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PROFESSIONAL
PRACTICE DOCUMENT

KRITAMUK CHIRAAMPHAIRAT



EVALUATIVE STATEMENT

In this module we were given 3 main projects, it was the staircase project, the furniture project and the pavilion project. I've enjoyed all of the three projects and I can really see how this will improve my skills in becoming an interior designer, there was a lot of trial and error and there was a lot of improvement to be made, but I was able to learn from my own mistake. There was some workshop that was very useful and I have really enjoyed it, like the wood workshop where we got to use the CNC machine, which is how we made the Longchamp staircase for the staircase project. At first we were going to bend the metal strip to create the curve, but it wouldn't give us the perfect curve. So without that workshop we wouldn't know that there was an alternative way. There are many things that I want to improve, but one of the most importance is my presentation skills, I feel like I'm lacking a lot in my presentation skill and English is not my first language, so there might be some language barrier, and I also feel really shy when I'm in front of a lot of people so my voice does shake sometimes. Time management is also really important, when I was given the staircase and furniture project I was like, it's going to be due on March so why do I have to care about it now, but time does fly when they give us a new project every week and when I came back from the winter break and we were given another major project which is the pavilion project and I haven't started on the staircase or the furniture project, so I had a lot of nights where I have to do work until really late. I can see that interior design will teach me a lot more on how I have to change my habit so that I can become an interior designer. Interior design is not just about designing something in a space, but it's more than that, you really do have to consider a lot before designing the space. I didn't know we have to consider the sun path or like the surrounding to be able to design something that would fit the space, we also have to look at the ergonomics. My understanding of the word Interior design has changed a lot from when I started this course, at first I thought it was only about designing something for a space, but now my thinking for the word is starting to change and I'm starting to think broader and consider everything around me and thinking who I'm designing for or who my client will be, and how will I be able to work with them.



LONG CHAMP STAIRCASE

132 SPRING ST, NEW
YORK, NY 10012, USA

CASE STUDY CARD

GROUP 6

- Thomas Heatherwick
- Longchamp Staircase



RESEARCH:

Give a brief introduction about the designer.

HOW and WHY is the design so important?

What Design Style/Movement is this piece from?

What are the materials?

What else is significant about the piece?

Other pieces or styles that it is closely related to.

Give a critical opinion about the piece.

SUBMISSION REQUIREMENTS:

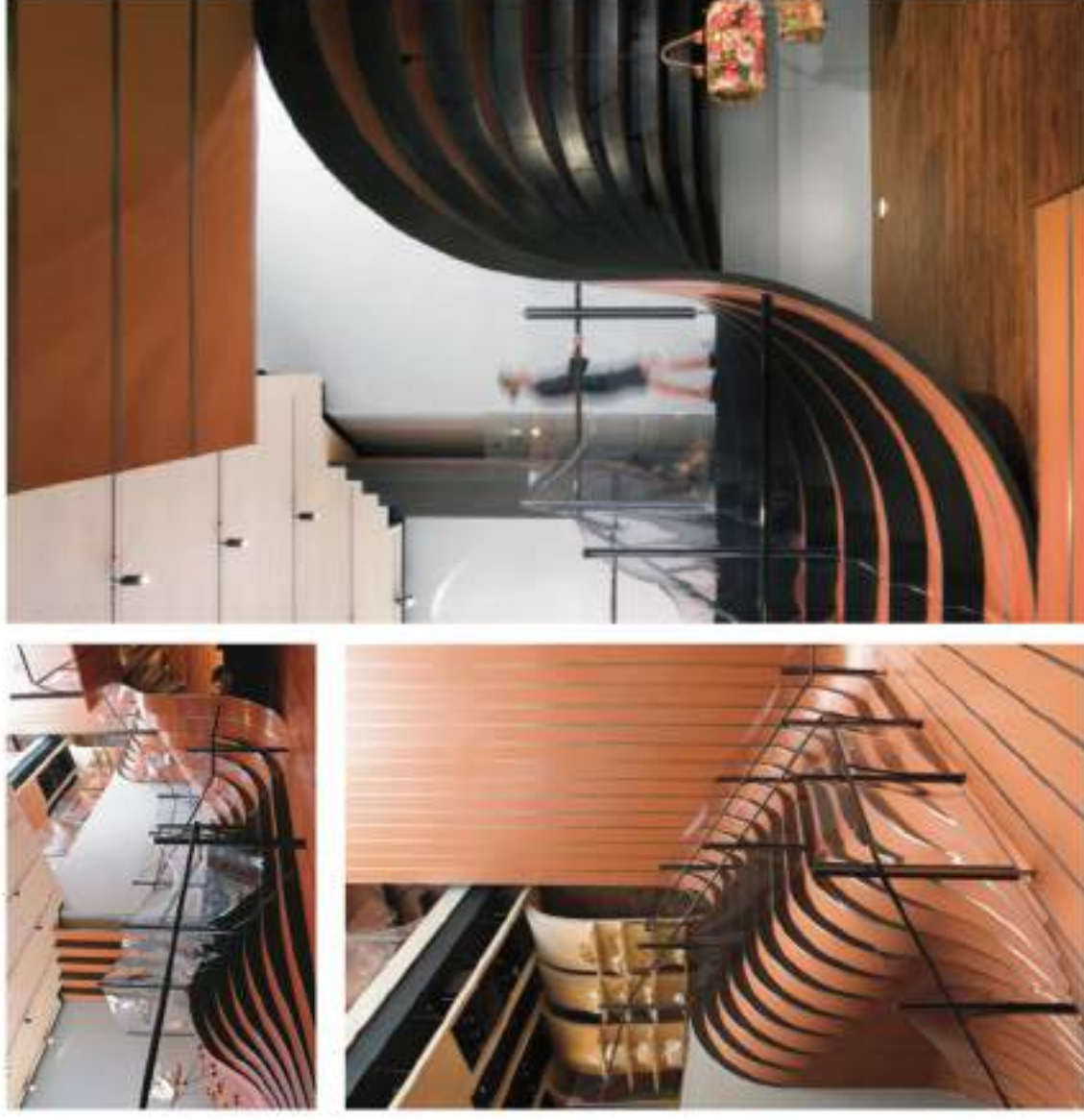
A1 orthographic drawing sheet containing:

- Title block and relevant scale
- At least one plan
- At least one side elevation
- At least one section
- Additional drawings as appropriate (details/axon etc)

An architectural scale model of your staircase.

Hints and tips:

Pay close attention to how each surface defines space.



