

Faculty Submittal for IDEC Student Design competition 2021-2022

Abstract of project

We are on a precipice of change in the design community. Our clients are requesting designs for new ways of living, working, and gathering. This project challenges students to reimagine the retail experience as part of a new live/work model. Configuring three shipping containers students will provide a design solution for live/ work environment dedicated to creating and selling handcrafted textiles in both in the physical and online marketplaces. The project will employ indigenous textiles as a conduit to understand and celebrate the diversity of our communities by addressing a sustainable live/work space for the artist to live, create, design, and work.

Faculty notes

Faculty please use the checklist below to confirm the requirements present in your student's submittal. Requirements must be met in order to be judged for the competition. Please include this document with each student/team's submitted project. Without this document, the project submission is considered incomplete and will not be included in the competition. Please only complete the grey shaded area. The other checklists and rubric will be fill out by the competition jurors.

Faculty checklist	<input checked="" type="checkbox"/>	Student's submitted work does not contain any identifying information, including but not limited to- their name, the school's name, names of faculty members or other members of the school, such as, well known alumni, coaches, or other people associated with the school.
	<input checked="" type="checkbox"/>	Student's submitted work addresses indigenous communities including the branding/ identity of the space and is supported by at least 10 research sources
	<input checked="" type="checkbox"/>	Student's submitted work contains all deliverables: name and branding of the Navajo textile artist business; concept statement relating to Navajo textiles, sustainability, and the rationale of the site selection in the local community; evidence of research; process work that is annotated by the student; site plan location illustrates the LEED-ND SSL pre-req. 1- Smart Locations, NPD pre-req. 3- connected and open communities; floor plan, interior elevations and/or sections; rendered perspective and/or model with the facade design; concept for the interior material selections; text and descriptions as deemed necessary for the designer(s).
	<input checked="" type="checkbox"/>	Student's submitted work contains all of the project's areas required for the residential and commercial designs as listed in the Spatial Needs Checklist below.
	<input checked="" type="checkbox"/>	Student's submitted work is labeled with all areas specified in the prospectus including on the floor plan, elevations and/or sections, and perspectives, as well as any process work presented in the final poster.

Faculty, please only fill in area above. The area below the yellow line is for reference and for judging of the projects, not for faculty to fill out.

Rubric for IDEC Student Design competition 2021-2022

Excellent	Good	Average	Poor	Weight

Criteria	work meets or exceeds all expectations or criteria requirements	work almost, but does not, meet all criteria requirements	work meets most of the criteria requirements	work meets little or none of the criteria requirements	
Does the design reflect an understanding of, and cultural sensitivity to, indigenous people through research and application in the design solution?					15%
Does the design reflect an understanding of and respond effectively to the needs of the live/work environment? These needs include addressing the living area and the working area of the space. Additionally, the scoring should address the transitions between the two spaces. Please see below for the specific requirements of the project.					15%
Is the design effective in addressing health and safety measures in response to the current pandemic, including the effectiveness of planning, the technical qualities of materials selections and the CDC requirements?					15%
Is the design effective in addressing universal design considerations and material selections including movement and access in the space, lowered visual acuity, and transitions in the spaces?					10%
Does the design pay attention to ingress and egress sequence, and ease of accessibility and flow throughout the spaces?					10%
Does the branding and name for the business utilize the concept and celebrate the space?					5%
Is the identity of the space evident through the interior design solution?					10%
Does the project meet all the criteria and deliverables?					15%
Has all research and photography credits been cited on the poster?					5%
Total					100%

