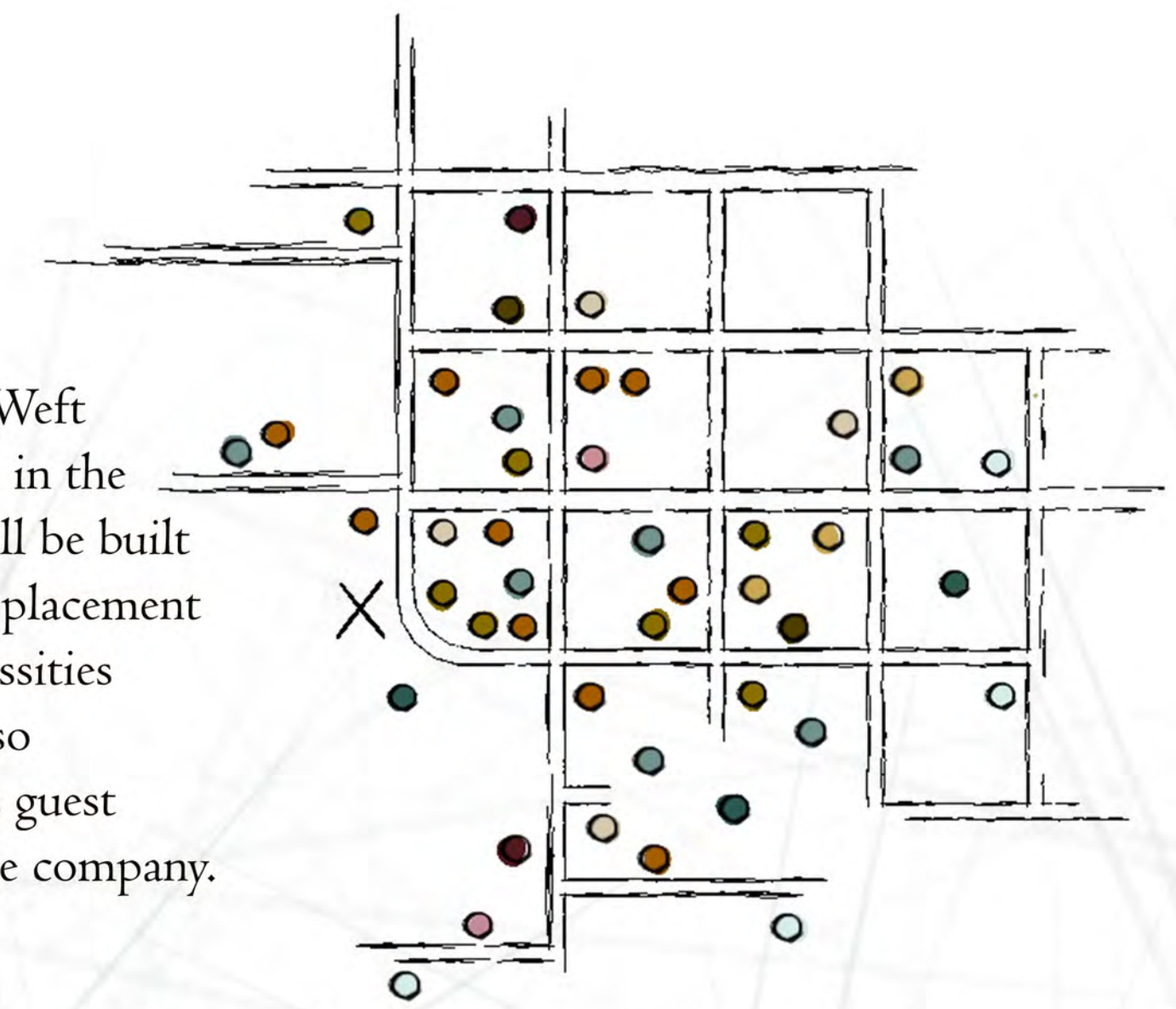




Warp and Weft

Location

Moab, Utah is the intended location for the Warp and Weft Weaving Company. This city is near the Navajo Nation in the South West region of North America. The structure will be built on an already cleared site in the heart of the town. The placement is opportunely within walking distance of all local necessities including grocery stores, gas stations and banks. It is also surrounded by multiple other local businesses as well as guest lodging to promote tourism and thus new clients for the company.