Longchamp New York Thomas Heatherwick

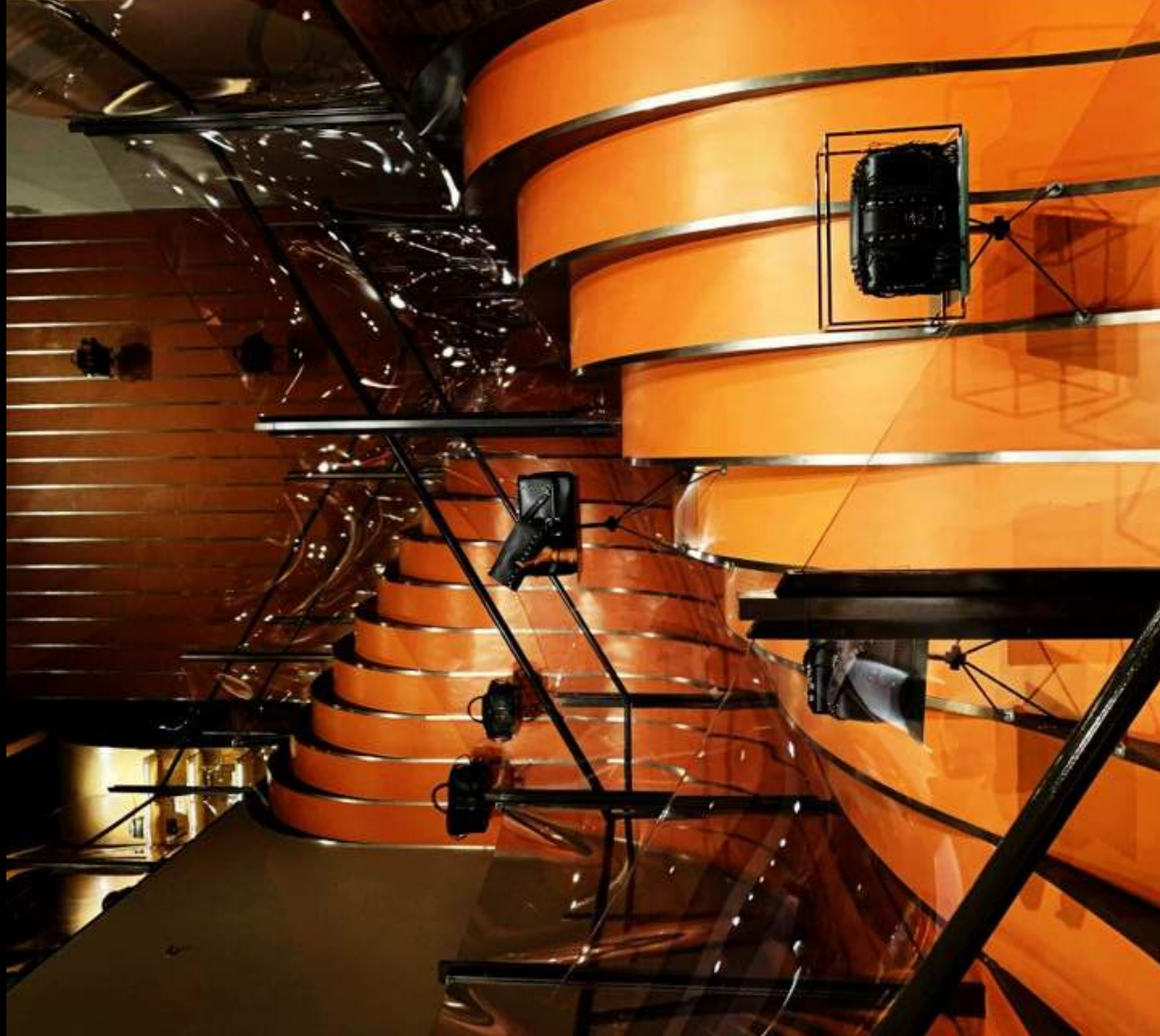
Group 6

Tiffany Yu-Ching Huang

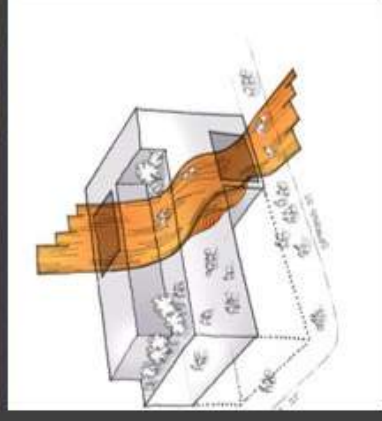
Chokun Kritamuk Chiraamphairat

Karmen Odor

Maria Todirascu



Content



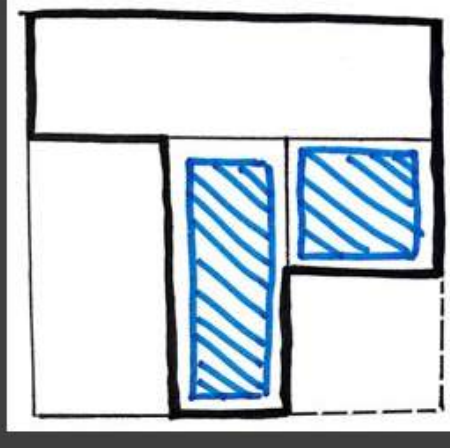
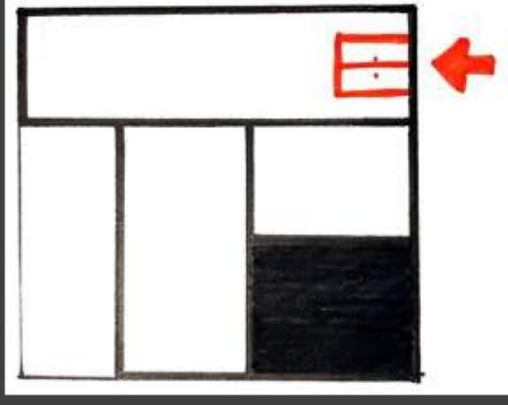
- Thomas Heatherwick
- Longchamp staircase, New York City
- Design style
- Form and Functions
- Materiality
- Spatial Quality
- Related Design
- After Visting Longchamp Staircase
- Final Outcome
- References

A close-up portrait of Thomas Heatherwick, a man with curly hair, looking directly at the camera with a slight smile. The background is blurred, showing other people in a social setting.

Thomas Heatherwick

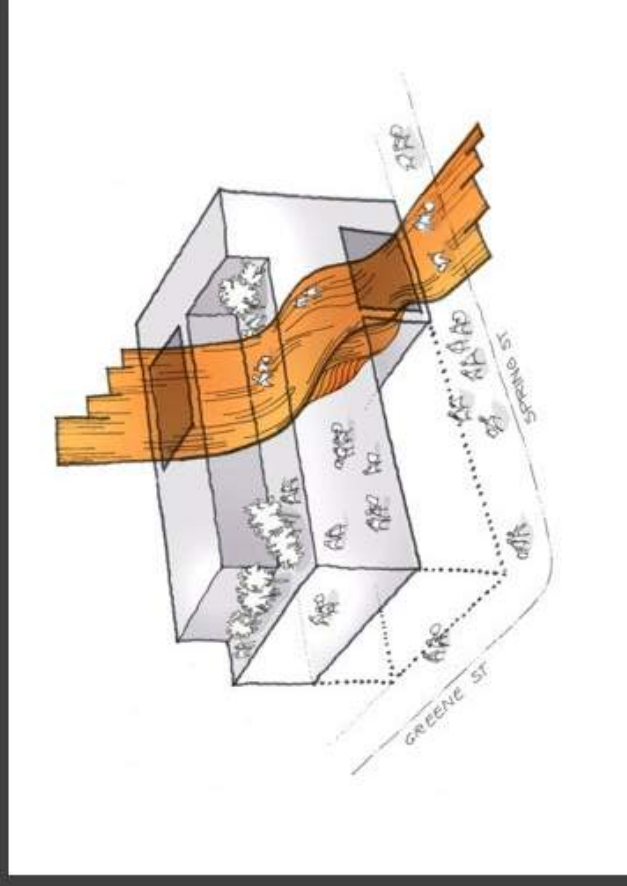
- An architect/ designer
- Has his own studio in central London in 1994
- Focusing on materials and making
- His design is characterized by its ingenuity, inventiveness and originality
- Has been appointed a Commander of the Order of the British Empire, a Royal Academician and in 2004 become the youngest Royal Designer for Industry
- The studio aim to bring the practices of design, architecture and urban planning together in a single workspace

Longchamp Staircase



New York City

- It is located on a corner in SoHo (Two-Storey structure).
- Three-storey structure: the ground floor, the first floor retail space and the wholesale showroom.
- Catch people attention from street.
- Create the feeling that people are below ground and needed to make their way to the surface.



Design style

Modernism.

'Working as practical inventors with no signature style, our motivation is to design soulful and interesting places which embrace and celebrate the complexities of the real world.'



Form & Function

- Make people feel they were underground, so they need to go upstairs.
- Accommodate a showroom and garden terrace.
- There is also the sense of a downward flow, like a waterfall falling from the skylight, dropping through the stores, bouncing over it's big, generous curved surfaces, becoming stairs and landing and more stairs.



