

Necessary considerations for drawing halls in Interior design studios

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Abstract:

The interior design studios must be designed in a flexible way, due to the multiplicity of activities used in them, this activity set up inside the studios are for students of the Interior Design department, beside ,the educational environment generally affects the creation of a psychological atmosphere that helps students learn and encourages creativity, and is considered a strong constructive basis in preparing a conscious generation that helps the revival and progress of society, hence the importance of taking care of this environment (represented in the Interior design studio), which is the basis for the development of educational Interior architecture environment, where the studio is considered the smallest world of the set of ideas, values and methods of education that are taking place in schools interested in arts, especially interior design. Many studies have proven the role that the studio plays in education, there was a group of attempts in 1958 at Oxford Conference to adopt methods of education in studios, it includes two types of endeavors, the first of which relies on intuitive methods in teaching design subject and does not depend on a clear methodology for it, and the second relies on the designer's observations through the use of systematic methods in teaching students.

Despite the many developments that have taken place in technical engineering education, especially interior design, since the 1960s since the last century, the applied study in the art studios is the focus of the study, and it is the basic pattern used in developing the student's ability to design, as in these studios many various works are carried out from different stages of implementation, these projects are then presented for criticism for the purpose of evaluating them. These studios are also considered as discussion halls and seminars, in addition to the fact that the drawing represents a social unit. They are interconnected as they form an educational group that has common goals, in which the professor represents the role of the critic and the main judge of the project on the other hand, and the purpose of developing the protocol is to increase the educational level of students and encourage them mainly to work hard and creatively.

Therefore, studios should be designed to allow student to carry out all stages of implementing his/her projects, starting from initial ideas until we reach its final forms in the form of a three-dimensional scale that can express all elements of the internal architecture which must help in enhancing student performance. There are many principles that must be taken into account in the design of the interior design studios as controlling lights at the windows to block out the penetrating light, also the ventilation openings, they must be located higher than the ground from 1.5-2 meters from the ground and directed to the north or east. All light sources are provided with curtains to help the direction of light move as desired, and it is preferable to use thin sheets of steel, small stores for unused tables and seats should be attached to the studios

, a continuous series of wall systems must be provided to hang the student`s tools and selective projects to be guided and means of learning to be benefited from, taking into account the orientation of these studios with appropriate direction from north to east and good interior design for them in a way that achieves the maximum use of the internal space and achieving the required space allocated to each student that allows the appropriate space for different work to be done in studios , beside, taking into account the movement paths because of its great importance in organizing the internal movement of the vacuum, and placing the internal equipment for studios in the correct places, the percentage of this paths to the area of studio equivalent to approximately 20% of the total area of the studio ,more over the interior architecture designer takes into account the treatments of the various internal surfaces as for the walls to be painted in suitable colors, the furniture to be simple, and students must be able to use the internal spaces of the studios to a wide extent while providing all the required needs for these students, the process of traditionalism for existing drawing room shapes with thinking about human proportions represent stagnation points, which help in measuring to accomplish the required tasks successfully, and from it the design process is based on a correct standard aspect and a practical aesthetic aspect , and focus here on interior studios, and needs for each student within the Interior studios , focus directly on the appropriate dimensions of furniture and interior equipment within these studios, that help to know the appropriate furniture and its measuring for these studios .

When thinking about designing drawing studios, one must take into account the type of studio required in terms of being an open or closed studio, as the open studio has an open area that can be divided by light, moving transparent partitions to suit different work situations, this type of studio is characterized by preparing a comfortable physical environment due to the flexibility of these studios ,while for the closed studio, it is a small confined space in which there is no visual or physical contact between it and other areas of the studio, and these studios are characterized by the possibility of reducing noise and sound and the possibility of good control .

The researcher put forward a set of design ideas that illustrate the internal treatment methods for the Interior design for studios in Al Shorouk Academy in order to benefit from its design lines and apply them to the interior studios in various places in the academies and colleges of art in Egypt, which contributes mainly to the drawing up of all stages of design from proposing initial ideas for the project ,hall to make models, workshops, an exhibition and a seminar to discuss projects

Basically, this research is based on two approaches:

First, Descriptive curriculum:

The qualitative description of the Interior design studios is a qualitative description and based on the existing information and international references. The qualitative expression gives a description of these internal spaces, while the quantitative description gives a numerical description that shows the size and area of the internal space of this hall and the degree and how the architectural spaces are related to each other, through scarcity and analysis.

Second Analytical approach:

Through the application of the correct considerations reached by the researcher on drawing halls in drawing levels for interior design, by presenting a set of proposed design solutions for a group of halls.

First: the theoretical side.

1- Interior design protocol characteristics.

The studio is the main place in which the education process takes place, which is the specific inner space, based on the horizontal and vertical elements (floor - ceilings - walls). This void is defined by several characteristics that affect its employees (students) and their internal performance.

There are many studies that confirm the importance of educational space and its redesign in line with modern technologies and distance from the traditional methods of designing the studios environment for its furniture, and its development must create a psychological and social environment that creates opportunities for students to achieve internal compatibility with their internal and external tendencies in their dealings with the internal environment.