NOTES

Spatial Needs Checklist

Residential-

Social gathering area includes space for 4-10 guests

Commercial-

- Dining area accommodates up to 12 people eating together
- Two bedrooms, one full bath, one half-bath for guests
- Dedicated area for kitchen, dining, and gathering
- Hallways are kept to a minimum and multifunctional spaces are encouraged
- Storage:** Storage area to include yarn storage for the artist should accommodate up to 40 cubic feet. Additional storage n
- Cash/Wrap:** This area can overlap with Showroom space
- Back office:** for 1-2 people and includes one desk and at least 4-8 linear feet of file storage
- Showroom space (80 sq.ft. to 100 sq.ft):** This area can overlap with Cash/Wrap space.
- Photography area with props storage for online mode:** This area can overlap with 25% of the ash/Wrap and Showroom spaces when in online mode.
- Maker space:** The artist works on a loom that measures 3'-0" wide, 5'-0" tall and 2'-0" deep, as well as a larger loom that measures 3'-0" wide, 6'-0" tall and 2'-0" deep. Both looms have to be accessible and can be used in the Showroom space. Yarn storage for the artist should accommodate up to 40 cubic feet. Additional storage needs include storage of completed textiles (30 cubic feet), inspirational items (10 cubic feet), and tools (1 cubic foot). The artist does not spin their own yarn but works with other artisans (spinner and dyers) to acquire the yarns or have custom yarns made.



CROSS WEAVING

RESEARCH

Early History:

Weaving, blankets, and rugs produced by the Navajos. Navajo have always been considered as the most colorful and well-manufactured textiles by North American Indians. According to Navajo tradition, two holy persons, Spider-Man and Spider-Woman, told them to weave. The legend says that Spider-Man created the looms of sunlight, lightning, and rain, and taught the Navajo how to weave them. Historically, Navajos learned the skills of weaving in the 17th century. They were speculated by scholars to have acquired the skills from the neighboring Pueblo tribe, though, ultimately been considered to be the most skilled of all Native American weavers who were able to dexterously craft. Their vivid patterns, durability, and overall practicality were and are cherished.

Navajo Weaving Design:

The Navajos also believe that they will pack their souls into the fragments they created, so they may put an almost invisible loose thread on the blanket for their souls to escape. Every Navajo textile is unique, but with common patterns that are special to them, usually spiritually. Navajo weaving do not follow a certain pattern but reflect a personal spiritual journey between the weaver and the blanket. Nevertheless, the basic aesthetic can be found in these works. The Navajos tend to apply the earth tones of red, brown, gray, and black, considering that these are the colors of mineral pigments in this dry area. The pictures of the textile are usually geometrics, with triangles and diamond shapes as the most basic elements.

BRANDING

The brand "Cross" represents Navajo faith and culture, and for the traditional Navajo family, Spider-Woman is a divine being, while the Cross represents Spider-Man. The symbols or patterns of early blankets were crosses to commemorate Spider-Woman's teachings and wisdom to them.