Materiality

- Ribbons (used a series of ribbons, the width of steps, to make a landscape that flows in two directions.)
- Glass
- Steel (One-inch-thick steel plate)
- Weighs 60 tones



Glass



Steel

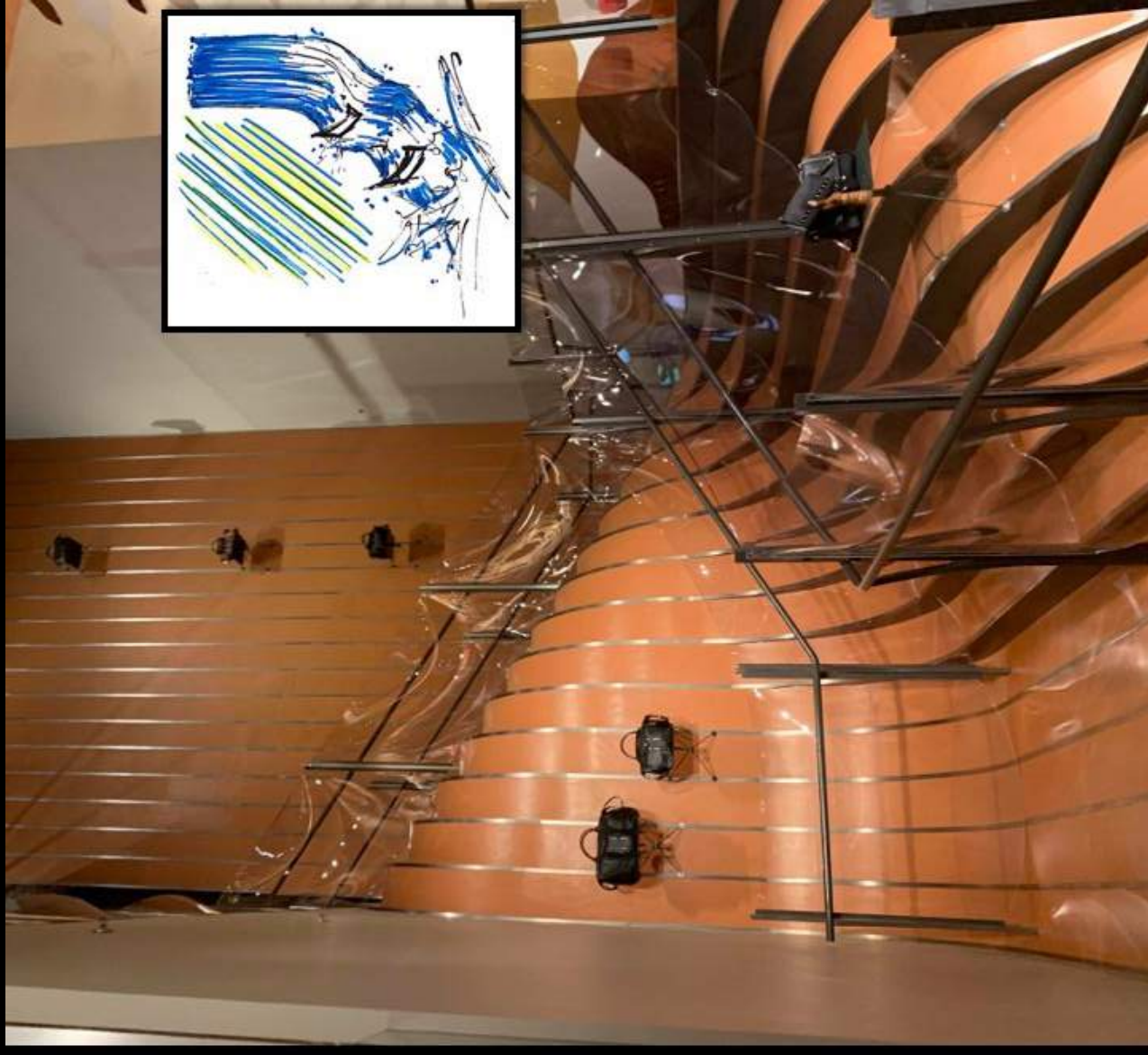


Ribbon



Spatial Quality

- Glass - Create an atmosphere such as a waterfall falling from the skylight.

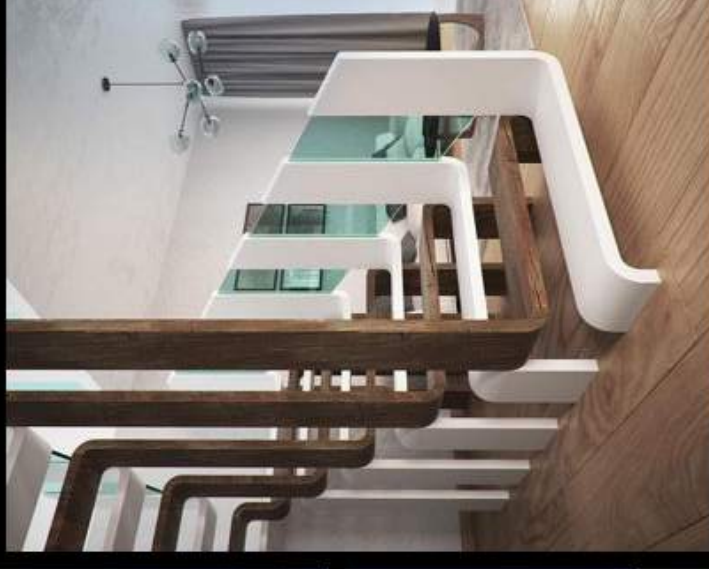




- Make people feel they are at below ground

Related Design

- Farahi House/ Wooden-curved Staircase designed by Eisa Ghasemian (BETHANY BEACH, DE. USA)
- Hanging Stairs designed by Arquitectura en Movimiento (Mexico City, Mexico)
- Stairs Smooth designed by Andrii Ortynskyj (Lviv, Ukraine)