- Shopping
- Restaurants
- Guest Lodging
- Gas/Service Stations
- Banks
- Grocery Stores
- First Responders
- Schools
- Public Parks

Concept

The Navajo art of textiles has deep connections with the Earth. In design, these concepts are related through the utilization of recycled shipping containers, inclusion of natural materials and selections, and the sustainable lifestyle promoted by this live/work space. The home does not exhaust energy, but instead utilizes natural lighting, promotes the connection between the indoors and outdoors, and benefits the health of the occupants and the local area. Moab, Utah is the intended location of the structure, on an already cleared site near a Navajo nation. The placement is opportunely within walking distance of all local necessities.

Spider Woman

The legend of Spider Woman begins at the very start of the Navajo Creation story. As the people traveled up through the lower Worlds, they rebelled, creating chaos until they were banished to the next World. Spider Woman plays the role of the creator of the Universe. As the story goes, she weaved her web, creating solid ground. Then she taught the people how to weave to create beauty in their own lives and demonstrate the balance of mind, body and soul. The Navajo people continued these traditional practices taught by the Spider Woman as they created rugs and other various textiles for years to come. In designing the live/work space for The Warp and Weft Weaving Company, the design team decided to draw inspiration directly from the legend that started it all. The couple who owns and runs Warp and Weft are advocates for preserving their native culture, and this story fits perfectly. The inspiration is directly shown in the signage and logo of the company which uses sacred geometry to form a spider symbol. The “webbed” idea can also be seen in selections such as the flex space lighting or the custom bedroom bed frames.

Materials

In line with a sustainable focus and Navajo culture, the interior selections are primarily natural materials with sustainable foundations. The space contains reclaimed or sustainably forested wood and locally sourced stone. We have ensured that materials do not contain VOCs or other harmful chemicals. Materials and furniture selections also intentionally follow the Navajo focus on sacred geometry through the designs.

Bamboo

Bamboo is used throughout the entire project because of its high sustainability. It grows very quickly, which makes it a great option because of its high renewal rate. There are no chemicals required to harvest bamboo as well.

Poured Concrete

Concrete is used throughout the entire project and brings in a factor of sustainability because concrete uses low energy, low waste, and is made from plentiful resources on the Earth. Concrete is very durable and cleanable which can help withstand a lot of wear in the commercial area.

Walnut Wood

Sustainability in the walnut wood selection is found because of the long life span of the walnut material.

Cement Tile

The cement tiles are made by hand by a company named Zia Tile. These mix white cement, marble powder, fine sand, and natural mineral color pigments. Because of their natural composition and the handmade nature of the tile, they are a sustainable option.

Onyx

Easily cleanable material that is sustainable because the natural material has no harmful chemicals or toxins, is recyclable, and is sourced local to Utah.

Rusted Steel

Steel is very easily recycled, with little energy to produce it. When recycled, it keeps its strength and does not lose quality making it a great metal option to utilize in the project.



Natural landscaping to the area to promote sustainability

Separate entrance from retail space to aid in more privacy for the couple

Reclaimed wood to promote sustainability

Branding on Exterior

Outdoor garden for vegetables and herbs for the couple

Smeg appliances feature low consumption and high performance keeping sustainability in mind

Light Bamboo cabinetry to create a more sustainable space

Onyx stone countertop and backsplash using natural materials that are recyclable and easily cleanable

Floating cabinetry to open the space more and provide more storage

Walnut wood wall and bar giving the occupants a private dining setting

LED light bulbs and large window creating a more energy efficient space

Sofa is made with cactus leather which is water resistant, easily cleanable and durable while being a more sustainable option than regular faux leather

