

MA INTERIOR ARCHITECTURE SPACE DESIGN



2021

2022

GRADUATE PROFPLIO

JINGYU LUO S2248296
Edinburgh College of Art
University of Edinburgh

CONTENTS

01 -MANIFESTO	03
02 -BRIEF	04
03 -SITE REASEARCH	05
04 -DESIGN PROCESS	10
05 -INTERIOR VISUAL	18
06 -BIBLIOGRAPHY	23

MANIFESTO

I maintain that the choice of a career in interior design was based on a desire to enjoy a level of freedom and integrity that goes beyond gender categorisation. They both insist on having a career, being independent and not giving up on marriage or children. They chose a career that would allow them to combine work and family life. They are all aware of the gender factor and the relevance of their gender to their chosen education and career, and they are not afraid to let their femininity shine through in their interior design work when the need arises. Housing is a right, and new typologies and constructions of housing units for contemporary public space and urban issues need to incorporate gender issues and ideological positioning, and need to draw the issues of the present and the world closer to a critical and pluralistic professional practice.



BRIEF

.....



40 George square, a PhD building at the University of Edinburgh, has seen a rapid decline in the proportion of students enrolled due to the impact of the pandemic and the post-Brexit recession. Mixed-use housing is the dominant form of urban housing in the 21st century and even work from home study is becoming more prevalent. For most female PhD students in the 28-35 age group, they are at an awkward stage where they must balance life, study and family at the same time. Modern design does not tend to favour women, but a large proportion of students studying interior design are female. Therefore, I hope to innovate and challenge through design for the needs of such people to use.

The project brings together a group of married female students from Edinburgh University to form a series of 'new homes'. Married female students from Edinburgh University, from different countries, form a new home and redefine what it means to be at home.

The aim is to investigate the relationship between space and communication between women and how this affects the building and the communication between buildings. How this affects the building and its surroundings. Here the concepts of **safe, respectful** and **equal** living are applied to real life scenarios, thus providing a platform for these women to **balance** the relationship between **life, family** and **school**.

Target group: Married female PHD students & single mothers

Proposed Site: Part of the space on floors 12-14 of 40 George Square.

Function: SOCIAL AREAS, READING AREA, CHILDREN'S PLAYGROUND, NURSERY, DOUBLE-HEIGHT RESIDENTIAL AREAS, PLANTING AREA

SITE RESEARCH

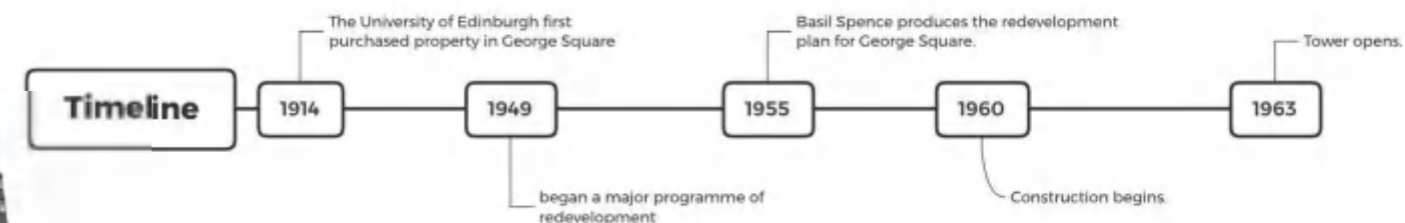


Site Address: David Hume Tower
Site Size: 6239sqm
Architect: Robert Mathew
Date of Construction: 1960-1963
Listing Status: A(2006), South Side Conservation Area

Building Interduction

One of the few buildings to retain its original function, 40 George Square is located next to the library on the main campus of the University of Edinburgh. 40 George Square has a long history, but it is easy to see the signs of renovation. Its façade is integrated into the urban fabric, with study and leisure being the main functions. The negative floor brings together a study area, a café lounge and meeting rooms, while the upper floors have spaces for the library, classrooms and doctoral study rooms.

SITE HISTORY



Following a period of austerity in the 1940s and 1950s, as well as rapidly developing technology and a period of reconstruction across the country, 20th century architecture experienced a boom period. With the increased demand for architecture following World War II, brutalism gained popularity around the world, particularly in the United Kingdom and the communist countries of Eastern Europe, where it was sometimes used to construct new National Socialist buildings. It then peaked in the mid-1970s before collapsing as a bad taste model. In Scotland, there are currently just over 200 buildings built after WWII that have been listed for their special architectural or historic interest.



Built between 1960 and 1963, the David Hume Tower stands in Edinburgh's George Square. Setting the Stage – The Postwar Years: In the first few decades after WWII, there was a genuine desire for national reconstruction, as well as a widespread belief among many "key decision-makers" (Scotland: Building for the Future) that "the world could be made better by design." This belief in reconstruction and the national effort was centred on modernism, architecture, and design.



Greenery



Main road



Side road



Building density

PRECEDENT REASEARCH

-BUILDING WITHOUT BIAS:A ARCHITECTURE LANGUAGE FOR THE POST BINARY

Technology is not neutral. We're inside of what we make, and it's inside of us. We're living in a world of connections – and it matters which ones get made and unmade.

Donna Haraway, 'A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century' (1991), pp.149-181

Rozenberg, who envisions a future in which buildings are created using algorithms, wanted to find a way to highlight the gender bias embedded in the architectural terms learned through technology, making it easier to produce 'post-gender architecture'. Rozenberg determined the overall gender of architectural spaces based on the value of their components, with all spaces having a reading of zero - neither male nor female. -neither male nor female to reveal and correct for these gender biases.

"The ideal neutral masterplan is one in which buildings are no longer separate, exclusive spaces and where the boundaries between project, form and gender merge together."

Rozenberg's approach to design is complex, but her message is ultimately simple: by revising machines as they begin to play a greater role in the future of architectural design, and by self-correcting our own gender biases, one might design spaces that work better for all.

The most appropriate pronoun for the word Vulnerable is She whilst Intelligent is better suited to He.

All domestic or administrative AI should be female.

These gendered prescriptions are the result of a machine logic—a logic that indiscriminately infers truths from data; a logic that thus uncovers and embeds problematic prejudices at the heart of contemporary society.

As automated technology finds its way into our bodies, buildings, and cities, it is essential that it be designed in a way that is free from insidious biases. However, in the case of gender, this is rarely the case. Instead, the artificially intelligent tools that we use on a daily basis amplify and sediment existing gender inequalities. For example, Google translates non-gendered language to a gendered one by assigning male pronouns to words such as intelligent, successful and ambitious but female pronouns to the words emotional, vulnerable and sweet.

Building Without Bias seeks to discover whether architecture can be used as a tool to reveal, rethink, and revise the biases that are embedded within technology and society.



<https://urbannext.net/building-without-bias/>

-REFLECTION

The ideal gender neutral masterplan is one in which buildings are no longer individual, exclusive spaces and where the boundaries between programs, forms and genders are merged.

Some of the other strong 'male' words I found for the industry were game, ball, stadium, steel, concrete and screw.

Other strong 'feminine' words were pink, flower, tea room, hairdresser, wardrobe, nursery and kitchen.

In most cases, the spaces that emerge from these spatial gender criteria have not changed at all. We therefore need to better represent society in the building industry (including gender, race and disability) and challenge some of the preconceptions that are often used in design.

First draft of a design inspired by a case study



PRECEDENT REASEARCH

- Edited related research material

Case Study: Rajkumari Ratnavati

Diana Kellogg, American architect and founder of Diana Kellogg Architects. The studio has worked in recent years primarily for non-profit organisations and communities. The core principle of the design is to respect the existing sense of place and history - to create and provide spaces for public interconnectedness. The Rajkumari Ratnavati Girls School, provides education for over 400 girls aged 5 to 16. The design of the school looks at the symbols of femininity and the nearby sand dunes to create a fortresslike structure that blends into the landscape and grows out of it.

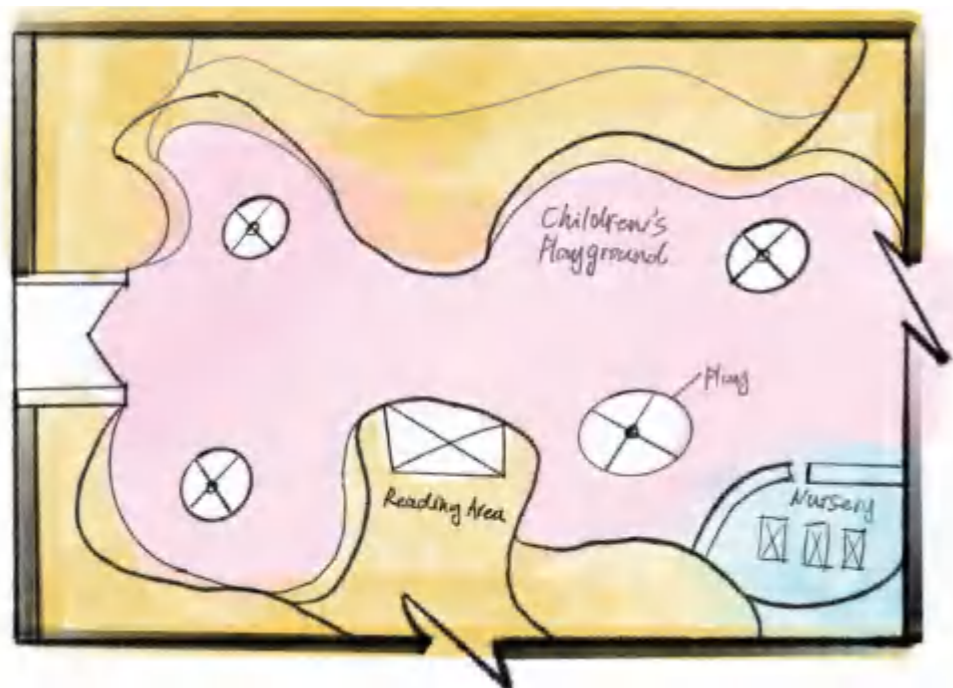
In addition to the girls' school, the community centre includes the Medha (performance and art exhibition space/library/museum) and the women's cooperative (embroidery, weaving and market). While the girls are being educated at the girls' school, local artisans will teach mothers and other women weaving and embroidery techniques. These classes will preserve and strengthen traditional techniques while building economic independence for the women, their families and their communities.