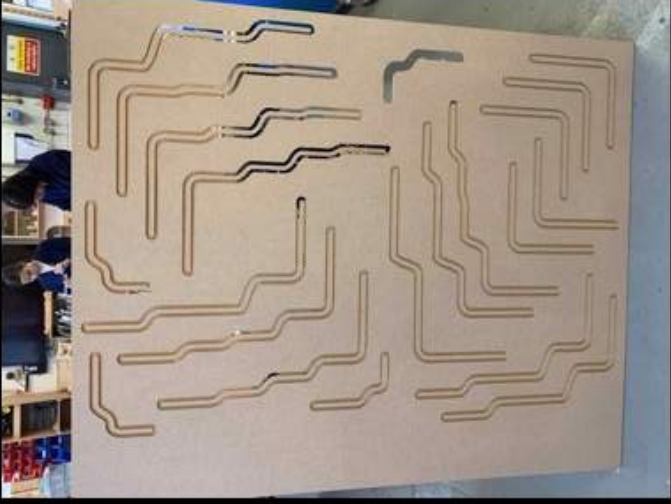


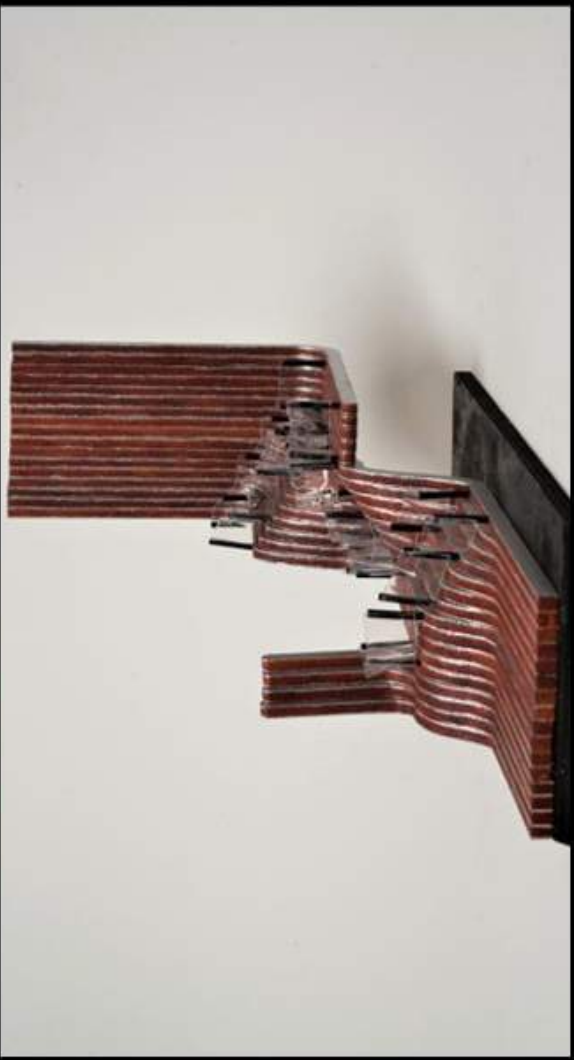
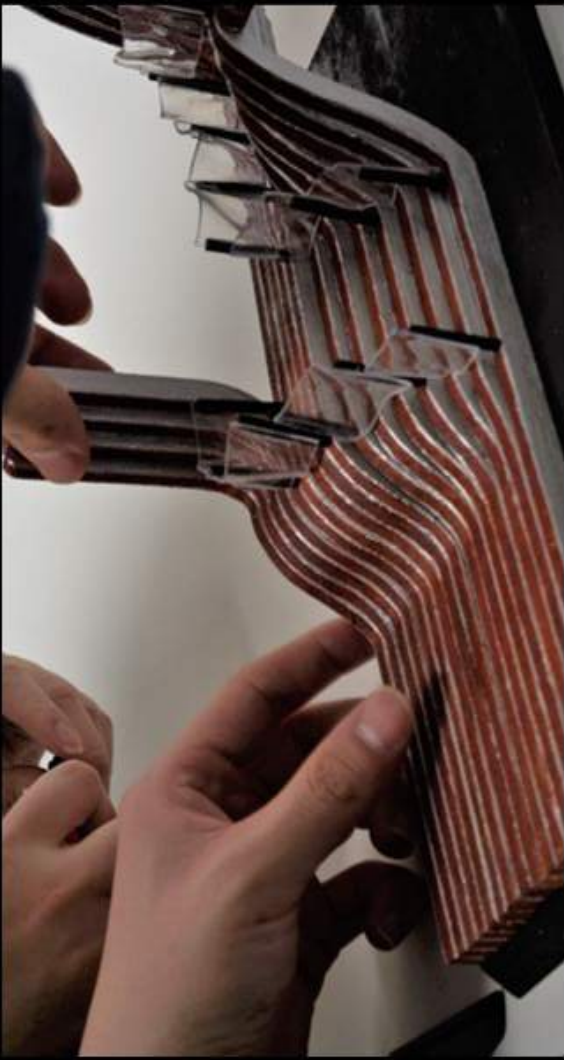
After Visiting Longchamp Staircase

- The actual thing is bigger than he thought it would be.
- A large and clear window which is next to the entrance and at the ground floor of the store becomes a successful part that catching passengers' attention.
- The curve part of design makes the staircase special.
- It feels welcoming to walk up the stairs and want to discover what it is upstairs.



Working Process —→ FINAL





References

- Barton, P. 2014, *Detail in contemporary staircase design*, Laurence King Publishing, London.
- Heatherwick, T. & Rowe, M. 2012, *Making*, Thames & Hudson, London.
- Longchamp Store 2004, Heatherwick Studio, viewed 23 February 2019, <<http://www.heatherwick.com/project/longchamp/>>.
- Longchamp Store 2004, Heatherwick Studio, viewed 17 February 2019, <<http://www.heatherwick.com/studio/about/>>

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BARCELONA
CHIAR



CASE STUDY CARD

Kritamuk Chiraam-

• Ludwig Mies van der Rohe
• BARCELONA CHAIR



RESEARCH:

Give a brief introduction about the designer.

HOW and WHY is the design so important?

What Design Style/Movement is this piece from?

What are the materials?

What else is significant about the piece?

Other pieces or styles that it is closely related to.

Give a critical opinion about the piece.

SUBMISSION REQUIREMENTS:

All orthographic drawing sheet containing:

- Title block and relevant scale
- At least one plan
- At least one side elevation
- At least one section
- Additional drawings as appropriate (details/axon etc)

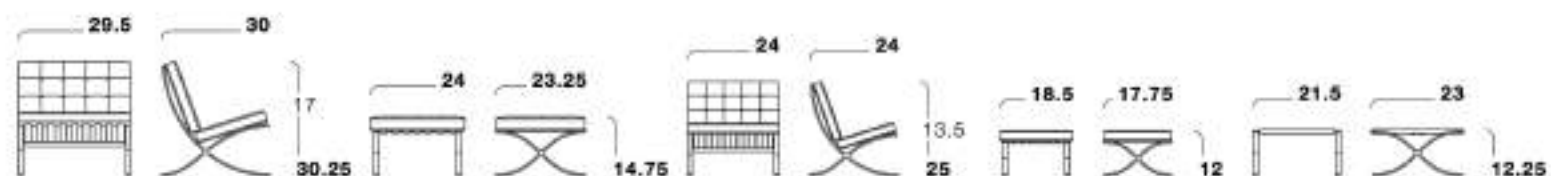
Any other information (list):

Hints and tips:



CONTENT

- 01** How and Why is the Design so Important
- 02** The Design Style/Movement
- 03** The Materials and How it was Made
- 04** The Significant about the Piece
- 05** Pieces/Style that is Related
- 06** The Barcelona Pavilion
- 07** Other Informations/ Experiment/Bibliography



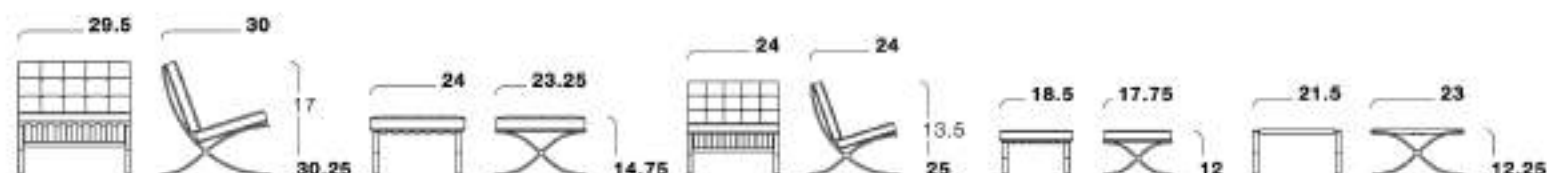
01

How and Why is the Design so Important



It was designed by Ludwig Mies van der Rohe and Lilly Reich in 1929.

It was originally designed for the German Pavilion, that country's entry for the international Exposition of 1929, which was hosted by Barcelona, Catalonia, Spain. It was also designed to be like a throne for the Scottish royal family.



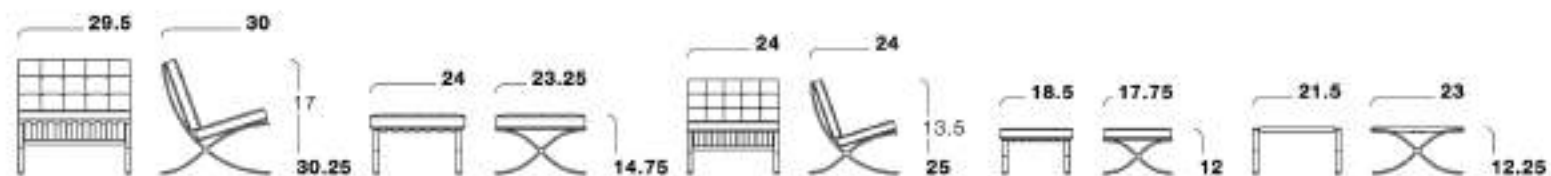


He came up with a set of pioneering designs in the search for a style that would be suitable for the modern industrial age. While many of his ideas remained unbuilt



The Barcelona Chair caused a sensation that has lasted for nearly eight decades. Today, it is still a “must have” piece in the homes of wealthy aficionados, as well as architects and designers.