Navajo artwork and rug adding more character and culture into the space

Concrete flooring throughout with high durability and is an eco friendly alternative for flooring

Custom built beds with a lofted design in order to maximize space while using a built in dresser below bed

Webbed barrier on the side of bed in order to prevent falling while still maintaining our concept of Spider Woman

Cultiver bedding used in both bedrooms that originates from flax, an eco friendly and sustainable crop

Bamboo ceilings in bathroom and in bedroom with bamboo features on the doors and bed

Low VOC paint used throughout entire design in order to avoid giving off harmful gas



Residential Entrance Perspective



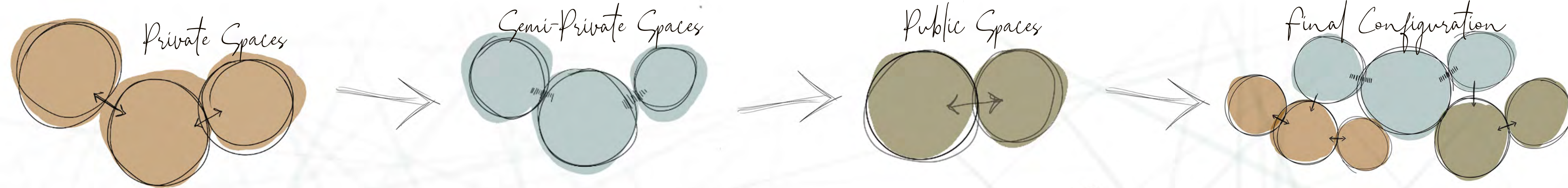
Kitchen Perspective



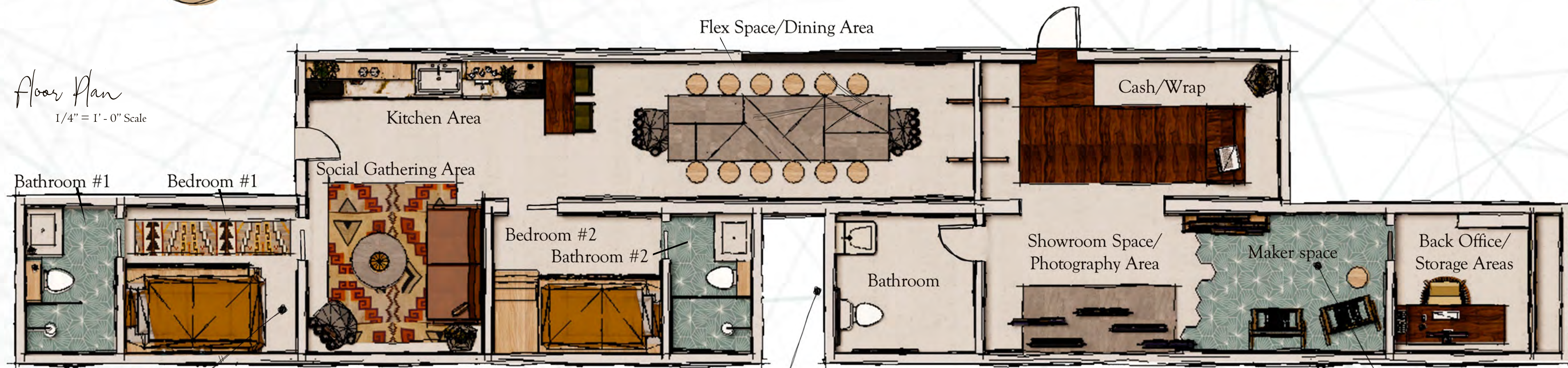
Social Gathering Area Perspective



Master Bedroom / Bathroom Perspective



Floor Plan
1/4" = 1' - 0" Scale



The concrete used throughout the floor plan was installed to create ease of cleaning and maintenance

The private entrance is built off to the side of the building in order to make it less open to the public

The table in the flexspace has a custom built design that separates into smaller sections. This is intentionally designed because of the pandemic, giving more work space in case of a potential shutdown. When the table comes together, it allows a large dining area for the couple to use for the entertainment of guests.

