, winning $2000 (1st place), Musikhaus, The Cambridge Centre for Sound Arts winning $1000 (2nd place) and Strata winning $500 (3rd 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.