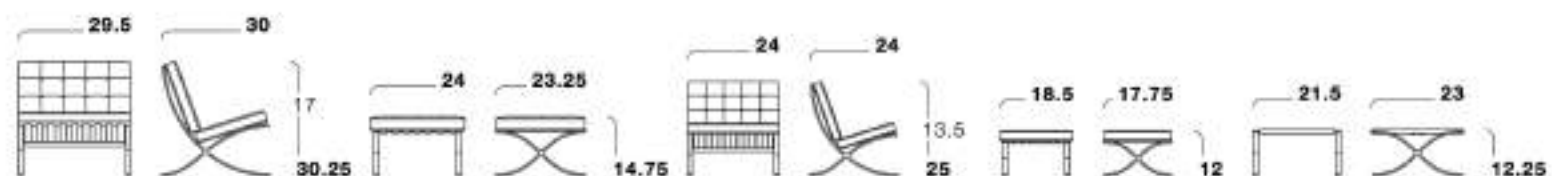
The Barcelona was even honoured with the Museum of Modern Art Award in 1977.



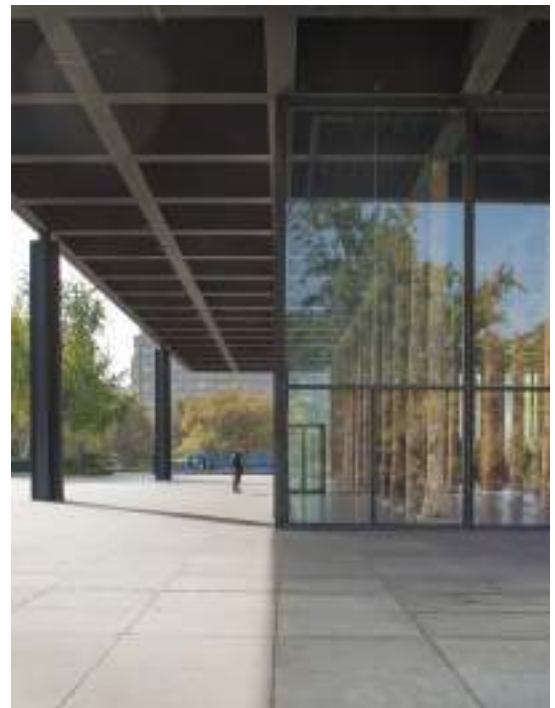
The Design Style/Movement

02

The Barcelona chair was design in the Bauhaus era, Ludwig Mies van der Rohe did collaboration with his compatriot, an ex-Bauhaus student, Lilly Reich. Lilly Reich was Mies long time partner and companion, the brilliant architect and designer

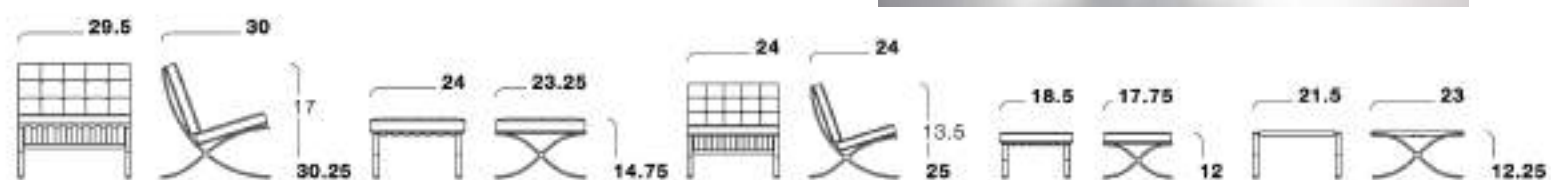


His style was deceptively simple with clean lines and he used modern materials such as stainless steel and plate glass in his buildings, which he referred to as "skin and bones" architecture.



The following year, Mies was appointed director of the Bauhaus school until 1933, when it was shut by the Nazis.

In 1950, Mies redesigned his old Barcelona chair using modern techniques which allowed the frame to be moulded from a single piece of stainless steel rather than being bolted together.



ORTHOGRAPHIC DRAWING

DRAWING

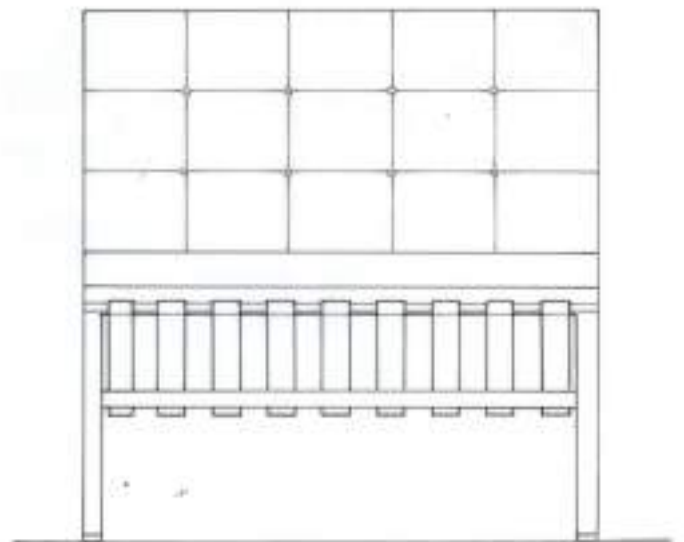


PERSPECTIVE

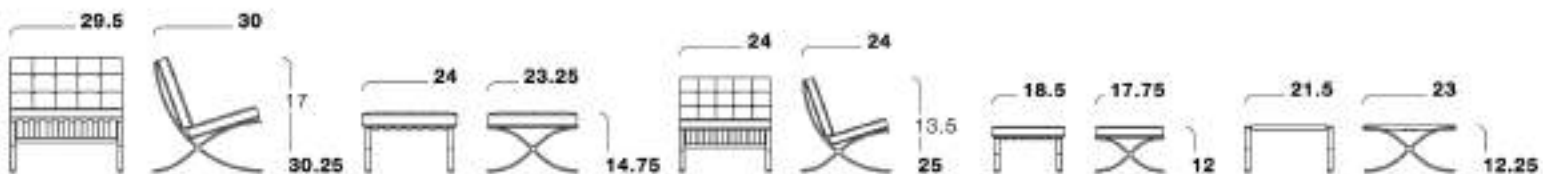
SECTION



PLAN



ELEVATION



The Materials and how it was made

03

Ivory Pigskin Leather

Foam (inside)