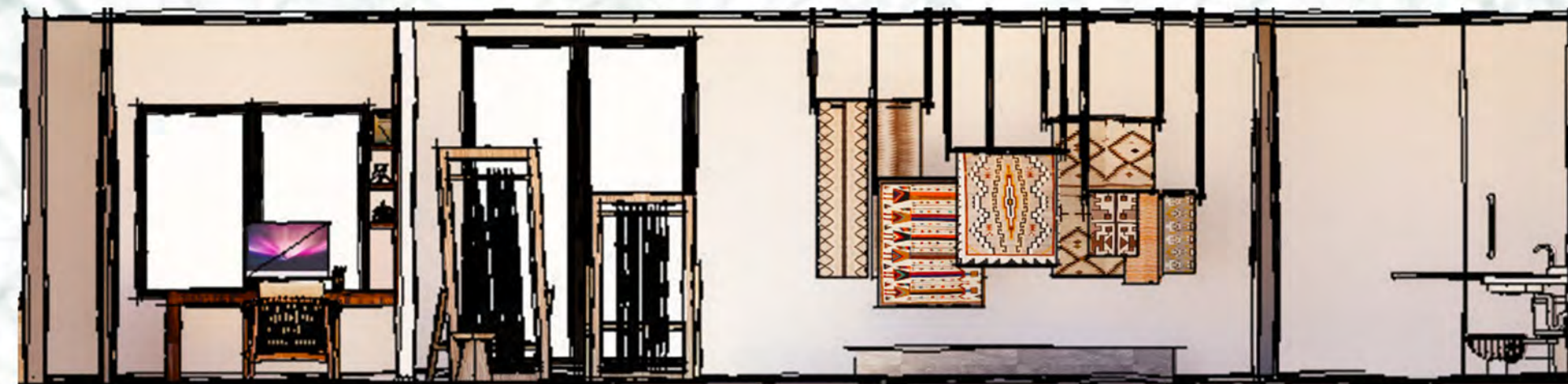
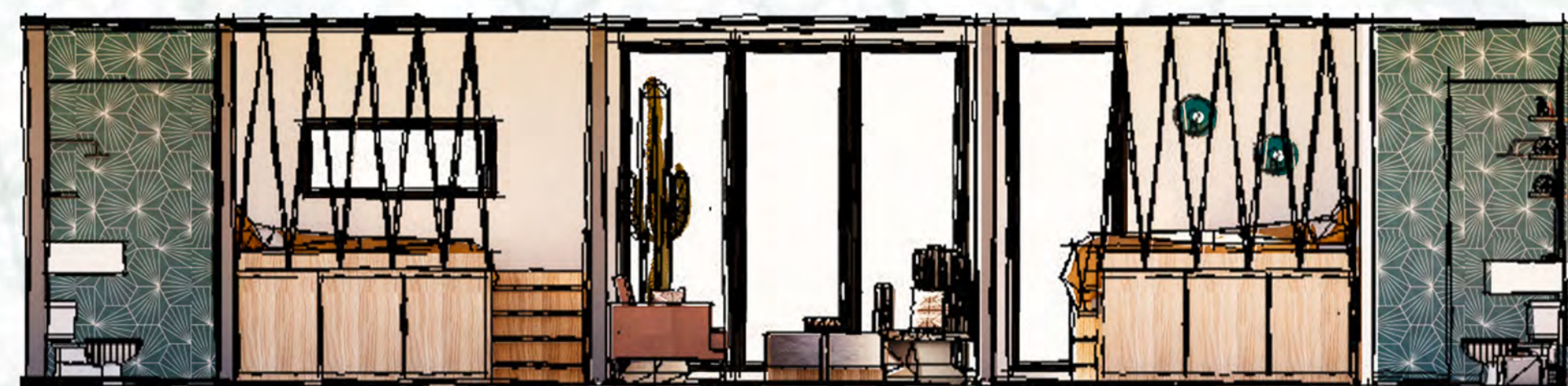
Symmetry was very important to Navajo teachings and culture, so making the shell of the floor plan symmetrical gives more cultural significance to the building.