We can access, through this approach, a set of useful information about the studios, its capacity, the existing forms and the most appropriate of these forms,

First, this search refers studio capacity, as there is a direct effect between the proportionality of the capacity of the studio and its impact on the level of student performance, as it helps them to more responsiveness and participation between them and their professor, and these studios can be divided into two types:

Open studio. And it has an open space that can be divided by light moving partitions to suit it, and this studio is characterized by preparing a comfortable physical environment due to the flexibility, it achieves for students, and **Closed studios**, which includes a small, enclosed space with no limited visual or physical contact.

Second, this search refers to studio shapes as basic geometric shapes (rectangle - polygon - triangle - circular) are among the most used shapes, but the rectangle is the predominant shape for the design of these studios in general, as it provides the opportunity to arrange the elements of the space more efficiently than other geometric shapes, and the shape of the drawing can be changed by internal partitions, which can be used for commenting projects on them. We will show below some of how the shape of the space affects the connection between the components of the space as well as its effect on directing the axes of movement.

The basic geometric shapes of Interior design studios:

About triangle shape: When the studios become like this, the direction of the connection and the movement is in three directions, and most often the entry into the space of the triangle is made from one of its sides, and according to the shape of the triangle, the opposite of the entry side is **one of the following two cases:**

The first case - what corresponds to the entry side is angular, so entering the void means the possibility of moving dynamically to the opposite sides of the same importance, so the differentiation here is for the entry side, and the importance of the other two sides is equal or converging and consequently the importance of the spaces that follow it converges or is equal

in importance, and the space at the opposite corner of the entry rib forms a static region and it has strong optical polarization.

About square shape There are three cases of tying.

The first case - if the dimensions of the sides of a quadrilateral space are equal in length, and after its projection is a square, where 1 represents to say that the transmission center is a static area that can be penetrated to secure the transition to the other spaces, and its static and rotation can be preserved.

The second case - if every two opposite sides are equal in length, then the space is rectangular in shape, in this case the second case; the importance of the elements distributed on the two long sides is greater than those at the end of it or on its short sides because it is a high debt space in the corridor and its center turns into an axis that is different from the state of the image in the center Relative static, when the generator of silence is a rectangular space that divides the shape into two opposite parts on both sides of the two long sides and forms an axis of strong movement along the long axis.

The third case - if the void is of an irregular four-dimensional shape, in this case it takes the characteristics of the regular shape closest to it, and if the lengths of its axes are close, then it is closer to the square and takes the characteristics of a square-shaped shape, but if the lengths of its axes are very different in length in the shape is closer to the rectangle and takes the characteristics of a rectangular shape

The circular polygonal shape. A circle as a geometric shape is a special case of polygons, so the spatial effect of a polygonal and circular geometric shape is similar in terms of the way the movement is distributed (both have a static center as in the case of the square) and a radial distribution of the movement towards the surrounding spaces and the elements associated with it and varies in the shape and number of surfaces surrounding the void.

The role of the vacuum in changing the orientation and arranging the importance of the spaces associated with it remains the same in the event that the void is present at the end of the formation, but it takes the role of a new formation as its shape affects the production of the external shape of the design, so if the space is open and emptied of size, its role is to attract the external space towards the interior through directing the movement, and if it is closed and protruding from the formation, then its task becomes to collect the movement axes within it and transfer them to the inside of the volume.

This research focuses on an important part which is the **human being as an important criterion for designing studios:** As the architects when they measure the dimensions of their ceremonies, in order for them to obtain a basis for the dimensions of their construction plans, everyone who studies the art of construction must carefully understand as much as possible the dimensions of places and things that may exist, and every interpretation of the dimensions can give a picture of the furniture, the rooms, or the facility to be achieved. It stands next to it, within the perception or in reality, and it must be noted that in the technical bulletins currently, which do not include the human scale, or people next to or inside the building, they always give a wrong idea according to the plan and the dimensions of these facilities, and upon its implementation, you get surprised to see it much smaller, due to the lack of proportionality

between its various elements and because we set different scales spontaneously, instead of taking a true scale, as a starting point, and in order to avoid this, we have to determine who is undertaking the human scale project, and how the dimensions that we took the habit of conveying literally developed. He also has to know, according to the members of the natural person, what is the necessary volume occupied by him in his various positions and during the movement. We also have to know the type of tools and requirements that the person needs. Focusing here in our research on the requirements and needs of each student inside the drawing rooms that he uses and which directly affect the dimensions directly suitable for furniture and interiors within this studio.

Second: the practical aspect (from the researcher's design).

The researcher presented a set of proposed solutions for the interior design of the drawing rooms at Al Shorouk Academy through treatments of the internal surfaces of walls, ceilings and floors in a way that allows achieving the functional and aesthetic aspect of the space, and the drawing tables were designed in a new and innovative way that allows students to carry out the work required of them and store all their things.

Innovative solutions have been developed through the interior design of the horizon, in a way that allows students to perform the various tasks required of them to produce the projects in their final appropriate form.

Innovative solutions have also been developed to organize tables in the horizontal projection in a way that allows carrying out all required activities and all project steps necessary to bring it out in its final form.

Then, finally, we reach a set of results and recommendations that focus mainly on reaching a set of design proposals for drawing studios and achieving an aesthetic and functional aspect that allows the exploitation of the internal spaces, the most appropriate exploitation to fulfill all the activities and tasks required, starting from introducing simple initial ideas to reaching the final form and with appropriate output methods.

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