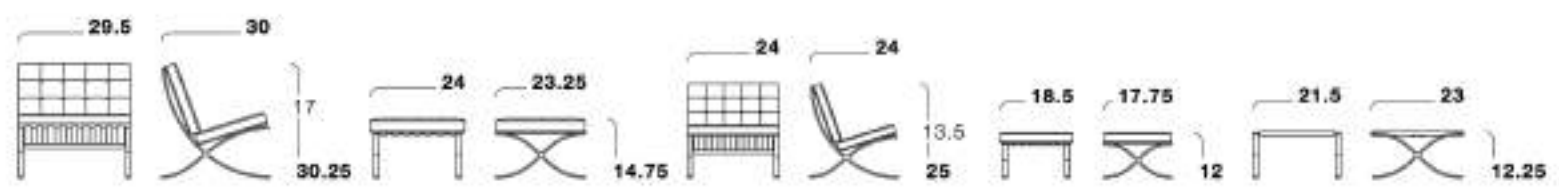
Leather Strap

Reflective Chrome Steel



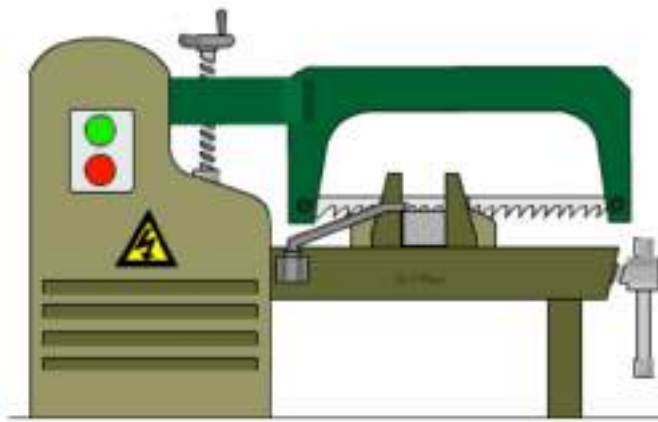
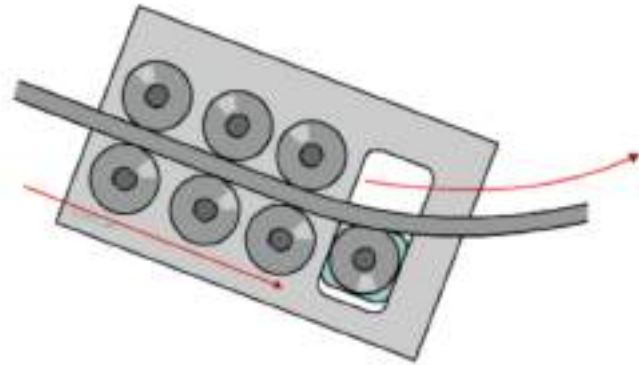
changes

- >They change from using ivory pigskin leather to black bovine leather
- >They created for than one colours
- >Chrome steal change to polished stainless steal
- >Cotton, burlap and horsehair filling of the upholstery has been replace by foam rubber
(the resulted is an even more long lasting chair, with virtually nothing to wear out)



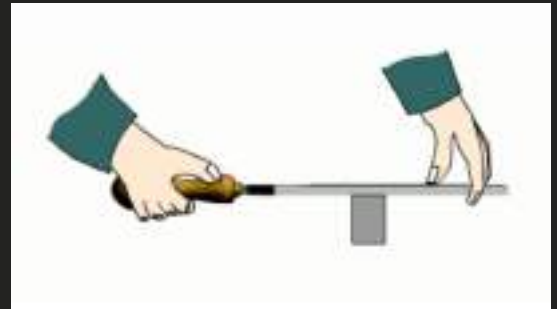
The Method

After the selection of quality steel or stainless steel. The flat strips that will later form the 'sides', are put through a set of rollers. This gives each frame its distinctive curve.

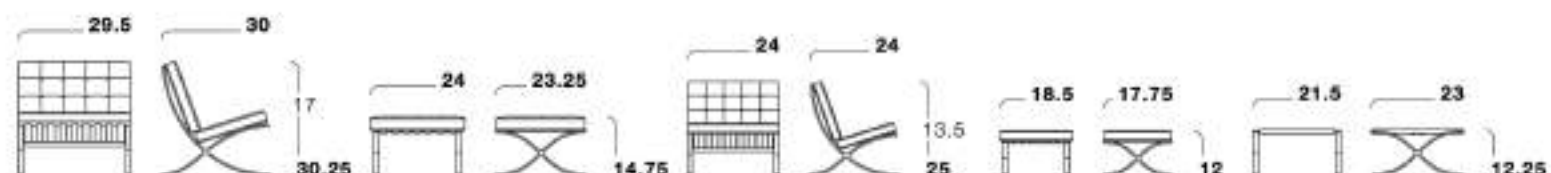


The curved frames are cut to the correct length, using a machine hacksaw. Cutting after the curve has been formed, ensures that the remaining flat part of the material is removed.

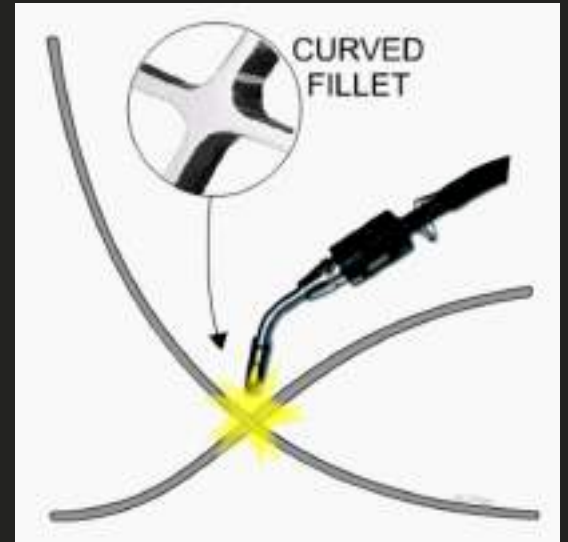
The 'cut' surfaces are finished by hand, removing burrs and rough edges. This ensures that the steel is smooth, ready for further grinding.



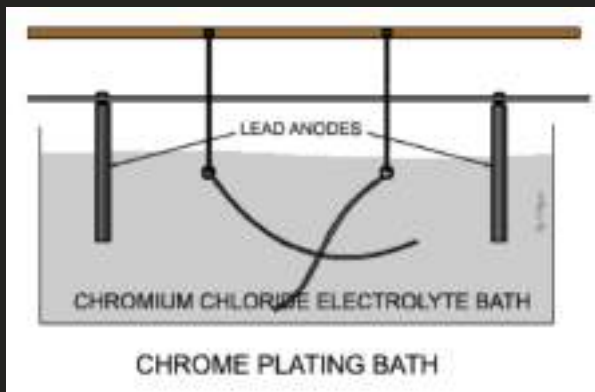
A machine grinder is used to remove rough edges, along the lengths of each curved piece of steel.



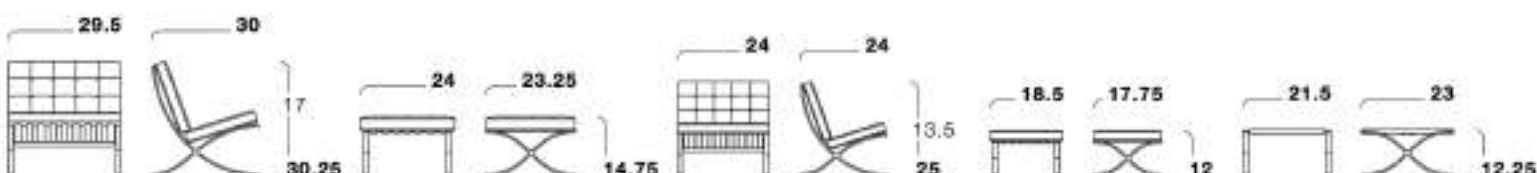
The curved pieces of steel, that form the sides of the chair, are set up in a jig and welded together. This is completed very accurately, as a smooth fillet is required at the intersection. The cross pieces and the two side frames are welded, forming the sturdy completed frame. The welds are filed by hand, ensuring a perfect surface finish.



Chrome plating, is a technique, whereby a thin layer of chromium is added to the surface of steel. This protects the steel from corrosion but also gives it a quality, reflective silver finish. (if stainless steel is used for the frames, they do not require chrome plating). One chrome technique uses chromium chloride as the main solution. The chair frame is lowered into the chrome plating bath and allowed to reach the same temperature. An electric current is applied to the solution and after time, chrome is deposited on to the surface of the steel.



Each cushion is manufactured from forty individual pieces of leather. Each square is individual cut to size. The buttons hold the patch work of leather squares together. The piping between each button is also composed of separate pieces. The buttons are hand stitched in position.