<https://www.archdaily.com/960824/the-rajkumari-ratnavati-girls-school-diana-kellogg-architects>



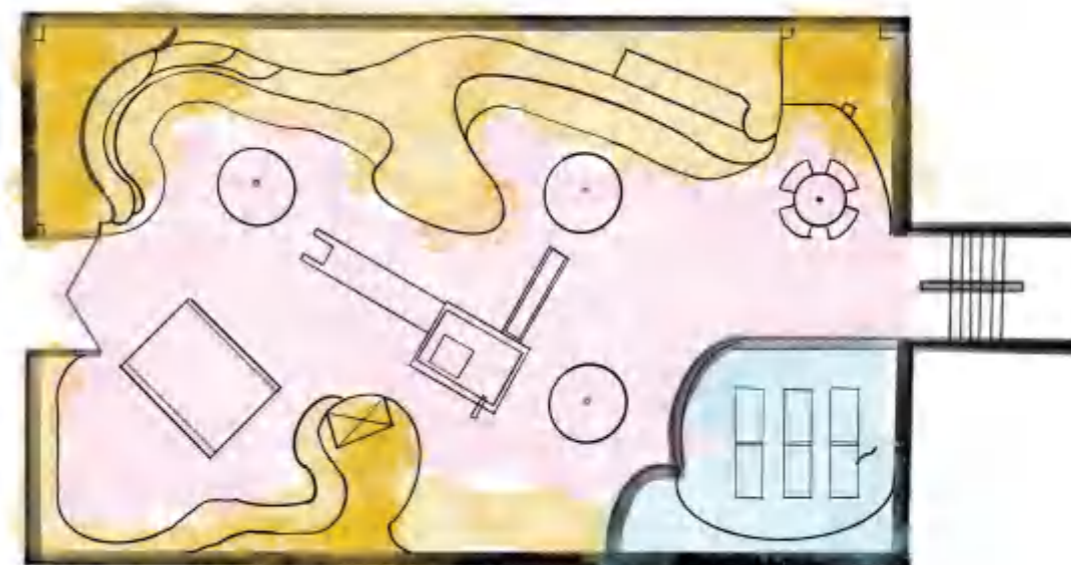
INITIAL DESIGN SKETCH

INITIAL SKETCH

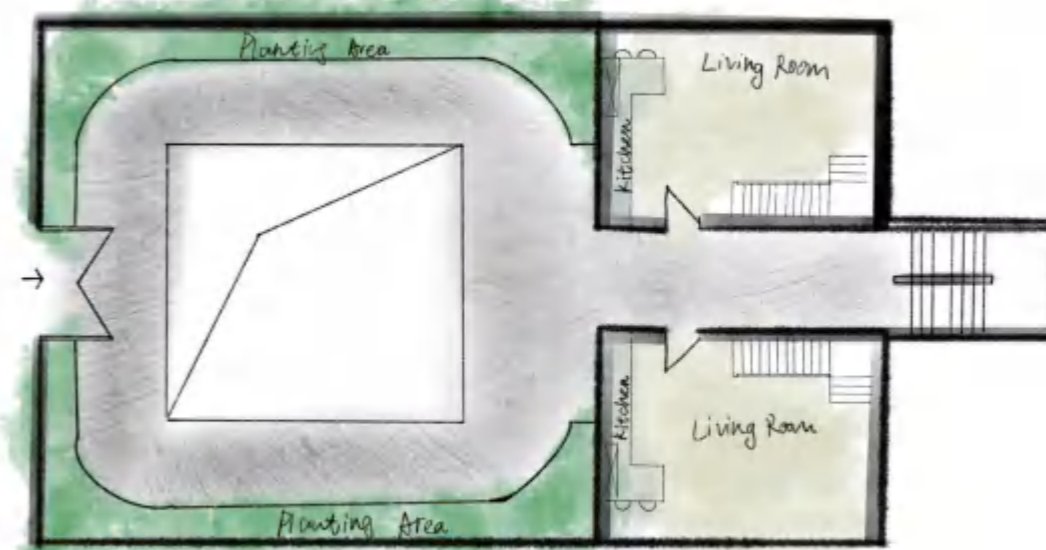


My initial choice of place was in the full area of the 12th-14th floors. The initial idea was that the upper areas would be more conducive to carrying out the design given the supporting structure of the building. Later on, after considering the complexity of the walking routes and functions of the whole floor design, I decided to change the design area to the left area of the 12th-14th floors and try to mix the social and playground area functions in the main concentrated part of the 12th floor.

SKETCH WITH SUGGESTED MODIFICATIONS



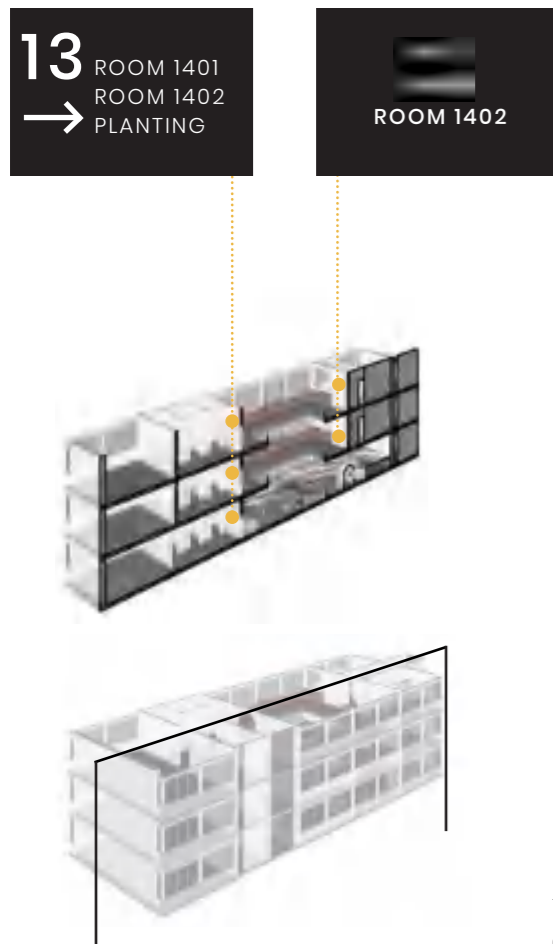
12 FLOOR



13 FLOOR

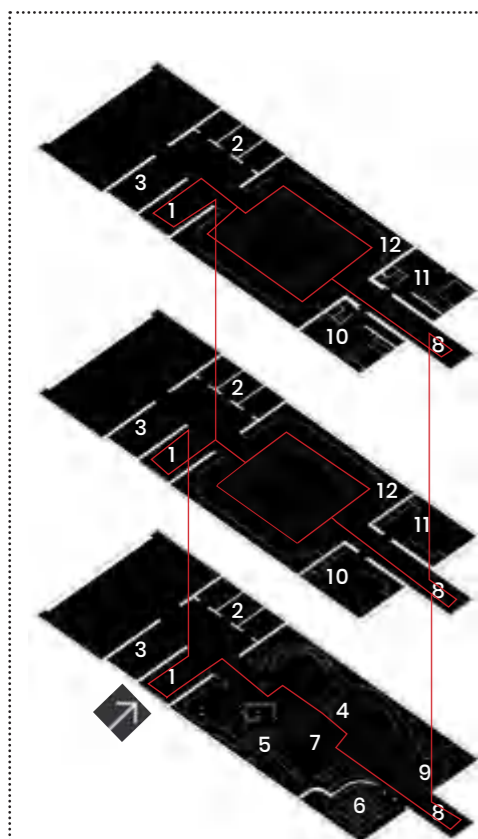
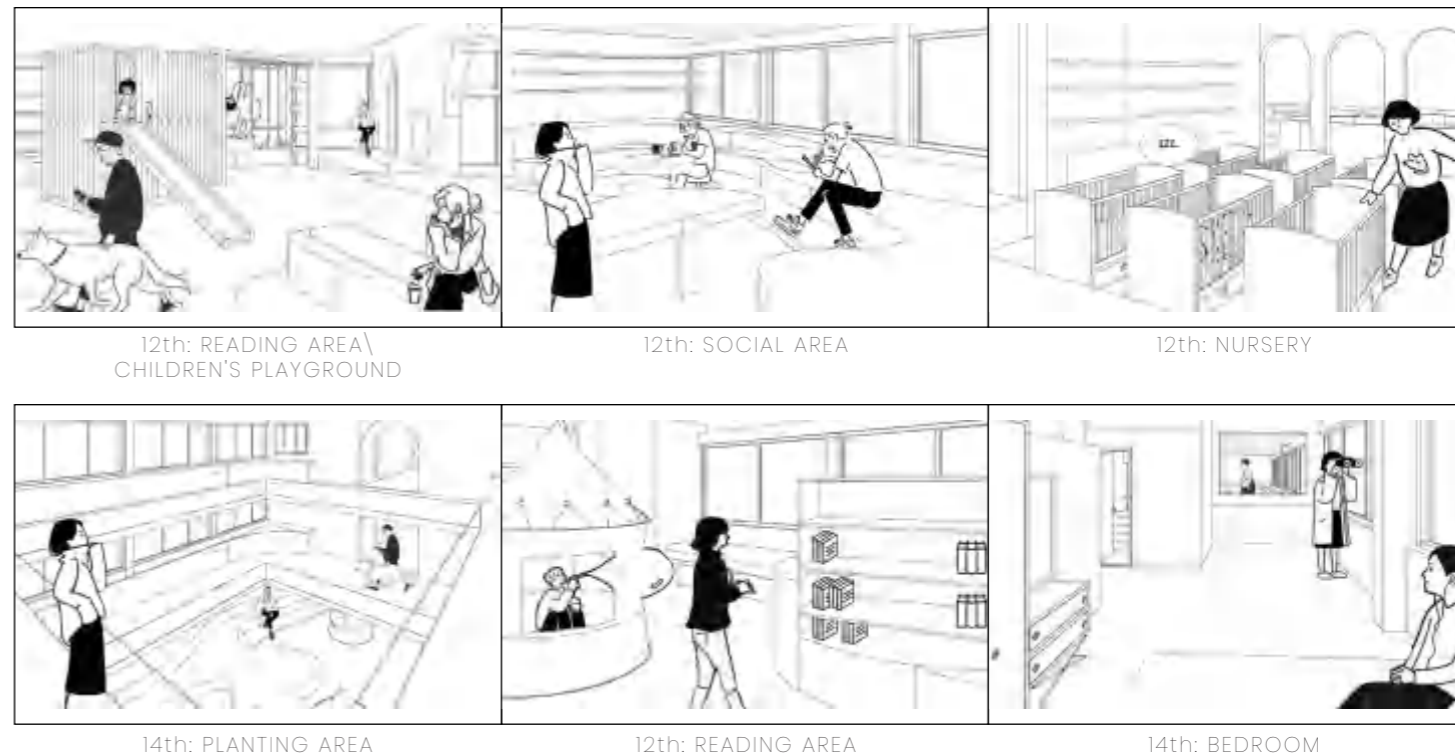
I decided to combine the second half of the 13-14th floor area into two double-height residential areas, with a living room and open kitchen on the ground floor, and a bedroom and bathroom on the first floor. I decided not to overdo the furniture layout design in the residential areas, with the aim of leaving the choice of placement of furniture to the occupants themselves.