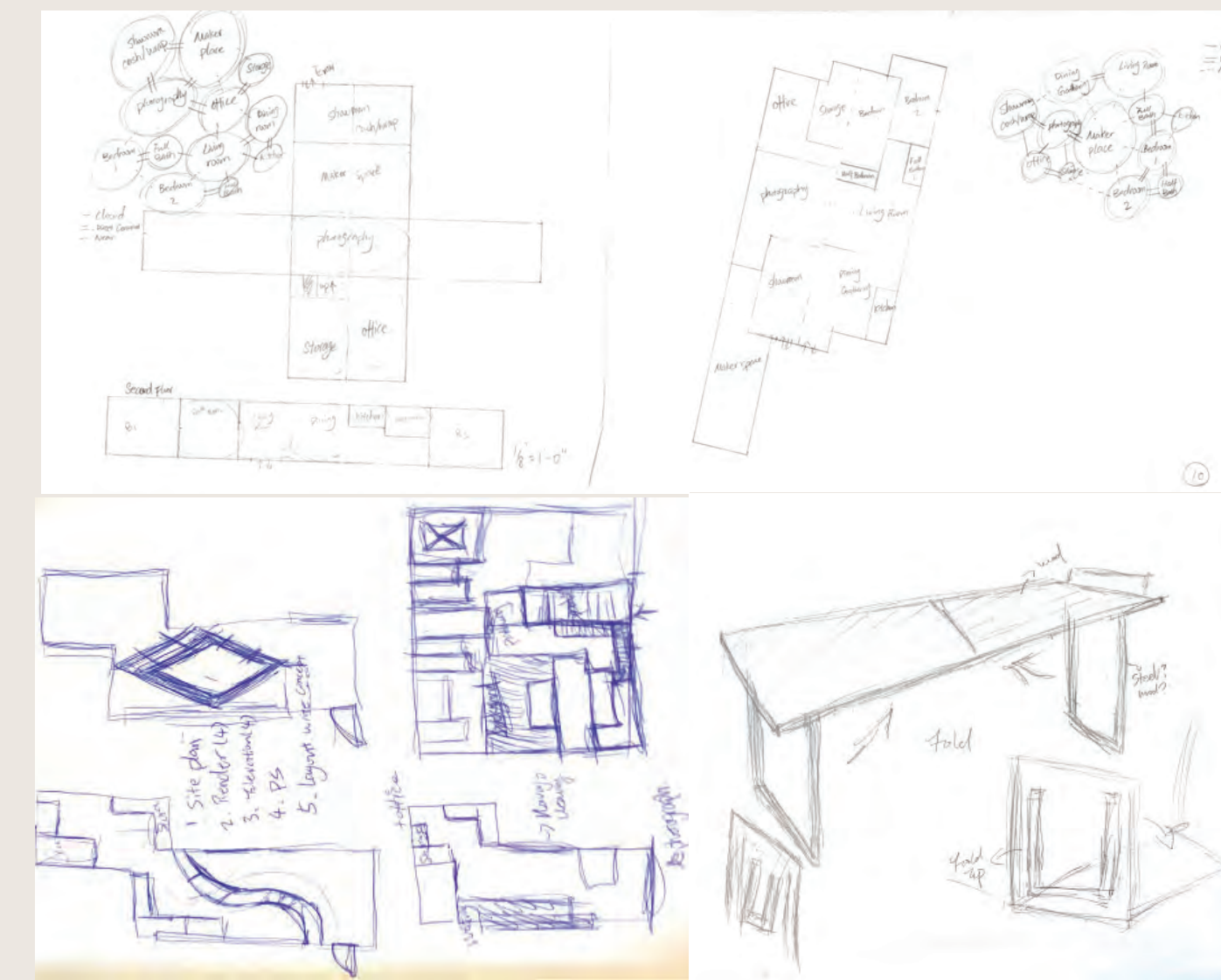
CONCEPT

This Navajo weaving is using many diverse geometries, the products contain the spirit of indigenous admiration for their culture and mythology. This design contains the indigenous culture and their spirit. According to the current idea of the modern society and considering the awareness of environmental protection. The building design decided to use environmentally friendly materials and design schemes suitable for permanent residence, reflecting the modern ecology, and the spread of culture. The design combines with outdoor trees, bringing nature into the interior. The interaction of natural elements creates the space an ancient, medieval atmosphere. Through the sequential arrangement of building interior space and the echo of the Navajo people's various favorite colors combining local cultural elements, people can understand more about the history of the product and continue to create a more history in the future and stimulate enthusiasm for Navajo weaving.



RESIDENTIAL EXTERIOR

PROCESS WORK



Oak wood (Dark)
Use in ceiling

Oakwood color for the ceiling. It is a natural, renewable, and sustainable material for building



Ash Chevron
Use in commercial space

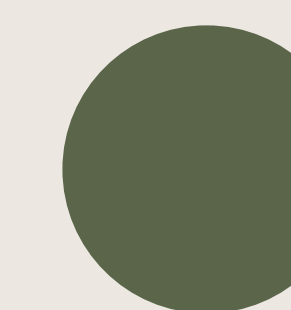
It is an efficient, durable, and useful material.



Red sandstone
Use in Commercial Chairs



Oak wood (Light)
Use in Commercial cash register desk



Alligator Alley Paint
Use in Wall

Chose green is the color of nature to bring into the interior. The color gives a calm and relaxing feeling to the interior.



Walnut Staggere
Use in Bedroom Floor



Ceramic tile
Use in bathroom

Ceramic tiles are chosen for health safety. Tiles are made from clay and other natural minerals, making them a sustainable option.