The placement of the two rusted steel doors was strategic in closing off the flex and private space from the showroom and cashwrap areas, giving more privacy to the occupants.

The front entrance is adorned with signage relating back to the business in order for it to be distinguished as a public entrance

The tile designs shown in both the bathrooms and the makerspace creates a webbed design in order to tie back to the concept of weaving and the story of the Spider Woman

Building Sections
1/4" = 1' - 0" Scale



Reclaimed rusted steel doors separating the retail space from the semi-private flex space

Steel is used because it uses relatively little energy and is easily recycled

Slate table and bamboo chairs offer the use of minerals within the design that promote wellness

Floor to ceiling Spider rock mural from a local artist that ties back to the story of Spider Woman

Draped light fixtures that illustrate a spider hanging from a web that aids in the concept

Because weaving is so prevalent to the Navajo culture, the hand chairs at the end of the table illustrate the importance and significance of their hands

Flex table has a custom design that can be broken apart to create modular workspaces if there was a need for COVID lockdown

Biophilia mimicks local vegetation bringing a touch of the outside in

Branding behind Cashwrap mimicks branding found on the outside of the building

Walnut wood ceiling and floor detail help guide circulation paths and the hanging design of the Cashwrap aids in the Spider concept

Slate platform shown below the hanging display is used for pillows or smaller folded textiles

Photography area is utilized in the showroom with a dramatic display which will allow multiple textiles to be photographed at once

Steel hanging displays are shown hanging rugs and blankets and mimic the Cashwrap desk

Storage accessible from the office and makerspace

Office desk mimicks the design in the kitchen perspective with the walnut wood running up the ceiling and cascading down