WAYFINDING

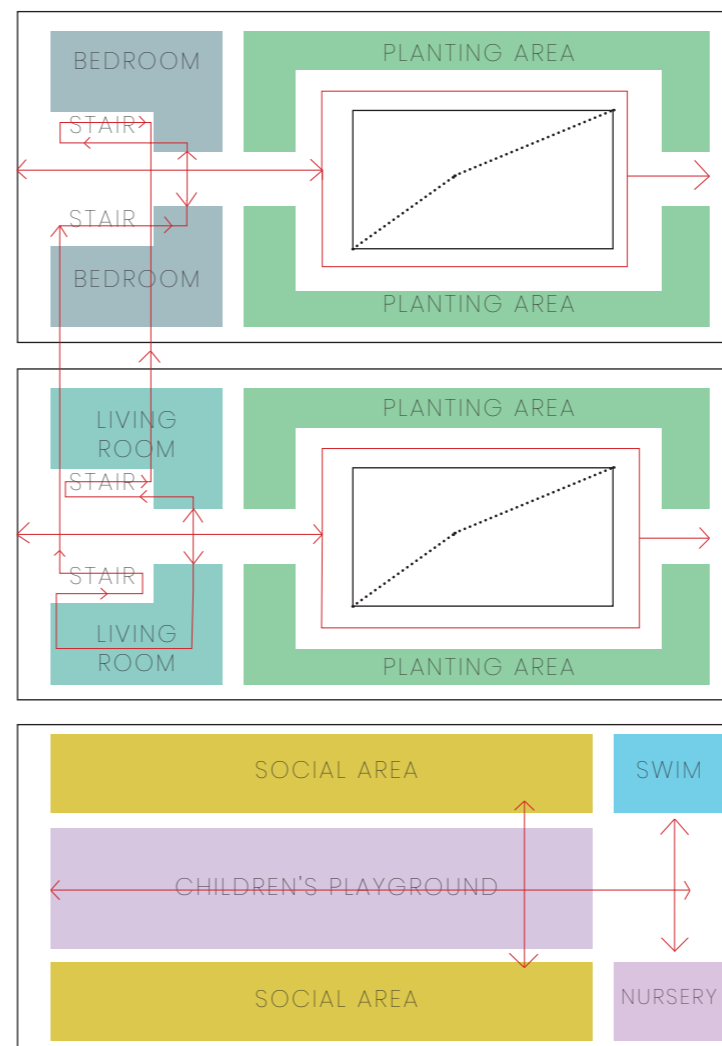


The main areas of the navigation design are on floors 12-14, with a diagram clearly showing the functions and pointers on each floor.

SCENE SKETCHES



14	ROOM 1401-1402	10、11	TOLIETS	3
	PLANTING AREA	12	LIFT	2
			STAIR	1、8
13	ROOM 1401-1402	10、11	TOLIETS	3
	PLANTING AREA	12	LIFT	2
			STAIR	1、8
12	CHILDREN'S PLAYGROUND	7	SWIMMING POOL	9
	SOCIAL AREA	4	NURSERY	6
	READING AREA	5	TOLIETS	3
			LIFT	2
			STAIR	1、8



FUNCTIONAL ZONING

13-14 floor: The 13th and 14th floors are mainly **double-height residential areas**, with the addition of a veranda, a **planting area** on the side near the windows and a glass fence near the centre, which ensures that mothers can keep an eye on the activities in the children's area on the ground floor when they are out and about, while also extending the view of the space.

12 floor: I planned the 12th floor to be central to the project theme of 'how to alleviate mothers' anxiety about not being able to care for their children at work', so the 12th floor has a mix of **social areas**, a **children's playground** and a **nursery**, with a new wall as a partition to delineate the small spaces.

DESIGN PROCESS



Inspiration

As the music builds, the dancers dance gracefully, and the ribbons in their hands flutter in response, drawing a delicate line in the space. My inspiration for the space came from the traces of the ribbons waved by the dancers during their dance, and the traces were framed to create lines of varying curvature, which were implemented into the space using various design techniques.

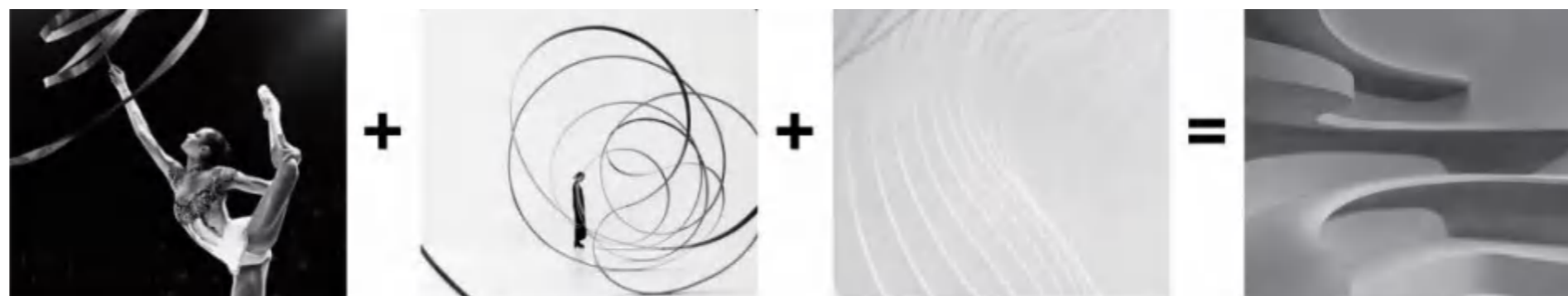


"I continue to dance, the eternal dance of creation, the creator and creation into a complete joy."

-Michael Jackson"

Women have always symbolised softness and delicacy, elegance and sensuality, and they have their own unique ideas about the constancy of beauty. They have been influenced by the changing environment of the times, and have gradually come to have new ideas and views, exploring new things while holding on to their desire and pursuit of beauty. My design for this project hopes to reflect a reflection of the current aesthetic of women and to break the conventional image of women's spaces.