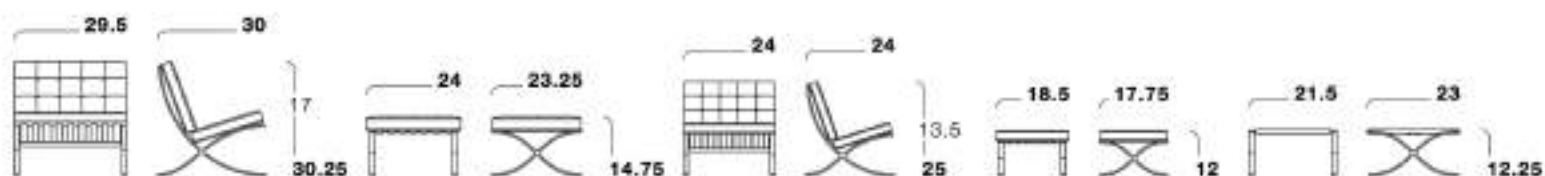
The Significant about the Piece

04

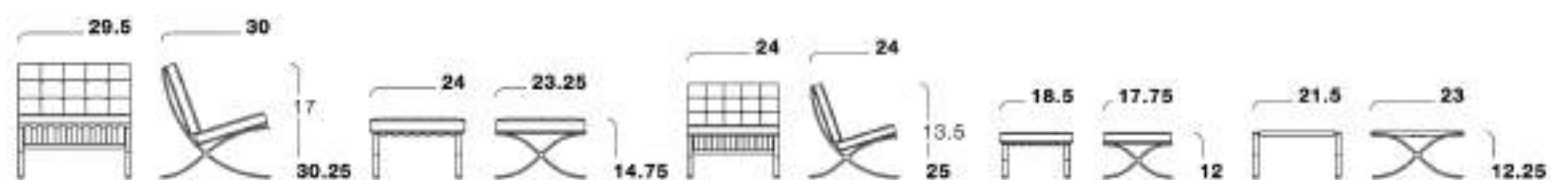
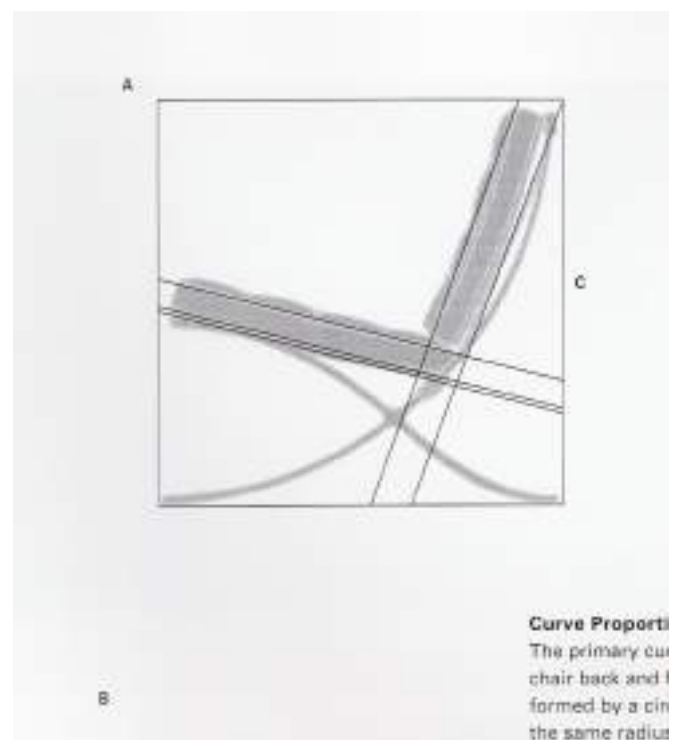
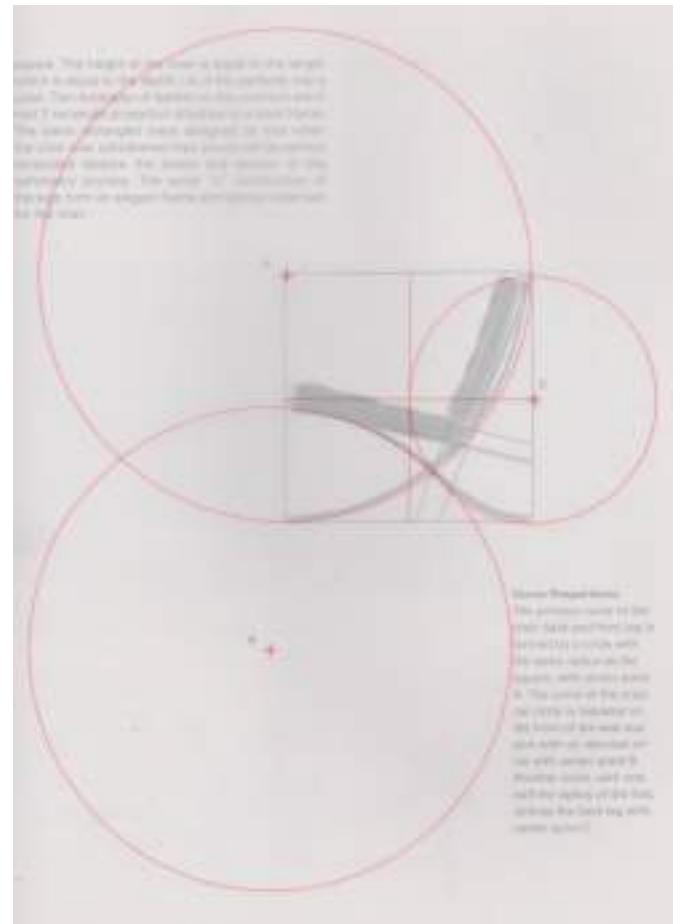
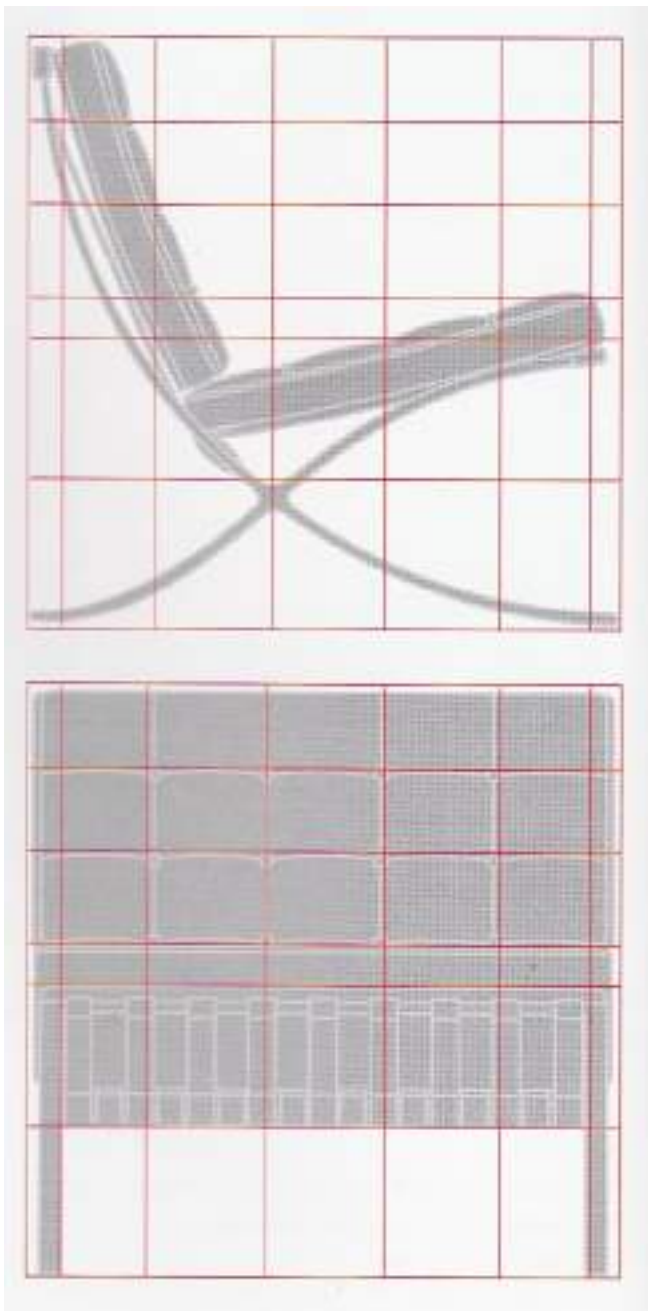