Large windows bring in natural light to promote energy efficiency

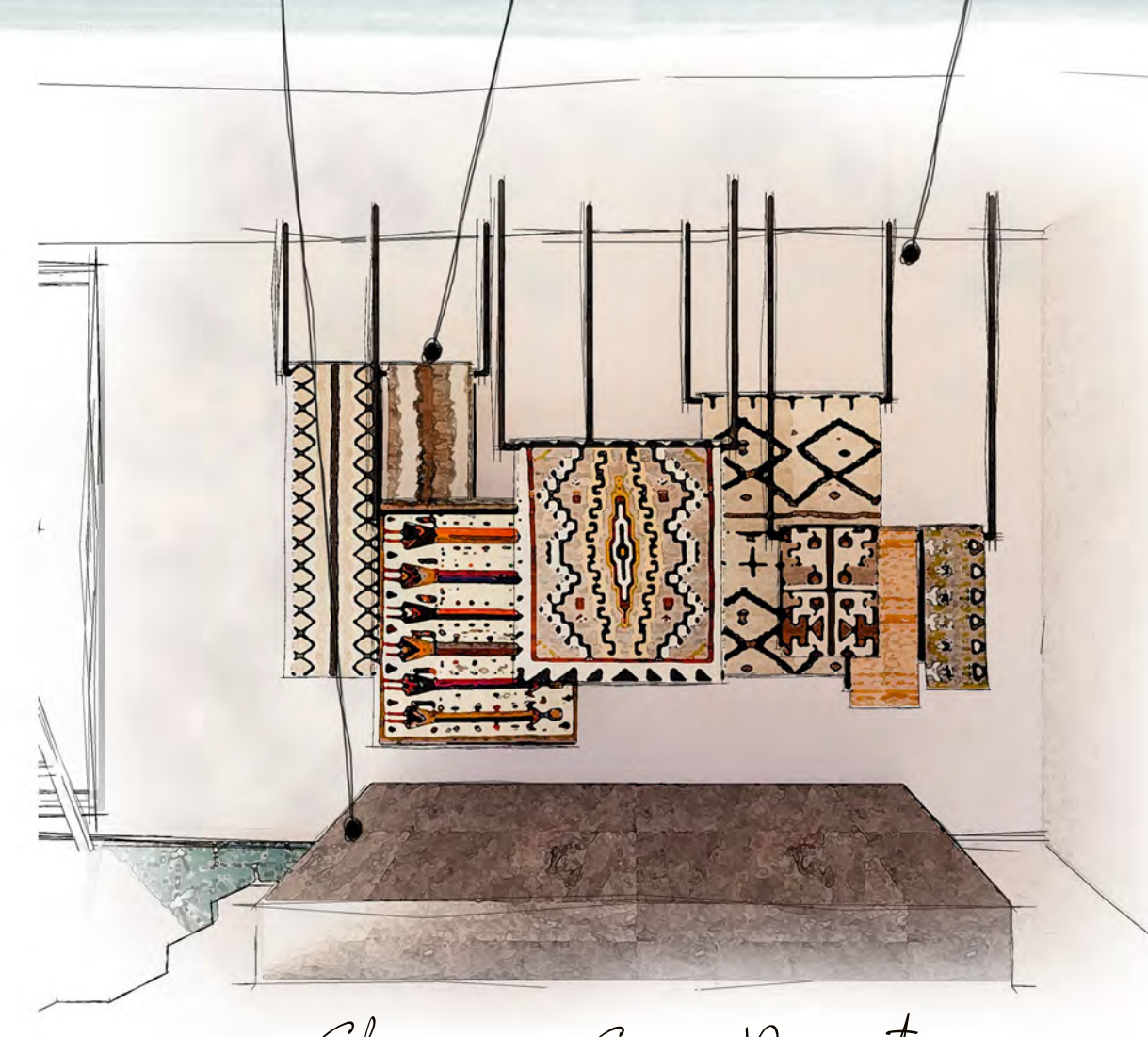
Hexagonal floor pattern trails into the showroom space and designates the transition of the makerspace and the showroom



Flex Space Perspective



Cash/Wrap Perspective



Showroom Space Perspective



Back Office/Makerspace Perspective

Motifs

Sacred geometry in Navajo teachings include terraced zigzags, striped patterns, diamonds, lozenges, and organic, natural shapes.



Navajo Nation

Territory covers portions of northeastern Arizona, Southeastern Utah, and Northwestern New Mexico in the United States.



Container Designs

Containers can be stacked on top of each other, welded together, and have openings cut into them if the structure is reinforced elsewhere.



Site Selection

Placed on an already cleared site so as not to disrupt the environment of Moab, Utah. Locating the site in a way that allows occupants to reduce personal impact on the environment (less carbon footprint by walking, for example).



Reducing Waste

Using less prevents a greater need to recycle later on in the process, resulting in less waste of time, energy, and resources. We design in a minimalistic way focusing on the health and wellbeing of the occupants rather than on filling the space with an overabundance



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Colors

Neutrals such as white, grey, and brown, as well as red and blue in more classical designs. Dyes were historically created using roots, herbs, and minerals.



Textile Trade

Navajo blankets were traded with Pueblo people for turquoise or white shell beads, turquoise pendants, unworked turquoise, buckskins, corn, fruit, or other food.



Container Benefits

They are strong in structure and inexpensive. They have low environmental impact, accessible worldwide, and reuse steel.



Sustainable Materials

Using recycled materials, selections, and structure. Materials selected without harmful chemicals or processes that can hurt the environment. Thrifting furniture for the residential side of the building rather than purchasing new.



Universal Design

Making residential and commercial spaces accessible to different groups in order to be efficient, long lasting, and inclusive. This is a single level design, making it accessible to a larger number of people. ADA accessible public bath, design of all public spaces is ADA compliant.



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



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.



Student's submitted work addresses indigenous communities including the branding/ identity of the space and is supported by at least 10 research sources



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).



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.



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.