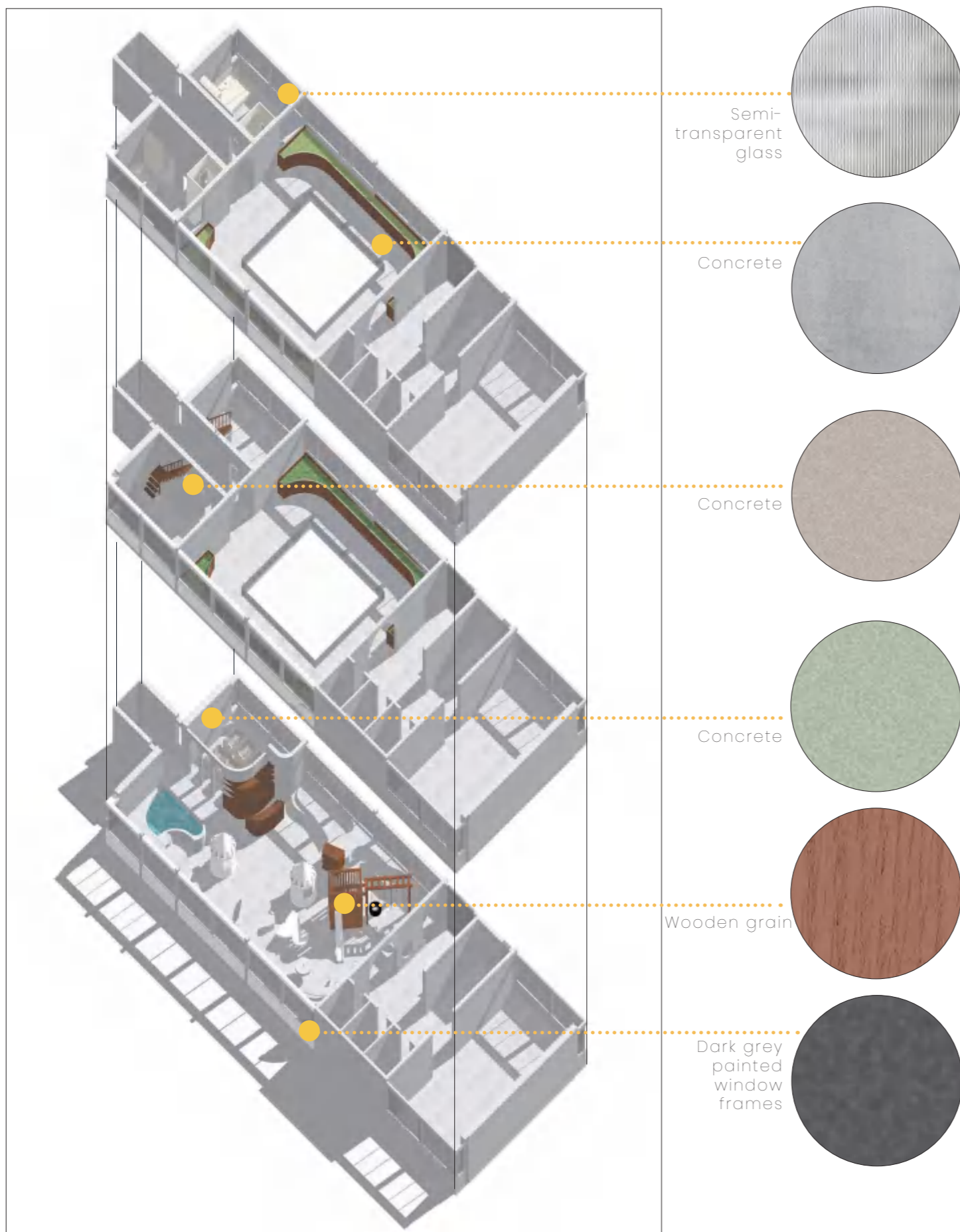
Design concept evolution diagram



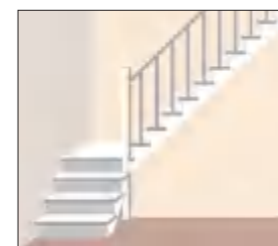
Collage of design materials



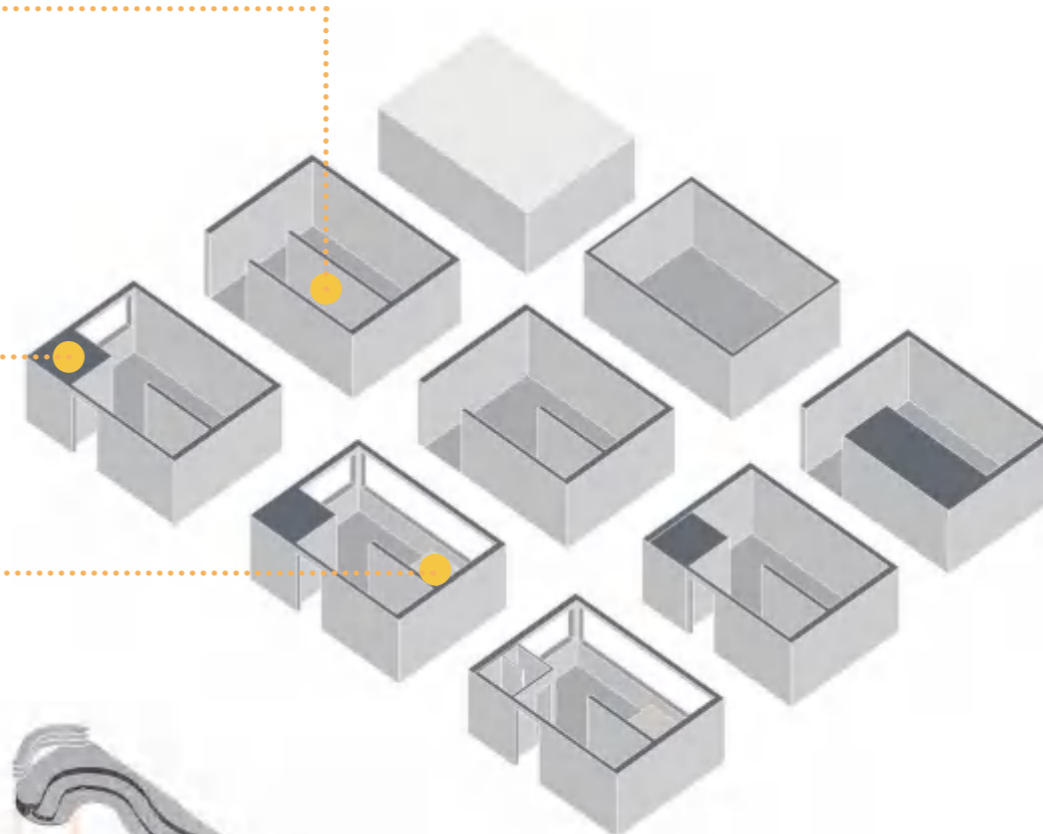
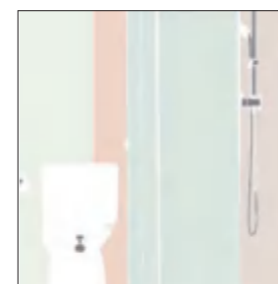
DESIGN PROCESS