The Barcelona chair was like a throne, it was design for the Spanish Royal Family, for King Alfonso XIII and his queen, Ena, in case they would like to have a rest while visiting the pavilion. Unfortunately the royal couple never sat in the pavilion

The amount of hand work required in the making of the chair is staggering. The upholstery is composed of forty separately cut panels joined by narrow hand-sewn welts, the leather straps are held on by seventy-two screws each tapped and screwed into the metal frame through the ends of the straps, the stainless-steel frame is all electric arc welded, hand finished, and polished to a perfect mirror finish. Apart from some machine sewing and the extruded-steel section the chair is almost entirely hand-made, which explains its high purchase price.



The height of the chair is equal to the length which is equal to the depth, so it fits perfectly into a cube.



05

Pieces/Style that is related

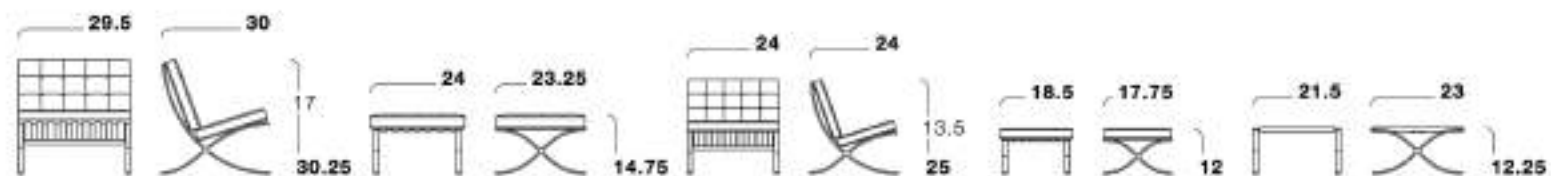
The idea of the chair was taken from the Roman aristocrats Chairs called the Curule Chair, and also the Egyptian folding chair and it requires much more hand craftsmanship then normal chairs. you can see that the leg of the chair looks really similar to the the Barcelona chair.



Egyptian folding chair



Curule Chair



06

The Barcelona Pavilion

The Barcelona Pavilion was the German Pavilion for the 1929 International Exposition in Barcelona, Spain. This building was used for the official opening of the German section of the exhibition.



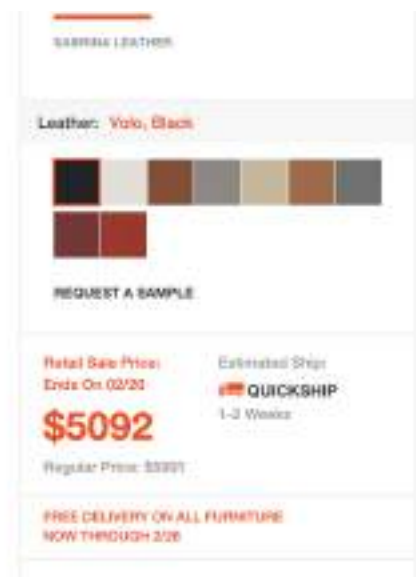
It is an important building in the history of modern architecture, known for its simple form and its spectacular use of extravagant materials, such as marble, red onyx and travertine. The same features of minimalism and spectacular can be applied to the prestigious furniture specifically designed for the building, among which the iconic Barcelona chair.



Other Informations

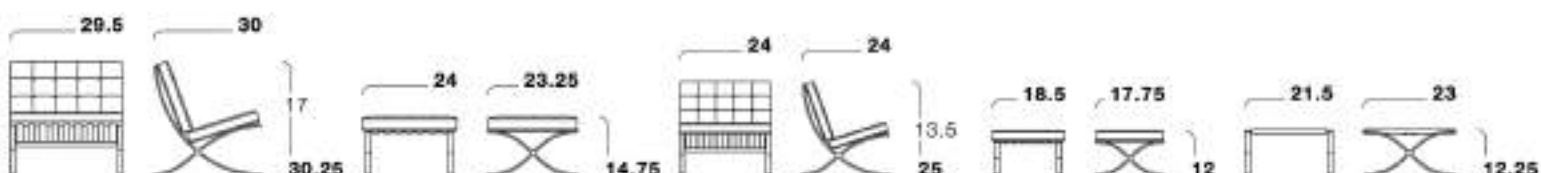
07

Knoll



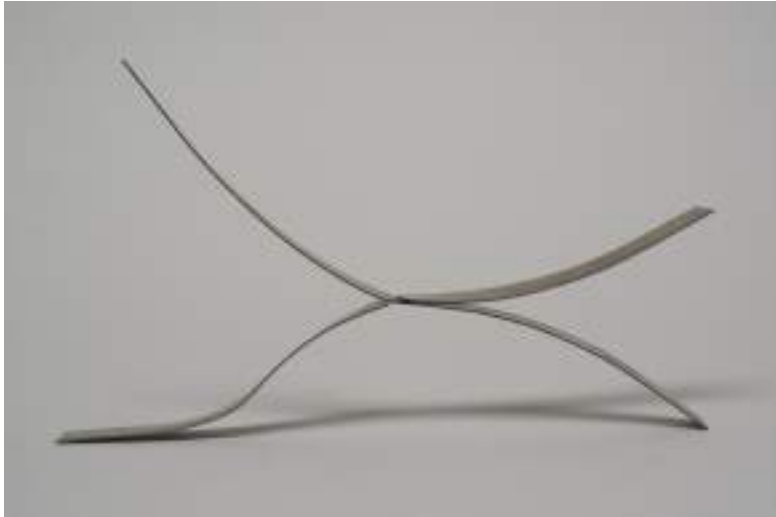
The Barcelona chair went into commercial production only in 1953 when Mies van der Rohe sold the rights to Knoll, and it continues to be manufactured by the US company today. The chair currently sells at upwards of \$4,000, though unlicensed replicas are commonplace.

The Barcelona chair is at its best in an open space, where it can be appreciated from a distance away, or where it can be seen from a low angle



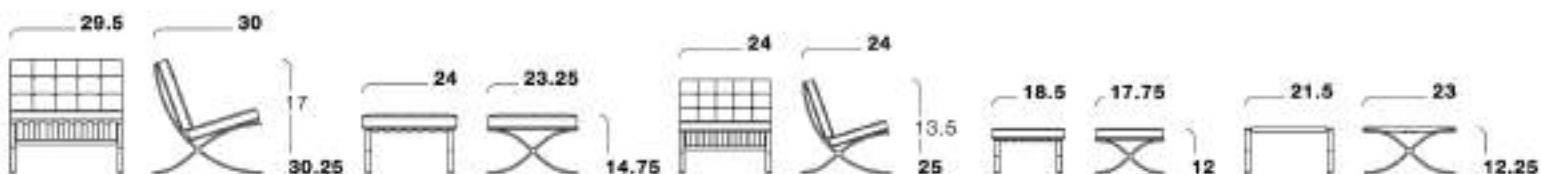
Experiment

I did an experiment on the shape and curve of the Barcelona chair and also the structure of it. The first image is two metal crossing over each other and the second picture is metal being weld together.



Bibliography

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- Vazquez Montalban, M. & Robinson, A. 1992, Barcelonas, Verso.
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INTERIOR DESIGN | UADAF9-15-1

YEAR 1 | UWE BRISTOL

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