NATURAL COLOR



The showroom and cash wrap area provides learning spaces for those who are interested in learning Navajo history and culture.

Navajo blankets were usually woven with primitive handlooms as a tradition, pioneered by the Pueblos in their area. The Pueblos brought Spanish sheep and the Navajos introduced the vertical loom. The strap loom, as known as the belt loom, was always the standard machine for weaving before the mid-17th century. This kind of loom was much smaller than a vertical loom, and cannot be used to weave textiles larger than 18 inches since it was so narrow that workers could only operate it by sitting on the floor.

REFERENCE

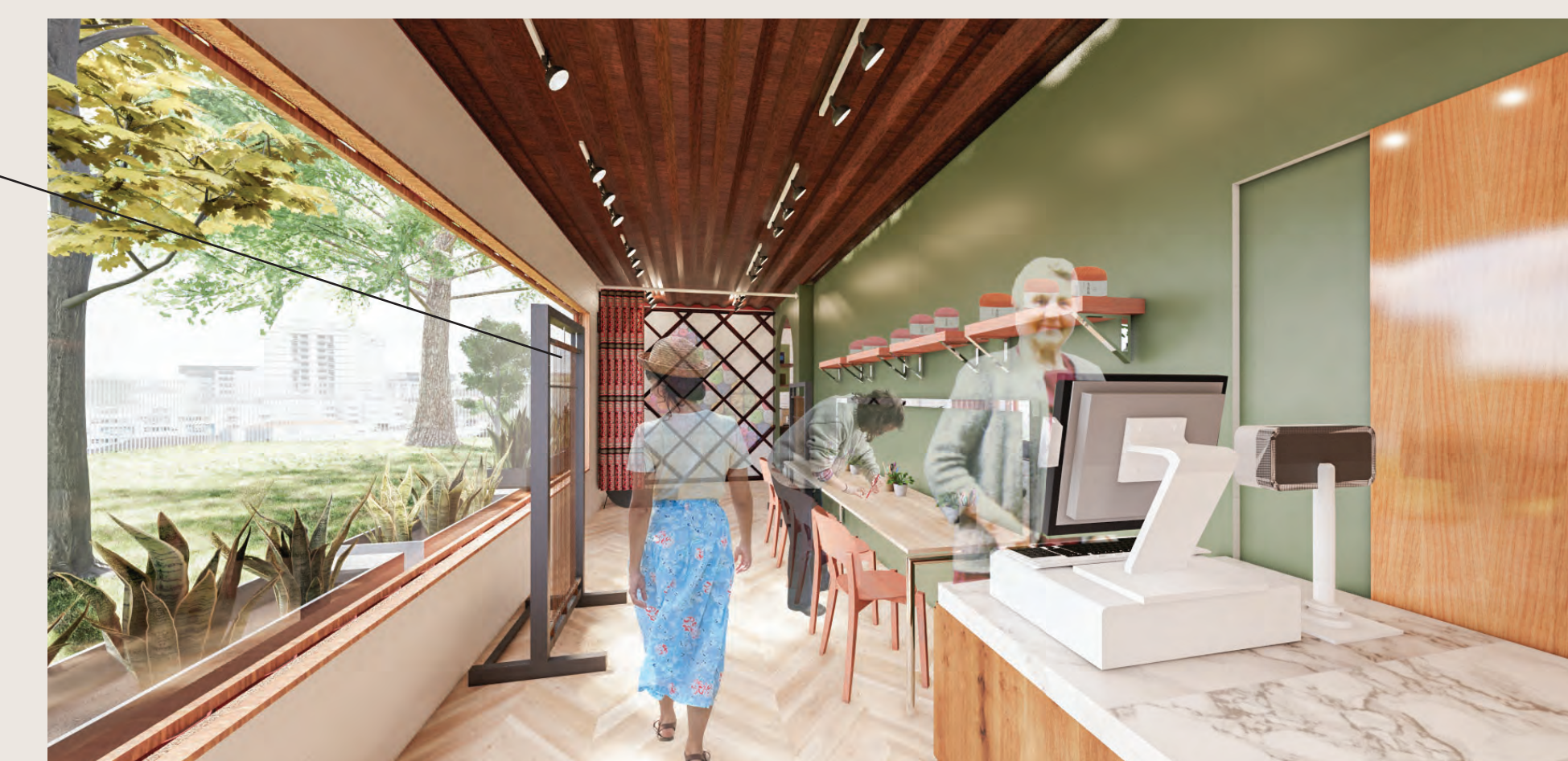
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Dan Garland, Sr. "Navajo Rugs - a Story Woven through Time." Garland's, Garland's, 29 Dec. 2020, <https://www.garlandsvivry.com/blogs/news/navajo-rugs>.
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"Visit a Piece of Baton Rouge's 1920s History at circa 1857." Louisiana Weekend, 5 July 2019, <https://www.thelouisianaweekend.com/visit-a-piece-of-baton-rouges-1920s-history-at-circa-1857/>.