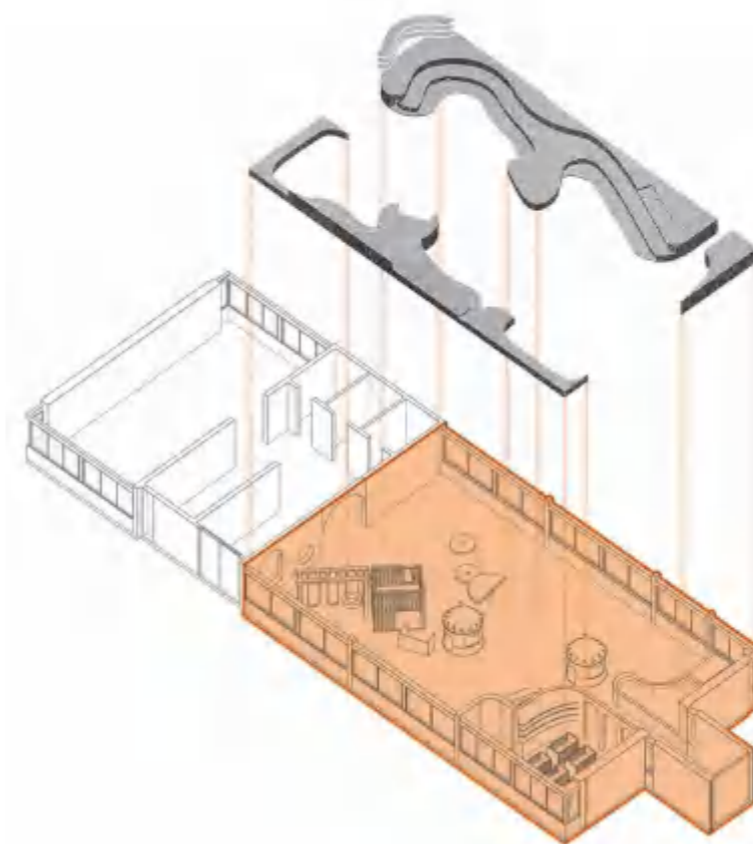
Process of bedroom



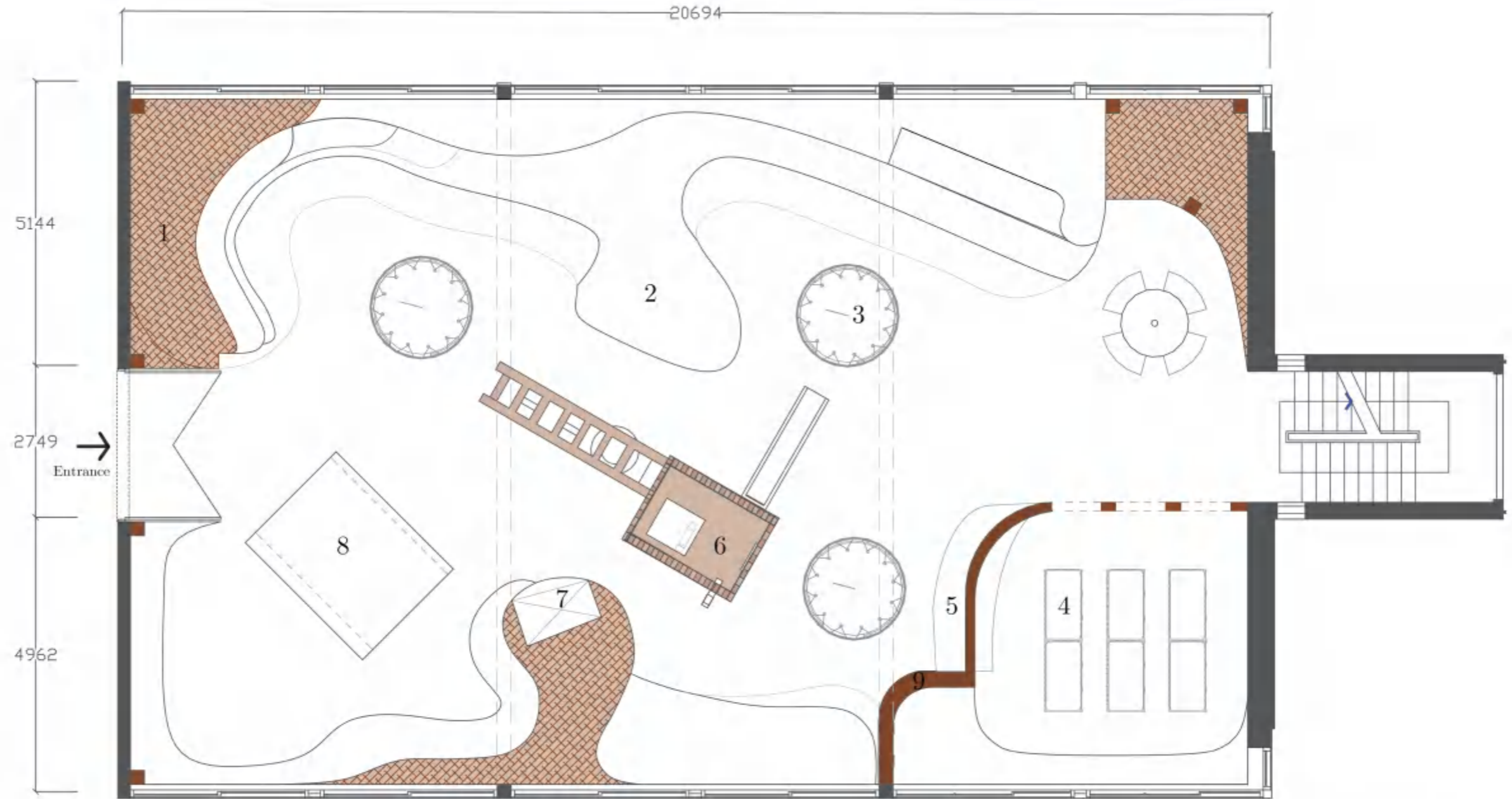
The original partition wall was opened up in the bedroom to extend the range of space used, and a new partition wall and window were added to enhance the ventilation and light conditions of the space.



Process of 12 floor curve



The main purpose of the curves is to incorporate different use functions on the left and right side of the space, distributed in a wrap-around fashion throughout the space so that the area can be used for socialising, reading and relaxing.



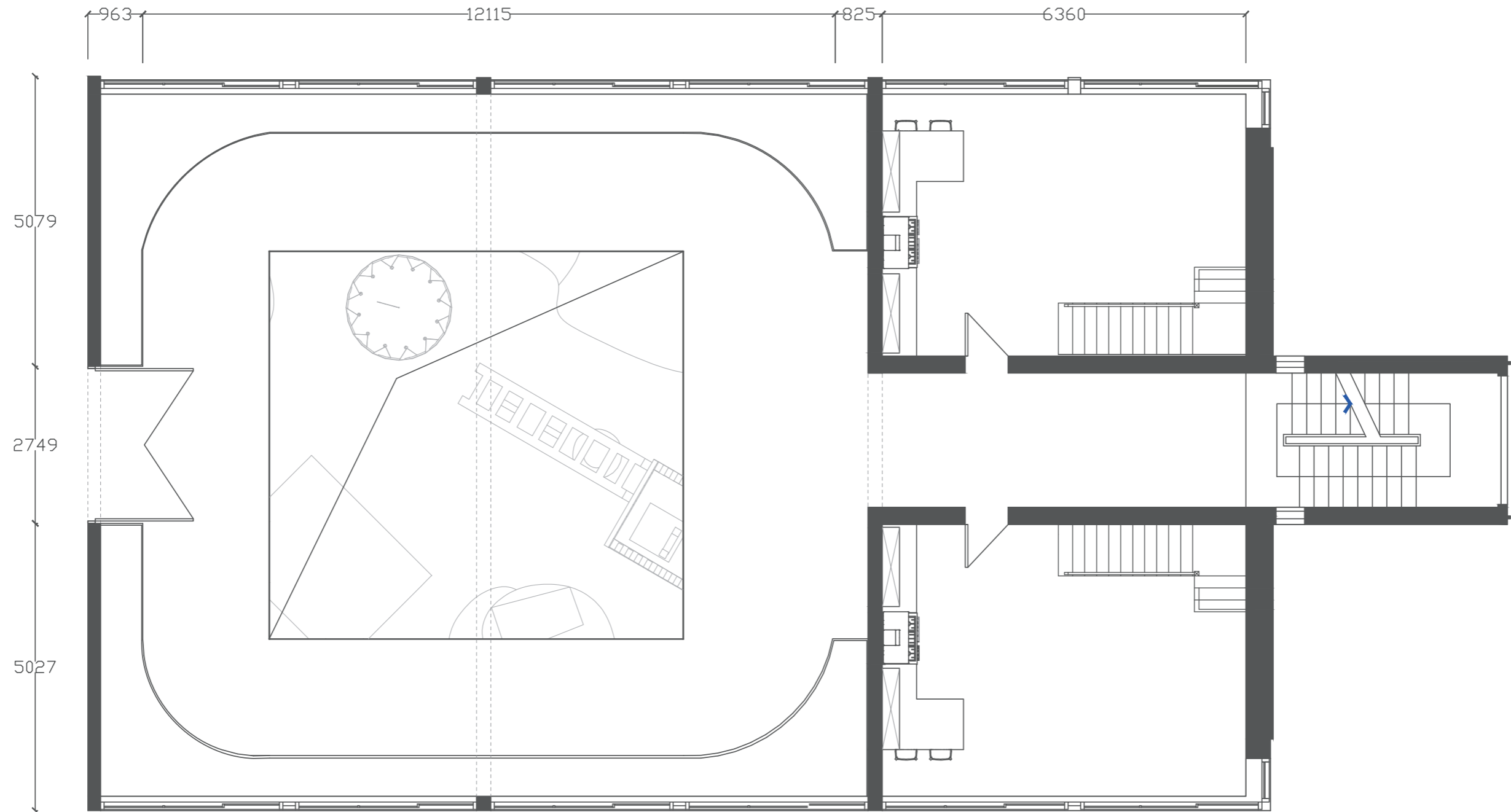
- 1: New wall
- 2: Steps
- 3: Children's tent
- 4: Baby cot
- 5: Bookshelf
- 6: Children's play equipment
- 7: Bookcases
- 8: Children's play equipment

Twelfth Floor L-12
Scale: 1:100



PROJECT: IPSA APARTMENT	TITLE: Plan
LOCATION: 12th floor of 40 George Square	
DRAWING NO: Plan-01	
SCALE: 1:100	
SIZE: A3	DATE: 12\08\2022

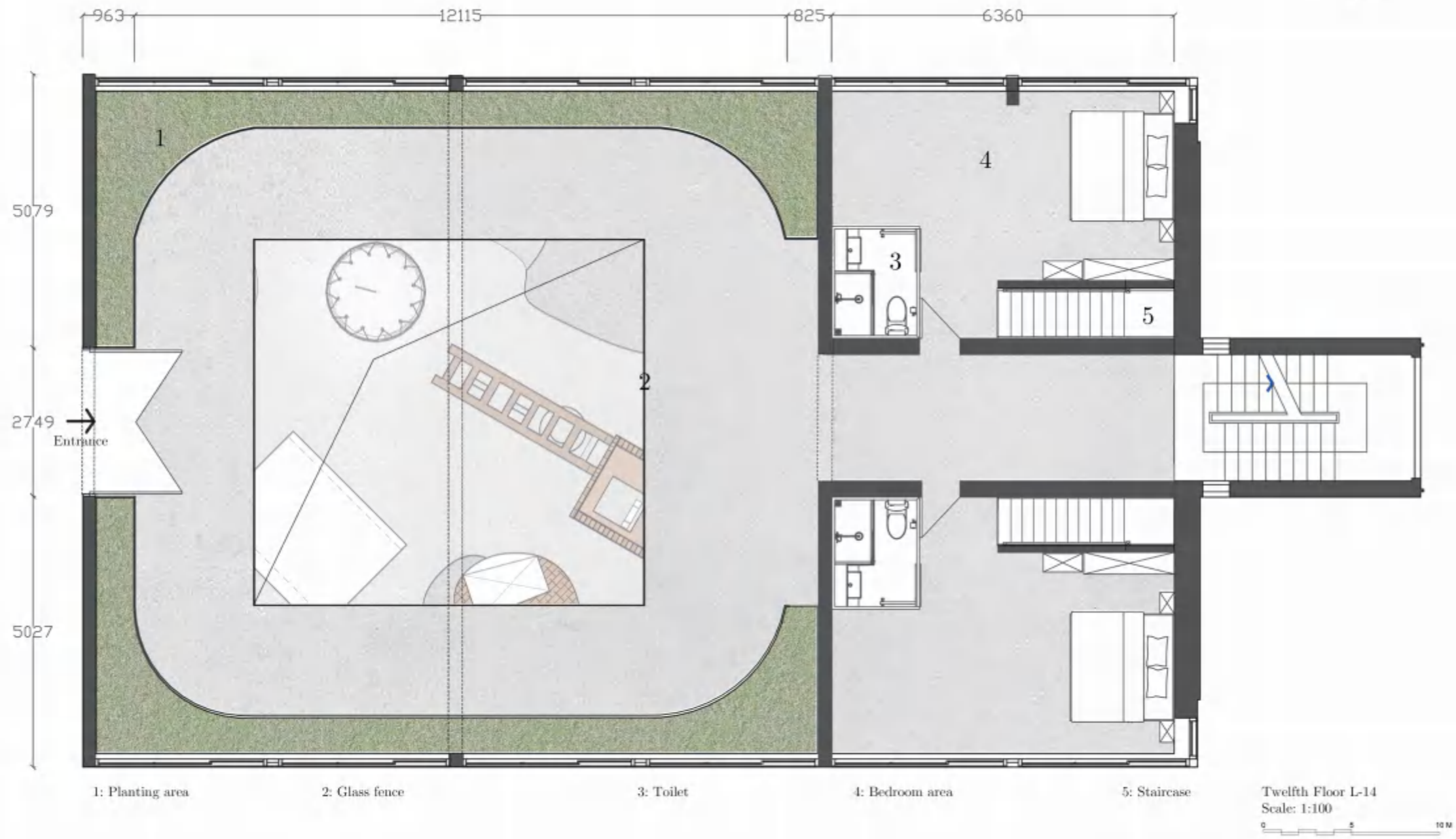
DESIGN PROCESS



	PROJECT: IPSA APARTMENT	TITLE: Plan
	LOCATION: 13th floor of 40 George Square	
	DRAWING NO: Plan-02	
	SCALE: 1:100	
	SIZE: A3	DATE: 12\08\2022

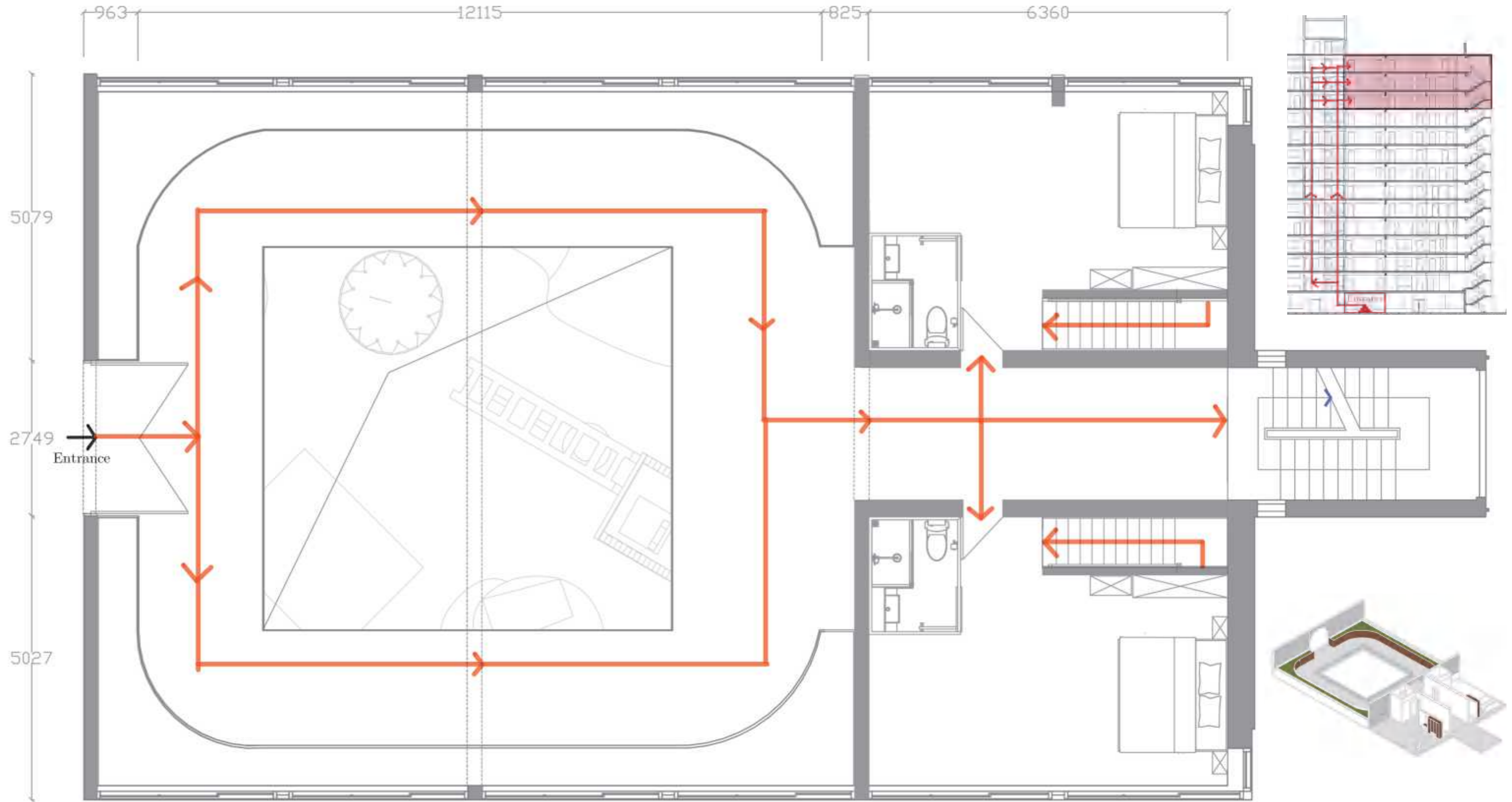
DESIGN PROCESS

LAYOUT

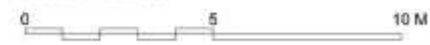


PROJECT: IPSA APARTMENT	TITLE: Plan
LOCATION: 14th floor of 40 George Square	
DRAWING NO: Plan-03	
SCALE: 1:100	
SIZE: A3	DATE: 12\08\2022