SITE PLAN

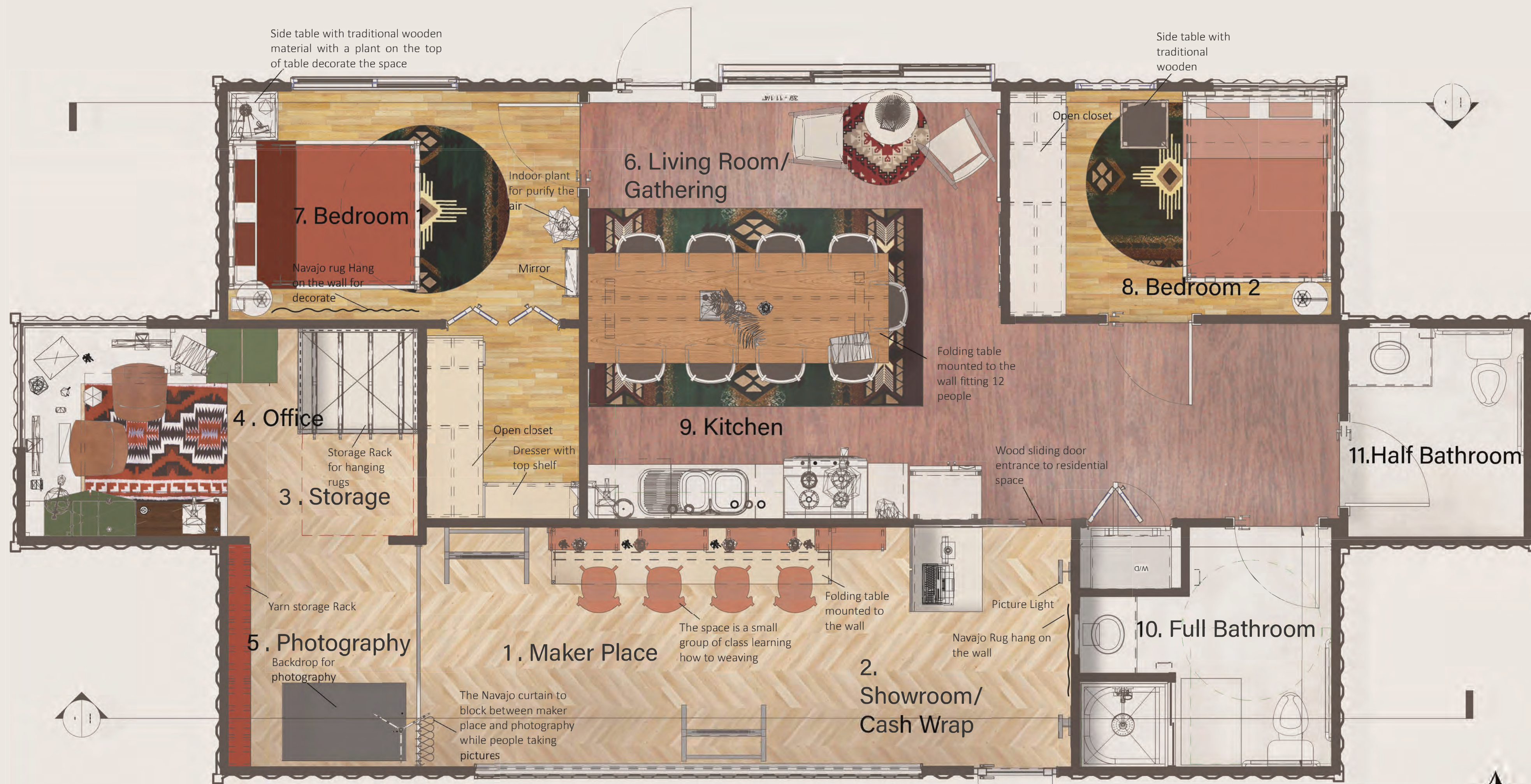
The site is 27,520 sq. ft. corner lot located at 1857 Government St. in Baton Rouge, Louisiana's MidCity neighborhood. This neighborhood is in the middle of a 5 year revitalization project connecting downtown to MidCity via public transit, bike lanes and accessible sidewalks for Pedestrians, Cyclists and automobiles. This neighborhood connectivity meets the LEED NPD- Prerequisite 3-Connected and Open Community. The neighborhood is a mix of single family homes, commercial and a K-12 school; making it perfect for a work/home lifestyle. The corner gravel lot is located next to a coffee shop, art and antique market allowing for separation between business and home entrance/parking. Repurposing this empty parking lot for this project coupled with accessibility to other forms of transportation than personal automobile qualify this project for LEED ND-SLL Prerequisite 1- Smart Locations.