DESIGN PROCESS

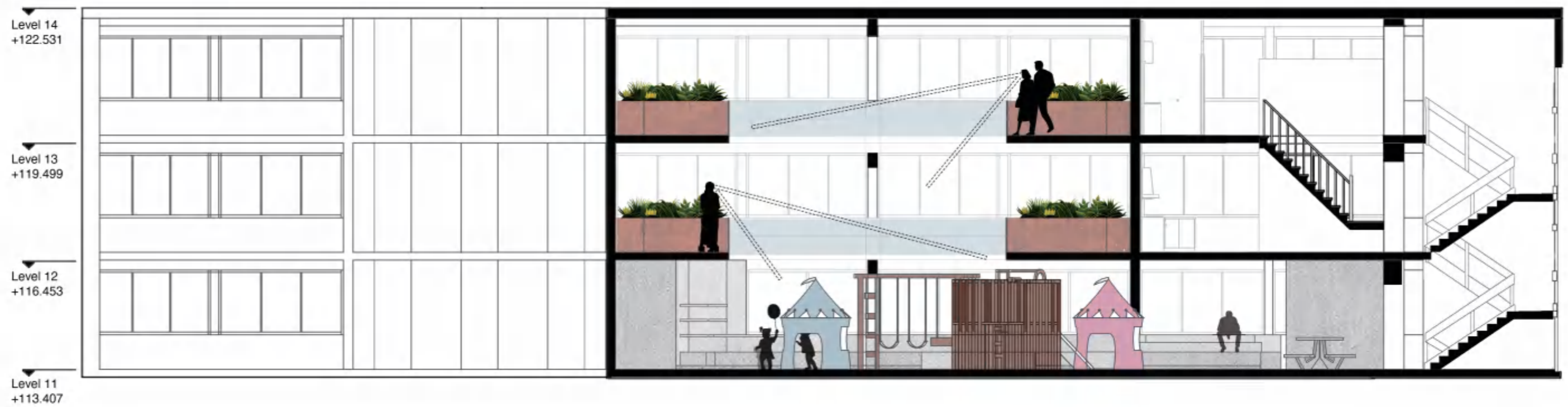
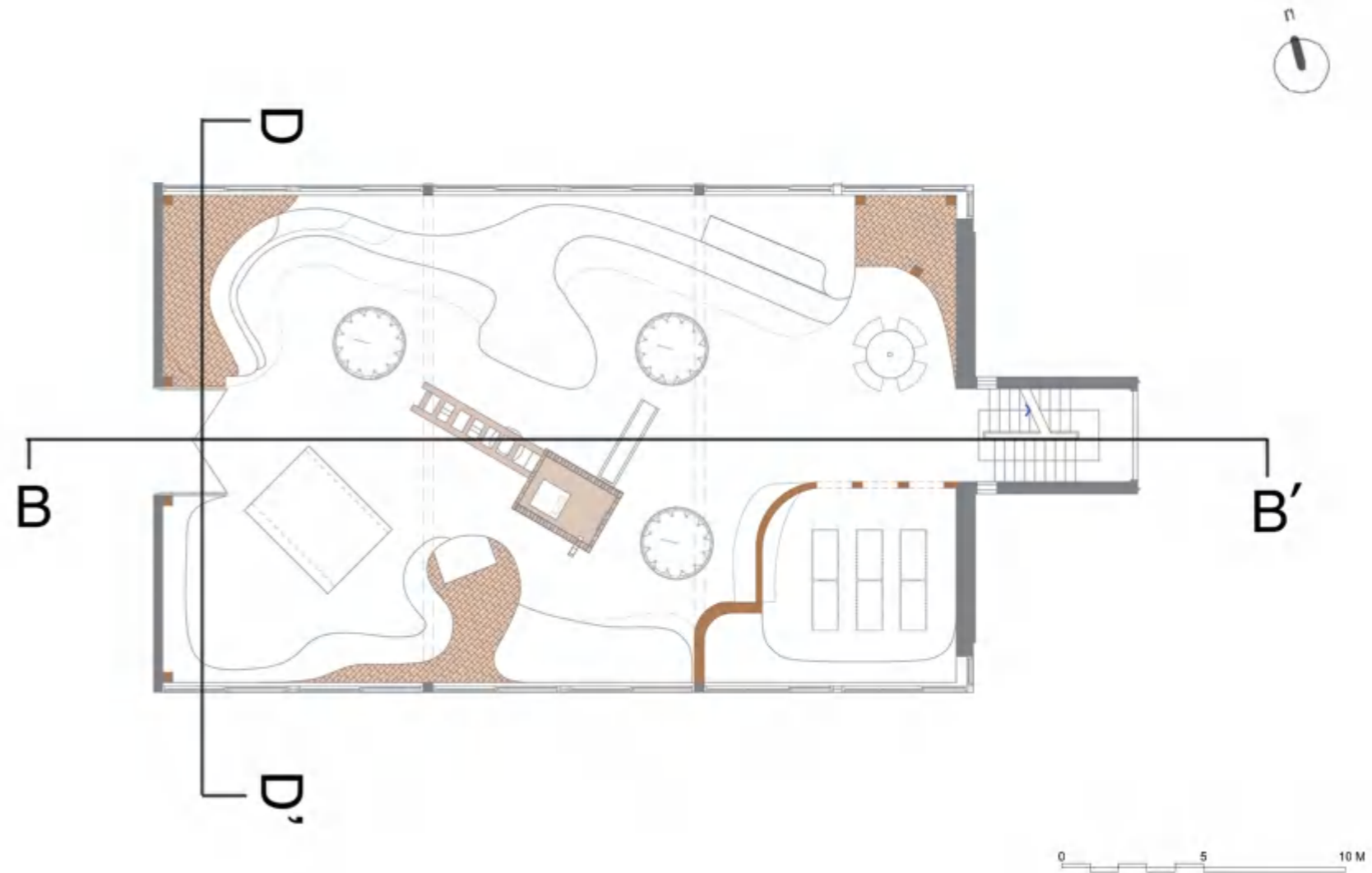
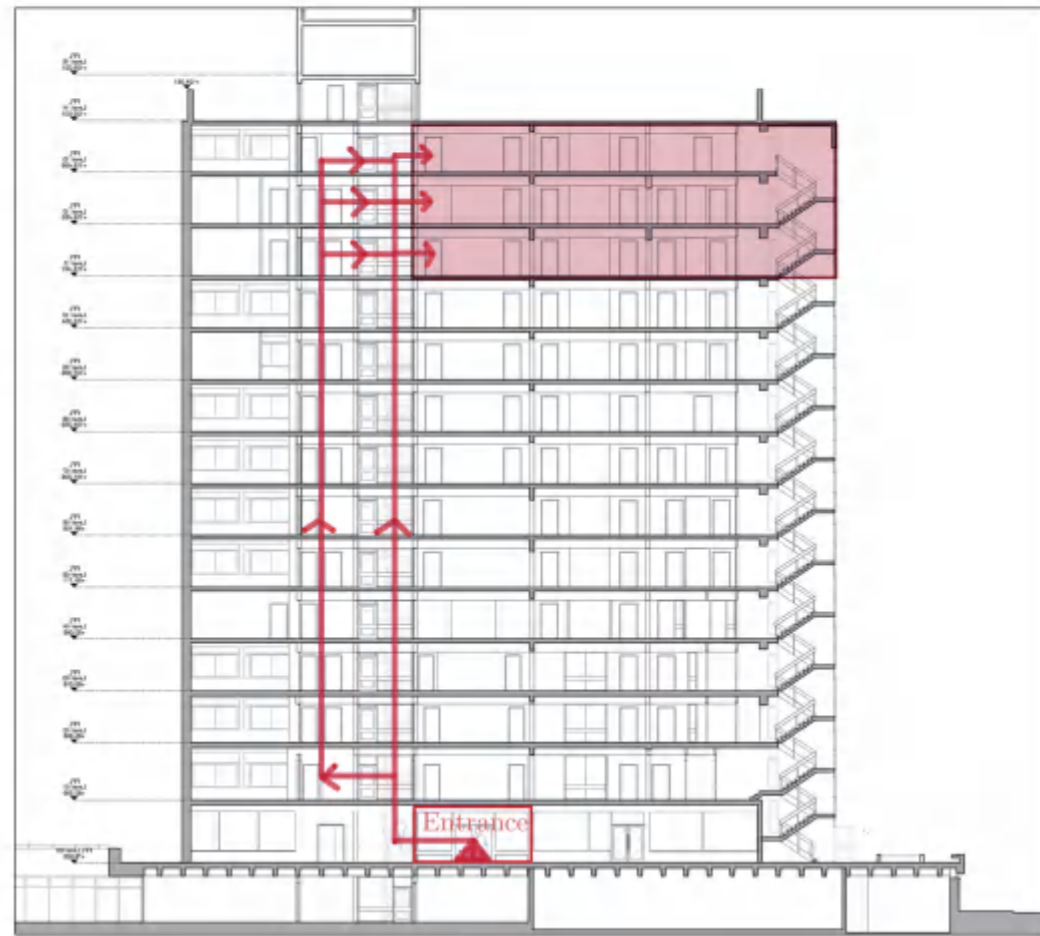


Twelfth Floor L-14
Scale: 1:100



DESIGN PROCESS

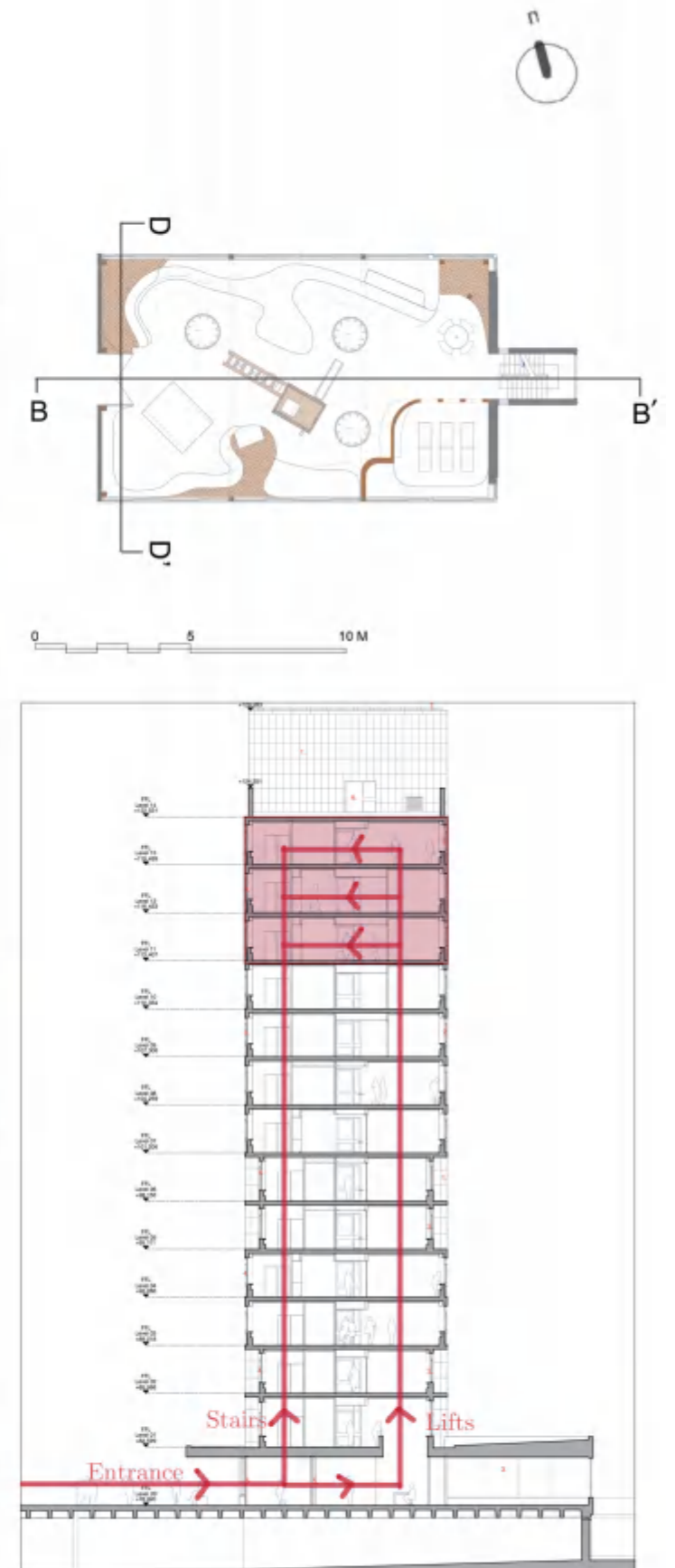
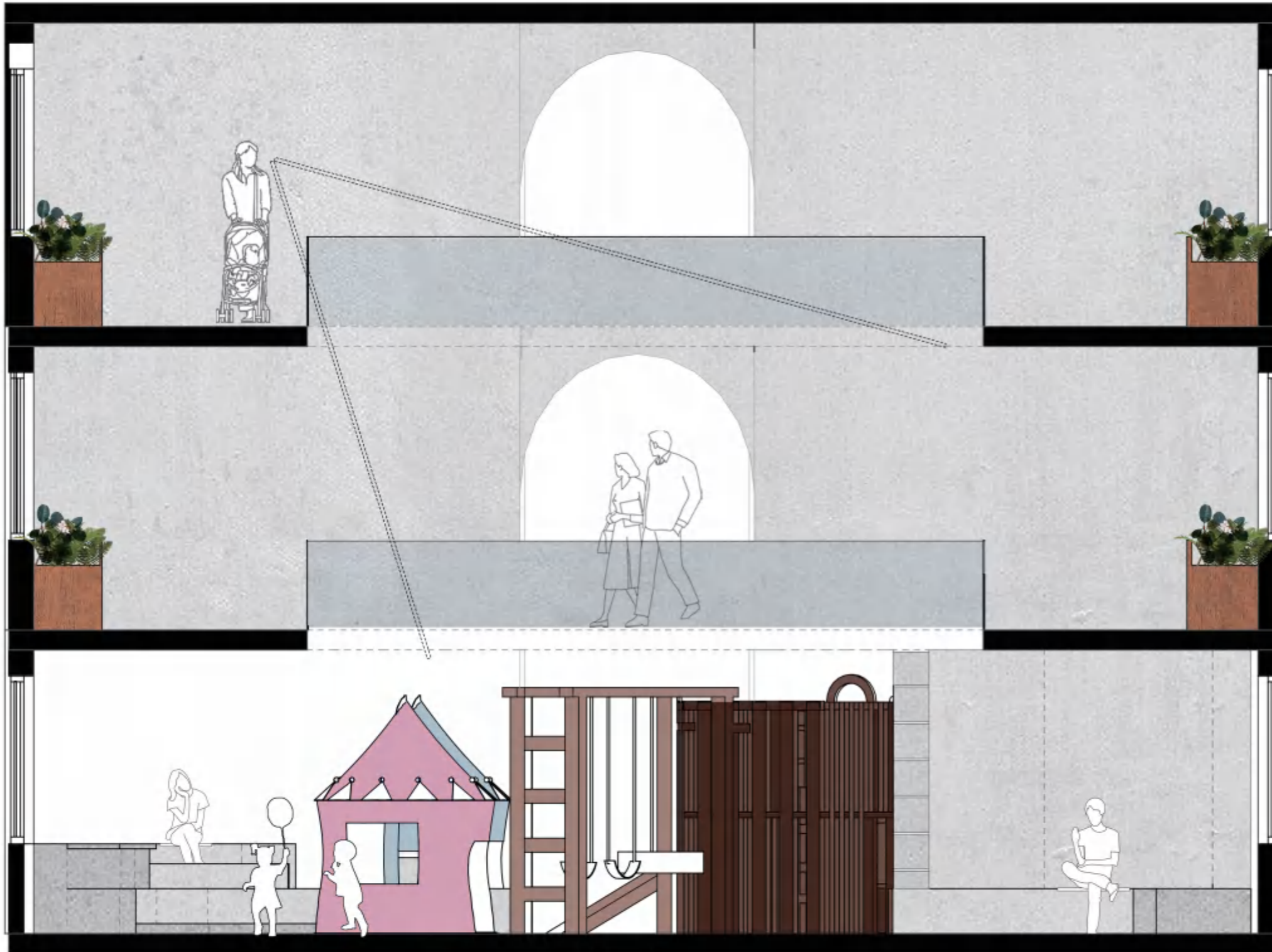
Section BB Floor L-12-13-14
Scale: 1:100