SHOWROOM/CASH WRAP (BACK VIEW)



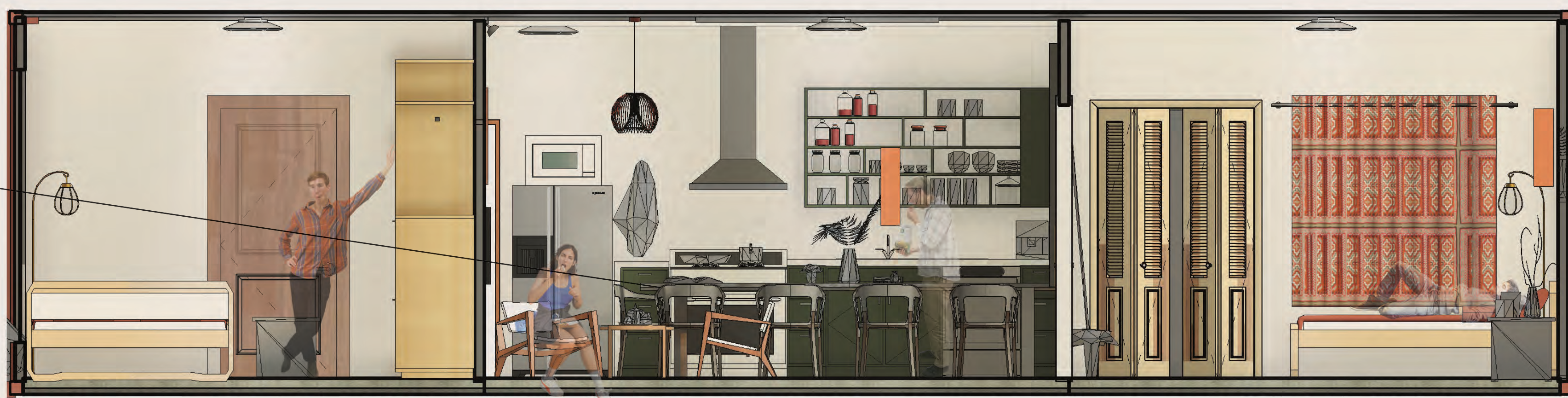
SHOWROOM/CASH WRAP (FRONT VIEW)



FLOOR PLAN
3/8" = 1'-0"



SECTION 1
N.T.S



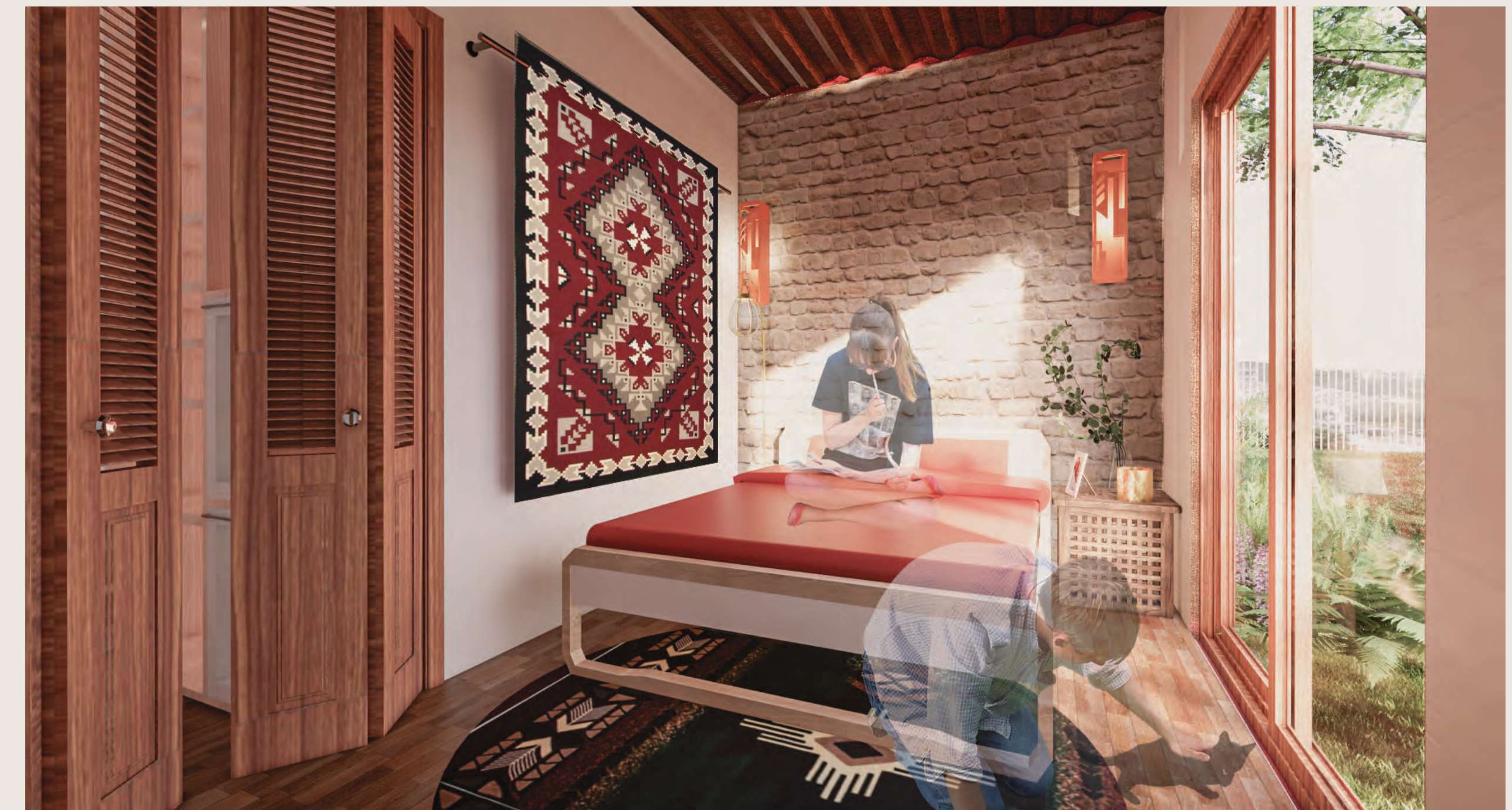
SECTION 2
N.T.S



RESIDENTIAL LIVING/ GATHERING



RESIDENTIAL LIVING/ GATHERING



RESIDENTIAL FULL BEDROOM