DESIGN PROCESS

Section DD

Floor L-12-13-14
Scale: 1:100



INTERIOR VISUAL

Line – Crossing the Finger



Lines are flexible forms that seem to end and seem to be infinite. The soft lines stretch through the space, creating different layers of form. I have used the softness of the lines to transform them into display shelves for functional effects, giving the impression of being in an art gallery, quietly admiring the 'artwork', while at the same time linking the different areas of the space together.

To reflect the design theme, the space uses more curves, the walls, display shelves and staircases echo the theme of the space, becoming the ICON of the space, and at the same time creating a comfortable feeling of flexibility and softness throughout the space.

Light – A spectrum of shadows

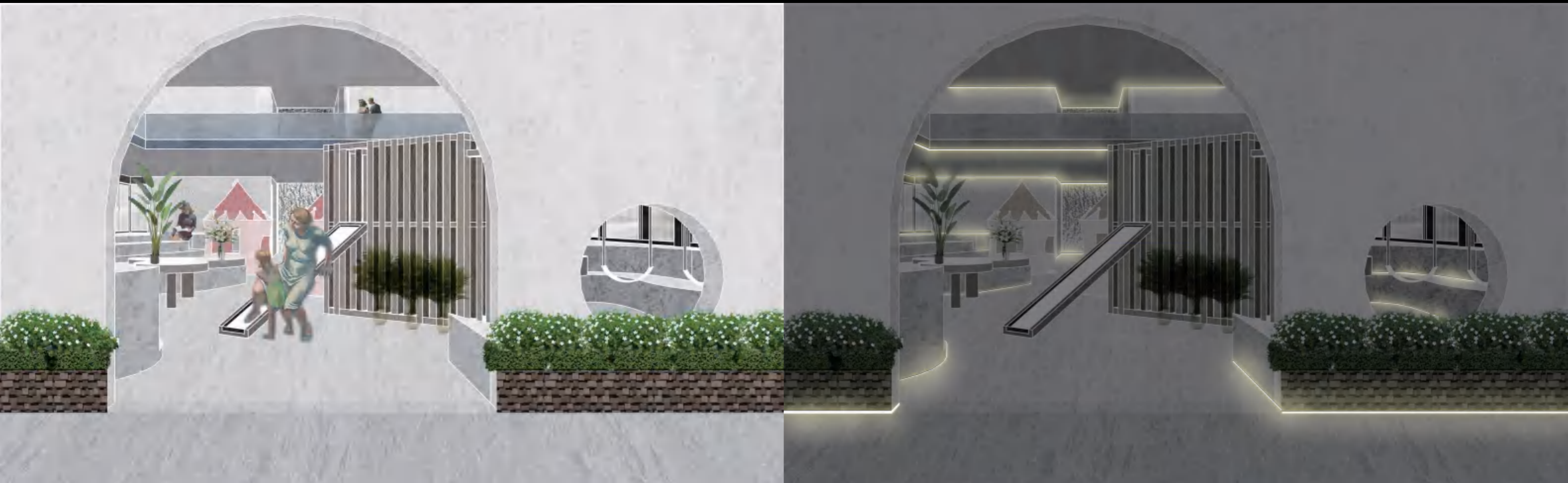


Light is a way of creating a sense of experience in a space and echoing its ambience. I advocate reducing the amount of artificial light in the ceiling, lowering the height of the lights and eliminating the use of downlights to bring more natural light into the room and use it to create an ambience.

The whole space is a deep rectangle, and to increase the brightness of the room, a large area of light film, light strips and a small number of spotlights are used to provide illumination, so that the overall light source in the room is uniform and the ambience is softer and more natural. The comfortable light source allows people to linger in the space and enhances the sense of interaction with the space.

INTERIOR VISUAL

Transparent – pure insight



Conventional playgrounds require a lot of space for rides and locations. In order to combine the aesthetics of the design with the needs and to achieve a balance between the two, I eliminated the typical display approach and used a curved design approach to meet the needs of play and social interaction as one, thus allowing the whole space to be open and airy and the whole atmosphere to become pure and comfortable, forming an immersive experience scene.

The lines outline the space, widen the width of the view of the space and enhance the spatial and visual experience of people in the environment.

INTERIOR VISUAL

The lighter glass return corridor on the 13th and 14th floors is used in the planting area, eliminating a large number of partition walls to keep the space open and at the same time make it appear less oppressive. The reflection of the glass in a small environment magnifies the effect of the space, and the strip-shaped planting shelf raises the height of the space, thus solving the problem of small spaces and low floors.



I have used strong contrasting materials in the hard furnishings, combining the main materials of the space with embellished materials, such as the collision of concrete texture paint and delicate wooden props. In terms of soft furnishings, I chose elements that are similar to the tone of the space and designed various displays to complement the thematic concept of the space.

INTERIOR VISUAL



The new Nursery is designed in a combination of pastel colours and concrete, with additional adult lounge areas and display counters around the curves, in keeping with the thematic concept.

INTERIOR VISUAL



From traditional housing to the revival of brutalist architecture, residential architecture is constantly being updated in a new era and designers need to understand this change in order to design spaces that are aesthetically pleasing and subtle, while still meeting the industry's basic needs for space. Innovative design ideas are used to construct features for spaces that provide a new type of residential experience.

BIBLIOGRAPHY

Gehl, J., 2013. *Cities for people*. Island press.

Sbriglio, J., Corbusier, L., Parisis, J.L., Reyre, M. and Gauthier, J.M., 1992. *Le Corbusier: l'Unité d'habitation de Marseille*. Editions Parenthèses.

Yoon, C.S., 1998. A study on the design characteristics and the origin of three-story section in the unite d'Habitation at Marseilles. *Journal of architectural history*, 7(4), pp.61-75.

Klecheski, S., 2011. *The Narkomfin Building: Housing the Transitional Ideal*.

Masika, R., De Haan, A. and Baden, S., 1997. *Urbanisation and urban poverty: A gender analysis*.

Moser, C., 2016. *Gender, asset accumulation and just cities*. London: Routledge.

Henley, S., 2019. *Redefining brutalism*. Routledge.

Banham, R., 2011. The new brutalism. *October*, 136, pp.19-28.

Macarthur, J., 2000. Brutalism, ugliness and the picturesque object. *Formulation Fabrication—The Architecture of History*; Leach, A., Petrovic, E., Eds, pp.259-266.

FIG 1-2: WikiArquitectura. 2022. Narkomfin Building - Data, Photos & Plans - WikiArquitectura. [online] Available at: <<https://en.wikiarquitectura.com/building/narkomfin-building/>> [Accessed 2 May 2022].

FIG 3-5: ArchDaily. 2022. AD Classics: Unite d' Habitation / Le Corbusier. [online] Available at: <<https://www.archdaily.com/85971/ad-classics-unite-d-habitation-le-corbusier>> [Accessed 2 May 2022].

PRESTOPNIK, J. and ROSKOSEWOLDSEN, B., 2000. THE RELATIONS AMONG WAYFINDING STRATEGY USE, SENSE OF DIRECTION, SEX, FAMILIARITY, AND WAYFINDING ABILITY. *Journal of Environmental Psychology*, 20(2), pp.177-191.

Papagiannakis, A. and Vitopoulou, A., 2015. An urban strategy in time of crisis: Mobility management and low-cost public space design. *Spatium*, pp.1-7.